

A TERMINOLOGICAL STUDY
OF
GURU NĀNAK BĀNĪ

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PREFACE

Guru Nānak, the founder of the Sikh way of life, whose Birth Quincentenary was celebrated in 1969, has been described as a great revolutionary poet. He contributed substantially to literature and his hymns numbering 947 preserved in the Ādi Granth edited by Guru Arjan, Nānak V, have received the attention of such great scholars as Macauliffe, Trumpp, Bhai Kahan Singh, Bhai Santokh Singh, Bhai Vir Singh, Dr. Bhai Jodh Singh, Dr. Sir Gokal Chand Narang, Dr. Gopal Singh Dardi, Professor Harbans Singh, S. Khushwant Singh, Dr. Sher Singh, Dr. Mohan Singh Diwana, Dr. S. S. Kohli, Dr. Taran Singh, and Dr. K. S. Bedi, besides a host of other scholars.

The Quincentenary Celebrations prompted a large number of young scholars also to study the life time and teachings of Guru Nānak and a series of papers, books and souvenirs were published by individuals and organisations including the Guru Nānak Foundation, Guru Nānak University, Amritsar, Panjab University, Chandigarh, and Panjabi University Patiala. An International Seminar was held at Patiala and the participants included specialists in the field of comparative religion from all over the world. Papers were presented on various aspects of Guru Nānak's life and teachings.

A number of subjects connected with Guru Nānak were chosen for doctoral theses and, while scrutinising the subjects, I felt that little or scant attention had been paid to the terminological study of Guru Nānak Vāni (Bānī) whereby he spread his message of Universal Brotherhood and 'Unicity' of God. This study is a modest attempt in this direction. The terms chosen for examination have their origin in Sanskrit and **terms with Persian or Arabic background have been excluded from this study for want of adequate knowledge of these languages,** though Guru Nānak has freely drawn upon the

terminology relating to Islamic culture especially on account of his familiarity with Sufism and extensive travels abroad. His visit to the Muslim countries enriched his vocabulary and words which had been and could be assimilated in the language of the people have been retained by him. Hukam, Nadar, Razā, Mehar, Khudā, Āśiq, Ardās (from Arzdāsht), Ādami, Sijdā, Hazūr, Hāzar, Hindustān, Qurān, Kateb, Karm, Kudrat, Kāfar, Khasam, Khāliq, Namāz, Paikāmara (from Paighambara) are some of the words retained by him in their original form or as adaptations.

The terms under study can not possibly be taken as an exhaustive list but an attempt has been made to trace the chronological and linguistic development of such terms as are of fundamental significance in the context of Guru Nānak's teachings and thought.

This thesis has been prepared under the kind supervision of Dr. D. N. Shukla, Senior Professor and Head of the Department of Sanskrit, Panjab University, Chandigarh, whose analytical faculties, vast Learning in the field of Indology and inspiring leadership have made it possible for me to complete this work and I owe a debt of deep gratitude to him.

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ABBREVIATIONS

(Reference Books)

Av.	Atharva Veda
Ait.Ar.	Aitreya Āraṇyaka
Ait.Br.	Aitreya Brāhmaṇa
Ait.Up	Aitreya Upaniṣad
Āruṇeya	Āruṇeya Upaniṣad
B.B.	Brahma Bindu Upaniṣad
Bg.	Bhāgavadgīta
Bh.pur.	Bhāgvatpurāṇa.
Br.Vaiv.Pur	Brahma Vaivarta Purāṇa
Br. Va Br.	Bṛhadāraṇyaka Upaniṣad
B.S.	Brahma Sūtra
Ch.	Chāndogya Upaniṣad
Garbha.	Garbhopaniṣad
G.Pur.	Garuda Purāṇa.
Hariv. Pur	Harivaṃśa Purāṇa
Kaiv	Kaivalya Upaniṣad
K.	Kātha Upaniṣad
Ke.	Kena Upaniṣad
Kr.	Krṣṇa Upaniṣad
Ku.	Kumāra Saṃbhava
Kūrma. Pur	Kūrma Purāṇa
Maitri.	Maitriya Upaniṣad
Mn.	Manu Smṛti
Mā.	Māṇḍūkya Upaniṣad
MBh.	Mahā Bhārata
Mu.	Muṇḍakopaniṣad
Nār.	Nārāyaṇopaniṣad
Nṛp	Nṛsimhapūrvatāpanī
N.S.M.	Nyāya Siddhānta Muktāvali
Nr.	Nṛsimhottaratāpanī
P.Pur.	Padma Purāṇa
Praśna	Praśna Upaniṣad
Raghu	Raghuvamśa
Rāmot.	Ramottara Tāpanī
Rāmp.	Rāmpūrva Tāpanī
Rv.	R̥g Veda
Rām.	Rāmāyaṇa.

Śa.Br.	Śatpatha Brāhmaṇa.
S.B.	Śaṅkara Bhāṣya on Brahma Sūtra.
S.K.	Sāṅkhya Karika.
S.K.D.	Śabda Kalpa Druma.
Subhā.	Subhasitāvali.
Śweta	Śwetāśvatara, Upaniṣad.

Tait .	Taittiriya Upaniṣad.
T.B.	Tarka Bhāṣa.
T.S.	Tarka Saṅgraha.
INV	Tārānātha Vācaspatyam.
Tejo.	Tejo Bindu Upaniṣad.
Vāj.S.	Vājasneyi Saṁhitā.
V.S.	Vedānta Sāra.
Vi.Pur.	Viṣṇu Purāna.

Y.S.	Yoga Sūtra.
Yājñ.	Yājñā Valkya Smṛti.

ABBREVIATIONS AND SYMBOLS

(Linguistic Evolution)

Ap.	Apabhraṁśa.
GNB.	Guru Nānak Bāṇī.
Pā.	Pāli.
Pk.	Prākṛta.
>	Has become.
<	Is derived from
*	Hypothetical
+	With the Addition of.
0	Elision.
- -	Change in the middle (e.g. -a-)
-	Change in ending (e.g. -a)
-	Change in beginning (e.g. a-)

PART I

INTRODUCTION

CHAPTER I

GURU NANAK- HIS LIFE & MISSION

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GURU NĀNAK- HIS LIFE & MISSION

CHILDHOOD

Guru Nānak was born in a small town Talwandī Rāi Bhoē Kī, later known after him as Nanakāṇā Sāhib at a distance of 65 Kilometres, south-west of Lāhore, in a Bedī Kṣatriya family on Baisakh Sudi 3, Bikramī Sāmvat, 1526 (Corresponding to 1469 A.D.). His father Mehtā Kālū, described by some as Kalyān Chand was a revenue official with the village chief Rāi Bulār Bhattī. Being the only son, he was loved deeply by his parents and an elder sister, Nānakī.

It is not unusual to find miracles being associated with the birth of great men and Nānak was no exception to it. The devout chroniclers suggest that notes of celestial music were heard emanating from the high heavens on the advent of Nānak, who instead of crying gave a beaming smile to his mid-wife, Daultān, immediately after his birth. The family astrologer predicted that Nānak would be held in great reverence by men of all faiths.

Guru Nānak spent his childhood at Talwandī and his serenity and sagacity left his teachers in the

pāthshālā and the maktab absolutely astounded in as much as Nānak exhibited an anxiety to know the higher truth at an unusually young age and composed hymns of a very high order in praise of the Lord.

Nānak was assigned the job of looking after the cattle but he was all the time lost in meditation. An incident is recorded by his biographers when his cattle grazed another's farm causing devastation which enraged his father. The village chief, Rāi Būlār, intervened and agreed to pay off the entire loss as he had great respect and admiration for Nānak, who had a saintly disposition.

Nānak refused to be invested with Janeu- the sacred thread, distinguishing the high born from the low caste, as he was against all ritualism. Instead, he pleaded "let compassion be the cotton, contentment the thread, continence the knot and Truth the twist for that would make an ideal thread for the soul, being subject to no decay, loss or pollution."

Nānak's father handed over some money to him and asked him to go to a nearby market town- Chuhar Kāṇā- to strike a fruitful bargain (Sacā Saudā) but Nānak distributed the money among Sādhus who met him on way and ^{were} without food for days together, explaining that there could be no better deal and investment than that.

Rāi Bulār again came to the rescue of Nānak and saved him from the fury and wrath of his father.

In an anxiety to get him involved in the life of a householder, Nānak's parents chose to marry him off at an early age to the daughter of a high caste ~~Kāshyapa~~ Kṣatriya of Baṭālā. He had two sons Srī Chand and Lakhmī Chand out of this wedlock but it did not make any substantial change in Nānak's outlook. Nānak's sister, who was married at Sultānpur, near Kapūrthala, took her brother there and secured, through the good offices of her husband, an employment for Nānak with the ruler Daulat Khān Lodhī as a Store-keeper. Nānak performed his duties honestly and diligently but he was all the time singing God's praises.

ENLIGHTENMENT

Nānak went for his daily bath to river Bein, then flowing perennially by the side of Sultānpur and on one occasion he stayed in the waters for full three days when it was assumed that he had been drowned and lost. On the fourth day he came out and remarked, "There is no Hindu and no Musalmān" which implied (i) Universal brotherhood; (ii) loss of all principles by those who adhered to these faiths and (iii) an anxiety to reconcile the two diverse communities. It was during this Jalstambha Samādhi that

Nānak received his first revelation or enlightenment. Henceforth, Nānak became Guru Nānak, Nānak- the World Teacher.

JOURNEYS

Guru Nānak gave up his job, went to his home town Talwaṇḍī and undertook four extensive journeys. First, he went to the East (1497-1509) mainly to visit the holy places of the Hindus upto Assam. Next, he travelled to^{the} South as far as Ceylon (1510-1515) to visit Buddhist and Jain places of note. His third journey (1515-1517) was to the North into the snowy Himalayas, the home of Yogis and Siddhas and his last journey (1517-1521) included his visit to various Muslim countries, dressed as a Haji- a Haj pilgrim. On all these occasions, he was accompanied by some followers including Mardānā and one or the other scribe. His anxiety was to know the condition of the society in India and abroad and also to deliver the message of love, peace and universal brotherhood to the entire mankind. His mission was not confined to merely preaching a religion and a way of life in a congenial cultural milieu as did Gautam, the Buddha, and his disciples. Instead, he primarily aimed at creating a sense of commitment between the men of religion and their socio-political problems.

CONTEMPORARY SOCIETY

The times of Nānak were marked by political strife and religious bigotry all the world over. The European expansionists, led by the Portuguese penetrated into Asia with the first settlements in Goa and marched onwards to Ceylon, Thailand, Malaysia and to such distant lands as China and Japan. To the West of India Shāh Ismāil, Shia ruler of Persia was strengthening his hold and persecuting the Sunni opposition. Egypt and Syria were conquered by the Ottoman Turks. In Italy, it was the time of Caesar Borgia and the Medicis and Pope Julius II was leading his armies against the French. Ferdinand and Isabella ruled Spain and Columbus discovered America when Nānak was hardly 23. China was under the sway of a corrupt Government, war lords and bandits competing for provincial control. Political anarchy was rampant in Japan with bands of monks fighting each other. Burma, Thailand and Vietnam also witnessed scenes of political turmoil.

Political expansionism has generally relied on religious persecution which was witnessed in Goa with the advent of Portuguese Christians, in Malaysia and Indonesia with the advent of Islam. In Vietnam, the Government was repressing Buddhism and in China one could witness the Buddhist monks being beaten for protesting

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against political corruption. In Japan too, it was dark age for Buddhism with violence erupting between rival factions.

INDIA UNDER FOREIGN RULE

From the tenth Century onwards, successive hordes of Muslim invaders had poured into India from the western passes. 'As the high-way to Delhi lay through the Punjab the greatest suffering had been caused to the people of this province. The Afghans and Turks established their rule and various Muslim dynasties ruled Northern India. Foreign rulers and their foreign functionaries ruled through their military strength. They exploited the people and fleeced them. They committed untold atrocities, imposed Jaziā (a personal tax on all non-Muslims) and otherwise taxed them heavily. All avenues to higher service were closed to the Hindus, who could not get employment except to the lowest posts. Hindu temples were razed to the ground and a large number of Muslim mosques was erected. Hindu schools were closed and every effort was made to crush Hindu culture and civilization. A great many Hindus were converted to Islam on the point of the sword and the spirit of the people was crushed. There was a wide gulf created between the rulers and the ruled and between the Hindu and the Muslim population-- so much so that Hindu Fakirs were

subjected to all types of humiliation and were made to dress differently from the Muslim Fakirs. There was complete segregation between the Hindus and the Muslims-- their rites, customs and ceremonies and their way of living. The masses were greatly demoralised and emasculated. Not a single lead of note was produced by the Hindus during the past five centuries. All this time a very low status was assigned to the Hindus. They were required to put marks on their forehead or attach other distinguishing marks to their dress. They were forbidden to eat grain of a superior quality, to wear rich apparel or to ride good horses or in palanquins and carriages. In Derā Ghāzī Khān district a Hindu could ride only on a donkey. The law of blasphamy was strictly enforced and capital punishment was inflicted for any criticism of Islam. Bodhan Brāhmin was executed by Sikandar Lodī (1485-1517) for saying that Hinduism was as good a religion as Islam. Conversion of Hindus was a frequent occurrence and it was done on a mass scale on occasions and in certain parts of the country.*

"Guru Nānak was 20 years old when Sikandar Lodī ascended the throne. Even as a Prince, he had been a bigoted Muslim-- and wanted to kill all the Hindus who had assembled at Thānesar for a bath in the sacred tank. Praising of him Abdullā, the author of Tārikh-e-Dāūdī, writes: "He was

* Dr. Hari Ram Gupta, A Life-Sketch of Guru Nanak, pp.6-7

so zealous a Musalman that he utterly destroyed diverse places of the infidels, and left not a vestige remaining of them. He entirely ruined the shrines of Mathura, the mines of heathenism and turned their principal places of worship into caravan, sarais and colleges. Their stone images were given to butchers for using as weights for weighing meat and all the Hindus were strictly prohibited from shaving their heads and beards and performing their ablutions. He thus put an end to all idolatrous rites of the infidels there; and no Hindu, if he wished to have his head or beard shaved, could get a barber to do it. Every city thus conformed as he desired to the custom of Islam.' The famous idols of Nagarkot and Jwalamukhi were broken to pieces, which were given to butchers.**

Guru Nānak witnessed the invasion of India by Babar, who laid the foundation of Mughal Empire. Humayun succeeded Babar in the life time of Nānak. Guru Nānak was an eye witness to the humiliation meted out to the people of India by Babar and he gives a touching account of it with a potent protest against God when he says

खुरासान खसमाना कीआ हिंदुसतानु डराइआ।
 आपैदोसु न देई करता जमु करि मुगलु चढ़ाइआ।।
 एती मार पई करलाणै तैं की दरदु न आइआ।।१।।
 करता तू सभना का सोई।
 जै सकता सकते कउ मारे ता मनि रीसु न होई।।१।।

**

* Ibid., p.8.

** Asa Caupade, XXXIX-1

And again--

जैसी मैं आवै खसम की बाणनि तैसड़ा करी गिआनु वै लाली।
पाप की जंज लै काबलहु घाइआ जौरी मंगे दानु वै लाली॥
सरमु धरमु दुइ कृपि खलौए कूडु फिरै परधानु वै लाली।
काजीआ बामणा की गलि थकी आदु पडै सैतानु वै लाली॥
मुसलमानीआ पड़हि कतैबा कसट महि करहि खुदाइ वै लाली।
जाति सनाती हौरि हिंदवाणिया रहि भी लैख लाइ वै लाली॥
खून के सौहिलै गावीअहि नानक रतु का कुं काइ वै लाली॥ *

Guru Nānak paints a woeful picture of women in
Bābaf's camp when he invaded India:

जिन सिरि सौहनि पटीआ मांगी पाइ संघूर।
सै सिर काती मुंनिअन्हि गल विचि आयै घुड़ि।
महला अंदरि हौदीआ हुणि बहणि न मिलन्ह हदूरि॥१॥
आदिसु बाबा आदिसु।
आदि पुरख तेरा अंतु न पाइआ करि करि देखहि वैस॥१॥ रहाउ॥
जदहु सीआ वीआहीआ लाड़े सौहनि पासि।
हीडौली चडि आईआ दंद खंड कीतै रासि॥
उपरहु पाणि बारीरै फले फिमकनि पासि॥२॥
इकु लखु लहनिह बहिणीआ लखु लहनिह खड़ीआ।
गरी कुहारै खांदीआ माणान्हि सैजड़ीआ॥ **
तिन्ह गलि सिलका पाईआ तुटिन्ह मोतसरीआ॥३॥

Man always occupied central place in the thought of
Guru Nānak and his feelings of compassion for him have enabled
him to earn the unique distinction of being ^a leader who divinised
man and humanised God.

*. Tilang, Gapaude, Caupade, V-1.

** Āsa Astpadi, XI-1-3.

RENAISSANCE

In the Christian world of Europe, the renaissance was challenging the accepted religious patterns of thought and Copernicus, Savonarola, Erasmus and Luther were the contemporary leaders of the western religious world. The establishment of Tudor rule in England in 1485 heralded the modern age.

Prophets of religions, like other people are in no small measure rooted in time and place. The forms in which they cast their ideas, no less than the methods that they adopt, are largely fashioned by the habits of thought and action which prevail around them. Great minds and prophets make unique contributions of enduring value to the thought of their age but they do not and they can not altogether transcend the age in which they live. True, they sometimes raise new questions but this they do also to answer those their contemporaries are asking and the solutions which they give are pertinent to the traditional statements handed down from the past. The prophets like Guru Nānak, by being inspired by extraterrestrial sources, do not cease to belong to their age even when they are rising most above it. Thoughts and insights into the Reality do not make incongruous leaps, they rather advance to new concepts and higher planes and wider dimensions through re-interpretation of old ones. An estimate and appraisal of Guru Nānak's teachings, therefore,

is not possible without first delineating their context and background. The Muslim power had already been firmly established in India by the 16th century and the imperial hegemony of Tughlaqs and Khiljis had impressed its stamp on the whole of the sub-continent. The Hindus no longer dreamt of throwing out the foreigners from their sacred soil though a struggle for survival, the ease of survival was still much in evidence. A Muslim minority, an alien culture, and an indigestible society, from the Hindu point of view, was the central fact of the Indian scene when Guru Nānak was born. One can safely attribute the success of this small community in establishing its supremacy over Hindustan to its religious homogeneity on the one hand and to the impossibility of any unanimity among the Hindus, divided by castes and classes, on the other, prompting many of them to shun their language, dress and even religion under co-ercion or temptation offered by a society apparently egalitarian in its outlook.

Guru Nānak, upon his advent, found Hinduism a seething mass of moral putrefaction, marked by superstition, hypocrisy and ritualism eating into its very vitals and living spirit dried up into formulae of mechanical worship, meritorious readings or contracts of rewards and punishment. The Vedas were unintelligible to the people and had been replaced by tāntric literature. He was seized of the

* Kapur Singh- Speech given on the occasion of Guru Nanak, Quincentenary Birth Celebrations, Panjab University, Chandigarh, pp.12-13.

inequality which gripped our society and was aware of a candid truth that men who were proud of their birth but ignorant of their worth could never become patriotic citizens. Kṣatriyas assumed the entire political power and the working class was kept illiterate because their low caste did not entitle them to any benefit of education needed for the statecraft. Illiteracy breeds ignorance which was exploited by the Brāhmanas—the class of ^{priests} — by preaching superstition. Even the Brāhmanas tended to make knowledge entirely meta-physical with greater emphasis on life after death for they were not to depend upon knowledge for earning their livelihood. The enlightened few retired to forests and mountains, fearing that worldly temptations might stand in the way of salvation. A society devoid of enlightened leadership would obviously fall prey to the invaders who found victory waiting for them in India.

GURU NĀNAK'S MISSION

Guru Nānak repudiated the caste system and declared noble character rather than noble birth as the real test of human excellence. He refused to dine with Malik Bhāgo— a local Chieftain of Sayyad Pur (Eminabad) and stayed with Lālo, a low caste carpenter as the former's ~~dainty~~ dainty dishes were choked with blood being products of exploitation while the latter's coarse grain was the fruit of honest labour. His concept of equality

included not merely eradication of caste system and untouchability which had eroded the Hindu Society but also removal of a glaring disparity between men and women. ~~The~~ Women had been denied status of equality with men in all major civilizations of the world including Greek and Roman and it was Guru Nānak ~~who~~ who proclaimed women to be of no inferior stuff and ~~infact~~ placed them on a higher pedestal by permitting them to join his congregations and command the respect due to the mother. H~~is~~ argued that it was a crime to regard them as inferior when all forms of greatness in men have their matrix in women.

People steeping in ignorance and superstition could ill afford to be advent^urous and this made them inert, fatalistic, passive and bigoted. This agitated the mind of Nānak especially when he visited the holy places of Hindus. He regarded ignorance as the greatest sin and superstitions the gravest sacrilage. He adopted a novel and dramatic technique to shed the superstitions of the people, bathing at Hardwār and offering water to the sun under the belief that it would quench the thirst of their departed near and dear ones. He splashed water in the opposite direction and, when questioned, replied that he was sending the water to his fields at Kartārpur in the Panjāb. When people were amazed at the an^swer he contended that if it could not reach there, how could it reach their departed ones who were no more on this earth.

* S. Hazara Singh- Guru Nanak Dev, Shiromani Gurudwara Prabhandhak Committee, Amritsar.

He openly advocated that people should not feed the priestly class under the belief that they were rendering service to their departed souls. He invoked their spirits to discard all such parasitical elements in the society. His emphasis on honest labour, shared with those who were needy, and meditation upon God - the Truth constituted the keynote of his message.

Guru Nānak's tender heart ached when he came across people forgetting the 'unicity' of God, - a term chosen by Geoffrey Parrinder to combine the notion of singularity or oneness in nature with that of uniqueness in the sense that there is no other God. Pantheism was the root cause of all confusion and Guru Nānak denounced the concept of incarnation which put the individual and God adrift, necessitating an intermediary. The use of figure 'I' before Aumkār by him is a clear evidence of his having taken a serious notice of this distraction in the society.

His visit to the Himalayas was essentially meant to involve the enlightened members of the community in the affairs of the society which had become in the words of Nānak "rotten to the core". He accused them guilty of escapism and thus expounded the doctrine of social commitment as a hallmark of any religion.

He struck a severe blow to the egotistic attitudes which had unfortunately been the major cause of our social ailment and asked the learned men to realise their role in society. He felt that the life of a householder permitted him to live an untainted (nir-añjan) life in the midst of taints (añjan) or temptations and this alone constituted real Yoga. He advocated a way of life which allowed for the discharge of social obligations alongwith the spiritual and said:-

जोगु न खिंथा जोगु न डंडै जोगु न मसम चढ़ाई।
 जोगु न मुंदी मुंडि मुडाइरे जोगु न सिडी वाईरे।
 अंजन साहि निरंजनि रहीरे जोग जुगति इव पाईरे।।*

Guru Nanak's visits to Mecca where he relaxed with his feet turned towards the holy shrine enraged the Mullas but when Nanak pleaded that his feet could be turned to any direction in which Allāh did not exist, it dawned upon them that God is Omnipresent. He preached equality between men of all faiths and laid stress on conduct rather than mere lip profession. When asked by the pilgrims as to who was superior- a Hindu or a Muslim, Guru Nanak said unhesitatingly and unambiguously: 'Without good deeds neither can be described as good.' His visit to Muslim countries endeared him to men of that faith and he is held in great reverence by them.

* Suhi Caupade, VIII-1

GURU NĀNAK AND BHAKTĪ MOVEMENT

There is no denying the fact that Bhaktī movement was at its height in the age of Nānak and prominent leaders like Rāmānand and Kabīr in Uttar Pradesh, Nāndev in Mahārāstra had given to the people their message of the unity of God, love and peace. Among Nānak's contemporaries we may mention Vallabhāchārya, Chaitanya Mahā Prabhu, Mirā and Tulsidās. But while Rāmānand, Kabīr and Chaitanya laid emphasis upon the basic unity and identity of Allāh and Rām, stressing on piety of heart and sincere devotion as the only valid means of salvation for Hindu and Muslims alike, a keen student of History would realise that their impact was confined to the domain of abstract religious thought. There are chronological difficulties in accepting that Kabīr's teachings had reached even the land of ^{the} Five Rivers and it is hardly possible to establish any positive link between Kabīr and Nānak. Guru Nānak's renunciation of asceticism is a significant departure from the accepted Indian religious tradition. Dr. Sir Gokal Chand Narang acknowledges the unique contribution of Nānak when he says "..... after centuries of subjection, Nānak was the first among the Hindus to raise a voice against tyranny and oppression."*

Guru Nānak's incisive mind and revolutionary transvaluation of values made him a link between yesterday

* Dr. Sir Gokal Chand Narang- Transformation of Sikhism, p.40 fn.

and tomorrow of human destiny and a mediator between antagonistic cultures and civilizations and in the words of Arnold Toynbee "to have discovered and embraced the deep harmony underlying the historic Hindu Muslim discard has been a noble spiritual triumph, and Sikhs may well be proud of their ethos and origin."*

GURU NĀNAK'S MESSAGE

Wedding out the age old superstition, renunciation of asceticism and hypocrisy, practice of religious tolerance, respect for man as man, irrespective of his caste, creed or sex, recognition of worth and not birth, tough resistance to tyranny and dignity of labour coupled with an attitude of humility and service to fellow human beings are some of the cardinal aspects of Guru Nānak's message. His emphasis on the unicity of God and a forceful refutation of incarnations combined with the need of a Guru who was to be respected for his 'word' gave a serious blow to the cult of personality which had been somehow responsible for the darkness in which the people were engulfed.

In his Japjī, Guru Nānak poses a fundamental question

क़िव सचियारा होइरै क़िव कूढ़ै तुटै पालि? **

and re-emphasises the need of enshrining virtues in our character when he remarks :

"Truth is higher than everything
But higher still is truthful living".

* Arnold Toynbee - Forward to Sacred Writings of the Sikhs, p.10.

** Japji-1.

His religion is not only a mode of worship but a way of life where righteousness, knowledge, effort, grace and divine truth are all interlinked stages. It was in the pursuit of this mission that he travelled over a greater part of land than did any other prophet in the world and one marvels at the energy and patience with which he adapted himself to the difficulties he had to encounter in lands foreign and regions unknown covering the entire distance on foot. His extensive journeys spread over a period of 23 years before he finally settled at Kartārpur on the banks of river Rāvī (now a part of Pākistān). As a householder, with farming as a profession, partaking his earnings with the needy he sang His praises while Mardānā's son Shāzāda played the rebec (Mardānā having breathed his last by then). It was here that Shāi Lehṇā became a devotee of Guru Nānak and realizing that Lehṇā could deliver the goods on his behalf, Nānak chose to appoint him as his successor, to the exclusion of his sons and described him as Guru Angad- the limb of his body, the breath of his being, blended with his soul and one with him in spirit, He shuffled off his mortal coil in 1539 but his message of Universal brotherhood continues to provide vigour and vitality to men of all times.

CHAPTER II

A GENERAL SURVEY OF GURU NĀNAK BĀBĪ

CHAPTER II

GURU NĀNAK BĀNĪ- A GENERAL SURVEY

SOURCE AND AUTHENTICITY

Guru Nānak has bequeathed to us about 40,000 lines in verse constituting 947 hymns carefully preserved in the Ādi Granth edited by Guru Arjan- the fifth Nānak. Legend has it that Guru Nānak was generally accompanied by one or the other scribe (e.g. Saiddo) during his travels and a number of hymns were recorded verbatim as Guru Nānak sang them in a state of rapture and ecstasy while Mardānā played the rebec. Guru Nānak is reported to have handed them over to Guru Angad (1504-1552) in the form of scattered papers to assume the position of a nucleus in the Ādi Granth, the original manuscript of which is still preserved at Kartārpur in Jullundur district. Commenting on the authenticity of the Ādi Granth, M.A. Macauliffe points out in the introduction to his book 'Sikh Religion': "Many of the great teachers, the world has known, have not left a line of their composition and we only know what they taught through tradition or secondhand information--- But the compositions of the Sikh Gurus are preserved and we know at first hand what they taught. They employed the vehicle of verse which is generally

unalterable by copyists and we even become in time familiar with their different styles..."*

There are altogether 31 Rāgas in the Ādi Granth with their several variations and Guru Nānak who chose music for harmonising his own soul (Ātma) with the supreme lord (Parmātma) as also for communicating his ideals forcefully to the people whom he addressed adopted as many as 20 Rāgas including Rāga Bihāgrā.

Music, in the words of Kanwar Mrigendra Singh, is one of the great arts but the scope of the divine music is far wider and deeper than that of ordinary or mundane in both its forms, classical and folk-music. For this reason, it is necessary for the divine musician to be both an artist and a scholar, in fact a versatile philosopher of wide range. He should be imbued with the quality of compassion and possess a spirit of humility. In any case, he should not be pedantic.** This observation indicates ^{why} ~~while~~ Guru Nānak chose music as a vehicle of expression.

STYLE

Guru Nānak's compositions available in the Ādi Granth have three distinct styles. Firstly we find the predominantly

* M.A. Macauliffe - Sikh Religion.

** Kanwar Mrigendra Singh - Guru Nanak and Divine Music (included in Guru Nanak - his Life, Time and Teachings). p.256.

^aApbhramśa style demanded by the Indian literary tradition and affected generally by lyricism every where. This is witnessed in the Salokas at the end of the Ādi Granth. The second style with a distinct impress of the Sād hū Bhākhā is evident in most of the meta-physical writings of Guru Nānak. This is conspicuous in Dakṣiṇī Omkāra and Siddha Gosti. The third style is to be seen in the composition which offer ethical and ^{social} criticism and this is nearest to Panjābī in idiom and shape. This idiom is more lyrical and prevails in Rāgas Sūhī and Tukharī, especially in the Bārāmāhā.

LANGUAGE

Guru Nānak used Panjābī as the medium for his composition for obvious reasons. The situation demanded the use of a language closer to the speech of the common people but in his experiment of evolving a new literary medium he had, undoubtedly, to rely on ^aApbhramśa and Sād hū Bhākhā, although he went further towards the language of the masses. One has to concede that at places Guru Nānak's idiom is strikingly modern but it is equally important to know that much of the vocabulary of his religious and ethical teachings is of Vedāntic origin, although some words of Persian-Arabic origin have also penetrated into it. It was natural in the context of his times, marked by Bhaktī and Sūfī movements but it is a matter of great significance that the language of Nānak

became a potent integrating factor between cultures of diverse origins.

The contribution of Guru Nānak to literature lies not only in the choice of words, terms and expressions borrowed or coined to suit the exigencies. He gave a new shape to the written forms of the language, to syntax for which he had to rely entirely upon the indigenous resources. There are folk tunes, terms and expressions in abundance in poetry but his latest contribution lies in his genius, knowledge and cultivated sentiment evident in his Bāramāhā Tukhārī, Japjī, Dakhaṇī Omkār and Siddha Gosti where Upaniṣadic and other esoteric forms can rather easily be observed and this may be true of other folk forms adopted by him- ^hpare, ^aalāhīān, Paṭṭī and Vārs with varying degrees. Guru Nānak borrowed freely from all languages of Indian and foreign origin with a view to developing the potentialities of Panjābī to express finer shades of experience thought and belief and therein lies his remarkable contribution.

CLASSIFICATION

Guru Nānak Bāṇī has been classified, though tentatively, into three distinct periods : (1) 1469-98; (2) 1498-1521 and (3) 1521-39. This method has been adopted by Dr. Barshan Singh Maini who places Guru Nānak's hymns addressed to his school teacher, the priest at the Janu Investiture ceremony and the physician who could not understand the agony of his mind

in the first period and observes:

"One feature of his poetry which is perceptible in these youthful poems of protest is his persistent and protracted use of figurative, particularly, metaphorical language. This idiomatic quality, we find, assumes for the maturer poet, a deep semantic and philosophical significance. The dominant form of expression in the first period is slokas or the couplets which often have a sharp, satirical tang. Their aphoristic verve, however, does not diminish the quality of the dream which we find in constant attendance in his early poetry. Also, his revolutionary humanism, which leavened his poetry till the end, is unmistakably evident."*

In the second period marked by Nānak's extensive travels to various countries one finds the hymns uttered or composed pregnant with awareness of contemporary reality and deep desire to acquaint himself with as many peoples cultures and religions as possible. Dr. Maini says:

"He composed a great deal of polemical verse during this period, for he was often engaged in dialogue with the learned pundits, mullahs and priests of the day. Once again, the themes are barren ritualism, false splendour and false values, the futility of inhuman intellection and logic-chopping etc. However, already songs of a more metaphysical and devotional nature dealing with the reality of God, the soul, the creation and the Name are on the lips of the Guru. A shift in theme and style is well under way. The dominant aspect is still the rhetorical, though tender lyrics of godly passion have made their appearance. We also find the poet borrowing apposite and telling phrases from Sindhi, Marathi, Persian, Arabic and other languages to heighten the effect of his hymns."**

One can ^{examine} ~~place~~ the reaction of Nānak to the objection raised by Brāhmanas of Kurukṣetra to his eating mutton on an auspicious day:

* Dr. Darshan Singh Maini - The Poetry of Guru Nanak, A paper submitted to the International Seminar on Guru Nanak's Life and Teachings, Punjabi University, Patiala, p. 9
 ** Ibid., p. 10

मासु मासु करि मूरखु भगदु गिआनु घिआनु नही जाणे।
 कउण मासु कउण सागु कहावै किसु सहि पाप समाणे।
 गँडा मारि हीम जग कीर देवतिआ की बाणे।
 मासु कौडि बैसि नकु पकडहि राती माणस खाणे।।
 फहु करि लौकां नौ दिखलावाह गिआनु घिआनु नही सूफे।
 नानक अंधे सिउ किआ कहीरै कहे न कहिआ बूफे।।(Malār Vār, sloka XIX)

and again his reaction to the worldly temptations at Kāmṛūpa:

इआनडीए मानड़ा काइ करेहि।
 आपनड़े घरि हरि रंगी की न माणेहि।
 सहु नैदु घन कमलीए बाहरु किआ दूढेहि।
 मै कीआ देहि सलाईआ नैण्णि भाव का करि सीगारौ।
 ता सौहागणि जाण्णिरै लागी जा सहु घरे पिआरौ।।१।।
 इआण्णि बाली किआ करे जा घन कंत न आवै।
 करणु पलाह करे बहुतेरे सा घन महलु न पावै।।
 बिणु करमा किक्कु पाईरै नाही जो बहुतेरा धावै।।
 लव लीम अहंकार की माती माइआ माहि समाण्णि।।
 इनी बाती सहु पाईरै नाही मई कामण्णि इआण्णि।।२।।
 जाइ पुक्कुह सौहागणि बाहे किसी बाती सहु पाईरै।
 जो किक्कु करे सौ मला करि मानीरै हिक्कमति हुकमु चुकाईरै।।
 जाके प्रेमि पदारथु पाईरै तउ चरण्णि चितु लाइरै।।
 सहु कहे सा कीजे तनु मनौ दीजे ऐसा परमलु लाईरै।
 एव कहहि सौहागणि मैणे इनी बाती सहु पाईरै।।३।।
 आपु गवाईरै ता सहु पाईरै अउरु कैंसी चतुराई।
 सहु नदरि करि देखै सौ दिनु लेखै कामण्णि नउनिधि पाई।।
 आपणे कंत पिआरी सा सौहागणि नानक सा समराई।।
 ऐसै रंगि राती सहज की माती अहिनिंसि भाइ समाण्णि।
 सुंदरि साइ रूप विचखणि कहीरै सा सिआण्णि।।४।२।।४।।

(Tilang Caupade, IV-1-4)

The poetry of the third period (1521-39) constitutes the crowning glory of his genius and places all the major bāṇīs of Guru Nānak - Japjī, Vārs, Siddha Gosti, Paṭṭī, Thitī in this period. In the words of Dr. Maini:

"After his pilgrim soul had had a full measure of the world, he settled down at Kartarpur, and it was mostly there that the poetry of splendid apostrophes and epiphanies was born. He brought a rich and varied experience, a prescient mind, and an ardent imagination to bear upon the verses which now appeared in rich profusion. Though some of the poems still have traces of the earlier polemical and didactic verse, the new compositions are, by and large, more philosophical. They have an air of ease and assurance.

These poems centre round the motifs of God's Grace, meditation on the Name, the nature of the Ineffable, Fear of God, Hukam and Raza or the Will of the Lord, Time and morality, Hell and Heaven, Kama and pre-destination, dukha or suffering and angst, Evil and the necessity of action, transmigration, hau-main or ego, moral reason and social ethics, polity and public weal, the splendour of Nature and the sanctity of the body etc. Obviously, the poetry of the final phase which comprehends theological doctrines, metaphysical and suprarational reality, flesh-soul relationship etc. is a body of verse which in the ambit of its interests and in the quality of grain of its fineness equals, to my mind, the greatest religious poetry of the world."*

JAPJĪ

Japjī contains the quintessence of Guru Nānak Bāṇī and the rest of the Ādi Granth can safely be taken as an exposition of the fundamental concepts contained in it. It consists of the Mool Mantra, 38 Paurīs and a Sloka at the end. One agrees with Sardar Gurmukh Nihal Singh,

* Dr. Darshan Singh Maini, The Poetry of Guru Nanak, A paper submitted to the International Seminar on Guru Nanak's Life and Teachings, Punjabi University, Patiala. pp.12-13.

who suggests that Japjī "raises fundamental issues; it discusses the problem of human existence and that of meeting the Creator. It describes very briefly many of the religious practices prevalent in India during the past ages and it discusses the philosophic issues involved in the religious problems. It offers a solution and describes the Sikh way of reaching God. It focuses the attention of the reader upon the Divine Personality- the one Supreme Spirit, the one Source of Life and Light, the one Permanent Being, the Creator."*

ĀSĀ DĪ VĀR

Before the advent of Guru Nānak, a number of heroic ballads eulogising the exploits of brave warriors had been written by some bards and minstrels. These were called Vārs and Guru Nānak chose this mode of expression to arouse in the mind of the people a heroic spirit on moral and spiritual plane. He wrote three Vārs- Mājh Dī Vār, Āsā Dī Vār, and Mālār Dī Vār. Āsā Di Vār, like the Japjī, is a source of constant inspiration, which gives a moral direction to the disciples of Guru Nānak and instils in them a yearning for the higher spiritual life. It is, of course, more explanatory and analytical than Japjī.

SIDDHA GOSTI

Siddha Gosti is a long dialogue comprising 73 stanzas written at Kartārpur recapitulating the conversation between

*S. Gurmukh Nihal Singh: Forward to Japjī Sahib, translated by Puran Singh, 3rd Edition, p.5.

Guru Nānak and the Siddhas who had chosen to renounce the world and lead a life of detachment. Guru Nānak furnishes answers to 28 questions raised by them and persuades them to respond to the challenges posed by the society groping in darkness for want of enlightened leadership. Guru Nānak discusses other important issues relating to Mokṣa, Gurmukh and Manmukh, Māyā, Haumai, and Nāṁ in this Gosti.

METAPHORS

Guru Nānak uses the metaphor of the wife and the husband to portray his feelings of love for God and while this metaphor persists in his poetry ~~although~~ all through, in Rāga Vadhamsa "it becomes an ineluctable medium of the union with God. Man, the spouse, yearning for the touch of the Master, filling the universe with felicities when He is around, and with tender songs of separation when He is away, can only realise his spiritual consummation by his merger in the Lord. The bridal imagery of these songs, rich and ornate, would indicate, among other things, the importance Guru Nānak attached to the beauty and sanctity of the human body. As against the monks and ~~siddha~~ ^{siddha} of his day who regarded it as the seat of sins, he affirms its primal purity. Like so many mystic poets, he celebrates the body's rapture which at the moment of the union is inseparable from the rapture of the soul!"*

The following lines are being quoted from a long hymn in Rāga Vadhamsa to indicate the feelings of a devotee

* Dr. Darshan Singh Māni, The Poetry of Guru Nānak, PP. 18-19

suffering from the pangs of separation from his Lord:-

मीरी रुणाफुण लाइआ भैण सावणु आइआ।
 तेरे मुंघ कटारे जेवड़ा तिनि लीमी लीम लीमाइआ॥
 तेरे दरसन विटहु खंनीऐ वंजा तेरे नाम विटहु कुरवाणी।
 जा तू ता मै माणु कीआ हं तुघु बिनु कैहा मेरा माणी।
 चूड़ा भंनु पलंघ सिउ मुंघे सणु बाही सणु बाहा।
 एतै वैस करेदीए मुंघे सह रातौ अवरहा॥
 ना मनीआरु न चूड़ीआ ना सै वंगुड़ीआहा।
 जौ सह कंठि न लगीआ जलनु सि बाह्दीअहा॥
 सभि सहीआ सह रावणि गइआ हउ दाधी कैदरि जावा।
 अंमाली हउ खरी सुचजी ते सहि एकि न भावा॥
 माठि गुंवाई पटीआ भरीऐ माग संधूरे।
 औ गइ न मनीआ मरउ विसूरि विसूरे॥
 मै रीवंदौ समु जगु रुना रुनड़े वणहु पंखेरु।
 इकु न रुना मेरे तनका बिरहा जिनि हउ पिरउ विहोड़ी॥
 सुपनै आइआ भी गइआ मै जलु मरिआ रीइ।
 आइ न सका तुफ कनि पिआरे मैजि न सका कौइ॥
 आउ समागी नीदड़ीए मतु सहु देखा सौइ॥
 ते साहिब की बात जि आलै कहु नानक क्किया दीजै।
 सीसु बढे करि वैसणु दीजै बिणु सिर सेव करीजै॥
 क्लि न मरीजै बीअड़ा न दीजै जा सहु भइआ विहाणा॥१॥३॥

(Vadhamsa Caupade, III, 1(3))

POETIC IMAGERY

Guru Nānak's love for nature enables him to derive poetic imagery from seasons and their cycle, the sky, the sun-rise and the sun-set, the clouds, the rain and the wind, woods and gardens, trees, plants and flowers, rivers and

oceans, birds and beasts and Guru Nānak's *Ārtī* reproduced as under, is an excellent example of his poetic brilliance:

गगन मै थालु रवि चंदु दीपक बने तारिका मंडल जनक माती।
 घुमु मलआनली पवणा चवरी करे सागल बनराइ फूलंत जीती॥१॥
 कैसी आरती होइ भवखंडना तेरी आरती।
 अहता सबद बाजंत भेरी।१। रहाउ।
 सहस तब नैन नन नैन है तोहि कउ सहस मूरति नना एक तोही।
 सहस पद बिमल नन एक पद गंध बिनु सहस तब गंध इव चलत माही॥२॥
 सम महि जीति जीति है सोइ। तिस के चानणि सम महि चानणु होइ।
 गुर साखी जीति परगटु होइ। जो तिसु भावै सु आरती होइ।३।
 हरि चरण कमल करंद लोमित मनो अनदिनो मोहि आही पिआसा।
 कृपा जलु देहि नानक सारिंग कउ होइ जाते तेरे नामि वासा॥

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(Dhānāsari Āratī, IX-1-4)

SOCIO-ETHICAL CONTENT

Guru Nānak was conscious of social commitment being an essential ingredient, of religion and he painted the picture of corruption, rampant in his contemporary society very forcefully :

कलि काते राजे कासाई धरमु पंखु करि उडरिआ।
 कूडु अमावस सवु चंद्रमा दीसै नाही कह चडिआ।
 हउ मालि विकुंती होई।
 आधेरे राहु न कोई।।
 विचि हउमै करि दुखु रीई।
 कहु नानक किनि बिधि गति होई॥३५॥

(Mājh Vār, Slok , XXXV)

And again:

उाजर प्पिह मसकदम कसत कुतै।
जाह जगाइन बै सुतै।
चाकर नहदा पाइन्हि घाउ।
रतु पितु कुतिहौ चटि जाहु।।
जिधै जीआं होसी सार।
नकीं वढी लाइतवार।।१३।।

Malār Vār Slok, XIII

That man occupied central position with Guru Nānak is evident pronouncedly in a cry of infinite agony that broke out from his lacerated heart when Bābar invaded India and perpetrated untold atrocities on the innocent masses including women and children. He even lodged a protest against God who witnessed the tragic scene. To quote Nāna k in his own words:

खुरासान खसमाना कीआ हिंदुसतानु डराइआ।
आपै दोसु न देई करता जमु करि मुगलु चडाइआ।।
एती मार पई कुरलाणै तैं की दरदु न आइआ।।१।।
करता तू समना का सोई।
जे सकता सक्ते कउ मारे ता मनि रौसु न होई।।
सक्ता सीहु मारे पै बी खसमै सा पुरसाई।
रतन विगडि विगोए कुतीं सुइआ सार न काई।
आपै जोडि विछोड़े आपै वैखु तेरी वडिआई।।२।।

(Āsā Caupade, ३९) XXXIX, 1-2)

Dr. Mohan Singh in his Introduction to Punjābī Literature pays befitting tributes to Guru Nānak when he says:

"Nānak was the first medieval Indian saint poet to condemn war and paint its terrific impact on the woman and the home; first to deplore the neglect of one's own dharma, specially one's own language; first to proclaim equality of all classes of workers in society; first to emphasize the dignity of labour; first to place woman on an equal footing with man; first to work for Hindu-Muslim unity; first to denounce exploitation and seizure of rights and dues of others; first to exalt truth above everything else and character even above philosophical analysis; first to preach prohibition; first to link love with heroism; first to give the householder, the worker, a place above that of the renouncer; first to sing of the beauty of nature- of flowers, of buds, of seasons, of mountains and lakes and rivers; first to underline the supreme importance of human loyalties; first to prescribe a lofty ideal for the poet; first to expound in detail the need of honesty for the trader, humanity and rectitude for the intellectual and political guide, mercy for the soldier, the conqueror, hard work and co-operation and discipline for the farmer, and the spirit of service for one and all; first to integrate, after the Bh. Gita, Karma, Bhakti, Jnana and Yoga; first to refuse to let his followers be called by an appellation connected with himself."

In the succeeding pages, we shall examine the terminology used by Guru Nānak to convey his message to the suffering humanity, a message which remains as valid today as it was in his own times.

* Dr. Mohan Singh- An Introduction to Panjābi Literature pp. 58-59.

PART II

A TERMINOLOGICAL STUDY OF GURU NĀNAK BĀNĪ

CHAPTER III

GOD

CHAPTER III

G O D

EKAMKĀRA OR EKA OR OMKĀRA

The term Ekamkāra owes its origin to the Sanskrit Word Ekamkāra having Eka and Omkāra as its constituents and meaning One Lord. Om or Aum is generally placed at the commencement of all Hindu works and it is regarded to be sacred. It appears first in the Upaniṣads, as a mystic monosyllable and there it is regarded as the object of profound religious meditation. It consists of three¹ letters viz. A-U-M but it is usually pronounced and written in two i.e. O - M. Sometimes it is regarded as five-fold A. U. M. ∪ . • . The semi-circle is then called nāda (a sound) and indicates the prolongation of the M with closed lips. The dot on the semi-circle is called the bindu or a drop, which indicates the sound 'M' tapering to infinity. The sound of the letter 'A' is formed in the back of the mouth, of the letter 'U' in the centre and of 'M' by the closing of the lips. According to this theory of sounds the word Aum^{or} Om covers the whole range of vowel utterances. Vowels are considered to be the power in speech and consonants as mere limitation or application of the power. Hence the word Aum contains all speech and represents all that is embodied

1- सोऽयमात्माध्यकारमौडिकारौऽधिमात्रं पादा मात्रा मात्राश्च पादा
अकार उकारौमकार इति।। Mā. VIII

in or is conveyed by the voice. It represents Brahman symbolically as well as actually. So, the indestructible sound Aum is nothing but the whole of the universe. All that has been, all that is, all that shall be and all that cannot be covered even by the range of time is Aum.¹ The four components of the syllable Om are identical ^{to} the four stages of the self. The first syllable 'A' is identified with Vaisvānara,² the stage of awakening, where we find consciousness of the common world of external objects and enjoy the gross things. The second letter 'U' represents Taijasa³ indicating the stage of dream, when the self enjoys subtle things and the spirit alone is unfettered by the bonds of the body. The third letter 'M', which is the measure of everything, represents 'Prajñā'⁴ a stage marked by sound sleep (Susupti) where one has neither dreams nor desires. It is the stage when the soul becomes temporarily attuned with Brahman and enjoys bliss. While the phenomena of duality, caused by action of the mind is present in the other two conditions,⁵ it is absent here. The fourth stage is called 'Amātrah'

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1. अमैत्यद्धारमिदं सर्वं तस्योपाख्यानं मृतं मवदमविष्यविति सर्वमौङ्कार एव। यच्चान्यत् त्रिकालातीतं तदप्यौकार एव।
Ma. 1
 2. जागरितस्थानी वैश्वानरोऽकारः पृथगा मात्राऽऽप्तेरादिमत्त्वाद्वाऽऽप्नोति ह वै सर्वान्कामानादिश्च भवति य एव वेद।
Ma. IX.
 3. स्वप्नस्थानस्तेजस उकारो द्वितीया मात्रात्कणादुभ्य-
त्वाद्वात्कणाति ह वै ज्ञानसन्तति समानश्च भवति नास्याब्रह्मवित्कुले
भवति य एव वेद।
Ma. X.
 4. सुषुप्तस्थानः प्राज्ञो मकारस्तृतीया मात्रा मितैरपीतेर्वा
मिनोति ह वा इदं सर्वमपीतिश्च भवति य एव वेद।
Ma. XII
 5. अमात्रश्चतुर्थादिव्यवहार्यः पंचमोपशमः शिवोऽद्वैत एवमौङ्कार
आत्मैव स विंशत्यात्मानाऽऽत्मानं य एव वेद य एव वेद।
Ma. XII

not represented by any sign, but identified with the soundless and the unutterable, whose field is Turiyā, which is neither conscious of the subjective nor of the objective. It is neither simple consciousness nor all sentient mass nor all darkness. It is unseen, transcendent and inapprehensible.

So, through the syllable Om or Aumkāra the mystery of Brahman is gathered to a point. The Upaniṣads emphasize the efficacy of meditation by means of the Supreme symbol — Aum. The mystic symbol is regarded as the bow, with the soul as an arrow and Brahman as the target to be pierced. This metaphor of the arrow and the target invented in the Muṇḍako-paṇiṣad, characterises the communion of the lower and the higher selves in a befitting manner as to involve the annihilation of the separate individuality of the lower self.

The Upaniṣads also use the term Eka in order to convey the uniqueness of the Lord. But Ekamkāra has not been referred to ⁱⁿ the Upaniṣads or in any other book of Hindu Philosophy.

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In Guru Nānak Bānī the term Ekamkāra and Eka both

1- प्रणवो धनुः शरो ह्यात्मा ब्रह्म तल्लक्ष्यमुच्यते।

अप्रमत्तेन वैद्वयं शरवत्तन्मयी भवेत्।

इ . See Anthology pp. LVIII - LXII

Mu. II-4.

occur to establish the unity of God., seeds of which can of course be traced in the Ṛgveda¹ and in other philosophical systems like Vedānta. The term Ekamkāra, used by Guru Nānak represents the Sikh faith as monotheistic. At times Guru Nānak uses Omkāra and Onm Akhara which also denote the sense of Ekamkāra. By Symbolizing God as Ekamkāra, Nānak rejects the view of the World's origin from number of vedic and purānic Gods and Goddesses. He lays highest emphasis on the unity of the Creator around which the whole of his philosophy revolves. He insists upon the unity of God and condemns any doctrine which might tend to associate any other thing with God as a Creator. His Ekamkāra cannot be added to or diminished by any external agency. According to Nānak, the Creator and the Creation are inseparable. He has written^a long poem of fifty four verses ^{on} Aumkāra which is listed under Rāg Rāmkalī. According to him there is only one Lord which creates and supports all living beings. He is only one, though in many garbs. He, in whose mind the One Lord dwells, does ^{remarkable things} ~~innumerable works~~. That Lord is the only manifestation of the absolute truth. He is all

1 - एकं सद्भिः बहुधा वदन्ति।

pervading. When the One Brahman dwells within one's heart , one gets satiated. Ego, fear and desires depart. Aumkāra is the Creator of Brahmā and Brahmā sang the praises of that Omkāra only. Vedas too are the creation of the Omkāra.

CHAPTER IV

ATTRIBUTES OF GOD

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ADRṢṬA (ANDĪTHĀ)

The term Aḍṛṣṭa is used in Sanskrit in all the three genders. Its component parts are aḍṛṣ (to see) +kta and it means invisible or imperceptible. First of all, it occurs in the Vedas¹ to designate a species of vermins. In one of the passages of the Rḡveda², the Sun has also been described as the slayer of the unseen i.e. 'Aḍṛṣṭa-han'.

In the Upaniṣads,³ it has been applied to soul, which is said to be eternal. It has also been used for the Akṣara Brahman (Imperishable Lord).⁴ Even in Brahma Sūtra⁴ Brahman is described as Aḍṛṣya.

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1. निकेतवी जनानां न्यदृष्टा वलिप्सत।
Rv.I-191-4.
 2. वादित्यः पर्वतैर्म्यौ विश्वदृष्टौ ऋष्टहा।
Rv.I.191-9.
 3. वात्मादुन्त्याम्यमृतीर्दृष्टौ दृष्टाद्भुतः श्रौता--।
Br.III-7.23
एतदक्षरं गार्ग्यदृष्टम्।
Br.III-8.11
ऋष्टमव्यवहार्यमचिन्त्यमव्यपदेश्यम् एकात्मप्रत्ययसारं
- - - स वात्मा स विज्ञेयः ।
Mḍ.VII
 4. ऋश्यत्वादि गुणको धर्माक्तिः।
B.S.I.2.21

The Nyāya¹ and Vaiśeṣika systems regard Aḍṛṣṭa to be the attribute of soul whereas Vedānta and Sāṁkhya Yoga schools consider it to be that of Budhi. Vedāntists do not regard Aḍṛṣṭa to be a chance factor. According to them, all is duly ordered and includes anything beyond the senses even.

In Guru Nānak Bāṇī² God is described as 'Aḍṛṣṭa' but He can be seen through Guru's instruction. According to Guru Nānak perception of the 'Imperceptible' or 'Aḍṛṣṭa' enables one to overcome miseries and enjoy peace.

AGAMA, AGĀDHA, AGĀHA, AGOCARA

³ These terms have been used in Guru Nānak Bāṇī as synonyms to indicate the depth and inaccessibility of God. Agādhā and Agāha owe their origin to the roots gādh (to dive, to furrow) meaning not withⁱⁿ the reach of a person. Agama and Agocara have gam (to approach) as their root and mean 'not accessible.' It is only through Guru's instruction that one may be able to realise Him. His vast creation is also limitless and defies any description. According to Guru Nānak Bāṇī one can realise

1. अदृष्ट आत्मधर्म इति नैयायिकाः वैशेषिकादयश्चाम्युपगच्छन्ति
वैदान्ति-साङ्ख्यपातंजलास्तु बुद्धिधर्म इति मेदः ॥ TNV.p.116.

2. See Anthology, p. i

3. See Anthology, pp. i-ii, xx.

God only with the help of the guru who invokes His grace for us, enabling us to swim across the wordly ocean and overcome the agony of birth and death.

AJARA

In Sanskrit the term Ajara, used in all the three genders, originates from the root $j\bar{r}$ ¹ (to perish). It is the negative form of $J\bar{r}$ + ac>Jara, meaning indestructible or ever-young or undecaying. The term, in neuter gender, stands for the Supreme Brahman. In R̥gveda² the term Ajarayu³ occurs meaning 'not subject to old age'. In Pras̥nopaniṣad

1. नि जायते क्षियते जृ अच्
2. ...रथेन वि पर्वतां अजर्यु अयातं।।

RV.1.117.20.

3. त्मोङ्कारेणैवायतनेनान्वैति विद्वान्यत्क्षान्तममृतममयं परं वैति।

Praśna .V-7.

the Supreme Spirit has been described as undecaying, immortal and fearless. Even in Brhadāranyakopaniṣad¹, Brahman is regarded as Ajara, Amara and Abhaya. In Manu Smṛti² the term has been used in this very sense. In Mahabharata it has been used in conjunction with Amara e.g. Ajaramara. There it means 'immortal' or 'undecaying'. Bhartrihari uses the term as an attribute of God.

In Guru Nānak Bānī³ the term Ajara occurs frequently. It is used as an attribute of God. God is described as undecaying and whosoever endeavours to realise Him receives the Nectar which immortalises the seeker. One who adores the 'Everyyoung Lord' finds the nine apertures to his abode accessible to him. His doubts depart and he drinks the Nectar of His Name, God is described as the only one who does not know aging and is ever sublime. Everything else is described to be passing and perishable and as such the Ajara Lord is always pleasing to one's mind.

AJUNĪ

The term Ajūnī is an adaptation of the Sanskrit word 'Ayoni', which means belonging to any place other than the womb. It is derived from the root, yu (to fasten) and

1. तमने शुद्धः पूतोऽजरौऽमृतः संभवति ।।

Br. V. 14. 5.

2. उत्पादयति सा विद्या सा सत्या साऽजरामरा ।।

Mn. II. 148.

3. See Anthology, p. 7

comprises a*yu+ni. The term 'A-Yonija' and 'Ayonī' both occur in Sanskrit texts in the sense of one not born from the womb, or having no traceable source and generated equivocally. The Naiyāyikas¹ refer to the two types of 'deha' (body) i.e. Yonija and Ayonija. Yonija include Andaja or egg-born and Jarāyuja or viviparous. Ayonija include Swedaja or sweat-born and the Udhbija or germinating like plants. Those who dwell in Naraka or hell are also considered to be Ayonija. In the purāṇas, Ayoni is associated with the name of Brahma and Śiva. In Mahābhārata, it has been used to connote unworthy origin. In Kumāra-Sambhava² it denotes the same meaning.

In Guru Nānak Bānī³ the term frequently occurs as an attribute of God. Here God is considered as one not born from the womb and this ayūnī Lord pervades all times-past, present and future. There is but one God-Unique, Immortal and Ajūnī. He is an embodiment of Truth. Complete identification with this Ajūnī is the best form of meditation.

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1. यौनिजादि मवेदेहम्----। यौनिजमयौनिजमित्यर्थः।
 यौनिजमपि द्विविधं जरायुजमण्डनं च।--वयौनिजं
 स्वेदौद्भिजादिकम्।--नारकिणां शरीरमप्ययौनिजम्।

N.S.M.pp.37.182-83.

2. जगद्यौनिरयौनिस्त्वं जगदन्तकौ निरन्तकः।
 जगदादिरनादिस्त्वं जगदीशै निरीश्वरः।

Ku.II-9.

3. See Anthology, pp. V and VI

AKATHA

The etymology of the term 'Akatha' can be traced to the root Kath (to say) which is composed of 'a+Kath+Yat'. It means inexpressible or defying all description. This has been used in the Bānī¹, as an attribute of the Lord. But in Sanskrit texts nowhere does this term occur for the Lord. However, in the Indian Philosophy, especially in Vedānta Philosophy, the Supreme Spirit has been described to be beyond the realm of speech, although the term Akathya or Akatha has never been used in this sense. There are so many examples referring to the Brahman as one beyond description. In the very opening stanza of the Vedānta-Sāra² is regard as indescribable. In Taittiriya³ Upaniṣad it is said that the words turn back from that Supreme Spirit together with the mind and do not reach there. Kena Upaniṣad⁴ says that neither eye nor speech nor mind can encompass Him. Māṇḍūkya Upaniṣad⁵ clearly mentions Him as beyond the realm of speech. Kathopanīṣad⁶ also describes him as beyond the realm of speech mind and eyes.

1. See Anthology, p.

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| १. | अखण्डं सच्चिदानन्दमवाद्भुवनसर्गाचरम्। | V.S.I. |
| २. | यतो वाचो निवर्तन्ते अप्राप्यं मनसासहा। | Tait.II.9. |
| ३. | न तत्र चक्षुर्गच्छति न वाग्गच्छति।
यद्वाचानम्युदितं येन वागम्युयते। | Ke.X.3.
Ke.I.4. |
| ४. | अचिन्त्यमव्यपदेश्यमैकात्मप्रत्ययसारं---। | Mā.VII |
| ५. | न तत्र चक्षुर्गच्छति न वाग्गच्छति---।
नैव वाचा न मनसा प्राप्तुं शक्यी न चक्षुषा। | K.II.3.12. |

In Guru Nānak Bānī,¹ the term 'Akatha' has been used for God who defies all description and is beyond the range of speech. One can reflect on Him only through Guru's instructions. Such an in-expressible Lord destroys all doubts and removes all sorrows. And by learning the greatness of that inexpressible Lord, one attains wisdom.

AKĀLA-MŪRĀTI

The term Akāla-Mūrati has been used in Guru Nānak Bānī as an attribute of God. Akāla, used in all the three genders in Sanskrit, is the negative form of Kāla, ^{meaning} time or death. It, therefore, means deathless. Mūrati is composed of ^{mūrch+} ~~mūrch~~ and is used as a feminine gender, meaning embodiment or manifestation. According to Hindu philosophy it is considered to be anything which has a definite shape or limit e.g. mind and the four of the five elements viz. earth, air, fire and water. The Maitriya Upaniṣad Brahman has been described at once as Kāla and Akāla.

As a compound, the term 'Akāla-mūrati' occurs nowhere in Sanskrit texts though God ² has been described as 'Akāla'. The term has been, however, used in Guru Nānak Bānī³

1. See Anthology, p. vi

2. द्वे वाव ब्रह्मणी रूपे कालश्चकालश्च

यः प्रागादित्यात्सोऽकालः ॥

Maitri.VI-14.

3. See Anthology, p. vii

God is described to be Immortal. This attribute occurs in the mool-mantra or the basic hymn of the Sikh faith.

AKHARA

The term Akhara is the equivalent of Sanskrit Akṣara which originates from the root 'kṣar' (to perish), and with the negative prefix 'a' and suffix 'ac'^४ means Indestructible. First of all the term Akṣara occurs in its neutral form in R̥gveda¹ where it means 'water'. It is also used in its feminine gender i.e. Akṣarā² to mean word or speech.

It is a philosophical term in fact and occurs in almost all the Upaniṣads and Gītā. In different Upaniṣad² it is used as an epithet of Brahman. In Kathopaniṣad man is advised to make efforts to understand the Indestructible or Undecaying Lord. In Muṇḍakopaniṣad, Akṣara³ is an attribute of the Lord and that Akṣara Lord is described to be the creator of the whole world. That Akṣara Brahman creates thousands of beings and finally they merge in Him only. In Cāṇḍogyopaniṣad⁴ it occurs again and again to describe

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1. - ---- युवं हि पृदाः अस्मे अक्षराहइव पिन्वन्तं॥ 34.4
भवसुः-वच चतसुः ततः क्षरति अक्षरं तत् विश्वं उपजीवति॥ Rv.I.164,
42
 2. - अक्षरं ब्रह्म यत्परम।--- शक्यमहि॥ III-2 III-2
 3. - ---। तथाहक्षराद्विधा सोम्य माताः पूजायन्ते तत्र चैवपि यान्ति॥MU.
यथा सतः पुरुषात्केशलामानि। तथाहक्षरात्संभवतीह विश्वम्॥ I.2.13.
 4. - ओमित्येतदक्षरमुद्धीथमुपासीत। Ch.I.I.I. Mu. I.I.7
य एतदेवं विद्वानक्षरं प्रणोत्येतदेवाक्षरं स्वरं--प्रविशति॥

Ch.I.IV.V.

the sacred syllable Om. In Māṇḍūkyaopaniṣad¹ the sacred Akṣara Om alone is described as Imperishable.

In Bhāgavadgītā² it occurs frequently as an epithet of the Supreme as well as the Individual soul. It also stands for the sacred syllable 'Om'. Even Brahma is said to be born of the Imperishable. Even in Brahmasūtra³ Brahman is regarded to be Akṣara.

In Guru Nānak Bānī⁴, the term Akhara is used in different senses e.g. word of speech, the Indestructible Lord and His order. In the Japjī, Guru Nānak uses the term Akharī rather than Akhar and we can translate the passage with any of the three meanings there. Guru Nānak is of the view that it is through the Indestructible Lord through the word, or through His order that one can attain Divine knowledge. Every thing is preordained and there is nothing beyond the range of Akhara.

The term is also used to convey ^{the} sense of 'word' and it is said that one should read and understand the 'word' to ~~and-it-is-~~ guide one's actions. Those who are proud ~~can~~ neither understand the word nor have they any sense.

- 1- औमित्येतदक्षरमिदं सर्वं तस्योपव्याख्यानं मूतं भवद्भविष्यदिति सर्वमौकार
एव। MĀ-I
- 2- द्वाविमौ पुरुषौ लोके क्षरश्चाक्षर एव च।
क्षरः सर्वाणि मूतानि कूटस्थोऽक्षर उच्यते।। Bṛ . ५ - 16
वेदा अक्षराणामकारोऽस्मि इन्द्रः समासिकस्य च। B
ब्रह्मेवाक्षयः कालो घाताहं विश्वतोमुखः। Bṛ - ५ - 33
ब्रह्माक्षरसमुद्भवम्।। Bṛ ॥ - 15
3. अक्षरमन्वरान्तधृतेः। B.S.I. 3.10.
4. See Anthology p. vii

that Anāhada sound, the mind stops wandering and gets immuned to, the agony of birth or death. That sound, though unbeaten, is heard within a peculiar manner as a result of which the divine knowledge is fully obtained. The actual Yogī is he who reflects on the Unbeaten Sound and sees Him in His creation.

ANĀTHA

The term 'Anātha' originates from the root nāth and constitutes the negative prefix a, nāth and the suffix ac meaning having no master or protector. This term occurs in the R̥gveda in neuter gender, meaning 'want of a protector'. In Guru Nānak Bāṇī the term 'Anātha' has been applied to the Lord and thus He is said to be Independent, or without any protector. In other words we can say He is 'Self Protector'. This 'Self-protector' is Supreme. 'Anātha' Lord can be understood only through the guru. Such a Lord resembles the sky. He is not born from the womb. He is also the chief source of pleasure, Lord of the unprotected and His disciples realise Him almost naturally through meditation.

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1. नास्ति नाथः प्रमुरस्स । प्रमुहीने । T.N.V.
 2. किं प्राता सद्यवनाथं भवति किमु स्वासा यन्निकृतिर्बिच्छात् ॥
Rv.X.10,11.
 3. See Anthology page XIV-XV

ANTA

In Sanskrit the term 'Anta' (in masculine form) owes its origin to the root am which with the suffix 'tan' means end or limit. Sometimes, it is used as a neuter gender, meaning death or destruction. Guru Nānak uses the term in both these senses. In Hindu philosophy also, the term occurs frequently. In Taittirīya Upaniṣad¹ regards Brahman to be that from which origin, subsistence and destruction or end proceed. In Bhāgavadgītā², Lord Kṛṣṇa tells Arjuna that the form, beginning, foundation and the end of that Lord cannot be perceived. Arjuna also acknowledges that he is not able to see the beginning, middle or end of the Universal Lord. God Himself has been described there as the beginning, middle and the end of all beings.

In Guru Nānak Bāṇī³ also, the term anta is used to denote limit. God is described as limitless. Nobody on this earth has ever been able to delimit the Supreme Lord. Guru Nānak describes God as Beanta or Ananta. The celebrates, men of

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- 1- यतौ वा इमानि भूतानि जायन्ते। येन जातानि जीवन्ति
यत्प्रयान्ति अभिसंविशन्ति। तद्विजिज्ञासस्व। तद्ब्रूष्येति।। Tait. iii-1
cf. जन्माद्यस्य यतः। Tait. III-1. B.S. I. 1.2.
- २- न रूपमस्येह तथोपलभ्यते नान्तौ न चादिने च संप्रतिष्ठा। Bg. XV-3
नान्तं न मध्यं न पुनस्तवादिं पश्यामि विश्वेश्वर विश्वरूपम्। Bg. XI-16
अहमादिश्च मध्यं च भूतानामान्त एव च। Bg. X- 20.
सर्गाणामादिरन्तश्च मध्यं चैवाहमर्जुन। Bg. X-32.
3. See Anthology, pp. XV-XVI

piety and even Brahmā, who was born out of the navel of Viṣṇu, are unable to comprehend His limit. The virtues and powers of that Lord are limitless. Men, however, are bound by the limits of time and know an antaor end. This Anta becomes dreadful for one who does not remember the Lord throughout his life. It would be futile for one to remember Him only towards the end of one's life.

ANŪPA

The term 'Anūpa' is used as an equivalent of Sanskrit 'Anupama' which is composed of antupama, meaning unique or matchless or incomparable. This term is a synonym of 'Nihkewal' and occurs in the Guru Nānak Bānī² as an attribute of God. It is found nowhere in Sanskrit texts for establishing matchlessness of God, the Supreme Spirit. Guru Nānak describes the Lord as Anūpa and the Anūpa Lord is recognised by only very rare disciples and that too through Guru's instruction. That incomparable Lord pervades everywhere and protects us at all times. The Unique and Invaluable Gem Himself has the power to recognise all worth.

APARAMPARA

The term 'Aparampara' sometimes used in the Bānī as 'Aparampara' is of frequent occurrence and is an attribute of God. It is a compound of aparam and param, which represent

1. See Anthology - p. CXXV
2. See Anthology p. XIX

God to be Para and Apara, meaning 'Supreme' and 'not Supreme' respectively. The term, in its compound form, does not find any place in Sanskrit texts. Aparam and param have, however, been used as attributes of God. The Vedantists describe Brahman both as 'Supreme' and 'not Supreme' (parāvāra). And when that 'Supreme' and 'not Supreme' is perceived all the shackles are broken, all doubts depart and human action has no validity. Śvetāśvatara-Upaniṣad also describes Brahman as such. There is nothing superior or inferior to Him.

In Guru Nānak Bāṇī³ the term 'Aparampara' is used for Brahman. Such an 'Aparampara' Lord is said to be Himself the creator and the destroyer. He is the destroyer of the agony of birth and death. He is Supreme and can be perceived through guru's instruction. Aparampara Hari resides in one's heart. By remembering the 'Aparampara' Lord, one attains success. The Aparampara bestows mercy on his devoted disciples and they also become Aparampara, pure and perfect.

ATOLAVĀ

The term Atolavā owes its origin to Sanskrit word atulya which consists of a+tul(to weigh) +yat meaning unweighable

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1. दायिन्तै चास्य क्माणि तस्मिन्दृष्टे परावरे। Mu, ii-2-8.
 2. यस्मात्परं नापरमस्ति किञ्चित्--- सर्वम्॥ Śveta, iii-9
 3. See Anthology, pp. XIX — XX

or incomparable. In Guru Nānak Bānī it occurs as an attribute of God but we do not find any such attribute of God in ancient Hindu scriptures. Though another equivalent attribute 'advitīya' occurs frequently in the Upaniṣads¹ and it is said that he who recognises the Incomparable Lord surely gets united with Him. He, the 'Advitīya Lord', alone existed originally.

In Guru Nānak Bānī², the term Atolavā refers to the Supreme Lord who is not comparable or weighable and defies all description. He, the Atolavā Lord, can destroy the whole world in a moment and can re-make it the very next moment. That Incomparable or the Unweighable Lord can be recognised through the instruction of the Guru.

AVIGATA

We can trace the etymology of this term to the Sanskrit root gam. It is composed of a+vit+gam+ktā, meaning invisible or unmanifest. It occurs in the Guru Nānak Bānī as an attribute of the Supreme Being, but it occurs nowhere in Sanskrit texts. In Hindu philosophy a similar term 'Avyakta'

1- गुहाशयं निष्कलमद्वितीयम्। Kaiv. XXIII

सदेव सोम्येदमगु आसीदेकमेवाद्वितीयम्

तदेक आहुरसदेवेदमगु आसीदेकमेवाद्वितीयं तस्मादसतःसज्जायत।।

Ch. VI-2-1.

2- See Anthology, p. XXJ

is used to connote the sense of Unmanifest and it has often been used for the Supreme Being.

In Kathopanishad¹, Avyakta is lower than the puruṣa. In Bhāgavadgītā² the term has been used for the Supreme Spirit Brahma. It is also regarded to be the cause and it is said that at the approach of the day all 'manifest' springs out of the 'Unmanifest' and at night all gets dissolved in it. It is regarded to be Imperishable and considered to be the highest and irrevertible stage.³ In Sāṃkhya system 'Avyakta' means the primary germ of Nature or the productive principle from which all phenomena of the material world are developed. It is described to be without cause, eternal, pervasive, inactive one, not component, not subtle, unconjunct and independent. Here the existence of 'the Unmanifest' is established on the ground of the proper ties of the effect being of the same nature as those of the cause. This Avyakta or Unmanifest which is said to be the cause of all the things operates through the three guṇas. It is also described as acting for the emancipation of the spirit.

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1. हेतुमदनित्यमव्यक्तमपि सक्रियमनेकमाश्रितं लिङ्गम्।
महेतः परमव्यक्तमव्यक्तात्पुरुषः परः। K.III.II.
2. अव्यक्तीडयमचिन्त्याडयम्। Bg.II.25.
अव्यक्ताव्यक्तय सर्वाः। Bg.VIII-X
अव्यक्तीडकार इत्युक्तः। Bg.VIII-21.
- 3- हेतुमदनित्यमव्यापि सक्रियमनेकमाश्रितं लिङ्गम्। S.K. X
सावयवं परवन्त्र व्यक्तं, विपरतिमण्यक्तम्। S.K. XIV
कारणागुणात्मत्वात्कार्यस्याव्यक्तमपि सिद्धम्।
कारणमस्त्यव्यक्तं प्रवर्तते त्रिगुणात्: समुदायश्च। S.K. XVI
आत्सुक्यनिवृत्त्यर्थं यथा क्रियासु प्रवर्तते लोकः।
पुरुषस्य विमोदायार्थं प्रवर्तते तदव्यक्तम्। S.K. lvii

In Guru Nānak Bānī¹ also 'Avigata' is used for the Supreme Being. Avigata is said to be the one who enables man to find the door to emancipation. It is also regarded as the highest principle, and whatever^e whatso[^]ver happens it is all according to the will of that Avyakta or Avigata.

AVINĀSĪ

The term 'Avināsi' written in the Bānī as 'Abināsi' also comprises negative, a vi, naṣ (to perish) and nini meaning Indestructible. It is an attribute of God. In Hindu philosophy it is used to describe the soul or the Supreme Spirit as Imperishable. In Brāhadāraṇyaka-Upaniṣad² Ātman is regarded to be Imperishable. In Bhāgavadgītā³ Lord Kṛṣṇa describes the soul as indestructible. According to Kṛṣṇa only that person can actually realise Him who regards Brahman or Ātman alone as Imperishable. Sāṃkhya and Yoga philosophies consider prakṛti or primeval matter as eternal and indestructible. They could visualise something which stands the test of modern sciences.

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1. See Anthology, p. XXII
 2. स होवाच न वा अरेडह मोहं ब्रवीम्यविनाशी वा
अरेडयमात्मानुच्छित्कर्मा। Br.IV. -14.
 3. a. विनश्यत्स्वविनश्यन्तं यः पश्यति स पश्यति। Bg.xiii-27.
b. अविनाशि तु तद्विद्धि येन सर्वमिदं ततम्। Bg.ii-17.
c. वेदाविनाशिर्न नित्यं य एनमजमव्ययम्। Bg.ii.21.

¹
 In Guru Nānak Bānī the term represents Brahman to be undecaying. Brahman created ^{the Universe.} Everything ^{happens} according to ^{the} will of that Avināśī. That Avināśī is also described to be the destroyer of sorrows fear and diseases. And he who praises such 'Imperishable Lord' becomes imperishable himself. But the union with that 'Indestructible One' is possible only if one serves the true guru.

ĀDHĀRA

The term originates from the root dhṛ (to bear). It comprises ā + dhṛ + ḡh. It means 'support'. The term occurs in the Rgveda² and the Atharvaveda in this sense. In Nānak Bānī it has been used as an attribute of the Lord just as in Vedānta philosophy self is regarded as the substrate of everything. In Brahma-Sūtra³ Brahman is described as the support of the heaven, the earth and the rest and there the term 'āyatanam' has been used instead of Ādhāra. This term occurs in the very introductory stanza of the Vedāntasāra.⁴ It is the

1- See Anthology, pp. XXII-XXIII

2- अयच्छा बाह्वीर्वज्रमास- मधारयो दिव्या सूर्यदृशे। Rv.i, 52-8.

- आ पवमान धारय रयिं सहस्रवर्चसं अस्मे इंदोसुः।।
 Rv.ix, 12-9.

3- द्युम्वाधायतनं स्वशब्दात्। B. S. I. III. 1

4- आत्मानमखिलाधारमाप्नोते---। V.S. 1

substrate only in the sense in which nacre appears to be silver and rope a snake. Like the silver and the snake the world is but a vivarta or an illusion. Its illusory material cause is Brahman and ignorance its material cause. The vedāntists¹ of the old school do not consider Brahman as substratum or illusory-material cause, ^{but as} the material from which it has evolved or developed as the web from a spider or foam from water or curd from milk.

In Guru Nānak Bāṇī² the term is referred to as an attribute of the Supreme Brahman. He is the support of life and nobody has ever been or shall ever be His equal. The Lord, our mainstay, ^{helps} ~~being~~ the mercurial mind to assume tranquility and to enshrine love for the true one. Such a support we shall not forget especially because He is our ^a mainstay not only in this world but also in the world hereafter.

Guru Nānak uses this term for mind also when he describes mind to be the support of life.

ĀDI-JUGĀDI

The term consists of ādi, juga and ādi. Ādi means

1- यथोर्णानामिः सृजते गृह्यते च तथा पृथिव्यामौषधस्यः सम्भवन्ति।
यथा सतः पुरुषात्केशलांमनि तथादारात्संभवतीह विश्वम्। ^{MU.} ॥३-३

२- See Anthology, p. xxiii, xxiv

the beginning or commencement and Yuga or Juga is the long mundane of years. This compound form occurs in Guru Nānak Bānī¹ as an attribute of God. God is described in it as Adi-Jugādi or beyond the limits of time. By meeting the Guru one's mind stops wandering and once one reaches this stage one gets clung to the Ādi-Jugādi Lord's feet who has been pervading all through the ages. In Guru Nānak Bānī itself Ādi Jugādi means 'beyond the limits of time.'

ĀDI-PURKHA

The term is composed of 'ādi' and 'puruṣa' meaning "original creator". Tārānāth² in his Vacaspatyam² gives the etymology of Ādi-puruṣa. According to him its component parts are "ādi+ puri + vas". He applies it to the first man, hiranyagarbha nārāyaṇa. 'Ādi', used in the masculine gender in Sanskrit, originates from 'ā + dā + ki' and puruṣa, the masculine form, is derived from the root pur with the suffix kasun. This term has generally been applied to Brahman. But we do not find any reference of 'Ādi-puruṣa'

1- See Anthology, pp XXIV - XXV

२- आदौ पुरी देहं वसति वस्- उषान्।
स्वैनात्मन। पूरयति जगत् पूरु+ उषान्। T.V.V.

in philosophy. Though 'ādi' and 'puruṣa' both occur separately therein often, nowhere do we come across its present form. In the R̥gveda¹ the term 'puruṣa' is used as a generic term for man. In Bhāgavadgītā² God has been described as preceding all the gods and the great seers. He is also described to be the beginning as well as the end and middle of all beings³, of all creation and all sciences. According to Bhāgavadgītā³ there are two puruṣas- one is perishable which, is in all the beings and the other immovably abiding which is imperishable. In Kathopanīṣad⁴ the puruṣa is described to be the highest principle. Sāṅkhya Philosophy⁵ regards puruṣa as a distinct entity which is over and above prakṛti. The character of this puruṣa is unique. It is a necessary factor in the very functioning of one's mind, feeling intellect and will. It is regarded to be free from the three attributes, possessed of

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1. अथा मुरीय यदि यातुधानी अस्मि यदि बामुस्ततय
पुरुषस्य। Rv.VII.104.
 - शुनो गौम्यश्च पुरुषे म्यश्वास्तु मा नो हिंसीदिह
देवाः कपीतः। Rv.X.165.3.
 2. अहमादिर्हि देवानां महर्षीणां च सर्वशः Bg.X.2
अहमादिश्च मध्यं च मृतानामान्त एव च। Bg, X-20
सर्षीणामादिरन्तश्च मध्यं चैवाहमर्जुन। Bg, X-32.
 3. द्वाविमौ पुरुषौ लोके दारश्चादार एव च। Bg. XV.16.
 4. महतः परमव्यक्तमव्यक्तात्पुरुषः परः।
पुरुषान्न परं किञ्चित्स।काष्ठ।सा परा गतिः। K.I.3.11
 5. संघातपुरार्थत्वात्--पुरुषोऽस्ति मौक्तृभावात्कै
वल्याथ प्रवृत्तेश्च। S.K.XVII
तस्माच्च विपर्ययात्सिद्धं साक्षात्त्वमस्य पुरुषस्य।
कैवल्यात्प्रवृत्तेश्च। S.K.XIX

discriminative faculties, non-objective, singular, intelligent, non-productive and passive witness.

In Guru Nānak Bānī¹ the term is used as a compound to denote the Supreme Being. Guru Nānak describes Him as the Primeval One. He who remembers Him and knows the mystery of 'that Ādi Purakha', finds Him present all around. The Ādi-Purakha is regarded to be pervading within and without. Whosoever worships that Ādi Pur^akha swims across the wordly ocean. But only a true Guru can tell us how to rem^{er}ber the and realize the Primeval Lord.

ĀNADA-RŪPA

The term 'Ānada-rūpa' comes from Sanskrit 'Ānanda-rūpa' which consists of ā + nand (to rejoice) + ghañ + rūp + ac meaning 'embodiment of happiness.' In the Rgveda and Atharvaveda, ānanda' is mentioned in masculine gender, in the sense of happiness or joy. In Vedānta² philosophy ānanda, both in the masculine and in the neuter gender, meaning 'pure happiness' has been used as one of the three attributes of

- 1- See Anthology, p. XXV
2. - आनन्दमयोऽम्यासात्। B.S.I. 1.12
 - आनन्दं ब्रह्मणो विद्वान्। Tait. ii.4
 - आत्मानन्दमयः। Tait, ii-5.
 - एतमानन्दमयमात्मानमुपसङ्कामति। Tait. ii.5.
 - आनन्दो ब्रह्मेतिव्याजानाते। आनन्दाद्वयैवं खल्विमानि भूतानि जायन्ते।
 आनन्देन जातानि जीवन्ति। आनन्दं प्रयन्त्यभिविशन्तीति। Tait.
 iii.6.
 - स एषा मनुष्याणां परम आनन्दोऽथ ये शतं मनुष्याणामानन्दाः।
 Br.iv.3.33.
 - विज्ञानमानन्दं ब्रह्म-----। Br.iii.9.28.

Ātman or Brahman. There it has been considered to be the very substance of Brahman. Brahman does not possess happiness but is in Himself Supreme Bliss or pure happiness. In Jain philosophy Ānanda is the name of a Bala. In Budha philosophy it is applied to Lokesvara. It is also the name of Siva and of Viṣṇu.

¹Guru Nānak does not only use the term 'Ānanda' but compounds it with 'Rūpa' and refers to it as an attribute of the Supreme Brahman. He is also of the view that Lord Himself is the Supreme Felicity and the light of that Blissful Lord is said to be all pervading. That Ānanda-Rūpa is also realized only through the Guru.

ĀTAMA-RĀMA

The term 'Ātama-Rāma' owes its origin to the Sanskrit word Ātma-Rāma, used in the masculine gender. It means one who is satisfied with the knowledge of the self. Its component parts are ātman² + ram + ghañ i.e. the Supreme Spirit. The term 'Ātma-Rāma' occurs in Bhāgvat-Purāna where it means rejoicing in one's self or in the Supreme Spirit.

1- See Anthology, p. XXV//

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आत्मनि रमते संज्ञायां कर्त्तार घञ् ।

आत्मज्ञानमात्रेण तृप्ते योगीन्द्रे । T.N.V P. 687

In Guru Nānak Bānī it has been used to denote the Supreme Spirit. We can trace the etymology of the term in another way too i.e. ātman (the soul) + rama (God), God of the soul. Whatsoever might be the etymology of the term it can be applied to God. ^aĀtma-Rāma is seen within the soul through the instruction of the Guru. He is considered to be One and All-pervading. He makes one swim across the wordly ocean and by realising Him all worries flee. Such is the description of the Atama-Rama in Guru Nānak Bānī.

BANWĀRĪ

The term owes its origin to the Sanskrit word Vanamālin meaning Lord of the Woods and is generally applied to Viṣṇu and Kṛṣṇa.

In Guru Nānak Bānī¹ the term occurs as an attribute of the Supreme Lord and does not refer to any particular deity like Viṣṇu or Kṛṣṇa. That Lord, the Master of the Woods, is described to be the 'Beneficent One,' 'Life of the World' and 'Master of the Meek' and can be realised through faith.

1- See Anthology, pp. XXXIX - XXXX

2- See Anthology, p. XXXV

BHAO-BHAÑJANA

The term Bhao-Bhañjana occurs¹ in Guru Nānak Bāñī as an attribute of God and means destroyer of dread. It come from Sanskrit Bhaya-Bhañjana (bhī + ~~ghan~~ - bhañj + lyuṭ). We do not find this attribute of God in Sanskrit texts though 'Bhaya-Nāśanah' which conveys the same sense occurs as a name of Viṣṇu. In Guru Nānak Bāñī, God is described to be the 'Destroyer of dread'. The lamp of His light dispels all fears and by singing the praises of that "Destroyer of Dread" one gets rid of the agony of birth and death.

CATURA-SARŪPA

The term Catura-sarūpa owen its origin to Sanskrit compound Catura-swarupa meaning 'having a charming form'. Brahma has been called 'Caturānana' 'Caturmukha' both meaning having four faces. But we do not find the term Catur-sarūpa for the supreme being. In Guru Nānak Bāñī² it occurs as an attribute of the Lord who is thus described to be of a charming

1. See Anthology, p. XXXVII

2. See ~~Appendix, I~~, Anthology, p. XLVI

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form. Such a God is the Lord of the 'City of Body' and the knower of everything.

DAIĀLA AND DAIĀPATI

Both these terms have been used in Guru Nānak Bāṇī as attributes of the Lord. Daiāla comes from Sanskrit Dayālu (day + aluc) and Daiāpati from Sanskrit Dayāpati (day + an + t̄ap + pati), both meaning kind or merciful. The terms occur in Guru Nānak Bāṇī¹ to describe the Lord as Kind and Merciful. The seat of that Merciful Lord is said to be within one's heart. He is Kind and Generous to His creation and His Merciful glance enables one to achieve a sense of completion and fulfilment by crossing the wordly sea. With the blessings of that Merciful Lord, darkness, ego and greed depart and the mind attains tranquility.

DĀMODARA

The term is a synthesis of Sanskrit words Dāma and

1. See Anthology, pp. XLVII - XLVIII

udara meaning rope-belly. It has been applied to Lord Kṛṣṇa, the most celebrated hero of Indian mythology. In his childhood once he broke the vessels of butter-milk¹ and ate the butter. His mother, Yaśodā got annoyed and fastened a rope around his belly. Thus he is called Dāmodara.

In Guru Nānak Bāṇī² the term Dāmodara has been used to denote God and not the deity Kṛṣṇa. Guru Nānak did not believe in incarnations. So he applies all the mythological names to the One Supreme Being. God has been described as the only efficacious remedy for the wandering mind.

DĀTĀRA OR DĀTĀ

The term Dātāra has been derived from Sanskrit root dā (to give) which combined with ^{the suffix} ~~tr~~ means giver or donor. Dāta i.e. the nominative case of Sanskrit word datr. occurs first in the Ṛgveda in the same sense.

1. दाम्ना मध्ये ततो बद्धवा बबन्ध तमूलुक्ले।
कृष्णामिक्लष्टकमणिमाह चेदममिषिता।।

VI.pur.V-14.

नवोद्गताल्पदन्तांशुसियहासं च बालकम्।
तयोर्मध्यगतं दाम्ना बद्धं गाढं यथोदरे।

vi.pur.v-19.

ततश्च दामोदरतां स यपो दामबन्धनात्।

vi.pur.v-20.

2. See Anthology, p. XLIX

In Guru Nānak Bāṇī¹ Dātara and Dātā both have been used as epithets of the Supreme Being. He is said to be the only Donor who has been giving uninterruptedly over all ages. There is no other Donor to compare with Him. From that donor all people keep on demanding a number of things and His alms are countless. He Himself is the Donor of sorrow and happiness. The Donor Lord is Himself the Creator resides with every body and alone can fulfil the desires of everybody.

DĪNĀNĀTHA

It is a compound of Dīna and Nātha, Dīna is composed of dī (to perish) + kta meaning depressed, sad or languishing. Nātha comprises nāth (to command) and ac, meaning Master. Thus Dīna Nātha which has assumed the form of Dīnānātha² means 'Master of the depressed.' In Guru Nānak Bāṇī³ the term has been used to convey this very sense as an attribute of the Lord.

1. See Anthology, p. XLIX - L
2. Cf. Viṣṭva+Mitra = Viṣṭvāmitra, Pāṇini : 'मित्रे चर्षी ।'
3. See, Anthology, p. LV

DUKHA-BHAÑJANA

The term is a compound of Dukha and Bhañjana and has Dukh + ac. (sorrow or distress) and bhanj + lyuṭ as its components. It stands for God - the 'destroyer of distress.' The term occurs in Guru Nānak Bāñī as an epithet of the Supreme Lord. In the Bāñī¹ Guru Nānak recommends service to the Lord who is our constant companion and helps us in overcoming our difficulties.

GAHARA-GA^mBHĪRA

The term Gahara-Ga^mbhīra has been used in Guru Nānak Bāñī² as an epithet of the Supreme Being. It is a compound of Gahara, which comes from Sanskrit gahvara comprising ga+varac meaning deep or impenetrable and ga^mbhīra which comprises gam_h and ^{addition of 'bh'}īra, meaning profound. God has been ^{described} as Gahara-Ga^mbhīra. Both the parts of this compound term denote the sense of depth and are, therefore, synonyms. The term has been used as such to establish the immensity of Lord's depth. That Gahara-ga^mbhīra Lord is described as **U**nfathomable and He alone is the **C**reator and **D**estroyer. He can be realised

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1. See Anthology, ~~page~~. LVIII
 2. See Anthology, ~~page~~. LXII - LXIII

only through Guru's instruction. It has also been stated that in the Satyuga the mortals were absorbed only in that Gahar-Gab^mhira Lord.

GOSĀIN

The term 'Gosāin' comes from Sanskrit 'Gosvāmin', used in the masculine gender. It primarily means 'the master of cows or the herd' but according to the secondary meaning of the term, it stands for one who has brought his passions into control. It designates a two-fold order of Hindu ascetics or beggars viz- the Śaiva gosāins and the Vaiṣṇava gosāins. While ^{the} former class constitutes the most respectable members considered to be the spiritual descendants of the great South Indian teacher, Śaṅkarācārya who lived in the 8th A.D. the latter class represents the heads of the Vaiṣṇava communities in Assam and Eastern Bengal. But in Guru Nānak Bānī¹, the term does not at all refer to ascetics or beggars. It has been used there to designate the Supreme Lord. According to the Bānī God is described as Gosāin or 'Master of cows or the herd'. Guru Nānak also uses the terms Gopāla² and Govinda³ for God which convey the same meaning. He can be achieved only if one remembers His Name and the

1. See Anthology, p. LXV—

2. See Anthology p. LXIV

3. See Anthology p. LXV

secret of attaining Him, the Gosāin or Gopāla or Govinda,¹
can be known only through the Sadguru.

GUNĪ-NIDHĀNA GUNĪ-GAHĪRA

The term Guṇī-Nidhāna is a compound of guṇa and nidhāna, meaning the storehouse of virtues or the treasure of virtues. In Sanskrit texts we do not find such an attribute of the Lord. It occurs in Guru Nānak Bānī² to describe the Lord as the 'Treasure of Virtues'. The limit of such Guṇī-Nidhāna Lord is beyond comprehension and one is advised to praise the Lord, who is Guṇī-Nidhāna.

Guru Nānak also refers to another **attribute** of God i.e. Guṇī-Gahīra. It is also a compound of guṇa and gahīra meaning 'deep sea of virtues'. Even this term does not occur in Sanskrit texts as an attribute of the Supreme Being. According to Guru Nānak, the virtues of the Lord are countless and that is why He uses the terms Guṇī-Nidhāna and Guṇī-gahīra for Him.

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1. गौर्भिश्च चोदितः कृष्ण त्वत्सकाशमिहागतः ।
त्वया त्राताडमिरत्यर्थं युष्मत्सत्कारकारणात् ।
सत्त्वां कृष्णामिषेद्यामि गवां वाक्य प्रचोदितः ।
उपेन्द्रवै गवामिन्द्रो गौविन्दस्त्वं भविष्यसि ।।

VI.pur.V-11,12.

2. See Anthology, p.LXVI

HARI*remover of sin*

The term Hari means ¹green. The term generally stands for Viṣṇu but is exceptionally used for other gods like Indra, Śiva and Brahmā.

In Guru Nānak Bāṇī², the term has a very frequent occurrence but there it has not been applied to any of the Hindu incarnations. It refers to One God who is All-pervading and omnipresent. Hari is Unapproachable and Inaccessible. He liberates the saints from the cycle of birth and death. He has numerous epithets but no single name can enumerate His virtues, although Name is a nectar for the disciple. He is realised through the service of the Guru and the company of the good people. This realisation illuminates the mind and one achieves divine knowledge, putting an end to the cycle of birth and death by clinging to His Name. In Guru Nānak Bāṇī the terms Nāma and Śabad have also been used for Hari.

JAGDĪSA

The term is a synthesis of Jagad and Īśa, used in the masculine gender, and means 'Lord of the Universe'.

1. a. स वै विष्णुस्तथा प्रोक्तः सौड्यं सर्वगतौ हरिः।

p.pur. ii.68.

- b. गोपहृषी हरिः साक्षात्। Kr. .10.

2. See ~~Appendix, I~~, Anthology, pp. LXX — LXXI

It occurs in Sanskrit texts like Brahmavaivarta Purāna and Gīta-Govinda as an epithet of Brahmā, of Viṣṇu and of Śiva. In Guru Nānak Bānī¹ too it has been used as an attribute of the Lord. Whatsoever is seen in the world, is said to be a part of the Jagdīśa or the Lord of the Universe. Darkness cannot be dispelled without praising the Jagdīśa. One should try to recognise oneself and should meditate upon the Jagadīśa.

JAGA-JIVANA

The term Jaga-Jivana occurs in Guru Nānak Bānī² as an epithet of God. It is a compound of Jaga, meaning world, and Jivana, meaning life. So, God has been described as the very source of life. He gives life to all the beings of the world. The guru through his unstruck sound is capable of making one perceive the Lord and help one dispel darkness. The divine light of such a lord, the source of all life, pervades the entire Universe.

JAGANNĀTHA

The term comes from Sanskrit Jagannātha which combines in itself Jagat and nātha, meaning 'Lord of the world.'

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1. See Anthology, p. Lxxvii
 2. See Anthology, pp. Lxxvii - Lxxviii

Jagannātha denotes Viṣṇu or Kṛṣṇa in Mahābhārata. In Raghuvamśa, it stands for Rāma as an incarnation of Viṣṇu, in Mārkaṇḍeya Purāna for Dattātreya as incarnation of Viṣṇu and in Haṁṣa for Viṣṇu and Śiva together. It is also the name of a celebrated idol of Viṣṇu or Kṛṣṇa enshrined in Puri, in Orissa. People go there as pilgrims especially on the two festivals- Snāna -Yātrā and Ratha-Yātrā. On the occasion of Snāna-Yātrā, the image is bathed and on Ratha-Yātrā it is brought out upon a car along-with the images of Balarāma and Subhadra.

In Guru Nānak Bānī¹, the term occurs as an epithet of the Supreme Spirit and does not refer to any other deity. God is described to be the only Lord of the Universe, and it is refreshing to realise Him through meditation.

JYOTI

The term owes its origin to the Sanskrit word Jyoti derived from the root dyut (to shine) which along with the suffix ^{isun} means light. It occurs in this very sense in the Rgveda. In the Upanisads² and in the Brahma-Sūtra³ Jyoti and its synonym Tejah both occur to designate the

1. See Anthology, p. Lxviii

2. एवमेवैषा सम्प्रसादीऽस्माच्छरीरात्समुत्थाय परं

ज्योतिरुपसम्पद्य स्वैन रूपेणाग्निनिष्पद्यते स

Ch.VII-12.3.

3. उत्तमपुरुषः।
ज्योतिः दशमात्।।

B.S.I.3.40.

Supreme Being as 'Light' or 'Luminous'.

In Guru Nānak Bāṇī¹ too, the term has been used to represent God as the embodiment of Light, the rays of which are described as pervading^{ing} all over. It illumines the ocean and the earth. The Name enables one to swim across the awful worldly ocean. As a result of that, the light emanating from such people gets merged in the divine light. That Divine Light resides in one's mind and the mind is illumined with the Divine Light. Those who have love for riches do not find the Divine Light within them.

KARANAḤĀRA

The term Karanaḥāra is a compound of karaṇa and hāra and consists of kṛ + lyuṭ and hṛ + ghañ. Karaṇa means making, effecting or causing and hāra means bearing or carrying. Thus karaṇahāra denotes 'one who carries into effect' or in other words the 'maker', wh In Guru Nānak Bāṇī² the term karaṇahāra has been mentioned as an attribute of 'God

1- see Anthology, pp Lxxxvi - Lxxxvii

2- see Anthology, pp Lxxxviii - Lxxxix

who according to Vedānta Philosophy is called Īśvara. He is described as the Maker or the Creator of the entire universe. He, the Maker, Himself creates and Himself looks after his creation. Karaṇahāra Lord is also characterised as Limitless.

KARTĀ PURAKHA

The term Kartā-Purakha occurs in Guru Nānak Bānī as an attribute of God. It is a compound of Kartā and Purakha. Kartā is derived from kr̥ (to do) and comprises ^{+trc} kr̥ and purakha. has evolved out of the Sanskrit word puruṣa, comprising puri + śī (to sleep) + da. It can also be derived from the root pur (to go forward) when it comprises pur + kusan. God has not been acknowledged as the Creator of all living beings and the entire universe by the earlier thinkers. According to Guru Nānak, God is the synonym of Ek-Ōmkār and he rejects any view which traces world's origin to any other source. He differs from all Indian philosophical system in this respect describing God as Kartā-purakha or Creator. According to Sāṃkhya¹ doctrine, Prakṛti creates the universe and puruṣa is just a witness.

1- कारणमस्त्यव्यक्तं प्रवर्तते त्रिगुणात्: समुदायं। S.K. XVI.

- - - पुरुषस्य---- दृष्ट्वत्त्वमकर्तृभावश्च॥ S. K. XIX.

Yoga doctrine considers God, soul and prakṛti to be coeval. Nyāya¹ and Vaiśeṣika assert that God is the first efficient cause of the world and not its material cause. The Pūrva Mīmāṃsā believes that the universe is Anādi or without any beginning and also without any end. Accordingly,² God cannot be conceived of as the cause of the universe. According to Vedānta³ Brahman is both the material and the efficient cause and there are so many illustrations regarding Brahman's material and efficient causality. As by one clod of clay all that is made of clay becomes known, so also of the Brahman all beings are born and as such Brahman is the material cause, while in the case of clay efficient cause like potter is needed for turning clay into a vessel. Similarly no better efficient cause of the world is possible than Brahman. On the other hand in Guru Nānak Bānī⁴ God has been described as Purakha. He alone has created the entire universe, which is of many colours. He alone has created Brahmā, Viṣṇu and Śiva and other Gods and Goddesses of various forms. He who has created it alone can evaluate

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1. Hari Dutt Shāstri-Bhārtiya Darsana Kā Itihāsa, p.239.
 2. दित्यादयः कर्तृशून्या शरीरजन्यत्वामावात् आत्मवत् इति।
Mānava ^{odaya} II.2.41.
 3. यथा सौम्यैकेन मृत्पण्डेन सर्वं मृन्मयं विज्ञातं स्याद्वाचारम्भणं।
विकारी नामधेयं मृत्तिकेत्येव सत्यम्।। Ch.VI-1-4.
 4. See Anthology, p. LXXXIX

it. All cause is under the jurisdiction of the Creator and, He, the Creator, alone upholds the creation through His power. He has been busy creating over ages but does not bear malice towards anyone.

MADHU-SŪDANA

The term Madhu-sūdana is the compound of madhu and sūdana. Madhu is an asura or demon who was killed by Viṣṇu. Thus Viṣṇu has been described as Madhu-Sūdana. In most of the myths Viṣṇu appears to defeat evil which is usually embodied in the person of a godless king or demon of formidable power e.g. asuras like Madhu and Kaitabha.

In Guru Nānak Bānī² the term Madhu-sūdana, meaning 'destroyer of the evil', has been used as an attribute of God and does not refer to a particular deity like Viṣṇu. Such a Madhu-sūdana Lord should constantly adorn us as much as a ring adorns our finger.

MURĀRI

The term Murāri consists of Mura and ari, meaning the

- 1- तत्र शक्तौ हि, गान्धर्वे तस्मिंश्च दे मधुर्नः॥ Hariv.Pur.XXXIV-9
 एवं कृत्वा तथा रूपं सुराणामद्भुतं महत्।
 असुरं पीडयामास क्रोधाद्रक्तान्तलोचनः॥ Hariv.Pur.XXXIV-34
- 2- See Appendix I Anthology p. XC Viii

ALAKHA

The term owes its origin to the Sanskrit word 'Alakṣya' which means Invisible or having no particular marks. It is the negative form of Lakṣya and consists of A+lakṣ+yat and is used in all the three genders in Sanskrit. In Brāhman-¹ Sūtra Brahman is described as Invisible. It occurs in Rāmāyaṇa, in its masculine form, as the name of the Mantra spoken while using a weapon. In Kumārasāmbhava², the term 'Alakṣya-janmatā' is mentioned as meaning of 'tu' 'unknown birth'. There it has been used for Śiva. Guru Nānak uses the term Alakha as an attribute of God. Thus God alone is described as Invisible. One can, however, perceive Him with the help of a true guru. This imperceptible God is regarded ^{as} ~~to~~ possessing all divine knowledge and all fears and doubts depart by recognising Him. He is also said to be the Creator of the Universe. Only those who are devoted to that Invisible Lord can realise Him. He is described as one not to be seen with the naked eyes, because ^{He} dwells at a secret place known as the 'tenth gate'. Once that Invisible Lord is seen, nothing else is to be sought after.

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1. अदृश्यत्वादिगुणो धर्मोक्तिः B.S., I.2.21
 2. वपुर्विरूपादा लक्ष्यजन्मता -- Ku.V.
 3. See Anthology, pp.VII, IX, ३.

AMARA

The term 'Amara' originates from the root मृ (to die) and comprises अ+मृ+अच्. It means deathless or immortal. In Atharva Veda, the term 'Amamri' originating from the same root conveys this sense.

In the realm of philosophy,¹ the term has been used for Soul. Thus soul is described to be immortal. Many other attributes like 'Ajara' and 'Abhaya' have also been assigned to it. In Manu Smṛti,² the term stands for the immortal, though Manu ascribes it to caste.

Guru Nānak³ uses the term for the Supreme Spirit Spirit which is considered to be Immortal and unique. By remembering this Immortal Lord, sufferings and pains disappear. Guru's instruction makes the 'Immortal Name' dwell in one's heart. That Immortal Lord chooses to make our heart its seat only when we abandon five vices—Kāma, Krodha, Lobha, Moha and Ahamkāra. Guru Nānak also refers to Amara-pada and Amara-puri which denote the 'Immortal Seat' and 'Immortal City' respectively. That Immortal Seat is considered to be stable and only the devoted disciple achieves it. So,

1- अजरोऽमरोऽमृतः। Br. IV.4-25.

ii. अजरममरममृतममयम्। Nyā . ii.

iii. अजरममरममरमव्ययम्। Nyā iv

iv. अजोऽमरश्चैव तथाऽजरोऽमृतः॥ Mukti, ii. 25

2- -- उत्पादयति सावित्र्या सा सत्या साऽजराऽमरा। Mn.ii.148.

3. See Anthology, p. X

truthful people alone acquire a place in the Immortal City of the Immortal Lord.

ANĀHADA

The term Anāhada is also written in the Bāṇī as Anahada or Anahata. It is the negative form of āhata, comprises ^{ing} ā+han+^lta and means unbeaten. Anāhata is the fifth of the mystical circles of the body i.e. Mūlādhāra Cakra, Svādhiṣṭhāna-Cakra, Nābhi Cakra, Maṇipūra Cakra, Anāhata-Cakra, Tālu Cakra, Bhū Cakra, Āgiā Cakra (or Brahman-randhra or Nirvāṇa Cakra or Parabramha Cakra) and Ākāśa Cakra. In the Anāhata Cakra, one hears unstruck melodies and one sees the divine light.

The sound is two fold- Āhata or the beaten sound and Anāhata or the unbeaten sound. All the external sounds are listed under the Āhata. Anāhata is that sound which is produced otherwise than by beating e.g. the sound 'Om'.

In Guru Nanak Bāṇī², God is described as the unbeaten sound. Here it does not refer to any particular circle of Haṭha Yoga but is used to designate the All-pervading Lord. One who meditates upon the unbeaten sound alone can achieve the 'Invisible One' and through Guru's instruction one constantly hears the unbeaten sound within oneself. ⊕ That unbeaten sound is ^{supposed} ~~regarded~~ to reside in void. By ^{hearing} ~~cleaning~~

1. वाह्यं ह्येवौ मागी वा तन्नास्ति यस्य--
2. See Anthology, p. XIII + XIV

foe of Mura. Mura was a demon having seven thousand sons. Kṛṣṇa slew the demon Mura and burnt his sons like moths with the flame of the edge of his discus. Thus Murāri is an appellation of Kṛṣṇa. At times it is used for Viṣṇu also.

In Guru Nānak Bāṇī¹ the term does not refer to Kṛṣṇa or Viṣṇu but has been used as an epithet of the Supreme Being, who is described as Unfailing, Unchanging and the Destroyer of spiritual ignorance. One is advised to contemplate on such a Murāri Lord. If one seeks protection of the Murāri Lord, truth, contentment, chastity and self-control become one's treasure. That Murāri is attainable through the guru and such persons are rare in whom there is a gnosis of Murāri.

NĀRĀIṆA

The term Nārāiṇa stands for Brahma, Prajāpati or Puruṣa but more frequently it refers to Viṣṇu and Kṛṣṇa. It owes its origin to nara (man) or nāra (waters) and āyana (place). According to Manu it is a synthesis of nara and āyana. In Śatapatha Brāhmaṇa there is a reference to a man known as Nārāyaṇa who offered a sacrifice lasting five nights (pañcā-rātra) which enabled him to achieve superiority over all other beings. Viṣṇu as Nārāyaṇa

1- See Anthology, p. CXIX

is depicted reclining on the serpent Śeṣa and floating on the waters. In the Upaniṣads¹ Nārāyaṇa has been mentioned frequently to denote God. In later times i.e. the Mahābhārata and other texts e.g. Vāmana Purāṇa, Nārāyaṇa is regarded to be a ṛṣi and is regarded as the father of a nymph named Urvasī.

In Guru Nānak Bāṇī² the term Nārāiaṇa refers to the Supreme Lord alone. It does not denote any deity like Viṣṇu or Nārāyaṇa. Lord's light is described to be pervading all the three worlds. Nārāiaṇa Lord is stable and His knowledge is attained through the guru. He is firmly seated. Reflection on His Name makes the mind attached to Him and as a result thereof one becomes Bairāgī and hears the unstruck melody within. Nānak advises one to remember that Nārāiaṇa and also persuade others to do likewise.

NIRAMKĀRA

The term Niramkāra is used in Guru Nānak Bāṇī as an attribute of God and this term is a corrupt form of

1- तत् प्रपद्ये नारायणाम्। Garbha. 4.
गर्भो नारायणो हंसः। Mukti. I. 31.
नारायणात्प्राणो जायते-- सर्वाणि च भूतानि नारायणादेव
समुत्पद्यन्ते नारायणो प्रलीयन्ते।। Nāy. I

2- See Anthology, pp CXXV - CXXVI

Sanskrit Nirākāra comprising nir + ā - kr + ghaṅ, meaning 'formless'. In the Bāṇī we have references relating to God's physical form, pure form and formlessness. So in order to express God in abstraction rather than manifestation and appearance, He is named NIRĀMĀKĀRA or formless. The Nirāmākāra Lord is described to be always in the realm of safety. The Divine Light is said to have existed in its Nirāmākāra form even before the creation of the world. If one remembers the name of the Nirāmākāra Lord, one knows no sufferings and failures. He is regarded to dwell at the True place and if one offers a pure heart to Him, the Nirāmākāra chooses it as His abode.

NIRĀÑJANA AND ĀÑJANA

Nirāñjana is one devoid of Āñjana. The term Āñjana originates from the root añj (to anoint), which with the suffix ^{lyut,} means an ointment or collyrium. In this sense it occurs in Sanskrit texts in the neuter gender only. As a masculine gender, it stands for a domestic lizard or a fabulous serpent, with many heads descended from Kadru. As a feminine gender it has been used for Hanumat's mother and for Pravarsena's mother. The term Nirāñjana is used in the Upaniṣad¹ as an epithet of the Supreme Being and it is also

1- निष्कलं निष्कृत्यं शान्तं निख्यं निरंजनम्।

अमृतस्य परं सेतुं दग्धेन्धनमिवानलम्।

यदा पश्यः पश्यते रुक्मवर्णी-- निरंजनः

परमं साम्यमुपैति।।

SWE TA. VI-19

MUC III-1-3.

used as an attribute of a person who realises Him.

In Guru Nānak Bāṇī¹ the term Añjana occurs to denote collyrium of the Name of God. It is remarked that whosoever recognises the True One through the instruction of the guru, understands the Añjana Name of the Lord. Having applied this collyrium, one gets clung to Him. At times, the term is applied to 'Māyā' or illusion. According to Guru Nānak true Yoga means one's remaining untainted amidst numerous taints. That alone would mean one's identification with the Lord whom Guru Nānak describes as Nārañjan² and Akulā³-Nirañjan⁴.

NIRĀHĀRA

The term Nirāhāra is derived from Sanskrit Nir+ā+hr̥ + ghañ, meaning 'abstaining from food' or 'fasting'. In Guru Nānak Bāṇī⁴ the term has been used as an epithet of God. Thus God is described as one who does not take food and it is said that he who gets purified by the touch of Nirāhāra is beyond the reach of filth. The word of the Guru is described as the way through which one reflects upon the Nirāhāra Lord.

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1. See Anthology, p. XV,
 2. See Anthology, p. CXXVI
 3. See Anthology, p. IX
 4. See Anthology, p. CXXVIII

NIRĀLAMA

The term Nirālama has also been written in Guru Nānak Bāṇī as Nirālambā which has been derived from Sanskrit Nirālambā and comprises nir+ā+lamb+ac meaning supportless or belonging to nobody. In Guru Nānak Bāṇī, the term does not convey this meaning. Instead, it presents God as 'Detached'. It is a negative attribute of God as He is Supreme. Though He is not inseparable from man and the world, yet in His pure form he is free from those defects which are experienced by a finite being. So, while we seek His support and remain attached to the world, He is supportless or detached from the world. Such a God is all competent and is seated at the tenth gate and the story regarding Him defies any narration. He is Himself responsible for binding the world in fetters and is Himself its Liberator. He is also regarded to be the Destroyer of ego and all filth. Even a viviparous man can be nirālama if he clings to the Divine Name.

Guru Nānak recognises God's existence since ages. He is the greatest property and is without form without colour, without caste. He dwells within and without in the guise of Truth. He shows Himself in the form of creation. He has created three strands through which the infatuation of māyā is produced. He is embodiment of justice to his

1. See Anthology, p. Cxxix.

disciples. He is the only one to destroy doubts and fear. He who remains detached from ego, filth and other worldly impurities, gets attached to the Nirāñjana God. He achieves the actual yoga. One who reflects upon the Nirālama God drinks all sorrows as if it were nectar juice. But Nirālama God can be realised only if one meets the Sadguru or a true guru.

NIRBHAO

The term 'Nirbhao' is an attribute of God and is the corrupt form of Sanskrit word 'Nirbhaya' which originates from the root bhī (to be afraid of) and with the prefix Nir and suffix ac it means fearless. The term Nirbhaya occurs¹ as an epithet of Brahman in Hindu philosophy. According to Guru Nānak Bāṇī² if one establishes a communion with God, the embodiment of morality, ~~one~~ also becomes moral. So, if God is happy, the believer too will be happy and if He is Fearless, the devotee too is fearless. Thus the Guru regards God to be Nirbhao or Fearless. This is negative attribute to God. That Fearless God is said to have created everything. He is the donor of everything to everybody. He is All-pervading and occupies the seat of Truth. He removes all the impurities from within us and He can be realised only if one remains afraid of Him and within His discipline through

1. तदैव निर्भयं ब्रह्मा। Mā. iii-25.

2. See Anthology, p. CXXX-CXXXI

Guru's instruction. He who is attuned with Him attains the liberation of his soul.

NIRGUNA AND SAGUNA

The terms Nirguṇa and Saḡuṇa owe their origin to the Sanskrit word guṇa (attributes) and consist of nir+guṇa and sa+guṇa respectively. Nirguṇa means without attributes and Saḡuṇa means with attributes. Here the word guṇa should not be confused with the three guṇas of prakṛti viz-Sattva, Raḡas and Tamas. It conveys the sense of general attributes. The basic and the most important problem of Vedānta is to deal with the nature of Brahman. To solve their problem, Brahman has been described as having two main forms. Brahman without quality or attributes i.e. Nirguṇa Brahman and Brahman containing a multiplicity of real attributes i.e. Saḡuṇa Brahma. The Advaita Vedāntists or the non-dualistic Vedāntists hold the first view which is monistic in character and the Dvaita or dualistic Vedāntists recognise the latter and thus they are known as pantheistic.

In the Upaniṣads there are references to both the Saḡuṇa or determinate as well as the Nirguṇa or indeterminate Brahman.

1. सर्वकर्म सर्वकामः सर्वगन्धः सर्वरसः

--- एष मे आत्मान्तर्हृदय एतद्ब्रह्म ।

Ch.III-14.2

अशब्दमस्पर्शमरूपमव्ययं तथाऽरसनित्यसगन्धवच्च ।

आद्यनन्तं महतः परं ध्रुवं निचाक्ष्य तं मृत्युमुखात्प्रमुच्यते ।^{K-I.3.15.}

दिव्यो ह्यमूर्तः पुरुषः सबाह्याभ्यन्तरो ह्यजः ।
अप्राणो ह्यमनाः शुभ्रो ह्यकारात्परतः परः ॥

M4. ii. 1. 12.

According to Śankara, of the two aspects of Brahman we have to accept that which is indeterminate or Nirguṇa indicating its true nature. The other description according to which Brahman is determinate or Saguṇa is only for the sake of worship and does not indicate His nature. Even in the Brahmasūtra¹ it is mentioned emphatically that Brahman is devoid of all forms. This being the main purpose of Śruti. Śankara insists upon a Brahman being Nirguṇa or Brahman without attributes.

²
Brahman, though in reality uniform and changeless, participates as if it had the attributes and qualities of a body with other limiting adjuncts within which it abides. According to Rāmanuja, God is not only Nirguṇa but also Saguṇa.

Actually, according to the Vedāntists, Brahman is indeterminate though for purpose of orienting the mind towards it and for pointing out the basic features of one's experience, He can be represented as Sat-^{cat}chidananda. In this state of purity no attribution can be made with respect to Brahman and He is the negation of everything that can be comprehended.

1. रूपवदेव हि तत्प्रधानत्वात् ।।

B.S.III.2.1.1

2. वृद्धिहास-मावत्वम् अन्तर्भावाद्
उभयसामंजस्याद् एकम् ।

B . S .III.2.20.

Brahman is Saguna when we see that the world is not self-explanatory; it refers back to an intelligent cause as its creative ground and then ~~He~~ is called Īśvara and the world is a manifestation of Īśvara.

According to one view, the Absolute God is not the creator of the Universe. Instead, one of the beings, either by the active flashes of His power or by the ceaseless process of emergence brings forth the human beings. These beings are the gods of Hinduism. They are regarded by their worshippers as Saguna. This idea was prevalent even in the times of Guru Nānak. So, by using the terms Nirguna and Saguna, Guru Nānak¹ did not refer to the deities of Hinduism. Rather, he did not acknowledge any such deities and incarnations. Accordingly, God Himself has been described as Nirguna or Absolute and Himself as Saguna. There was fundamentally none of the māyā, three deities, sun and moon but only one 'Lord was in the seedless trance.' He, the Invisible Lord Nirguna, Himself became Saguna.

NIRMALA

The term 'Nirmala' has been derived from Sanskrit root mal and comprises nir+maltac meaning 'pure' or 'bright'. In the Upaniṣads it occurs as an attribute of the Supreme Spirit which is embodiment of Truth.

1. See Anthology, p. CXXXI

In Guru Nānak Bāṇī¹ the term 'Nirmala' also occurs as an attribute of God and only He is described to be Nirmala. He comforts the heart and those who concentrate their minds on the Nirmala Lord themselves become pure. The Immortal State of the God is also described as Nirmala and the instruction of the guru enables one to achieve the Nirmala State and the Nirmala God.

NIRVAIRA

The term 'Nirvaira' occurs in Guru Nānak Bāṇī² as an attribute of God. It has been derived from Sanskrit root Vīr and comprises, ^{nir}vir_htan, meaning free from enmity. Thus God has been described as one without enmity. A man can identify himself with God through worship. The communion with Nirvaira God makes the devotee also Nirvaira. Such a Nirvaira God pervades everywhere since ages and is beyond the shackles^{of} birth and death. Everything seen in the world belongs to that Nirvaira.

NISTĀRĀ

The term has been used in Guru Nānak Bāṇī³ as an epithet of the Supreme Spirit, which is a corrupt form of Sanskrit nistaryitr from nistr + nic + tr meaning 'a saviour'.

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1. See Anthology, pp. Cxxxix
 2. See Anthology, pp. Cxxxix
 3. See Anthology, p. Cxxxix (a)

God has been described in the Bānī as Creator, the Donor and also as the Saviour. This sums up his relation with the world. He is Saviour in the sense that one is enabled by Him to swim across the worldly sea. God is, therefore, not only the Creator, but after having created the world, He looks after it to ensure its safety.

PARAMESVARA

The term is a synthesis of Sanskrit words param meaning most excellent and Isvara meaning Lord or Master. Thus Paramesvara stands for the Highest Lord, God, the Supreme Being. The term has often been used as an epithet of Viṣṇu¹, of Śiva² and of Brahmā³. In the Upaniṣads³ and in Bhagavadgīta⁴ it occurs to denote God. He who sees the Parmesvara dwelling equally in all creatures does not harm himself and realises the Supreme path.

In Guru Nānak Bānī⁵, the term Parmesvara has been used for the Supreme Lord, who Himself bestows His love and affection on man and blesses Him with glory by His glance. His light pervades the entire universe and there is no other

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| 1. | तस्मान्नुसिंह वासीत् परमेश्वरः | Nr. p.4. |
| 2. | उमासहार्यं परमेश्वरम्। | Kaiv. ... , VII.
Maitri. |
| 3. | एष परमेश्वर एव भूताधिपतिः। | ...VII-7. |
| 4. | समं सर्वेषु भूतेषु तिष्ठन्तं परमेश्वरम्। | Bg. XIII-27. |
| 5. | See Anthology, pp. C XXXIV-C XXXV | |

than Him. He is the very prop of one's life. If one adorns himself with the Name of the Supreme Lord, instead of silken clothes, only then can one enjoy Him. And only by meeting the True guru is the Supreme Lord realised.

PRABHU

The term 'Prabhu' consists of Pra+bhū (to be)+du meaning 'mighty' or 'competent'. In its masculine gender in Sanskrit it is applied to the 'Lord' or 'Master'. Actually in Hindu literature there are some names which originally stand for gods, goddesses and other avatāras and Prabhu is one out of those names. In the R̥gveda¹, the term occurs to denote the Lord and is specially applied to gods like Sūrya and Agni. It has also been applied to Prajā-pati, to Brahmā, to Śiva and to a deity under the 8th Manu.

In Guru Nānak Bāṇī² the term and its synonym Suāmi occur to denote 'God' as Lord of the whole universe. It does not occur ^{to denote a special god} ~~for~~ deity but ^{refers} to the one Supreme Being. This term is of a very frequent occurrence in the Bāṇī of Nānak. Prabhu has been described to be the saviour of man here and hereafter. He is near; He alone is Beneficent and He is

1. पुरुषा हि सदृशसि विश्वे विश्वा अनु प्रभुः।

RV.VIII-11-8.

2. पुरुषा सदृशसि विश्वे विश्वाः अनु प्रभुः।
समत्सुत्वाह्वामहे।

RV.VIII-43.21

2. See Anthology, pp. CXXXIX — CXLI

All-pervading and is attainable through the instruction of the Guru by abandoning evils. Those who become His servants are over-whelmed by His love and affection, their fears are dispelled and they achieve peace in the company of saints and holy men.

PRĀṆA-ADHĀRA

The term is a synthesis^{of} Sanskrit words- prāṇa¹ and ādhāra meaning the prop of vital breath. In Vedānta philosophy Brahman has been described as Prāṇa. It occurs in Guru Nānak Bānī² by way of an attribute to the Supreme Spirit. In Guru Nānak Bānī, God is regarded as the Creator and when the Guru casts his eyes around, he finds that He bestows life on all.

Guru Nānak applies the terms Prāṇa and Prāṇapati also to God to indicate that He is the only support of life and by realising Him the mind attains tranquillity.

PŪRAṆA OR PŪRĀ

The term 'Pūraṇa' comes from Sanskrit pūrṇa which originates from the root pūr (to fill) ~~and~~ with the suffix 'kta' means complete, perfect or infinite. It occurs

1. अत एव प्राणः ।

B.S. 1.1.23.

अतः प्राणायति सर्वाणि भूतानि कृत्वा परमं
ब्रह्मेव प्राण शब्देनाभिधीयते ।

Rāmanuja on B.S.1.1.23.

2. See Anthology, p. cxli

first in the R̥gveda in this sense. In the Upaniṣads,¹ the term is used as an epithet of the Supreme Being Brahman and the Universe. It is said that Brahman is infinite and so is this universe. The Infinite proceeds from the Infinite. Taking the infinitude of the infinite universe it remains as the Infinite Brahman alone.

In Guru Nānak Bāṇī², the term pūrāṇa is used to denote the Infinite God. He is described as the Most Perfect One and the Sole Powerful Creator Lord. The terms Pūrā and Pūro-Purā both have been used as His attributes. The Perfect Lord is described as the very source of life. Without the Perfect Lord no doubt is dispelled and no honour is achieved. Nobody in this world can assess the limits of mysterious ways of that Perfect Lord.

SAIBHAM

The term Saibham owes its origin to the Sanskrit word Svayambhū,³ meaning self-born. The term occurs in the Upaniṣads as an attribute of the Brahman who is described as Self-born and Omni-present. That Svayāmbhū Himself created

1. पूर्णमदः पूर्णमिदं पूर्णमित्पूर्णमुदच्यते।

पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते।

Īśa, Śānti Pāṭha ९
Br. V.I.1.

2. See *Anthology*, pp. CXLV - CXLVI

3. ब्रह्म स्वयम्बु ब्रह्मणे नमः। कविमनीषी परिभूः स्वयम्बुः --।
Br. ii.6.3

परार्चि खानि व्यतृणात्स्वयम्बुः।

Īśa-VII.

→ K . II-I, 1.

external aspects of the senses. In the Brahma sūtra,¹ Brahman alone is described as Unborn and there the term 'Asambhava' has been applied to Him whose self being cannot be suspected to have sprung forth from anything else. According to Rāmānuja's² Commentary on the Brahma Sūtra non-origination applies to Brahman alone. In Guru Nānak Bāṇī,³ the term Saibham has been used as an attribute of the Supreme Lord who does not take birth from the womb. He does not assume an incarnation. He Himself is the embodiment of Light. That Saibham Lord alone is the creator of all orbs, regions and Universe. All the powers of the world are made by Him and He alone is Uncreated. Thus, He is Saibham.

SAMARATHA

The term comes from the Sanskrit root arth which with the prefix sam and the suffix ac means very strong, forceful or very powerful or adequate. In Guru Nānak Bāṇī, the term has been used as an attribute of God. There is no such epithet applied to the Lord in Sanskrit texts but in Guru Nānak Bāṇī God alone has been described as Samaratha or

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1. असम्भवस्तु सतीऽनुपपत्तेः । B.S. II-3-9.
 2. ततः ब्रह्मणा स्वासम्भवाऽनुपपत्तिः । तदन्यस्य
सर्वस्व ब्रह्मणः सर्वोक्त्वा न-प्रतिज्ञानुपपत्तेः
सम्भव उपपत्तिरिति । R.Commen- try on
B.S. . . ii. 3-9
 3. See Anthology, p. CLXI

Adequate. That Adequate Lord ^① destroys the illusion of the three guṇas i.e. Sattva, Rajas and Tamas. He Himself is the Creator and the Guardian. Those upon whom ^{the Adequate Lord} bestows His merciful glance have their minds cleansed of all impurities as they alone taste the Nectar of His Name.

SANKARA

We can trace the origin of the term Sankara to Sanskrit root kr̥ (to do). It consists of sam+kr̥+ac meaning auspicious and it has often been used as an epithet of Śiva or Rūdra. In Viṣṇu Purāṇa it has been applied to the son of Kaṣyapa and Daru.

In Guru Nānak Bāṇī the term Sankara stands for Śiva. But Brahmā, Viṣṇu and Sankara have not been accepted by Nānak as deities known to the Hindu belief. Nānak describes them as working according to the Lord's command and says that for the realisation of that Lord, Sankara showed his māyā but he could not understand His secret.

SARANGA PĀṆI

The term Sāranga-Pāṇi comes from Sanskrit Sārṅga-pāṇi, meaning 'one who carries the bow (sārṅga) in hand. In Sanskrit texts, it has been applied to Viṣṇu and Kṛṣṇa, who

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1. See Anthology, pp. CLXI—CLXII
 2. See Anthology, p. CLXII

are major gods of Hindu pantheon. They are equipped with many weapons to destroy their enemies and sārṅga is one out of those borne by them in their hands. Thus Viṣṇu and Kṛṣṇa have been described as Sārṅga-pāṇi.

In Guru Nānak Bāṇī¹ the term Sāranga-pāṇi does not refer to Viṣṇu or Kṛṣṇa. It refers to the One Supreme Being who is 'All-pervading' and whose realisation is possible only if one is detached from the worldly illusion.

SETĀMBARA

The term is an equivalent of the Sanskrit word Śvetāmbara which is a synthesis of śveta and ambara meaning the ~~white~~ white clad. Svetāmbaras are one of the two major divisions of Jainism. In contrast to nudism favoured by Digambaras, they favour wearing of white garments. Thus they are called Śvetāmbaras. Apart from the issue of nudism the chief distinguishing feature of Śvetāmbaras from the Digambaras, are some canons finalised at their council in Kathiawar in the 5th century, A.D.

In Guru Nānak Bāṇī² the term Setāmbara does not refer to the Jaina Śvetāmbaras. It has instead been used as an attribute of God who is described to be 'White Robed' or 'Spotless'. Guru Nānak refers to the Sāma Veda wherein one

1. See Anthology, p: CLXIX

2. See Anthology, p. CLXIX

finds a mention of the White Robed Lord but he remarks that the Spotless Lord is an embodiment of the unchanging and absolute 'Truth'.

SIRMORA

The term Sirmora is a compound of Sanskrit words Śiras (head) and mayūṛa (peacock), meaning one with a crest or one who is the chief. This word has not been used in this form anywhere in Sanskrit texts. The words Śiromālin and Śirohārin both meaning 'girdled with skulls' do occur in Sanskrit texts as epithets of Śiva.

In Guru Nānak Bāṇī¹ the term Sirmora has been used as an attribute of the Lord, who Himself creates and Himself destroys. He has been described as the greatest of all and is the destroyer of the fetters of birth and death. After having created everybody, He is the Sirmora and Guru of all.

SRĪDHARA

The origin of the term Sridhara can be traced to the Sanskrit word Śrīdhara, a name applied to Viṣṇu in Hindu mythology. Śrīdhara means 'Prosperity Bearer'. He is described as Śrīdhara being the husband of Śrī or Lakṣmī. Śrī

1. See Anthology, p. CLXXII

is said to have assumed several births, every time as the beloved of Viṣṇu's incarnation.

In Guru Nānak Bāṇī,¹ the term Srīdhara refers to God alone and not to any particular deity like Viṣṇu. Srīdhara Lord is described as the cause of all the causes who alone is 'All-competent' and He on whom He casts His favourable glance is really lucky.

1. See Anthology, p. CLXXIII

CHAPTER V

OTHER GODS

CHAPTER V

OTHER GODS

A
AGNI

The term 'Agni', in the masculine gender, is derived from the ^{Sanskrit} root 'ang' and with the suffix 'ni' means fire. It is considered to be of three kinds i.e. Garhapatya, Ahavaniya and Dakṣiṇa. Agni is one of the most ancient and most sacred objects of Hindu worship. It is also one of the trinity of the chief deities of the Vedas. Those three deities are Agni, Vāyu or Indra and Sūrya. Two hundred¹ hymns in the Rgveda are addressed to Agni. Agni is said to appear in three² phases, in heaven as the Sun, in the mid-air as lightning and on the earth as ordinary fire. Agni is regarded to be the mediator³ between gods and men, as witness of the actions of men and also as the protector of their homes and of themselves. Seven⁴ tongues are ascribed to it and with their help Agni licks the butter used in

1. See Deva Sastra, p.248. Mac Donald's Vedic Mythology (Hindi Adaptation Deva Sastra, p.248).

2- ---- अग्ने त्रीणघस्था त्रिस्तै---॥ Rv. III.20.2.

3- महां असि अध्वरस्य पृथक्कैतः न कृते त्वदमृता मादयन्ते। Rv.VII.211.1
आ विश्वमिः सडरुथं याहि देवैः नि अग्ने होता प्रथमः सदा इह ॥
आग्ने वह हविरघाय देवानिन्द्रयैष्ठास इह मादयन्ताम्।

इमं यज्ञं दिवि देवेषु धेहि यूयं पात स्वस्तिभिः सदा नः॥ Rv.VII.11.5

4- दिवश्चानै महिा पृथिव्या वच्यन्तां ते बह्व्यः सप्तजिह्वाः। Rv.III.6.2

कृष्णा करीति जिह्वया॥ Rv.VIII-44.26.

sacrifices. He is also regarded as one of the eight lokapālas, especially the Lord of the South-east quarter. It is personified as a King of Manes, as a son of Aṅgīras and as a grandson of Śaṅḍila, as a Marut, as a star, as one of the seven sages during the reign of Tamas and as an author of the several Vedic hymns.

It is one of the nine dravyas or one of the five primary elements named as Tejas, enumerated by the Vaisesikas.

In Guru Nānak Bāṇī¹, the term occurs frequently to denote one of the five elements which are considered to remain in the being and together constitute the body. The material world is also described to be fire where² one gets burnt. Naraka or hell is also regarded as blazing with dreadful fire in which the self-centred persons get consumed. So, the term Agni^a in the Bāṇī is used for one of the five elements as well as for ordinary fire. We do not find this term occurring for a Vedic god or deity.

BAISAMTARA

The Sanskrit equivalent of the term Baisamtara is ~~Vaiswara~~ Vaiśvānara, a name by which Agni is occasionally known in the R̥gveda². It comprises Viśvānara and aṅ, used

1- See Anthology p. ii

2- अग्निं अमरत् विप्रतः वैश्वानरं मातरिश्वीपराडवतः।

in masculine gender. The literal meaning of the term is 'belonging to all men' or 'omnipotent.'

The Chāndogya Upaniṣad¹ identifies Vaiśvānara with Brahman. Māṇḍūkya² Upaniṣad considers it to be one of the four feet of the Supreme Spirit. In Brahma Sūtras it is clearly mentioned that where the Vaiśvānara denotes Brahma or Ātmā, it cannot be in any case connected with Agni. Brhadāranyaka³. Kathā⁴ and Prasnopaniṣad⁵ mention the term to designate Agni. In Vedānta⁶ Philosophy, it is the name of

1- अयमानरुणिः संप्रतीममात्मानं वैश्वानरमध्येति तं हंताम्यागच्छामैति तं
हाम्याजग्मुः ॥

II Ch.V.11.2

2- --विश्वरूप आत्मा वैश्वानरी यं त्वमात्मानमुपासते तस्मात्तव बहु विश्वरूपं
कुले दृश्यते।

Ch. V.12-1.

---एतमेवात्मानं वैश्वानरम् उपासते--यन्मां नागमिष्य
इति ॥ Ch.V.12.2.

२- जागरितस्थानी बहिष्पृज्ञः सप्तांग एकानविंशतिमुखः स्थूलभुग्वैश्वानरः
प्रथमः पादः। Mā. iii

३- अग्निवैश्वानरः संवत्सरः आत्माश्वस्य मेघ्यस्य ॥ Br.I.I.1.

अयमग्निवैश्वानरी योडयमन्तः पुरुषे--- ॥ Br.V.9.1.

४- वैश्वानरी प्रविशति अतिथि ब्राह्मणी गृहान्। K.I.7.

५- स एष वैश्वानरी विश्वरूपः प्राणोडग्निरुच्यते ॥ Prasna.I.7.

६- एतत्समष्टचुपहितं चैतन्यं वैश्वानरी विराडिति वोच्यते सर्वनराभिममनित्वाद्
विविधं राजमानत्वाच्च ॥ V.S. xxxi

तदानीमेतौ विश्ववैश्वानरी---- स्थूलविषयाननुभवतः--। V.S. xxxii

the Supreme Spirit or Intellect, when located in a supposedly collective aggregate of gross bodies. It is said that intelligence associated with the collective aggregate is called Vaiśvānara (the Spirit of Mankind) or Virāt, and intelligence associated with the distributive aggregate is called Viśva. Viśva and Vaiśvānara have experience of all gross objects. There is no difference between the Viśva and Vaiśvānara just as there is none between a forest and its trees.

In the Guru Nānak Bāñī¹ the term occurs in the sense of agni or fire only. God is said to be pervading fire, wind and water. Among others, the fire is also regarded as singing God's praises, in order to represent the countlessness of His Creation. Fire is also considered to be under His overall control.

BISANA

The term Bisana has evolved out of the Sanskrit term Viṣṇu, having as its root viś (to pervade), combined with the suffix nak. Viṣṇu is considered to be one of the gods of secondary rank in the Ṛgveda² in his struggle against the power evil. He is associated with Indra. The Viṣṇu of the Veda has

1- See Anthology.p. xxxv

2- इन्द्राविष्णुा हंिताः शम्बरस्य नव पुरी नवतिं च श्मथिष्टम। RV.V(11.99.5.
इन्द्राविष्णुा सुतपा वामरुडयति। → RV. I. 155. 2
RV.VIII 12.22.
यदा ते विष्णुरीजसा ब्रीणि पदा विचक्रमे।। ↗

very little in common with the Viṣṇu of later times though there he is regarded to be the Unconquerable Preserver. The Brāhmaṇa granthas describe Viṣṇu to have acquird new attribute and there are legends in respect of him unknown to the Vedas as also to the Purāṇas. Kathopaniṣad presents Viṣṇu as all pervading. In Taittirīya Upaniṣad there is reference to three steps of Viṣṇu covering the entire universe. Śri Rāmottaratāpanīya Upaniṣad describes Viṣṇu and Brahmā to be the incarnations of one Lord. Even Kaivalya Upaniṣad represents Brahmā, Viṣṇu, Śiva and Indra to be incarnations of the Supreme Lord. In Gītā Viṣṇu is described as all pervading.

The Purāṇas recognise him to be the second member of the Hindu Trinity and assign him great importance. He is described as the embodiment of Sa^ttva Guṇa , Self-existent and All-

- 1- इन्द्रश्च वै विष्णुश्चासुरैर्युयुधाते तान्ह स्म जित्वाचतुः
 कल्पामहा इति तै ह तथेत्यसुर ऊचुः सोऽब्रवीदिन्द्रो
 यावदैवायं विष्णुस्त्रिभुवोः तावदस्माकमथ युष्माकमितरदिति स
 इमांल्लोकान्विचक्रमेऽथो वेदानथे। वाचम्। Ait.Br. VI.15

pervading, and also the Prajāpati and the Supreme God. In the Purāṇas¹ he is frequently referred to as Nārāyaṇa, the ever present and all pervading spirit. From his toe flows the sacred Ganges and from his navel sprouts a lotus bearing the god Brahmā on its petals. He is the manifestation of the solar energy and is said to have covered the seven regions of the Universe in three steps. His wife is Lakṣmī or Śrī- the goddess of fortune. Vaikunṭha is his heaven and garuḍa bird his vehicle. He is painted as a youth of dark blue colour and dressed like an ancient king. He is supposed to have four hands, in which he holds Śaṅkha. Sudarśana Cakra, Gadā and Padma. He has also a bow called Śarṅga and a sword called Nandaka. He is also regarded to have appeared on the earth in several forms each time as a saviour of mankind. The best and usually accepted incarnations or avatāras of Viṣṇu are ten in number (see under Avtāra).

In Guru Nānak Bāṇī² there is no reference to Viṣṇu, as an incarnation of God. God is the sole Creator of the entire universe including Brahmā, Viṣṇu and Śiva and all other Gods

1- ब्रह्मा नारायणाख्यौ कल्पादौ भवावान्यथा। VI. Pur. IX-1.

ससर्ज सर्वभूतानि---॥

भविष्यन्ति ये भूताः भूतेश्वरा द्विज। Pur. Vi. XX-17.

ते सर्वे सर्वभूतस्य विष्णोरंशाः॥ द्विजात्म॥

- अनादिनिधनस्यैव विष्णोर्नामि समुत्थितम्

यत्पदं तद्विमण्डममुच्छी केशवैच्छयो।

P.Pur. Vol.II, III.31.

सर्वात्मनीदं भुवनं निरीद्वय सर्वदसुराः कश्चलमापुरुड सुदर्शनं चक्रमसहतेजो
धनुश्च शाङ्गं स्तनयित्नुघोषाम पञ्चन्यघोषा जलजः पाञ्चन्यह सीमादक्षी
विष्णुगदा तरस्विनी विधाधरोडसिः शतवन्द्युक्तस्तुणात्तमावदयसायकी।

are under the command of the Supreme Spirit. Brahmā Viṣṇu and Maheśa have achieved the importance only as devoties of that One Lord.

BRAHMA, BRAHMĀ

The term seems to signify different meanings at different times. In Sanskrit Brahman and 'Brahmā' are two distinct terms. Brahman is used in the neuter gender and originates from the root brāh (to grow or increase). The latter, used in masculine gender and derived from the same root, is regarded to be the first member of Hindu Trinity i.e. Brahmā, Viṣṇu, Maheśa. The term Brahman is found in many passages of the Ṛgveda¹ and in the later period in the sense of a priest.

The term Brahman is repeatedly mentioned in the Upaniṣads and in Bhāgavadgītā². In Aitreya Upaniṣad Brahman is described to be all in all. In Kena Upaniṣad it is said

1-

एव देवयानस्य पृथिव्याः घण्टाधरः

२-

ततः समुत्क्रिय धरिं स्वदंष्ट्यां महावराहं स्फुटपद्मलोकः।

that neither the sense organs nor the motor organs can reach Brahman. In one passage of the Bhāgavadgītā Brahman is said to be born from the Imperishable. He is also regarded to be an oblation, the sacrificial butter, the fire and it is remarked that one should find an access to Brahman by meditating on what He does. Those who eat ambrosial food reach the everlasting Brahman. By surrendering oneself to Brahman one is not besmeared with sin just as the lotus remains above the muddy water. Brahman is also identified with 'Aumkāra'

In Vedānta Philosophy ~~three~~ kinds of existence are postulated, the true or paramārthika, the practical or vyāvahārika and the apparent or prātibhāsika. Brahman is the sole representative of the first Īśvara. Individual souls, heaven, hell and all phenomena are included in the second and the third comprises things constituting a mirage such as rope mistaken as a snake. Thus Brahman is 'Sat' or Existent. This Supreme Soul ^① has been described as Sat (Existent Chit (Intelligence), Ānanda (Bliss); Akhaṇḍa (indivisible), Akhilādhāra (substrate of all) and Avāṇmanasagocaram (beyond

रसाक्षलादुत्पलपत्रसन्निभः समुद्रोऽपि

४- अण्डस्यास्तर्जनत् सर्वं सदवासुरमातुषता ।
 सुणं सृजति चात्मनं विष्णुः याल्यं च पाति च ॥
 उपसंहरते चात्ते संहली च स्वयं हरिः ॥

the range of speech or thought). Actually, according to Vedāntists, Brahman is God but not god in the image of man. Their approach is intellectual as they define Him as the Supreme and yet neither a being nor one not being.

Brahmā, the first member of the Hindu trinity looks after material creation in the manifest action of the world. Mythologically¹ he has been personified by Indians but he has never been worshipped. Ernest Wood in his Vedānta Dictionary ^{Says} says: 'the reason is clear that people must not see their inspirations on anything material'. He is said to be born from a lotus which sprang from the navel of Viṣṇu and created the world by an illicit connection with his own daughter Sarasvatī. He is regarded to have had five heads and Śiva cut down one of them with the ring-finger or burnt it with fire emanating from his third eye. The vehicle connected with him is swan. In Manu Smṛti² the Universe is described to be enveloped in darkness first and by dispelling gloom the Self-existent Lord manifested Himself. First of all He created water and then the seed was deposited in it leading to the

1. रसातलादुत्पन्ने-सुडमतिं-मिदमममम-दिदि-अक-नहान्। vi.pur.IV-26.

- उष्मसम विडरूपे कृष्णं च कर्णं अरुणं च सुंयुत

1- अण्डस्यान्तर्जनत् सर्वं सदवासुरभातुषात्ता।

सुणं सृजति चात्मानं विष्णुः पाल्यं च पाति च॥

उपसंहरते चात्ते संहली च स्वयं हरिः॥

formation of a golden egg out of which emerged Brahmā,
the creator of this world.

The distinction between the terms Brahma and Brahmā was known to Guru Nānak. He has used Brahma for the Supreme Spirit, and Brahmā for the first member of the popular Hindu Trinity. So, according to Guru Nānak Bāñī¹ Brahma or the Supreme Being is described to be all in all by reflecting on whom fears and sorrows depart from within. He is said to reside within everybody. He who reflects ^{on} Brahma becomes a real Yogī and swims across the wordly ocean. Five vices—Kāma, Karodha, Lobha, Moha, Ahankāra—disappear and his mind stops wandering, honour is restored; truth, purity and learning are achieved and one gets satisfied within. The understanding of the Brahma makes one discriminative of all. But only rare disciples can recognise this fact. The light of Brahma is seen everywhere. He is regarded to be **K**ind and **I**nvisible. The term Brahma has often been associated with the other two gods of the **T**riad i.e. Viṣṇu and Maheśa. As such, ~~the~~ Brahmā, is said to be just deity and not the Almighty Supreme Spirit. God is said to be invaluable and indescribable and Brahmā, Viṣṇu and Maheśa are recognised to be incapable of assessing or describing Him.

Brahmā, Śiva and Viṣṇu have been regarded as the

1- See Anthology pp. XLIII — XLIV

creatures of the Lord. The Creator of this Trinity of Gods is described as 'Aumkāra'. It is observed that if all these three deities act according to the will of God only then ^{are} they ~~are~~ honoured at His gate. Brahmā, Viṣṇu and Mahesā are also regarded to be ignorant of the limits and secrets of ^{The} Limitless Lord.'

Some of the mythological stories relating to Brahmā have also been referred to in the Bāṇī . It is said that when Brahmā became proud, a calamity struck him and Brahmā repented over it because he could not know the Supreme Spirit. It is also said that Brahmā went first to the house of the Kālā or death in the nether region to find the lotus of Brahmā there. As he was not obedient to the command of the Lord, he went astray. He went crying with his wife to investigate Lord's creation but he could not assess its limits. He is also said to have been born of the Lotus navel of Viṣṇu.

We can conclude that in Guru Nānak Bāṇī Brahma and Brahmā are two distinct terms, one used for the Supreme Spirit and other for the Hindu deity. According to Guru Nānak, God does not take birth. So, no image of Him can be made. Accordingly, the names of Brahmā and other deities are not identical with the Supreme Being. Rather, they are all His creation and not His incarnation.

DEVA

The terms Deva comes from Sanskrit Devas (Latin-divus or deus) comprising div (to shine) + ac meaning a divine being, a deity or a god. The term is known to the¹ vedas and is of frequent occurrence. Later it has also been applied to evil demons, though rarely. The number of these deities is often reckoned as thirty three, eleven for each of the three worlds. The Hindu scriptures say that there are thirty^{three} crores of them but this seems to be only a figurative expression to denote a great number of them. They inhabit the paradise of Viṣṇu but especially belong to heaven, the paradise of Indra. Out of the thirty three devatas there are eight Vasus, eleven Rudras, twelve Ādityas and two Aśvins.

In Guru Nānak Bānī², the term has been used to convey

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- 1- ये देवासी दिव्यैकादश स्थ पृथिव्यामर्धैकादश स्थ। RV.I.139.
 अप्सुदिता मल्लिकादश स्थ ते देवासी यज्ञमिमं जुषाध्वम्।
 त्वमग्ने अदितिर्देव दाशुषे त्वं होत्रा भारती वर्धसे गिरति। RV.II.1.11
 यस्त्वामग्ने हविष्पतिर्दूतं देव समर्पयति। RV.I.12.8
 आ देवी ददे बुध्न्या इवसूनि वैश्वानर उदिता सूर्यस्य। RV.VII.6.7
 मित्रा नो अत्रादितिर्नागान्त्सवित्ता देवी वरुणाय वाचसुः। RV .X.12.
 येन येन धनेन प्रपुणं चरामि धनेन देवा धनमिच्छमानः।
 तन्मै भूयो भवतु मा क्लीयोग्ने सातघ्नी देवान्
 हविषा नि षेधे।। AV.III.15.5

2- See Anthology p. L

the meaning of a deity though the number is not given. According to Guru Nānak there is only one Lord who is Supreme. None of these deities is said to have any knowledge of the True Lord. All these gods sing the praises of the One. True Lord and all of them are under His Command.

DEVI

The term has been derived from Sanskrit root div (to shine) to which are added ac and nīp , meaning a female deity or goddess. The term occurs in the Ṛgveda¹ to denote a goddess. There it has also been applied to Uṣas and to Sarasvatī . In Māhābhārata and other later works it has been applied to Durgā, the wife of Śiva and to Sāvitrī, the wife of Brahmā. Buddhists² consider four goddesses viz. Rocanī, Māmaki, Pāṇḍurā and Tārā. Jainas³ consider-four regard Devī as the mother of 18th Arbat of present Ava-Sarpinī. Actually, the term Devī refers to a number of goddesses viz. Ūmā, Gāuri, Pārvati, Jaga-māta and Bhavāni. These are her milder forms. Durgā, Kālī, Śyāmā , Candī and Bhairavī are the fierce forms of Devī and under these names she is mostly worshipped and receives bloody sacrifices. All these names are based on the peculiar characteristics of Devī, the wife of the god Śiva and daughter of Himavat or the Himalaya mountains.

1- ऋ सरस्वती साधयंती धियं न इका देवी भारती विश्वतूर्तिः।

तिस्रौ देवीः स्वधया बहिरेदमच्छुद्रं पांतु शरणं निषद्य। Rv.ii.3.8.

देवीः द्वारः वि श्रयध्व सुपुडअयनाःनः ऊतये। पऽपु यज्ञ पृणीतन। Rv.5.5

तिस्रः देवीः बहि इदं वरीयः आसीदत्त काम वः स्योनं मनुष्यवत् यज्ञं बहि इदं वरीयः इका देवी धृतऽपदी जुषत।

2 Se M.W. Sanskrit English Dictionary

3- -ibid-

Rv.X.70.8.

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In Guru Nānak Bānī, the term denotes any goddess and has no reference to peculiar names. All the goddesses and the gods are regarded to be under the command of the Supreme Spirit. They are not super-human. It is observed that one cannot achieve one's goal by worshipping these goddesses and gods. These gods and goddesses do not know His secret. They themselves crave to serve Him ^{and} ~~secret.~~ sing His praises. One is therefore advised to remember only one Supreme Being and none else.

GANGĀ

Gangā is one of the sacred rivers of India, It occurs directly in the Ṛgveda² only once in the Nadi-stuti. It has also been referred to, in the derivative form, as Gan³yah as an epithet of Urukakṣa. In Taitirīya Āraṇyaka special honour is assigned to those who dwell between the Gangā and the Yamunā. Some people identify Gangā with the Apāyā mentioned in the Ṛgveda but others reject this idea. The purāṇas refer to the Viyadgangā or heavenly Ganges and describe it as having flown from the toe of Viṣṇu. There it is regarded to have been brought down from heaven by

2- इमं तै गंगे यमुने सरस्वति शुतुद्रि। Rv. x. 75.5

स स्तोमं सचत परुष्णि- - - - ।

-दृषद्वत्यां मानुष आपयायं। Rv. II. 23.4
सरस्वत्या रवदग्ने दिदीहि।।

1- See Anthology, p. L

the prayers of the Saint Bhagīratha to purify the ashes of the sixty thousand sons of the King Sagara, who had been burnt by the angry glance of a sage, named Kapila. As such Ganga is called Bhagīrathi. Ganga got annoyed for its having been brought down from heaven and to save the earth from the shock of her fall from heaven, Śiva checked its flow with the matted locks and caught the river on his brow. From Śiva's brow Ganga got divided into various streams. The descent of Ganga from heaven to the earth was the cause of disturbance to the sage Jahnu, who was performing a sacrifice. He lost temper and drank up the waters and allowed Ganga to flow from his ear. Hence it got the name Jāhnavi.

Ganga is personified as a goddess, the eldest daughter of Himvat and Menā. She is regarded to be the wife of King Santanu and the mother of Bhīṣma who is also called Gāngeya. Ganga, in a peculiar way is said to be the mother of Kārtikeya also. She is named variously i.e. Bhadra-somā, Gāndini, Kirātī, Deva-bhūtī, Hara-Śekhara, Khāpagā, Mandākinī, Tripathagā and Tri-srotah.

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In Guru Nanak Bāṇī the term occurs to denote the sacred river Ganges. With it so many other rivers are also referred to and all are represented to merge in the Lord's Being. It is also observed that as long as His name

1. See Anthology, p. LXIII

does not dwell within one's mind, the water of Ganges or any other pure thing is of no significance. Thus, according to Guru Nānak, everything in this world is valuable only when it is linked with the Name of the Lord.

INDRA OR INDA

The etymology of the term Indra (written in the Bānī also as Inda) is somewhat doubtful. It may be regarded as having been derived from the root 'inv' with the suffix 'ra' preceded by inserted 'd' meaning 'to subdue' or 'conquer'. It may also be said to have its origin in the root 'ind' (to drop) + 'ra'. Indra is the God of the clear sky and stands in the first row of gods in the Vedas but he is not described as unborn. Instead, he is supposed to have got a father and a mother. According to this belief

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- 1- एकाष्टका तपसा तप्यमाना जजान गर्भं महिमानमिन्द्रम्।
 ता वा एता प्रजापतैरधिदेवता असृज्यन्ताग्निरिन्द्रः सोमः परमैष्ठी
 प्रजापत्यः। Śa.Br. XI-16-14.
 इन्द्रो वज्री हिरण्ययः। RV .I.7.2.
 आ द्वाष्ट्यां हरिभ्यामिन्द्र याह्या कर्तुमिरा षाद्मिर्ह्यमानः। RV.II.18.4.
 पृथु करस। बहुला गमस्ती॥ RV. . VI-19-3.
 आ बुन्दं वृत्रहा ददे। RV..VIII-45-4.
 तदिन्द्रेण जयत तत्सहध्वं युधौ नर इषुहस्तेन वृष्णा। RV .X.103.2
 अवाँडिहि सोमकामं त्वाहुरयं सुतस्तस्य पिबा मदाय। RV .I.104.9.
 अस्य मदे अहिमिन्द्रो जधान। RV .II.15.1
 अस्य मन्दानी मध्वी वज्रहस्तोऽहिमिन्द्रो अणोवृत्तं वि वृश्वत्॥ RV .II.19.2

he has a bright complexion, rides a bright golden charriot drawn by ruddy horses. He has arms of enormous length and strength, carrying in his right hand a thunder-bolt as his weapon. He also uses arrows. His forms are endless and he can assume any form or shape according to his will. His chief function is to control weather and dispense rain. Of special delight to him is the soma-juice of which he takes a huge quantity and then goes forth to fight against his foes. More hymns are addressed to Indra than to any other deity in the Vedas, the only exception being Agni. He is lauded in quite a fourth of the R̥gveda. In the R̥gveda, at many places, highest divine functions and attributes are ascribed to him. There is a Trinity of gods- Agni, Vāyu and Sūrya- and Indra frequently takes the place of Vāyu. He is also stated to have been married to Indrāni or Aindrī.

In later mythology he is regarded to be the god of second rank, inferior to the Trinity, but chief of all the other gods. He is the deity of atmosphere, ruling over Swarga and retaining many of his Vedic characteristics. In the epic age, he survives as one of the eight great devas but is gradually subordinated to Brahmā, Viṣṇu and Śiva.

In Guru Nānak Bāṇī¹ the name Indra occurs to designate

1. See Anthology, p. LXXVI

a deity but we do not find any reference regarding his vedic or post-vedic traits. He has been simply referred to as a deity. He is described as inferior to Brahmā, Viṣṇu and Mahesa and all of them cannot claim to have any knowledge of His (Lord's) mystery. God alone is the Lord of all universe and all the other deities are said to be under his command singing His praise. There seems to be a reference to Indra's punishment for seduction of Ahalyā as related in the Mahābhārata.

JAMA

The term Jama comes from Sanskrit Yama which is derived from Yam (to control)+ ghaṇ meaning the act of checking or twin-born. In Yoga philosophy Yama is the first of the eight Angas or means of attaining mental concentration. In the Vedas Yama is a god who rules the spirits of the deed and is said to be the son of Vivaswat, the Sun and had a twin sister Yamī or Yamunā. Yama and Yamī

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1. यमः पितृणामधिपतिः स मावतु ॥ AV.V.24.14.
 यमो ददात्यवसानमस्मै। RV.X.14.9.
 दादाम्यस्या अवसानमेतद् य एष आगन्मम वैदमूदिह।
 यमश्चिकित्वान्प्रत्येदाह मम एष राय AV.XVII-2-37.
 उपतिष्ठतामिह ।
 -इत्यैवसादयश्चान्ये नरका विषादारुणा Vi.Pur.II.6.5-6.
 यमस्य विषये घोराःशास्त्राग्निमयदायिनः।
 पितृणां धर्मराजं तं यमं राज्येऽम्येषेचयत्। Vi.Pur.I.22.5.

are regarded to be first human pair or the originators of human race. One of the hymns refers to Yama as the first man that died and the first that departed to the celestial world. He is called a king or the gatherer of men 'Samgamno Janānām' and rules over the departed souls in heaven on the road to which he is assisted by his two insatiable dogs, having four eyes, spotted bodies and broad nostrils. These dogs are said to wander about among men as his messengers.

In the post-vedic mythology Yama is appointed as the judge or restrainer or punisher of the dead and as such he is called Dharma-rāja or Dharma. A soul after it quits its mortal frame retires to its abode in the lower regions called Yama-Pura where he sits upon his throne of judgment called Vicar-bhū and where the recorder Citra Gupta reads out the accounts from the great register called Agra-sandhāna and a just sentence follows when the soul ascends to the abodes of the pitrs or is sent to one of the twenty one hells according to the deed performed. Yama is described as green in colour, clothed in red and riding upon a buffalo, holding a club in one hand and noose in the other. In later mythology he is always described as a terrible deity inflicting tortures called Yātāna on departed spirits.

Yama has many names descriptive of his office i.e. Mrtyu, Kāla, Antaka, Daṇḍi, Daṇḍa-dhara, Kṛtānta, Śamana, Bhīmaśāsana, Pāsī, Pitri-pati, Preta-rāja,

Śīrṅga-pāda, and Śrādhha-deva.

In Guru Nānak Bāṇī the term Jama stands for the traditional god of death with whom the spirits of the departed dwell, who rules over the dead and punishes them. Those who are devoid of the divine knowledge, forget the Name of the Lord and are afflicted ^{by} illusion and wordly impurities, alone are said to be pained by the fetters of death. On the other hand, those who remember God's Name and are devoid of ego, never have any fear of the Lord of death. At times Yama is named as Dharmā-rāja or Yama-rāja. The mention of his city 'Yama-pura' is also found in the Bāṇī and the road to it is said to be dark and difficult. But Dharmā-rāja is represented to be under God's command singing the praise of the One Lord-the Almighty.

A
KRṢṆA

The term Kṛṣṇa written in the Bani as Kṛṣṇa² or Kṛṣṇa appears in the Ṛgveda but there it does not refer

† See Anthology, p. 100.

२- त्वै अग्ने सुमतिं मिदामाणा । दिवि-श्रवः दधिरे यज्ञियासः
उषसा विडरुपे कृष्णां च वर्णां अरुणां च संघु । नक्ताः च चक्रुः ।
Rv. I. 73. 7.

आदस्य वातो अनु वाति शौचिरध स्म ते वृजनं कृष्णामस्ति । Rv. VII. 3-2

to the great deity of later times. There it occurs to designate black or dark. In Chāndogya Upaniṣad Kṛṣṇa, a scholar, has been mentioned as the son of Devakī. This was the name of a Great asura who caused great devastation with only 10,000 followers and at the end was defeated by Indra.

Later Kṛṣṇa is spoken of as the greatest incarnation of God or 'Pūrṇa Avatāra'. He is the most popular deity of Indian mythology and is regarded to be the eighth incarnation of Viṣṇu. He was the author of the celebrated song-Bhāgavadgītā, in which his divine character becomes clear. He is said to belong to the Yādava race and to be a descendant of Yadu, the son of Yayāti. The Viṣṇu Purāṇa¹ narrates a story relating his birth. According to it Viṣṇu plucked out two of his hair i.e. white and black and each of them entered the wombs of Rohiṇī and Devakī which gave birth to Balrāma and Kṛṣṇa respectively.

In Guru Nānak Bānī² Kṛṣṇa refers to God as well as to the historical Kṛṣṇa of Yādava race. In the former

1. एवं संस्तूयमानस्तु भगवान्परमेश्वरः
उज्जहारात्मनः केशी सितकृष्णा महामुनेः ॥ VI-Pur.V-1-59.
वसुदेवस्य या पत्नी देवकी देवतीपमा ।
तत्रायमष्टमो गर्भो मत्केशे भविता सुराः ॥ VI-Pur-V-1.63.
एतौर्विशं नरः श्रुत्वा सर्वपापैः प्रमुच्यते ।
यत्रावतीर्णं कृष्णात्कं परं ब्रह्म निराकृतिः । VI.Pur.IV-11-4.
गोकुले वसुदेवस्य मायान्या रौहिणी स्थिता
तस्यास्य सम्पूतिसमदैवि नैयस्त्वयोदरम् । VI-Pur-V-1-73.

2. See Anthology p. XCIV

sense he has been referred to as the Supreme Lord of all the deities. Anybody who knows this secret finds the soul in harmony with him. During the process of attaining tranquility, one gets immuned to pain and pleasure and one's soul is attuned with the beloved Lord whom Guru Nānak mentions by the name of Kṛṣṇa. Referring to Kṛṣṇa of Yādava race, Guru Nānak describes him as Kāna-Kṛṣṇa, and remarks that Kāna-Kṛṣṇa deceived his play-mates Candrāṅḡli, wandered about and amused himself in Bindrā-ban (Vṛndāvan).

MAHESA

The term Mahesa owes its origin to Sanskrit word Maheśa which is a synthesis of mahā+ īśa. Maheśa literally means great lord but it is generally applied to Śiva, the god of Hindu Trinity. The name Śiva or Maheśa is not known to the Vedas, Instead there occurs another name of this deity i.e. Rudra¹. With the passage of time this Rudra of the Vedas has developed into the great and powerful god Śiva or Maheśa. He is considered to be the great destroying and dissolving power but according to Hindu belief destruction implies reconstruction and as such Maheśa² is regarded to have the Creative power. Mythologically

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1. स्तौमं वो अथ रुद्राय शिक्वसे दायद्वीराय नमसा दिदिष्टिन्।
Rv.X.92.2
येभिः शिवः स्वतां एवयावाभिदिवः सिणक्ति स्व यशा
निकाममि। Vaj.S.III.58.
अथ रुद्रमदीम ह्यव देवं त्रयम्बकम्।
स्थिरेभिर्गैः पुरु रूप उग्रै बभूः शकैभिः पिपिशे
हिरण्यैः। Rv.II.339.
 2. साम्य ल्या गुणानां तु तयो हेतुः महेश्वरः।
P.Pur.Vol.I.III.53

Contd.

he is represented as having five faces and four arms. He is regarded to be three eyed, the third being located in the middle of his forehead. His matted locks are rolled up into a coil like a horn which bears upon it a symbol of the river Ganges. He wears a necklace of Skulls. Serpents twine as a collar around his ^{neck} ~~neck~~, which is blue on account of drinking the poison which would have destroyed the world. He holds a trisūla in his hand, wears the skin of tiger or a deer or an elephant. He is generally accompanied by his bull Nandi.

There are so many epithets applied to him viz. Kāla (time), Īśāna (ruler), Candra-Sekhara (moon crested), Bhagvat, (divine), Mahākāla (great time) Sthānu (the firm), Virūpākṣa (of misformed eyes),

1. स्वयं जटी भूतपिशाचसंवृतः ।

Hayiv. Pur-vol.II, LI-10

शूलं च विप्रन्नपरेण बाहुना ।

Hayiv. Pur. Li-11

विरूपाक्षोऽस्थिरक्रियः ।

P.Pur.Vol.I XVIII-179

अस्थिभूषणः ।

.ibid.

Trilochana (three eyed), Viśvanātha (Lord of the Universe). Ugra- (fierce), 'Sambhu (auspicious) and Paśupath (Lord of animals).

In Guru Nānak Bāñi¹ the term 'Mahesa' occurs to denote Śiva, the third deity of Hindu Trinity. It has always been listed with the other two deities i.e. Brahmā and Viṣṇu but he is not regarded to be Superhuman. Rather, he is reduced to an ordinary human level and the number of these deities is described to be millions in the Universe. None of them is said to have found the real truth. They are all characterised as groping in darkness and ignorance and the Hindu Trinity of Gods has been described by the guru as diseased persons weeping in agony. 'God is said to be the Creator of everybody including Brahmā, Viṣṇu and Maheśa. They all serve One Lord and become sublime through meditation alone.

RĀMA

The term 'Rāma' comes from Sanskrit root ram (to rejoice, to play, to take rest or to be absorbed)+ghāñ. It occurs in the Vedic literature, where it has been used for Mārgaveya¹ and Aupatasvini². In Rāmapūrvatāpani³ Upaniṣad he is worshipped as a Supreme God. In Brahma Vaiivarta Purāṇa

¹ See Anthology, P. XCVII

² रमन्ते यौगिनौ यत्र सत्यानन्दे चिदात्मके
इति र्ऋ रामपदेनासौ परब्रह्मामिधीयते।।

³ रामं वन्दे सच्चिदानन्दरूपम्।

Yoga Vas. iṣ. t̥ha.
Rāmp. 92.

⁴ रा शब्दौ विश्ववचनौ मश्वापीश्वरवाचकः
विश्वानामपीश्वरौ यौ हि तेन रामः प्रकीर्तितः।

Br. Vaiv. Pur. Ch. 110.

the composition of the term has been given as rā+ma. Some scholars regard the name Rāma to be of unknown and contentious origin. In Hindu mythology Rāma is the seventh incarnation of Viṣṇu. He has been mentioned as a hero in the Rāmopākhyāna in the Vana-parva section of Mahābhārata and the theme of the Rāmāyaṇa is centered round him, with Sītā, his wife, as the heroine. His worship is practically universal in India.

In Guru Nānak Bāṇī¹ the term Rāma mostly refers to the Supreme Lord but at times there is reference to Rāma, the hero Rāma, of the Vālmiki Rāmāyaṇa. The term Rāma used for the Supreme Lord describes God to be All-pervading. He is True. One cannot cross the wordly^L ocean without the^Name of Rāma. Through the Name of that Rāma alone the disciple attains divine knowledge. He in whose heart that Rāma dwells does not die nor is he ever deceived. Through His Name alone one receives all honours. While using the term for the hero of Rāmāyaṇa, Nānak refers to the incidents of Rāma going to the forests, his grief over the departure of Sītā and Lakṣmaṇa. Rāma has also been described as one of God's creatures.

ŚIVA-SAKTĪ

Śiva is a deity and saktī, meaning energy, is

1- See Anthology pp. CXLVI - CXLVII

his wife. This dual form represents the dual aspect of the divine unity and together symbolizes the power of the godhead. Very often the female deity of the divine pair is regarded to be the active principle of the universe and is sometimes conceived as having greater importance than the male deity. Whenever Sakti is referred to it is the Sakti of god Śiva. So, dual characteristic of Hindu gods lies most prominently in Sakti of the god Śiva. She is said to combine in her person both Universal Male and Universal Female. The female is complete and the central object of worship. Some Hindu cults are very much devoted to the worship of the Sakti and are known as Śākta-Cults.¹ Sakti is worshipped from different aspects. Some worship the maternal nature of the goddess and the worship of others is centred around Sakti as wife and conjugal partner of Śiva. It is in this form of Śakti that the union of Energy and Being is regarded by Tantrikas as ^a means of achieving the ultimate knowledge.

In Guru Nānak Bāñī², the term Śiva-Śakti refers to the cult which regards Sakti as Śiva's power. But Nānak rejects this type of worship. According to him, God alone is the Creator of all beings and He does not depend

1- See under Śākata Ch. VII, ~~1234~~

2- See Anthology -- p. CLXXII

on any other power or goddess. Such powers, gods and goddesses are only a part of His creation.

At one place Guru Nānak refers to the traditional unity of Śiva and Saktī or strong puruṣa and prakṛti responsible for the entire creation in which the Supreme Spirit pervades.

SĪTĀ

The term 'Sītā'¹ is derived from the Sanskrit root sī (to draw a straight line) followed by the suffix ta. It occurs in the R̥gveda as a goddess of agriculture. Sītā means a furrow so called because it is said that she appeared in a furrow ploughed up by her father Janaka during a sacrificial rite for obtaining progeny. In the Rāmāyaṇa and later works, the idea of her being born from earth persists. She is the heroine of the Rāmāyaṇa. She is represented to have lived before in the Kṛta Yuga as Vedavati and actually she was the goddess Lakṣmi assuming human form for bringing about the destruction of Rāvāṇa. She was the wife of Rāma accompanied him in exile and personified conjugal fidelity, purity and tenderness. In the absence of Rāma and his brother Lakṣmaṇa, Rāvāṇa carried her from

1- See under Rama pp. CXLVI - CXLVIII

the hut to his Kingdom Lankā, where she was left with the ~~rakṣasa~~^{rākṣasa} handmaids. So, Rāma invaded Lankā and defeated Rāvaṇa but Sītā was received coldly by Rāma although Sītā pleaded that she had not been touched by Rāvaṇa. Rāma permitted her to accompany him. On reaching Ayodhyā, Rāma heard a washerman addressing his wife that he was not as stupid as Rāma to reinstate his wife who had lived with another man. He ordered his brother Lakṣmaṇa to take Sītā to a forest and put her to death. Lakṣmaṇa acted accordingly and left her to her fate and returned but Sītā took refuge in the hermitage of a sage Vālmiki where she bore two sons -- Lava and Kusa, who defeated the Royal army of Rāma. Rāma himself went there and was astonished to see them as they resembled him in appearance and afterwards learnt from the Sage Vālmiki that they were Rāma's sons. Then he requested Sītā to return to the Capital where Rāma publically declared Sītā's innocence but as Sītā had been deeply hurt by the previous unjust treatment, her mother earth called upon her and she was taken back into her bosom from where she had sprung.

In Guru Nānak Bānī^① the term Sītā refers to the heroine of Vālmiki Rāmāyaṇa and it is stated that Sītā accompanied Rāma to the forests and was separated from him.

1. See Anthology, p. CXLVIII

Rāma being separated from Sītā and Lachmana was grief-*stricken*
~~stricken~~ and wept. Sītā and Lachmana are not regarded
to be superhuman. They all sing His praises and act
under His command.

CHAPTER VI

PHILOSOPHICAL TERMS- GENERAL

CHAPTER VI

PHILOSOPHICAL TERMS - GENERAL

AGĪANA

The term Agiana¹ used in Sanskrit in neuter gender and comprises a + jnā +lyuṭ and means ignorance. In philosophy it is regarded as spiritual ignorance or avidyā, consisting of three guṇas¹ which prevents the soul from realising the identity with the Supreme Being. It makes one consider oneself distinct from Brahma and also enables one to mistake the material world as a reality. In Vedānta and Yoga Philosophy, ignorance of the self has been described as the major defect in man. The remedy for it lies in 'vicāra' or discriminating thought. The Vedāntists do not consider it as a mere negation of knowledge or jnāna but an absolutely distinct² factor which is often identified with māyā. In Bhāgavadgītā, it has been referred to as a factor that has deluded the entire world. All that excludes the

1- See under Traiguṇa. P. 199.

2. अज्ञानेनावृतं ज्ञानं तेन मुह्यन्ति जन्तवः।

Bg. V.15

अध्यात्मज्ञाननित्यत्वं तत्त्वज्ञानार्थदर्शनम्।

एतज्ज्ञानमिति प्रोक्तमज्ञानं यदतोऽन्यथा।

Bg. XIII-11.

प्रमादमोहा तमसा भवतोऽज्ञानमेव च।।

Bg. XIV-17.

अज्ञानं तमसः फलम्।।

Bg. XIV.16.

knowledge of spirit, truth and insight into its aim is declared as ignorance. This ignorance is an offspring born of darkness and is considered to be the wealth of a devilish person.

According to Nyāya Philosophy Ajñāna is not a distinct factor but just the negation of jñāna (jñānasyābhāvah). Tārānātha in his *vācaspatyam* clearly distinguishes between the views of Vedāntists and the Naiyayikas.

In Guru Nānak Bāni the term stands for spiritual ignorance, as a result of which one suffers the agony of birth and death. This ignorance can be dispelled only by the divine knowledge which can be acquired with guru's grace.

AHAMKĀRA

The term Ahamkāra, meaning egotism or self conceit, is used in masculine gender and is composed of aham + kr. + an. It has been frequently mentioned in the Bāni as well as in different Sanskrit texts of Hindu Philosophy. In Vedānta Philosophy the term Ahamkāra is used in the sense of self-love considered as an Avidyā or spiritual ignorance. It is said that only that person attains peace who abandons selfishness

1- अज्ञानञ्च ज्ञानाभावः इति नैयायिके । पदार्थान्तरम् इति वेदान्तिनः ।
 2- See Anthology p.ii

and egotism. The soul deluded by self-consciousness thinks 'I am the doer'. In Bhāgavadgītā¹ it is also considered to be one aspect of the eight-fold divided Nature and also one of the five vices that result i.e. man's birth into devilish wombs.

In Sāṃkhya² Philosophy it is considered to be one of the twenty five (ten external organs i.e. five sensory organs and five motor organs, eleventh is mind, five rudimentary substances- Earth, Water etc., five tanmātras and Prakṛti, Puruṣa, Budhī² and Ahaṃkāra). Ahaṃkāra is the conceit or conception of individuality or individualization. Here the 'I' principle is considered to be egotism which is perceptible. Such ideas as can be summed up in these words, "I am entitled to what I have observed and thought of, I am able to do this---" all these things are for my use'----' there is none else entitled to it'-----'hence I am' the egotism involved in all such notions forms the characteristic function of the 'I' principle'. It is through this principle that the will performs its determinative function appearing in such-----

1. निर्ममो निरहंकार स शान्तिमधिगच्छति। Bg.II-71.
अहंकारविमुक्तात्मा क्ताहिमिति मन्यते।। Bg.III.27.
भूर्भरणी वायुः सं मनो बुद्धिरेव च।
अहंकार इतीयं मे मित्ना प्रकृतिर् अष्टधा। Bg.VII-4.
अहंकारं बलं दर्पं कामं क्रोधं च संश्रिताः।। Bg.XVIII-4.
2. प्रकृतेर्महांस्ततोऽहंकारस्तस्माद्गणाश्च षोडशकाः।
तस्मादपि षोडशकात्पंचम्यः पंचभूताःपंच भूतानि। S-K.22
अस्मानोऽहंकारः तस्माद् द्विविधःपूर्वततै सर्गः। S.K.24.
सकमदस---।

decisions as 'this is to be performed by me.' Here in Samkhya-Philosophy it is considered to have sprung forth from mahat. Ahamk̄ara is self-consciousness from which proceeds the two-fold evolution the set of eleven and the five rudimentary substances.

In Guru Nānak Bānī¹, the term occurs frequently and is regarded as an evil. It is considered to be one of the five vices viz. Kāma, Krodha, Lobha, Moha and Ahamk̄ara. According to Nānak, the person who has self-conceit within does not obtain Lord's Name and he gets burnt. As ^{long} ~~far~~ as lust, wrath and ego be within ~~man's~~ ^{one's} mind and body, one will be in constant pain. Avarice, covetousness and egotism are evils. If, however, one discards lust, wrath and self-conceit from within, one is blessed with sublime understanding. All these can be discarded if one receives His Mercy.

AMRTA

The term 'Amrta' can be traced back to the root 'mr' (to die). It consists of a +mr + kta and means immortal.

1. See Anthology, p. IV

1

This term occurs in the Vedas where it has been applied to various things offered in sacrifice, especially to soma-ras or Ambrosia regarded as the beverage of immortality. Pīyūṣā and Nirjara are other substitutes of this term in Sanskrit texts. The plural form of the terms is also referred to in the Ṛgveda. It occurs in its neutral form in the Ṛgveda, meaning immortality or imperishable state. Later it started getting applied to the Nectar produced by churning of the ocean. The gods were overcome by the demons and they fled to Viṣṇu to seek protection, to renew vigour and to receive immortality. Viṣṇu directed them to churn the ocean for the Amṛta and thirteen other precious gems which had been lost. This legend occurs with slight variations in Rāmāyāna, Mahābhārata and the Puraṇas.

2

In the Upaniṣads the term occurs very frequently. It is mentioned that he who attains full knowledge of the Supreme Spirit achieves perfect bliss, and immortality. Those who, through stable mind, visualise the Lord become immortal. The divine knowledge is considered to be the seat of immortality. In one passage of Chāndogya Upaniṣad, Amṛta is regarded to be the immortal water. It is also considered to be the life of the Vasuganas, of rudras, of ādityas, of maruts, and of ascetics. In Kenopaniṣad it is mentioned that the

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| 1. | अपाम सीमामृता अमृता। | RV.VIII.48.3. |
| | न मृत्युरासीदमृतं न तर्हि। | RV.X.129.2. |
| 2. | वस्मे वत्सं परि संतं न विदन् इच्छन्तः विश्वे अमृताः अमृताः
अमृताः युवः पदः सव्यः घियं सघाः
तस्थुः पदे परमे चारु अमृताः | RV.1.72.1. |

devoted persons recognise the Supreme Lord to be pervading in all beings and as a result the devotee becomes immortal. Here knowledge (vidya) is also described to be of immense help in attaining immortality. In one passage of Br̥hdāranyaka Upaniṣad Brahma has been described as the producer of Amṛta. In Manu Smṛti¹ the term occurs to denote ultimate beatitude or emancipation.

Even in Guru Nānak Bānī² the term Amṛta occurs frequently and has great significance. The name of the Lord is considered to be the Nectar which destroys with the poison of māyā. The term Amṛta is used in connection with different words e.g. Amṛta-nāma Amṛta-Sabda, Amṛta-phala and Amṛta-Bānī. It is regarded as the essence of all the juices. Only that person acquires this Nectar who remembers Him and thereby applies breaks to his wandering mind. Guru has the highest role in enabling one to taste this immortal juice. His speech is nectar-speech through which one gets united with the Immortal Name. This is the reward of one's service to his Guru. Amṛta Name starts dwelling in one's mind through this service and the mind stops wandering. Guru is

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1. सर्वेषामपि चैषामात्मज्ञानं परं स्मृतम्।
 तद्विश्वं सर्वविधानां प्राप्यते ह्यमृतं ततः॥ Mn.xii.85.
 तपसा किल्बिषं हन्ति विद्ययामृतमश्नुते॥ Mn.xii.104.

2. See Anthology, pp.X-xiii

also described as the dealer of the Immortal Name. The effect of ^{tasting} the Nectar is varied, the tongue becomes sweet, the wordly sea is crossed, the mind becomes stable, one gets inner satiation, all sorrows, doubts, fears and desires and poison of maya depart and one occupies the royal seat. The last and the most advantageous consequence of tasting Amṛta is unity with Brahman or achievement of immortality.

ANTAR

अन्तर a skt indeclinable in अन्तर्यामी etc.
 The term 'Antar' is ^{अन्तर} the synonym of Sanskrit 'Antah' ^{अन्तर} means heart, soul etc.
~~which means the mind or the conscience. The term Antar or Antah means the inner instrument or Antahkarana.~~

¹
 In Rāmottara- tāpanī Upaniṣad the term applies to Manas, Buddhi, Ahankāra and Citta and it is said that the soul and all the three worlds which are situated in these four internal instruments are the embodiment of God, the Lord or the Supreme Being.

Guru Nānak has not referred to Antahkarana but to 'Antar' only and he compounded it with many other words i.e. gati, mala (dirt), vastu (thing), Yāmi or Jāmi. This term 'Antar' is used for the mind or the heart in his Bāṇī.

1-योऽन्तःकरणचतुष्टयात्मा मूर्ध्निः स्वस्तस्यै वै नमः ।

V
 Ramot.3, vol.12.

In Bhāgavadgītā¹, the term 'antar' occurs in this very sense. Īsopanisad² also refers to this term to describe the omnipotence of the Supreme Spirit.

In Sāṃkhya Philosophy³ this Antahkarana is considered to be three-fold. The external organs are accepted by this school. They are only in the present but the Internal or the Antahkarana is related to all the three points of time. These internal organs are Mind, 'I' principle and Will. They are called internal as they are located inside the body. These three are considered to be the most important organs because the Will along with 'I' principle and the Mind determines all objects exhibited by the external organs. The latter ten organs are therefore, merely gates or secondary organs.

In Vedānta Philosophy⁴, this inner instrument is distinguished from the exterior body. It is said to have four parts viz. Buddhi, the evaluating mind; Manas, the thinking mind; Citta- concerned with outer objects also

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| 1. | बाहिरन्तश्च भूतानामचरं चरमैव च। | Bg.Xiii-15. |
| 2. | तदन्तरक्य सर्वस्य तदु सर्वस्यास्य बाह्यतः। | Īśa.V |
| 3. | अन्तःकर्णा त्रिविधं दशधा त्रयस्य विषयाख्यम्।
साम्प्रतकालस्य बाह्यं त्रिकालमायन्तरं कर्णाम्।
सान्तःकर्णा बुद्धि सर्वं विषयमवगाहते यस्मात्।
तस्मान्त्रिविधं कर्णा द्वारि द्वाराणि शेषाणि। | S.K.XXXiii
S.K. XXXV. |
| 4. | बुद्धिर्नाम निश्चयात्मिकान्तःकर्णावृत्तिः। मनोनाम
सुकल्पविकल्पकान्तःकर्णावृत्तिः। अयोरेव
चित्ताहकारयोरन्तर्भावः। | V.S.XIX. |

known as Kāma-manas or a mentality marked by desire and Ahamkāra, the ego-maker.

It is mentioned in Guru Nānak¹ Bāṇī that tranquility is acquired by one in whose heart the Lord dwells. He who offers his mind and body to the Lord is free from the cycle of birth and death. The inner-dirt or inward-filth can not ~~to~~ be washed off by rituals, alms and ablutions but by making the Name dwell in one's heart. God resides within one's heart and one has to search Him there. If we can see the light of the Lord within ourselves, all sorrows and dualities depart. When the inner filth is removed, death remains no more a disturbing factor. People in whose heart the Name of the Lord dwells, are said to be rare in this world. God being an-taryamī checks our desires, destroys our doubts and dispels our fears.

AVTĀRA

(to descend)

The term owes its origin to the root ^{ava+}tr_h It consists of the ~~root~~ ^{tr}+ghaṅ and means incarnation. The root of this term seems to be known to the Vedas.² What subsequently

1. See Anthology, pp xvi - xvii

2. इां नो भूमिर्वप्यमाना शुमुल्का निहंतं च यत्।

इां गावो लोहितद्वीराः इां भूमिरिव तीर्यतीः।

AV.XIX.9.8

अव दिवस्तारयन्ति सप्त सूर्यस्यरश्मयः।

आपः समुद्रिया धारास्तास्ते शल्यमसिससन्।

AV.VII.107.1.

developed into an Avatāra is indicated in the Ṛgveda in the three steps of Viṣṇu. Actually the term Avatāra means the descent of any deity upon earth but in the purāṇas and the epics the incarnations of Viṣṇu are particularly mentioned. Usually the ten Avatāras of Viṣṇu are recognised but sometimes the number ~~is~~^{is} extended to twenty or even twenty four. The ten Avatāras of Viṣṇu are:-

(i)- Matsya:- 'the fish' the object of this incarnation of Viṣṇu was to save the seventh Manu, the progenitor of the human race, from destruction of a deluge. Manu caught a small fish which sought his protection. He carefully guarded it and it kept on growing until nothing could contain it but the ocean. Then Manu understood its divinity and started worshipping the Incarnate Viṣṇu. Afterwards, Viṣṇu appeared as a fish with a stupendous horn to which the ship of Manu was fastened and then kept secure until the water subsided.

(ii)- Kūrma-Avatāra:- 'the tortoise' as an incarnation of Viṣṇu tortoise helped to recover the precious jewels that had been lost in the ocean. He, in the form of tortoise, sat at the bottom of the sea of milk and made his back the base. The gods and demons twisted the serpent Vāsuki round the mountain and both the parties took the ends of that serpent and churned the sea until the recovery of those valuable objects. (iii)- Varāha Avatāra:- 'the boar', Viṣṇu incarnated

1. See Bhāgavadpurāna, I-3-6-1-3-25.

himself into a boar to uplift earth from water as it had been withdrawn by the demon Hiranyākṣa to the bottom of the sea. Viṣṇu slew the demon and raised the earth from there. (iv)- Nara-simha or Nri-simha Avatāra:- the manlion' This form was assumed by Viṣṇu to deliver the world from the tyranny of the demon Hiranyakṣipu who struck the stone pillar of the hall violently in order to assess the omnipotence of Viṣṇu which was narrated by Prahlāda. Viṣṇu actually gushed out of the pillar to vindicate his honour. He came out as Narasimha and tore that demon into pieces. (v)- Vāmana Avatāra:- 'the dwarf'. The origin of this form lies in the three strides of Viṣṇu on the earth as fire, on the atmosphere as air and on the sky as solar light. Viṣṇu assumed the form of the dwarf to save gods who were shorn of their power and dignity when the demon king Bali acquired the dominion of the three worlds. (vi)- Parsu-Rāma:- 'Rām with axe'. This form was assumed by Viṣṇu to save the Brahmanas from the dominion of Kṣatriyas. (vii)- Ramaçandra:- the moon like or gentle Rāma. This incarnation of Viṣṇu was responsible for the destruction of demon Rāvaṇa. (viii)- Kṛṣṇa:- 'the dark coloured', who is the most popular of the deities and is not only looked upon as incarnation but as a perfect manifestation of Viṣṇu, killed Kansa, the tyrant king. (ix)- Buddha- Viṣṇu appeared as the Great Buddha to encourage demons, to deny the existence of the gods, to despise the Vedas and to reject caste. (x)- Kalkin: 'the white horse'. Viṣṇu come forth on a white horse in the Kaliyuga for final destruction of the wicked.

Guru Nānak¹ also uses the term Avatāra to refer to the ten deities accepted by Hindus. According to Guru Nānak Bānī God knows no birth. Guru Nānak or his successors did not proclaim themselves as the incarnation of God. They denounced the concept of incarnation. Whenever the names of these avtāras occur in Guru Nānak Bānī, they do not stand for any incarnation. Instead, they stand for the one Supreme Lord.

ĀCĀRA

The term comprises ā+car+ghañ² meaning manner of action or conduct. In Manu Smṛti and Yājñā-Valkya Smṛti, it occurs frequently and denotes good conduct, custom or usage. It has been mentioned that a Brāhmaṇa without good conduct does not receive the benefit of Vedas and an ill-mannered person is described to be undesirable. On the other hand, those who are well-mannered alone attain the objective. In its extremely limited sense, the term refers to observance of caste and order. In Bhāgavadgītā³, the devilish people

1. See Anthology, pp. xxi - xxii'

2. आचाराद्विच्युतौ विप्रौ न वेदफलमश्नुते। Mn.I.109.
 आचारहीनः क्लीबश्च--यत्नतः परिवर्जनीयाः। Mn.III.165-66.
 आचारेण तु संयुक्तः संपूर्णफलमाप्नुवैत्। Mn.I.109.
 2. प्रवृत्तिं च निवृत्तिं च जना न विदुरासुराः।
 न शौचं नापि चाचारौ न सत्यं तेषु विद्यते। Bg.XVI-7.

are described as ignorant of action or inaction. They do not know purity or good manners and are not familiar with truth. The Viṣṇu Purāṇa contains a complete and systematic description of the 'Ācārs' of the Hindus.

In Tārānātha's¹ Vācaspatyam the term has been used in the sense of a virtuous deed.

In Guru Nānak² Bāṇī also the term is used in the sense of good conduct. Reflection on God's name alone constitutes good conduct. The ablution of a holy person comprises good actions.

ĀSĀ

The term 'Āsā', written as āśā in Sanskrit, means hope. It is composed of 'ā+āś+act+āp' and is used in the neuter gender. It occurs in the Atharva Veda to denote hope or desire. In the Upaniṣads³ also it has been used in the same sense.

1. इष्टादिलक्षाणां पुण्यं कर्म च करोति तं लौकिकाः आचक्षते धर्मं चरत्येषा महात्मनि। -- आचारोऽपि धर्मविशेष एव। T.N.V.

2. See Anthology, p. XXIII

3. आशा वाव स्मराद्भूयस्याशेदो वै स्मरो मंत्रानधीते।

कर्माणि कुरुते--आशामुपास्वेति।।

Ch.VII-14-1.

आशा प्रतीक्षा संगतं सृतां चेष्टापूर्ते पुत्रपशुंश्च सर्वान्।

एतत् वृद्धो पुरुषस्याल्पमेधसो यस्यनश्नन वसति

ब्रह्मज्ञो गृहे।। K. I. 8

In Guru Nānak Bānī¹ the term stands for desire which is a hindrance² in the way of God. Guru Nānak pleads that one should rise above all temptations of the world. Only those who remain detached in the world of temptations are real ascetics. One seeks an access to God only by abandoning desires and temptations. Duality and selfishness vanish as a consequence. On the other hand, if one is lost in temptations and entertains desires, one gets ruined and dwells in the realm of falsehood. ^{A person} ~~One~~ may perform hundreds of good deeds but if he expects any reward thereof, he cannot endear himself to the Supreme One. We can compare this view of Nānak with the most popular saying of Gītā² 'You have a right to action or work alone and not to its reward. Let not the reward of your work be your motive and let not your attachment lead you to inaction.'

ĀTAMA

In Sanskrit the term Ātmān is of uncertain origin. It may be derived from the root 'an' (to breathe) with the suffix manin. In ancient times it used ^{to} ~~the~~ connote wind or breath and in this sense it is said to be akin to the Greek Atmos and German Atem, both meaning breath. Then it started getting applied to mind, consciousness, ego and finally

1. See Anthology, p. XXVII

2. कर्मण्येवाधिकारस्ते मा फलेषु कदाचन ।
मा कर्मफलहेतुर्मुमा ते सङ्गोऽस्त्वकर्मणि ॥ Bg. II. 47.

to soul. In almost all the Hindu philosophical systems it conveys the sense of soul. It is considered to be the most essential ingredient of man. It is beyond mind, will, highest intellect, wisdom or intuition. While the body and the mind are destructible and evanescent respectively, Ātman is the only permanent substratum in the individual. Jīva, the vitalizing element in all the living things is often identified with Ātman. Ātman is also considered to be essentially at one with Brahman. Just as the space within and without the jar is the same, so is the individual soul identical with the universal. The identity of the Individual and the Supreme soul is the central teaching of the Upaniṣads and the Vedānta. One who realizes that the Jīvātman and Paramātman are necessarily identical, attains the pre-requisite condition. Thus the Ātman has also the same characteristics as Brahman. So, it is described as unborn, transcendental, self-existent, eternal, without magnitude and beyond good and evil. It is regarded to be as small as the thumb and it is stationed near the navel, occasionally moving slowly all over the body. The materialists (Lokāyatas) do not accept Ātman in the sense of soul, and even some of the Buddhist schools hold the same opinion.

1. अशब्दमस्पर्शरूपमव्ययं तथाऽरसं नित्यमगन्धवच्चयत्।
 आद्यनंतं महतः परं ध्रुवं निचाय्यतं मृत्युमुखात्प्रमुच्यते।

In Guru Nānak Bāṅī¹ also the individual and the universal soul are regarded as identical. According to Nānak he who understands God perceives the soul to be a part of the Lord alone and he who recognises the soul as such is at one with the Lord. By reflecting on the soul, the wordly sea is crossed and this is the greatest action that leads to happiness. Man can be considered true only if he purifies his own soul. The Individual and the Universal Soul get attuned only with the Lord's Grace.

All the

AVĀGAUNA

The term 'āvāgauna' is the equivalent of Sanskrit term Samsāra meaning the relentless cycle of coming and going or birth and death and rebirth, the soul being re-embodied in various forms. Other equivalent terms chosen to signify this meaning are metempsychosis and eschateology. In one passage in the R̥gveda the soul is said

(from previous page)

नायमात्मा प्रवचनेन लभ्यः न मेधया न बहुया श्रुतेन।
यमेवैषा वृणुते तेन लभ्यस्तस्यैषा आत्मा विवृणुते तनुं स्वाम्।

K.II.23.

एष सर्वेषु भूतेषु गूढात्मा।

K.III.11.

न प्राणेन नापानेन मर्त्या जीवति कश्चन।

इतरेण तु जीवन्ति यस्मिन्नेतावुपाश्रिताः।

K.V-5.

नित्याऽनित्यानां चेतनश्चेतनानामेको बहूनां यो

विदधातिकामान्।

K.V.12.

आष्टमात्रः पुरुषो मध्य आत्मानि तिष्ठति।
इशान भूतमेव्यस्य न ततो विजुगुप्सते॥

K.IV.12.

1. Sec Anthology
p. xxviii

to 'depart to the waters or the plants' and in another passage one finds 'May I be freed from death as a cucumber from its stalk.' Some scholars find the germs of the theory of transmigration of soul in it. But actually it was not a part of religion of vedic hymns. Instead, it was a characteristic feature of Jainism, Ājīvikas and early Buddhism. In Brhadāranyaka Upaniṣad¹ it has been taught by Yājñavalkya as a new doctrine. Desire is regarded to be the root of transmigratory existence and one who entertains no desire does not undergo transmigration. The doctrine of transmigration together with connected belief in karma has come to be a pervasive feature in Hinduism. It has been regarded as the Great Fear which is more terrifying than the idea of hell. An ordinary person can never get out of this eternal cycle of death, birth and rebirth. Release from this transmigration includes performance of good deeds, knowledge, sacrifice, asceticism and many other mentally and physically difficult disciplines. The Cārvākas or the materialists combatted the belief but it otherwise became universal in Indian tradition.

In Guru Nānak Bāṇī² the term avagaṇa stands for transmigration. Guru Nānak believes in āvāgaṇa but his concept of the belief varies from that of Hindu concept.

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1. इति तु कामयमानः अथाकामयमानः
 योऽकामो निष्काम आप्णोति न तस्य प्राणा उत्क्रामन्ति
 ब्रह्मैवसन्ब्रह्माप्येति॥

Br. IV-4.6.

2. See Anthology, pp. xxx - xxxii

According to him, deliverance from transmigration can be attained through good deeds and by the 'Grace of God.' The true disciples get united with the True Lord. So their transmigratory existence perishes. There are five evils in man viz. lust, anger, greed, infatuation and ego which should be overcome by one in order to be free from the shackles of āvā-gaṇa. All the external marks of holiness, fasts, pilgrimages, and penances are but hypocrisy which lead one to āvā-gaṇa. Without the service of the True One, one keeps on coming and going. So, Guru Nānak condemns all the prevailing ideas of hypocrisy and unequivocally denounces Kāma, Krodha, Lobha, Moha and Ahaṁkāra^k for releasing oneself from the bondage of āvā-gaṇa. He also regards God's Grace as one of the important means for remaining immune to āvā-gaṇa.

BĀNDHANA

The term 'Bāndhana' is derived from Sanskrit root bāndh (to tie) which combined with lyuṭ, occurs in the Rgveda to denote bondage and fetters. In the Atharvaveda it denotes a rope or other fastening. It occurs in Nirukta

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1. तैत्तिरीयः पृ प्लवन्तां क्तिन्ना नीरिव बन्धनात्।
न वैवाधप्रपुत्तानां पुनरस्ति निवर्तनम्॥

AV.iii.6.7.

and Chāndogya Upaniṣad¹ also in the same sense. In Hindu Philosophy Bāṇdhana is used for mundane bondage which is opposite to final liberation or mokṣa. According to Nārāyaṇopaniṣad² by reflecting on the Supreme Spirit alone, one overcomes the agony of birth and death.

In Guru Nānak Bāṇī³ also the term refers to bondage or fetters as opposed to liberation. Here mother, father, son, wife all are regarded to be fetters and it is remarked that one gets destroyed in these fetters. This world is bound in the fetters of māyā or illusion. The true guru is the only one who breaks the bondage as a result of which one does not have to take birth from the womb but on the other hand, those who remain detached from the guru are put into lakhs of yonis and being bound in the bondage of yamarāja they pass through the cycle of birth and death. Fetters have no meaning for those who enjoy His protection.

BHARAMA

The term Bharama is derived from Sanskrit Bhramah which is composed of bhram+ghañ meaning 'wandering'. It is known to the Vedas in this very sense. In Hindu Philosophy

1. स यथा शकुनिः सूत्रेण प्रबद्धौ दिशं दिशं
पति त्वान्यत्रायतनमतबद्ध्वा बंधनमेवोपश्रयते।
एवमेव खलु साम्य तन्मेनौ दिशं दिशं। - Ch.VI.8.2
2. प्राणाबन्धनं हि साम्य मन इति।।
जन्मसंसारबन्धात्। Nar.IV.
3. See Anthology, p. xxxiii
4. ये ते शुक्रासः शुचयः शुचिष्मः क्षां वपन्ति
विषितासो अश्वाः। Rv.VI.6.4.
अथ भ्रमस्त उर्विया विभाति यातयमानो अधि सानु पुरैः
तव भ्रमसिः आ या पतीति अनु शयषत्ता शोशुवानः Rv.IV.4.2.

Bhrama or Bhrānti means illusion in the sense of wandering away from or missing the truth.

In Guru Nānak Bāṇī¹ the term occurs to connote the sense of wandering or error. Bhrama resides in the mind of man and it gets destroyed only if he makes the Name dwell in his heart. One who knows this secret and gets clung to the Name recovers one's mind from wandering but those who are self-centered or manamukhas are always led astray and can never get attached to the Name of the Lord. The Lord has been described as the ¹destroyer of dread and fear and one should get clung to His Name so that the mind stops wandering.

BHAGATI

The term owes its origin to the Sanskrit word Bhakti used in feminine ⁱⁿ gender and having as its components ² bhaj (to save)+kṭin, meaning devotion. In the Ṛgveda the term 'Bhaktam' is mentioned to connote 'that which is enjoyed'. Vedāntists consider that for those who are yet not awake to values and possibilities of Jñāna-mārga, the devotional meditations are excellent means for purifying and directing the lower mind. They give devotion a very high

1. See Anthology, pp. XXXVIII - XL

2. ये-यथा-मां-प्रपद्यन्ते-तान्स्त्वथैव-पद्मम्प्यहम्।

न सुनवे भक्तम् अभक्तम् अवः व्यतः--।

place. According to them, it is the cause of liberation and is the seeking of one's own nature. Vedāntic concept of devotion has the suggestion of service to God and from God to man. In Bhāgavadgītā¹ it is observed 'as men approach me, I show favour likewise'. Svetaśvāra² Upaniṣad says that whosoever has devotion to the Supreme Being alone attains the divine knowledge. The term has been frequently used in the Bhāgavadgītā³ it is stated therein that at the time of death only that man is received by the Supreme Being whose mind is controlled by devotion and by the power of meditation.

In Guru Nānak Bāṇī⁴ the term occurs frequently to designate devotion. Nānak lays stress on Bhakti to ^{the} Lord.

1. ये यथा मां प्रपद्यन्ते तांस्तथैव भजाम्यहम्।
यस्य देवे परा भक्तिर्यथा देवे तथा गुरौ।
B g. IV. 11
2. तस्यैते कथिता ह्यर्थाः प्रकथयन्ते महात्मनः॥
भक्त्या युक्तो योगबलेन चैव।
Sveta. VI. XXIII.
3. - - - स तं परं पुरुषम् उपैति दिव्यम्॥
पुरुषाः स परः पार्थ भक्त्या लभ्यस्त्वनन्यथा।
यस्यान्तस्थानि भूतानि येन सर्वानन्दं ततम्॥
B g. VIII-X.
B g. VIII-XXII
4. See Anthology, pp. XXXV-XXXVII

The Name of the Lord is the ~~result~~^{fruit} of devotion only. Nānak clings to the feet of those who perform worship with devotion. The devotion gets strengthened if one meets a guru. Life is useless without devotion. Guru Nānak is of the view that devotion leads to emancipation. Only such persons are awake as are devoted to the Lord. Through devotion, the spiritual darkness and worldly desires cease, doubt departs from within, the worldly ocean is crossed and temper and desire are destroyed. He, who is devoted and subjects himself to the control of the Lord, is regarded to be the actual Yogī. Only that Yogī is loved and honoured by God who remains devoted to Him. Without devotion the world becomes mad. Without rendering service to the guru, devotion is not possible and without devotion one cannot recognise oneself, as a result of which one is destined to hell. And those who are devoted to Hari, think of nothing else. Happiness is the outcome of devotion to the Lord and Life has no meaning without devotion.

CHIA GHARA (Six Systems)
 CHAI GURU (Six Teachers)
CHIA UPADESA (Six Doctrines)

These terms refer to the Six systems, six teachers and six doctrines of Indian Philosophy which attempt to describe the contents of the world of experience on the basis of information derived from the Upaniṣads. The names

of these systems or schools are Vaiśiṣṭika, Nyāya, Sāṃkhya, Yoga, Mīmāṃsā and Vedānta associated with six teachers, Kaṇāda, Gautama, Kapila, Patanjali, Jaimini and Bādarāyaṇa and Sankarācārya respectively. The Vaiśiṣṭika school of philosophy is known as the analytical school, Nyāya the logical, Sāṃkhya, the scientific and Mīmāṃsā the ceremonial. All these schools or systems have one and the same object i.e. the emancipation of the soul from rebirth and its absorption into the Supreme Soul of the Universe.

The Nyāya school represents the sensational aspect of Hindu Philosophy. The Vaiśiṣṭika system teaches the existence of a transient world composed of aggregations of external atoms. The Sāṃkhya is said to be the atheistical school. The Yoga school holds many of the dogmas of Sāṃkhya system but it does not assert the existence only of the individual souls but of the one all pervading spirit which is away from the influence of the other souls

Mīmāṃsā School is also known as Pūrva Mīmāṃsā and the Vedānta as Uttara Mīmāṃsā. Both these school teach the art of reasoning.

In Guru Nānak Bāṇī¹, these terms occur without any acceptance or endorsement of the six schools, six teachers

1. See Anthology, p. xlvii

and six doctrines. By using these terms Guru Nanak makes casual reference to such systems and says that the authors of these systems are only disciples of the Supreme Teacher—One Lord.

DĀNA

The term Dāna comes from Sanskrit root $d\bar{a}$ (to divide) which, with the suffix $lyu\bar{t}$, means giving and is used to denote gift. The term is of frequent occurrence in the ¹ R̥gveda especially in the Dāna-stutis. To receive gifts from other castes is one of the characteristics of the Brāhmaṇa. The term in the sense of distribution too occurs in several passages of the R̥gveda and it is a designation of the sacrificial feast to which the God is invited. In these passages of the R̥gveda the term has been used to designate a chariot horse.

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- 1- दानाय मनः सोमपावन्नस्तु तेऽवांचिा हरी वंदनश्रुदा कृधि। RV. I. 55.7
 उषाः ये ते प्र यामैषु युंजते मनः दानाय सूरयः॥ RV. I. 48.4.
- आ वां दानाय ववृतीय दस्रा--- यजत्रा॥ RV. I. 180.5.
- - - रमिः सोमैभिः सोममुत्डभिः सोमडपाः दानाय शुक्रपूतडपाः॥
 RV. VIII. 46.26.
- अश्वमेधस्य दानाः सोमा इव त्र्याशिरः। RV. V. 27.5.
- चत्वारि मा पैजवनस्य दानाः स्मदिष्टयः कृशनिनी निरेक। RV. VII. 18.23
- दानाडसः पृथुडवसः कानीतस्य सुडराधसः॥ RV. VIII. 46.24.

In the Upaniṣads and in the Bhāgavadgītā¹ the term signifies the act of giving. There Dāna is considered as one of the significant duties performed by one and is said to be wealth of those who belong to the realm of God.

In Guru Nānak Bānī² the term Dāna has been used to denote 'giving' but mere dāna or giving alms and performing meditations are of no use. As long as one does not make the Name dwell in one's heart, one is not honoured. Dāna and puṇya or virtuous deeds bear no comparison to Name. Inward filth cannot be washed off by giving alms and performing puṇyas. On the other hand, ^aptaking with those who are needy ^{and} through guru's instruction leads one to union with the Lord.

DHARMA

The term 'Dharma'^a is derived from the Sanskrit root dhr³ and comprises dhr³ + man⁴. The term is known to the Vedas⁴

- 1- दानं दमश्च यज्ञश्च--- भवन्ति सम्पदं देवीमभिजातस्य। Bg.XVI. 1-3
- 2- See Anthology p - xlix
- 3- ध्रियते लोकोऽनेन धरति लोकं वा घृ मन्। T.N.V.
- 4- त्रीणि पूदा वि चक्रमे विष्णुर्गोपा अदाम्यः। RV. I.22.18
अतो धर्माणि धारयन्। RV. 26.6.
समर्षि समिधानःसहस्रजिदग्ने धर्माणि पुष्यसि।देवानां दूत उक्थयः।¹
ऋतं सत्यं तपो राष्ट्रं श्रमो धर्मश्च कर्म च। AV. .XI. 7.17
भूतं मविष्यदुच्छिष्टे वीर्यं लक्ष्मीर्बलं बले।

in the sense of law or custom but we find very little evidence in the early literature to the code of law followed. The Dharma-Sūtras, however, contain full particular. Actually Dharma signifies many meanings viz. virtue, religion, duty, law, moral and religious truth, according to the law and the Vedas and may be associated with any peculiar or prescribed practice or duty. The orthodox people interpret the term dharma to mean the caste in which one is born and advocate that one should strictly stick to the privileges and duties which it prescribes. According to Hindu scriptures, all the four varṇas have their peculiar duties. Giving alms is the dharma of a householder, administering justice is the dharma of a king, piety the dharma of a brāhmaṇa and courage that of a kṣatriya. In Bhāṅgī^१dgītā the term occurs to denote righteousness and the law of living i.e. one's duty or religion. In Katho^१paniṣad the term has been mentioned to describe the Lord as detached from dharma and adharma both.

In Guru Nānak Bā^३nī the term dharm^a denotes the

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- 1- यदा यदा हि धर्मस्य ग्लानिर्भवति भारत।
अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम्। Bg. IV.7.
धर्मसंस्थापनार्थाय सम्भवामि युगे युगे। Bg. IV.8.
- 2- अन्यत्र धमादिन्यत्राधमात्--यत्तत्पश्यसि तद्वत्।। K . . . ii-14.
- 3- See Anthology pp- Li-Lii

way of life. The corrupt customs that had developed ⁱⁿ the Indian Society, have been criticised and ochre robes, matted hair or clean shaven heads have been denounced as garbs of hypocrisy. The splitting of ears, smearing the body with ashes, reciting the scriptures without comprehending their meanings and such misguided doctrines have been condemned by Nānak's revolutionary message (or revolutionary concept of dharma) Religion must take a stock of life and experience. He calls upon sages, seekers and thinkers to get involved into the stream of life. Dharma has no strong foundations till it joins the main current of life and has socially and spiritually introduced itself into them. Thus he transforms old beliefs into new ones by changing the concepts of values.

DHYANA

The term ~~owes its~~ ^{its} origin to Sanskrit Dhyāna comprising dhayai (to meditate on) + lyuṭ, meaning meditation. Dhyāna is one of the eight-fold methods of overcoming the hindrances in the realization of the self. In order to give correct direction to our consciousness one must undergo a severe discipline. According to Yoga Philosophy sensual

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|----|---|--------------------------|
| 1- | यमनियमासत प्राणायाम प्रत्याहार-धारणा-
ध्यानसमाधयोऽष्टावंगनि।
ध्यानहेयास्तद्वृत्तयः। | Y.s. 11.29
Y.s. II.11 |
| | तत्र प्रत्यय एकतानता ध्यानम्। | Y-S III-2. |

activities are brought under control by Dhyāna or meditation. Dhyāna becomes possible only when this process is built into a habit. By constant practice the inner self gets awakened and starts responding to the external application of concentration. Patanjali defines Dhyāna as that meditation materialised when the external concentration and inner response become identical. He ~~systemizes~~ ^{classifies} dhyāna into a three-fold process viz. concentra-tion ,meditation and contemplation In Vedānta Philosophy dhayāna is the full application of the mind to the truths heard or read about.

In Guru Nānak Bāñi¹⁻, the term Dhiāna has been used to denote meditation but this meditation is not the dhyāna of Yoga doctrine. Guru Nānak avoids concentration on any part of the body recommended by the scholars of yoga doctrines for stimulation or for the awakening of psychic powers. He advises meditation only upon the Name which necessitates no physical exercises. Meditation on His name is the real seat of a Yogi¹⁻. But one can attain knowledge and meditation only through guru's instruction. As a result of the meditation upon the Name one gets detached from everything else except the Name. By destroying ego, hope and

1- See Anthology pp__ Lii - Liv

wordly desires one is able to meditate upon the Name as a result of which one's mind gets harmonised and one gets clung to the Lord. Guru Nānak is strictly against those who abandon the homes to perform meditation. According to him, Name is the greatest of all the austerities and meditations and God resides within one-self.

The aim of the Vedāntists is to meditate on the self and other meditations are only suggested for achieving that end.

DUBIDHĀ

The term Dubidhā owes its origin to Sanskrit term dvaidha which consists of dvi+ dhamun, meaning duality. In Sanskrit texts we find the term dvaita used to convey this sense. From Dvaita is meant the assertion of two distinct principles i.e. the spirit and the matter, Brahman and the universe or the Individual and the Supreme Soul. In Indian Philosophy Dvaita and Advaita both occupy a significant place. Nyāya Philosophy recognises Dvaita, Advaita has been accepted by the vedāntists like Śankara but Rāmanuja holds the viśiṣṭādvaita. Advaita Vedānta is the most significant of these systems. Accordingly duality must be avoided to achieve the unity with Brahman. If the conception of duality is once uprooted by the conception of absolute unity it cannot arise again and so it is no longer the cause of Brahman being looked upon as the

complementary object of devotion. Duality is regarded to be the outcome of nescience. There are so many examples from the Śrutis¹ which condemn the view of duality according to which Ātman is different from Brahman. It is mentioned therein :
 ' For where there is duality one sees another'. Elsewhere we find " So whoever worships another divinity than His Ātman thinking that 'He is one and I another,' is ignorant. Duality originates from desire and hatred. So, in Bhāṅvadgītā² it is said 'All beings are born in confusion, O Arjuna, and are deluded by the dualities that originate from desire and hatred. But those men of virtuous deeds who commit no sins and who are freed from the delusion of duality worship Me with steadfast resolve."

In Guru Nānak Bāṅī³ the term Dubidhā refers to duality

1- यत्र हि द्वैतमिव भवति तदितर इतरं जिघृति- Br. II-4-14

इतरं पश्यति।
 अथ योऽन्यां देवतामुपासतेऽन्योऽसावन्यो-
 इहमस्मीति न स वेदे यथा पशुरेव स देवानाम्। Br.I.4.10

2- इच्छाद्वेषसमुत्थेन द्वन्द्वमोहेन मारुत।
 सर्वभूतानि संमोहं स्मिं यान्ति परन्तप।। Bg.VII-28

येषां त्वन्तगतं पापं जनानां पुण्यकर्मणाम्।
 ते द्वन्द्वमोहनिर्मुक्ता भजन्ते मां दृढव्रताः।। Bg.VII-28

3- See Anthology pp. Liv-Lv.

which is the main hindrance on the way to ^{the} achievement of God. By going to the holy places disease does not depart. Instead, duality ⁱⁿ to the mind increases and when one indulges in it, he is over-powered by illusion. One has to come to this world time and again. Duality makes the mind foolish. As a result one does not love the Name. So, duality is a disease which is to be avoided at every cost. By realizing the True Lord duality departs and all temptation are overcome.

DUKHA

The term Dukha is the equivalent of Sanskrit D^hukha. According to grammarians, it is properly written as du¹s-kha and is said to be derived from du¹s+kha. The term means sorrow, grief or pain. In Hindu Philosophy too, the term occurs to denote pain or sorrow. The cause of this pain is false knowledge and with deliverance from falsehood comes liberation from pain. The essential nature of self is said to be concealed by pain and bred by ignorance but in the absence of ignorance pain disappears and the nature of the self, as unmixed bliss, manifests itself. The person

1. cf. दुष्टानि खानि यस्मिन्।दुष्टं खति खन्-दुःख अच् वा
T.N.V.p. 3616

2. मिथ्याभिमानभ्रमनिमित्त एव दुःखानुभवः।

दुःखेषु अनुद्विग्नमनाः सुखेषु विगतस्पृहसु ।

वीतरागभयक्रोधः स्थितधीर्मुनिरुच्यते ॥

Bg.ii.56.

who remains undisturbed and unaffected in sorrows and is immune to longing for pleasure is called a Muni or a saint. The ascetic is deemed highest who enjoys tranquility in pleasure or pain. Dukha is described as one of the states of one's being dispensed from the Lord alone. All desires cause pain and one should therefore, exercise restraint. Once the pain draws the attention of the thinking mind to its causes, the mind should be able to overcome the situation, putting an end to grief.

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In Guru Nānak Bāṇī, Dukha occurs frequently to denote grief, pain or sorrow. It is observed in the Bāṇī that the entire world is full of pain and agony and these agonies and pains are varied e.g. pain of death and birth, pain of hunger, pain of departure, pain of disease, which cannot be cured by any medicine. The only cure for these is the Lord's Name. Pains excel pleasures in their number. Duality and illusion are also stated to be the causes of pain. ^{Those} ~~These~~ who are self-willed are always afflicted ^{by} pain, but those in whose mind Lord Himself dwells are immune to it. Sorrows and comforts are regarded to be under His

(Carried over)

सुखं वा यदि वा दुःखं स योगी परमो मतः ।

Bg.VI.32.

-- सुखं दुःखं-- भवन्ति भावा भूतानां मत्त एव

दुःखं सर्वमनुस्मृत्य कामभोगान्निवर्तयत् । पृथग्विधा ॥
Mā. III-43 Bg.X.4.

1. See Anthology, pp. Lv - Lviii

command and those who are devoted to His Name find no distinction between pain and pleasure.

GIĀNA

The term Giāna meaning knowledge, comes from Sanskrit Jñāna which consists of Jñā¹ (to know) and lyut. It has also been termed as Pramāṇa in philosophy. It is regarded to have a larger sense than its nearest English equivalent 'knowledge'. Jñāna² is said to be true wisdom. Nothing indeed exists that can be placed at par with knowledge. It is life at its highest stretch, through which comes the release from the revolving wheel of birth and death. It is an insight rather spiritual insight, which lifts us out of our individuality into the oneness with the infinite. It is the only means to achieve liberation. To have the knowledge of Brahman is to realise one's true nature of which one is otherwise unconscious. Brahma jñāna is in the spiritual realisation of our being rooted in the eternal soul which is a part of our being. ~~rooted~~ Yoga Philosophy assigns various ~~spirit~~ epithets to jñāna. It requires no exercise, it is

1. Cf. विषयान् जानाति ज्ञः अनिति अनः मात्रं ल्युट्।

T.N.V.p. 3150

2. न हि ज्ञानेन सदृशं पक्वमिह विद्यते॥

Bg.IV.38.

इदं ज्ञानमुपाश्रित्य मम साधर्म्यमागताः।

Bg. XIV.2.

सर्वेऽपि नोपजायन्ते प्लुत्यै न व्यथन्ति च॥

ज्ञानं लब्ध्वा परां शान्तिमचिरेणाधिच्छति॥ Bg.IV.39.

acquired without the practice of abstract contemplation. it is not to be taught and is not capable of being enjoined and internally diffused'. It is said that of all means knowledge alone enables us to effect emancipation. Just as without fire there can be no cooking so without jñāna there can be no final deliverance. Regarding the number of sources of Jñāna almost all the philosophical systems differ. Cārvāka System recognises only one source i.e. Pratyakṣa¹ Jñāna or the direct perception; Buddhas and accept two Pratyakṣa¹ and Anumāna or inference; Sāṃkhya and Yoga systems add one more i.e. Āgama or Testimony; Nyāya adds Upamāna or Comparison; the Mīmāṃsakas including the first four and Arthāpatti or Presumption, the Vedāntins make it six-fold by adding Abhāva or Absence and some others hold Jñāna to be six-fold by adding Sambhava or consistency and Aitihya or Tradition.

In Guru Nānak Bāṇī¹ the term Giāna- has been used to designate knowledge or divine knowledge. Here also Jñāna is regarded to be true wisdom or spiritual insight through the attainment of which one's body and mind become pure, senses come under one's control and the five vices including illusion and the kāmā depart from within and one gets united to the Eternal Lord. But this attainment~~ment~~ attainment is made through guru's instruction. Without

1. See Anthology, pp. Lxiii - Lxiv

the divine knowledge the whole world is led astray and such people are rare as would achieve this divine knowledge. Without this spiritual insight, one remains a victim of the cycle of birth and death.

GURU

The term 'Guru' has been derived from the Sanskrit root gr and comprises gr+Ku+u, meaning great or any venerable person or a spiritual preceptor who inducts one to a particular faith. The term is known to Ṛgveda in the sense of heavy, which is opposite to laghu. In Indian religious tradition, guru has always occupied a very important place. In the Upaniṣads and in the Gītā guru has a very significant place. Manu gives a long list of duties that are to be performed by a disciple towards the guru. Almost all the religious faiths believe in the necessity of a guru. Guru is regarded as the 'Messenger of God.' Others regard him as a prophet or an incarnation of God.

In Guru Nānak Bāṇī¹, the term guru occurs frequently. According to Nānak God is birth-less, Hence, a guru cannot be the deity or the incarnation of God. He can guide one to the real goal with the knowledge gained by experience. He, who follows the instruction of the guru, enjoys the eternal beatitude which is enjoyed by the guru Himself.

1. See Anthology, pp. Lxvi - Lxx

Human body is not the beginning and the end of a human being. There is another element called soul or Ātman necessary for existence. Even after being fully aware of this fact, one does not take care of the soul and remains busy in worldly pleasures. Guru alone has the power to enable one to recognise the existence and importance of the soul. He alone has the power to dispel darkness from within. Just as the body is unable to exist without air, the existence of man without guru is meaningless. This guru is not necessarily an individual individual. Instead his word (Bāni or Sabad) is guru. This conception gives a blow to the cult of personality.

GURMUKHA

The term is a compound of guru and mukha meaning one who looks upon his guru for direction and instructions as against one who is self-willed. It is of a frequent occurrence in Guru Nānak Bānī¹. A great stress has been laid by Nānak on one's being a gurmukha. Gurmukha is a person who suffers no agony. He yearns for divine knowledge and meditation and his attention is always pinned on the word of the guru, through whom alone can be known the secret of life and recognise the Lord to be Inapprehensible and Unapproachable. The guru enables him to overcome his sorrows, destroys his ego and acquires honour. Real truth

1. See Anthology, pp. Lxvi - Lxx.

and asceticism lie in becoming a gurmukha^{and} The gurmukha acts accordingly. The gurmukha surrenders himself to God's will and always remains attuned to His Name through guru's instruction and the Lord dwells in the heart of the gurmukhas. Consequently, Gurmukha gets emancipation from the worldly fetters and gets united with the Lord. But such gurmukhas ^{are} as found very rarely. On the other hand, one who remains self-willed is always under agony and remains lost in worldly pleasures.

HAUMAI

The term Haumai is the perverted form of Sanskrit 'aham' meaning 'I' or Egotism. It comes in Panjābī from the apabhraṃṣa word hau which also denotes 'I'ness or 'egotism'.

In Guru Nanak Bānī¹ the term haumai conveys the sense of ahaṃbhāva or egotism and it is regarded to be the greatest mental affliction. As long as ego remains in the being, there remains a veil between the supreme and the individual self or between God and human being, which prevents the human/being from realising the Lord. If one suffers from egotism and is clung to worldly desires, ~~one's~~ mind wanders

1. See Anthology, pp. Lxxiii - Lxxvi

through the five vices of Kāma, Krodha, Lobha, ~~Moha~~ and Ahaṁkāra; one does not see God in all beings and remains in duality and subjects one to process of birth and death or transmigration of souls. One is advised by Guru Nānak to recognise the self and ~~ide~~ lead a life abandoning ego. When one acts according to His command, one can see Him in His creation and his 'haumai' gets extinct.

JANAMA

The term Janama comes from Sanskrit word janman which is derived from the root jan (to generate) with ~~the~~ suffix manin¹, meaning birth or life. It has been used in the R̥gveda in this very sense. The term occurs frequently in Bhāgavadgītā² and in the Upaniṣads³. Attachment with the three guṇas- Sattva, Rajas and Tamas and the wandering mind have been denoted as the cause of janma. He who transcends these three strands that spring from the body gets freed from birth, death, old age and affliction and becomes immortal. Those who remain

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1. अक्वदेवान् जन्मप्रयसा वर्धयन्ती ॥ RV.I.71.3
 अन्तर्ह्यग्न् ईयसै विद्वान्जन्मोभया कवे।
 दूतो जन्मैव मित्रयः। R.V.II.6.7
2. गुणानैतानतीत्य त्रीन्देही देहसमुद्भवः^{B9.} XIV.20
 वान-।
 जन्ममृत्युर्जरादुःखो विमुक्तोऽमृतमश्नुते। Bg.XIII-21.
 पुरुषो प्रकृतस्था--सदसो निजन्मसु।
3. जन्मजरामरणकारणम्। → Mukti ii-25.

attached to these three strands keep on taking birth time and again. Patanjali, in his Yoga Sūtras, observes that only after having renounced the sense of possessiveness does one acquire the power of unravelling the mystery of this and future births.

In Guru Nānak Bāṇī², the term janma^a refers to birth or life. Guru Nānak is of the view that those who take birth have got to die. So, there is no need of expressing happiness over anybody's birth. In Bhāgavadgītā also it is emphasised that he who takes birth, knows death, God only is described to be free from the shackles of birth and death. Human life is undoubtedly very precious as it is obtained with great difficulty and those who do not understand it, come to grief. Those who get afflicted by illusion and duality continue to be victims of the circle of births. On the other hand, death has no meaning for those who reflect on the Lord's name. For them there is no birth and no death. With the Lord's grace sorrows of birth and death automatically vanish and one gets united with the Supreme Spirit.

1. अपरिग्रहस्थैर्ये जन्मकथंतासम्बोधः ।

Y.S. 11-39.

2. See Anthology, pp. Lxxx - Lxxxi

KARAMA

The term 'Karama' has evolved out of the Sanskrit term Karman, comprising Kr (to do)+ main meaning action or performance. In this sense the term is known to the Rgveda¹ and there it is used also in the sense of any religious rite e.g. a sacrifice or an oblation, especially one leading to the hope of future recompense as opposed to speculative religion or knowledge of the spirit. In Bṛhadānyaka^{ra} Upaniṣad it is said that man becomes good by good deeds and bad by bad deeds. In Nyāya and Vaiśeṣika Schools of Indian philosophy, karma is an action or movement² consisting of one of the five motions viz. Ut-kṣepana, Apa-kṣepana, Ā-kuncana, p̄ra-saraṇa and Gamana. According to these schools karma signifies movement and not voluntary action or the law of moral causation. According to Yoga Philosophy the law of karma is assumed as valid and life, its character and length are all said to be determined by karma. The Mīmāṃsakaṣ declare that mere ritualistic formalism is sufficient for gaining one's freedom of spirit. The Advaita Vedānta of Śaṅkara repeatedly insists on the adequacy of moral goodness and finite striving so far as the ideal of perfection is concerned. According to Śaṅkara, all karma whether it be observance of the vedic rites or devotion to God leads only to a conservation of the finite as finite and involves us in Samsāra. Liberation from

1. अग्निं सप्तितं वाजंभरं दवात्यग्निवीरं श्रुत्यं कर्मानष्टाम्। RV.X.80.1.

सः चिकेत सहीयसा अग्निः चित्रेण कर्मणा स होता
श श्वतीनाम्। RV.VIII-39.5.
ददाणाभिः अमिडवृतः इनेति च कृतीष्यं नमती अन्यके समे।

2. उत्तौपणं ततौडपदापणामाकुवन तथा।

प्रसारणं च गमनं कर्माभ्येतानि पंच।

N.S.M.VI.

the revolving wheel of Saṁsāra can be achieved through jñāna. Karma by itself cannot lead one to the ultimate goal while he agrees that the performance of certain acts helps one to undo the effects of one's past sins, he thinks karma to be the fulfiller of desires only and not as the helper for the achievement of the eternal soul. So Saṁkara holds the view that the knowledge of the inner self is hostile to Karma and these two cannot co-exist in a dream even.

In Guru Nānak Bānī¹ the term karama has been used to convey a number of meanings. Many other terms have been used in relation to different aspects of karama, viz. Khaṭ-karama, Manmukha-karama, Kirata-Karama, Adhiātama-karama. Guru Nānak rejected the idea of karama or rituals being performed for purification of the mind as according to him such rituals are useless for moral and spiritual progress. He also condemns the self-willed actions guided by egoism. He does not subscribe to the Khaṭ-karma or the six types of actions prescribed by the hatha yoga, dhotī, netī, nevalī, vasatī, trāṭaka, and kapal-bhātī.

Kirata karmā are those actions which lead us to attain our present condition. The actions done under the divine writ engraved on one's mind are Kirata Karamas. When we find ourselves well placed despite leading an immoral life, it should be taken as the reward of the highest good done in the past life or may be it is on account of God's grace during our present life. According to Nānak only by rising above this natural cycle of of karama one really succeeds. Otherwise one reaps whatever one sows. Adhiātama or the spiritual deeds along lead to the attainment of the highest spiritual state. Our actions should be independent of the reward. Past actions along should not

1. See Anthology, p. Lxxxviii

console us for that would not take us beyond the level of an animal. Performance of spiritual deeds and devotion to the Lord alone will enable us to invoke His blessings which shall illumine our minds eternally.

Guru Nānak also uses the term karama in the sense of 'God's Grace' which owes its origin to the persian word Karama or mehar or bakhshish. 4.

KĀMA

The term Kāma is derived from Sanskrit root kam and combined with the suffix ghañ, it mean desire. The earliest mention is in the Rgveda where it signifies desire. Kāma personified also occurs in the Rgveda¹ and the Atharva² Veda. Kāma is also the name applied to the god of love (Cupid) described as the son of Dharma or of Brahmā or sometimes of Saṁkalpa. Kāma is husband of Rati.

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1. अश्याम तं काममग्ने तवोती अश्याम रयि रयिवःसवीरम्।
त्रिन्युः महत् घ्न ये त्वै कामं नि स्स्त्रिः+ Rv.VI.5.7
-- जिठयुः महत् घ्नं ये त्वै कामं नि स्स्त्रिः। Rv.VIII.19.18.
कामस्तदबले समर्वतताधि मनसो रेतः प्रथमं यदासीत्। Rv.X.129.4
2. सपत्नहनमृषामं घृतेन कामं शिद्धामि हविषाज्येना। AV.IX.2-1.
नीचैः सपत्नान् मम पादय त्वमिष्टुतो म्हा वीर्येण ॥[↑]
AV.III.25.1.
इक्षुः कामस्य या मीमा विध्यामि त्वाहृदि।

In Hindu Philosophy k̄ama is one of the five vices which destroy the human beings. In Bhāgavadgītā¹ it is said that from attachment is produced k̄ama or desire, from desire is born wrath, from wrath originates confusion, from confusion loss of memory from which is born the ruin of reason and the ruin of reason destroys the man. The term occurs frequently in the Upaniṣads² in the same sense and is said to be a hindrance in the way of God.

In Guru Nānak Bāṇī³ the term k̄ama is used to denote the above mentioned sense i.e. desire or worldly desire. Here also it has been regarded to be one of the five enemies of man viz. k̄ama, krodha, lobha, moha and ahaṅkāra. It destroys the internal property and makes the happiness depart. But those who through the instruction of the guru destroy their kama ^{realise} obtain the God. So everywhere Guru Nānak insists that we should avoid k̄ama.

1. संगोत्संजायते कामः कामात्क्रोधोऽभिजायते।

Bg.II-62.

क्रोधाद्भवति संमोहः संमोहात्स्मृतिविभ्रमः।

Bg.II-62.

2. आपयिता ह वै कामानां भवति य एतदेवं
विद्वानदारमुद्गीथमुपासते।।

Ch.I.1.7.

3. See Anthology, pp XCI - XCIII

KHIMĀ

The term Khimā is derived from the Sanskrit word Kṣmā which comprises kṣam+an+ṭāp, meaning forgiveness, patience or endurance. The term is known to Atharva Veda in this very sense. It occurs in the holy song Gītā and there it is said to be the wealth of a person born of Divine State.

In Guru Nānak Bāṇī the term is used to mean patience or forgiveness and signifies a great virtue. In Guru Nānak's view if one considers patience as one's muttering string, truth as austerity and meditation and knowledge as a bath, he is really great. To have the property of forgiveness is a qualification to enjoy the boons of His Name. Only when one develops this quality does the guru enable one to receive the Nectar of the Name. In the absence of this quality, one invokes peril.

1. विमृग्वरीं पृथिवीमा वदामि क्षमां भूमिं ब्रह्मणा वावृधानाम्।
ऊर्जं पुष्टं विमुक्तीमन्नुभागं घृतं त्वामि नि AV.XII.1.29.
षादिम भूमि
- तेजःक्षमा घृतिः शौचमद्रोहो--भवन्ति सम्पदं Bg.XVI.3.
देवीमभिजातस्य भारता।
2. बुद्धिज्ञानिसंमोहःक्षमा सत्यं दमः ब्रह्मः Bg.X.4& 5
-- भवन्ति भावा भूताना मत एव पृथग्विधाः।
3. See Anthology, pp XCiii - XCiv

KRODHA

The term Krodha originates from Sanskrit root krudh and includes krudh +ghan̄, meaning 'wrath'. The term occurs in the Vedas¹ in the sense of anger. In Viṣṇu purāṇa, krodha or anger is personified as a child of Lobha and Nikṛti or of Death or of Brahmā. In Mahābhārata Krodha occurs as the name of a dānava and as a name of one of the many daughters of Dakṣa and sister-wives of Kāśyapa. According to Hindu Philosophy² krodha is one of the five major vices considered to be the wealth of devilish persons. Krodha leads one to hell. It is said to be born of passion. From krodha originates confusion, from confusion loss of memory and from loss of memory the loss of reason which spells ruin. One must abandon such things as are of destructive nature. By abandoning krodha one gets attuned with the Brahman.

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1. अहंऽयुवः -- नवदुजातःतुतुर्यात्सिंहं न कुद्धमामितः परिष्टुः।
 दम्पी दपीडमिमानश्च क्रोधःपारुष्यमेव च-- संपदमासुरीम्।
 Rv.V.15.3
2. त्रिविधं नरकस्येदं द्वारं -- कामः क्रोधस्तथालोभ--।
 Bg.XVI.4.
 काम एषा क्रोध एषा रजोगुणसमुद्भवः।
 क्रोधोऽभवति संमोहःसंमोहात्स्मृतिविभ्रमः।
 स्मृतिभ्रंशाद्बुद्धिनाशी बुद्धिनाशात्प्राणस्थितिः।
 तस्मादेतत्त्रयं त्यजेत् ।
 Bg.XVI.21.
 अहंकारं बलं दर्पं कामं क्रोधं विमुच्य निर्ममःशान्तो
 ब्रह्म भूयाय कल्पते।।
 Bg.XVIII-53.

In Guru Nanak Bānī¹ too the term krodha has been used to convey the sense of anger or wrath and is considered to be responsible for one's destruction. It causes great mental and physical agony. He who praises the Lord and regards His praise as his very religion, honour and object of meditation, burns away krodha with the fire of knowledge. When the True Lord is realised kāma and Karodha flee. The 'word' (Śabada) is heard only when one destroys krodha and other vices. When one is free from these vices, one acquires the highest status. Those who remain under the control of these vices, can never achieve the goal of life.

LOBHA

The term Lobha is derived from Sanskrit root lubh (to desire)^{and} with the suffix ghan² means covetousness or desire or greed. Lobha is personified as a son of Brahmā, being one of his progeny of virtues and vices. It is also described as the son of Dharma by one of the daughters of Dakṣa or son of Adharma and it is stated that he was married to Nikṛti and their progeny was krodha and hiṃsā. Lobha² is the enemy of man which takes birth from Energy or Rajoguṇa,

1. See Anthology, p. XCV.

2. लोभः-- रजस्येतानि जायन्ते--॥

रजसो लोभ एव च।

Bg. XIV.12.

Bg. XIV-17.

through which the mind gets blind and it is said to be one of the three ³ major self-destructive elements i.e. Kāma, Krodha and Lobha. Those who have greed, ^{anger}, ego, lust and ^{craze for possession} within their heart cannot be united with the Supreme Spirit.

In Guru Nānak Bāṇī^①, the term Lobha denotes covetousness or avarice which gets burnt through the 'word' of the guru. The entire world is getting destroyed in the grips of greed and lust. Those who are greedy are regarded as foolish. According to Guru Nānak one should abandon ^g lobha and make the treasure of Name dwell in one's heart. In order to denote the same meaning two variants of the term Lobha viz. Pralobha' and 'Laba.' have also been used by Guru Nānak in his Bāṇī.

MAMATĀ

The term 'Mamata' is composed of mama + tal + ṭap, meaning 'the state of mine' or 'the sense of ownership.' It occurs in the R̥gveda² but there it is a proper name of the

1- See Anthology p.

XCVI

2- --स्तोमं यमस्मै ममताऽइव।

RV.VI.10.2.

शूषं घृतं न शुचि मतयः पवंते।।

mother of R̥ṣi Dīrghātāmas and the wife of Utathya, according to Sāyaṇa. Later it assumed the sense of self-interest. According to Vedāntic teachings, it is possible for a man to be the legal owner and user of great riches and yet be free from the feeling of ownership.

In Guru Nānak Bāṇī¹ too the term 'Mamatā' denotes selfishness or the sense of ownership- which is regarded to be a disease that destroys the man. Mamatā and māyā are regarded to be sweet in taste but both are harmful. One who remains attached to these will ^{be} bound in the fetters of Yama. One should try to destroy mamatā from within through the word of the guru. This enables one to achieve union with the Supreme Spirit.

MANA

The term comes from Sanskrit word Manas and is composed of man (to think) + anas, meaning mind. It is frequently used in the R̥gveda² to denote 'mind'. Manas is applied to all the internal powers in its widest sense.

1- See Anthology pp. xcviii - xcix.

2- मनो न योऽध्वनः सद्य एत्येकः सत्रा सूरौ वस्व ईशे। Rv.I.71-9.

मद्रं मनः कुण्डेष्व वृत्रडतूर्ये येन समत्सु ससहः--। Rv.VIII 19-20

रपत् गंधवीः अप्या च योषणा नदस्य नादे परि
पातु मे मनः। Rv.II.2.

In ancient Indian philosophy¹ it is one of the four aspects of antakharana or inner instruments viz. manas, the thinking mind; budhi^d, the evaluating mind; ahaṁkāra, the ego-maker and Citta, the mind concerned with the outer objects. So, mana is regarded to be the faculty of reasoning and logic and is the instrument through which one thinks or by which objects of sense affect the soul. In this sense, it has always been regarded as distinct from ātman and puruṣa- and belongs^e to the body, which is always considered to be perishable.

The nature² of Mana has always been described as fickle, unsteady, turbulent, violent and obstinate but one whose mind has attained tranquility and one who is peace-loving certainly attains supreme happiness. In Brahmabindu Upaniṣad³ mana is said to be the cause of bondage and release.

1- संकल्पविकल्पात्मिकाऽन्तः-करणप्रवृत्तिः मनः॥ V.S. 19

सुखदुःखाद्युपलब्धिसाधनमिन्द्रियं मनः। तच्च प्रत्यात्मनित्यत्वादनन्तं परमाणुरूपं नित्यं च। T.S.p. 54

2- मनश्चंचलमस्थिरम्। Bg.VI. 26

चंचलं हि मनः कृष्णप्रमाथि बलवद्दृढम्
तस्याहं निग्रहं मन्ये वायोरिव सुदुष्करम्। Bg.VI. 34.

असंशयं महाबाहो मनो दुर्निग्रहं चलम्। Bg.VI. 35

आयासेन तु कौन्तेय वैराग्येण च गृह्यते।
पुशान्तमनेस ह्येन योगिनं सुखमुत्तमम्। Bg. VI. 27

3- मन एव मनुष्याणां कारणं बन्धमोक्षयोः।

बन्धाय विषयासक्तं मुक्तं निर्विषयं स्मृतम्। B.B.II-3.

In Guru Nānak Bānī¹ the term mana occurs to denote 'mind'. It is said that the mind of the man being ~~greed~~ greedy, deceitful, sinful and hypocritical does not remain steady. The fickle mind cannot know Brahman. It is regarded to be an elephant which gets confounded by the infatuation of māyā, it is impure and is always wandering but it can be satiated by reflecting upon the True One. And when the True One starts dwelling in the mind, the agonies of birth and death, ego and pride come to an end.

MANAMUKHA

The term 'Manamukha' is a compound formed by 'mana' and 'mukha', meaning self-centred or self-directed. In Guru Nānak Bānī² the term is of a frequent occurrence and is the opposite of Gurumukha or one directed by the guru. Self-centred persons are severely criticised by Nānak, as He gets absorbed in wordly pleasures and tells ~~his~~ ^{his} in order to fulfil his desires. His mind is always wandering and he does not believe in the Name. He dislikes ~~guru's~~ ^{guru's} instruction and remains clung to illusion. He is not liked by the Lord and always remains self-centred as a result of which he always

1- See Anthology pp. XCix - Ciii

2- See Anthology pp. Ciii - Cv.

cries and suffers. He can never realise the Unique Lord and on the other hand one who allows himself to be directed by the guru (Gurumukha)¹ is always successful.

MANASĀ

The term comes from Sanskrit Manīśā which has two meanings (i) wisdom or thinking or intelligence and (ii)- desire or wish. In the first sense it occurs in the R̥gveda² and other vedic literature but later³ it started being applied to desire also. Another term Manā from the root man (to think) occurs several times in R̥gveda to denote 'desire'.

In Guru Nanak Bānī⁴ too the term Manīśā is used

1- See under Gurumukha p .---

2- तुम्यैदमग्ने मधुमत्तमं वचस्तुम्यं मनीषा इयमस्तु शं हृदै। RV.V.11.5.

-- मदंपुः मनां गूर्तं होता भरतै मर्यः मिथुना यजत्रः।

RV .I 173.2.

3- न संदृशे तिष्ठति रूपमस्य न वदुषा पश्यति कश्चनैवम्।

हृदा मनीषा मनसाभिक्लृप्तौ य एतद्दुरमृतास्तै
भवन्ति।

K.II-3.9.

4- See Anthology pp -- CV - CVI

to denote 'desire.' which is regarded to be a hindrance in the way of realising the Lord. In order to fulfil one's desire people adopt falsehood. Hope and desire create bindings and spell one's ruin. He, who holds in his hand the sword of knowledge, strikes at the very roots of desire. The veil of desire breaks when one meets the true guru. Consequently one gets merged with the Supreme Lord. One is advised to abandon desires.

MARANA

The term Marana meaning death is derived from Sanskrit verbal root mr̥ (to die) + lyuṭ. The term mr̥tyu which is an equivalent of Marana is repeatedly mentioned in the R̥gveda¹ and later as a thing of terror. There are hundred and one forms of death, the natural one is by old age. To die before old age is considered to die before the allotted span. The terms 'marana' and 'mr̥tyu' both occur in the Upaniṣad² in the sense of death. Mr̥tyu is entirely under the Lord's Command and while the fickle mindedness

1- त्र्यम्बकं यजामहे सुगन्धि

पुष्टिवर्धनं उर्वारुकमिव बन्धनान्मृत्योर्मुक्षीय मामृतात्। RV. VII-59-12.

2- मृत्युर्घोषति पंचम इति।

Tait. II. 8. 1.

तं वैद्यं पुरुषं वेद यथा मा वै मृत्युः परिव्यथा इति। Prasna. VI-6.

causes death, reflection upon God's Name enables one to attain tranquility^{and} get ~~and~~ immuned to the agony of birth and death.

In Guru Nānak Bāṇī¹ the term 'Marṇa'^a denotes 'death' and realisation of the self by devotion to His Name helps us to overcome the pains of death. He in whose heart the unlimite Lord dwells is immune to the pains of death and birth. The birth and death of a disciple or gurumukha remain under His Supreme Command and God Himself is said to be the Maker as also the Destroyer of this cycle of birth and death.

MAIĀ

Skl- माया

The term 'Maia'² is derived from Sanskrit root mā (to measure). It occurs in the R̥gveda in the sense of magical power of deity or demon to create illusory effects by supernatural means. In its original sense it stands for the creative and transforming power of God. In the Upaniṣads² and in the Bhāgavadgītā³ it stands for false

1- See Anthology , pp . Cvii - Cix.

2- कृन्दांसि यज्ञा कृतवो वृतानि भूतं मव्यं यच्च वेदा वदन्ति। Br.II.5.19

अस्मान्मायी सृजते विश्वमेतस्मिंश्चान्यो मायया संनिरुद्धः। Sveta. IV. 9
तेषामसौ विरेजो ब्रह्मलोको न येषु जिह्ममृतं न माया चैति। Praśna I.16

3- सर्वभूतानि मन्त्राहूढानि मायया।

Bg.XVIII.61

दैवी ह्येषा गुणमयी मम माया दुरत्ययाः।

Bg.VII-14

मायया अपहृतज्ञाना आसुरं भावमाश्रिताः।

Bg.VII-15

knowledge which ascribes an identity and distinctiveness to the manifestations of the manifold universe apart from and independent of the one true reality i.e. Brahma. It is a key Hindu concept commonly translated as illusion as it bears this meaning in Advaita Vedānta doctrine according to which the world is not real but illusive, the result of māyā. It is the result of avidyā, the primordial spiritual ignorance which causes individuals to see world as something other than Brahman or in other words which draws a veil across men's perception, leading them to error and observe the vision of their true destiny. In order to achieve liberation this veil of ignorance must be broken and it breaks only ^{when} it is realized that Brahma alone is real. With Śaivas māyā is one of the four pāśas or snares which entangle the soul. Buddhists consider it to be one of the twenty four minor evil passions. The Sāṃkhya school of philosophy identifies māyā with prakṛti or pradhāna.

In purāṇas illusion is personified as a female form of celestial origin. Sometimes it is identified with Durgā as the source of spells and as a personification of the unreality of wordly things.

In Guru Nānak Bānī¹, the term 'māiā' denotes

1- See Anthology pp. Cix - Cxiii

illusion. According to Nānak, it consists of three gunas- Rajas, Tamas and Sattva. The cause of its origin is Brahman Himself. It is considered to be that power of God which creates the universe. Brahmā, Viṣṇu and Maheśa are also created by this power and all of them are bound in His fetters. As the cause of creation, This power of Brahman is described as 'Kudrata' also. The concept of māiā has been explained by Nānak through so many illustrations. It is regarded to be the mother-in-law who does not permit the newly wedded lady of Jīva stay in the heart of her paramour, the Lord. It is represented to be an intoxicant under the spell of which mind gets infatuated. The whole of the world is said to be overshadowed by it, and as a result of it the mind of a man cannot see anything. The fetters of māiā are said to be trenches. Māiā is deceiving the world by assuming various forms such as son, wife, and wealth. The entire creation of māiā is said to be false. Those who cling to it cannot achieve the Supreme Lord. But when this illusion is removed, man is loved and favoured by God. The only way to destroy it or to be detached from it is the word of the Guru.

MUKTI, MOKHA

~~The terms Mukti comes from Sanskrit root much with the~~

MOHA

The term Moha has its root in muh which means to be stupefied or to go astray and combined with the suffix ghañ means stupefication or delusion or folly. In Hindu philosophy moha¹ is the darkness or delusion of mind which prevents the discernment of Truth and leads one to believe in the reality of world. It is regarded to be the surrender of normal sanity and is a psychological condition. It originates from the Tam² -guṇa or darkness. God is described to be detached from Moha. In the Purāṇas, moha, meaning infatuation, is personified as the offspring of Brahmā and occurs amongst series of Brahmā's progeny

1- लोभं मोहं भयं दर्पम्।---।

Tejo. 12

कुर्षु नेच्छसि यन्मोहात्करिष्यस्यवशोऽपि तत्।

Bg. XVIII-60.

२- अप्रकाशोऽप्रवृत्तिश्च प्रमादो मोह एव च।

2- अप्रकाशोऽप्रवृत्तिश्च प्रमादो मोह एव च।

तमस्यैतानि जायन्ते विवृद्धे कुरुनन्दन।

Bg. XIV- 13.

क्वतो याज्ञवल्क्य सर्वान्तरा

योऽशनायापिपासे शोकंमोहं जरां मृत्युमत्येति॥

Br. III.5.1.

or virtues and vices. With Buddhists moha is ignorance which is one of the three roots of vice.

In Guru Nānak Bāṇī¹, the term Moha also occurs to denote delusion or infatuation for son, wife or any friend. It is an hindrance in recognising the True Lord and is a self-destructive element. The whole of the world is described to be overpowered with moha. Lord alone destroys moha from within. If we allow moha to dominate us death becomes a disturbance for us and we have to take birth time and again. But moha can be burnt through the word of the guru. By abandoning moha and mamatā one dwells in the House of the Lord.

MUKTI, MOKHA

The terms Mukti comes from Sanskrit root muc with th

1- See Anthology pp___ Cxiii - Cxiv.

suffix ktin. Mokha is the multilated form of Sanskrit Mokṣa with the components mokṣ + ghañ. Both the terms mean 'salvation' or emancipation or liberation. In almost all the Indian schools of philosophy this term has occupied a vast field of discussion.

Release according to Sāṃkhya¹ is only phenomenal. It refers to the disjunction of puruṣa and prakṛti. Since the puruṣa (spirit) is devoid of attributes, it can neither be bound, nor emancipated nor does it migrate but it is prakṛti (nature) which is released or bound or which migrates. So bondage, release and migration are ascribed to the spirit in the same manner as defeat and victory are attribute of a king.

Patanjali² regards mokṣ-a as the acquisition of supernatural powers by the perceptible means of Samādhi.

1- तस्मान्न बध्यतेऽद्वा न मुच्यते नापि संसरति कश्चित् /
संसरति बध्यते मुच्यते च नानाश्रया प्रकृतिः। S.K. 62
सैव च पुरुषार्थम्पुति विमोचयत्येकरूपेण। S.K. 63

2- इदं तु पारमार्थिकं कूटस्थं, नित्यं, व्योमवत् सर्वव्यापि,
सर्वोविक्रियारहितं, नित्यतृप्तं, निख्ययं, स्वयं ज्योतिस्स्वभावं यत्र
धर्माधर्मा संहकार्येण कालत्रयं नोपावर्तते तदशरीरं मोक्षाख्यम्।

In Vedānta Philosophy, liberation is the goal and purpose of life. The Advaita Vedāntists regard liberation to be assimilation in Brahman and it is a state none other than one's own inherent nature as Brahman and is not an acquired state like paradise. It consists in attaining the state of universal spirit- (Sarvātmabhāva). The soul is liberated when the limitations are removed. According to them liberation is real only if it is absolute, immutable, eternal, all penetrating like ākāśa, exempt from all change, all satisfying and indivisible. It is a state in which neither good nor evil, neither past nor present nor future has any place and is incorporeal.

Liberation, according to Rāma¹nuja, is the release of the self from the limiting barriers. The released soul attains the nature of God and does not identify with Him. In fact, while the soul sees God and is overwhelmed by His presence, ~~she~~^{it} retains ~~her~~^{its} individuality. For the Cārvākas death is the end of all. For Buddhists it is Nirvāṇa or annihilation.

In Guru Nānak Bāṇī², the terms occur to denote

1- ब्रह्मणो भावः न तु स्वरूपैक्यम्।

2- See Anthology pp. CXV - CXII

salvation but the theory of mukti has been conceived differently. Accordingly, all karma is lost when one reaches the state of liberation and then one lives under the will of God. One does not cross the wordly ocean alone but makes others, who are in essence his own self, swim it across. The attainment of Mukti to Nānak is possible through the Grace of God combined with the humility and efforts. One attains salvation only after one destroys ego, greed, desire and filth from within. The reflection on the Name and the service of the guru are regarded to be the most important means for the achievement of liberation. The real yearning should be to harmonise one's soul with the Supreme Lord.

NĀMA

The term Nāma owes its origin to the Sanskrit word Nāman with the root Mnā and is composed of mnā + manin, meaning name. God and according to the Hindu faith, His incarnations have been described by different names in the scriptures. Repitition of these names, with a rosary in one's hand, is a common practice with many men of faith but Guru

Nānak regards the rosary as a symbol of hypocrisy and pleads that as long as the name of the Supreme Lord does not dwell in one's mind, lip repetition is of no avail. Nāma transforms our entire being and he who realises His Nāma becomes an enlightened person. All his actions are guided by the Supreme Lord and he becomes an embodiment of all virtues. Truth is his mainstay and compassion, fellow-feeling, service, understanding and contentment his fundamental principles of life.

In Guru Nānak Bāṇī¹ we find this term very frequently and according to the Bāṇī Nāma remains the panacea for all our ills. Ego is its chief victim and once ego departs humility is enshrined in our character. Ego is the sworn enemy of man and he who is afflicted by ego continues to suffer from many obsessions and complexes. Our chief aim therefore should be to abandon ego and for this we have to rely on Nāma. This involves an understanding for which we have to seek the instruction of the Guru whose 'word' helps us to understand its real significance.

1- See Anthology, pp. Cxx - Cxxiii.

PĀPA

The etymology of the term 'pāpa' can be traced to the root pā with the suffix pa which means 'evil', 'sin,' 'wicked' or 'vicious'. It is known to the Vedas in this sense. In Atharvaveda it denotes misfortune. In the Upaniṣads¹ too the term occurs to convey the sense of sin which leads a person to hell. Pāpa is conceived of as a morbid and sticky substance which fastens itself on every person from birth. The term doṣa has been used as a synonym of pāpa and there are so many facets of sins distinguished in Hindu ethics; Out of these five are regarded to be such as cannot be wiped out by any means and those guilty of them must suffer torture in hell. These five sins are brahma-hatyā, śiśu-hatyā, surāpāna, svaṛṇaⁿ-steⁿya and guru-talpa-gamana. Sin has also been personified as a hideous, black, demon-faced being called pāpa-puruṣa who is an embodiment of all sins. Pāpa is actually regarded as ~~the~~ opposite of puṇya and a deed inimical to the accumulation of merit and the salvation of the soul.

In Guru Nānak Bāṇī² too the term occurs to denote

1- पुण्येन पुण्यलोकं नयति पापेन पापम्----।

Praśna III-7

2- See Anthology pp. C xxxvi - C xxxviii

'sin' and one is advised against committing sinful acts. Guru Nanak believes in the maxim "as you sow, so shall you reap." Man sows the seeds of sin and virtue and through sin he comes to grief. However, he who realises God in the fourth state remains immune to vice and virtue. Sin is sweet unto the sinner, he loads sins and through sin he leads an ostentatious life but he who sheds evil and understands his self is immune to sorrows. The sinful intellect gets destroyed when the lamp of divine light is lit within.

PUNNA

The term 'Punna' is the corrupt form of Sanskrit Punya meaning 'virtuous deed'. Its origin can be traced to the root pū (to purify) with the suffix yat, preceded by ṇ or to the root pun (to act piously) with the suffix yat. Both these approaches convey the meaning 'virtuous' or 'meritorious'. It occurs in the R̥gveda and in other Sanskrit texts in this very sense. The term is of frequent occurrence in the Upaniṣads¹ and Gītā. According

1- सौह्यमात्मा पुण्यैम्यः कर्मम्यः प्रतिधीयते।

Ait. II.4

पुण्यो वै पुण्येन कर्मणा। मवति।।

Br .III.2.13.

to Hindu belief this term meaning 'meritorious deed' is quite significant. In Brhadāranyakopaniṣad it has clearly been mentioned that he who does not recognise his real self and only performs meritorious deeds, cannot achieve the goal of life.

In Guru Nānak Bāṇī¹ the term refers to virtuous deeds but according to Nānak such virtues cannot be placed at par with His Name. As long as one keeps on performing and committing sins one remains in the cycle of birth and death. The punnas accordingly are not able to wash off the inward filth. Through reflection upon His Name the reward of all the meritorious deeds is automatically received. To consider that there is only One Lord, all the ages through, is the real virtue. By performing Yajñas and other rituals the body is pained, His Name has been regarded to be the greatest punna in the world.

SABADA

The term sabada occurs in the Guru Nānak Bāṇī and the

1- See Anthology pp__ cxlii - cxliii.

etymology of the term can be traced to the Sanskrit root śabd (to make noise or sound) with the suffix ghañ. In Sanskrit it is mostly used in its masculine gender but at times it is found in neuter¹ gender too. It is a term of wide application and conveys many meanings. In Nyāya² Philosophy it signifies verbal communication or testimony and is regarded to be one of the twenty four guṇas. In Sāṃkhya Philosophy it stands for the tanmātra or subtle element of sound. In Mīmāṃsā it is described as eternal, absolute, self-sufficient and authoritative. The term Śabda has also been applied to the sacred syllable Om.

In Guru Nānak Bānī³ the term Sabada occurs frequently and is very significant. According to the Bānī of Nānak Sabada is the essence of everything. It is the secret Divine Light and it is independent of the Vedas. It is the original and primordial sound. It is the image of the Indescribable True and Omnipotent God. It is said to be the

1-

अनाहतं च यच्छब्दं तस्य शब्दस्य यत्परम्।

२-

अथ गुणाः रूपं रसो गन्धस्ततः परम्।।

स्पर्शः संख्या परिमितिः पृथक्त्वं ततः परम्।

संयोगश्च विभागश्च परत्वं चाऽपरत्वकम्।

बुद्धिः सुखं दुःखमिच्छा द्वेषो यत्नो गुरुत्वकम्।

द्रवत्वं सौहसंस्कारावदृष्टं शब्द एव च।

N.S.M. 3-5.

3- See Anthology pp— cxlix — clii.

Creator of the universe under God's order. It is the prime efficient causation of the five elements sky, wind, light, water and the earth. All stages of the progress are through the medium of the word or Sabada. The devotee who contemplates on Sabada finds his sorrows relinquished in the consummatory joy. It implies union between the matter and the spirit. By contemplation on the sabada one is able to lose one's ego and this helps one to find an access to God, Communion with whom liberates one from the agony of birth and death. It has been described as the Light of Truth, which enables one to know his inner self and its blaze consumes away pride and ego. God is embodied in the word and so is the guru. Guru's word is a jewel which God Almighty has presented in the form of light. It is the key to self exploration. It causes illumination and leads to piety. It gives joy and freedom. By acting upon the word a man gets proficiency in all spiritual sciences, enjoys happiness and peace and those who do not act accordingly always grope in the dark. In the Bāṇī of Nānak there is also a reference to Anahada Sabada but it does not have any link with the Anāhata Śabda of Nāthas. It is said that through meditation on the Guru one hears the enchanting unstruck melody and by hearing it hāumai or ego destorys. Guru Nānak

regards the Sabada as guru's instruction. It is the expression of the Ultimate Truth which the Guru reveals to the disciple. It resides in the heart of man and one enjoys the ecstasy within. It helps one to realise one's real self. The element of duality gets extinct and tranquility is attained by contemplation on the Sabada.

SACA (SATYA)

The term comes from Sanskrit word Satya which is composed of as (to be) + ¹satr + yat, meaning truth. It is known to the Vedas in this very sense. Satya is one of the basic virtues of Hindu ethics and the chief pillar of the Hindu dharma. It includes all other virtues. Manu² counsels that one should speak the truth and speak it pleasantly and not harshly nor should one speak untruth because it is apparently pleasing. This is the general

1- तमग्ने पृतनाषहं रधिं सहस्व आभर।

त्वं हि सत्यो अद्धतो दाता वाजस्य गोमतः ॥ RV.V.23.2

2- स हि सत्यो यं पूर्वं चिद्देवासि श्वयमीधिरे।

RV.V.25.2.

हीतारं मद्र जिह्वामित्सुदीतिमिविसावसु।

2- सत्यं ब्रूयात्प्रियं ब्रूयात् न ब्रूयात्सत्यमप्रियमपि।

Mn;

नास्ति सत्यात्परो धर्मो नानृतात्पातकं परम्।

Mn.VIII-7

सत्यं स्वर्गस्य सीपानं पारावरस्य नौरिव।।

Mn.VIII-9.

precept which must be honoured by a Hindu. He who always speaks truth and thinks in that strain acquires an irresistible force.*.

In Guru Nānak Bāṇī¹ the term ^{or Satya} saca_h is of a very frequent occurrence and significant. Guru Nānak lays so much stress on truth that he remarks: 'Truth alone is not sufficient. Rather, truthful living is the highest of all other virtues. There are so many other terms related to it.e.g. 'Sachā-Karaṇī', 'sachā-ācāra' 'Sat-nām ' Sat-guru and Sat-sangati'. If truth and contentment be within, one is loved by the Lord and such a person can never be separated from the Supreme Lord. To have divine knowledge is the true^{pilgrimage.} Without truth, restraint is of no use. Remembering Him and speaking the truth should be the key note of one's life. Truth is the outcome of the company of truthful people. A gr̥hastha^g or householder leading a pure life is truthful.

The term Saca occurs mostly to denote God who is the Creator of all., who was True in the beginning ~~of~~ ~~ages,~~ is now true and will be true even in the future. That

1- See Anthology pp. Cii - Clix.

True one is, ^{Au} pervading ~~all~~.

True one is obtained with true guru's grace. He is free from māyā. By sticking to Truth one becomes fearless, one's desires depart, fi~~th~~th is washed away and mind attains contentment, leaving one in a state of purity. By clinging to Truth, the disciple swims across the wor^ldly ocean, gets immuned to the agony of birth and death and by reflection on the Truth, one is honoured in the Lord's court. God Himself enables one to obtain Truth and those who attain Truth are really great. God Himself is Truth Incarnate and everything which flows from Him is Truth.

Nanak also refers to Saca Khaṇḍa and says that Lord Himself dwells in the Sac-Khaṇḍa. This Saca-Khaṇḍa is a step higher than Karama-Khaṇḍa and in it, one's ego is destroyed and one does not see anything ~~also~~ except the True Lord. This alone is the pu^rpose of one's life.

SAHAJA

The term Sahaja comprising saha and jan means inborn, natural or innate. It was very popular with Siddhas and Nāthas who lay particular stress on sahaja or the ideal of living a spontaneous and uninhibited life, free from the bondage of artificial conventions. Both the Ś^hivite and

Vaiṣṇavite cults accept this doctrine of Sahaja. According to them, Sahaja is a protest against the formalities of orthodox life and religion and according to them truth can not be attained through reading, fasting, ablutions, philosophy and penance. Instead, they prefer natural occupations like farming and fishing and regard these callings to be the most meritorious ones. The Buddhists regard Sahaja as the product of intellect and means both. According to Nātha cult Sahaja means the union of nāda and bindu and it is regarded to be the quintessence.

The term has variously been mentioned in tantra texts and they regard that the most natural acts are the most meritorious ones. According to them eating and drinking sustains life and sexual intercourse propagates it. These are natural functions which give a touch of convenience and comfort to life.

Gorakhanātha is regarded to be the dealer of this Sahaja- the quintessence. This term is also popular among the saints and they use it in the sense of natural quintessence, trance or ecstasy and it has never been accepted by them in the tāntric sense. They actually recognise Sahaja in the Vaiṣṇavite sense.

In Guru Nānak Bānī¹ the term has been used in

1. See Anthology, pp. clix - clxi

natural sense and for the final beatitude or tranquility. Accordingly, this state is equivalent to mokṣa-pada and tattva-jñāna. It has been given different names and one who attains Sahaja, enjoys a stage of tranquility in which one's mind remains unaffected by pleasure and sorrows.

SANJAMA

The term Sañjama is the mutilated form of Sanskrit Saṁyama, the etymology of which can be traced to the root yam. It consists of saṁ + yam (to control) + ap, meaning - 'Control' or 'restraint'. In Hindu philosophy Saṁyama means concentration of mind comprising the last three stages in yoga philosophy¹ viz. Dhāraṇā, Dhyāna and Samādhi. Saṁyama is actually the mobilization of all the mental faculties.

In Guru Nānak Bāṇī² the term Sañjama denotes restraint and it is said that when one starts reflecting upon the Name, one's ego gets destroyed. Meditation, austerity and restraint become one's automatic companions.

1- त्रयमेकत्र संयमः।

Y.S. III-4

2- See Anthology, pp. C/xii - C/xiv.

The real worship lies in the word (Sabada) , the Name. The realisation of Truth constitutes all purity and restraint. The people who go to the holy places, perform austerities and restraint in order to be attuned with the Lord, have been criticised by Nānak as according to Him there is no better austerity, pilgrimage and restraint than allowing ~~the~~ Name to dwell within us.

SANTA

The term Santa comes from Sanskrit word ^{/-}Santa, the etymology of which can be traced to the root sam which with the suffix kta means one who is appeased or pacified. In India the number of personages venerated as such is enormous and the abundance of saints is due to the division of Hindu ^Society into numerous groups. In India every village has been worshipping its own local gods or godlings of fertility since times immemorial. Such gods are considered to be helpful in the hours of distress and it is they who are regarded to be the source of all happiness. The respect paid to saint belonging to ^{a region} depends on his reputation. The saints occupy ~~an~~ important place in Hindu society.

In Guru Nānak Bāñī¹, the term 'Santa' refers to a person who always clings to Lord's Name and regards His Name alone as his mainstay. God to him is all pervading. The santa swims^{across} the wordly ocean and makes others also swim across by giving them the alms of His Name. Service is his major occupation. Even the dust of the feet of such a santa acts as a boat to get across this wordly ocean. God loves the company of santas and is even bound by their direction.

SANTOKHA

Prākṛta

The term 'Santokha' is the mutilated form of Sanskrit term *santoṣa* which is composed of *saṃ + tuṣ + ghañ*, meaning serenity or imperturbability. It is one of the virtues of Hindu² ethics and springs forth from one of the fundamental virtues named 'Sama.' It occurs in the Upaniṣads³ in the sense of virtue. It is regarded to

1- See Anthology, p. c/xiv.

2- सन्तोष एव पुरुषस्य परं निधानं। Subbhāsh

3- सन्तोषं-- योगाम्यासादवाप्नोति। Maitri.VI.29

धृतिदीप्ता सन्तोषश्च॥ Garbha. 5.

be the most precious virtue in a person. In Sāṃkhya Philosophy nine kinds of Santos̄a have been enumerated. In the Purāṇic literature satisfaction has been personified variously as daughter of Dakṣ̄a and mother of Santos̄a or Mudu and as daughter of pauraṇamāsa.

In Guru Nānak Bāṇī¹, the term denotes contentment or satisfaction and is regarded to be one of the virtues essential for a human being. By contentment one is united to the True one. The disciples remain contented with the word of the guru. Through contentment alone true happiness is attained. Truth and contentment are described as the greatest austerities. The divine knowledge enables the wandering mind in getting tranquility. Only that person is called a real yogī who enshrines within himself self-control, contentment and truth. But contentment is attainable only by being truthful. Such people as remain contented are rare. With them t̄iṭha is contentment and truth vrata. The Guru is described to be an ocean, full of contentment and one finds an access to it through the guru's instructions. By practising contentment one breaks the fetters of illusion and remains free from the shackles of death and birth.

1- See Anthology p. C/xv - C/xvii.

SIKHA

The term Sikhā is the mutilated form of Sanskrit word 'Siṣya' which is composed of śās (to teach) + kyap and means 'a person to be taught' or 'a pupil'. In India in the early educational system the Siṣyas or the pupils were received by a spiritual preceptor in his own hermitage and the siṣyas used to work for him in the household, paid him great reverence and gave him unflinching obedience. This system was very much popular in ancient times. In the times of Nānak any pupil of any school was called a Sikhā. Later the term was used for the followers of Guru Nānak and was strengthened by the succeeding nine gurus.

In Guru Nānak Bāṇī¹ the term Sikhā has been used to denote a pupil or a tuft of hair². While using the term Sikhā in the sense of a pupil Nānak says that a Sikhā or a pupil who is led astray is guided back by the guru only. In Japji, he says that those who listen to the gospel of their guru are always successful. Mostly, when the term has been used in the sense of the tuft of hair, it is remarked that some people make tufts and observe silence in order to achieve the Lord but without being attuned with the divine knowledge, one's mind continues to wander in all the ten directions.

1- See Anthology, p. . C/xxi.

2- See under Sikhā, Chapter VII.

In the time of the tenth guru, the term assumed a restricted use and was applied to the followers of a particular faith. The pupil is initiated into the Sikh faith by a rite known as the pahul 'gate'. The baptism is performed by stirring some sweet water in an iron bowl with a two edged sword. With this water known as 'Amṛta' the initiate is anointed. After initiation he is entitled to use the honorific 'Singh' after his name. It may be ^{observed} asked that many sikhs are not baptised **but** use the term Singh after their names.

SUKHA

The term 'Sukha' has been derived from Sanskrit root sukh with the suffix ac meaning pleasure or happiness. The term is found in the vedic literature in the sense of 'happiness'. According to Hindu and Buddhist philosophy all activities of men lead to dukha and even men who pursue the false goal of Sukha or pleasure and happiness find themselves in trouble. Sukha is regarded to be only a fleeting interlude in a panorama of sufferings. It is regarded to be three-fold in Hindu philosophy.¹ The happiness derived out of virtues born of the serenity of one's understanding is at the beginning like poison and at the end like nectar, The pleasure from contact of senses and objects of senses, born of energy,

1- सुखं त्विदानीं त्रिविधं शृणु मे भरतर्षभ।

अम्यासाद्रमते यत्र दुःखान्तं च निगच्छति॥

Bg.XVIII-36.

यत्तदग्रे विषमिव परिणामेऽमृतोपमम्।

(cntd..)

is at the beginning nectar like and at the end poison like. The pleasure which arises out of sloth and heedlessness, born of darkness, is a delusion of the self both at the beginning and at the end.

In Guru Nānak Bānī¹ the term Sukha occurs to denote comfort. Union with God has been described as the highest bliss. One gets comforted through meditation on God and one in whose heart the Lord dwells has all the happiness within oneself. By abandoning the worldly desires one gets the real comfort. On the other hand, those who forget the Name, do not get comfort either in this world or in the next.

SUNA

The term Suna also written in Guru Nānak Bānī as Sunnah, Sunna and Sunnam comes from Sanskrit Śūnya which is composed of Śuna+yat and means empty or void. Voidness or Śūnyatā¹ is the basic concept of Buddhistic philosophy. Accordingly void is beyond all specific character and above casual relationship and is regarded to be the Ultimate Reality and the Highest Wisdom. It is the only means of acquiring the divine knowledge.

तत्सुखं सात्त्विकं प्रीक्तमात्मबुद्धिप्रसादजम्। Bg.XVIII-37.

विषयैन्द्रियसंयोगाक्तदग्ने मृतीपमम्।

परिणामे विषामिव तत्सुखं राजसं स्मृतम्। Bg.XVIII-38

यदग्ने चानबन्धे च सुखं मीहमात्मनः।

निद्रालस्य प्रमादीर्ष्यं तत्तामसमुदाहृतम्।। Bg.XVIII-39.

1. See Anthology, pp C/xxiv - C/xxv

In Guru Nānak Bānī¹ the term occurs to describe God, the Supreme Being, as Absolute, who is free from māiṃyā māiā and the three guṇas i.e. Sattva, Raj-as, and Tamas. Before the creation this Sūnya was in perfect trance and He, the Absolute God, issued forth Brahmā, Viṣṇu and Śiva. From Him have emanated all the ages. Out of His dormant might the seven oceans have been established and His latent might has brought forth the souls. From His Absolute self, He has created both the night and the day. He is described to have been seated in profound trance for countless ages. From the Absolute Lord have become manifest the five elements, the ten incarnations and the seven nether worlds. He, the Absolute Lord, has enshrined His might within us all.

TRAI-GUNA

The term is a compound of the words trai and guṇa which is an equivalent form of Sanskrit Tri-guṇa, meaning three qualities. In Sāṃkhya philosophy the term guṇa occurs to denote the three² constituent principles of primordial substance namely Sattva, Rajas and Tams³. Sattva³ is equated

1- See Anthology ,p. C/xxv.

2- सत्त्वं रजस्तम इति गुणाः प्रकृतिसंभवाः।

BgXIV-5.

3- तत्र सत्त्वं निर्मलत्वात्प्रकाशकमनामयम्।

Bg.XIV-6.

with reality and intelligence, which is inherent in purity and brightness. It is depicted as white in colour and generates goodness and joy and gives inspiration to noble virtues like faith, tolerance and courage. If this quality is found predominant in a man, he goes to the celestial realms after death. But mostly this predominant quality obtains in the celestial realm of the deities. Those who possess this quality are regarded to be of medium height, pure both in mind and body, having long life, wise possessing great physical strength, wheatish in complexion and slender.

¹
Rajas is a quality of passion that excites Sattva and Tamas. It generates egoism, jealousy and ambition. It is inherent in energy. Those who possess this quality are considered to be tall, passionate and full of physical energy. If this guṇa becomes predominant in a man, he is considered to be the one who will be reborn as a man.

Tamas² is the quality of darkness. It is regarded to be the result of ignorance or avidyā, which causes laziness, heedlessness, sluggishness and slumber. It is regarded to be

1- राजौ रागात्मकं विद्धि तृष्णासंसुद्धमवम्। Bg. XIV-7

2- तमस्त्वज्ञानजं विद्धि मोहनं सर्वदेहिनाम्। Bg. XIV-8.

be black in colour. This quality is said to be predominant in the animal world and those who possess this quality assume the form of lower animals and have short span of life with an animal nature, dull and slow witted.

In Guru Nānak Bāṇī^① the term 'Trai-guṇā' refers to the three guṇās viz. Sattva, Rajas and Tamas. God Himself is described as the producer of these guṇās and after having produced these, He started dwelling in the fourth state. God is attainable only when one destroys these guṇās. On the other hand, he who remains posses these three characteristics suffers the agony of birth and death. Those who remain in the shackles of three guṇas are śākta or the worshippers of śakti and as such get destroyed. These three guṇas give birth to wordly enjoyments. Nānak also uses another term trikūṭī, for trai-guṇa and he observes that as ^{long} ~~far~~ as one is bound to these three, one cannot be detached from the world. The knot of these three guṇās can be broken only by acting according to guru's instructions. Nānak advises us to seek refuge with the guru in order to break the fetters of this Trikuṭī.

TRṢANĀ

The term comes from Sanskrit word Trṣṇā which is derived from the verbal root trṣ (to be thirsty). Its component parts are trṣ + ṇa + tāp, meaning thirst or

1 - See Anthology pp. C/xxxii - C/xxxiii.

or greed. The term occurs in the Vedic¹ literature in the same sense. In Bhāgavadgītā² too it occurs to denote thirst or greed and the Rajoguṇa or the Energy which is described to have sprung forth from thirst and attachment. In purāṇic³ literature Tr̥ṣṇā has been personified as the daughter of Mr̥tyū.

In Guru Nānak Bāṇī⁴ the term Tr̥ṣṇā^a occurs to denote greed or desire which is described to be the property of self centered persons, who do not understand that comfort is attainable only through the 'word'. Such people continue to cry and perish in the pursuit of their desires. On the other hand, those who sing His praises, get clung to the Name and serve Him alone, find the element of greed extinct from within. One who has grasped the knowledge of the holy books would abandon all tr̥ṣṇā^a, kāma and krōdhaas that sacrifice alone would constitute a real yajna.

1- द्वाघश्च सर्वास्तृष्णाश्च शरीरमनु प्राविशन्।

AV.XI-10-21.

2- रजो रागात्मकं विद्धि तृष्णासंगसमुद्भवम्।

तन्निबध्नाति कान्तेय कर्मसंगेन देहिन्म्॥

Bg.XIV-7.

VI.Pur.I.7,34

3- मृत्याव्याधि जरापोकृतृष्णाक्रोधाश्चजज्ञिरे॥

VI-Pur.I.7,34.

4- See Anthology ,pp. C|xxxiii – C|xxxiv.

CHAPTER VII

CULTS, THEIR EXPONENTS & RITUALS

CHAPTER VII

CULTS, THEIR EXPONENTS AND RITUALS.AVADHŪ OR AVADHŪTA

The term Avadhū comprises *ava* and *dhū*, meaning shaken off or discarded or ex-communicated. The term 'Avadhū' occurs in the R̥gveda¹ and Atharvaveda and means shaking off enemies or evil spirits or anything disagreeable. In Bhāgvatpurāṇa it has been used to connote a philosopher (brahma-vid) or one who has shaken off from himself wordly feelings and obligations. In Manu² Smṛti and Mahābhārata it denotes that from which anything unclean has been shaken out off. Tāranātha, in his Vācaspatyam, describes avadhūta as an ascetic who has renounced all wordly attachments and

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- 1- देवसोऽवधूनुता वसु। RV. X.66
- 2- पदिजवर्धं गवाघ्रातमवधूतमवदुतम्।
दूषितं केशकीटैश्च मृत्प्रदोपेण शुद्धमिति। Mn. V.125.
- 3- यो विलंघ्याश्रमान्वर्णानात्मन्येव स्थितः पुमान्। अतिवर्णाश्रमी
योगी स उच्यते। अदारत्वात् वरेण्यत्वात् धूतसंसारबन्धनात्
तत्त्वमस्यार्थं सिद्धत्वात् अवधूतोऽभिधीयते।

T.N.V.

connections. One who has full knowledge of the Brahman is called an Avadhūta.

In Guru Nānak Bāṇī¹, it has been used for an ascetic or a detached person. An Avadhūta is not a hypocrite. He alone is Avadhūta who abandons ego, seeks enlightenment and leads an austere and hard life. Such an Avadhūta alone occupies a seat in the City.

BAIRAGĪ

The term Bairagī has evolved out of Sanskrit Vairāgin (Virāg + an) meaning a party or a class of religious devotees or mendicants who make themselves free from all worldly desires. Samnyāsa is regarded to be the fourth and the last stage in a man's life according to Hindu scriptures. In this stage one has to abandon worldly riches and adopt a life according-to-Hindu of mendicancy. Many of the Smṛtis

1- See Anthology, p. XXI

2- अस्थिस्थूणां स्नायुयुतं मांसशोणितलेपनम्।

चमविनद्धं दुर्गन्धिं पूर्णं मूत्रपुरीषायोः।

Mn. VI. 76

जराशोकसमाविष्टं रोगायतनमातुरम्।
रजस्वलमनित्यं च मृतावासमिमं त्यजेत्॥

Mn. VI. 77

आवेक्ष्या गर्भवासाञ्च कर्मजा गतयस्तथा।

आध्यायौ व्याधयः क्लेशाः जरारूपविपर्ययः।

Yājñ. III. 63

भवौ जातिसहस्रेषु प्रियाप्रियविपर्ययः।

ध्यानयोगेन संपश्येत्सूक्ष्म आत्मात्मनि स्थितः। Yājñ. III. 64

dilate upon the characteristics and duties of ascetics. It is in this fourth stage that one becomes a Vairāgin and in order to generate the feeling of Vairāgya or desirelessness and to curb one's senses one has to make one's mind dwell upon the body as liable to disease and old age and packed with impurities. One should not lose sight of the transitory nature of all mundane things, of the mental and bodily trouble and of the incessant round of birth and death deaths. One is called a Vairāgin or Vairāgi only if one is seized of all this.

In Guru Nānak Bāñī¹ also the term occurs for those ascetics who get detached from wordly desires. But Guru Nānak does not refer to any type of asceticism. According to Nānak one should perform one's duties while remaining a householder². One has not to go out to seek the Lord who dwells within one's heart. One can realise Him while staying at home, though one should remain indifferent to the wordly temptations. The signs of a bairāgi are that he remains detached from hope, hopelessness, desire, thirst and hunger and rises above all temptations. If there be an inch of duality in a person, he cannot be called a bairāgi. Only those who cling to His Name are said to be the perfect bairāgis.

1- See Anthology ,p. XXXIV

2- See under Girahī , Chapter IX , P. 268.

BHASAMA OR BIBHŪTAM

The terms Bhasama and Bibhūtam have been used in the Bāṇī in the sense of ashes smeared on the body. Bhasma comes from Sanskrit Bhasman (bhas + manin) and Bibhūtam from Sanskrit Vibhūti (vi + Bhū + ktiṅ) Vibhūti means the ashes of cowdung with which Śiva is said to have smeared his body and hence it is used as an imitation of him by his devotees. Bhasman occurs in the R̥gveda¹ in the sense of devouring or consuming. Bhasma or Vibhūti is applied by the ascetics on the head and other parts of the body. After being smeared with ashes they go out for taking alms. All this is done by Hindus in the fourth stage of their life i.e. Saṅyāsa Āśrama. The four āśram-as are necessary for a person according to Hindu scriptures and the Smṛtis and the purāṇas refer to so many duties necessitating performance by those who reach this Saṅyāsa stage. Smearing the body is one of them. In Guru Nānak Bāṇī² also the term has been used to denote ashes smeared on the body. But according to Guru

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- 1- श्रीरश्मि रश्मि आ भुवः सं भस्मना वायुना वैविदानः। RV. V.19.5.
 अग्निः ह नामं ऋषिदन् अपः इतमः सं यः वना युवते भस्मनादता
 अमिः प्रमुरा जुहो सुध्वरः। इतः ना प्रोथमानः यवसे वृषाणां।
 RV. X.115.2.

2- See Anthology ,p. xli

Nānak actual Yoga does not lie in smearing the body but in remaining pure amidst impurities of the world. Service of the Lord and abiding faith in God is declared to be a better apparel for the body. Those who act as such achieve divine knowledge and those who act to the contrary get nowhere near Him.

BRATA

The term Brata comes from Sanskrit Vrata derived from the root vr̥ with the suffix 'atac' meaning a religious act of devotion or austerity or a vow in general. The term frequently occurs in the R̥gveda¹ in the sense of law of working. In the later Samhitas and Brahmanas the term Vrata has the peculiar sense of milk used by one who is living on that beverage alone as a vow or penance. Actually Vrata is self-imposed observance. According to Hindu belief Vrata is a means of drawing the attention of the deity to some sacrifice for a desired object. Now these Vratas are generally confined to such disciplines as fasting, continence, pilgrimages, abstaining from the use of sour or sweet things or from some favourite food. The number of vows or Vratas has been enumerated variously in different puranas² and it is difficult to assess their number. The

1- त्वं त्रिधातुं पृथिवी उत द्यौर्विश्वानरं वृतमग्ने। सचतं।
 त्वं भासा रीदसी आ ततथाजसेना शोचिषा शोचुवानः॥७॥
 कृतस्य देवा अनुवृता गुभुवत्परिष्टधानी मम। RV. VII. 5. 4.
 वधतीमापञ्च पन्वा सुशिश्वमृतस्य याना गमे सुजातम्॥ RV. I. 65. 2.

2- वृतानि व्यास वदयामि हरिरेव सर्वदो भवेत्
 सर्वमासर्वातिथिषु वारेषु हरिरर्चितः॥ G. Pur.
 वृतानि व्यास वदयामि यस्तुष्टः सर्वदो हरिः। शास्त्रोदितो हि नियमो वृतं तच्च।
 तपो म । G. Pur. (Cont..)

most among these are, Akhandā-dīpa, Ananta-vrata, the pradosha and Ek-ādasi, and Monavarta

In Guru Nānak Bānī¹, the term occurs to denote vows like fasting but one is advised not to observe such a type of disciplinary fasting as the soul does not attain any tranquility through it. Even if one observes vratas for the whole day and the whole night, it is useless without clinging to His Name. If one loves God and remembers Him all the time, one should have no worry. Clinging to His Name should be the only vow and nothing else can be equated with it.

DANḌA

The term consists of dand+ghan² meaning staff. It has often been mentioned in the Vedas² in the sense of a staff used for driving the cattle or as a weapon. According to Śatapatha Brāhmana a staff was given to a person on consecration for driving away the demons. It also played a part in the initiation of a youth on attaining manhood. Danḍa is also borne by ascetics. It is one of the most important belongings of an ascetic. In the purāṇas it is stated that the ascetic should take a staff of bamboo, the

1. See Anthology, pp. xlv - xlvii

2. दण्डा इवेद्गौजनास आसन् परिच्छिन्ना भरता अर्भकासः।

RV.VII.33.6

यद् दण्डेन अदिष्वाम् यद् वारुर्हरसा कृतम्।

AV.V.5.4

outward surface of which is intact, which is not formidable, and is divided into equal parts. This staff, surrounded by a rope of the hair of cow's tail, four angula (fingers) in length with three knots, should be held in the right hand. Yājñavalkya¹ Smṛti asserts that an ascetic should be tridandī or one carrying three staffs while Manu is of the view that he should carry only one staff. According to Manu² Smṛti that man is tridandī who has restraint over his speech, mind and body, Baudhāyana, Dharma Sūtra gives an option. An ascetic can be ekadandī or tridandī. It has, however, been emphasised that only those who have given up their desire for pleasure should resort to danda and not others. One is not called an ascetic only by carrying bamboo staffs but by having spiritual danda within. The carrying of staffs is considered to be only an outward symbol of a Yogī.

In Guru Nānak Bāṇī³ the term refers to the staff borne by the Yogīs. Merely carrying the staff is considered to be of no use. Yoga is not regarded to vest in the staff.

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1. सर्वभूतहितः शान्तसु त्रिदण्डी सकमण्डलुः।
एकस्यैः परिव्रज्य भिक्षार्थी ग्रामम् आश्रयेत्॥

Yājñ.iii.58.

2. क्लृप्तकेशसखश्मश्रुः पात्री दण्डी कुसुम्भवान्।
विचरेन् नियतो नित्यं सर्वभूतान्यपीडयन्॥

Mn.vi.52.

3. See Anthology, p. Xlviii.

Actual Yoga means remaining pure amidst impurities of the world. When one obtains the Ambrosial Name of the Immaculate Lord divine knowledge becomes one's staff and abiding faith in the Lord assumes the place of smearing of the body with ashes. Those who are gurmukhas bear the staff of divine knowledge and the ashes of the Omni-presence of the supreme Lord.

DHOTĪ

The term occurs to designate a cloth wrapped round one's loins and specially worn by Hindus. It reaches the middle of the leg and is said to be $2\frac{1}{2}$ or $3\frac{1}{2}$ yards long and two to three feet broad.

In ¹Guru Nanak Bāṇī too the term is used to denote a cloth. It is observed that if one becomes a Brāhmaṇa by wearing dhotīs and putting the marks on one's forehead, one is groping in darkness and can never realise the Lord. The Name of the Lord is the only means whereby one can swim across the worldly sea. Only those people can be called good who regard meditation or reflection of His name as their bath, uttering His Name as their dhotī and good actions as the marks on the forehead. One may become a Sannyāsī, wear jātā,

1. See Anthology, p. CLXXI (under SIKHĀ)

sūtrā and dhotī and may also visit holy spots but without His Name nothing is of any use. So, according to Guru Nānak Bānī dhotī has no significance in enabling one to reach the Supreme Spirit. According to Nānak, dhotī remains only a false outward symbol.

DIGAMBARA

The term Digambara has two components i.e. dik and ambara, meaning sky-clothed or space clothed. The Jainas have two principal divisions viz. Svetāmbaras and Digambaras. The digambaras^a confine the ~~disuse~~ disuse of clothes to the period of their meals and generally remain naked. Thus they are called space clothed. It is also used to connote the Name of Śiva¹ or of Skanda.

In Guru Nānak Bānī², the term refers to the naked mendicants. One is advised not to remain naked but to be endowed with the quality of compassion and self-introspection. These would be more befitting symbols than remaining naked.

1.

दिगम्बरत्वेन निवेदितं वसु।

KU.V.72.

2. See Anthology, p. liv.

DĪKHIĀ

The term Dīkhiā has evolved from the Sanskrit word Dīkṣā with the root dikṣ¹ (to sacrifice) followed by the suffix 'aṣṭap' Dīkṣā is a religious ceremony of dedication or the performance of a sacred rite preliminary to a sacrifice. It also means a rite of initiation. In Ṛgveda Dīkṣā has been personified as the wife of Soma. In purāṇas it is personified as the wife of Rudra, Ugra or Rudra Vāmadeva. Mahābhārata and Harivaṃśa consider it to be a serious preparation as for battle.

The term is of frequent occurrence in the Upaniṣads² in the sense of a religious ceremony preliminary to a sacrifice and a rite of initiation which is produced by the Supreme Being and is considered to reside in Truth.

1. दीक्षा मा वै आ दीयते विमलं ज्ञानं ददियते कर्मवासना तेन
दीक्षति सा प्रोक्ता मुनिभिस्तन्त्रवेदिभिः।

तस्मादृचः साम यजुंषि दीक्षा यज्ञाश्च सर्वे---। T.N.V.p .3600

- 2.

धृतिदीक्षा सन्तोषश्च।
--सत्यं वदेति सत्ये ह्येव
दीक्षा प्रतिष्ठिता इति।

Mu. .ii.1-6

Garbha.5.

Br. 3.9.23.

In Guru Nānak Bāṇī, the term Dīkhiā occurs to signify initiation but this initiation should be received into truth only and not in anything else. Those who receive such an initiation, after having been able to recognise themselves, obtain salvation.

GORAKHA

The term Gorakha is the name assigned to the traditional founder of the Indian Sect of Kanphaṭa yogīs or the split eared yogīs. This name comes from Sanskrit 'Gorakṣanātha' meaning 'Lord of cattle rearers or Lord of Gorakṣa.' There are varied and contradictory legends concerning him and nothing can be said with certainty about his period. He is associated with King Narendra Deva of Nepal who reigned in the 7th century, A.D. He is also considered to be the contemporary opponent of Kabīr (15th A.D.) in Northern India. Most of the authorities agree in making him one of the twelve or twenty two disciples of Matsyendra Nātha and all traditions state Gorakha Nātha to be greater than his master and mention him as the first one to introduce the custom of splitting the ears of the disciples. These Kanphaṭas (split-eared) are also divided into two groups i.e. those of who trace their descent directly from Gorakhanātha and those who trace their immediate origin to his follower Dharamnātha. A number of Sanskrit works are attributed to

1- See Anthology, P, liv.

Gorakhanātha but they are not regarded as genuine or authentic. A modern Hindi work 'Gorakha Nātha Kī Goṣṭhī' reports a controversy between him and Kabīr.

Some legends give him Omnipotence when it is stated that he could command even Brahmā, the god of fate to alter a person's destiny. He is at times shown to be greater than Śiva. He is also identified with the Supreme Being according to a local tradition and it is said that he lived in the Punjab in the Satya Yuga, at Gorakhapur in the Tretā-yuga, at Hurmuj in the Dvāpara Yuga and at Gorakhamadhī in Kāthiawārā¹ in the Kali-yuga.

In Guru Nānak Bānī², the term occurs to establish the identify of Brahman and Gorakha. In another sense it is used to refer to the disciple of Matsyendra Nātha. We find a reference even to Gorakhanātha's disciples named Gopī Canda and Lohāripa. While identifying Gorakha with Brahma, the Supreme Being, Lord alone is described as Gorakha for he sustains the world and causes no delay in fashioning it.

But while referring the term to the disciple of Matsyendra Nātha, it is said 'O Gorakha' listen, God is the embodiment of truth. It is further observed that for countless ages there was utter darkness and there were no Gorakha and no Matsyendra Nātha.

1. Cf. Bombay Gazetteer, Viii (1884), 155.446.
(quoted in Encyclopaedia of Religion and Ethics)
2. See, Anthology, p. |xvi

HATHA

The term is derived from the Sanskrit root haṭh (to treat with violence). It is composed of haṭh and ac, meaning violence or obstinacy or pertinacity. Haṭha is one of the two fold divisions of Yoga system of Patanjali i.e. (i) Haṭha yoga, (ii) Rāja Yoga.

Haṭha yoga is a kind of forced yoga or abstract meditation forcing the mind to withdraw from external objects. It deals chiefly with the body and its powers and functions and is best considered as a part of physical culture. It constitutes various exercises and postures. It prescribes eight stages for the attainment of its objective, which are Yama, Niyama, Āsana, Prāṇāyāma, Pratyāhāra, Dhāraṇā and Samādhi. On the other hand, Rāja yoga lays stress on mental and spiritual rather than physical culture. In Haṭha the syllable 'ha' is said to represent the Sun and 'ṭha' the Moon and the union of the Sun and the Moon is variously interpreted. Patanjali's Yoga-sūtra, Gorakhanātha's Gorakṣa-śataka, Svātmārāma's Haṭha yoga Pradīpikā and Gheranda's Gheranda-saṁhitā are some of the works from which the accounts of yoga teachings can be obtained.

In Guru Nānak Bāṇī¹, the term Haṭha means tenacity.

1. See Anthology, p. lxxij.

But according to Nānak, through tenacity and obstinacy nobody can be detached from this world. Through tenacity mind does not get united to the Lord. The Sidhas and saints perform tenacity but they cannot satisfy their real self. Through such forceful yoga or abstract meditation, their internal disease does not vanish. On the other hand, those who act according to guru's instruction and remain clung to His Name alone become pure and get attuned with the Lord.

IDĀ PINGALĀ SUKHAMANĀ

The terms Idā, Pingalā and Sukhamanā are particular arteries situated in the body. Idā comes from Sanskrit root 'il' and comprises il+ac, Pingalā comprises ping+lac+ṭāp and Sukhamanā is the mutilated form of Sanskrit term Suṣumṇā consisting of suṣu+mnā+ka+ṭāp. Idā is situated on the left side of suṣumṇā, it is white in colour and gets stretched in the form of a bent bow from under the left nostril to below the left kidney. Pingalā is red in colour and is situated on the right side of Suṣumṇā, Suṣumṇā is enveloped within the brahmadanda or spinal column. It proceeds from the kandayoni cakra to the brahmarandhra at the base of the skull.

These three nādis or arteries are chief among the 700 million nādis, and are referred to as the trivenī. According to Yoga philosophy he who by the power of Yoga can bathe in this trivenī of Idā, Pingalā and Suṣumṇā, attains salvation.

The purification of the nāḍis is one of the most important of yogic exercises, performance of which helps prāṇic and psychic currents to pass freely through them. The first two nāḍis or arteries are blocked in order to force the breath along the central tube suṣumnā and this method of breath control is regarded in Yoga philosophy as a means of achieving the divine knowledge.

In Guru Nānak Bānī¹, all the three terms occur to denote the three main arteries. According to Guru Nānak, God's benediction excels these three devices of breath control. The knowledge, which according to the Yogis is achieved through breath control in these three arteries, can be gained ^{when} the Imperceptible Lord God reveals Himself to his disciple.

YAJAMĀNA

The term Yajamāna comes from Sanskrit Yajamāna which owes its origin to the root Yaj ^{with the} suffix Śānac. Yajamāna is a person who pays the cost of a sacrifice. The term occurs in the Ṛgveda² in this very sense. According

1. See Anthology, p. |xxvi

2. त्वामग्ने यजमान। अनु ब्रुन्विश्वावसु दधिरे वायारिण।

Rv. x. 45.

इत्था यजामास्तावः।

RV-IV. 10. 7.

यजमानाय सुन्वते आ अग्ने सुवीर्यं वह।।

RV- V. 26. 5.

to Hindu scriptures Yajamāna is a person who employs a priest or priests, hereditary functionaries, to perform a sacrifice.

In Guru Nanak Bāṇī¹, we do not find the term Yajamāna used in the sense in which it has been accepted by the Hindu scriptures. Guru Nānak regards God as Yajamāna for He gives away the alms to the people in the form of His Name.

JANEU

The term Janeū is the mutilated form of Sanskrit neutral form 'Yajnopavīta' which is derived from yaj+ suffix nan > yajna+ upa + vi + ti +kta meaning the sacred thread. According to Hindu religious faith Yajnopavīta- is the investiture of Youths of the three castes with the sacred thread or the thread worn over the left shoulder and hanging down under the right. While putting this thread certain religious ceremonies are also performed. Some scholars urge that Yajnopavīta was not originally a thread that was worn but a garment of cloth (vāsas) or of deerskin (Ajīn). According to Manu Smṛti² out of the three castes the Brāhmanas put that thread at the age of eight

1. See Anthology, p. |xxviii

2. गभाष्टमेऽब्दे कुर्वीत ब्राह्मणस्योपनायनम्।

गभादिकादशे राज्ञो गभात्तु द्वादशे विशः ॥

Mn. II. 36.

कर्णसमुपवीतं स्याद्विप्रस्योर्ध्ववृत्तं त्रिवृत्।

शण सूत्रमयं राज्ञो वैश्यस्याविकसौत्रिकम् ॥

Mn. II. 44.

years, Kṣatriyas at the age of eleven and Vaiśyas at the age of twelve. Even the material used for the preparation of Yajnopavīta is prescribed to be different in content and form for all the three castes.

In Guru Nānak Bāṇī¹, the term Janeū refers to the sacred thread worn by the Hindus but the occurrence of this term does not at all convey that Guru Nānak is in favour of wearing Janeū. Rather, he regards it to be an outward symbol. By wearing Janeū, one is not detached from bad action. Without the purity of heart, the Janeū is useless. According to Guru Nānak Bāṇī one should wear the Janeū of His Name which is strong and everlasting and transforms one completely into an ideal person.

JAPA

The term Japa has been derived from Sanskrit root jap (to mutter or whisper)+ac . It means muttering or whispering prayers. The Hindu scriptures² lay a great stress on japas and according to them japa is one of the daily duties to be performed by a person.

Japa, according to them, mostly conveys the sense of

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1. See Anthology, p. |xxviii
 2. अथ प्रतिसृप्यांजली मंथमाघाय जपत्यमी नामस्मा हि ते
सर्वीमदं स हि ज्येष्ठः श्रेष्ठो राजाधिपात---।

repeating the passages from the Vedas and other holy books or muttering the name of a deity. In Smṛtic¹ literature japa has been considered to be one of the five mahā-yajnas (great sacrifices). It is said that a Brāhmaṇa attains salvation through japa only, even if he does not perform any other duty. Through japa ~~alone~~ alone he gets united with the Supreme Spirit.

In Guru Nanāk Bāṇī,² the term japa refers to muttering but according to Guru Nānak this muttering should be only of God's name and of none else. His Name is the essence of austerity, restraint and muttering. Beyond His Name there is no japa or tapa.

JAPA-MĀLĪ

Guru Nānak refers to jap³-mālī or rosary used by the Hindus to perform japa. In Guru Nānak Bāṇī,⁴ it

1. अहुतं हुतं चैव तथा प्रहुतमेव च। ब्राह्मं हुतं प्राशितं च पंचयज्ञान्प्रवृत्ताते।

जपोऽहुतो हुतो होमः प्रहुतो भौतिको बलिः Mn.III.73

ब्राह्मं हुतं द्विजाग्र्याचां प्राशितंपितृतर्पणम्।

जप्येनैव तु संसिद्ध्येद् ब्राह्मणो नात्र संशयः। Mn.III.74.

कुर्यादन्यन्न वा कुर्यात् मेत्री ब्राह्मण उच्यते।।

2. See Anthology, p. Lxxxii Mn.II.87.

3. → जयस्य माला जपार्था वा माला। जपसाधनै मालायां
तद्विधानादि अदाभालाशब्दे। T.N.V.

4. See Anthology, p. lxxxiii

has been written as japa-mālī instead of Japa-mālā. Guru Nānak does not advise taking of the rosary of beads ⁱⁿ of one's hand as that would amount to hypocrisy. Instead, one should make one's heart the seat of His Name. One should cultivate the habit of forgiveness as that would be the best substitute of rosary.

JOGA

The term Joga comes from Sanskrit Yoga, literally meaning union. It has been derived from yuj (to join)+ghaṇ ² In the vedas and in Br. hadāraṇyaka Upaniṣad ³ it denotes the yoke of oxen or horses drawing a chariot. Yoga is a Hindu philosophical system founded by Patanjali and is, therefore, called Patañjala Yoga. It aims at teaching ways and means by which human spirit attains complete union with the Supreme Spirit. In Bhāgavadgītā, it is variously applied but ordinarily signifies the performance of religious ceremonies as a matter of duty and not for selfish motives. The word has, accordingly, been taken as synonym of devotion. The Viṣṇu Purāṇa uses the term in a restricted sense and means reunion with spirit through the exercises as taught by and practised by the followers of Patanjali. The Yoga

1. See Anthology, p. lxxxiii

2. इक्ष इमं यवमष्टाशौर्गैः षडयोगैर्भृक्कृषु।

तेना सै तन्वोद्भू रपोपाचनिमप व्यय।।

Av.vi.91.1

अग्निं यंतुरमप्पुरमृतस्य योगे वतुषः।

Rv.III.27.11.

विप्रा वाजैः समिंघते।।

न तत्र रथा न रथयोगाः न पथानो भवन्ति। Br. .IV.III.10.

system of Patañjali came into prominence at a later period which has not been determined with certainty. There is a universal belief in India that the practice of Yoga enables a man to acquire miraculous powers. Gorakhanātha and Mahendranātha played an important role in developing the Yoga system of Patañjali. The followers of Gorakhanātha and Mahendranātha raised it to the position of a formal art and worshipped the village god identified with Śiva. They paid special veneration to the nāthas or the guardian spirits of Himālayan peaks and to the eighty four siddhas or perfect men in the practice of the Yoga. They respected caste system, used sacred rosaries, put marks on the forehead, and smeared their bodies with ashes, held begging bowls and put on patched coats. They are several orders of them which can be distinguished by their peculiar dresses.

In Guru Nānak Bāñī¹, the term **Yoga** occurs to denote all such yogīs as would believe in these artificial practices in order to attain union with the Supreme Spirit. According to Guru Nānak, actual Yoga or union with the Supreme Spirit is not achieved by putting khinṭhā² (kanthā) or a patched coat, wearing mundrā or earrings, making the tufts, smearing the body with ashes, getting the head shaven and playing on the Śankha or staying outside home and roaming about in different countries as an ascetic. To Guru Nānak

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1. See Anthology, pp. lxxxiv—lxxxvi.
 2. Ibid., p. xciv.

Yoga is attained only if one remains pure amidst impurities of the world. To regard everybody as an equal, to hear and reflect on His Name through Guru's instruction, to have self-control and recognise one's own self is the real yoga. He who practises yoga as such becomes a real yogī.

KAMAṆḌALA

The term Kamaṇḍala is of Sanskrit origin and is composed of ka+mand+la + kū. Kamaṇḍalū¹ is a vessel made of the dried gourd^{or a vessel made of} wood or earth and is used for water by ascetics and religious disciples. In Manu Smṛti² Kamaṇḍala is not only said to be used by an ascetic but by an householder too.

In Guru Nānak Bāṇī³, the term Kamaṇḍala occurs to denote the vessel used by the ascetics for water. There it is said that the ascetics holding staff and kamaṇḍalas keep on roaming about the holy places but they cannot get peace without the Name of the Lord. According to Guru Nānak

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1. cf. कस्य जलस्य मण्डं लाति ला- कु। T.N.V.
 cf. करके संन्यासिनां ब्रह्मचारिणांच जलपात्रमेद। Amara Kośa
2. क्लृप्तकेशसखंश्मश्रुः पात्री दण्डी कुसुम्भवान्।
 विचरेन्नियती नित्यं सर्वभूतान्यपीडयन्। Mn.VI.52.
 वैणवीं धारयेद्यष्टिं सौदकं कण्डलुम्। Mn.IV.36.
3. See Anthology, P. lxxxviii.

these staffs and Kamaṇḍalas are useless symbols. If one wants to achieve the real goal of life, one should have faith in the Name of the Lord and not in ḍanda and Kamaṇḍala.

KHĀPARA

The term Khāpara is the corrupt form of Sanskrit kapāla, which is composed of ka¹ + pāl² + an meaning a cup, jar or dish. The term occurs in the 'Atharva Veda' in the sense of skull or skull bone. Kapāla is the alms-bowl used especially by the beggars. In Hindu religion when one enters the Saṁnyāsa Āśrama one has to perform certain duties. He becomes a parivrājaka or the ascetic and lives on alms for which he uses a bowl³. In Manu Smṛti³ we find the mention of all these things.

In Guru Nānak Bāṇī⁴, the term Khāpara has been used in this very sense. Guru Nānak di'suades leaving one's

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1. Cf. कं जलं वा पालयति पाल्- अण्। T.N.V.
2. मस्तिष्कमस्य यतमौ ललाटं ककाटिकां प्रथमौ चः कपालम्। AV.X.2.8.
3. कपालं वृद्धामूलानि कुचैलमसहायता। Mn.VI.44
नग्नौ मुण्डः कमालेन भिक्षार्थीं क्षुत्पिपासितः।
अन्धः शत्रुकुलं गच्छेद्यः साक्ष्यमनृतं वदेत्। Mn.VIII.93.
4. See Anthology, p. XCiii

house with a bowl and live on alms. He is of the view that the God resides within us and we must search for Him within and not without.

KHINTHA

The term Khinthā comes from Sanskrit Kanthā used in the feminine form, and is derived from the root kam followed by than+ṭap. Kanthā is a rag¹ or patched garment, especially the one put on by those ascetics, who trace their origin to Gorakhnātha, a disciple of Matsyendranātha whose period is quite uncertain. Such ascetics believe in caste, wear sacred rosaris, hold staff and kamaṇḍalas and put on patched garments. By such discipline and restraint of the body they try to secure the union of the soul with the Supreme.

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Guru Nānak in his Bāṇī uses the term Khinthā to refer to the particular dress of the above mentioned Yogīs or ascetics but nowhere is he of the view that the union of the soul with the Supreme is attained by wearing patched coat. The practice of this Yoga is more or less physical in nature and Nānak discards it as it does not in any case help a yogi in giving up egoism and it is not a process for building up moral character which is essential for a house-holder.

1. Cf. सूत्रग्रथितजीर्णवस्त्रकथै।

T.N.V.

2. See Anthology, P. XCIV.

MĀCHINDRA.

The term refers to the name of a person Matsyendra Nātha belonging to the Kanphaṭa Yogīs, a sub-sect of Śaiva ascetics. His name is generally linked with that of his famous pupil Gorakanātha who founded a well known order of Yogīs credited with terrible powers. He is regarded to be the Nepalese local deity and the disciple of Ādinātha. The most important source of information regarding him is the Gorakha-gha, a work written in an old form of Hindi and reported to be of 14th century, available in the form of a conversation between him and his disciple Gorakhanātha. The system expounded in it is a combination of Śaivism with the Yoga philosophy. These nāthas or yogīs do not have any caste prejudices. They lay stress on the culture of the body with a view to making it perfect and immutable and thereby attaining immortality. They live on alms, smear their bodies with the ashes, wear jholī, janeu and mundrās.

In Guru Nānak Bānī¹, the term refers to the above mentioned Matsyendranātha, one of the Kanphaṭa yogīs, but the way of Yoga adopted by him to attain immortality has been refuted in the Bānī. It is said that the real yoga lies in vanquishing five demons kāma, Krodha, Lobha, Moha and Ahaṅkāra and through this practice, one saves oneself and one's entire lineage.

1. See Anthology, p. Cix.

MONA

The term Mona comes from Sanskrit Mauna (Muni+an) meaning silence. Hindu dharma śāstras recognise four stages or āśramas in a man's life out of which Samnyāsa is the last stage. It is a state of the abandonment of worldly riches, a life of begging and contemplation of the absolute and its realization. Accordingly, a brāhmaṇa having completely mastered knowledge, should attain the position of a muni. There are so many Upaniṣads, Smṛtis², Purāṇas³ and Dharmasūtras¹ which refer to the special duties to be performed by such munis or ascetics and 'Mauna' or silence is included therein. One should normally observe silence save when he reads out the vedic texts learnt by him.

In Guru Nānak Bāṇī⁴, the term mona refers to 'Silence' observed by certain ascetics but Guru Nānak does not regard observing silence as obligatory. According to Guru Nānak Bāṇī, one is not able to realise Lord by merely observing mona.

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1. सन्त्यक्तवासनान्मनाहृते-----।
Mukti, II.21.
 2. अग्निरनिकेतः स्याद् ब्रामह्मन्नार्थमाह्वयेत्।
उपेक्षाकोऽसंकुसुको मुनिर्माविसमाहितः॥
Mn.VI.43.
 3. मनःप्रसादःसौम्यत्वं मोनमात्मविनिग्रह-----।
Bg.XVII-16.
 4. See Anthology, p. C XIV

MUNDRA

The term 'Mundra' comes from Sanskrit word ^{'mudra'} meaning ear-rings. Theundra is worn by a special type of tyagis known as Kanphata yogis- which is a subject of the Saiva ascetics and they trace their origin from Gorakha Natha. The wearing of Mundra or huge ear-rings in their slit ears, is their most important characteristic. These ear-rings are generally made of a goat horn or glass about 2½ ounces in weight and are given to the kanphatas as a symbol of their initiation, worn as a kind of fetish and regarded by them as the symbol of their faith. The ear slitting ceremony is performed before the head guru or the god Bhairava. The slit is made with a double edged knife and is about three fourth of an inch to an inch in length. A neem stick is inserted in the wound treated by neem oil and daily bathings with the pure water. When the wound on the ear gets healed up, ear-rings are given to the neophyte and he has his name changed into a new one ending with nath and becomes a regular yogi.

In Guru Nanak Bani¹, also the term Mundra refers to the ear-rings of the kanpatha yogis, who in order to realise God, put ear rings and wander about the world. But according to Guru Nanak, one does not achieve actual yoga, by wearing Mundras, or the ear-rings, Instead,

1. See Anthology, p. Cxviii

enshrining of the Name in the mind and renunciation of ego and attachment are the ear-rings through which the actual yoga is attained. .Yoga consists in being pure amidst the wordly impurities. If the guru's word be one's ear-rings and forbearance the patched coat, one is a real yogi. One should try to have the ear-rings of God's Name. That is the only way to get attuned with him.

MUNI

The term 'Muni' is of Sanskrit origin ^{and} means 'a sage'.
 The term occurs in the R̥gveda ¹ and later ² to denote an ascetic endowed with more or less a divine nature and possessing magic powers. The title 'Muni' is applied to a man in a peculiar ascetic condition. In the Upaniṣads the mention of the muni is less material and he is one who learns the nature of the Brahman by study or sacrifice or penance or fasting or faith. The Hindu Dharma Śāstras recognises four stages in a man's life and Saṁnyāsa is the fourth and the last stage in which one is said to become a muni by abandoning all wordly desires. One should practise the beggar's mode of life in this stage and should realise Brahman.

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1. मुनयो वातरश्नाः पिशांता वसतेमलाः।। R̥.X.136.2.
2. अपचितां लौहिनीनां कृष्णां मातैति शुश्रुम।
 मुनेर्देवस्य मूलेन सर्वा विध्यामि ता अहम्। AV.VII.74.1.

In Guru Nānak Bānī¹, the term 'Muni' denotes 'a sage' who observes silence but he is not regarded to be of divine nature merely because of this practice. Through stubborn rituals none of the munis and gods can rise in the estimation of the Supreme Lord. They are all under the command of the Lord and long for His service which alone is the path to His realisation.

NĀTHA

The term 'Nātha' is derived from Sanskrit root nāth (to have power) with the suffix aḥ meaning 'lord' or master and it is used in Sanskrit texts² in this very sense. It generally stands for a Yogic cult which became prominent in northern India, Assam, Bengal and Nepal. The saints of this cult are described as Nāthas. In order to attain immortality they lay emphasis on the culture of the body. They are considered to possess complete mastery over functions of the body and transform themselves into any shape at will. They use intoxicants and drugs. They are mistaken for Yoga and Siddhas. Ādinātha is said to be their legendary founder and their origin is traced to regions like Tibet Bengal, Nepal and Assam and they later spread all over India.

1. See Anthology, p. CXVII

2. नाथे कुतस्त्वच्चशुभं पूजानाम्।

Matsyendra Nātha is regarded to be their first guru by whom the doctrines were expounded and whose name is linked with his famous disciple Gorakhanātha. They are said to be nine in number.

In Guru Nānak Bāṇī¹, the term Nātha stands for the Supreme Lord and also refers to the Yogic cult. The term is . . . its former sense, is an attribute of the Supreme Lord who alone is described as the Master of all gods and men and those who are blessed with His love entertain no fear. These men of God and the sublime Yogis all seek the True Lord's refuge who alone is the source of bliss and the patron of the patronless. The true Guru enables man to attain union with the Lord. He is described as Unborn and Infinite.

While using the term Nātha for the Yogic cult Nānak says that there are innumerable Siddhas, Nāthas, Pīras and Suras under His command and singing His praise. There is also reference to the twelve schools of nāthas.

NIRBĀṆA

The term Nirbāṇa is an equivalent of Nirvāṇa which comes from the Sanskrit root vā (to blow). Its component

1. See Anthology, p. CXXIV.

parts are nir+vā+ḱta and it means extinguished or blown out or cooled down. The term is very often used in Buddhist literature. The cooling down there refers to the State of being denuded of greed, hatred and delusion. The attainment of Nirvāṇa is described as the chief object of Buddhism. Accordingly, it is the extinction of individuality the blowing out of the flame of self and the extinction of the fire of illusion. The person achieving this State is called an arhat. In Buddhism Nirvāṇa or Nibbāṇa is complete only when the physical components of this mortal frame reach a moment of dissolution i.e. when the death of body occurs. So, Nirvāṇa, according to Buddhists is a sort of eternal repose or a negative state of bliss. The term also occurs in the Vedāntic writings. It refers to the extinction of all worldly desires and effects in the case of a given being.

In Bhāgavadgītā¹ it is stated that the ascetic who ever practises control and restrains his mind attains that peace, the outcome of which is Nirvāṇa, which abides in the Supreme Lord. He who has joy within, pleasure within ~~th~~ and likewise

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1. युञ्जन्वैवं सदात्मानं योगी नियतमानसः।
 शान्तिं निवर्षिष्यमाणं मत्संस्थापनमधिगच्छति॥ Bg.VI-15.
 योऽन्तः सुखोऽन्तरारामस्तथान्तर्ज्योतिरेव यः।
 स योगी ब्रह्मनिवर्षिणं ब्रह्मभूतोऽधिगच्छति॥ Bg.V.24.
 लभन्ते ब्रह्मनिवर्षिणामृषयः क्षिणाकल्मषाः।
 क्लिन्नद्वेषा यतात्मानः सर्वभूतहिते रताः। Bg.V.25.
 कामक्रोधवियुक्तानां यतीनां यतचैतसाम्।
 अभितौ ब्रह्मनिवर्षिणं वर्तते विदितात्मनाम्॥ Bg.V.26.

light within is an ascetic who attains tranquility of Brahman and becomes Brahma. He whose strains are washed away, doubts dispelled and mind disciplined and he who rejoices in the good of all creatures, attains the Nirvāṇa of Brahman. The Nirvāṇa of Brahman is within the reach of the austere men who are freed from desire and anger, who conquer mind and know the self.

I

In Guru Nānak Bāṇī, the term Nirbāṇa is used to denote that state when one is free from illusion and duality and is united with the One Supreme Lord, Accordingly, Nirbāṇa or Annihilation, Param-pada,² Parāgati³ or the highest state and Tūriyāvasthā or the supreme state are synonymous. Nānak advises us to make our body the land, good deeds the seed, Lord the source of irrigation and mind the husband man. Devotion to Lord alone will enable us to obtain the state of final release or Nirbāṇa. He who is imbued with the word (sabad) is continually in the state of emancipation.

PŪJĀ

The term 'Pūjā' comes from the Sanskrit root pūj (to worship or to rever)¹ + *nic + ari + tāp*, meaning adoration or worship. It occurs in the vedic literature in this sense. The early Aryan or Vedic form of Pūjā or adoration to the deity was the rite of homa. Actually there used to be an animal sacrifice before the fire-pit. The image and altar

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- 1- See Anthology, pp. Cxxix - Cxxx.
 - 2- Ibid., p. Cxxxiv
 3. Ibid. p. Cxxxv

were annointed with the blood of the victim and a burnt offering of the meat and fat, barley, butter, milk and a spirituous drink called soma were offered to the deity. The gods were regarded to grant favours to those who made **such** offerings. But later it underwent a change and by the medieval period this rite became a simple service performed by lighting a brazier and throwing in pieces of sacred wood, pouring oblations of ghee accompanied by suitable mantras. In modern time, the term is used generally to include most of the ceremonial forms of worship.

In Guru Nānak Bāpī¹ the term 'Pūjā' occurs to denote 'worship' but Nanak is of the view that by performing such pūjā of the gods and goddesses nothing is attained when these images get sunk in water, how can they make others swim. He refers to the Hindu belief in pūjā but does not regard it to be a good thing and says that the Name within is the real worship. The destruction of illusion should be the real worship by a person. If the Name be within one's heart, one naturally receives the benefit of worship. Remembering His Name results in making the wandering mind stop and the flames of knowledge consume away all the five vices of Kāma, Krodha, Lobha, Moha and Ahaṁkāra. To know that there is but one God who resides within us, is in itself a pūjā. Nānak condemns idol worship in unequivocal terms.

1. See Anthology, pp. cxlii - cxlv.

SAMNYĀSĪ

The term owes its origin to the Sanskrit word Samnyāsi which is composed of sam+nitast+nini, meaning 'ascetic or a person who abandons worldly affairs. The life of a Hindu has been divided into four stages and one is supposed to spend sometime in each. Samnyāsa is the last of these four stages. In this stage, one has to renounce all belongings except his loin-cloth, begging-bowl and water pit and one lives on food obtained by begging. The implements of vedic sacrifice are disposed of, human contact and speech are reduced to the absolute minimum. Many similar duties are enjoined upon a Samnyāsi. After, passing through this stage one's soul gets merged into the universal spirit.

In Guru Nānak' Bāṇī, the term occurs to the ascetics but the Guru does not advocate Samnyāsa. According to Him a real Samnyāsi abandons worldly desires, meditates upon the Name and remains contented with it. He is detached from hope and desire. Without serving the True Lord, Samnyāsa is a hypocrisy which leads one nowhere.

SANDHIĀ

The term 'Sandhiā' owes its origin to the Sanskrit word Sandhyā which consists of sam+dhyaitant+ t̄ap and means union or juncture especially the juncture of day and night.

‡. See Anthology, p. Cixvii.

It is applied to one of the three *lagnas* or critical periods of the day when mantras are recited and ablutions performed. It is the juncture of dawn or twilight. Thus the term is generally applied to the time of meeting between day and night, both in the morning and in the evening. The observances included intoning the name of the deity, sipping of water, repetition of mantras or prayers especially of the *Gāyatrī* mantra, performance of *saṁkalpa* or preparatory meditation, sitting on the bank of a stream or river or in the *pūjā*-room, saying prayers to the Ganges and thinking of the seven sacred rivers and taking bath.

In Guru Nānak Bāṇī¹, the term *Sandhiā* refers to the three *Sandhyās* performed by the Hindus. But Nānak is against the performance of *Sandhyā* karma as a ritual. He says that one may perform *Sandhiā* karma thrice but without the 'word' of the guru liberation from the cycle of birth and death cannot be attained.

SĀKATA

The term *Sākata* owes its origin to the Sanskrit word '*Sākta*' comprising *śakti* + *an*, meaning relating to power or *Śakti*, the female personification of divine energy. Many Hindu cults of very ancient provenance are devoted to the worship of '*Śakti*'² and thus they are known as *śākta* cults.

1. See Anthology, p. C1xii

2. See also under Siva-Sakti, p. 120

They all conceive the paramount deity as female. They render worship to śakti from different angles. Some of the sects stress the maternal nature of the goddess and the worship of others is centred around śakti as conjugal wife of Śiva.

In Guru Nānak Bānī¹, the term refers to the Hindu Śākta cults as well as to the worshippers of māyā. This term can convey both these meanings as Guru Nānak did not believe either in this Śakti or Śiva or in Māyā. He says that the Śākata gets destroyed and is always bound in the fetters of death. He remains in the circle of birth and death and has to pass through eighty four lakhs of yonis. He dies in the thirst of wordly desires and leads a life of falsehood.

SIDDHA

The term is the equivalent of Sanskrit word 'Siddha' comprising sidh+hta, meaning accomplished. It has often been used as a synonym of Nātha but is strictly applied to a lesser category of Nātha adepts. Actually, the Siddhas^h are those who through mastery of esoteric techniques acquire Siddhi or occult power, make use of intoxicants and drugs and are considered specialists in therapeutic alchemy.

1. See ,Anthlogy, pp c/xvii - c/xviii.

Traditionally they are regarded to be eighty four in number, and are venerated by the followers of the Sect. They claim to transmute any base metal into gold by coating it with their own excreta.

In Guru Nānak Bāṇī¹, the term refers to the above mentioned siddhas. Guru Nānak had some dialogues with them which are narrated under the heading of Siddha Gosti in Rāga Rāmkalī and advised them to shun the way of life they had adopted. He asked them not to disengage themselves from the worldly life and the only criterion^{needed} was of not getting lost in its temptations. According to Guru Nānak one could realise the Lord while effectively participating in the daily life of a house-holder.

SIDDHĪ

The term Siddhī comes from the Sanskrit word Siddhi. It has been derived from the root Sidh (to be accomplished) which with the suffix ktin means accomplishment or attainment. In Yoga philosophy the term has often been used for supernatural powers acquired by certain individuals. Birth, drugs, mantras, austerity and samyama are regarded to be the means for the attainment of such supernatural powers

1. See Anthology, pp. C/xix - C/xx

under the training of **Haṭha** Yoga. Usually eight siddhis¹ are enumerated viz. **anīmā** or shrinking, **mahimā** or expanding, **laghimā** or weightlessness, **garimā** or weightfulness, **prāpti**, the power of being transported anywhere so that one can touch distant objects like moon, **prakāmyā** or the power of an irresistible will, **vasitā**, the power to control all creatures and elements past, present and future and ~~isitā~~^{isitā} or overlordship. There are so many other siddhis which relate to the powers that release one from the cycle of birth and death. Some other siddhis confer supernatural perception, e.g. knowledge of one's previous births and knowledge of hidden things. Some of the Siddhis also promise the perfection of body and strength, cleansing the blood vessels of the heart, and destruction of all ailments. There are numerous phallic siddhis too.

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1. सिद्धयोऽष्टादश प्रीक्ता धारणा योगपारगैः ।
 तासामष्टी मत्प्रधाना दशैव गुणहेतवः ।३।
 अणिमा महिमा मूर्तिलक्षिमा प्राप्तिरिन्द्रियैः ।
 प्राकाम्यं श्रुतदृष्टेषु शक्तिप्रेरणामीशिता ।४।
 गुणेष्वसंगी वशिता यत्कामस्तदवस्यति ।
 एता मे सिद्धयः सोम्य अष्टौचोत्पत्तिकामताः ॥५॥

In Guru Nānak Bānī¹ the term 'Siddhī' refers to denote the supernatural accomplishment but Nānak does not advise one to stick to such means for the attainment of supernatural powers as have been accepted by the Yoga philosophy. Rather, he says that Siddhīs are only extraneous tastes and devotion to the Lord is the real Siddhī. The Siddhis or supernatural powers prevent one from getting detached from the worldly pleasures. Meditation upon Lord's pure Name is the only Siddhī recommended by Nānak.

SIKHĀ

The term Sikhā comes from Sanskrit word 'Sikhā' which is of a doubtful origin but is sometimes connected with the root si (to sharpen), meaning a tuft or lock of hair on the crown of the head or a top knot. The term is known to the Vedic literature and there it denotes the knot of hair worn on the top of the head and to wear it unloosened in those times was the sign of mourning in the case of women and men alike. From very early times it was customary to leave at least one lock of hair uncut and later this became obligatory. In cultic practice this scalp lock called Sikhā or cūḍā or cūṭiā or çāula or tikkī was left in order that it might protect the aperture of Brahma. The number and the arrangement of tufts or locks varied with family,

1. See Anthology, pp. C/xx - C/xxi.

sect and caste. The followers of the school of Vasīṣṭha kept one on the right side, those of Atri and Kaṣyapa on both sides, of Angiras kept five jutas and of Bṛgu shaved the head clean. Till recently this Śikhā or scalp-lock, like the yajñopavīta or the sacred thread, was one of the outward symbols (insignia) of the true Brahmin and now a day some sects of yogīs and the orthodox Hindus retain it.

In Guru Nanak Bānī, ^① the term 'sikhā' refers to the tuft or scalp-lock of the yogis and of the Brahmachāris. He remarked that while the Brahmachāris wear dhoti, keep tufts and visit ^{places of} the pilgrimages, without His Name they do not find any place in His palace. Tufts of hair, the sacred thread and the other garbs are only outward symbols and are an insignia of hypocrisy.

SUCA

The term 'Suca' comes from Sanskrit word 'Suci' which is derived from 'suc' (to be bright or pure) and with the suffix 'in', it means purity. The term occurs in the Rgveda to convey the sense of pure or bright. Sauca or Suci signifies freedom from contamination. It plays a vital part in Hindu religious ² thought and he who practises

1. See Anthology P. CLXXI
2. See Manu Smṛti, Ch.V.

it is declared by the scriptures to be duly qualified to witness the self. Śuci is variously mentioned viz. spiritual, mental, physical and ceremonial. Spiritual purity is regarded to be attained by means of observance of the Yamas of Yoga, studying vedas and śāstras, meditating upon the deity, repeating the Name of God, visiting holy places, asceticism, non-violence, continence and avoiding intoxicating foods passion, lust^{and} anger. For elimination of various causes of contamination, ritual purification is needed. So before performing the ritual act there is preparatory purification which includes prayāś- citta, vrātya-ṣtoma, and ācamana. Ceremonial purification comprises purity of direction and location, Mental and physical purity is achieved by cleaning^S the channels and cavities of the subtle body producing impurities. The method of achieving is intoning of the mantras, prāṇāyāma (or breath exercises) and yogic āsaṇas. There are two kinds of bodily Śuci viz. external and internal. They include washing, bathing, evacuation, natural functioning of urination and ejaculation, cutting the hair, pairing the nails and shaving and the six exercises of dhautī, vastī, gajakarṇī, vātasāra, agnisāra, and nauli.

In Guru Nānak Bāṇī¹ the term refers to purity but

1. See Anthology, p. Clxxiii.

according to Nānak bodily purity does not lead one to spiritual purification. As long as one does not possess virtues and does not cling to one God all the six exercises of purity are useless. This outward purity does not enable man to purify the inner self. If the vessel of body is clean and pure only outwardly it is useless because this purity causes egotism which prevents spiritual knowledge. He is regarded to be pure who makes his heart the abode of Name. Avoidance of ill-will, cruelty, lust, wrath and ego are the chief instruments for realisation of inner purity.

TAPA

The term Tapa comes from Sanskrit Tapas which is derived from tap (to heat) with the suffix asun meaning 'penance or asceticism'. In Hindu ethics tapas or tapa is the active employment of difficult and painful means for the acquisition of merit and spiritual power. It is listed as one of the major virtues. The term occurs in the vedic literature and stresses the value of tapas. All the difficult paths are traversed by its performance. In R̥gveda Indra is said to have gained heaven by tapas. The divine qualities are attained by the Ṛ̥ṣis through tapas only. It is regarded to be the source of godlike power. Through tapas even the ordinary mortals can attain

spiritual enlightenment and liberation from the cycle of birth, death and rebirth. In Upaniṣadic literature tapas¹ is treated as a means, though an inferior one, to the realisation of Brahman. It is the most salient feature of Indian Yoga to employ ascetic methods in pursuit of direct existential knowledge of the self. Patañjali² recommends tapas along with study and devotion. He makes it clear that from tapas, by the elimination of impurities, comes the perfection of the body and the senses. According to Bhāgavadgīta the tapas should not mean self castigation or mortification but only rigidity is proper treatment of one's body. Persons who practise unhealthy austerities are called unintelligent, egoists, tormenting the village of beings in the body. So tapas is regarded to be one of the most disciplinary characteristics of Indian occultism. Those who practise tapas are called tapasvins and the genuine ascetics very rarely choose to stay near the cities or towns and practise it at special places named^{as} tapovanas.

In Guru Nānak Bānī³ the term 'tapa' refers to austerity and is of a very frequent occurrence. Nānak does not subscribe to the view that one should use his body for tapa. He says that men perform innumerable tapas but these are all useless. If the Name of God be heard, heeded and loved, one bathes inwardly at a Tīratha. He who has Hari, the Lord dwelling in his heart, attains all the austerities. Without the name all virtue, austerity and greatness are of no avail. He who takes the initiation

1. तपसा चीयते ब्रह्म। Mu.I.8.
- विद्यया तपसा चिन्त्या एवोपलभ्यते ब्रह्म। Maitri.IV.4.
- तपसा प्राप्यते सत्त्वम्। Maitri.IV.3.
2. कायेन्द्रियसिद्धिरशुद्धिज्ञया तपतः। Y.S.II.43.
3. See Anthology, pp.C|xxvii - C|xxviii.

through the guru alone practises His Name and austerities. To have truth and contentment, constitutes^t the real tapa. If one gets clung to the Name, one attains the constant and the imperishable purities. Meditation, **Samjamas**, Pilgrimage and austerities are embodied in the ~~word~~ word of the guru.

TIRATHA

The term Tīratha is derived from Sanskrit root ¹tr (to cross) with the suffix ^tthak meaning a place of pilgrimage or a shrine. Tīrathayātrā or visiting the holy places is one of the major religious duties of the Hindus. It involves three factors: a holy place, congregation and a specific aim i.e. to obtain some spiritual or material object. It is specially a bathing place or a ford across a stream. The pilgrims generally take bath at these sacred places, worship idols, give food and gifts to the brāhmaṇas, perform pradakṣiṇā or parikramā i.e. circumambulation around the idol or temple. Those who die while on a pilgrimage are destined to heavens- swarga. Some perform their journey, by hopping^p on one foot or crawling or going on knees. In India, there are thousands of such holy places² e.g. Vijaya, Ekāmra, Virāja, Puruṣottama, Gokarṇa, Kubjāmra, Kokāmukha, Sālagrāma, Aśvatīrtha, Puṣkara, Saptasārasvata, Rudrakoṭi, Maḍuvana, Puṣpanagarī, Kālāñjara, Mahālaya, Kedāra,

1. Cf. तरति पापादिकं यस्मात्।

2. See. Kūmapurāṇa II. Ch. 34. 35. 36.

Plakṣāvatarāṇa, Magadharāja, Kanakhala, Mahātīrtha, Śrīparvata, Godāvarī, Kāverī, and Swami tīrtha. The visit of a person to these places of pilgrimage accrues many advantages. A man, according to this belief,¹ purifies seven generations by bathing, muttering prayers, offering oblations, performing of Śrādhā rite and offering gifts, even though once, at these places.

In Guru Nānak Bānī,² the term 'Tīratha' refers to a holy place but Nānak lays stress on the inner piety all through. He does not advise^{man} to go out to holy places for the purity of mind and heart. According to him, bathing at the holy places is usele~~s~~s. If one pleases the Lord, that alone constitutes bathing at a Tīratha. Subjugation of five senses in itself amounts to dwelling at a holy place. Lakhs of good actions, meritorious deeds, austerities and visiting the holy places are false in the absence of union with the Lord. True knowledge acquired through the True Guru is the true Tīratha. His word is an embodiment of a tīrtha. Those who go to the holy places are described as thieves and ill-willed because through bathing only the outward filth is washed off, while the mental filth increases. Wordly difficulties do not depart by bathing. Instead, the disease of duality increases. God is not pleased through visiting the holy places. Rather, he who makes Truth as his vrata, contentment his tīratha is really great.

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1. यत्र स्नानं जपो होमः श्राद्धदानादिकं कृतम्।
एकैकशी मुनिश्रेष्ठाः पुनात्यासप्तमं कुलम्।
 2. See Anthology, pp Clxxix-Clxxxii Kūmapurana II. 34. 3.

¹
 Nanak also refers to the sixty eight conventional
 tīrathas by using the term 'Aṭṣaṭha tīratha' but he does
 not refer to the names of these sixty eight tīrathas
 nor does he approve of a visit to them. Lord's Name is
 the best of tīrathas and those who remember Him, naturally
 find these tīrathas within themselves and have not to go
 out. To visualise God is far more important than bathing
 at the sixty eight tīrathas.

1. See Anthology, pp C/xxix - C/xxxii.

CHAPTER VIII

MYTHOLOGICAL TERMS

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ASURA

The etymology of the term Asura can be traced in two different ways. It may be taken to have as its components as (to breathe) + ur or negative prefix a+sur. In its first form it means divine and in the latter form it stands for a demon or an evil spirit. The term first occurs in R̥gveda and in the earliest part of the book it has been used for the Supreme spirit as a synonym of God. It was also applied to the varied chief deities i.e. Varuna, Agni and Indra. But afterwards in R̥gveda itself it acquires an entirely opposite meaning and signifies the opponent of the gods, evil spirits or demons. Nirukta which is ^{concordance} ~~of~~ of the vedas derives the term in so many different ways according to ^{which} it can be composed, of a+su+ranj+kta or as (to throw) (^{uprooted} by the gods) or asutro (produced from breath).

The Brāhamaṇa literature uses the term to connote the evil spirit. They state that Prajāpati created the Asuras with the lower breath and these works record many contests between the asuras and the gods.

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1. बहस्पते तपुषा अश्नाऽइव विध्य वृकऽद्वरसः असुरस्य वीरान्
 यथा जर्घ्यधृषतापुराचित् एवं जहि शत्रुं अस्माकं इन्द्र॥ RV. .ii.30.4.
 शतं वर्षिनः सहस्रं च साकं ह्यथ अपृत्यसुरस्य वीरान् RV.vii.99.5.
 अनायुधासो असुरा अदेवाश्चक्रेण तां अप वप कजीकिन् RV.viii.96.9.

Contd.

These asuras are regarded to have sprung^{forth} from ~~the~~ Brahmā's thigh and are often described to be the children of Kaṣyapa by Diti and Danāyu. They are not included in the Rakṣasas or imps who animate dead bodies and descended from Pulastya. So they are the demons of the first order.

In Guru Nānak Bānī,[‡] the term stands for demons but these demons are different from those described in the Sanskrit texts. Here the five vices Kāma, Karodha, Lobha, Moha, Ahankāra are called Asuras. Guru Nānak does not apply the term to any human being instead according to ^{him} Asuras ^{are} destroyers of mankind. These five asuras are overcome the Name of the Lord ^{who} makes ^{his} dwelling in the heart of the being. He alone is described to be the destroyer of all these demons including Harṇākhas, Kālnem, Mahākḥāsūr, Madhukīṭ and Madhukīṭabha.

Continued from the previous page

३. असुरताः स्थानेषु न सुष्ठु रताः स्थानेषु वपलाः इत्यर्थः
 अस्ताः पुच्याविताः देवैः स्थानैर्म्यः
 असुः असु प्राणाः तेन तद्वती भवन्ति री मत्वर्थे
 सोदैवानसृजत तत्सुराणां सुरत्वं, असौरसुरानसृजत तदसुराणाम्-
 असुरत्वम्, सो प्रस्तादात्मनः प्रदेशात्।

NIR.

‡ See Anthology, p. XX

ĀKĀSA

The term Ākāśa, originating from the root kāś (to shine) and with the prefix ā and suffix ghañ, means ethereal fluid or the sky matter considered to be one of the nine dravyas or substances recognised by the Vaiśeṣikas. Mīmāṃsakas hold it to be one of the ten dravyas. Out of those nine or ten dravyas the first five i.e. earth, water, fire, wind and ether are called 'panca-bhūtas' or five primary elements. So, Ākāśa which possesses the quality of sound is regarded to be pervading the whole universe and is 'eternal', its presence being indicated by sound.

In Brhadāraṇyaka² Upaniṣad it is considered to be a free space or vacuity. Vedāntists indentify ākāśa with Brahma.

In Chāndogya Upaniṣad³ it is regarded as the creator and destroyer of all the beings and it has also been identified with Brahma there.

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1. तानि च द्रव्याणि पृथिव्यप्तेजोवाय्वाकाशकालदिगात्मनोऽसि नवैव।
शब्दगुणमाकशम्। सर्वत्र तत्कायपिलब्धेः। अतएव T.B.p, 170
विभुत्वान्नित्यमिति।
T.B.p, 188.
 2. यश्चायमन्तरात्मन्नाकाश।
आकाशस्तिल्लिंगात्।
Br.
 3. यन्नानयमा
कम्बुमन्त्रकम्बुकाशस्तावानमन्तर्हृदयकाश। B.S.I.I.22.
सर्वाणि हवा इमानि भूतानि आकाशादेव समुत्पद्यन्ते Ch.I.II.7.
आकाशः परायणम्।
मनो ब्रह्मेत्युपासीत--आकाशी। Ch.I.9-1.
ब्रह्मेत्युभय मादिष्टम्। Ch.III.18.1.

In Manu Smṛti ¹ākāśa is described as having originated from the mind and it is the substratum of the distinctive quality of sound.

Ākāśa is a very important element in the ²Paurāṇic Philosophy. The Viṣṇu Purāṇa considers ākāśa to have the single property of sound while the other four elements possess more than one property. All these five elements combined with one another through their mutual association assume the character of one mass of unity.

In Guru Nānak Bāṇī ³ākāśa, sometimes written as āgāsa is considered to be one of the five primary elements with the unity of which God creates the beings. The earth and the sky are regarded to be produced from ¹Sūnya. God is said to have broken the golden egg Himself and then by joining the heads of the two parts of the broken egg produced earth and the sky. All created things including ākāśa are true and remain under His command. God has also been identified with ākāśa and earth as He is described as the sustaining force of the earth and Himself the sky as also the earth.

1- मनः सृष्टिं विकुरुते चोद्यमानं सिसृदाया।
आकाशं जायते तस्मान्नस्य शब्दगुणं विदुः Mn. I 75.

2- See V.P. pp 16.17

3- See Anthology , pp. xxvi - xxvii.

BRAHMANDA

The term, used in the neuter gender in Sanskrit, means Brahmā's egg or universe. In the purāṇas it is said that Brahmā set about the work of creation of thought and thus produced the golden egg as the first stage of the world process. It occurs in the Upaniṣads¹ in the sense of universe only.

Manu Smṛti² tells us that the Brahmā resided in the egg for one year and then divided it into two pieces from which heaven and earth were created and from the middle portion of these two parts of the egg- were produced sky, eight directions and the sea.

In Guru Mānak Bāṇi³ also it occurs frequently as the symbol of Universe. God is said to be All-pervading and only those who can see Him as such, receive honour. God is the Creator of the universe including all regions and provinces. His universe and regions are considered to be true and all these sing his praises. At one place the

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| 1. | अयं ब्रह्माण्डं च हित्वा।
ब्रह्माण्डं च विसृजत।
यो ब्रह्माण्डस्यान्तर्बहिर्व्यपिनोति। | Param.1.
Aruṇeya.1.
Rāmot-V. |
| 2. | तस्मिन्नण्डे स भगवानुषित्वा परिवत्सरम्।
स्वयमेवात्मनी घ्यानात्तदण्डमकरोद् द्विधा॥
ताभ्यां स शकलाभ्यां च दिवं भूमिं च निर्ममै।
मध्यै व्योम दिशश्चाष्टावपां स्थानं च शाश्वतम्। | Mn.I.12.
Mn.I.13. |
| 3. | See Anthology, p. X/V. | |

term is mentioned as 'Varbhaṇḍa and God is said to be the knower of the size of his universe, regions, men and trees.

DAHASIRA

The term comes from the Sanskrit Daśa-sīrṣa meaning ten-headed. The term occurs in Rāmāyaṇa and many of its synonyms i.e. Daśanana, ¹⁻ ^{Daśamukha} are mentioned variously. All these refer to the demon king of Lankā. He is said to be the half brother of Kuvera, son of Viśravas by his wife Nikaśā, grandson of Pulastya. He was doomed to die through a woman. He was able to assume any form he pleased and was the very incarnation of evil. In the Rāmāyaṇa he is described as possessing ten heads, twenty arms, copper coloured eyes and bright teeth like the young moon. His form was like a thick cloud or a mountain or the god of death with open mouth and with all the marks of royalty. In Rāmāyaṇa

1- दशशीर्षा इवाद्रिराट्।

Rām III-35-9 XXXV-IX.

विंशद्भुजौ दशग्रीवौ दर्शनीयपरिच्छदः।

त्रिदशारिमुनीन्द्रघ्नौ दशशीर्षावाद्रिराट्। -ibid -

जीवितान्ताय केशेषु जग्राहान्तकसन्निभः।
Rām III- 51-1

it is said that he took away Sītā the wife of Rāma, who after a great struggle, recovered his wife and killed Rāvaṇa.

In Guru Nānak Bāṇī¹ the term refers to Rāvaṇa the demon king of Lankā, who took away Sītā fraudulently and lost his kingdom as a consequence thereof with no one attending on him at the time of his death. Guru Nānak cites his case as an example of punishment for bad deeds.

JUGA-JUGA

The term Juga comes from Sanskrit root yuj and comprises yuj (to join)+ ghaṇ, meaning a race of men or an age of the world. Juga Juga here denotes the sense of every age. The term is known to the Ṛgveda in the sense of a generation. The Yugas are considered to be four in number and their duration is first computed by years of the gods. The elaborate system of chronology and the duration of the four yugas is nowhere found in the hymns of the Ṛgveda. It was invented between the age of the Ṛgveda and that of the Mahābhārata. In the purāṇas² a long description of all the four yugas has been

1. See Anthology, p. xlvī

2. चत्वारि भारतै वर्षे युगानि मुनिपुंगवाः।

कृतं त्रेता द्वापरं च कलिश्च द्विजसत्पताः॥

पूर्वं कृत-युगं नाम ततस्त्रैतायुगं द्विधा।

तत्पश्चाद्द्वापरं चाथ ततस्त्रिभ्यः प्रवर्तते

चत्वारि तु सहस्रणि वर्षाणि मुनिपुंगवाः।

आयुः सदस्युः कृतयुगे सदस्युः हि तपोधनाः।

given These four yugas are Satya Yuga or Kṛta Yuga, Tretā Yuga Dvāpara Yuga and Kali Yuga. The duration of each of these yugas is said to be respectively 1,728,000, 1,296,000 8,64,000 and 4,32,000 years of men.

Kṛta or Satyuga is said to be the yuga of eternal righteousness when people suffered no decline and made no efforts to obtain the reward for their toils. Rather, they attained everything by mere wishes. There was only one veda and people practised only one duty. Nothing happened out of deceit, malice, hatred, cruelty, fear, affliction, jealousy or envy. It is also said that in this age only the Brāhmaṇas existed and Kṣatriyas came later.

In the second or the Tretā Yuga one fourth of the righteousness was lost as people who were devoted to righteousness became dependent on ceremonies. They started performing sacrifices with holy acts and expected the rewards for their actions.

In the third or the Dvāpara Yuga half of the righteousness vanished. People started performing ceremonies variously. Very few men adhered to truth, as a result of which ^{many of} which/

(From previous page)

तथा त्रीणि सहस्राणि त्रेतायामायुषो विदुः
 द्वे सहस्रे द्वापरौ तु मुनि तिष्ठन्ति साम्प्रतम्।
 तत्प्रमाणस्थितिर्ह्यस्ति तिष्ये तु मुनि पुंगवाः
 गर्भस्थाश्च म्रियन्तेऽत्र तथा जातो म्रियन्ति च॥

the diseases and calamities assailed them and they declined through unrighteousness. The Veda became four fold. Some studied four vedas, others three and still others only one or none of all.

In the last and the fourth yuga or in the Kali yuga also called dark age, almost all the righteousness disappeared and at the most only one fourth of it remained. This yuga was predominantly an age of follies.

In Guru Nānak Bānī^{*} too all the four yugas have been mentioned and there is reference to every age with its corresponding decrease in righteousness.

KALPA

The term kalpa is derived from Sanskrit root klrp¹ with the suffix ghañ. It occurs in the R̥gveda² and Atharvaveda in the sense of a sacred precept. The verbal form 'Kalpayati'³ occurs in R̥gveda⁴ to mean 'make effective'. Manu Smṛti refers

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- * See Anthology, LXXXVII
1. अवा कल्पेण नः पुमस्तर्मांसि सोम योष्या।
तानि पुनानि जघनः। RV.IX.9.7.
 2. को विराजो मिथुनत्वं प्र वैद क ऋतून् कर्ष कल्पमस्य। AV.VIII-9.10
 3. सः ऋतून् कल्पायति। RV.X.2.3-4.
 4. एषा वै प्रथमः कल्पः प्रदाने हव्यकव्यया।
अनुकल्पस्त्वं ज्ञेयः सदा सद्भिर्मानुषिष्ठाः।। Mn.III.147.

it to signify a rule to be observed before any other rule. Kalpa is also one and the most complete of the six vedāṅgas. Kalpa also denotes determination or desire. In the Purāṇas¹ and Mahābhārta^a kalpa means the fabulous period of time which consists of a day of Brahmā or one thousand yugas, a period of 4,320000 years for mortals. At the end of one kalpa the world is annihilated. Kalpa is also the name of a son of Dhruva and Bhramī, of Śiva, and of the tree of paradise.

In Guru Nānak Bānī² the term has been mentioned to connote desire and it is said that one who enjoys divine knowledge forsakes kalpa i.e. desire and disputes^{and} sits in a contemplative mood in the City of the Lord.

LOKA

The term 'Loka' is of Sanskrit origin and it is composed of lok + ghañ, meaning 'the wide space', 'world', 'community'. The term occurs in the Vedic³ literature to

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- 1- प्रजापतेर्दुहितरं शिशुमारस्य वै ध्रुवः ।
 उपयैमे भूमिं नाम तत्सुतो कल्पवत्सरा । Bh.Pur.IV.10
 चतुर्युगसहस्रं च ब्रह्मणो दिनमुच्यते ।
 सकल्पयत्र मनवश्चतुर्दश विशांपते । Bh.Pur.XII-14-2.
- 2- See Anthology, p. - L X X Xviii
- 3- वासामृष्मो दूरतो वाजिनीवान्त्सवः AV.IV. 38.5.
 सर्वान् लोकान् पर्यति रक्षान् ।
 यस्य लोका इमे त्रयः पद्मो दुग्धमुपासते । AV.X.6.31
 त्रयो लोकाः संमिता ब्राह्मणान् द्यौरेवासी
 पृथिव्यन्तरिक्षम् । AV.XII.3.20

denote world. Loka means either universe or any division of it. Generally, Triloka or the three worlds are enumerated viz. heaven, earth and hell. According to another classification, there are seven lokas viz. Bhū-loka, Bhavur-loka, Tapar-loka, Mahar-loka, Janar-loka, Brahma-loka or Satya loka or the earth, the space between the earth and the Sun and the region of the munis and siddhas, the heaven of the Indra between the Sun and the polar star, the abode of Bhrgu and other saints, supposed to be co-existent with Brahmā, the abode of Brahmā's sons Sanata, Sanandana and Sanat-kumāra, the abode of vairagīs and the abode of Brahmā respectively. At the end of each kalpa the first three are destroyed, the last three at the end of Brahmā's life and the fourth one is permanent. According to another enumeration these seven worlds are described as earth, heaven, sky, middle region, place of birth, mansion of the blessed and the abode of Truth.

The Sāṃkhya and Vedānta schools of philosophy enumerated eight lokas or regions of material existence viz. Brahma-loka or the world of superior deities, Pitri-loka that of the Pitṛis, Ṛṣis and Prajāpatis, Soma loka of the moon and planets, Indra-loka of the inferior deities, Gāndharvaloka of heavenly spirits, Rākṣasaloka of the Rākṣasas, Yakṣaloka of the Yakṣas and Pisāca-loka of the Pisācas, Imps and fiends. In Bṛhadāranyakopaniṣad different sorts of world are mentioned.

In Guru Nānak Bāṇī, the term has been used to denote 'world' and 'people' or 'community'. There is a mention of three worlds though nine continents and fourteen bhuvanas have also been mentioned. The names of these have not been given. God is said to be the creator of all the three worlds. His light pervades all of them and all are described to be true and under His Command. The term loka is used in the sense of people when Gurū Nānak observes that all people praise Him and God bestows mercy on them.

NARAKA

The term Naraka has been derived from Sanskrit root 'nr'² with the suffix vun, meaning hell or a place of torture to which the souls of wicked are condemned. Yāska³ gives the etymology of the term as nitaraka. Different authorities vary greatly as to the number and names of the hells but the general enumeration is of twenty one narakas.⁴

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1. See Anthology, p. XCVI
2. Cf. नृणां क्लेशं प्रापयति Nir.
- 3- नरकम्- नि अरकं नीचै-र्गमनं नास्मिन्मणं स्थानमल्पमपि। Nir.
- 4- ताम्बुसिन्धुतामिसं महारौरवीम्।
 नरकं कालसूत्रं च महानरकमेव च।।
 सुजीवनं महावीचिं तपनं सम्पृतापनम्।
 सहातं च सकाकालं कुहमलं प्रतिमुक्तिम्।।
 लोहशकुं कृष्णिणं च पन्थानं शर्मली नदीम्।
 असिपत्रवनं च लोहदारकमेव च।। Mn. IV-88-99.

रौरवः सूकरी रौधस्ताली विशासनस्तथा।

Contd.

Naraka has also been personified as a son of Nirṛti or Nikṛti or Earth. According to Hindu belief, one who has acted under the sway of passion is reborn after his death in the house of darkness and has a heap of demerits. He is punished by Yama and assumes the life of an animal and may be thrown into hell.

In Guru Nānak Bānī¹, the term Naraka occurs to denote 'hell' and it is observed therein that one who performs bad deeds get into the hell of ignorance and darkness. One is consigned to hell or heaven according to one's deeds. By performing sinful acts and forgetting the Name the man falls down in^{to} the well of hell. The worshippers of Śakti are considered to go to the eighty four lakhs of hells. But those who remember the Name of God suffer no such punishment.

The mention of the term 'Naraka' in Guru Nānak Bānī does not mean that the Guru believes in hell as a place of torture where people go after their death to suffer punishment for their sins. The term occurs either as an allusion to other beliefs or when the Guru addresses the people of other faiths believing in heaven or hell. At times Guru Nānak uses

महाज्वलितस्तपकुम्भी वैतरणि कृमीशः कृमिमौजनः

इत्येवमादयश्चान्ये नरकाः मृशदारुणाः। Vi. Pūy. II. Vi. 2-5.

CXIX

1- See Anthology, pp. ~~CIX~~ - CXX.

this term metaphorically to express bad conditions of life in this very world.

NĀRADA

The term Nārada is the name of a Ṛṣi. The etymology of the term can be either nār + dā + ka^{or} nār + dyo + ka. To him some hymns of the Ṛgveda are ascribed. He is also considered to be one of the Devarṣis and supposed to be a messenger between gods and men. His name as a mythical seer has been mentioned several times in the Atharvaveda². According to Ṛgveda he belongs to kanva family. He is said to have sprung from the forehead of Brahmā and is said to be among the 10 prajāpatis according to Manu Smṛti³. Viṣṇu purāṇa describes him as the son of Kaṣyapa and one of the Dakṣa's daughters. In later mythology he is connected with the legend of Kṛṣṇa and is also regarded to be his friend and the inventor of Vīṇā or lute. In the epic age he is called Gāndharva or Gāndharva - rāja or Deva-Gāndharva.

1- ^{८१} नारं परमात्मविषयकं ज्ञानं ददाति नार दा+ क अथवा

नारं नरसमूहं दत्ति खण्डयति कलाहने द्यौ+ क अथवा नारं जलं पितृभ्यो
ददाति दा + क।

2- यो ब्रह्मणस्य सदनमपि नारद मन्यते।

AV. V.19.9

वशां च विद्यान्नारद ब्रह्मणास्तर्ह्ययाः।

AV. XII.4.16

3- मरीचिमत्र्यगिरंसी पुलस्त्यं पुलहं कृतुम्।

प्रचेतसं वसिष्ठं च भृगुं नारदमेव च।

Mn. I.35

In Guru Nānak Bānī¹ the term occurs to present Nārada as one of the great personalities like Brahmā and Veda-vyāsa. At times he is compared to the wandering mind and is regarded to be a factor responsible for embroil.

PARASARĀMA

The term 'parasarāma' indicates the name of the youngest son of the sage Jamadagni. In Hindu mythology he is regarded to be the sixth incarnation of Viṣṇu on earth. Parasu is an axe which was given to him by Śiva. Thus he is called Parasu-Rāma or Rāma *with* the axe. He has been mentioned in the Rāmāyaṇa and Mahābhārata both. In Rāmāyaṇa he appears as a loser in a brief encounter with Rāma. There is a story related to him that Kārtavīrya, who was a kṣatriya by caste, took away the divine cow 'Kāmadhenu' which belonged to Jamadagni. Then Parasu-Rāma went forth to recover it and killed the robber king. In the absence of Parasu-Rāma, Kārtavīrya's sons attacked the hermitage of Jamadagni. In order to take revenge of their father's death, Parasu-Rāma returned to bewail his father's unmerited fate and after having lighted his funeral pile vowed that he would

1- See Anthology, p. Cxxiii

extirpate the whole Kṣatriya race and in Mahābhārata it is said that thrice seven times (21 times) did he clear the earth of the Kṣatriya caste.

In Guru Nānak Bānī¹ the term 'Parasa-Rāma' refers to the Rāma of the epic age. But he is not regarded to be the sixth incarnation of Viṣṇu as Nānak did not believe in incarnations. There is a reference to Parasarāma just to indicate the punishment meted out in God's court, mention of which is found in the story relating to Parasarāma in the epics.

PAR LAO

The term 'Parlao' is a corrupt form of Sanskrit word 'Pralaya' consisting of pra² + li (to become dissolved) + ac. Thus pralaya means dissolution or destruction especially of the whole world at the end of the Kalpa. The dissolution of all the things is regarded to be of four kinds³ viz. (i) Naimittika⁴ or the occasional which occurs when

1- See Anthology, p.

2- च. नित्यै- प्रलीयतेऽस्मिन् इति प्रलयः।

3- नित्यो नैमित्तिकश्चैव तथा प्राकृतिको लयः।

आत्यन्तिकश्च कथितः कालस्य गतिरीदृशी ॥

Bh. Pur. XII. 3

4- एषा नैमित्तिकः प्रोक्तः प्रलयो यत्र विश्वसृक्।

शैतेऽनन्तासनो विश्वमात्मसात्कृत्य चात्मभूः ॥

Bh. Pur. XII. 4.

the sovereign of the world reclines in steep (ii) Prākṛtika¹ or the element^{-a} when the mundane egg resolves into the primary element from where it was derived and is considered to occur at the end of Brahmā's life; (iii) Ātyantika² or absolute when there is individual annihilation- absorption of the sage through knowledge into the Supreme Spirit, regarded to be the exemption for ever from future existence and (iv) Nitya³ or the perpetual destruction which is the constant disappearance of life which is rapidly produced by the resistless stream of time, taking everything perpetually away. So when this di^solution occurs there is darkness all around and then starts the recreation.

In Guru Nānak Bānī⁴ the term 'Parla●' occurs to denote 'dissolution' but its four kinds have not been enumerated therein. Nānak is of the view that the destrūction of the

1- एषा प्राकृतिकी राजन् प्रलयो यत्र लयिते।

आण्डकोशस्तु संघातो विधात उपसादिते।

2- यदैवमेतेन विवेकहेतुना मायामयाहंकारणात्मबन्धनम्।

क्लित्वाच्युतात्मानुभवोऽवतिष्ठते तमाहुरात्यन्तिकमंगसम्प्लवम्।।

3- नित्यदा सर्वभूतानां ब्रह्मादिनां परंतप।

उत्पत्तिप्रलयावैके सूक्ष्मज्ञाः सम्प्रचदाते।

Bh. Pur.XII

5,6,7.

4 - See Anthology, P. CXXXV.

world is through one God and none else is responsible for it. We can say that God is regarded to be the sole cause of that dissolution.

PĀTĀLA

The term originating from the root pat (to fall down) has been used in Guru Nānak Bāṇī in the sense of lower region of the universe. It comprises pat+ālac. Pātāla is one and last of the seven lower regions or worlds, the regions which are under the earth and is said to be peopled by Nāgas : those seven regions are: atala, vitāla, sutala, rasātala, talātala, mahātala and pātāla, though there is difference of opinion among authorities on names. According to the Viṣṇu¹ Purāna they are seven in number and their names are Atala; ^{Vitāla;} Natāla; Gabhastimat, Mahātala, Sutala and Pātāla . The Padma-Purāna gives the names of the seven regions and their respective rulers as follows (1) Atala, subject to Mahāmāya, (2) Vitāla, ruled by a form of Śiva called Mātakeswara; (3) Sutala ruled by Bali; (4) Talātala, ruled by Māyā (5) Mahātala ruled by the great serpents (6) Rasātala where the Daityas and Dānavas dwell (7) Pātāla, the lower

1- अतलं वितलं चैव नितलं च

महास्यं सुतलं चाग्रं पातालं चापि सप्तमम्।

VI.Pur V-2.

most where vasukī reigns over the Chief Nāgas or snake-gods. In the Śiva-Purāṇa, however the number of the regions is eight: Pātāla : Tala: A-ṭala, Vitala, Tāla, Vidhi-pātāla : Śarkrā^a-bhūmi : and Vijayā. Nārada paid a visit to these regions and on his return to the skies gave a glowing account of them, declaring them to be far more delightful than Indra's heaven and abounding with every kind of luxury and sensual gratification.

In Guru Nānak Bāṇī¹ the term Pātāla occurs to denote lower regions, though there is no reference to their exact number. The term has been mentioned to establish the expanse of God's universe and His pervasiveness. It is observed by Guru Nānak that whatsoever is seen from sky to the lower region, belongs to God and is under his command. He pervades everywhere. We also find a reference to Pātālas existing before the beginning of the creation. Nirguṇa Brahman brought them forth though it was a secret to the world previously. Guru Nānak remarks that number of pātālas is beyond the comprehension of man.

SURAGA

The term Suraga is the corruption of Sanskrit word Svarga, which is composed of su + ^{ꣳꣳ} + ghañ, meaning 'heaven' or paradise. Svarga is considered to be especially

1- See Anthology , pp. Cxxxviii - Cxxxix.

the heaven of Indra. It is the abode of light and the inferior gods and is supposed to be situated on mount Meru.

According to Hindu notions² every action carries with itself the reward and one who does meritorious deeds is, after his death admitted into heaven to enjoy it to its core. He is again sent back into a womb and is reborn on earth as a member of the high caste to again undergo the old course, which may be to his advantage or disadvantage according to his actions.

In Guru Nanak Bānī³, the term Suraga refers to 'heaven' but according to the Guru it is not a place of bliss as regarded by the Hindu scriptures. It occurs only either as an allusion to other beliefs or when the people of other faiths have been addressed by the Guru. It also occurs metaphorically to express the good condition of life in this very world and not in the world hereafter. This is confirmed by other Gurus too when they say 'Where sacred hymns are sung there is heaven or where we find Nām, there is paradise.'

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- 1- लोकाः यत्र ज्योतिष्मन्तस्तत्र माममृतं कृधि। RV.IX.113.9
- 2- न वा अमुं लोकं जग्मुषा किंवाकम्। न वा अमुं लोके जग्मुषा किंचन असुखम्।
पुण्यकृती हि एव तत्र मच्छन्ति।
तै तं मुक्त्वा स्वर्गलोकं विशालं।
क्षीणैः पुण्यैः मर्त्यलोकं विशन्ति।

Bg. IX-21.

3- See Anthology, pp Clxxv

CHAPTER IX

MISCELLANEOUS TERMS

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MISCELLANEOUS TERMS

AJAI

'Aja' is the Sanskrit equivalent of the term 'Ajai' used in Guru Nānak Bānī. It has two connotations: (i) the unborn and (ii) the name of a mythical prince Aja. In the former sense the term is used for Brahmā, Viṣṇu, Śiva and Cupid. In the Ṛgveda¹ the term has been used for goat. In Indian Philosophy 'Aja' means the individual soul. But Guru Nānak has referred to the mythical prince named Aja, who is variously described as son of Raghu and of Dilīpa. He is also considered to be the father of Daśaratha and the husband of Indumati, the daughter of Vidarbha's king. In Guru Nānak Bānī² there is reference to the fall of Ajai, who suffered for his egoism. Ajai gave cow-dung in charity to a brāhmaṇa ascetic and the brāhmaṇa kept it with him until Ajai was separated from his wife and came to that very brāhmaṇa as a beggar and received the cow-dung in alms, when he wept and

1- सुप्राङ्गो मेम्यद्विश्वरूपः इन्द्रपुष्पाः प्रियमप्येति पाथः । RV.I.162.2.
 यज्ञं देवैर्म्यः प्रतिवेदयन्नजः । RV.I.162.4
 अजो भागस्तपसा तां तपस्व तं ते शौचिस्तपतु तं ते अर्चि । RV.X.16.4.

2- See Anthology , p.V

cried. Guru Nanak while using this term relates this anecdote and lays emphasis on the performance of good deeds.

ANDAJA

The term 'Anḍaja' is derived from Sanskrit Anḍaja, comprising am + ^{da} + jan + ac and is often used in all the three genders. It stands for the 'egg born'. When it is used in masculine form it conveys the sense of a bird.

The creation is said to be four-fold i.e. Anḍaja, Jarāyuja, Svedaja, Udbhija. So Anḍaja is one of the four-fold creation. In Hindu philosophy this term occurs frequently. The more frequent use of it is found in the Upanisads. The Aitreya-Upaniṣad clearly mentions the four-fold creation of Brahmā. Anḍaja, the egg born, includes fish, snake and lizards. In Nyāya philosophy two types of body are referred to i.e. Yonija and Ayonija. Yonija body is also of two kinds, one is Jarāyuja (viviparous) and the other Anḍaja (egg-born). Ayonija is also said to be two fold consisting of Svedaja

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1. अण्डजानि च जारुजानि च स्वेदजानि चोद्भिजानि च--सर्वं
तत्पुत्राननेत्रम्। पुत्रान ब्रह्म। Ait.Up.iii-iii.
जस्युर्जं मनुष्यादीनाम्। अण्डजं सर्पादीनां। अयोनिकं
2. यौनिजादि मवेदेहम्-- यौनिजमपि द्विविधं जरायुजमण्डजं च।
जरायुर्जं मानुषादीनाम्। अण्डजं सर्पादीनां। अयोनिकं
स्वेदजोद्भिजादिकम्।

(The sweat-born) and the Udbhija (^{min}germinating like plants).
 Manu Smṛti¹ gives a list of beings included in the category
 of Anḍajas. The term Anḍaja occurs in the purāṇas² and the
 Manu Smṛti also in the same sense.

Guru Nānak Bānī¹ also refers to the term Anḍaja in the
 sense of egg-born. All the above four categories are
 mentioned in the Bānī and God is described as the Creator of
 all of them. God alone controls these sources of production
 and that Supreme Being having created all the four Himself
 takes care of them.

DAIĀ

The term Daiā owes its origin to the Sanskrit
 word Dayā (feminine form) comprising day+an+ṭap. In
 R̥gveda day, the root of the term, has been applied to connote
 so many senses viz. to consume, to sympathise with, to allot,

1. See Anthology, p. XV

2. अण्डजाः पद्मिणाः सर्पा नक्राः मत्स्याश्च कच्छपाः।

यानि चैवं प्रकाराणि स्थलजान्यौदकानि च। Mn.1.44.

3. कर्मणा व्यतिमिश्रेण यच्छरीरमहात्मनाम्।

तद्रूपपरिणामेन विज्ञेयं हि चतुर्विधम्।

उदिम्जाः स्थावरा ज्ञेयास्तृणागुल्मीदिरुपिणाः।

कृमिकीटपतंगादयः स्वेदजा नाम देहिनाः॥

अण्डजाः पद्मिणाः सर्पाश्च नक्राश्च भूपते।

जरायुजाश्च विज्ञेया मानुषाश्च क्षतुष्पदाः॥

P.Pur.Sarirotpatti.
 Varṇana 5-7.

and to give. But later it occurs mostly to denote pity, compassion or sympathy. In Bhāgvatpurāṇa the term occurs in the sense of pity and also signifies the name of the daughter of Dakṣa and mother of Abhaya.

In Hindu philosophy, it occurs in the sense of compassion and is regarded to be a virtuous deed which remains in possession of the saintly persons only.

In Guru Nānak Bāṇī¹, the term has been used to signify compassion or sympathy and it is said that those who possess this quality alone are honoured and are great.

DĪPA

The term comes from Sanskrit Dvīpa meaning the insular continents or islands, which are considered to be seven in number and are supposed to form alternate concentric circles with the seven seas viz. Jambu Dvīpa surrounded by a salt-sea, Plakṣa Dvīpa by a sea of sugar-cane juice, Kuśa by a sea of purified butter, Salmalī by a sea of wine, Kraunca by a sea of curd and Puṣkara by a sea of fresh matter. In Mahābhārata four dvīpas are named as Bhadrās'wa, Ketu-mata, Jambu dvīpa and uttar-pūrva.

1. See Anthology, pp x/vi – x/vii.

In Guru Nānak Bānī¹, Dīpa occurs to denote the sense of island but here we do not find their number. The term has been used just to establish the jurisdiction of God's Creation, and God Himself is said to be the Creator and knower of the condition of his islands.

GIRAHĪ

The term 'Girahī' meaning 'householder' comes from Sanskrit 'Gr̥hastha'. According to Hindu scriptures Gr̥hastha is the Br̥hmana in the second period of life performing the duties of the master of a house or a person² entering after-ee into the order of a householder after completing the appropriate scriptural studies from the guru. After having entered such a period one takes the lawful ceremonies such as wife, house and wealth unto oneself, satisfies the manes with funeral cakes, the gods with oblations and the guests with hospitality and the whole world with truthful words and thus secures heaven through the performance of these faithful obligations. He who does not satisfy gods, guests, parents, old people, manes and himself, is considered to be like a dead body. The gr̥hasthasrama is represented to be the best of all the four

1- See Anthology, p./iv.

āśramas. To welcome the guests is one of the chief duties of a householder. It is his duty to welcome them and to provide them a bed, a seat and food whenever they come to his house, and the householder who fully performs these duties is released from every kind of bondage and obtains the highest stations after death.

In Guru Nānak Bāṇī¹, the term Girahī is used for the householder. But it is mentioned nowhere that the householder should perform the above rituals but on the other hand, one is^a real girahī only if he recognises himself through guru's instructions. He who exercises restraint on his senses, puts a halt to his wandering mind, is as pure as the water of the Ganges. Guru Nānak has denounced renunciation of the world in unequivocal terms and regards detachment amidst attachment as the greatest virtue for a householder. The real anxiety should be not to be lost in the wordly pleasures.

1- वेदानधीन्य, वेदौ वा वेदं वाऽपि यथाक्रमम्।

अविप्लुतब्रह्मवर्षा गृहस्थाश्रममावसेत्।

Mn iii-2.

देवताऽतिथिमृत्यानां पितृणामात्मनश्च यः।

न निर्वपति पंचानामुच्छ्वसन्न स जीवति।

Mn iii-72

यथा वायुं समाश्रित्य वर्तन्ते सर्वजन्तवः।

तथा गृहस्थमाश्रित्य वर्तन्ते सर्वाश्रमाः।

Mn. III-77

संप्राप्त्या त्वतिथये प्रदद्यादासनोदके।

Mn. III-78

अन्नं चैव यथाशक्ति सत्कृत्यविधिपूर्वकम्।

Mn. III-99.

JAGA OR JAGATA

The term Jaga or Jagata comes from Sanskrit word Jagat with the components gam (to go) + kvip (dvitva)¹ meaning movable or locomotive. In R̥gveda the term has been used to denote 'world'.² In Atharvaveda the term Jagat meaning 'moving' is applied sometimes to the domestic animals in particular as opposed to wild animals. In the Upaniṣads and Bhāṅvadgītā³ the term occurs to denote 'Universe' created by God, who is all pervading and has all being under His control. He maintains the entire world which stands bewildered by three strands viz. Sattva, Rajas and Tamas. One can overcome these strands by seeking refuge with God.

In Guru **Bānak Bānī**⁴, the term Jaga or

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1. उत्तमौ अस्योषाधीनामनऽवान् जगतामिव व्याघ्रः
श्वपदामिव। AV-VIII.5.11.
 2. तं सूर्यं हरितः सप्त यद्वीः स्पशविश्वस्य जगता
वहन्ति। RV.IV.13.3
 3. अहं कृत्स्नत्य जगतः प्रभवः प्रलयस्तथा। Bg.VII.7.
 - हेतुना नैव कोन्तैव जगद्विपरिवर्तते। Bg.IX-10
 - विष्टम्याहमिदं कृत्स्नमेकांक्षेन स्थितो जगत्। Bg.X.42
 - त्रिभिर्गुणमयैर्मा वैरीमिः सर्वमिदं जगत्।
 - मोहितं नाभिजानाति मामेभ्यः परमव्ययम्। Bg.VII-13.
 4. See Anthology, p. /xxix.

Jagat_u refers to the world which is represented to be made of water, fire and air. God is the Creator of it. The whole world is tied with the string of His power and everything in this world is under His command. World is described to be unclean, false and overpowered by illusion but God the Immaculate One enables one to remain detached from the wordly impurities.

JĀTI

The term Jāti comes from Sanskrit feminine form Jāti, which has been derived from the root jan (to take birth) and combined with ktin, means birth or the form of existence, fixed by birth or caste or family. In the early Vedic literature the term does not occur at all in the sense of caste which it later assumed. Wherever it is found in Vedic literature it only conveys the sense of family. Some scholars assume it to be the basis of caste but another term 'Varṇa' denoting colour or caste has been frequently used in the Vedic literature. In R̥gveda excluding the tenth Maṇḍala, which is admittedly a late composition, the term Varṇa is confined to the distinction between two colours but in the later Samhitās and Brāhmaṇas it comes forth to denote the division of mankind into four classes- the Brāhmaṇa,

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1. यौने मा विश्वा च्यवना कृतानि यौ दासं वर्णमघरं
गुहाकः। R̥V.ii.12.4.
- ससान अत्यानु उत सूर्यं समान इन्द्रः ससान पुरुऽमोज-
सगां हिरण्यय उत मीमं ससान हृष्वो दस्युन् प्रवार्य
वर्ण आवत्। R̥V.III.34.9.
- देवासी मन्युं वासस्य अमुन्ते न आ वदान्तसुविताय
वर्ण। R̥V.I.104.2.
- ब्राह्मणा एव पतिर्न राजन्यो इन वैश्यः।
तत् सूर्यः प्रबुवन्नेति पचम्यो मानवैम्यः। AV.V.17.9.

Rājanya, Vaiśya and Sūdra though there are many other variants of all these four castes.

In Guru Nānak Bānī¹ the term Jāti occurs to denote 'caste' but here we do not find any advocacy of caste system. Guru Nānak pleads that we should rise above caste and colour by giving up wordly desires and by making the Name dwell with in us as the Lord does not bother after the caste of mortals. Guru Nānak invites the attention of the votaries of the caste system to the functional aspect of the so called castes which should not serve as barriers as each function remain^s respectable. He Himself is the Creator of mankind and is Casteless and Colourless. His Name is the only acceptable caste without which one does not enjoy a place of honour.

JERAJA

The term 'Jeraja' owes its origin to the Sanskrit word 'Jarāyuja' which is derived from the root i and comprises jara + i + yun + jan + ac meaning womb-born. In the Rgveda the term 'Jarāya' has been used to denote withering or dying away. It also refers to the outer skin of the embryo after

1- See Anthology, pp/xxxiii - lxxxiv.

2- उदन्यजवै जैमना मदैरु ता मे जराव्वजरं मरायु।

RV. X 106.6.

birth. The term Jarāyujā occurs in the Atharva-veda¹ to convey the sense of viviparous. In Hindu philosophy, the jarāyujā is one of the four-fold creation. It is mentioned in the Upaniṣada² very frequently and God is said to have produced all the four types of being viz. the aṇḍajas, the Jarāyujas, the svedajas and the Udbhijas. In Chāndogya-Upaniṣad only three are mentioned- viz. aṇḍajam, jīvajam and udbhijam,³ In Nyāya philosophy the body is said to be two-fold i.e. Yonija and Ayonija. The yonija consists of Andaja and jarāyujā and the Ayonija contains svedaja and udbhija.

The post-vedic literature also refers to four types of production. In manu-Smṛti⁴ the beasts, rākṣasas,

1. जरायुजः प्रथम उस्रिया वृषा वाताम्रजा स्तनयन्नेति वृष्टया।
AV.1.12.1.
2. अण्डजानि च जारुजानि च स्वैदजानि चौद्भिजानि च--
सर्वं तत्प्रज्ञाननेत्रम्। प्रज्ञानं ब्रह्म।
Ait.Up.iii-iii
तेषां सत्वैषां मूतानां त्रीष्वैव बीजानि
मवन्त्याण्डजं जीवजमुद्भिजमिति।
Ch.VI.iii-2
3. जरायुर्जं मानुषादीनाम्। अण्डजं सर्पादीनां। अयोनिजं
स्वैदजोद्भिजजादिक्म्।
N.S.M.p.183.
4. पश्वश्च मृगाश्चैव व्यालाश्चोमयतीदतः।
रदांसि च पिशाचाश्च^{मनु०५।२-च} जरायुजाः।
Mn.1.43.

pisācas and the manuṣyas are said to be the jarāyujas.

In almost all the purāṇas we find this term. The padma purāna gives a description of all the four types of creation.

In Guru Nānak Bānī¹, also the term Jeraḷa is used to denote the viviparous type of creation which is one of the four-fold division of creation. Divine Light is said to be pervading in Jeraḷa and in other categories God Himself is described as the Creator of all these four. God is the only one to control these sources of production and after having created these He Himself takes care of them.

KĀLA

The term derived from the root Kal (to calculate) occurs first in the Rgveda, where it is used for 'time' In Atharveda² also we find the use of this term and it seems to have already acquired the sense of time and fate. It has been used more frequently in the Brahmana Granthas.

In Hindu Philosophy, kāla is regarded as the power that limits the existence of eternal elements in the matter.

1- See Anthology, p. 1xxxiv, यच्छ्व

2- उत प्रहामतिदीव्या जयाति कृतं काले। धी विचिनीति RV. X.42. 9

कालो अश्वो ब्रह्मि सप्तरश्मिः सहस्रादारो AV. XIX. 53.54.
अजरो मूरि रताः।

A V. XIX. 53

कालादापो समभवन् कालाद् ब्रह्म तपो दिशः ।

कालेनीदेति सूर्यः काले नि विशतेपुनः।

In the mundane world it is the category that distinguishes 'then' from 'now'. The Nyāya and Vaiśeṣika Schools of Indian Philosophy consider Kāla to be one of the nine dravyas while the division of dravyas according to Viśiṣṭa Vedāntins is two-fold i.e. Jara and Ajara and kāla is the subdivision of the former.

Bhartṛhari in his Vairāgya Śataka describes kāla to be the Supreme Spirit, which is the destroyer of the Universe, being a personification of the destructive principle. In Pañcā-tantra kāla is regarded as Yama- the god of death.

Kāla is often personified possessing the attributes of Yama and it is connected with antaka¹ and mṛtyu in this sense. Kāla personified is also a devaṛṣi in Indrā's Court and a son of Dhruva. Kāla is also one of the names of Śiva.

In Guru Nānak Bāṇī², the term Kāla is used to denote time and death both. The term is of a frequent occurrence here and is quite significant, Kāla is described to be very

1- अभ्यधावत पुजाः काल इवान्नकः ।

Rām. III 7.9

2- See Anthology, pp. |xxxix - xci

powerful. Nobody in this world can escape its clutches. It is said to inflict the greatest pain causing constant anxiety. One may try his best to get rid of it but one is perturbed when one thinks of it. Hence it is eternal.

According to Guru Nānak, only such persons are most perturbed over it as are after wordly things. However, those who remain attached to the Name of the Lord entertain no fear of kāla. According to Guru Nānak the five virtues i.e. Sat, Santokha, Daiā, Dharama and Dhīraja dispel the dread of death. One is not over-powered by death when one meets the true guru or when one acquires the divine knowledge. The Supreme Being alone is deathless and therefore, He is 'akāla' i.e. beyond time.

MANDALA

The term owes its origin to Sanskrit and consists of maṇḍ + suffix kalac generally meaning anything circular or round but the term has been used variously in Sanskrit texts. It refers to globe, orb, wheel, province, leprosy with circular spots, a ball for playing, an orbit of a heavenly body, whole body, a circle of a king's near and distant relatives.

In Guru Nānak Bāṇī¹, the term occurs to denote a province and circle and is mostly listed with khaṇḍa and Brahmaṇḍa. The worlds, provinces, continents and regions are created and supported by God and all of these remain under His command. At one place maṇḍala is combined with Bhū and at another place with Sūnya or Suna. Bhū-maṇḍala denotes the circle of the earth and Suna-maṇḍala refers to the circle of the sky.

MASĀNĪ

The term Masāni, owes its origin to the Sanskrit word 'Smaśāna'² which first occurs in the Atharvaveda as the name of the burial mound in which the dead man's bones were laid to rest. Smaśāna is an elevated place for burning dead bodies.

In Guru Nānak Bāṇī³, the term 'masāṇī' denotes the 'burial place' and it is said that the person who is devoid of the name of the Lord dwells in wilderness and at burial and cremation grounds.

1- See Anthology, p. Cvii.

2- यां ते कृत्यां कूपेवदधुः श्मशानेवाः निचरन्तुः।

सक्रान्ति कृत्यां यां चक्रुःपुनः प्रति हरामिताम्। AV. V. 31.8

यां ते बर्हिषा यां श्मशाने दौत्रे कृत्यां वल्लं वा AV. X. 1. 18
निचरन्तुः अममसम।

अग्नी वा त्वा गार्हपत्येऽभिचरुः पादं सन्तं धीरतरा आगसम्।

3- See Anthology, p. Cix

PANCA

The term comes from Sanskrit word Panchan which is composed of panc + kanin, denoting the number. This number is regarded to be a very significant one and there are so many objects which are considered to be five in number, e.g. Pancāgnih, Pancabhūta, Pancyajñā, Pancaguṇah, Pancajanah and Pancaśatva.

In Guru Nānak Bāñī¹, the term 'Panca' refers to five vices (Kāma, Krodha etc.), five primary elements, five senses and to five instruments of music of ^{five} persons. The five vices are regarded to be the greatest enemies of human beings. Guru Nānak advises us to shun these vices as they are the obstacles in the way of communion with God. It is said that these five thieves dwell in a concealed fashion within everybody and make the man afflicted ^{by} worldly desires but those who control them or are detached from them, attain the fourth state or the Sahajāvāsthā where the mind stops wandering. The only way to overcome them is to receive the instruction of the Guru. The term 'Panca' used in the sense of five elements refers to their origin

1- See Anthology pp Cxxxiii - Cxxxiv.

from the Nirguṇa Lord and these five elements constitute the human body.

PĀKHANDA

The term 'Pākhaṇḍa' owes its origin to the Sanskrit word Pāṣaṇḍa or Pākhandā with its components pa¹ + ṣaṇḍa or Khanda + ac and means 'impious' or 'heretical'. It occurs in the Purāṇas² and Smṛtis. Such persons have been described heretics as would unnecessarily assume the twisted hair and shaven crown, feed themselves without offering food to gods, spirits and guests; and who are excluded from the presentation of cakes and lib-ation of water to the manes. Accordingly such people should be avoided carefully by the virtuous ones.

In Guru Nānak Bāṇī³, the terms occurs to designate

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- 1- ^{cf} पा वेदधर्मस्तं षण्डयति खण्डयतीति। यदुक्तम्
पालनाच्च ऋषीधर्मः पाशब्देन निगद्यते।
तं षा (ख) षण्डयति ये तस्मात् पाषण्डास्तेन हेतुना।
नानावृतधराः नानावैषाः पाषाण्डनो मताः॥

S.K.D.Vol.III p .135

- 2- पुंसां जटाधरणामोण्ड्यवतां वृथैव मोघाशितामखिलशीचिनिराकृतानाम्।
तौयप्रदानपितृपिण्ड बहिष्कृतानां सम्पाषणादपि VI. Pur. III-18-104.

नरा नरक पतन्ति।

- 3- See Anthology, p. CXXXVI.

the impious and the heretical, Even impious acts have been enumerated e.g. smearing the body with ashes, putting the marks on the forehead and wearing dhotis as symbols of hypocrisy. The actual yoga is not achieved by such hypocritical actions. Guru Nānak observes that inward filth does not get washed off by these actions. One achieves the True God only by being detached from these rituals and those who remain attached to these spell & sign for themselves. To make the True Name dwell within is one's greatest duty and all other mutterings and rituals are but impious or heretical. So Guru Nānak contends that one should give up hypocrisy and remember only the True Name.

PRAHLĀDA

The term is the name of a devotee of Viṣṇu who was born ¹ as a son of demon king Hiranyakaśipu. Hiranyakaśipu was Viṣṇu's enemy and ² Prahlāda's devotion aroused his father to distract him from that ^{path} but he failed to do the same. ³ He attempted to kill Prahlāda but Prahlāda was so much engrossed in his devotion to Viṣṇu that torture, by fire ⁴

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| 1- | तस्य पुत्रो महाभागः प्रह्लादो नाम नामतः। | VI.Pur
XVII-10 |
| 2- | शास्ता विष्णुरशेषस्य जगतो यो हृदि स्थितः।
तमृते परमात्मानं तात कः केन शास्यते। | VI.Pur
XVII-20 |
| 3- | अज्ञप्तास्ततस्तेन प्रगृहीतमहायुधाः।
उद्यतास्तस्य नाशाय दैत्याः शतसहस्रशः। | VI.Pur
XVII-32 |
| 4- | तातेषां वह्निः पवनेरितोऽपि न मां दहत्यत्र
समन्ततोऽहम्। | VI.Pur.XVII-
47. |

various weapons and ¹poisonous snakes failed to harm him. Finally Hiranyaksipu called his son and asked him to prove the omnipresence of Viṣṇu, in a pillar saying this Hiranyakasipu kicked the pillar. Viṣṇu in the form of Nara-simha emerged from that pillar and killed the demon king. Then Prahlāda became the king of the demons and after his death was united with Viṣṇu.

In Guru Nānak Bānī³ the term Prahlāda refers to the legend related in the Purānas, to emphasize the point that the Supreme Lord alone can destroy one's ego and only those who invoke His blessings find themselves safe.

- 1- स्मरतस्य गौविन्दमिदन्ता सहस्रशः ।
शीर्णाः कदाः स्थलं प्राप्य स प्राह पितरंततः । VI.Pur XVII-43
- 2- इत्युक्तास्ते ततः सर्वा कुहकास्तदाकादयः ।
अदंशन्त समस्तैषु गात्रैष्वतिविषीत्वणाः ।
दंष्ट्रा विशीर्णाः मणयः स्फुर्यन्त फणैषु तापो हृदयेषु कम्पः ।
नास्य त्वचः स्वल्पमपीह मित्तम् । . . . 1 - ibid - 40.
3. See Anthology , p. Cxli.

PURĀNA

The term owes its origin to Sanskrit root ni and comprises purā + ni + da, meaning ancient or old. It has been applied to a class of sacred books supposed to have been compiled by the poet Vyāsa . It is a class of Sanskrit writings giving a legendary account of ancient times and is a part of Smṛti and also follows the Epics in point of time and importance. The genuine Purāna is supposed to have five characteristics called 'Pānca-lak-ṣaṇa' and it is said that there are eighteen purānas, varying in length and content. But there are so many common features found in these purānas as they are all pantheistic, written in verse, revealed by gods ṛṣis or supernatural powers to various authors and presented in the form of dialogues, The Chief purānas which are eighteen in number are mainly grouped in three divisions- six Viṣṇu purānas, Sattvic in quality; six Śiva purānas, tāmasic in quality; six Brahmā purānas, rajasic in quality. In addition to the eighteen purānas, it is said there are other purānas too, their number ranging between eighteen and eighty eight, but they are subordinate works not of great merit. These purānas are regarded to be sacred works. So like vedas their reading is also considered to be useful

1- सर्गश्च प्रतिसर्गश्च वंशो मन्तवराणि च।

2- वंशानुचरितं चैव पुराणं पंचलक्षणम्।

ब्राह्मं पाद्मं वैष्णवं च शैवं मागवतं तथा। तथान्यन्नारदीयं च मार्कण्डेयं च
सप्तमम् आग्नेयमष्टकं प्रोक्तं भविष्यन्नवमं तथा दशमं ब्रह्मवैवर्तं लिङ्गमेकादशं
तथा॥

वाराहं द्वादशं प्रोक्तं स्कान्दिं चात्र त्रयोदशं। चतुर्दशं वामरं च कौर्मं पंचदशं तम
तथा। मात्स्यं च गारुडं चैव ब्रह्माण्डाष्टादशं तथा॥

according to the Hindu belief.

In Guru Nānak Bānī¹, the term Purāṇa refers to the ancient class of Sanskrit writings. These purāṇas are not regarded as works reading of which is essential and it is observed that if ~~one~~^{a person} wants to attain the fruit of the readings of purāṇas, ~~he~~^{he} should make his tastes the firewood, his desires the butter and his lust and wrath the fire. Mental peace is not attained through the readings of these Purāṇas. By reading them one does not recognise the Lord within. Their reading is of ~~the value~~^{use} only if God bestows His mercy. According to Guru Nānak these purāṇas are devoid of the knowledge relating to the beginning of the universe.

SETAJA

The term 'Setaja' is equivalent of Sanskrit 'Swedaja' meaning the 'Sweat born'. It is composed of swid + ghañ + jan + ghañ. The sweat-born are said to be insects and vermins. Swedaja is one of the four types of creation. In the Upaniṣads there is a reference to this term, and the Aitṛeya² Upaniṣad refers to the four fold creation and these also treat Brahman as the only Creator. The Chāndōgya³ Upaniṣad mentions only three forms and omits the Swedajas.

1. See Anthology, pp. Cxliii - Cxliv.

2. आप्दुजानि च जारुजानि स्वदजानि चोद्भिजानि च UP.
- सर्वं तत्प्रज्ञाननेत्रम्। प्रज्ञानं ब्रह्म। Ait. 1/iii-iii

3. तेषां खल्वेषां मूतानां त्रीण्येव बीजानि भवन्त्याण्डव
जीवजमुद्भिजमिति। H. S. K. pp. - 183
Ch. VI.iii-I.

in Nyāya¹ philosophy two types of the body are mentioned i.e. the Yonija and the Ayonija and the Śvedajas are considered to be the Ayonijas.

In the post-vedic literature too the term has been used in its previous sense. Manu Smṛti² and the Puraṇas³ refer to all the four types of creation with a description of each.

In Guru Nānak Bānī⁴ the term Setaja is referred to as one of the four-fold division of creation and denotes the Sweat-born. Divine Light is said to be pervading in Jeraja and in other categories. God Himself is described as the Creator of all these four. God is the only one to control these sources of production and after having created these He Himself takes care of them.

1- योनिजं मवेदैहम्--योनिजमपि द्विविधं जरायुज्जण्डजं च।
जरायुज मानुषादीनाम्। अण्डजं सर्पादीनाम्।
अयोनिजं स्वदजोद्भिजम्। N.S.M.P.183.

2- स्वदजं दंशमशकं युकामदिक्मत्कुणाम्। Mn.I. 45
ऊष्मणाश्चापजयन्ते यच्चान्यत्किंचिदीदृशम्।

3- कर्मणा व्यतिमिश्रेण यच्छरीरं महात्मानाम्।
तदुपपरिणामेन विशेयं हि चतुर्विधम्।
अद्भिजाः स्थावरा ज्ञेयास्तुण्णित्मादिरूपिणाः।
कृमिकीटपत्तादयः सर्वे स्वदजाः नाम देहिणः।

अण्डजाः --- भूपते।

जरायुजाश्च --- चतुष्पदाः।

Pur.3 arīrotpatti
Varṇanam 5-7

4 See Anthology, p. Clixix.

TATA

The term 'Tata' has evolved out of the Sanskrit word 'tattva' which is composed of tat + tva and meaning essence or substance of anything. In different philosophical systems the term tattva may refer to the basic objects of right knowledge to the ultimate principles of understanding or to the ⁱchēf heading under which all known things can be classified. The Sāṁkhya System of philosophy lists twenty five tattvas viz. avyakta, buddhi, ahaṁkara, the five tanmātras, the five mahābhūtas, the eleven organs including manas, and lastly puruṣa. According to Bhāgavadpurāṇa there are twenty three tattvas. The Vedāntists regard tattva as composed of tat and tvam and call it mahā-vakyā, the great word by which the identify of the whole world with the one eternal Brahman is expressed. The Maheśvaras and the Lokāyatikas admit only five tattvas viz. the five elements. The Buddhists regard four tattvas and the Jainas consider them to be two, five, seven or nine in number.

In Guru Nānak Bāṇī¹, the term 'tata' has been used for the five elements as also for the Supreme Lord who is described as the quinte^sence of all things. The Quintessence of the Name is known to be the most exalted of all ~~the~~ When one merges into that essence, the mind is satiated. Lord, the embodiment of Quintessence, dwells in the body . Devotion to that

1- See Anthology, p. C/xxix.

quintessence enables one to stop the cycle of birth and death.

The term in the sense of five primary elements occurs to indicate that the body comprises five elements, the unity of which enables the body to perform various functions. This body fashioned with the five elements becomes manifest from the Absolute Lord. So Nanak uses the term tata for five tattvas. Other tattvas accepted by the Hindu Schools of philosophy have not been included in tattvas.

UDBHUJA

The term Uddbuja owes its origin to the Sanskrit word 'Udbhija' which consists of Ud + bhid + jan + da, meaning penetrated or burst forth from the earth. The term Udbhija occurs in the Rgveda and the Atharva-Veda in this very sense. Udbhija is one of the four types of creation viz. Andaja, Jarāyuja, Swedaja and Udbhija. The Udbhijas are said to be germinating like plants. Aitreya¹ Upanisad refers to all

1- आपण्डजानि च जारुजानि च स्वैदजानि चोद्भिजानि च।
सर्वं तत्प्रज्ञाननेत्रम्। प्रज्ञानं ब्रह्म।

Ait. Up. iii-iii.

the four kinds of creation. But the Chāndogya² omits Swedaja and mentions only the remaining. In Nyāya² Philosophy the two-fold body is referred to and then the Yonija is said to be constituted of Andaja and Jarayuja and the Ayonija is said to be two-fold in which Swedja and the Udbhija are listed.

In Manu Smṛti³ and the Purānas⁴ also this term occurs and we find a detailed list of all the four kinds of creation.

In Guru Nānak Bānī⁵ the term occurs as one of

-
- 1- तेषां खल्वेषां भूतानां त्रीण्यैव बीजानि भवन्त्याण्डजं
जीवजमुद्भिजम् इति। Ch . VI.iii-I
- 2- यौनिजादि भवैर्देहम्-- यौनिजमपि द्विविधं जरायुजमण्डजं च।
जरायुजं मानुषादीनाम्। अण्डजं सर्पादीनाम्। अयौनिजं
स्वेदजौद्भिज्जादिकम्। M . S.M.p . 183
- 3- उद्भिजा स्थावरा सर्वे बीजकाण्डपुरोहिताः।
ओषधयः फलापाकान्ताः बहुपुष्पफलीपगाः। Mn.I. 46
कर्मणा व्यतिमिश्रेण यच्छरीरं महात्मनाम्।
- 4- उर्ध्वं तद्रूपपरिणामेन विशैयं हि चतुर्विधम्।। F . Pur.
उद्भिजा स्थावरा ज्ञेयास्तृणागुल्मादिरूपिणाः।
कृमिकीटपतंगादयः सर्वे स्वेदजाः नाम देहिः। P . Pur
अण्डजा पद्मिणाः सर्वे सर्पाश्च नक्राश्चमूपते। P . Pur.
जरायुजाश्च विशैया मानुषाश्च चतुष्पादा। Śāntiropatti Varṇanam.

5- See Anthology. p. C lxxxiv.

the four types of creation 'germinating like plants.'
 The Divine Light is said to be pervading in Teraja
 and in other categories. God Himself is described as the
Creator of all these four. God is the only one to control
 these sources of production and, after having created
 these, He Himself takes care of them.

VEDA

The term Veda owes its origin to the Sanskrit root
 vid (to know) and comprises vid + ghan or ac, meaning
 knowledge. There are four Vedas viz. Rg, Yajur, Sāma and
 Atharva. In the Rg Veda, we find hymns of praise ^{of} various
 gods like Indra, Agni, Sūrya, ~~Dyus~~, Varuna, Aditi Yama,
 Soma, the Asvins and the Maruts. In the Yajur Veda are
 included mantras Chanted at the time of a sacrifice, the
 Sāma Veda comprises tunes for singing the hymns addressed
 to various gods and the Atharva Veda constitutes formulae
 and spells for counteracting diseases and calamities.

In Guru Nānak Bāni ^①, we find a reference to all the four
 Vedas but Guru Nānak regards the hymns included therein as
 addressed to the Supreme Lord. If we penetrate into their
 real meaning, we must enshrine in ourselves the qualities of
 devotion to the Lord and humanity. The name of the Supreme
 Lord is the panacea for all ills.

1. see *Anthology*, p. CXLVIII

CHAPTER X

LINGUISTIC EVOLUTION OF THE TERMS

- ADRṢṬĪA Sk. adrṣṭa > Pk. addiṭṭha (-r- > Ṡ, -ṣṭ- > -ṭṭh-) >
 GNB. ¹adrṣṭa (addition of -r- ; -ṭṭh- > -ṣṭ-)
- AGAMA Sk. agamya > Pk. agamma (-y- > -m- i.e. assimilation) >
 GNB. agama (-m- > Ṡ)
- AGANI Sk. agni > Pk. ²aggi (-n- > -g- i.e. assimilation) >
 GNB. agani (addition of -a- ; -g- > -n-)
- A-GOCARA Sk. agocara > *agocara > GNB. agocara.
- AGIĀNA Sk. ajñāna > Pk. aṇṇāṇa (-jñ- > -ṇṇ-, -n- > -ṇ-)
 *agnāna (-ṇ- > -g-) *agiāna (-ṇ- > Ṡ, addition of -i-) > GNB.
 agiāna (-ṇ- > -n-)
- AHAMKĀRA Sk. ahamkāra > Pk. ahamkāra > GNB. Ahamkāra.
- AJAI Sk. Ajaya > *ajia (-a- > Ṡ, -y- > -i-) > GNB. Ajai (-ia- > -ai-)
- AJARA Sk. ajara > *ajara > GNB. ajara
- AJŪNĪ Sk. ayonī > *ajonī (-y- > -j-) > GNB. ³ajūnī (-o- > -ū-)
- AKATHA Sk. akathya > *akatha (-y- > Ṡ) > GNB. akatha.
- AKĀLA-MŪRATI Sk. akāla+Sk. mūr̥ti > -Pk. ayāla+Pk. mutti
 (-k- > -y-; -ū- > -r- > -t-) > GNB. akāla mūrati (y- > k-, -u- > -ū-,
 -t- > -r-, addition of -a- i.e. anaptyxis.)
- AKHARA Sk. akṣara > Pk. akkhara (-ṣ- > -kh-) > GNB. akhara
 (-k- > Ṡ)

1- also adīṭhā and andīṭha

2- also agiṇi and agaṇi

3- also ajonī

- ALAKHA Sk. *alakṣya* > Pk. *alakkha* (-ṣ- > -kh-, -y- > Ø)
> GNB *alakha* (-k- > Ø)
- AMARA Sk. *amara* > Pk. *amara* > GNB. *amara*
- AMṚTA Sk. *amṛta* > Pk. ¹*amaya* (-ṛ- > Ø, addition of -a-, -t- > -y-)
> GNB. *amṛta* (addition of -ṛ-, -a- > Ø, -y- > -t-)
- ANĀHADA Sk. *anāhata* > **anāhada* (-t- > -d- i.e. vocalisation) >
GNB. ²*anāhada*
- ANĀTHA Sk. *anātha* > Pk. *aṇāha* (-n- > -ṇ-, -th- > -h-) > GNB.
anatha (-h- > -th).
- AṆḌAJA Sk. *aṇḍaja* > Pk. *aṇḍaya* (-ṇ- > -ṁ-, -j- > -y-) > GNB.
aṇḍaja (-ṁ- > -ṇ-, -j- > -y-)
- AÑJANA Sk. *añjana* > Pk. *aṁjana* (-ñ- > -ṁ-, -n- > -ṇ-) > GNB.
añjana (-ṁ- > -ñ-, -ṇ- > -n-)
- ANTA Sk. *anta* > Pk. *aṁta* (-n- > -ṁ-) > GNB *anta* (-ṁ- > -n-)
- ANTARA Sk. *antar* > Pk. ²*aṁta* (-n- > -ṁ-, -r- > Ø) > GNB. *antara*
(-ṁ- > -n-, addition of -r- and addition of final -a)
- ANŪPA Sk. *anupama* > **anupa* (-m- > Ø) GNB. *anūpa* (-u- > -ū-)
or
-ū- > -u-;
Sk. *anūpa* (watery) Pk. ³*aṇuva* (-n- > -ṇ-, -p- > -v-) > GNB.
-ū- > -u-
anūpa (-ṇ- > -n-, -v- > -p-)
- APARĀMPARA Sk. *apāra* † Sk. *apāra* Pk. *avara* † Pk. *avāra* (-p- > -v-)
(-p- > -v-) > GNB. *aparāmpara* (-v- > -p-, addition of -ṁ-, -v- > -p-)

1- also *anahada* and *anāhata*

2- also *aṁta*

3- also *aṇūya*

- ASURA Sk. asura > *asura > GNB. asura.
- ATOLAVĀ Sk. atulya > *atulva (-v- > -v-) *atolva (-u- > -o-)
> GNB. atolavā (addition of -a- i.e. anaptyxis and -a- > -ā- i.e. lengthening of vowel)
- AVADHŪTA Sk. avadhūta > *avadhūta > GNB. avadhūta
- AVATĀRA Sk. avatāra > Pk. oyāra (a- > o-, -v- > -y-, ~~addition~~ addition
-a- > ɔ, -t- > ʈ) GNB. avatara (o- > a-, -y- > -v-, addition of
-a- i.e. anaptyxis and addition of -t-)
- AVIGATA Sk. avyakta > *avyagta (-k- > -g- i.e. vocalisation) >
*avigata (-y- > -i- (i.e. samprasāraṇa -a- > ɔ) > GNB. avigata.
- AVINĀSĪ Sk. avināśī > *avināsī (-ś- > -s-) > GNB.¹avināsī
- ĀCĀRA Sk. ācāra > Pk. āyāra (-c- > -y-) > GNB. ācāra
(-y- > -c-)
- ĀDHĀRA Sk. ādhāra > Pk. āhāra (-dh- > -h-) > GNB. ādhāra
(-h- > -dh-)
- ĀDI-JUGĀDI Sk. ādi & Sk. yuga & Sk. ādi > Pk. āi + Pk. jua + Pk. āi
(-d- > ʈ, -y- > j-, -g- > ʈ, -d- > ʈ) > GNB. ādi-jugādi (addition
of -d-, addition of -g- and addition of -d-)
- ĀDI-PURAKHA Sk. ādi + Sk. puruṣa > Pk. āi + Pk. purusa² (-d- > ʈ,
-ṣ- > -s-) *āi-purakha (-u- > -a-, -s- > -kh-) > GNB. ādi-purakha
(addition of -d-)
- ĀKĀSA Sk. ākāsa > Pk. ākāsa³ (-ś- > -s-) > GNB. ākāsa⁴

1- also abināsī

2- also purisa

3- also āgāsa and āākāsa

4- also āgāsa

ANADA-RŪPA Sk. ānanda + Sk. rūpa > Pk. ānaṁda + Pk. rūva¹
 (-n > -ṅ-, -n- > -ṁ-, -p- > -v-) > GNB. ānada-rūpa (-n- > -ṅ-, -ṁ- > ∅,
 -v- > -p-)

ASA Sk. āśā > Pk. āsā (-ś- > -s-) > GNB āsā

ATAMA Sk. ātmā > Pk. appā² (ā- > a-, -t- > -p-, -m- > -p-)

GNB atama (a- > ā-, -p- > -t-, addition of -a- i.e. anaptyxis,
 -p- > -m-)

ATAMA-RĀMA Sk. ātman + Sk. rāma > Pk. attā + Pk. lāma (ā- > a-, -m-
 > -t-, -a- > ā- i.e. lengthening of vowel, -m > ∅, -r- > l-) >

GNB ātama-rāma (a- > ā-, addition of -a-, -t- > -m-, ā- > -a, l- > r-)

BANDHANA Sk. bandhana > Pk. baṁdhaṇa³ (-ṅ- > -ṁ-, -m- > -ṅ-)

> GNB. bandhana (-m- > -n-, -ṅ- > -n-)

BAIRĀGI Sk. Vairāgi > Pk. veraggi (-ai- > -e-, -ā- > -a- i.e.

shortening of vowel, addition of -g-) > GNB. bairāgi (v- > b-, -e- >
 -ai, -a- > ā- i.e. lengthening of vowel, -g- > ∅)

BAISANTARA Sk. Vaiśvānara > *baisvānara (v- > b-) > *baisānara

(-ś- > -s-, -v- > ∅) > GNB baisantara (-ā- > -a- i.e. change of
 quality, addition of -t-)

BANĀVARĪ Sk. Vanamālin > *banamālī (v- > b-, -i- > -ī- i.e.

lengthening of vowel, -n- > ∅) > GNB. banavāri (r- > -l-)

BHAGATĪ Sk. bhakti > Pk. bhatti (-k- > -t- i.e. assimilation)

Ap. bhānti (-t- > -m- i.e. dissimilation) GNB. bhagati (-m- > -g-,
 addition of -a- i.e. anaptyxis, -i- > -ī- i.e. lengthening of vowel)

1- also rūa

2- also appana

3- also bannhaṇa

BHAO BHANĀJANA Sk. bhaya + Sk. bhañjana > Pk. bhaya + Pk. bh

bhañjana (-ñ- > -m-, -n- > -n-) > GNB. bhae-bhañjana (-ya- > -o-,
-m- > -ñ-, -n- > -n-)

BHASAMA Sk. bhasma > Pk. bhassa (-m- > -s- i.e. assimilation)

GNB. bhasama (-s- > -m- i.e. dissimilation and addition of
-a-, addition of -a- i.e. anaptyxis)

BISANA Sk. Viṣṇu > Pk. Viṣṇu¹ (-ṣṇ- > -ṇh-) > *bisṇu (v- > b-,
addition of -s-, -h- > 0) > *bisana (addition of -a- i.e.
anaptyxis, ~~-ṣ-~~, -u- > -a-) > GNB bisana (-ṇ- > -n-)

BRAHMĀ Sk. brahman > Pk. bamha (-r- > 0, -hm- > -mh- i.e.
metathesis, -n- > 0, ~~-a- > -ā~~ i.e. change of quality) > GNB.
brahmā (addition of -r-, -mh- > -hm- i.e. metathesis, -ā- > -ā
i.e. ^{lengthening} ~~shortening~~ of vowel or change of quality).

BRAHMANDA Sk. brahmāṇḍa > Pk. bamha + Pk. aṇḍa, for bamha
~~and aṇḍa~~
see above, (-ṇ- > -m-) > GNB. brahmāṇḍa for brahma see preceding
term (-m- > -n-)

BRATA Sk. vrata > Pk. vata (-r- > 0, -t- > -y-) > *brata
(v- > b-, addition of -r-, ²-y- > -t-) > GNB. brata²

CATURA-SARŪPA Sk. catura + Sk. Svarūpa > Pk. cauraya +
Pk. saruva³ (-t- > 0, addition of -ya, -v- > 0, -p- > -v-) > GNB.
catura-sarūpa (addition of -t-, -v- > -p-)

1- also veṇhu

2- also vrata

3- also sarūa

CHIA-GHARA Sk. śaḍgr̥ha > Pk. cha+ Pk.gaha (ṣ-> ch-, -ḍ-> ḷ, -r-> ḷ, addition of -a- i.e. anaptyxis) > GNB. Chia-ghara (addition of -i-, -ah->-ha- i.e. metathesis, addition of -r-)

CHIA-GURU For chia see above Sk. guru > Pk. garu (-u->-a-) GNB. guru (-a->-u-)

CHIA-UPADESA For chia see under Chiaghara. Sk. Upadeśa > *Upadesa (-ś->-s-) > GNB. Upadesa.

DAHASIRA Sk. daśasīrṣa > *dahasīrsa (-ś->-h-, -ś->-s-, -ṣ->-s-) GNB. dahasira (-ī->-i-, -s-> ḷ)

DAIĀ Sk. dayā > Pk. dayā > GNB. daiā (-y-> -i- i.e. samprasāraṇa)

DAIĀLA Sk. dayālu > *daiālu (-y->-i- i.e. samprasāraṇa) > GNB. daiāla (-u->-a)

DANḌA Sk. ḍaṇḍa > Pk. ḍaṇḍa (-ṇ->-ṇ-) > GNB. danḍa (ḍ->d-, -ṇ->-n-)

DĀNA Sk. dāna > Pk. dāna (-n->-n-) > GNB. dāna (-ṇ->-n-)

DĀTĀ Sk. dātṛ > Pk. datti (-r->-ti- i.e. assimilation) GNB. dātā (-t-> 0, -i->-ā i.e. change of quality)

DEVA Sk. deva > Pk. deva¹ > GNB. deva

DEVĪ Sk. devī > Pk. devī > GNB. devī

DHARAMA Sk. dh̥arma > Pk. dh̥amma (-r->-m- i.e. assimilation) GNB. dh̥arama (-m->-r- i.e. dissimilation, addition of -a- i.e. anaptyxis)

1- also dea

- DHĪĀNA Sk. dhyāna > Pk. jhāṇa (dh->jh-, -y->ṛ, -n->-n-) > GNB. dhīāna (jh->dh-, addition of -i-, -n->-n-).
- DIGĀMBARA Sk. digambara > *digambara > GNB. digambara
- DĪKHĪĀ Sk. dikṣā > Pk. dikkha (-i->-i-, -s->-kh-) > GNB. dīkhia (-i->-ī-, -k->ṛ, addition of -i-)
- DĪNĀNĀTHA Sk. dīna, nātha > Pk. dīna, nāha (-n->-ṇ-, n->ṇ, -th->-h-) *dīna, naha (~~-i->-i-~~, -n->-n, n->ṇ-) > GNB. dīnā, natha (-a > -ā, -h->-th-)
- DĪPA Sk. dvīpa > Pk. dīva (-v->ṛ, -p->-v-) > GNB. dīpa (-v->-p-)
- DUĀPARA Sk. dvāpara > *duāpara (-v- -u- i.e. samprasa - rana) > GNB. duāpara.
- DUBIDHĀ Sk. dvaidha > *duvidha (-v->-u- i.e. samprasārana, addition of -v-, -a->ṛ) GNB. dubidha (-v->-b-, -a > -ā i.e. lengthening of vowel).
- DUKHA Sk. dukkha > Pk. dukkha (-h->-k-) GNB. dukha (-k->ṛ).
- DUKHA-BHĀṆJANA for dukha, see above and for bhāṇjana, see under Bhao-Bhāṇjana.
- EKĀMĀRĀ Sk. Eka, omkāra Pk. ^lega, *Omkāra (-k->-g- i.e. vocalisation) > GNB. ekāmāra (-g->-k- i.e. devocalisation, o->ṛ)
- GAHARA-GAMBĪRĀ Sk. gahvara, gambhīra > *gahura, Pk. gambhīra (-v->-u- i.e. samprasārana) > GNB. gahara-gambhīra (-u->-a-)

l- also ea and iga.

GANGĀ Sk. gangā > Pk. ganga (-n- > -ṁ-) > GNB. gangā
(-ṁ- > -n-)

GIĀNA Sk. jñāna > Pk. ṇāṇa (jñ- > ṇ-, -ā- > -a- i.e. shortening of vowel, -n- > -ṇ-) > *gṇāṇa (addition of g-, -a- > -ā- i.e. lengthening of vowel) > GNB. giāna (-ṇ- > Ḷ, addition of -i-, -ṇ- > -n-)

GIRAHĪ Sk. gr̥astha > Pk. gihattha (-r- > Ḷ, -s- > -t- i.e. assimilation) > *girhattha (addition of -r-) > GNB. girahī (addition of -a-, -a- > -i, contamination of final vowels and consonants.)

GOPĀLA Sk. gopāla > Pk. govala (-p- > -v-) > GNB. gopāla
(-v- > -p-)

GOPI-CANDA Sk. gopī, candra > *gopī, pk. caṁda (-n- > -m-, -r- > Ḷ) > GNB. gopī canda (-ṁ- > -n-)

GORAKHA-NATHA Sk. gorakṣa, nātha > pā. gorakkha, pk. ṇāha (-ṣ- > -kh-, n- > ṇ-, -th- > -h-) > GNB. gorakha, nātha (-k- > Ḷ, ṇ- > n-, -h- > -th-)

GOSAIN Sk. gosvāmin > Pk. gosāviā (-vā- > -āv- i.e. metathesis, -m- > Ḷ, -n- > Ḷ, addition of -ā)

GUNI GAHĪRA Sk. guṇa, gabhīra > Pk. guṇa, gahīra (-bh- > -h-) > GNB. guṇī, gahīra (-a- > -i)

GUNĪ NIDHĀNA Sk. guṇa, nidhāna > Pk. gupa, ṇidhāṇa¹ (n- > ṇ-, -dh- > -h-, -n- > -ṇ-) > GNB. guṇī, nidhāna (-a- > -ī, ṇ- > n-, -h- > -dh-, -ṇ- > -n-)

1- also ṇidhāna

- GURU Sk. guru > Pk. g^garu (-u-> -a-)> GNB. guru
(-a-> -u-)
- GURU-MUKHA Sk. guru, mukha > Pk. guru, muha (-u-> -a-, -kh-> -h-)> GNB. guru-mukha (-a-> -u-, -h-> -kh-)
- GOVINDA Sk. govinda > *govinda > GNB. govinda.
- HARI Sk. hari > Pk. hari > GNB. hari
- HATHA Sk. haṭha > Pk. haḍha (-ṭh-> -ḍh- vocalisation)
GNB. hatha (-ḍh-> -ṭh- i.e. devocalisation)
- HAUMAI Sk. aham > Ap hau (a-> Ø, -m > Ø, addition of -u) > GNB. haumai (addition of -mai < Sk. maya).
- INDRA Sk. indra > Pk. iṁda (-n-> -ṁ-, -r-> Ø) > GNB. indra (-ṁ-> -n-, addition of -r-)
- IDĀ Sk. idā > *~~idā~~ idā > GNB. idā.
- JAGADĪSA Sk. jagadīśa > Pk. jaya, īsa (-g-> -y-, -ś-> -s-)
GNB. jagadisa (-y-> -g-)
- JAGA-JĪVANA Sk. jaga, jīvana > Pk. jaya-jīvaṇa (-g-> -y-, -a-> -ṇ-)> GNB. jaga-jivana (-y-> -g-, -a-> -n-)
- JAGANA-NĀTHA Sk. jagannātha > Pk. jaya-ṇāha (-g-> -y-, -n-> Ø, n-> ṇ-, -th-> -h-)> GNB. jagannātha (-y-> -g-, addition of -ṇ-, ṇ-> n-, -h-> -th-)
- JAJAMĀNA Sk. Yajamāna > *jajamāna (y-> j-) > GNB. jajamāna.
- JAMA Sk. yama > Pk. jama (y-> j-) > GNB. jama
- JANEU Sk. yajñopavita > Pk. jaṇṇovaviya (y-> j-, -jñ-
-ṇṇ-, -p-> -v-, -t-> -y-) *jaṇṇoviya (-va-> Ø) > *jaṇṇo (contamination of final vowels and consonants) > *janṇu (-ṇṇ-> -nn-, -o-> -u) > GNB. janeu (-n-> Ø, addition of -e-)

JANAMA Sk. janman > Pk. jamma¹ (-n->-m- i.e. assimilation, -m->ϕ) > GNB. janama (-m->-n- i.e. dissimilation, addition of -a- i.e. anaptyxis).

JAPA Sk. japa > Pk. java (-p->-v-) > GNB. japa (-v->-p-)

JAPA-MĀLĪ Sk. ^{japa,} māla > Pk. java, māliā (-p->-v-, addition of -i-^{i.e.} anaptyxis) > GNB. japa, māli (-a->ϕ, -i->-ī- i.e. lengthening of vowel).

JĀTI Sk. jāti > Pk. jai (-t->ϕ) > GNB. jāti (addition of -t-)

JERAJA Sk. jarāyuja > *jerayuja (-a->-e-) > GNB. jeraja (-ā->-a-, -y->ϕ, -u->ϕ)

JOGA Sk. Yoga > Pk. joa (y->j-, -g->ϕ) > GNB. joga (addition of -g-)

JOI Sk. joti > Pk. joi (-t->ϕ) > GNB. joti (addition of -t-)

KALI Sk. kali > Pk. kali > GNB. kali

KALPA Sk. kalpa > Pk. kappa (-l->-p- i.e. assimilation) > GNB. kalpa (-p->-l-)

KAMAṆḌALA Sk. kamaṇḍalu > Pk. kamaṇḍalu > GNB. kamandala (-u->-a-)

KARAMA Sk. karman > Pk. kamman² (-r->-m- i.e. assimilation) > GNB. karama (-m->r- i.e. dissimilation, addition of -a- i.e. anaptyxis)

1- also jammaṇa

2-also kamma

KARTA-PURKHA Sk. kartā > *kartā > GNB. kartā. For purakha see under Adi-purakha.

KALA Sk. kāla > Pk. kāla > GNB. kāla

KAMA Sk. kama > Pk. kama > GNB. kama

KHAPARA Sk. kapāla > Pk. kavāla (-p- > -v-) > *kapāra

(-k- > -r-) *Khapāra (k- > kh-) > GNB. khāpara (-a- > -ā- i.e.

lengthening of vowel, -ā- > -a- i.e. shortening of vowel)

KHIMĀ Sk. kṣmā > Pk. khama (*ks- > kh-) > GNB. khimā (-a- > -i)

KHINTHĀ Sk. kanthā > Pk. kamthā (-n- > -m-) > *khanitha

(k- > kh-) > GNB. khinthā (-a- > -i-, -m- -n-)

KRODHA Sk. krodha > Pk. koha (-r- > Ø, -dh- > -h-) GNB.

krodha (addition of -r-, -h- > -dh-)

KRSANA Sk. kṛṣṇa > Pk. ^{kanha} kṛṣṇa¹ addition of -a- i.e.

anaptyxis -r- > Ø, -ṣṇ- > -ṇh-) > *kṛṇha (addition of -r-) > *kṛsna

(-ṇh- > -ṣṇ-) > GNB. krsana² (addition of -a- i.e. anaptyxis)

LOKA Sk. loka > Pk. loa³ (-k- > Ø) > GNB. loka⁴ (addition of -k-)

LOBHA Sk. lobha > Pk. loha (-bh- > -h-) > GNB. lobha⁵

(-h- > -bh-)

MADHUSUDANA Sk. madhu, sūdaṇa > Pk. mahṣ, sūṇaṇa (-dh- > h-, -d-

Ø-, -a- > -ṇ-) GNB. madhusūdana (-h- > -dh-, addition of -d-

-ṇ- > -n-)

1- also kasana and kasina

2- also kanah

3- also loga

4- also loa

5- also laba

<u>MAHESA</u>	Sk. mahesá > Pk. mahesa (-s- > -s-) > GNB. mahesa ¹
<u>MAMATĀ</u>	Sk. mamatā > *mamata > GNB. mamatā
<u>MANA</u>	Sk. manas > Pk. maṇa (-m- > -ṇ-, -s- > Q) > GNB. mana (-ṇ- > -n-)
<u>MANAMUKHA</u>	For mana see above and for mukha see under man-mukha
<u>MANASĀ</u>	Sk. manīśā > *manīsa (-ś- > -s-) > GNB. manasa (-i- > -e-)
<u>MAṆḌALA</u>	Sk. maṇḍala > Pk. maṇḍala (-ṇ > -ṇ-) > GNB maṇḍala (-m- > -n-)
<u>MARAṆA</u>	Sk. maraṇa > Pk. maraṇa > GNB. marana
<u>MASANA</u>	Sk. śmasāna > Pk. masāna ² (-ś- > Q, -ś- > -s-, -n- > -ṇ-) > GNB. masāna.
<u>MACHINDRĀ</u>	Sk. matsyendra > Pk. maccha, iṇḍa (-t- > Q, -sy- > -chh, -n- > -m-, -r- > Q) > *machhindra (addition of -r-) machhindrā (-a- > -ā i.e. lengthening of vowel)
<u>MĀIĀ</u>	Sk. māyā > Pk. māyā > GNB. māiā (-y- > -i- i.e. samprasāraṇa)
<u>MOHA</u>	Sk. moha > Pk. moha > GNB. moha.
<u>MONA</u>	Sk. mauna > Pā mona (-au- > ●) GNB. mona
<u>MUKTI & MOKHA</u>	Sk. mukti > Pk. mutti (-k- > -t- i.e. assimilation GNB mukti (-t- > -k- i.e. dissimilation) Sk. mokṣa > Pk. mokkha (-ṣ- > -kh-) > GNB. mokha (-k- > Q)
<u>MUNDRĀ</u>	Sk. mudrā > Pk. muddā (-r- > Q i.e. assimilation) > GNB. mundra (addition of -n- i.e. nasalisation, addition of -d- i.e. dissimilation).

1- also mahesa

2- also susana

- MUNI Sk. muni > *muni > GNB. muni
- MURĀRI Sk. murāri > *murāri > GNB. murāri
- NARAKA Sk. naraka > *naraka > GNB. naraka
- NĀMA Sk. nāman > Pk. nāma (n->ṅ-, -m->ṅ) > GNB. nāma
(ṅ->n-)
- NARADA Sk. nārada > *nārada > GNB. nārada
- NĀRĀIAṆA Sk. nārāyaṇa > *nārāiaṇa (-y->-i- i.e.
samprasāraṇa) > GNB. nārāiaṇa.
- NĀTHA Sk. nātha > Pk. nāha (n->ṅ-, -th->-h) GNB.
nātha (ṅ->n-, -h->-th-)
- NIRĀKĀRA Sk. nirākāra > Pk. nirāyāra (n->ṅ-, -k->-y-) GNB.
nirāṅkāra (ṅ->n-, -ā->-a- i.e. shortening of vowel,
addition of -m- i.e. nasalisation, -ṣ->-k-)
- NIRĀṆJANA Sk. nirañjana > Pk. ṅir, aṅjana (n->ṅ-, -ñ->-m-,
-n->-ṅ-) > GNB. nirañjana (ṅ->n-, -m->-ṅ-, -ṅ->-n-)
- NIRĀHARA Sk. nirāhāra > Pk. ṅir, āhāra For nir see above
GNB. nirahara (ṅ->n-)
- NIRĀLAMA Sk. nirālamba > Pk. ṅir, ālamba For nir, see above,
> GNB. nirālama (-b->ṅ)
- NIRBANA Sk. Nirvāna > Pk. nivvana (-r->-v- i.e. assimilation)
> GNB. nirbāṇa (addition of -r-, -v->-b-)
- NIRBHAO Sk. nirbhaya > Pk. ṅibhaya (n->ṅ-, -r->-b- i.e.
i.e. assimilation) > GNB. nirbhao (-ṅ->n-, -b->-r- i.e.
dissimilation, -ya->-ṅ-)
- NIRGUṆA Sk. nirguṇa > Pk. niguṇa (-r->ṅ, -n->-ṅṅ-) >
GNB. nirguṇa (addition of -r-, -ṅṅ->-ṅ-)

- NIRMALA Sk. nirmala > Pk. ṇimmala (n- > ṇ-, -r- > -m- i.e. assimilation) > GNB. nirmala (ṇ- > n-, -m- > -r- i.e. dissimilation)
- NIRVAIRA Sk. nirvaira > Pk. ṇir-vera (n- > ṇ-, -ai- > -e-) > GNB. nirvaira (ṇ- > n-, -e- > -ai-)
- PANCA Sk. panca > Pr. pamca (-n- > -m-) > GNB. panca (-m- > -n-)
- ~~paramesara~~
PARAMESARA Sk. paramesvara > Pk. parama, issara (-ś- > -ss-), -v- > Ṟ) > GNB. paramesara
- PARASA-RĀMA Sk. parsu-rāma > Pk. pamsu-lāma (-r- > -m- i.e. nasalisation, r- > ṛ-) > GNB. parsu-rāma (-m- > -r-, l- > r-)
- PARLAO Sk. pralaya > Pk. palaya (-r- > 0) > *palao (-ya > -ae) > GNB. parlao (addition of -r-)
- PĀKHANDA Sk. pāṣaṇḍa > *pākhanda (-ṣ- > -kh-) > GNB. pākhanda
- PĀTĀLA Sk. pātāla > Pk. payāla (-ā- > -ā-; -t- > -y-) > GNB. pātāla¹ (-y- > -t-)
- PĀPA Sk. pāpa > Pk. pāva² (-p- > -v-) > GNB. pāpa (-v- > -p-)
- PRABHU Sk. prabhu > Pk. pabhu (-r- > Ṟ) > GNB. prabhu (addition of -r-)
- PRĀṆA-ĀDHĀRA Sk. prāṇa, ādhāra > Pk. pāṇa³, āhāra (-r- > Ṟ, -dh- > -h-) > GNB. prāṇa, ādhāra (addition of -r-, -dh- > -h-)
- PINGALĀ Sk. pingalā > Pk. piṅgala (-n- > -m-) > GNB. pingala (-m- > -n-)
- PUNNA Sk. puṇya > Pk. puṇṇa (-y- > -n- i.e. assimilation) > GNB. punna (-ṇṇ- > -nn-)

1- also paiala

2- also paya

3- also parāṇa.

- PURĀṆA Sk. purāṇa > Pk. purāṇa > GNB. purāṇa
- PŪJA Sk. pūjā > Pk. pu^{†1} (-j-> ɸ) > GNB. pūja (addition of -j-)
- PŪRANA Sk. pūrṇa > Pk. punna (-ū-> -u- f- i.e. shortening of vowel, -r-> -ṇ- i.e. assimilation) > GNB. pūrana (-u-> -ū- i.e. lengthening of vowel, -ṇ-> -r- i.e. dissimilation, addition of -a- i.e. anaptyxis).
- RĀMA Sk. rāma > Pk. lāma (r-> l-) > GNB rāma (l-> r-)
- SABADA Sk. śabda > Pk. sadda (ś-> s-, -b-> -d- i.e. assimilation) > GNB. sabada (-d-> -b- i.e. dissimilation, addition of -a- i.e. anaptyxis)
- SACA Sk. satya > Pk. sacca (-ty-> -cc-) > GNB. sacca.²
- SAGUṆA Sk. saguṇa > * saguṇa > GNB saguṇa or sarguṇa (addition of -r- on the analogy of Nirguṇa)
- SAHAJA Sk. sahaja > Pk. sahaya (-j-> -y-) > GNB. sahaja (-y-> -j-)
- SAIBHAM Sk. svayambhu > Pk. sayam, bhū (-v-> ɸ) > *saim, bhu (-y-> -i- i.e. samprasāraṇa) > *saim, bha (-u-> -a) > GNB. saibham (mbha > bham i.e. metathesis.)
- SAMARATHA Sk. samartha > Pk. samattha (-r-> -t- i.e. assimilation) > GNB. samaratha (-t-> -r- i.e. dissimilation, addition of -a- i.e. anaptyxis)
- SAMKARA Sk. śamkara > *samkara (ś-> s-) > GNB. samkara
- SANDHIĀ Sk. Sandhyā > Pk. samjhā (-dh-> -jh-, -y-> ɸ) > GNB. Sandhiā (-jh-> -dh-, addition of -i-)

1- also pūjjā

2- also sata

- SANJAMA Sk. saṁyama > *samjama (-y->-j-) > GNB. saṁjama
- SANTOKHA Sk. Santoṣa > Pk. samtosa (-ṣ->-s-) > GNB.
Santokha (-s->-kh-)
- SAMNIĀSĪ Sk. samnyāsi > *samniasī (-y->-i- i.e.
samprasāraṇa) > GNB. sannīāsī
- SATAJUGA Sk. satya, yuja > Pk. sacca, juga (-ty->-cc-,
y->-j-) > GNB. Satajuga (-cc->-t-)
- SĀKATA Sk. śākta > *sākta (ś->s-) > GNB sākata
(addition of -a- i.e. anaptyxis)
- SĀRANGA-PĀṆĪ Sk. śārnga, pāṇi Pk. samga, pāṇi (ś->s-, -ā->-a-
i.e. shortening of vowel, -r->∅) > GNB sāranga, pāṇi (addition
of -r-) addition of -a- (i.e. anaptyxis.)
- SETAJA Sk. svedaja > Pk. seda, *ja (-v->∅) > GNB. sedaja
- SETĀMBARA Sk. śvetāmbara > Pk. sea, ambara (ś->s-, -v->∅,
-t->∅) > GNB. setāmbara (-a->∅, addition of -t-)
- SIDDHA Sk. Sidha > Pk. sidha > GNB. sidḍha
- SIDDHI Sk. siddhi > Pk. siddhi > GNB. siddhi.
- SIKHA Sk. śiṣya > Pk. siss-a¹ (ś->s-, -ṣ->-s-, -y->
-s- i.e. assimilation) > GNB. sikhā (-ss->-kh-)
- SIKHĀ Sk. sikhā Pk. siha (ś->s-, -kh->-h-) > GNB.
sikhā (-h->-kh-)
- SUCA Sk. śuci > Pk. sui (ś->s-, -c->∅) > GNB. suca
(addition of -c-, -i->-a-)
- SIVA-SAKTI Sk. śiva-śakti > Pk. siva, satti (ś->s-, -k->
-t- i.e. assimilation) GNB. siva sakti (-t->-k- i.e. dissimilati

1- sīsa.

- SĪTĀ Sk. sīta > Pk. sīā (-t- > Ǿ) > GNB. sītā
(addition of -t-)
- SĪ-DHARA Sk. śri-dhara > Pk. sī, hara (ś- > s-, -r- > Ǿ, dh- > h-) GNB. sīdhara (addition of -r-, -h- > -dh-)
- SŪĀMI Sk. svāmin > Pk. sāmī (-v- > Ǿ, -n- > Ǿ) > GNB. suāmi (addition of -u-)
- SUKHAMANA Sk. suṣumṇā > *sukhumnā (-ṣ- > -kh-, -ṇ- > -ṅ-) GNB. sukhamana (-u- > -a-, addition of -a- i.e. anaptyxis)
- SUNNA Sk. śūnya > Pk. suṇṇa (ś- > s-, -ū- > -u-, -n- > -ṅ-, -y- > -ṅ- i.e. assimilation) > GNB. sunna (-ṅṅ- > -nn-)
- SURAGA Sk. svarga > Pk. sagga (v- > Ǿ, -r- > -g- i.e. assimilation) *sarga (-g- > -r- i.e. dissimilation) > GNB. suraga (-a- > -u-, addition of -a- i.e. anaptyxis)
- TĀPA Sk. tapa > Pk. tava (-p- > -v-) > GNB. tapa (-v- > -p-)
- TĀTA Sk. tatva > Pk. tatta (-v- > Ǿ) > GNB. (-t- > Ǿ)
- TĪRATHA Sk. tīrtha > tittha (-ī- > -i-, -r- > -t- i.e. assimilation) > GNB. tīratha (-ī- > -ī-, -t- > -r- i.e. dissimilation, addition of -a- i.e. anaptyxis.)
- TRAI-GUṆA Sk. triguna > Pk. tiuna (-r- > Ǿ, -g- > Ǿ) > GNB. traiguna (addition of -r-, addition of -a-, addition of -g-)
- TRETĀ Sk. tretā > *tretā > GNB. tretā
- TRṢANĀ Sk. trṣṇā > Pk. tiṇhā¹ (-r- > Ǿ, -ṣṇ- > -ṇh- i.e. metathesis) > GNB. trṣana (addition of -r-, -ṇh- > -ṣṇ, addition of -a- i.e. anaptyxis.)
- UDBHUJA Sk. udbhija > *udbhujā (-i- > -u-) > GNB. udbuja.
- VEDA Sk. veda > *veda > GNB. veda.

1- also taṇhā.

APPENDIX

AN ANTHOLOGY OF GURU NĀNAK BĀNĪ

- BIBLIOGRAPHY

ADRSTA

दैखि अदृसट रहठ बिसमादी दुखु बिसरै सुख होई जीउ।

(Sōrath C aupade XI-3)

अदृसट अगौचरु नामु अपारा। अति रसु मीठा नामु पिआरा।

(Mārū Solhe XXI-5)

गुण गौविंद न जाणीअहि माइ। अनडीठा किछु कह्यु न जाइ।

(Malār C aupade VI-2)

AGAMA & AGOCARA

अगम अगौचरु अपर अपारा पारब्रह्मु परधानी।

(Āsā Chant, III-1)

अलख अपार अगंम अगौचर ना तिसु कालु न करमा।

(Sorath C aupade VI-1)

नानक साहिबु अगम अगौचरु जीवा सची नाई।

(Dhanāsari Chant II-1)

अगम अगौचरु रूपु न रेखिआ। खोजत खोजत घटि घटि दैखिआ।

(Bilāwala Thiti I-1)

अगमु अगौचरु दैखि दिखाए नानकु ता का दासो।

(Rāmkali Sidh Gosti I-5)

आम अगौचर तू घणि अविगुतु अपारा।

(Mārū Astpadī I-8)

आम अगौचरु तू घणि सचा अलख अपारु।

(Malār Vār Pauri III)

तू वढ पुरखु अगंम तरौवरु हम पंखी तुफ माही।

(Gūjari Astpadī IV-8)

सचु खैलु तुम्हारा अगम अपारा तुघु बिनु कउणु बुफार।

(Sūhī Caupade, II-4)

अगम अगौचरु कीमति नही पाइ। ता मिलीरै जा लए मिलाइ।

(Rāmkalī Dakhanī Omkār, I-17)

किया सालाही अगम अपारै। साचे सिरजणहार मुरारै।

(Mārū Solhe, II-13)

राखणहारा अगम अपारा सुणि बैनती मेरीआ।

(Tukharī Chant, II-1)

अलखु न लखीरै अगमु अजौनी तू नाथां नाथणहारा।

(Malār Caupade, III-4)

तू अलख अगौचरु अगमु है गुरमति दिखाई।

(Malār Vār Paurī X)

अगम अगौचरु अथा अजौनी गुरमति एको जानिआ।

(Sāranga Astpadi, II-7)

तिस का कीआ त्रिमवण सारु। ओह अगमु अगौचरु एक्कारु।

(Basanta Astpadi, III-5)

अपरंपरु अगम अगौचरु गुरमुखि हरि आपि तुलाए अतुलु तीलि।

(Basanta Caupade, VI-2)

आनद रूप अनूप अगौचरु गुर मिलिरै मरमु जाइआ।

(Mārū Solhe, XXII-3)

अपर अपार अगम अगौचरु कहणै कीम न पाइ।

(Soratha Astpadi I-4)

A
AGNI

मउ खला अगनि तपत्ताउ। मांडा माउ अंमृतु तितु ढालि।

(Jap Paurī, XXXVIII)

गुर हिव सीतलु अगनि सुफावै। सेवा सुरति बिमूति चढौवै।

(Āsā Aṣṭpadī, I-4)

दुअमपुरि रथ तपै
कलजुगि रथु अगनि का कूहु औ रथवाहु।

(Āsā Vār Slok XXV)

इकि तीरथि नावहिं अंनु न खावहि। इकि आनि जलावहि देह खपावहि।

(Mārū Solhe V-14)

पउण पाणी आनी का बंधनु काइआ कौटु रचाइआ।

(Mārū Solhe, XV-1)

पउणु पाणी आनि बाधे गुरि खैलु जगति दिखाइआ।

(Tukharī Bāramāhā VI-2)

पउण पाणी आनी जीउ तिन किआ खुसीआ किआ पीड़।

(Malār Vār Slok, XVI)

जलु तरंग अगनी पवनै फुनि त्रै मिलि जगतु उपाइआ।

(Parbhāṭī Bibhāsa Aṣṭpadī, VII-7)

अगनि मरै जलु लौड़ि लहु विणु गुरनिधि जलु नाहि।

(Slok Vārān te Vadhik Slok, IX)

AGIĀNA

गुरपरसादि रतनु हरि लामे मिटै अगिआनु हौइ उजीआर।

(Āsā Caupade XVI-2)

आवै जाइ भवाईर मनमुख अगिआनु।

(Sūhī Vār Paurī, I)

जह गिआन पुरासु अगिआनु मिटंतु।

(Sūhī Vār Slok XVIII)

अंतरि अगिआनु दुखु भरमु है गुर गिआनि गवाई।

(Malār Vār Paurī X)

AHAMKĀRA

कामु क्रोध मनि मोहु सरीरा। लबु लौमु वहंकारु सु पीरा।

(Āsā AṣṭpadiVĪI-2)

छमै गरबु निवारीऐ कामु क्रोधु वहंकारु।

(Sūhī Vār Slok,XII)

लाहा नामु रतनु जपि सारु। लबु लौमु बुरा वहंकारु।

(Rāmkalī Dakhnī Omkār,1-13)

समु मनु तनु हरिवा होहवा वहंकारु मवापै।

(Rāmkalī Vār Pauṛī III)

अंधुले सौफी बुफ न काई लौमु बुरा वहंकारा है।

(Marū Solhe, IX-4)

कामि क्रोधि वहंकारि विगुती छमै लगी तातै।

(Tukhārī Bārāmāha, IV-1)

बाहरि मसम लेपन करै अंतरि गुबारी।

सिंधा फौली बहु मैस करै दुरमति वहंकारी।

(Sarang Vār Pauṛī XII)

फुठे विचि अंहरणु है लसम न पावै सादु।

(Parbhātī Bibhāsa Aṣṭpadi,III-3)

AJAI

कौ सु रौषी भीखवा खाह। ऐसी दरगह मिलै सजाह।

(Rāmkalī Vār ślok, xi)

AJARA

अजर गहु जारि लै अजर गहु मारि लै म्रानि तजि हौडि तउ अपिउ पीजि।

(Mārū Asṭpadī, ix-2)

तु अजरावरु अमरु तु सभ चालप्राहारी।

(Mārū Asṭpadī, 1-2)

ना तिसु औपति खपति कुल जाती औहु अजरावरु मनि माहवा।

(Mārū Solhe xviii, 2)

परमै परमनि अमरी

अजरु जरै त नउ कुल बंधु। पूजे प्राणा हौवे थिरु कंधु।

(Mālār Vār ślok, xvii)

अजरु जरै नीकरु करै अजर अमंद रूप।

(Parbhātī Bibhāsa)Craupade, xxi-5)

AJŪNĪ - AJONĪ

१ औं सत्तामु करता पुरहु निरभउ निरवैरु

अकाल मूरति अजुनी सैम गुर प्रसादि।

(Mool Mantra)

सुरि नर नाथ बैवंत अजुनी साचै महलि अपारत।

(Gujarī Craupade, ii-4)

सौ बह्मु क्जौनी है भी हौनी घट मीतरि देखु मुरारी बीर।

(Sorathā Caupade, viii-2)

एकम एककारु निराला। अमरु क्जौनी जाति न बाला।

(Bilāwala Thiti i-1)

धनु घरणिधरु आपि क्जौनी तौलि बौलि सचु पूरा।

(Rāmkali Dakṣiṇī Omkār i-3)

मगनु अंगमु बनायु क्जौनी। असिधरु चीतु समाधि सगौनी।

(Rāmkali Dakṣiṇī Omkār 1-20)

AKAITHA

अपिउ पीळ अक्यु कथि रहीरै। निज घरि वैसि सहज घरु लहीरै।

(Gaurī Astpadi, XV-2)

अक्यु क्यउ गुरमति वीचारु। मिलि गुर संगति पावउ पारु।

(Āsā Caupade XV-3)

रुढी कहउ न कहिवा जाई। अक्यु क्यउ नह कीमति पाई।

(Āsā Astpadi, II-6)

अक्यै का किवा क्यीरै माई चालउ सदा रजाई।

(Sorathā Astpadi 1-6)

सौ गुर करउ जे साचु ह्ढावै। ह अक्यु कथावै सबदि मिलावै।

(Dhanāsari Astpadi, II-2)

गुर मरमु चुकाए अक्यु कहाए सच महि साचु समाणा।

(Dhanāsari Chant, II-2)

किवा हउ कथी क्यै कथि देसा मै अक्यु न क्यना जाई।

(Bilāwala Caupade, I-3)

जा कउ अलख लसाए आपै अक्यु कथा बुधि ताहा है।

(Mārū Solhe, XII-6)

करना कथना कार सम नानक आपि अक्यु।

(Mālār Vār Slok, XVI)

अक्यौ क्यउ किवा मै जोरु। मगति करि कराहहि मौर।

(Parbhāti Bibhāsa Caupade) XIV-4)

AKĀLA-MŪRATI

१ ओं सतिनामु करता पुरखु निरमड निरवैरु
अकाल मूरति अजूनी सैमं गुर प्रसादि

(Mool Mantā)

तू अकाल पुरखु नाही सिरि काला। तू पुरखु अलैख अंगं निराला।।

(Marū Solhe, XVIII-3)

AKHARA

अखरी नामु अखरी सालाहा। अखरी गिआनु गीत गुण गाहा।
अखरी लिखु बोलु वाणि। अखरा सिरि संजोगु बखाणि।

(Jap, Paurī XIX)

इकना सिधि न बुधि न अकलि सर अखर का भैउ न लहंति।।

(Slok Vārān te Vadhik, Slek, 15)

ALAKHA

औहु अविनासी अलख अमेवा।।

(Gaurī Asṭpadi, XIV-2)

साच महलि गुरि अलखु लखाइआ। निहचलु महलु नही काइआ भाइआ।

(Gaurī Asṭpadi, XV-8)

गिआन धिआन सगलै सभि जप तप जिसु हरि हिरदे अलख अमेवा।।

(Āsa Caupade XXII-5)

बडा साहिबु है आपि अलख अपार।।

(Vadhansa Chant, II.6)

साचा सिरजणहारी अलख अपारी ता का अंतु न न पाइआ।

(Vadhansa Asṭpadi, I.3)

अलख अपार अंग अगौचर ना तिसु कालु न करमा।

(Sorathā Caupade, VI-6)

तू सचा सिसरुप्फ सिरजणाहारु अलख सिरंदिआ जीउ।

(Dhanāsari Chant II.3)

आम आचरु अलखु है गुरुमुखि हरि जाणु।

(Sūhī Vār Paurī, III)

आम अगौचर अलख अपारा चिंता करहु हमारी।

(Bilāwala Caupade, II.2)

सिव नगरी महि आसणु अउधु अलखु अंगु अपारी।।

(Rāmkalī Dakḥṇī Omkāra, IX-8)

गुरुमुखि पाइरै अलख अपारु। नानक गुरुमुखि मुक्ति दुआरु।।

(Rāmkalī Sidh Gostī, I-28)

कहत नानकु गुरु सचै की पउड़ी रहसौ अलखु निवासी।।

(Mārū Astpadī, XI-7)

सगलै सैल उपाइ समार अलखु न लखणा जाई है।

(Mārū Solhe, II-6)

जिसके चाकर तिसकी सेवा। सबदि पतीजे अलख अमेवा।।

(Mārū Solhe, V-2)

नउ घर थापै थापणाहारै। दसवै वासा अलख अपारै।।

(Mārū Solhe, XVI-2)

नानक आतम रामु सबाइआ गुरु सतिगुरु अलखु लखाइआ।।

(Mārū Solhe, XXII-15)

गुरुमति बहु लसाई ऊतम मति तराहि॥

(Tukhārī Chant, V-1)

गुरु देवा गुरु कलस वमेवा त्रिमयण सीफे गुरु की सेवा।

(Bhairao Caupade, II-2)

कहदि राता एक लिबतार। वीहु गुरुमति पावे कलस अपार॥

(Basant Hindol Astpadi, III-4)

नामु निरंजन कलसु हे सिठ लिकवा जाई।

(Sāranga Vār Paurī, XI)

कलसु न लसीऐ कामु क्कीनी तु नायां नायणाहारा॥

(Malār Caupade, III-4)

तु कलस काचरु कामु हे गुरुमति दिताई॥

(Malār Vār Paurī, X)

AKULA

वास पाहि निरालमु बीनी कुलु निरंजनु गाहवा॥

(Mārū Sohe, XIX-14)

कुलु निरंजन सिठ मनु मानिवा बिसरी लाव लीकानी॥

(Sāranga Caupade, I-3)

कुलु निरंजन सिठ साचि साची गुरुमति नामु वधारी।

(Malār Caupade IV-4)

AMARA

अमर अडौलु अमौलु अपारा गुरि पूरै सचु पाड्डै।

(Sūhī Chant, iii-3)

एकम एकंकारु निराला। अमरु अजौनी जाति न जाला।।

(Bilāwalā Chitī i-1)

नाम रतनु हीरा निरमौलु। साचा साह्विब अमरु अतौल।

(Rāmkalī Asṭpadī, vi-2)

अजर गहु जारि लै अमर गहु मारि लै प्राति तजि हौडि तउ अम अपिउ पीजे।

(Mārū Cāupade, ix-2)

तु अजरावरु अमरु तु सम चालणहारी।

(Mārū Cāupade, i-1)

सचा अमरु सचे अमरापुरि सा सचु मिले वडाई है।

(Mārū Solhe, iii-7)

अमरु अडौलु अपारु अमौलुकु हरि असथिरु थानि सुहाइआ।।

(Mārū Solhe, xix-2)

अमरु अनाथ सरब सिरिमौरा काल बिकाल मरम मै खंनु।।

(Mālār Asṭpadī, ii-3)

अजरु जरै नीकरु करै अमर अमंद संरूप।

(Parbhātī Bibhāsa Cāupade, xiii-5)

AMR. TA

सक्तिगुरि मैली ता पिरि रावी बिगसी अमृत बाण्णि।

(Gaurī Pūrbi Chant, ii-2)

करे वसिखाणु जाणै जै कोई। अमृतु पीवै सीई।

(Āsā Cāupade, viii-2)

जौ तिनि कीआ सौ सचु थीआ। अमृत नामु सतिगुरि दीआ।

(Āsā Cāupade, xiv-1)

अमृत का वापारी होवै किआ मदि कूँ माउ घरे।।

(Āsā Cāupade, xxxviii-2)

एकौ अमृतु बिरखु है फलु अमृतु हीई।।

(Āsā Aṣṭpadi, xx-6)

अमृतु मौजनु नामु हरि रजि रजि जन खाहु।

(Bihāgrā Vār Paurī 1)

साहिबु सफलिवौ रुख्खा अमृतु जाका नाउ।

(Vadhamsa^{Cāupade}, i-2)

साउ प्राणति तिना लागा जिनी अमृतु पाइआ।

(Vadhamsa Chant, ii -3)

अमृत सचा नाउ मौजनु सऱ चाखिआ।

(Vadhamsa Vār Paurī-ii)

मिखिआ नामि रजै संतीखी अमृतु सहजि पीआई।।

(Sorathā Aṣṭpadi, i-3)

तिना ठाक न पाइरै पिआरै अमृत रसन हरे।।

(Sorathā Aṣṭpadi, 3-1)

सचु गुर की साखी अमृत माखौ तितु मनु मानिआ मेरा।

(Dhanāsri Chant, i-4)

तैरसि तरवर समुद क्लारै। अमृतु मूलु सिखरि लिव तारै॥

(Bilawala Thiti, i-17)

नानकु बोलै अमृत वाण्णि। सुण्णि मार्कण्डा अघु नीसाण्णि।

(Rāmkali Cāupade, v-3)

आपै गुरुमुखि आपै देवै आपै अमृतु पीवाइवा॥

(Rāmkali Dakṣṇī Omkāra 1-4)

रौमु न कीजै अमृतु पीजै रहणु नही संसारै।

(Rāmkali Dakṣṇī Omkāra 1-11)

सबदि रतै अमृतु रसु पाइवा साचै रहै अघाई॥

(Rāmkali Sidh Gostī^I 61)

गुरु परसादी रंगै राता। अमृतु पीवा साचै माता॥

(Rāmkali Sidh Gostī^I 63)

अमृतु कौडि महा बिषु पीवै माइवा का देवाना॥

(Mārū Asṭpadī, vii-5)

पंखी पंच उडरि नही घावहि। सफलबौ बिरखु अमृत फलु पावहि।

(Mārū Solhe, xiii-7)

आपै बरसै अमृतघारा। रत्न जवैहर लाल अपार॥

(Mārū Solhe, xvi-7)

पिब बाफु दुहैली कौड न बैली गुरुमुखि अमृतु पीवां॥

(Tukharī Bāramāhā, I-1)

अमृत नामु रसन रसु रसना गुरुसबदी रसु पीजै॥

(Tukharī Bāramāhā, iv-2)

अमृत का रसु विरली पाइआ सतिगुर मैल मिलार।

(Bhairao Chaupade, vi-3)

अमृत बाणि सबदि पक्काणि दुख काटे ह्य मारा।।

(Bhairao Ashtpadī, i-1)

हरि हरि करहि सु हरि रंगि मीने हरि जलु अमृत नामु मना।।

(Basanta Hindol, x-3)

हरख सोग ते रहहि निरासा। अमृतु चाखि हरि नामि निवासा।।

(Basanta Ashtpadī, iv-6)

बिखु महि अमृतु सिंचीरै बिखु का फलु पाइआ।

(Sāranga Vār, Paurī, xiv)

नानक पाइआ करम बिखु फल अमृत फल बिखु।

(Malār Vār Slok, xx)

नाइ तेरे सहजु नाइ सालाह। नाउ तेरा अमृतु बिखु उठि जाइ।

(Parbhātī Bibhāsa Chaupade, 1-3)

पगटी जाति चूका अम्मिमानु। सतिगुरि दीआ अमृत नामु।।

(Parbhātī Bibhāsa Chaupade, v-2)

आपा मधै आपु परगासिआ पाइआ अमृतु नामु।।

(Parbhātī Bibhāsa, Chaupade, vii-1)

ANĀHADA - ANAHADA - ANAHATA.

गुरमति रामु जपै जनु पूरा। तितु घट अनहत्त बाजे तूरा।।

(Gaurī Ashtpadī, xvi-2)

पंच सबद घुनि अनहत्त बाजे ह्य घरि साजन वार।।

(Sūhī Chant, ii-1)

लसटी खटु दरसन प्रभ साजे। अनहद सबदु निराला बाजे।।

(Bilāwalā Thitī, i-8)

घुनि बाजे अनहद घोर। मनु मानिआ हरि रसि मौर।

(Rāmkalī Cāupade, x-2)

सिही सुरति अनाहदि बाजे घटि घटि जीति तुमारी।।

(Rāmkalī Aṣṭpadī, ix-4)

सुनी सुन कहै समु कोई। अनहत सुन कहा तै होई।।

(Rāmkalī Sidh Goṣṭi, i-52)

वादि जुगादि अनाहदि अनदिनु घटि घटि सबदु रजाई है।

(Mārū Solhe, i-7)

मगति माउ गुर की मति पूरी अहदि सबदि लखाई है।।

(Mārū Solhe, v-12)

निरमल जीति सरब जगजीवनु गुरि अहद सबदि दिखाइवा।।

(Mārū Solhe, xviii-4)

ना मनु चलै न पउण उठावै। जीति सबदु अहदु वावै।।

(Mārū Solhe, xix-8)

अहदि राता एक लिवतार। ओहु गुरमुखि पावै अलख अपार।।

(Basantā Aṣṭpadī, iii-4)

ANĀTHA

आनंद मूलु अनाथ अघरी। गुरमुखि माति सहजि वीचारी।

(Dhanṣrī Aṣṭpadī, i-5)

गगनु आंमु अनाथु अनीनी। असथिरु चीतु समाधि सगौनी।

(Rāmkalī Dakṣiṇī Omkāra^I 20)

आम आचरु आथु अनी गुरमति एकी जानिआ।

(Sāranga Asṭpadi, ii-7)

अमरु अनाथे सरब सिरिमौरा काल बिकाल मरम मै खंनु।।

(Malār Asṭpadi, ii-3)

ANDAJA

अंडज जैरज उतमुज सैतज तेरे कीते जंता।

(Sorathā Chāupade, iv-3)

आपै सचु कीआ कर जोड़ि। अंडज फीड़ि जोड़ि विखीड़ि।

(Bilā wala Thiti, i-3)

अंडज जैरज सैतज उतमुज घटि घटि जीति समाणी।।

(Tukhārī Bāramāhā Chant, i-14)

ANJANA

सचु अंजनी अंजनु सारि निरंजनि राता राम।

(Asā Chant, iii-4)

अंजन माहि निरंजनि रहीरे जाग जुगति इव पाईरे।

(Sūhī Chāupade, viii-1)

अंजनु नामु तिसै ते सूफे गुरसबदी सचु जानिआ।।

(Sūhī Chant, v-4)

ANTA

आदि पुरख तेरा अंतु न पाइआ करि करि देखहि वैस।

(Asā Asṭpadi, xi-2)

ता की अंतु न जाई लखगा आवत जावत रहे गुवारि।।

(Gūjarī Chāupade, ii-1)

अंतरि जोति सबहु धुनि जामै सत्पुरु मगरु निबैरि।।

साचा सिरजणाहारौ अलख अपारौ ता का अंतु न पाइआ।

(Vadhamsa Alāhaṇiā i-3)

ना तिसु रूपु न रेखिआ काई। अंति न साहिबु सिमरिआ जाई।

(Sūhī Asṭpadi, i-3)

तेरा अंतु न जाणा मेरे साहिब में अंधुले किआ चतुराई।

(Bilāwalā Cāupade, i-2)

घर दर फिरि थाकी बहुतैरे। जाति असख अंत नही मेरे।

(Rāmkalī Dakḥṇī Omkāra^I/21)

जिउ जिउ किरतु चलाए तिउ चलीऐ तउ गुण नाही अंतु हरे।

(Mārū Cāupade, iii-1)

अंत कालि कौ बैली नाही। गुरमुखि जाता तुघु सालाही।

(Mārū Solhe, iii-16)

हरि आम आहु आधि निराला। हरि अंतु न पाईए गुर गोपाला।

(Mārū Solhe, viii-3)

जती सती कैतै बनवासी अंतु न कोई पाइदा।

(Mārū Solhe, xiv-3)

बैद बखाणि कहहि इकु कहीऐ। औहु बैअंतु अंतु किनि लहीऐ।।

(Basantā Asṭpadi iii-2)

मूढ़े काहे बिसारिआ तै राम नाम। अंत कालि तैरे आवै काम।

(Basantā Asṭpadi, v-2)

तिनि भी अंतु न पाइआ तोहि। नाम बिहूण मुकति किउ होइ।।

(Basantā BasangāVār Slok, II)

गुण निधान तेरा अंतु न पाइआ। साच सबदि तुफ माहि समाइआ।

(Parbhātī Bibhāsa Asṭpadi, ii-2)

ANTARA

अंतरि साचु सहज धरि आवहि। राजनु जाणि परम गति पावहि।।

(Gaurī Aṣṭpadī, xiii-4)

सतिगुरु देखिवा दीखिवा लीनी। मनु तनु अरपिबौ अंतरगति कीनी।।

(Gaurī Aṣṭpadī, xv-4)

पुन दान अनेक नावण सिद्ध अंतर मलु घौवै।।

(Gaurī Pūrbī Chant, ii-3)

पंडित पढ़हि वखाणाहि वैदु। अंतरि वसतु न जाणाहि मैदु।।

(Āsā Cāupade xxi-4)

अंतरि गिआनु महा रसु सारा। तीरथ मजनु गुर वीचारा।

अंतरि पूजा थानु मुरारा। जीती जीति मिलावणहारा।।

(Āsā Aṣṭpadī I-5)

करणी कुं जे रलै घट अंतरि पूजा होइ।

(Gūjarī Cāupade, i-1)

अंतरि जीति सबदु धुनि जागै सतिगुरु फगरु निबै।।

(Gūjarī Cāupade, ii-3)

अंतरि मैलु लौम बहु फूठे बाहरि नावहु काहौ जीउ।

(Sorathā Dutuke, ix-3)

अंतरि जीति निरंतरि वाणि साचै साह्वि सिद्ध लिव लाई।

(Sorathā Aṣṭpadī, i-1)

आतमा परातमा एको करै। अंतर की दुविधा अंतरि मरै।।

(Dhnāsari Cāupade, iv-1)

अंतरि रतनु पदारथु मरै परम ततु वीचारी।

(Sūhī Cāupade, iv-2) H-3)

तू जानु गिआनी अंतरजामी आपे कारणु कीना।

(Sūhī Cṛaupade, ii-3)

अंतरि आनि जले मढ़कारे। मनमुखु तके कुंडा चारे।

(Mārū Solhe, iii-2)

ततु सहीह अंतरमति जाणाहि सतसंगति साचु बहाई है।

(Mārū Solhe, vi-15)

सासि सासि सचु नामु समाले अंतरि उदर मफारा है।

(Mārū Solhe, vii-5)

इहु भउजसु जगतु सबदि गुर तरीऐ। अंतर की दुबिधा अंतरि जरीऐ।

(Mārū Solhe, xxi-9)

असु मारि अरुंअरि सत्तम गुरु की कार कमावै।

अंतरि बाहरि पुरखु निरंजनु आदि पुरख आदेसौ।

(Bhairao Cṛaupade, vi-1)

जिसु अंतरि प्रीति राम रसु नाही दुविधा करम बिकारी।

अंतरि रतन पदारथ हित कौ दुरै न लाल पिआरी।

(Sāranga Astpadi, iii-3, 4)

नानक राम नामु रिद अंतरि गुरमुखि मैलि मिलाई।

(Mālār Cṛaupade, iv-5)

अंतरि अगिआनु दुखु भरम है गुर गिआनि गवाई।

(Mālār Vār Paurī-x)

ते नर विरले जाणी अहिं जिन अंतरि गिआनु मुरारि।

(Parbhātī Bibhāsa, Cṛaupade, xiii-4)

ANŪPA

आपै रतनु अनूप अमौली। आपै परखै पूरौ तौली।

(Mārū Solhe, i-8)

तू आदि जमु जुगादि करहि प्रतिपाला। घटि घटि रूप अनूपु दइआला।

(Mārū Solhe, xi-2)

आनंद रूप अनूपु स्रूपा गुरि पूरै देखाइआ।

(Mārū Solhe, xxi-2)

आनद रूप अनूप आचर गुर मिलिअै मरमु जाइआ।

(Parbhāṭi Bibhāsa Aṣṭpadi, i-8)
Mārū Solhe, xxii-3)

अवरु नाही करि बैखणहारी। साचा आपि अनूपु अपारौ।।

(Parbhāṭi Bibhāsa, Aṣṭpadi, i-8)

APARAMPARA

तै निरमल पुरख अपरंपर पूरै तै जग महि गुर गौविद हरी।

(Mārū Aṣṭpadi, viii-11)

आदि जुगादी अपर अपारै। अस्फि आदि निरंजन स्सम हमारै।

(Mārū Solhe, iv-1)

कैतै जुग वरतै गुबारै। तादी लाई अपर अपारै।

(Mārū Solhe, vii-1)

जनम मरणा दुखु नैदि न आवै मनि सौ प्रमु अपर अपारा है।

(Mārū Solhe, x-12)

घरि रहु रै मन मुगध हवाने। राम जपहु अंतरगति विधाने।

लालच कौडि रचहु अपरंपरि हउ पावहु मुकति दुआरा है।

(Mārū Solhe, x-1)

अपरंपरु आपै थापि उथापै तिसु मावै सौ होवै।

(Tukhari Baramāhā Chant
(Mārū Solhe, xx-1) V-2)

आपु मारि अपरंपरि राता गुर की कार क्मावै।

(Bhairav Chupade -VI-1)
(Tukhari Chant Baramāhā, v-2)

अपरंपरु आम आचरु गुरमुखि हरि आपि तुलाए अतुलु तीलि।

(Parbhāti Bibhāsa Chupade, vi-1)

AGĀDHA OR AGĀHA

आधि बोधि अकथु कथीए सहजि प्रम गुण गावए।

(Bilāwala Dakhṇī Chant, 1-2)

हरि आम आहु आधि निराला। हरि अंतु न पाईए गुर गीपाला।

(Mārū Solhe, viii-3)

जिथै सादरु लंघणा आनि अस्मि अस्मिह।

(Malār Vār slok, xii)

ASURA

उगवै सूरु असुर संहारै। ऊचउ देखि सबदि वीचारै।

(Rāmkali Dakhṇī Omkāra, I-9)

असुर सधारण रामु हमार। घटि घटि रमईआ रामु पिआरा।

(Mārū Solhe, ix-1)

ATHARVAṆA

कलि महि वैदु अथरबणु हूआ नाउ सुदाई अलहु महआ।

(Āsā Vār ḡlok, xxvi)

बाणि ब्रह्मा वैदु अथरबणु कर्णी कौरति लह्विआ।।

(Rāmkali Aṣṭpadi, i-v)

साम वैदु रिगु जुजरु अथरवणु। ब्रह्मै मुखि माहवा है त्रैगुण।

(Mārū Solhe, xvii-9)

ATOLAVĀ OR ATOLA

तू सहु आमु अतोलवा हउ कहि कहि ढहि पईआसि जीउ।

(Sūhī Sucraji, ii-2)

नाम रतनु हीरा निरमालु। साचा साह्वि अमरु अतोल।

(Rāmkalī Aṣṭpadi, vi-2)

अटलु अडालु अतोलु मुरारै। खिन महि ढाहै फेरि उसारै।

(Mārū Solhe, xiv-9)

अपरंपरु आम आचरु गुरमुखि हरि आपि तुलाए अतुलु तौलि।

(Basantā Cāupade, vi-2)

AVADHŪTA

सिव नगरी महि आसणु अउघु अलखु आंमु अपारी।

(Rāmkalī Aṣṭpadi, ix-8)

गुरमुखि जागि कमावै अउघु जतु सतु सबदि बीचारी।

(Rāmkalī Aṣṭpadi, ix-19)

सौ अउघुती जो घुपे आपु। मिखिआ मौजनु करै संतापु।

अहह पटण महि मीखिआ करै। सौ अउघुती सिव पुरि चढ़ै॥

(Rāmkalī Vār slok v)

AVATĀRA

घड़ीआ समै गोपीआ पहर कन्ह गोपाल।

गह्यौ फणु पाणि बैसतरुं चंदु सूरजु अवतार॥

(Āsā Vār slok, ix)

करण पलाव करे बहुतरै नरकि सुरगि अवतारा है।

(Mārū Solhe, ix-12)

हुकमि उपाए दस अउतारा। देव दानव अणत अपारा।

(Mārū Solhe, xvi-13)

सुं नहु उपजे दस अवतारा। सुसटि उपाए कीआ पासारा।

(Mārū Solhe, xvii-12)

पुक्का देवां माणासां जीघ करहि अवतार।

(Sāranga Vār slok, xvi)

AVIGATA

अविगती हरि नाथु नाथह तिसै भावै सो थीरै।

(Bilāwalā Dakhṇī Chant, ii-1)

आम आचर तू घरणि अविस्तु अपारा।

(Mārū Aṣṭpadi, i-8)

AVINĀSĪ

ओहु अविनासी अलख अमेवा।

(Gauṛī Aṣṭpadi, xiv-2)

नानक गुरमुखि आपु पक्काणै प्रम जैसे अविनासी।

(Sūchi Chant, iii-iv)

मोहीप्रेम पिरै प्रमि अविनासी राम।

(Bilāwalā Dakhṇī, Chant, ii-1)

अविनासी प्रमि खैलु रचाइआ गुरमुखि सोफि हीई।

(Rāmkalī Sidh Goṣṭī^I 73)

जी तिसु सेवै सो अविनासी ना तिसु काल संताई है।

(Mārū Solhe, iv-14)

वैहीअंदरि नामु निवासी। आपे करता है अविनासी।

(Mārū Solhe vi-13)

दुख मै मंजनु प्रमु अविनासी। राग कटै काटी जम फासी।

(Mārū Solhe, xix-10)

ACĀRA

पाँडे हेसा ब्रह्म वीचारु। नामे सुचि नामी पढ़ु नामे च्जु आचारु।

(Āsā Cāupade xx-1)

करि वीचारु आचारु पराता। सतिगुर बचनी एकी जाता।।

(Āsā Aṣṭpadī, vii-10)

गुरमुखि नाद वैद वीचारु। गुरमुखि मजनु च्जु अचारु।

(Rāmkalī Dakḥṇī Omkār, 1-22)

ĀDHĀRA

प्रीतम किछ बिसरहि मैरे प्राणअधार।

(Gujarī Cāupade, ii-1)

नानक नामु न वीसरै निधारा आधारु जीउ।

(Sūhī Aṣṭpadī, ii-8)

मै आधारु तेरा तू खसमु मैरा मै ताणु तकीआ तेरवी।

(Bilāwalā Dakḥṇī Chant, ii-4)

जिसु गुर परसादी नामु अधारु। कौटि मये का जनु आपारु।

(Rāmkalī Aṣṭpadī, iv-7)

हरि जपीरै हरि घिआइरै हरि का नामु अधारु।

(Rāmkalī Dakḥṇī Omkāra, 1-51)

इहु मनु चलतउ सच धरि वैसे न नकु नामु अधारु।

(Rāmkalī Sidh Goṣṭī, i-6)

सच्चु नामु आधारु सौगि न मोहि जरि।

(Mārū Vār Paurī, vii)

तू करि करि देखहि करणहारु। जोति जीअ असख देखे आधारु।

(Basant Hindol, vii-5)

अकलु निरंजन सिउ सचि साची गुरमति नामु आधारौ।

(Mālār Caupade, iv-4)

देहि दानु संतोखिआ सचा नामु मिले आधारु।

(Mālār Vār Paurī, iii)

ĀDI JUGĀDI

आदि जुगादि निरंजन जन हरि सरणाई।

(Āsā Astpadī, xviii-2)

आदि जुगादी है भी हौसी अवरु फूठा समु मानौ।

(Āsā Chant, III-1)

अब तक रकी रकु पुकारउ आदि जुगादि सखाई।

(Gūjarī Astpadī, III-6)

आदि जुगादि दइआपति दाता तुघु विपुा मुकति न पाई।

(Mārū Caupade, VI-4)

सतिगुरु बाफुहु मुकति किनेही। औहु आदि जुगादी राम सनेही।

(Mārū Solhe, VIII-4)

सतिगुरु बौह्यु आदि जुगादी राम नामि निसतारा है।

(Mārū Solhe, IX-8)

तू आदि जुगादि करहि प्रतिपाला। घटि घटि रूपु अनूपु दइआला।

(Mārū Solhe, XI-2)

आदि जुगादी है भी होसी सहसा भरमु चुकाइआ।

(*Mārū Solhe XVIII-14*)

मन रति नामि रतै निहकैवल आदि जुगादि दइआला।

(*Sāranga Astpadī, II-3*)

अजपा जापु न वीसरै आदि जुगादि समाइ।

(*Mālār Vār Slok, XXI*)

ĀDI-PURAKHA

आदि पुरख गुर दरसन देखिह। विणु गुर सबदै जनमु कि लेखिह।

(*Āsā Astpadī, ix-5*)

आदि पुरखु अपरंपरा गुरनुखि हरि पार।

(*Āsā Astpadī, xxi-3*)

आदि पुरखु अपरंपरु पिआरा सतिगुरि अलखु लखाइआ।

(*Āsā Chant, ii-1*)

सचु आहिबी आदि पुरखु अपरंपरौ धारै राम।

(*Āsā Chant, iii-1*)

आदि पुरखु अपरंपरु सौ प्रभु हरि नानु रिदै लै पारि पइआ।

(*Rāmkalī Astpadī, vii-8*)

अंतरि बाहरि पुरखु निरंजनु आदि पुरखु आदेसौ।

(*Bhairao Caupade, vi-2*)

आदि पुरख कउ अलहु कहीरै सैखा आई वारी।

(*Basanta Hindol Astpadī, viii-5*)

ĀKĀSA

पाताला पाताल लख आगासा आगास।

(Jap paurī, xxii)

ढोलु बघा कसि जैवरी आकासि पताला।

(Gaurī Baiṛāganī, xvii-6)

जिनि घरि साजी गगनु अकासु। जिनि सम थापी आपि उथापि।

(Āsā Asṭpadi, iii-4)

कुदरति पाताली आकासी कुदरति सरब आकारु।

(Āsā Vār Slok, vi)

मै विचि आहाणै आकास।

(Āsā Vār Slok, vii)

भरत पइवाल अकासु दिखाइऔ गुरि सतिगुरि किरपा धारी जीउ।

(Sorathā Cāupade, viii-2)

घरति अकासु कीए वैसण कउ थाउ। राति दिनंतु कीए मउ भाउ।

(Bilāwale Thitī, i-3)

आपै घरती छलु अकासं। आपै साचै गुण परगासं।

(Mārū Solhe, ii-4)

अपु तैजु वाइ पृथमी अक आकासा। तिन महि पंच ततु घरि वासा।

(Mārū Solhe, xi-6)

सुंनहु घरति अकासु उपाए। बिनु थंम राखै सचु कल पाए।

(Mārū Solhe, xvii-6)

सरवरि कमलु किरणि आकासी बिगसै सहजि सुमाई।

(Malār Asṭpadi, i-2)

धरती पाताली आकासी इकि दरि रहनि वजीर।

(Mālār Vār Slok, xvi)

ĀNADA RŪPA

आनद रूप अनूप अगौर गुर मिलिऐ भरमु जाइआ।

(Mārū Solhe xxii-3)

सगल सरौवर जोति समाणति। आनद रूप विटहु कुरबाणति।

(Parbhāti Bibhāsa Aṣṭpadi, ii-3)

ĀSĀ

आसा भीतरि रहै निरासा तउ नानक एकु मिलै।

(Rāmkalī Caupade, iii-4)

आसा माहि निरासु वलार। निहकउ नानक करतै पार।

(Rāmkalī Caupade, v-3)

जनमि मूर नही जोवण आसा। आइ चले भर आस निरासा।

(Rāmkalī Dakḥṇī Omkāra, i-26)

भमै भउजलु भारगु बिखडा आस निरासा तरीऐ।

(Rāmkalī Dakḥṇī Omkāra, 1-41)

रहिह इकांति एको मन वसिआ आसा माहि निरासो।

(Rāmkalī Sidh Gost, 1-5)

आस निरास रहै संनिआसी एकसु सिउ लिव लार।

(Mārū Aṣṭpadi, vii-8)

राजे घरमु करहि परथाए। आसा बंधे दान कराए।

(Mārū Solhe, iv-9)

हउमै ममता करदा आइआ। आसा मनसा बंधि चलाइआ।

(Mārū Solhe, x-15)

आसा मनसा हउमै सहसा नरु लौमी कूहु कमाइदा।

(Mārū Solhe, xvii-16)

सतिगुर सेवहु संक न कीजे। आसा माहि निरासु रहीजे।

(Mārū Solhe, xxii-9)

आसा मनसा बांधौ बारु। नाम बिना सुना घरु बारु।

(Basantā As-tpadī I-vi)

जाके आस नाही निरास नाही चिति सुरति समफाई।

(Parbhātī Bibhāsa C. aupade, iv-4)

आसा आवै मनसा जाइ। उरफुती ताएणि किछु न बसाइ।

(Parbhātī Bibhāsa C. aupade, xi-1)

ĀTAMĀ

जिनी आत्मु बीनिआ परमात्मु सोई।

(Āsā As-tpadī xx-6)

सचु तां सरु जाणिए जा आत्म तीरथ करै निवास।

(Āsā Vār Slok, xix)

जितु करमि सुखु ऊपजे माई सु आत्म ततु बीचारी।

(Sorathī, As-tpadī, ii-2)

आतमा परम परात्मा एको करै। अंतर की दुविधा अंतरि मरै।

(Dhanāsri C. aupade, iv-1)

काइआ सोधि तरे भव सागर आत्म ततु बीचारी ॥ (Rāmkalī As-tpadī 1x13)

आत्मं स्त्री वास्वदेवस्य जे को जानसि येव। (Slok Sahasruti 4)

ĀTAMA RĀMĀ

निवि निवि पाइ लगउ गुर अपुनै आतम रामु निहारिआ।

(Āsā C. aupade, xvi-1)

आतम रामु संसार। साचा खैलु तुम्हार।

(Sūhī Chant, ii-4)

समु आतम रामु पक्षाणिआ मउजल तरि गइआ।

(Sūhī Vār, Paurī- vi)

मानस देह गुर बचनी पाइआ सम आतम रामु पक्षाता।

(Rāmkalī Vār, Paurī-II)

कमल बिगास हर सर सुमर आतम रामु लखाई है।

(Mārū Solhe, iii-6)

मिलि सत संगति नामु सलाहहु आतम रामु सखाई है।

(Mārū Solhe, vi-7)

आतम रामु रामु है आतम हरि पाइऐ सबदि वीचारा है।

(Mārū Solhe, x-7)

नानक आतम रामु सबाइआ गुर सतिगुर अलखु लखाइआ।

(Mārū Solhe, xxii-15)

इकनी गुरमुखि बुझिआ हरि आतम रामु।

(Mārū Vār, Paurī, iv)

नानक पंथु निहाले साधन तू सुणि आत्मरामा।

(Tukharī Bārāmāhā, i-1)

कहवा सोधि तरै भव सागरु आत्म ततु वीचारी।

(Rāmkali Ashtpadi, ix-13)

आत्म स्त्री वास्वदैवस्व जे फनीकई जमसि भव।

(Slok Sahaskriti, slok-iv)

ĀVANA JĀNA

आपै बीजि आपै ही साहु। नानक हुकमी आवहु जाहु।

(Jap Paurī xx) 2)

आवणु जावणु तउ रहै पाइरै गुरु पूरा।

(Āsā Aṣṭpadi, xxii)

आवणु जावणु ठाकि रहार गुरुमुखि ततु वीचारी।

(Āsā Chant, iii-3)

जिनि करतै करणा कीआ लिखिआ आवण जाणा।

(Āsā Vār, slok, xv)

आवागवणु सिरजिआ तू थिरु करणहारौ।

(Vadhamsā Aṣṭpadi, iii-3)

सतिगुरु सैवै ता सुखु पाए माई आवणु जाणु रहाई।

(Sorathā Aṣṭpadi, ii-3)

गुरुमुखि भगति सहज घरु पाइरै। बिनु गुरु भेटे मरि बाइरै जाइरै।

(Dhanāsri Aṣṭpadi, ii-2)

आवण जाणा ना थीरै साची मति होई।

(Sūhī Chant v-3)

गुरुमुखि विरली एको जाणिआ। आवणु जाणा भेटि समाणिआ।

(Rāmkali Aṣṭpadi, iv-8)

लालचि लागै नामु विसारिऔ आवत जावत जनमु गइआ। ^{vii-3}

(Rāmkali/As-tpadi ~~iv-8~~
Dākhi, Omkar, i-32)

अम्ब आवणि जाणि किगुवीरै दुबिधा विआपै रोगु।

(Rāmkali D akhni Omkar, i-32)

आवागउणु मिटे गुर सबदी आपै परसै बखसि लइआ।

(Rāmkali Sidh Gost, 1-25)

औइ जनमि न मरहि न आवहि जाहि। नानक गुरमुखि मनु समफाहि।

(Rāmkali Sidh Gost, 1-52)

आवणु जाणु न सुफई मीढौ गली फही।

(Rāmkali Var slok x)

नाम बिना नाहा दरि ढौई ढौई फूठा आवण जाणु।

(Mārū Caupade x-3)

आवागउणु निवारिआ जोती जोति मिलाइ।

(Mārū As-tpadi, ii-3)

मनमुखि कदै न दरगह सीफै। बिनु सबदै किउ अंतर रीफै।

बाधे आवहि बाधे जावहि सोफि बुफ न काई है।

(Mārū Solhe, iv-7)

गुर ते मूले आवहु जावहु। जनमि मरहु फुनि पाप कमावहु।

(Mārū Solhe, x-13)

सबद सुरति बिनु आवै जावै पति सोई आवत जाता है।

(Mārū Solhe, xi-8)

खाणि न बाणि पणु न पाणि। औपति रूपति न आवण जाणि।

(Mārū Solhe, xv-2)

सचै महलिन निवासु निरंतरि आवण जाणु चुकाइआ।

(Mārū Solhe, xix-8)

आवण जाणा चुकै जनमि न जाहि मरि।

(Mārū Solhe, Vār, Pauṛī 7)

आवण जाण रहै चुका मोला राम।

हउमै मारि मिले साचा चौला राम।

(Tukhārī Bāramāhā Chant, iii-4)

सचु साचि समाइआ चुका आवण जाणौ।

(Tukhārī Bāramāhā, Chant v-3)

मरमु मैदु मउ कबहु न कूटसि आवत जात न जानी।

बिनु हरिनाम कौ मुकति न पावसि दुबि मुए बिनु पानी।

(Bhāīrao Gaupade, vii-2)

आवण जाणु नही मनु निहचलु पूरे गुर कौ ओट गही।

(Malār Gaupade ii-4)

सचै तखति निवासु हीर आवण जाणिआ।

(Malār Vār, Pauṛī 1)

आवागउणु कजीरीआ बाजारु जिनी रचाइआ।

(Malār Vār, Pauṛī ix)

आवागउणु तुघु आपि रचाइआ। सैई म्हात जिन सचि चितु लाइआ।

(Parbhāti Bibhāsa Asṭpadi, ii-2)

बिनु सत्गुर मुकति किनै न पाई। आवहि जाहि मरहि मरि जाई।

(Parbhāti Bibhāsa Asṭpadi, iii-4)

सुणि मन अंधे मूरख गवार।

आवत जात लाज नही लागै बिनु गुर बूढे बारी बार।

(ibid-, v-2)

BANDHANA

बंधन तीरे सहजि धिआनु। कूटै गुरमुखि हरि गुर गिआनु।

(Āsā As. t̄padi, ix-7)

बंधन मात पिता संसारि। बंधन सुत कनिआ अरु नारि।
 बंधन करम घरम ह्य कीआ। बंधन पुतु कलतु मनि बीआ।
 बंधन किरखी करहि किरसान। ह्यमै डंनु सहै राजा मी दान।
 बंधन सउदा अण वीचारी। तिपति नाही माइआ मोह पसारी।
 बंधन साह संवाहि धनु जाइ। बिनु हरि मगति न पवई थाइ।
 बंधन बैदु बादु अहंकार। बंधनि बिनसै मोह विकार।
 नानक राम नाम सरणाई। सतिगुरि राखै बंधु न पाई॥

(Āsā As. t̄padi, x-2 to 8)

सतिगुरि बंधन तीदि निरारै बहुदि न गरम मफारी जीउ।

(Sorathā C. aupade, viii-4)

बंधन गिआनु धिआनु समु कौई रवै। बांधनि बांधिआ समु जगु मवै॥

(Bilawala As. t̄padi, ii-2)

बिनु सेवा किनै न माइआ दूजे परमि सुआई

बंधन तूटहि मुकति होइ तृसना आनि बुफार।

(Mārū As. t̄padi, v-5)

पउण पाणि आनी का बंधनु काइआ कौटु रचाइदा।

(Mārū Solhe, xvi-1)

मुकति मई बंधन गुरि खौलै सबदि सुरति पति पाई।

(Mālār C. aupade, iv-5)

BAIRAGI

आस निरास रहै बैरागी निज घरि ताड़ी लाई।
मिखिआ नामि रजै संतौखी अंभु सहजि पीआई।
दुबिधा विचि बैरागु न होवी जब लगु दूजी राई।

(Sorathā Asṭpadī, i-3,4)

खट्टु महु दैही मनु बैरागी। सुरति सबदु घुनि अंतरि जागी।

(Rāmkalī Asṭpadī, iii-1)

मौहि गइआ बैरागी जागी घटि घटि किंगुरी वाई।

(Rāmkalī Asṭpadī, viii-9)

नानकु बोलै सुणि बैरागी किआ तुमारा राहो।

(Rāmkalī Asṭpadī Sidh Gostī, 1-2)

बहिनिंसि अंतरि रहै घिआनि। तै बैरागी सत समानि।

(Rāmkalī Vār Ślok, viii)

मूढ़े काइचै मरमि मुला। नह चीनिआ परमानंदु बैरागी।

(Mārū Čaupade, ix-2)

नानक नामि रतै बैरागी निजघरि ताड़ी लाई है।

(Mārū Solhe, iii-16)

अंभुत रस राता कैवल बैरागी गुरमति माइ सुमाइआ।

(Mārū Solhe, xviii-8)

रहै उदास आस निरासा सहज घिआनि बैरागी।

(Bhairao Čaupade, iii-4)

सबदि रतै पूरे बैरागी।

अहठि हसत महि मीखिआ जाची एक माइ लिव लागी।

(Parbhātī Bibhāsa Čaupade, xvi-2)

BAISANTARA

गावन्हि तुघ नौ पउणु पाणुि बैसंतरु गावै राजा घरम दुवारी।

(Āsā Sodar, i-1)

आपै पउणु पाणुि बैसंतरु आपै मैलि मिलाई है।

(Mārū Solhe, I-3)

सुसटि उपाइ रहै प्रम क्खजै। पउणु पाणुि बैसंतरु गावै।

(Mārū Solhe, VIII-7)

पउणु पाणुि बैसंतरु रोगी रोगी धरति समोगी।

(Bhairao C. aupade, I-3)

BANVĀRĪ

प्रिउ प्रिउ प्रीति प्रेमि उर धारी। दीनानाथु पीउ बनवारी।

(Parbhāti Bibhāsa C. aupade, XIV-3)

जगजीवनु दाता पुरखु बिधावा सहजि मिलै बनवारी।

(Tukhārī Bārāmāhā, V-1)

BHAGATĪ

हउमै करत मैखी नही जानिवा। गुरमुखि मगति विरलै मनु मानिवा।

(Gaurī Aṣṭpadi, XIII-1)

जौ जन राम मगति हरि पिआरि। सै प्रेमि राखै किरपा धारि।

(Gaurī Aṣṭpadi, XVI-3)

एहा मगति एहौ तप ताउ। इतु रंग नाचहु रखि रखि पाउ।

(Āsā C. aupade, VI-1)

अहिनिंसि मगति करै लिख लाइ। नानकु तिन कै लागै पाइ।

(Āsā C. aupade, XII-4)

भगतिबल्लु आजीवनु दब दाता भति गुरभति हरि निसवारे।

(Āsā C/āupade, XVI-3)

सेवकु दासु भातु जनु सीई। ठाकुर का दासु गुरमुखि होइ।

(Āsā C/āupade, XXI-1)

ऐसा हमरा सखा सहाई। गुर हरि मिलिआ भगति दृढई।

(Āsā C/āupade, XXIV-4)

बिनु मै भगती जनमु बिंरथ। हरि गुण गावहि मिलि परम रंथ।

(Āsā As/tpadi, IV-6)

नामु दानु हसनानु दृढ़ हरि भगति सु जागै।

(Āsā As/tpadi, XIV-7)

अणमगिआ दानु दीजे दाते तेरी भगति भरे मंडार।

(Āsā Chant, II-4)

हरि की भगति रते बैरागी चूके मोह पिआसा।

(Āsā Chant, III-4)

भगति करि चितु लाइ हरि सिउ हौदि मनहु अवेसिआ।

(Āsā Chant, V-3)

जाकी भगति करहि जन पूरे सुनि जन सेवहि गुर वीचारि।

(Gujari C/āupade, II-2)

हरि हरि नामु देहि सुखु पाइरै तेरी भगति भरे मंडार।

(Gujari As/tpadi, II-2)

बिनु हरि भगति नाही सुखु प्रानी बिनु गुर गरबु न जाई।

(Gujari As/tpadi, III-2)

माई रे गुर किरपा ते भगति ठाकुर की।

(Gūjarī Asṭpadi, IV -2)

जनम मरण कऱ इहु जगु बपुढी इनि दूजे भाति विसारी जीर।

(Sorathā Cāupade, VIII-3)

घडि माडे जिनि अंमृतु पाइवा। पैम भाति प्रमि मनु पतीवाइवा।

(Dhanāsari Cāupade, II-4)

बिणु भाती घरि वासु न होवी सुणिअहु लोक सबार।

(Dhanāsari Cāupade, III-2)

तऱ कूटै जा खसमु क्खार। गुरमति मैले भगति दृढार।

(Bilāwala Thiti, I-7)

मिखिआ माइ भाति मै चलै। होवै सु तृपति संतोखि अमलै।
Ramkali Cāupade,
V-2

प्राणि राम भाति सुखु पाइए।

(Rāmkali Asṭpadi, III-2)

BHAO-BHANJANA

जनम मरण मव भंजनु गाईए पुनरपि जनमु न होई जीर।

(Sorathā Cāupade, XI-4)

तुधु भावै तिवै रजाइ मरमु मउ भंजना।

(Sūhī Kafi, V-3)

सबदि जीति जगाइ दीपकु नानका मउ भंजनी।

(Bilāwala Chant, I-3)

सबि सबदु बीचारि मरम मउ भंजन अवरु न जानिवा दूजा।

(Sārangā Asṭpadi, II-5)

BHARAMA

पृथमे ब्रह्मा काले घरि आइवा। ब्रह्म कमलु पइवालिन न पाइवा।
आगिवा नही लीनी मरमि मुलाइवा।

(Gaurī Aṣṭpadi, XIV-1)

मन तै मनु मानिवा वृकी अहं भ्रमणि।

(Gaurī Aṣṭpadi, XV-6)

साचि संतौखे मरमु चुकाइवा।

(Gaurī Aṣṭpadi, XV, 8)

मौहु अरु मरमु तजहु तुम्ह वीर। साचु नामु रिहै रवै सरिर।

(Āsā Pañcāpade, XXIII-2)

मैहु न किस का पूतु न किसकी माई। फुठै मौहि मरमि मुलाई।

(Āsā Pañcāpade, XXVIII-1)

बिनु गुर सबद न कूटहौ म्रमि आवहि जावहि।

(Āsā Aṣṭpadi, XIV-6)

जिनी नामु विसारिवा दूजै मरमि मुलाई।

(Āsā Aṣṭpadi, XVIII-1)

अमृतु फलु जिनी चाखिवा सचि रहै अघाई।

तिंता मरमु न मैदु है हरि रसन रसाई।

(Āsā Aṣṭpadi, XX-7)

आवणु जावणु तउ रहै पाइए गुरु पूरा।

राम नामु घु रासि देह बिनसै म्रमु कुरा।

(Āsā Aṣṭpadi, XXII-2)

बिनु नाम हरि के मरम मूले पचहि मुगध अचेतिवा।

(Āsā Chant, V-4)

बंधन टूटहि मुक्ति होइ तृसना आनि बुझार।

(Mārū Aṣṭpadi, XIII-10)

अनहु वाने भ्रु मउ माजै। सगल विआपि रहिआ प्रमु क्जाजै।

(Mārū Solhe, XXII-10)

राम नाम बिनु किउ सुखु पाइरै। बिनु सतिगुर भरमु न जाइआ।

(Mārū Solhe, XXII-13)

आपु गइआ भ्रु मउ गइआ जनम भरन दुख जाहि।

(Mārū Vār Slok, XVII)

मेरे साहिबा हउ आपे भरमि भुलाणति।

(Basanta Hindol Gaupade, VIII-2)

जिन के हिरदै एकी भाइआ। ए आपे मैले भरमु चुकाइआ।

(Basanta Aṣṭpadi, VI-6)

सबदु बीचारि भरम मउ भंजन अवरु न जानिआ दूजा।

(Sāranga Aṣṭpadi, II-5)

सकति गइ भ्रु कटिआ सिव जीति जगाइआ।

(Sāranga Vār Paurī, II)

जम दरि वधे भारी अहि भरमाहि भरमाइआ।

(Sāranga Vār Paurī, III)

नाइ मंनिरै भ्रु कटीरै फिरि दुखु न होई।

(Sāranga Vār Paurī, X)

मै बिनु भरमु न कहीरै नामि न लौ पिआरु।

(Malar Vār Paurī- VI)

भरमी भुलावा तुफहि कीआ जाणि एहु चुकावहे।

(Vadhansa Astpadi, 11-5)

साचे निरमल मैलु न लागे। गुर के सबदि भरम भउ भागे।

(Dhanasari Astpadi, 1-8)

हुकमी होइ निबैहु भु भरमु चुकाइसी जीउ।

(Dhanasari Astpadi, III-2)

मनमुख भरमि भुलाणा ना तिसु रंगु है।

(Suhī Kaḥī, III-6)

तुघु भावै तिवै रजाइ भरमु भउ भंजना।

(Suhī Kaḥī, V-3)

गूण सार न जाणति भरमि भुलाणति जीबनु वादि ववाइआ।

(Suhī Chant, I-1)

मनमुख भरमि भुले बउराने। हरि बिनु किउ रहीरे गुर सबदि पछाने।

(Bilāwala Caupade IV-1)

पारब्रहमि दइआलि सागरु तारिआ

गुरि पूरे मिहरबानि भरमु भउ मारिआ।

(Bilāwala Vār Paurī, I)

गुरि सतगुरि भरमु चुकाइआ। कहु नानक सबदु मिलाइआ।

(Rānkali Caupade, X-4)

कनिक कामनी सिउ हेतु वधाइहि की नामु विसारहि भरमि गइआ।

(Rānkali Astpadi, VII-2)

नामु न पाइआ तेरा अंधी भरमि भूला मनु मेरा।

(Mārū Caupade, I.2)

बिनु सेवा किने न पाइआ दूजे भरमि खुखाई।

(Mārū Astpadi, V-3)

BHASAMA

बटा मुकुटु तनि मसम लाई। वसत्र कौडि तनि नगनु महजा।।

(Bhairao Caupade, VIII-4)

करहि विमूर्ति लावहि मसमै। अंतरि कौघु चंडालु सु हसमै।।

(Maru Solhe, XXII-12)

मसम चडाइ करहि पारुंड। माइवा मोहु सहै जम डंडु।।

(Ramkali Astpadi, II-8)

जोगु न खिंधा जोगु न डंडै जोगु न मसम चडाई।

(Suhī Caupade, VIII-1)

पतु वीचारु गिवान मति डंडा वरतमान विमूर्त।।

(Āsā Caupade XXXVII-3)

गुर हिव सीतलु आनि बुफवै। सेवा सुरति विमूर्ति चडाई।

(Āsā Astpadi, I-4)

अंतरि अग्निमानु दुखु भस्म है मुस भिआनि मक्कई।

(*Malār Vār Paupī* ✕)

सतिमुरु सैवे भस्म चुकए। अग्निनु जग्ने सति लिख लए।

(*Prabhāti Bibhāsa Aṣṭ-padī II-6*)

BISANA

पवणु पाणि आनि तिन की आ ब्रह्मा विसनु महैस अकार।

(*Gūjarī Aṣṭ-padī, II.4*)

तृतीआ ब्रह्मा विसनु महैसा। देवी देव उपाए वैसा।

(*Bilāwala Thitī, 1.4*)

ब्रह्मा विसनु महैस इक भूरति आपे करता कारी।

(*Rānkālī Aṣṭ-padī, IX.12*)

ब्रह्मा विसनु रिखी मुनि संकरु इंदु तपे मैखारी।

(*Mārū Caupade, X-2*)

ब्रह्मा विसनु महैसु सरैसट नागि रते कीचारी।

(*Aṣṭ-padī VII-9*)

ब्रह्मा विसन महैसु दुआरै। ऊमे सैवाह अलख अपारै।

(*Mārū Solhe, II-14*)

ब्रह्मा विसनु महैसु न कोई। अवरु न दीसे एको सोई।

(*Mārū Solhe, XV-4*)

रोगी ब्रह्मा विसनु सरुदा रोगी सगल संसार।

(*Bhaisao Aṣṭ-padī, I-4*)

BRAHMA

कहु नानक गुरि ब्रह्मु दिखाइआ। मरता जाता नदरि न आइआ।

(Gaurī C/āupade, IV-4)

उलटिबी कमलु ब्रह्मु बीचारि। अमृत धार गगनि दस दुआरि।

(Gaurī C/āupade, VIII-1)

हरि नामा जसु जाचउ नाउ। गुर परसादि ब्रह्मि समाउ।

(Āsā C/āupade, XX-1)

पांढे ऐसा ब्रह्म बीचारु। नामे सुचि नामो पदउ नामे चकु आचारु।

(Āsā C/āupade, XX-2)

संत पिआरे परब्रह्म नानक हरि आम आहु।

(Bihāgarā Vār Pauṛī I)

घट घट अंतरि ब्रह्मु लुकाइआ घटि घटि जीति सबाई।

(Sorathā C/āupade VI-3)

पारब्रह्मि दइआलि सागरु तारिआ।

गुरि पूरे मिहरवानि मरमु मउ मारिआ।

(Bilāwal Vār Pauṛī 1)

ब्रह्मा बिसनु महैस इक मूरति आपे करता कारी।

(Rāmkalī Aṣṭpadi, IX-12)

सतिगुरु सेवहि से परधाना। तिन घट घट अंतरि ब्रह्मु पछाना।

(Mārū Solhe, XI-17)

देखि अदिसटु रहहु लिव लागी समु त्रिमवणि ब्रह्मु सवाइआ।

(Mārū Solhe, XXI-3)

कुदरति देखि रहे मनु मानिआ। गुर सबदी समु ब्रह्मु पछानिआ।

(Mārū Solhe, XXII-15)

ब्रह्मां बिसनुरिखी मुनि संकरु इंदु तपै मैखारी।

(Rāmkali Aṣṭpadi, X-2)

ब्रह्मा बिसनु महिसु सरैसट नामि रतै वीचारी।

(Mārū Aṣṭpadi VII-9)

ब्रह्मा बिसन महिसु दुआरै। ऊमे सैवहि अलख अपारै।

(Mārū Solhe, II-14)

ब्रह्मा बिसनु महिसु न कोई। अवरु न दीसै एकी सौहै।

(Mārū Solhe XV-4)

आखहि बरमै आखहि इंद। आखहि गौपी तै गौविंद।

(Jap Paurī XXVI)

गावहि ईसरु बरमा देवी सौहनि सदा सवारै।

(Jap Paurī XXVII)

कैतै बरमै घाड़ति घड़ीअहि रूप रंग के बैस।।

(Jap Paurī XXXV)

ब्रह्मै गरबु कीआ नही जानिआ। बैद की बिपति पढ़ी पकूतानिआ।

(Gaurī Aṣṭpadi IX-1)

प्रथमै ब्रह्मा कालै घरि आइआ। ब्रह्म कमलु पहआलि न पाइआ।

आगिआ नही लौनी मरमि मुलाइआ।

(Gaurī Aṣṭpadi XIV-1)

नालि कुंटबु साथि वरदाता ब्रह्मा मालण सुसटि गइआ।

(Āsā Cāupade VII-3)

बुरा मला कहु किस नौ कहीरै। दीसै ब्रह्मु गुरमुखि सचु लहीरै।

(Āsā Cāupade XV-3)

BRAHMANDA

गर्वनि तुम नौ खंड मंडल ब्रह्मंडा करि करि रखै तैरै धारै।

(Āsā Sodar 1-1)

सबै तैरै खंड सबै ब्रह्मंड।

(Āsā Vār Slok, III)

दीपां लोणां मंडलां खंडां षरमंडांहा।

(Āsā Vār Slok XIV)

चउदसि भवन पाताल समाए। खंड ब्रह्मंड रहिवा लिव लाए।

(Bilāwala Thiti I-18)

जिनि कीए खंड मंडल ब्रह्मंडा सौ प्रभु लखनु न जाई।

(Rāmkālī Aṣṭpadi VIII-6)

खंडी ब्रह्मंडी पाताली पुरीई त्रिमवण ताड़ी लाई है।

(Mārū Solhe III-10)

खंडी ब्रह्मंडी पाताल अरु गुप्तहु परगटी बाइदा।

(Mārū Solhe XV-15)

जौ ब्रह्मंडि खंडि सौ जाणहु। गुरुमुखि बूझहु सबदि पहाणहु।

(Mārū Solhe XX-14)

BRAITA

हनु निग्रहु करि काइवा कीजै। वरतु तपनु करि मनु नहि मीजै।

(Rāmkālī Aṣṭpadi V-1)

अनुदिनु नामु दानु कृतकारी। तृपति तरंग ततु वीचारी।

(Parbhātī Bibhāsa C/āupade XIV-3)

जप तप संजम ना ब्रत पूजा। ना कौ आसि दखाणै दूजा।

(Mārū Solhe XV-6)

तीरथ वरत नैम करहि उदिवाना। जतु सतु संजमु कथहि गिवाना।

(Mārū Solhe, XXII-13)

वृस्वी नावै वरनां की दाति। वरत नैम करै दिन राति।।

(BasantāC aupade III-3)

CATURA SARŪPA

नारि न पुरुषु न पंक्ता ताचउ चतुरु सरूपु।

(Mārū Aṣṭpadī, III-7)

आपै चतुरु सरूपु है आपै जाणु सुजाणु।

(Rāmkalī Dakṣṇī Omkāra, 1-42)

CHIA GHARA

CHIA GUR/CHIA UPADESA

क्खि घर क्खि गुरु क्खि उपदेसा। गुरु गुरु एका विस अनैका।

(Āsā Caupade XXX-I)

D

DAHASIRA

अंधेले दहसिरि मुंड कटाइवा रावणु मारि किआ बडा मइवा।

(Āsā Caupade VII-1)

रावै दहसिरु लंक गवाइ। जिनि सीता आदी डउरु वाइ।

(Rāmkalī Vār Slok XI)

सीता लै गइवा दहसिरा लक्ष्मणु मूआ सराप।

(Slok Vārān te Vadhik, Slok XXV)

दइवा कपाह संतीसु सुतु जतु गंडी सतु वटु।

(Āsā Vār Slok XXIX)

DAIĀ

ऐ जी सदा दइवालु दइवा करि रविवा गुरुमति प्रमनि चुकाई।

(Gujarī Aṣṭpadī IV-6)

सदा दइवा करहु अपणि तामि नामु वखाणा।

(Vadhāmsa Chant II-1)

अहिनिसि निदा ताति पराई हिरदै नामु न सरब दइवा।

(Rāmkalī Aṣṭpadī VII-4)

तू दहवालु दहवा करि देखिह दुखु बरदु सरीरहु जाई है।

(Mārū Solhe, III-5)

बापि दहवालि दहवा प्रमि घारी। घटि घटि रवि रहिवा बनवारी।

(Mārū Solhe, XIX-13)

करि दहवा दानु दहवाल साचा हरिनाम संगति पाववौ।

(Tukhārī Chant, VI-5)

राम नामु जपि बैदा बांधहु दहवा करहु दहवाला।

(Basanta Hindol VII-1)

दहवा देवता सिमा जपमाली ते माणस परधान।

(Sāranga Vār Slok, XXXI)

DAIĀLA

हमै लोम लहरि लव थाके पाए दीन दहवाला।

(Āsā Chant II-3)

साहिबु होइ दहवालु किरपा करे ता साईं कार करास्सी।

(Āsā Vār Paurī, XIII)

दहवाल तेरे नामि तरा। सद कुरवाणै जाउ।

(Dhanāsri Caupade, 1-2)

मनु बैधवा दहवाल सेती मेरीमाई। कउणु जाणै पीर पराई।

(Bilāwala Caupade II-2)

तूवादि जुगादि करिह प्रतिपाला। घटि घटि रूपु बनूपु दहवाला।

(Mārū Solhe, XI-2)

आपे आपु उपाह निराला। साचा थानु कीओ दहवाला।

(Mārū Solhe XVI-३)

नदरि करहि तू तारहि तरीरै सचु देवहु दीनदहवाला।

(Tukhārī Chant V-1)

मन रति नामि रतै निहकैवल आदि जुगादि दहवाला।

(Sāranga Aṣṭpadī II-3)

जेती है तेती तुघु जाचे तू सरब जीवां दहवाला।

(Malār Aṣṭpadī, II-४)

दीन दहवालु प्रीतम मनमाहनु अति रस लाल सगुडौ।

(Parbhātī Bibhāsa Caupade XV-2)

मेरा गुरु दहवालु सदा रंगि लीणा।

(Rāmkalī Aṣṭpadī VIII-2)

DANDA

पतु वीचारु गिबान मति डंडा वरत्मान बिभूतं।

(Āsā Caupade XXXVII-३)

जोगु न खिंधा जोगु न डंडे जोगु न मसम चढाईरै।

(Sūhī Caupade VIII-1)

डंड कर्मंडल सिखा सुतु घौती तीरथि गवनु अति घमनु करै।

(Bhairao Caupade VIII-3)

~~भीतरि ककैटि कौट गुफा वर जाई। नउ वर आपे हुकामि रजाई।~~

~~इसवै पुरखु जलैखु अपारी आपे बलखु लखाइवा।~~

~~(Mārū Solhe, XIII-3)~~

~~इसवै पुरखु अतीतु निराला आपे बलखु लखाइवा।~~

~~(Mārū Solhe, XIX-4)~~

DĀMODARA

४५

हरि हरि हारु कंठ ले पहरे दामोदरु दंतु लेई।

(Āsā C/āupade XXX-2)

DĀNA

तीरथु तपु दइआ दतु दान। जे कौ पावै तिल का मानु।

(Jap Paurī XXI)

नामु दानु इसनानु दृढ़ हरि माति सु जागै।

(Āsā Kāṣī Aṣṭpadi XIV-7)

दइआ जाणै जीअ की किछु पुंनु दान करैइ।

(Āsā Vār Slok XIX)

किछु पुंन दान अनैक करणै नाम तुलिन समसरे।

(Vadhamsṛ Chant I-4)

DĀTĀ

रामु न जपहु अमागु तुमार। जुगि जुगि दाता प्रमु रामु ह्यार।

(Gaurī Aṣṭpadi XVI-2)

आखिह मंगहि दैहि दैहि दाति करै दातारु।

(Jap Paurī IV)

समना जीआ का इकु दाता सौ मै विसरि न जाई।

(Jap Paurī V)

मातिबळु जगजीवनु दाता मति गुरमति हरि निसतारै।

(ĀSĀ C/āupade XVI-3)

गुर सुखदाता अवरु न मालि। हलति पलति निवही तुघु नालि।

(Āsā Aṣṭpadi III-2)

दाता करता आपि तूं तुसि दैवहि करहि पसार।

(Āsā Vār Paurī I)

सत्पुत्र जेवहु दाता का न हीं समि सुणिअहु लोक सबाइवा।

(Āsā Vār Paurī, III)

गुरु दाता मैले ता मति होवै निगुरे ङ मति न काई।

(Sorathā Aṣṭpadī, 1-6)

कवन कवन जाचहि प्रम दाते ताके अंत न परहि सुमार।

(Gūjarī Aṣṭpadī, II-1)

साहिबु मेरा नीत नवा सदा सदा दातारु।

(Dhanāsari Caupade, I-I)

सुख दुख दाता मनि वैसे तितु तनि कसी मुख जीउ।

(Sūhī Aṣṭpadī, II-3)

दानु देह दाता जगि विधाता नानका सचु सीई।

(Sūhī Chant, I-4)

किरपालु सदा दइवालु दाता जीवा अंदरि तूं जीऐ।

(Bilāwala Dakḥṇī Chant, II-1)

DEVA - DEVĪ

देवी देवा पूजिऐ माई क्खा मागउ क्खा देहि।

(Sorathā Aṣṭpadī, IV-6)

हंसरु ब्रह्मा देवी देवा। इंद्रतपे मुनि तेरी सेवा।

(Mārū Solhe, XIV-3)

जे कारणि सिध मए उदासी देवी मरमु न पाइवा।

(Parbhātī Bibhāsa Caupade, III-1)

DHARAMA

सत्कुंगि रथु संतीस का घरम अगै रथवाहु।

(Āsā Vār Slok XXV)

इकु करमु घरमु न होइ संजमु जागि न एकु पक्काणी।

(Vadhamsā Chant II-3)

बासा मनसा बंधनी माहँ करम घरम बंधकारी।

(Sorathā Aṣṭpadi II-1)

घरम दलालु पाए नीसाणु। नानक नापु लाहा परवाणु।

(Sūhī Vār slok VIII)

राजे घरमु करहि परथाए। बासा बंधे दान कराए।

(Mārū Solhe IV-9)

सरसु घरमु दुइ नानका जे धनु पलै पाइ।

(Mālār Vār slok IX)

करम घरम प्रमि मरै कीए। नामु वडाहँ सिरि करमाँ कीए।

(Parbhātī Bibhāsa Aṣṭpadi VI-4)

हरि जसु करमु घरमु पति पूजा। काम क्रीघ अनी महि मुंजा।

(Parbhātī Bibhāsa Aṣṭpadi V-8)

सगलै करम घरम सुचि संजम जप तप तीरथ सबदि बसै।

(Parbhātī Bibhāsa Cāupade XVI-4)

जाके करमु नाही घरमु नाही नाही सुचि माला।

(Parbhātī Bibhāsa Cāupade IV-2)

घरम भूमि सतु बीजु करि ऐसी किरस कमावहु।

(Āsā Aṣṭpadi, XIII-8)

करम घरम की सार न जाणै सुरति मुक्ति किर पाहै।

(Āsā Chant, III-1)

गुर बिनु गिबानु घरम बिनु धिबानु।

(Slok Varān te Vadhik, XXIII)

DHĪĀNA

सुणारै पढ़ि पढ़ि पावहि मानु। सुणारै लागै सहजि धिबानु।

(Jap Paurī X)

किसही मानु किसै उपमानु। ढाहि उसारै घरै धिबानु।

तुफतै बड़ा नाही कौई। किसु वैखासी चंगा हौई।

(Āsā Caupade XVIII-1)

गुरमुखि गिबानु धिबानुमनि मानु। गुरमुखि महली महलु पकानु।

(Āsā Aṣṭpadi VI-1)

गुड़ करि गिबानु धिबानु करि घावै करि करणि कसु पाहै।

(Āsā Caupade, XXXVIII-1)

गिबानु घिबानु सम दाति कथीअरै सैत वरन समि दूता।

(Gujari Ashtpadi I-7)

आपि पारसु परम घिबानी साचु साचे भाकर।

(Dhanasari Chant I-2)

गिबानु घिबानु समु कोई रवे। बांधनि बांधिआ समु जगु मवे।

(Sūhi Chaupade II-2)

मै अवरु गिबानु न घिबानु पूजा हरि नामु अंतरि वसि रहे।

(Bilawal Dakhni Chant II-1)

घिबान रूपि होइ आसणु पावे। सचि मामि तादी चितु लावे।

(Rāmkali Chaupade V-2)

नाम बिना क्खिआ गिबान घिबानु। गुरुमुखि पावहि दरगहि मानु।

(Rāmkali Ashtpadi VI-3)

ना तिसु गिबानु न घिबानु है ना तिसु घरमु घिबानु।

बिणु नावे निरमरु कहा क्खिआ जाणा अम्मानु।।

(Rāmkali Dakhni Omkāra I-XXXVII)

गिबानु घिबानु सचु गहिर गंभीरा। कोई न जाणे तेरा चीरा।

(Maru Solhe, XIII-13)

गिबानु घिबानु गुण अंकि समाणे प्रम माणे ता माइआ।

(Tukhari Baramaha XIII-13)

रहे उदास आस निरासा सहज घिबानि बैरागी।

(Bhairao Chaupade III-4)

सचु वरतु संतीसु तीरथु गिबानु घिबानु हसनानु।

(Saranga Var slok XXXI)

बरहु गुर गिबानु घिबानु गुर बचनी विस्त्रा गुरमति जारी।

(Mālār Aṣṭpadī II-6)

चीने गिबानु घिबानु घनु सीची एक सबदि लिब लावै।

(Parbhātī Bibhāsa Caupade, XVII-3)

गुर बिन गिबानु घरम बिनु घिबानु।

(Slok Vārān to Vadhik, XXIII)

DIGAMBARA

दहवा दिगंबरु दैह बीचारी। आपि मरै अवरु नह मारी।

(Āsā Caupade XXV-3)

DĪKHIĀ

सत्गुरु देखिवा दीसिवा लीनी।

मनु तनु अरपिबौ अंतरमति कीनी।।

(Gaurī Aṣṭpadī, XV-4)

सती पापु करि सतु कमाहि। गुर दीसिवा घरि देवणि जाहि।।

DĪPA

(Rāmkali Vār Slok I)

दीपां लीणां मंडलां स्रंदां वरमंडाह।

(Āsā Vār Slok XIV)

दीप लीब पाताल तह स्रंदा मंडल हरानु।

(Mālār Vār Slok XXI)

DĪNANĀTHA

दीनानाथु दहवालु निरंजनु अनदिनु नामु बसाणा।

(Dhanāsri Chant II-5)

स्मिन् स्मिन् स्मिन् प्रीति प्रेमि उर घारी। दीनानाथु पीठ बनवारी।

(Parbhātī Bibhāsa Caupade XIV-3)

DUBIDHĀ

होडहु वेसु मेस चतुराई दुविधा हहु फलु नाही जीउ।

(Soratha Caupade IX-1)

दुविधा विचि वैरामु न होवी जब लु दुजी राई।

समु जगु तैरा तू एको दाता अवरु न दुजा माई।।

(Soratha Aṣṭpadī I-4)

दुबिधा न पढ़उ हरि बिनु हीरु न पूजउ मढ़ै समाणि न जाहै।

(Sorathā Aṣṭpadi I-1)

बह आसा तह बिनसि बिनासा। फुटै खपरु दुबिधा मनसा।

(Bilāwala Thiti, I-20)

जीगी वैसि रहहु दुबिधा दुखु भागै। घरि घरि मागत लाज न लागै।

(Rāmkali Aṣṭpadi II-1)

इकि पाधै पंडित मिसर कहावहि। दुबिधा रातै मह्लु न पावहि।

(Rāmkali Aṣṭpadi, IV-7)

दुबिधा रोगु सु अधिक बढैरा माइआ का मुह्लाजु मइआ।

(Bhairao Aṣṭpadi, I-8)

जारहु ऐसी प्रीति कुटंब सनबंधी माइआ मोह पसारी।

जिसु अंतरि प्रीति राम रमु नाही दुबिधा करम बिकारी।

(Sāranga Cāupade III-3)

दुबिधा बरि मनु बराराइआ। फुठै लालचि जनमु गवाइआ।

(Parbhāti Bibhāsa Aṣṭpadi I)

DUKHA

सच घरि वैसि कालु न जीहै। मनमुख कउ आवत जावत दुखु मोहै।

(Gaurī Aṣṭpadi XV-2)

नानक साधन मिलै मिलहै बिनु प्रीतम दुखु पार।

(Gaurī Pūrbi Chant II-1)

प गुर परसादि वसै मनि बाइ। दुखु अन्हैरा विचहु जाइ।

(Āsā Cāupade, III-3)

जौ जनमै सै रोगि विवापै। ह्यमै माहवा दूखि संतापै।

(Āsā Craupade XIII-3)

देवतिवा दरसन कै ताईदूख मुख तीरथ कीर।

(Āsā Craupade XXXVII-1)

सम दुख तैरे सुख स्वन्है। अक्य कथर नइ नह
सम दुख तैरे सुख रजाई। समि दुख मेदे साचै नाई।

(Āsā Asṭpadi II-6)

ना जमदूत दुखु तिसु लागै। जौ जनु रामनामि लिव जागै।

(Āsā Asṭpadi IX-8)

आनंदु आदिनु हरखु साचा दूख किलविस परहरै।

(Dhnāsrī Chant I-2)

सुख दुख दाता मन वसै तिसु तनि कैसी मुख जीउ।

(Sūhī Asṭpadi II-4)

बिनु बूफे समु दुखु दुख कमावणा।

ह्यमै आवै जाइ मरमि मुलावणा।

(Sūhī Kaṭī IV-2)

जनम मरण का दुखु गइवा फिरि पवै न फीरु।

(Sūhī Mār Paurī II)

जोगी वैसि रहहु दुबिधा दुखु मागै। घरि घरि मागत लाज न लागै।

(Rāmkalī Asṭpadi II-2)

राम नाम बिनु दुखु सहीजै।

(Rāmkalī Asṭpadi V-2)

राम नम बिनु निरका सस्तु लीजै।

(Rāmkalī Dakṣī Ōmkār 1-31)

गुर परसादी तिसु संम्ल्ला ता तनि दूखु न होइ।

(Rāmkali Dakhṇi Omkāra I-31)

नानक सोई सेवीरै जितु सेवीरै दुखु जाइ।

(Aṣa Rāmkali^{vār} slok XIX)

तू दइआलु दइआ करि दैहि दुखु दरदु सरीरहु जाई है।

(Mārū Solhe III-5)

साकत मूढ़ अवेत न चैतहि दुखु लागै ता रामु पुकारा है।

(Mārū Solhe X-13)

जनम मरण दुखु नैदि न आवै मनि सो प्रमु अपर अपारा है।

(Mārū Solhe, X-13)

सुखु दुखु पुरब जनम के कीए। सो जाणै जिनि दातै दीए।

(Mārū Solhe X-14)

अंधुलै की मति अंधली बौली आई गइआ दुखु ताहा है।

(Mārū Solhe, XII-11)

दुख महि जनमै दुख महि मरणा। दुखु न मिटै बिनु गुर की सरणा।

दुखी उपजै दुखी बिनसै क्खा लै आइआ क्खा लै जाहा है।

(Mārū Solhe, XII-12)

साकत ठउर नाही हरि मंदर जनम मरै दुखु पाइआ।

(Mārū Solhe, XXII-7)

संसा दुख बिनासनु द सेवहु फिरि बाहुदि रोगु न लाइआ।

(Mārū Solhe, XXII-9)

बड़ा बेपरवाहु सतिगुरु मिलै त परसि पवा।

(Mārū Solhe, Vār Slok X)

मफ मरि दुख ब दुख।

नानक सचै नाम बिनु किसै न लयी मुख।

(Mārū Vār slok, XIV)

मन रै किछ कूटसि दुख मारी।

(Bhairao Cāupade, V-2)

मोगी कछ दुखु राग विआपै। घटि घटि रवि रहिआ प्रमु जापै।
सुख दुख ही तै गुर सबदि अतीता। नानक रामु रवै हित चीता।

(Basanta Aṣṭpadi IV-8)

हरि बिनु किछ रहीरै दुख विआपै।

(Sāranga Cāupade, 11-1)

DUKHA BHANJANA

मूले सिख गुरु समफाए। उफड़ि जादै मारगि पाए।

तिसु गुर सैवि सदा दिनु राती दुख मंजन संगि सखाता है।

(Mārū Solhe XI-13)

EKAṂKĀRA OR EKA OR OMKĀRA

तू एकंकारु निरालमु राजा। तू बापि सवारिहि जन कै काजा।

(Mārū Solhe, XIX-2)

दैही नगरी ऊतमु धाना। पंच लोक वसहि परधाना।

ऊपरि एकंकारु निरालम सुनि समाधि लाहवा।

(Mārū Solhe XIX-3)

साहा गणाहि न करहि वीचारु। साहै ऊपरि एकंकारु।

(Marū Solhe, IV-1)

आराधि एकंकारु साचा नित देह चढ़ै सवाइवा।

(Dhanāsari Chant, I-3)

एकंकारु अवरु नहीदूजा नानक एक समाई।

(Rāmkali Dakhaṇi Omkāra, I-5)

सरब जीव महि एकी उ रवै। मनमुखि अहंकारी फिरि जूनी मवै।

(Gauri Aṣṭapadi, XVI-5)

एकु तू हौरि वैस बहुतेरे। नानकु जाणै चीज न तेरे।

(Āsā Caupada , XXV-4)

गुरपरसादीदुरमति खीई। जह देखा तह एकी सीई।

(Āsā Caupada , XXVIII-3)

क्खि घर क्खि गुर क्खि उपदेस। गुर गुरु एकी वैस अनेक।

(Āsā Caupada , XXX-I)

सबदि मरै तां एक लिब लाए। अवरु चरै तां मरमु चुकाए।

(Āsā Aṣṭpadā, III-2)

मीतरि एक अनेक असंख। करम घरम बहु संख असंख।

(Āsā Aṣṭpadā, IV-6)

समहि साहिबु मेरा एकु ह्यवरु नही माई।

(Āsā Re kāfi aṣṭpadā, XVIII-3)

मै निघरिआ घर एक तूं मै ताणु सताणा।

(Āsā Kāfi aṣṭpadā, XX-1)

सचा साहिबु एकु तूं जिनि सची सचु वरताइआ।

(Āsā Vār Paurī VI)

नानक एकौ बाहरा दूजा नाही कौइ।

(Vadhamsā Caupadē , II-4)

हरि ए इको दाता सेवीऐ हरि इकु घिआइऐ।

हरि इको दाता मंगिऐ मन चिदिआ पाइऐ।।

(Vadhamsā Vār Paurī I)

समना दाता एकु तू माणस दाति न हौइ।

(Sorathā Caupadē , I-2)

सगल भवण की मूरति एका मुखि तैरे टकसाला।

(Sorathā Caupadē , IV-1)

समु जगु तैरा तू एकौ दाता अवरु न दूजा माई।

(Sorathā Caupadē , I-4)

सरबं साचा एकु है दूजा नाही कौइ।

(Dhanāsari Caupadē , I-3)

एकम एकंकारु निराला। अमरु अजौनी जाति न जाला।

जह देखु तह

(Bilāwalā Thiti , I-1)

जह देखु तह एकौ एका। हौरि जीव उपाए वैकौ वैका।

(Bilāwalā thiti, I-14)

आसा भीतरि रहै निरासा तउ नानक एकु मिलै।

(Rānkali Caupadē , III-4)

ब्रह्मन भीतरि रहै निरनसत तउ ननक एकु-मिलै।

एक दृसटि एकै करि देखिवा मीखिवा माइ सबदि तृपतासै।

(Rāmkali Gaupade XI-2)

एक महि सरब सरब महि एका एक सतिगुरि देखि दिखाई।

(Rāmkali aṣṭ padī , VIII-5)

एकंकारु अवरु नहीं दूजा नानक एक समाई।

(Rāmkali dakhṇī Omkāra, I-5)

जह देखा तह एक तू अंतु न पररावार।

Dakhni Omkāra
(Rāmkali ~~aṣṭ~~ padī, I-34)

सम्ता साहिबु एकु है पूरे भागि पाइवा जाई।

(Rāmkali Vār paṛī I)

एकी साहिब बाहरा दूजा अवरु न जाणै कोई।

(Mārū Caupade , VII-2)

एकी नामु एकु नारायणु त्रिमवणु एका जौती।

(Mārū Caupade , XI-2)

अंतरि बाहरि एकु न जाणै साचु कहे तै कौहे।

Aṣṭpadī
(Mārū Caupade , VII-4)

जुगु जुगु एका एकी वरतै कौईं बूफै गुर वीचारा है।

Solhe
(Mārū Caupade , VII-3)

एकंकारु वसै मनि भावै हउमै गरबु गवाइदा।

Solhe
(Mārū dakhṇī, XIII-II)

ब्रह्मा बिसनु समह महैसनु न कौईं अवरु न दीसै एको सौईं।

(Mārū Dakhani, XV-4)

एकौ रवि रहिआ अवरु न बीआ राम।

(Tukhāri Bāramāhā Chant, III-3)

हरि सिमरि एकंकरु साना समु जमतु जिनि उपाहवा।

(Tukhāri Bāramāhā Chant, II-1)

तेरी मूरति एका बहुतु रूप।

(Basanta Caṇḍī , II-2)

एकौ तखतु एकौ पातिसाहु। सर्बी थाई वैपरवाहु।

तिस का कीआ त्रिभवण सारु। ओह अगमु अगौचरु एकंकारु।

(Basanta Aṣṭapadī , III-5)

प्राणि एकौ नामु धिआवहु।

(Malār Caupadī , I-2)

घटि घटि एकु वखाणिए कहू न देखिआ जाइ।

(Parbhātī Bibhāsa Caṇḍī X-3)

बिसम बिनाद रहै परमादी। गुरमति मानिआ एक लिव लागी।

(Parbhātī Bibhāsa, II-5)

6

GHARA-GAMBHĀRA

गहिर गभीर अथाहु हाथ न लमई।

(Malār Vār Paurī-VII)

गिआनु त्रिह्मा समु गहिर गंभीरा। कोई न जाणै तेरा चीरा।

(Mārū Solhe, XIII-13)

सतजुगि सतु संतोखु सरीरा। सति सति वरतै गहिर गंभीरा।

(Mārū Solhe, IV-3)

ऐसा मेरा ठाकुर गहिर गंभीरु।

जिनि जपिआ तिन ही सुखु पाइआ हरि कै नामि न लौ जम तीरु।

(Rāmkali Aṣṭpadi, VI-2)

गुर सबदी सचु पाइआ सचा गहिर गंभीरु।

(Sūhī Vār Paurī, II)

GANGĀ

गंगा जमुना कैल कैदारा। कासी कांती पुरी दुआरा।

गंगा सागरु बैणि संगमु ऋसठि अंकि समाई है।

(Mārū Solhe- II-9)

गंगा का उदक करतै की आग। गरुडा खाणा दुध सिठ गाडि।

(Basantā Cāupade III-1)

GIĀNA

जलि मलि काइआ माजीरै माई भी मैला तनु होइ।

गिआनि महा रसि नाईरै माई मनु तनु निरमलु होइ।

(Sorathā Aṣṭpadi- IV-5)

सौ मनु निरमलु जितु साचु अंतरि गिआन रतनु सारं।

(Gūjarī aṣṭpadi, V-6)

जनि करि उपदेसु गिआन अंनु दीआ इन्ही नेत्री जगतु निहालिआ।

(Āsā Vār Paurī XI)

लख सुरती लख गिआन घिआन पढ़ीअहि पाठ पुराण।

जनि करतै करणा कीआ लिखिआ आवण जाणु।

नानक मति मिथिआ करमु सचा नीसाणु।

(Āsā Vār, Paurī XV)

गुरमुखि गिआनु घिआनुमनि मानु। गुरमुखि महली महलु पकानु।

(Āsā Aṣṭpadi, VI-1)

गुड़ करि गिबानु घिबानु करि धावै करि करणी कसु पाईये।
 (Āsā ~~Vār~~, RXXVIII -I)

अमृत नामु निरंजनु पाइबा गिबान काइबा रस मोग।

(Āsā Caupade, XXXVII)

GIRAHĪ

इकि गिरही सेवक साधिका गुरमती लागै।

नामु दानु इसनानु वृढ़ हरि मगति सु जागै।

(Āsā Kāfi Asṭpadi, XIV-7)

सौ गिरही जौ निग्रहु करै। जपु तपु संजमु मीखिबा करै।

(Rāmkali Vār Slok IV)

कौ गिरही करमा की संघ। बिनु बुफै सम खड़ीबसि बंधि।

(Bhairao Caupade, III-3)

जिस तै होबा सौई करि मानिबा नानक गिरही उदासी सौ परवाणु।

(Parbhāti Bibhāsa Caupade, III-8)

सौ गिरही सौ दासु उदासी जिन गुरमुखि आपु पछानिबा।

(Parbhāti Bibhāsa Caupade, XVII-5)

सौ गिरही जौ निग्रहु करै। जपु तपु संजमु मीखिबा करै।

GOPI CAANDA

बोलै गोपीचंदु सति रूपु। परम तंत महि रैख न रूपु।

(Rāmkali Vār slok VI)

GOPĀLA

ऊरम घूरम जीति उजाला। तीनि भवण महि गुर गौपाला।

(Rāmkali dakhni Omkara I.8.)

GORAKHA

गुरु ईसरु गुरु गौरखु बरमा गुरु पारवती माई।

(Jap Paurī V)

गौरखु सौ जिन गौड उठाली करतै बार न लागै।

(Rāmkalī C. aupade IV-2)

बौलै गौरखु सति स्वरूप। परम तंत महि रैख न रूप।

(Rāmkalī Vār slok V)

निंदु बिंदु नही जीउ न जिंदौ। ना तदि गौरखु ना मार्कडौ।

(Mārū solhe XV-9)

GOSĀIN

गुसाई तेरा कहा नामु कुम्भे जाती।

जा तउ भीतरि कशदि खुदमवाशि पूछु बात निरंती।

(Mārū C. aupade XI-2)

इह जगु तेरा लू गोसाई।

एक घड़ी महि थापि उथापै जरु वंडि देवैमाई।

(Āsā Aṣṭpadei XII-1)

~~मौतम तम अहलिया इस्त्री तिसु देसि इन्द्र लुमाइया।~~

~~सहस्र सरीर विह्न मम हूए ता मनि पकौताइया।~~

~~(Parbhatī Bibhāsa Aṣṭpadi IV-1)~~

GOVINDA

जीवा तेरे नाइ मनि आनंद है जीउ।

साची साचा नाउ गुण गौबिंदु है जीउ।।

(Dhanāsari Chant, II-1)

गुण गौविंद न जाणियाहि माई। अडीठा किछु कह्यु न जाइ।

(Mālār C. aupade, VI-2)

वड़े वड़े मैरे साहिबा गहिर गंभीरा गुण्णि गहीरा।

(Āsā C/āupade, I-2)

तू पुरु सागरु माणकु हीरु। तू निरमलु सचु गुण्णि गहीरु।

(Āsā Aṣṭpadi, III-5)

तू सरु सागरु गुण्ण गरहीरु। तू अकुल निरंजनु परम हीरु।

GUNI NIDHĀNA

(Basanta Aṣṭpadi, VII-6)

गुणी निधान तेरा अंतु न पाइआ ताच सबदि तुम्ह साहि समाइआ
ऐसा जाचु जपठ जपमाली। दुख सुख करहरि मर्मति निसली।

(Parbhātī Bibhāsa Aṣṭpadi II. 2)

GURU - GURU MUKHA

गुरु ईसरु गुरु गौरसु बरमा गुरु पारबती माई। गुरुमुखि पूरा जै करे साचु

(Jap Paurī V)

बिनु गुरु मैलु न उतरै बिनु हरि किउ घर वासु।

(Sri C/āupade, IX-2)

गुरु कउ जाणि न जाणई किआ तिसु क्जु अचारु।

(Sri C/āupade, XII-4)

गुरि राखे सै उबरै होरि सुठी धंधै ठगि।

(Sri C/āupade, XIII-3)

जिनि गुरुमुखि नामु न बुझिआ मरि जनमै आवै जाइ।

(Sri C/āupade, XIV-2)

सतसंगति सतगुरु पाईऐ अहिनसि सबद सलाहि।

(Sri C/āupade, XV-2)

गुरि राखै सै उबरै होरि फाथे चागै साथि।

(Sri C/āupade, XXI-2)

गुरु दाता गुरु हिवै घरु दीपकु तिह लोइ।

(Sri Aṣṭpadi, IV-3)

सतिगुर हथि निबैहु फगहु चुकाइआ।

(Mājḥ Vār slok I)

सतिगुरु सैवि निसंगु मरमु चुकाइऐ।

सतिगुरु आखै कार सु कार क्माइऐ।।

सतिगुरु होइ वइआलु त नामु धिआइऐ।

(Mājḥ Paurī II)

सबदि मरै तिसु निज घरि वासा। आवै न जावै चूक आसा।

गुर कै सबदि कमलु परगासा।

(Mājḥ Paurī XI)

गुरु समफावै सौफी होई। गुरुमुखि विरला बूफै कोई।

(Gaurī Aṣṭpadi VII-7)

गुरि कहिआ अवरु नही दूजा। किंसु कहु वैखि करु अ पूजा।

(Gaurī Aṣṭpadi VIII-5)

गुर परसादी बूफि लै तउ होइ निबैरा।

(Gaurī Aṣṭpadi VIII-1)

गुर बिनु सौफी बूफ न होइ। साचा रवि रहिआ प्रमु सोइ।

(Aṣṭpadi XXI-4)
(Gaurī Aṣṭpadi XVIII-1)

बिनु गुर सबदै मनु नही उठरा।

सिमरहु राम नामु अति निरमलु अवर तिआगहु हउमै कउरा।

(Aṣṭpadi VIII-2)
(Aṣṭpadi XXI-4)

गुरु सागरौ रतनागरु तितु रतन घणैरै राम।

(Āsā Chant II-3)

माई रै गुर किरपा तै माति ठाकुर की।

सतिगुर वाकि हिरदै हरि निरमलु ना जम काणि न जम की बाकी।

(Gūjari Aṣṭpadi, IV-2)

नामि रतै गुरि पूरै राखै नानक सहजि सुमार।

(Vadhamsā Alāhanā, IV-4)

बिनु मन रै राम नाम जसु लैइ।

बिनु गुर इहु रसु किउ लहउ गुरु मैलै हरि देइ।

(Sorathā Cāupade, VII-2)

गुर बिनु अलखु न लखीरै माई जगु बूडै पति खीइ।

(Sorathā Aṣṭpadi, IV-7)

गुर परसादी जाणिरै तउ अनुभउ पावै।

(Tilangā Cāupade, VI-10)

गुर की कार कमाइ लाहा धरि आणिआ।

गुरबाणि बिब निरबाणु सबदि पक्खाणिआ।

(Sūhī Kāfi, III-7)

सतिगुर मिलै त तिस कउ जाणै। रहै रजाई हुकमु पक्खाणै।

(Bilāwala Aṣṭpadi, II-7)

सतिगुर मिलै त तिस कउ जाणै।

गुर सेवा तै लहै पदारथु। हिरदै नामु सदा किरतारथु।

(Bilāwala Aṣṭpadi II-6)

गुर ते दीसै सौ तिस ही माहि। मनमुखि मूले आवहि जाहि।

(Bilāwala Thiti I-XIX)

सतगुरु मिलै अंधेरा जाइ। जह देखा तह रहिआ समाइ।

(Bilāwala Thiti I-X
(Rāmkali Cāupade II-3)

देहि मगति पूरन अविनासी हउ तुफ कउ बलिहारिआ।

(Rāmkali Cāupade VI-2)

गुर कै सबदि सचै मन भाइ। मिखिआ सहज वीचारी खाइ।

(Rāmkali Asṭpadi, II-2)

गुर परसादी तिसु संमह्ला ता तनि दूखु न होइ।

(Rāmkali Dakhni Omkara, I-xxxi)

गुर कै सबदि जा मरि जीवै सौ पाए मोख दुआरु।

(Rāmkali Sidh Gosti I-XXXIV)

गुरि पूरे पूरी मति है पूरे सबदि वीचार।

(Mārū Asṭpadi I-2)

कहत नानकु गुर सचै की पठड़ी रहसी अलखु निवासी।

(Mārū Asṭpadi, XI-7)

गुर किरपा ते हुकमु पहाणै। जुह जुगंतर की बिधि जाणै।

(Mārū ... Solhe VII-16)

सतिगुर बाफहु मुकति न क होई किरति बाधा षसि दीना है।

(Mārū Solhe, VIII-9)

सतिगुरु मिलै त मनूआ टैके। राम नामु दे सरणि परैके।

(Mārū Solhe, IX-16)

गुरु मम बोहिय गुरु बेड़ी तुलहा मन हरि जपि पारि लंघाइआ।

(Mārū Solhe, XX-1)

गुरु सबदु कमावहु जनमि न आवहि तिना हरि प्रमु बैलीआ।

(Tukhari Baramaha II-4)

गुर रूप मुरादे त्रिमवण धारे ता का अंतु न पाइआ।

(Tukhari Baramaha , V-2)

बिनु गुर भाति न माउ होई। बिनु गुर सत न संगु देइ।
बिनु गुर अंघुलै घंघु रौइ। मनु गुरमुखि निरमलु मलु सबदि सौइ।
गुरि मनु मारिऔ करि संजोगु। अहिनिसि रावै भाति जोगु।
गुर संत समा दुखु मिटै रोगु। जन नानक हरि वरु सहज जोगु।

(BasantaC/aupade, V-3, 4)

गुर चरन सरैवहि गुर सिख तौर। गुर सेव तरै स तजि मेर तौर।
नर निंदक लौमी मनि कठौर। गुर सेव न भाई सि चौर चौर।
गुर तुठा बखसै भाति माउ। गुरि तुठै पाइरै हरि मरि महलि ठाउ।
परहरि निंदा हरि भाति जागु। हरि भाति सुहावी करमि मागु।

(BasantaC/aupade, VI-2, 3, 4)

गुर परसादि घर ही परगासिआ सहलै सहजै सहजि समाई।

(Malār Aṣṭpadi I-7)

HARI

गुर परसादी हरि प्रम जाचै ऐसी नाम बडाई।

(Gujari Aṣṭpadi, III-2)

हरि हरि जपहु पिआरिआ गुरमति लै हरि बोलि।

(Sri C/aupade, XXI-1)

गुर सेवा सुखु पाइएँ हरि वरु सहजि सीगारु।

(Sri Aṣṭpadi, IX-2)

हिरदै साचु वसे हरिनाइ। कालु न जीहि सके गुण गाइ।

(Gaurī Aṣṭpadi, XIV-9)

हरि कीरति रहरासि हमारी गुरमुखि पंथु बतीत।

(Āsā Caupade, XXXVII-3)

हरि का नामु निधानु है पूरे गुरि दीवा।

(Āsā Aṣṭpadi, XV-7)

हरि हरि नामु देहि सुखु पाइएँ तेरी मगति मरे मंजार।

(Gujarī Aṣṭpadi, II.2)

नानक गुरमुखि हूमै तुटे ता हरि हरि नामु धिबावै।

(Majh Vār Slok, VI)

बंधन साह संवाहि धनु बाइ। बिनु हरि मगति न पवई धाइ।

(Āsā Aṣṭpadi, X-6)

घट घट अंतरि ब्रह्मु लुकाहवा घटि घटि जीति सबाई।

(Sorathā Caupade, VI-3)

हरि के लोग अवर नहीं कारा। साचउ ठाकुरु साचु पिबारा।

(Dhanāsari, Aṣṭpadi, II-2)

इवानडीए मानड़ा काइ करेहि।

आपनड़े घरि हरि रंगी की न माणैहि।।

(Tilanga Caupade, IV-1)

गुरमुखि हरि गुण गाह रंगि रंगैतडा।

(Sūhī Kāṛī, III-4)

हरि नामु अंमृतु चाखि तृपती नानका उर धारिवा।

(Bilawal Chant I-4)

गुरमुखि हरि हरि मीठा लागै हरि हरि नामि समाईऐ।

(Rāmkalī Aṣṭpadi, III-2)

HATHA

नाम बिना गति कौह न पावै हठि निग्रह बैबाणै।

(Gaurī Pūrbi Chant, II-3)

सिध साधिक कै मुनि देवा। हठि निग्रह न तृपतावहि मेवा।

(Rāmkalī Aṣṭpadi, VI-4)

ह्यु अहंकारु करि नही पावै। पाठ पढ़ै लै लोक सुणावै।

(Rāmkalī Aṣṭpadi, VI-6)

हठि निग्रहि अपतीजु न मीजै बिनु हरि गुर किनि पति पाई है।

(Mārū Solhe, IV-12)

इकि नागै भूखे मरहि मवार। इकि ह्यु करि मरहि न कीमति पार।

गति अविगत की सार न जाणै बूफै त सबदु कमाई है।

(Mārū Solhe, V-13)

HAUMAI

हउमै करत मैखी नही जानिआ। गुरमुखि भगति विरलै मनु मानिआ।

(Gaurī Asṭpadi, XIII-1)

काजी सैख मैख फकीरा। वडै कहावहि हउमै तनि पीरा।

(Gaurī Asṭpadi, XIV-7)

जौ जनमै सै रोगि विआपै। हउमै माइआ दुखि संतापै।

(Āsā Cāupade, XIII-3)

सतिगुरु मिलै त हउमै तूटे ता कौ लैखै पाई।

(Āsā Cāupade, XVI-2)

हउमै खीइ करै सीमारु। तउ कामणि सैजे रवै मतारु।

(Āsā Cāupade, XXVI-4)

जगु बंदी मुक्तै हउ मारी। जगि गिआनी विरला आचारी।

(Āsā Asṭpadi, III-6)

एक मरै पंचै मिलि रौवहि। हउमै जाइ सबदि मलु घौवहि।

(Āsā Asṭpadi, IV-1)

मेरा प्रम लार ता कौ लागै। हउमै मारै सबदे जागै।

(Āsā Asṭpadi, VII-३)

नानक लैखै इक गल हौरु हउमै फखणा फाख।

(Āsā Vār Slok, XVI)

हउ विचि आइआ हउ विचि गइआ।

हउ विचि जंमिआ हउ विचि मुआ।

हउ विचि दिता हउ विचि लइआ।

हउ विचि खटिआ हउ विचि गइआ।

Contd.

ह्य विचि सचिआरु कूडिआरु।
 ह्य विचि पाप पुन वीचारु॥
 ह्य विचि नरकि सुरगि अवतारु।
 ह्य विचि ह्यै ह्य विचि रीवै॥
 ह्य विचि मरीरै ह्य विचि घीवै।
 ह्य विचि जाती जिनसी खीवै॥
 ह्य विचि मूरखु ह्य विचि सिआणा।
 मोख मुकति की सार न जाणा॥
 ह्य विचि माइआ ह्य विचि क्हाइआ।
 ह्यमै करि करि जंत उपाइआ॥
 ह्यमै बूफे ता दरु सूफे।
 गिआन विहूणा कथि कथि लूफे॥
 नानक ह्यमी लिखीरै लैखु।
 जेखा देखहि तेहा वैखु॥

(Āsa Vār, Slok, XIII)

करि किरपा गुर दरसु दिखावहु ह्यमै सबदि जलाई॥

(Gujari Asṭpadi, III-7)

ह्यमै जाई ता कंत समाई। तउ कामणि पिआरै नव निधि पाई॥

(Sūhī Asṭpadi, I-6)

ह्यमै गरबु निवरीरै कामु क्रीत्र अहंकारु।

(Sūhī Vār Pauṛī, VI)

ह्यमै फगडा पाइआनु फगदै जगु मुइआ॥

(Sūhī Vār slok XII)

बिनु गुर करणी किका कार क्माइ। हउमै मैटि चलै गुर सकदि समाइ।

(Bilawal Caupade, IV-3)

हउमै ममता रागु न लागै। राम भाति जम का मउ मागै।।

(Rāmkali Aṣṭpadī, III-3)

एको एक कहै समु कोई हउमै गरबु बिवापै।

(Rāmkali Dakḥṇī Omkāra, I-5)

हउमै मेरा मरी मरु मरि जमै वारीवार।

(Mārū Aṣṭpadī, 1-4)

कूडहु प्राणी कूड क्वाइ। कूड मारै कालु उक्काहाइ।
साक्त कूडि पचहि मनि हउमै दुहु मारमि पचै पचाई है।।

(Mārū Solhe, VI-6)

नानक हउमै मारि पतीण तारा चडिवा लंटा।।

(Tukhārī Bāramāhā, Chant, III-1)

नानक हउमै राग बुरै।

जह देखां तह एका वेदन बापै बसै सबदि घुरै।

(Bhairao Aṣṭpadī, I.2)

सतिगुर मिलि मति ऊतम होइ। मनु निरमलु हउमै कट्टे घौइ।

(Basanta Aṣṭpadī, II.6)

साची सुरति नामि नही तुपतै हउमै करत गवाइवा।

(Mālār Caupade, III.1)

परदार परधु परलोभा हउमै बिसै बिकार।

(Mālār Caupade, V-1)

इसु स तन घन का कहहु गरबु कैसा।

बिनसत बार न लागै बवरे ह्छमै गरबि खै जगु ऐसा।

(Mālār Gheṭ As/tpadē, II-2)

नानक नामु सलाहि तू होरु ह्छमै आवउ जाउ।

(Slok Varān te Vadhik XI)

INDRA

कैतै इंद चंद सूर कैतै कैतै मंडल वैस।

(Jap Paurī, XXXV)

मै विचि इंदु फिरै सिर मारि।

मै विचि राजा घरम दुआरु।

(Āsā Vār Slok, VII)

इसरु ब्रह्मा देवी देवा। इंदु तपै मुनि तैरी सेवा।

(Mārū Solhe, XIV-3)

गुर की भाति करिह किका प्राणी। ब्रह्मै इंदु महैस न जाणी।

(Mārū Solhe, XI-14)

ब्रह्मां बिसनु रिरखी मुनि संकरु इंदु तपै मैखारी।

(Rāmkalī Vār Slok, XI)
(Mārū C/aupade, X-2)

सहंसर दान दै इंदु रौआइआ। परसुराम रौवै घरि आइआ।

(Rāmkalī Vār slok, XI)

IDĀ - SUKHAMANĀ - PINGALĀ

सुखमना इदा पिंगुला बूफै जा आपै अलखु लखार।

(Rāmkalī Sidh Goṣṭī, I-60)

JAGADĀSA

बिन्दु बिनु उपमा जगदीस की बिनसै न अधिकार।

(Gaurī Asṭpadi XVII-3)

ऊजल मौती चूह चूगहि हंस। सरब कला जगदीसै अंस।

(Āsā C/aupade, XII-1)

किया जपु जापठ बिनु जगदीसै। गुर कै सबदि मह्लु घरु दीसै।

(Bilāwalā Thiti, I-2)

चौनहु आपु जपहु जगदीसरु हरि जगनाथु मनि माइआ।

(Mārū Solhe, XX-13)

जै जगदीस प्रभु रखारै राखै परखै सोई।

(Mārū Asṭpadi, II-2)

JAGA-JĪVANA

जगजीवनु दाता हरि मनि राता सहजि मिलै मैलाइआ।

(Āsā Chant III-8)

सतिगुर मिलि सदा सुकतु है जिनि विचहु मोहु चुकाइआ।

उत्तु एहु बीचारु है जिनि सवै सिठ चितु लाइआ।

जगजीवनु दाता पाइआ॥

(Āsā Vār Paurī V)

नानक सहजि मिलै जगजीवन नदरि करहु निसतार।

(Gujarī C/aupade, II-4)

आपि आचरु घंघे लोई। जोग जुगति जगजीवनु सोई॥

(Rāmkalī Dakhni Omkāra, I-15)

निरमल जौति सरब जगजीवनु गुरि अनहद सबदि दिखाइआ॥

(Mārū Solhe, XVIII-4)

तेरा दासनिदासा कहूँ राह।
 जगजीवन जुगति न मिले काह।।

(Basanta Caupade II-1)

चरन गहे जगजीवन प्रेम के हउमै मारि निबैरी।

(Sāranga Caupade I-1)

मनि तनि रवि रहिवा जगजीवनु गुरसबदी रंगु माणी।

(Tukhārī Chant, I-14)

JAGANNĀTHA

चौनहु बापु जपहु जगदीसरु हरि जगननाथु मनि माइवा।

(Marū Solhe, XX-13)

JAJAMĀNA

करता तू मेरा जजमानु।

इक दक्षिणा हउ तै पहिमागउ ट देहि बापणा नामु।

(Parbhātī Bibhāsa Caupade, VII-2)

JANEU

दइवा कपाह संतीसु सूतु जतु गंदी सतु वटु।

एहु जनेऊ जीवका हई त पाडे घतु।।

(Āsā Vār Slok XXIX)

काइवा ब्रह्मा मनु है घौती। गिवानु जनेऊ धिवानु कुसपाती।

(Āsā Caupade, XX-1)

बाहरि जनेऊ जोति है नालि। घौती टिका नामु समालि।

(Āsā Caupade XX-2)

हिंदू के धरि हिंदू आवै। सूतु जनेऊ पड़ि गलि पावै।।

(Rāmkalī Vār Slok II)

पति विणु पूजा सत विणु संजम जत विणु काहे जनेऊ।

(Rāmkalī Aṣṭpadī I-6)

JAGATA

जंमणु मरणु वडा बेहोडा बिनसै जगु सबाए।

(Vadhamsa Alahaniā-V-1)

जंम मरन कउ इहु जगु बपुडौ इनि दूजै मगति विसारी जीउ।

(Soratha Caupade, VIII-3)

जगतु पसू अहं कालु कसाई। करि करतै करणी करि पाई।।

(Rāmkali Sidh Goṣṭi, 1-18)

जगतु उपाइ सैलु रचाइआ। पवणै पाणनि अगनी जीउ पाइआ।

(Marū Solhe, XI-4)

पउणु पाणनि आनि बाधे गुरि सैलु जगति दिखाइआ।

(Tukhāri Bāramāhā VI-2)

जगु करुंआ नामु नही चीति। नामु विसारि गिरै दैसु भीति।।

(Basanta Aṣṭpadī, I-1)

आपै सकता आपै सुरता सकती जगतु परीवहि।

(Sāranga Vār Slok, XX)

सतिगुर बाफु हु समफ न हौकी समु जगु दबिआ क्वापै।

(Malār Aṣṭpadī, IV-4)

जगु खौटौ सचु निरमलौ गुरसबदीं वीचारि।

(Parbhāti Bibhāsa Caupade, XIII-3)

जलु तरंग अगनी पवनै फुनि त्रै मिलि जगतु उपाइआ।

(Parbhāti Bibhāsa Aṣṭpadī, VII-6)

JAMA

सुलतान खान बादिसाह नही रहना। नामहु भूले जम का दुखु सहना।।

(Gaurī Aṣṭpadī XIV-3)

माइआ मोहि जगु बाधा जमकालि। बांधा कूटे नामु सम्हालि।

(Āsā Aṣṭpadī, III-2)

ना जमदूत दुखु तिसु लागै। जो जनु रामनामि लिव जागै।।

(Āsā Aṣṭpadī, IX-8)

बिनु सबदै मे रतिआ समि जोही जम कालि जीउ।

(Suhī Aṣṭpadī, II-7)

जम मारग पंथु न सुफई उफडु अंध गुबारौवा।

(Vadhamsa Alāhaṇiā IV-3)

तिउ नामै बिनु देहुरी जमु मारै अंतरि दोखु।

(Sorathā Caupade VII-3)

जम दुआरि जा पकडि चलाइआ। ता चलदा पक्ताणा।

(Dhanāsari Caupade, II-4)

किया लै आवहि किया लै जाहि। सिरि जमु कालु सि चौटा खाहि।

(Bilāwala Thitī, I.2)

जमदरि बाधउ मरै विकारु। ना रिदै नामु न सबदु आचारु।

(Rāmkali Aṣṭpadī IV-6)

जमदरि बाधे कोई न राखै। बिनु सबदै नाही पतु साखै।

(Rāmkali Sidh Goṣṭi I.55)

कालु जालु जमु जोहि न सकै। साचै सिउ लिव लाई है।

(Mārū Solhe, I-4)

JANAMA

एहुजीउ बहुते जनम मरंमिआता सतिगुरि सबदु सुणाइआ।

(Asā Vār, Paurī III)

जनम मरण का दुखु घराी नित सहसा दोइ।

(Asā ^{Ashtpadi XXII-1} ~~Ashtpadi~~)

मनि बीचारिं एक लिव लागी पुनरपि जनमु न काला।

(Gujarī Ashtpadi, I-4)

इहु जगु मोह हैत बिआपितं दुखु अधिक जनम मरणं।

(Gujarī Ashtpadi, V-5)

जनम मरन कउ इहु जगु बपुडौ इनि दूजे मगति विसारी जीउ।

(Sorathā Gaupade, VIII-3)

दुइ राह चलाए हुकमि सबाए जनमि मुआ संसार।

नाम बिना नाही कौ बैली बिबु लादी सिरि मार।।

(Dhanāsrī Chant, II-3)

इहु मानस जनमु दुलम सा मनमुख संतापे।

(Sūhī Vār, Paurī V)

जनम मरण का दुखु गइआ फिरि पवै न फीरु।।

(Rāmkalī Dakhni Sūhī Vār, Paurī, II)

जुगि जुगि थापि सदा निरवैरु। जनमि मरणि नही घंघा घैरु।

(Rāmkalī Dakhni Omkāra I-15)

जिउ आइआ तिउ जावहि बउरै जिउ जनमै तिउ मरणु मइआ।

(Rāmkalī Ashtpadi, VII-1)

जनमे कउ बाजहि बाघार। सौहिलदे अगिआनी गार।
जौ जनमे तिसु सर पर मरणा किरतु पइआ सिरि साहा है।

(Mārū Solhe, XII-7)

रज तम सत कक तैरी क्हाइआ। जनम मरणा हउमै दुखु पाइआ।

(Mārū Solhe, XVII-11)

दुघट घट मउ मंजन पाइएँ बाहुदि जनमि न जाइआ।

(Mārū Solhe, XXI-6)

आवण जाणा चुकै जनमि न जाहि मरि।

सचु नामु आघारु सौगि न मौहि जरि।

(Mārū Vār Paurī, VII)

साच सबद बिनु कबहु न कूटिसि बिरथा जनमु मइओ।

(Bhai-Rao Chaupade, III-2)

नानक घ्रापै हरि नाम सुआदि। बिनु हरि गुर प्रीतम जनमु वादि।।

(Basant, Ashtpadi, VII-8)

मनमुखि जनमु गवाइआ नानक हरि माइआ।

(Sarang, Vār Paurī, III)

बिनु सचै वापार जनमु बिरथिआ।

(Malār Vār Paurī, VIII)

जनम मरन दुखु काटीएँ नानक कूटिसि नाइ।

(Parbhātī Bibhāsa Chaupade, X-4)

जनमि मरै मरमाइएँ जे लख करम कमाहि।

(Slok Varān te Vadhik, IX)

JAPA

जप तप का बंधु वैदुला जितु लंघाह बहैला।

(Sūhī C aupade, IV-1)

किया जपु जापउ बिनु जगदीसै। गुर के सर्वादि महुलु घरु दीसै।

(Bilāsa^७ Thiti, I-2)

सौ गिरही जो निस्सुहु करै। जपु तपु संजमु भी खिया करै॥

(Rāmkali Vār slok, IV)

तुम तै उपजिआ भगती भाउ। जपु जापउ गुरमुख हरि नाउ॥

(Rāmkali As̄tpadi, VI-7)

जप तप संजम करम न जाना नामु जपी प्रम तैरा।

(Rāmkali C aupade VI-3)

हौम जपा नहीं जाणिआ गुरमती साधु पक्षाणु।

(Mārū C aupade, X-3)

इकि जप तप करि करि तीरथ नावहि। जिउ तुघु भावै तिवै चलवहि।

हठि निगृहि अपतीजु न मीजै बिनु हरि गुर किनि पति पाई है।

(Mārū Solhe IV-12)

अहिनिसि रामु रहहु रंगि रातै एहु जपु तपु संजमु सारा है।

(Mārū Solhe, X-3)

~~सेसा जापु जपउ जपमाली। दुख सुख परहरि भाति निराली।~~

~~(Parbhāti ti Bibhāsa As̄tpadi II-7)~~

सेवा सुसति सर्वादि वीचारि। जपु तपु संजमु हूमै मारि।

(Parbhāti Bibhāsa As̄tpadi II-7)

JAPA MĀLĪ

घौती टिका तै जपमाली घातु मलेखा साहं।

(Āsā Vār Slok, XXXIII)

चेतहु बासदेउ बनवाली। रामु रिदै जपमाली।

(Gūjarī Astpadi, 1-1)

कौहं नामु जपै जपमाली लागै तिसै घिआना।।

(Rāmkalī Caupade, 1-1)

दहवा देवता खिमा जपमाली तै माणस परधान।

(Sāranga Vār Slok, XXXI)

ऐसा जापु जपउ जपमाली दुःख सुख परहरि भगति निराली।

(Parbhātī Bibhāsa II-2)

JĀLĪ

जाणाहु जाति न पूरहु जाती आगे जाति न है।।

(Āsā Caupade III-2)

कुदरति जाती जिनसी रंगी कुदरति जीव जहान।

(Āsā Vār Slok, VI)

करम घरम नहीं माहवा मासी। जाति बनमु नहीं दीसे आसी।

(Mārū Solhe, XV-8)

ता के जाति न पाती नाम लीन। सभि दुख सहाई गुणाह बीन।

(Basanta Astpadi, II-3)

जे किहु हाई त किहु दिसे जापै रूपु न जाति।।

(Sāranga Vār Slok, VI)

राजु मालु रूपु जाति जीबनु पंजे ठग।

(Mālār Vār slok XIII)

जाति जनमु नह पूछीऐ सच घरु लैहु बताइ।

(Parbhātī Bibhāsa C/raupade, X-4)

जाति वरन तै मए अतीता ममता लीमु चुकाइआ।

(Parbhātī Aṣṭpadi, VII-7)

JERAJA

अंडज जैरज सैतज उतमुज घटि घटि जाति समाणी।

(Tukhārī Baramāhā I-14)

अंडज जैरज उतमुज सैतज तैरे कीतै जंता।

(Sorathā C/raupade IV-3)

पुरखां बिरखां तीरथां तटां मेघां खंतांह।

दीपां लीणां मंडलां खंडां वरमंडांह।

अंडज जैरज उतमुजां खाणी सैतजांह।

सौ मिति जाणै नानका सरां मेरां जंताह।

नानक जंत उपाइ के समाले समनाह।

जिनि करतै करण कीआ चिंता मि करणी ताह।।

(Āsā Vār, Slok 1-14)

JOGA

सुणिए जोग जुगति तनि भैद। सुणिए सासत सिमृति वैद।

(Jap Paurī IX)

बाबा जुगता जीउ जुगह जुग जागी परम तंत महि जाग।

(Āsā C/raupade XXXVII-1)

जागी मांगी क्हापड़ी क्हा मवहि दिसंतर।

(Āsā Aṣṭpadi, XIV-3)

जोगी जुगति न जाणै अंधु। तीने ओजाड़े का बंधु।

(Dhanāsri C/āupade, VII-2)

नानक बिनु नावै जोगु कदै न होवै देखहु रिदै बीचारै।

बिनु सतिगुर सैवै जोगु न होई।

सबदै का निबेदा सुणिा तू अउधु बिनु नावै जोगु न होई।

(Rāmkali Sidh Gostī, I-68, 70, 72)

आपि आचरु धंघे लोई। जोग जुगति जगजीवनु सौई॥

(Rāmkali Sidhgostī, I-15)

गुर का सबदु वीचारि जोगी। दुखु सुखु सम करणा सोग बिआगी॥

(Rāmkali C/āupade XI-3)

जोगी जुगति सहज घरि वासै।

(Rāmkali C/āupade XI-2)

जप तप संजम कर्म न जन्ना नम्पु जफी म्म तैरा।

(Rāmkali As-tpadi II-7)

तुफ पहि नउनिधि तू करणै जोगु। थापि उथापे करै सु हागु।

(Rāmkali As-tpadi II-8)

जोगी होवै जोगवै मोगी होवै साइ।

(Sūhī C/āupade VII-1)

नानकु आपे जोग सजोगी नदरि करै लिब लाईए।

(Sūhī C/āupade III-3)

काजी मुलां होवाह सैख। जोगी जंगम भगवै मैख।

(Basantā C/āupade, III-3)

सुरतै चुली गिआन की जोगी का जतु होइ।

(SārangaVar Slok, VIII)

समै सुरती जोग समि समै बैद पुराणा।
 समै करणै तप समि समै गीत गिआन।।
 समै बुधी सुधि म्मि समि तीरथ समि थान।
 सम पातिसाहीआ अमर समि समि खुसीआ समि खान।।

समै माणास देव समि समै जोग घिआन।
 समै पुरीआ खंड समि समै जीअ जहान।
 हुकमि चलार आपणै करमी वहै क्लाम।।

(SarāṅgāVār, XII) ^{Slok.}

जोग सबदं गिआन सबदं वैद सबदं त ब्राह्मणाह।

(Parbhātī Bibhāsa Vār, Slok, III)

जोग बिनीद स्वाद आनंदा। मति सत माई मति गौबिंदा।।

(Parbhātī ^{Bibhāsa} Chaupade, XIV-2)

मनु जागी मनु मागीआ मनु मूरखु गावारु।

(Parbhātī ^{Bibhāsa} Chaupade, ~~XIV~~ x-2)

JOTI

निरदइआ नही जोति उजाला। बूढब बूढे सरब जंजाला।

(Rāmkali Aṣṭpadi, II-4)

घट घट अंतरि ब्रह्मु लुकाइआ घटि घटि जोति सबाई।

(Sorathā Chaupade, VI-3)

गुरमुखि एक दृसट करि देखहु घटि घटि जोति समीई जीर।

(Sorathā Chaupade XI-2)

मन महि घिअ जोति जोति महि मनुआ पंच मिलै गुर माई।

(Rāmkali Chaupade, IX-4)

अवपड्डु आवागउणा निवारिआ जोती जोति मिलाइ।

(Mārū Aṣṭpadi, II-3)

आपै सुरगु मरु पड्ढाला। आपै जाति सरुपी बाला।

(Mārū Solhe, II-5)

पसरी किरणि जाति उजिआला। करि करि देखै आपि दड्ढाला।

(Mārū Solhe, XIII-9)

निरमळ सबदु गुरू सचु जाता जाती जाति मिलाड्ढा।

(Mārū Solhe, XIV-8)

आनि पाणि जीउ जाति तुमारी सुने क्ला रहाड्ढा।

(Mārū Solhe, XVII-2)

JUGA

जुग जुगु फेरि वटाईअहि गिआनी बुफहि ताहि।

सतजुगि रथु संतोख का घरम औ रथवाहु।

त्रैते रथु जते का जोरु औ रथवाहु।

दुआपुरि रथ तपे का सतु औ रथवाहु।

कलजुगि रथु अगनि का वूहु औ रथवाहु।

(Āsā Vār Slok XXV)

JUGA

जुज महि जोरि क्ली चंद्रावलि कान्ह कृसनु जादमु महआ।

(Āsā Vār Slok XXVI)

साम वैदु रिगु जुजरु अथरवपु। ब्रह्मे मुखि माहआ है त्रैगुण।।

(Mārū Solhe, XVII-9)

~~जससंधि कालजमुन संधारै। रक्तबीजु कालुनेमु बिदारै।।~~

~~(Gaurī As-tpadi, IX-7)~~

~~जससंधि कालजमुन संधारै। रक्तबीजु कालुनेमु बिदारै।।~~

~~(Gaurī As-tpadi IX-7)~~

KALPA

स्त्रिव नगरी महि आसणि बेसु कल्प त्रिवागी बांद।

(Āsā C aupade, XXXVII-2)

KAMANDALA

हं कंठल सिखा सुतु घांती तीर्थ गबनु अति प्रनु करे।

राम नाम बिनु सांति न आवै जपि हरि हरि नामु से पारि परे।।

(Bhairao Gaupade, VIII-3)

KARMA

चाइसिं पवनु सिंघासनु मीजे। निउली करम खुटु करम करीजे।

(Rāmkali Astpadi, V-3)

करमी आपा आपणी के नैदे के दूरि।

(Jap Slok- I)

करणि कागुदु मनु मसवाणी बुरा मला दुह लेख पर।

(Marū C aupade, III-1)

जितु करमि सुखु ऊपजे माई सु वातम ततु बीचारी।

(Sorath, As tpadi, II-2)

पूरबि लिखिआ किउ मंटीरै लिखिआ लेखु हजाइ।

(Sri Astpadi, X-7)

अधिवातम करम करे ता साचा। मुकति मैदु किवा जाणेकाबा।

(Gauri Astpadi, VI-1)

करम खंड की बाणी जोरु। तिथे हीरु न कोई हीरु।

(Jap Pauri, XXXVII)

KARANHARA

मैं तां नामु वैरा आघारु। तूं दाता करणहारु करतारु।

(Āsā Titthakā, XVIII-1)

आपै करणी करणहारु। आपै गुरमुखि करि बीचारु।

तु करि करि देखहि करणहारु। जीति जीअ असंख देह अघारु।।

(Basantā Aṣṭpadi, VII-4) 5)

इहु संसारु सगल बिकारु। तेरा नामु दारु अवरु नासति करणहारु अपारु

(Parbhātī Bibhāsa Chaupade, II-1)

नानक करता करणहारु करि वैखे थापि उथापि।

(Slok Varān te Vadhikā - XXV)

KARTĀ PURAKHA

१ ओं सतिनामु करता पुखु निरमठ निरवैरु

अकाल मूरति अजुनी सैमं गुर प्रसादि

(Mool Mantra)

मैं तां नामु तेरम्मा आधारु। तूं दाता करणहारु करतारु।

(Āsā ^{Titukā} ३ XVIII-1)

जौती जाती गणात न आवै। जिनि साजी सौ कीमति पावै।

(Bilāwalā Thitī I-4)

KĀLA

प्रथमे ब्रह्मा कालै घरि आइआ। ब्रह्म कमलु पहआलि न पाइआ।।

(Gaurī Aṣṭpadi, XIV-1)

सच घरि बैसै कालु न जौहै। मनमुख कउ आवत जावत दुखु मोहै।

(Gaurī Aṣṭpadi, XV-2)

जिन्ह कउ आपि लए प्रमु मैलि। तिन कउ कालु न साकै पैलि।।

(Āsā Chaupade, XV-2)

सच ब्रतु नैमु न कालु संतावै। सतिगुर सबदि करीघु जलावै।

(Āsā Aṣ ṭpadī, I-2)

मत मैगलु साक्तु देवाना। बनखंडि माइआ मोहि हैराना।
इत उत जाहि काल के चापै। गुरमुखि खोजि लहै घरु आपै।

(Āsā Aṣ ṭ padī, VIII-1)

कामु क्रीघु अंहकरु त्तिबले लैमु-मौहु-तिस-पमइअम+

मनि बीचारि एक लिव लागी पुनरमि जनमु न काला।।

(Gujarī Aṣ ṭpadī, I-4)

ताकठ कालु नाही जमु जाहै बुफहि अंतरि सबदु बीचार।

(Gujarī Aṣ ṭpadī, VIII-7)

रै जाँ कालु सदा सिर ऊपरि ठाढ़ै जनमि जनमि बैराहँ।

(Gujarī Aṣ ṭpadī III-3)

लबि घंघै माइआ जगतु मुलाइआ कालु खड़ा रूआए।

(Vadhamsqalāhanīā V-1)

अलख अपार आम आचर ना तिसु कालु न करमा।

(Sorathā Dutuk VI-1)

कालु नाही जाँगु नाही नाही सत का ढबु।

(Dhānsrī C aupade VIII-1)

अनिक जतन करि कालु संताए। मरणा लिखाइ मंडल महि आए।

(Dhanāsri Aṣ ṭpadī I-6)

कालु बिकालु मए देवाने मनु राखिआ गुरि ठार।

Chant
(Sūhī, II-4)

किया लै आवहि किया लै जाहि। सिरि जम कालु सि चौटा खाहि।

(BilāwalāIhiti I-2)

जागतु जागि रहै लिव लाइ। गुर परचै तिसु कालु न लाइ।

(Bilāwala Thiti, I-15)

छीजै जाबनु जरुआ सिरि कालु। काइआ छीजै भई सिवालु।

(Rāmkali Dakhni Omkāra, I-24)

पाप पुंन दुइ संगै खुधिया जम काला।

(Mārū Aṣṭpadi, VI-4)

कालु जालु जमु जाहि न साके साचै सिष्ठ लिव लाई है।

(Mārū Solhe I-4)

छौडहु प्राणी कूड़ कवाडा। कूड़ मारे कालु उखाहाडा।

(Mārū Solhe, VI-6)

ममता जालु कालु नही माथै ना कौ किसै धियाइडा।

(Mārū Solhe, XV-8)

KĀMA

कामु क्रीघु अंतरि घनु हिरै। दूबिधा कौदि नामि निसतरै।

(Āsā Cāupade XI-2)

कामु करीघु कपटु विखिया तजि सचु नामु उरिघारै।

(Āsā Chant II-3)

कामु क्रीघु अहंकारु तजीअले लौमु मौहु तिस माइआ।

(Gujari Aṣṭpadi I-6)

ना तिसु मात पिता सुत बंधप ना तिसु कामु न नारी।

(Sorathā Cāupade VI-2)

हउमै गरबु निवारारै कामु क्रीघु अहंकारु।

(Sūhī Vār, Slok, 12)

घन माह भाती देखि प्रीतम काम क्रोध निवारिआ।

(Bilāwalā Dakhñī Chant, I-1)

काम क्रोधु बिकरालु दूत सभि हारिआ।

(Bilāwalā Vār, Paurī- I)

कामु क्रोधु काइआ कउ गालै। जिउ कवन सोहागा ढालै।

(Rāmkali Dakhñī Omkāra I-18)

कामु क्रोधु अहंकारु निवारै गुरु कै सर्वादि सु समफ परी।

(Rāmkali Sidh Goṣṭi, I-10)

सावणु राति अहाइ दिहु कामु क्रोधु दुइ खेतु।

(Rāmkali Vār Slok, 12)

क्रोधु काम क्रोधु बुरिआई। हउमै घंघु क्रोधु लंपटाई।

(Mārū Solhe, VI-8)

कामु क्रोधु परहरु पर निंदा। लखु लीमु तजि होहु निचिंदा॥

(Mārū Solhe, XXI-1)

घावत पंच रहै घरु जाणिआ कामु क्रोधु बिखु मारिआ।

(Tukhāri Bārāmāḥā III-1)

तन महि कामु क्रोधु हउ ममता कठिन पीर अति मारी।

(Bhairao C/āupade III-2)

काम क्रोधु बिखु बजरु मारु। नाम बिना कैसे गुन चारु।

(Basanta Aṣṭpadi I-2)

दुंसट माउ तजि निंद पराई कामु क्रोध चंडार।

(Malār C/āupade VI V-1)

साद करि समघाँ तृसना घिउ तैलु। कामु क्रोधु आनी सिउ मैलु।

(Malār Cāupade VIII-3)

हरि जसु करमु घरमु पति पूजा। काम क्रोध आनी महि मूजा।

(Parbhātī Bibhāsa Aṣṭpadi, V-8)

KHIMĀ KHĀPARA

खलड़ी खपरी लकड़ी चमड़ी सिखा सत घौती कीन्ही।

(Āsā Cāupade XXXIII-4)

फूटे खापरु भीख न भाइ। बंधनि बाघिआ आवै जाइ।

(Āsā Aṣṭpadi, II-3)

ऊंघउ खपरु पंच मू टोपी कांइआ क्हासणु मनु जोगौटी।

(Rāmkali Sidh Goṣṭi 1-11)

KHIMĀ

गुर का सबद मनै महि मुंडा खिया खिमा हटावउ।

(Āsā Cāupade XXXVI-1)

बकै न बोलै खिमा धनु संग्रहै तामसु नामि ल जलाए।

(Marū Aṣṭpadi VII-7)

सबदि महली खरा तू खिमा सचु सुख भाइ।

(Rāmkali Dankhñī Omkāra, 1-49)

ना के लखण जाणगिअहि खिमा धनु संग्रहैइ।

(Basantā Hindoḥ IX-3)

दइआ देवता खिमा जपमाली तै माणस परधान।

(SārangaVār Slok, XXXI)

खिन्ना धीरजु करि गरु लवैरी सहजै बकरा खीरु पीरै।

(Parbhāṭī Bibhāsa C/āupade, VII-4)

KHINTHĀ

दरसनु मैख करहु जोगिंद्रा मुंडा फौली खिन्था।

(Rāmkalī Sidhgoṣṭī, I-9)

मैख करहि खिन्था बहु थट्टा। फूठी खैलु खैलै बहु बहु नट्टा।

(Rāmkalī Aṣṭpadī, II-5)

जोगु न खिन्था जोगु न डंढै जोगु न मसम चढ़ाईरै।

(Sūhī C/āupade, VIII-1)

गुर का सबदु मनै महि मुद्रां खिन्था खिन्ता हटावउ।

(Āsā C/āupade, XXXVII-1)

खिन्था फौली बहु मैख करै दुरमति अहंकारी।

(SārangāVār Paurī, XII)

खिन्था कालु कुबारी काइआ जुगति डंडा परतीति।।

(Jap Paurī XXVIII)

KRĪSANA

दुखु सुखु परहरि सहजि सु चीत। तनु मनु सउपउ कृसन परीत।

(Āsā Aṣṭpadī IV-5)

जुज महि जौरि क्ली चंद्रावलि कान्ह कृसनु जादमु मइआ।

(Āsā Vār Slok, XXVI)

एक कृस्नं त सरबदेवा देव देवात आतमह।

(Slok Sahaskṛiti Slok-IV)

KRODHA

दूजी दुरमति अंनी बौली। काम क्रोध की कवी चौली।

(Mārū Solhe, III-1)

कामु क्रोधु लै गरदनि मारे हउमै लौमु चुकाइआ।

(Mārū Solhe, XIX-6)

कामि क्रोधि अहंकारि बिगुती हउमै ली ताते।

(Tukharī Bāramāha IV-I)

कामु क्रोधु बिबु वजरु मारु। नाम बिना कैसे गुन चारु।

(Basantā Ast/padī I-I)

दुसट माउ तजि निंद पराई कामु क्रोध चंढार।

(Malār C/raupade V-I)

साद करि समधां तृसना घिउ तैलु। कामु क्रोधु आनी सिउ मैलु।

(Malār C/raupade VIII-3)

भंडके कौपु खुआरु होइ फकद पिटे अंधु।

(Malār Vār, Slok XIV)

हरि जसु करमु घरमु पति पूजा। काम क्रोध आनी महि भुंजा।।

(Parbhātī Bibhāsa Ast/padī, V-8)

तन महि कामु क्रोधु हउ ममता कठिन पीर अति मारी।

(Bhairao C/raupade, III-2)

~~सीता लै ल गइआ दहसिरी लक्ष्मण पूजा सराष।~~

~~(Sok Varan te Vadhik, slok XXII)~~

~~सीता लक्ष्मण बिबुद्धि गइआ।~~

(

जाति वरन तै भए अतीता ममता लौमु चुकाइआ।

(Parbhātī Bibhāsa, VII-7)

कामु क्रोधु परहरु पर निंदा। लबु लौमु तजि होहु निचिंदा।।

(Mārū Solhe, XXI-1)

सरब निरंजन पुरखु सुजाना। अदलु करै गुर गिबान समान।

कामु क्रोधु लै गरदान मारे हउमै लौमु चुकाइआ।

(Mārū Solhe, XIX-6)

लबि लौमि मुहताजि विगूतै इब तब फिरि पकुताई।

(Rāmkali Dakhaṇī, I-6) ^{Omkar}

लौमी जीअडा थिरु न रहतु है चारै कुंडा माले।

(Rāmkali Caupadi, I-2)

हउमै ममता लौमु जालहु सबदि मैलु चुकाइरै।

(Bilawalā Dakhaṇī Chant, 1-4)

लौमु मोहु तफु कीआ मीठा एतु मरमि मुलाणा।

(Vadhamsa Chant, II-1)

लब लौम लहरि निवारणै हरिनाम रासि मनं।

(Gūjarī Asthadi, V-8)

कामु क्रोध अहंकारु तजीअलै लौमु मोहु तिस माइआ।

मनि ततु अविगतु धिआइआ गुर परसादो पाइआ।।

(Gūjarī, I-6) ^{Asthadi}

समै पुरीआ खण्ड समि समि लौअ लौअ आकार।

हुकमु न जापी कैतडा कहि न सकीजै कार।

(Sāranga Var Slok, XV)

नानकु वैचारा क्किया कहै।
 समु लोकु सलाहे एकसै।।
 सिरु नानक लोका पाव है।।
 बलिहारी जाउ तेरे तेरे नाव है।।

Basanta
 (Sarangar Caupad, 11-4)

हरि के लोक सि साच सुहै सरबी थाई नदरि करे।

(Bhairao astapadi, 1-5)

त्रैलोक दीपकु सबदि चानपु पंच दूत संघारहै।

(Tukhari Baramaha, VI-3)

रूपरि आवि अंत तिहु लोइ। आपे करे क्ये सुणै सोइ।

(Ramkali Dakh ni ankara, I-9)

माणसु क्किया बेचारा तिहु लोक सुणाइसी।

(Suhī Caupad, VI-1)

मरणु न मंदा लोका आखीरै जे कोई मरि जाणै।।

(Vadhamsa Alahani, II-2)

जलि थलि जीआ पुरीआ लोआ आकारा आकार।।

(Asa Var Slok, XI)

उडि उडि रावा फाटै पाइ। वैसै लोकु हसै घरि जाइ।

(Asa Var Slok, X)

ओहु न सुणाही कतही तुम्ह लोक सुणावहु।

(Asa Astapadi, XIII-4)

MADHU SŪDANA

मधुसूदनु कर मुंदरी पहिरै परमैसरु पटु लैई।

(Āsā C aupade, XXXV-3)

~~सहसबाह मधुकीट महिखासा। हरणासु लै नखहु बिघासा।।~~

~~(Gaurī Asṭpadi, IX-6)~~

MAHE SA

पबपु पाणि आनि तिन कीआ ब्रह्मा बिसनु महैस अकार।

(Gujarī Asṭpadi, II-4)

तृतीआ ब्रह्मा बिसनु महैसा। देवी देव उपाए वैसा।

(BilāwalāThiti, I-4)

ब्रह्मा बिसनु महैस इक मूरति आपै करता कारी।

(Rāmkalī Asṭpadi IX-12)

ब्रह्मा बिसनु महैसु सरैसट नामि रते वीचारी।

खाणि बाणि गगन पताली जंता जीति तुमारी।

(Mārū Asṭpadi, VII-9)

ब्रह्मा बिसन महैसु दुआरै। ऊमै सेवहि अलख अपारै।

(Mārū Solhe, II-14)

ब्रह्मा बिसनु महैसु न कोई। अवरु न दीसै एको सोई।।

(Mārū Solhe, XV-4)

MAMATĀ

हउमै ममता लौमु जालहु सबदि मैलु चुकाईए।

(BilāwalāDakhñī Chant, I-4)

जह आसा तह बिनसि बिनासा। फुटै खरु दुबिघा मनसा।

ममता जाल तै रहै उदासा। प्रणवति नानक हम ताकै दासा।।

(BilāwalāThiti, I-20)

हमै ममता रागु न लागै। राम मगति जम का मउ मागै।

(Rāmkalī Aṣṭpadī, III-3)

माइवा ममता माइवा जिनि कीती सौ जाणु।

बिखवा अंमृतु एकु है बूफे पुरुषु सुजाणु।

(Rāmkalī Dakṣṇī Omkāṇḍ, I-48)

माइवा ममता पवहि खिवाली। जमपुरि फासहिगा जमजाली।

(Mārū Caupade XII-5)

हमै ममता करदा बाइवा। वासा मनसा बंधि चलाइवा।

(Mārū Solhe, X-15)

बापे करता बापे मुता। बापे तृपता बापे सुकता।

बापे सुकति दानु मुकतीसरु ममता माहु चुकाइदा।।

(Mārū Solhe, XV-14)

माइवा ममता है बहु रंगी। बिनु नावै कौ साथि न संति।

(Parbhātī Bibhāsa Caupade, I-2)

ऐसे जन विरले जग अंदरि परखि खजाने पाइवा।

जाति वरन तै मए अतीता ममता लौमु चुकाइवा।।

(Parbhātī Bibhāsa Aṣṭpadī, VII-8)

हमै करत मैसी नही जानिवा। गुरुमुखि मगति विरले मनु मानिवा।।

MANA

(Gaurī Aṣṭpadī, XIII-1)

सतिगुरु देखिवा दीखिवा लीनी। मनु तनु वरपिवा अंतरगति कीनी।

गति मिति पाहै वात्सु चीनी।।

(Gaurī Aṣṭpadī, XV-4)

जिन के मनि वसिवा सचु सोई। तिन की संगति गुरुमुखि होई।

(Gaurī Aṣṭpadī, XV-9)

मन का अंधुला माइवा का बंधु। लीन सराबु होवै नित कंधु।

(Gaurī Aṣṭpadī, XVIII-2)

काइवा ब्रह्मा मनु है घौती। गिवानु जनैऊ धिबानु कुसपाती।

(Gaurī Aṣṭpadī, XX-1)

मन एक न चैतसि मूढ़ मना। हरि विसरत तेरे गुण गलिआ।

(Gaurī Aṣṭpadi, XXIX-1)

दुखु सुखु परहरि सहजि सुचीत। तनु मनु सउपठ कृसन परीत।

(Āsā Aṣṭpadi, IV-5)

गुरु मानै मन ते मनु धौरा।

ऐसा साहु सराफी करै। साची नदरि एक लिव तरै।

(Āsā Aṣṭpadi, V-1)

कहा चलहु मन रहहु धरै।

गुरुमुखि राम नामि तृपतासै खोजत पावहु सहजि हरै।

(Āsā Aṣṭpadi, VII-2)

सिमरह राम नामु अति निरमल अवर तिआगहु ह्ठमै क्हरा।

(Āsā Aṣṭpadi VIII-2)

मेरा मनौ मेरा मनु निरमलु साचु समालै राम।

(Āsā Chant, III-3)

नानक गुरु न चैतनी मनि आपणै सुचेत।

छुटे तिल बुआड़ जिउ सुनै अंदरि खेत।।

(Āsā Vār, Slok, II)

सत्गुरु भेटे सौ सुघु पाए।

हरि का नाम मनि वसाए।

(Āsā Vār Slok, XVII)

नानक फिकै बोलिये तनु मनु फिका होइ।

(Āsā Vār Slok, 42)

तेरा नामु करी चण्ठाठीआ जै मनु उरसा होइ।

करणि कुंठु जै रलै घट अंतरि पूजा होइ।।

(A Gūjarī Cāupade I-I)

मनि तनु अविगतु घिआइआ गुर परसादी पाइआ।

(Gujari C/aupade, I-6)

मति तनु गिआने कलिआण निधान हरि नाम फकिन मनि रमणा।

(Gujari C aupade, V-2)

नामु मीठा मनहि लाग वृत्ति डैरा ढाहिआ।

सुखु मन महि आइ वसिआ जामि तै फुरमाइआ।

Vadhamisa
(Gujari Chant, I-2)

साइआ मीहै वैतहि नहै अहिल्ल मनमु गवावहै।

जे मन जाणाहि सूलीआ काहै मिठा खाहि।

(Sorath C/aupade, I-3)

खरचु बंनु चंगिआईआ मनु मन जाणाहि कलु।।

(Sorath C/aupade, II-3)

घर भीतरि घरु गुरु दिखाइआ सहजि रते मन भाई।

(Sorath Aṣṭpadi, I-1)

तू गुणदाती निरमली भाई निरमलु ना मनु होइ।

(Sorath Aṣṭpadi, IV-1)

मानकु साचु कहे बेनंती मनु मांजे सचु सोई।

(Dhanāsari Chant, I-4)

मन महि जोति जोति महि मनुआ पंच मिलै गुर भाई।

(Rāmkali C/aupade, IX-4)

सुन समाधि सहज मनु राता। तजि हउ लोभा एको जाता।

(Rāmkali Aṣṭpadi, III-8)

गुरि सचु कहिआ अमृतु लहिआ मनि तनि साचु सुखाइआ।

(Rāmkali Dhakṇī Omkāra 1-4)

मनु फूठा जमि जीहिआ अगुण चलिह नालि।

(Rāmkali Dakṇī Omkāra 1-42)

रहिह इकांत एकौ मनि वसिआ आसा माहि निरासौ।

(Rāmkali Sidh Goṣṭī-1-5)

बिनु नावै मनु टैक न टिकई नानक मुख न जाई।

(Rāmkali Sidh Goṣṭī, 1-8)

सबदु वसै सचु अंतरि होआ। तनु मनु सीतल रंगि रंगीआ।

(Rāmkali Sidh Goṣṭī, 1-47)

सावणु राति अहाइ दिहु कामु क्रोधु दुइ खेतु।

(Rāmkali Vār Paurī, III)

गुरमुखि सचा मनि वसै सचु सउदा कीता।

(Rāmkali Vār Paurī, V)

माइआ मुई न मनु मुआ सरु लहरी मै मतु।

वौह्यु जल सिरि तरि टिकै साचा बखरु जितु।।

(Mārū Cāupade, X-1)

जब लगु साहिबु मनि वसै तब लगु बिघनु न होइ।

नानक सिरु दै कुटीरै मनि तनि साचा सोइ।

(Mārū Cāupade, X-4)

गुर वचनी मनु वैचिआ सबदि मनु घौरा।

गुर पूरे साबासि है काठे मन पीरा।।

(Mārū Aṣṭpadi, IV-2)

मैडा मनु रता अपनदे पिर नालि।

हउ घौलि घुमाईं खरीरे कीती हिक मीरी नवरि निहालि।

(Mārū Aṣṭpadi, IX-2)

सक्तिर के माणै मनि वसे ता अहिनिसि रहे लिव लाइ।

(Mārū Aṣṭpadi, XI-3)

जुगि जुगि विरली गुरमुखि जाता। साचा रवि रहिवा मनु राता।

(Mārū Solhe, III-13)

दुखु सुखु देहि तू हे मनि पावहिं तुफही सिउ वणि वाईं है।

(Mārū Solhe, III-15)

हरि सा भीतु नाही मै कीईं। जिनि त्तु मनु दीवा सुरति समीईं।

(Mārū Solhe, VIII-1)

घरि रहु रे मन मुगध इवाने। राम जपहु अंतरगति घिवाने।

(Mārū Solhe, X-1)

जनम मरण दुखु नैदि न आवै मनि सौ प्रमु अपर अपारा है।

(Mārū Solhe, X-12)
(Basanta Aṣṭpadi, II-1)

मनु मुल्ल मरमसि जाइ जाइ। अति लुबध लुमानउ बिसम माइ।

(Basanta Aṣṭpadi, II-1)

मौल्ल मोहि लिवा मनु मेरा समफसि सबदु बीचारै।

(Sāranga Caupade, 1.1)

MANAMUKHA

मनमुख तौटा नित है मरमहि मरमार।

मनमुख बंधु न चैतईं किउ दरसनु पाए।

(Āsa Aṣṭpadi, XIX-6)

नामु दानु इसनानु न मनमुखि तितु तनि घूदि घुमाईं।

(Soratha Caupade, III-1)

मनमुख मरमि मुलाणा ना तिसु रंगु है।
मरसी होइ विडाणा मनि तनि मंगु है।

(Sūhī Kāfi, III-6)

मनमुख मरमि मुलै बडरानै। हरि बिनु किउ रहीरै गुर सबदि पछानै।

(Bilawal Cāupade, IV-1)

दुरमति बाधा सरपनि लाधा।
मनमुखि खोइआ गुरमुखि लाधा।

(Rāmkali Sidh Goṣṭi, 1-15)

मनमुख हर मंदर की सार न जाणनी तिनी जनमु गवाता।

(Rāmkali Vār Slok, II)

इहु धनु सरब रहिआ मरपूरि।
मनमुखि फिरहि सि जाणहि दूरि।।

(Mārū Cāupade, VIII-1)

जंमणु मरणु विस्तरिआ मनमुखु मुगघु गवारु।

(Mārū Aṣṭpadi, II-7)

साची सुरति सुहावणि मनमुख मति फीकी।।

(Mārū Aṣṭpadi, IV-4)

जौ तिसु मावै सौ निहकउ होवै। मनमुखु आपु गणार रौवै।

(Mārū Solhe, XIV-5)

कूडि मुठी चालै बहु राही। मनमुख दाफे पदि पदि माही।
अमृत नामु गुरु वड दाणा नामु जपहु सुखसारा है।

(Mārū Solhe, IX-10)

मनमुखि अंगुलै गुरमति न माहीं पसू मए अमिमानु न जाहीं।

(BasantaAshtpadi, VI-2)

रसि चूगहि मनमुखि गावारि। फाथी कूटहि गुण गिआन बीचारि।

(Malār Ashtpadi, V-5)

जिह आइआ तिव जाइसी कीआ लिखि लै लाइ।

मनमुखि मुलु गवाइआ दरगह मिलै सजाइ।

(Parbhātī Bibhāsa Cāupade, XIII-3)

बिनु बूकै किछु सूकै नाही मनमुखु विकुडि दुखु पार।

(Parbhātī Bibhāsa Cāupade, XVI-2)

MANASA

मन सिठ जूकि मरै प्रमु पार मनसा मनहि समार।

(Āsā Cāupade XVI-4)

आसा मनसा दौऊ बिनासत त्रिहु गुण आस निरास मई।

तुरी आवसथा गुरमुखि पाइरै संत समा की ओट लही।

(Āsā Cāupade, XXII-4)

आसा मनसा बंधनी माई करम घरम बंधकारी।

पाप पुंनि जगु जाइआ माई बिनसै नामु विसारी।।

(SorathāAshtpadi, II-1)

बैसी आसा तैसी मनसा पूरि रहिआ भरपूरै।

(Sūhī Chant, I-21)

वरु पाइआडा बालडीरै आसा मनसा पूरी राम।

(Sūhī Chant, III-3)

जह आसा तह बिनसि बिनासा। फुटै खपरु दुविधा मनसा।

ममता जाल तै रहै उदासा। प्रणवति नानक हम ताके दासा।।

(BilāwalāThitī I, 20)

मन का कहिआ मनसा करै। इहु मनु पुनु पापु उचरै।

(Bilawala Asṭpadi, II-1)

मनसा मारि मनै महि राखै सतिगुर सबदि वीचारी।

(Rāmkali Asṭpadi, IX-3)

किंतु बिधि आसा मनसा खाई। किंतु बिधि जौति निरंतरि पाई।

(Rāmkali Sidh Gost, I-19)

गिआन खडगु लै मन सिष्ठ लूके मनसा मनहि समाई है।

(Mārū Solhe, III-3)

आसा मनसा कूहु कमावहि रोगु बुरा बुरिआरा है।

(Mārū Solhe, IX-7)

आसा मनसा बांधी बारु। नाम बिना सूना घरु बारु।

(Basant Asṭpadi, I-6)

आसा आवै मनसा जाइ। उरफि ताणि किहु न बसाइ।

(Parbhāti Bibhāsa Chāupade, XI-1)

मनसा माइआ मौह्यि मनमुख बोल खुआरि

(Parbhāti ^{Bibhāsa} / Asṭpadi, III-2)

अथ कथा बीचारीए मनसा मनहि समाइ।

(Malār Vār, Slok, XXI)

MANDALA

पुरखां बिरखां तीरथां तठां मैघां सुतहि।
 दीपां लौणां मंडलां खंडां वरमंडांह।
 वंडव जैरव उतमुजां खाणि सैतजांह।
 सौ मिति बाणै नानका सरां मेरां जंताह।।

(Āsā Vār Slok, XIV)

मरणा लिखाहं मंडल महि बाए बीवणा साजहि माई।

(Rāmkali Gaupade, I-3)

मरणा लिखाह मंडल महि बाए। किस् रहीरै चळणा परथार।।

(Mārū Solhe, III-7)

दीप लौव पाताल तह खंड मंडल हेरानु।

(Malār Vār, Slok XXI)

MARANA

नालि किराडा दोसती कूडे कूडी पाइ।

मरणा न जीपे मूलिवा आवे किते थाइ।।

(Slok, Varān te Vadhik, XXI)

रै मन हीगि न डौलीरै सोधे मारगि घाउ।

(Slok Varān te Vadhik, VIII)

जनम मरन दुखु काटीरै नानक कूटसि नाइ।

(Parbhātī Bibhāsa Gaupade, X-4)

मरणा मुकति गति सार न जानै। कठै बैठी गुर सबदि पकानै।।

(Malār Aṣṭpadi, V-1)

दुख विचि जमणा दुखि मरणा दुखि वरतणा संखारि।

(Sāranga Vār Slok, IX)

जमणा मरणा कालु नही कूडे विणु नावै संतापी।

(Tukhārī Bārāmāhā Chant, II-3)

नामक जिस नौ इहु मनु दीआ मरणा जीवणा प्रम नालै।

(Tukhārī Bāramāhā Chant, I-8)

ना तदि सुरगु महु मइआला। दौजकु भिसतु नही ख काला।
नरकु सरगु नही जमणा मरणा ना कौ आइ न जाइदा।

(Mārū Dakhṇī Solhe, XV-3)

आपु गइआ प्रमु मउ गइआ जनम मरन दुख जाहि।

(Mārū Vār, ^{slok,} XVII)

जनम मरणा दुखु नैदि न आवै मनि सौ प्रमु अपर अपारा है।

(Mārū Slohe, X-12)

बिनु गुर बादि जीवणा होरु मरणा बिनु गुर सबदै जनमु जरै।

(Mārū aṣṭapadi, VIII-9)

तुफ ही कीआ जंमणा मरणा। गुर तै समफ पही क्किया डरणा।

(Mārū Solhe, III-5)

प्रीत्म नाथु सदा सचु संगै जनम मरणा गति बीती।

(Mārū caupadē, XI-1)

सत्गुरि मैली मिलि रही जनम मरणा दुख तिवारि।

(Rāmkalī dakṇī ḍm̄kāra, 1-36)

कैती नारि वरु एकु समालि। गुरमुखि मरणा जीवणा प्रम नालि।

(Rāmkalī dakṇī ḍm̄kāra, I-21)

जुगि जुगि थापि सदा निरवैरु। जनमि मरणा नही घंघा धैरु।

(Rāmkalī dakṇī ḍm̄kāra, 1-15)

जिउ आइआ तिउ जावहि बउरै जिउ जनमै तिउ मरणा मइआ।

(Rāmkalī dakṇī ḍm̄kāra, VII-1)

हृ पापी पाखंडीआ माईं मनि तनि नाम विसैखु।

(Rāmkali Caupadē , IV-2)

नानक साघु संगि जममु जनमु मरणा सवारिआ।।

(Bilāwalā Vār Paurī, I)

मरण जीवण क क घरी दौनी एते गुण विसरे।

(Sūhī Vār Paurī II)

घरि आपनदे खड़ी तका मै मनि चाउ घौरा राम।

(Sūhī Chant, III-1)

सहज मिलै मिलिआ परवाणु। ना तिसु मरण न आवणु जाणु।

(Dhanāsari aṣṭapadī, II-1)

अनिक जतन करि कालु संताए। मरणा लिखाइ मंडल महि आए।

(Dhanāsari aṣṭapadī, I-6)

जनम मरण मव मंजनु गाईरे पुनरपि जनमु न होई जीउ।

(Sorathā pancapadē , XI-4)

समना मरण आइआ बैकौड़ा समनाह।

MASĀNĪ रहै बेबाणी मडी मसाणी। (Sorathā Caupadē , I-1)

MĀCHINDRĀ (Āsā Vār slok XVII)

सुणि माक्किंदा नानकु बोलै। वसगति पंच करै नह डोलै।

(Rāmkali Caupade, V-1)

निंदु बिंदु नही जीउ न जिंदौ। ना तदि गोरखु ना माक्किदौ।

(Mārū Solhe, XV-9)

MĀIĀ

कलि कलवाली माइआ मदु मीठा मनु मतवाला पीवतु रहै।

(Āsā Caupade, V-4)

सरब जीति ह्यु तेरा देखिआ सगल भवन तेरी माइआ।

(Āsā Cāupade, VIII-2)

जीती जीति समाणी पीतरि ता कौड़े माइआ के लाहे।

(Āsā Cāupade, VIII-3)

समु जगु देखिआ माइआ क्हाइआ। नानक गुरमति नामु धिआइआ।

(Āsā Cāupade, XVII-4)

माइआ मोहि जगु बाघा जमकालि। बाघा कूटे नामु सम्हालि।

(Āsā Aṣṭpadi, III-2)

मनु मैगलु साकतु देवाना। बनखंडि माइआ मोहि हेराना।

(Āsā Aṣṭpadi, VIII-1)

बंधन सउदा अण वीचारी। तिपति नाही माइआ मोह पसारी।

(Āsā Aṣṭpadi, X-5)

ह्यु विचि माइआ ह्यु विचि क्हाइआ।

(Āsā Chant, III-3)

सुणि सिखवतै नानकु बिनवै कौडहु माइआ जाला।

मनि वीचारि एक लिव लागी पुनरपि जनमु न काला।।

(Gujari Aṣṭpadi, I-4)

ना तदि माइआ मगनु न क्हाइआ ना सूरज चंद न जीति अपररा।

(Gujari Aṣṭpadi, II-3)

माइआ मोहे चैतहि नाही अहिला जनमु गवावहे।

(Vadhamsā Chant, II-2)

रौवणु सल बिकारी गाफलु संसारी माइआ कारणि रौवै।

(Vadhamsā Alāhanīā, I-4)

बाबा माइआ साथि न होइ।

इनि माइआ जगु मोहिआ विरला बूफे कोई।

(Sorathā Cāupade, II-2)

माइआ मोहित जिनि इहु रसु खोइआ जा साक्त दुरमति लागत।

(Sorathā Cāupade, X-3)

इह माइआ जगि मोहणी माई करम समे बेकारी।

(Sorathā Aṣṭpadi, I-1)

बिखु माइआ चितु मोहिआ माई चतुराई पति खोइ।

(Sorathā Aṣṭpadi, IV-2)

माइआ मोहु जलार प्रीतमु रस महि रंगु करेई।

(Dhanāsari Chant, III-3)

खरी सिआणी कंत न माणी। माइआ लागी मरमि मुलाणी।

(Suhī Aṣṭpadi, I-5)

माइआ मोहु समु कूहु है कुडौ होइ गइआ।

(Suhī Vār, Paurī VI)

माइआ मोहु धरकटी नारी। मूं डी कामणि कामणि आरि।

(Bilāwalā Cāupade, III-2)

माइआ मद मातै तृपति न आवै। तृपति सुकति मनि साचा भावै।

(Bilāwalā Aṣṭpadi, II-1)

अंध कूपि माइआ मनु गाडिआ किउकरि उतरज पारि सुआमी।

(Rāmkali Cāupade, II-2)

मसम चढाइ करहि पाखंड। माइआ मोहु सहहि जम डंडु।

(Rāmkali Aṣṭpadi, II-3)

इत उत माइआ देखि पसारी मोह माइआ के मगनु मइआ।

(Rāmkali Aṣ-ṭpadi, VII-5)

माइआ के देवानै प्राणि फूठि ठगउरी पाई।

(Rāmkali Dakḥṇī Omkāra, 1-6)

माइआ माइआ करि मुर माइआ किसै न साथि।

हंसु चलै उठि हुमाणौ माइआ मूली आथि।

(Maru Ghaupade, -II-1)
(Rāmkali Dakḥṇī Omkāra, 1-42)

माइआ ममता मोहणी जिनि कीती सौ जाणु।

(Rāmkali Dakḥṇī Omkāra, 1-48)

लिखु दाति जाति वडिआई। मिलि माइआ सुरति गवाई।

(Mārū Ghaupade, II-1)

माइआ ममता पवहि खिआली। जमपुरि फासहिया जमजाली।

(Mārū Ghaupade, XII-5)

हाणि खाकु विभूत चढाई माइआ का मगु जाई।

(Mārū Aṣ-ṭpadi, VII-4)

माइआ कारणि रौइ विगूचहि धृगु जीवण संसार है।

(Mārū Solhe, VII-8)

सत्गुरु सबदि रहहि रंगि राता तजि माइआ हूमै प्राता है।

(Mārū Solhe, XI-16)

करम घरम नही माइआ माखी। जाति जनमु नहीं दीसै आखी।

(Mārū Solhe, XV-8)

इसु मन माइआ कउ नेहु धीरा। कोई बुफहु गिआनी करह निवैरा।।

(Mārū Solhe, XVII Paurī, III)

नानक तीजे त्रिविध लीका माइवा मोहि विवापी।

(Tukhārī Chant, II-3)

सासत्र बेद त्रै गुण है माइवा अंगलत घंघु कमाई।

(Bhairao Caupade, V-3)

MOHA

माइवा मोहि सगल जन्म झाइवा। कामणि देख कामि लीमाइवा।

(Parbhātī Bibhāsa Aṣṭpadī, II-1)

इसु जग मोहि सबदु करणी है सारु। बिनु सबदे होरु मोहु गुबारु।

(Parbhātī Bibhāsa Aṣṭpadī, I-7)

दिनु दिनु जावे तिलु तिलु छीजे माइवा मोहु घटाई।

(Parbhātī Bibhāsa Caupada, XI-3)

पुत्र कलत्रु मोह हेतु है समु दुखु सबाइवा।

(Sāranga Vār Paurī, III)

त्रैगुण वापि सिरजिकु माइवा मोहु बघाइवा।

(Sāranga Gaupades, III-3)
Vār Paurī, I

जारहु ऐसी प्रीति कुंठ सनबधी माइवा मोह पसारी।

(Sāranga Caupadē, III-3)

लागी मुख माइवा मगु जोहै मुकति पकारथु मोहि खरै।

(Mārū Aṣṭpadī, VIII-3)

मनमुख वापि सुवाइकु माइवा मोह नित कहु।

(Rāmkalī Vār Paurī, I)

MUKTI- MOKHA

जह जह देखा तह तह सीई। बिनु सन्न सतिगुर मैटे सकति न होई।

(Parbhatī Bibhāsa aṣṭ padī, III-6)

जीवन सुक्त्तु जा सबदु सुणार। सची रहत सचा सुखु पार।

(Parbhatī Bibhāsa aṣṭ padī, II-7)

मरण मुक्ति गति सार न जानै। कंठे बैठी गुर सबदि पकानै।

(Mālār Aṣṭpadī, V-1)

मुक्ति मए गुर दरसु दिखाइआ जुगि जुगि भाति सुमावी।

(Mālār Caupadī, IV-2)

तिनि भी अंतु न पाइआ तोहि। नाम बिहूण मुक्ति किउ होइ।

(Sāranga Vār Slok II)

बिनु गुर मुक्ति नाही त्रै लोई गुरमुखि पाइए नामु हरी।

(Basanta Hindoi, X-३)

हरि पदु चीनि मए सै मुक्ते गुर का सबदु वीचार।

(Bhairao aṣṭpadī, I-4)

नानक गुरमुखि मुक्ति पराइणु हरि पूरै भागि मिलाइआ।

(Mārū Solhe, XXI-10)

गुर बिनु मोहु मुक्ति किउ पाइए। बिनु गुर राम नाम किउ धिआइए।

गुरमति लेहु तरहु भव दुतरु मुक्ति मए सखु पाइआ।

(Mārū Solhe, XX-2)

वापि नाथु नथीं सम जा की बखसै मुक्ति कराइदा।

(Mārū Solhe, XVI-14)

घरि रहु रै मन मुगघ इवानै। राम जपहु अंतस्मति धिवानै।
लालच कौडि रचहु अपरंपरि इउ पावहु मुक्ति दुवारा है।

(Mārū Solhe, X-1)

सतिगुरु दाता मुक्ति कराए। समि रोगु मवार अंतु रसु पाए।

(Mārū Solhe, VIII-5)

वापि तरे जनु पितरा वारै। संगति मुक्ति सु पारि उतारै।

(Mārū Solhe, VI-16)

करम घरम करि मुक्ति मंगाही। मुक्ति पदार्थ सबदि सलाही।

(Mārū Solhe, IV-10)

वापै मुक्ति तृपति वर दाता मगति माइ मनि माई है।

(Mārū Solhe, I-15)

जीवनु मुक्तु सी वासीरै जिसु विचहु हूमै जाइ।

(Mārū Astpadi, II-6)

बंधन तूटहि मुक्ति होइ तृसना आनि बुफारै।

(Mārū Astpadi, V-5)

लागी मुख माइवा म्नु जोहे मुक्ति पदार्थु मोहि सरे।

(Mārū Astpadi, VIII-3)

साच सबद बिनु मुक्ति न कोइ।

(Rāmkali Sidhgost, 1-1)

जिउ मकुली फाथी जम जालि। विणु गुर दातै मुकति न मालि।

(Rāmkali Dakḥṇi Omkāra, I-39)

गुरुबु निवारि मिले प्रमु सारथि। मुकति प्रान जपि हरि किरतारथि।

(Rāmkali Aṣṭpadī, IV-3)

सुंदा फटक बनाई कानि। मुकति नहीं विदिवा विगिबानि।

(Rāmkali Aṣṭpadī, II-6)

पिंजरि पंखी बंधिवा कौइ। कैंरि भरमै मुकति न होइ।

(Bilāwala Thiti, I-7)

कथि कहणै ते रहै न कौई। बिनु रस रातै मुकति न होई।

(Bilāwala Aṣṭpadī, I.2)

जूठि लहै बीउ माजीरै मोह पइवाणा होइ।

(Gujari Gaupade, I-2)

नाउ सुणि मनु रहसीरै ता पाए मोह दुवारु।

(Āsā Vār Slok, XIX)

हउ विचि मूरसु हउ विचि सिवाणा

मौण मुकति की सार न जाणा।

(Āsā Vār Slok, XIII)

करम घरम की सार न जाणै सुरति मुकति किउ पाईरै।

(Āsā Chant, III-1)

बाहरहु हउमै कहै कहाए। अंदरहु मुक्तु लैपु कदै न लाए।

(Āsā Aṣṭpadī, II-4)

जीवन मुकति मनि नामु वसाए। गुरमुखि होइ त सच्चि समाए।

(Āsā Aṣṭpadī, III-3)

MUNI

- गुर के सबदि तरै मुनि कैतै इंद्रादिक ब्रह्मादि तरै। II-1
(Bhairao Capadā ,)
- ईसरु ब्रह्मा देवी देवा। इंद्रु तपै मुनि तैरी सेवा।
(Mārū Solhe, XIV-3)
- ब्रह्मां बिसनु रिखी मुनि संकरु इंद्रु तपै मैखारी।
(Mārū Caupade X-2)
- सिध साधिक कैतै मुनि देवा। हठि निग्रह न तृपतावहि मैवा।
(Rāmkali Aṣṭ padī , VI-6)

MUNDRĀ

- मुंड्रा पाह फिरे संसारि। जिथे किये सिरजणहारु।
(Rāmkali Vār Slok, II)
- दरसनु मैख करहु जोगिंद्रा मुंड्रा फौली खिया।
(Rāmkali Sidh. Gosti, IX)
- मुंड्रा फटक बनाई कानि। मुकति नहीं विदिआ बिगिआनि।
(Rāmkali Aṣṭpadī , II-6)
- जोगु न मुंड्री मूंडि सुडाइरै जोगु न सिडी बाईरै।
(Sūhī Caupadē , VIII-1)
- गुर का सबद मनै महि मुंड्रा खिया खिमा हटावउ।
(Āsā Caupadē , XXXVII-1)
- मधुसूदनु कर मुंदरी पहिरै परमैसरु पटु लेह लेई।
(Āsā Caupadē , XXXV-3)

MURĀRI

cxtk

तै नर विरलै जाणतिअहि जिन अंतरि गिआनु मुरारि।

(Parbhātī Bibhāsa C aupade, XIII-4)

गुरुमति लेहु तरहु सचु तारौ । आत्म चीन्हु रिदै मुरारौ ।
(Mārū Solhe xx-11)

सतु संतौखु नगर महि कारी । जतु सतु संजमु सरणि मुरारी।

(Mārū Solhe, XVI-16)

अटलु अडौलु अतौलु ^{मुरारै} मुसैरै । खिन महि ढाहै फेरि उसारै।

(Mārū Solhe, XIV-9)

तिन ही जैसी थी रहां जपि जपि रिदै मुरारि।

(Rāmkalī Dakṣṇī Omkāra 44)

ऐसै प्रेम भाति वीचारी । गुरुमुखि साचा नामु मरारी।

(Āsā Aṣ ṭpadī VI-2)

ऊचठ थानु सुहावणा रूपरि मह्लु मुरारि।

(Sri C aupade XII-2)

NARAKA

बैदु पुकारै पुंनु पापु सुरष नरक का बीउ।

(Mārū Solhe, IX-2) (Sāvanga Vār Slok XX)

करणा पलाव करै बहुतरै नरकि सुरगि अवतारा है।

(Mārū Solhe, VII-8)
ix-12

नरक कूप महि गाते खावै जिउ जल तै बाहर मीना है।

ऊरासीह नरक साक्तु मागाईएँ । जैसा कीचै तैसा पाईएँ।

(Āsā Vār Paurī IV)

बिनु गुर सबद न गति पति पावहि राम नाम बिनु नरकि गइआ।

(Mānkali Aṣṭpadi, VII-4)

बिसरत नाम ऐसे दौख लागहि जमु मारि समारै नरकि खरै।

(Mārū Aṣṭpadi, VIII-8)

तिन जरा न मरणा नरकि न परणा जौ हरि नामु घिआवै।

(Āsā Chant, IV-4)

बीजहु सुफै को नही बहै दूलीचा+ पाइ।

नरक निवारणा नरह नरु साचउ साचै नाइ।

(Rāmkali Dakhni Omkāra, 1-46)

NĀMA

नामि रतै तीरथ सै निरमल दुखु ह्यमै मेलु चुकाइआ।

(Parbhāti Bibhāsa Aṣṭpadi, VII-8)

राम नामु जपि अंतरि पूजा। गुर सबदु बीचारि अवरु नही दूजा।

(Parbhāti Bibhāsa Aṣṭpadi, VI-1)

अनदिनु नामु दानु ब्रतकारी। तृपति तरंग ततु बीचारी।

(Parbhāti Bibhāsa Gṛaupade, XIV-3)

आनि बिंब पवण की बाणी तीनि नाम कै दासा।

(Parbhāti Gṛaupade, III-2)

पढ़िऐ नामु लम सालाह हौरि बुधीं मिथिआ।

(Mālār Vār Paurī VIII)

नाइ मंनिरे सुखु ऊपजे नामे गति होइ।
 नाइ मंनिरे पति पाईऐ हिरदे हरि सोई।।
 नाइ मंनिरे मवजलु लंघीऐ हिरदे हरि सोई।।
 नाइ मंनिरे मवजलु लंघीऐ फिरि बिघु न होई।
 नाइ मंनिरे पंथु परगटा नामे सम लीई।
 नानक सक्तिगुरि मिल्लै नाउ मंनीऐ जिन दैवे सोई।

(SārangṡVār Paurī VII)

नाउ तेरा निरंकारु है नाइ लइऐ नरकि न जाईऐ।

(Āsā Vār Paurī, IV)

गुर सेवा ते बापु पकाता। अंमुतु नामु बसिजा मुखदाता।

(Āsā Aṣṡpadi, VII-6)

पूणावति नानक गुरमुखि कूटसि राम नामि लिब लागी।

(Bhairao Gaupade, III-4)

घरमराई की बाकी लीजे जिनि हरि का नामु विसारा है।

(Mārū Solhe, IX-6)

गुरमुखि राम नाम गुण गावहि जा कउ हरि प्रमु नदरि करे।

(Mārū Aṣṡpadi, VIII-1)

बीजहु सुफे को नही बहे दूलीचा पाइ।

नरक निवारणु नरक नरु साकउ साचे नाइ।

(Rāmkali Dakhni Omkāṡ. 1.46)

लालचि लागे नामु विसारिवा वावत वावत वनमु महवा।

(Rāmkali Aṣṭpadī, VII-3)

वादि पुरख अपरंपरु सौ प्रु हरि नामु रिदे लै पारि पडवा।

(Rāmkali Aṣṭpadī, VII-8)

जिनी नामु विसारिवा दूजे मरमि मुलाई।

(Āsā Aṣṭpadī, XVIII-1)

तुं गुरमुखि रक्षणहारु हरि नामु धिवाइए।

(Sūhī Kāfi, IV-2)

गुरमुखि हरि हरि मीठा लागे हरि हरि नामि समाइए।

(Rāmkali Aṣṭpadī, III-2)

नानक निरमल नादु सबद घुनि सचु रामे नामि समाहदा।

(Marū Solhe, XVII-17)

नानक सौजि लहुहु घरु अपना हरि वात्म राम नामु पाइवा।

(Marū Solhe, XIX-5)

निरमलु नामु अमृत रसु चाखिवा सबदि रतै पति पाई।

(Bhairao Caupade, VI-3)

जगु रोगी कह देखि दिखौड। हरि निरमाइलु निरमलु नाउ।

(Basanta Aṣṭpadī, IV-4)

मूढे काहे बिसारिवा ते राम नाम। अंत कालि तैरे वावे काम।

(Basanta Aṣṭpadī, V-2)

मन रति नामि रतै निहकैवल वादि जुगादि ह दहवाला।

(Sāranga Aṣṭpadī, II-3)

राम नाम सरि अवरु न पूजै।

राम नाम बिनु दुखु सहीजै।

राम नामु बिनु बिरथा सासु लीजै।

(~~Ramkali As-tpadi VI-V-1,2,3~~)

हिरदै नामु सरब धनु धारणु गुर पारसादी पाइरै।

(Bhairao ^{Caupade} VII-1)

साचु नामु अंमृतु गुरि दीआ हरि चरनी लिब लागै।

(Tukhari Barāmāha III-2)

गुरमती दधि मथीरै अंमृतु पाइरै नामु निधाना।

(Maru As-tpadi I-3)

NARADA

नासाबूरु होवै फिरि मी नारदु करै सुआरी।

(BasantAs-tpadi, VIII-3)

नारदु नाचै कलि का माउ। जती सती कह राखहि पाउ।

(Āsa Caupade, IV-1)

श्रीधर नाथ मेरा मनु लीना प्रमु जानै पीर पराई।

(Sāranga Aṣṭpadī, I-2)

सुरि नर नाथु साहिबु सभ्ना सिरि माइ मिलै मउ जाई है।

(Mārū Solhā, II-7)

नाउ नउसी नवै नाथ नव खंडा। घदि घटि नाथु महा बलवंडा।

(Bilāwale thiti, I-11)

तुभवण जीति रहै लिव लाई। सुरि नर नाथ सवै सरणाई।

(Dhanāsari Aṣṭpadī, I-4)

आनद मूलु नाथु सिरि नाथा सतिगुरु मैलि मिलाई।

(Gujari Aṣṭpadī, IV-5)

सुरि नर नाथ बैअंत अजीनी साचै महलि अपार।

(Gujari Aṣṭpadī, II-4)
(Jap-Paurī-XXXV)-

कैतै सिध बुध नाथ कैतै कैतै देवी वैस।

(Jap Paurī XXXV)

NIRAMKĀRA

जौ तुघु मावै साई मलीकार। तू सदा सलामति निरंकार।

(Jap : Paurī, XVI)

घउनु गगनु जब तबहि न होतउ त्रिभवण जीति आपै निरंकारु।

(Rāmkali Sidh gostī, I-67)

मुगति नामु गुर सबदि वीचारी। अस्थिरु कंधु जपै निरंकारी।

(Rāmkali Caupadē, XI-3)

नानक गिआन रतनु परगासिआ हरि मनि वसिआ निरंकारी जीउ।

(Sorathā Caupadē, VIII-4)

हृ पापी पतितु परम पाखंडी तूं निरमलु निरंकारी।
(Soratha Caupade V-1)
(Āsā Vār Slok, VI-1)

नानक निरमळ निरंकारु सचु एकु।
Slok. VII)
(Āsā Vār Paurī, IV-)

सूखम मूर्खति नम्मु निरंजन कन्हअ क अककरु-
नाउ तैरा निरंकारु है नाइ लइए नरकि न जाइए।
Pauri iv
(Āsā Vār Astpadi, VII-4)

निरंकार महि आकारु समावै। अकल कला सचु साचि टिकावै।
(Āsā Vār Astpadi, VII-4)
सचै थानि वसै निरंकारु। आपि पक्काण सबदु वीचारा।
सचै महि महलि निवासु निरंतरि आवण जाणु चुकाइआ।
(Mārū Solhe, XIX-7)

NIHKEWALA

निरालंबु निरहारु निहकैवल निरमळ ताडी लावै।
(Parbhātī Bibhāsa Caupade, XVII-3)

निरमलु निराहार निहकैवलु। सूचै साचै ना लागै मलु।
(Bilāwala Thiti, I-13)

मन रति नाम रतै निहकैवल आदि जुगादि दइआला।
(Sārangā Astpadi, II-3)

NĀRĀṆA

घरि नाराइणु सभा नालि। पूज करै रतै नावालि।
(Sārangā Vār Slok, XI.)

एकौ नामु एकु नाराइणु त्रिमवण एका जीती।
(Mārū Caupade XI-2)

आसष्टिा बैसष्टिा थिरु नाराड्डुणु ऐसी गुरुमति पार।
गुरुमुत्ति वूक्के आपु पक्काणै सवै सचि समार।

(Rāmkali Sidh Gostī, I-3)

थिरु नाराड्डुणु थिरु गुरु त्ति थिरु साचा वीचारु।

(Rāmkali Dakṣiṇī Omkāra, I-34)

आसष्टिा बैसष्टिा थिरु नाराड्डुणु तितु मनु राता वीचारै।

(Āsā Chant, II-1)

आसा मनसा सबदि जलाए। राम नाराड्डुणु कहै कहास।

(Āsā Aṣṭpadī, V-3)

NIRĀÑJANA

खटु करम नामु निरंजन सोई। तू गुण सागरु अवगुण मोही।

(Parbhātī Bibhāsa Aṣṭpadī, III-2)

सतिगुरि मिलै निरंजनु पाइआ तैरै नामि है निवासा।

(Parbhātī Bibhāsa Caupadē, IV-1)

सतिगुरि मिलिरै निरंजनु पाइआ बहुरि न मवजलि केरा।

(Malār Caupadē, IV-3)

आपै आपि निरंजना जिनि आपु उपाइआ।

(Sāranga Vār Paurī, I)

ह्ठ अकुल निरंजन सिउ मनु मानिआ बिसरी लाज लौकानी।

(Sāranga Caupada, II-3)

तू सरु सागरु गुण गहीरु। तू अकुल निरंजनु परम हीरु।

(Basanta Aṣṭpadī, VII-6)

अकुल निरंजन सिउ मनु मानिआ मन ही तै मनु मूआ।

(Bhairao Caupadē, VII-4)

अंतरि बाहरि पुरखु निरंजनु आदि पुरख आदसी।

(Bhairao Caupadē, VI-2)

धुनि अंदु अनाहदु वाजै गुर सबदि निरंजनु पाइआ।

(Mārū Solhe, XXI-11)

निरभउ सौ अम अंतरि वसिआ। अहिनिंसि नामि निरंजन रसिआ।

(Mārū Solhe, XXI-14)

सरब निरंजन पुरखु सुजाना। अदलु करै गुर गिआन समाना।

(Mārū Solhe dakhānī, XIX-⁶~~11~~)

निरमल काइआ ऊजल हंसा। तिसु विचि नामु निरंजन अंसा।

(Mārū Solhe dakhānī, XIV-6)

आदि जुगादी अपर अपारै। आदि निरंजन रसम हमारै।

(Mārū Solhe, IV-1)

गुरमुखि नामु निरंजनु पाइऐ अफरिआ भारु टरै।

(Mārū Aṣṭpadī, VIII-2)

गुरमुखि दरमह नामु निरंजन पाए। गुरमुखि हउमै सबदि जलार।

(Rāmkalī Sidhe gosti, I-42)

ऐसा नामु निरंजन दैउ। दउ जाचिकु तू अलखु अमेउ।

(Ra Bilāwala Caupadē, I-II)

सैवी सतिगुर माइ नामु निरंजन।

तुधु भावै तिवै रजाइ भरमु मउ मंजना।

(Sūhī Kāfi, V-3)

अंजन माहि निरंजनि रहीऐ जोग जुगति हव पाइऐ।

(Sūhī Caupadē, VIII-1)

मनु मारि तुही निरंजना कहु नानका सरनं।

(Gūjarī Aṣṭpadī, V-8)

नानक नामु निरंजन दीवै जुगि जुगि सबदि सलाही।

(Gūjarī Aṣṭpadī, IV-8)

सुखम मूरति नामु निरंजन काहवा का वाकारु।

(Āsā Slok, XI)

बादि जुगादि निरंजना जन हरि सरणाई।

ASA
(Aṣṭpadī XVIII-2)

पूंजी नामु निरंजन सारु। निरमलु साचि रता पेकारु।

(Āsā Aṣṭpadī, V-2)

अंमृतु नामु निरंजनु पाइवा मिवान काहवा रस मीगं।

(Āsā Aṣṭpadī, XXXVII-2)

तिसु रूपु न रैस अनाह्नु ववै सबदु निरंजनि कीवा।

(Āsā Caupadī, XIII-1)

घरि घरि नामु निरंजना सौ ठाकुर मैरा।

(Gaurī Bairāgnī, VIII-1)

मौजनु नामु निरंजन सारु। परम हंसु सचु जाति अपार।

(Gaurī Aṣṭpadī, XV-5)

NIRĀHĀRA

निरालंबु निरहारु निहकैवल निरमल ताडी लावै।

(Parbhatī Bibhāsa Caupadī, XVII-3)

निरमलु निराहार निहकैवलु। सूचै साचै ना लागै मलु।

(Bilāwalā thitī, I-13)

रह निरालमु एका सचु करणी। परम पदु पाहआ सेवा गुर चरणी।

(Gaurī Aṣṭ padī, XV-6)

अहिनिसि रहै निरालमौ कार धुर की करणी।

(Āsā Kāṣī Aṣṭ padī, XIX-8)

आपि निरालमु गुरगम मिआना। जी दीसै तुफ माहि समाना।

(Vad Mārū Solhe, I-16)

धुंधकारि निरालमु बैठा ना तदि धंधु पसारा है।

(Mārū Solhe, VII-1)

तू एकांकारु निरालमु राजा। तू आपि सवारहि जन कै काजा।

(Mārū Solhe, ^{XIX-2} XVIII-1)

सुनै अलख अपार निरालमु सुनै ताड़ी लाइदा।

(Mārū Solhe, ^{XVII-5} XIX-5)

आसा माहि निरालमु जौनी अकुल निरंजनु गाहआ।

(Mārū Solhe- XIX-14)

एकौ गिआनु धिआनु धुनि वाणी। एकु निरालमु अकथ कहाणी।

(Basanta Aṣṭ padī, III-3)

निरालंबु निराहारु निहकैवल निरमउ ताड़ी लावै।

(Parbhātī Bibhāsa Caupadā XVII-3)

~~तू एकांकारु निरालमु राजा। तू आपि सवारहि जन कै काजा।~~

~~(Mārū Solhe, XIX-11)~~

NIRBĀNA

गिआनु धिआनु हरहरि निरबाणी। बितु सतिगुर भेटै कोइ न जाणी।

(Parbhātī Bibhāsa aṣṭpadī, II-3)

जिस की आसा तिसही खरपि कै इहु रहिआ निरबाणु।

(Parbhātī Caupadī , VIII-4)

तउ जानी जा सबदि पक्कानी। एकी रवि रहिआ निरबानी।

(Rāmkali Aṣṭpadi, III-7)

अकथ कहाणी पदु निरबाणी कौ विरला गुरमुखि बूफए।

(Bilāwala Dakḥṇī Chant, II-3)

गुरबाणी निरबाणु सबदि पक्काणिआ।

(Sūhī Kāfi, III-7)

बडे भागि सतिगुरु मिले पाईऐ पदु निरबाणी।

(Āsā Aṣṭpadi, XIX-1)

इहु तनु धरती बीजु करमा करौ सलिल आपउ सारिगपाणी।
मनु क्रिस्ताणु हरि दिदै जमाइ लै इउ पावसि पदु निरबाणी।

(Sri Caupade, XXVI-1)

तब लगु महलु न पाईऐ जब लगु साचु न रीति।

सबदि नपै धरु पाईऐ निरबाणी पदु नीति।

(Sri Aṣṭpadi, VIII-4)

दरगह दाना बीना इकु आपै निरमल गुर की बाणी।

आपै सुरता सचु बीचारसि आपै बूफे पदु निरबाणी।

(Parbhātī Bibhāsa Aṣṭpadi, VII-5)

NIRBHAD

मै बिनु निरभउ किउ थीरै गुरमुखि सबदि समाह।

(Sri Caupade, XI-1)

निरभउ आपि निरंतरि जीति। बिनु नावै सूतक जगि कौति।

(Āsā Aṣṭpadi, IV-4)

नानक निरभउ निरंकारु सचु एकु।

(Āsā Var Slok , VII-1)

निरमल निरंकारु सचु नामु। जाका कीआ सगल जहानु।

(Āsā Var Slok , X)

अविगत नाथ निरंजनि रातै निरमल सिठ लिख लाई।

(Gujari Aṣṭapadi, III-4)

निरालंबु निरहारु निहकैवल निरमल ताड़ी लावै।

(Parbhāti Bibhāsa Caupadā ,XVII-3)
(Seraṭh Gaupadae)

NIRGUNA — SAGUNA

अविगती निरमाइलु उपजै निरगुणा तै सरगुणु थीआ।

(Rāmkali Sidha goṣṭi, I-24)

हम पापी निरगुणा कउ गुणा करीरै। प्रम होइ दइआलु नानक जन तरीरै।

(Gauri Aṣṭapadi XVI-8)

NIRMALA

नानक निरमलु अमर पदु गुरु हरि मैलै मैलाइ।

(Slok Vārān tē Vadhiḱ Slok, IX)

नामि रतै तीरथ सै निरमल दुखु हउमै मैलु चुकाइआ।

(Parbhāti Bibhāsa Aṣṭapadi ,VII-5)

अमम अनुआ मारि निरमलु पदु चीनिआ हरि रस रतै अधिकाई।

(Sāranga Aṣṭapadi, II-6)

जगु रीगी कह देखि दिखारु। हरि निरमाइलु निरमलु नाउ।

(Basanta Aṣṭapadi, IV-4)

निरमलु नामु अमृत रसु चाखिआ सबदि रतै पति पाई।

(Bhairao Caupadā , VI-3)

अधिआतम करम करै दिनु राती। निरमल जाति निरंतरि जाती।

(Mārū Solhe, XVIII-1)

नानक निरमल नादु सबद घुनि सचु रामै नामि समाहदा।

(Mārū Solhe, XVII-17)

असथिरु थानु सदा निरमाह्लु आपै आपु उपाहदा।

(Mārū Solhe, XIII-1)

~~अतीत निर्मल --- ॥ मुक्ति, ॥-७५~~

~~निष्कलं निर्मल शान्तम्-- ॥~~

२१

गुरमुखि निरमल हरि गुण गावै। गुरमुखि पवित्रु परम पदु पावै।

(Rāmkali Sidh. gost, I-27)

धनु विरली सचु संचिआ निरमलु नामु पिआरि।

(Rāmkali Dakhoni Āmkāra, I-36)

जमु जंदारु न लागै मोहि। निरमल नामु रिदै हरि सोहि।

(Rāmkali Aṣṭpadi, III-3)

निरमलु निराहार निहकैवलु। सूचै साचै ना लागै मलु।

(Bilāwala Thiti, I-13)

निरमल नामु जपहु सद गुरमुखि अंतर की गति ताही जीउ।

(Sorathā Caupadā, IX-3)

निरमल जलि नाए जा प्रम भाए पंच मिलै वीचारै।

(Asā Chant, II-3)

NIRVAIRA

जुगि जुगि थापि सदा निरवैरु। जनमि मरणि नही घंघा धैरु।

(Rāmkali dakhoni Āmkāra, I-15)

निरमळ निरंकारु निरवैरु पूरत जीति समाहै।

(Sorathā Caupadā, III-4)

■ISTĀRĀ

नानक सहजि मिले जगजीवन नदरि करहु निसतारा।

(Gūjari Caupade II.4)

नानक सचि नामि निसतारा कौ गुर परसादि अचुलै॥

(Parbhāti Bibhāsa Astpadi IV-8)

नानक साहिबु भरपुरि लौणा साच सर्वादि निसतारा।

(Bhairao Caupade, II-4)

सतिगुरु बौह्यु आदि म जुगादी राम नामि निसतारा है।

(Mārū Solhe, IX-8)

नानक राम नामि निसतारा गुरमति मिलहि पिआरै॥

(Sūhī Chant III-2)

PANCA

अवरि पंच ह्य एक जना किञ्च राखु घर बारु मना।

(Gaurī C/eti XIV-1)

हउमै निवरै गुर सबदु वीचारै। चंचल मति तिआगै पंच संघारै।

(Gaurī Astpadi, XIII-3)

मीतरि पंच गुपत मनि वासै। थिरु न रहहि जैसे मवहि उदासै।

(Āsā Caupade, XXXIV-1)

एक नगरी पंच चौर बसीअले अरजत चोरी घावै।

(Gūjarī Astpadi, I-1)

पंचमी पंच मूत बैताला। आपि अगौचरु पुरखु निराला।

(Bilāwala Thiti, 1-6)

अल्पत गुफा महि रहहि निरारै। तसकर पंच सबदि संघारै।

(Rāmkalī Astpadi, III-5)

अंतरि पंच आनि किञ्च धीरजु धीजै। अंतरि चौरु किञ्च सादु लहीजै।

(Rāmkalī Astpadi, V-4)

काइआ आरणु मनु विचि लौहा पंच आनि तितु लागि रही।

(Mārū Caupade III-3)

तखति बहै तखतै की लाइक। पंच समार गुरमति पाइक।

(Mārū Solhe, XVIII-14)

पंच मारि चितु रखहु थाइ। जोग जुगति की हहै पाइ।

(Basanta Hindol, V-5)

पंच तीनि नव चारि समावै। घरणि गगनु कल घरि रहावै।

(Āsā Astpadi, V-5)

पंच ततु मिलि काइआ कीनी। तिस महि राम रतनु लै चीनी।

(Mārū Solhe, X-7)

आपु तैजु वाइ पृथमी आकासा। तिन महि पंच ततु घरि वासा।

(Mārū Solhe, XI-6)

पंच ततु सुंहु परगासा। देह संजोगी करम अभिवासा।

(Mārū Solhe, XVII-14)

सहज मिलार हरि मनि मार पंच मिलै सुखु पाइआ।

(Sūhī Chant II-1)

PARAMA PADA

चौआ चंदन अगर कपूरि। माइआ मगनु परम पदु दूरि।

(Gaurī Astpadī, XII-2)

हउमै करत मैखी नही जानिआ। गुरुमुखि भाति विरलै मनु मानिआ।

हउ हउ करत नही सचु पाइरै। हउमै जाइ परम पदु पाइरै।

(Gaurī Astpadī, XIII-1)

नाद बिंद की सुरति समाइ। सतिगुरु सैवि परम पदुपाइ।

(Āsā Caupade, XII-2)

PARAMESARA

आपै प्रीति प्रेम परमैसुर करमि मिलै वडाई।

(Parbhatī Bihāsa Caupade, XI-2)

पूरन परम जोति परमैसर प्रीतम प्रान हमारै।

(Sāranga Caupade I-1)

पुंन दान पूजा परमैसुर जुगि जुगि एकौ जात।

(Tukharī Bārāmāhā, 1-15)

त्रिमवण जोति घरी परमैसरि अवरु न दूजा माई है।

(Mārū Solhe, V-1)

जप तप संजम करम न जाना नामु जपी प्रमु तैरा।
गुरु परमैसरु नानक मैटिबौ साचे सबदि निबैरा।

(Rāmkalī Caupade, VI-3)

अपरंपर पारब्रह्मु परमैसरु नानक गुर मिलिआ सौई जीउ।

(Sorathā Caupade, XI-5)

PARAS-RAMA

संहसर दान दे हंदु रौआआ। परसुराम रौवै घरि आइआ।

(Rāmkalī Vār Slok, XI)

PARĀ-GATI

अंतरि साचु सहज घरि आवहि। राजनु जाणि परम गति पावहि।

(Gautī Aṣṭpadī, XIII-4)

जीवन मरणा तारे तरणा। जै जगदीस परमगति सरणा।

(Asā Aṣṭpadī, IV-3)

ऐसा गिआनु वीचारे कौई। तिसते मुक्ति परमगति हौई।

(Rāmkalī Caupade, VIII-2)

इक बात अनूप सुनहु नर माई।

इसु घन बिनु कहहु किनै परम गति पाई।

(Mārū Caupade, VIII-4)

PAR LAO

घरति उपाइ धरी धरमसाला। उत्पति परलउ आपि निराला।

(Mārū Solhe, XIII-5)

जुगह जुगंतरि साहबु सचु सौई। उत्पति परलउ अवरु न कौई।

(Rāmkalī Aṣṭpadī, VI-1)

कीतन मसतठ स्कौ क्कतड। तिसतै होए लख दस्किअठ।

(Jap Pauri XVI)

PĀKHAṆḌA

पाखंड कीने जागु न पाहैए बिनु सतिगुर अलखु न पाइआ।

(Mārū Solhe, XXII-12)

इकि पाखंडी नामि न राचहि इकि हरि हरि चरणि रे।

(Mārū Caupade, IV-5)

सौ पाखंडी जि काइआ पखालै। काइआ की आनि ब्रह्मु परजालै।

(Rāmkali Vār slok, VII)

मसम चडाइ करहि पाखंड। माइआ मोहु सहहि जम डंडु।

(Rāmkali Asṭpadi II-3)

तंतु मंतु पाखंडु न जाणा रामु रिदै मनु मानिआ।

(Sūhi Chant, V-4)

पाखंडि मैलु न चुकई माई अंतरि मैलु विकारी।

(SorathqAsṭpadi, II-2)

जह जह देखा तह तह सोई। बिनु सतिगुर मैटे मुकति न होई।

हिरदै सचु रह करणि सारु। होरु समु पाखंडु पूज खुआरु।

(Parbhāti Bibhāsa Asṭpadi, III-6)

कीडीले पाखंडा। नामि लाइए जाहि तरंदा।

(Āsā Vār Slok, XXXIII)

PĀPA

पाप पुंन की सार ना जाणे मूला फिरै अजाई।

(Parbhāti Bibhāsa Caupadē, IX-1)

बैदु पुकसस पुकारै पुंनु पापु सुरग नरक का बीउ।

(SārangṇVār Slok, XXV)

मनु तनु हीइ निहालु पापा दहै हरि।

(Mārū Vār Paurī, VII)

बुरा मला दुइ मसतकि लीसै पापु पुंनु बीजाइदा।

(Mārū Solhe, XVII-14)

काइवा कौटु गढ़े महि राजा। नैब खवास मला दरवाजा।

मिथिवा लीमु नाहि घरि वासा लवि पापि पकुताइदा।

(Mārū Solhe, XVI-15)

पाप पुंन दुइ संगे बुधिवा जम काला।

बिहौड़ा मउ वीसरै पूरा रक्खाला।

(Mārū Aṣṭpadi, VI-6)

सती पापु करि सतु कमाहि। गुर दीसिवा घरि देवणा जाहि।

(Rāmkalī Vār Slok, I)

ऊथे सुने जौ नरु बाणै ता कउ पापु न पुंनु।

(Rāmkalī Sidh Gosti, 1-51)

पापु बुरा पापी कउ पिबारा। पापि लदे पापे पासारा।

परहरि पापु पहाणै वापु। ना तिसु सौनु विजौनु संतापु।।

(Rāmkalī Dakṣiṇī Omkāra, 1-38)

मन का कहिवा मनसा करै। इहु मनु पुंनु पापु उचरै।

माइवा मद मातै तृपति न आवै। तृपति मुकति मनि साचा मावै।

(Bilāwala Aṣṭpadi, II-1)

दीवा बलै उधैरा जाइ।

बेद पाठ मति पापा साइ।

(Suhī Vār Slok, XVIII)

हृ पापी पतितु परम स पाखंडी तूं निरमलु निरंकारी।
अंमृत चाखि परम रसि रातै ठाकुर सरणि तुमारी।

(Sorathā Caupadī , V-1)

PĀTĀLA

पाताल पुरीआ एक मार हौवहि लाख करौडि।
तैरे लाल कीमति ता पवै जां सिरै हौवहि हौरि।

(Parbhātī Bibhāsa Caupadī, II-2)

चहु दिसि हुकमु वरतै प्रम तैरा चहु दिसि नाम पताल।

(Malār Asṭpadi, IV-8)

दीप लौअ पाताल तह खंड मंडल हैरानु।

(Malār Vār Slok, XXI)

समै पाणि पउण सभि सभि आनी पाताल।
समै पुरीआ खंड सभि सभि लौअ लौअ आकार।
हुकमु न जापी कैतडा कहि न सकीजै कार।
आखिह थकहि आखि आखि करि सिफतीं वीचार।।
तृण न पाइओ बुपुड़ी नानकु कहै गवार।

(Sāranga Vār Slok, XV)

खंड पताल सपत नही सागर नदी न नीरु वहाइदा।

(Mārū Solhe, XV-2)

खंड ब्रह्मंड पाताल अरमै गुपतहु परगटी आइदा।

(Mārū Solhe, XV-15)

खंडी ब्रह्मंडी पाताली पुरीहँ त्रिमवण ताड़ी लाई है।

(Mārū Solhe, III-10)

माताली आकासि तुमाई घरि घरि तू गुण मिअनु।

(Sorathā Autuke, IV-4)

कुदरति पाताली आकासी कुदरति सरब आकारु।

(Āsā Var Bloḱ, VI)

पाताला पाताल लख आगासा आगासा।

(Jap Paurī XXII)

प्रथमे ब्रह्मा काले धरि आइआ। ब्रह्म कमलु पहआलि न पाइआ।

आगिआ नही लौनी मरमि मुलाइआ।

(Gaurī Asṭpadi, XIV-1)

PINGLA

सुखमना इडा पिंगुला बुके जा आपे अलखु लखार।

(Rāmkalī Sidh Gostī, 1-60)

PRABHU

कालु बिधुंसि मनसा मनि मारी गुरप्रसादि प्रमु पाइआ।

{ Parbhāṭī BihāsaCaupādā, XV-3)

जे जगदीस प्रमु रखवारै राखै परखै सौई।

(Malār Asṭpadi, II-2)

अनभउ बिसरि गए प्रमु जाचिआ हरि निरमाइलु संगी।

(Sāranga Asṭpadi, II-2)

स्त्रीधर ऋ नाथ मेरा मनु लीना प्रमु जानै पीर पराई।

(Sāranga Asṭpadi, I-2)

जिन कउ नदरि भई गुर मैले प्रम भाणै सचु सौई।।

(Bhairao Asṭpadi, I-2)

खिनु पलु घड़ी नही प्रमु जानिआ जिनि इहु जगतु उपाइआ।

(Bhairao ^{Caupade} V-1)

जिनि जल थल त्रिमवण घुटु घटु थापिआ सौ प्रमु गुरमुखि जानिआ।

(Tukhāri Bārāmāhā Chant, III-3)

हरि मंदिर आवै जा प्रम भावै घन ऊमी गुण सारी।

(Tukhārī Bārāmāhā Chant, I-4)

प्रमु दाना बीना गरबु गवार। दूजा मैटे एकु दिखार।

(Mārū Solhe, XIX-14)

सतिगुर बाफु न बेली कोई। ऐथै औथै राखा प्रमु सीई।

(Mārū Solhe, XI-12)

गुरमुखि साधू सरणि तुमारी। करि किरपा प्रमि पारि उतारी।
आनि पाणि सागरु अति गहरा गुरु सतिगुरु पारि उतारा है।

(Mārū Solhe, IX-2)

अहति लाला बैधिआ प्रम हैति पिआरी।

(Mārū Aṣṭpadi, IV-7)

अविनासी प्रमि खैलु रचाइआ गुरमुखि सौफी हीई।

(Rāmkaḷī Sidh goṣṭi, I-73)

गुणिआ गुण लै प्रम मिलै किउ तिन मिलउ पिआरि।

(Rām dakhṇī ṭṭmkāra, I-44)

प्रमु नैदै हरि ह दूरि न जाणाहु एको सुसटि सवाई।

(Rāmkaḷī dakhṇī ṭṭmkāra, I-5)

नानक नामु मिलै किरपा प्रम कीजै।

(Rāmkaḷī aṣṭpadi, V-8)

मोहो प्रेम फिरै प्रमि अविनासी राम।

(Bilāwalā Chant, II-1)

आधि बौधि अकथु कथीरै सहजि प्रम गुण मक्क गावर।

(Bilāwalā Chant, I-2)

आपनडा प्रमु सहजि पक्षाता जा मनु साचै लाइआ।

(Sūhī Chant, V-2)

कालु विकालु भए दैवाने मनु राखिआ गुरि ठार।
नानक अवगण सबदि जलार गुण सानि प्रमु पार।

(Sūhī Chant, II-4)

नदरि प्रमु ते छुटीरै नदरी मैलि मिलाइ जीउ।

(Sūhī Astpadi , II-6)

सरबै जाचिक तूं प्रमु दाता दाति करै अपुनै वीचार।

(Kūjarī Astpadi , II-4)

साध समा संत जना की संगति नदरि प्रमु सुखु पाइआ।

(Āsā Chant, III-4)

गुर बिनु सौफी बूफं न होइ। साचा रवि रहिआ प्रमु सौइ।

(Āsā Caupadī , XXI-4)

रामु जपहु अभागु तुमार। जुगि जुगि दाता प्रमु रामु हमार।

(Gaurī Astpadi , XVI-1)

PRAHLĀDA

दु दुरमति हरणाखु दुराचारी। प्रमु नारायण गरब प्रहारी।
प्रह्लाद उधारे किरपा धारी।

(Gaurī Astpadi IX-4)

PRA-NĀDHĀRA- PRĀNAPATI

सूत भविष्य नाही तुम जैसे मेरे प्रीतम प्रान अघार।

(Sārangī Caupade, I-4)

सुआमी पंडिता तुम्ह देहु मती। किन विधि पावहु प्रानपती।

(Basantī Caupade, IX-2)

जिसके जीअ पराण हहि किउ साखु मनहु बिसारीरै।

(Āsā Vār Paurī, XVIII)

PUNNA

पुंन दान अनेक नावण किउ अंतर मलु घावै।

(Gauri Purbi Chant, II-3)

दइआ जाणै जीअ की किक्कु पुंनु दान करैइ।

(Āsā Vār Slok, XIX)

किक्कु पुंन दान अनेक करणि नाम तुलि न समसरे।

(Vadhamsa Chant, I-4)

पापम पुंनि जगु जाइआ माई बिससै नामु विसारी।

(Serathā Tituki, II-1)

सालाहि साचे मंनि सतिगुरु पुंन दान दइआमते।

(Dhanāsari Chant, I-3)

असठि तीरथ पुंन पूजा नामु साचा माइआ।

(Sūhi Chant, V-5)

मन का कहिआ मनसा करै। इहु मनु पुंनु पापु उचरै।

माइआ मद माते तृपति न आवै। तृपति मुक्ति मनि साचा मावै।

(Bilāwalā aṣṭ padī, II-1)

पुंनु दानु इसनानु न संजमु साथ संगति बिनु बारि दइआ।

(Rāmkali Aṣṭ padī, VII-2)

चउथे सुनै जी नरु जाणै ता कठ पापु न पुंनं।

(Rāmkali Sidh Goṣṭi, I-51)

पुंन दान पूजा परमैसुर जुगि जुगि एकी जाता।

(Tukhārī Bāramāhā
) I. 15.)

पुंन दान का करै सरीरु। सौ गिरही गंगा का नीरु।

(Rāmkali Vār slok iv)

जगन होम पुंन तप पूजा देह दुखी नित दूख सहै।

(Bhairao Caupade, VIII-1)

बैदु पुकारै पुंनु पापु सुरग नरक का बीउ।

(Sāranga Vār Slok, XXV)

पाप पुंन की सार न जाणै मूला फिरै अजाई।

(Parbhātī Bibhāsa I-IX-1)

सखी खत्री सौ जु करमा का सूरु। पुंन दान का करै सरीरु।

(Slok Vārān te Vadhik XVII)

PURĀNA

होम जग अरु पाठ पुराणा। जो तितु भावै सौ परवाणा।

(Malār Caupade, VIII-3)

सासत्र बैद पुराण पढ़ता। पुकारंता अजाणंता।

जां बुकै तां सूकै सौई। नानकु आखै कूक न होई।।

(Sāranga Vār, Slok XIX)

बैदु पुराण कथे सुणै हारै मुनी अनेका।

अठसठि तीरथ बहु घणा भूमि धाकै मेखा।

साचौ साहिबु निरमलौ मनि मानै एका।

(Mārū Aṣṭpadi I-I)

कलि परवाणा कतैब कुराणु। पीथी पंडित रहै पुराणु।

नानक नाउ महआ रहमाणु। करि करता तू एकौ जाणु।

(Rāmkalī Aṣṭpadi, I-7)

कोई पढ़ता सहसाकिरता कोई पढ़ै पुराना।

कोई नामु जपै जपमाली लागै तिसै धिआना।

अब ही हब ही किछु न जाना तेरा एकौ नामु पछाना।

(Rāmkalī Caupade, I-I)

नील वसत्र पहिरि होवहि परवाणु। मलैक धानु ले पूजहि पुराणु।

(Āsā Vār Slok, XXXIV)

पंडित पाथे जोइसी नित पढ़हि पुराणा।

अंतरि वसतु न जाणानी घटि ब्रह्मु लुकाणा।

(Āsā ^{Astbadi} XIV-4, V-3)

लख साक्षर समझावणी
लख पंडित पढ़हि पुराणा।

जां पति लैखे ना पवै तां समै कुपरवाणा।

(Āsā Caupade, XXXI-3)

बेल न पाईआ पंडती जि होवै लेखु पुराणु।

(Jap Paurī XXI)

PURĀ

हरि जसु करसु घरमु पति पूजा। काम क्रोध अप अग्नी महि मूजा।

हरि रसु चाखिआ तउ मनु भीजा। पृणावति नानकु अवरु न दूजा।

(Parbhātī Bibhāsa astpadā, V-8)

जगन होम पुंन तप पूजा देह दुखी नित दूख सहै।

(Bhairao Caupade, VIII-1)

पुंन दान पूजा परमैसुर जुगि जुगि एकौ जाता।

(Tukharī Bāramāhā Chant, I-15)

राम नामु घट अंतरि पूजा अवरु न दूजा काहा है।

(Mārū Solhe, XIV-12) XII-14)

असठि तीरथ पुंन पूजा नामु साचा माइआ।

(Sūhī Ast padī, V-8)

करणि कुंजु जे रलै घट अंतरि पूजा होइ।

(Gūjari Caupade I-1)

अंतरि पूजा पढ़िह कौबा संजमु तुरका माई।

(Āsā Vār Slok XXIII)
(Gujari Caupada, 1-1)

अंतरि पूजा थानु मुरारा। जोती जोति मिलावणहार।

(Āsā Vār XXXIII) Asthadi I.5.)

असंख जप असंख माउ। असंख पूजा असंख तप ताउ।

असंख गरंथ सुखि वेद पाठ। असंख जाग मन रहिह उदास।।

असंख भगतु गुण गिआन विचार। असंख सती असंख दातार।

असंख सूर मुंह भख सार। असंख मोनि लिब लाइ तार।

कुदरति कवण कहा वीचारु। वारिआ न जावा एक बार।

जो तुघु भावै सोई म्ही कार। तू सदा सलामति निरंकार।

(Jap Pāri XVII)

पूजा प्रेम माइआ परजालि। एको वैसहु अवरु न मालि।

(Āsā Caupada, XX-3)

अंधे गुंई अंध ह अंधारु। पाथरु ले पूजाहि मुगध गवार।

ओहि जा आपि हुबै तुम कहा तरणहारु।

(Bihāgarā Vār Slok, II)

मै अवरु गिआनु न धिआनु पूजा हरि नामु अंतरि बसि रहै।

(Bilāwalā Chant, II-1)

PŪRANA, PŪRO-PŪRĀ

पुरन परम जोति परमैसर प्रीतम प्रान हमारे।

(Sāranga I-1)
Caupade

सक्तिमुर क्रमकु व बैली कोई देखै ओथै रमस प्रमु सोई।

(Maru Solhe, XI-1)

आपै ससि सुरा पुरा पुरा। आपै गिआनि धिआनि गुरु सुरा।

(Maru Solhe, I-4)

निरभउ निरंकारु निरवैरु पूरन जौति सभाई।

(Soratha Caupade, III-4)

समु को पूरा आपे होवे घटि न कोई आवे।

(Āsā Vār Slok, XXI)

पूरी पूरी वासीरै पूरे तखति निवास।

पूरे थानि सुहावणे पूरे वास निरास।

नानक पूरा जै मिलै किउ घाटे गुणातास।

(Sri Caupade IX-4)

RĀMA

तू सुणि हरण कालिआ की वाड़ीरै राता राम।

बिसु फलु मीठा चारि दिन फिरि होवे ताता राम।

(Āsā Chant V-3)

चेतहु बासदेउ बनवाली। रामु रिदै जपमाली।

(Gujari Astpadi 1-2)

रामनामु घनु निरमली गुरु दाति करे प्रमु सौइ।

(Sri Astpadi XV-2)

जिन के हिरदै हरि हरि सौई। तिन का दरसु परसि सुखु होई।

(Gauri Astpadi, XVI-2)

प्राणि राम भाति सुखु पाहै।

(Rāmkali Astpadi, III-2)

सतिगुरु तै पाए वीचारा। सुन समाधि सचे घर बारा।
नानक निरमल नादु सबद धुनि सचु रामै नामि समाइदा।

(Mārū Solhe, XVII-17)

तखति सलामु होवै दिनु राती। इहु साचु वडाई गुरुमति लिब जाती।
नानक रामु जपहु तरु तारी हरि अंति सखाई पाइआ।

(Mārū Solhe, XVIII-15)

मूढे काहै बिसारिओ तै राम नाम। अंत कालि तेरे आवै काम।

(Mārū Solhe BasantaAs̄ tpadi, V-2)

राम नाम बिनु तृपति न स आवै किरत के बांधे मैखु मइआ।

(Bhairao Chaupade, VIII-4)

मन रै राम माति चितु लाईऐ।

(Tukhārī Bārāmāhā, III-2)

गुरुमुखि जागि रहै चूकी अभिमानी राम।
अदिनु भौरु मइआ साचि समानी राम।

(Bhairao Chaupade VII-2)

राजै घरमु करहि परथार। आसा बंधे दान करार।
राम नाम बिनु सुकति न होई थाके करम कमाई है।

(Mārū Solhe, IV-9)

राम नाम बिनु मुकति न होई किन्तु बिधि पारि लंघाई है।

(Mārū Solhe, V-14)

साकतु फासी पढै इकैला। जम वसि कीआ अंगु दुहैला।
राम नाम बिनु मुकति न सूफै आजु कालि पचि जाता है।

(Mārū Solhe, XI-II)

राम नामु साधु सरणाई। सतिगुर वचनी गति मिति पाई।
नानक हरि जपि हरि मन मेरै हरि मेले मेलणाहारा है।

(Mārū Solhe, IX-17)

तिथै जोध महा बल सूर। तिन महि रामु रहिआ भरपूर।

(Jap Paurī, XXXVI)

मूढ़े रामु जपहु गुण सारि।

(Sri C aupade xiv-2)

मनु माणकु निरमोलु है रामनामि पति पाइ।

(Sri C aupade, XXII-2)

भाई रै रामु कहहु चित्तु लाइ।

(Sri C aupade, XXIII-2)

रामु फुरै दल मेलवं अंतरि बलु अधिकार।

(Slok Vārān te Vadhik, slok xxv)
(Sri C aupade, XXIII-2)

मन महि फुरै रामचंदु सीता लक्ष्मण जोगु।

(Slok Vārān te Vadhik, XXV)

रौवै रामु निकाला मइआ। सीता लक्ष्मण विछुडि गइआ।

(Rāmkali Vār Slok, XI)

गावनि गोपीआ गावनि कान्ह। गावनि सीता राजै राम।

(Āsā Vār Slok X)

R. G

साम वैदु रिगु जुजरु अथरवणु। ब्रह्मे मुक्ति माइआ है त्रैगुण।

(Mārū Solhe, XVII-9)

रिगु कहै रहिआ भरपूरि। राम नामु देवा महि सूरु।

(Āsā Var Slok XXVI)

SABADA

जौ उपजे सौ कालि सघारिआ। हम हरि राखै गुर सबदु बीचारिआ।

(Gaurī Aṣṭpadī, XIV-2)

हिरदै साचु बसै हरिनाइ। कालु न जौहि सके गुण गाइ।

(Gaurī Aṣṭpadī, XIV-9)

सौ बूफै जौ सतिगुरु पार। हउमैमारै गुर सबदै पार।

(Gaurī Aṣṭpadī, XVI-6)

बिनु सबदै थिरु कौ नही बूफै सुखु होई।

(Gaurī Aṣṭpadī, XVII-6)

अंतरि सबदु निघानु है मिलि आपु गवाइँऐ।

(Gaurī Aṣṭpadī, XVII-7)

साच की मति सदा नउतन सबदि नैहु नवैलआ।

(Gaurī Purbī Chant, I-3)

नानक सच घरु सबदि सिंगै दुबिघा महलु कि जाणै।

(Gaurī Aḍurbī Chant, II-3)

जैता सबदु सरति घुनि तैती जैता रूपु काइआ तैरी।

(Āsā Caupade, V-1)

तिसु रूपु न रैख अनाहदु बाजे सबदु निरंजनि कीआ।

(Āsā Caupade VIII-1)

किसै पड़ावाह पड़ि गुणि बूफै सतगुर सबदि संतोखि रहै।

(Āsā Caupade, XVII-1)

गुर का सबदु मनै महि सुंदा खिया खिमा हदावउ।

(Āsā Caupade, XXXVII-1)

अहिनिंसि बनी प्रेम लिव लागी सबदु अनाहद गहिआ।

(Āsā Caupade, XXXVIII-1)

आसा मनसा सबदि जलार। राम नराइणु कहै कखार।

(Āsā Aṣṭpadi, V-3)

आदि पुरख गुर दरसन देखिह। विणु गुर सबदे जनमु कि लेखिह।

(Āsā Aṣṭpadi IX-5)

बिनु गुर सबद न कूटहौ भूमि आवहि जावहि।

(Āsā Aṣṭpadi, XIV-6)

गुर के सबदि समाइऐ परमारथु जाणै।

(Āsā Aṣṭpadi, XV-2)

साहिबु रिदै वसाइ न पछौतावही।

गुनहां बखसणाहारु सबदु कमावही।

(Āsā Aṣṭpadi, XVI-8)

ताकउ कालु नाही जमु जाहै बूझहि अंतरि सबदु बीचार।

(Gujari Aṣṭpadi, II-7)

जिये जाइ बहीरै मला कहीरै सुरति सबदु लिखाइरै।

(Vadhams Chant, I-1)

साघ सभा महि सहजु न चाखिआ जिहवा रमु नही राई।

(Sorath C-aupade, III-3)

तुम साचे हम तुम ही राचे सबदि मैदि फुनि साचे।

अहिनिंसि नामि रते से सूचे मरि जय जनमे से काचे।

(Sorath C-aupade, V-3)

जीउ मावै तितु राखहु हरि जीउ जन नानक सबदि सलाही जीउ।

(Sorath C-aupade, IX-4)

मनु बैरागि रतउ बैरागी सबदि मनु बैधिआ मेरी माई।

(Sorath Aṣṭpadi, I-2)

मेरे प्रम सालाहनि से मले पिआरे सबदि रते रंगु होइ।

(Sorath Aṣṭpadi, III-2)

कैसी आरती होइ भवखंडना तेरी आरती।
अनहता सबद बाजंत भैरी।

(Dhanāsari Ārati, IX-2)

सौ गुर करउ जि साचु वृदावै। अक्यु कथावै सबदि मिलावै।

(Dhanāsari Aṣṭpadi, II-2)

रंगि प्रीतम राती गुर कै सबदि वीचारी जीउ।

(Dhanāsari Chant, III-3)

गुरि राखै सै उबरै सबदि रतै मन माहि जीउ।

(Sūhī Aṣṭpadi, II-2)

गुरमुखि चौरु न लागि हरि नामि जगाइए।

सबदि निचारी आगि जोति दीजइए। (Sūhī Kāfi, IV-6)

सबदु वीचारी कण्ठि सारी राम नामु नीसाणौ।

(Sūhī Chant, III-4)

सबदे पतीजै अंकु भीजै सु मल्लु मल्ला अंतरै।

आपि करता करे सोई प्रभु आपि अंति निरंतरै।

गुर सबदि मैला तां सुहेला बाजंत अनहद बीणा।

गुर मल्ली धरि आपणै सौ भरपुरि लीणा।

(Sūhī Chant, V-8)

गुर सबदी सचु पाइआ सचा गहिर गंभीरु।

(Sūhī Vār, Paurī II)

सबदि मुए मनु मन तै मारिआ। ठाकि रहै मनु साचै धारिआ।

(Bilāwalā Cāupade, III-4)

बिणुा मै पइए मगति न होई। सबदि सन्न रतै सदा सुखु होई।

(Bilāwalā Aṣṭpadi, I-1)

करम घरम करि सुकति मंगाही। मुकति पदारथ सबदि सलाही।

(Māru Solhe, IV-10)

गुर कै सबदि तरै मुनि कैतै इंद्रादिक ब्रह्मादि तरै।
सनक संनदन तपसी जन कैतै गुरपरसादो पारि परै।

(Bhairao C aupade, II-1)

जोग सबदं गिआन सबदं बेद सबदं त ब्रह्म ब्राह्मणाह।
खत्री सबदं सूर सबदं सुदु सबदं पराकृतह।
सरब सबदं त एक सबदं जैकौ जानसि मैउ।

(Slok Sahasr̥ti, III)

सपुका

जिउ जोगी जत बाहरा तपु नाही सतु संतौखु।

(Sorathadutuke, VII-3)

सतु संतौख सदा सचु पलै सचु बोलै पिर मार।

(Sūhī Chant I-6)

सचि मैलु न लागै म्मु मउ भागै। बिलमु न तूटसि काचै तागै।
जिउ तागा जगु एवै जाणाहु। असथिरु चीतु साचि रंगु माणाहु।

(Bilāwalathiti, I-¹²१)

तीनि भवण महि एकी जाणै। सभि सुचि संजम साचु पकाणै।

(Bilāwalathiti, १-16)

तुघनौ निवणु मंणु तैरा नाउ। साचु मैट बैसण कठ थाउ।

(Rāmkalī C-aupade, VIII-1)

पति विणु पूजा सत बिणु संजम जत विणु काहे जनैऊ।

(Rāmkalī Ast̥padī, I-6)

जतु सतु संजमु सचु सु चीतु। नानक जागी त्रिमवण पीतु।

(Rāmkali Aṣ ṭpadī, II-8)

सतु संतौखु संजमु है नालि। नानक गुरमुखि नामु समालि।

(Rāmkali Sidh Goṣṭi, I-II)

कूडु निखुटे नानका औड़कि सचि रही।

(Rāmkali Vār Slok, X)

सौ साचा सालाहीरे साची पति होई।

(Mārū Aṣ ṭpadī, VI-3)

नानक हरि जसु हरि गुण लाहा सत संगति सचु फलु पाइआ।

(Mārū Solhe, XIX-13)

सच बिनु सतु संतौखु न पावै। बिनु गुर मुकति न आवै जावै।

(Mārū Aṣṭpād Solhe, XX-5)

जिउ जागी जत बाहरा तपु नाही सतु संतौखु।

तिउ नामै बिनु देहुरी जमु मारै अंतरि दौखु।

(Sorathā C-aupade, VII-3)

सतु संतौखु-बजहि दुह तमल+ पैरि बज्ज सड सनिहल+

रम्पु नमदु नही दूज्ज पम्पु+ हतु रंमि नक्चहु रसि रसि पम्पु+

सिख सभा दीखिआ का माउ। गुरमुखि सुणणा साचा नाउ।

(Āsā C aupade, VI-2)

जितु काजि सतु संतौखु दइआ चरम है गुरमुखि बूकै सोई।
सहा सचि निआउ मनि वसाइए

(Āsā C aupade, X-3)

करम घरम सचु साचा नाउ। ता कै सद बलिहारै जाउ।

(Āsā Caupadē , XIV-2)

हमारी जाति पति सचु नाउ। करम घरम संजमु सत माउ।

(Āsā Caupadē , XI-4)

तेरा ताणु तू है दीबाणु। गुर का सबदु सचु निमाणु।

(Āsā Caupadē , XXI-3)

सचु नामु जा नवनिधि पाई। रौवै पूतु न कल्पै माई।

(Āsā Panc~~h~~ade , XXIII - 2)

आपि करै सचु अलख अपारु। हउ पापी तूं बखसणाहारु।

(Āsā Panc~~h~~ade , XXIV - 1)

साहूडै धन साचु पकाण्णाआ। सहजि सुभाइ अपणा पिरु जाण्णाआ।

(Āsā Caupadē , XXVII - 2)

सच नामि पति ऊपजै करमि नामु करतारु।

(Āsā ^{Caupade} , XXXI-4)

पिंडु पतलि मैरी कैसउ किरिआ सचु नामु करतारु।

(Āsā ^{Caupade} , XXXII-2)

साच घणि जगु आइ बिनासा। कूटसि प्राणि गुरमुखि दासा।

(Āsā Aṣṭ padī , VIII - 2)

ऐसै प्रेम भाति वीचारी। गुरमुखि साचा नामु मुरारी।

(Āsā Aṣṭ padī , VI-2)

साचै गुर तै हुकमु पछानु।

(Āsā Aṣṭ padī , VI-2)

मै इकु नामु न वीसरै साचै गुर बुधि।

(Āsā Aṣṭ padī , XIV-2)

मनमुख सचि न भीजई कूडु कूडि गडावै।

(Āsā Aṣṭ padī , XV-5)

~~साची साहिबु मनि वसै हसै विसु मारी।~~

~~(Āsā Aṣṭ padī - XVI-2)~~

सचि मिलै सचिआरु कूडि न पाईरै।

सचै सिउ चितु लाइ बहुडि न आईरै।

(Āsā Aṣṭ padī , XVI-2)

लाहा सचि निआउ मनि वसाईरै।

(Āsā Aṣṭ padī , XVI-6)

सचा साहिबु मनि वसै वसिआ मनि सोई।

(Āsā Aṣṭ padī , XVII-3)

साचउ दूरि न जाणिरै अंतरि है सोई।

(Āsā Aṣṭ padī , XIX-3)

साहिब सिउ मनु मानिआ दै साचु अधारु।

(Āsā Aṣṭ padī , XX-2)

सतु संतौखु करि भाउ तौसा हरि नामु सैइ।

(Āsā Aṣṭ padī , XXI-2)

सचै सचा नैहु सचै लाइआ।

आपे करि निआउ जौ तिसु भाइआ।

(Āsā Aṣṭ padī , XXI-6)

सचै साची दाति दैहि दइआलु है।

तिसु सैवीदिनु राति नामु अमौलु है।

(Āsā Aṣṭ padī , XXI-7)

करि दइआ महआ दइआल सावै सबदि मिलि गुण मावहौ।
 (Āsā Astpadi, Chant, XX-7)

नानक गुर समानि तीरथु नहीं कोई सावै गुर गोपाला।
 (Āsā Astpadi, Chant, II-3)

सचु कहै नानकु सबदि सावै मैलि चिरी बिकुनिआ।
 (Āsā Chant, V-4)

सतिगुरि मिलिऐ सचु पाइआ जिन्ही विचहु आपु गवाइआ।
 जिनि सचा सचु बुफाइआ।
 (Āsā Vār, Paurī, III)

सहजै ही सचि समाइआ।
 (Āsā Vār Paurī, IX)

हउमै निवरै गुर सबदु वीचारै। चंचल मति तिआगै पंच संघारै।
 (Gaurī Astpadi, XII-4)

निहचलु एक सचा सचु सौई। जिन करि साजी तिनहि सम गौई।
 (Gaurī Astpadi, XIV-6)

सच घरि वैसै कालु न जाई। मनमुख कउ आवत जावत दुखु मोई।
 (Gujari Astpadi, XV-2)

साचु पिआरा आपि करैइ। अवरी कउ साचु न दैइ।
 (Āsā C aupade, III-4)

जितु कारजि सतु संतोख दइआ घरमु है गुरमुखि बूफै कोई।
 (Āsā C aupade, X-3)

गृहु बनु समसरि सहजि सुभाइ। दुरमति गतु मईकौरति ठाइ।
 सच फउड़ी साचउ मुखि नाउं। सतिगुरु सैवि पार निज थाउ।
 (Āsā C aupade, XI-1)

ममन्ति मेम अस्मन्धितं सचु चिजत्स परम हितं।

(Āśa Chant, V-1)

समु किहु तैरै वसि है तू सचा साहु।
 मगत रतै रंगि एक कै पूरा वैसाहु।
 अमृतु मौजनु नामु हरि रजि रजि जन खाहु।
 सभि पदारथ पाईअनि सिमरणा सचु लाहु।
 संत पिआरै परब्रह्म नानक हरि अगम अगाहु।

(Bihāgarā Vār, Paurī, I)

नाता सौ परवाणु सचु कमाईरै।

(Vadhamsa Chant, I-1)

नामु तैरा सदा साचा सौह मै मनि माणा।

(Vadhamsa Chant, II-2)

नदरि करहि ता साचु पक्काणा।

(Vadhamsa Chant, II-6)

धनु सिरंदा सचा पातिसाहु जिनि जगु धधै लाइआ।

(Vadhamsu ^{Alāhanīā} ..., VI, I-1)

अम्बहु जौ तिनि करि पाइआ सु आगै आइआ असी कि हुकमु करैहा।
 आवहु मिलहु सहेलीहौ सचड़ा नामु लएहा।।

(Vadhamsa Dakh ṇī, II-1)

सचु सिरंदा सचा जाणीरै सचड़ा परवदगारौ।

(Vadhamsa Dakh ṇī, III-1)

सचड़ा दूरि न मालीरै घटि घटि सबदु पक्काणैवा।

सचु सबदु पक्काणाहु दूरि न जाणाहु जिनि एह रचना राची।

(Vadhamsa Dakhṇī, IV-1)

नानक जुगि जुगि जाण्ट सिजाणा सौवहि सचु समालै।

(Vadhamsa ^{daakhni V-4} , ,)

सवा घरु सचदै सेवीरै सचु खरा सचिआरीवा।

(Vadhamsa, ^{daakhni V-1} ,)

अमृत सचा नाउ मौजनु चाखिआ।

(Vadhamsa Vāy , Paurī II)

मौ सालाहिहू साचा सौइ। जाकी नदरि सदा सुखु होइ।

(Sorathā ^{Caupade} , I-2)

नानक गुर विणुा भरमु न भागै सचि नामि वडिआई।

(Sorathā Caupadē , III-4)

तुम साचै हम तुम ही राचै सबदि मैदि फुनि साचै।

(Sorathā Caupadē , V-3)

ना तिसु रूप वरनु नही रेखिआ साचै सबदि नौसाणुा।

(Sorathā Caupadē , VI-2)

मन मेरै गुर वचनो निधि पाई। तातै सच महि रहिआ समाई।

(Sorathā ^{Panchade} , III, XII-1)

अंतरि जीति निरंतरि बाणति साचै साहिब सिउ लिव लाई।

(Sorathā Aṣṭ padī , I-2)

जे मनु हरि सिउ वैरागीरै भाई दरि घरि साचु अमूलु।

(Sorathi Dutukē , IV-3)

सरबं साचा एकु है दूजा नाहीकोइ।

(Dhanāsari , Caupade , I-3)

नानकु साइरु एव कहतु है सचै परवदगारा।

(Dhanāsari , .Caupade , II-2)

गुर गिबानु साचा धानु तीरथु दस पुरब सदा दसाहरा।

(Dhanāsari, Chant, I-I)

सवै सैती रतिआ जनमु न दूजी वार जीउ।

(Sūhī Aṣṭpadi, II-I)

~~सखा संगु मजीठा का गुरमुखि ब्रह्म बीकारु।~~

(Rāmkali Gaupade, III-2)

SAHAJA

अंतरि साचु सहज धरि आवहि। राजनु जाणि परम गति पावहि।

(Gauri Aṣṭpadi, XIII-4)

सिफति सलाह्यु सहज अनंद। सखा सैनु प्रेमु गौबिंद।

(Āsā Gaupade, XI-3)

बिनु गुर सैवै सहजु न होवै।

(Āsā Gaupade Aṣṭpadi, V-7)

लख तप उपरि तीरथां सहज जोग बैबाणा।

(Āsā Vār, Slok, XV)

साध सभा महि सहजु न चाखिआ जिह्वा रसु नही राईन

(Soraṭha Gaupade, III-3)

गुरमुखि मगति सहज धरु पाईरै। बिनु गुर भेटे मरि आईरै जाईरै।

(Dhanāsari Aṣṭpadi, II-2)

सहजि मिलार हरि मनि माए पंच मिलै सुखु पाइआ।

(Sūhī Chant II-1)

गुर कै सबदि रचै मन भाइ। मिखिआ सहज वीचारी खाई।

(Rāmkali Aṣṭpadi, II-2)

तजि साद सहज सुखु होई। घर छुटै रहै न कोई।

(Mārū Gaupade II. 2)
(~~Rāmkali Aṣṭpadi, Sidh-gost, I-61~~)

पति का धनु पूरा होआ लगा सहजि धिआनु।

(BasantāC aupade, I-3)

गुर संत सभा दुखु मिटै रागु। जन नानक हरि वरु सहज जोगु।

(BasantāChaupade, V-4)

सहज समाधि सदा लिव हरि सिउ जीवां हरि गुन गाई।

(SārangāAṣṭpadi, I-6)

नाइ सुणारे सहजु ऊपजे सहजे सुखु पावै।

(SārangāVār Pauṛi, V)

अधिक सुआद रोग अधिकाई बिनु गुर सहजु न पाइआ।

(Malār Chaupade, III-2)

गुर परसादि घर ही परगासिआ सहजे सहजि समाई।

(Malār Aṣṭpadi, I-7)

फगडु चुकावै हरि गुण गावै। पूरा सतिगुरु सहजि समावै।

(Parbhātī Bibhāsa Aṣṭpadi, V-5)

नानक नामु न ह्योडै सा धन नामि सहजि समाणिया।

(Gaurī Pūrbī Chant, I-2)

जो किछु करै मला करि मानउ सहज जोग निधि पावउ।

(Āsā C aupade, XXXVII-1)

बंधन तोरे सहजि धिआनु। कूटै गुरमुखि हरि गुर गिआनु।

(Āsā Aṣṭpadi, IX-7)

आनंद मूलु अनाथ अघारी। गुरमुखि भगति सहजि वीचारी।

Dhanāsari
(Asa Aṣṭpadi, I-5)

वरु घरु दरु दरसनु नही जाता पिर का सहजु न माइआ।

Sūhī Chant, I-1
(Dhanasari-Aṣṭpadi,

सुन समाधि सहज मनु राता। तजि ह्य लीमा एको जाता।

(Rāmkalī Aṣṭpadi, III-8)

गुरबचनी अविगति समाईतै ततु निरंजलु सहजि लहै।

(Rāmkalī Sidhgoṣṭī, I-23)

लाले गारबु कौडिआ गुर कै मै सहजि सुभाई।

(Mārū Aṣṭpadi, V-1)

हरि हरि नामु वरु लै चलहु। दरसनु पावहु सहजि मल्लहु।

गुरमुखि खोजि लहहि जन पूरे ह्य समदरसी चीना है।

(Mārū Solhe, VIII-13)

नानक सहजि मिलै जगबीवनु गुर सबदी पति पाइदा।

(Mārū Solhe, XVI-16)

सहजि मिलिआ तब ही सुखु पाइआ तृसना सबदि बुफाई।

(Malār Aṣṭpadi, III-9)

पेन्ह्युा खाणा चीति न पाई। साचु सहजु सुखु नामि वसाई।

(Parbhātī Bibhāsa C-aupade, XIV-1)

SAIBHAM

१ ओं सतिनामु करता पुरखु निरमउ निरवैरु

अकाल मूरति अजुनी सैमं गुर प्रसादि।

(Mool Mantara)

SAMARATHA

करणा कारण समरथु है कहु नानक बीचारि।

कारणु करतै वसि है जिनि कल रखि धारि।

(Slok Sahasrīti, Slok, II)

करणा कारण समरथ अपनरा त्रिविधि मैटि समाई।

नानक अवगण गुणाह समाणै ऐसी गुरमति पाई।

(Tukhārī Bārāmāhā Chant, III-3)

दाना कै सिरि दानु वीचारा। कणाकारण समरथु अपारा।

(Māru Solhe, XIV-15)

कणा कारण समरथ स्त्रीघर आपि करजु सारए।

(Āsā Chant, I-3)

SĀMKARA

जै कारणि बेद ब्रह्मै उचरै संकरि कौड़ी माइआ।

जै कारणि सिध भए उदासीदेवी मरमु न पाइआ।

(Parbhātī Bibhāsa, C-aupade, III-1)

ब्रह्मां मक बिसनु रिखी मुनि संकरु इंदु तपै मैखारी।

मानै हुकमु सोहै दरि साचै आकी मरहि अफारी।

(Māru C-aupade, X-2)

SANDHIĀ

पढि पुस्तक संधिआ बादं। सिल पूजसि बगुल समाघं।

(Slok Sotaskṛ. tī Slok, I)

पुसतक पाठ बिआकरण बखणि संधिआ करम तिकाल करै।

(Bhairao Caupadē., VIII-2)

SĀNJAMA

सैवा सुरति सबदि वीचारि। जपु तपु संजमु ह्रमै मारि।

(Parbhātī Bibhāga aṣṭpadī, II-7)

सगलै करम घरम सुचि संजम जप तप तीरथ सबदि बसै।

(Parbhātī ^{Bibhāsa} Caupadē. XVI-4)

रंनो होईआ बौधीआ पुरस होए सईआव।

सीलु संजमु सुच भनी खणगा खजु अहाजु।

(Sāranga Vār, slok, XXII)

नाह सुणारै सुचि संजमौ जमु नैदि न आवै।

(Saranga Vār Paurī, VI)

तीरथ वरत नैम करहि उदिवाना। जतु सतु संजमु कथहि गिबाना।

(Mārū Solhe, XXII-13)

सतु संतौखु नगर महि कारी। जतु सतु संजमु सरणि मुरारी।

(Mārū Solhe, XVII-16)

हरि हरि नामु जपहु रसु मीठा। गुरमुखि हरि रसु अंतरि डीठा।

अहिनिस रामु रहहु रंगि रातै एहु जपु तपु संजमु सारा है।

(Mārū Solhe, X.3)

सौ गिरही जो निग्रह करै। जपु तपु संजमु मीख्खा करै।

(Rāmkali Vār Slok, IV)

संतु संतौखु संजमु है नालि। नानक गुरमुखि नामु समालि।

(Rām-Kali Sōdh Gōṣṭi, I.11)

जतु सतु संजमु साचु दृडाहवा साच सबदि रस लीणा।

(Rāmkali Aṣṭpadi, VIII-1)

जतु सतु संजमु सीलु न राख्खा पुरैत पिंजर महि कासटु महवा।

(Rāmkali Aṣṭpadi, VII-2)

जप तप संजम करम न जाना नामु जपी प्रम तैरा।

(Rāmkali Caupade VI-3)

तीनि भवणा महि एको जाणै। समि सुचि संजम साचु पक्काणै।

(Bilawala thiti, I-16)

अंतरि पूजा पढाहि कतैवा संजमु तुरका भाई।

(Āsā Vār, slok, XXXIII)

जपु तपु करि करि संजम थाकी हठि निग्रहि नहीं पाईरै।

(Āsā Chant, II-2)

SANTA

संता की रेणु साध जन संगति हरि कीरति तरु तारी।

(Parbhātī Bibhāsa C aupadē, XVII-1)

राम नामु गुरबक्नी बमैलु बोलहु। संत सभा महि इहु रसु टोलहु।

गुरमति खौजि लहहु घरु अपना बहुदि न गरम मफारा है।

(Parbhātī Bibhāsa C aupadē)

कवन तुम्है क्किया नाउ तुमारा कउनु मारगु कउन सुआओ।

साचु कहउ अरदासि हमारी हउ संत जना बलि जाओ।

(Rāmkalī Sidh Gāost, I-2)

गुरमुखि कैती सबदि उधारी संतहु।

ममता मारि हउमै सौखि त्रिमवाणि जाति तुमारी।

(Rāmkalī Aṣṭpadi, IX-1)

राम नामु गुरबक्नी बोलहु। संत सभा महि इहु रसु टोलहु।

गुरमति खौजि लहहु घरु अपना बहुदि न गरम मफारा है।

(Mārū Solhe, X-4)

संता की रेणु साध जन संगति हरि कीरति तरु तारी।

(Parbhātī Bibhāsa C aupadē, XVII-1)

संत जनन मिलु संगती गुरमुखि तीरथु होइ।

अठसठि तीरथ मजना गुर दरसु परापति होइ।

(Sorathā C aupadē, VII-2)

SANTOKHA

साच महलि गुरि बलखु लखाइवा। निहवलु मल्लु नही हाइवा माइवा।
साचि संतीसै मरमु चुकाइवा।

(Gaurī Aṣṭpadi, XV-8)

सचु मनि सजन संतीसि पैला गुरमती सहु जाणिवा।

(Gaurī Pūrbi Chant, 1-2)

गावन्हि तुघ नौ बती सती संतीसी गावनि तुघ नौ वीर करारै।

(Āsā Sodar, 1-1)

सतु संतीसु वजहि दुइ ताल। पैरी वाजा सदा निहाल।

(Āsā Caupadē, VI-2)

जितु कारजि सतु संतीस दहवा घरमु है गुरमुखि बूफे कोई।

(Āsā Caupadē, X-3)

किसै पडावहि पड़ गुणि बूफे सतगुर सबदि संतीसि रहै।

(Āsā Caupadē, XVII-1)

नानक नामि संतीसीवा राते हरि चरणि।

(Āsā Aṣṭpadi, XIX-8)

सतु संतीसु करि माउ तीसा हरि नामु सैइ।

(Āsā Aṣṭpadi, XXI-5)

सतजुगि रथु संतीस का घरम जमै रथवाहु।

(Āsā Vār Slok, XXV)

मनु हाली किरसाणि करणि सु सरमु पाणौ तनु खेतु।

(Sorathā Caupade, II-1)

नामु बीजु संतीसु सुहागा रखु मरीबी वैसु।

(Sorathā Caupadē - I)

जिउ जोगी जत बाहरा तपु नाही स्तु संतोखु।

(Sorathā ~~ghar~~ caupadē ,VII-3)

भिखिया नामि रजै संतोखी अंमृतु सहजि पीआई।

(Sorathā ast-padī, I-3)

सतु संतोख सदा सचु पलै सचु बोलै पिर मार।

(Sūhī Chant ~~Ghar~~, 1-4)

सपतमी सतु संतोख सरीरि। सात समुंद मरै निरमल नीरि।

(Bilawala thitī, I-9)

भिखिया भाइ भाति मै चले। होवै सु तृपति संतोखि अम्लै।

(Bilawala Rāmkali Caupadē ,V-2)

सतु संतोखु होवै अरदासि। ता सुणि सदि बहाले पासि।

(Rāmkali caupadē ,VIII-1)

सतु संतोखु संजमु है नालि। नानक गुरुमुखि नामु समालि।

(Rāmkali Sidh-gōṣṭi, I-II)

सतजुगि सतु संतोखु सरीर। सति सति वरतै गहिर गंभीर।

(Mārū Solhe, IV-3)

सच बिनु सतु संतोखु न पावै। बिनु गुरु मुकति न आवै जावै।

(Mārū Solhe, XX-5)

सैवहु सतिगुरु समुंदु अथाहा। पावहु नामु रतनु धनु साहा।

भिखिया मलु जाइ अवृतसरि नावहु गुरु सरै संतोखु पाइआ।

(Mārū Solhe, XXII-8)

नाइ सुणारे संतोखु होइ कवला चरन धिआवै।

(Sāranga Vār Pauṛi, V)

गुर समानि तीरथु नही कौइ।
सरु संतोखु तासु गुरु हौइ।

Parbhātī Bibhāsa Caupadē VI-1)
(Sarange-Vār-Sloku-XXXI)

SANTOKHA SANĀSĪ

एते रस हौडि हौवै संनिआसी नानकु कहै विचारत।

(Mālār Vār Slok, XIX)

बाबा ऐसी रवत रवै संनिआसी।

(Mārū Aṣṭpadī, VII-1)

जंगम जौघ जती संनिआसी गुरि पूरै वीचारी।

(Āsā Caupadē, X-2)
(XXV-2)

आस निरासी तउ संनिआसी। जां जतु जौगी तां काइआ भोगी।

(Āsā Caupadē, XXV-2)

SATJUGA

सतजुगि रथु संतोख का धरम अगै रथवाहु।

(Āsā Vār, Slok, XXV)

सतजुगि सतु संतोखु सरीरा। सति सति वरतै मह गहिर गंभीरा।

(Mārū Solhe, IV-3)

SĀKṬĪ

साक्त दुरमति हूबहि दाफहि गुरि रस राखै हरि लिव राता है।

(Mārū Solhe, XI-5)

भूले सिख गुरु समकार। उफहि जावै मारगि पार।

त्रिसु गुर सैव सदा दिनु राती दुख भंजन संगि सखाता है।
साकल, कासी पडे. इकेला जम वसि कोआ अंधु दुहेला।

(Mārū Solhe, XI-1)

बिनु गुर साक्तु कहहु कौ तरिआ। ह्यमै करता भवजलि परिआ।

(Mārū Solhe, X-11)

कउरासीह नरक साक्तु भोगाईऐ। जैसा कीचै तैसी पाईऐ।

(Suhī Japjī, Mārū Solhe, VIII-9)

जिउ आरणि लोहा पाइ मंनि घडाईऐ।

तिउ साक्तु जौनी पाइ मवै मवाईऐ।

(Suhī Rāḥi, IV-1)

साक्त प्रेमु न पाईऐ हरि पाईऐ सतिगुर माइ।

(Sorathā Caupadē, VII-4)

सक्तिमुहि सतिगुरु मिलै त गुरमति पाईऐ साक्त बाजी हारी जीउ।

(Sorathā Caupadē, VIII-3)

माइआ मोहित जिनि इहु रसु खोइआ जा साक्त दुरमति लागत।

(Sorathā Caupadē, X-3)

मिथिआ जनम साक्त संसारा। राम भगति जनु रहै निरारा।

(Āsā Caupadē, XVII-2)

देखि कुटंबु माइआ गृह मंदरु साक्तु जंजालि परालि पइआ।

(RāmKali Aṣṭpadī, VII-9)

बिरघि मइआ जोबनु तनु खिसिआ कफु कंडु बिरुघी नैनहु नीर ढरै।

(Mārū Aṣṭpadī, VIII-7)

SĀMA

साम वैदु रिगु जुजरु अथरवपु। ब्रह्मै मुखि माइआ है त्रैगुण।

(Mārū Solhe, XVII-9)

साम कहै सैतंबरु सुआमी सच महि आकै साचि रहै।

(Āsā Vār slok, XXVI)

SĀRANGA PĀNI

गुर पूरिह तुम करहु बीचारु। जह देखत तह सारिगपाणि।

(Basanta aṣṭpadi, V-2)

अलगउ जीह मधुकडु सारंगपाणि सबाह।

(Mārū Vār Slok, VIII)

समि नाद वैद गुरबाणि। मन राता सारिगपाणि।

(Rāmkali Caupade, X-3)

SE TEJA

अंडज जैरज सैतज उतमुज घटि घटि जाति समाणि।

(Tukhārī Bāramāhā Chant, I-14)

SE TĀMBARA

साम कहै सैतंबरु सुआमी सच महि आकै साचिरहै।

(Āsā Vār Slok, XXVI)

SIDDHA

जै कारणि सिध मए उदासी देवी मरमु न पाहआ।

(Parbhātī BibhāsaCaupade, XII-I)

हुकमै जुग कृतीह गुदारै। हुकमै सिध साधिक बीचारै।

(Mārū Solhe, XVI-14)

आपै सिध साधिक बीचारी। आपै राजनु पंचा कारी।

(Mārū Solhe, II-10)

अपै सिध साधिक-विचरिनि। अपै-रजनु-पंचा-करिनि।
जिसु हथि सिधि देवै जै सोई जिसनो देह तिसु आइ मिलै।

(Rāmkali Vār slok, III)

साधिक सिध गुरू बहु चैलै खोजत फिरहि फुरमाणै।

(Rāmkali Sidh goṣṭi, I-73)

सिध साधिक कैतै मुनि देवा। हठि निग्रह न तृपतावहि मेवा।

(Rāmkali aṣṭpadi, VI-6)

सिध साधक जागी अरु जंगम एकु सिधु जिनी घिआइआ।

(Rāmkali Caupade, VI-2)

असटमी असट सिधि बुधि साधै। सचु निहकेवलु करमि अराधै।

(Bilāwala Thiti, I-10)

सिध साधिक सिआणै कैतै तुफ बिनु कवणु कहाए।

(Sūhī Chant, II-4)

सिध समाधी अंतरि जाचहि रिधि सिधि जाचि करहि जैकार।

(Gūjarī aṣṭ padī, II-6)

सिध समाधि करहि नित फगरा दुहु लौचन किया है।

(Gūjarī Caupade, II-3)

सिधा सैवनि सिध पीर मागहि रिधि सिधि।

(Āsā Kāfi aṣṭpadī, XIV-3)

मै विचि सिध बुध सुर नाथ।

(Āsā Vār Slok, VIII)

नचि नचि हसहि चलहि सै रोइ। उडि न जाही सिध न होहि।

(Āsā Vār Slok, X)

समि सत समि तप समि चंगिआईआं। सिधा पुरखा कीआ वडिआईआं।

(Āsā Caupade, I-3)

~~सिध साधक जागी अरु जंगम एकु सिधु जिनी घिआइआ।~~

~~(Rāmkali Caupade, VI-2)~~

SIDHI

मुगति गिआनु दइआ मंडारणि घटि घटि बाजहि नाद।

आपि नाथु नाथी सम जा की रिधि सिधि अवरत साद।

(Jap Paurī XXIX)

५८७

ऊतम सतिगुर पुरख निरालै। सबदि रतै हरि रसि मतवाले।
रिधि बुधि सिधि गिबानु गुरु तै पाईये पूरै मागि मिलाइदा।

(Māru Solhe, XVII-15)

निधि सिधि निरमल नामु बीचारु। पूरन पूरि रहिआ बिबु मारि।

(Gaurī As .tpadī, I-1)

सिधु होवा सिधि लाई रिधि आखा आउ।

(Srī C. aupade, I-3)

SIKHA

मूले सिख गुरू समकार। उफाडि जावै मारगि पार।
तिसु गुर सैवि सदा दिनु राती दुख मंजन संगि सखाता है।

(Māru Solhe, XI-13)

मने
मने तरै तारे गुरु सिखा। मने नानक भवहि न मिखा।

(Jap Paurī, XV)

~~विष्णु मै पड़े ममति न होई। सबदि स रतै सदा सुखु होई।~~

~~(Bilawal Caupade, II-3)~~

SIKHA

डंड कर्मंडल सिखा सुतु घोती तीरथि गवनु अति प्रमनु करै।

(Bhairao Caupadē, VIII-3)

खुड़ी खपरी लकड़ी चमड़ी सिखा सुतु घोती की-ही।

(Āsā Caupadē, XXXIII-4)

मुहुं मुडाइ जटा सिख बाधी मौनि रहै अभिमाना।

(Māru As .tpadī, VII-5)

SIRMORA

शब्द

अमरु अनाथ सरब सिरिमौरा काल विकाल मरम मै खंजनु।

(Mālār Astpadī , II-3)

सरब उपाह गुरु सिरि मौरु। भगति करउ पग लागउ तौर।

(Basanta Astpadī , I-3)

SIVA SAKTI

हुकमै सिव सकती घरि वासा हुकमै खेल खेलाइदा।

(Mārū Solhe, XVI-II)

भाउ न भगति ना सिव सकती। साजनु मीतु बिंदु नही रकती।

(Mārū Solhe, XV-12)

चारि पदारथ लै जगि आइआ। सिव सकती घरि वासा पाइआ।

(Mārū Solhe Astpadī , VII-6)

चारि पदारथ लै जगि जनमिआ सिव सकती घरि वासु घरे।

लागी भूख माइआ मगु जाहै मुकति पदारथु मोहि खेर खरे।

(Mārū Astpadī , VIII-3)

दुयी कुदरति साजीरै करि आसणु छिठी चाउ।

दाता करता आपि तूं तुसि दैवहि करहि पसाउ।

(Āsā Vār Paurī I)

जह देखत तह रवि रहै सिव सकती का मैलु।

त्रिहु गुण बंधी देहरी जा आइआ जगि सौ खेलु।

विजोगी दुखि बिकुड़े मनमुखि लहहि न मैलु।

(Sri C aupade XVIII-5)

हृमै बंधन बंधि भवावै। नानक राम भाति सुखु पावै।

(Gauri Astpadī, XIII-8)

हरि रस माते इहु सुखु कहीरे।

(Gauri Astpadī, XV-2)

साहिबु मेरा एकु है अवरु नही माई।

किरपा ते सुखु पाइआ साचे परथाई।

(Āsā Astpadī, XVIII-3)

भी सालाहिहु साचा सोइ। जाको नदरि सदा सुखु होइ।

(Sorathā Caupadē, ~~Chant~~ I, 1-2)

पीवउ अपिउ परम सुखु पाईऐ निज धरि वासा हीई जीउ।

(Sorathā Pancapadē, XI-4)

मनहु न नामु विसारि अहिनिंसि धिआईऐ।

जिउ राखहि किरपा धारि तिवै सुखु पाईऐ।

(Sūhī Kāfi ~~Chant~~, V-1)

सहजि मिलार हरि मनि भाए पंच मिले सुखु पाइआ।

(Sūhī Chant, II-1)

विणुा मै पइऐ भगति न हीई। सबदि स रते सदा सुखु हीई।

(Bilāwālā Astpadī, I-1)

गुर सेवा ते सदा सुखु पाइआ अंतरि सबदु रविआ गुणाकारी।

(Rāmkalī Astpadī, IX-14)

नानक सोई सेवीऐ जितु सेवीऐ दुखु जाइ।

अवगुण वनि गुण रविह मनि सुखु वसै आइ।

(Rāmkalī Vār sloka, XIX)

तजि साद सहज सुखु होई। घर छड़णै रहे न कोई।

(Mārū Caupada, II-2)

जिनी नामु विसारिवा सै किनु वाए संसारि।

वागै पाहै सुखु नही माढ़ै लादे करु।

(Mārū Astpadi, III-3)

राम नाम बिनु किउ सुखु पाहैरे। बिनु सतिगुर मरमु न जाइवा।

(Mārū Solhe, XXII-13)

SUKHAMANĀ

सुखमना इडा पिंगुला बुकै जा वापै कलखु लखार।

(Rāmkalī Sidh Gosti I.60)

SUMNA

सतिगुरु ते पाए बीचारा। सुन समाधि सवे घर बारा।

नानक निरमल नादु सबद घुनि सचु रामै नामि समाइदा।

(Mārū Solhe, XVII-18)

सुनहु उपजे दस अवतारा। सुसटि उपाइ कीआ पासारा।

दैव दानव गण गंधर्व साजे समि लिखिवा करम कमाइदा।

(Mārū Solhe, XVII-12)

पंच ततु सुनहु परगासा। देह संजोगी करम बमिवासा।

बुरा मला दुइ मसतकि लीसै पापु पुनु बीजाइदा।

(Mārū Solhe, XVII-14) (Contd.....)

^A SURGA

बेदु पुकारै पुनु पापु सुरम नरक का बीउ।

(Sāranga Vār Slok, XXV)

हुकमे जाइवा हुकमि समाइवा। हुम हुकमे दीसै जगतु उपाइवा।

हुकमे सुम सुरगु महु पइवाला हुकमे कला रहाइदा।

(Mārū Solhe, XVI-10)

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SUMNA

सुनं कला अपरंपरि धारौ। आपि निरालमु अपर अपारी।
वापे कुदरति करि करि देखै सुनहु सुनु उपाइदा।

(Mārū Solhe, XVII-1)

सुनहु ब्रह्मा बिस्नु महैसु उपाए। सुनै वरतै जुग सवाह।

(Mārū Solhe, XVII-3)

सुनहु सपत सरौवर थापै। जिनि साजे वीचारे वापै।

(Mārū Solhe, XVII-4)

सुनहु सूरजु गीणारे। तिस की जीति त्रिमवण सारै।

(Mārū Solhe, XVII-5)

हिरदा देह न होती अघू तउ मनु सुनि रहै वरानी।

(Rāmkalī Sidha Gosti, 1-67)

पउणु पाणि सुनै तै साजे। सृसटि उपाइ काइवा गढ़ राजै।

(Mārū Solhe, XVII-2)

सुनहु धरति अकासु उपाए। बिनु धंटा राखै सचु कल पाए।

(Mārū Solhe, XVII-6)

सुनहु साणि सुनहु वाणि। सुनहु उपजी सुनि समाणि।

(Mārū Solhe, XVII-7)

अंतरि सुनं बाहरि सुनं त्रिमवण सुनमसुनं।

अथै सुनै जी नरु जाणै ता अउ पापु न पुनं।।

घटि घटि सुन का जाणै मैद। आदिपुरसु निरंजन देउ।

(Rāmkalī Sidh Gosti, I-51)

सुन मंडल इकु जोगी वैसे। नारि न पुरसु कहहु कोऊ कैसे।

(Dhanāsari Aṣṭpadī, 1-4)

सुन समाधि रहिह लिव लागै एका एकी सबदु वीचार।

जलु थलु घरणि मगनु तह नाही बापे बापु कीआ करतार।

(Gūjarī Aṣṭpadī, II-1)

TAPA

असंख जप असंख माउ। असंख पूजा असंख तप ताउ।

(Jap Paurī, 10)

तीरथु तपु दहवा दतु दान। जै कौ पावै तिल का मानु।

(Jap Paurī, 21)

ह्नु निग्रहु करि काहवा कीजै। वरतु तपनु करि मनु नहि मीजै।

(Rāmkālī Caupade, V-1)

नामि रतै सिध गौसटि होइ। नामि रतै सदा तपु होइ।

(Rāmkālī Sidh Gost, 1-33)

जगन होम पुन तप पूजा देह दुखी नित दूख सहै।

(Bhairao Caupade, VIII-1)

समे करणै तप समि समे गीत गिआन।

(Sāranga Vār Slok, XII)

बाचरि तू वीचारि बापे हरिनामु संजम जप तपौ।

(Tukhārī Bāramāhā, VI-2)

सेवा सुरति सबदि वीचारि। जपु तपु संजमु ह्नुमै मारि।

(Parbhāti Bibhāsa Caupade, II-7)

इकि जप तप करि करि तीरथ नावहि। जिउ तुघु मावै तिवै चलावहि।

(Mārū Solhe, IV-12)

समि सत समि तप समि चंगिआईआं। सिधा पुरखा कीआ वहिआईआं।

(Āsā Gaupade, I-3)

गुरदीखिआ लै जपु तपु कमाहि। ना मोहु तुटे ना थाइ पाइ।

(Āsā Pancapade, XXIII-5)

इहु मनु जोगी मोगी तपु तापै। गुरमुखि चीन्है हरि प्रमु आपै।

(Āsā Aṣṭpadi, VIII-4)

ऐजी जपु तपु संजमु सचु अघार।

(Gūḡari Aṣṭpadi, II-2)

जिउ जोगी जत बाहरा तपु नाही सतु संतोखु।

(Soraṭha dutuke, VII-3)

ता की पावै मोख दुआरु। जपु तपु समु इहु सबदु है सारु।

(Dhanāsari, ^{Caupade} IV-5)

तपीआ होवै तपु करै तीरथि मलि मलि नाइ।

(^{Caupade} Sūhi, VII-1)

जप तप संजम करम न जाना नामु जपी प्रम तैरा।

(^{Caupade} Rāmkali, VI-3)

लख तप उपरि तीरथां सहज जोग बैवाण।

(Āsā Vār. Slok, XV)

अहिनिंसि रामु रहहु रंगि रातै एहु जपु तपु संजमु सारा है।

(Mārū Solhe, X-3)

जे की सतु करै सो क्खीजे तप घरि तपु न होई।

(Rāmkali Gaupade Aṣṭpadi, I-3)

TATA

अवधु सहजै ततु वीचारि। जातै फिरि न आवहु सैसारि।

(Parbhātī Bibhāsā^{Caupade}, IV-2)

सुघ रस नामु महारसु मीठा निजघरि ततु गुसाईं।

(Sāranga Astpadi, 1-7)

नाम ततु सम ही सिरि जापे। बिनु नावै दुसु कालु संतापे।

(Rāmkalī Sidh Gost, 1-50)

ततु निरबनु जाति सबाई सौहं मेदु न कोई जीउ।

(Sorathā Caupade, XI-5)

पंच ततु सुंहु परनासा। देह संजागी करम अमिवासा।

(Mārū Solhe, XVII-14)

बुरा मला दुह मसतकि लीसै पापु पुंनु बीजाइदा।

(Mārū Solhe, XVII-14)

पंच ततु मिलि काइवा कीनी। तिस महि राम रतनु लै कीनी।

(Mārū Solhe, X-7)

TĪRATHA

तीरथि नावा जै तिसु मावा विणु माणै कि नाइ करी।

(Jap Paurī VI)

विदिवा वीचारी तां परउपकारी। जां पंच रासी तां तीरथ बासी।

(Āsā Caupade, XXV-1)

अंतरि गिवानु महा रसु सारा। तीरथ मजनु गुर वीचारा।

(Āsā Astpadi, XX 1-5)

नानक गुर समानि तीरथु नही कोई साचै गुर गौपाला।

(Āsā Chant, II-3)

तीरथु तपु दहवा दतु दान। जै कौ पावै तिल का मानु।।

(Jap Paurī, XXI)

लख तप उपरि तीरथाँ सहज जाँग बैबाणा।

(Āsā Vār Sloka, XV)

सचु ताँ पुरु जाणीरै जा आत्म तीरथ करै निवासु।

(Āsā Vār Sloka XIX)

संत जना मिलु संगती गुरुमुखि तीरथु होइ।
अठसठि तीरथ मजना गुरु दरसु परापति होइ।

(Sorathā Caupada, VII-2)

पूजि सिला तीरथ बनवासा। भरमत डोलत भर उदासा।

(Dhanāsari Astapadi, II-6)

तीरथि नावणा जाउ तीरथ नामु है।
तीरथु सबद बीचारु अंतरि गिआनु है।

(Dhanāsari Chant, I-I)

बगा बगै प कपड़े तीरथ मंकि वसंन्ह।

(Sūhi Caupada, III-3)

जागी होवै जागै मोगी होवै खाइ।
तपीआ होवै तपु करै तीरथि मलि मलि नाइ।

(Sūhi Caupada, VII-1)

नावणा चलै तीरथी मनि खोटै तनि चौर।
इकु माउ लथीनातिआ दुइ मा चडीअसु हौर।

(Sūhi Vār Sloka, VII)

अंतरि मैलु तीरथ भरमीजै। मनु नहीँ सूचा क्किया सोच करीजै।

(Rāmkali Astpadi, V-5)

तीरथि भरमसि बिआधि न जावै। नाम बिना कैसे सुखु पावै।

(Rāmkali Astpadi, VI-4)

भैरवो ह्यथ न लभेत् तीरथि न्हो दाने ।
 पूछे वेद पंडतिआ मूठी बिणु माने ।
 नानक कीमति सौ करै पूरा गुरु गिआने ।

(Mārū Aṣṭ .padī, VI-8)

इकि जप तप करि करि तीरथ नावहि । जिउ तुधु भावै तिवै चलावहि ।

(Mārū Solhe, IV-12)

इकि तीरथि नावहि अंनु न खावहि । इकि आनि जलावहि वैह खपावहि ।

(Mārū solhe, V-14)

तीरथि भरमै रागु न कूटसि पढ़िआ बादु विवादु भइआ ।

(Bhairao Aṣṭ .padī, I-8)

तैरे सठि संबत सभि तीरथा ।

(Basantā Caupade, II-3)

न भीजै रूपीं मालीं रंगि । न भीजै तीरथि भविऐ नंगि ।

(Sāranga Vār Sloka, I)

सचु कउ वरतु संतौखु तीरथु गिआनु घिआनु इसनानु ।

(Sāranga Vār Sloka XXXI)

सगलै करम धरम सुचि संजम जप तप तीरथ सबदि बसै ।

(Parbhāṭī Bibhāsa Caupade, XVI-4)

नामि रतै तीरथ सै निरमल दुखु हउमै मेलु चुकाइआ ।

Parbhāṭī Bibhāsa Aṣṭ .padī, VII-8)

निरमलु नावणु नानका मुरु तीरथु दरीआउ ।

(Slok Vārān te VadhiK slok V)

असठि तीरथ भरमि विगुहहि किउ मलु घोपै पापै ।

Mārū Aṣṭ .padī
 (Parbhāṭī Bibhāsa Caupade, VI-3)

असठि तीरथ नामु प्रम नानक जिसु मसतकि माग।

(~~Mārū~~ ^{Caupade V-1)} ~~Asṭpadi~~, VII-3)

असठि तीरथ पुंन पूजा नामु साचा माइआ।

(~~Mārū~~ ^{Asṭpades śloka}, I-2)
(~~Suhī~~ Chant, V-5)

संत जना मिलु सँती गुरमुखि तीरथु होइ।

(~~Sorathā~~ ^{Caupade}, VII-2)

TRAI GUNA

एह शरीरु है त्रै गुण घातु। इस नौ विआपै सौग संताप।

(~~Parbhātī~~ ^{Bibhāsa} ~~Asṭpadi~~, III-5)

त्रैगुण आपि सिरजिअनु माइआ मोहु वधाइआ।

(~~Sāranga~~ ^{Vār} ~~Paurī~~, I)

त्रै वरताइ चउथै घरि वासा। काल बिकाल कीए इक ग्रासा।

(~~Mārū~~ ^{Solhe}, XVIII-4)

त्रै गुण मैटे सबदु वसाए ता मनि चूके अहंकारौ।

(~~Rāmkalī~~ ^{Sidha} ~~Gosti~~, I-60)

त्रैगुण मैटे खाईएँ समरु सारु। नानक तारै तारणाहारु।

(~~Rāmkalī~~ ^{Sidh} ~~Gosti~~, I-20)

त्रै गुण मैटे चउथै वरतै एहा भाति निरारी।

(~~Rāmkalī~~ ^{Asṭpadi}, IX-16)

बादु पड़े रागी जगु मीजै। त्रैगुण बिखिआ जनमि मरीजै।

(~~Rāmkalī~~ ^{Asṭpadi}, V-2)

बिंदु न राखिह जती कहावहि। माई मागत त्रै लौमावहि।

(~~Rāmkalī~~ ^{Asṭpadi} II-4)
(~~Āsā~~ ^{Caupade}, XXII-4)

आसा मनसा दौऊ बिनासत त्रिहु गुण आस निरास मई।

(~~Āsā~~ ^{Caupade} XXII-4)
(~~Mārū~~ ^{Solhe}, IX-14)

त्रिहुण अंतरि खाहि खावहि नाही पारि उतारा है।

(Mārū Solhe, IX-14)

मूए कउ सचु रीवहि मीत। त्रैगुण रीवहि नीता नीत।

(Āsā Aṣṭpadī, IV-5)

TRETĀ

त्रैते रथु जतै का जीरु औ रथवाहु।

(Āsā Vār Slok., XXV)

त्रैते धरम कळा इक चूकी। तीनि चरण इक दुबिधा सूकी।

(Mārū Solhe, IV-6)

TRISANĀ

सौ सेवहु जिसु माई न बापु। बिचहु चूकै तिसना बरु आपु।

(Parbhātī Bibhāsa Aṣṭpadī, III-V)

मनमुख मै की सार न जाणन्ही तृसना जलतै करहि पुकार।

(Malār Vār Paurī, VI)

सहजि मिलिआ तब ही सुखु पाइआ तृसना सबदि बुफाई।

(Malār Aṣṭpadī, III-9)

अमृत रसु पार तृसना मउ जाए। अनमउ पदु पावै आपु गवार।

(Mārū Solhe, XXI-4)

बंधन तूटहि मुक्ति होइ तृसना आनि बुफार।

(Mārū Aṣṭpadī, V-5)

अंतरि तृसना मरि गई हरि गुण गावीता।

(Rāmkalī Vār Paurī V)

हमपै-कैद-द

आपै मैलि लए गुणदाता हूमै तृसना मारी।

(Rāmkalī Aṣṭpadī, IX-15)

साद करि ढ समघां वृसना घिउ तैलु। कामु क्रीधु अगनी सिउ मेलु।

(Malār Caupada , VIII-3)

वृसना राचि न पर घरि जावा वृसना नामि बुफाई।

(Sorathā Aṣṭpadī , I-I)

DBHUJA

अंडज जैरल सैतज उतमुज घटि घटि जीति समाणी।

(Tukhārī Bārāmāhā Chant, I-14)

उतमुज चलत आपि करि चीने आपे ततु पहाणै।

(Rāmkalī Caupada , IX-1)

अंडज जैरज उतमुज सैतज तैरे कीतै जंता।

(Sorathā Caupada , IV-3)

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