GLOSSARY

List of abbreviations used in this Glossary

fig.	...	...	figurative (ly)
Skt.	...	...	Sanskrit
Arb.	...	...	Arabic
cf.	...	...	compare
lit.	...	...	literal (ly)
Gr.	...	...	Greek
b.	...	...	born
Dist.	...	...	District

Glossary of Oriental Terms and Important Names of Persons and Places

A

AJNA or AJNA CHAKRA—Focal point behind and between the eyes, seat of the soul during waking state.

AKASH BANI—Voice from the heaven. fig. the Audible Sound Current, the creative life-principle, sustaining everything in the universe; same as Udgit of the ancients, the holy Word of the Christians, the Bang-i-Asmani or Kalma of the Mohammedans, and the Naam or Shabda of the Sikhs.

AKATH or AKATH KATHA—What cannot be adequately described; fig. the mystic sound principle—the wordless Word, the God-in-expression power, or the Music of the soul.

AMAR DAS, Guru (Ministry 1553-74)—Third in succession to Nanak.

AMRIT—Baptismal ceremony among the Sikhs by partaking consecrated water, made sanctified by the five piaras or the beloved ones with the chanting of hymns from the holy Granth.

AND—The Third Grand Division in the creation, comprising of Trikuti and Sahansdal Kanwal, where subtle matter in the form of emotions and thoughts predominates and the spirit cannot but make use of them; a materio-spiritual region.

ANGAD, Guru (Ministry 1538-53)—Second in succession to Nanak, original name being Bhai Lehna. Nanak recognised in him his worthy successor, with a claim to his spiritual riches (Lehna), in preference to his own sons. Nanak styled him 'Angad,' i.e., one cast in his own mould and filled by his own light, as a veritable part of his own being.

ANHAD or ANHAD BANI—Sound that is unending and

knows no limits; fig. Audible Life-Current originating from the Divine Will, endlessly carrying on the work of creating and sustaining the universe; interchangeably used with An-hat meaning 'Unstruck,' as it is automatic and not instrumental.

ANTISH KARAN—Inner four-petalled lotus of the mind, symbolic of four mental faculties: chit (memory), manas (feeling mind), buddhi (thinking intellect) and ahamkar (the self-assertive ego).

APRA VIDYA—Knowledge of the material world (observation and experiment) through senses, comprising of religous rites and rituals, formulas and formularies, fasts, vigils, pilgrimages as opposed to 'pra,' the awareness of the spiritual world, the knowledge of which lies beyond the senses and which is quite independent of them.

ARJAN or ARJAN DEV, Guru (Ministry 1581-1606)—Fifth in the line of succession to Nanak, compiled the Adi Granth (Guru Granth Sahib), the Bible of the Sikhs containing hymns of praise to God from the writings of all the Saints, whether Hindus or Muslims, that he could lay his hands upon, besides his own compositions.

B

BABA—A reverential prefix, added to the name of a holy man of merit and renown, like the English prefix Rev. before clergymen.

BANG-I-ASMANI—The Call from heaven. fig. Kalma or the holy Word.

BANI—Scriptural texts. fig. the holy Word or Naam.

BHAGATS—Devotees of the Lord.

BHAI BALA—One of the two boon companions of Nanak (the other being Mardana, a Mohammedan) who always accompanied the Guru on his travels, wherever he went, carrying the message of peace and goodwill among men.

BHAJAN—To be in tune with the holy Sound Current.

BIBLE—The holy scriptures of the Christians, comprising of 66 books: 39 in the Old and 27 in the New Testament.

BLAVATSKY, Helena Petrovana (1831-91)—Russian by birth, travelled in Asia, South America, Africa and India. In 1858, she declared that she had been initiated into esoteric Buddhism. In 1875, she founded the Theosophical Society for (1) establishing a nucleus for Universal Brotherhood, (2) encouraging comparative study of religion, philosophy, and science, and (3) investigating the unexplained laws of nature and powers latent in man.

BRAHMAND—Second Grand Division in creation, below Sach Khand. It is a spiritual-material plane of the Universal Mind and subject to decay and dissolution.

BRAHM GIANI—The knower of Brahm (the Universal Mind), the creator of Brahmand—the cosmos.

BUDDHA—More correctly 'The Buddha'—'the awakened' or 'the enlightened'; title of prince Siddhartha, often called Gautama; the founder of Buddhism.

BUDDHI—Thinking and reasoning faculty—intellect.

C

CHAKRAS—Six ganglionic centres in the body on which the yogins concentrate in meditation.

CHHANDOGYA UPANISHAD—Based on Sama-Veda, explains the sacred syllable OM, (Udgita or Pranava), i.e. Brahma, the intelligent cause of the universe.

CHARAN DAS—A devotee of the Lord who revealed the inner secrets to Sehjo Bai, a devoted disciple of his.

CHITR—One of the two recording angels—the other being Gupt; keeping a record of the deeds of each person (manifested acts and unmanifested latencies and thoughts).

CHRIST—(Gr. Christos, the Annointed one). Title given to Jesus, the founder of Christianity, as being the Messiah or Lord's Annointed of the ancient Hebrew prophecy.

D

DADU (1544-1603)—Brahman sage of Ahmedabad, rejected the Vedas and Qoran; thought of Siva, Vishnu and Brahma as deified men; denounced caste and priest-craft and taught worship of One God, the Creator and Preserver of all.

DASAM DWAR or DASAM DUWAR—Region between Brahmand and Par Brahmand, both of which form the Second Grand Division in creation, plane of Universal Mind, consisting of Pure Spirit and subtle form of matter in varying degrees; here the pilgrim-soul, by a dip in Amritsaar (the sacred pool within), is washed clean of all impurities regaining its pristine purity, becoming hansa or a royal white swan.

DHUN—Reverberation of the sound principle in creation, Music of the spheres.

DHUN-ATMAK—Music of the soul.

DHYAN—From Dhi. (Skt. Dhi). Concentration, particularly on the holy Shabd; communion with the Word.

DHYANIS—Devotees who go into ecstasy with the musical chants of cymbals.

DRYDEN, John (1631 - 1700)—English poet, dramatist and critic of great repute.

E

EK-ANKAR—The Unmanifest-Manifested, God-in-expression power, the holy Word, the primal manifestation of Godhead by which and in which all live, move and have their being and by which all find a way back to Absolute God.

F

FARID, Baba Shakarganj (1181—1265) — Sufi darvesh (mystic) of Dist. Montgomery, now in Pakistan.

G

GITA—Bhagvad Gita—(Skt. Song of the Lord, the Adorable

One or the Blessed One)—forming part of the great epic of Mahabharata, in the nature of a dialogue of Plato or the book of Job. Dissertation by Krishna on the duty of the Kshatriya to fight a righteous war against injustice, no matter what the odds.

GOBIND or GOVIND—Lord of the universe; here Lord Krishna, the eighth avtar of Vishnu, the creator and sustainer of the three realms: physical, astral and instrumental.

GOBIND SINGH, Guru (Ministry 1676-1708)—A soldier-saint ranking as tenth in succession to Nanak; brought about the transformation of Sikhs (mere disciples) into Singhs (militant lions), a martial race for the defence of the country against injustice and tyranny of the rulers, and gave the new institution the name of Khalsa—the brotherhood of the pure, by a form of baptism, called Khanda-di-Pahul or 'Baptism of the Sword.'

GORAKH NATH—The illustrious yogi-disciple of Machhandra Nath in the 13th century A.D., who developed a new kind of yoga for achieving supreme concentration of mind and miraculous powers.

GOSPEL—'Glad Tidings' preached by Christ and his apostles. 'Good news' (of salvation), Anglo-saxon 'God,' and 'spell,' a narrative, or 'God-story' of Revelation.

GUPT —cf. Chitr.

GUR-BANI—cf. Bani, Scriptural texts as given by the Gurus in Granth Sahib, not to be confused with Gur-ki-Bani, the holy Sound Current made manifest by a competent Master (Guru), as a means to attain the highest spiritual realm from where it emanates.

GURMAT—Path of the Guru, both as he preaches without and the one that is revealed within, by following which one reaches the true eternal home of God.

GURU—In Hinduism, a spiritual teacher or preceptor, treated with the deepest respect and greatest reverence; one who lights up the Way Godward; a torch-bearer on the way back to the mansion of the Lord.

GURU GRANTH SAHIB—cf. Arjan.

GURMUKH or GURUMUKH—One who by constant and scrupulous practice of the Gurumat or the path explained and made manifest, acquires a special status next to the Master (Guru), as His mouthpiece.

H

HAFIZ, KHWAJA HAFIZ SCHIRAZI (1324—88)—Born in Schiraz, Dar-ul-elm (the mother of Persian genius and the sanctuary of Persian poetry and philosophy). Faced by national misfortunes and abject conditions of the time, he turned to meditation and mysticism, and ranks among the foremost poets of Persia: Khayyam, Fardowsi, Sa'adi, Shamas Tabrezi and Maulana Rumi.

HARI NAAM—The Divine Word in the depths of one's soul, made manifest by a competent Master-soul.

HATHA YOGA PRADIPAKA—A treatise on the philosophy of Hatha Yoga.

HEBREWS—One of the New Testament epistles stated to be by St. Paul.

HUKAM—Though difficult to define, the term denotes the 'Divine Will' that ordains and works out His plan.

HUXLEY, Aldous (b. 1894)—English novelist and essayist; examined mysticism in 'The Perennial Philosophy' (1946).

I

INDRA—One of the great gods, the god of the sky, the animator of all, the showerer of benefits, the bestower of fertility, the sender of rain and the wielder of the thunder-bolts. In later mythology, ruler over Swargya (the heaven of the gods and the blessed spirits).

INDRAYAS or INDRIYAS—Outer sense-organs as well as the inner senses and the sensations that work by and through them, in the outer world: eyes (sight), ears (hearing), nose (smell), tongue (taste), and skin (touch),

collectively termed as Jnana Indriya or the instruments of knowledge.

ISIAH—The first of the greater Hebrew prophets of Judah. A book in the Old Testament bearing his name.

J

JAP or JAPA—Intense repetition with the tongue of thought of God's name, losing one's individuality in the act.

JAP JI—(1) Concentrated meditation as may infuse a new type of life (Jia or inner awareness) in the heart of the meditator. (2) A prologue to Guru Granth Sahib provided by Nanak, outlining the basic tenets of his teachings, by practising which one gets an insight into the philosophy of spiritual awakening as a prelude to Jia-Dan (infusing life impulse itself).

JI—A suffix added to personal names as a mark of respect.

K

KABIR (1440-1518 A.D.)—A great Indian Saint and contemporary of Guru Nanak. The modern age of Sant Mat wherein the Science of Surat Shabd Yoga is openly taught and first-hand experience given may be said to have begun with Kabir Sahib.

KAAL—Time, wherein all the embodied souls live, move and have their being, until disrobed of the physical raiment, by disease, decay, and dissolution, called 'death,' a final change in the level of consciousness.

KALAM-I-QADIM—The ancient Call of the Great Mu'azzin (God).

KALMA—The original Word of God—His fiat: 'Kun-fia-kun'—the command wherewith the creation sprang into being. It is the creative power of God.

KARMA—The term denotes a highly complex system of actions and reactions weaving a ceaseless chain of cause and effect resulting from a thoughtless thought, an inadvertently uttered word or an unintended deed, for each

of these has a potential to fructify, not only in this life-time but even in lives to come; though one may in blessed forgetfulness, fail to find the link and call it a mere 'chance.'

KARM BHUMI — (Karm Kshetra). Field of actions and reactions. fig. the earth plane in which individuals freely sow seeds with a free-will and reap the fruits of their own actions.

KHALSA—The brotherhood of the pure in Sikhism. cf. Gobind Singh.

KRISHNA—In Hindu mythology, eighth avtar or incarnation of Vishnu; the author of Bhagvad Gita, a valuable dissertation in defence of a righteous war, considered from different angles.

L

LAKSHMI—Goddess of wealth, particularly the wealth of Divine virtues, sought by seekers after Truth preparatory to listening to the Divine Song, coming from the 'Veena of Saraswati' singing forever the 'Song of Divine Wisdom' in the soul of each, and heard only when one destroys all vices by propitiating goddess Kali and develops virtues through the grace of Lakshmi.

M

MAHA KAAL—cf. Kaal. The Great Time or eternity with its sway extending over three worlds: physical, subtle or astral and mental or instrumental, forming Brahmand and Par Brahmand wherein everything is subject to disease, decay and final disintegration, until spirit stands disrobed of all the enclosing sheaths or vestures of the body, mind and intellect, besides deep-rooted latencies, and shines forth in its pristine glory, conscious of itself alone, free from all bondage.

MAHA PRALYA—Grand dissolution wherein everything born

of the universal mind merges in its source and fountain-head.

MAQAM-I-HAQ or MUKAM-I-HAQ—(Sach Khand). The abode of Truth; the First Grand Division in creation, a purely spiritual region with spirituality reigning in its entirety and so eternally the same, beyond the sway of Dissolution and Grand Dissolution.

MANSAROVER—(Hauz-e-Kausar). The fount of nectar in the third spiritual plane (Dasam Dwar), wherein the pilgrim-soul gets real baptism, when washed clean of all the impurities.

MARDANA—cf. Bhai Bala.

MASNAVI or MATHNAWI—A long spiritual poem by Jalal-ud-Din Rumi (1207-73), greatest of the Sufi poets of Persia, an ardent disciple of the illustrious Shamas Tabrezi (the Sun of Spirituality), a perfect spiritual guide of his time. It is a wonderful masterpiece in Persian literature and describes the plight of the outcast soul from the day of first separation from God. The book is held in high reverence and its careful study is supposed to serve as a passport to heaven.

MAULANA RUMI, Jalal-ud-Din (1207-73)—The famous author of the greatest mystic poem called Masnavi or Mathnawi. He was just a school teacher (Maulvi) but under the powerful influence of his spiritual guide and preceptor, Shamas Tabrezi, he very soon rose to the eminent position of a great spiritual guide (Maulana) and became a teacher of mankind, in the higher (spiritual) values of life. Immediately on his death, he was worshipped as a Saint.

MAYA—(Skt. illusion or deception). A term frequently met in Upanishads, signifies the inscrutable and indescribable power inhering in the projections of the Ultimate Reality (e.g. human body), in all the forms in the material universe making them appear as real, when in fact they are but shadowy substances.

MOHAMMED (C. 570-632), Mohomed or more correctly Mohammed (Arb. the Praised One)—The last prophet of his age and the founder of Islam called Mohammedanism after him. Shocked by the prevailing idolatory of the Meccans, he sought to work for the reformation of his people both in religion and social order. The religion of Mohammed is known as 'Islam' (Arb. resignation or entire submission to the Will of God) and the adherents thereto speak of themselves as 'Muslims' (the believers).

MONDUK UPANISHADS—Upanishads (Skt.) esoteric or mysterious teachings, forming the most spiritual portion of the Vedas, the philosophical treatises offered by ancient forest-dwelling Rishis to their disciples. Monduk Upanishad is one of about 100 such texts, dealing with problems like origin of the Universe, character of Godhead, nature of the human soul and its relationship to matter and spirit.

N

NAAM—The Creative Power-of-God, variously called Vak-Devi, Sruti or Sraosha by ancients, Nad or Akash Bani by Hindus, the holy Word by Christians, Kalma or Kalam-i-Qadim by Muslims, and Naam or Akhand Kirtan by Sikh Gurus. Being an emanation from the Supreme Being, it reveals the Divine Will to man.

NAD BIND UPANISHAD—One of the ancient texts dealing with the glory of Nad or the Sound Current. It prescribes the spiritual exercises that give power to the yogins to hear Anhad (Omkar or Onkar) sound of Brahma's first manifestation, within one's own self. Its realisation gives knowledge and power to create as it is the only creative principle working in the cosmos.

NAMAZ—One of the five pillars of Islam—Allah (God), Namaz (prayer), Zakaat (charity), Roza (fast), and Haj (pilgrimage to Mecca)—so that the faithful work on the straight path, undevious, direct and explicit. The Qoran

abjures the faithful to 'be constant' in prayer, at least five times a day—on rising, at noon, in afternoon, after sun-set and before retiring—if not oftener. The real Namaz consists in attuning oneself with Ism-i-azam or the Great Name.

NAMDEV—A householder sage of Pandarpur, born in 1480, disciple of Guru Giandev, held in great esteem by the people; earned his living by printing calico and spent all his time in worshipful devotion.

NANAK (1469-1539)—The founder of Sikhism, born in the village of Talwandi, near Lahore in the Punjab. A scion of a Khatri family, he had close associations with Kabir and like his great contemporary, he preached monotheistic faith, compounded out of Hindu and Muslim elements and as such, was equally acclaimed and admired by both.

NATH—lit. Lord or Master. An order of yogins founded by Machhindra Nath and developed by his illustrious desciple, Gorakh Nath.

NIDA-E-ASMANI—The Sound coming from Arsh-a-mu'ala or the high heaven. cf. Akash Bani.

NIRANKAR—The Formless or Imageless. One without attributes (God-in-abstraction).

NUKTA SWEDA or NUKTA-E-SAVEDA—(Til or Teesra Til). Sufie term for 'Shiv Netra' or 'Divya Chakshu' (the third eye) as known among the Hindus and 'Single Eye' as termed in the Gospels. It is this point behind and in between the eyes wherein the soul-currents are gathered-in by concentration; for rising into higher spiritual planes.

P

PAHUL—Baptism by sword, introduced by Guru Gobind Singh, to transform the meek Sikhs into a militant force to fight against injustice and tyranny of the rulers. cf. Amrit.

PALTU or PALTU SAHIB—Hindu mystic of repute, born in the village of Nangpur (Dist. Faizabad—Oudh); Initiat-

ed into the esoteric Science by his family-priest, Govind Ji, a disciple of Bhikha Sahib.

PANCH SHABD—Five-worded Word comprising five harmonies, each coming from the five planes on the Way to the kingdom of God. (2) The Word-of-words (Ism-e-azam) or the King-of-words (Sultan-ul-Azkar); whereby one reaches the Kingdom of God.

PANDIT—(Skt. Pandita, a learned man). A teacher, usually a Brahman, learned in religious, legal and social lore.

PARAM SANT—A veritable Sant; a title bestowed upon Saints of very high order having access to the Nameless Region.

PAR BRAHMAND—The upper part of the Second Grand Division (Brahmand) where spirit predominates over the matter, unlike in the lower part (Dasam Dwar), where both are at par.

PARVATI—(Skt. Parbati, one living on a parbat or mountain, fig. soul). Consort of Siva, for both dwell together on the mount of transfiguration (Kailash) behind and between the eyes; meditation at this focal point leads to the opening of Shiv-netra, the third eye, symbolically depicted horizontally in the middle of forehead. The goddess is a symbol of devotion to Siva (the annihilator of vices); as Lakshmi and Saraswati are symbols of wealth (of Divine virtues) and learning, the secret essential nature of Self respectively.

PETER—Peter I, the Great (1672-1725), first Russian emperor. Physically and mentally far in advance of his years, he picked up a mass of knowledge and technical skills, from foreigners in Russian Service. Eager for knowledge, he left Russia in April 1697, in the guise of an inferior embassy official, visited the Baltic provinces of Prussia and Hanover and reached Amsterdam where he worked for sometime as a common ship-wright. To his other studies, he added astronomy, geography, natural philosophy and even anatomy and surgery.

PIARAS – (Five Piaras). The institution of the beloveds of God, created by Guru Gobind Singh when five persons out of the congregation responded to his call to offer their life as sacrifice to the goddess Shakti. He called them the Khalsas or the Brotherhood of the pure ones, vouchsafing that whenever five Khalsas would gather in His name, they will know and feel His presence amongst them.

Christ too declared: For where two or three are gathered together in my name, there am I in the midst of them (Matt. 18 : 20). Similarly, the Society of Friends (Quakers) hold that holy spirit is poured out on two or three gathered together in Christ's name.

PIND—Physical body upto the focal eye-centre, behind and between the eyes.

PIPA (Raja Pipa)—A seeker of Truth, he took himself to Ravi Das, a cobbler-saint and got from him the gift of Naam.

PRAG-RAJ—Confluence of the rivers Ganges, Jamuna and the subterranean Saraswati, the most sacred place of pilgrimage. fig. it refers to the confluence within, of the Ida, the Pingla and the Sushmana, the three channels as they join together at the sacred pool of Amrit-saar (Aab-e-Hayat). Here the pilgrim-soul, free from trappings, gets completely purified and shines in its own radiance.

PRAHLAD—A great devotee of the Lord, son of Harnakyshap, the demon-king at the site of the modern town of Multan (Pakistan), where stands the temple of Prahlad Bhagat by the side of the old fort.

PRALAYA—General dissolution of the universe, as opposed to individual disintegration, to which all material things, constituted as they are by divergent elements, dissolve.

PRANAS—Vital airs pervading in the entire bodily system and controlling the various physiological processes: (1) perceiving, receiving and accepting impressions and things from without; (2) rejecting and throwing away that which the subjective life does not want or does not

like to retain; (3) helping the digestive system in building flesh, bones and blood; (4) controlling the circulatory blood system, and (5) lifting the mind and intellect to higher and nobler flights in the realm of pure consciousness of the spirit. 'Pranas' are distinct from 'swasas' or 'breathings', the grosser manifestation thereof.

PSALMS—A book of Old Testament comprising 'song of praise' by David.

PUNJABI—Gurmukhi script as introduced by Guru Angad. fig. people of the Punjab.

PURANAS—(Skt. old or of former times). A body of Indian sacred writings (18 in number) which followed the Vedas, containing legendary account of the creation, destruction and re-creation of the universe, the genealogy of the gods, besides a mass of encyclopaedic information mostly in the form of parables. Of these, the Bhagvat and the Vishnu Purana are the most venerated.

Q

QAZI—(Arb. Cadi; a civil judge among Turks, Arabs and Persians). A Muslim learned in religious law and theology.

QURAN—(Arb. Qur'an, the reading). The sacred book of the Mohammedans; the Bible of Islam written in chaste Arabic as revealed to the prophet by Gabriel.

R

RADHA SOAMI—lit. the Lord of the soul. It was by this title that Rai Saligram when in ecstatic moods, used to address his spiritual Mentor, Soami Shiv Dayal Singh Ji as a living spouse (Soami) of his soul (Radha), signifying inwardly the union of his soul with the Sound Current as revealed to him by Soami Ji, a living embodiment of the holy Word; Now mostly used as a form of salutation like Radha Krishna or Sita Rama.

RAMA—The seventh incarnation of Vishnu and the hero of

the great epic Ramayana (Adventures of Rama).

RAMAKRISHNA (1836-86)—The sage-priest of the goddess-Mother Kali at Dakshineswar, near Calcutta. By his constant devotion, he made the Divine Mother manifest to himself. Next, he plunged into the yoga of meditation in every way conceivable and realised the Absolute Brahma, the attributeless Allah and Christ the Master-yogi, establishing the synthetic value of all religions which is his greatest contribution to the spirit of his age, for he virtually laid the foundation for a living Harmony of Religions and a common Fellowship of Faiths.

RAM DAS, Guru (Ministry 1574-81)—Fourth Guru in the line of succession to Nanak.

RAVIDAS—The cobbler-saint of India, who earned his living by mending people's old and worn-out shoes, and spent all his time in meditation. Among his followers were personages, like Raja Pipa, the Rajput princess Meera and others.

RIDHI—Ridhis and Sidhis usually go together and stand for miraculous or supernatural powers of 18 kinds that one may acquire by developing the mind-force but such powers prove a positive hindrance in the way of spiritual growth and development.

RISHI—In Hinduism, an inspired poet or sage. The hymns of the Vedas were revealed to the seven Rishis—the Sapt Rishis—referred to as Prajapatis (the highest among the people), being born from the mind of Brahma.

S

SACHI BANI—The True (eternal and unchangeable) Sound-Current, the life-impulse in all creation.

SACH KHAND—Realm of Truth, the First Grand Division in the creation, which is purely spiritual in essence and hence eternally the same, and beyond the sway of grand dissolution.

SADH or SADHU—A disciplined soul with inner access as far

as Par-Brahm. His greatness and glory extend beyond the trigun-atmic spheres or realms.

SAHANSRAR—The region of the thousand-petalled lotus with thousands of lights in a pyramidical formation. It is the lower astral plane where subtle matter predominates and as such is very tricky and treacherous.

SAHIB—The Supreme Being, the Overlord of all. As a suffix, it is usually added after the names of saints, as a mark of respect, as Kabir Sahib, Paltu Sahib and Tulsi Sahib.

SAINT JOHN—Christian apostle, reputed author of the fourth Gospel, three Epistles and the Book of Revelation in the New Testament. His Gospel is a manual of Christianity, identifying Jesus with the Logos or the Word.

SANGAT—A holy congregation or a religious brotherhood. fig. communion of the spirit with the holy Word.

SANT—One with an access to the purely spiritual Realm—the Sach Khand (the First Grand Division in creation). It is the highest rank in the spiritual heirarchy.

SARASWATI—Hindu goddess of eloquence and learning of the highest spiritual type. (2) As a compound word it consists of Sar and Swa; 'sar' meaning the essence (essential nature) and 'swa' the self. Mother Saraswati is generally represented as playing her veena and singing eternally the song of Divine Wisdom in the soul of each. (3) As consort of Brahma, she is credited with the invention of Sanskrit language and letters. (4) As a suffix, it is added after the names of learned Rishis well-versed in the essential knowledge of the self, like Rishi Dayanand Saraswati.

SASTRAS—Name given to the sacred religious and legal textbooks of the Hindus.

SATGURU—A Sant commissioned to teach the inner path to the seekers after Truth and to grant them contact with the saving life-lines within. Every Satguru is basically a Sant, but every Sant cannot be a Satguru unless and until the Sat-Power in him commands him to take up the work

of leading the world-weary souls back to the true eternal Home of God (Sach Khand).

SAT NAAM—Name given to the Primal Sound Current (Ek-Ankar) as emanating from Sat Purush, the first manifestation of the Absolute God, an imageless abstraction without attributes.

SAT PURUSH—The presiding God-Power (the first and foremost manifestation of the Absolute God) in Sach Khand, the First Grand Division in the creation, a purely spiritual realm.

SAT SANGAT—A congregation devoted to search for Sat or Truth eternal. On the earth-plane, it is presided over by a God-man who is moved by the Holy Ghost in thoughts, words and deeds. On the inner planes, it is the union with the Power-of-God, practically effected by a Master-Saint, by contacting the soul with the Light and Sound of God, the primal manifestations of Godhead.

SAUT-SARMADI—Inebriating Song—song that makes one forget himself in the Divine ecstasy it produces.

SHABD—Sound Current vibrating in all creation. It can be heard by the inner ears. It is termed by Mohammedans as Bang-i-Asmani and among the Hindus as Shruti, variously known as Nad, Word, Naam. Bang-i-Ilahi, Sarosha and the like.

SHABD-BANI—The Eternal Sound or Music going on within each living creature for It is the very life-principle sustaining all that is, visible and invisible.

SHAH-RAG—Jugular vein in the throat.

SHALOK—Verse.

SHAMAS TABREZ—The illustrious mystic of Tabrez in Persia, the spiritual mentor of Maulana Jalal-ud-Din Rumi.

SHEIKH—(Arb. elder). In Islam, the chief preacher in a mosque, the head of a religious order, a saint, or particularly learned holy man; also the chief of a tribe.

SHIV DAYAL SINGH JI, Soami (1818-1878)—Seth Shiv Dayal Singh Ji of Agra, popularly known as Soami Ji Maharaj

who, in the modern age, revived the teachings of the ancient Masters including those of the later times like Kabir and Nanak; with emphasis on the Surat Shabd Yoga or Yoga of the Sound Current providing way back to the Kingdom of God from where this creative life-principle descended.

SHIVA or SIVA—The 'blessed one,' the third member of the Trimurti of Hinduism. He is Mahadeva, the 'great god,' but primarily the Destroyer or Rudra, 'the terrible,' for he destroys all that is born of evil and as destruction is but a prelude to fresh creation and the so-called death a gateway to new life, he is worshipped as a creative expression of the Supreme Being, the one great god (Mahadeva).

SHIV NETRA—The eye of Shiva, the third eye behind and between the eyes of flesh, providing an access to the higher planes within. It is symbolically shown in the middle of the forehead.

SHRUTI—(Skt. revelation). That portion of the Vedic scriptures which was directly revealed to the ancient Rishis.

SIDH—A sect of the yogins, who claim to possess supernatural powers, by means of yogic discipline.

SIDHAS—Higher disciplined souls endowed with supernatural powers.

SIDH ASAN—Disciplined pose of perfection by sitting cross-legged, placing the right foot on the left foreleg and palms resting in between one above the other.

SIDHIS—Yogic powers of supernatural character.

SIKH—lit. a disciple, one engaged in learning higher truths of life. fig. a sect mainly living in the Punjab and the adjoining areas, forming a brotherhood based on religious ideas and traditions as propounded by Guru Nanak, on the simple creed—Oneness of God and brotherhood of Man.

SIMRAN—Constant remembrance of a person, place or thing of one's liking. By habit, all are doing simran of one

kind or another: of our relatives and friends, riches and possessions, or name and fame, all of which are of a temporary nature, and give just a flicker of pleasure which more often than not is tinged with sorrow. Saints enjoin the Simran of the God-power revealed by a God-man, a veritable source of eternal happiness.

SITA—The heroine of the great Indian epic, the Ramayana; the lovely and loving wife of Rama. lit. the word signifies 'a furrow,' as she personifies the goddess of agriculture and fruit-culture for she is supposed to have sprung from a furrow and ultimately disappeared into a furrow.

SMRITIS—(Skt. that which is remembered as opposed to Sruti which is revealed). The Hindu term for inspiration or inspired writings which include such works as the two great epics and the puranas.

SRAOSHA—The Gathas of Zendavasta make mention of two divinities: Atar (fire) and Sraosha (lit. obedience—obedience to the Law of Life or the God-in-action power, i.e. His Divine Will as revealed by the Sound Current within).

ST. AUGUSTINE (354-430)—Christian Saint and one of the four great fathers of the Latin or Roman church.

SUFI—A Muslim mystic. (Arb. Suf, 'wool' originally ascetics who wore coarse wool, symbolic of their having renounced all the comforts of life). The earlier Sufis were indeed ascetics rather than mystics, more of saints than seers. Mysticism as such grew and developed in Persia and not in the Arabian desert. Pantheistic unitarianism is the essential characteristic of Sufism. It signifies a person with a pure heart.

SUKHMANA or SUSHMANA NADI—The subtle central nadi (the fire channel) in between the Ida and Pingla on either side of it, the one representing the moon-influence and the other the sun-influence. The way-in for the soul-currents when collected at the eye-focus lies through Sukhmana. Of all the astral tubes, these three are the

most important. Sushmana for functioning of bioenergy and the other two for co-ordinating and controlling the voluntary and involuntary functions of the human body.

SULTAN-UL-AZKAR — Meditation on Ism-i-Azam (the Highest Name), deemed by Muslim mystics as the highest form of prayer (zikr).

SUMER—The golden mountain which the pilgrim-soul comes across in its spiritual journey.

SURAT SHABD YOGA—The yoga or union of the Surat (soul) with Shabd (Sound Current); also called Sehaj Yoga because it can easily be practised by all, young or old; strong or infirm.

T

TAYUMUM—An easy process of cleansing the hands by rubbing them with sand, before going in for meditation in desert places that suffer from lack of water—the object being just to wash the hands clean of all the affairs of the world.

TEG BAHADUR, Guru (Ministry 1664-76)—Son of Guru Hargobind, but ninth in the line of succession to Nanak. Captained the Sikhs during the tumultuous times of Aurangzeb, was beheaded in Delhi where now stands Gurdwara Sisganj in commemoration of his martyrdom.

TENNYSON, Alfred Lord (1809-92)—First Baron, a famous English poet with faith in God, immortality, and the 'one far off divine event to which the whole creation moves.' As a lyrist, he ranks with the highest in English poetry.

TIL—(Teesra Til). cf. Nukta Sweda.

TRATAK—A yogic exercise for developing the gazing faculty, by putting a black-spot on a paper at a distance, in front of the eyes and then steadily looking at it without blinking, until the blackness transforms into whiteness by the concentrated spiritual rays proceeding from within. It may be done on the tip of the nose or in between the eyes, as one may like, for developing concentrated

attention as a means to meditation.

TRIKUTI—The upper part of the Third Grand Division of the creation, called 'And,' the sphere of Maya wherein matter predominates over spirit—a materio-spiritual plane, including Sahasara, the lower portion of it as well. The karmic law of transmigration works in full swing in this region as in the gross material region.

TULSI or TULSI SAHIB (1763-1843)—Shama Rao Peshwa, the elder brother of Baji Rao Peshwa. Renouncing all worldly ambitions for spiritual enlightenment, he settled at Hathras as Tulsi Sahib; author of *Ghat Ramayana*, the inner version of the great epic; passed his spiritual mantle on to Soami Ji Maharaj of Agra who greatly venerated his mentor from quite an early age when he came under his influence.

TUN-TUN—An onomatopeic word for the sound of a big bell or a gong when struck with a mallet—the sound that one hears within on the spiritual path, resembling that of a huge bell as is found in the central dome of temples or in a church-belfry, symbolic of the inner Sound.

TURIYA PAD—The fourth stage of consciousness, above the consciousness of the waking state, the semi-consciousness of the dream state and lack of consciousness in the deep sleep state. It is a yogic awareness at the supra-mental level that comes when the senses are at rest, the mind is in a state of vacuum and the intellect is at a stand-still.

U

UDGIT or UDOGEET—The other-worldly Music coming from the realms beyond the mind and the senses.

UPANISHADS—cf. Monduk Upanishad.

V

VEDA—(Skt. Divine knowledge). The most sacred of the Hindu scriptures, some dating back to 1,000 or 2,000 years B.C., before the Aryans left their original homes beyond the Himalayas. As they were orally revealed by

Brahma to the ancient Rishis, they are known as Sruti, 'what is heard.' There are four Samhitas or collections : (1) Rig, the Veda of praise; (2) Yajur, the Veda of prayer and sacrificial formulae; (3) Sam, the Veda of tunes and chants; and (4) Atharva, the Veda of the Atharvans, the officiating priests at the sacrifices.

VINA—A stringed instrument of music, also the melodious music-sound of the instrument itself.

VISHNU—Second of the Hindu triad of divinities, a benevolent deity with Lakshmi as his consort, god of plenty and prosperity, credited with the work of sustaining the universe.

W

WAZU—Among the Muslims, the washing of the important parts of the body like face, hands and feet, just as Panj-ashnani among the Hindus, necessitated perhaps by scarcity of water in drought-affected areas, or when one is too ill to have a full-bath.

Y

YAMA—The Hindu Pluto or king of the nether world—the world of spirits; a Judge-god administering justice untampered by mercy, according to the inexorable law of karma : As ye sow, so shall ye reap, with sway extending to Pitrilok or the region of the Pitris (manas); can neither create nor destroy spirits, but perpetually keeps them in bondage of matter and mind of varying forms and patterns, as one deserves.

YOGA—(Skt. yuj—to join, much the same as yoke in English). The practice aims at stilling the mind as a means to concentrated meditation for securing at-one-ment of the soul with the Universal Soul (Isvara, the Lord). (2) One of darshans or orthodox systems of Hindu philosophy developed by sage Patanjali about 300 A. D. comprising Ashtang or an eight-fold path of reunion with the Divine.

(3) Of all the different forms of yoga, the yoga of the Sound Current or attunement with the holy Word, is by far the easiest, the safest and the speediest, yielding results that are verifiable with mathematical precision.

YOGI or YOGIN—One who has mastered the technique and practice of yoga and can impart yogic discipline to others. A true yogi (of the Sound Current) can, by transmitting a little of his own life-impulse to others, cast them in his own mould. (2) In common parlance, a yogi is a yoga-ascetic engaged in hard yogic disciplines. (3) Yoga today is reduced to physical level and is practised for health and longevity.

YOGIC—Pertaining to yoga.

Z

ZIKRE-I-RUHI—Communion of the Ruh or spirit with the holy Word. cf. Sultan-ul-Azkar.

ZOROASTER—(Gr. form of the Persian Zarathustra—600 ?-583 ? B. C.). Founder of Zoroastrianism whose modern version is Parseeism. He is believed to have been the first of the Wise Men or Magis. From Gathas in the Zendavesta, we find that he was possessed by a new vision of God and gave to the world a dualistic theology of the good God (Ahura Mazda or Ormuzd) and the Evil God (Angra Mainyu or Ahirman). The way to Ahura Mazda lies through two divinities, Atar (fire) and Sraosha (willing obedience to the Divine Will).

THE JAP JI

Original Punjabi Text

THE JAP JI

Ek Onkar
Sat Naam
Karta Purakh
Nirbhau Nirvair
Akaal Moorat
Ajooni Saebhang
Gur Parsad

JAP

Prologue

Aad sach jugad sach
Hai bhi sach Nanak hosi bhi sach

Stanza I

Sochay soch na hovaiyi
Jav sochey lakh vaar
Chuppae chup na hovaiyi
Jay laye raha liv taar
Bhukhiya bhukh na utri
Jay banna puriya bhaar
Sahas sianpa lakh hoe
Ta ik na chalae naal
Kiv sachiyara hoiye
Kiv koorae tutae paal
Hukam razai chalna
Nanak likhiya naal.

Stanza II

Hukmi hovan aakaar
Hukam na kahiya jayee
Hukmi hovan jee
Hukam milae vadiyaee
Hukmi uttam neech
Hukam likh dukh sukh
paieh
Ik-na hukmi bakhsis
Ik hukmi sada bhavae-eh
Hukme ander sabh ko
Bahir hukam na koye
Nanak hukme je bujhe
Ta homaen kahay na koye.

Stanza III

Gavay ko taan hovay kise taan
Gavay ko daat janay nesan
Gavay ko gun vadiyaia chaar
Gavay ko vidya vikham vechaar
Gavay ko saaj kare tan kheh
Gavay ko jea lai phir deh
Gavay ko jaapae disay door
Gavay ko vekhae haadra hadoor
Kathna kathi na avae toat
Kath kath kathi koti kot kot
Denda de lainde thak pah
Juga jugantar khahi khah
Hukmi Hukam chalae raho
Nanak vigsae veparwah

Stanza IV

Saacha Sahib saach nae
Bhakhiya bhao apar
Aakheh mangeh deh deh
Dat karey dataar
Pher ke agae rakhiae
Jit disae darbar
Muhou ke bolan boliye
Jit sun dhare piyar
Amrit vela sach nao
Vadiyae vechar
Karmi aavay kapra
Nadri mokh duwar
Nanak aiveh janiye
Sabh aapey sachiar.

Stanza V

Thapia na jae keeta na hoe
Aape aap Niranjan soe
Jin sevia tin paya maan
Nanak gaviye guni nidhan
Gaviye suniyeh mann rakhiye
bhao
Dukh par-har sukh ghar lae jaye
Gurmukh nadang
gurmukh vedang
Gurmukh rehiya samayae
Gur Isar Gur Gorakh Barma
Gur Parbati mayee
Je hou jana akha nahi
Kehna kathan na jayee
Gura ik deh bujhayee
Sabhna jee-a ka ik data
So maen visser na jayee.

Stanza VI

Teerath naava je tis bhaava
Vin Bhaaney ke nae karee
Jeti sirth upayee vekha
Vin karma ke milae layee
Mat vich ratan jawahar manik
Je ik Gur ki sikh suni
Gura ik deh bujhayee
Sabhna jee-a ka ik data
So maen visser na jayee.

Stanza VII

Je jug charay aarja
Hoar dasooni hoye
Nava khanda vich jaaniye
Naal chalay sabh koye
Changa naao rakhai ke
Jas kirat jug le
Je tis nadar na aavayee
Ta vaat na puchhae ke
Keeta under keet kar
Dosi dos dhare
Nanak nirgun gun karey
Gun-vantia gun de
Teha koe na sujhaiyee
Je tis gun koe karey.

Stanza VIII

Suniyae Sidh Peer Sur Nath
Suniyae dharat dhawal aakash
Suniyae deep loa patal
Suniyae poh na sakay kaal
Nanak bhagta sada vigas
Suniyae dukh paap ka naas.

Stanza IX

Suniyae Isser Barma Ind
Suniyae mukh salahan mund
Suniyae jog jugat tun bhed
Suniyae Sast Simrit Ved
Nanak bhagta sada vigas
Suniyae dukh paap ka naas.

Stanza X

Suniyae sat santokh gyan

Suniyae ath-sath ka isnan
Suniyae parh parh pawae maan
Suniyae laagay sahaj dhyan
Nanak bhagta sada vigas
Suniyae dukh paap ka naas.

Stanza XI

Suniyae sara guna ke gah
Sunivae sekh peer paat-sah
Suniyae andhey pavhe rah
Suniyae haath hovae asgah
Nanak bhagta sada vigas
Suniyae dukh paap ka naas.

Stanza XII

Munnae ki gat kahi na jaye
Je ko kahae pechhae pachtaye
Kagad kalam na likhan haar
Munnae ka beh karan veechar
Aisa Naam Niranjan hoye
Je ko mun janay mun koye.

Stanza XIII

Munnae surat hovae mun budh
Munnae sagal bhavan ki sudh
Mannae muh chota na khaye
Munnae jam kae saath na jaye
Aisa Naam Niranjan hoye
Je ko mun janay mun koye.

Stanza XIV

Munnae marg thaak na paye
Munnae pat seo pargat jaaye
Munnae mug na challae panth
Munnae dharam seti sambandh
Aisa Naam Niranjan hoye
Je ko mun janay mun koye.

Stanza XV

Munnae pavhe mokh-duwar
Munnae parwarae sadhaar
Munnae tarae tarey gur sikh
Munnae Nanak bhave na bhikh
Aisa Naam Niranjan hoye
Je ko mun janay mun koye.

Stanza XVI

Panch parvaan panch pardhaan
Panchay pavae dargeh maan
Panchay sohhe dur raajan
Pancha ka gur ek dhyan
Je ko kahae karae veechar
Kartay kae karnae nahi sumar
Dhaul dharam daya ka poot
Santokh thaap rakhya jin soot
Je ko bujhae hovae sachiyar
Dhavlae upar keta bhar
Dharti hoar parae hoar hoar
Tis te bhaar talae kavan joar
Jee-a jaat ranga ke nao
Sabhna likhiya vudee kalaam
Eh lekha likh jaaney koye
Lekha likhiya keta hoye
Keta taan su-a-leh roop
Keti daat jaanae kaun koot
Keeta pasao eko kavao
Tis te hoey lakh daryao
Kudrat kavan kaha veechar
Vaarya na jawa ek vaar
Jo tudh bhavae sayee bhali kaar
Tu sada salaamat Nirankaar.

Stanza XVII

Asankh jap asankh bhau
Asankh pooja asankh tap tau
Asankh granth mukh ved paath
Asankh jog mann rahe udas

Asankh bhagat gun gyan veechar
Asankh sati asankh datar
Asankh soor muh bhakh saar
Asankh moan liv laye taar
Kudrat kavan kaha vechaar
Varaya na jawa ek vaar
Jo tudh bhavae saayee bhali kaar
Tu sada salaamat Nirankaar.

Stanza XVIII

Asankh moorakh andh-ghoar
Asankh choar haraam khoar
Asankh amar kar jahe joar
Asankh gal vadh hatya kamaahe
Asankh paapi paap kar jaeh
Asankh kuriar kooray phiraahe
Asankh malech mal bhakh khaah
Asankh nindak sir kareh bhaar
Nanak neech kahae vechaar
Vaarya na jawa ek vaar
Jo tudh bhavae sayee bhali kaar
Tu sada salaamat Nirankaar.

Stanza XIX

Asankh nao asankh thao
Agam agam asankh loa
Asankh keh sir bhaar hoye
Akhri Naam akhri salah
Akhri gyan geet gun gah
Akhri likhan bolan ban
Akhra sir sanjog vakhaan
Jin eh likhe tis sir nahe
Jiv farmaye tiv tiv pahe
Jeta keeta teta nao
Vin naavae naahi ko thau
Kudrat kavan kaha vechaar
Vaarya na jawa ek vaar
Jo tudh bhavae sayee bhali kaar
Tu sada salaamat Nirankaar.

Stanza XX

Bhariyae hath paer tan deh
Pani dhoatae utaras kheh
Moot pleeti kapar hoye
De saboon laiye oah dhoye
Bhariyae mat paapa kae sung
Oah dhoapae Navae kae rang
Punni paapi aakhan nah
Kar kar karna likh lae jah
Aapey beej aapey hi khah
Nanak hukmi avae jah.

Stanza XXI

Teerath tap daya dat daan
Je ko pavae til ka maan
Sunya manya mun keeta bhao
Anter gat teerath mal nao
Sabh gun tayray mae nahi koye
Vin gun keetay bhagat na hoye
Su-ast aath baani barmao
Sat suhaan sada mann chau
Kavan su-wela wakhat kavan
Kavan thit kavan vaar
Kavan si ruti maah kavan
Jit hova aakaar
Vail na paya pundati
Je hovae lekh Puran
Vakhat na paeo Qadian
Je likhan lekh Quraan
Thit vaar na jogi jaanae
Rut maah na koyee
Ja karta sirthi ko saajay
Aapay jaanae soyee
Kiv kar aakha kiv saalahi
Kiv varni kiv jana
Nanak aakhan sabh ko aakhae
Ik-doo ik siyana
Vada Sahib vadi nayee
Keeta ja ka hovae
Nanak je ko aapo jaanae
Ug-gae gaya na sohae.

Stanza XXII

Paatala paatal
Lakh aagasa aagas
Oarak oarak bhaal thakay
Ved kehan ik vaat
Sehas athara kehan kateba
Asloo ik dhaat
Lekha hoey ta likhiye
Lekhey ho-ey vinaas
Nanak vadda aakhiye
Aapay jaanae aap.

Stanza XXIII

Salahi salah
Aeti surat na paaiya
Nadia atay wah
Paweh sumund na jaani eh
Samund sah sultan
Girha seti maal dhan
Keeri tul na hovni
Je tis manno na veesreh.

Stanza XXIV

Ant na sifti kehan na ant
Ant na karnae den na ant
Ant na vekhan sunan na ant
Ant na jaapae kiya mann mant
Ant na jaapae keeta akaar
Ant na jaapae paravaar
Ant kaaran kaetey bil-lahe
Ta ke ant na paye jahe
Eho ant na jaanae koye
Bohtaa kahiye bohtaa hoye
Vadda Sahib ucha thau
Uchay uppar uchaa nau
Ae-wad ucha hovae koye
Tis uchay ko jaanae soye
Je-wad aap jaanae aap aap
Nanak nadri karmi daat.

Stanza XXV

Bohta karam likhiya na jaye
Vadda data til na tamaye
Kaetey mangeh jodh apaar
Kaytia ganat nehi vechaar
Kaetey khap tutte vekaar
Kaetey lae lae mukkar pahe
Kaetey moorakh khahi khahe
Kaytia dukh bhukh sad maar
Eh bhi daat teri dataar
Band khalasi bhanae hoye
Hoar aakh na sakey koye
Je ko khaik aakhan paye
Oh jaanae jetia muh khahe
Aapay jaanae aapay dey
Aakhe se-bhe keyi kay
Jis no bakhsay sifat salah
Nanak Paatsahi Paatsah.

Stanza XXVI

Amul gun amul vapaar
Amul vapariye amul bhandaar
Amul avhe amul lae jah
Amul bhaye amula smahe
Amul dharam amlu debaan
Amul tul amul parvan
Amul bakhshish amul nesaan
Amul karam amul farmaan
Amulo amul aakhiya na jaye
Aakh aakh rahay liv-laye
Aakhey ved paath puran
Aakhey padhey kare vakhiyan
Aakhey Barmay aakheh Ind
Aakhey gopi te Govind
Aakhey Isar aakhey Sidh
Aakhey kaytay keetay budh
Aakhey danav aakhey Dev
Aakhey sur nar mun jan sev
Kaytay aakhe aakhan pahe
Kaytay keh keh uth uth jahe

Aetay keetay hor kareh
Ta aakh na sakeh kaye kay
Je-vad bhavae te-vad hoye
Nanak jaanae saacha soye
Je ko aakhae boal vigar
Ta likhiye sir-gaavara gavar.

Stanza XXVII

So dar keha so ghar keha
Jit beh sarab samalay
Vajay Naad anek asunkha
Kaytay vavoan-haray
Kaytay raag pari sco kaai-an
Kaytay gaavan-haarey
Gaaveh tuh no pauan pani
baisantar
Gaaveh Raja Dharam duwaray
Gaaveh Chit Gupt likh jaaneh
Likh likh Dharam vicharay
Gaaveh Isser Barma Devi
Sohan sada sawaray
Gaaveh Ind Indasan baethay
Devtian dar nalay
Gaaveh Sidh samadhi ander
Gaavan sadh vicharay
Gaavan jati sati santokhi
Gaveh veer kararay
Gaavan pandat parhan rakhisar
Jug jug Veda naalay
Gaaveh mohniya man-mohan
Surga mach pya'ay
Gaavan ratan upaye tayray
Ath-sath teerath naalay
Gaaveh jodh mahabal soora
Gaaveh khani charay
Gaaveh khand-mandal var-bhanda
Kar kar rakhay dharay
Seyi tudh no gaaveh jo tudh
bhavan
Rattay tayray bhagat rasaley
Hoar kaytay gaavan
Se maen chit na aavan
Nanak kiya vicharay
Soyi soyi sada sach Sahib
Saacha saachi nayee
Hai bhi ho-si jaye na ja-si
Rachna jin rachayee
Rangi rangi bhati kar kar
Jinsi maya jin upayee
Kar kar vekhae keeta aapna
Jiv tis di vadiyayee
Jo tis bhavae so yee karsi
Hukam na karna jayee
So Pat-Sah Saaha Pat-Sahib
Nanak rahan rajayee.

Stanza XXVIII

Munda santokh saram pat jhoali
Dhiyan ki kareh bibhoot
Khintha kaal kuwari kaya
Jugat danda parteet
Aayee panthee sagal jamati
Mann jeetae jug jeet
Aades tisae aades
Aad aneel anaad anahit
Jug jug eko ves.

Stanza XXIX

Bhugat gyan daya bhandarin
Ghat ghat vaajeh Naad
Aap Nath nathi sabh ja ki
Ridh sidh avra saad
Sanjoag vijoag due kaar chalaveh
Lekhey aaveh bhag
Aades tisae aades
Aad aneel anaad anahit
Jug jug eko ves.

Stanza XXX

Eka mayee jugat viyayee
Tin chaylay parwaan
Ik sansaari ik bhandari
Ik laye debaan

Jiv tis bhavae tivae chalawae
Jiv hovae furmaan
Oah vekhae unaa nadar na aavae
Bohta eh vidaan
Aades tisae aades
Aad aneel anad anahit
Jug jug eko ves.

Stanza XXXI

Aasan loe loe bhandaar
Jo kichh paya so eka vaar
Kar kar vekhae sirjan haar
Nanak sachey ki saachi kaar
Aades tisae aades
Aad aneel anaad anahit
Jug jug eko ves.

Stanza XXXII

Ik-doo jeebhao lakh hoye
Lakh hoveh lakh-vees
Lakh lakh gayra aakhieh
Ek-Naam Jagdis
Ait raah pat-pauriya
Charhiye hoye ikees
Sun gallaa aakaas ki
Keeta aayee rees
Nanak nadri payiyae
Koori koorae thees.

Stanza XXXIII

Aakhan joar chupae na joar
Joar na mangan dayen na joar
Joar na jeevan maran na joar
Joar na raaj maal mun soar
Joar na surti gyan vechaar
Joar na jugti chutae sansaar
Jis hath joar kar vekhae soye
Nanak uttam neech na koye.

Stanza XXXIV

Raati ruti thitee vaar
Pavan paani agnee paataal
Tis vich dharti thaap rakhee
dharam-saal
Tis vich jee-a jugat ke rang
Tin ke naam anek anant
Karmi karmi hoe veechar
Sachaa aap sachaa darbaar
Tithae sohan panch parwaan
Nadri karam pavae nisaan
Kach pakaye oathae paye
Nanak gaya jaapae jaye.

Stanza XXXV

Dharam khand ka eho dharam
Gyan khand ka aakhoh karam
Kaytay pavan paani vaesantar
Kaytay Kaan Mahes
Kaytay Barmay gharat ghareeah
Roop rang ke ves
Ketia karam bhoomi mer kaytay
Kaytay dhoo updesh
Kaytay Ind Chand Soor kaytay
Kaytay mandal des
Kaytay Sidh Budh Nath kaytay
Kaytay Devi ves
Kaytay Dev Danav Muni kaytay
Kaytay ratan samund
Ketia khani ketia baani
Ketey paat narind
Ketia surti sevak kaytay
Nanak ant na ant.

Stanza XXXVI

Gyan khand meh gyan parchand
Tithae naad binoad koad anand
Saram khand ki banee roop
Tithae ghaarat ghariyae bahut
anoop

Ta-kiya galla kathiya na jaah
Je ko kahae pichhae pachhtaye
Tithae ghariyae surat mat mann
budh
Tithae ghariyae sura sidha
ki sudh.

Stanza XXXVII

Karam khand ki banee joar
Tithae hoar na koyee hoar
Tithae joadh mahabal soor
Tin maeh Ram rahiya bharpoor
Tithae Seeto Seeta mahima mahe
Ta ke roop na kathney jahe
Na oah mareh na thagay jahe
Jin kae Ram vasae mann mahe
Tithae bhagat vasae ke lo- a
Karey anand sachaa mann soe
Sach Khand vasae Nirankaar
Kar kar vekhae nadar nihaal
Tithae khand mandal varbhand
Je ko kathae ta ant na ant
Tithae lo-a lo-a aakaar
Jiv jiv hukam tivae tiv kaar
Vekhae vigsae kar veechaar
Nanak kathna karra saar.

Stanza XXXVIII

Jat pahara dheeraj suniyar
Ahran mat Ved hathiar
Bhau khala agan tap tau
Bhaanda bhau amrit tit dhaal
Ghariye Sabad sachi taksaal
Jin kau nadar karam tin kaar
Nanak nadri nadar nihal.

Finale
(Sloka)

Pawan Guru paani pita
Mata dhart mahtu
Divas raat do-e daayi dayia
Khelae sagal jagat
Changiaian buriyaian
Vaachae dharam hadoor
Karmi aapo aapni kae nerey kae
dur
Jinhi Naam dhiyaiya
Gaye masakat ghaal
Nanak te mukh ujlay
Keti chuti naal.

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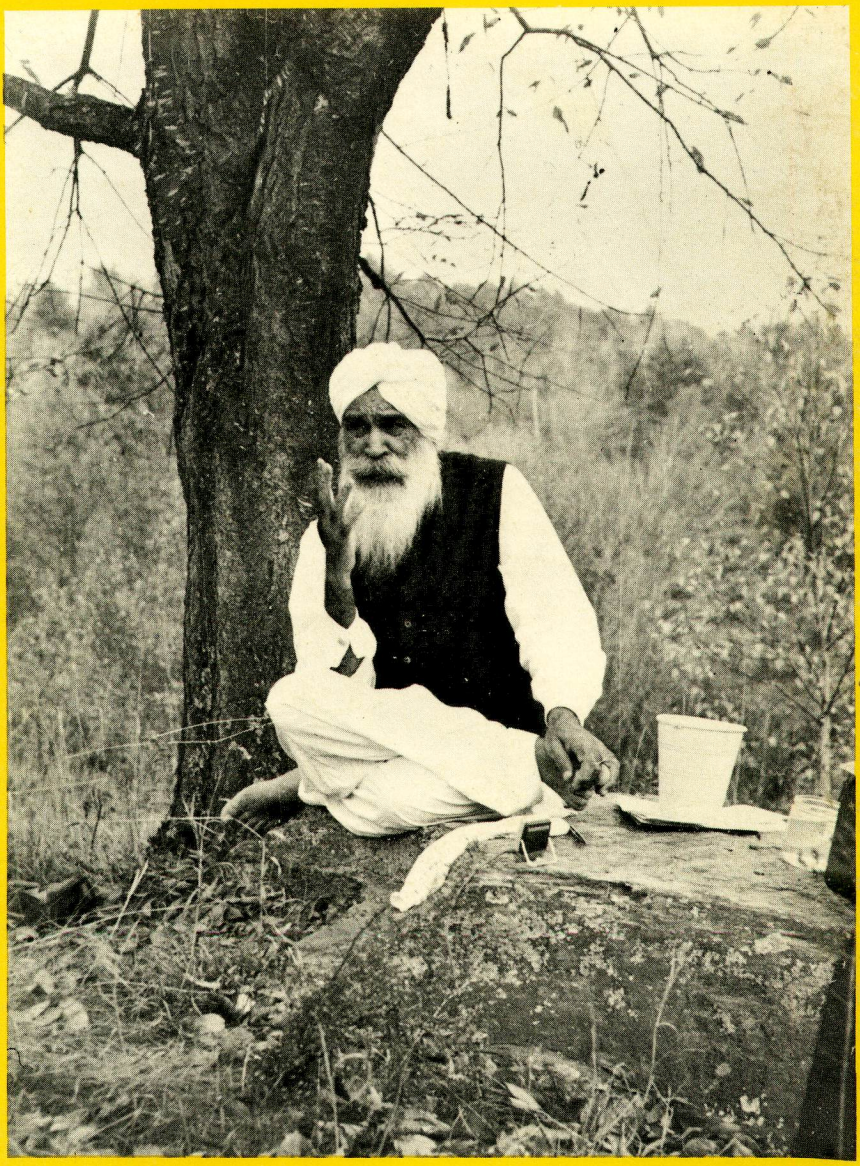

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