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Gorakhnath is the greatest Mediaeval Hindu Mystic and the dialogue between Gorakh and his teacher Machhendra is of the highest importance and recalls the best parts of the ancient Upanishads. The students of Yoga, in the East and the West, will rejoice to get in these pages all available historical information about Gorakh and the text and translation of the poetry of Gorakh and his contemporary Charpat, and of Machhendra:

Mohan Singh
GORAKHNATH AND MEDIAEVAL HINDU MYSTICISM

INCLUDING

TEXT AND TRANSLATION

OF

MACHHENDRA—GORAKH GOSHTI PADAS AND SHLOKAS OF GORAKH : SHLOKAS OF CHARPATNATH

BY

DR MOHAN SINGH

M. A., PH. D., D. LITT.

WITH FOREWORDS BY

SIR FRANCIS YOUNGHUSBAND

AND

Prof. Dr. BETTY HEIMANN

LAHORE:

1937

Rs. 25 or £2.
TO

MY SON

JETINDRA PAUL SINGH
FOREWORDS.

(1)

While some modern Indians are keeping abreast of every development of modern philosophic and scientific thought, other modern Indians are going back to their original well-spring of ancient Indian inspiration. Dr. Mohan Singh belongs to the latter. He is himself a Sikh, highly educated and intensely spiritual. And he seeks the fountain source of medizval Indian mysticism in the writings of Gorakha who was born in the 9th century and died in the 10th century at a time when Northern India was a very maelstrom of contending religious sects, and Hinduism, Jainism, Buddhism and Mahomedanism were competing for supremacy.

Gorakha was of humble parentage and of the lowest of the four main castes of the Hindus. He was what we, nowadays, would describe as "of the people". And he spoke the language "of the people"—plain, simple and direct. His sayings, and poems and legends about him as they have been preserved in two manuscripts in the Punjab and one in Jodhpur, as well as in books published in Lahore and Bombay, have now been collected by Dr. Mohan Singh, and they show a man of great force, downright and stern, and of that sure touch for the inwardness of things
which makes men of very varying "orthodoxies" claim him as one of their leaders.

He had a Carlylian contempt for shams. Any influence which might be gained through miracles wrought by "occult" methods he spurned. The unintelligent worship of gods and goddesses he condemned. He would raise the lower classes and abolish caste and all differences of creed. And while he advocated celibacy and enjoined sex restraint he realized that even in the married state the Divine may be reached.

Avoid excess in food and drink and sexual indulgence. Rather indulge in spiritual contemplation and in deep meditation. Wander not to many places. Within thee lies the essential spirit. As oil cometh from the seed, as fire is produced from the wood, as fragrance exhaleth from the flower so doth the spirit come from the body. Retain the child in yourself.

These are the teachings of Gorakha, and their resemblance to the still earlier teaching of one who proclaimed that the Kingdom of Heaven is within us and who took a little child and set him in their midst and said "Of such is the Kingdom of Heaven", is obvious.

FRANCIS YOUNGHUSBAND.

London.
With the aid of unpublished manuscripts Dr. Mohan Singh makes an attempt to throw a full light on the legendary personality of Gorakhnath, not the founder, as Dr. Singh points out, but the best exponent of the Kanphata sect. Dr. Singh expounds thereby a new theory as to the origin of the Kanphatas as he attributes Gorakhnath, though he assumes him not to be the first Kanphata-Yogin, nevertheless, to the 10th century. Putting aside all philological questions we prefer to stress the religious-philosophical importance of Dr. Singh's work. He elucidates through his introduction, notes, and translation, the peculiar tinge of Gorakhnath's School of Yoga. It is not a pure Raja Yoga and definitely not a system of Hatha-Yoga, the merely physical and extremely ascetic teachings of which are expressly rejected. Nor does he give as an aim the practical acquirements of magical powers of rddhi.

Gorakhnath's Yoga seems to be a metaphorical post-Hatha Yoga which in style and contents recalls Upanisadic doctrines. It appears to be a reaction against the physical exercises which end in themselves and which claim to be a sufficient preparation for attaining the highest goal of liberation. Not the physical training by directing the Kundalini, not cruel
manipulations of lengthening and cutting the tongue are recommended, but such bodily exercises are sublimated or eliminated through psychological transformations. Instead of cutting the tongue in the literal meaning, a metaphorical restraining of the tongue is taught.

As a very welcome gift Dr. Singh translates—as he claims for the first time—the Gorakha-bodha, a dialogue between Gorakha and his teacher Machhendra which by its depth of thought and elevated poetical expression is of the highest importance and recalls best parts of the ancient Upanisads.

Sayings as "the mantra is the seed, the intellect is the womb . . . " or "dhyana is the (right) dhoti" or "contentment is the asana (posture) and contemplation is the jnana—" or "the wordless is the key and Sabda is the lock" or "Sunya is the temple and Sabda is its door—"and other teachings of the Gorakha-bodha elucidate the peculiar view of the Gorakha-School among all other early and mediaeval Yoga-systems and assure our gratitude to Dr. Mohan Singh who made them accessible to us.

School of Oriental Studies, BETTY HEIMANN, London. Professor, Dr.
AUTHOR'S NOTE.

Gorakh is the first historical figure of Mediaeval Hindu Mysticism and Mediaeval Vernacular Literature. Behind him is Sanskrit culture and literature. A study of Gorakh is therefore of supreme importance both to the Indian Vernacularist and to the student of Yoga.

The present work was taken in hand by me in April 1935 and I at once got into touch through correspondence with Prof. Jules Bloch and through him with Prof. Sylvain Levi. In September 1935 I met Prof. Levi in Rome where I attended the International Congress of Orientalists as a Delegate of the Punjab University, but alas, before I could have the benefit of detailed personal discussions on the subject with Prof. Levi on his return to Paris, the invisible hand of death removed that great Savant. I left Rome for London earlier than Prof. Levi did and while I was preparing the second draft of Gorakh in London, I read the saddening news of Prof. Levi's death. In London I availed of the very kind help of Sir Francis Younghusband, Sir Edward Maclagan, Evelyn Underhill, Dr. Margaret Smith, Prof. Dr. Betty Heimann, Miss Marshall and Mr. Gerald Heard, talks with whom enabled me to acquire a deeper and wider understanding of the scientific and practical side of mysticism, eastern and western. On return to Paris the MS. I had prepared was looked into by Prof. A. Foucher and Prof. Jules
Bloch and several very useful suggestions were made by them.

In March 1936 in India I prepared this third draft, which goes to the press. In it I have attempted to incorporate the valuable suggestions of the great Paris orientalists. I very keenly regret having missed the opportunity of a personal contact with Prof. G. Tucci of Rome, owing to his absence, during the Congress days, away in Tibet. His wide knowledge of Matsyendra literature in Nepal and Tibet would have been of immense use to me. I must here record that it was the article of a countryman of Prof. Tucci, the late Mr. L. P. Tessitori, who first put me on the right path in the study of Gorakh and the Kanphatta Jogi sect.

I trust that this little book will correct the many wrong views current to-day, e.g., that Gorakh was a Buddhist, that he founded the Kanphatta sect, that he was a Hatha Yogin, that he hailed from the U. P., that he thrived in the 14th and 15th centuries and had personal contacts with Kabir and Nanak, that he was the author of many Hatha treatises in Sanskrit.

I was quite gratified to find that I have not erred in my conclusions about the doctrine of Gorakh as it emerges from Gorakh-Bodh. Dr. Heimann, who, as Lecturer in Yoga and Vedanta at the London School of Oriental Studies, can
speak with unquestioned authority, accepts the view that Gorak\'h echoes the Yogic concepts of the earlier Upanishads. The late Mr. Tessitori said the same thing in the Encyclopædia of Religion and Ethics, adding rightly that the school of Ramanand is greatly indebted to Gorak\'h. On my return from Europe I saw Baba Sawan Singh, Head of the Radha Swami Faith in the Punjab, and I found that that faith which really does not go behind Kabir for its sources, but reverberates the teaching of Gorak\'h. In my recent talks with Raja Sir Daljit Singh of Kapurthala, whose interest in Buddhism, Patanjali and Sikhism is very deep indeed, I got confirmation of my opinion that Guru Nanak on the mystic side, taught the same surta shabda yoga as had been preached by Gorak\'h. The learned Raja however seemed to differentiate between sahaja yoga and shabda yoga.

A comparative study of Gorak\'h and some of the earliest Christian mystics would be very fruitful. Although I did write out a chapter on this subject while in London, when I was studying The Cloud of Unknowing kindly lent to me by Mrs. Burton, who has a wonderful knowledge of Roman Catholic mystic literature, I have on second thought excluded it from the present work. But this much I must add here that writers like Geraldine Coster (Yoga and Western Psychology) and Mrs. Bailey
should find *Gorakh Bodh* as "scientific" and as inspiring as the *Yoga Sutra* of Patanjali and that many a passage in *The Cloud of Unknowing* (14th cent.) can be paralleled from the *Gorakh Bodh*.

I thank the authorities of the State Library, Jodhpur, who supplied me with a copy of the MS. of *Gorakhbodh* with them. I am indeed very grateful to Sir Francis Younghusband and Dr. Heimann for their forewords, which have encouraged me to place this work before the public much earlier than I originally intended to do and with greater confidence in the utility of my humble labours in the cause of mysticism, which from my very boyhood has been my only solace.

*تَلَفُّظُي اِيَامِ كَتِبِ الْمُعَظَّمِ بَيْنَ كُتُبِ كَرَیْلیَا
عَشَقُ شِيرِسِ كَرَیْلیَا دَلَّ عَشَنُرَكَرَیْلیَا*

Simla; MOHAN SINGH.

5th July, 1936.
This present age is often termed the scientific age, the age of scientific enquiry. It should rather be termed the age of material science, or material scientific enquiry; for above all it is material in its outlook. Spirituality appears to be dead; everything, every thought, every idea, every conception is scrutinized, weighed and analysed from a material point of view. Even philosophy is now subjected to a psycho-physiological analysis.

Fortunately for the world, a few thoughtful minds still remain unaffected by this wave of modern materialism and scepticism. The spirit that moved the ancients in their quest for Truth still lingers; and occasionally its flame casts a radiant glow through the enveloping darkness. Occasionally an earnest seeker after Truth has the courage to put before the world the spiritual inspirations of an ancient culture he has discovered in manuscript long forgotten, hidden away on the dusty shelves of libraries and museums, treasures he has unearthed and now makes known.

Such a seeker after Truth is Doctor Mohan Singh, a mystic, a research scholar and an earnest student of comparative religion, to whom the thinking world owes a deep debt of gratitude for his painstaking and erudite work on Gorakhnath. This work
forms a valuable addition to the literature of mediæval spiritual mysticism.

Though the names Matsyendra and Gorakhnath are well known throughout Northern India, there is no definite knowledge of the actual period when they lived; from inner evidence deduced from their teachings, however, or rather from the systems of Yoga they practised and taught, we can get a close approximation of their date, and place them somewhere about the 10th century A. D.

Certain terms used in their system have given rise to the suspicion that, since these terms are used also by mystics like Kabir and others, these latter were followers of, or borrowed from, the ‘Nathas’; but a little consideration will show that these suppositions are not founded on fact. Such terms, Sahaj, Soon, Surti, Sabda etc., existed and were in use long before Nathism itself was founded. They are to be found in the Yoga Schools of Buddhist Lamas and trans-Himalayan cults, as also in the older Raja Yoga and Hatha Yoga books. And Nathism itself seems to be of a more ancient date than Matsyendranath and Gorakhnath, though they are often reputed to be the founders. In Northern India in particular tradition attributes this school of Yoga to them; but we find mention of the 84 Siddhas in books far anterior to their period; and these 84
Siddhas, to make mention of no other teachers of this system, are well known in Southern India also.

Matsyendra and Gorakh, though they were great exponents of a school of mystic yogis, were not the founders of a new religion; nor were they reformers in the sense that the founder of Sikhism, Kabir and others were. Nor is there reason to suppose that these latter, Guru Nanak, Kabir, Ramanand or Gyan Nath, borrowed from the cult of the two Naths, Matsyendra and Gorakh; for their cult has no mention of God or of devotion to Him, while the cults of the others have as the life and soul of their religions or cults the Ishvara Bhakti or Devotion to God, teaching service to the world as a true servant of His, trying to perform His Will, and offering one's own actions as a sacrifice upon His sacred altar.

The cult of the Naths, on the other hand, is a school of mysticism, teaching certain physical, mental and psychical exercises, which must be practised in order to attain liberation from the Wheel of re-birth.

It must be borne in mind that the name Gorakh is not particular to one person; there have been many of this name. It is even a name given to Shiv Himself as the 'Great Guru'; and it is possible that further research may identify it with Aryasanga also, or even with Nagarjuna, the well-known Buddhist personality; which would prove the original Nathism
to be as old as Buddhism, perhaps older. Buddhism certainly denounced asceticism, as Nathism does; but many of the Yoga practices of Buddhism are found in Nathism also. The Nath system cannot be classed with any one particular system of Hindu Yoga, Raja, Hatha, Mantra or Laya Yoga; it seems to have been compiled from selections from all—though portions of every one of them are to be found in it. Mudras and Asanas are taken from the Hatha Yoga; Pranayama or control of the breath and vital energy comes from Raja Yoga; Japa, or recitation of Mantras is from Mantra Yoga, and so is the practice of withdrawing the Surti, consciousness within, identifying it with the Shabda, sound in the Soonya or Void.

In spite of these similarities, the Nath system of Yoga is more akin to the Buddhist; and like Buddhism, Nathism has two kinds of disciples, laymen who live the life of a householder, and those who take the vow of renunciation. The latter, as a symbol of their 'Ashram', wear rings of thread or wood in their ears. Brahmacharya forms a very important factor of both sects, of the Buddhist Bhikhshus and of the Nath Yogis. It was believed that if the ears were pierced at a certain place sexual desire would be destroyed.

Undoubtedly the Nath system of Yoga as expounded by Matsyendra and Gorakh is on a high spiritual plane and deserves further investigation; and
we have to thank Dr. Mohan Singh to whose erudition and labour we owe the rescue from oblivion of the teaching of these high souls and their presentation to the modern world of thought.

Strawberry Hill,
SIMLA.

DALJIT SINGH.

Raja Sahib’s foreword has come after the Author’s Note and the Title pages have been printed off. I am sure, my readers will, like myself, feel very grateful for the light he has thrown on Nathis and Nathism, and their relation to Buddhism. His note incidentally raises three important points: 1 Has there been more than one Gorakhshanatha in history? 2 Do Sahaja, Shunya, Sorta, Sabda and other technical terms common to Nathism, and Medieval and Modern Indian Santism, bear the same meanings in both systems and therefore reveal the immediate influence of the former on the latter? 3. Is Nathism, to put it bluntly, Godless? My own answers to the three questions are no, yes and no. Nathism has its Brahma and Parama Siva, being, however, a form of Yoga, it, like Sankhya, looks upon its Brahma, differently from Vedanta and Bhagvatism. The influence of Nathism on Santism is acknowledged by Barthwal, Kshitimohan Sen, Ranade and Sivabrat Lal. The same person became known as Guru Gorakh Nath in the North and Central India, Gorakhshapa Sida in Eastern India and Gorakhshanatha in Western and Southern India. Treated as an Immortal (Amara), who has attained to Kayasiddhi and has become a Videhamukta, he comes up again and again in the writings of Sants and in oral or written folklore current among the householders and the ascetics. Yes, he has certainly been identified in history with Anangavajra as well as with Nagarjuna, but wrongly as shown elsewhere in this book. All the 84 Siddhas were surely not contemporary; to complete the total the net was cast widely and perfected beings from different places and ages were selected. The Buddhist list of 84 differed from the Nath list and the different Buddhist lists also show divergence
as do the various Nath lists. Lastly the Nepalese Buddhist and Lama tradition is not hundred per cent. reliable as the contacts in the earliest and middle ages between Indian and Tibetan and Nepalese ascetics and thinkers were so close, and exchanges and assimilations so quick and vast that it is not safe to accept at once who borrowed from whom. One at least of the famous Western Orientalists, Paul Poussein, has expressed himself unequivocally on this point. Says he: We do not believe Nepalese theism has in reality ever been quite free from intermixture of Saivite thought. As to the antiquity of the type of Yoga practised by Gorakh I give below the summary kindly made by herself, of a paper read at Rome by Dott. Maryla Falk:

"The hymn Atharva Veda VIII, 9, of which there has been no available comment as yet, offers us, if rightly interpreted, the most ancient document of Yoga philosophy. Its ideology is directly connected with the psychological myth of the universal androgyny Purusha-Vac and of his double existence, 3/4 in the transcendent depths of the heart, 1/4 transformed by means of a primeval immolation into the multiplicity of world and life. Yoga means "union" in the ancient philosophical texts. Our hymn shows what sort of union is originally meant: it is the psychological reunion, the reconstitution of the Universal Being in the regeneration of innermost humanity, in the conquest of the manifold realm of the Sun by the primordial nightly realm of Viraj (= vac) representing the reality of Purusha-atman. Yoga is already connected here with symbolical Siva-worship, as it will be in later times."

Lahore:
27-8-36.

Mohan Singh.
ADDITIONAL NOTE.

The foreword of Raja Sahib makes it clear that further help from me is necessary to enable the reader to have a correct idea of Gorakh and Mediaeval Hindu Mysticism. I therefore append the following notes, after looking over my references again.

I. No one in history has talked of more than one Gorakh, who has always been mentioned along with Machhandra and in many cases along with Machhandra, Bharthri, Gopichand, Charpat, Mina, Isar and Lubaripa. Even the local (Gorakhpur) tradition merely says that “in the Satya Yuga Gorakh lived in the Punjab, in the Treta Yuga at Gorakhpur, in the Dvapara Yuga at Harmuj and in the Kali Yuga at Gorakhmadhi in Kathiawar. He also for some time resided in the Nepal.” So that all the four directions North, East, West and South are covered. [E. R. E., Vol. 6, p. 329]

II. As to the doctrine of Gorakh, its connection with the earlier Upanishads and its differentiation from other doctrines and schools, I cite the following. In the Goraksha Samhita we find: “a devotee sanctified by samarasa remains in ecstasy in Sunya.” The Kathakopanishad, one of the 10 belonging to the oldest class, says (VI, 10, 11): When the five senses, along with the mind, cease (from their normal activities) and the intellect itself does not move —then, they say, is the highest state. That steady control of the senses (Gyanendriyas) they consider is yoga. The same Upanishad contains (II) the words Hiranayagarabha, Abhayasya, Guhatitam, Adhyatama Yogadhi-gamena, Purushah, Susumna, Adhumakah and Urdh. The Maitri Upanishad says:
"The union of breath and mind, and similarly of the organs and the relinquishment of all existence is called Yoga." (VI. 22)

The most important bit of evidence comes from Amaraughasasana, attributed to Gorakh. I have given the original passages elsewhere in this book (pp. 80-1). The translation, below kindly prepared for me by my colleague Mr. Jagan Nath Agarwala M. A., Assistant Professor of Sanskrit, will amply show the essential difference of Gorakh from many other systems of mysticism.

"Oh, the folly of the world. Some say, the discrimination between good and bad actions is Moksha; others say, Moksha is dependent on the recitation of the Veda; others, Moksha is having no dependence on symbols; others, Moksha is "seeing" the rupa, bindu, nada, chaitanya, pindakasha (form, point, sound, consciousness, the firmament within) through the effort of meditation; others, Moksha is (union of) the worshipper and the worshipped (realized through) the use of wine, meat etc., (the five makaras of the Tantrics) and is the joy of the sexual union; others, Moksha is characterized by the setting in motion of the Kundalini (the serpent-power) gladdened by Mulakandha (the root nerve-centre); others, Moksha is characterized by the regarding of all objects with the eye of equality. But Moksha is not characterized by ideas and attitudes like these. Now the description of Moksha pada: where manas is seen by the mind through the agency of the Sahaja Samadhi, that alone is Moksha.
Verily having seized that Nada (inner sound) he should join Chaitanya, Divine Consciousness, there.

One who has mastery over Sabda Brahma, obtaining Parama Brahma. Having renounced all else, he should practise always Sabda Brahma.

It has been said by the revered Maheshvara: O Devi, the Yogi who has set himself on the path of death should practise action knowing Brij Niranjan Chitt in Jiwan Mukti."

In one sentence, Gorakh's doctrine is control of mind's Vrittis, of the Prana, of Viraja, (desires, breath and sex), through mind itself, rising into a stage of self-transcendence, by the natural, easy psychological method of self-contemplation, and meditation on the Void, the Transcendent one, Who is this and is not this. Reviewing Kaulajnananirananaya and some Minor texts of the School of Mtsyendranatha, Mr. Bhattacharya (I. H. Q., 1935, p. 354) says: "The central conception of liberation in the system is in Gaudapada's words, manaso hy amanibhavah, the state of non-mind of the mind i.e., making the mind non-mind, or the complete suppression of the mind."

This fully bears out what I have said in explanation of Gorakh's teaching elsewhere in this book, on page 27.

III. Regarding the influence of Buddhism on Nathism, I shall first give here the tradition in Nepal and Kamrup (Rangpur) as given by Grierson and Buchanan. "The first teacher of Buddhism in Nepal was Manju. He taught a pure form of Buddhism, which became afterwards impregnated
with Brahmanical ideas through the invitation given by Narendra Deva, king of Nepal, to one Matsyendra Nath, a teacher of the Pasupata form of the Saiva religion. Sixth in descent from Matsyendra Nath comes Goraksha Nath.” (J. A. S. B., 1878, p. 138) Pasupata Yoga has been read into the Mohenjo Daro civilization (K., pp. 237-238).

I shall now quote what the translators of the Maitri Upanishad (Panini office, Allahabad) say in a foot-note. After stating on another page that the Sûrta Shabda Yoga of the Radha Swamis is traceable in full in Maitraya Upanishad, they add in connection with a reference in the Upanishad to some other doctrines: “Buddhism or Jainism is not of spontaneous growth but evolved out of older teachings of the different schools of philosophy in course of several centuries.” (Pr. VII-8)

One might only add that there was indeed as back-ground, behind Nathism, Tantric Buddhism and Buddhist Yogachara, but there was also Upanishadism then resuscitated recently by Sankara, the Saivite-cum-Vedantist, and Gorakh as a Saiva only took up and taught Upanishadic yoga, using, however, along with purely Upanishadic ideas and practices, such ideology as had been developed or originated by both Vijnanavadis and Sunyavadis among the Buddhists. The presence of these later terms should not mislead us into thinking that Nathism or, better and more appositely, Avadhutism, because it was post-Yogachara was merely an echo of later Mahayananism. A mistake of this kind was made by Samuel Johnson who called Sikhism nothing but a form of Buddhism (Oriental Religions).
IV. Anent the presence of the ideology, imagery, words grammatical forms of Gorakh, Charpat and Gorakhbodh in the mystic or occult songs of later mediæval saints like Gyandev (b. 1270), Kabir (1398-1449) and Nanak (1469-1538), I have for the benefit of the readers added at this late stage original songs from Beni, Namdev, Kabir and Nanak. I am sorry I cannot add the translations now. It can easily be seen from those extracts that on the occult side the Sants say the same thing as the classical Naths did, almost in the same words; that all were reformers, the Naths or Avadhuts or Atits aiming at the reform of pre-existing Jogis and other ascetics only, while the later Sants aimed at the reform of all the classes; that the eclectic or synthetic character of the mystic teaching of the Naths, combining recitation (Japa), contemplation (Dhyana), listening to sound (Nadanusandhana), celibacy or at least control and transmutation of sexual vitality (Reta), removal of the five evils [Kama (lust), Krodha (anger), Lobh (greed), Moh (attachment), Ahankar (vanity)], Samadhi etc., is fully reflected in the teachings of the later Sants except for the difference that the Sants, having more to do with the layman, added theism and devotionalism in their precepts. That however does not mean that Nathism has nothing whatever to do with the devotional attitude; the devotion to guru is there, and so is the devotion to Siva. I am supported in this view by Bhagwati Prasad Singh who says (K., p. 471) that Nathism is Ishwarwadi. Further, the moral and religious attitude which Raja Sahib so well defines, and associates with Kabir and Nanak, is also not absent from Gorakh and
Charpat for they distinctly mention the killing of the five enemies as the first step in mystic progress and such a victory is everything that that attitude can imply. Gyandev was in the direct line of Gorakh and Machhandra; mark his devotional songs side by side with his Yogic utterances. Also note the words Nam, Bhagvant, Bhajan, Ram in the two padas of Machhandra on pp. 1-2 of the Hindi section of the present work. The reader may also see Kabir Granthavali pp. 88, 90, 94, 109, 157-9. The greatest known compliment to Gorakh has been paid by Kabir who says (K. G., p. 88); Even Sanak, Sanandau, Jaidev and Namdev, Bhagats as they were, did not fathom the depths of the mind; nor did Narad, a Muni and Gyani completely understand the workings of the mind; Dhruva, Prahlada and Bibhikhana also failed to see through the mind; verily Sukdeva did know the secrets of the mind but in part only; but only Gorakh, Bharthri and Gopichand, indeed, fully penetrate into the mysteries of the mind and enjoyed perfect Bliss. In another pada, Kabir refers to Bharthri as the disciple of Gorakh. Gorakh is almost always referred to by Kabir as Avadhuta. Nanak also addresses Gorakh as an Avadhuta.
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ABBREVIATIONS.

A. G.—Adi Granth
A. A. I. C.—Ancient Accounts of India and China
B. G. S.—Bharthri Gorakha Sanbada
B. M. D.—Bharat Mat Darpan
C.—Chhappai of Rajjab
C. I.—Census of India
C. I. S. G.—Central India States Gazetteers
D. F. R. E.—Decline and Fall of the Roman Empire
D. G.—Dasam Granth
D. M.—Dabistan-i-Mazahib
E. R. E.—Encyclopaedia of Religion and Ethics
G. C. S.—Gazetteer of Chamba State
G. P.—Gorakshapaddhiti
G. P. T. C.—Glossary of the Punjab Tribes and Castes
G. S. S.—Gorakshasiddhantasaangraha
H. B. L. L.—History of Bengali Language and Literature
H. B. T.—History of Buddhist Thought
H. I.—History of India (Elliot)
H. P. D.—History of the Pramara Dynasty
H. S. L.—History of Sanskrit Literature (Macdonnell)
H. V. K.—Hindi Vishva Kosha
H. Y. P.—Hathayogapradipika
I. B. I. P. S.—Index to the Bibliography of the Indian Philosophical Systems
I. C.—Indian Culture
I. G. I.—Imperial Gazetteer of India
I. H. Q.—Indian Historical Quarterly
J. A. O. S.—Journal of the American Oriental Society
J. A. S. B.—Journal of the Asiatic Society of Bengal
J. B. O. R. S.—Journal of Behar and Orissa Research Society

J. D. S.—Jhelum District Gazetteer
J. M. V.—Janamamaranavichara
J. P. H. S.—Journal of the Punjab Historical Society
J. R. A. S.—Journal of the Royal Asiatic Society
K.—Kalyana
K. D. G.—Kamrup District Gazetteer
K. G.—Kabir Granthavali
K. H.—Kaukab-al Hidayat
K. J. N.—Kaulajnananiranaya
M. A. S. I.—Mystics, Ascetics and Saints of India
M. B.—Mahabodhi (Journal)
M. I.—Medieval India
M. L. H. H.—
M. M.—Mysticism in Maharashtra
M. R.—Modern Review
N. P. P.—Nagaripracharinipatrika
N. T.—Nityahuka Tilakama
O. H. E. U.—One Hundred and Eight Upanishads
P.—Padumavati
P. C.—Prabandhachintamani
P. B.—Puran Bhagat
P. D. G.—Peshawar District Gazetteer
P. E. N.—Poets Essayists Novelists
P. N. Q.—Punjab Notes and Queries
P. R. G.—Pothi Ratan Gyan

P. T. F. O. C.—Proceedings and Transactions of the Fifth All-India Oriental Conference
P. T. F. S. A. I. O. C.—Proceedings and Transactions of the Fourth Session of the All-India Oriental Conference

P. U. L.—Punjab University Library
R. S. H. M.—Reports on the Search for Hindi Manuscripts
S. B. S.—Sarasvati Bhavana Studies
S. G. B.—Sangit Gopichand Bharthri
S. J.—Shahi Jadugarni
S. N.—Sketches from Nepal
S. P. B.—Sangit Puran Bhagat
S. S.—Shabad Shalok
S. S. P.—Siddhasiddhantapaddhiti
T. F.—Travels of Fenishta
T. M. U.—Thirty Minor Upanishads
U. G. C.—Udas Gopi Chand
U. U.—Unpublished Upanishads
Y. S. V.—Yogasampradayaavishkriti
Y. T.—Yoga Taravali
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Yoganatha 15.
Yogarnja 78.
Yogarnja Upanishad 14.
Yswasampradayavishkriti 6.
Yoga Siddhantapadabdi 0.
Yoga Sutras 14.
Yogatattvopanishad 73.
Yoga Taravali 26.
Yoga Vashishta 14.

Z
Zikr 29, 33.
INTRODUCTION.

Gorakhnath.

Gorakh (vernacular), Goraksha (Sanskrit), means one who is protector of earth or protector of the cow; or one who has controlled a sense-organ.

Gorakh is a gotra, family name, of some of the Jugis or Jogis of Bengal and Assam. ¹

Gorakhsha is stated by Kumbhari Pa, author of Hindi Virat Puran, to be the presiding god, Devata, of the Talyama Chakra in the human body, the female power or Shakti of which is Siddhanta. ²

Nath means master; or one who has pierced, stringed (vernacular=nathna). Nath is a general secondary name, e.g. Somanatha, the god Siva who is worshipped in the famous temple at Somnat, which derives its name from that of the god; Neminatha, a Jain teacher; Maitreyanatha, a Buddhist teacher; and Vajranatha of Vajrayana. As a special usage, Nath is the title of that sect of Jogis or Yogis who follow Gorakhnath or one or other of the remaining nine Naths, or one of the twelve disciples of Avadhuta Gorakhnath. Such Jogis usually belong to the order known as the Kanphata. ³

² P. U. L. MS. No. 7341.
The name Gorakh* has yielded the compound, in the North-Indian vernaculars, Gorakh-dhanda, which means an inextricable tangle, something insoluble. It is based on a consideration of the coiled and tangled piece of wood

*Some discussion has gathered round the point whether or not both Goraksha and Matsyendra are real names. It has been advanced by Professor Tucci (J.A.S.B., 1930) that they are spiritual appellations given to persons who attained to a certain yogic adeptness. The view has been challenged by Dr. Bagchi (Kaulajnananiranaya). It seems to me that Professor Tucci is right and he is supported by H. P. Shastri, in J. B. O. R. S., Vol. 5, 1919; by Kunbhari Pava, author of Virata Purana; Divedi, co-editor of Padumavati by Jayasi; the author of the Kaulajnana niranaya; and the author of the work quoted on page 44 of Siddhasiddanta Sangraha. According to them the nine Nathas are the incarnations of Gorakh (standing for Siva) himself; in the body of each he perfects the conquest of one of the nine chakras and dwaras (centres and gates in the body). Again, each of the nine Nathas represents the complete conquest of one of the nine centres and gates. Someone became Gorakshanatha by the conquest of sex and anger, and through the control of the taluka centre, over which he presides. Similarly, Matsyendra was the title of the person who had controlled the tongue; he had performed the Khechari mudra which is the attitude (bhavati) of the fish. Further, in Kaulajnananiranaya (pp. 68-72) five different names are given for each of the over two dozen Siddhas. The first is the name given by the parents, and the remaining are appellations for the stages in spiritual progress achieved by the person concerned; in these four is included the name given by the Guru at the time he initiated the disciple. In Gorakhshasiddhanta Sangraha (p. 44) several personal names as well as places and castes are associated with the Siddhas and the Nathas; the association is purely psychological invention and based on correspondence or symbolism. Just as the nine Nathas stand for the conquest of the nine centres and gates, similarly the eighty-
which is pierced, and stringed with a cotton thread; this dhanda, according to Dvivedi (Padumavati, Grierson and Dvivedi, pp. 283-239), is carried by the Jogis. The

four Siddhas stand for perfection attained in spiritual ascension through the eighty-four asanas or yogic postures, each posture leading to its own particular, psychological and spiritual advance.

It is, therefore, possible that both Goraksha and Matsyendra are appellations for two particular stages of spiritual advance. In the case of Goraksha, however, it does not seem to be probable. In other cases, second names given to persons after their resort to, or aptness attained in, Yoga are well known. For example, Puran was given Chauranginatha; Bharthri, Vicharamatha; Gopi Chand, Bairaganatha. Goraksh is also called Sri Natha; someone has indentified him with Anang Vajra, but Rajahb explains Goraksh’s achievement, which could give rise to the use of Anang Vajra for him, thus: Rahan Guru Goraksh Anang jin ajar su jarya. Goraksh achieved the control of sex.

It is not fanciful to talk of the division of the Jogis into six Darshanas and twelve Panths, as based on psychological correspondence; they may have been meant to correspond with the six chakras in the body or shatanga, the six stages, of Yoga, and with the twelve Yogic matras. In any case it is not Matsyendra or Mira, Jalandhara and Goraksha who have given rise to Matsya asana (posture), Jalandhara asana (posture) and Jalandhara bandha (dam or closure), and Goraksha asana (posture) but the latter set of exercises, which, having been employed by the former set of persons, have given rise to the titles of those persons or, in any case, to their names. Matsyasana is the posture and the attitude of the fish; Gorakshasana is the posture and the attitude of the cow, at the same time as it is the attitude of the earth, and represents the stage of the conquest of a sense-organ. It would seem as if much of the inner psychological experience and metaphysical theory in Raja Yoga has been mythologized in the literary tales and folklore
word \textit{Machhandar} similarly, in common parlance in north-India, stands for someone very restless, very clever, miracle-working and shape-changing.

The Importance of the Study of Gorakh.

The study of Gorakh is of incalculable benefit to the students of Hindu Yoga and Bhagti, medieval and modern; of Indian folklore; of the early Indian Vernacular literature; of the reactions between Hinduism and Islam, in their first impact.

1. Gahini Nath, the Maratha saint of 12th and 13th centuries, acknowledged Gorakh as a great teacher. Pipa, the Gujarati saint-poet of the 14th century, says, O Pipa, they about classical Yogis, Siddhas, Nathas and Avadhutas. Many names of places and geographical positions, like those of persons and events, also, seem to be symbolic (at least so far as they are used in relevant Jogi literary allegories and Jogi folklore), e.g. Singhaldwip, Kamrup, Chandra Nagar, Dhara Nagar, Kanchan Nagar.

Kabir (\textit{K. G.}, p. 199) says: He is Gorakh who realizes the manifest or revealed knowledge.

\textit{Gorakh सोर्वेर ग्यान ग्रामी है} (गोरख सोर्वेर ग्यान मान ग्रामी है)

Nanak (\textit{A. G.} p. 992) says: There is the heaven or the sky and above that is Gorakh, whose Guru is the unknowable.

(अगर गगन गगन परि गोरखु ता का गापकु गुप पुनिवासी)

Nanak (\textit{A. G.} p. 877) says: He is Gorakh who supports the earth.

(गोरख सो जिनि गोइ लहालिक)

In another place Nanak says:

In another place Nanak says:

\texttt{र्रन को चपल सिंह जुगप्ति मन गरली} एत्ते नह छुंस नह कंघ छरी}

2. \textit{S. S.}
renounced Maya and the woman—all those, who like Gorakh Nath became immortal in this world. Kabir\(^1\) (1380-1449) of the United Provinces sings: Every other leader of thought fell before Maya; she was conquered by Gorakh alone, who had realized the Gyana Guru, true knowledge which is the real teacher. Nanak\(^2\) (1469-1538) mentions Gorakh more than once in his poetry; so does Rajjab,\(^3\) a Rajputana saint of the 17th century. One of our contemporary writers on the Radha Swami faith, which was founded in the second half of the 19th century, in his book, *The Shabd Yog,*\(^4\) says that the Surt Shabda Yog or “Sound and Spirit Practice of Yoga,”\(^5\) was known to Gorakhnath, who had learnt it from Mastyendranath and taught it to Bhartrihari.

2. There are idols of Gorakh in Sialkot and Jhelum districts in the Punjab, and at a place near Calcutta in Bengal. Jogis, of whatsoever division or sect, pay homage to him.\(^6\) Of the places of pilgrimage\(^7\) for the Kauphana sect of Jogis, which are connected with Gorakh, besides the three mentioned before, are: Gorakh Hatri in Peshawar, N. W. F. P.; a place near Dwarka, Gujarat; a cave near Hardwar, and the villages Mahanand and Harbongpur, United Provinces of Agra and Oudh; the Pashupatinath temple in Nepal; the Ekalininga Siva temple in Mewar. In Ujjain,\(^8\) in Konkan district, in Gujarat, Gorakh is considered

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2. A. G., pp. 952 and 992.
3. C., pp. 163 and 171.
as one of the deities, and is invoked both by the Hindus and the Muhammadans.

3. Very vast indeed is the part which Gorakh plays in folklore, almost the whole of which is found collected in Vernacular Hindustani verse, by Balak Ram Jagishar in two books; in Urdu verse by Ram Sahae; in Braji verse by the authors of the *Tiria Charittar* in the *Dasam Granth* (1699 A. D.); by Jawala Das, Jauki and Brahm Das in *Pothi Ratan Gian* in Hindwi verse; in Hindi prose, by Chandra Natha Yogi, who incorporates with folklore the Yogi tradition as well, partly modernized and rationalized; in Urdu prose, by the compiler of Majmua-e-Haqayaq-ul-Hind still in *MS.*; in Panjabi verse, by the anonymous author of the *Udas Gopi Chand*; in Persian prose in *Dabistan-i-Mazahib*; and in a paper in English by Mr. Gopal Chandra Haldar in the *P. T. F. S. A. I. O. C.* To these may be added the "Legends of the Punjab" by Sir Richard Temple, the *Punjab Census Report* by Edward Maclagan, and *Glossary of the Punjab Tribes and Castes*, vol. II, by Ibbetson edited by Maclagan and Rose, all three in English.

1. S. C. B., and S. P. B.
2. K. H.
3. Printed and published at Amritsar, a copy available in the British Museum.
4. Y. S. V.
7. Sixth Session, Patna, 1930.
8. For 1891, para 57.
In folklore Gorakh is said to have been the teacher of Puran, son of Salbahan of Sialkot; of Bharthrihari, step-brother of Vikramaditya of Ujjain; of Raja Gopi Chand of Ujjain, Rangpur, Dharamagri, or Kanchanpur (11th century according to one account, and 14th century according to another); of Queen Lunan Chamari and Queen Sundran of Assam (or Orissa); of Ranjha of Jhang, 13th century; of Gugga Pir of Rajputana, contemporary of Rai Pathaura of Delhi; of Baba Ratan of Peshawar, 11 and 12th centuries; of Dharmanath, who migrated to Western India; of King Ajaipal and Venapal; of Kapilamuni and Ballabh; of the holy Prophet Muhammad, 6th century; of Madar; of Luharipa; of Ismail, a Siddha; of Ratan Sain, the hero of Padumavati by Jayasi.

4. E. P. E.; M. L. H. H., p. 140, contains a Hindu mantra of Lunan Chamari; S. J.
5. The story of Hir-Ranjha in Lahndi verse by Damodar.
7. J. P. H. S., vol. II., No 2
10. D. H.
12. Sabara Tantra.
13. P., Grierson and Dvivedi.
He is, further, said to have rescued his own teacher Machhandramath from the degraded love-life into which he had fallen in Bengal, Assam or Ceylon. He defeated Jalandhranath and Kanipa. He scored over the various Devis at Jwalamukhi, Calcutta, etc., and the leaders of the Lingayats and Jains in south India. He visited Afghanistan and Baluchistan.

He is an immortal who resides in the Himalayas, and is leading about 84 Siddhas, 52 Birs, 64 Joginis and 6 Jatis. Along with his teacher Matseyendra, Goraksha is claimed by the Tibetans and the Nepal Buddhists. The Muslim Jogis make him out to have been the teacher of Muhammad. Krishnadasa, an old Gujarati poet sings of Mauchhandra and Goraksha as the two Jain saints.

Material for the study of Gorakh.

Literature in Sanskrit. A number of Sanskrit (some in good, some in corrupt language) works are ascribed to him:

1. S. G. B.
2. Ibid.
3. Ibid.
4. Ibid.

5. S. N., vol. II, and Le Nepal, S. Levi, 1905, i. 347 ff., 355. "Tibetan tradition claims Goraksha as a Buddhist magician, and states that his kanphata disciples were also originally Buddhists, but became followers of Isvara (i.e., Saivas) on the fall of the Sena dynasty at the end of the 12th century as they did not wish to oppose the Musalman conquerors."

6. D. M.
(a) Amaranatha Samvada.
(b) Gorakshasiddhanta Sangraha.
(c) Amaraunga Shasara.
(d) Gorakh Sangha (See m below)
(e) Chatura Shityasana.
(f) Gyanamrita.
(g) Yoga Chintamani.
(h) Yoga Mahima.
(i) Yoga Martanda.
(j) Yoga Siddhanta Paddhiti,
(k) Viveka Martanda.
(l) Siddhasiddhanta Paddhiti.
(m) Goraksha Samhita.
(n) Hatha Yoga.
(o) Goraksha Shataka or Jnana Shataka.
(p) Avadhuta Gita or Swatma-Samvityupadesha.
(q) Goraksha Kalpa.
(r) Goraksha Sahamsara.
(s) Goraksha Gita.
(t) Nathalilamrita.
(u) Goraksha Prishtika.

1. J B A S, April 1932, pp. 340-1. It is in Marathi, not Sanskrit.
2. J. M. V.; the editor says that the MS. copy was made out in 1525.
3. The name is found in the Dabistan-i-Mazahib (end of the 16th and beginning of the 17th century).
4. s, n, o, p mentioned in Hall's I. B. I. P. S.
5. r, s, v mentioned in G. S. S.
6. t, u mentioned in R. S. H. M.
(v) Gorakshopanishad.
(w) Kama Shastra.
(x) Kaya Bodha.
(y) Panchamatra Yoga.

Of these I have seen only Nos. b, c, l, m, o, and w.

Goraksha Shataka and Goraksha Samhita are together published under the title Goraksha Paddhiti. There is no internal evidence to show that they are the compositions of Gorakh, except for two lines which do not appear in another, more trustworthy edition. Amaraugha Shasana does not contain the name of Goraksha anywhere in the text. What is more important is that these three works are a hotch-potch of Hatha Yoga and Laya Yoga and do not, except in one place in Amaraugha, which I quote later, refer to that distinctive method of Gorakh which is specified by Swatmarama, author of H. Y. P., and by all the vernacular literature attributed to him and written about his doctrine. Gorakshashiddhanta Sangraha is a miscellany containing extracts from numberless books and is not a composition of Goraksha though it has a few things said to come from Goraksha Gita, Gorakshopanishad and Goraksha Sahamsra.

A summary of Siddhasiddhanta Paddhati by Nityanatha, made by Balbhadra and called Siddhasiddhanta Sangraha has been published. It certainly contains support of the doctrine of Gorakh as propounded in Gorakhbodh. Its fifth and sixth sections on the definitions of an Avadhuta and a Yogi are very valuable. The author’s date has not been traced.

Avadhuta Gita contains no reference to Goraksha.
*Kama Shastra* is not at all Gorakh's work; there is absolutely no reference to Gorakh anywhere in it.

It may be mentioned in passing that another work, still in MS., *Ras Kriya*, in Marathi, is attributed to Gorakh, but without proof, of course.

*Amaranatha Samvada* is stated to be a dialogue between Siva and Goraksha, which palpably was not written by the latter himself.

Of the remaining works, I guess, a few are works about Gorakh and the rest merely dialogues between Gorakh (?) and another worthy, all composed with a view to the exposition of Gorakh's doctrine or the establishment of his supremacy.

**Literature in the Indian Vernaculars.**

On the contrary, the vernacular writings of Gorakh amply repay our scrutiny. He is claimed to have been the first known Hindi (or Panjabi) prose writer. The poetry going under his name appears in the following:

1. A manuscript found in Tibet, a copy of which is possessed by a teacher of the Hindu University, Benares;
2. *Shabad Shalok*, in Gurmukhi script, published at Lahore in 1902;
3. *Banarsi Vilas* of Banarsi Das (b. 1586), published in Bombay in 1905;
4. MS. No. 374, in the Punjab University Library, copy made out in 1701;
5. *Janam Sakhi* (Bhai Bala) of Nanak, in Gurmukhi script, published at Lahore in 1890 and
6. *Two MSS.* of *Pran Sanghi*, both at Lahore, one copy dated 1701 and the other 1777; a third at Mangat is dated about 1606.
Of the vernacular writings about Gorakh's doctrine, those which are mentioned in the list of the State Library, Jodhpur, but which I have not seen are:


The last work contains the only known prose piece, attributed to Gorakh himself. In another place two more vernacular books about Gorakh's doctrine are mentioned, Jogesh Sakhi and Siddhant Jog.

It is obvious that the Chhands or Padas of Gorakh himself and Gorakh-bodh, the dialogue between Machhandra and Gorakh, are more important than any other material for authentic doctrinal conclusions; we take up these writings, seeking support for or echoes of them, in the Sanskrit and the Vernacular works of authors who reflect Nathism.

The scholars of the Indian vernaculars know that the earliest vernacular writings issued, under the impulse

1. B. S. H. M. for 1902.

2. This vernacular dialogue between Machhandar and Gorakh may have had something to do with the Sanskrit dialogic work called Iswara-Mśinātha Sāmpada, quoted in Nātha Sanleṣa Chandrika, referred to by Hall in I, E. I. F. S., p. 17.
of popular religion, from Buddhist Siddhas, Jain Acharyas, Saiva Jogi Naths and Vaishnava Alvars. If the dates of Gorakh and Charpat as they emerge from these pages are accepted, then their poetry will throw the much-needed light on the rise and growth not only of the vernacular languages but of vernacular, religious culture as well, for an unbroken continuity is traceable, in the same or similar words, thoughts and poetic forms, in the Hindwi poetry of the mediaeval Indian saints, writing in different parts of the

1. J. B. O. B. S., vol. 5, 1919, pp. 180. The vernacular literature of the Buddhists mainly treat of the symbolical union spoken of before. They consist chiefly of songs, short pieces and couplets, written in a mystic language. The Siddha Carya, who composed these songs were men of some ability and learning. They wrote in a style exceedingly musical and in a language as homely as possible. They preached the evanescent character of the world. They reached the futility of a strict and abstemious life. They praised the enjoyments of the sweets of the world. They enjoined absolute reliance on the supreme wisdom of the Guru. They believed in the doctrine of Mahasukha or a supreme delight of the union. They ridiculed the priests of other religions and poohpoohed the doctrines of their opponents.

As I have said before there was Brahmanical literature previous to the vernacular literature of the Buddhists. This was literature of Nathism, preached about the end of the 8th century, Minanatha, his chief disciple Matsyendra and Matsyendra's chief disciple Goraksa. These do not seem to have been men highly educated and they seemed to have been drawn from amongst hermen and others. Their chief practice was Hatha Yoga or to the mind on one thing while the body lies in various gymnastic stures. They worshipped Siva and Sakti in union. They thought in the nine organs of senses, present at the time of union of the God and the Goddess when He revealed the doctrine to His consort are symbolized by the nine Nathas who brought down the doctrine on earth. It has been said before that no works of the original Nathas have yet been discovered; the existence of this vernacular literature is known only by a few quotations in the commentaries on Buddhist vernacular works. There is a large body of Sanskrit literature of the Nathas dealing mainly with Hathayoga written during the ascendency of the Palas. The works of this sect as well as of the Siddhacharyas are written in a sort of Sanskrit, which might be termed pidgin Sanskrit.
country, from Gorakh, 9th and 10th centuries, to the founder of the Radha Swami Panth in the 19th century (1861).

The Jogi Order.

Before we take up Gorakh, his date and place, and his doctrine, let us in the introduction look at the Yogi fraternity existing before him. We know that there is Raja Yoga in the Atharva Veda; in the Upanishads, earlier and later, like Katha, Maitreya and Taittirya, and Narasimhatapini, Varaha, Yogaraja, Nadabinda, Naradaparvrajaka, Muktika and Sandilya. There were the Yoga Sutras of Patanjali who wrote his monumental work in the 1st century A.D. Then there were Manu Smriti and Yoga Vashishta. The Buddhist Mahayanist Yoga developed in the 5th century, and Vajrayana, about the 8th century. There was the Laya Yoga or Kundalini Yoga of the Tantras and the Agamas. Again, some form of Saiva Yoga has been traced to sources pre-Aryan, or, at least, non-Aryan. Further, some kind of Yogic practice was current amongst the Greek gnostics. Among the Vedic and Pauranic knowers and practitioners of Yoga are well-known: Hiranyagarbha, Ishvara or Siva, the ten Rudras, Santa Kumara, Jamaka, Hanumana, Sukadeva, Prahlada, Dattatreya, Jada Bharata, and Sankracharya.

The doors of Yoga have ever been open to all classes. It had therefore special attraction, amongst the Hindus, for the Sudras, the Antyajas, the illegitimate offsprings of Brahman men and Sudra women, and the new converts

1. D. F. E. E., ch. LXIII.
to Hinduism from the Buddhist and the non-Aryan classes.

Most of the classical Yogis hailed from the lower strata. The number of Yogis could, therefore, have never been small at any time. We read of Bhucharas called Bichar in a travel book by two Arabian travellers in India in the 9th century,¹ and of ascetics with matted hair and ear-rings in Bana Bhatta's Kadambari;² 8th century. We read of "those who falsely put on red dress, ear-rings and skulls" in the Maitreya Upanishad.³ To say, therefore, that Gorakh founded the Kanphata Jogi order would be incorrect.⁴ Ascetics who had matted hair, and pierced ears with wooden or metal ear-rings, who took some kind of a brewed liquor or a narcotic, who came from and associated with low-class people, Chandals, who wandered about, and who wore some kind of thread or bone, did exist before Gorakh. "From 500 onwards the new foreign invaders quickly became Hinduized. The Brahmic sects began to prevail over Buddhism, and Persian and Arabian influences became more powerful than European... The Chalukyas were Saivas in religion."⁵ The Yogi tradition itself, written and oral, gives several names of Yoga teachers who preceded Gorakh. The Brahmavaivarta Purana⁶ gives Bindunath or Yoganath,

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1. A. A. I. C., Renaudot, p. 87. The Yogis are also mentioned in Haft Aqlim, a Persian work of the same period, on the authority of Mohd. Yusuf of Herat.

2. M. I., p. 17.

3. P. 145.


5. I. G. I., vol. VII.

Adinath and Minanath as having gone before Goraksha; The Nathayoga Pradipika gives Adinatha, Matsyendra, Sataka, Anandabhairava, Chaurangin, Mira before Goraksha, who is followed by Virupaksha, Bilesaya, Manthanabhairava, Siddha, Buddha, Kanthadi, Korantaka, Surananda, Siddhapada, Charpati, etc.

According to Khulasat-ut-Tawarikh of Sujan Rae a Jogi dynasty ruled in India with its capital at Delhi for 343 years. The dynasty was founded by Samandar Pal Jogi who killed Bir Bikrama 542 years before Raja Bhoja Deva of Malawa ascended the throne. There are historians who dispute Samandar Pal's murder of Bir Bikrama found in Rajavali and Raja Tarangini, and state that Bir Bikrama or Vira Vikramaditya of Malawa lost his life in a battle with King Salivahana or Saltahan of the Punjab, who was a Scythian, but they admit that Samandar Pal Jogi had tremendous influence with and power over Vikramaditya, through his Yogic adeptness. The second view is found in Tiria Charittar in Braji verse composed about 1695. The Jogi dynasty in Delhi was succeeded by the Chand dynasty, whose founder, Tilak Chand was at first ruler of Bahraich and the last two rulers of which were Gobind Chand (Govinda Chandra) and his widow Prem Devi (or Prem Devi). The Chand dynasty ruled for 155 years. It is this Gobind Chand, who has been identified by some Bengali writers with Gopi Chand of folklore, who was converted to Nathism under the influence of Gorakh himself or his contemporary Jalandhar. But according to Gopi Natha, Gopi Chand, the disciple of Gorakh, Bal Natha,
disciple of Gorakh, or Jalandhar was the son of Tilok Chand.

But equally certain with the existence of Jogis before Gorakh is the tremendous influence that Gorakh exercised, and left upon all Jogi sects after him. Although Kabir bewails the externalistic tendencies and preoccupations of the Jogis and exhorts them to be internalistic—as do before him, besides, in fact, Gorakh himself, Charpat, Jaidev, Namdev, Gyandev, Nivrittinath, Gahininath; and Dadu and Nanak, after him—he yet asserts that all the Jogis pay homage to, recite the name of, Gorakh, who had proved himself the one conqueror of Maya, the Knower of Self and the rescuer even of his own teacher, whom Maya had enmeshed. Most of the Jogi sects to-day name as their founders persons, who are admitted by them to have been the disciples of Gorakh. On the other hand the Gotras or family names of some of the Bengal Jogis show that there had been other acknowledged Yogi teachers like Kashyapa, Siva, Adinatha, Alrishi (Almyana), Anadi, Vatuka, Virabhairava, Matsyendra, Mina and Satya, whether historical or legendary, before Gorakh, who was therefore a great reformer of the Jogi order who led them to the original, pure teachings of the (earlier) Upanishads.

The whole of Padumavati by the Muslim poet Jayasi begun about 1520 is really an intricate allegory dealing with the Surta-Shabda Yoga of Gorakh in its entirety. Burhan-ud-Din Jaran, the son of Shah Miranji

2. H. V. K.
(d. 1496), a Muslim writer in the Deccan, who died in 1582, also refers to Jog and the Jogis, and like Kabir draws attention to the psychological equivalents of the external symbols and practices which the true seekers after God should try to cultivate.

PART I.
The Date and Place of Gorakh.

As will have been seen from the foregoing introduction, folklore, written or oral, does not help us at all with regard to the date of Gorakh. We have to seek for evidence from historical works and from the greatest common factor of the Jogi tradition.

Gorakh is mentioned in the Bhavishya Purana and in the Brahma Vaivarta Purana. He is stated to have been an Avadhuta in the Naradaparivrajaka Upanishad (Madras edition), which ends its list of ascetics with Gorakh, preceded by Sveta Ketu, Rbhu, Nidagha, Jadabharata, Rshabha, Durvasas, Samvartaka, Sanatsujata, Vaideh (Janaka), Vatasiddha, Suka, Vamadeva, Dattatreya, Raivatakta. The Jogi traditions state that he was a disciple of Machhindra, Mira or Isar and a contemporary, more or less, of Charpat and Kanthad. For proof of the last one is referred to a work Kanthudbodh. The house of Baba Ratan of Peshawar has a genealogical table which is considerably long, beginning with Gorakh.

and Ratan. It is on the basis of these associated names that we can raise some structure. To them may be added the name of Bhairavanada, who according to Swatmarama preceded Gorakesha, of Ismail, who is related in Sabra Tantra to have been one of the 84 Siddhas, in substantiation of which comes handy a work, called Ismailbodh,¹ and of Luharipa, whom Nanak calls² the spiritual son (put) of Gorakh.

1. The only mystic Ismail³ in India known to history is the Sufi, who settled down in Lahore about 1005. If by this Ismail is meant Ismail, the son of Ja’far Sadiq, he died in 762. Khorasan was annexed to Transoxiana by Ismail al-Samani in 900.

2. The date of Charpat⁴ is found by the date of his disciple Sahila Varma,⁵ king of Chamba State in the Punjab hills, who flourished about 920.

3. Luharipa, if identified with Luipa of the Tibetan tradition, was born about 980 A.D. Luipa is by some identified with Bharthri and by others with Matsyendra.

1. State Library, Jodhpur.
3. I. C., October 1934.
4. S. B. S., vol. VI, 1927. According to the writer of the article, some Aspects of the History and Doctrines of the Nathas, Goraksa, Chaurang, Ghoracholi, Dharmanatha and others were disciples of Matsyendra, Bala Natha, Hahka Pava, Mali Pava etc., were disciples of Goraksa. Charpata was a disciple of Bala Natha; so were Sabala, Gopi Chand and Bharthri.

Two Sanskrit works Ananta Vakya and Charpata Manjari are attributed to Charpata. In P U L. MS. No. 374, copy made out in 1804 we read that Isar and Gorakh were the Gurus and Charpata, Chanba, चम्पा, in K. J. N., p. 69, we read of Sri Charakananda Natha who is located in Shalikot.

5. G. G. S., p. 75.
4. Kanthad, a Saiva ascetic, was found living on the banks of the Saraswati by Chalukya King Mulraj I, who reigned from 941 to 996.

5. According to Dr. Kalidas Nag, the story of Gopichand's conversion to Yoga through Gorakh (?) had become popular in Gujarat by the 12th century. One modern writer, Batak Ram Jogishar, gives 1027 as the date of the marriage of Chandravali, the sister of Gopichand, to the king of Chandra Nagar in Bengal.

6. In a couplet of Chauranginath, a younger contemporary of Gorakh, the Persian word Mir occurs. The first Mir known in India was Sabuktigin, who ruled from 976 to 997. Mir is an abbreviation of Amir, which is found in use earlier.

7. From a reference to Matsyendra by Abhinavagupta, who lived towards the beginning of the 11th century, Dr. Bagchi concludes that Matsyendra must have lived about 900.

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1. P. C.
2. The Indian P. E. N. for 1935.

"If you want to kill, then kill the Mir of your own mind; if you want to plunder, then plunder the treasure of the vital-breath." The nature of the reference is very significant. Puran Bhagat has been identified with Chaurangi or Chaturangi. P. N. Q., January 1835

4. Has Meykandar, the alleged Guru of Sri Kantab anything to do with Matsyendra?
8. Baba Ratan, after a full discussion of the history and folklore about him, is concluded by Dr. Horovitz to have died in the 12th century (1199), depending upon Al Aqshahri as his authority.

9. Raja Shekhara in his Karpura Manjari mentions one Bhairavananda. Raja Shekhara lived about 900 A.D. In the Hathayoga Pradipika list of the nine Nathas, Matsyendra is the first; Sarabha, second; Amanadabhairava, third; Chaurangi, fourth; Mira, fifth; and Goraksha, sixth.

10. In Gorakshasiddhanta Sangraha, p. 19, we have the following names of the nine Nathas: Nagarjuna, Jadabharata, Harishachandra, Satyanatha, Bhimanatha, Charpata, Kanthadhari and Jalandhara. According to the Antiquities of the Chamba State, Vogel, p. 143, Nagarjuna thrived in the beginning of the 10th century.

From the foregoing material I conclude that Gorakh flourished in the 9th and 10th centuries and that the Jogis,

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1. J. P. H. S., vol II, No. 2, p. 163: "Pir Ratan Nath, the Jogi saint of Peshawar. He was originally a Kshatria prince of Nepal, who gave up the world and became a Jogi and a chela of Guru Gorakhnath, whose chief shrine is at Tilla in the north of Jhelum District. Both are now the recognized leaders or preceptors of the 12 classes of Jogis in the Punjab and elsewhere. Gorakh has also a temple in the Gorkhatari, besides, a sacred bathing tank two miles north of Peshawar. Pir Katannah is said to have been commissioned by his Guru to guide the people of Khorasan. The king of Kabul granted him land for a temple at Kabul and Jalalabad. These exist up to the present day. Ratan Nath became stop at Ghazni. He visited Kandhar also. The shrine at Peshawar is a purely Hindu temple with images of Bhairo, Ganesh and Hanuman and a constant light (Jot) burns there. It also has a large kettle-drum and a black flag and a ringing bell. It is called a Dharmshal. The Head is called Gosain. The fairs held in connection with this shrine are those of the Deschra in October and Shivratri in the month of Phagun." This account is supported by P. E. G.
Charpat, Chaurangi, Kanthad, Luharipa, Machhandra etc., may not have been strictly contemporary with him, but may have followed or succeeded him at very short distances, admitting, in popular account, of their classification as a group of nine chief Naths, and that only two or three of them may have been his personal teacher, and disciples, but that the rest of his alleged 12 disciples (the names of whom vary) may really have followed him at some distance, but were roped in by popular writers to give him the full conventional quota of twelve disciples.

As to the place of birth of Gorakh, once again folklore and tradition are of little direct help. The Nepalese tradition says that the oldest and first birth of Gorakh, that in Sat Yuga, took place in the Punjab. The Kanphata Jogis state that at the place called Tilla in Jhelum district Gorakh performed his ascetic practices, making it his principal shrine or place of residence. The followers of Baba Ratan seem to place the birth of both at or about Peshawar. Dharmanath, a follower of Gorakh, is said to have gone from Peshawar with Gorakh’s blessing to propagate Yoga in Kathiawar. It is in the Punjab hills in the north-west that Gorakh is still worshipped as a god. *Dr. S. K. Chatterjee, Mr. C. R. Stulpragel, Sir George Grierson and Mr. L. P. Tessitori seem to locate Gorakh’s birth-place somewhere in the Punjab. Personally I would prefer the area round Peshawar. In the Rawalpindi district there is a village called Gorakhpur.

Here I must refer to the view hitherto generally held that it is Gorakh who gave the place Gorakhpur and the tribe Gorkha, their names. Against this I place the view of a writer who says that the word Gorkha is of the same derivation as Gaekwada and it was the Rajput emigrants to Nepal and the area below who gave it their name, which later corrupted into Gorkha.

I should also state that a modern writer, Chandranath,\(^1\) refers to a village Chandragir on the bank of the Godawari to have been the natal place of Gorakh and says that he died in 393. In the Pothi Ratan Gyan, it is said that Gorakh first met Ratan on the bank of the Godawari river.

**The life of Gorakh.**

The tradition in Assam\(^2\) is that Gorakh was a weaver by birth. A modern writer states that he was born of Brahman parents. A Pauranic account says, taking the etymology of the names of Matsyendra and Goraksha, that Gorakh was born out of a dung-heap, over which the sacred ash given to a woman by Matsyendra had been thrown. *B. M. D.* makes that woman to have been an issueless widow. In *Gorakhshaiddhanta Sangraha*, p. 40, we are told that Goraksha was the son of Siva, *Ishvara-santana*. According to the Sanskrit works *Panchamatra* and *Kayabodha*, both attributed to Goraksha, during the period of his discipleship he passed twelve long years in watchfulness in the cremation ground; he had been a slayer of animals.\(^3\) But thinly veiled under all accounts is the fact that Gorakh came

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1. Y. S. V.
2. K. D. G.
from the lower, perhaps the lowest, classes in the scale of Hindu society. But as with him, so with Namdev, Kabir, Raidas in medieval India, and Suladeva, Narada, Vasudeva in classical mythology, lowliness of birth was justly forgotten in the contemplation of the greatness and glory of their achievement. All accounts, oral and written, testify to his early adoption of ascetic life; his life-long celibacy; his beauty and child-like (or bala-youthful) appearance; his deep humility of spirit, which made him lose himself in the company of his attendant followers, doing the lowest work of service for them; his passionate sympathy and help for all those in need; his constant travelling for the purpose of help and rescue; his great attachment to his teacher; his strong sense of discipline; his non-attachment to wealth, women and wine; his insistence on charity; his equal regard and concern for kings, and chandals and potters; his love of constant association with saintly people; and his frank and cordial welcome to truth-seekers from all classes, Hindu or non-Hindu. The number, and the long distances of the shrines or places connected with him from Assam to Baluchistan, from Ujjain to Afghanistan and beyond, show that he must have travelled a great deal and left the best impressions on all classes of people, in general, and all sects of Jogis, in particular.

It is said that at some stage in his life he sacrificed one eye so that the satisfaction of a desire of his teacher, Machhendra, could be purchased. The place of his death and burial is unknown. The idol of him at Sialkot in the Punjab shows him wearing a long cap and growing a beard. I was told by the Mahant of the Tilla that the idol at the Tilla too had a long beard.
The doctrine of Gorakh.

Before we can arrive at a correct understanding of Gorakh’s doctrine we have to take note of two important points, which often breed misunderstanding. When a new teacher arrives and propounds a long-forgotten doctrine and popularizes it among the masses and in an order, which has members of mixed blood and character,

1. He has mostly to use technical words, partly rejuvenated and renovated, of schools and practices already holding the field, and

2. After his death only a few very close associates of his discern and retain the truth, while in the minds of all the rest, including the later philosophers of his school, the new message gets mixed up with other doctrines in the field, partly for the reason in No. 1, and partly for the other, of the distance from the master which gradually begins to lengthen.

Thus Gorakh’s doctrine got mixed up with the extreme asceticism (Jat) of the Jains, with the Vigyanavada, Sunyavada, Vajrayana of the Buddhist Nirvanists, with the Laya Yoga or Kundalini Yoga of the Tantrics, with Sahajaism and Kaulaism, and with the Hatha Yoga, the Bhairavaism, and Kalaism of the Hindus.

The correct clue to the particular doctrine of Gorakh is given by Swatmarama who calls it Nidanusandhana; by our contemporary Shiva Bart Lal who calls it Surt Shabda Yoga; by the author of Amaraughshasana, who calls it the path of Sañoja Somadhi attained through the instrumentality of the Shabda; by Kunbhari Pava, the author of Virat
Puran, who gives the psychological-metaphorical meanings, on lines similar to the Tejobindu Upanishad, of Hatha practices, and makes Goraksha the devata of a spiritual stage; by the author of the Gorakbhodh; by the hymn that goes under the name of Gorakh which is addressed to Gopichand; by the Gatha, which closes the Panjabi verse story of Gopichand, found in several MSS. in the Punjab University Library, Lahore; by the Gosht of Lalla Jogini of Kashmir; by the writers of Pothi Ratan Gyan, who belonged to the house of Ratan; by Naina Yogini, the alleged author of Sanvara Tantra, who calls herself a follower of Gorakh; and by Nanak (Pran Sangli and Ratan Mala) in the Siddha Gosht. This doctrine is found in several Upanishads, particularly in the Maitreya and the Naradaparivrajaka which includes Goraksha amongst the Avadhutas. It is found and praised in the Yoga Taravali, attributed to Shakracharya. It has also been traced in Siva Samhita. An eighteenth century author summarizes it well in a Hindwi poem called Ratan Jog Ashtang.

In brief, the doctrine is as follows, as I have been able to understand it. The goal of human life is to eternalize real life and to understand the real self; this can be done by transcending the lower self, which consists of the vital essence—the sexual power, the vital air, and the mind. Each of the three must help to transcend itself by itself. Yet, the control of the second gives the control of the first and of the third, of the first two. The mind is controlled through contemplation, tarka, through the stoppage of its goings-out, manasa; through gyana, intellectual analytic perception;
through *japa*, recitation; through the reversal of its normal activity, *ulta*, till it transcends Itself, reaches the state of *Unmasti*, self-transcendence. This control is to be effected in the most natural manner, with inborn facility or *sahaja*. By such control we shall rise into a supra-mental state, which is void of the working of these three but which is a positive state wherein the three higher powers, which are the essence of the higher Self, Atma, reside, namely, Divine Music, Divine Joy, and Divine Consciousness, *Sat, Anand*, and *Chit*, which are also called Word or *Shabda*, Union or *Rasa* and *Amrita*, and Light or *Jyoti*. This is really the fourth state above those three states, wherein the vital breath, the sex and the mind work, each predominant in one or other of the three stages. By a simple natural method of *Kevalya Kumbhaka* (prolongation of the period before intake of breath), physical, moral and mental, the vital air is controlled; by a simple natural method of trying to repeat the word given by the *Guru* and to listen to the inner Word (*Ajapa japa*) the sex is controlled; and by a simple natural method of the stoppage or negation or emptying out of mental activity aided by physical, moral and spiritual contemplation (not *meditation*), the mind is controlled. When the mind sees and resides in the mind, when the mind and *manasa*, mental activity or desire, is absorbed in the mind, when we arise above the pairs of opposites, physically, morally and intellectually, and have *samadrishthi*, equal-eyedness, then come the *Asampragyata Samadhi*, and the *Kaivalya Muksha*, the absorption of the Self in the Self, beyond all dualism; the *Sahaja Samadhi*, the natural trance or the easy inborn equilibrium; the Tur-
yatīta stage, the fourth, supra-mental state; the Aṭīla-Sunya, the Supreme Void which is not Void. It is the Yoga of making the Surīta, attention, rise through the magnetic aid of the Shabdā—imparted by the teacher, and heard within—and unite with, merge itself in, the Supreme Self, Atma. It is Aṭma Jog, Atma Yoga, as Charpat calls it. It is the internalistic Yoga, the Yoga of the mind, wherein the mental and moral equivalents of outer, external ceremonies, postures and practices are to be found and observed. It is thus Siddhānta Yoga, as Kunbhari Pava, calls it, the Yoga of the metaphysical, essential truth. To practise it, the control of sex is necessary but such a mental yoga can be carried on even in married life by suitable and requisite abstinence. Mendicancy and monastic life are not indispensable. There is no demand in this for rigorous Hatha exercises, or Tantric sensualities, or Buddhistic self-denials. It is a kind of Raja Yoga of the Upanishads, open to all classes, requiring a mental and moral detachment. The true Guru's aid (word) is indispensable for achieving what the followers of other paths achieve through difficult practices, followed by constant self-abnegation and profound contemplation. The powers to work miracles, nine nīḍhis and twelve siddhis, which accrue to a Jogi are mere temptations on the way. He must pass beyond the stage of a Siddha, who according to Alberuni did not desire liberation. The goal of Alchemy (Rasa), Tantrism and Hatha¹ is not the goal of Gorakh, who

¹. Thā is the moon and Ha is the sun; they are also called the ida and the pingala. Gorakh's Yoga can be called Hatha only in the sense that in the control of the mind, he seeks help from an easy, natural method of regulating the two nādis so that the
seeks to acquire the immortality of the spirit, not of the body, who drinks of the wine of the word (Shabda) and enjoys the spiritual union of Shiva and Shakti, who discards the mere cauterization of body, the temple of the spirit.

Thus, the doctrine of the true Avadhuta-Yogi Natha Goraskha is to be searched for, not in Hatha Yoga treatises but in the Sannyasa Upanishads, earlier and later, like the Muitreya, Dattatreya, Turiyatitavadhuta, Brhadava-

moon may reside in the sun or that two may be united into the third Sushumna or Sukhamana. For the rest, yama, niyama, dhati, neuli etc., are outside the pale of Gorakh's Yoga, which by Charpat is styled the Atma Yoga. Some one kind of posture must obviously be adopted in sitting down for contemplation. This posture is Siddhasana, later named as Gorakhasana. The psychological equivalent of the Khechari mudra, so often connected with Gorakh, is explained later in this book.

Even Muslim Sufis performed this equalization of breath making the moon reside in the sun, this Zikr-i-kahi (Oang-Sohang or Hu—Ajapa japa), this “control” of the tongue (khechari) and this listening in (Nadanusandhana Sama’). A Persian work Ganj-i-Asrar still in MS in the Punjab University Library, consisting of the alleged teachings of Muin-ud-Din Chishti, clearly refers to the seating of the moon in the sun

نور مبتوب دوستی آناتاب

The recitation of Oang-Sohang is referred to as late as by Gulam Julani, author of Hir, and in Bahar-i-rak-i-Raq, p. 36, the use of the tongue is related

اور وقت کشم دم ربان کو ٹالو ہے لگا
جب تک ذکر کریہ زبان کو خم رکھ

Chishti like Charpat again and again deplores the ascetic practices of unillumined Jogis of his day and their preoccupation with the acquisition and display of powers to work miracles (Siddhis). Chandranatha in his Y. S. F. also does the same and rejects the use of a narcotic or wine for the Jogis.

Opposed to Hatha in the ordinary sense of the word, is Sahaja, which is the core of Gorakh's teachings, Sahaja Sunya, Sahaja Samadhi, Sahaja Yoga, Sahaja Ananda, Sahaja Dhyana.
dhuta, Laghuvadhuta, Nirvana, Naradaparivrajaka, and in such Surt-a-Shabda Yoga Upanishads as the Tejabindu.

The Influence of Gorakh.

If the exposition of the doctrine of Gorakh is correctly set out in the Machhendra-Gorakh dialogue, and in the verses that carry the name of Gorakh, then, finding as we do all his important technical terms (as written in the vernacular) like Sahaj, Sum, Audho, Atit, Mansa, Man, Ummani, Dasamdar, Asa, Nirasa, Surt, Shakti, Suraj, Goshth, Chand, Bind, Nad, Gam, Bodh, and all his metaphors and similes reappearing again and again in the Bhogti saints and in several Sufi poets from Nivritti and Gyandev to Kabir and Ravidas, Namak and Dadu to Rajab and Sahjo, Gharibdas to Shiva Bart Lal, we must conclude that, indeed, the influence of Gorakh has been tremendous. Besides in the miscellaneous verse of these poet-saints, the vocabulary, the ideology and the picturization of the Machhendra-Gorakh dialogue or (goshthi) or Gorakh-bodh is reflected fully, and echoed in Kabir-Gorakh Gosht, in Kabir-Ramanand Gosht, in Pran Sangli and Ratan Mala, in Siddh-Gosht of Guru Namak Dev, in Ismail-bodh, in Kafar-bodh, in Bharthri-Gorakh Sanbad, in Dattatreya-Gorakh Sanbad, in Siva-Gorakh Sanbad, in Ramanand-Gorakh Sanbad. Gorakh’s vocabulary and ideology are also reverberated in the earliest vernacular writings of the Siddhas and Pa’s of Bengal, Behar and Tibet.

These facts demonstrate the spiritual as well as the literary influence of Gorakh and, presumably, his
teacher, Matsyendra or Machhendra or Machhanda or Machhindro, who, probably, hailed either from Assam, or from Ceylon, as one bit of folklore has it. When recently on return from Europe I visited Ceylon, I made enquiries and found that no one there knew of Matsyendra or Macchendra, and Goraksha or Gorakh, in oral or in written tradition, though the presence of the Jogis in Ceylon is personally vouched for by Ibn Buteh, who went there in the 14th century, and Sanghaldip is mentioned by Kabir, in connection with Machhanda. Undoubtedly mediaeval Indian gnosticism owes a deep debt to Avadhuta Gorakh, as does Sufism in India for, the contacts of all the early Sufis, who migrated to India or were born in India with the Indian Jogis are mentioned in the accounts of those Sufis, although those contacts are not given a colour which would be favourable to the Jogis, who, to whatever Jogi sect they belonged, did pay homage to Gorakh. The itinerary of Gorakh which the folklore in all North-Indian provinces provides, invariably includes Nepal and Afghanistan, even Persia, and Baluchistan. Surely he must have penetrated into the hearts of the people far and wide to have given rise to the legends of his instruction to the Prophet Muhammad and to Ismail; of his having really been Khinzar or Khizr, the immortal Muslim Saint, as Macchandar was none other than Jonas or Jonah; of his performance of remarkable miracles in Nepal and Ceylon; and of his vanquishing of the Pa Siddhas or Jogis of the order of Jalandhar in Bengal. Against his influence, it will not be


2. U. G. G.
out of place to mention a tradition, which, not content with the assertion that Gorakh rescued his Guru Machhandar from moral degradation, says that in fact Gorakh was the teacher, not the disciple of Machhandar, and to refer to a poem in a MS. in the State Library, Jodhpur, in which Machhandra addresses Gorakh as his Guru.²

In giving medieval India this particular form of pure Yoga, which was based in Gyana (Jñana) or knowledge, Gorakh, consciously or unconsciously, heralded² and pushed ahead, coming as he did not long after Sankracharya, the movement for the revival of Upanishadic Hinduism among the ascetic orders, which, amidst the moral and intellectual anarchy of religions and sects, and amongst the political, racial and social intermixing and consequent laxity, and with their increasing hold, during the Rajput revival, over Rajput,⁶ Sadra and non-Aryan kings in displacement of the Brahman Purohits and Bhattas, and with their possession of most erstwhile Buddhist monasteries, which then became Saiva temples or shrines, as those at Ujjain,⁶ the Tilj,⁶ Peshawar,⁶ had reached the lowest depths of immorality—as testified to by the folklore concerning Sakavahan, Hodi, Sundran,⁶ Gopichand, Luman, Risalu, Vikra-

1. S. G. R., and P. G. R.
2. P. U. L., MS., No. 7340, p. 36.
4. H. P. D.
5. C. I., S. G.
6. P. D. G.
7. J. D. S.
maditya, with whom Dom and Chandal Jogis had the strongest sway, found in *Tiriyā Charitarā,* 1656; by *Vallalcharitama* of Gopala Bhatta of Bengal; by the *Maitreya Upanishad* itself; by *Bhoja Charitra;* by *Rāja Tarangini;* and by *Vetala Pancavimcati.* To these may be added passages from the *Narada-Sandilya Upanishad.*

Of course the evils prevalent among the Jogi sects did not cease after Gorakh. The Jogis, along with other ascetic orders, continued, in their evil-doing, as the practisers of *Hatha* and seekers after *Siddhis,* with the result that Charpat himself, Namdev, Kabir and Nanak, like others still later, had to remind the Jogis (*Kanphatas, Audhos, Darshan Jogis*) of the real internal equivalents of their external symbols and practices, and to chide them with having strayed away from the path of *Surta-Shabda Yoga.* This deterioration of the Jogis and their preference for *Hatha* and for miracle-working, like flying in the air, assuming the shape of a tiger, penetrating into the bodies of others, traversing long distances, etc., were noticed by and condemned, or just tolerated, or counteracted, by even Muslim Sufis and writers like Chishti, Farid and Ibn Betuteh. The Sufis themselves were, mostly, practitioners of *zikr,* recitation, which is not different from *Nadanusan-dhana* or *Shabda-Japa,* control of spirit, through recitation and listening within, and through regulation of breath. Of course, these miracle-working Jogis did some good too to Hinduism in stemming the tide of Islam and Buddhism.

1. *D. G.,* pp. 817-24, 842-6, 995-1002, 1440.
2. *H. F. K.,* vol. XVIII.
to some extent. However, it was not by arguments¹ or miracles² that they could raise the prestige of Upanishadic Hinduism; what they failed to do, saints like, Ramanand, Namdev, Kabir, Nanak and Dadu did, by adding Bhagti to Yoga, by throwing the doors of real Bhagti and Yoga open to all and by revealing the deeply spiritual, transcendentalistic and mystical truths of the Upanishads once again through the word of mouth and through personal living, just what Gorakh himself had desired and done. It may be that a particular sect of the Jogis of the Punjab came more completely under Gorakh’s influence and through its further branchings out carried on his mission and retained his inner doctrine. This sect now calls itself the Kanphata sect in Northern India, its other name being the sect of Darshan Yogis.

Only the Nath Jogis attached to the Tilla in Jhelum district trace their spiritual lineage direct to Gorakh; all the rest while paying homage to him, name as the founder of their particular sect of authority and spiritual dispensation, some other Nath, either one of the famous nine Naths, or one of the twelve followers of Gorakh, or one of the eighty-four Siddhas, whom they also revere, combining their reverence of Gorakh with the worship of Siva, Bhairon (Bhairava), Devi, Hanuman and Balasundari. A great straying away from the teaching of Gorakh, indeed!

A good deal of Yoga literature in Sanskrit appeared after the death of Gorakh, who had popularized

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Yoga among the Hindu masses as well as among the Hindu Kings. His hold over Kings and his conversion of several of them is particularly stressed by Guru Gobind Singh (1666—1708) in his autobiography in Hindi verse, called Bachittar Natak. Yoga literature by the Jain Acharyas and the Buddhist writers, also came out in increased output in the 10th, 11th, 12th, 13th and 14th centuries. We may mention the works on Yoga attributed to Amita Gata, Bhoja and Davendra. Saiva temples and Saiva Yoga writings in the vernaculars also multiplied under the Chalukyas, the Pratiharas and the Praramaras.

PART II.

An Account of the MSS. Utilized.

Gorakhbodh. An undated and incomplete manuscript-copy, some folios missing, of the Machhandar-Gorakh dialogue, called Gorakhbodh, Svami-Sevak Sanbad, with 122 Slokas in all, written in Hindi script, was found by me in the Punjab University Library, Lahore. A copy of another MS. copy of the same work was obtained by me from the State Library, Jodhpur; it contained at the end a few more lines, dealing with the six chakras or nerve-centres in the body. There is a third MS. copy at the Jain Mandir at Patti. I have consulted that as well. At the Mandir also exist Datta-Gorakh Gahiti, Mahadeva-Gorakh Sanvad and Pran Sanhali of Chaurangi Nath, disciple of Machhendra.

The Poetry and Prose of Gorakh.

The poetical compositions with Gorakh’s name were found: in Banarasi Vilas, a Gujarati work, prepared
by a Jain poet, Banarsi Das (16th century) and published at Bombay in 1905; in an anthology, *Shabad Shalok*, of the vernacular poetry of Hindu, Muslim and Sikh saints from Jadabharata and Bharthrihari to Gharibdas and later prepared by some one in Sind, published at Lahore, in the Gurmukhi script, in 1901; in the articles published by Mr. Barthwal in *N. P. P.* and *Kalyan*, special Yoga number, two Hindi monthly magazines published from Benares and Gorakhpur respectively. All the three agree in their readings of the lines common to them. The prose of Gorakh is found in a MS. in State Library, Jodhpur.

**The Udasa of Gopichand.**

The *Gatha* and a poem in *Raga Ramkali* are found in several MSS. in the Panjabi and Hindi scripts in the P. U. L., Lahore, and all readings agree. I may refer to MS. No. 374, in particular, copied out in 1804.

**The Poetry of Charpat.**

The poetry of Charpat was found in MS. No. 5651 in the Punjab University Library, Lahore, in Hindi script and in a MS. in Hifz-ul-Ulum private collection, Lahore, dated 1711. Charpat's verses are also found in the published anthology called *Shabad Shalok* (*Shabda Sloka*) already referred to.

**Age of Gorakhbodh.**

Respecting the age of Gorakhbodh, Grierson places it in the 14th century. Personally, on philological and stylistic grounds, I would place it in the 11th century, if not even earlier. For one reason, it makes little distinction between prose and poetry and is extremely crude, an ad-

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mixture of half a dozen different metrical forms, and full of assonances. For another, the verbs are from west-Panjabi, Rajputani, Purbi and Vernacular Hindustani,—all jumbled up; the Aorist serves the purpose of about all the other tense forms. For a third, the phonetics is that associated with Rajputs and Rajputana; the form in which words from Sanskrit are written, phonetically vernacularized, certainly bespeaks its great antiquity. The preference for ā, and b for v, ṇ for n and n for ŋ is one phonetic peculiarity.

Altogether, the language is much nearer to the (pidgin) Sanskrit works attributed to Nathas like Goraksha, Jalandhara, Charpata, etc., mentioned in S. B. S., G. S. S., and in S. S. P. In the first we are told of Ananta Vakya by Charpata; Siddhanta Vakya by Jalandhara; and Maha Santa Vakya.

The dialogic form is the classical convention for the exposition of spiritual matters; it is found in the Upani-shads, the extreme brevity of whose content characterizes this epigrammatic Gorakh-bodh, as well. The material and stylistic echoes of Gorakh-bodh or Gosti are found in Farid of the west-Punjab who lived from 1173 to 1265.

Could this particular dialogue have been written by Gorakh himself? The only instance known to me of such dialogues—in this case, imaginary, between Jogis, including Gorakh, Machhandar, Bharthri, Gopi Chand, Charpat and Luhariya on one side, and Nanak on the other, written or reported by Nanak himself, found in the Adi Granth, pp. 938-946—is that of Nanak.
The Language of Gorakh.

As to the poetry bearing the name of Gorakh, it is in many metrical forms and stanzaic arrangements, and its language shows the same characteristics as are revealed by the poetry of the other Jogis, who appear in a MS. Jogi poetical anthologoy with Mr. Barthwal, who has so far given to the public only a few extracts from the collection. About the linguistic features of Gorakh's prose and poetry, Prof. A. S. Upadhyaya of Hindu University, Benares, says ("The origin and growth of the Hindi language and its literature" in Hindi prose, 1934, pp. 147-9):

The obvious conclusion is that here is a language, which has been recently forged out of Sanskrit, Paishachi, Apabhramsa and the Desi languages in the Punjab, and is an instrument employed by one, who has travelled over the whole of north-India and has preached his gospel among the lower classes, as well as the Hindu Rajput population, which had, through its extensive emigrations, spread all over north-India, the Punjab, Nepal, Bengal
and Gujarat. And yet the language is simple, direct, expressive, polished, phonetically well-formed and grammatically well-provided with well-defined rules, too good enough not to have been in existence already for at least 2 to 3 centuries. The influence of Arabic-Persian is distinctly visible; there are Arabic-Persian words in Gorakh, in Gatha and in Gorakh-bodh. The language of these writers from the Punjab—Gorakh, Charpat, Kanthad, Kapil Muni, Chauranganath—when compared with that of the later Bhagti saints shows another thing, that, the vernacular used in preaching by itinerant religious teachers, acquires a sacred universality, and is very slow to change, never willing to depart from the type set. All the linguistic, phonetic, stylistic and rhetorical vagaries, aberrations and varieties are retained by the long line of the goshtis, dialogues, and the still longer line of successive saint-poets. I call this language Hindwi, which may be called old Khari Boli or Sant Bhasha, which bears the clear impress of the Kshatriyas, Rajputs, Ahirs, Gurjars, of the lower classes, of itinerant religious singers.

The writings of Gorakh’s contemporary and successive Nath poets, of the Pa Siddhas, Acharyas and Avadhutas, of the Hindu and Muslim Bhagts, of the Sikh Gurus amply bear our conclusions; the wide resemblance in the poetical writings of these four groups of writers points to the prevalence of a vast, socio-religious atmosphere, in which the ascetical-literary men of different religions breathed, imbibing influences from the atmosphere and from each other, and advancing, all together, the cause of Medieval Indian mysticism.
The Language of the Siddhas.

Yoga is found annexed, from the 5th century, by all the co-existing religions, Vaishnavism, Shaivism, Buddhism, Jainism. Siddha means an adept. We, therefore, find Jain Siddhas, Buddhist Siddhas, Saiva (Nath) Siddhas. Both the Buddhists and the Naths claim to have had 84 adepts. Several names are common to the Buddhists and the Saivas (Naths), and to the Naths and the Jainas. Imitation and emulations are natural, and useful to some extent but they are the source of great confusion also, both to the laymen and the historians. Several Nath Siddhas who hailed from north and east of India were known as Pa's like the Buddhist Siddhas. Speaking generally, the Siddhas of the Punjab, Rajputana, Sind, Gujarat, Maharashtra, and the Deccan are found bearing the title of Naths (even some who are Vaishnavas and Jainas), while

1 H. B. T., Thomas, 1933.

Yoga is also very old and among Yoga practices were many which might be performed for worldly purposes. These practices too increased and were elaborated by Mahayana and there is little doubt that they opened the way to Tantrism. It was among the Yogacharas that Tantrism developed.

Tantric Buddhism was certainly flourishing in the 10th century. It is not properly speaking a development of Buddhism, but an amalgamation with a form of religion called Tantrism which affected certain branches both of Buddhism and Hinduism.

2. Ibid. It would be of great interest to find out how the Sunyavada of Mahayana has crept into Hatha-Yoga.

3. S. B. S., vol. VI. That many of the Buddhist Acharyas were identified with the Nathas, who were known as Siddhas, is indeed a fact. The history of Tantrik literature, specially that of the Tripura section, abounds in the names of Nathas.

4. C. I., 1891, vol. XIX, Part I, 1892. The correspondent of Punjab Notes and Queries points out that some of the names given for the twelve sub-divisions of Jgis agree with those of the Tirthankars of Jainism.
the Siddhas\(^1\) of the U. P., Behar, Bengal, Nepal and Tibet are found having the title (name-ending) of Pa\(^2\).

The language of the Pa's differs from that of the Naths; the main difference is that while the one has more of Prakrit\(^3\), the other shows more of Apabhramsa\(^4\), or Maharashtri. But even the former shows features, which justify the conclusion\(^5\) that the ultimate literary origin of


Jalandhar and Kampharanath (Kanipa) are by some identified with the Oghars while Gorakh and Machhendr Nath are connected with the Kamphatas, the sphere of action of the former was Bengal and Bihar; of the latter the North-Western Provinces and Punjab. The Kingri or Kungu (of the Naths) is stated by Aini-Akbari to be an instrument of music associated originally with the Punjab.

2 Ibid. The panth of Jalandhara Nath is often termed the Pa-Panth from the fact that its members in place of Nath adopt after their names the termination of Pa which is the Tibetan equivalent for the more familiar wala.

3. M. E., 1927, K. P. Jayaswal. In the Prakrit volumes composed in the 10th century we see Hindi emerging in its earliest form. New verses, unknown to Prakrit literature but known to Hindi and to Hindi exclusively are employed, and the verses are thymed—a feature, again, unknown to Prakrit. A feature more important than these is the adoption of grammatical forms which is a clear breaking away from Prakrit. The vocabularies are still mainly Prakrit or Prakritic with an introduction of new desi words but the grammar is essentially the grammar of Hindi or old Hindi (Hindi—M. S.)

4. PTOC. Poona, vol. 2 Lasty there are smaller works in Apabhramsa called Sandhi, e g., Chaurangasandhi, Ragas and Stotras. Apabhramsa—It shows us the parent of some of the modern vernaculars, especially the Gujarati and Rajasthani. The printed works and MSS. of Apabhramsa so far known to us almost exclusively hail from that part of India where the two languages are spoken to-day.

5. In Bengal we find a type of Apabhramsa long in use in Buddhist texts and a much degraded form Avabattha is evidenced in the Prakrit Pingala, 14th century, but the basis even of this Apabhramsa is Maharashtri not Magadhi, testifying to its ultimate Western origin. H. S. L.
these vernacular successors to literary Prakrits is western. The Rajputi character of the language of the Naths, containing Paishachi and Desi words and grammatical features, has led writers to conclude that Gorakh and Gopichand were born in Rajputana. The presence of some features of (Ardh) Magadhi in the writings of the Pa's has persuaded some writers to infer that their language must be called oldest Bihari and oldest Bengali. But the fact seems to me to be that in these centuries, 8th to 11th, these itinerant saints, whose association with all social and political classes, and dissociation from the caste system, is established, produced through their constant

1. M. B., Jan. 1935. Among the stories of 84 Siddhas or Mystics of the Tantric School of Buddhism which flourished in India around the 8th century there is one of a hunter, called Savari.

2. I believe that almost all these saints hailed from the lower classes. I have somewhere come across a hint from Dr. Winternitz, which he later seems to have given up, that the most prominent part in the development and spread, through speech and writings, of the Yoga, Tantra, Mantra and Yantra from the 1st to the 15th century was played by the lower classes known as untouchables. Kabir gives a list when he (K G, p. 217) volunteers to serve God in several capacities, as Kubbra (potter), Dhobi (washerman), Chamra (skinner), Teli (oilman), Chhatri (soldier) (As Chhatri he would achieve both Jog and Jugti), Badhi (carpenter), Avadhuta (avadhuta—one freed from all ties), Badhik (bird-catcher, hunter), Banijara (pedlar), Juvari (gambler), Khevata (ferryman). He gives one more, without actually naming him but specifying his work, rope-twister. Avadhuta was a general term for the "non-Brahman" ascetics who were freed from all ties, particularly of caste, and who accepted Yoga or Yoga and Bhagti, whether they were Saivas—Sannyasis and Jogis, or Vaishnavas—Bairagis. In the Siddh Gosht of Nanak, we have Ishar as Nigrahi, Gorakh as Audhuti, Gopichand as Udasi, Ubarbar as Bairagi, and Charpat as Pa-Khandi. Sansari is the opposite of Audhuti. J. A. E., 1935, vol. I. "The followers of the new creed of Bhakti were given the name of Avadhutas or emancipated, by an early teacher of the faith which signified their comparative freedom from the bond of the ancient prejudices." We know from Sanskrit plays that linguistic differences were not only horizontal—geographical, but vertical—social, as well.
travelling and Sat Sanga, an almost common language of religious songs, which cannot strictly be called a literary language and yet which was some degrees removed from the spoken tongues, and had acquired several stylistic and material conventions, derived from continuous practice and tradition and from the various Prakrit dialects, particularly Jain Maharashtri. The language of some of the lesser-known Siddhas and Naths is very close indeed to the Sanskrit (pidgin) writings attributed to them while the language of the more popular Naths has through constant association with the phonetics and grammatical peculiarities of the people of the different provinces who followed those Naths, become transformed into almost middle, instead of the old, vernacular. Such is the case with Gorakh. In the case of Kampa, more or less contemporary with Gorakh, who hailed from the east of India, whose work has not much moved on the tongues of the masses and has been preserved in MSS. and has, if at all, acquired some superadded features of middle Bengali and middle Tibetan, we find Prakrit predominating. I have given in the third part, a few verses 1 of the Siddhas.

1. There are short Sanskrit tracts attributed to Matsyendra, Jalandhara, Gorakha, Bhatrehan, Charpata, S. B. S., vol. 2. I, II. Q., 1927, mentions a work Lukhipadagitika of Luipa, fisherman, disciple of Savaripa. Luipa rose to be the writer in the employ of Samantasubha, the king of Uddiyana. It should be added that Uddiyana is the name of a Bandha in Yoga.

2. K., pp. 760-4. The writer says that Ismail Siddha was a Sindhi, and that Gorakh, as an adept, became known as Murari Dev. The Ismailians came to Sind, with the escape into that area of the descendants of Mohd Bin Ismail (d. 762). Their arrival would lie in the 9th and 10th centuries. Does the word Kafar in Kafar-bodh by Ratan Nath refer to a Karmatian? Ahmad or Karmat rose about the year 891; he was the founder of the Karmatians, who appear to have pushed themselves outwards into the
Kanhapa, Sarahapa, Bhusukacharya Shantideva and Kumbharipa to enable the scholars to study doctrinal affinities and linguistic differences.

valley of the Indus at an early period. From Albiruni we learn that the Karmatians destroyed the great idol at Multan and the heretical chief whom Mahmud of Ghazni drove away from that town was no doubt a member of this sect.

1. Sankrachaya in his Anandalahiri refers to a Shaiva saint of the Tamil country, named Kannappa.
PART II.

B—The Poetry of Gorakh.

I. Ragu Bhairau.

O Siddha, wander not to other places; within thy body resides the Essence, the Truth. Seek the one who speaks; die while still alive by reversing the process; rise into the heaven by natural ease; thereby you will not have to suffer at the hands of Death and you will go across.

When I got news of the Home, the Palace, I succeeded in purifying and controlling the vital air; I acquired the vision; I realized, and my wanderings ceased. Without the medium of an idol I glimpsed the Unseeable, the Unknowable, the Unmeasurable. (Or, I saw the Unseeable, the Unknowable, the Unmeasurable as the Formless One)

Inside the topmost, the music sounds; age and death and disease have vanished; with the Void has the cord of music got linked; the Truth, the Reality, the Essence is now revealed as the sounding of the Divine music.

The man of the world lies low engrossed in the objects of senses, while the Sannyasi resides high in the unknowable fortress; Gorakh says, listen, O ascetic, I have attained to the Consciousness of the Formless One.

II. Saloku.

He is Sati who conquers death; he is Jati who keeps ever young and retains the child in himself; I eat easily digestible food and in little quantity; says Gorakh, such (or that) is my body.
III.
By eating sour things one loses one's vital elan; by eating spicy things one grows old; by eating sweet things various diseases crop up; Gorakh says, O Siddhas, you should eat and drink properly and with great discrimination.

IV Saloku in Jog Ramkali (Rag).
O teacher, don't do such a thing as may cause the loss of the great elixir alchemic.

The tree by the river bank and the man by the side of the woman, verily they cannot expect to last long. The restlessness, the unfettered activity of the mind causes the "backbone" to wear away, and the body perishes.

The knees totter, the tummy has loosened, the hair has assumed the colour of the wings of the heron; the alchemic elixir has been drunk off by the lioness with the result that the desire for sexual satisfaction has increased still more appallingy.

During the day the lioness tries to charm the gods and men, and at night she dries up the sea; these stupid, unseeing, animal-like persons yet every moment feed the very lioness.

He goes and buys the lioness with his life's earnings; the mother is happy that her son has married. The fact is that canker has entered into the fresh, tender, moist tree and it will eat it away, root and branch.

The lioness takes our time, our vitality, our whole constitution. Gorakh Rai says this lioness has swallowed all the three worlds.
V.

Too much food gives a kick to one's sex-hunger, one loses discrimination and hankers after sexual satisfaction; one thereafter likes to sleep well and long and thus soon falls a prey to death; one's mind is never at peace. If one eats (in excess) one dies; if one does not eat at all one is starved to death. Gorakh says, O disciple, only the disciplined one crosses over.

He who controls his food reaches the heaven and remains there for ever: he who controls water sees the light within. He who controls his sex-hunger, saves up the elan-vital or the life force and he who controls sleep is never devoured by death.

Know that light comes from the union of the inner music and the elan-vital. Liberation lies in the transcendence of the physical body. When one attains to that, says Gorakh, one sees Him moving to and fro right before one's eyes and one unites with Him.

VI. Chaupai.

He who thinks that every sexed woman is passionate, he who thinks that every man with a male organ is a real, full male, he who thinks that every one devoid of a sex-organ is impotent, verily, says Gorakha, all three will lose themselves.

He who calls himself a Jogi just because he has left his home and hearth, he who calls every householder as necessarily an en joyer of sense-objects, he who does not look into the inner objective of a person, verily, says Gorakh, they all are fools.
He who calls himself a knower just because he has read a few books, he who thinks the highest goal is the control of breath, he who does not seek to realise the Supreme Truth, Essence, verily, says Gorakh, they are utterly irreligious and unspiritual persons.

He who calls himself great because he has accumulated wealth, he who thinks the poor fit for enslavement, he who gives up a part of his possessions and proudly calls himself a charitable person, verily, says Gorakh, all three are unknowing ones.

He who travels the path of discipleship with a delicate constitution, he who claims greatness because of his strong body, he who calls a man old just because his body has worn out or has suffered from age, verily, says Gorakh, all three are stupid ones.

He who tries to know the Reality without self-realization, he who burns away his body without the aid of the fire of meditation, he who has resorted to silence not really because he has become intoxicated with true knowledge, verily, says Gorakh, all three are ignorant ones.

Listen, O disciple Chunian Munian, the innocent one, the world is getting topsy-turvy on account of its perverse understanding. The true teacher points out the path of natural ease; he who indulges in querulous discussions of the teacher's word is blind, indeed.

C.—Gorakh Bodh.

Gorakh.—O Lord (Swami), you are the Master Teacher (Satguru Gosain), and I am but a disciple: may I put a question, which you would kindly reply to and
resent not! To start with, what ideal (lachh) should the disciple put before him? Do tell me for you are the true Teacher.

Machhendra—Let the unattached (awadhu, avadhuta) live at the monastery (hat) or be on the road, resting in the shadow of the trees; he should renounce lust, anger, greed, attachment and the great illusion of the world (Kama, Krodha, Lobha, Moha and Maya); he should hold converse (gosht) with himself and contemplate the Unknowable (Agama); he should sleep less and eat little. In the beginning the disciple should live thus. Thus speaks Machhendra.

G.—What should he see, what contemplate and what treat as the essence (sar); with what should he shave his head and with the knowledge of what should he try to go across?

M.—He should see himself, contemplate the Unknowable (Agama), and fix upon the Reality as the essence of all knowledge; he should shave his head with (or after receiving) the word of the teacher, (Guru ka Shabda) and should cross over with the aid of Divine knowledge (Brahma Gyana).

G.—What is the teaching (upadesha) of the Guru's order or doctrine (Ades)? Where does the void (Sunya) reside? Who is the Guru of the music, the word (Shabda)?

M.—The most wonderful (anupam) is the teaching of the Guru (Ades); the void (Sunya) resides within us and Realization (parsha or parichaya) is the teacher of the word (shabda).
G.—What is the form (rupa) of the mind (mana)? What is the figure (akar) of the air (pavana)? What is the direction (dasa) of the ten and through what door can the control be effected?

M.—The void (sunya) is the form of the mind; the figure of the air (pavan) is figurelessness (nirakar); the direction of the ten is unsayable (alekh) and the control lies through the tenth door.

G.—Which is the root (mula) and which the creeper (bela)? Who is the Guru and who the disciple; with what essence (tatt) one can go about alone?

M.—Mind is the root and air is the branch or the creeper; the word (shabda) is the Guru and attention (surat or surta) is the disciple. With the essence called deliverance (nirbana tat) Gorakhnath wanders about, himself in himself.

G.—What is the semen or seed (biraja) and what the womb or the field (khetra)? What is direct hearing (sarvan), or which is the ear? Who sees or what is seeing or which is the eye (netra)? What Joga and what method (Jugti)? What is liberation (mocch)? And what is salvation (mukti)?

M.—The word (Mantra) is the seed or semen; intellect (mati) is the womb or land; and attention (surati) is the hearing, and vision or discrimination (nirti) is the seeing or the eyes; the ocean (Uram) is Joga and the earth (Dhuram) is the method; light (joti) is liberation and the refulgence (Jula) is salvation.
G.—Which is the tree without a trunk, and which is the parrot without wings? Which is the dam (palu) without a shore (tir), and who died without death (kal)?

M.—Air (pavana) is the tree without branches; mind is the parrot (suva) without wings; patience (dhiraj) is the dam without bank (or water if we read nir instead of tir); sleep is dying without death.

G.—In what house (ghar) is moon (chanda) and in what is the sun (sur)? In what house does Time play the music (Tur, a musical instrument)? Where do the five elements (tat) acquire unison, equipoise (sam rahai)?

M.—The moon in the mind; the sun in the air; in the void (sunya) Time plays on the musical instrument (tura) and in the house of knowledge the five elements reside in equipoise (sam).

G.—What is the moonless night (amavas) and what manifests (pariba)? Which or where is the great elixir (maha rasa) and whereto with it do we mount? At what place does the mind reside in the state of self-transcendence (unmani)?

M.—The sun (ravi) should be treated as the darkest night; the moon should be made manifest; the great elixir of the lower (ardh) should be taken to the upper (urdh); in the heaven within us (gagan) does the mind reside in self-transcendence.

G.—What destroys the bad word (kusabda) and where does the good word (susabda) reside? On what side (mukha) does the air of the twelve fingers reside?

M.—The good word swallows or catches the bad word and itself resides within (nirantar); the air of twelve
Fingers is controlled (rahai) through facing the Guru or through the instrumentality of (submission to) the word of the teacher (Gurumukha).

G.—Who is the Guru of the first (Adi)? Who is the husband of the earth (dhartri)? What is the home of knowledge (gyana)? Which is the door (duvar) of the void (sunn)?

M.—The eternal beginningless (anadi) is the Guru of the first Guru (Adi); heaven (anbar) is the lord of earth; the Consciousness of the Awakening (Chetan) is the home of knowledge, and realization (parcha) is the door of the void.

G.—Through the realization (parcha) of what is the attachment with the Illusion (maya moha) broken; how can the residence of the moon (Sisihar) be pierced; how is the dam (bandha) applied and how can the body (kandha) be made immortal (ajar var)?

M.—With realization (parcha) coming to the mind, the attachment to the world ceases; with the control of the working of air the moon (sisihar) is destroyed; the acquisition of real knowledge (gyana) applies the dam and the aid of the teacher (Guru parcha) gives us immortality.

G.—Where do mind and air and the word (shabda) and the moon reside?

M.—The mind resides in the heart (hirdai); the air resides in the navel; the word (shabda) resides in the form (or inclination); the moon resides in the heaven (gagan).
G.—If there had been no heart (hṛdaya) where would the mind have rested, composed? Had there been no navel where would have air rested unmoved? Had there been no form (rupa) where would have the word (Shabdā) resided? Without a heaven where would have the moon been?

M.—Without the heart, the moon would have resided in the void; without the navel, the air would have resided in the formless (Nirakār); without form (or light, brilliance, inner bent, if we read ruchi instead of rup), the word (shabdā) would have resided (rahata) in the unmanifest (Akula); without the heaven, the moon would have resided in the Divine Lover or in the Fearless or in proximity (abhika).

G.—Had there been no night, where would the day have come from? Without the day, where would the night merge in? When the lamp has extinguished, where has light taken its abode?

M.—Without the night, the day would have merged (or gone) into the nature’s own calm and ease (Sahaj); had there been no day, the night would have passed into nature’s own rest (Sahaj); on the extinguishing of the lamp, the light passes into the Within (nirantar); had there been no air then the Air-Man (pran purus) would have resided in the void.

G.—Who is the creator of the body (kāya); wherefrom has light (tej) been created? What is the mouth (? muha or muda?) of Divine knowledge (Brahma Gyana) ? How can the Unseeable be seen?

M.—The Brahma is the creator of the body (kāya); out of truth, consciousness, power, reality (sat) has fire or
power (tej) been created; the void is the mouth (muda or muha) of Divine knowledge (Brahma Gyana); and through the teacher and disciple relation can the Unseeable be seen.

G.—How many lakhs (hundreds of thousands) of moons are there in the body? How does the odour reside in the flower? Where does the butter hide in the milk? How does the soul (jiva) conceal itself in the body?

M.—There are two lakhs of moons in the body; the odour is the conscious (ness) (chetan) in the flower; the butter is the inwardness of the milk; the soul (jiva) is the all-pervasiveness in the body.

G.—Had there been no body where would the sun and the moon have resided? Had there been no flower, where would the odour have been? Had there been no milk where would the butter have been? Had there been no body, where would the spirit have been?

M.—Without the body, the sun and the moon would have been Within; without the flower, the odour would have lived in the Indestructible, the Indivisible (Anhad); without the milk, the butter (ghiv or ghee) would have resided in the void; without the body, the spirit would have been in the Supreme Void (Param Sunn).

G.—Where do the moon and the sun live, where the essence, the root of the word (nad) and the vital-power (bind)? Where does the swan mount up for drinking water? To what place (ghar) do you bring the reversed power (ulti shakti) to rest?

M.—The moon resides in the upper (urdha) and the sun in the lower (ardha); the essence, source of
music and sex-power (nad and bind) resides in the heart; to the heaven goes the swan (hans) for drinking water, and the reversed power (shakti) is brought back to the Self, its real, original home.

G.—Where does the music (nad) rise; where does it acquire balance or rest; how is it made to stand still, and where is it finally merged?

M.—The music (nad) rises from the Unconditioned, Unknowable (Avigata) or the Formless one (Onkar); gains equipoise in the void; you can stop it through the air and it vanishes, unites with the sky, or the Stainless, Formless (Niranjana).

G.—If the music (nad) sounds not, if the power acts not, if the heaven is not there to draw our hope, were there neither music nor vitality (nad nor bind), then where would the Air-Man (Prana Purusha) reside?

M.—The music (nad) sounds, the sex-power (bind) moves; the heaven (gagan) attracts desire; but were there neither music nor power (nad nor bind) then breath would reside in the Within (nirantar).

G.—When form dissolves and the Formless remains, when water becomes air, when there is neither sun nor moon, where does the swan, the spirit, the vital air (Siva, the sun, a mantra) (hans) live?

M.—The Person of natural ease (Sahaj hans) resides after the play in the Person of the void (Sunn hans); when the form becomes Formless then the spirit (hans) resides in the Supreme light (Param Joti).
G.—What is the root (mul) of the rootless (Amul)? Where does the root reside? Who is the Guru of the goal (pada)?

M.—The void is the root of the rootless or the root; the root resides within; the Guru of the goal is liberation (Nirban).

G.—Where does the breath (prana) rise? Wherefrom does the mind come? How is the speech (vacha) born and where is it absorbed (viliyate)?

M.—The birth of the mind is from the Unconditioned, the Formless (Avagat), of the breath from the mind, and of the speech from the breath; the speech is dissolved in the mind.

G.—Which is the lake and which the lotus? How can we ward off the angel of death? How can we reach the Unseeable, Unreachable (Agocar) world?

M.—Mind is the lake and air is the lotus; by becoming upwards—faced (Urdh-mukhi) you can ward off the angel of death; through knowing the lower and the upper can one have the knowledge of (attune oneself to) the Unknowable (Agocar liv-lahai).

G.—Which is the difficult, and which the easy, union, piercing (sandh), and through what nerve-centre (chakra) can the moon be made stable? How can the conscious mind attain to self-transcendence?

M.—The Pure (Anila) and the Stainless (Vimal) are the difficult and easy forms of union (sandh); the dam is to be applied above the chaki nerve-centre (chakra); the ever-awakened, contemplative, fearless mind can attain to self-transcendence (unmani).
G.—How came about birth? How did the first consciousness begin (ad ki surat)? How was I born?

M.—As the oil is in the seed, as the fire is in the wood, as odour in the flower, so does reside the spirit (the devata) in the body (deh).

G.—What drives ahead the conch-like (sankhini)? Where does the elixir in the arched vein (banka nala) go? As the breather goes to sleep, where does the breath (prana) in the body (pinda) reside?

M.—The natural ease (sahaj subhai) can drive the conch-like (sankhini); the arched vein (banka nala) resides in the navel; as the breather goes to sleep, the breath in the body resides in its own shadow or resides undivided (api chhaya or aparchhinna).

G.—At what nerve centre (chakra) is the moon stabilized? At what nerve-centre (chakra) is the union or penetration (sandh) applied? What nerve-centre (chakra) controls (nirodha) the air? What centre (chakra) imparts knowledge (pramodh) to the mind? At what centre (chakra) should attention (dhyana) be centred (dhariye)? At what centre (chakra) should one rest?

M.—The higher (Urdh chakra), the lower (Ardh chakra), the western centre, the heart centre, the throat (kantha) centre, the Gyana (Agya) chakra.

G.—Which is the garden, the town and the mandali? In which city is the Guru? If I forget it, how am I to cross over?
M.—Whoso gives up speech he has achieved the void of the manifoldness (maya sunn): in contemplating that, one rises above good and evil; by an understanding of Siva and Sakti, one can attain to self-transcendence (unmani).

G.—By what stalk of the lotus (nala) can the liquid (Siva) be drawn up? How does the soul (jiva) drink it? How can one residing in the womb of the mother, drink the elixir?

M.—It is collected through the conch-like Vein; the soul (jiva) resides in the middle nadi; while residing in the womb of the mother he drinks it through the bank vein.

G.—What is the house (graha) and what the habitation; in what womb does he remain for ten months? Through what mouth does he drink water and through what mouth, milk? In what direction was the body born?

M.—The Pure, The Formless (Anil) is the house (graha) and the Unconditioned (avagat), the habitation (bas); in the womb of the Beyond (Atit) he remains for ten months; through mind he has water and through air (pavan), he drinks elixir or milk (amrit); in the direction of the One (Onkar) does the body take birth.

G.—In what void (sunn) is he born? In what void (sunn) is he absorbed?

M.—He is born in the void of Nature's own rest or ease (Sahaj Sunn) and the Satguru gave him instruction at the void of nearness (Samip Sunn); he then got absorbed
in the void of unattachment (Atit Sum). He then explains to you the essence of the supreme positive void (Param Sumna).

G.—How can one attain to the trance of equipoise or equilibrium (Samadhi)? How can one get rid of the disturbing factors (upadhi)? How can one enter the fourth (Turiya) state? How can one make one's body (kandh) changeless and deathless?

M.—The young person (bala) enters the trance (Samadhi) through the mind; he gets rid of the disturbances through the air (pavan); he acquires the fourth state (Turiya) through attention (surat) or realization (Gyana) and through obeying, turning to, the Guru (Guru-mukh) he attains to immortality.

G.—Who sleeps, who wakes, who goes to the ten directions? Wherefrom the air comes rising? How does it raise sound from the lips, throat and the palate (talika or taluka)?

M.—The mind, or the absorbed (liv) sleeps; the air or the conscious (chetan) awakes; the imagination (kalpana) goes out to the ten directions. From the navel the air arises, it goes up and produces sounds from the lips, throat and the palate (taluka).

G.—What is the conscious? What is the essence or awakening (sar)? What is sleep and what is death? By knowing what (parchai) one sustains the elements (tat)?

M.—The light (Joti) is conscious; fearlessness is the awakened essence. Awaking is birth and sleeping is death; in the light are sustained the five elements together.
G.—Who speaks, who sleeps; in what form does he seek himself? In what form does he reside the same through the ages?

M.—The word (shabda) speaks; attention (surat) sleeps; he seeks himself in an Unseeable (adekha) form and in the Formless Form he remains the same through ages.

G.—How does the mind acquire virtues? How does the air come and go? How does the fountain (nijhar) rise from the moon and how does Time or Death (kal) go to sleep?

M.—At the heart (hirdai) the mind acquires the many virtues; at the navel does the air start its coming and going (Avagavan); contemplating itself (apmukhi) he makes the fountain play; contemplating itself the Time or Death goes to sleep.

G.—At which void (sunn) the light reverses; from which void speech arises; which void is the essence of the three worlds; through which void can one cross over?

M.—The void of eagerness, the void of fearlessness, the void of self-mastery, and the void of detachment. (Urga, Anbhai, Prabhu, Atit)

G.—Where does hunger arise and where food? Where is sleep born and where death?

M.—From the desire (mansa) arose hunger and from hunger, food; from food sleep and from sleep, death.

G.—At what lotus has the spirit, the swan (hans) to breathe in and out (sas, usas); at what lotus does the
swan rest; at what lotus does he perform worship (puja) and at what lotus does he see the Unseeable (Alakh)!

M.—The navel lotus, the heart lotus, the centre (madh) lotus, the lotus Beyond (Achint).

G.—What is truth? Do tell me, please, O Guru Pandit. What is the condition or direction of the mind and the breath? How can one swim across with their help?

M.—Progression from mere seeing, to divine or spiritual perception (dibya drisht); from knowledge (gyana) towards realization (vigyana); the teacher and the pupil have the same body; if realization (parcha) comes, then there shall be no straying or return.

G.—Wherefrom do breathing-in and breathing-out arise? Where does the Supreme Swan (Spirit-hans) reside? At what place does the mind reside constantly stable?

M.—They rise from the lower (Ardh); at the higher (Urdh) the Supreme Swan (Param hans) resides; in the void of natural ease or facility (Sahaj sum) the mind is ever equipoised, stable. In the realization of the word (Shabda parchai) the mind remains equipoised.

G.—How should one come, how go; how to collect oneself and remain absorbed; how can one stabilize one’s mind and one’s body?

M.—He should come and go in the void and in the void (sum) should he collect himself and remain absorbed; in the void of nature’s own rest and ease the body and the mind reside unchanged.
G.—Where does Shiva reside and where Shakti? Where resides breath (prana) and where the spirit (Jiva)? At what place can one have the realization of them?

M.—At the lower (Ardh) resides Shakti and at the higher (Urbd) Shiva; inside resides breath (prana) and further inside the soul (Jiva); by going still further in, one can attain to a realization of them.

G.—How should one sit and how walk, how speak and how meet; how should one deal with one's body?

M.—He should sit, walk, speak and meet with his attention controlled (surat mukh); with his attention and discrimination (surat or nirat) thus handled, he should live fearlessly.

G.—What is the word (shabda); what is attention (surat); what is discrimination (nirat)? What is the dam? How can one remain stable amidst duality?

M.—The Beginningless, the Soundless (Anhad) is the word shabda; right awareness is attention (surat); independence (niralanb) is discrimination (nirat); let him apply the dam; he will then live as Unity amidst Duality.

G.—Who can tread a path without feet? Who can see without eyes? Who can hear without ears? Who can speak without words?

M.—Contemplation (vichar) can tread without feet; discrimination (nirat) can see without eyes; attention (surat) can hear without ears; The self-born (Anhad) can speak without words.
G.—Which posture (asan)? What knowledge (gyana)? How should the young disciple (bala) carry on meditation (dhyan)? By what means can he enjoy the bliss of the Unconditioned One (Avagata)?

M.—Contentment (santokh) is the posture (asan); contemplation is the knowledge (gyana); he should try to rise above his physical being in (or for) his meditation; through carrying out the behest of the teacher he can have the joy of the Unconditioned Being (Avagata).

G.—How to have contentment and contemplation and meditation that goes beyond the physical? How can I bend my mind to them?

M.—Contentment comes from fearlessness (nirbhai); thinking from avoidance of attachment or realization (anbhai); he should meditate within his body to rise above the body; by turning to the Teacher (Gurumukh) one can bend one’s mind to them.

G.—What is the cleansing (Dhoti)? What is conduct (Achar)? Through what recitation (Japa) does the mind come to rid itself of evil desires (Vikaras)? How can one become unattached and fearless?

M.—Meditation is purification; right thinking, discrimination leads to right action; through the Unrecited recitation (A’apa Japa) the mind rids itself of evil desires; by becoming unattached one can become fearless.

G.—Who is the One (Onkar) and who is the Self (ap); who is the mother and who is the father? How can the river (darya) enter the mind?

M.—The word (Shabda) is the One (Onkar); light (Joti) is the Self; the void (Suma, Surat) is the mother
and consciousness (Chit or Chaitan) is the father; full Belief (nishchaiti) causes the river to flow in the mind.

G.—How can one carry out true living (rahini) and how can one carry on meditation? Where is the immortal elixir? How can one drink it? (Or How can one control air, if we read prana for pan) How can one keep the body for ever?

M.—By turning to the higher (Urdha) or the mind, you can attain to right living; by turning to Sakti you can achieve right meditation; by turning to the heaven within (gagan) you can have the elixir of immortality (Amiraasa) and by turning to the thinking, conscious activity (chit) you can drink it (or can control the prana, air). By relinquishing desire, one can gain the immortal body (bidehi rahai).

G.—How should one come and how go; how can one defeat death? How can one reside in light?

M.—One should come turning one’s face to Nature’s own rest or ease (Sahaj); one should go by becoming Shakti-faced (one who has turned to the Shakti); by becoming wingless one can eat away death; one can ever reside in light by being without breath (niswasa).

G.—What is body, what is breath; what Person (purukh) should I meditate upon? At what place does mind transcend Time?

M.—Air is the body and the mind is the breath (force); we should meditate on the Supreme Person (Param Purukh). In Natural ease (Sahaj) the mind goes beyond the reach of Time.
G.—Which is the key and which is the lock; who is old and who is young (bala)? Where does mind remain awakened (chetan)?

M.—The wordless (nih-shabda) is the key and the word (shabda) is the lock; the unconsciousness one (achet) is old; the conscious one is young; mind in self-transcendence (unman) is ever aware (chetan).

G.—Who is the practitioner (Sadhak) and who, the perfected (Siddh)? What is illusion and what is magic? How can one drive away deception from one’s mind?

M.—Attention is the practitioner and the word is the adept; “I am” is the illusion (maya) and “he is” is the magic (riddh). To destroy deception or duality one should reside within.

G.—Which is the mould and which is the calx of tin? Which is the ornament with which it can be beautified? How should self-transcendence reside changeless with that?

M.—Knowledge (gyana) is the mould; breath is the calx (bang); light is the ornament which decks it beautifully; self-transcendence should reside with that steadfastly, unchangingly.

G.—Which is the temple and who is the god (deva); how to worship it? How should one reside there with the five unholy ones?

M.—The void is the temple; the mind is the god; one should worship Him by sitting within oneself (nirantar); with the five one should reside in self-transcendence (unman).

G.—Which is the temple, which the door; which is the Idol and who is the Unsathomable (Apar)? By what
method of worship can the mind transcend itself (unmanraham) !

M.—The void is the temple; the shabda is the door; the Light is the idol; the Flame (Jwala) is the Unfathomable (Apar); through turning to the form of the Formless (Arupa) or to the Guru one can reside self-transcendent, or fathom the secrets.

G.—Which is the lamp and which is the light? Which is the wick wherein the oil resides? How can the lamp be made inextinguishable?

M.—Knowledge (Gyana) is the lamp; the word (shabda) is the light (prakash); contentment (santokh) is the wick in which the oil resides; one should destroy duality and remain unbound or self-transcendent (akhandit or unman).

G.—What goes slow and what goes fast? Who revolves and what is the mind? In what place can one be fearless?

M.—Patience (dhiraj) goes slow; evil desire (vikara) goes fast; surat (attention) revolves (phurti) and truth (sar) is the mind.

G.—Who is a Jogi? How should he live in equipoise? Who is an enjoyer (Bhogi) and how should he acquire? How does pain rise out of pleasure and how can one patiently suffer pain?

M.—The Mind is the Jogi; let him live in self-transcendence; the great elixir will come to him and he will enjoy all pleasures; in that elixir is the indivisible (akhandit) pain; the word (shabda) of the Guru secures the patience to suffer it.
G.—Which is the self (Atma), which comes and goes? Which is the self, which is absorbed in the void? Which is the self, which stays changeless in the three worlds? By knowing whom can one become one of the fifty-two heroes (bavan bir)?

M.—The air-self comes and goes; the mind-self is absorbed in the void; the knowledge-self resides unchanged in the three worlds; by knowing (parchai) the Guru one becomes one of the fifty-two heroes. 128

G.—What is the life (jiva) of the mind? What is the stay (besas) of that life (jiva)? What is the support of that stay? What is the form of the Brahma?

M.—The life (jiva) of the mind is the air and the stay of the soul (jiva) is the void; the support (adhar) of that stay (besas) is the form of Brahma; and the form of the Brahma is unthinkable (Achintya). 130

G.—Through which centre can one make one’s body immortal? Through which centre one can attain to the Unknowable dam (Agochar bandh)? Through which centre can the swan, the soul, be made free (Hans nirodha)? Through which centre can the mind be instructed. Which centre gives pleasure? Which centre brings on the spiritual trance (samadhi)?

M.—The anus (Mula) centre; the penus (Guda) centre; the navel (Nabhi) centre; the heart centre; the throat centre and the head (Nilata) centre. He who knows the meanings of these six chakras, he is the Creator or the God. 132

He is a Jogi who controls (sadhita) the mind and the air (pavana); he does not allow himself to be soiled by evil or to lose himself through pride of virtue. 133
D—The Poetry of Charpat.

(From a MS. copy dated 1711, and from S. S.)

I. The religious duty (karma) of the Brahman is to go on pilgrimage to holy places (tat and tirath); the duty (dharma) of the Khatri is to dispense charity (punn and dan); the duty of the Baisnau is to carry on business (banij and beupar); the duty of the Sudra is to serve (seva bhaun); verily these are the four dharmas of the four castes; Charpat says, O Siddha, the dharma of the Jogi is to control (vas kie) the mind (man).

II. He goes from forest to forest (ban) and lives on roots and vegetables (kand, mul); he wastes away in suffering the effects of water, ascetic rigours (tapa), attachment (tit) and Time; he tries to save himself by having fire round him in the winter; he lets his body dwindle away on account of rigours connected with the Hath Yoga (Hath Nigrab). Charpat says, that poor fellow is doing all that because he has forgotten the path of mind-control.

III. His play (lila) is fearless (nirbhaun); his intellect or religion (mata) rests in belief (nisanku); he has controlled (bobarjat) the mind (man) and ignored the sex-hunger (indri jata); he has pierced the ears of his awareness (siddha phatak) and his mind is blissfully intoxicated (rata) for having drunk the wine of knowledge (gyama); Charpat says, he, indeed, is a Siddha; he has the reformed, purified, controlled intelligence (siddh mata).

IV. Becoming externalistic (bahiri-ulti) I will not go a-wandering; why should I get my ears pierced? I will not rub over my body with ashes for this has to be done
again and again; the ashes (bibhuti) last not; I be damned if I roll down into dust like the donkey. I will not wear the black wool cords (seli) nor the deer skin (mrigani); I will not put on the patched garment (khintha), which soon wears off. I will not worship the vessel (patra) not bear the staff (danda); indeed I refuse to go a-begging like a dog from house to house. I decline to eat stuff got by begging, which has been left overnight and rotted. I will not blow the horn (singi) as the evening falls. Nor will I go door to door and start the smoke (light the fire). In short, I refuse to be a Jogi in appearance or by profession (Bhekh ka Jogi). But I will, indeed, become a Jogi of Atma, an Atma Jogi—so says Charpat (or whose personal name is Charpat).

V. He who can control (kill, mare) his mind (man) need not read the Puranas. What need has he to talk of knowledge (Gyana)? Why should he indulge in meditation (dhyana)? What can the Bhedu (Veda) and the Purana do for him? Why should he go to the burial-ground and cremation ground? Why bother about charity (punn and dan)? What battles need he fight?

Verily by killing (controlling) the mind you gain your goal (siddhi). Alas, says Charpat, few indeed are the Sadhus who can control their mind!

VI. He is the Sati Guru who controls sex; who destroys all evil desire (tasana) and resides calm and equipoised (asthit) in his duty (dharma). He is content; never wants what he really needs not and ever speaks the truth; he devotes himself entirely to the service of others, never to that of his own self; he lets not his own mind or
the mind of the disciple (or the mind which is his disciple) go astray. How can a greedy person become a teacher? He who is a knower (gyani) or who is possessed of the essence (tat) of the truth (sar) of realization or super-intelligence (vigyana), will certainly help millions to attain their deliverance. He who being without mercy (daya) in him calls himself a Guru, Charpat says, he will no doubt be sent to hell.

VII. Some wear red robes, others white; some have the forehead mark, some put on the sacred thread (janeu), others grow long hair (jatas); some are Phas, others Monis (Munis) and still others Kanphattas; when the black cloud or the army of death comes, they will all leave their exterior symbols and pass behind the veil. Except those who reverse the process of their vital-air (prana), I, Charpat, call all the others but bread-earners (pet-nata).

VIII. Let not your ears be charmed by music; let not your eyes be enticed by beauty; let not your nose give itself up to odours; let not your tongue fall for the six kinds of tasty things; verily he who has not conquered his body (kaya) and has begun to call himself a Siddha, he will undoubtedly, says Charpat, be consigned to hell.

IX. He who ties down his mind, attains to the mind; otherwise he continues to stray away and be subjected to rebirths. He who has stabilized his desire (mansa), has known the truth about the mind (man). Before the mind (man) is always the desire (mansa); she, the she-serpent, bites him again and again.

X. The noose of sense-objects (bikhia) is round the neck of the world; many are the unbaked ascetics (kache
phirahi udasi); they have not realized the true meaning with the result that they are subjected to 84,00,000 births and deaths (or they have not realized the true meaning and yet claim to be of the eighty-four Siddhas). Such persons will no doubt be consigned to hell.

XI. I tell you, O disciple, O respect-seeking man, how to live in this world. See with your eyes, hear with your ears but drop nothing from your lips. Play the listener before a talker and be humble before an arrogant person. 'Be disciple to the Guru; then will you attain to perfection in your heart; do not tell the secret and when you speak, only utter the true word (amrit bani); O emancipated Audhu (Avadhuta) if the man before you is fire, you should become water.

This world is indeed a vale of thorns; walk with measured, careful steps.

O Siddhas, says Charpat, do not indulge in austerities out of sheer cussedness (hath kar tap nahin karna).

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NOTES.

1. Yoga and Yogis.

*Encyclopaedia of India*, Vol. II.

Yoga was practised in India so early as the 8th century. In the temples of Salsette, Elephanta, and Ellora, the principal figure is mostly Siva, decorated with earrings, such as are worn by the Kanphata Jogi sect. The walls are covered with ascetics in the various Asana. The cells attached to some of the temples are also indicative of Jogi residence. The Jogi sect of Gorakhnath are usually
called Kanphata. Siva is the object of their worship. They officiate, indeed, as his priests, especially at the celebrated Lat of Bhairava at Benares. The Masyendri or Macchendri, from Masyendri, whom they regard as their founder, are a third sect and a fourth is the Bhartihari. In the Dekhan they seem to be arranged into 12 orders—

Kanphata Jogi or Sonari Jogi live in temples, and are the priests.

In Persia the term Jogi or Yogi is given to all Hindu religious mendicants, and to pilgrims who are occasionally seen there, on their way to Baku and other places of pilgrimage. Mewar could always muster many hundreds of the Kanfera or Kanphata Jogi.

Matsya, a country which produced fish, sometimes said to be Bengal, sometimes Gujerat.

Nath is the term more especially employed by a particular sect probably now existing amongst the Hindus, and with whose tenets and practices Bhava Bhuti appears to have been thoroughly acquainted.

2. Ismail.—G. P. T. O. Vol. I. In 900 Amir Ismail, the Samani, subdued some part of Hind, doubtless in the Indus valley. Fifteen years later Masudi visited that country. He says the Amir of Multan was an Arab of the noble tribe of the Quraish, and the kingdom had been hereditary in his family for a long period, nearly from the beginning of Islam. The Amir’s dominions extended to the frontier of Khurasan and the temple of the Sun at Multan. Sixty years later in 976 Ibn Haukal found the Sun temple still flourishing.
3. Daranagar and Sangaldvip.—There is a village Daranagar in Jhelum district, wherein the Tilla of Balnath also lies. It is said that this Daranagar (same as Dharanagri) was founded by Bharthrihari. Temple (G. P. T. C., Vol. 1) would identify Sangaldip with Sakaladwipa or Shakadvipa in the northern Punjab. It would be the country round Sialkot.


5. Gorakh’s Birth-Place.—Another possible area wherein the birth-place of Gorakh could be placed is the Punjab hills—Kangra hills, Chamba State, Gurdaspur and Hoshiarpur districts, wherein the shrines of Gorakh, Balak Rupi, Gosain Kanthar Nath and Siddh Bairag lie. Gorakh and his Siddhas and Naths are said usually to reside on the Sumeru Parbat. Guru Nanak had his Siddh Gosht, dialogues with the Siddhas, at a place called Achal Vatala in Gurdaspur district. Bhai Gurdas states that Guru Nanak had discussions there with Bhangar Nath.


Gorakh’s favourite doctrine Nandanusandhana (U. Y. P., verses 65 and 66) is intimately connected with the doctrine of Shabda Brahma and the Sphota theory. A very elaborate account of the Nandanusandhana Sampradaya will be found in Advaita Martanda by Shri Brahmananda, pp. 127—132. The writer quotes from Brahmabindupanishad, Hansopanishad, Yogatattvopanishad, Varahopanishad and Nabadbindopanishad. Of the Nandanusandhana Sampradaya he says (p. 128):
The Appellations Matsyendra Natha and Charkananda Natha.

The following is taken from a MS. Nityahanka Tilakama, copy dated 1395, quoted in the K. J. N. on pp. 67—70.

Matsyendra.

बरी बाज देशे जन्म जाति: श्राहणः, विषयु शर्मा
नाम, चर्मा नाम-श्री माडिगः देवः। गुंत नाम श्री नैरवानन्द नायः।
चर्मा नाम श्री धीरानन्द नायः। यदा इत्रानुष्ठितस्मदा श्री इत्रानन्द
देवः। मर्याद्या यदा वर्षिता तदा श्रूँष्ठ्यन्त्र नायः। अस्येव
शक्ति: श्रीलिता भर्षी श्रमापापु।

Charkananda.

शलिकोट मनुष्कः पतने जन्म। जाति श्राहणः
घूर्णित देवी नाम चर्मा। नाम श्रीस्तम्भ देवः। पूजा नाम श्रीविचरानन्द
नायः। गुस्नाम श्रीचर्कानन्द नायः। कौरि नाम तुरस्कम्भिष्ठि पति।....
वोधितस्मदा श्रीशिवेन्द्र देवः। अस्येव शक्ति: श्रीचर्षिम्वा श्रीआनन्द
भ्रापापु।
8. **Virat Purana** by Kunbhari Pava; his work is also called **Mahadeva Parvati Samvada** Joga Shastra. The following three extracts relating to Who is a Jogi, the Chakras and the Mudras (**Khechari etc.**) will be found very illuminating. A study of his language will amply repay labour spent on it. P. U. L. MS. No 7341, copy obtained from State Library, Jodhpur.

प्राण अपने सम्य भूता झान दृष्टि च लम्यते। त्रिकाल दृष्टि भंव जोगी। पर्म सूत्रं च रंगले जोगी। प्रमेययः दल कमल च प्राप्तः।

tव्र स्थान में नाथः।

यथा शरीर मद्ये पट चक्र के नाम कथ्यते। इति पदु चक्र के नाम बोलिएँ। साथ वुध पाठक। इति इचार चक्र आप प्रमाणः (प्रणव) बोलिएँ।

इति बहुरूप चक्र आय्य प्रमाण बोलिएँ। बहुरूप चक्र उपरि तत्त्वमा चक। तात्त्वमस्य वस्ते। चोपाड़ दल कमलं। पदावत चर्च्छ प्रमा। कमल मद्ये श्री गोरूङ नथ देवता। गोमल गुणां। स्वांतां शक्ति।

tस्य स्थाने श्रव्य स्वास प्रतिते। इति तालिमाः चक्र प्रमाणः बोलिएँ।

यथा पंच मुद्रा के नाम कथ्यते। खेचरी मुद्रा। मृच्छा। चाचरी।

प्रभावित। उपनिषत। यथा पंच मुद्रा के नाम बोलिएँ। ये पंच मुद्रा वहारात्स। खाचरे अननते तो परस पवतः क प्राप्ति भवति। ये पंच मुद्रा मया दीप। खाचरे अननते तो नक जमलोक क प्राप्ति भवति। यथा कर्म मुद्रा का विचार भवे। खेचरी मुद्रा। भॆनं की भवति। जिहो पद्र रस स्वाद। मृच्छी मुद्रा भवन की भवति, नाटकका गंध स्वाद। चाचरी मुद्रा पतंग की भवति। चछु ध्वं स्वाद। अगो
चर्च गुहा मृग की भवति... अगर नाद स्वाद। उनमानी मुदा गज की भवति। काम इंद्र स्वाद। अथ चेहन मुदा का विचार कर्याते। वेचरी मुदा भवति चारत वेचरी भाष्या। कूट हाली व्यहनं। भूचरी मुदा भवति। नाना द्रप व्यहनं।

एक सत्स नीरी। चलती विचलती भाष्या। भूत प्रेत का व्यहनं। १७। चाररा मुदा भवति। अदरक्ष्याय भावे प्रेत पांच्छ। निन्दा सुरही। मधुहरिय धारणि। उन्मानिन मुदा भवति। भाष्य प्रहर्य उ सन हन्द्रिय गुही प्रह।

अथ पञ्च झान मुदा कर्याते। वेचरी मुदा भवति। सर्व शाश्व प्रेमागाम। तितान वेदान्त झान देखें। सावन्ति झान उपबंध।

ते वेचरी मुदा कहिने।

अथ शरीर मध्ये ध्यान मुदा कर्याते। वेचरी मुद्रा मुखामे बस्याते। पिएड बुधि भांति युक्ता। अरापन वायू समं भूतवा। मुदा भवते केचरी। नासिका अमेरू मूर्खरी मुदा बस्याते। गनं झानं भों जुक्ता। समान वायू समं भूता मुदा भवति मूर्खरी। गणान स्थाने उनमानी मुदा वस्ते। अर्नहद नांद सं जुक्ता। व्यान वायू समं भूता मुदा भवति उनमानी। अथ साधन मुदा भेद कर्याते। अधार चक मध्ये वेचरी मुदा वस्ते। चालुद्वल पदमं च उरघ कं। प्राण। अरापन वसि गुहा मुदा भवति वेचरी। वहांरं चक मध्ये उनमानी मुदा वस्ते। संसार दलं पदं च तरंग्कं। काम कोष वसि त्तवा मुदा भवति उनमानी।

अथ पञ्च मुक्त मुदा...

अन्नजसुन्य मध्ये केचरी मुदा वस्ते। रागुष्ण मुदान प्रवर्तते। वेचरी मुदा की कला प्रमाण। ध्यानं भवान्ति सालोक मृते।

10. Mussalmans and Arabic words.

The use of the word Sultan in Tibet goes back to the seventh century, in connection with the Persian King Yazdajar or Yazdezard. The eighth century saw the entrance of the Mussalmans into Indian politics and the fall of the Western Chalukya dynasty (750). The Mussalmans raided Gujarat and destroyed the famous city of Vallabhi (c. 770). The Gurjar empire soon showed a tendency to break up into separate states (Chauhans of Ajmer, Paramaras of Dhar, Chavadas of Anhilwada etc.) The Parsi refugees came about 775 into the Gujarat.

(I. G. I., Vol. VIII.)

11. The Title Pha.—The native Saiva kings of Assam during the ninth and tenth centuries, before the country was conquered by Bengal Sena kings, had the suffix Pha after their names.

12. Gorakha, Siva and Machhendra. Probably the word Gorakh in the Pada by Machhendra means Siva and not Gorakh, Machhendra’s alleged disciple.

13 Avadhutas and Buddhists.—Rajatarangini (Stein) states that king Jalanka’s instructor in the doctrines was the saint Avadhuta, the vanquisher of Buddha controversialists, who at that time were powerful and flushed (with success).
14. Yogis.—*Vetala Pancavinsati* mentions a potter who had become a Yogi. In *Bhoja-crita* a story runs that a Yogi from Kashmir came to Malwa and having transformed its ruler, Bhoja, into a parrot, himself became the king of Dhara.

15. The Sanskrit Works of Bhoja.—Bhoja was ruling about the end of the 10th century. He is credited with having written the following works, the names of which are very significant, and relevant to the subject of Yoga.

*Guru Carya*
*Tattva Prakasa*
*Rajanartanda Yogasutratvritti*
*Sabdanusasana*
*Sivatattva Ratvaharika*
*Siddhanta Sangraha.*


Among the Nathas worshipped by the Jains were Adinatha, Neminatha, Santinatha and Manamatha.

17. Names of Chalukya Kings.

The names or titles of two Chalukya kings of the ninth and eleventh centuries are very significant. A Chalukya chief called *Yogaraja* was alive in 899. Avanti Varman II was also called *Yogaraja*.

18. The Pratiharas and Gorakh.

The Pratihara dynasty was the suzerain power in North India in the tenth century. They were Saivas. Jodhpur is the oldest home of the Pratiharas. Some of the
rulers of Jodhpur in the 18th century wrote and compiled works on Nathism. It was probably in the time of the Pratihara paramountcy that Gorakh thrived.

19. Pierced Ears.

The figures of the later Buddha and the Bodhisattava show pierced ears.


In orthodox Jogi circles and literature Siddhasana, Khechari Mudra, Kaivalaya Kumbhaka and Agya Chakra have become associated with Gorakh; the Japa is more or less of the Pranava and the Dhyana of the region beyond the Ajna or Agya chakra. See G. P., Part II, Salokas 71–74, 72–79, 83, 86, 87. For the interpretation of the Asana, the Mudra, the Kumbhaka, the Dhyana and the Japa see T.M.U., pp. 80–81.


In G.S.S., on pp. 41–43, we read that Goraksha was the son of Isvara, Isvarasantana. The epithet is applied to illegitimates as well. On the same page Isvara, Mina Natha and Adi Natha are mentioned; they all seem to refer to the Lord, Siva.

22. Gopichand and Dhara.

Dharanagar is said to have been the kingdom of Gopichand. Now Dhara became capital of Malwa in the end of the 9th century when Vira Singh II moved to it from Ujjain.

23. Bhairavananda Natha.

Bhairavananda Natha is given in N. T. as the appellative, secret name, of a person, another name of whom
was Matsyendra. Bhairavananda is mentioned by Raja Shekhara who flourished about 900.


_J.R.A.S.,_ 1932. The name of Gorakshnath is included in the list of Gyanadeva’s ancestral gurus. Mr. Bhave has examined some Marathi works that are attributed to Gorakshanath, especially a MS. of his Amarnath Samvad, which contains an exposition of Yoga and is believed by Mr. Bhave to belong to the twelfth century or even earlier. He is persuaded that there is a similarity between passages in this book and passages in the _Jnanesvari_, which he believes prove their authors to have been of the same way of thinking.


The remarkable thing about Gorakh is that he succeeded in achieving an extraordinary degree of popularity among Northern Hindus and among some adherents of Buddhism in Nepal. _His tomb is in the Punjab_ and he is to this day adored as a kind of god by immense numbers of the inhabitants of North-Western India under the hills.


The MS. seems to have been copied out about the year 1525 A. D.

नाभि प्रलिथिमोचिमातसहे मांगे मनः सिद्धः

अनाहतनिनिदृश्य पवनन्तिनिगितः |

धनितेन विबा यतु नादर्चेशमपरिवः |
27. Gorakh-bodh and Bengali Nath folksongs.

The following from Gopichandra Sanyas (Sukur Muhammad) and Goraksa Vijaya (Shaikh Faizulla) should be compared in content and language with the Gorakh-bodh, the poetry of Gorakh and Charpat, and the Gatha given in these pages.
28. Sanskrit Dialogue between Gopichand and Jalandhar, and a Sanskrit piece of Jalandhar.

S.B.S., Vol. VI, 1927. The following should be compared in substance and language with the vernacular Udas and Gatha as given elsewhere in the present book.

गोपीचन्द कथयति

भो ज्ञामिन् प्रृच्छामि कथय दण्तयज्ञामिनः
वस्तौ स्थियते तदा कन्दयं व्याप्तुं
वने श्रीयते तदा चुतु सत्यपयति
आसने स्थियते तदा युग्मक्षम माया
पाध गम्यते तदा छियते कायः
मिष्टं भक्त्यते तदा बर्जते रोगः
कथयं कथं सावधेयं योगः

Jalandhara answers—
श्रेष्ठयोगधुत तत्तत्त्वय विचारः
यः एप सकल विशेषायः सारः
He further adds:

अल्यम श्रावति स तु कलयति जलयति
बहु शुचिकि स तु रोगः।
द्वेषाेर्पि पञ्चयोषि साध्ये विचारयति
स तु कोडप्पि विलो योगी।

In the Siddhanta Vakya of Jalandhara we read:

बन्दे ततात्परो भुवनतमिर्य भानुलेनदसर वा,
ततो कर्तृनयापरं ला पवन गाति करं व्यौमविनिमित्वां वा।
मुनानदिगृध्वविविष मुचित्यरं खपरं भस्माद्रस्र्य त्वेतेत बांड्रेित र्फ्यं द्रयम उत्परं दीर्षनो श्रद्धारं वा।

29. Samadhi.—Hathayoga-pradipika, p. 128:

Raja Yoga, Samadhi, Unmani, Manonmani, Amaratva, Laya, Tattva, Shunya-shunya, Paramapada, Amanaska, Advaitu, Niralanba, Niranjana, Jivanmukta, Sahaja, Turya—all these but connote one thing, Samadhi.

Samadhi is the absorption of mana in and becoming of the form of Atma; when Prana becomes ksheena and the mind becomes laya, then the resultant Samrasta is Samadhi;
the union, becoming one rupa of Jivatma and Paramatma is Samadhi.

The Arand (joy) which proceeds from the remembrance, contemplation, experience (anusandhana, smarana) of Nada can be obtained only through, the kindness (daya) of the Guru and by no other method. (p. 181)

The listening of the nada stabilizes the mind and conquers the air (vayu). (p. 182)

30. Imagery in the Upanishads—Almost all the metaphors, and the similes and imagery used in the Gorakhabodh can be traced back in the Upanishads. The following from the Yoga Upanishads (pp. 387—389) will bear out our view.

पुष्प मध्ये यथा गन्धः पयो मध्ये यथा घुतसुः। तिल मध्ये यथा तेंदु पापाशोभ्याखा भानसुः। ह्रदस्याने स्वतं पन्ध तत्सुः। कत मध्ये सुखसुः ऊँच नाल मध्ये बिन्द्रु सत्सु रये स्वतं मनः। कुमरसप्तशिरयाददादिशरं भजानें भारेतं एवं हादेपु सर्देसु बायु पूरीते चित। निषष्ट्वु तु नवदारुबोध उधरेन प्राप्तः। भासतः यथा घट मध्ये यथा दीपे निवाते कुम्भक बिदुः। निषष्ट्वेने नर्वेंद्ररोमणाने निषष्ट्वेने निधाते तवातःमात्रेणाबापित्र योगसेवयं।

31. Evidence from the Upanishads.

1. O. H. E. U., Yogasikopanishata, p. 408.

2. Ibid., p. 409.

स्वकार्यं घटसिद्धां द्राग्यं तत्त्वो हि तत्त्वस्मृ।

गुणवाद्य समाभिन्ने ब्रह्मस्यां नदयां ॥ ७८
When the mind goes beyond the organs and the gunas and is absolved, having no separate existence and
no mental action then (the Guru) should instruct him (as to his further course of development).


The Yogi being in the Siddhasana and practising the Vaisnavimudra, should always hear the internal sound through the right ear. The sound which he thus practises makes him deaf to all external sounds. Having overcome all obstacles, he enters the turya state within 15 days.

11. Dhyana, Prana and Chitt.

Ibid, p. 259. When the (spiritual) sight becomes fixed without any object to be seen, when the vayu (prana) becomes still without any effort and when the chitta becomes firm without any support, he becomes of the form of the internal sound of Brahma-Pranava.


Ibid, p. 297. Since chitta moves in the khalakas and since the tongue has entered in the mudra kha, therefore the mudra is called Khechari and worshipped by the Siddhas.


Through the force of the practice of Dhyana, the current of the modification of manas devoid of self, that is of Brahmic nature, is said to be Samprajnata Samadhi; while the mind with the utter quiescence of modification that confers upon one supreme bliss is said to be Asamprajnata Samadhi, that is dear unto Yogins.


To the Aturas and Kutichakas, the world they attain is Bhurloka and Bhuvarloka; to the Bahudakas, Swargaloka;
to the Hamsas, Tapoloka; to the Paramahamsas, Satyaloka. To the Turiyatita and Avadhuta, Kaivalya in Atma according to the analogy of the wasp and the worm, through the realization of Reality.

(p. 154)

15. Meditation.

For the Kutichaka and Bahudaka there is svavana; for the Hamsa and Paramahamsa there is manana; for the Turyatita and avadhuta there is niddhyasana (profound meditation over). For all these there is necessarily the meditation upon Atma.

(p. 166)

Thus the aspirant after salvation should ever be uttering the Pranava which enables one to cross samsara and be living as a Jivan Mukta.


"Whatever is thought of by the mind is accomplished by the mind itself."

(p. 239)

17. Yoga-Technique.

Even a person who is well-skilled in the practice of the three bandhas (ears, eyes, lips) should always try to cognise with a true heart that principle which should be known and is the cause of all objects and their attributes. The giving out of all external objects is said to be rechaka (expiration). The taking in of the spiritual knowledge of the Sastras is said to be puraka (inspiration) and (the keeping to oneself of) such knowledge is said to be Kumbhaka (or restraint of breath). He is an emancipated person who practises thus such a chitta. Through Kumbhaka it (the mind) should be always taken
up and through Kumbhaka alone it should be filled up within. It is only through Kumbhaka that Kumbhaka should be firmly mastered. Within it is Paramasiva.

(PP. 15-16)

That is called one pranayama when one repeats with a prolonged (or elongated) breath three times the Gayatri with its vyahritis and Pranava (before it) along with the sīraṣ joining after it. That is called Kumbhaka where there is no expiration or inspiration and the body is motionless, remaining still in one state. That is called dharana when the wise man regards the mind as sankalpa and merging sankalpa into Atma, contemplates upon his Atma (alone). That is called tarka when one makes inference which does not conflict with the Vedas. That is called samadhi in which one, on attaining it, thinks (all) equal.

(p. 217)

18. Guru.

After that, Urmani is the end of the Ajapa. Having thus reflected upon manas by means of this (Hamsa) one hears Nada after the uttering of this japa an aeon of times. Nada is of ten kinds. He may experience the tenth without the first nine sounds through the initiation of a Guru. In the tenth he attains Parabrahman in the presence of (or with) Atma which is Brahman. After that when Manas is destroyed, when it which is the source of sankalpa and vikalpa disappears, owing to the destruction of these two, and when virtues and sins are burnt away, then shines as Sadasiva of the nature of Sakti pervading everywhere.

(pp. 214-15)
CORRIGENDA AND ADDENDA.

2, line 26, omit bhavati.
6, line 5, read Jogishar for Jagishar.
11, line 19, omit found in Tibet.
27, line 15, omit the words within the brackets; the explanation given by me is not orthodox, nor is the technical epithet meant here to apply only to the physical process.
32, footnote, for 6 and 7, read 7 and 6.
34, line 24, add Ganesh, to Siva etc.
79, line 22, read refer for rfeer.
83, note 29. The quotations are from the Allahabad Panini Office English Translation of the H. Y. P.
84, A number of spelling mistakes have crept into the Sanskrit quotation in note 30. As the reference is given, I hope the reader will be able to correct the mistakes in this as also in possibly some other extracts.

Gorkha and Geakwad.
23, line 4; the writer referred to is Perceval Landon who is his Nepal, Vol. II, says on p. 23: It is now generally accepted that the word Gorkha was in its origin identical with the title of Gaekwar which is assumed by the Maharaja of Baroda.

Baluchistan.
24, line 21; In Baluchistan District Gazetteer Series, Vol. VIII, Las Bela, we read on page 37: The other places visited by pilgrims to Hinglaj are Chaurasi, Guru Nanak-ka-saran,
Gorakhji-ki-dhuni and Jhola Jhar where they perform the ordinary ceremonies.

Among the influence of the Saiva Jogis in Baluchistan, we read in the Imperial Gazetteer of India, Baluchistan:

Hinglaj is the best known place of pilgrimage in Baluchistan. It is situated in Las Bela State on the banks of the Hingol. The shrine which is dedicated to a goddess known as Nani by Muhammedans and Parbati, Kali or Mata by Hindus ... There is a river called Rod Jogizai and also a village of that name. The Jogizais of Killa Saifullah are said to have been considered the priests of the Kakar tribe. These Jogizais were once the ruling family of Zhob (Pp. 102 and 192-3).

In Las Bela Gazetteer we are told of a shrine dedicated to Pir Sawai; he is the same person, who to Hindu Nath Jogi tradition is known as Sawai Siddh.

**Sufism and the Jogis.**

31, line 12; The following from an article called Faqirs of Bialiya-Dighi in Dinajpur in the Journal of the Asiatic Society of Bengal for 1903, by Maulvi Abdul Wali, will be read with interest as showing how far-reaching was the influence of Gorakh’s Jogis on Sufism in India: Taifuria Khanwada was an order introduced by Shah Madar.... It would seem that these faqirs are a survival of a corrupt form of ancient sufism mixed with Hindu Jogi ideas. Pp. 62—63.
GLOSSARY OF 110 YOGIC TECHNICAL TERMS.

Abhik—he who (the state which) is above and beyond fear, division, space.
Adesh—teaching, order; salutation.
Agam—the Unknowable.
Agochar—beyond perception, the invisible.
Ajapa Jap—the recitation which belongs to pure consciousness.
Akas—the Heaven with us.
Akul—he who (the state which) is beyond division and differentiation.
Alakh—the Unknowable, the Invisible.
Amirasa—the Great Elixir, the physical joy of peace.
Anad—without sound, eternal.
Anbhai—one who is fearless, or the state of fearlessness.
Anhat—not born (of the striking against of two objects).
Anil—beyond count; without colour or form.
Ardh—the lower, below the navel.
Asa—hope, longing.
Asan—mental or physical posture.
Avigat—unconditioned, the one changeless.
Bai—other airs within us than the breath.
Bala—ever young, ever child-like.
Bandh—the Dam; the concentration of attention at a particular centre within us; physical pose purposed to produce particular physical and psychological reactions and results.
Bank Nal—the curved vein (the backbone).
Bel—the creeper, the tendril (the process of thinking).
Bhagvat—the Lord.
Bhai or Bhau—fear.
Bhav—love, inner urge.
Bikha—the attractions or distractions, due to the out-going senses.

Bimal—the stainless, stabilized.

Bind—sexual power.

Brahm Gyan—the Realization of the Absolute.

Chakra—nerve-centre where consciousness can operate.

Chand—moon, the left vein of the nose, cool, mind.

Dasam Durar—the Tenth Door or centre of consciousness within our head.

Dhanda—process, profession.

Dhun—the attention which is impelled by sound.

Dhuram—earth, land.

Dhyan—contemplation.

Duadas—movement of the breath when it reaches outward to a length of 12 finger-breadths.

Gosht—talk with oneself, self-examination.

Gurmukh—he who carries out the instructions of his Guru.

Guru—the master.

Gyan—knowledge.

Hairan—in mystic wonder.

Hans—the spirit within us.

Jhunkar—sounding, tune.

Jiv—the individual, with the consciousness of his individuality.

Jog—the mystic union.

Jot—the fire.

Juala—the flame.

Jugat—the mystic path.

Kal—Time, Death.

Kamani—the womankind.

Kandh—the mortal body.

Kanval—the lotus-shaped nerve-centre which can be operated upon by our consciousness.
Kaya—the mortal body.
Kirpa—kindness, grace.
Kirtan—musical recitation.
Mahal—the spiritual home within us.
Maharasa—the great Rasa, elixir.
Man—mind.
Manmukh—One who obeys his own wishes, rather than the behests of his teacher; one turning to the understanding of his own mind.
Mansa—desire, longing, thought.
Mer—the backbone, centre of vitality, sukhmana.
Mokh—the Release.
Mukti—the joy, the consequences of release.
Mul—the root (the mind).
Nad—the inner harmony.
Nam—the Divine Name.
Nisra—detached.
Nirajnabh—without ties or props.
Niranjan—the spotless.
Nirankar—the formless.
Nirantar—the consciousness of the within.
Nirban—Nirvana, release, perfected and infinitized consciousness.
Nirmal—pure, untainted.
Nirodh—removal (of ignorance, obstruction).
Pavan—breath.
Parcha—realization.
Pramodh—imparting of knowledge, expansion, purification.
Pran—vital breath.
Prasad—the grace of the Sat Guru.
Purush—the personified, It.
Sabd—the word to be recited which is an emblem or a symbol of the Reality sought.

Sachh—truth, right-thinking.
Sadh—the mystic.
Sahaj—inborn facility, stabilized consciousness; easy, natural.
Sapni—the she-serpent, physical vitality.
Sar—essence, which is Truth.
Satguru—the teacher within.
Sakti—the Power which goes out or manifests.
Sevag(k)—the seeker, the disciple.
Sikhar—the topmost nervous centre in our head.
Siv—the power which draws in.
Sodh—purification, control.
Suchit—purified, controlled, mobilized thinking.
Sukhmana—the “equalized” flow of breath.
Sultan—the Lord.
Sunn—the void, the transcendent, the soundless centre, psychological joy of united or expanded consciousness.
Sur—sun, the right vein of the nose, hot, breath.
Surt—attention.
Tat—the Basic Reality, the separated essence.
Trikuti—the trinity, the space between the eyebrows.
Udas—detachment, disserverance.
Udho—Avadhuta, the liberated.
Ukar—The Manifest One.
Ult—reversal of the ordinary, out-going process.
Unman—state of mental self-transcendence.
Upadhi—the obstructions, the coverings.
Uram—ocean.
Urdh—the upper, above the navel.
Vigyan—realization which comes of knowledge or expanded consciousness.
भरतरी जी की पद

राग प्रजियो।

,. नहीं भारत कामणी नहीं भाजुङ्गी। नहीं भारत राज
भार लेवा तोर। टेक।

मन पवन मातृ हस्ती ने घोड़ा झान ने ग्रहें संगार भी।
बर कामणी लेखे ले बेहड़ तत्काल उराक जी।॥१॥ रावण ने रांगा कोण
कहेका। मराँ ना एक जु मार्ग जी। हीं तोहि पूछो माफ़ा पड़ि-
यार पविदत। कांड करो ना मह भा जी।॥ २॥ बूढ़ा तारे बालक
हुआ अब में कांड़ कांड़ जाय भी। सतंगुर प्रसादे राजा भरतरी
सीपा। गुरु गोरख वचन प्रमाणाम् भी।

मछन्दर नाथ जी का पद

राग कांडगदा।

मुपढ़ती लागी धारा नावनी। म्हानि मावे मावे भगवत भी
हे नावा वे म्हारा बाल्दे॥ १॥

जाय जेसी रंग मेटापे। कांड़ भजन मतो मगनत म्हारा
बाल्दे।॥ २॥ सत्र ही तीर्थ में बस्ती। कांड़ भजन केर जन
कांड़ म्हारा बाल्दे।॥ ३॥ त्रीमल धाने न्हाई चत्या। कांड़ एड़ी पटं
तेरे बाल्दे म्हारा बाल्दे।॥ ४॥ कांड़ तीर्थ में झान बढो। कांड़
साध नी दरख होई म्हारा बाल्दे।॥ ५॥ मंदेरे मछन्दर पहुँचे
पटंतर। कांड भगवत सवान कांड़ म्हारा बाल्दे।॥ ६॥
राग पनाली:
प्रेम उठिये। आप लिये विसराम। ज्यूं ज्यूं न ज्यू। ज्यू न सवारयो काम। टेक।
बस कुछ हे माँहली। खानं कुचा हे मोर। सेवा हारेता तुम। ज्यूं फन्नकत चद चकोर। १। यें सवारयो की जीवनो।
सवारया द्वारिण नाय। कब गोरख किंता करे। महार सनवो समयो भाय। २। जोगी सोईं जागैरे जुगत रहे ब्रह्मात। तत
नींते कब पाया। ये बहे हस्तनद्र नाय। ३॥ २॥

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gोरख नाय

राग मेरैं

अनत न मरमी सिधा तेरी। कांढ़ाया। मघे सार। रहा।
बोलते का खोज करना। भीते हैं। खलटी मरना। सदिन ही
भ्रकास चरना। कोई जम का इंद्र मरना। उत्तर परना पार। १॥
भबल की जब घबरी पाईं। सीध। जोगी प्रान भाई।
भड़ात परचा मिटा पाईं। विना मृतिव द्रिति बाईं।
भलक भ्रम भ्राप। २॥
सिखूर मीतर नाद बालें। जय। मरत उपाधि भालें।
हुनि सों। धुने बोरी लगे। तह। सब हुक्काकार। ३॥
बिदे दीन महति बाली। भ्रमू। गह। बसिया संविनाशी।
मये समृद्ध सुन्दर। उदासी। चेतित्रानिरंयक। ४॥
सलोकु

काल दुःखाले को नह खती। बाले जोहन जो नह बती।
फुरते भोजन अंगुलु चहारः कोइ गोरख कहे काइयां हमारी। ॥ ॥
खटे मरे सलुले जोरे मैठे उपने रेगु। कोइ गोरख सुनहु सिधु
भानिपानी नोगु। ॥ ॥

सलोकु जोग रामुकली के

गुरु जी पैसा काम न कीजे, जान्ते ग्रामी महां रस छीजे। ॥ ॥
नदी दिग बिरखा नारे संग पुरुष अंगुलु भीजुः की भ्रासा।
मन की चाल मेरे विसत हे तांते कथा विनासा। ॥ ॥
.गोठे बदे ढगमसे पेट महुखा दिलिलिणा केस कगले के
पंखा। ग्रामी महां रस बाचनी छोखा तांते घोर मथन मईं अंखा। ॥ ॥
.दिवस की बाचनी छुरी नीरे मोहै शाती सातर सोखे।
मूरख लोका बंधका पसुधा निति प्रति बाचनी पोले।
.दामि काँडि बाचनी ले भाष्या माट कोई मेरा पूर्ति बिधासा।
गीला लकड़ी की धुपिणी लाइया तिन ताल मूल सणि खाइया।
बाचनी बिंद लेंड बाचनी बिंद लेंड बाचनी हमारी कांडी।
.इनि बाचनी तैहसोकी खाई बदति गोरख राइया।

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अचिक फ्रहार इंद्र कल कर। छूटे गिरान मयुर चिद थे।
विभागे निद्रा साये काल। ताँके हिरे सदा तंजाल।
छाया भी मेरे भाग छाया भी मेर। गोरख कहे पूला संजुमीते।

अनन्ते संजुमी प्रत्य अंकानु। जल की संजुमी जोती परगासे।
इंद्री के संजुमी बिदल न जाई। निद्रा के संजुमी कालु न खाई।

नादिने ते जोती पशाणि, पिंड ते निर्माण पदू निरङकानु।
दिसंटे के भागे प्रावे जाइ, तामे गोरख रैहे समाई।

॥ नौपाई ॥

जो मह देख मामिनी माने, लिह देख यो पुरुष प्रसाने।
जो विन चिन नपुसूक जोवा, कह गोरख तानो घर खोवा।
जो घर त्याग कहने जोगी, घर वासी को कहे छू भोगी।
अनन्त मार न शरीर में जोरी, गोरख बोले सुरख लोई।
पढ़ प्रत्याहार जो झान बघाने, पत्र साधु परमार्य माने।
परस तत्व के होरी न भरती, कहे गोरख सो महा अयरती।
माया बोर कहे में ठाकर, माया गये कहाँ चाकर।
माया त्याग होय जो दानि, कह गोरख तानो ब्रह्माणि।
कोल पिंड कहाँ चेला, कठिन पिंड सों चेला पेल।
शुना पिंड कहाँ कहाँ बूढ़ा, कह गोरख ए तानो सुधा।
गोरख धोध

श्रय गोरख नाथ जी को कौरंखचा लिखिते। श्रन्य गोरख धोध।

गोरखो वाचः—स्वामी तुमे लोः सत गुरु हम तो शिष्य।
शन्द एक पुछिया दया करि कहिया। मन्हिन कारिया रौस।
नैरांशे वेईला कुश विधि रहे। सत्ता गुरु होईँसँ पूछिया कहौँ। १।

मछन्द्रा वाच २—अर्कु पेठिया होट रेहिया बाटे रूख विस्तः की ध्याया।
त्रिविवा काम कोप लेम मोह संसार की माया।
श्रय हुँ गुस्ति अनंत विचार। खोंडः निध्रा अर्कु भार।
निरांशे वेईजा इही विधि रहे। एता विचार मछन्द्रा कहौँ। २।

�ौँ स्वामी जी क्या देखिया क्या विचारिया, क्या ले धरिया सारं।
क्या क्या देखि मस्तक मुखाईँया, कुण ज्ञान ले उतरिया-पारं। ३।

धौँ अर्कु श्रय देखिया अनंता विचारिया तत ले धरिया सारं।
युध का शब्द ले मस्तक सुङ्गाइवा महा ज्ञान ले उतरवाया पारे। ४।

गो० स्वामी जी आदेश का कुछ उपदेश सुनिए का कथ्य वास। शब्द का कुछ गुरु पूछत गोरख नाथ। ५।

म० अवधु आदेश का अनुप उपदेश सुनिए का निरंतर वास। शब्द का पर्चा गुरु क्यात मछन्द्रनाथ। ६।

गो० स्वामी जी मन का कुछ ध्य प्रव न का कुछ आकार। दस की कुछ दिन साधिता कुछ द्वार। ७।

म० अवधु मन का सुनि ध्य प्रवन का निराकार आकार। दस की अलख दिन साधिता दसु द्वार। ८।

गो० स्वामी जी कुछ मूलि कुछ चेला। कुछ गुरु कुछ चेला। कुछ तत्त ले पिठे ब्रह्मेला। ९।

म० अवधु मन भूल प्रवन बेला। शब्द गुरु भुरि चेला। निराकार तत्त ले गोरख नाय पीरे ब्रह्मेला। १०।

गो० स्वामी जी कुछ सवीराण कुछ ध्य चेत र। कुछ सु सत्यण। कुछ सुनेर। कुछ जोग कुछ भुगति। कायि मोक्ष कुछ सुकहि। ११।

म० अवधु मन्त्र धूर्म नाय कुछ चेत। भुरि सु सत्यण निराकार नेत्र। जोग जोग धूर्म भुगति। नौि मोक्ष दुरारुला मुकिन। १२।

गो० स्वामी जी कुछ पेड विषु काल कुछ पंचि। विषु सुवा। कुछ पाठी किश्नि तिर कुछ विषु काल है। १३।
गो। श्राम्भाग भी कुरा घरी चन्द्रा कुरा घरी सुर। कुरा घरी काल वजने हुर। कुरा घरी पंच तत समि रहे। तत गुरू होइ खुश्या कहे। १६।

गो। स्वामी जी कुरा भ्रमायत्स कुरा सु पहित। कहा का महारस कहा ले चढ़ीव। कुरा अस्तानि मन उनमनि रहे। सतगुरू होई सुख्या कहे। १७।

गो। भ्रमायत्स बचि सु पहित। अर्ध का महारस उर्ध ले चढ़ीव। गगानि भ्रमायति मन उनमनि रहे। ऐसा विचार। मछन्द्र कहे। १८।

गो। कुसवद कु कुरा प्रसें, दुसवद का किरं वासै। द्वादश अंगुल वायु कुरा मुखि रहे। सतगुरू होई सो पुख्या कहे। १९।

गो। कुसवद, कु सुसवद प्रसें सुसवद चा मितरि वास। द्वादश अंगुल वायु गरु कुरा मुखि रहे। ऐसा विचार मछन्द्र कहे। २०।

गो। आदि का कुरा गरु धरती का कुरा भट्टार। ज्ञान का कुरा अस्ताथण सुनि का कुरा दुकार। २१।

गो। आदि का अनानि गरु धरती का अर्घ भट्टार। ज्ञान का एषन चेतनि सुनि का परचा दुकार। २२।
गो  कुश प्रचै माया मोह तुड़े । कुश परचै श्री तिती श्री फुटे ।
कुश प्रचै लागे वंश । कुश प्रचै नल्लर कर कंध । २१ ।
म  मन प्रचै माया मोह तुड़े । पवन प्रचै सिसहर फुटे । ज्ञान प्रचै
लागे वंश । गुरु प्रचै अजयावर कंध । २४ ।
गो  कहां वसे मन कहां वसे पवन । कहां वसे शन्द कहां वसे
चन्द ।
म  हिरदे वसे मन नाभी वसे पवन । रचि वसे शन्द गिगानि
वसे चन्द । २६ ।
गो  हिरदा न होता तव कहां रहता मन । नाभी नहीं होती तो
कहां होता पवन । रचि न होती तो कहां रहता सन्द । गिगानि
न होती ते कहां रहिता चन्द । २७ ।
म  हिरदा न होता तव खुणि रहता मन । नाभी न होती तव निरन-
कार होती पवन । रचि न होती तव भूक्ल रहता शन्द । गणव
न होता तव अभीक रहिता चन्द । २८ ।
गो  रात्रि न होती तो दिन कहां ते भाया । दिन प्रसादे रात्रि
कहा समाई । देवा भुसाया भोति कर्म लिया वासा । २९ ।
म  रात्रि न होती दिन सहमदि भाया । दिन प्रसादे रात्रि सहम
समाई । देवा भुसाया भोति कीशा निरतरि वासा । पवन न
होता तव भ्राया पूरीत का सुनि होता वेसासा । ३० ।
गो  काया का कौंख कर्ता कर्म तेज उपाया । भल ज्ञान फा
कौंख सत्पुरुष शीर्ष, कौंख अलख लखाया । ३१ ।
मात्र भाव धर्म कर्म सत चै हैं तेज उपाया। गृह ज्ञान का सुनिता सदृश दुर्गोप्य है स्मारक लखाया। १२।

गोरे काया मधे के लख चन्दा। पहुँच मधे कहाँ वसे गन्धा। दूध मधे कहां वसे धीव। काया मधे देते बीत। १३।

मात्र काया मधे दो लख चन्दा। पहुँच मधे चेतन गन्धा। दूध मधे निश्चल वसे धीव। काया मधे शक्ति ब्यापी बीत। १४।

गोरे लम्बी जी काया न होती तब कहां रहता सूरज चंद्र। पहुँच न होता तब कहां रहता गंध। दूध न होती तब कहां रहता धीव। काया न होती तब कहां रहता बीत। १५।

मात्र काया न होती तब निरंतर रहता सूरज चंद्र। पहुँच नहीं होता तब श्रद्धालु रहता गंध। दूध न होता तब मुनि रहता धीव। काया न होती तब प्राम मुनि रहता बीत। १६।

गोरे कहां वसे चन्द्रा कहां वसे सूर। कहां वसे नाद व्यंद का मूल। कहां चढ़ इंस प्रवा पाणि। उलटी सकती इसा धरि ब्राह्मी। १७।

मात्र अरुधे वसे चन्द्रामा रवे वसे सूरं। हिरदे वसे नाद बंद का मूल। गिगनि चढ़ इंसा प्रवा पाणि। उलटी सकती भार धरि ब्राह्मी। १८।

गोरे कर्म उत्तमो नाद कर्म नाद समाकुने। कर्म ले यापले नाद कर्म नाद विलीयते। ६९।

मात्र भ्रमगति त्यो उत्तमो नाद कर्म नाद मुनि समाकुने। पवन के यापले नाद मिगनि नाद विलीयते। ४०।
गो। नदेन नादी वा वे वंदिवा गिगने न लाव्या भास। नाद वंद दोठ न होइगा तव प्राण पुरिस का कहां होइगा वास। ||४३॥
मो। नादे हूँ नादिवा वे हूँ वंदिवा गिगने नु लाव्या भास। नाद वंद दोठ न होइगा तव प्राण पुरुष का निरंतर ही होइगा वास। ४३
गो। आकार हुटिसि निराकार होइसी पतन होइसी पागी। चन्द्र सुर दोठ न होइसी तव किकुया सहनाग। ||४५॥
मो। सतम हंसा का केवल मरिजे सुनि हंसा प्रकास। सैंहस ही आकार निराकार होइसी तव हंसा का परम जोति निवास॥४६॥
गो। अमूल का किय गूळ गूळ का किय वास। पद का कुछ गुरु पृष्ठ गोराख नाथ। ||४६॥
मो। मूल का सुनि मूल मूल का निरंतर वास। पद का निरोग गुरु कंघंत मछद्र नाथ। ||४७॥
गो। कथं उतपनो प्राण कियं उतपनो मन। कथं उतपनो वामं कथं वाचा विलीयते। ||४७॥
मो। अश्रमति ले उतपनो मन, प्राण उतपनो मन। मन उपनो बाचा वाचा मन विलीयते। ||४८॥
गो। कुण सरेवर कुण सुनाल। कुण मुक्ति होई वांचेंगा जम काल। के लोक अभीरेब बास लंदे। सतपुर होइस पृष्ठा कहे। ||४९॥
मो। मन सरेवर पतन सुनाल। उरम सुवि होई बंचेंगा जम काल। अरधु उरम अभीरेब लिव लंदे। ऐस विचार मछद्र कहे। ||५०॥
गो ० कुण बिखमी कुण सुख संधि | कुण पंकि दिदि कारी चन्द्र
कैसे चेतन मानि उनमि रहि | सत गुह होईस पूड़ाया कहि || ५१ ||
म ० अनलि विसलि विषम संधि | चाकी उपर लागे वंच | सदा
चेतिन मानि उनिनन रहि | यसा विचार मच्छ्र कहि || ५२ ||
गो ० कार्य उत्पति श्रादि कार्य श्रादिकी सुराति | ए तत कहि गुर
गुसाई | नहाँ हमारो उत्पति रहाई || ५३ ||
म ० तिल मर्या जना तेलं कसत मन्ये इततानन | पढ़ुप मो जना वासं
यु देही मों देखता || ५४ ||
गो ० सप्तश कु हुके कुण माई | बंक नालि रस कुण गई | क्षूं ज्यू
प्रायिक नीद्रा कारी | पंड मो प्राश कहां डैडी रहि || ५५ ||
म ० सप्तश कु हुके सहस माई | बंक नालि रस नाभि गई | क्षूं २
प्रायिक नीद्रा कारी | पंड मो प्राश अपराहन रहि || ५६ ||
गो ० कुण चकि दिदि कारी चन्द्र | कुण चकि लागे संधि | कुण
चकि पवन निरधि | कुण चकि मन प्रमोधि | कुण चकि धारिये
प्यान | कुण चकि लिजे विश्राम || ५७ ||
म ० प्ररोद्धी चकि दिदि कारी चन्द्र | दस्ये चकि लागे वन्ध | पठलाई
चकि पवन निरधि | हिर्दै चकि मन प्रमाधि | कांठ चकि
धारिये प्यान | ज्ञान चकि लिजे विश्राम || ५८ ||
गो ० कुण लदे नम मंडली कुण प्रसे हरि बदा का गुरु | निसर्ग
भाद तो कैसे तिर || ५९ ||
म ० थोल तेजे ति माया घुनि | तास विचार्य पप्प न पुनि | सिव
सकरि के ते उनमि रहि | एसे विचार मच्छ्र कहि || ६० ||
गो  कुष्ण  नाली  जी  संचय  कुष्ण  पै  गई  जीव ।  माता  प्रभै  वसंत  कुष्ण  नाली  रस  पीवे ॥ ६१ ॥

मो  संख्यानी  नाली  जी  संचय  सुपमन  पै  गई  जीव ।  माता  प्रभै  वसंत  दुर्गु  नाली  रस  पीवे ॥ ६२ ॥

गो  कुष्ण  धरी  कुष्ण  वास ।  कुष्ण  प्रभै  रहे  दस  माता ।  कुष्ण  मुखि  पारी  कुष्ण  मुखि  शीरं ।  कुष्ण  दिशा  उपाय  मया  शरीरं ॥ ६३ ॥

मो  खिति  घर  भ्रमण  वास ।  तीति  धरी  रहे  दस  माता ।  मनसुखि  पारी  पवन  मुखि  शीरं ।  उकार  दिशा  उपाय  मया  शरीरं ॥ ६४ ॥

गो  कुष्णि  सुनि  उत्तपना ।  कुष्ण  सुनि  सतगुरि  बुकाई ।  कुष्ण  सुनि  में  रहा  समाई ॥ ६५ ॥

मो  सहेज  सुनि  उत्तपना  संभि  सुनि  सतगुरि  बुकाई ।  अजित  सुनिं  में  रहा  समाई ॥ ६६ ॥

गो  कुष्ण  मुखि  लागे  समाधि ।  कुष्ण  मुखि  हुटे  उपाधि ।  कोष  मुखि  द्वरीया  बंध ।  कुष्ण  मुखि  अखर  वर  कंध ॥ ६७ ॥

मो  मन  मुखि  वाला  लागे  समाधि ।  पवन  मुखि  वाला  हुटे  उपाधि ।  मुरति  मुखि  वाला  द्वरीया  बंध ।  गुरसुखि  वाला  अखरवर  कंध ॥ ६८ ॥

गो  कुष्ण  सेवे  कुष्ण  नांग  कुष्ण  दही  श्रीसी  जाई ।  कहल  उठत  पवन  होठ  कंठ  तालिका  बजाई ॥ ६९ ॥

मो  धीन  सेवे  चेतन  नागी  कलयन  दही  श्रीसी  जाई ।  नामि  ले  उठत  पवन  भागे  होठ  कंठ  तालुका  बजाई ॥ ७० ॥
गो० कुर्ण वेतनानि कुर्ण सुसार। कुर्ण शुनिन्दा कुर्ण सुकाल । कुर्ण प्रचे तत्त बरि रहे। सत गुर होई सु पुरुषया कहे ॥ ७१ ॥

म० बोति उस वेतनानि निरभ मैं। नामि उत्पति निद्रा काल। बोति में पंचतत्त बरि रहे। ऐसा विचार मछन्द्र कहे ॥ ७२ ॥

गो० कुर्ण बोते कुर्ण सेवे। कुर्ण रूप में भ्रापा जोश। कुर्ण रूप में जुगि २ रहे। सत गुर होई सो पुरुषया कहे ॥ ७३ ॥

म० शब्द बोते सुबति सेवे। श्रदेश रूप में भ्रापा जोश। रूप अरुप में जुगि २ रहे। ऐसे विचार मछन्द्र कहे ॥ ७४ ॥

गो० कहांं ते मत करो गुरा घण। कहाँत पवनि करे भ्रापा गमन। कुर्ण मुखि चंदा निम्फर फरे। कुर्ण मुखि काल निद्रा करे ॥ ७५ ॥

म० हिरदे थे मन करो गुरा घण। नामि थे पवन करे भ्रापगमन। भ्रापा मुखि चंदा निम्फर फरे। मन मुखि काल निद्रा करे ॥ ७६ ॥

गो० कुर्ण सुनि बोति पलटी। कुर्ण सुनि ति बाचा कुरे। कुर्ण सुनि ति नीभवया सार। कुर्ण सुनि ति उतरिसे पार ॥ ७७ ॥

म० भ्रम सुनि ति बोति पलटे। अनूपसुनिनि बाचा कुरे। प्रसुनिहनि ति नीभवया सार। अनूपसुनिनि उतरिसे पार ॥ ७८ ॥

गो० कथं उत्पति सुभा कथं उतपनो आहार। कथं उत्पति निद्रा कथं उतपनो काल ॥ ७९ ॥

म० मनसा उत्पति सुभा सुभा उतपनो आहार। भाहारि उत्पति निद्रा निद्रा उतपनो काल ॥ ८० ॥
गो० कौण केवल हम सास उसास। कौण केवल हम इसे
बास। कौण केवल हम पूजा कराँ। कौण केवल हम अलख
को महां॥ ८१॥

ग० नाम केवल तुम सास उसास। हिरदा केवल तुम इसा बास।
मध्य केवल तुम पूजा करी। अर्द्धक केवल तुम अलख की
मही॥ ८२॥

गो० सति सति भाग्य गुरु पंडितां। मन पवन की कुचा दशा भ्रमर
हथि पारि उतरिए कैसे॥ ८३॥

ग० दिसत ति दिबी दिसत होईव झान ति बिजान होईव। 
तया 
गुरु शिष्य की एक ही काय। प्रचार ही तो विहडी न
भाई॥ ८४॥

गो० कहा ति चैँ सास उसास। कहं परम हंस का बास। कुचा
घरे मन नदा धिरे रहे। सतगुर होई सु पूछा कहे॥ ८५॥

ग० अरघ ति चैँ सास उसास। उरघ परम हंस का बास। 
सहज घुनि मन सदा धिरे रहे। ऐसा विचार मछन्द्र कहे॥ ८६॥

गो० कैसी भावे कैसी बाई। कैसी सचिया रहै समाई। 
कैसा तन मन
सदा धिरे रहे। सतगुर होई सु पूछा कहे॥ ८७॥

ग० सुनाह भावे सुनिहि जाव। सुनिहि सचिया रहै समाई। 
सहज
घुनि तन मन सदा धिरे रहे। पेषा विचार मछन्द्र कहे॥ ८८॥

गो० कहां वसे प्राण कहां वसैं सीव। कहां वसे प्राण कहां वसैं 
भीव। कहां होई इनका प्रचा लहे। सतगुर होई सु पूछा 
कहे॥ ८९॥
मा प्रार्थे बनें लक्ष्मी उर्ध्वे बने सीता। मीती बसे प्राण अंतर्रात्मा
बसे जीव। निरंतर होई इन का प्रचार लांह। ऐसा विचार
मछंद्र कहे॥ ६० ॥

gोय कुष युग्म बनें कुष मुख मुख चले। कुष मुख बोले कुष मुख चले। कैसे बाला देह में रहे। सतगुर होई सु पुछ्या
कहे॥ ६१ ॥

मा सुरति मुख बनें सुरति मुख चले। सुरति मुख बोले सुरति मुख चले। निरति सुरति ले त्री मे रहे। ऐसा विचार
मछंद्र कहे॥ ६२ ॥

gोय कीश सवद कीश सुरति। कीश हो सुरति कीश हो संध।
दुश्चिमा मेटर केसे रहे। सतगुर होई सु बुभाया कहे॥ ६३ ॥

मा शन्ध अनहद सुरति सुनिचित। निरति निरत सुधार लांग संध।
दुश्चिमा मेटर एके रहे। ऐसा विचार मछंद्र कहे॥ ६४ ॥

gोय पांच बींगी कीश मारा चल्लू बींगी कुष दृष्टि। करसा विषि
कुष सरसंह। मुख बींगी कुष शन्ध॥ ६५ ॥

मा पांच बींगी विचार मार्ग चल्लू बींगी निरति दृष्टि। करसा
बींगी सुरति सरसंह। मुख विषि ताली शन्ध॥ ६६ ॥

gोय कुष सु आसास कुष सु ज्ञान। कैसे बाला धेरी ध्यान।
किद्विषि विषि अभगति का मुख चले।। सत गुर हो सु पुछ्या
कहे॥ ६७ ॥

मा सतोप आसास विचार सु ज्ञान। काया तांजे कारे ध्याने
ध्यान। गुरु मुखि अवगति का सुख लड़े । ऐसा विचार मढ़दें कोई || ९८ ||

गो । क्रय खु संतोष क्रय खु विचार । क्रय सुभाष भाषा के पारि । कैसे नमस्ता इन में रहे । सतगुर होई सु पुल्ल्या कोई || ९९ ||

म० निर मे संतोष अश्रम विचार । देहि माई धारिय ध्यान काया के पारि । गुरु मुखि मनसा इन में रहे । ऐसा विचार मढ़दें कोई || १०० ||

गो । क्रय खु धोति क्रय खु आचार । क्रय गाप मन तजे विकार ।
क्रय माई ति अश्रमे रहे । सत गुर होई सु पुल्ल्या कोई || १०१ ||

म० ध्यान खु धोति विचार खु आचार । अरुप जाप मन तजे विकार ।
अरुपे माई ति निरमे रहे । ऐसा विचार मढ़दें कोई || १०२ ||

गो । क्रय क्रय क्रय क्रय गाप । क्रय खु माई क्रय खु बाप। कैसे नम मे
दरिया रहे । सत गुर होई सु पुल्ल्या कोई || १०३ ||

म० सन्द को नीति सु गाप । सुरति माई चिता सु बाप । निःचल मन मे
दरिया रहे । ऐसा विचार मढ़दें कोई || १०४ ||

गो । क्रय मुखि रहवौ। क्रय मुखि ध्यान । क्रय मुखि अनोरस
क्रय मुखि पान । क्रय मुखि चैदी बदही रहे । सत गुर होई सु
पुल्ल्या कोई || १०५ ||
गोिे एुरेिे मुिि रहेहुिे सकति मुिि ध्यान। भिगििे मुिि आिेँ रस
चित मुिि पान। आिा मुिि छैिे बड़हैिे रहे। एसा विचार
मंडळ कहे। १०६॥

गोिे क्ु मुिि होई भातु क्ु मुिि होई जाने। क्ु मुिि होई दकल
कु खाई। क्ु मुिि होई जोििे में रहे। सत्यगर होई सुमृिया
कहे। १०७॥

गोिे सहज मुिि होई भावे बहसि मुिि होई जाने। त्रिपंिह होई दकल
कू खाई। नित्वास मुिि होई बोििे में रहे। एसा विचार मंडळ
कहे। १०८॥

गोिे क्ु सु काय ना क्ु सु प्रायाँ। क्ु पुरुष का धारिे ध्यान। क्ु
अस्यांन मन दकल सु रहे। सत्य गुरु होई सु पृिया कहे। १०९॥

गोिे पत्र नु काय नु प्रायाँ। परम पुरुष का धारिे ध्यान। सहज
अस्यांन मन दकल सु रहे। एसा विचार मंडळ कहे। ११०॥

गोिे क्ु सु कृंिी क्ु सु ताला। क्ु सु बुढ़ा क्ु सु बाला।
क्ु अस्थायिे चेतन मन रहे। सत्य गुरु होई सु पृिया कहे। १११॥

गोिे निदिि गांढ़ झूंचि गांढ़ सु ताला। अचेत बुढ़ा चेतने बाला।
सदा चेतने मन दनमानिे रहे। एसा विचार मंडळ कहे। ११२॥

गोिे क्ु सु साधिि क्ु सु सिदि। क्ु सु माया क्ु सु रिवि।
कैसे मन की आतिि नसाई। गुरु गुस्ताई कहे समथाई। ११३॥

गोिे मुिि सु साधिि गांढ़ सु सिदि। आसामस माया पर सु रिवि।
'हुम्ब्रा मेटि निरिितर रहे। एसा विचार मंडळ कहे। ११४॥
गो । कुं ग सु संचा कुं ग सु बग्ग। कुं ग श्रामरूपरूप चढ़े सुरग। तामेने
कैसे उनमन है। सत् गुर होईं सु पूँछ्या कहे। ११९।

मो । ज्ञान सु संचा प्राप्त सु बग्ग। जोति श्रामरूपरूप चढ़े सुरांग। तामेने
उनमन निच्छल है। ऐसा विचार मच्छ्य कहे। ११६।

गो । कुं ग सु मिन्द्र कुं ग सुदेव। कहु कैसी कौजे सेव। पांजु पाति
ले कैसे है। सत् गुर होईं सु पूँछ्या कहे। ११७।

मो । सुनि सु मिन्द्र मन सु देत। बैती निरंतरी कौजे सेव। पांजु
पाति ले उनमन है। ऐसा विचार मच्छ्य कहे। ११८।

गो । कुं ग सु मिन्द्र कुं ग सु दुमार। कुं ग सु मुर्ति कुं ग सु ग्रामय।
कुं ग प्रचे मन उनमन है। सत् गुर होईं सु पूँछ्या
kहे। ११९।

मो । सुनि सु मिन्द्र सवद सु दुमार। जोति सु मुर्ति ववाला ग्रामय।
क्य बहुष मन उनमन है। ऐसा विचार मच्छ्य कहे। १२०।

गो । कुं ग सु दिवा कुं ग सु प्रकाश। कुं ग सु वाति तेल
निवास। कैसे दीवा इवचल है। सत् गुर होईं सु पूँछ्या
kहे। १२१।

मो । ज्ञान सु दिवा शब्द सु प्रकाश। संतोष वाति तेल निवास।
दुवध्या मेटि भरवंदित है। ऐसा विचार मच्छ्य कहे। १२२।

गों । कुं ग सु वेंग कुं ग सु चले। कुं ग सु पीरता कुं ग सु मिले। कुं ग
धारी निर्मित है। सत् गुर होईं सु पूँछ्या कहे। १२६।

मो । धार्मक वेंग चले विकाल। सुरति सु पीरति मिलै दुमार।
सदा स्वतित धारी निर्मित है। ऐसा विचार मच्छ्य कहे। १२४।
गो  कुरु सु भोगि कैसे रहे । कुरु सु भोगि कैसे जाने । सुख में कैसे सुख पीएं । ता में कैसे पहरे या । १२५ ।

म  मन सु भोगि उनमानि रहे । उपजे महार्ष तब सुख लिये । रस हि माही त्रयंदिति पीएं । तत गुर यथा गायि भीरे । १२६ ।

गो  कुरु सु द्रात्मा जीमवारे यजीर । कुरु प्रति वावन यजीर । कुरु सु द्रात्मा जायि । कुरु सु द्रात्मा सुनि समाई । १२७ ।

म  पवन सु द्रात्मा जाने जायि । मन सु द्रात्मा सुनि समाई । द्रात्मा सु द्रात्मा जगमान यजीर । गुरू को प्रति वावन यजीर । १२८ ।

गो  मन का कुरु जीव । जीव का कुरु वेसास । वेसास का कुरु आधारि । ब्रह्म का कुरु रूप । १२९ ।

म  मन का पवन जीव । जीव का सुनि वेसास । वेसास का ब्रह्म रूप आधारि । ब्रह्म का ध्यानित्य रूप । १२० ।

गो  कुरु चकिक पिएर होई केंद्र । कुरु चकिक चरगोचर बनंद । कुरु चकिक इस निरोधि । कुरु चकिक मन प्रमोदि । कुरु चकिक लहरे स्वाद । कुरु चकिक लागे समाधि । १२१ ।

म  मूल चकिक पिएर होई केंद्र । सुधा चकिक चरगोचर बनंद । नामी चकिक इस निरोधि । हिरदे चकिक मन प्रमोदि । केंद्र चकिक लहरे स्वाद । निलात चकिक लागे समाधि । १२२ ।

या खट चकिक का जागे भेत । सो भापे करता आपे देव ।

मन पवन सावधान ते तो जोगि । पापे न लापते । पुने न हारते । १२३ ।

॥ गोरख गोपाल समाप्त ॥
सलोक चरपटि के

tटि तीरथि प्रहरिणि के करसा, पुंनु दान खत्रि के धरिमा
श्रीनज विपुरान्व बेसनो के करिमा, तेवा भाट सूजी के धरिमा
चारो वरानि इं हृ चारो धरमा, चरपट प्रसिध्ये सुशिविे सिद्धु मनु वाति
क्रीए नोहु नेिे के धरमा।

सोकहु जरु निन्धुिे न जरिमा, सो जलु तरु, नि बहुरि ना तरना
इं जसरति जीिि पावि। चरपटु प्रसिध्ये फिि गरभि ना अभावी।

होिे कारििे कयहि गिस्नािु। होिे कारििे दहािे विश्वािु। होिे
कारििे धीिि इनिािु। होिे कारििे पुंलु भरु दानु। होिे कारििे
ञुच संगरांिु। होिे कारििे पचि ििि मूसा। चरपटु प्रसिध्ये कोई
साधू धानिणोिी हुया।

वानि वानि फििे कदु अश्राह करिे। जालिे तपु, तीिि कालि
मोच खेले। श्रगानिे तपु उसानिे कालि माहि करिे। हुठि निप्रहिे कििे छी-
भु जोिे। चरपटु प्रसिध्ये मानिे ते मूला इं हु हाता करिे।

सुि फटकि मनु गिस्नािि रता। चरपट प्रसिध्ये सिि गता।

बाहििे उलांिि भवििे नहीं जाव। कोिे कारििे कांििे का फीिे
खाि। निप्रहिि ना लगाशिे मिज़ तारि उतरि नाि। खर जिि घूििे सेिे
भेिे बलाि। तेिे न बांिे टेिे ना निगानिे। फ्लोट ना हिथिा
नि होिु पुरानिे। पनि ना पूजी दुिा ना उठानिे। कुिे किि निप्रहिि
मांगनिे ना जानो। वाििे कििे के मुगति ना खाििे। निनिििा देिि
शिमििे ना बजानो। तुअर हुमँिे पूसा न पावो। भेति का नोिी न
कहाँ। स्मारिता का जोगी चरपटू नाम || ६ ||

लूमी लिखा मौल मशोली। कनि फड़है मुखि तंबोली।
दिहै भिकिया गाती रखू भेगू। चरपटू कहै कवाइया जोगू।|| ७ ||
जो त्रितक बोझे पर पढ़े। किल्लू धकालू हटू नहीं पड़े।
जो त्रितक तनि लावे जोड़ा। भलबु ना मूसख नियोड़ा।
जो मृतक बोधे धर्मारू। धिंगु जननी वा कांड लाजि न भाई।

जो मृतक कहू हीराया चाहे। चरपटू प्रश्नेबे जोग ना निषाधेई।|| ८ ||
भेख मृतक का पछि घुमाड़ रूमाई। उस खफनो भोसैि खपनी लाई।
भ्रास्त टोपी उस श्रंचला बभाई। भोहु नहीं बोले भेढू। सुनि धिमाई।||
वह निधि सवदि भेढू करमि गलतानी। भइ दर रह भ्रासियानि वठु मड़ी
मसानी। जोगु की ए त्रिंभरेणि सारे। चरपटू प्रश्नेवे पूटा कहू।
जोगु बेफोरे || ९ ||

जो मनु मोरे किश्रा पड़े पुरान। जो मनु मोरे किश्रा कथे गीतारनु।
जो मनु मोरे किश्रा धरै धिमारनु। जो मनु मोरे किश्रा बेलु कुरान।
बी मनु मोरे किश्रा बड़ी मसांखु। जो मनु मोरे किश्रा पुनु भरह
दानु। जो मनु मोरि ता किश्रा युधु सगिरासु। जो मनु मोरे किश्रा
गंगा इलानु। मनु मोरे सिधि होई। चरपटू प्रश्नेवे साधु विरला मनु
मोरे कोई || १० ||

साथै भ्राति ये घरी बारी। तेना कराहि हमारी। हैटि विक्राहरि ग्वनसे
दुलि दुलाई। ऊपर ऊचा करि बेलाई। जति कति की माइक्रा लई।
भ्राया। पूरि बेठा निरंजनु पाइया। सिवि की घरिी लगे पाई।
दति का छप देळि उसि का कामु दलि नाई। सिवि के पुत्रि का
सुखु ले चचेले। जैसे कुला हाविकुड़ दिले। सिति मरे गुरु रोये।
निर अपराधी सोगी होंवे। एकु रहु तिव्यागिता सि घरी अलिशाहा
इया। हृदेशित्रा चा पुरः घटूः भरियाईश्च। दुःश्चा न उपनि श्रहु
गुरु कहाईश्। प्रथले चरपटे ते नरकी सिवाइस्त्वा। ११।
सति गुरु पता लो प्रतिरोश्चा कामु विवायनिन्दा लो। मारले सगले
काॅमने धरसु सदा द्रौहु अपसति लो। संतोव नाचे नाही कबुः
प्रर्थी बिहुविना सदु भावी लो। परी सुखार्थु अर्पुना नाही सुखार्थु
मन छेला नाही मटकी लो। मैले पारी कपडे घोवे। लोभी गुरु
मुकति कड होवे। गिरिफाही गिरिग्राहु चदा तद्व साह। ऐसे सति
गुरु ले उतरिये पारी। दुःश्चा न उपजा श्रहु गुरु कहाईश्। प्रशीने
चरपटे ते नरकी सिवाइस्त्वा। १२।
इक सति पटा इक नालि पटा। इक तिलिक जनेवु लालिगाट।
इक पीए इक मोनी इक कारी पटा। नबी श्रवेकी कालि
घटा।
तबि छोडि नाहिगा लट पटा—जवि लगु नाही चनाठि घटा।
कहु चरपटि पेटि नटा। १३।
सरिवाना नादि राणि नाही नाहि। नेत्रि रथु ना देवि लुमांडि।
नातिका गंधु पर्छु नाही होः। छई रति को भिदिवा मरे न
रेइ।
भीति नाही काइशा। श्रहु सिधु कहाईश्। चरपटे प्रशक्ते ते नरकी
सिवाइस्त्वा। १४।
मनु बांधै ते मनि को पावे–नहीं तो मरिमता जूनी धारे। जो मनिसा ठहरानी। तो मनि की गति जानी। मनि के भ्राग मनिसा बस। शरिपी होइ होइ मनि को डास।

दतरे नाही खेप किमिश्चालु मारी। चरपट यशवंत के सुपुर्ण किमियारी।

बिकिरिश्चा देनी जगति कौंसी। कैसे काहें किमियारी।

मर्गु न खोजिश्चा किमियारी। फिरे किमियारी नाम कौंसी

(From S. S.)
सखाआ चारिपटि नाथी कीआ

Charpat.

The M.S. is torn and badly written. This is all I could make of it.

....टा किसी की बहु। श्रिपुश्चारिशी....जेता पूला तेटा मालि
। चरपट बोले सकल बंगालि।। कांशा तरिका माशक चिटु।
। डालो....निदुलित। काजिपे मालिपे दही दिसि जादी। चरपटी ता
। कारिण सिदि न याई।। २। ठीलीकड़ोटा मानिसपुष फिरे।। घरी
। घेर नैङिय पसरा करे।। पाखा जरे न वाचा फुरे।। ता कारिणि भीदे
। मरि मोरे मेरे।। १।

श्रीघु गलि पंचा हाथी पहेलो।। पागि पतवड़ी मुपि तंचेला।
। पाने पांजे कोणी जोग।। चरपट कहे विग्जाइचो जोग।। ४। निरिद्धि
। ना लंगी तति का बेटा।। मान श्रीभमानि विच्छेदति इंद्रि जीता।
। तेति फाटीकि मनु हींयारे रता।....ि इहि सिदि का मता।। ५।

श्रीघु मूलि।..बंदि।। वई पांजे चौहाइ संधि।। जरा.... रोग
। बोले चरपट धन धन जोग।....बंधि कधि मोरि कसि बंधु।
। अगिरी कारि....कारि चदि।। रैलि किवसि रस चरिपटि
। पीछा।....तेल न बुके दीशा।। ७।

इसी तेति पटा इक....टा।। इसी तिलिवि बनेऊ लंगि जटा।
। है..८। कनिष्टा।। जवि मनु नहीं देपे उलि।..।....मुट बोले सभी
। पेटि नटा।। ८॥

बनकि कारिणे फिरिणे हाथि।....बाली....नी सधि।। दिनि
। कोरि भिज्जा रतारे भोगु।। चर....विगोले जोगु।। ९॥

धिमि गंगा मूढ़ा।। आ पड़ि पड़ि तोड़े हाड़ि।। बचनी
। सांविष्का।...रि।। चरपट कहे ते माथा मारि।। १०॥
....ते बांसी जाये। मगि कूट देवपिन चाले,...चौर सिन घे
तिह्रि ब्राह। सति सति म....पुराट। ११।
चरिकीटी चौरि चकि मनि....चमोज करिष्ण। ऐसी करिष्ण
करो रे....भुदुढ़ न होवे मरिष्ण। १२।
धिरि करि मनुष्या....रि चेता। काया पङ्ज सपाले नेवा।
पापुर मरई उ धिर रे हे कंठ। न उड़े हृसु न पड़े कंठ। १३।
कयिनि बूंकिनि साधि जलु जाचा। बाविज थोने बावो
चाचा। चरिष्णु कोहे पजनि की दौरि। भिनितकति मथे के माहा
शोर। १४।
....बरिंडी बासा। कायिनि संगु न लेवे....करि रामे पाचो इंग्री।
चरपट बोले से....कने मुदा गलि लुबाछ। फिरी परी....ती साधि।
चरपटे कोहे सरु री लोई....हे पर नोग न होड़ी। १६।

जलि की वंच काया का धाम। देसवटू देपियु मम्रा आचांम।
भीतिनि गादिम गंडा। दू पिताम मूला....ञ्चा। १७।
चरपटु कोहे ज्ञुनो रे भौघु....न कीजे। बंदु बहु नउ नाही
सोई....सँग छीजे। १८।
....धुहु देशारि। बैसी पोठी मुदिरि मल....चरिष्णु कोहे सरु री
लोई। हे हे पंपुड़ु....हे हे। १९।
फुकिटि फुकिटि कयेज्ञान।....मड़ि घोरे च्यान। साधि पुरिवि
एकरे....चरपट कोहे कालि गुगि के साधि। २०।
उदास गोपी चंद्र, गायना, गोरख पद

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तबि मना वंती में आपू गढ़ जीता। तबि मना वंती सीता धुनित है ति मेरा पूत नाही । ने दू मेरा पूत गोपी चंद्र ता देखि निसानी काई । श्री माता वारा बरिश का नवि में धीश तय रंगे हयो दीर्घ । चुमे सपित हउदु बनाधृश्त तबि हस्तिवर में धीश । तब मना वंती पुजा पसारी दरख हु दे मेरे पूता । छपिया सीति परी दाला मेरे अभि तेवा वाकु वृहत।

tab

तवि गोपी चंद्र का दरसुनु कीता माति बिबेक उनाध्या। सोला बरिश का नोगी हुश्र उसी ढैरी है कांता । दे पूता बागे शुभे झमि झमि का दउ होता, भावि तो दरि बिदारिशा । बागे शास्ता मनिसा होती भावि लेतु धीता वारिशा । छुनि हो माता मना वंती भावि जोड़े झोड़े है भारी । कया श्राप । कया झापे मुनाई सुरी दू महितारी । केरी झोड़ि लगी ते पूता भोगी हौदी पढ़तोशा । भावि कउन भंदेरा झमि कुं लगा सो झमि झोड़ि हस्ताक्षा । श्री माता ने प्रियि शह भिंि जमि है नाती कितु सोला वरिशि गवाशा ।
नेगलीला किंतु सुमान न दोनी जो भामती मंत्र न पान्ना। तव मेना बंती भला कर रामलिन्या श्रवी मुदकिम जोगी हुंकार। राज, माल म्रह सगिलि तित्रागिन्या भाज विशिष्या दूःखा।

रे पूता मंदिरि किंतु त्यागित छिप्रे किंतु छाँड। हसती किंतु छोडूडु दुर्मृण किंतु हिताव। दानु किंतु छोडूडु मंगवा किंतु माइव। कर्यति मेना बंती पूता मोहि समिफाहे॥२४८॥ से माता मंदर इठ त्यागिस्या मरण चिति भाशा। इसती इठ छोडिण्या जो दुर्मृण हिताव। दान इठ त्यागिस्या मंग के पान्ना। कर्यती गोपी चंद्र सतिमेरि इठ वताव। रे पूता सुरूवशीरि किंतु त्यागित बर्थिरिक देखि हिताव। मेटी किंतु छोदिण्या पयःपि किंतु माणिल। च्चदन किंतु त्यागिस्या वीमृयि किंतु सुपण्यिल। रे माता सुपन्न इठ त्यागिस्या वंद्रात मोता जायि। मेटी इठ त्यागिस्या पयः सुपण्यिल। च्चदन इठ छोडिण्या वीमृयि छांगी हिताव। कर्यती गोपी चंद्र माता सेति मपण्यिल। २५०। रे पूता किति तबहेल सर्ली राजी भोग। किति तब्बरे बनिता द्रिजैम्हाले जोगं। उदिशाणि वासा विमृयि हितं। पूता गोपी चंद्र देखि त्याग कीैः राज मोग प्राणि माणिल।

२५१॥ श्रीमाता कतांचे राज कतांचे मोगं। कतांचे बनिता द्रिजैंम्हाले जोगं। गुरी काशिलि तिलारि पडेैः। साधि चरिनि निकूं वंतेन। नदी नदी टलेणि भामिनी माता जो लिखी देखू नरौणन। २५२। कतांचे माता कतांचे पिता कतांचे बनिता मीठु सुतह। कतांचे कारणके कांमिनी हैैः देशरि कतांचे ताधिति चौराइलं। नदी नदी मिरुणणि भामिनी माता जो लिखी देखू नरौण।॥२५३॥
री माता तजांति काम तजांति कोईं। तजांति लद्दू
तजांति लोमं। तजांति महिमि कोटि चंद्रं। नहि नहि मिंटिति
भाविनी माता जो लया देउ नरजिनं। २९४। पंथा मोली फल्फ़ा
लिलाटी पटीया। मूमि सुखमना दैमूरी हिंतं। जोगि पड़वी उनिमनी
ध्यानं। इमि गुरि ते प्रापितं। कथांति खोपी चंद खुश भैया बंती
माता ब्रं। ह्मि पोहे गुरि सति जमं। नहि नहि मिंटिति भाविनी माता
जो लिपः देउ नरिजनं। २९१। संडा हिंडी फल्फ़ा नाज ड्रिडश्र।
भलियि श्राहरी निम्मा न संडश्र। असिनि चोरासी लिमजिनं। नह्री
नह्री मिंटिति भाविनी माता जो लिपः देउ नरिजनिनं। २९१।
कंदि मूल व्याहर पाहियं। नगरि तजोमले घ्यानरे पाठ्रं। मनि पविनि
का बंद कीमो। उनिमनी ध्यानि भोग ड्रिड लीउ। दोज प्रापि
हार गहिड। नह्री नह्री मिंटिति भाविनी माता जो लिपः देउ
नरिजनिनं। २९७। निराट बोग करियं। नह्री जनम मरियं। गुरि
स्वदु ड्रिडश्र। नह्री पंड पड़ीयं। जनम ररये भावु कोटि डटूं।
नह्री नह्री मिंटिति भाविनी माता जो विषाला लिपि रहियं। २७८।
कफुत नोग प्रदि तजोले पूता नहू बोग ठहिराले। कफन
बोग श्राहर तजोले निरिबावि नोग डिक रामिले। २७९।
ऐ माता तीनि पंडित नि स्रदि तापित इंसं सति सतादि करि
भकति लगाईयं। अर्थ चढ़ाया नारे पारा तलं। वारि चाँदे दाहा
गुरि सबिद पायं। इदि ट्याल मधि ड्रिडश्रलं। २५०।
गुरि विषाला करियं नह्री जनम मरियं। चंदू ट्याल ड्रिडश्रले
माता। गुरि वंतादि नह्री जनम मरियं। २५१। भ्रह्मिनिसि
बोग भ्रमिष्ठासि करियं। र्याः विरिया गुरि लाई बिहियं। द रिमि
सुरिति दृशु तत्सु बायनु होष्यं। सत्रु जनानु देहि भवास। ग्यान मध्यान तत्सु बिलोच्यं। जुगिति ज्ञाना तत न पायी। विन्तु जोगि माता जनम गवास। २७०। बसि कीहें पंचि दूता।
गुरे सबुद चान मेि भ्रमृयूता। इदि तनी गुरी संगी पहुँता। अनिहादे द्रिडिक्षा जबि वणि रात। कहे गोपी चंदे झुनि श्री माता। २७५। पक्षु पल्ले उलिटे कफलं। तनि आसा मानिसा जब भड़ी ज्ञायलं (उजलं)। इसिथिरि मधीयले वैले बड़े श्रोलं। जोगि लछिन झुनि होि मातिश्रलं। २७२। ईसुर ते गोरशु गुर भगोमले चरिपु चणवा वेतिङा। भरिको होि बेंद इतिपळ वर्णोमले निरिवाय जोगु भड़ि लिङा। ब्राह्मि ध्रुति कोट झुगु झुगु नहीं। पड़िता काथिपुह। कवयि गोपी बेंद गाया झुनिे माता इतिंिहुक कला। २७४। निरिवाय जोगु मनि करिमि पड़ि। नहीं फिरि होि गोपी बेंद माता लिलाट पड़िंग्रं। २७५। मन मंत कंत करि हिरंघळं। कही माता वाह जोगंश पुरुःं। लिलाटि भर्भि कोटि झुड़ि मेंटयं। ध्रुबि जोगु द्रिडिक्षा नहीं राज ब्राह्मि। ब्राम कसुकु तनीकले किष्मा ले पु साहि। कयंति गोरशु नादु झड़ि फिरि नहीं। २७६। वसिनि पड़िहें उन सीत नग महिले। कनिसक भांमि लागि रविशा। मधीयले वैरगि समि धरिनि भविशा। कयंति गोरशु नादु झुनि ही रानी। झड़ि करि नाहि किक मझौ इत्यानी। २७७। आसा ता महा हुयं। निराता परिमि झुंयं। आसा ते निराता भूतिा ला झुपि झूती झूर्ण पियुला। २७८। श्री माता राजि गोि नू माता छूरे बैदि गइ नू रेंगी। झूिि गइ नू कुलवंति कुरे कर्थि गइ नू जोगी। २७५। बाजंति किदुरी निरिवाय। भा कोसि गनिति सुर झुि कहूि न ब्राह्मि किहिशा न जाई हेिन। झुनि बौनि पाखि चोरि अभविे सिठि राति भ्रमिमान। झुनि झुनि भेंचिि मिि भई उरिविमा मनु भलिटानु। क्योदन्ति त्रिवि कल्ला।
पत्रिणि को पलिष्ठ्रा वेदिष्ठ्रा मनूः परिवानु। गगिनि मंडलि
का मोघु लीव्रा राप्रा ऋगिमि थानु। जुटिकित्रा नाम दुमादिसि
श्राइश्ना लागा निकटी व्यानु। उनमदी गगिनितिरि चडित्रा तवि
वितिरित्सा देह पिरान। अवि इैस्न जीविति मिधितिके द्रुमा जान
का वेषिल इतिनान। बदरंि गोरूः हुणि मेनावंती तेरा असरिति
भद्रा राजानु।॥२८०॥ इएता उदासु गोपी चंद का सपुर्णु महीशा॥

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सिद्ध कण्हा—

लोक्रह गन्तु समुद्रहाड़ हठ परम्ये परीन।
कोटिद्र मह एक जन होइ निरंजन-लीन॥
भ्रागम-अष्ट्र-पुण्ये पंडित्म भान बहैति।
पकङ् सिरिशल भ्रकिष्ठ जिम, व्हरति भ्रमणंति॥

सिद्ध सरह्पा—

श्र्यिमिि लोक्रण ििि निरोधे॥
पवन गिरहुः सीि गुहे बोइ॥
पवन वहद से ििचलु जनवे॥
होइ कालु करइ कि रे तबे॥
घोरे ध्वरे चंद्रभगि जिम उजोश्र करइ॥
परम महाशुद्धि एकुकवं दुरिश्रा सेत हदेई॥
सिद्ध भुजुकाचार्य धानिदेव—

tहो सुझूक श्रेष्ठ जावें मारिहसि पंजना।
नलिनीवन पढ़ते बोहिति पुकमखा।।
जीबंते भेला विहारि मपल राखरि।।
हस्य-विसु मांसे सुझूक प्रभवन पदस्वरिणि।।
मायाजाल पसरित करे वापैलि माध्रा-हरिकी।।

सद्युरु बोहें बृहि रे काशु कादिने।।
ब्रवस्थर भर कमल विकसउ।।
बतिस योड़शी तथु अंग उपरसि।।
चालि त्रु मप्पर मांगे भ्रवधूई।।
रणक्ष्ठु पोरेर कदेढः।।
चालिय पप्पर गठ निचायों।।
कमलिनि कमल कहुं दफाने।।
बिरमानद विलक्षण सुध।।
जो एथु बुफ्फु तो एथु बुध।।
सुझूक मधाई मह बृहमिर्म मेले।।
सहनानंद महावध खेले।।

(From K., pp. 761-763)
YOGIC SONGS OF MEDIAEVAL MYSTICS

†Beni (13th century)

इड़ा विमुला श्रीर रुखमना तीनि बसहि इक ठाईः। बेगी संग्रामु तह फिरागु मतु मगनु कोर लियाईः। संत्रु तहा निरंजनरामु हैः। गुर गभि चीन्हे बिस्ला कोइः। तहां निरंजनु रंहइः तोइः।

देवस्थाने किया नीसागीः। तहा बाजे सबद्र श्रनाहद बाजीः।

तहः चंद्रु न सुरजु पटङ्गु न पाणीः। साखी नागी: गुरभूसि जाणीः।

उपैः गिरानु दूरसारी छोः। प्रसंग रसि गानसारी मोः। पझु कला जो लागे मेतुः। भेटे तातु परस गुर देतुः। दसम दुहारा ध्रागम ध्रापार परस पुरुष की बाठीः।

ऊगर हाँटु हाँट परी ध्राला ध्राल भेलरी यातीः। जागु रहे सु कब्रु न होते।

तान लोक समाधि पलोः। बीज मंत्र ले हिरदे रहे। असुरा उलटि सुन माहि गोः। जागु रहे न ध्रालिथा भावे। पञ्चउद इन्द्री वसि करे राखे।

गुर की साखी राखे चौति। मतु ततु चरैः किसन परीति। कर पलस साखा बीतः।

ध्रापा जनसु न जुरी होरे।

ध्रासु नदी का बैरी पूल। पझिख पेरी चड़ाई सुरुः। अनसु जोरः झु निम्न हरे। जग्नाभ सिद्ध गोसाइ करे।

चउ मुख देवता जोति दुहारा। पलू अनंत पूल विचकार। सब कला ले आपे रहे।

मतु माणिकु रतना माहि गुहे। मसतार के पटङ्गु दुहारे माही।

माहि निरंजनु त्रिमतागु धारी। पञ्च सवद्र निरसायल बाजे।

टुलवे चवर संख घन गामे। दाति मलि दे तदु गुरभूसि गिरानु।

बेगी जावे तेरा नामुः।

G.

(A. D. p. 974)

†"Sadna and Beni who belonged to the North, preceded Ramananda." —Farquhar in Outline of the Religious Literature of India. Ramananda lived from 1299 to 1359.
Namdev (1270—1350)

1. देवा बेदन बाजे गगन गाजे, सबद अनाहद बेले। अंतर
गति की जानें नहीं, मुरिख भूसत बोले। चंद रुर दोह साने कारे
राखरी, मन पतन दिद डांडी। तहजे सुखमन तारा वंडल, इहि
विधि तृथना खांडी।...........गगन बंडल में रहनि हमारी सहज
धुनि गढ़ मे। अंतर धुनि में मन बिलावूं कोई नोगी गामि लेहला।
पत्रा तोड़ि न पूजि देवा देवानि देव न होई। नामां कोई में हेरि की
चरणां, पुनरापि जनम न होई।

2. देवा गगन गूढ़ि बैठी। में नहीं तब दीठी।
जब लग आत निरास विचार। तब लग ताहि न पौश।
कहिवा मुहिता तब लग होई। तब ताहि परछा श्रोव।
गाए गाए ते गाए अरवागिर की। अक गाऊंगा।
प्रायारंय नामां में निहारामा सहज समाधि लगाऊंगा।

3. नोगी जन न्याह जुग जुगि जीवे। आकास वंधि पाताल
चलावे, खोपे भेरे भरे पीने। अंगृत खाँत पिता प्रमोशा माई गूढ़ि
की लोग। माई बंध की आत न पुगी भाजी गए सब लोग।
बाहुली सुन्दर के माहिली चोधिले पंच की आस मिटाई। रे।
अंगति नाम देव देवि निरजन सहज समाधि लगाई। रे।

4. देवा आस गूढ़ि सहज उड़ी गगन माहि समाई। बोलन
हारा ढोरि समां नहीं श्रीवे नहीं जाई। तीनि रंग ढोर जाके
सेत पीत स्थापी। छाड़ि गगन बाबि पवन दुर नर सुनि वाही।
बादसं उपजी गूढ़ि जैन जन कोई। नमस्ता की दरस परस
गुर तें गामि होई। भागद में सरह गूढ़ि सहज आनंद होई।
नामदेव जन में बुद भेदि रह्या जयूं सोई।

(P.U.L.M.S. No. 1760)
Kabir (1398—1449)

सहन खुनि इक बिस्वा उपनिषता धरती बलहर सोमिष्ठ।
कहिं कबीर हव ता का सेवकू भनि इहु बिस्वा देविष्ठ।

सुधा मोनि दहाका करि मालिक पतका कइङे वीचाडरें। किया
इहु ठड़ौ सीगरत अगना नाफु करत भागाएरे। ऐसा जोगु कमाडु
लोगी। जप तप रंगमु गुरमुखी मोगी। बुधि बिबृति चढाओ।
अपुनी सिंगी सुरति मिलाई। करि वैशाल फिरट तनि नगरी
मन की किंग्री बनाई।

पंच तह्द ले हिरवे राखु है निराजम ताड़ी। कहुत कबीर
सुनहु रे संह धरम दहाका करि बाड़ी।

( A.D., p.970 )

बंधाकी कंधनु पाईश। सुकै पुरे अनलु दुमाड़ा। जव
नख लिख इहु मनु चिन्हा। छवि संगमर मनु रीना। पतन पति
उनमानि रहनु खाय। नहीं भिरेत न जनमु बर। उलटोले सकामि
ताहर। पैठेले गंगा मकारे। बेदीभेले वच मुष्रांगा। बेदीभेले
राह निहस्ता। बौके भेले मह मह श्रावा। साति कीनो सुरिगिरासा।
कुमकु मरी पुरी लिला। तह बाजे अनन्द गैया।

( A.D., pp.971—2 )

सावधक सिघ लखे जट मेट। श्रापी करता श्रापे देइ।
श्रामाकास माहि आस निवारान। बंतर जामी रामु समारादु। जीवत पाकू
मेखुद्रार। अनमुश सबहु ठड़ौ निजु सार। चरन कमल गोविंद रंगु
लागा। सत प्रसादि मह मनु निरपल हरि कातन माहि अनन्दिनु
जागा। परवा प्रातम कइङे वीचार। घट माहि सेल अर्हत अपार।
काल कलपना कदे न खाई। आदि पुराख मति रैहे समाई।
दुनीया दुह करि जाने श्राग। भाद्रा ब्रह्म रम सम संग। ना
श्राहु बढ़े न घट्टा जाई। अफल किंग्रजन पैक भाई। त्रितीया।

† For biography of Kabir see my “Kabir and the Bhagti
Movement,” Vol. I, Atma Ram and Sons, Lahore, Rs. 2.
तिने सम करी लिखावे । आनन्द मूल परम पड़ु पावे । साध संगाति उपने विचास । बाहरी भीतरी सदा प्रगास ।

छठि खड़ु चक छठु दिस घाड़ । बिलु परचे नहीं घिरा रहाह ।
हुकऱ्या मेटि खिमा गहि रहहु । करम घरम की सुल्त न सहहु ।
सैंति सैंति करी बाचा जागी । आतम राजु लेहु परवाण । छठे संता
मिटि जाहि दुख । धुन सरोवरी पानहु सुख । असदमि असद घाड़
की काइश्या । ता महि ज़ुकऱ्य महा निधि राइश्या । गुर गम गिस्मान
बतावे भेद । उलटा रहेह अङ्गां अङ्गाद । नउँगी नये दुःखरार कउ
शाचि । कहऱ्यी मनसा राखहु बाघऱि । लोम मेघि सम शीतरी जाहु ।
गुरु गुरु जीवहु अभम फल खाहु ।

एकदसी एक दिस धावे । तउ जूनी संकट भुरे न आवे ।
सीतल निररम महूषा सरीरा । दूरी वतायत पाहुषा नीरा । भारसि
बारह उगवे सुर । आहिनिसि बाचे अनहद दूर ।
देखिया तिहू लोक का पिहू । अचरजऱ्य महूषा भीव ते सीत ।
तैसि तेहऱ्य अङ्गम बवाह । अङ्ग अङ्ग विचि सम पहिचाणी ।

(अ.प. pp. 343-4)

आदित कौरे महोति आरिम । काइशा मंदर मनसा धरभ ।
आहिनिसि अरबड़ सुहरी जाहि । तउ अनहद भेषु सहन महि
बाहि । सेमवार ससि भयमुद्व भरे । चाँहत वेगि समग बवि
हरे । बाही रोक्षिया रहे दुःखरार । तउ मनु मत्तरारो पीकन हार ।
मंगलवार ले माहीति । पंच चोर की जाँगी रेघि । घर छोड़े
बाहरी निरि नाहि । ना तउ खरा रिले हेराइ । लुधवारी शुद्धि करे
Guru Nanak Dev (1469–1538)

He addresses Machhendra:

...
खत्रु मद्य देही मनु बेरागी। सुरति सब्रह्दु धुनि अंतरि जागी।
वाजः अनहद मेरा मनु लोपा। 
गुरवचनी सचिन नामि पतीशा। 
जमं बंदार न लागि मोहि। निरमाल नामु रिदे हरि रोह। 
सब्रह्दु बीचार अपि निंकारि। गुरसुरि जागे अंदरालि परहारि।
अनिघाट गुप्ता माहि हरहि निरोरे। तसकर पंच सब्रह्दु संघारे। 
पर घर भार न मनु डोलाप। सहज निरंतरि रेह वमाप। 
गुरसुरि जागे रेह अंदरालि। सद बेरागी ततु परोता।
अनहद सब्रह्दु को दिनु रति। अनिघाट की गाति गुरसुरि 
जाति। 
तव जानि ना सबदि पहानि। एको रि रहिश्वा निशानि।
सुन समाधि सहानि मनु रता। तानि ह्यः लोभा एको जाता। 
गुर चेले अपना मनु मानेिश्वा। नानाक दूजा मेदि समानेिश्वा।
Ibid
मनसा मारि मने माहि राहै सतिगुर सबदि बीचारी।
सिंगी सुरति अनाहदि वाजे घटि घटि जोति हुमारि।

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सिव नगरी माहि आस्तम अनु दूर अलालु अन्गमु अरपार।
काइशा नगरी एहु मनु राजा पंच वसहि बीचारी।
समादि रि आस्ति घीरा राजा अर्द्धु करे गुरकार।
कलं बिकालु कहे काहि बुरुरे जीवि मूर्ति मनु मारी।

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काइशा सोधि तरि मव सागर, आतम तत बीचारी।

---
गुरसुरि जोग सबदि आस्तम चीने हिरदे एकु सुरारी।
मनुआ आस्तिर सबदि राता पुहा कर्णो सारी।
Ibid
गली जोग न होई।
एक द्वारि करि समसति जामी जोगी कहि रे सोई।
निकह करे सहज धुनि लागे घर ही परचा पाईे।
Nanak addresses Bharthri:


(Asa)


(Salok)

With this shabad should be compared the Pada of Gorakh given at the end of UJas Gopichand on page 30, ante. This pada is most important for in it Gorakh, talking to Mainauwanti, gives the fullest expression to his doctrine.
Selections from the *Siddh Gosht* of Nanak, A.G., pp. 938—946 follow now. The identity of some of the ideas, metaphors, words and grammatical forms of *Machhendra-Gorakh Gosht* and *Siddh Gosht* should be carefully noticed; particular attention should be paid to stanzas 21, 22, 23, 24, 32, 44, 48, 49, 58, and 62 of *Siddh Gosht*.

Nanak says: "He who has immersed himself in the joy of the remembrance of the Divine Name, verily he acquires the privilege of a discourse with the Immortal *Siddhas*.

आदि कठ फवन वीचार ककीश्ले झुन कहा धर वासो।

गिञ्जान की मुद्रा फवन ककीश्ले घटि घटि फवन निनासो। काल

cा ठंगा कठ बलाईश्ले कठ निरभर धरे जाईंए।

सहन संतोख का आसपास जाईं कठ बेंदे बराईए।

गुर के सबदि हुमें बिनु मैरे ता निज धर हेवे वासो। जिनि रति रचिक्षा तिसू सबद

पढ़ाए नानक ताका दासो।

—०—

भृति संन बाहर झुन, तिम्बकश झुनम झुने।

चढ़ये झुने जो नार जागै ता को पाप न झुने।

—०—

सुसश्रद का कठ बालु ककीश्ले निन्दू तरीए मवनलु संस्रोए।

वैद्य अंगुल बाई कहीए तिसू कठ फवन आधारे। बोले खेले अस्फर हेवे नियु करे अलकु लवाए।

हुरंग स्नाथभो सचु नानकु प्रकृति अपोन मन सम्भाए।

सुसुखद सबदे साँचे लिव लागे करे नदी मेल भिलाए। आपे दाना आपे बीना पूरे भागी समाए।

सुसश्रद कठ नितंतर बालु ऋतुकें जह देखा ताह सौई।

पत्रन का वासा झुन निनासा ऋतुकल कला धर सौई।

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