



National Journal of Hindi & Sanskrit Research

ISSN: 2454-9177

NJHSR 2026; 1(67): 92-96

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www.sanskritarticle.com

Dr. Pushpinder Joshi

Associate Professor,
Department of Sanskrit and Pali,
Punjabi University, Patiala

Dr. Oman Deep Sharma

Assistant Professor,
Department of Sanskrit and Pali,
Punjabi University, Patiala

Nirmala Sampradāya's Contribution to Sanskrit Literature: A Study

Dr. Pushpinder Joshi, Dr. Oman Deep Sharma

This research paper examines Sanskrit literature of the Nirmala Sampradaya, a respected tradition in Sikhism known for its focus on purity of the name "Nirmala" means "pure" in Sanskrit, Sampradaya refers to a philosophical tradition or a distinct school of thought. It reflects the community's commitment to spiritual clarity.

According to Nirmal historian Mahant Ganesh Singh, the term "Nirmala" signifies purity and selflessness. He defines it as one who is free from all mental disturbances, always dedicated to the welfare of others, and consistently offering meaningful guidance. In Sanskrit, he expresses as: निर्विशेष उपद्रवेण रहिता सर्वहितकारी परमोपदेशवक्ता निर्मलः इति शुद्धः—meaning that a Nirmala is someone who remains undisturbed by worldly distractions, prioritizes philanthropy, and serves as a guiding force for righteousness. This definition reflects the essence of the Nirmala sampradāya, emphasizing wisdom, service, and spiritual clarity in Sikh tradition. Some accounts, like those found in the Nirmal Panth Pradeepika, Certain verses from Śrī Gurugrantha sāheb, such as "अहिनिमि नवतन निरमला मैला कबहूँ न होइ"¹, "सबदि रते से निरमले हउ सद बलिहारे जासु"², and "साध संगि होइ 'निरमला' नानक ग्रंथ के रंगि"³, These references suggest that the foundation of the Nirmal tradition can be traced back to the times of Guru Nanak Dev Ji, the first Sikh Guru. Based on these examples, it can be said that Guru Nanak Dev Ji was the founder of the 'Nirmal tradition.' Bhai Gurdas Ji has clearly stated: "मारिया सिक्का जगति विच नानक निर्मल पंथ चलाया"⁴.

According to some scholars, during his stay at Śrī Paonta Sahib in Himachal Pradesh, Guru Gobind Singh Ji, the tenth Sikh Guru, sent five disciples to Varanasi in 1686 CE to study Sanskrit and gain profound knowledge of Vedanta⁵. These disciples—Karam Singh, Ganda Singh, Ram Singh, Saina Singh, and Bir Singh—completed their education in Varanasi and later participated in the historic establishment of the Khalsa at Anandpur in 1699. During this event, they received Amrit (Spiritual initiation) from Bhai Dharam Singh and Bhai Daya Singh, becoming baptized Sikhs. These five initiated Sikhs were thereafter known as Nirmale Saints, marking the beginning of the Nirmala Sampradaya.

Bhai Kahn Singh Nabha describes the **Nirmalas** as-

अहिनिमि नवतन निरमला मैला कबहुँ न होइ॥

नानक सँउ निरमल डटे जिन मन वसिआ सेइ॥⁶

That Sanskrit Version of this is –

नाम्येन यः साधुगणो चितेन दध्यात्यसौ निर्मलतां गुणेन।

गुरुपदेश-प्रतिरुद्ध दोषो विराजते निर्मल-सम्प्रदायः॥

The Nirmal saints were esteemed scholars of Sanskrit, who contributed significantly to Sikh intellectual traditions. They established educational centers in cities such as Varanasi, Prayagraj, Ujjain, Haridwar, Rishikesh, Lahore, Amritsar, Damdama Sahib, and Patiala, promoting the study of Gurmat and Sanskrit. Their deep understanding of scriptures allowed them to interpret *Gurbani* using traditional methodologies, solidifying their influence in Sikh literature. Most Nirmal saints followed Advaita Vedanta, shaping their commentaries with Vedantic perspectives. In addition to spiritual teachings, they enriched Indian philosophy through their literary contributions. The Nirmala Sampradaya

Correspondence:**Dr. Pushpinder Joshi**

Associate Professor,
Department of Sanskrit and Pali,
Punjabi University, Patiala

particularly emphasized studying the *Gurugrantha sāheb* through Vedantic principles, often referring to Shankar Vedanta texts. In the 19th century, their Gurus, called Mahantas, gained prominence for their commentaries, but with the rise of the Shiromani Gurdwara Parbandhak Committee (SGPC) and the Singh Sabha movement in the early 20th century, their influence waned, marking a shift in Sikh scholarship and traditions.

The Nirmala sampradāya continues its tradition of traveling to Kashi to gain deep knowledge of Sanskrit and Vedanta. Even today, many of their Mahantas study and teach Sanskrit keeping the heritage alive. Throughout history, several Mahantas, Acharyas, and followers of the Nirmala sampradāya contributed to Sanskrit literature by writing various Granthas. While most of their works focus on spirituality, their Sanskrit writings are remarkable and deserve recognition. Their scholarship showcases a deep understanding of philosophy and religious texts. In this research paper, we will examine the contributions of the Nirmala sampradāya, to Sanskrit literature. The paper will explore the significance of their works and how they have influenced Sikh thought and spiritual interpretations over time.

By composing *Gurmat* literature in Sanskrit, Nirmal scholars showcased their intellectual excellence. Poets like Sant Nihal Singh engaged in numerous scholarly debates, overcoming many renowned philosophers and scholars while establishing the principles of *Gurmat*.

A fascinating incident would highlight this tradition. When Swami Dayanand Saraswati visited Amritsar, he inquired about the meaning of the term *Khalsa*. In response, Sant Nihal Singh composed a hundred Sanskrit verses on *Khalsa* overnight and presented them the next day, to Swami Dayanand who was astonished. He embraced Nihal Singh, acknowledging that the Sikh tradition also had exceptional Sanskrit scholars⁷. This composition became well-known as *Khalsa Shatak*. Many of the Nirmala scholars have contributed significantly to Gurmat literature in Sanskrit, including Pandit Kaur Singh, Pandit Gurditta Singh, Pandit Hari Singh, Pandit Ishar Singh Kashi, and Baba Prem Singh of Rishikesh. However, Sanskrit works by Nirmala scholars were lost over time, especially during the Partition, when numerous manuscripts remained unpublished or were destroyed. Additionally, the lack of preservation and care in government libraries led to the loss of many valuable texts. These writings held immense historical and philosophical significance, offering deep insights into Sikh teachings through the lens of Vedantic thought. Despite these losses, the tradition of Sanskrit scholarship within the Nirmala Sampradaya remains an important aspect of Sikh intellectual heritage.

The literary contributions of Nirmala sampradāya scholars can be categorized based on their size, nature, and style into different poetic forms, including *Mahākāvya* (epic poetry), *Khaṇḍakāvya* (short poetry), *Gadyakāvya* (prose poetry), and *Stotra*⁸ (hymns). Below is a structured classification of their works:

Mahākāvya⁹ (Epic Poetry)

- **Sādhu Hara Siṃha – Śrī Guru Siddhānta Pārijāta**

Sadhu Har Singh Ji was a profoundly devout and scholarly individual with a deep insight into the history and philosophical works of Sikhism. While residing in Kashi, he devoted himself to the study of grammar, prosody, and various philosophical systems, and composed the renowned Sanskrit mahākāvya Śrī Guru Siddhānta Pārijāta. This epic was completed on the auspicious occasion of Shivaratri in Samvat 1941 (i.e., 1884 AD) and consists of 1,846 verses divided into 15 sections. It narrates the history of the ten Sikh Gurus. He also documents the origins of the **Nirmal Sampradaya** in his writings-

निर्मलाध्वप्रवृत्तानां सतां संगश्च सेवनम्।

सदा कार्यं ममाज्ञेयं मत्स्वरूपा हितं ते यतः ॥¹⁰

Within this work, events such as the birth of Guru Nanak Dev Ji like-

मद्रदेशे महापुण्ये तलवण्डीति नामिका।

नगरी सत्समाक्रान्ता पुण्याण्यसमावृता॥

तत्र क्षत्रकुले पुण्ये जातः कल्याणनामकः।

तस्य भार्यासुशीलासीत् सती तृप्तेति नामिका॥

शास्त्राक्षिवाणराकेशसंख्याते शुभवत्सरे।

रवौ मेषे तृतीयायां सिते पक्षे शुभेदिने॥

रात्रेयामे चतुर्थेतु तस्यां जातो महाशयः।

रवौ मेषे तृतीयायां सितेपक्षे शुभेदिने॥¹¹

He also write about Nanak's childhood pastimes, the prohibition of the Yajñopavīta, the paṇi-grahaṇa rite, the practice of gocharan, the incident of Sarpachhaya, and his journey to Sultānpur Lodhi—where his sister Nanaki resided. It also recounts the discourse at Kurukshetra, a profound exchange of wisdom with Gorakhnath, and his defense against the intrigues of Tantric women. Moreover, the epic details about how in the Kali Yuga devotees took refuge in Guru Nanak Dev Ji, the rescue of the demon Kauḍē, and discussions with siddhas on Mount Sumeru are also discussed in the work.

The narrative continues with further episodes: Bhai Lalo's acceptance of a meal, Babur's invasion, Guru Nanak Dev Ji's discourse with a Sheikh Brahmin during a journey to the West, his sermon in Mecca, and dialogues with the siddhas of Achal Batala are also included. Following the trial of Lahna, it records the ascension to the Gurgaddi and the demise of Guru Nanak Dev Ji. Additionally, it includes the transcription of Guru Nanak Dev Ji's life as narrated by Bala to Guru Angad Dev Ji, Humānyu's visit to the Guru, Guru Angad Dev Ji's joy in serving Guru Amar Das Ji, the establishment of the village of Goindwal, and the passing of Angad Dev Ji.

Further, the text describes Ram Das Ji's service to Guru Amar Das Ji, the marriage of the Guru's daughter Bhani to Ram Das, Ram Das's devoted Guru-bhakti, the founding of Ramdaspur, and the demise of Guru Amar Das. It then recounts Arjan Dev Ji's separation from Guru Ram Das Ji, the audacity of Prithvi Chand, Guru Arjun Ji's accession to the gurgaddi along with Guru Ram Das Ji's celestial departure, and the subsequent editing of the Gurugrantha sāhebaanth Sahib by Guru Arjun Dev Ji. The work continues with the narration of the birth of Guru Hargobind Ji, the instigation by Chandu that led to disturbances against Guru Arjun Dev Ji in Delhi, resulting in his torture and

martyrdom; and Guru Hargobind Sahib Ji's instruction to the Sikhs to use arms for self-defense.

Subsequent episodes include the imprisonment of the Guru in Gwalior Fort at Chandu's behest and his eventual release, the bringing of Mata Kaula to Amritsar, the construction of Kaulsar, the outbreak of warfare associated with Yavana service, the installation of Har Rai Ji on the throne, and the martyrdom of Guru Hargobind Ji. It further records Har Rai's dispatch of his son to Delhi before the Emperor, the ensuing alterations in the Gurubānī that led to Ram Rai's renunciation, the appointment of Har Krishna to the gurgaddi, and again, the martyrdom of Guru Har Rai Ji. Moreover, the text highlights Ram Rai's complaint against the Eighth Guru before the Emperor, the Guru's journey to Delhi and subsequent demise from Shītala disease, followed by the discovery of the Ninth Guru by the merchant Makhan Shah Lubana. It then recounts the establishment of Anandpur, the birth of Balak Gobind Rai, the departure from Delhi to protect the Kashmiri Pandits, and the final departure (Mahaprasthan). Finally, it describes Guru Gobind Singh Ji's imparting of martial training to the Sikhs, the enemy's assault on Anandpur, the Guru's entry into Chamkaur, the heroic martyrdom of his sons, the tragic news regarding his younger sons and his mother, the battle of Khidrāna, the re-compilation of the Gurugrantha sāheb, and ultimately, the recognition of the Guru as the Vani Guru, culminating in the events of Mahaprasthan

Nāṭakam¹² (Play)

• **Sādhu Nārāyaṇa Sīmha** – Śrī Guru Nānakāvatāra Nāṭakam

The Sri Guru Nanakavatar Natakam, composed by **Sant Narayan Singh Ji**, is a short play divided into **two acts**. The primary aim of this work is to establish that **Guru Nanak Dev Ji** incarnated for the welfare of the world. The play features two main characters—**Purva Pakshi** (the skeptic) and **Siddhanti** (the philosopher)—through whom Sant Narayan Singh presents his arguments.

Prathama Anka – First Act:

The first act beautifully praises the **ten Gurus** using various adjectives. It explains that the **Akal Purkh** (Timeless Being) is beyond time, and is free from bondage or liberation. The world is indescribable and merely a superimposed reality. The soul manifests in multiple forms of Maya, whereas **God is one**. In different eras, **the Divine incarnates to protect devotees and eliminate evil**. In this sequence, the **ten Gurus** also descended for the destruction of wickedness and the upliftment of devotees.

Guru Gobind Singh Ji prepared **five Nirmala saints** (Bhai Karam Singh, Veer Singh, Ganda Singh, Sain Singh, and Ram Singh) and **five beloved ones** (Bhai Daya Singh, Dharam Singh, Himmat Singh, Mohkam Singh, and Sahib Singh). Among them, the saints or the scholars, were dominated by Sattva Guna to safeguard knowledge; Whereas the Khalsa, dominated by Rajo Guna were supposed to defend the scholars.

Dvitiya Anka – Second Act:

In the second act, Purva Pakshi raises a doubt—**what is the proof that Guru Nanak Dev Ji incarnated for the**

welfare of the world? In response, **Siddhanti** presents his first argument:

"The Mahabharata is considered the fifth Veda. In the Mahabharata, it is stated—'I descend in every era for the protection of saints, the destruction of evildoers, and the establishment of righteousness.' Hence, Guru Nanak Dev Ji appeared in **Kaliyuga** to establish Dharma."

As the second proof, Siddhanti cites the **Eleventh Canto** of the Śrī mad Bhagavatam, where sages informed **King Janaka** that **God has countless incarnations**. Among those infinite avatars, **Sri Guru Nanak Dev Ji also appeared as a divine incarnation**. Thus, this play attempts to establish Guru Nanak Dev Ji as a divine incarnation and highlights his significant role in reviving Dharma in the world.

Khaṇḍakāvya¹³ (Short Poetry)

Sādhu Guruditta Sīmha – (1) *Śrī Gurvekaślokī Stotra*, (2) *Guru Girā Rūpāntaram*, (3) *Śrī Guru Nanakāṣṭakam*.

(1) In *Śrī Gurvekaślokī Stotra* Sadhu Guruditta Singh Ji composed a single shloka praising Guru Nanak Dev Ji as supreme among the deities. He describes Guru Nanak Ji as the same divine force that appeared as Narasimha to protect Prahlad, as Rama to defeat Ravana, as Krishna to slay Kansa. Guru Nanak has incarnated in the Kali Yuga to safeguard the devotees. The following hymn glorifies and worships his divine presence.

(2) *Śrī Guru Girā Rūpāntaram*

Sadhu Gurdit Singh Ji translated the sacred words of Śrī Guru Tegh Bahadur Ji, which are inscribed on page 1426 of the *Adi Śrī Gurugrantha sāheb*. These verses are filled with renunciation, love, and wisdom. He translated the 57 original verses into 52 Sanskrit shlokas. The Shlokas of 9th Mohalla are translated-

होशिष्य जानीहि पवित्र शिक्षां पंचैव भूतानि शरीरहेतुः ।

यतः समृत्पन्न मदनकाले तत्रैव लीनः भवतीति सत्यम् ॥¹⁴

Many people are familiar with the divine compositions of Guru Ji, but this text was specifically created for those who understand Sanskrit but not Gurmukhi. The book was first published in the year **Vikram Samvat 1992 (1935 CE)** by **Śrī mati Balvanti Devi**, a resident of **Brahmakuti, Haridwar**. **1,000** copies of the book were printed at **Markantile Press**.

In the beginning of the text, the author invokes blessings from the **Ten Gurus, Śrī Ram Ji, and Goddess Saraswati** through **nine shlokas**. The conclusion of the book is marked by **three shlokas**. While translating the verses, the author skillfully incorporates elements of **literary aesthetics** such as **rasa (emotional essence)**, **chhanda (metre)**, **alankara (figurative embellishments)**, **guna (qualities)**, and **riti (style)**. This ensured that Guru Ji's wisdom and emotions were fully expressed in the Sanskrit translation.

(3) *Śrī Guru Nanakāṣṭakam*

This *khaṇḍakāvya* (short poem) consists of two chapters dedicated to Guru Nanak Dev Ji's praise by Sadhu Guruditta Singh Ji.

First Chapter: The Two Forms of Guru Nanak Dev Ji

Initially, his *nirguṇa* (formless) nature is described—he is the foundation of the universe, its protector, and an embodiment of purity. He bestows wisdom, liberation, meditation, and vital energy.

The Saguna Form

In his *saguṇa* (manifested) form, he is depicted as the beloved son of Mata Tripta and raised by his father, Kalu. His sister Nanaki recognized his divine nature, and Rai Bular honored him. He healed devotees through spiritual wisdom, accepted Bhai Lalo's offerings, and even gained Babur's reverence. He uplifted saints, sages, and the oppressed while dispelling greed and ignorance through divine knowledge.

Second Chapter: Guru Nanak Dev Ji's Divine Essence

Here, Guru Ji is described as a pure and transcendent entity whose worship eradicates illusions and sins. Those who establish a connection with him attain prosperity, virtue, and ultimate liberation. This stotra presents Guru Nanak Dev Ji as an embodiment of divine wisdom and a savior beyond worldly constraints.

Sādhū Gaṇḍā Siṃha (1) *Śrī Guru Nānakādi Daśāvatāra Stotram*, (2) *Śrī Gurugovindasiṃhāṣṭakam*.

(1) *Śrī Guru Nānakādi Daśāvatāra Stotram*

Sant Ganda Singh composed 21 shlokas in *Śrī Guru Nanak Stotram*, praising Guru Nanak Dev Ji's **selfless and benevolent nature**. Despite being **unborn**, Guru Ji took birth to **remove obstacles, worries, and distress** from people's lives. His **glory is celebrated both in scriptures and the world**. Guru Ji's divine words are **sweet, a guiding light across the ocean of existence, and a remedy for ignorance**.

Those who establish a connection with **Guru Nanak Dev Ji** receive **fourfold rewards**—they gain wisdom, escape the suffering of hell, remain free from adversity, and attain a bliss beyond sensory pleasures. **I bow in reverence to such a Guru**. At the end, Sant Ganda Singh **offers three salutations** to **Sant Nihal Singh**, acknowledging him as a teacher who imparts profound wisdom about Guru Nanak Dev Ji.

(2) *Śrī Gurugovindasiṃhāṣṭakam*

In *Śrī Guru Gobind Singh ji's Ashtakam*, Sant Ganda Singh describes Guru Gobind Singh Ji as **eternal, unborn, beyond comprehension, and knowable through the Vedas**. As the **protector of the Kaliyuga**, people accumulate **spiritual merit** through rituals such as **Havan and recitation** to seek his blessings.

Poets and devotees **embed Guru Ji in their hearts and glorify him in hymns**, believing that **those who sing his praises are safeguarded by Guru Gobind Singh Ji himself**.

• **Sādhū Nihāla Siṃha** (1) *Śrī Guru Govinda Siṃha Stotram*, (2) *Śrī Guru Nānaka Mādhavayostotram*

(1) *Śrī Guru Govinda Siṃha Stotram*

Sant Nihal Singh Ji composed *Śrī Guru Gobind Singh Stotram*, consisting of nine shlokas, glorifying Guru Gobind Singh Ji's formless, attribute-less (Nirguna) nature. The hymn begins with a salutation to *Śrī Guru Nanak Dev Ji*, followed by homage to Lord Ganesha, Vagish (the deity of speech), Brahma, Shiva, and Hari (Vishnu).

Guru Gobind Singh Ji is described as eternal, pure, wise, liberated, and beyond worldly illusions (Niranjan). He is

the essence of the universe, the radiant form of divine light, unborn, the one who liberates beings from worldly suffering, and a benefactor of all creation. His presence permeates the beginning, middle, and end of existence. The stotram further extols Guru Gobind Singh Ji as Maheshwar (Supreme Lord), Gyaneshwar (Lord of Knowledge), and Ajatma (unborn), emphasizing his spiritual supremacy and divine transcendence.

(2) *Śrī Guru Nānaka Mādhavayostotram*

Sant Nihal Singh Ji composed *Śrī Guru Nānaka Mādhavayostotram*, consisting of nine shlokas, praising *Śrī Guru Nanak Dev Ji* and *Śrī Krishna Ji*. The hymn begins with an invocation to Lord Ganesha for auspiciousness.

The benefits of surrendering to *Śrī Guru Nanak Dev Ji* and *Śrī Krishna Ji* include freedom from suffering. Service leads to purity, patience, self-restraint, renunciation, discrimination. Compassion brings wisdom and mastery over scriptures. Meditation grants steadfast intellect and realization of the transcendental state (Turiya). Devotion yields joy, gentleness, and profound experiences. Grace provides liberation from worldly bondage, and listening to divine glory results in merging with the Supreme Brahman. Thus, Sant Nihal Singh Ji beautifully expresses the spiritual virtues and divine upliftment in this hymn.

• **Sādhū Hara Siṃha** (1) *Śrī Guru Pārijāta Siddhānta Stotram*, (2) *Śrī Guru Stavarāja Stotram*, (3) *Śrī Guru Gobinda Siṃhāṣṭakam*, (4) *Śrī Guru Nānakādi Daśāvatāra Stotram*.

Sadhu Har Singh composed several Sanskrit hymns to extol the spiritual and historical contributions of the ten Sikh Gurus. These works emphasize the Gurus' divine attributes, their philosophical essence, and their role in shaping Sikh traditions.

(1) *Śrī Guru Pārijāta Siddhānta Stotram*

This composition consists of 39 shlokas, offering praises to the ten Gurus. It describes Guru Nanak Dev Ji's lineage, birthplace, zodiac sign, and the Samvat of his birth. The hymn also honors Guru Angad Dev Ji for his devoted service, Guru Amar Das Ji as a seeker absorbed in devotion, Guru Ram Das Ji as the embodiment of bliss, and Guru Hargobind Ji as the wielder of spiritual and martial strength. Other Gurus are similarly glorified for their wisdom, leadership, and contributions to Sikh history.

(2) *Śrī Guru Stavarāj Stotram*

A collection of nine shlokas devoted exclusively to Guru Nanak Dev Ji, this stotra presents him as an enlightened master who transcends worldly limitations. He is described as beyond yogic attainments, scholarly wisdom, and philosophical inquiry, existing purely for the salvation of humanity.

(3) *Guru Gobind Singh Ashtakam*

Written in Kashi on Shivaratri in 1971, this hymn consists of eight shlokas celebrating Guru Gobind Singh Ji. It describes his formless nature and his various incarnations, likening him to divine manifestations at the Past, including Bawan, Narasimha, Rama, and Krishna who vanquished evil forces.

(4) *Śrī Guru Nānakādi Daśāvatār Stotram*

This twelve-shloka hymn pays homage to all the ten Gurus. It praises their contributions, their philosophical wisdom,

and them being the embodiments of divine virtues. The hymn concludes with reverence to Baba Śrī Chand Ji. Together, these stotras capture the spiritual depth and historical significance of the Sikh Gurus, preserving their legacy in classical Sanskrit verse.

Gadyakāvya¹⁵ (Prose Poetry)

Sādhu Īśvara Siṃha – *Guru Mantrārtha Prakāśa*¹⁶

This literary work, authored by the renowned Nirmal Sampradaya poet Ishwar Singh, is composed in prose poetry. It was published in 1909 by Bombay Machine Press, Lahore. The author had studied Sanskrit for 30 years in Kashi, mastering grammar, literature, Vedas, Vedangas, and the six philosophical systems.

Among Nirmal Sampradaya scholars, he was honoured with titles such as Vidya Martanda (Sun of Knowledge) and Vidya Mukutmani (Crown Jewel of Wisdom). He engaged in numerous scholarly debates across cities like Kashi, Trimbakeshwar, Darbhanga, Dharamshala, Mandi, Nabha, Patiala, and Jind, emerging victorious each time.

In this book, the "Waheguru" mantra is established as a liberator, explained across 19 chapters. The mantra's meaning is explored through linguistic analysis, including roots, suffixes, contextual meaning, grammar, logic, Vedantic philosophy, nominal classification, conventional usage, and compound structures.

Sant Pritama Hari- (1)*Manodaśakam*, (2) *Nāmasmaraṇam*, (3)*Ātma-Svarūpo'smi*,

(1)*Manodaśakam*

Sant Pritam Hari Ji composed **nine shlokas** focusing on the **nature of the mind**. He explains **the essence of all beings**, **the function of the mind**, and **how it can be controlled**.

(2) *Nāmasmaraṇam*

Sant Pratim Hari Ji, in **Namasmaranam**, encourages **the remembrance of the Divine (Paramatma)** and highlights **the spiritual benefits** gained through this practice.

(3)*Ātma-Svarūpo'smi*

Sant Pratim Hari Ji describes the **true nature of the self** by stating:

I am neither the body, nor the senses, nor the intellect.

I am the eternal, pure, liberated self.

I am unattached, conscious, and the eternal witness.

I am not just dear or dearest; I am the most beloved.

I am not confined but pervading everywhere.

Many **rare and unpublished granthas** of **Nirmal Sampradaya** remain largely unknown, holding **immense historical and spiritual value**. Some of these significant texts include:

• **Sādhu Prema Siṃha** – *Guru Stotratrayam* (Translation Poetry)

• **Sādhu Buddha Siṃha** – *Commentary on Nyāya Philosophy: Interpretation of the Tarka Saṃgraha*

In the Manglacharan of this Grantha he wrote-

श्री गणेशं नमस्कृत्य पार्वतीशङ्करं परम्।

मया चन्द्रजसिंहेन क्रियते पदकृत्यकम्॥

यस्मादिदमहं मन्ये बालानामुपकारकम्।

तस्माद्विकरं वाक्यं वक्तव्यं विदुषा सदा॥¹⁷

• **Aprakāśita Kāvya** (Unpublished Poetry)

• **Sādhu Jagadīśa Hari** – *Ātma Tatva Vimarśaḥ*

• **Sādhu Nihāla Siṃha** – *Japujī Para Saṃskṛta Ṭikā*

• **Swāmī Jyoti Pritama Hariḥ** – *Mānasrovara Marāla Dvayam*

Other Rare or Lost Works by Nirmal Sampradaya¹⁸

• **Sādhu Kaura Siṃha** – *Guru Kaumudī*

• **Sādhu Guruditta Siṃha** – *Rāmāṣṭakam*

• **Sādhu Nihāla Siṃha** – *Khālasā Satakam*

• **Sādhu Paṃ. Udhva Siṃha** – *Abhāva Rahasya, Āśrama Dharma Rahasya*

• **Sādhu Sadā Siṃha** – *Advaita Siddhi Para Sugama*

These works, though rare, hold **profound philosophical and theological insights**. Efforts should be made to **preserve and study them**, ensuring that their wisdom remains accessible to future generations.

The **Nirmal Sampradaya's granthas** reveal a clear perspective: they interpret the **Sikh tradition as a part of the Sanatan Dharma**. The **ten Sikh Gurus** are regarded as **avatars of Lord Narayana**, emphasizing their divine role in the spiritual evolution of humanity. Additionally, **commentaries on Gurugrantha sāheb** within the Nirmal Sampradaya often refer to **Vedantic philosophy**, highlighting its connection to **ancient Hindu spiritual traditions**. This approach integrates **Sikh teachings** with **classical Hindu wisdom**, reinforcing the idea that **Sikhism and Vedanta share a deep philosophical and theological resonance within the broader Sanatan tradition**.

References

¹ Shiromani Gurdwara Parbandhak Committee (SGPC). *Shri Guru Granth Sahib* (Ang 790) Amritsar, India: SGPC.

² *Shri Guru Granth Sahib* Ang.27

³ *Shri Guru Granth Sahib* Ang. 297

⁴ *Vaaran by Bhai Gurdas*, 1.45

⁵ इदानीं सर्वस्यापि वस्तुविचारोद्देशपूर्वकत्वात् प्रति-ज्ञातं वेदान्तं नामतो निर्दिशति वेदान्त इति-- श्रीनृसिंहसरस्वती-कृता तट्टिका सुबोधनी ॥

⁶ Kahn Singh Nabha, B. (2008). *Gur Shabad Ratnakar: Mahan Kosh* (p. 297). National Book Shop

⁷ Gulati, M. (2011, P. 64). Nirmala-Sampradāya (Nirmala Santa-Paramparā: Udbhava, Vikāsa aur Dena). Intek Printers and Publishers.

⁸ द्रव्यस्तोत्रं कर्मस्तोत्रं विधिस्तोत्रं तथैव च । तथैवाभिजनस्तोत्रं स्तोत्रमेतच्चर्विधम् ॥ मत्स्यपुराणम् 123

⁹ सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।

आशीर्नमस्क्रिया वस्तु निर्देशो वापितन्मुखम् ॥h

इतिहासकथोद्भूतमितरद्वा सदाश्रयम् ।

चतुर्वर्गफलोपेतं चतुरोदात्तनायकम् ॥-- काव्यदर्पण, 1/14, 15

¹⁰ Hara Siṃha, S. (1884). *Śrī Guru Siddhānta Pārijāta* (Verse 15.151) Sri Ram Prakashan, Raghunathpura Jammu.

¹¹ Hara Siṃha, 1884, (Verse 1. 2-5)

¹² 'नाट्यते अभिनयत्वेन रूप्यते- इति नाट्यम् - भरतमुनिः

¹³ भाषा विभाषा नियमात् काव्यं सर्गसमुत्थितम्।

एकार्थप्रवणैः पदैः संधि-साग्रयवर्जितम्।

खंड काव्यं भवेत् काव्यस्यैक देशानुसारि च। साहित्यदर्पणम्, आचार्य विश्वनाथ

¹⁴ **Hurditt Singh, P. (1916).** *Shri Guru Gira Roopantram*. Lahore Printing Works

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¹⁷ Budh Singh, *Tarka Sangrah Padkritiya Teeka*

¹⁸ Sharma, Bala, & Singh, 2014, p. 140