

GURU GRANTH SAHIB

An Introductory Study

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Dedication

*This book is dedicated to
My late brother-in-law
Sardar Bir Bahadur Singh,
who left for heavenly abode in 2002*

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FOREWORD

This is my 26th book on Sikh religion. The subject matter of this book is very close to a Sikh's heart. It is both sensitive and perceptive. I have taken more than two years to complete this project. The decision on choice of contents and selection of Bani were both subjective. I hope I have made the best selection. Guru Granth Sahib is the only world scripture which was written and authenticated during the lifetime of its compiler, the fifth Master, Guru Arjan Dev. It is a treasure of divinity, divine music and holy languages. It sings the glory of God and lists the rules of a moral and meritorious life. Its doctrines are revolutionary and depart radically from the age old Indian tradition of celibacy, asceticism, caste system, rituals, image worship and superstitions. It is composed in poetry and most of its hymns are written in musical measures. The poetic structure includes various forms of poetry like long and short poems (hymns), shabads, couplets, vars, chhants and swayas. The use of Rahau verses, short and long Mangals, a sophisticated numeral system and special captions of selective hymns make it a unique world scripture. It is the latest addition in the world collection of the holy books and has been translated into many Indian and world languages. My book is an attempt to introduce this priceless scripture to the foreign reader.

I am thankful to my secretary Poonam Kapoor for her tireless work and efforts to help me to produce this book. I will be waiting for my readers comments.

Dr. Sukhbir Singh Kapoor
London
April 1999

OTHER BOOKS BY THE SAME AUTHOR

All books are in English; Gurubani text, where relevant, is both in Panjabi and English.

Year of publication/book list

2003

1. Guru Granth Sahib – An Advance Study Volume 2

2002

1. Guru Granth Sahib – An Advance Study Volume 1
2. Sikh Religion and the Sikh People (Third revised edition)
3. Sikhism – An Introduction (Second revised and enlarged edition)
4. Japji – A way of God realisation (Third edition)

2001

1. Sikhism – 1000 questions answered
2. Guru Granth Sahib – An introductory Study (enlarged edition)
3. Sikh Philosophy, Facts and Fundamentals of Sikh Religion (2nd edition)
4. Japji – The Sikh morning prayer (Illustrated deluxe edition)

2000

1. Bhagat Bani
2. Sikh Religion and the Sikh People (2nd edition) '**Adjudged best book of the year**'

1999

1. Sikhism – An Introduction
2. Saint Soldier (The Khalsa Brotherhood)
3. Comparative Study of World Religions
4. The Creation of Khalsa (Edited)
5. Japji, "A way of God realisation" (2nd edition) '**Adjudged one of the best available translation in English**'

1998/97

1. Guru Angad Dev, Life, History and Teachings
2. Nitnem (The daily Sikh Prayers) (Translation in both easy Panjabi and English)
3. Khushi de Hanju – (ਖੁਸ਼ੀ ਦੇ ਹੰਝੂ) Punjabi poetry

1996

1. The Sikh Marriage Ceremony (Anand Marriage)
2. Baramah (The twelve months)

1995

1. Kirtan Sohila and Ardas
2. Gurbani – God's Word
3. Jap Sahib, Swayas and Ardas, Master compositions of Guru Gobind Singh Ji (Translation followed by relevant Sakhis (life stories))
4. Janoon – (ਜਨੂਨ) Punjabi poetry

1994/93

1. Rehras & Kirtan Sohila – "The torch to pass through the darkness of death, and the Lyric that speaks of lacerations and pangs of separation." (Translation followed by relevant Sakhis (life stories))
2. Sikh Philosophy, Facts and Fundamentals of Sikhism (1st edition)
3. Puniya da Chand – (ਪੁਨਿਆ ਦਾ ਚੰਨ) Punjabi poetry

1992/91

1. Japji (1st edition)
2. Sikh Religion and the Sikh people (1st edition)

1990

1. Being a Sikh

1989/88

1. Ideal Man, Guru Gobind Singh's Concept of a Saint Soldier

1984

1. Invasion of Golden Temple

1983

1. Sikh Festivals

1982

1. Sikhs & Sikhism

INTRODUCTION TO THE SECOND EDITION

This is an enlarged version of the book. The first edition of the book was released on the 300th birth anniversary of the Khalsa and within a few months of its release I was inundated with letters of appreciation. That is what is wanted by an author — a few words of praise, and with the grace of Waheguru, I received lots of them. In this edition I have included relevant extracts from a number of my lectures which I have delivered at various seminars and University forums in the last 15 months. I believe that these additions to the earlier version will make this book very useful for all inquisitive readers and research scholars.

I pray to Waheguru to give me strength and health that I should go on writing for the Sikh cause until my last breath.

I thank my secretary Poonam Kapoor for her help and encouragement to bring out this edition.

Dr. Sukhbir Singh Kapoor

London

23rd January 2001

INTRODUCTION TO THE THIRD EDITION

This is the third edition of the book within a span of four years. It is unusual about a book on religious studies and specially about the Sikh Studies. In our firm belief it is all due to the trust you have put in us and in our writings and over and above the blessings of Waheguru who, in fact, commands us to write, whatever we eventually write.

This book when read **with** our other books titled 'Guru Granth Sahib — An Advance Study volume I & II' would give readers a **very** clear and **deep insight** into the treasure which is hidden in Guru Granth Sahib.

Our thanks are due to Poonam Kapoor for her help and assistance in bringing out this enlarged edition of the book.

Dr. Sukhbir Singh Kapoor
Mrs. Mohinder Kaur Kapoor

London
23rd January 2004

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PART I

**COMPILATION OF GURU GRANTH SAHIB
(Introduction and History)**

A. INTRODUCTION

- 1.1 Guru Granth Sahib is the sacred book of the Sikhs.
- 1.2 The first recension was compiled by Guru Arjan, the fifth Guru of the Sikhs. The work of compilation was started in 1601 and completed in 1604. This recension is now called Kartarpuri Bir.
- 1.3 The second recension was compiled by Guru Gobind Singh, the tenth Guru of the Sikhs, at Damdama Sahib in 1706.
- 1.4 It includes all the hymns of the first recension plus the hymns of Guru Tegh Bahadur, the ninth Guru of the Sikhs, This recension is now called Damdami Bir.
- 1.5 Guru Gobind Singh, just before his death at Nanded, in 1708, conferred upon the second recension the title of Guruship. Thus for a Sikh Granth Sahib is not only a holy book but a living Guru.
- 1.6 The Sikhs are allowed to worship only one Almighty God. They show reverence to Guru Granth Sahib and do not worship it. The act of bowing to Guru Granth Sahib is an act of showing respect and in no way amounts to worship.
- 1.7 Guru Arjan called the first recension as 'Pothi Sahib' (great book) and the historians called it Adi Granth, the first book. The second recension got the title of the 'Guru' from Guru Gobind Singh and was then called Guru Granth Sahib.
- 1.8 The meaning of the word Guru Granth Sahib is:
Guru means God
Granth means: holy book (book containing the word of God)
Sahib means: great
Thus it means: the great book containing the word of God.
- 1.9 The first recension was compiled in Ramsar (now called Amritsar) and the second recension was compiled at Talwandi (now called Damdama Sahib).
- 1.10 The scribe of the first recension was Bhai Gurdas, a maternal uncle of Guru Arjan and a renowned writer in his own right

The scribe of the second recension was Bhai Mani Singh, a contemporary of Guru Gobind Singh.

- 1.11 All copies of the present version of Guru Granth Sahib are of the Damdami Bir and in its present form must have 1430 pages irrespective of the style and size of the font used. No variation in the style of presentation is now allowed.
- 1.12 However, small prayer books which contain extracts (normally the hymns for daily prayers from Guru Granth Sahib) are allowed and are called *Gudkas*.

B. HISTORY TOWARDS COMPILATION:

The history of compilation of Guru Granth Sahib can be best understood by looking at various pothis which were believed to be available to Guru Arjan Dev during the period of compilation and which have been the subject matter of study by various scholars. To comprehend the present version of Guru Granth Sahib which is called the Damdami Bir, it is important that some of these pothis are studied with caution.

The first authentic Bir prepared by Guru Arjan and scribed by Bhai Gurdas is beyond any doubt the Kartarpuri Bir. The original book of this Bir is at Kartarpur and a copy is in India Office Library London, now British Library.

The original copy of the second recension prepared by Guru Gobind Sahib was taken to Kabul by an Afghan invader, Ahmed Shah Abdali during the middle of 18th century. It is now not traceable. The first copies of this recension are preserved in Sikh historical Gurdwaras associated with Guru Gobind Sahib called Takhats. A summary of some of the important pothis/birs including the Kartarpuri bir is given below:

Mohan Pothis:

- 1.1 The manuscripts of the hymns of the Sikh Gurus and many saints were handed down by one Guru to another Guru. Guru Nanak handed a book of hymns to Guru Angad, the second Guru of the Sikhs¹. Guru Angad added his hymns in the book and handed it over to Guru Amardas², the third Guru of the Sikhs, Guru Amardas instructed his

¹ Puratan Janasakhis: Sakhis no. 56-57

² About Compilation of Sri Guru Granth Sahib by Professor Sahib Singh: Page 50

grandson Sahansar Ram, son of his younger son Baba Mohri, to add his (Guru Amardas) hymns with the total hymns collected so far. The collection was then passed on to his older son Baba Mohan. The book was then bound in two volumes* and came to be known as Mohan Pothis.

- 1.2 The hymns contained in these books are of Gurus Nanak, Angad and Amardas and saints Kabir, Namdev, Trilochan, Sain, Ravidas, Ramanand and Jaidev.
- 1.3 These *pothis* are of special importance in the history of Sikh literature as they are one of the prime sources of the Bani of Guru Nanak, Guru Angad and Guru Amardas and some Bhagats. These pothis also present the old version of modern Panjabi script. One of these pothis also has the signature of Guru Ramdas before he became the Guru.
- 1.4 It is very difficult to have access to these pothis. The descendants of the Gurus who are in possession of these Pothis refuse to show them or allow anyone to make notes from them. One of these pothis is in Ahiyarpur, district Hoshiarpur, and the other one is in Pinjore near Chandigarh.
- 1.5 The Ahiyarpur Pothi's bani is as follows: Ragas: Suhi, Prabhati, Dhanasri, Basant, Tilang, Gujri, Bhairau, Asa (8 ragas) Structure (poetic genres): chaupadas, ashtpadis and chhants. Composers: Gurus Nanak, Angad and Amardas; Bhagats Kabir, Namdev, Trilochan, Sain, Ravidas, Ramanand and Jaidev. Analysis: the analysis of the bani is as follows:

Raga	Composer	Structure
Suhi	Guru Nanak	9 shabads (padas), 5 Astpadis
	Kabir	2 shabads
Prabhati	Guru Nanak	17 shabads, 7 Astpadis
	Guru Amardas	1 shabad, 2 Astpadis
	Kabir	5 shabads
Dhanasri	Namdev	3 shabads
	Guru Nanak	9 shabads (including Arti), 3 chhants
	Guru Amardas	9 shabads
	Kabir	5 shabads
	Trilochan	1 shabad
	Sain	1 shabad

* As these volumes have very little Bani of the first three Gurus, there must be more volumes of this Pothi.

Basant	Namdev	1 shabad
	Guru Nanak	10 shabads
	Guru Amardas	5 shabads
	Kabir	7 shabads
	Namdev	3 shabads
	Ravidas	1 shabad
Tilang	Ramanand	1 shabad
	Guru Nanak	3 shabads, 1 astpadi
	Kabir	1 shabad
Gujri	Namdev	2 shabads
	Guru Nanak	2 shabads, 1 astpadi
	Guru Amardas	7 shabads
	Kabir	1 shabad
	Namdev	1 shabad
	Trilochan	1 shabad
Bhairau	Jaidev	1 shabad
	Guru Nanak	8 shabads
	Kabir	4 shabads
	Namdev	3 shabads
	Ravidas	1 shabad
Asa	Guru Nanak	1 sloak
	Guru Angad	1 sloak

- 1.6 The Pinjore Pothi's Bani is as follows:
 Structure: Padas (including solhe), long poems: Onkar, Sidh Ghost, Anand
 Composers: Gurus Nanak, Angad and Amardas; Bhagats Kabir, Jaidev, Ravidas, Namdev and Bhikhen.
 Ragas: Maru, Ramkali, Sorath, Sarang and Malar
 Analysis: The analysis of the bani is as follows:

Raga	Composer	Structure
Maru	Guru Nanak	7 shabads, 22 solhe
	Guru Amardas	5 shabads
	Kabir	7 shabads
	Jaidev	1 shabad
	Ravidas	1 shabad
Ramkali	Guru Nanak	11 shabads, 9 astpadis, 1 Onkar, 1 Siddh Gosht
	Guru Amardas	1 shabad, 5 astpadis,

		1 Anand (38 pauris) ³
	Kabir	9 shabads
	Namdev	4 shabads
Sorath	Guru Nanak	12 shabads, 4 astpadis
	Guru Amardas	12 shabads, 3 astpadis
	Kabir	10 shabads
	Namdev	1 shabad
	Ravidas	6 shabads
Sarang	Bhikhen	2 shabads
	Guru Nanak	3 shabads, 2 astpadis
	Guru Amardas	3 astpadis
Malhar	Kabir	1 shabad
	Guru Nanak	9 shabads, 4 astpadis
	Guru Amardas	13 shabads
	Namdev	2 shabads

- 1.7 These pothis were compiled during 1570-1572. In the second Pothi on the page 92, there is a line which reads: "Yours servant, Jetha Chand." It is believed that it is in the handwriting of Guru Ramdas, who was called Jetha before he was anointed as the fourth Guru.
- 1.8 When comparing the bani of these Pothis with the first recension, the following points must be noted:
- a. All compositions recorded in the Pothis were not transferred to the Kartarpuri Bir.
 - b. The order of the ragas in the Pothis is different from that of the Kartarpuri Bir
 - c. The order of recording of shabads in the Kartarpuri Bir is different from the pothis.
 - d. Unlike Kartarpuri Bir, many verses have been repeated in the Pothis (may be due to the recording method; bani was recorded as and when it came from different sources)
 - e. Like Kartarpuri Bir, many pages of the Pothis are also blank (may be in the expectation of receiving more Bani)

³ It is believed that this bani was composed by Guru Amardas in 38 Pauris at the birth of his grandson 'Anand' son of Baba Mohri in 1554, 39th pauri was added by Guru Ramdas and 40th pauri was added by Guru Arjan.

- f. Some shabads recorded in the Kartarpuri Bir read differently from the shabads recorded in the Pothis (may be Guru Arjan edited them before recording in the Bir)
 - g. Only some of the compositions of the first three Gurus are found in the Pothis.
 - h. There are no vars included in these Pothis.
 - i. First Pothi has 300 leaves (600 pages) and the second Pothi has 224 leaves (448 pages), a total of 1048 pages.
 - j. The mangal which has been frequently used, with minor variations, is as follows:
 Ek Ongkar
 Satguru Parsad
 Sach Nam Kartar
 Akal Murat
 Ajuni
 Saibhang
 Gurbarsad
 - k. In Pothis, the captions used for indication of authorship of hymns is also different: For Guru Nanak, at many places, the caption used is 'Baba' or 'Baba Patshah' whereas for Gurus Angad and Amardas it is 'Mahal' rather than 'Mehla' as used in the Kartarpuri Bir.
- 1.9 Guru Arjan collected other hymns of the Gurus and the Bhagats from many variant sources, scrutinised them, approved them and then instructed Bhai Gurdas to include them in the final version of the Adi Granth.
- 1.10 The other variants include: other Pothis containing the hymns of the first three Gurus, collections made by Guru Ramdas, the fourth Guru of the Sikhs and collection of hymns preserved by many devotees, raagis and religious centres.

OTHER POTHIS

- 1.11 Other Pothis⁴ Important for the studies are:
- a. **Guru Hari Sahi Pothi**⁵ is believed to have been passed from Guru Nanak to Guru Angad. Some notes from this Pothi were made by Giani Gurdit Singh which he reproduced in his book.⁶
 - b. **The Bahawal Pothi** (available in Bhai Vir Singh

⁴ Gatha Sri Adi Granth: by Piar Singh

⁵ The villagers claim than they still have this pothi.

⁶ Itihas Sri Guru Granth Sahib: by Giani Gurdit Singh, Page 550

Sahitya Sadan library, New Delhi) This Pothi has no Mool Mantar in it. It has bani in 19 ragas along with fourteen vars entered cojointly as one chunk.

- c. **Granth Bhai Painda Sahib** (now lost) is believed to have autographs of the sixth, seventh, ninth and the tenth Gurus.
- d. **Manuscript 1245** (available in Guru Nanak Dev University library, Amritsar) has following special points to note:
 - i. This Pothi has no Bhagat bani in it.
 - ii. It does not have the bani of Guru Teg Bahadur.
 - iii. It does not have the bani of Sopurkh and Sohila in the opening section of the manuscript.
 - iv. It does not have the Var composed by Satta and Balwand.
 - v. It has only 32 Swayas of the Kalys Bhatt in the concluding section.
 - vi. It does not have Ragmala at the end, instead it has a hymn titled Ratanmala at the end.
 - vii. The text of Sodar is same at three different places in the Granth.
 - viii. The Sloaks in the vars are without any reference to their authors.
 - ix. There is repetition of many hymns and sloaks.
 - x. There are many other minor variations in this pothi when compared with the present recension.

THE KARTARPURI BIR:

- e. ***Kartarpuri Bir*** (available at Dhirmal's descendants' residence in Kartarpur). This bir is believed to be the recension prepared by Guru Arjan at Ramsar in years 1601-1604. Bhai Gurdas was the scribe of this bir.

The important points to note, when compared with the Damdami bir (the present version) are:

- i. The Kartarpuri Bir has three indices viz. contents of the Granth, the index of the ragas and the index of the hymns.
- ii. There are two autographs of the Gurus in it, one is believed to be of Guru Arjan Dev at page 29/1 and the second is of Guru Hargobind at page 541/1
- iii. It does not have the bani of Guru Teg Bahadur.
- iv. It does not have shabads under the cluster of

- 'Sopurkh' in the opening section of the Bir.
- v. It has numerous cuttings, deletions, additions and corrections.
 - vi. In it the text of Japji of Guru Nanak comes from the one collected by Guru Ramdas.
 - vii. It has 974 leaves comprising 1948 pages of which 453 pages are entirely blank, hundreds of other pages are partly blank, and considering that a fully written page has 24 lines, the total partly blank pages can be counted equivalent to 133 full pages. Thus the space of 586 pages remains unused.

THE BANNO BIR:

- f. **Banno Bir** (available at Bhai Banno Sikh Gurdwara, Kanpur) is believed to be the first copy of the original bir prepared by Guru Arjan Dev (known as Kartarpuri Bir)
 - i. It has all the banis of Kartarpuri Bir. In addition it has many more hymns as listed below:
 - ii. A hymn by Kabir in raga Sorath that reads: audhu so jogi guru mera.....'
 - iii. Mira Bai's pada in raga Maru that reads: man hamara bandhio mai.....'
 - iv. A chhant in raga Ramkali by Guru Arjan that reads: ran jhunjanra gao sakhi.....'
 - v. A pada by Surdas that read: chhadi man hari bemukhan kau sang.....'
 - vi. Other non-authentic bani in the name of Guru Nanak
 - a. three stanzas which read: jit dar lakh Mohammada...'
 - b. sixteen sloaks which read: bai atish ab.....'
 - c. twenty five stanzas titled 'Ratanmala'.
 - vii. Haqiqat Rah Muqam Rajeh Shivnabhi Ki,
 - viii. Siahi ki bidhi (the method of preparing the ink)

C. HISTORY AFTER THE FIRST RECENSION WAS COMPLETED:

1.1

Guru Arjan completed the first recension in 1604 and gave it to one of his trusted devotees Bhai Banno to take it to Lahore for proper binding.

1.2

It is said that Bhai Banno employed many scribes and made

a copy of this recension on his way to and back from Lahore. Some believe that he took the recension to his native town Mangat (also called Khara) and made a copy during that journey.

1.3

On return to Amritsar he presented both volumes to Guru Arjan. It is said that Guru Arjan called the copy prepared by Bhai Banno as Khari Bir (forbidden copy) as it contained many unauthorised hymns. Bhai Banno's followers however dispute this claim and say that the word Khari refers to the name of their village Khara hence the name Khari Bir. Bhai Banno took this copy back to his native village Mangat also called Khara and since then it has been with the descendant of that family. At present it is at Bhai Banno Gurdwaras in Kanpur.

1.4

The original recension, however, was installed at the Harimandir (now called Golden Temple) on Diwali, 30th August 1604. Bhai Budha, a veteran Sikh who lived during the life time of Guru Nanak to Guru Hargobind (the sixth Guru), was appointed the first high priest of the temple.

1.5

In 1635 this recension was taken to Kiratpur when Guru Hargobind left Amritsar and moved there. It was stolen from the Guru's household by his grandson Dhirmal in 1644 and taken to Kartarpur.

1.6

In about 1674 it was recovered by force from Dhirmal's possession by some devout Sikhs and presented to Guru Teg Bahadur, the ninth Guru of the Sikhs. Guru Teg Bahadur, at once, ordered its return to Dhirmal.

1.7

No historical account of this recension is found for the next 75 years except that it came into the custody of Maharaja Ranjit Singh, when he became the king of Punjab during 1799-1839.

1.8

In 1849, following the annexation of Punjab by the British, the recension was found by the British in the Lahore court.

1.9

A legal battle of rights to get it was fought between Sodhi Sadhu Singh, a descendant of Dhirmal and the Sikh Organisations.

1.10

In 1850 by the orders of the court the copy with its golden stand was handed to Sodhi Sadhu Singh. He later got a copy of this Bir made and presented it to Queen Victoria as a token of gratitude

for the British help. This copy is now in the India Office Library, Collection section in the British Library, London.

1.11

The original Bir of second recension prepared by Guru Gobind Singh remained with the Sikhs after his death in Nanded in 1708. They later took it with them when they were hiding in forests and hills. Four handwritten copies of this recension were made by Baba Deep Singh Shaheed, another veteran and a martyred Sikh. The present day version of the Granth kept in households and Gurdwaras is the copies from these facsimiles.

1.12

In 1762, an Afghan Invader, Ahmed Shah Abdali seized the original Bir from the Sikhs and took it with him to Kabul. Its whereabouts are now not known. The copies made by Baba Deep Singh are preserved in Gurdwaras at Amritsar (Harimandir), Darbar Sahib Patna, Darbar Sahib Nanded and Gurdwara Singh Sabha Decca (Bangladesh).

1.13

Since 1604, the Granth (Bir) has been a matter of great concern to both Hindus and Muslims. Repeatedly complaints were filed in the Mughal courts to ban its publication and use.

1.14

In 1605, Emperor Akbar summoned a copy of the Granth for investigation while he was camping at Batala.

1.15

He examined the Granth very thoroughly and rather liked it for its divinity. He summoned and punished those who had maliciously complained to him and made an offer of 51 gold coins to the Granth as a token of respect.

1.16

In the times of Emperor Aurangzeb another complaint was filed. This time Guru Harrai, the seventh Guru of the Sikhs, sent his older son Ramrai to defend the divinity of the Granth. Ramrai was taken over by the splendour and exuberance of the Mughal court and made a mistake to change a word of a hymn of Guru Nanak to please the Emperor and his courtiers.

117.

This blasphemous act cost Ramrai the love of his father, who ordered him not to return to the Guru's house and not to see him again. Ramrai later got estates from Aurangzeb and settled in Dehra Dun. There he organised a group of his own followers. At present there is a big Gurdwara in Dehra Dun called Gurdwara

Ramrai, where the focal point is a copy of the Kartarpuri Bir. A descendant of Ramrai's family acts as a Mahant.

1.18

The other attacks on the sanctity of the Granth and its language were made by the Arya Samaj leader Swami Dayanand (early 20th Century) and by Gurbachan Singh a leader of breakway Nirankari group (1980s).

D. COMPARISON OF KARTARPURI, DAMDAMI, MOHAN POTHIS AND BANNO BIRS.

No. Difference	Kartarpuri Bir	Damdami Bir	Mohan Pothis	Banno Bir
1. Place of compilation	Amritsar (Ramsar)	Damdama Sahib	Goindwal	Lahore/ Mangat
2. Composer-Gurus	First Five	First five and ninth	First three	First five
3. Composer Bhagats	Fifteen	Fifteen	Six	Fifteen plus Mira Bai
4. Scribe	Bhai Gurdas	Bhi Mani Singh	Sahansar Ram	A number of writers
5. Status	Adi Granth (Pothi Sahib)	Guru Granth Sahib	Mohan Pothis	Khari bir (Forbidden Copy)
6. Page numbers	1948	1430	1048	—
7. Blank pages	Yes	No.	Yes	—
8. Bound Volume	One	One	Two or more	One
9. Captions used for the hymns of Gurus	Mehla	Mehla	Mehi+Baba Patsha	Mehla
10. Date of completion	1601-1604	1706	1570-1572	1604
11. Authentication of Bani	Guru Arjun	Guru Gobind Singh	Guru Amardas	Has a few unauthorised banis

Extracts from Lectures
by
Dr. S.S. Kapoor
Reproduced verbatim

VIEWS ON THE COMPILATION OF GURU GRANTH SAHIB

First View

1. Guru Nanak kept a record of his compositions and passed it on to Guru Angad.¹
2. Guru Angad added his hymns and passed the complete set to Guru Amardas.
3. Guru Amardas composed his hymns and asked his grandson Sahansar Ram to collate the hymns of all the three Gurus. These books, later known as 'Mohan Pothis' or 'Goindwal Pothis', were many in number and, due to some unknown reasons, passed on into the possession of Baba Mohan, the elder son of Guru Amardas.
4. The two Pothis which Baba Mohan handed over to Guru Arjan contain, inter alia, the following:
 - a. A very little percentage of Bani of the first three Gurus when compared with the Kartarpuri bir.²
 - b. The arrangement of ragas in the volumes is different from that of Kartarpuri bir.
 - c. Reference to 'ghar' has been omitted.
 - d. To identify authorship, term 'mehla' has been recorded, but at many places it has been omitted.
 - e. Authorship of many banis is also different. For example, three shabads of Guru Nanak in raga Suhi are recorded as those of Guru Angad and Guru Amardas; four hymns of Guru Nanak in raga Basant have been recorded under Mehla 4; a shabad of Guru Ramdas in raga Dhanasri has been recorded under the authorship of Guru Arjan. Similarly the authorship of many other verses is also different. For details see the following table.

1 Varan Bhai Gurdas

2 Dr. Gursharan Kaur Jaggi, Mohan Pothis

Raga	First line of the Shabad	Page of Guru Granth Sahib	Composer as per Guru Granth Sahib	Composer changed to in Mohan Pothis	Folio of Ahya-pur Pothi
Suhi	Jap tap ka	729	Guru Nanak	Guru Amardas	8
Suhi	Jin ko Bhandae	729	Guru Nanak	Guru Angad	9
Suhi	Bhanda Achcha soe	729	Guru Nanak	Guru Amardas	10
Dhana-sri	Mera Saha	670	Guru Ramdas	Guru Arjan	136
Basant	Ratae sach	1172	Guru Amardas	Guru Ramdas	177
Basant	Sagal bhavan	1169	Guru Nanak	Guru Ramdas	178
Basant	Aape Kudrat	1170	Guru Nanak	Guru Ramdas	171
Maru	Eh dhan	991	Guru Nanak	Guru Amardas	281
Maru	Soor sas	991	Guru Nanak	Guru Amardas	282

As no scientific system has been followed to distinguish the composers, consequently authorship of many hymns has been confused. Authorship of above hymns, has been actually changed.³

- f. There is no recording of Guru Nanak's master composition titled 'Japji'.

3. Dr. Balwant Singh Dhillon, Professor Amarjit Singh, Myth and Reality, A peep into Mohan Pothis, Abstract of Sikh Studies.

- g. Guru Nanak's and Guru Amardas's vars have also been omitted.
- h. There is no nishan, sign or stamp of Guru Amardas.
- i. In Ahirpuri volume there are also number of hymns which are 'kachi bani' (spurious hymns); some of these hymns have name of authors like 'Sada Sewak', 'Jigar', and 'Gulam'. In raga Dhanasri a spurious hymn of 13 sections has been recorded under the authorship of Guru Ramdas, similarly another spurious hymn has been recorded under the name of Guru Nanak. The details are as follows:

Raga	First line of the hymn	Composer in Mohan Pothis	Folio of Mohan Pothis
Suhi	Kar lalach	Gulam	30
Suhi	Pir kae rang rati	Gulam Sada Sewak	53/54
Suhi	Mae avgunari ke gun	Gulam	54
Suhi	Pakae mandap mehl	Gulam	55
Suhi	Jis karan tan man	Jigar	61
Parbhati	Sahj bhae milaea	Gulam	102
Parbhati	Aapnae vas kitan	Gulam	103
Dhanasri	Kam krodh maya	Guru Ramdas	127
Tilang	Alaha ek Karim	Guru Nanak	149
Basant	Aape hi sant bhangti	Gulam Sada Sewak	211
Basant	Jeta kapar ang handae	Gulam Sada Sewak	211
Bhairau	Homae mamta	Sada Sewak	255
Bhairau	Sae pandit Har nam	Sada Sewak	255
Bhairau	Satguru purae nam	Sada Sewak	256
Kedara	Satgur bagon kinae	Sada Sewak Gulam	283

- j. While scribing, no consistency or uniformity has been maintained.
 - k. The writing is marred by numerous mistakes.
 - l. As all symbol vowels have not been used, the reading is quite difficult.
 - m. The bani of Guru Ramdas and Guru Arjan have been included later on by a different scribe.⁴
5. These books did not go to Guru Ramdas (reasons unknown). He, however, kept a record of his own compositions and also mastered by heart many of the compositions of the previous Gurus.
 6. Though Mohan Pothis handed over to Guru Arjan and now in existence are counted as two, there is mention of a third Pothis in possession of a woman, resident Katra Mohan Singh, Amritsar.
 7. Guru Ramdas also collected and arranged the master bani of Guru Nanak called 'Jap'. This version was then adopted by Guru Arjan and recorded in both Kartarpuri bir and Damdami bir.
 8. Guru Ramdas also added a pauri (pauri 39) to the long composition of Guru Amardas titled 'Anand'.
 9. Guru Ramdas passed on the above and his own work to Guru Arjan.
 10. After planning the compilation of the Granth, Guru Arjan went to Goindwal to collect the books from Baba Mohan. With initial hesitation Baba Mohan handed to Guru Arjan only two of the **many volumes of the Mohan Pothis** he had.
 11. Guru Arjan then collected other hymns of the Gurus from all over the places where the followers had kept a record of them.
 12. Guru Arjan edited all the collections including compositions included in the Mohan Pothis (many compositions of Mohan Pothis were not included in the Granth) and instructed Bhai

4. But the writing of the two scribes is very identical, thus the assumption of two scribes can be wrong.

Gurdas to write them down in a grand Pothi, later called Pothi Sahib. Most of the compositions inserted in the volume so produced were proof read and corrected all the way, by Guru Arjan, until its completion in 1604. Even after completion, on a second reading a few hymns were deleted by Guru Arjan e.g., a verse of Mira Bai and a hymn of Surdas).

13. This volume was later called Kartarpuri bir.

Second View

1. The Gurus kept only a part version of their compositions.
2. There were no Mohan Pothis.
3. Guru Arjan collected all the hymns by sending emissaries all over India, Ceylon, Tibet and China. These collections were later edited and final selection was passed on to Bhai Gurdas to include them in the Granth.

Third View

1. First three points as in the first version.
2. Mohan Pothis were only two books and both were passed on to Guru Arjan.
3. Guru Arjan collected other hymns from the devotees and after editing them produced the final version of the Granth.

Fourth View

1. All the Guru authors and the Bhagats came personally to Guru Arjan from their heavenly abode and recited their compositions to Guru Arjan, who then included them in to the Granth.

Fifth View

1. God himself narrated all the hymns to Guru Arjan for inclusion in the Granth.

MATRIX - Comparison of Bani as contained in Mohan Pothis and Kartarpuri Bir & Damdami Bir

RAGAS	MOHAN POTHIS						KARTARPURI & DAMDAMI BIRS					
	Guru Nanak			Guru Amardas			Guru Nanak			Guru Amardas		
	Shabads	Ashpads	Others	Shabads	Ashpads	Others	Shabads	Ashpads	Others	Shabads	Ashpads	Others
Sri							33	17		31		
Maj											33	
Gauri							20	18		18	9	
Asa			1 Var*				37	22	Sodar	12	14	
									Patti			
Guji	2	1		7			2	5		7	1	
Devghandhari												
Bhagra												
Wadhans							2			9	2	
Sorath	12	4		12	3		12	4	Alanian	12	3	
Dhanaari	9		3(Chh)				9	2		9		
Jaziri												
Todi												
Berari							5					
Tilang	3	1										
Suhi	9	5					9	6	Kuchji*		4	
Bitawal							4	2		6	1	
Gaund												
Ramkali	11	9	Onkar			Anand	11	9	Onkar	1	5	
			54 pds			38 paurs			Sikh			
			Sikh						gost			
			Gosht									
			72 pds									
Natharain												
Mali Gauri												
Maru	7		22(Sohle)	5			12	11		5	1	
Tukhari												
Kedara												
Bhairo	8	1					8	1		21	2	
Basant	10			5			12	8		17		
Sarang	3	3					3	2			3	
Melhar	9			13			9	5		13	3	
Karra												
Kalyan												
Parbhai	17	7		1	2							
Vibhas							17	7		7	2	
Total												
Shabads	100	31	2	43	5	1	265	119		168	57	
Chhants	3						25			19		
Vars	1						3			4		
Sloaks	1						251			344		
Sohle	22						22			none		
Specialist	2			1			13			4		
%age calculation In Mohan Pothis there is only [(132/716)*100] 18% of Guru Nanak Bani in comparison to Kartarpuri Bir and Damdami Bir, regarding Guru amardas it is [(49/743)*100] about 6.59%, Whereas regarding Guru Angad, there is only one sloak in Asa di var ((e)), [(1/63)*100] 1.58% bani												

A VIEW POINT ON THE DICTATION AND SCRIBING HYMNS IN GURU GRANTH SAHIB

1. Guru Arjan got commandment from Waheguru to prepare the latest world scripture, first called Pothi Sahib and later called Guru Granth Sahib, for the enlightenment of human souls.
2. Guru Arjan started collecting authentic hymns of all the preceding Gurus and of the chosen Bhagats (saints) for inclusion in the great Pothi Sahib.
3. The mammoth task was started in 1601 and finished in 1604.
4. From many thousand hymns, Guru Arjan had to select the ones which he had thought to be genuine and which would pass the test of the Sikh philosophy and the Sikh ideology.
5. Bhai Gurdas, an uncle of Guru Arjan and a very renowned scholar was appointed as the chief scholar-editor and chief scribe of the Granth.
6. Many assistant scholars and scribes were also appointed.
7. In addition to the above scribes, there were also many other trustworthy devotees, who were given the job of sorting, collating and storing the hymns.
8. The most probable structure of this school of both technical and non-technical personnel involved in the preparation of the Granth could be :
 - a. Guru Arjan Dev, the ultimate authority for the selection of the hymns.
 - b. Bhai Gurdas, the chief of the scholar-editors and the chief of the scribes.
 - c. A number of assistant scholars including a few linguists, as the hymns to be selected contained many versions of Indian languages viz., Punjabi, Sanskrit, Hindi, Braj, Multani, Sindhi, Bengali and Marathi and Persian and Arabic dialects.
 - d. A number of assistant scribes.

- e. A number of sorters and collators.
 - f. A number of proof-readers.
 - g. A number of other non-technical assistants for the storing and security of both selected and rejected hymns
9. The compositions could have passed through many technical processes including:
- a. **Arrival of the hymns and their safe custody.**
 - b. **Sorting of the hymns—**
 - i. by authorship (e.g., Gurus, Bhagats etc.)
 - ii. by ragas (musical measures - hymns were sorted in 30 different ragas)
 - iii. by subject matter (God realisation, ethic, virtues, sins etc.)
 - iv. by structure (e.g. a sloak, a chhant, var etc.)
 - c. **Technical process**
 - i. testing the source of the hymn
 - ii. testing the language and metres of the hymns
 - iii. testing the ideology of the hymn
 - d. **Checking and selection of the hymns:**
 - i. First line—broader checking: approval/rejection of the hymn by the junior scholars.
 - ii. Second line—specialist checking of the hymns (short listing of the approved hymns), probably by Bhai Gurdas and other senior scholars.
 - iii. Final approval/rejection of the short listed hymns by Guru Arjan Dev.
 - iv. Final scrutiny of the hymns, which were rejected by the first and second line selectors, by Guru Arjan Dev.

e. **Safe custody of the hymns:**

Safe custody of both selected and rejected hymns as described above.

f. **The scribing:**

- i. The handing over of the selected hymns, for insertion in the Pothi Sahib to the chief scribe.
- ii. Dividing the selected hymns into different frames for writing. (A frame in those days consisted of 8 pages) and giving them to the respective scribes.

g. **The proof reading & final insertion:**

- i. First proof reading of the frames of the Pothis prepared as above.
- ii. Second proof reading of the frames.
- iii. Final proof reading and **selected samples*** sent for Guru Arjan's remarks e.g., shud (approved) or shud keejay (this remark was given when some of the hymns were sent back by the Guru for correction of errors and omissions).
- iv. The final remarks for the inclusion of the hymns in the Pothi Sahib.

10. The above process can be well explained with the help of the following diagrams and flowcharts :

* There is a probability that Guru Arjan might have looked at only a sample of hymns for random checking at the final stages of the completion of the Granth. The words 'shud' and 'shud keejay' appears only at the end of 17 vars (raga-oriented chapters). The vars are the last compositions of the Gurus before the start of the Bhagat Bani. There are 22 vars and 30 raga oriented chapters in the main section of the Granth from pages 14-1353, but the remarks 'shud' and 'shud keejay' appear only in 17 chapters. This might mean that the Guru did only random checking at the end, whereas he must have made a thorough checking at the initial stages for selecting and rejecting the hymns.

Table 1 : Arrival of Hymns

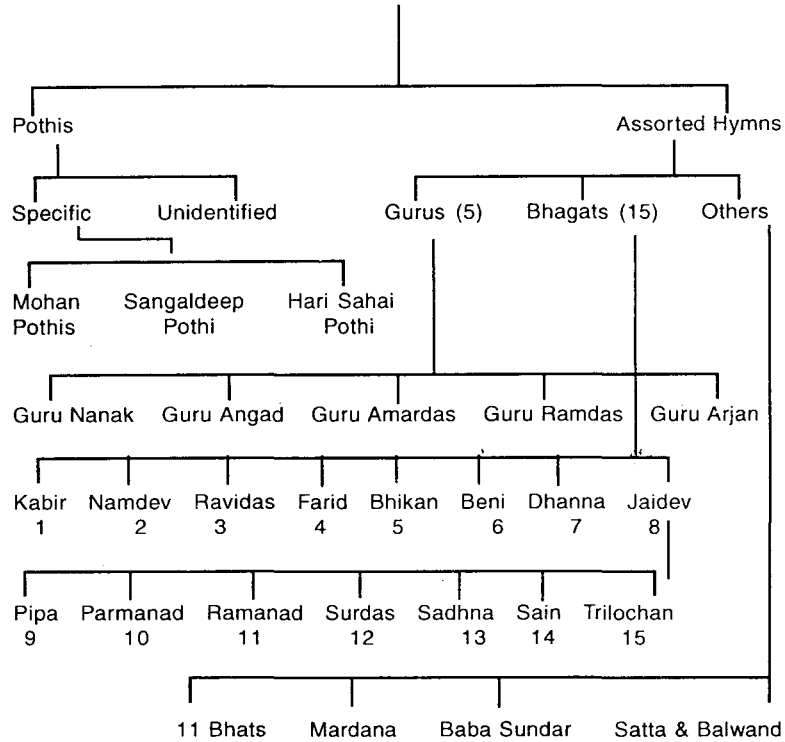


Table 2 : Sorting of Hymns

By Authors	By Ragas	According to the Structure	According to the Contents
Gurus, Bhagats, Others	30 ragas	Sloak, Chhant, Var, Swaya	e.(g) God realisation Ethic, rules of morality Rules of life virtues & sins etc.

Table 3: Technical Processing

First Testing-editing

	Source of hymn (1)		Language (2)	Philosophy (3)
Author of the hymn 1.1	Place or origin 1.2	Time period when the composer lived 1.3	Main language of the hymn 2.1 Dialect 2.2	Test: If the hymn fulfils Sikh criterion 3.1

Table 4: Second Testing-editing

		First line selection 1.1 ↓	→		First line Rejection 1.2 ↓
		Second line selection 2.1 ↓	→		Second line Rejection 2.2 ↓
		Final selection 3.1 ↓	→		Final scrutiny By Guru Arjan 3.2
		Chief scribe 4.1 ↓			
Scribe1	Scribe2	↓	Scribe3	Scribe4	
		First proof reading 5.1 ↓			
Reader1	Reader2	↓	Reader3	Reader4	
		Second proof reading 6.1 ↓			
		Final remarks 7.1 ↓	→		Guru Arjan 7.2 ↓
		Shud, Shud keejay ↓	←		8.1 ↓
		Safe custody of selected hymns 9.1			Safe custody of rejected hymns 9.2

THE LANGUAGE

- 2.1 All compositions in Guru Granth Sahib are composed in poetry.
- 2.2 Most of the hymns have been arranged according to the ragas (musical measures) they were composed in.
- 2.3 There are 31 raga chapters, 6 other ragas included in raga chapters and 25 other raga variations (e.g., 12 variations of raga Gauri) in Guru Granth Sahib
- 2.4 Unlike other religious books, the hymns of the Granth represent many languages and dialects. The authors of hymns (saints & bhats) hailed from different parts of India, thus most of their hymns have a strong influence of their own mother-tongue.
- 2.5 Many authors preferred to compose their hymns in saint language (Sant-bhasha) a nationally understood language.
- 2.6 The residence of different authors and languages used by them are as follows:
 - i. The Sikh Gurus: Punjab (main language - various variants of Panjabi: other languages used include Sindhi, Multani, Persian, Arabic, Sanskrit)
 - ii. Kabir, Ravidas, Ramanand, Beni, Bhikhen and Surdas: Uttar Pradesh (main languages Hindi, Braj, Sanskrit)
 - iii. Dhanna: Rajasthan (language - Hindi)
 - iv. Jaidev: Bengal (language - Bengali)
 - v. Sadhna: Sind (language - Sindhi)
 - vi. Namdev, Ramanand, Pipa, Trilochan, Maharashtra (language - various variants of Marathi and Gujrati, Namdev's hymns also have influence of Persian and Arabic)
 - vii. Farid: Punjab (language - Punjabi)
 - viii. Sain: Madhya Pradesh (language - variants of Hindi)
 - ix. Mardana, Baba Sundar, Satta & Balwand: Punjab (language variants of Punjabi)
 - x. Bhatt: Punjab/Uttar Pradesh (language - variants of Hindi and Punjabi).
- 2.1 There was also a common (national) language used by the Gurus and the saints called 'Sant Bhasha' (language of the saints). Many hymns in the Granth are composed in this language.

2.2 Some examples to illustrate the above are as follows:

THE GURUS

Guru Nanak:

A. Hymn of Guru Nanak in Eastern Punjabi:

(੧) ਸੋਚੈ ਸੋਚਿ ਨ ਹੋਵਈ ਜੇ ਸੋਚੀ ਲਖ ਵਾਰ ॥ ਚੁਪੈ ਚੁਪ ਨ ਹੋਵਈ ਜੇ ਲਾਇ ਰਹਾ ਲਿਵ ਤਾਰ ॥ ਭੁਖਿਆ ਭੁਖ ਨ ਉਤਰੀ ਜੇ ਬੰਨਾ ਪੁਰੀਆ ਭਾਰ ॥ ਸਹਸ ਸਿਆਣਪਾ ਲਖ ਹੋਹਿ ਤ ਇਕ ਨ ਚਲੈ ਨਾਲਿ ॥ ਕਿਵ ਸਚਿਆਰਾ ਹੋਈਐ ਕਿਵ ਕੂੜੈ ਤੁਟੈ ਪਾਲਿ ॥ ਹੁਕਮਿ ਰਜਾਈ ਚਲਣਾ ਨਾਨਕ ਲਿਖਿਆ ਨਾਲਿ ॥ ੧ ॥

Sochai soch na-hovai je sochi lakh var. Chupai chup na hovai je hai raha liv taar. Bhukhia bhukh na utri je banna puria bhar Sahas sianpa lakh-hoh ta ik na chalai-nal.

B. Hymn of Guru Nanak: Influence of Sanskrit

(੧) ਪਤਿ ਪੁਸਤਕ ਸੰਧਿਆ ਬਾਦੰ ॥ ਸਿਲ ਪੂਜਸਿ ਬਗੁਲ ਸਮਾਧੰ ॥ ਮੁਖਿ ਬੁਠ ਬਿਭੂਖਨ ਸਾਰੰ ॥ ਤ੍ਰੈਪਾਲ ਤਿਹਾਲ ਬਿਚਾਰੰ ॥ ਗਲਿ ਮਾਲਾ ਤਿਲਕੁ ਲਿਲਾਟੰ ॥ ਦੁਇ ਧੋਤੀ ਬਸਤੁ ਕਪਾਟੰ ॥ ਜੇ ਜਾਨਸਿ ਬ੍ਰਹਮੰ ਕਰਮੰ ॥ ਸਭਿ ਫੋਕਟ ਨਿਸਚੈ ਕਰਮੰ ॥ ਕਹੁ ਨਾਨਕ ਨਿਸਚੈ ਧੁਵੈ ॥ ਬਿਨ ਸਤਿਗੁਰ ਬਾਟ ਨ ਪਾਵੈ ॥ ੧ ॥ ਨਿਹਫਲੰ ਤਸੁ ਜਨਮਸੁ ਜਾਵਦ ਬ੍ਰਹਮ ਨ ਬਿੰਦਤੇ ॥ ਸਾਗਰੰ ਸੰਸਾਰਸੁ ਗੁਰ ਪਰਸਾਦੀ ਤਰਹਿ ਕੇ ॥ ਕਰਣ ਕਾਰਣ ਸਮਰਥੁ ਹੈ ਕਹੁ ਨਾਨਕ ਬੀਚਾਰਿ ॥ ਕਾਰਣੁ ਕਰਤੇ ਵਸਿ ਹੈ ਜਿਨਿ ਕਲ ਰਖੀ ਧਾਰਿ ॥ ੨ ॥ ਜੇਗ ਸਬਦੰ ਗਿਆਨ ਸਬਦੰ ਬੇਦ ਸਬਦੰ ਤ ਬ੍ਰਾਹਮਣਹ ॥ ਖੁੜੀ ਸਬਦੰ ਸੂਰ ਸਬਦੰ ਸੂਦੁ ਸਬਦੰ ਪਰਾ ਕ੍ਰਿਤਹ ॥ ਸਰਬ ਸਬਦੰ ਤ ਏਕ ਸਬਦੰ ਜੇ ਕੇ ਜਾਨਸਿ ਭੋਉ ॥ ਨਾਨਕ ਤਾ ਕੇ ਦਾਸੁ ਹੈ ਸੋਈ ਨਿਰੰਜਨ ਦੇਉ ॥੩॥ ਏਕ ਕ੍ਰਿਸ਼ੰ ਤ ਸਰਬ ਦੇਵਾ ਦੇਵ ਦੇਵਾ ਤ ਆਤਮਹ ॥ ਆਤਮੰ ਸ੍ਰੀ ਬਾਸ਼ੁਦੇਵਸੁ ਜੇ ਕੋਈ ਜਾਨਸਿ ਭੇਵ ॥ ਨਾਨਕ ਤਾ ਕੇ ਦਾਸੁ ਹੈ ਸੋਈ ਨਿਰੰਜਨ ਦੇਵ ॥੪॥

Sloak Sahskritee Mehla 1

Par pustak sandhiana baadang. Sil poojas bagal samaadhang. Mukh jhooth bibhookhan saarang. Triapal tihaal bichaarang. Gal maalaa tilak lilaatang. Du-e dhottee bastar kapaatang. Je jaans brahmang karmang. Sabh fokat nischai karmang. Kah Naanak nischau dhaavai. Bin satgur baat na paavai. 1. Nihfalang tas janamas jaavad brahm na bindate. Saagarang sansaaras gur parsaadee tarsh ke. Karn kaaran samrath hai kah Naanak beechar. Kaaran Karte was hai jin kal rakhee dhaar 2. Jog sabdang giaan sabdang bed sabdang ta braahmanah. Khatree sabdang soor sabdang soodar sabdang paraakritah. Sarb sabdang ta ek sabdang je ko jaanas bheo. Naanak taa ko daas hai so-ee nirajan deo.

3. Ek Krisan ta sarb devaa dev devaat aatmah. Aatmang sree Baasav-devas je koo-ee jaanas bhev. Naanak taa ko daas hai so-ee niranjan dev. 4.

C. Guru Angad - Guru Ramdas (Most of the compositions of these Gurus are in Eastern Punjabi)

੧. ਸਲੋਕ ਮਹਲਾ ੨

ਜੋ ਸਿਰੁ ਸਾਂਈ ਨਾ ਨਿਵੈ ਸੋ ਸਿਰੁ ਦੀਜੈ ਡਾਰਿ ॥ ਨਾਨਕ ਜਿਸੁ ਪਿੰਜਰ ਮਹਿ ਬਿਰਹਾ ਨਹੀ ਸੋ ਪਿੰਜਰੁ ਲੈ ਜਾਰਿ ॥ ੧ ॥

Sloak Mehla 2

Jo sir saae naa nivai so sir deejai daar. Nanak Jis pinjar mah birhaa nahee so prinjar lai jaar. 1.

੨. ਰਾਮਕਲੀ ਮਹਲਾ ੩ ਅਨੰਦੁ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਅਨੰਦੁ ਭਇਆ ਮੇਰੀ ਮਾਏ ਸਤਿਗੁਰੂ ਮੈ ਪਾਇਆ ॥ ਸਤਿਗੁਰੁ ਤ ਪਾਇਆ ਸਹਜ ਸੇਤੀ ਮਨਿ ਵਜੀਆ ਵਾਧਾਈਆ ॥ ਰਾਗੁ ਰਤਨ ਪਰਵਾਰ ਪਰੀਆ ਸਬਦ ਗਾਵਣ ਆਈਆ ॥ ਸਬਦੋ ਤ ਗਾਵਹੁ ਹਰੀ ਕੇਰਾ ਮਨਿ ਜਿਨੀ ਵਸਾਇਆ ॥ ਕਹੈ ਨਾਨਕੁ ਅਨੰਦੁ ਹੋਆ ਸਤਿਗੁਰੂ ਮੈ ਪਾਇਆ ॥ ੧ ॥

Ramkali Mehla 3 Anand

Ik onkar sat gur prasad.

Anand bhaia meri mae satguru maei paia. Satgur ta paia sehaj seti man vajia vadhaia. Rag ratan parwar paria, sabad gavan aia. Sabado ta gavoh Hari kera man jini vasaia. Kahai Nanak anand hoa, Satguru mai paia.(1)

੩. ਸੂਹੀ ਮਹਲਾ ੪

ਹਰਿ ਪਹਿਲੜੀ ਲਾਵ ਪਰਵਿਰਤੀ ਕਰਮ ਦ੍ਰਿੜਾਇਆ ਬਲਿ ਰਾਮ ਜੀਉ ॥ ਬਾਣੀ ਬ੍ਰਹਮਾ ਵੇਦੁ ਧਰਮੁ ਦ੍ਰਿੜਹੁ ਪਾਪ ਤਜਾਇਆ ਬਲਿ ਰਾਮ ਜੀਉ ॥ ਧਰਮੁ ਦ੍ਰਿੜਹੁ ਹਰਿ ਨਾਮੁ ਧਿਆਵਹੁ ਸਿਮ੍ਰਿਤਿ ਨਾਮੁ ਦ੍ਰਿੜਾਇਆ ॥ ਸਤਿਗੁਰੁ ਗੁਰੁ ਪੂਰਾ ਆਰਾਧਹੁ ਸਭਿ ਕਿਲਵਿਖ ਪਾਪ ਗਵਾਇਆ ॥ ਸਹਜ ਅਨੰਦੁ ਹੋਆ ਵਡਭਾਗੀ ਮਨਿ ਹਰਿ ਹਰਿ ਮੀਠਾ ਲਾਇਆ ॥ ਜਨੁ ਕਹੈ ਨਾਨਕੁ ਲਾਵ ਪਹਿਲੀ ਆਰੰਭੁ ਕਾਜੁ ਰਚਾਇਆ ॥ ੧ ॥

Suhi Mehla Chautha (Laavan)

Har pehlree laav parvirtee karam drirraya balram jeo. Bani Brahma Ved dharm drirro paap tajaya balram jeo. Dharam drirro Harnam dhiavo simrat naam drirraya. Satgur Gur pooro aaradho sabh kilvikh

paap gavayaa. Sehaj anand hoa vadbhagi mun har har mitha
laiyaa. Jan Kaheh Nanak laav pehlee arambh kaaj rachaya.

D. SANT BHASHA:

Sant Bhasha means the language of the Saints. Since the dawn of history India has been a confederation of a number of states, with different religions, culture and languages. There has never been a common language of the whole sub-continent. Thus it was difficult for people to travel from one place to another place due to language difficulties.

The saints are generally roaming people. Their work is missionary. They go from place to place to spread the name of God. The language, during the Guru period, was called Sant Bhasha. Guru Nanak, Guru Arjan and some Bhagats used this language to compose their hymns.

Few examples of such hymns are given below:

੧. ਆਨਦ ਰੰਗ ਬਿਨੋਦ ਹਮਾਰੈ ॥

ਨਾਮੋ ਗਾਵਨੁ ਨਾਮੁ ਧਿਆਵਨੁ ਨਾਮੁ ਹਮਾਰੇ ਪ੍ਰਾਨ ਅਧਾਰੈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਨਾਮੋ ਗਿਆਨੁ
ਨਾਮੁ ਇਸਨਾਨਾ ਹਰਿ ਨਾਮੁ ਹਮਾਰੇ ਕਾਰਜ ਸਵਾਰੈ ॥ ਹਰਿ ਨਾਮੋ ਸੋਭਾ ਨਾਮੁ ਬਡਾਈ
ਭਉਜਲੁ ਬਿਖਮੁ ਨਾਮੁ ਹਰਿ ਤਾਰੈ ॥ ੧ ॥ ਅਗਮ ਪਦਾਰਥ ਲਾਲ ਅਮੋਲਾ ਭਇਓ ਪਰਾਪਤਿ
ਗੁਰ ਚਰਨਾਰੈ ॥ ਕਹੁ ਨਾਨਕ ਪ੍ਰਭ ਭਏ ਕ੍ਰਿਪਾਲਾ ਮਗਨ ਭਏ ਹੀਅਰੈ ਦਰਸਾਰੈ ॥ ੨ ॥

(ਕਾਨੜਾ ਮਹਲਾ ੫)

੨. ਰਾਗੁ ਸੋਰਠਿ ਵਿਚ ਭਗਤ ਨਾਮਦੇਵ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਜਬ ਦੇਖਾ ਤਬ ਗਾਵਾ ॥ ਤਉ ਜਨ ਧੀਰਜੁ ਪਾਵਾ ॥ ੧ ॥ ਨਾਦਿ ਸਮਾਇਲੇ ਰੇ ਸਤਿਗੁਰੁ
ਭੋਟਿਲੇ ਦੇਵਾ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜਹ ਝਿਲਿ ਮਿਲਿ ਕਾਰੁ ਦਿਸੰਤਾ ॥ ਤਹ ਅਨਹਦ
ਸਬਦ ਬਜੰਤਾ ॥ ਜੋਤੀ ਜੋਤਿ ਸਮਾਨੀ ॥ ਮੈ ਗੁਰ ਪਰਸਾਦੀ ਜਾਨੀ ॥ ੨ ॥ ਰਤਨ ਕਮਲ
ਕੋਠਰੀ ॥ ਚਮਕਾਰ ਬੀਜਲ ਤਹੀ ॥ ਨੇਰੈ ਨਾਹੀ ਦੂਰਿ ॥ ਨਿਜ ਆਤਮੈ ਰਹਿਆ ਭਰਪੂਰਿ
॥ ੩ ॥ ਜਹ ਅਨਹਤ ਸੂਰ ਉਜਾਰਾ ॥ ਤਹ ਦੀਪਕ ਜਲੈ ਛੰਛਾਰਾ ॥ ਗੁਰ ਪਰਸਾਦੀ
ਜਾਨਿਆ ॥ ਜਨੁ ਨਾਮਾ ਸਹਜ ਸਮਾਨਿਆ ॥ ੪ ॥ ੧ ॥

(ਸਵਈਏ ਮਹਲੇ ਚਉਥੇ ਕੇ ੪)

The Bards (Bhatts) also wrote in Hindi, but it was Eastern Hindi, imbued with *Sant - Bhasha* e. g.

੩. ਸਤਿਗੁਰੂ ਸਤਿਗੁਰੂ ਸਤਿਗੁਰੂ ਗੁਬੰਦ ਜੀਉ ॥ ਬਲਿਹਿ ਫਲਨ ਸਬਲ ਮਲਨ ਭਗਤਿ
ਫਲਨ ਕੁਆਰ ਕੁਆਰ ਨਿਹਕਲੰਕ ਬਜੀ ਡੰਕ ਚੜ੍ਹੂ ਦਲ ਰਵਿੰਦ ਜੀਉ ॥ ਰਾਮ ਰਵਣ ਦੁਰਤ
ਦਵਣ ਸਕਲ ਭਵਣ ਕੁਸਲ ਕਰਣ ਸਰਬ ਭੂਤ ਆਪਿ ਹੀ ਦੇਵਾਧਿ ਦੇਵ ਸਹਸ ਮੁਖ ਫਨਿੰਦ

ਜੀਉ ॥ ਜਰਮ ਕਰਮ ਮਛ ਕਛ ਹੁਅ ਬਰਾਹ ਜਮਨਾ ਕੈ ਕੂਲਿ ਖੇਲੁ ਖੇਲਿਓ ਜਿਨਿ ਗਿੰਦ
ਜੀਉ ॥ ਨਾਮੁ ਸਾਰੁ ਹੀਏ ਧਾਰੁ ਤਜੁ ਬਿਕਾਰੁ ਮਨ ਗਯੈਦ ਸਤਿਗੁਰੁ ਸਤਿਗੁਰੁ ਸਤਿਗੁਰੁ
ਗੁਬਿੰਦ ਜੀਉ ॥ ੪ ॥ ੯ ॥

੧. ਰਾਗੁ ਸੋਰਠਿ ਬਾਣੀ ਭਗਤ ਕਬੀਰ ਜੀ ਕੀ ਘਰੁ ੧

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਬੁਝ ਪੂਜਿ ਪੂਜਿ ਹਿੰਦੂ ਮੂਏ ਤੁਰਕ ਮੂਏ ਸਿਰੁ ਨਾਈ ॥ ਓਇ ਲੇ ਜਾਰੇ ਓਇ ਲੇ ਗਾਡੇ
ਤੇਰੀ ਗਤਿ ਦੁਹੁ ਨ ਪਾਈ ॥ ੧ ॥ ਮਨ ਰੇ ਸੰਸਾਰੁ ਅੰਧ ਗਹੋਰਾ ॥ ਚਹੁ ਦਿਸ ਪਸਰਿਓ
ਹੈ ਜਮ ਜੇਵਰਾ ॥ ੧ ॥ ਰਹਾਉ ॥ ਕਬਿਤ ਪੜੇ ਪਤਿ ਕਬਿਤਾ ਮੂਏ ਕਪਤ ਕੇਦਾਰੈ ਜਾਈ
॥ ਜਟਾ ਧਾਰਿ ਧਾਰਿ ਜੋਗੀ ਮੂਏ ਤੇਰੀ ਗਤਿ ਇਨਹਿ ਨ ਪਾਈ ॥ ੨ ॥ ਦਰਬੁ ਸੰਚਿ
ਸੰਚਿ ਰਾਜੇ ਮੂਏ ਗਡਿਲੇ ਕੰਚਨ ਭਾਰੀ ॥ ਬੇਦ ਪੜੇ ਪਤਿ ਪੰਡਿਤ ਮੂਏ ਰੂਪੁ ਦੇਖਿ ਦੇਖਿ
ਨਾਰੀ ॥ ੩ ॥ ਰਾਮ ਨਾਮ ਬਿਨੁ ਸਭੈ ਬਿਗੁਤੇ ਦੇਖਹੁ ਨਿਰਖਿ ਸਰੀਰਾ ॥ ਹਰਿ ਕੇ ਨਾਮ
ਬਿਨੁ ਕਿਨਿ ਗਤਿ ਪਾਈ ਕਹਿ ਉਪਦੇਸੁ ਕਬੀਰਾ ॥ ੪ ॥ ੧ ॥ ਜਬ ਜਰੀਐ ਤਬ
ਹੋਇ ਭਸਮ ਤਨੁ ਰਹੈ ਕਿਰਮ ਦਲ ਖਾਈ ॥ ਕਾਚੀ ਗਾਗਰਿ ਨੀਰੁ ਪਰਤੁ ਹੈ ਇਆ ਤਨ
ਕੀ ਇਹੈ ਬਡਾਈ ॥ ੧ ॥ ਕਾਹੇ ਭਈਆ ਫਿਰਤੋ ਫੂਲਿਆ ਫੂਲਿਆ ॥ ਜਬ ਦਸ ਮਾਸ
ਉਰਧ ਮੁਖ ਰਹਤਾ ਸੋ ਦਿਨੁ ਕੈਸੇ ਭੂਲਿਆ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜਿਉ ਮਧੁ ਮਾਖੀ ਤਿਉ
ਸਠੋਰਿ ਰਸੁ ਜੋਰਿ ਜੋਰਿ ਧਨੁ ਕੀਆ ॥ ਮਰਤੀ ਬਾਰ ਲੇਹੁ ਲੇਹੁ ਕਰੀਐ ਭੂਤੁ ਰਹਨ ਕਿਉ
ਦੀਆ ॥ ੨ ॥ ਦੇਹੁਰੀ ਲਉ ਬਰੀ ਨਾਰਿ ਸੰਗਿ ਭਈ ਆਗੈ ਸਜਨ ਸੁਹੇਲਾ ॥ ਮਰਘਟ
ਲਉ ਸਭੁ ਲੋਗੁ ਕੁਟੰਬੁ ਭਇਓ ਆਗੈ ਹੰਸੁ ਅਕੇਲਾ ॥ ੩ ॥ ਕਹਤੁ ਕਬੀਰ ਸੁਨਹੁ ਰੇ
ਪ੍ਰਾਨੀ ਪਰੇ ਕਾਲ ਗੁਸ ਕੂਆ ॥ ਬੁਠੀ ਮਾਇਆ ਆਪੁ ਬੰਧਾਇਆ ਜਿਉ ਨਲਨੀ ਭ੍ਰਮਿ
ਸੂਆ ॥ ੪ ॥ ੨ ॥ ਬੇਦ ਪੁਰਾਨ ਸਭੈ ਮਤ ਸੁਨਿ ਕੈ ਕਰੀ ਕਰਮ ਕੀ ਆਸਾ ॥
ਕਾਲ ਗੁਸਤ ਸਭ ਲੋਗੁ ਸਿਆਨੇ ਉਠਿ ਪੰਡਿਤ ਪੈ ਚਲੇ ਨਿਰਾਸਾ ॥ ੧ ॥ ਮਨ ਰੇ ਸਰਿਓ
ਨ ਏਕੈ ਕਾਜਾ ॥ ਭਜਿਓ ਨ ਰਘੁਪਤਿ ਰਾਜਾ ॥ ੧ ॥ ਰਹਾਉ ॥ ਬਨ ਖੰਡ ਜਾਇ
ਜੋਗੁ ਤਪੁ ਕੀਨੋ ਕੰਦ ਮੂਲੁ ਚੁਨਿ ਖਾਇਆ ॥ ਨਾਦੀ ਬੇਦੀ ਸਬਦੀ ਮੋਨੀ ਜਮ ਕੇ ਪਟੈ
ਲਿਖਾਇਆ ॥ ੨ ॥ ਭਗਤਿ ਨਾਰਦੀ ਰਿਦੈ ਨ ਆਈ ਕਾਛਿ ਕੂਛਿ ਤਨੁ ਦੀਨਾ ॥ ਰਾਗ
ਰਾਗਨੀ ਡਿੰਡ ਹੋਇ ਬੈਠਾ ਉਨਿ ਹਰਿ ਪਹਿ ਕਿਆ ਲੀਨਾ ॥ ੩ ॥ ਪਰਿਓ ਕਾਲੁ ਸਭੈ
ਜਗ ਉਪਰ ਮਾਹਿ ਲਿਖੇ ਭੁਮ ਗਿਆਨੀ ॥ ਕਹੁ ਕਬੀਰ ਜਨ ਭਏ ਖਾਲਸੇ ਪ੍ਰੇਮ ਭਗਤਿ
ਜਿਹ ਜਾਨੀ ॥ ੪ ॥ ੩ ॥

Raag Sorath Baanee Bhagat Kabeer Jee Kee Ghar 1

Ik Onkaar satgur prasaad

But pooj pooj hindoo mooe turak mooe sir naaeee. Oe le jaare
oe le gaade teree gat duhoo na paaeee. 1. Man re sansaar andh
gaheraa. Chah dis pasrio hai jam javeraa. 1. Rahaao. Kabit pare
par kabitaa mooe kapar kedaarai jaaeee. Jataa dhaar dhaar jogee
mooe teree gatt inah na paaeee. 2. Darab sanch sanch raaje mooe
gadile kanchan bhaaree. Bed pare par pandit mooe roop dekh
dekh naaree. 3. Raamnaam bin sabhai bigoote dekhah nirakh
sareeraa. Har ke naam bin kin gat paaeee kah updes Kabeeraa.
4.1. Jab jareeai tab hoe bhasam tan rahai kiram dal khaaeee.

Kaachee gaagar neer parat hai iaa tan kee ihai badaaee. 1. Kaahe bhaaeeaa phir tau phooliaa phooliaa. Jab das maas uradh mukh rahataa so din kaise bhooliaa. 1. Rahaao. Jio madh maakhee tio sathor ras jor jor dhan keeaa. Martee baar leh leh kareeai bhoot rahan kio deeaa. 2. Dehuree lao baree naar sang bhatee aagai sajan suhelaa. Marghat lao sabh log kutamb bha-io aagai hans akelaa. 3. Kahat Kabeer sunah re praanee pare kaal gras kooaa. Jhoothee maa-i-aa aap bandhaa-i-aa jio nalnee bhram sooa. 4.2. Bed puraan sabhai mat sun kai karee karam kee aasaa. Kaal grasat sabh log siaane uth pandit pai chale niraasaa. 1. Man re sario na ekai kaajaa. Bhajio na raghupat raajaa. 1. Rahaao. Ban khand jaae jog tap keeno kand mool chun khaa-i-aa. Naadee bedee sabadee monee jam ke patai likhaa-i-aa. 2. Bhagat nardee ridai na aae kaachh koochh tan deenaa. Raag raagnee dimbh hoe baithaa un har pah kaaa leenaa. 3. Pario kaal sabhai jag oopar maahe likhe bhram giaanee. Kah Kabeer jan bhae khaalse prem bhagat jih jaanee.

ਸਤਿਗੁਰੂ ਭੋਟਿਲੇ ਦੇਵਾ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜਹ ਝਿਲਿਮਿਲਿਕਾਰੁ ਦਿਸੰਤਾ ॥ ਤਹ ਅਨਹਦ ਸਬਦ ਬਜੰਤਾ ॥ ਜੋਤੀ ਜੋਤਿ ਸਮਾਨੀ ॥ ਮੈ ਗੁਰ ਪਰਸਾਦੀ ਜਾਨੀ ॥ ੨ ॥ ਰਤਨ ਕਮਲ ਕੋਠਰੀ ॥ ਚਮਕਾਰ ਬੀਜਲ ਤਹੀ ॥ ਨੇਰੈ ਨਾਹੀ ਦੂਰਿ ॥ ਨਿਜ ਆਤਮੈ ਰਹਿਆ ਭਰਪੂਰਿ ॥ ੩ ॥ ਜਹ ਅਨਹਤ ਸੂਰ ਉਜਾਰਾ ॥ ਤਹ ਦੀਪਕ ਜਲੈ ਛੰਛਾਰਾ ॥ ਗੁਰ ਪਰਸਾਦੀ ਜਾਨਿਆ ॥ ਜਨੁ ਨਾਮਾ ਸਹਜ ਸਮਾਨਿਆ ॥ ੪ ॥ ੧ ॥ ਘਰੁ ੪ ਸੋਰਠਿ ॥ ਪਾਤ ਪੜੋਸਣਿ ਪੂਛਿ ਲੇ ਨਾਮਾ ਕਾ ਪਹਿ ਛਾਨਿ ਛਵਾਈ ਹੋ ॥ ਤੋ ਪਹਿ ਦੁਗਣੀ ਮਜੂਰੀ ਦੈਹਉ ਮੋ ਕਉ ਬੋਢੀ ਦੇਹੁ ਬਤਾਈ ਹੋ ॥ ੧ ॥ ਰੀ ਬਾਈ ਬੋਢੀ ਦੇਨੁ ਨ ਜਾਈ ॥ ਦੇਖੁ ਬੋਢੀ ਰਹਿਓ ਸਮਾਈ ॥ ਹਮਾਰੈ ਬੋਢੀ ਪ੍ਰਾਨ ਅਧਾਰਾ ॥ ੧ ॥ ਰਹਾਉ ॥ ਬੋਢੀ ਪ੍ਰੀਤਿ ਮਜੂਰੀ ਮਾਂਗੈ ਜਉ ਕਉ ਛਾਨਿ ਛਵਾਵੈ ਹੋ ॥ ਲੋਗ ਕੁਟੰਬ ਸਭਹੁ ਤੇ ਤੋਰੈ ਤਉ ਆਪਨ ਬੋਢੀ ਆਵੈ ਹੋ ॥ ੨ ॥ ਐਸੋ ਬੋਢੀ ਬਰਨਿ ਨ ਸਾਕਉ ਸਭ ਅੰਤਰ ਸਭ ਠਾਂਈ ਹੋ ॥ ਗੂੰਗੈ ਮਹਾ ਅੰਮ੍ਰਿਤ ਰਸੁ ਚਾਖਿਆ ਪੂਛਿ ਕਹਨੁ ਨ ਜਾਈ ਹੋ ॥ ੩ ॥ ਬੋਢੀ ਕੇ ਗੁਣ ਸੁਨਿ ਰੀ ਬਾਈ ਜਲਧਿ ਬਾਂਧਿ ਪੂ ਥਾਪਿਓ ਹੋ ॥ ਨਾਮੇ ਕੇ ਸੁਆਮੀ ਸੀਅ ਬਹੋਰੀ ਲੰਕ ਭਭੀਖਣ ਆਪਿਓ ਹੋ ॥ ੪ ॥ ੨ ॥ ਸੋਰਠਿ ਘਰੁ ੩ ॥ ਅਣਮਤਿਆ ਮੰਦਲੁ ਬਾਜੈ ॥ ਬਿਨੁ ਸਾਵਣ ਘਨਹਰੁ ਗਾਜੈ ॥ ਬਾਦਲ ਬਿਨੁ ਬਰਖਾ ਹੋਈ ॥ ਜਉ ਤਤੁ ਬਿਚਾਰੈ ਕੋਈ ॥ ੧ ॥ ਮੋ ਕਉ ਮਿਲਿਓ ਰਾਮੁ ਸਨੇਹੀ ॥ ਜਿਹ ਮਿਲਿਐ ਦੇਹ ਸੁਦੇਹੀ ॥ ੧ ॥ ਰਹਾਉ ॥ ਮਿਲਿ ਪਾਰਸ ਕੰਚਨੁ ਹੋਇਆ ॥ ਮੁਖ ਮਨਸਾ ਰਤਨੁ ਪਰੋਇਆ ॥ ਨਿਜ ਭਾਉ ਭਾਇਆ ਕ੍ਰਮੁ ਭਾਗਾ ॥ ਗੁਰ ਪੂਛੈ ਮਨੁ ਪਤੀਆਗਾ ॥ ੨ ॥ ਜਲ ਭੀਤਰਿ ਕੁੰਭ ਸਮਾਨਿਆ ॥ ਸਭ ਰਾਮੁ ਏਕੁ ਕਰਿ ਜਾਨਿਆ ॥ ਗੁਰ ਚੇਲੇ ਹੈ ਮਨੁ ਮਾਨਿਆ ॥ ਜਨ ਨਾਮੈ ਤਤੁ ਪਛਾਨਿਆ ॥ ੩ ॥ ੩ ॥

Satguru bhete devaa. 1. Rahaao. Jah jhilmikaar disantaa. Tah anhad sabad bajantaa. Jotee jot samaanee. Mai gurparsaadee

jaanee. 2. Ratan kamal kotharee. Chamkaar beejal tahee. Nerai naahee door. Nij aatmai rahiaa bharpoor. 3. Jah anhat soor ujaaraa. Tah deepak jalai chhanchhaaraa. Gur parsaadee jaaniaa. Jan naamaa sahaj samaaniaa. 4.1. Ghar 4 Sorath. Paar parosan poochhi le naamaa kaa pah chhaan chhavaaee ho. To pah dugnee majoorree daihao mo kao bedhee deh bataaee ho. 1. Ree baaee bedhee den na jaaee. Dekh bedhee rahio samaaee. Hamaarai bedhee pran adhaaraa. 1. Rahaaoo. Bedhee preet majoorree maangai jao ko-oo chhaan chhavaavai ho. Log kutamb sabhah te torai tao aapan bedhee aavai ho. 2. Aiso bedhee baran na saakao sabh antar sabh thaaee ho. Goongai mahaa amrit ras chaakhiaa poochhe kahan na jaaee ho. 3. Bedee ke gun sun ree baaee jaladh baandh dhroo thaapio ho. Naame ke suaamee seea bahoree lank Bhabheekhan aapio ho. 4.2. Sorath Ghar 3. Anmariaa mandal baajai. Bin saavan ghanhar gaajai. Baadal bin barkhaa hoee. Jao tat beechaarai koee. 1. Mo kao milio Raam snehee. Jih mili ai dej sudehee. 1. Rahaaoo. Mil paaras kanchan hoiaa. Mukh mansaa ratan paroiiaa. Nij bhao bha-i-aa bhram bhaagaa. Gur pooche man pateeaagaa. 2. Jal bheetar kumbh samaaniaa. Sabh Raam ek kar jaaniaa. Gur chele hai man maaniaa. Jan naamai tat pachhaaniaa. 3.3.

੩. ਰਾਗੁ ਸੋਰਠਿ ਬਾਣੀ ਭਗਤ ਰਵਿਦਾਸ ਜੀ ਕੀ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਜਬ ਹਮ ਹੋਤੇ ਤਬ ਤੂ ਨਾਹੀ ਅਬ ਤੂਹੀ ਮੈ ਨਾਹੀ ॥ ਅਨਲ ਅਗਮ ਜੈਸੇ ਲਹਰਿ ਮਇਓਦਿਪਿ ਜਲ ਕੇਵਲ ਜਲ ਮਾਂਹੀ ॥ ੧ ॥ ਮਾਧਵੇ ਕਿਆ ਕਹੀਐ ਭ੍ਰਮੁ ਐਸਾ ॥ ਜੈਸਾ ਮਾਨੀਐ ਹੋਇ ਨ ਤੈਸਾ ॥ ੧ ॥ ਰਹਾਉ ॥ ਨਰਪਤਿ ਏਕੁ ਸਿੰਘਾਸਨਿ ਸੋਇਆ ਸੁਪਨੇ ਭਇਆ ਭਿਖਾਰੀ ॥ ਅਛਤ ਰਾਜ ਬਿਛਰਤ ਦੁਖ ਦੀਪਕੁ ਰਹਿਆ ਸਮਾਈ ॥ ੨ ॥ ਕਹਿ ਕਬੀਰ ਅਬ ਜਾਨਿਆ ॥ ਜਬ ਜਾਨਿਆ ਤਉ ਮਨੁ ਮਾਨਿਆ ॥ ਮਨ ਮਾਨੇ ਲੋਗੁ ਨ ਪਤੀਜੈ ॥ ਨ ਪਤੀਜੈ ਤਉ ਕਿਆ ਕੀਜੈ ॥ ੩ ॥ ੨ ॥ ਹਿੰਦੈ ਕਪਟੁ ਮੁਖ ਗਿਆਨੀ ॥ ਝੂਠੇ ਕਹਾ ਬਿਲੋਵਸਿ ਪਾਨੀ ॥ ੧ ॥ ਕਾਂਇਆ ਮਾਂਜਸਿ ਕਉਨ ਗੁਨਾਂ ॥ ਜਉ ਘਟ ਭੀਤਰਿ ਹੈ ਮਲਨਾਂ ॥ ੧ ॥ ਰਹਾਉ ॥ ਲਉਕੀ ਅਠਸਠਿ ਤੀਰਥ ਨਾਈ ॥ ਕਉਰਾਪਨੁ ਤਉ ਨ ਜਾਈ ॥ ੨ ॥ ਕਹਿ ਕਬੀਰ ਬੀਚਾਰੀ ॥ ਭਵ ਸਾਗਰੁ ਤਾਰਿ ਮੁਰਾਰੀ ॥ ੩ ॥ ੮ ॥

Raag Sorath Baanee Bhagat Ravidas Jee Kee

Ik Onkaar satgur parsaad.

Jab ham hote tab too naahee ab toohee mai naahee. Anal agam jaise lahar maodadh jal keval jal maahee. 1. Maadhve kiaa kaheei bhram aisaa. Jaisaa maaneeai hoe na taiesaa. 1. Rahaaoo. Narpat ek singhaasan soiaa supne bha-i-aa bhikhaaree. Achhat raaj bichhurat dukh deepak rahiaa samaaee. 2. Kah kabeer ab jaaniaa.

Jab jaaniaa tao man maaniaa. Man maane log na pateejai. Na pateejai tao kiaa keejai. **3.7.** Hirdai kapat mukh giaanee. Jhoothe kahaa bilovas paanee. **1.** Kaa-i-aa maanjas kaon gunaa. Jao ghat bheetar hai malnaa. **1.** Rahaao. Laokee athsath teerath naaee. Kaoraapan taoo na jaaee. **2.** Kah Kabeer beechaaree. Bhav saagar taar muraaree. **3.8.**

ਸੋਰਠਿ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਬਹੁ ਪਰਪੰਚ ਕਰਿ ਪਰ ਧਨੁ ਲਿਆਵੈ ॥ ਸੁਤ ਦਾਰਾ ਪਹਿ ਆਨਿ ਲੁਟਾਵੈ ॥ ੧ ॥
 ਮਨ ਮੇਰੇ ਭੂਲੇ ਕਪਟੁ ਨ ਕੀਜੈ ॥ ਅੰਤਿ ਨਿਬੇਰਾ ਤੇਰੇ ਜੀਅ ਪਹਿ ਲੀਜੈ ॥ ੧ ॥
 ਰਹਾਉ ॥ ਛਿਨੁ ਛਿਨੁ ਤਨੁ ਛੀਜੈ ਜਰਾ ਜਨਾਵੈ ॥ ਤਬ ਤੇਰੀ ਓਕ ਕੋਈ ਪਾਨੀਓ ਨ
 ਪਾਵੈ ॥ ੨ ॥ ਕਹਤੁ ਕਬੀਰੁ ਕੋਈ ਨਹੀ ਤੇਰਾ ॥ ਹਿਰਦੈ ਰਾਮੁ ਕੀ ਨ ਜਪਹਿ ਸਵੇਰਾ
 ॥ ੩ ॥ ੯ ॥ ਸੰਤਹੁ ਮਨ ਪਵਨੈ ਸੁਖੁ ਬਨਿਆ ॥ ਕਿਛੁ ਜੋਗੁ ਪਰਾਪਤਿ ਗਨਿਆ ॥
 ਰਹਾਉ ॥ ਗੁਰਿ ਦਿਖਲਾਈ ਮੋਰੀ ॥ ਜਿਤੁ ਮਿਰਗ ਪੜਤ ਹੈ ਚੋਰੀ ॥ ਮੂੰਦਿ ਲੀਏ ਦਰਵਾਜੇ
 ॥ ਬਾਜੀਅਲੇ ਅਨਹਦ ਬਾਜੇ ॥ ੧ ॥ ਕੁੰਭ ਕਮਲੁ ਜਲਿ ਭਰਿਆ ॥ ਜਲੁ ਮੋਟਿਆ ਊਭਾ
 ਕਰਿਆ ॥ ਕਹੁ ਕਬੀਰ ਜਨ ਜਾਨਿਆ ॥ ਜਉ ਜਾਨਿਆ ਤਉ ਮਨੁ ਮਾਨਿਆ ॥ ੨
 ॥ ੧੦ ॥ ਰਾਗੁ ਸੋਰਠਿ ॥ ਭੂਖੇ ਭਗਤਿ ਨ ਕੀਜੈ ॥ ਯਹ ਮਾਲਾ ਅਪਨੀ ਲੀਜੈ ॥
 ਹਉ ਮਾਂਗਉ ਸੰਤਨ ਰੇਨਾ ॥ ਮੈ ਨਾਹੀ ਕਿਸੀ ਕਾ ਦੇਨਾ ॥ ੧ ॥ ਮਾਧੋ ਕੈਸੀ ਬਨੈ ਤੁਮ
 ਸੰਗੇ ॥ ਆਪਿ ਨ ਦੇਹੁ ਤ ਲੇਵਉ ਮੰਗੇ ॥ ਰਹਾਉ ॥ ਦੁਇ ਸੇਰ ਮਾਂਗਉ ਚੂਨਾ ॥ ਪਾਉ
 ਘੀਉ ਸੰਗਿ ਲੂਨਾ ॥ ਅਧ ਸੇਰੁ ਮਾਂਗਉ ਦਾਲੇ ॥ ਮੋ ਕਉ ਦੋਨਉ ਵਖਤ ਜਿਵਾਲੇ ॥
 ੨ ॥ ਖਾਟ ਮਾਂਗਉ ਚਉਪਾਈ ॥ ਸਿਰਹਾਨਾ ਅਵਰ ਤੁਲਾਈ ॥ ਊਪਰ ਕਉ ਮਾਂਗਉ ਖੀਧਾ
 ॥ ਤੇਰੀ ਭਗਤਿ ਕਰੈ ਜਨੁ ਥੀਧਾ ॥ ੩ ॥ ਮੈ ਨਾਹੀ ਕੀਤਾ ਲਬੇ ॥ ਇਕੁ ਨਾਉ ਤੇਰਾ
 ਮੈ ਫਬੋ ॥ ਕਹਿ ਕਬੀਰ ਮਨੁ ਮਾਨਿਆ ॥ ਮਨੁ ਮਾਨਿਆ ਤਉ ਹਰਿ ਜਾਨਿਆ ॥ ੪
 ॥ ੧੧ ॥

Sorath

Ik Onkaar satgur prasaad.

Bahu parpanch kar par dhan liaavai. Sut daaraa pah aan lutaavai.
1. Man mere bhoole kapat na keejai. Ant niberaa tere jeea pah leejai. **1.** Rahaao. Chhin chhin tan chheejai jaraa janaavai. Tab teree ok koe paaneeo na paavai. **2.** Kahat Kabeer koe nahee teraa. Hirdai raam kee na japah saveraa. **3.9.** Santah man pavanai sukh baniaa. Kichh jog paraapat ganiaa. Rahaao. Gur dikhlaaee moree. Jit mirag parat hai choree. Moond lee-e darvaaje. Baajeeale anhad baaje. **1.** Kumbh kamal jal bhariaa. Jal metiaa oobhaa kariaa. Kah Kabeer jan jaaniaa. Jao jaaniaa tao man maaniaa. **2.10.** Raag Sorath. Bhookhe bhagat na keejai. Yah Maalaa apnee leejai. Hao maangao santan renaa. Mai naahee kisee kaa denaa. **1.** Maadhho kaisee banai tum sange. Aap na deh ta levao mange.

Rahaao. Due ser maangao choonaa. Pao gheeo sang loona. Adh ser mangao daale maũko dono wakhat jivaale. **2.** Khaat maangao chaopaaee. Sirhaanaa avar tulaaee. Oopar kao maangao kheendhaa. Teree bhagat karai jan theendhaa. **3.** Mai naahee keetaa labo. Ik naao teraa mai phabo. Kah Kabeer man maaniaa. Man maaniaa tao har jaaniaa. **4.11.**

੫. ਰਾਗੁ ਸੋਰਠਿ ਬਾਣੀ ਭਗਤ ਨਾਮਦੇਵ ਜੀ ਕੀ ਘਰੁ ੨
ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਜਬ ਦੇਖਾ ਤਬ ਗਾਵਾ ॥ ਤਉ ਜਨ ਪੀਰਜੁ ਪਾਵਾ ॥ ੧ ॥ ਨਾਦਿ ਸਮਾਇਲੋ ਰੇ

Raag Sorath Baanee Bhagat Naamdev Jee Kee

Ghar 2

Ik Onkaar satgur prasaad.

Jab dekhaa tab gaavaa. Tao jan dheeraj paavaa. **1.** Naad samaailo re

D. Guru Arjan:

1. Hymn of Guru Arjan in Sant-bhasha:

ਆਨੰਦ ਰੰਗ ਬਿਨੋਦ ਹਮਾਰੈ ॥
ਨਾਮੋ ਗਾਵਨੁ ਨਾਮੁ ਧਿਆਵਨੁ ਨਾਮੁ ਹਮਾਰੈ ਪ੍ਰਾਨ ਅਧਾਰੈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਨਾਮੋ ਗਿਆਨੁ
ਨਾਮੁ ਇਸਨਾਨਾ ਹਰਿ ਨਾਮੁ ਹਮਾਰੈ ਕਾਰਜ ਸਵਾਰੈ ॥ ਹਰਿ ਨਾਮੋ ਸੋਭਾ ਨਾਮੁ ਬਡਾਈ
ਭਉਜਲੁ ਬਿਖਮੁ ਨਾਮੁ ਹਰਿ ਤਾਰੈ ॥ ੧ ॥ ਅਗਮ ਪਦਾਰਥ ਲਾਲ ਅਮੋਲਾ ਭਇਓ ਪਰਾਪਤਿ
ਗੁਰ ਚਰਨਾਰੈ ॥ ਕਹੁ ਨਾਨਕ ਪ੍ਰਭ ਭਏ ਕ੍ਰਿਪਾਲਾ ਮਗਨ ਭਏ ਹੀਅਰੈ ਦਰਸਾਰੈ ॥ ੨ ॥
(ਕਾਨੜਾ ਮਹਲਾ ੫)*

Anand rag binod hamarai. Namō gavanu namu dhiavanu namu hamare pran adharai -1-pause-
Namō gianu namu isnan Harinamu hamare karaj savarai. Harinamo sobha namu badai bhaujai bikhamu namu hari tarai. Agam padarath lal amola bhaeo prapati gur carnarai. Kahu Nanak Prabh bhae kirpala magan bhae hiarai darsarai -2-

(Kanra Mehla 5)

E. Hymns of Guru Arjan: In Eastern Punjabi:

੧. ਬਿਰਥੈ ਹੇਠਿ ਸਭਿ ਜੰਤੁ ਇਕਠੇ ॥ ਇਕਿ ਤਤੇ ਇਕਿ ਬੋਲਨਿ ਮਿਠੇ ॥ ਅਸਤੁ
ਉਦੇਤੁ ਭਇਆ ਉਠਿ ਚਲੇ ਜਿਉ ਜਿਉ ਅਉਧ ਵਿਹਾਣੀਆ ॥ ੧ ॥ ਪਾਪ ਕਰੇਦਤੁ ਸਰਪਰ
ਮੁਠੇ ॥ ਅਜਰਾਈਲਿ ਫੜੇ ਫੜਿ ਕੁਠੇ ॥ ਦੇਜਕਿ ਪਾਏ ਸਿਰਜਣਹਾਰੈ ਲੇਖਾ ਮੰਗੈ ਬਾਣੀਆ
॥ ੨ ॥

Birkhai heth sabhi jant ikathe. Ik tatte ik bolan mithe. Astu

udot bhaiauth chale jiu jiu audh vihania -1-
 Pap karedar sarpar muthe Ajrael phare phari kuthe. Dojak pae
 sirjnhare lekha mangai bania -2-

F. Hymns of Guru Arjan: Influence of Arabic and Persian

੧. ਅਲਹ ਅਗਮ ਖੁਦਾਈ ਬੰਦੇ ॥
 ਛੋਡਿ ਖਿਆਲ ਦੁਨੀਆ ਕੇ ਧੰਧੇ ॥
 ਹੋਇ ਪੈ ਖਾਕ ਫਕੀਰ ਮੁਸਾਫਰੁ ਇਹੁ ਦਰਵੇਸੁ ਕਬੂਲੁ ਦਰਾ ॥ ੧ ॥
 (ਮਾਰੂ ਮਹਲਾ ੫)

Alaha agam Khudal bande
 Chodi khial dunia ke dhandhe
 Hoi pai khak fakir musafar ihu darvesu kabul dara
 -1- (Maru M.5.)

G. Hymns of Guru Arjan: (an example of mixture of languages) Sloak in Sanskri, Sloak 2 in Western Punjabi and Pauri in Easter Punjabi

ਸਲੋਕ। ਦ੍ਰਿਸਟੰਤ ਏਕੋ ਸੁਨੀਅੰਤ ਏਕੋ ਵਰਤੰਤ ਏਕੋ ਨਰਹਰਹ ॥ ਨਾਮ ਦਾਨੁ ਜਾਚੰਤਿ ਨਾਨਕ
 ਦਇਆਲ ਪੁਰਖ ਕ੍ਰਿਪਾ ਕਰਹ ॥ ੧ ॥ ਹਿਕੁ ਸੇਵੀ ਹਿਕੁ ਸੰਮਲਾ ਹਰਿ ਇਕਸੁ ਪਹਿ
 ਅਰਦਾਸਿ ॥ ਨਾਮ ਵਖਰੁ ਧਨੁ ਸੰਚਿਆ ਨਾਨਕ ਸਚੀ ਰਾਸਿ ॥ ੨ ॥
 ਪਉੜੀ। ਪੁਭ ਦਇਆਲ ਬੇਅੰਤ ਪੂਰਨ ਇਕੁ ਏਹੁ ॥ ਸਭੁ ਕਿਛੁ ਆਪੇ ਆਪਿ ਦੂਜਾ ਕਹਾ
 ਕੇਹੁ ॥ ਆਪਿ ਕਰਹੁ ਪੁਭ ਦਾਨੁ ਆਪੇ ਆਪਿ ਲੇਹੁ ॥ ਆਵਣ ਜਾਣਾ ਹੁਕਮੁ ਸਭੁ ਨਿਹਚਲੁ
 ਤੁਧੁ ਥੇਹੁ ॥ ਨਾਨਕੁ ਮੰਗੈ ਦਾਨੁ ਕਰਿ ਕਿਰਪਾ ਨਾਮੁ ਦੇਹੁ ॥ ੨੦ ॥ ੧ ॥

1. Sloak- Dristant eko suniant eko vartant eko narharaha Nam danu
 jacanti Nanak dial purakha kripa karah -1-Hiku sevl hiku samla Hari
 ikasu pahi ardas Nam vakharu dhanu sancia Nanak saci rasi -2-
 Pauri- Prabh dial beant puran iku chu Sabhu kichu ape api duja
 kaha kehu Api karaha Prabh danu ape api lehu Avan jana hukamu
 sabh nihcalu tudha thehu Nanak mangia danu kari kripa namu
 dehu -20-

H. Hymns of Guru Arjan: Influence of Sindhi

ਡਖਣੇ ਮਃ ੫- ਤੂ ਚਉ ਸਜਣ ਸੈਡਿਆ ਡੇਈ ਸਿਸੁ ਉਤਾਰਿ ॥ ਨੈਣ ਮਹਿੰਜੇ
 ਤਰਸਦੇ ਕਦਿ ਪਸੀ ਦੀਦਾਰੁ ॥ ੧ ॥
 ਮਃ ੫- ਨੀਹੁ ਮਹਿੰਜਾ ਤਉ ਨਾਲਿ ਬਿਆ ਨੇਹ ਕੂੜਾਵੇ ਡੇਖੁ ॥ ਕਪਤ
 ਭੋਗ ਡਰਾਵਣੇ ਜਿਚਰੁ ਪਿਰੀ ਨ ਡੇਖੁ ॥ ੨ ॥

ਮ: ਪ- ਉਠੀ ਝਾਲੂ ਕੰਤੜੇ ਹਉ ਪਸੀ ਤਉ ਦੀਦਾਰੁ ॥ ਕਾਜਲੁ ਹਾਰ
ਤਮੇਲ ਰਸੁ ਬਿਨੁ ਪਸੇ ਹਭਿ ਰਸ ਛਾਰੁ ॥ ੩ ॥
(ਮਾਰੂ ਵਾਰ ਮਹਲਾ ੫)

Dakhne M. 5- Tu chau sajjan maidea dei sisu utari Nain mahinje
tarsade kadi passi didaru -1-
M. 5- Nihu mahinja tau nali bia neh kurave dekhu. Kapar
bhog daravane jicharu piri na dekhu-2-
M. 5- Uthi jhalu kantare hau passi tau didaru. Kajalu haru
tamol rasa binu passe habhi ras chharu -3-
(Maru Var Mahala 5)

I. Hymns of Jaidev (influence of Bengali)

੧. ਚੰਦਸਤ ਭੋਦਿਆ ਨਾਦਸਤ ਪੂਰਿਆ ਸੂਰਸਤ ਖੋੜਸਾਦਤੁ ਕੀਆ ॥ ਅਬਲ ਬਲੁ ਤੋਤਿਆ
ਅਚਲ ਚਲੁ ਬਪਿਆ ਅਘੜੁ ਘੜਿਆ ਤਹ ਅਪਿਉ ਪੀਆ ॥ ੧ ॥
ਮਨ ਆਦਿ ਗੁਣ ਆਦਿ ਵਖਾਣਿਆ ॥ ਤੇਰੀ ਦੁਬਿਧਾ ਦ੍ਰਿਸਟਿ ਸੰਮਾਨਿਆ ॥ ੧ ॥ ਰਹਾਉ ॥ ਅਰਧਿ
ਕਉ ਅਰਧਿਆ ਸਰਧਿ ਕਉ ਸਰਧਿਆ ਸਲਲ ਕਉ ਸਲਲਿ ਸੰਮਾਨਿ ਆਇਆ ॥ ਬਦਤਿ ਜੈਦੇਉ
ਜੈਦੇਵ ਕਉ ਰੰਮਿਆ ਬ੍ਰਹਮੁ ਨਿਰਬਾਣੁ ਲਿਵ ਲੀਣੁ ਪਾਇਆ ॥ ੨ ॥
(ਰਾਗੁ ਮਾਰੂ ਬਾਣੀ ਜੈਦੇਉ ਜੀਉ ਕੀ)

Chandsat bhedia nadsat puria sursat khorsadatu kia Abala balu
toria achala chalu thapia aghara gharia taha apio pia -1-
Man adi gun adi vakhania Teri dubidha dristi sammani
-1-pause
Ardhi kau ardhia sardh kau sardhia salala kau salal samman aia.
Badat Jaide Jaidev kau rammia Brahmum nirbana livlin paia -2-
(Ragu Maru bani Jaidev jiu ki)

J. Hymns of Namdev (influence of Marathi and Sanskrit)

੧. ਸੇਵੀਲੇ ਗੋਪਾਲ ਰਾਇ ਅਕੁਲ ਨਿਰੰਜਨ ॥ ਭਗਤਿ ਦਾਨੁ ਦੀਜੈ ਜਾਚਹਿ ਸੰਤ ਜਨ ॥
੧ ॥ ਰਹਾਉ ॥ ਜਾਂਚੈ ਘਰਿ ਦਿਗ ਦਿਸੈ ਸਰਾਇਚਾ ਬੈਕੁੰਠ ਭਵਨ ਚਿਤੁਸਾਲਾ ਸਪਤ ਲੋਕ
ਸਾਮਾਨਿ ਪੂਰੀਅਲੇ ॥ ਜਾਂਚੈ ਘਰਿ ਲਛਿਮੀ ਕੁਆਰੀ ਚੰਦੁ ਸੂਰਜੁ ਦੀਵੜੇ ਕਉਤਕੁ ਕਾਲੁ
ਬਪੁੜਾ ਕੋਟਵਾਲੁ ਸੁ ਕਰਾ ਸਿਰੀ ॥ ਸੁ ਐਸਾ ਰਾਜਾ ਸੁੀ ਨਰਹਰੀ ॥ ੧ ॥
(ਰਾਗੁ ਮਲਾਰ ਬਾਣੀ ਭਗਤ ਨਾਮਦੇਵ ਜੀਉ ਕੀ)

Sevile gopal rai akul niranjan. Bhagati danu dijai jacahi sant jan
-1-pause Jachai ghari dig dissai saraicha baikunth bhawan citrasala
sapat lok saman puriale. Jachai ghari lachhimi kuari chandu suraju
divare kautak kalu bapura kotvalu su kara sirch. Su aisa raja

- 2.9 It can be concluded that Guru Granth Sahib is a treasury of old dialects and ragas. Throughout the Granth is evident that while Guru Nanak and Guru Arjan used a number of dialects and languages in their compositions, Gurus Angad, Amardas and Ramdas composed most of their hymns in Eastern Punjabi and Guru Teg Bahadur used both Hindi and Punjabi as the language of his compositions.
- 2.10 Saints and bhats used their mother tongue in addition to the Sant-bhasha in their verses.
- 2.11 Even the great critics of the Granth e.g. Dr. Trump, praised the Granth for its treasure of old Hindi dialects.
- 2.12 The time period of the hymns is from twelfth century (Jaidev) to seventeenth century (Guru Teg Bahadur). Thus the oldest specimens of the language are 2 hymns of Jaidev one in rag Gujri and one in Rag Maru and the latest specimens of language are the compositions of Guru Teg Bahadur, 115 hymns in 15 ragas.
- 2.13 Guru Granth Sahib is certainly one of the world's master pieces of divine poetry, bank of old languages and a repository of Indian music and there is no parallel to this holy treatise.

Extracts from Lectures
by
Dr. S.S. Kapoor
Reproduced verbatim

**A COMPARISON OF SOME IMPORTANT PAGES
OF KARTARPURI BIR AND BHAJ BANNO BIR**

KARTARPURI BIR:

ਕਰਤਾਰਪੁਰੀ ਬੀੜ ਦੇ ਦਰਸ਼ਨ

੨/੨

- ਸੂਚੀ ਪੜ੍ਹ ਪੋਥੀ ਕਾ ਤਤਕਰਾ ਰਾਗਾਂ ਕਾ
[ਇਸ ਦੇ ਹੇਠਾਂ ਹੋਰ ਕਲਮ ਤੇ ਸਿਆਹੀ ਨਾਲ ਇਹ ਦਿਤਾ ਹੈ :]
'੪੧ ਜੋਤੀ ਜੋਤਿ ਸਮਾਵਣੇ ਕਾ ਚਲਿਤ੍ਰ'
[ਅੱਗੇ ਇਹ ਪਹਿਲੀ ਹੀ ਕਲਮ ਤੇ ਸਿਆਹੀ ਨਾਲ:]
ਸੰਮਤ ੧੬੬੧ ਮਿਤੀ ਭਾਦੋਉ ਵਦੀ ਏਕਮ ੧
ਪੋਥੀ ਲਿਖਿ ਪਹੁਚੇ
- ੪੫ ਨੀਸਾਣ ਗੁਰੂ ਜੀਉ ਕੇ ਦਸਖਤ ਮ: ੫
੪੬ ਜਪੁ ਗੁਰੂ ਰਾਮ ਦਾਸ ਜੀਉ ਕਿਆ ਦਸਖਤਾ ਕਾ ਨਕਲੁ (IMPORTANT)
੫੦ ਸੋਦਰੁ ਪੰਚ ਸਬਦ
੫੨ ਸੋਹਿਲਾ ਆਰਤੀ ਪੰਚ ਸਬਦ
੫੩ ਸਿਰੀ ਰਾਗੁ
- ੧੨੬ ਮਾਝ
੧੬੨ ਗਉੜੀ
੨੮੧ ਆਸਾ
੩੮੧ ਗੁਜਰੀ
੪੧੨ ਦੇਵ ਗੰਧਾਰੀ
੪੨੩ ਬਿਹਾਰਾੜਾ
੪੩੫ ਵਡਹੰਸ
੪੬੧ ਸੋਰਠਿ
੪੬੬ ਧਨਾਸਰੀ
੫੨੦ ਜੈਤਸਰੀ
੫੨੮ ਟੋਡੀ
੫੩੩ ਬੈਰਾੜੀ
੫੩੪ ਤਿਲੰਗ
੫੪੦ ਨੀਸਾਣ ਸ੍ਰੀ ਗੁਰੂ ਜੀਉ ਕੇ ਦਸਖਤ ਮਹਲਾ ੬

੫੪੧ ਸੂਹੀ
 ੫੫੩ ਬਿਲਾਵਲ
 ੬੫੪ ਗੋਡ
 ੬੬੫ ਰਾਮਕਲੀ
 ੭੩੬ ਨਟ ਨਾਰਾਇਨ
 ੭੪੨ ਮਾਲੀ ਗਉੜਾ
 ੭੪੫ ਮਾਰੂ

(ਨੋਟ : ਤਤਕਰੇ ਵਿਚ ਰਾਗ ਜੈਜੈਵੰਤੀ ਨਹੀਂ ਹੈ)

੧੯ ਸਿਤ ਨਾਮੁਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ

੮੧੧ ਤੁਖਾਰੀ
 ੮੧੬ ਕੇਦਾਰਾ
 ੮੨੪ ਭੈਰਉ
 ੮੪੩ ਬਸੰਤ ਹਿੰਡੋਲ
 ੮੫੯ ਸਾਰਗ
 ੮੮੬ ਮਲਾਰ
 ੯੦੪ ਕਾਨੜਾ
 ੯੧੭ ਕਲਿਆਨ
 ੯੨੧ ਬਿਭਾਸ ਪ੍ਰਭਾਤੀ
 ੯੩੪ ਸਲੋਕ ਸਹਸ ਕ੍ਰਿਤੀ
 ੯੩੭ ਗਾਥਾ
 ੯੩੮ ਫੁਨਹੇ
 ੯੩੯ ਚਉਬੇਲੇ
 ੯੪੦ ਸਲੋਕ ਕਬੀਰ ਜੀਉ ਕੇ
 ੯੪੫ ਸਲੋਕ ਸ਼ੇਖ ਫਰੀਦ ਕੇ
 ੯੪੭ ਸਵਯੇ ਸ੍ਰੀ ਮੁਖ ਬਾਕ
 ੯੪੯ ਸਵਯੇ ਕਲ ਕੇ ਤਥਾ ਹੋਰਨਾ ਕੇ
 ੯੬੬ ਸਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ
 ੯੭੪ ਰਾਗ ਮਾਲਾ ਤਥਾ ਸਿੰਘਲਦੀਪ ਦੀ ਸਿਵਨਾਭ ਰਾਜੇ ਦੀ ਬਿਧਿ (IMPORTANT)

[ਇਥੇ ਤਕ ਦਸਖਤ ਤੇ ਸਿਆਹੀ ਕਲਮ ਇੱਕੋ ਹੀ ਹੈ। ਇਸ ਤੋਂ ਉਪਰੰਤ ਹੋਰ ਕਲਮ ਹੋਰ ਸਿਆਹੀ ਤੇ ਹੋਰ ਦਸਖਤਾਂ ਹੋਣ ਇਹ ਲਿਖਿਆ ਹੈ :-]

- ੩ ਸਿਰੀਰਾਗ ਤਥਾ ਮਾਝ ਤਥਾ ਗਉੜੀ
 ੬ ਆਸਾ ਤਥਾ ਗੁਜਰੀ ਦੇਵ ਗੰਧਾਰੀ
 ੯ ਬਿਹਾਰਗੜਾ ਵਡਹੰਸ ਸੋਰਠਿ
 ੧੦ ਧਨਾਸਰੀ ਜੈਤਸਰੀ ਟੋਡੀ ਬੈਰੜੀ ਤਿਲੰਗ
 ੧੨ ਸੂਹੀ ਬਿਲਾਵਲ ਗੋਡ ਰਾਮਕਲੀ
 ੧੫ ਨਟ ਮਾਲੀ ਗਉੜਾ ਮਾਰੂ ਤੁਖਾਰੀ ਕੇਦਾਰਾ
 ੧੭ ਭੈਰਉ ਬਸੰਤ ਸਾਰਗ ਮਲਾਰ ਕਾਨੜਾ
 ੨੦ ਕਲਿਆਣ ਤਥਾ ਬਿਭਾਸ ਪ੍ਰਭਾਤੀ

੮੦੯/੨ “ਰਾਗ ਮਾਰੂ ਬਾਣੀ ਕਬੀਰ ਜੀਉ ਕੀ ੧੯ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
 ਪਡੀਆ ਕਵਨ ਕੁਮਤਿ ਨ ਭਉਜਲਿ ਫੇਰਾ ॥੩॥੭॥”

੮੧੦/੧ “ਰਾਗ ਮਾਰੂ ਬਾਣੀ ਕਬੀਰ ਜੀ ਕੀ ॥ ੧੯ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
 ਅਨਭਉ ਕਿਨੈ ਨ ਦੇਖਿਆ ਉਤਰਸਿ ਪਾਰਿ ॥੪॥੧॥
 [੮॥੧॥੮॥ ਦੇ ਕਬੀਰ ਜੀ ਦੇ ਸ਼ਬਦ ਤੋਂ ਬਾਦ ਜਾਪਦਾ ਹੈ ਨਾਮਦੇਉ ਜੀ ਦਾ ਸ਼ਬਦ ‘ਚਾਰ
 ਮੁਕਤਿ’ ਲਿਖਿਆ ਗਇਆ। ਦਸਖਤ ਕਲਮ ਇਕ ਹੈ। ਫਿਰ ਜਾਪਦਾ ਹੈ ਕਬੀਰ ਜੀ ਦੇ ਦੇ
 ਸ਼ਬਦ ਮਿਲੇ, ਉਹ ਹਨ : ‘ਰਾਜਨ ਕਉਨ ਤੁਮਾਰੈ ਆਵੈ’ ਤੇ ‘ਗਗਨ ਦਮਾਮਾ ਬਾਜਿਓ’।
 ਉਪਰ ਵਾਲੇ ਸ਼ਬਦ ਪਿਛੋਂ ਬੋੜੀ ਥਾਂ ਸੀ, ਉਹ ਸ਼ਬਦ ਉਥੇ ਲਿਖੇ ਗਏ। ਫਿਰ ਇਕ ਹੋਰ ਸ਼ਬਦ
 ‘ਦੀਨ ਬਿਸਾਰਿਓ ਰੇ ਦੀਵਾਨੇ’ ਲਿਖਣਾ ਸੀ, ਪਰ ਉਥੇ ਥਾਂ ਨਾ ਹੋਣ ਕਰ ਕੇ ਨਾਮਦੇਵ ਜੀ ਦੇ
 ਸ਼ਬਦ ਦੇ ਹੇਠ ਲਿਖਿਆ ਗਇਆ। ਤਿੰਨਾਂ ਮਗਰੋਂ ਲਿਖੇ ਸ਼ਬਦਾਂ ਦੀ ਕਲਮ ਭਾਈ ਗੁਰਦਾਸ
 ਦੀ ਹੀ ਹੈ। ਦੂਜੇ ਸ਼ਬਦ ਦੇ ਅਖੀਰ ਲਫਜ਼ ਹੈ : ੨॥੨॥ ਕਬੀਰ ਕਾ ਸ਼ਬਦੁ ॥੮॥੧॥੮॥ ਤੋਂ
 ਬਾਦ ਜੁਮਲਾ ਨਹੀਂ ਦਿਤਾ ਕਿਸੇ ਸ਼ਬਦ ਪਰ]

੮੧੦/੨ “ ਰਾਗੁ ਮਾਰੂ ਬਾਣੀ ਜੈ ਦੇਉ ਜੀ ਕੀ ੧੯ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
 ਚੰਦ ਸਤ ਭੋਦਿਆ ਜਨਮ ਮਰਨ ਭੈ ਭਾਰੀ ॥੩॥”
 [ਅਗੇ ਮੀਰਾਂ ਬਾਈ ਦਾ ਕਟਿਆ ਸ਼ਬਦ] ਇਸ ਪੰਨੇ ਪੁਰ ਬੀ ਜੁਮਲਾ ਕੋਈ ਨਹੀਂ।
 ਨਾ ਕਬੀਰ ਜੀ ਦਾ, ਨਾ ਰਵਿਦਾਸ ਜੀ ਦਾ। ਇਸ ਪੰਨੇ ਸੰਚੀ ਦਾ ਅੰਕ ੮੧੧ ਦਰਜ
 ਹੈ। ਭਗਤਾਂ ਦੀ ਬਾਣੀ ਦੇ ਸ਼ਬਦ ਅੱਡ ਅੱਡ ਕਲਮ ਵਿਚ ਹਨ। ਲਿਖਾਰੀ ਇਕੋ ਹੈ।
 ਸਭ ਤੋਂ ਹੇਠ ਮੀਰਾਂ ਬਾਈ ਦਾ ਸ਼ਬਦ ਲਿਖ ਕੇ ਕੱਟਿਆ ਹੋਇਆ ਹੈ, ਹੜਤਾਲ
 ਨਹੀਂ ਫੇਰੀ ਹੋਈ] (IMPORTANT)

- ੮੧੧/੧ 'ਤੁਖਾਰੀ ਛੰਤ ਮਹਲਾ ੧॥ ਬਾਰਾ ਮਾਹਾ ॥ ੧ੳ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਤੂ ਸੁਣਿ ਕਿਰਤ ਕਰੰਮਾ ਨਿਮਾਣੀ ਨਿਤਾਣੀ ਹਰਿ ਬਿਨੁ"
- ੮੧੧/੨ "ਕਿਉ ਪਾਵੈ ਸੁਖ ਮਹਲੀ ਜਗ ਜੀਵਨੁ ਗੁਰ ਸਬਦੀ"
- ੮੧੨/੧ "ਰੰਗੁ ਮਾਣੀ ॥ ਅੰਡਜ ਜੇਰਜ ਦਿਨੁ ਜਾਗੈ ਰਾਮ ॥ ਗੁਰ"
- ੮੧੨/੨ "ਪੂਛਿ ਜਾਗੇ ਨਾਮਿ ਲਾਗੇ ਸਾਚੀ ਸਚੁ ਮਿਤਿ ਤੇਰੀ ॥੨॥"
[ਪੱਤ੍ਰਾ ਵਿਚਾਲਿਓ ਕੁਝ ਫਟਣ ਕਰਕੇ ਉਪਰ ਸਿਧੀ ਚੇਪੀ ਲਗੀ ਹੈ ਜਿਸ ਪਰ ਪਾਠ ਬਣਾਇਆ
ਹੈ । ਲਿਖਤ ਬਣਾਏ ਅਖਰਾਂ ਦੀ ਮਗਰੋਂ ਦੀ ਹੈ]
- ੮੧੩/੧ "ਸਾਜਨ ਦੇਸ ਵਿਦੇਸੀਅੜੇ ਆਚਾਰਿ ਤੂ ਵੀਚਾਰਿ"
- ੮੧੩/੨ "ਆਪੇ ਹਰਿ ਨਾਮੁ ਸੰਜਮ ਜਪ ਤਪੇ ਜੋ ਤੁਮ ਧਿਆਵਹਿ ਜਗਦੀਸ ਤੇ ਜਨ ਭਉ"
- ੮੧੪/੧ "ਬਿਖਮੁ ਤਰਾ ॥ ਬਿਖਮ ਭਉ ਤਿਨ ਜਿਸ ਕੈ ਮਸਤਕਿ ਗੁਰ ਹਾਥੁ ਤਿਸੁ ਹਿਰਦੈ"
- ੮੧੪/੨ "ਹਰਿ ਗੁਣ ਟਿਕਹਿ ॥ ਹਰਿਗੁਣ ਗੁਰ ਸਤਿਗੁਰ ਓਟ ਗਰੀ ॥੬॥੪॥੧੦॥"
- ੮੧੫/੧ "ਤੁਖਾਰੀ ਛੰਤ ਮਹਲਾ ੫ ੧ੳ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਘੋਲਿ ਘੁਮਾਈ ਲਾਲਨਾ ਨਾਮੁ ਹਰਿ ਨਿਮਕਾ ॥੪॥੧॥੧੧॥"
[੧੫ ਪਾਲਾਂ ਲਿਖੀਆਂ, ਅੱਧਾ ਕੁ ਸਫ਼ਾ ਖਾਲੀ]
- ੮੧੫/੨ ਖਾਲੀ
- ੮੧੬/੧ ਖਾਲੀ
- ੮੧੬/੨ "ਕੇਦਾਰਾ ਮਹਲਾ ੪ ਘਰੁ ੧" ੧ੳ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਮੇਰੇ ਮਨ ਰਾਮ ਨਾਮ ਨਿਤ ਗਾਵੀਐ ਰੇ ਗਲਿ ਲਾਵੀਐ ਰੇ ॥੪॥੧॥"
[੧੩ ਪਾਲਾਂ ਲਿਖੀਆਂ । ਇਸ ਪੰਨੇ ਤੇ ਸ਼ਬਦ ਕੇਦਾਰਾ ਮ: ੪ ਮੇਰੇ ਮਨ ਰਾਮ ਨਾਮ" ਲਿਖਤ
ਕਾਹਲੀ ਵਿਚ ਹੈ ਪਰ ਲਿਖਾਰੀ ਉਹੋ ਹੀ ਨਿਰਸੰਸੇ, ਸਿਆਹੀ ਵਿਚ ਪਾਣੀ ਘੱਟ ਹੈ]
- ਮਹਲਾ ੨॥
- ੮੧੭/੧ "ਕੀਤਾ ਕਿਆ ਸਾਲਾਹੀਐ ਫਿਰਿ ਪਾਣੀ ਸਭ ਖਾਇ ॥੨॥ ਪਉੜੀ"
- ੮੧੭/੨ "ਨਾਇ ਸੁਣਿਐ ਸਭ ਸਿਧਿਹੈ ਸਭਿ ਧਰਤੀ ਸਭਿ ਭਾਰ ॥ ਸਭੇ ਪਾਣੀ"
- ੮੧੯/੧ "ਪਉਣ ਸਭਿ ਸਭਿ ਅਗਨੀ ਪਾਤਾਲ ॥ ਨਾਨਕ ਨਾਮੁ ਨ ਚੇਤਈ ਜੁਐਬਾਜੀ"
ਮਹਲਾ ੧
- ੮੧੯/੨ "ਹਾਰੀ ॥੧੪॥ ਸਲੋਕ ॥ ਲਖ ਸਿਉ ਪ੍ਰੀਤਿ
... .. ਜਿਨਾ ਸੇਵਿਆ ਹਰਿ ਦਾਤਾਰੁ ॥੨॥ ਪਉੜੀ ॥
- ੮੨੨/੧ "ਗੁਰਮੁਖਿ ਹਿਰਦੇ ਸਾਤਿ ਹੈ ਘਾਲਿ ਖਾਇ ਕਿਛੁ ਹਥਹੁ ਦੇਇ"

- [ਇਕੀਹਵੀਂ ਪਉੜੀ ਦੇ ਪਹਿਲੇ ਸ਼ਲੋਕ ਦੇ ਅੰਤ ਡੇਢ ਕੁ ਸਤਰ ਉਪਰ ਹੜਤਾਲ ਫਿਰੀ ਹੋਈ ਹੈ। ਪਾਠ ਕੁਝ ਪੜਿਆ ਜਾਂਦਾ ਹੈ। “ਸਚੁ ਸੰਜਮੁ ਕਰਣੀ ਨਾਨਕ ਨਾਉ ਜਿਵੇ ਗੀ ॥ ਨਾਨਕ ਅਗੈ ਉਤਮ ਸੋਈ ਕਿ ਪਾਪਾਂ ... ਰੋਗ ਨ ... ਹੀ” ਅਗੇ ਮ: ੩ ਦਾ ਸ਼ਲੋਕ ਹੈ।
- ੮੮੨/੨ “ਨਾਨਕ ਰਾਹੁ ਪਛਾਣਹਿ ਸੇਇ ॥੧॥ ਨਾਮੁ ਸਲਾਹਨਿ ਨਾਮੁ ਮਨਿ ਅਸਥਿ”
- ੮੮੩/੧ “ਰੁ ਜਗਿ ਸੋਈ ॥ ਹਿਰਦੈ ॥ ਨਾਨਕ ਕਿਸਨੋ”
- ੮੮੩/੨ “ਆਖੀਐ ਸਭੁ ਵਰਤੈ ਬਿਨੁ ਸਬਦੈ ਜਗਿ ਆਨੇਰੁ ਹੈ”
- ੮੮੪/੧ “ਸਬਦੇ ਪਰਗਟ ਹੋਇ ॥ ... ਨਾਨਕ ਹਰਿ ਭਾਵੈ ਸੇ ਕਰੇ ਸਭ ਚਲੈ ਰਜਾਇ ॥੩੬॥੧॥
- ੮੮੪/੨ ਖਾਲੀ (IMPORTANT) ਸੁਧ
- ੮੮੫/੧ “ਰਾਗ ਸਾਰੰਗ ਬਾਣੀ ਭਗਤਾ ਕੀ ॥ ਕਬੀਰ ਜੀ ॥ ੧ੳ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
“ਕਹਾ ਨਰ ਗਰਬਸਿ ਥੋਰੀ ਬਾਤ ॥ ਤਾਕੈ ਪ੍ਰੇਮ ਪ੍ਰਗਾਸ ॥੨॥੩॥
[੨੫ ਪਾਲਾਂ ਲਿਖੀਆਂ]
- ੮੮੫/੨ [ਇਸ ਪੰਨੇ ਤੇ ‘ਛਡਿ ਮਨ ਹਰਿ ਬਿਮੁਖਨ ਕੇ ਸੰਗ’ ਇਕੋ ਤੁਕ ਵਖਰੀ ਸਤਰ ਲਿਖੀ ਹੋਈ ਹੈ। ਅਗੇ ਚਾਰ ਸਤਰਾਂ ਦੀ ਥਾਂ ਖਾਲੀ ਹੈ। ਹੜਤਾਲ ਨਹੀਂ ਫੇਰੀ ਹੋਈ। ਉਸ ਤੋਂ ਪਿਛੋਂ “ਸਾਰੰਗ ਮਹਲਾ ੫ ਸੂਰਦਾਸ” ਸ਼ੁਰੂ ਹੁੰਦਾ ਹੈ।] (IMPORTANT)
“ਸਾਰੰਗ ॥ ਤੈ ਨਰ ਕਿਆ ਪੁਰਾਨੁ ਸੁਨਿ ਕੀਨਾ ॥ ਉਡਨ ਪੰਥੇਰੁ ਬਨ ਕਾ ॥੨॥”
[ਜੁਮਲਾ ਕਬੀਰ ਜੀ ਦੇ ਸ਼ਬਦਾਂ ਦਾ ਨਹੀਂ ਦਿਤਾ, ਥਾਂ ਨਾ ਹੋਣ ਦੇ ਕਾਰਨ ਸ਼ਬਦ ਕਬੀਰ ਜੀ ਦੇ ਅਗੇ ਪਿਛੇ ਲਿਖੇ ਹਨ।]
- ੮੮੬/੧ “ਰਾਗ ਮਲਾਰ ਚਉਪਦੇ ਮਹਲਾ ੧ ਘਰੁ ੧ ॥
੧ੳ ਸਤਿਨਾਮ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ
ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ
“ਖਾਣਾ ਪੀਣਾ ਹਸਣਾ ਸਉਣਾ ਮਹਲ ਮਹਿ ਬੈਠੇ ਅ”
- ੮੮੬/੨ “ਰਾਮ ਅਪਾਰ ॥ ਭੀਤਰਿ ਅੰਮ੍ਰਿਤੁ ਸੋਈ ਸਚਿ ਸਮਾਵੈ ਏਹੁ ਸਰੀਰੁ ॥੪॥੪॥੬॥”
[ਹਿੱਠੋਂ ੬ ਸਤਰਾਂ ਦੀ ਥਾਂ ਖਾਲੀ]
- ੮੮੭/੧ “ਮਲਾਰ ਮਹਲਾ ੩ ਚਉਪਦੇ ਘਰੁ ੧ ॥ ੧ੳ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
“ਨਿਰੰਕਾਰ ਅਕਾਰੁ ਹੈ ਵਿਚਹੁ ਆਪੁ ਗਵਾ”
- ੮੮੭/੨ “ਇਆ ॥੪॥ ਏਕੇ ਏਕੁ ਵਸੈ ਇਹੁ ਭਵਜਲ ਜਗਤ”
- ੮੮੮/੧ “ਨ ਜਾਈ ਤਰਣਾ ਗੁਰਮੁਖਿ ਤਰੁ ਹਰਿ ਤਾਰੀ ॥੧॥
... .. ਗੁਰਮੁਖਿ ਵਿਚਲਾ ਕੋਇ ॥੫॥੪॥੧੩॥੬॥੧੩॥੨੨॥”
- ੮੮੮/੨ “ਰਾਗੁ ਮਲਾਰ ਮਹਲਾ ੪ ਘਰੁ ੧ ਚਉਪਦੇ ॥ ੧ੳ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਅਨੁ ਦਿਨ ਹਰਿ ਹਰਿ ਧਿਆਇਓ ਸਤਿ ਸੰਗਿਤ ਸਾਧ ਪਾਈ”

੮੮੯/੧ “ਵਡਭਾਰੀ ਸੰਗਿ ਸਾਧੂ ਪਾਰਿ ਪਇਆ ॥ ਨਿਮਖ ਪਲੈ ਮੁਖਿ ਲਾਗੀ
॥੨॥੨॥੯॥੯॥੧੩॥੯॥੩੧॥”

[ਹਿਠ ੫ ਸਤਰਾਂ ਦੀ ਥਾਂ ਖਾਲੀ ਹੈ]

੮੮੯/੨ “ਰਾਗੁ ਮਲਾਰ ਮਹਲਾ ੫ ਦੁਪਦੇ ਘਰੁ ੧ ॥ ੧ੳ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ

ਕਿਆ ਤੂ ਸੋਚਹਿ ਤੁਮ ਨ ਡਾਰਹੁ ਪ੍ਰਭ ਕਰਤੇ ॥੩॥੪॥

[ਹਿਠ ੪ ਸਤਰਾਂ ਦੀ ਥਾਂ ਖਾਲੀ ਹੈ]

੯੬੭/੨ “ਕੂੜੇ ਲਾਲਚਿ ਲਗਿ ਆਵੈ ਜਾਇ ॥ ਜੰਮਣ ਮਰਣੁ ਨ”

੯੬੮/੧ “ਚੁਕਈ ਰੰਗੁ ਲਗਾ ਦੂਜੈ ਭਾਇ ਹਰਿ ਪਾਇਆ ਪਰਮਾਨੰਦੁ ॥੨੬॥”

੯੬੮/੨ “ਸਤਿਗੁਰ ਸੇਵਨਿ ਆਪਣਾ ਧੁਰਿ ਲਿਖਿਆ ਸੁ ਕਮਾਵਣਾ”

੯੬੯/੧ “ਕਰਣਾ ਕਛੁ ਨ ਜਾਇ ॥ ਨਾਨਕ ਕਰਤਾ ਕਰੇ ਸੁ ਹੋਇ ॥੪੪॥

੯੬੯/੨ “ਗੁਰਮੁਖਿ ਬੁਢੇ ਕਦੇ ਨਾਹੀ ਮੁਖ ਸਚੇ ਸਚੁ ਦਾੜੀਆ ਸਚੁ ਬੋਲਹਿ”

੯੭੦/੧ “ਸਚੁ ਕਮਾਹਿ ॥ ਸਚਾ ਸਬਦੁ ਤਾ ਸਹੁ ਮਿਲੈ ਸਚਾ ਏਹੁ ਵੀ”

੧[ਇਸ ਪੰਨੇ ਤੇ ਸਲੋਕ “ਭੈ ਵਿਚਿ ਸਭੁ ਆਕਾਰੁ... ਤੋਂ ...ਨਾਨਕ ਆਪੇ ਹੀ
ਪਤਿ ਰਖਸੀ ਕਾਰਜ ਸੰਵਾਰੇ ਸੋਇ। ੧ ਤੀਕ ਲਿਖਕੇ ਕਟਿਆ ਹੈ, ਹੜਤਾਲ
ਨਹੀ ਫੇਰੀ, ਅਗੇ ਨੰਬਰ ਨਹੀ ਬਦਲਾਏ।]

੯੭੦/੨ “ਚਾਰ ॥ ਹਉਮੈ ਫਿਕਾ ਬੋਲਣਾ ਕਰਣ ਪਲਾਹ ਕਰੇ ॥੬੯”

[੯ ਪਾਲਾਂ ਲਿਖੀਆਂ]

੯੭੧/੧ “ਸਲੋਕ ਮਹਲਾ ੪ ॥ ੧ੳ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਵਡਭਾਰੀਆਂ ਸੋਹਾਗਣੀ ੧੦ ॥ ਸਚਾ ਪ੍ਰੇਮ ਪਿਆਰੁ”

੯੭੧/੨ “ਗੁਰ ਪੂਰੇ ਤੇ ਪਾਈਐ ਮਿਲਿਆ ਪ੍ਰਭੁ ਆਇ ॥੨੨॥

੯੭੨/੧ “ਮਨਮੁਖਿ ਮਾਇਆ ਮੋਹ ਹੈ ਸਤਿਗੁਰ ਕੇ ਗੁਲ ਗੋਲੇ ॥੩੦॥

[ਉਪਰਲੀਆਂ ਤਿੰਨ ਸਤਰਾਂ ਤੋਂ ਬਾਦ ੪ ਸਤਰਾਂ ਹੜਤਾਲ ਉਪਰ ਲਿਖਿਆਂ
ਹਨ। ॥੨੩॥ ਸਭਨਾ ਰਾਗਾਂ ਵਿਚ ਸੇ ਭਲਾਜਿਉ ਤਿਸੈ ਦੀ ਰਜਾਇ ॥੨੪॥”]

੯੭੨/੨ “ਸਲੋਕ ਮਹਲਾ ੫ ੧ੳ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ

ਰਤੇ ਸੋਈ ਜਿ ਮੁਖ ਨ ਮੋੜੀਨਿ ਸਭਨਾ ਦਾ ਵੇਸਾਹੁ ॥੨੨॥

੯੭੩/੧ “ਮੁੰਦਾਵਣੀ ਮਹਲਾ ੫ ॥ ਬਾਲ ਵਿਚਿ ਤਿਨ ਵਸਤੂ ਤਨੁ ਮਨੁ ਥੀਵੈ ਹਰਿਆ ॥੧॥”

[ਮੁੰਦਾਵਣੀ ਦੀਆਂ ਤੇ ਸਲੋਕ ਮ: ੫ ਦੀਆਂ ੭ ਪਾਲਾਂ ਹਨ, ਬਾਕੀ ਖਾਲੀ ਹੈ। ਮੁੰਦਾਵਣੀ ਦੇ
ਪਿਛੇ ਅੰਕ ੧ ਹੈ। ਸਲੋਕ ਮ: ੫ ਦੇ ਅੰਤ ਭੀ ਅੰਕ ੧ ਹੈ।]

੯੭੩/੨ ਖਾਲੀ }
੯੭੪/੧ ਖਾਲੀ } ਹਾਸ਼ੀਆ ਨਹੀ ਦੋਹੀ ਪਾਸੀ

ਰਾਗ ਮਾਲਾ ੧੯ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
੯੭੪/੨ "ਰਾਗ ਏਕ ਸੰਗਿ ਪੰਚ ਬਰੰਗਨ ਅਠਾਰਹਿ ਦਸ ਬੀਸ ॥੧॥੧॥

[ਰਾਗ ਮਾਲਾ ਸ਼ੁਰੂ ਹੈ, ਇਸੇ ਪੰਨੇ ਤੇ ਮੁਕ ਜਾਂਦੀ ਹੈ। ਇਸ ਤੋਂ ਪਿਛੇ ਚਾਰ ਪੱਤਰੇ ਖਾਲੀ ਲੱਗੇ ਹੋਏ ਹਨ, ਦੋ ਹਾਥੀਏ ਵਾਲੇ ਜਿਨ੍ਹਾਂ ਦਾ ਹਾਥੀਆ ਹੋਰ ਕਿਸਮ ਦਾ ਹੈ। ਬਾਕੀ ਦੋਹਾਂ ਦਾ ਹਾਥੀਆ ਸੀ ਤਾਂ ਸਹੀ ਪਰ ਚੋਪੀਆਂ ਬਲੇ ਆ ਗਇਆ ਹੈ] (IMPORTANT)

BANNO BIR (RELEVANT PAGES FOR COMPARISON)

੩੦੬ ਤੋਂ ਪਹਿਲੇ ਪਾਸੇ ਤੋਂ ਸ਼ੁਰੂ ਹੋ ਕੇ ਪੱਤ ੩੦੩ ਦੇ ਪਹਿਲੇ ਪਾਸੇ ਖਤਮ ਹੈ। ਹੇਠ ਚੌਥਾ ਹਿੱਸਾ ਪੱਤਰਾ ਖਾਲੀ ਪਿਆ ਹੈ।

੩੩੩ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਉਪਰੋਂ ਸਿਰੇ ਤੋਂ ਹੀ ਰਾਗ ਨਟ ਨਰਾਇਣ ਸ਼ੁਰੂ ਹੁੰਦਾ ਹੈ ॥ ਅਤੇ

੩੩੫ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਦੇ ਤਿਹਾਈ ਪੱਤਰੇ ਉਤੇ ਰਾਗ ਸਮਾਪਤ ਹੁੰਦਾ ਹੈ ਅਤੇ ਅਗੋਂ

੩੩੫ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਹੀ ਇਕ ਤਿਹਾਈ ਦੇ ਹੇਠ ਹਿੱਸੇ ਉਤੇ ਰਾਗ ਮਾਲੀ ਗਉੜਾ ਆਰੰਭ ਹੁੰਦਾ ਹੈ ॥ ਅਤੇ

੩੩੭ ਪੱਤ ਦੇ ਪਹਿਲੇ (ਸੱਜੇ) ਪਾਸੇ ਵਿਚਕਾਰ ਮਾਲੀ ਗਉੜਾ ਰਾਗ ਸਮਾਪਤ ਹੈ ਅਤੇ

੩੩੭ ਪੱਤ ਦੇ ਅੱਧ ਵਿਚਕਾਰ ਤੋਂ ਹੇਠਾਂ ਰਾਗ ਮਾਰੂ ਆਰੰਭ ਹੁੰਦਾ ਹੈ ॥ ਮ: ੧ ॥

ਸਾਜਨ ਤੇਰੇ ਚਹਨ ਕੀ ਹੋਇ ਰਹਾ ॥

੩੫੨ ਪੱਤ ਦੇ (ਪਹਿਲੇ) ਸੱਜੇ ਪਾਸੇ ਹੇਠਾਂ ਪੱਤਰ ਦੇ ਚੌਥੇ ਹਿੱਸੇ ਦੀ ਲਿਖਾਈ ਉਪਰ ਹੜਤਾਲ ਫਿਰੀ ਹੈ। ਉਪਰ ਕੁਝ ਨਹੀਂ ਲਿਖਿਆ ॥ ਅਤੇ ਇਸੇ ਪੱਤਰੇ ਦੇ ਖੱਬੇ ਪਾਸੇ ਉਪਰ ਹੀ ਤੀਜੇ ਹਿੱਸੇ ਦੀ ਲਿਖਾਈ ਉਪਰ ਵੀ ਹੜਤਾਲ ਫਿਰੀ ਹੈ। ਹੜਤਾਲ ਉਪਰ ਕੁਝ ਨਹੀਂ ਲਿਖਿਆ। ਖੱਬੇ ਪਾਸੇ ਵਾਲੀ ਉਪਰਲੀ ਹੜਤਾਲ ਉਪਰ ਸਿਰਫ ਇਹ ਅੱਖਰ ਮਾਰੂ ਸੋਹਲੇ ਮ: ੩

— ੧੯ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਮਾਰੂ ਰਾਗ ਚਲ ਰਿਹਾ ਹੈ।

੩੫੮ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਸਾਰੇ ਪੱਤਰੇ ਉਪਰ ਹੜਤਾਲ ਵੇਰ ਕਰ ਉਪਰ ਉਸੇ ਹੱਥ ਦੀ ਲਿਖਤ ਹੈ। ਮਾਰੂ ਰਾਗ ਚਲ ਰਿਹਾ ਹੈ।

ਮਾਰੂ ਰਾਗ ਚਲ ਰਿਹਾ ਹੈ।

੩੬੩ ਦੇ (ਪਹਿਲੇ) ਸੱਜੇ ਪਾਸੇ ਹੇਠਾਂ ਇਕ ਸਤਰ ਦੀ ਥਾਂ ਤੇ ਹੜਤਾਲ ਫਿਰ ਕੇ ਉਪਰ ਉਸੇ ਹੱਥ ਦੀ ਲਿਖਤ ਹੈ।

੩੬੯ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਹੇਠਲੇ ਹਿੱਸੇ ਵਿਚ ਰਵਿਦਾਸ ਭਗਤ ਦੇ ਸ਼ਬਦ: ਸੁੱਖ ਸਾਗਰ ਸੁਰਤਰਚੰਤਾ ਨਾਲ ਰਾਗ ਮਾਰੂ ਸਮਾਪਤ ਹੈ। ਹੇਠਾਂ ਅਖੀਰ ਤੇ ਮੀਰਾਂ ਬਾਈ ਦਾ ਸ਼ਬਦ। ਮਨ ਹਮਾਰੇ ਥਾਧਿਓ॥ ਦਰਜ ਹੈ। ਅਤੇ ਇਹ ਸ਼ਬਦ ਵੀ ਉਸੇ ਕਲਮ, ਉਸੇ ਸਿਆਹੀ ਅਤੇ ਉਸੇ ਹੱਥ ਦੀ ਲਿਖਤ ਹੈ। ਮਾਰੂ ਰਾਗ ਸਮਾਪਤ ਹੈ। ਅਗਲਾ ਪੱਤਰਾ ਬਗੈਰ ਅੰਗ ਤੋਂ ਹੈ। (IMPORTANT)

੩੭੨ ਪੱਤ ਦੇ ਪਹਿਲੇ ਪਾਸੇ ਪੰਜਵੀਂ ਪਾਤਸ਼ਾਹੀ ਦੇ ਦਸਖਤ ਮੂਲ ਮੰਤਰ ਦੀ ਸ਼ਕਲ ਵਿਚ ਹਨ।

ਹੁੰਦਾ ਹੈ। ਮ: ੧।।ਤੂਸੁਣ

੩੬੯ ਪੱਤ ਦੇ ਪਹਿਲੇ (ਸੱਜੇ) ਪਾਸੇ ਵਿਚਕਾਰ ਇਕ ਸਤਰ ਦੀ ਥਾਂ ਤੇ ਹੜਤਾਲ ਫਿਰ ਕੇ ਉਪਰ ਉਹੀ ਲਿਖਤ ਹੈ। ਰਾਗ ਸਾਰੰਗ ਚਲ ਰਿਹਾ ਹੈ।

੪੦੨ ਪੱਤ ਦੇ (ਪਹਿਲੇ) ਸੱਜੇ ਪਾਸੇ ਦੇ ਸਤਰਾਂ ਦੀ ਥਾਂ ਤੇ ਹੜਤਾਲ ਫਿਰ ਕੇ ਉਪਰ ਉਸੇ ਹੱਥ ਦੀ ਲਿਖਤ ਰਾਗ ਸਾਰੰਗ ਚਲ ਰਿਹਾ ਹੈ।

੪੦੮ ਪੱਤ ਦੇ ਪਹਿਲੇ ਪਾਸੇ ਹੀ ਚਲ ਰਹੇ ਰਾਗ ਸਾਰੰਗ ਵਿਚੋਂ ਸਾਰੰਗ ਦੀ ਵਾਰ ਆਰੰਭ ਹੈ। ਅਤੇ ਪੁੰਨੀ ਰਾਏ ਮਹਿਮੇ ਕੀ ਪੁੰਨੀ ਬੀੜ ਦੀ ਲਿਖਤ ਦੇ ਨਾਲ ਹੀ ਲਿਖੀ ਗਈ ਹੈ। ਉਸੇ ਕਲਮ ਉਸੇ ਸਿਆਹੀ, ਉਸੇ ਹੱਥ ਦੀ ਲਿਖਤ ਹੈ। ਟਿਕਾਣੇ ਥਾਂ ਸਿਰ ਲਿਖੀ ਹੈ।

੪੦੯ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਦੇ ਸਤਰਾਂ ਦੀ ਥਾਂ ਤੇ ਹੜਤਾਲ ਫਿਰ ਕੇ ਉਪਰ ਉਹੀ ਲਿਖਤ ਹੈ। ਸਾਰੰਗ ਕੀ ਵਾਰ ਚਲ ਰਹੀ ਹੈ।

੪੧੨ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਦੇ ਥਾਵਾਂ ਤੇ ਅੱਧੀ ਅੱਧੀ ਸਤਰ ਉਤੇ ਹੜਤਾਲ ਫਿਰ ਕੇ ਉਪਰ ਉਹੀ ਲਿਖਤ ਹੈ। ਸਾਰੰਗ ਕੀ ਵਾਰ ਚਲ ਰਹੀ ਹੈ।

੪੧੩ ਪੱਤ ਦੇ ਪਹਿਲੇ (ਸੱਜੇ ਪਾਸੇ ਅੱਧ ਵਿਚਕਾਰ ਸਾਰੰਗ ਕੀ ਵਾਰ ਸਮਾਪਤ ਹੈ।) ਨਾਲ ਜੁਮਲੇ ਹਨ। ਰਾਗ ਸਾਰੰਗ ਅੱਗੇ ਵੀ ਚਾਲੂ ਹੈ। ਹੇਠਾਂ ਅੱਧਾ ਪੱਤਰਾ ਖਾਲੀ ਹੈ ਅਤੇ ਅੱਗੇ।

੪੧੩ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਉਪਰੋਂ ਹੀ ਸਾਰੰਗ ਰਾਗ ਵਿਚ ਭਗਤਾਂ ਦੀ ਬਾਣੀ ਸ਼ੁਰੂ ਹੈ। ਅਤੇ

੪੧੪ ਪੱਤ ਦੇ ਪਹਿਲੇ (ਸੱਜੇ) ਪਾਸੇ ਅੱਧ ਵਿਚਕਾਰ ਭਗਤ ਬਾਣੀ : ਰਾਗ ਸਾਰੰਗ ਦੀ ਵੀ ਸਮਾਪਤੀ ਹੈ । ਹੇਠ ਅੱਧਾ ਪੱਤਰਾ ਖਾਲੀ ਪਿਆ ਹੈ । (IMPORTANT)

੪੧੪ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਤੋਂ ਉਪਰੋਂ ਹੀ ਰਾਗ ਮਲਾਰ ਆਰੰਭ ਹੈ ॥ ਮ: ੧ ॥ ਖਾਣਾ ਪੀਣਾ ਹੱਸਣਾ ਸਉਣਾ ਵਿਸਰ ਗਿਆ ਹੈ ਮਰਣਾ ॥ ਤੋਂ

੪੧੬ ਪੱਤ ਤੇ (ਪਹਿਲੇ) ਪਾਸੇ ਸੱਜੇ ਪਾਸੇ ਉਪਰਲੇ ਹਿੱਸੇ ਵਿਚ ਤਿੰਨ ਸਤਰਾਂ ਦੀ ਥਾਂ ਤੇ ਹੜਤਾਲ ਫਿਰ ਕੇ ਉਪਰ ਉਸੇ ਹੱਥ ਦੀ ਲਿਖਤ ਹੈ । ਰਾਗ ਮਲਾਰ ਚਲ ਰਿਹਾ ਹੈ ।

੪੧੯ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਪੰਜਵੇਂ ਮਹਲੇ ਦੇ ਸ਼ਬਦ (ਬਾਣੀ) ਪੁਤਰੇ ਦੇ ਅਧ ਵਿਚਕਾਰ ਰਾਗ ਮਲਾਰ ਵਿਚ ਸਮਾਪਤ ਹੈ ਹੇਠਾਂ ਅਧਾ ਪਤਰਾ ਖਾਲੀ ਪਿਆ ਹੈ ॥ ਮਲਾਰ ਚਾਲੂ ਹੈ ॥

੪੨੧ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਉਪਰ ਮ: ਪੰਜਵੇਂ ਦੀ ਬਾਣੀ ਛੱਤ ਪਤਰੇ ਦੇ ਚੌਥੇ.....
..... ਖਾਲੀ ਹੈ। ਅਤੇ ਅੱਗੇ ਹੇਠਾਂ
ਪਤਰੇ ਦੇ ਚੌਥੇ ਹਿੱਸੇ ਤੋਂ ਅਕਬਰ ਨੇ ਸੂਰਦਾਸ ਦਾ ਪਿਛਲਾ ਕਸੂਰ ਮਾਫ ਕਰਦਿਆਂ
ਹੋਇਆਂ ਨੌਕਰੀ ਲਈ ਹਾਜ਼ਰ ਹੋਣ ਦਾ ਹੁਕਮ ਦਿਤਾ। (ਵਾਰਤਾ)

ਹੁਕਮ ਮਿਲਣ ਤੇ ਵੀ ਸ਼ਾਹੀ ਦਰਬਾਰ ਵਿਚ ਹਾਜ਼ਰ ਨਾ ਹੋਇਆ । ਸੰਤਾਂ ਸਾਧੂਆਂ ਦੀ ਸੇਵਾ ਕਰਨ ਵਿਚ ਹੀ ਆਨੰਦ ਮਾਨਦਾ ਰਿਹਾ ।

ਅੰਤ ਅਕਬਰ ਬਾਦਸ਼ਾਹ ਨੇ ਗ੍ਰਿਫਤਾਰੀ ਦਾ ਹੁਕਮ ਕਰ ਦਿਤਾ ਤੇ ਕਰਮਚਾਰੀਆਂ ਨੇ ਗ੍ਰਿਫਤਾਰ ਕਰਕੇ ਜੇਲ ਵਿਚ ਡਕ ਦਿਤਾ । ਜੇਲ ਦੇ ਦਰੋਗੇ ਦਾ ਨਾਂ 'ਤਿਮਰ' ਸੀ । ਉਸ ਨੇ ਸੂਰਦਾਸ ਨੂੰ ਬੜੇ ਤਸੀਹੇ ਦਿਤੇ ।

ਜੇਲ ਵਿਚੋਂ ਸੂਰਦਾਸ ਨੇ ਅਕਬਰ ਨੂੰ ਇਕ ਚਿਠੀ ਲਿਖੀ । ਬਾਦਸ਼ਾਹ ਚਿੱਠੀ ਪੜ ਕੇ ਬਹੁਤ ਪ੍ਰਭਾਵਤ ਹੋਇਆ ਤੇ ਸੂਰਦਾਸ ਨੂੰ ਰਿਹਾ ਕਰ ਦਿਤਾ ਗਿਆ ।

ਬਾਕੀ ਦਾ ਸਮਾਂ ਸੂਰਦਾਸ ਨੇ ਜੰਗਲਾਂ ਤੇ ਉਜਾੜਾਂ, ਵਿਚ ਵਿਰਾਗਮਈ ਹਾਲਤ ਵਿਚ ਬਤੀਤ ਕੀਤਾ । ਜੰਗਲਾਂ ਵਿਚ, ਦਰਿਆਵਾਂ ਦੇ ਕੰਢਿਆਂ ਤੇ ਸੂਰਦਾਸ ਦੀ ਕੁਦਰਤ ਸਬੰਧੀ ਲਿਖੀ ਰਚਨਾ ਵਿਚੋਂ ਕਾਦਰ ਦੇ ਮਿਲਣ ਦੀ ਲਾਲਸਾ ਸਾਫ ਪ੍ਰਗਟ ਹੁੰਦੀ ਹੈ । ਇਕ ਵੈਰੀ ਬਿਰਧ ਅਵਸਥਾ ਵਿਚ ਪਾਣੀ ਦੀ ਭਰੀ ਹੋਈ ਗੜਵੀ ਵੀ ਨਾ ਫੜ ਸਕੇ । ਭਗਵਾਨ ਆਪ ਗੜਵੀ ਫੜਾਓਣ ਲੱਗੇ । ਜਦ ਗੜਵੀ ਫੜਾ ਰਹੇ ਸਨ ਤਾਂ ਭਗਵਾਨ ਦੇ ਹੱਥ ਸੂਰਦਾਸ ਦੇ ਹੱਥਾਂ ਨਾਲ ਛੂ ਗਏ । ਸੂਰਦਾਸ ਖੁਸ਼ੀ ਵਿਚ ਆ ਕੇ ਭਗਵਾਨ ਦੇ ਹੱਥ ਫੜਨ ਲੱਗੇ ਤਾਂ ਭਗਵਾਨ ਨੇ ਹੱਥ ਛੁਡਾ ਲਏ । ਸੂਰਦਾਸ ਭਗਵਾਨ ਦੇ ਹੱਥ ਨਾ ਫੜ ਸਕਿਆ । ਪਰ ਅਕਹਿ ਵਜਦ ਵਿਚ ਆ ਕੇ ਕਿਹਾ :-

ਬਾਹੈ ਛੁਡਾਇ ਜਾਤਿ ਹੋ,
ਨਿਰਬਲ ਜਾਨ ਕੇ ਮੋਹਿ ।
ਹਿਰਦੇ ਸੇ ਜਬ ਜਾਓਗੇ,
ਤਬ ਜਾਣੁਗਾ ਤੋਹਿ ।

ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਵਿਚ ਭਗਤ ਸੂਰਦਾਸ ਜੀ ਦੀ, "ਸਾਰੰਗ ਰਾਗ" ਵਿਚ ਇਕ ਸ਼ਬਦ ਦੀ ਕੇਵਲ ਇਕੋ ਤੁਕ "ਛਾਡਿ ਮਨ ਹਰਿ ਬਿਮੁਖਨ ਕੇ ਸੰਗ" ਹੀ ਦਰਜ ਹੈ। ਇਸ ਤੁਕ ਦੇ ਅਰਥ ਹਨ: ਹੇ ਮਨ ਬੇਮੁਖਾਂ ਦੀ ਸੰਗਤ ਛੱਡ ਕੇ ਹਰੀ ਦੀ ਸੰਗਤ ਕਰ। (IMPORTANT)

ਇਸ ਤੋਂ ਅਗਲੇ ਸ਼ਬਦ ਦਾ 'ਸੁਰਲੇਖ ਹੈ ਸਾਰੰਗ ਮੁਹੱਲਾ ਪੰਜਵਾਂ (ਜਿਸ ਦਾ ਭਾਵ ਇਹ ਹੈ ਕਿ ਭਗਤ ਸੂਰਦਾਸ ਜੀ ਦੇ ਸ਼ਬਦ ਦੇ ਉਤਰ ਵਿਚ ਗੁਰੂ ਅਰਜਨ ਦੇਵ ਜੀ ਨੇ ਆਪਣਾ ਸ਼ਬਦ ਉਚਾਰਨ ਕੀਤਾ ਹੈ।)

..... ਵਿਚ ਭਗਤ ਸੂਰਦਾਸ ਦੀ
ਉਪਰੋਕਤ ਤੁਕ ਦੇ ਅੱਗੇ ਸਾਰਾ ਸ਼ਬਦ ਦਰਜ ਹੈ।

ਸ੍ਰੀ ਕਰਤਾਰਪੁਰ ਵਾਲੀ ਬੀੜ ਵਿਚ ਪਹਿਲੀ ਤੁਕ ਛੱਡਕੇ ਬਾਕੀ ਦੇ ਸਾਰੇ ਸ਼ਬਦ ਉਤੇ ਹੜਤਾਲ ਫੇਰੀ ਹੋਈ ਹੈ।

"ਛਾਡਿ ਮਨ ਹਰ ਬਿਮੁਖਨ ਕੇ ਸੰਗ।" (IMPORTANT)

ਇਹ ਇਕ ਤੁਕ ਉਚਾਰਦਿਆ ਹੀ 'ਹਰੀ' ਹਰ ਸਰੂਪ ਦਾ ਦਰਸ਼ਨ ਹੋ ਗਿਆ, ਫੇਰ ਕੀ ਸੀ? ਦਰਸ਼ਨ ਦੇਖਤ ਹੀ ਸੁਧ ਕੀ ਨਾ ਸੁਧ ਰਹੀ। ਆਪ ਦੇਹ ਦੇ ਹੁੰਦੇ ਵਿਦੇਹ ਹੋ ਬੈਠੇ, ਸਤਿਗੁਰੂ ਜੀ ਨੇ ਦੱਸ ਪੰਦਰਾਂ ਵੀਹ ਮਿੰਟ ਤਕ ਉਡੀਕਿਆ, ਪਰ ਜਦ ਇਕ ਘੰਟੇ ਤਕ ਵੀ, ਇਨ੍ਹਾਂ ਦੀ ਸਮਾਧੀ ਨਾ ਖੁਲੀ, ਤਾਂ ਸ੍ਰੀ ਸਤਿਗੁਰੂ ਜੀ ਇਨ੍ਹਾਂ ਉਤੇ ਬੜੇ ਪ੍ਰਸੰਨ ਹੋਏ, ਸਤਿਗੁਰੂ ਜੀ ਨੇ ਤੁਰਕੇ ਆਪਣੇ ਵਲੋਂ ਇਕ ਸ਼ਬਦ ਉਚਾਰ ਕੇ ਇਨ੍ਹਾਂ ਨੂੰ ਸਰੋਪਾਉ ਦੇਣ ਦੇ ਢੰਗ ਉਤੇ, ਉਹ ਸ਼ਬਦ ਇਨ੍ਹਾਂ ਦੇ ਨਾਮ ਉਤੇ ਸਾਰੰਗ ਰਾਗ ਵਿਚ ਦਰਜ ਕਰ ਦਿਤਾ। ਯਥਾ –

ਸਾਰੰਗ ਮਹਲਾ ੫ ਸੂਰਦਾਸ ॥

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ

ਹਰਿ ਕੇ ਸੰਗ ਬਸੇ ਹਰਿ ਲੋਕ ਤਨ ਮਨ ਅਰਪਿ ਸਰਬਸੂ ਸਭੁ ਅਰਪਿਓ ਅਨਦ ਸਹਜ ਧੁਨਿ
ਝੋਕ । ਰਹਾਉ । ਦਰਸਨ ਪੇਖਿ ਭਏ ਨਿਬਿਖਾਈ ਪਾਏ ਹੈ ਸਗਲੇ ਲੋਕ ॥ ਆਨ ਬਸਤੁ ਸਿਉ ਕਾਜ ਨਾ ਕਛੁ
ਐ ਸੁੰਦਰ ਬਦਲ ਅਲੋਕ ॥ ੧ੳ ॥

ਸਿਆਮ ਸੁੰਦਰ ਤਜਿ ਆਨ ਜੁ ਚਾਹਤ
ਜਿਉ ਕੁਸਟੀ ਤਨਿ ਜੋਕ ॥
ਸੂਰਦਾਸ ਮਨ, ਪ੍ਰਭਿ ਹੱਥ ਲੀਨੇ, ਦੀਨੇ ਇਕ ਪ੍ਰਲੋਕ ॥

ਇਸ ਸ਼ਬਦ ਦੇ ਮਗਰੋਂ ਕਬੀਰ ਜੀ ਨੇ ਸ਼ਬਦ ਉਚਾਰਿਆ ਤੇ ਰਾਗ ਦਾ ਭੋਗ ਪਾ ਦਿਤਾ। ਅਗੇ ਮਲਾਰ ਰਾਗ ਦਾ ਆਰੰਭ ਭੀ ਹੋ ਚੁੱਕਾ ਸੀ, ਤਾਂ ਸੂਰਦਾਸ ਜੀ ਨੇ ਉਸ ਆਪਣੇ ਸ਼ਬਦ ਦੀ ਤੁਕ ਉਚਾਰੀ, ਜੋ ਭਾਈ ਬੰਨੋ ਜੀ ਨੇ ਲਿਖ ਲਈ, ਬਾਕੀ ਦੀਆਂ ਤੁੱਕਾਂ ਇਉਂ ਹਨ ਸ਼ਬਦ ਦੀ ਤੁਕ ਜੋ ਭਾਈ ਬੰਨੋ ਜੀ ਨੇ ਲਿਖ ਲਈ:

ਕਰਾ ਭਏ ਪੈ ਪਾਨ ਪੀਆ ਏ ਬਿਖ ॥
ਨਹੀ ਭਜਤ ਭੁਅੰਗ ॥੧॥ ਰਹਾਓ ॥
ਕਾਗਾ ਕਹਾ ਕਪੂਰ ਚੁਗਾਏ, ਸੁਆਨ ਨਵਾਏ ਰੰਗ ॥
ਖਰ ਕੇ ਕਹਾ ਅਰਗਜਾ ਲੇਪਨ ਮਰਕਟ ਭੂਖਨ ਅੰਗ ॥
ਪਤਿ ਪਲਾਨ ਬਾਨ ਨਹੀ ਬੇਧਤ ਰੀਤੇ ਭਏ ਨਿਖੰਗ ॥
ਸੂਰਦਾਸ ਪ੍ਰਭਕਾਰੀ ਕਮਰੀਆਂ । ਚਰਤੂ ਨਾ ਦੂਸਰ ਰੰਗ ॥

(ਸ੍ਰੀ ਗੁਰੂ ਭਗਤ ਮਾਲਾ ਲੇਖਕ ਪੰਡਤ ਨਰੈਣ ਸਿੰਘ ਜੀ ਗਿਆਨੀ)

੪੬੦ ਪੱਤ ਦੇ ਪਹਿਲੇ ਪਾਸੇ ਅੱਧ ਵਿਚਕਾਰ ਸਵੱਯੇ ਮ: ਪ ਕੇ ਸਮਾਪਤ ਹਨ ।

ਪਿਰਥਮੀ ਗੁਰ ਅਰਜਨੁ ਕਉ ਦੇ ਆਇਓ ॥ ਤੇ ਸਮਾਪਤ ਹਨ ਤੇ ਹੋਰ ਖਾਲੀ ਪਿਆ ਹੈ ।

੪੬੦ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਉਪਰੋਂ ਹੀ ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਦਰਜ ਹਨ ॥ ਮ: ੧ ਉਤੰਗੀ ਪੈ ਓਹਰੀ ਤੋਂ ।

੪੬੧ ਪੱਤ ਦੇ ਪਹਿਲੇ ਪਾਸੇ ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਸਮਾਪਤ ਹਨ । ਪੱਤਰੇ ਦੇ ਵਿਚਕਾਰ॥

੪੬੧ ਪੱਤ ਦੇ ਪਹਿਲੇ (ਸੱਜੇ) ਪਾਸੇ ਅੱਧ ਵਿਚਕਾਰ ਤੋਂ ਸ਼ਲੋਕ ਮ: ੩ ਆਰੰਭ ਹਨ ਪੂਰੇ ਕਾ ਕੀਆ ਸਭ ਕਿਛੁ ਪੂਰਾ ॥ ਤੇ ਪੱਤ ੪੬੩ ਦੇ ਖੱਬੇ ਪਾਸੇ ਦੇ ਉਪਰ ਸਮਾਪਤ ਹਨ ।

੪੬੩ ਪੱਤ ਦੇ ਖੱਬੇ ਉਪਰਲੇ ਹਿਸੇ ਤੋਂ ਸ਼ਲੋਕ ਮ: ੪ ॥ ਆਰੰਭ ਹਨ ॥ ਵਡ ਭਾਰੀਆ ਸੁਹਾਗਣੀ ॥ ਤੋਂ ॥ ਅਤੇ ਪੱਤ ੪੫੪ ਤੇ ਖੱਬੇ ਉਪਰ ਸਮਾਪਤ ਹਨ ।

੪੬੪ ਪੱਤ ਦੇ ਪਹਿਲੇ (ਸੱਜੇ) ਪਾਸੇ ਸਾਰੇ ਪੱਤਰੇ ਉਪਰ ਅੱਧ ਵਿਚਕਾਰ ਤੋਂ ਨਾਲ ਹੇਠ ਮੁੰਦਾਵਣੀ ਮ: ਪ ॥ ਬਾਲ ਵਿਚ ਤਿੰਨ ਵਸਤੂ ਪਾਇਓ ॥ ਅਤੇ ਨਾਲ ਹੀ ਹੇਠ ਸ਼ਲੋਕ ਮ: ਪ ॥ ਤੇਰਾ ਕੀਤਾ ਜਾਤੋਂ ਨਾਹੀ ॥ ਦਰਜ ਹੈ ॥ ਇਸ ਸਾਰੇ ਪਾਸੇ ਸਿਰਫ ਇਕ ਦੇ ਸ਼ਲੋਕ ਹੀ ਹਨ । ਉਪਰ ਅੱਧਾ ਪੱਤਰਾ ਖਾਲੀ ਹੈ ॥

੪੬੫ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਉਪਰਲੇ ਸਿਰੇ ਤੋਂ ਹੀ ਸਲੋਕ ਮ: ੧॥ ਦੇ ਨਾਮ ਹੇਠ ਤਿੰਨ ਸ਼ਬਦ ਦਰਜ ਹਨ ॥ ਜਿਤ ਦਰ ਲਖ ਮੁਹੰਮਦਾ ਲਖ ਬ੍ਰਹਮੇ ਬਿਬਨ ਮਹੇਸ਼ ॥ ਆਰੰਭ ਹੈ ਪੱਤਰੇ ਦੇ ਤੀਜੇ ਹਿੱਸੇ ਤਕ ਇਹ ਤਿੰਨੋਂ ਸ਼ਬਦ ਹਨ। ਤੇ ਸਮਾਪਤੀ ਦਾ ਪਾਠ ਅੱਗੇ ਸਲੋਕ ਦਰਜ ਹੈ। ਵਿਚਕਾਰੋਂ ਤਿੰਨ ਇੰਚ ਚੌੜੀ ਥਾਂ ਖਾਲੀ ਹੈ। ਲਿਖਤ ਸਾਰੀ ਬੀੜ ਦੀ ਲਿਖਤ ਨਾਲ ਬਿਲਕੁਲ ਠੀਕ ਮਿਲਦੀ ਹੈ। ਉਹੀ ਲਿਖਤ, ਉਹੀ ਕਲਮ, ਉਹੀ ਸਿਆਹੀ।

ਭਾਈ ਬੰਨੇ ਵਾਲੀ ਆਦਿ ਬੀੜ ਵਿਚ ਦਰਜ ਅਖੌਤੀ ਵਾਧੂ ਬਾਣੀ ਨਾਨਕ ਨਾਮ ਹੇਠ (ਜਿਤ ਦਰ ਲਖ ਮੁਹੰਮਦਾ) (IMPORTANT)

ਜਿਤ ਸਲੋਕ ਮਹਲਾ ੧॥ ਜਿਤ ਦਰ ਲਖ ਮੁਹੰਮਦਾ.....

ਪਿਣ ਨਿਹਿ ਪਗ ਨਾਨਕ ਛਿੰਝ ਪਈ ਦਰਵਜਿ ॥੩॥ ਸਲੋਕ ॥

ਇਹ ਸ਼ਬਦ ੪੬੫ ਪੱਤ ਤੋਂ ਉਪਰੋਂ ਸ਼ੁਰੂ ਹੋ ਕੇ ਪੱਤਰੇ ਦੇ ਅੱਧ ਵਿਚਕਾਰ ਸਮਾਪਤ ਹੈ।

੪੬੫ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਹੀ ਹੇਠਲੇ ਹਿੱਸੇ ਤੋਂ ਸਲੋਕ ਮ: ੧॥ ਦੇ ਨਾਮ ਹੇਠ ਹੀ ਇਹ ਸ਼ਬਦ ਸ਼ੁਰੂ ਹੈ। ਬਾਇ ਆਤਸ਼ ਆਬ ਖਾਕਾ ਇਨਾ ਜਾਤੀ ਬੁਝਸੀ ਉਮਤਿ ਪੈਦੇ ਪੰਜਿ ਟੋਲ ਹੈ। ਇਸ ਸ਼ਬਦ ਦੀ ਲਿਖਤ ਵੀ ਸਾਰੀ ਬੀੜ ਦੀ ਲਿਖਤ ਨਾਲ ਠੀਕ ਮਿਲਦੀ ਹੈ।

ਬਾਇ ਆਤਸ਼

ਬਾਇ ਆਤਸ਼ ਆਬ ਖਾਕਇਨਾ ਜਾਤੀ ਬੁਝਸੀ ਉਮਤਿ.....

ਸਿਉ ਸਾਲਾਹਿਨਿ ਦਰ ਖੜੇ ਦੇਵੀ ਦੇਵ ਅਸੰਖ ॥

ਅਪ੍ਰਠਾ ਹੋਇ ਤਾ ਝੂਠ ਮਰ ਸਚ ਸਦਾ ਬਖਸੰਦੁ ॥੧੬॥

੪੬੬ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਰਾਗ ਰਾਮਕਲੀ ਰਤਨ ਮਾਲਾ ॥ਮ: ੧॥ ਦੇ ਨਾਮ ਹੇਠ ਆਰੰਭ ਹੈ। ਆਸਨ ਸਾਧ ਨਿਗਾਲਮ ਰਹੇ। ਦੀ ਬਾਣੀ ਆਰੰਭ ਹੈ ॥ ਅਤੇ ਪੱਤ ੪੬੭ ਦੇ ਪਹਿਲੇ ਪਾਸੇ ਦੇ ਦੋ ਹਿੱਸਿਆਂ ਦੀ ਥਾਂ ਹੇਠਾਂ। ਨਾਨਕ ਕਹੇ ਸੋਈ ਬੈਰਾਗੀ ਨਾਲ ਸਮਾਪਤ ਹੈ। ਸਮਾਪਤੀ ਦੇ ਨਾਲ ਹੇਠ ਇਕ ਸਤਰ ਵਿੱਚ ਲਿਖਿਆ ਹੈ ॥

ਰਤਨ ਮਾਲਾ ਸੁਧੁ ਉਤਾਰੂ ਕੀਤਾ।

ਗ੍ਰੰਥ ਕਾ ਅਖਰੀ ਤੋਰਕੀ ਸੀ ਭਾ: ਅਖਰ ਗੁਰਮੁਖੀ ਲਿਖੀ ॥

ਰਤਨ ਮਾਲਾ (IMPORANT)

ਰਾਗ ਰਾਮਕਲੀ ਰਤਨ ਮਾਲਾ ॥ ਮਹਲਾ ੧ ॥ ੧ੳ ਸਤਿਗੁਰੂ ਪ੍ਰਸਾਦਿ ॥

ਆਸਨ ਸਾਧ ਨਿਗਾਲਮ ਰਹੇ ॥ ਪੰਚ ਤਤ ਕਾ ਨ੍ਰਿਹਾ ਗਰੈ ॥

ਬੋੜੀ ਨਿੰਦਾ ਅਲਪ ਆਹਾਰੀ ॥
ਤਾਮਸ ਤਿਸ਼ਨਾ ਨਿਗਾਲਮ ਸਮੋ ਤਿਆਗੀ।
ਨਾਨਕ ਕਹੈ ਸੋਈ ਬੈਰਾਗੀ ॥੨੫॥

ਰਤਨ ਮਾਲਾ ਸੁਧ ਉਤਾਰਾ ਕੀਤਾ ਗ੍ਰੰਥ ਦਾ ਅਖਰੀ ਤੋਰਕੀ ਸੀ, ਭਾ: ਅਖੰਨਰ ਗੁਰਮੁਖੀ
ਲਿਖੀ ॥

ਭਾਈ ਬੰਨੋ ਜੀ ਵਾਲੀ ਆਦਿ ਬੀੜ ਵਿਚ ਦਰਜ ਅਖਤੀ ਵਾਧੂ ਬਾਣੀ

ਹਕੀਕਤ ਰਾਹ ਮੁਕਾਮ ਕੀ ਚਿਠੀ ਪੰਜਵੀ ਪਾ: ਨੇ ਭਾਈ ਪੈੜੇ ਨੂੰ ਸੰਗਲਾ ਦੀਪ ਟੋਰਨ ਸਮੋ ਲਿਖ
ਕੇ ਦਿੱਤੀ ਸੀ ਜਿਸ ਵਿੱਚ ਰਸਤਾ ਤੇ ਰਸਤੇ ਵਿਚ ਠਹਿਰਣ ਵਾਲੇ ਨਗਰੀ ਦੇ ਨਾਮ ਭੀ ਦਰਜ ਹੈ।

੪੬੭ ਪੱਤ ਦੇ ਪਹਿਲੇ ਸੱਜੇ ਪਾਸੇ ਹੇਠਾਂ ਤੀਸਰੇ ਹਿੱਸੇ ਪੱਤਰੇ ਤੋਂ । ਹਕੀਕਤ
ਰਾਹ ਮੁਕਾਮ ਰਾਜੇ ਸ਼ਿਵਨਾਭ ਕੀ। ਹਕੀਕਤ ਵਾਰਤਕ ਲਿਖੀ ਹੈ। ਕਵਿਤਾ ਵਿੱਚ ਨਹੀ
ਹੈ ਅਤੇ ਪੱਤ ਦੇ ਖੱਬੇ ਪਾਸੇ ਸਾਢੀਆਂ ਚਾਰ ਸਤਰਾਂ ਲਿਖ ਕਰ ਉਪਰ ਹੀ ਸਮਾਪਤ ਹੈ। ਇਨ੍ਹਾਂ
ਸਤਰਾਂ ਤੋਂ ਹੇਠ ਸਾਰਾ ਪੱਤਰਾ ਖਾਲੀ ਪਿਆ ਹੈ। ਲਿਖਤ ਬੀੜ ਦੇ ਨਾਲ ਦੀ ਹੈ। ਬੀੜ ਦੇ
ਸਾਰੇ ਪੱਤਰੇ ਪੁਰਾਣੇ ੪੬੮ ਹਨ। ਜਿਨ੍ਹਾਂ ਉਪਰ ਸਾਰੀ ਬੀੜ ਦੀ ਲਿਖਤ ਹੈ। ਇਹ ਪੁਰਾਣੇ
ਜਮਾਨੇ ਦੇ ਸਿਆਲ ਕੋਟੀ ਕਾਗਜ਼ ਹਨ। ਖਾਕੀ ਹਨ। ਪਰ ਪੁਰਾਣੇ ਹੋਣ ਕਰਕੇ ਹੁਣ ਉਨ੍ਹਾਂ
ਦਾ ਰੰਗ ਖਾਕੀ ਲਿਖਣ ਵਿੱਚ ਹੋ ਗਿਆ ਹੈ। ਅਤੇ ਨਵੀਂ ਪਾਤਸ਼ਾਹੀ ਦੀ ਬਾਣੀ ਵਾਲੇ ਸੱਤ
ਪੱਤਰੇ ਵੀ ਸਿਆਲ ਕੋਟੀ ਕਾਗਜ਼ ਹਨ। ਖਾਕੀ ਹਨ। ਪਰ ਉਹ ਜਰਾ ਖਾਕੀ ਤੇ ਪਹਿਲਿਤਣ
ਵਿਚ ਰੰਗ ਦੇ ਹਨ ਨਵੇਂ ਹੋਣ ਕਰਕੇ ਛੇ ਪਤਰਿਆਂ ਉਤੇ ਨੇਵੇਂ ਪਾ: ਦੀ ਬਾਣੀ ਹੈ। ਸਤਵਾਂ
ਦੋਹੀ ਪਾਸੀ ਸਾਰਾ ਖਾਲੀ ਹੈ। (IMPORTANT)

ਹਕੀਕਤ ਰਾਹ ਮੁਕਾਮ ਰਾਜੇ ਸ਼ਿਵਨਾਭ ਕੀ ॥ ੧੯ ਸਤਿਗੁਰੂ ਪ੍ਰਸਾਦਿ

ਹਕੀਕਤ ਰਾਹ ਮੁਕਾਮ ਰਾਜੇ.....

ਤੱਬ ਸਿੰਧ ਗੁਰੂ ਕਾ ਜ਼ੋਰ ਅਜਮਾਇ ਕੇ ਪੈਰੀ ਆਇ ਪਏ ਹੈਨ।।
ਓਸ ਥਾਉਂ ਕਾ ਨਾਉਂ ਕੱਜਲੀ ਬਣ ਤਿਰੀਆ ਰਾਜ ਹੈ।
ਤਹਾਂ ਭੀ ਸੰਗਤ ਹੈ।।

ਹਕੀਕਤ ਰਾਹ ਮੁਕਾਮ ਰਾਜੇ ਸ਼ਿਵਨਾਭ ਕੀ ॥ ਬੱਸ ਇਤਨੀ ਹੈ। ਆਦਿ ਬੀੜ ੪੬੭
ਦੇ ਪਹਿਲੇ ਸੱਜੇ ਪਾਸੇ ਤੋਂ ਹੇਠਾਂ ਤੋਂ ਸ਼ੁਰੂ ਹੋ ਕੇ ਦੂਜੇ ਪਾਸੇ ਉਪਰ ਹੀ ਸਮਾਪਤ ਹੈ।

੪੬੮ ਪਤ ਦੇ ਪਹਿਲੇ (ਸੱਜੇ) ਪਾਸੇ ਉਪਰੋਂ ਹੀ ਰਾਗ ਮਾਲਾ ਆਰੰਭ ਹੈ। ਲਿਖਤ ਬੀੜ
ਦੀ ਲਿਖਤ ਦੇ ਨਾਲ ਦੀ ਹੈ। ਉਪਰ ਤਿੰਨ ਇੱਚ ਥਾਂ ਛੱਡ ਕੇ ਹੇਠਾਂ ਲਿਖੀ ਹੈ। ਅਤੇ ਇਕ
ਪਾਸੇ ਵਿਚਕਾਰ ਸਾਰਾ ਪੱਤਰਾ ਖਾਲੀ ਛੱਡ ਕੇ ਧੁਰ ਹੇਠ ਸਿਆਹੀ ਦੀ ਬਿਧ ਹੈ।

ਸਿਆਹੀ ਕੀ ਬਿਧਿ।।

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ

੧- ਸਿਰਸਾਰੀ ਕਜਲ ਵਜਨ ॥੧ ਤੋਲ॥

੨- ਗੂੰਦ ਕਿਕਰ ਕਾ ॥ ਇਕਰਤਰੀ ਲਾਜਵਾਦ ॥ ਇਕ ਰਤੀ ਸੋਇਨਾ ॥

ਬਿੰਜ ਸਾਰਕ ਪਾਣੀ ॥ ਤਾਮੇ ਕਾ ਭਾਂਡਾ, ਨਿਮ ਕਲਿਕੜੀ, ਦੂਰ ਕਾ

ਕਜਲੁ ਦਿਨ ਵੀਹ ਘਲਣੀ। ਰਵਾਲ ਰਖਣੀ ॥ ਅੱਗੇ।

੪੬੮ ਪੱਤ ਦਾ ਖੱਬਾ ਪਾਸਾ ਪੱਤਰੇ ਦਾ ਸਾਰਾ ਖਾਲੀ ਹੈ।

ਨੋਟ :- ਆਦਿ ਬੀੜ ਭਾਈ ਬੰਨੇ ਜੀ ਵਾਲੀ ਦੇ ਪਹਿਲੇ ਪੁਰਾਣੇ ਪਤਰੇ (ਅੰਗ) ੪੬੮ ਹਨ। ਪਤਰੇ ਦੇ ਇਕ ਪਾਸੇ ਹੀ ਅੰਗ ਪੰਨੇ ਹਨ। ਇਸ ਕਰਕੇ ਜਿਨੇ ਪਤਰੇ ਉਤਨੇ ਹੀ ਅੰਗ ਹਨ।

੪੬੮ ਪੱਤ (ਪੰਨੇ) ਤੋਂ ਅੱਗੇ ਨੌਵੀਂ ਪਾਤਸ਼ਾਹੀ ਭਾਵ ਨਾਵੇਂ ਮੁ: ਦੇ ਸ਼ਬਦ ਤੇ ਸਲੋਕ ਹਨ। ਪੰਜ ਪਤਰੇ ਸਾਲਮ ਅਤੇ ਛੇਵੇਂ ਪਤਰੇ ਦੇ ਪਹਿਲੇ ਪਾਸੇ ਅੱਧ ਵਿਚਕਾਰ ਤੱਕ ਨੌਵੇਂ ਮਹਲੇ ਦੇ ਸ਼ਬਦ ਸਾਰੀ ਬਾਣੀ ਦਰਜ ਹੈ। ਅੱਧਾ ਪਤਰਾ ਹੇਠ ਖਾਲੀ ਪਿਆ ਹੈ। ਰਵਾਇਤ ਹੈ ਕਿ ਇਹ ਨੌਵੇਂ ਪਾਤਸ਼ਾਹ ਦੀ ਸਾਰੀ ਬਾਣੀ ਦੀ ਸੈਚੀ (ਇਹ ਸੱਤ ਪਤਰੇ) ਸ੍ਰੀ ਅਨੰਦਪੁਰ ਸਾਹਿਬ ਤੋਂ ਲਿਖੀ ਆਈ ਤੇ ਪਿਛੇ ਹੀ ਲਗਾ ਦਿੱਤੀ ਗਈ ਸੀ। ਇਕ ਪਤਰਾ ਖਾਲੀ ਹੈ। (IMPORTANT)

ਇਸੇ ਤਰ੍ਹਾਂ ਨਾਵੇਂ ਮਹਲੇ ਦੀ ਸਾਰੀ ਬਾਣੀ ਦੀ ਮਿਸਲ ਵੀ ਕਰਤਾਰਪੁਰ ਪਹੁੰਚੀ ਜੇ ਇਸ ਬੀੜ ਵਿਚ ਪਿਛੇ ਹੀ ਲੱਗੀ ਹੋਈ ਹੈ।

ਬੀੜ ਵਿਚ ਸ਼ਲੋਕ ਮੁਹੱਲਾ ਨੌਵੇਂ ਦੇ ਸਾਰੇ ਸ਼ਲੋਕ ੫੭ ਹਨ। ਇਹਨਾਂ ਸ਼ਲੋਕਾਂ ਵਿਚ ੫੨ ਸ਼ਲੋਕਾਂ ਤੋਂ ਅਗਲੇ ਦੇ ਸ਼ਲੋਕ ਭਾਵ ਪੜਵਾਂ ਤੇ ੫੪ਵਾਂ ਦੇਵੇਂ ਇਸ ਪਰਕਾਰ ਅਨੰਦਪੁਰ ਤੋਂ ਹੀ ਲਿਖੇ ਆਏ ਸਨ।

ਦੋਹਰਾ :

ਬਲ ਛੁਟਕਿਓ ਬੰਧਨ ਪਰੇ ਕਛੁ ਨ ਹੋਤ ਉਪਾਇ ॥

ਕਹੁ ਨਾਨਕ ਅਥ ਓਟ ਹਰਿ ਗਜਿ ਜਿਉ ਹੋਹੁ ਸਹਾਇ ॥੫੩॥

ਮਹਲਾ ਦਸਵਾਂ ੧੦ ॥ ਬਲ ਹੋਆ ਬੰਧਨ ਛੁਟੇ ਸਭੁ ਕਿਛੁ ਹੋਤ ਉਪਾਇ॥

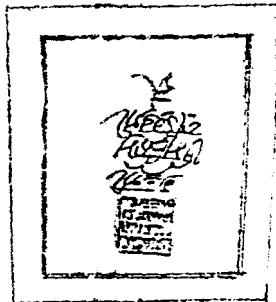
ਸਭੁ ਕਿਛੁ ਤੁਮਰੇ ਹਾਥ ਮੈ ਤੁਮ ਹੀ ਹੋਤ ਸਹਾਇ ॥੫੪॥

ਫਰਮਾ ਜਿ ਉਹ ਖਰੀ ਮਰਦ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ

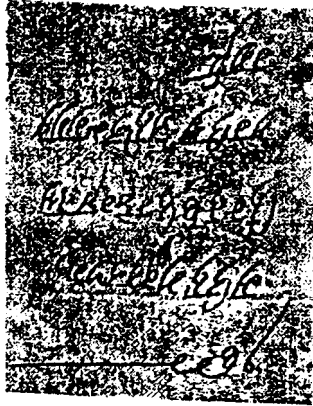
ਜਿਹੇ ਅੰਕੜੇ ਪੜ੍ਹਨੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ
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ਅੰਕੜੇ ਖਰੀ

ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ
ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ
ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ
ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ

ਫਰਮਾ ਜਿ ਉਹ ਖਰੀ ਮਰਦ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ ਖਰੀ



ਦੇ ਸਬੰਧ ਵਿੱਚ ਸਮੇਂ ਸਿਰ ਆਉਣ ਦੀ ਸਲਾਹ ਦਿੱਤੀ ਜਾਂਦੀ ਹੈ।
(ਸਮੇਂ ਸਿਰ ਆਉਣ ਦੀ ਸਲਾਹ ਦਿੱਤੀ ਜਾਂਦੀ ਹੈ)



ਸਮੇਂ ਸਿਰ ਆਉਣ ਦੀ ਸਲਾਹ ਦਿੱਤੀ ਜਾਂਦੀ ਹੈ।
ਦੇ ਸਬੰਧ ਵਿੱਚ ਸਮੇਂ ਸਿਰ ਆਉਣ ਦੀ ਸਲਾਹ ਦਿੱਤੀ ਜਾਂਦੀ ਹੈ।

ਸਮੇਂ ਸਿਰ ਆਉਣ ਦੀ ਸਲਾਹ ਦਿੱਤੀ ਜਾਂਦੀ ਹੈ।
ਦੇ ਸਬੰਧ ਵਿੱਚ ਸਮੇਂ ਸਿਰ ਆਉਣ ਦੀ ਸਲਾਹ ਦਿੱਤੀ ਜਾਂਦੀ ਹੈ।

(ਸਮੇਂ ਸਿਰ ਆਉਣ ਦੀ ਸਲਾਹ ਦਿੱਤੀ ਜਾਂਦੀ ਹੈ।)
ਦੇ ਸਬੰਧ ਵਿੱਚ ਸਮੇਂ ਸਿਰ ਆਉਣ ਦੀ ਸਲਾਹ ਦਿੱਤੀ ਜਾਂਦੀ ਹੈ।

THE LANGUAGE OF GURU GRANTH SAHIB (Language, Literature and Script)

- 1.1 Guru Granth Sahib contains hymns of six Sikh Gurus (time period 1469 - 1675), fifteen Bhagats (saints) (time period 12th century A.D. to 15th century A.D., 11 Bhattas (time period 17th century A.D.) Mardana (time period 15th century), Satta & Balwand and Baba Sundar (time period 16th century).
- 1.2 Guru Nanak travelled throughout India and also went to Ceylon, Middle East, Bangladesh and Tibet. He composed hymns wherever he went and used local words to make hymns understandable to the native residents. Guru Tegh Bahadur also went as far as Bangladesh covering almost the whole of the Hindi belt. Thus his hymns have a flavour of Hindi in them.
- 1.3 The Bhagats came from different provinces e.g., Maharashtra, Sind, Uttar Pradesh, Madhya Pradesh, Rajasthan, Punjab and Bengal. Thus Guru Granth Sahib is a treasury of many old Hindui dialects¹. The oldest specimen of the language in the Granth are two hymns of Bhagat Jaidev, a Bengali, in Raga Gujri and Raga Maru, who lived in 12th century A.D; and the latest ones are 115 hymns of Guru Tegh Bahadur, in mixed Hindi Punjabi, who lived in 17th century A.D.
- 1.4 The major part of the hymns are of Sikh Gurus and majority of their hymns are in Punjabi language. The history of this language is not very clear. Many historians believe that this language existed before the Vedas were written in Punjab. Thus there is a probability that Punjabi is the mother of Sanskrit language.² According to Dr. Chatterji, Sanskrit was not exactly the home language of any part of India. Only in the centuries B.C. the dialects of Punjab and the Mid-land appear to have given to Sanskrit its basic form.³

1. Dr. Trumpp-The Adi Granth
2. Surjit Khushidi-Punjabi Shabadarth di Roop Rekha, page 27.
3. Dr. Chatterji-Indo Aryan and Hindi, page 150

- 1.5 Many historians consider Punjabi to be one of the new Indo-Aryan languages, a branch of European family. It has passed through many phases of development. Firstly Old Indo-Aryan phases, from 1500 B.C.-500 B.C. The earliest form of this phase is called 'Vedic', that is, the language in which the Vedas were composed. Secondly Middle Indo-Aryan phase, from 550 B.C. to the 500 A.D. Pali is the representative language of this phase. Many other languages also developed in this phase. Collectively these languages were called Prakrit. Finally New Indo-Aryan phase, from 500 A.D. onwards. The collective label of the languages developed in this phase is Apabhramsa. It is from these Apabhramsa that Punjabi and other New Indo-Aryan languages developed around 11th century A.D.
- 1.6 The Vedic language has 39 consonants and 13 vowels and Pali has 36 consonants and 10 vowels. The exact number of Prakrits is not known, but historians agree that there were four viz., Shauraseni, Maharashtri, Magdhi and Ardhamagdhi.
- 1.7 The number of Apabhramsa is also uncertain. Different historians count from 3 to about 30 varieties. There is no clue available to ascertain as to which of the Apabhramsa is the source of Punjabi. Punjabi is one of the New Indo-Aryan languages, the other being Sindhi, Western Hindi, Eastern Hindi, Rajasthani, Gujrati, Marathi, Oriya, Bihari, Bengali, Assamese and Pahari.
- 1.8 Punjabi along with other New Indo-Aryan languages is believed to have originated in the eleventh century. It has passed through different stages of development during last ten centuries. This development can be classified as:
- i. First stage of development—1000 A.D.-1400 A.D. (poetry of Sheikh Farid)
 - ii. Second stage of development—1400 A.D.-1700 A.D. (hymns of the Sikh Gurus, poetry of Bhai Gurdas, Sufi saint Shah Hussain and Damodar author of Heer Ranja)

- iii. Third stage of development—1700 A.D.-1850 A.D.
(poetry of various writers)
- iv. fourth stage of development—1850 A.D.-present
day (poetry and prose of various authors)

First three phases were primarily periods of poetry. It was only the fourth stage which witnessed the development of both prose and poetry.

- 1.9 Guru Granth Sahib is a treasure of Indian languages. The earliest composer is Jaidev, his language is a variant of Sanskrit language, it is classified as Eastern Apabhramsa.⁴ Apabhramsa means a form of language spoken by the people in that area which differed according to the provinces and climatic conditions of the country. A word Prakrit is also used to describe a language. It refers to literary form of the Apabhramsa dialects. In many writings the two words have been used as a synonym of each other.
- 1.10 The hymns of Sahaskriti Sloaks and the Gatha Sloaks, of Guru Arjan Dev, are composed in Western Apabhramsa whereas the hymns of Bhagat Namdev and Bhagat Trilochan have influence of Western Apabhramsa. Bhagat Namdev and Trilochan were both Maharashtrian and have used Marathi (old Marathi) words in their hymns.
- 1.11 A number of hymns of both the Gurus and the Bhagats are in Sant-Bhasha. It was the language of the roaming saints and contained words of Sanskrit, Persian, Arabic and Apabhramsa. The Sant-Bhasha was born from Shaurseni Apabhramsa, a literary language of the centre of the Indian thought, where the saints from the different parts of the country would meet for the spiritual discussions. This language got support from Kanpata and other Yogis⁵ and became a popular medium of communicating with the general masses.
- 1.12 The history of the Punjabi literature is both confused and erratic. The scholars have given completely

4. Dr. G.(V) Tagare—Historical Grammar of Apabhramsa

5. Dr. S.S. Kohli—A Critical Study of Adi Granth, page 48

contradictory dates for its origin and development. One school of thought traces its origin from Guru Nanak period (15th century) while others consider it much older than that. According to Dr. Mohan Singh, the existence of a pretty long age of Punjabi literature is warranted by the actual presence of work, attributed to writers like Pushya (Sassi Punnu), Chand, Gorakh Nath, Charpat, Gopi Chand, Khusro, Farid and Brahm etc. (early 8th to 10th century).⁶ Some scholars are of the opinion that all pre-historic literature which was written and developed on the Punjabi soil, in the then Punjabi language must be counted as the Punjabi literature. The Vedas and the Bhagvad Geeta fall in this category.

- 1.13 Like the history of Punjabi language and its literature the history of Gurmukhi lipi (script) is also controversial. It is now widely believed that it has developed out of the oldest Indian script 'Brahmi' and thus existed much before Guru Nanak's time period. Brahmi is an Aryan script which was developed by the Aryans and adapted to local needs. With the rise in regional languages, regional scripts also grew in number. Ardhanagari (West), Sharda (Kashmir), and Nagari (beyond Delhi) came into use, and later both Sharda and Devnagri, offshoot of Nagari, started their penetration into Punjab. Regionally and contemporarily compared, Gurmukhi characters have direct similarities with Gujrati, Sharda, Lande and Nagari.
- 1.14 The science of the study and development of scripts (lipi) is called Grammatology, and its study can be classified as:
- a. Descriptive—the study of one script in one period of time.
 - b. Historical—the study of the development of a script over a period of time.
 - c. Comparative—the study of more than one script.
 - d. Theoretical—the study of the growth of all world scripts.

6. Dr. Mohan Singh—History of Punjabi literature, page 12

The world scripts have developed over a period of 6000 to 10,000 years. The stages through which these scripts have grown are:

- a. Pictographic stage—communication through pictures.
- b. Thread & knot stage—communication through tying knots on thread and string.
- c. Symbolic script stage—communication through some action, e.g., waving of green flag by the train guard etc.
- d. Ideographic writing stage—communication of emotions through pictures.
- e. Acro-phonetic writing stage—communication of emotions and sounds through pictures.
- f. Phonetic writing stage—communication through written letters or words. This is the latest stage of growth. It is of two types:
 - i. Syllabic and
 - ii. Alphabetic

1.15 According to Narsing Das Aggarwal, the alphabetic system was introduced many centuries ago to make language visible, some set of symbols were fitted having specific assigned sound value. The process of evolution must have been a long one as is shown in history. The shapes of the characters and their numbers might vary from language to language, while the mode of their arrangements might be left to right or right to left.....The sounds of which the structure is composed are known as vowels and consonants.⁷

1.16 Guru Angad rationalised Gurmukhi letters and shaped them into a script. He gave new shape and new order to the alphabet and made it precise and accurate. He fixed one letter for each of the Punjabi phonemes; use of vowel-symbols was made obligatory. According to Mr. Newton, the language which is spoken with some

7. Narsingh Dass Aggarwal—A common script system, page 3

variation throughout Punjab and hence called Punjabi, is usually written in Gurmukhi characters. It will be seen that the arrangement of letters here is more systematic than that of English alphabet.⁸ According to Leitnsr, Gurmukhi, however is not a name for a mere character as is supposed both by the natives including now even the Sikhs themselves and by the Europeans. Etymologically and historically, it is the name of the language, which flowed from the mouth of Guru Nanak and although his sayings were committed subsequently to writing by (Guru) Arjan, the characters though not the same, existed before Nanak.⁹

- 1.17 Though a major part of Guru Granth Sahib has the influence of Punjabi and Sant-Bhasha, there are also quite a number of hymns in Hindi. Most of Kabir's hymns are in Hindi. There is also influence of Hindi on the compositions of Bhagats Ravidas, Surdas, Dhanna, Sain, Pipa and Bhikhan. Most of the compositions of Guru Tegh Bahadur are also in Hindi (Eastern Hindi mixed with Sant-Bhasha).

Within the Punjabi language there are more compositions in Eastern Punjabi, e.g., Guru Nanak Dev's Japji and many other hymns and also all the compositions of Guru Angad, Guru Amardas and Guru Ramdas. Guru Arjan's compositions have the influence of both Eastern and Western Punjabi and other dialects e.g., Sindhi and Multani in addition to Persian.

- 1.18 Besides Sankrit, Eastern Apabhramsa, Western Apabhramsa, Marathi, Hindi, Punjabi, Sant-Bhasha, Lehndi, Sindhi, Persian and Arabic which are used in Guru Granth Sahib, there are other languages whose words and case-terminations are found, e.g., 'manai' ਮਨਈ is a word of Purbi language, 'hambai' ਹੰਬੈ of Marwari ਪਿਰਾਨ of Bangroo, 'olgia' ਓਲਗੀਆ of Dakhni, 'lave' ਲਵੈ of Jangli and 'ava' ਆਵਾ , 'samjhava' ਸਮਝਾਵਾ of Avadhi.¹⁰

8. E.P. Newton—Punjabi Grammar, pages 1,5.

9. R.W. Leitnsr—History of Indigenous Education in the Punjab, pages 31-32

10. Professor Sahib Singh—Gurbani Viakaran—page 247

1.15 The following table shows the domicile of the Guru and Bhagats and the influence of various languages of their compositions.

Abroad-Central Asia	Uttar Pradesh	Madhya Pradesh	Maharashtra	Rajasthan	Bengal	Punjab	Sind
<i>Influence of Persian & Arabic</i>	<i>Influence of Hindi & Braj</i>	<i>Influence of Hindi</i>	<i>Influence of Marathi</i>	<i>Influence of Hindi</i>	<i>Influence of Bengali</i>	<i>Influence of Punjabi</i>	<i>Influence of Sindhi</i>
Guru Nanak [Punjabi]	Kabir (weaver)	Sain (Barber)	Namdev (Tailor)	Dhanna (Jat)	Jaidev (Brahmin)	Sikh Gurus	Sadhna (Butcher)
Guru Arjan [Punjabi]	Parmanand (Brahmin)		Pipa (Khashatria)			Farid (Musim)	
Bhagat Namdev [Maharashtra]	Ramanand (Brahmin)		Trilochan (Vaish-Arora)			Namdev [Maharashtra]	
	Soordas					Kabir[U.P]	
	Beni						
	Bhikhan (Muslim)						
	Ravidas (Cobbler)						

* Brackets (xxx) have been used to show the Hindu division of castes, where applicable; and [xxx] have been used to show the place of domicile of the Gurus and the Bhagats had a influence of a language in addition to their mother-tongue.

The following table shows the influence of both Western Punjabi and Eastern Punjabi on the compositions of the Sikh Gurus and Bhagat Farid.

Western Punjabi	Eastern Punjabi	Punjabi mixed with Hindi	Influence of Multani & Sindhi
Guru Nanak	Guru Nanak	Guru Tegh Bahadur	Guru Nanak
Guru Arjan	Guru Angad		Guru Arjan
	Guru Amardas		
	Guru Ramdas		
	Guru Arjan		
	Bhagat Farid		

THE STRUCTURE OF HYMNS

- 3.1 All the writings in the Granth are rendered in holy poetry.
- 3.2 Like poetic compositions of other languages and writers, the poetry of Guru Granth Sahib is also of different lengths, size and metres (musical measures).
- 3.3 The poetry of Guru Granth Sahib can be classified as follows:

I. SHABAD (A divine song)

1. A shabad in Guru Granth Sahib may consist of 1, 2-6,8,16 sections/paras/parts called **padas**.
2. A pada may consist of 1-5 verses/lines called **tukas**
 - a. Ik-tuke (one line) pada
 - b. Do-tuke (two lines) pada
 - c. Ti-tuke (three lines) pada
 - d. Chau-tuke (four lines) pada
3. A line may be a short tuk or a long tuk with a break/pause like '||'
4. Though the reference of the number of padas, in the shabads to follow, is given at the start of almost each raga (chapter) and also at many places within the chapters, the reference of the number of tukas in a shabad is very rarely given.
5. In Guru Granth Sahib the count of the shabads of different padas is as following:
 - a. 1 padas = 5*
 - b. 2 padas = 608
 - c. 3 padas = 73
 - d. 4 padas = 1255
 - e. 5 padas = 80
 - f. 6 padas = 11
 - g. 8 padas (Ashtpadi) = 311
 - h. 16 padas (Sohle) = 62

(Composed only in Raga Maru - Pages 1020-1085)
Total 2405 (for further details refer to page 111).

EXAMPLES OF PADAS OF DIFFERENT NUMBER OF TUKAS:

1. Ik-tuke
ਜੀਵਤ ਦੀਸੈ ਤਿਸੁ ਸਰਪਰ ਮਰਣਾ ॥ ਮੁਆ ਹੋਵੈ ਤਿਸੁ ਨਿਹਚਲੁ ਰਹਣਾ ॥੧॥
(ਆਸਾ ਮਹਲਾ ੫ ਪੰਨਾ ੩੭੪)

* Raga Asa 1, Raga Wadhans 1, Raga Suhi 3

2. Do-tuke

ਪਾਤੀ ਤੋਰੈ ਮਾਲਿਨੀ ਪਾਤੀ ਪਾਤੀ ਜੀਉ ॥ ਜਿਸੁ ਪਾਹਨ ਕਉ ਪਾਤੀ ਤੋਰੈ ਸੋ ਪਾਹਨ ਨਿਰਜੀਉ
॥ ੧ ॥

(ਆਸਾ ਸ੍ਰੀ ਕਬੀਰ ਜੀਉ ਕੀ ਪੰਨਾ ੪੭੯)

3. Ti-tuke

ਕਿਸ ਹਉ ਜਾਚੀ ਕਿਸੁ ਆਰਾਧੀ ਜਾ ਸਭੁ ਕੋ ਕੀਤਾ ਹੋਸੀ ॥ ਜੋ ਜੋ ਦੀਸੈ ਵਡਾ ਵਡੇਰਾ ਸੋ ਸੋ ਖਾਕੂ
ਰਲਸੀ ॥ ਨਿਰਭਉ ਨਿਰੰਕਾਰੁ ਭਵ ਖੰਡਨੁ ਸਭਿ ਸੁਖ ਨਵ ਨਿਧਿ ਦੇਸੀ ॥ ੧ ॥

(ਸੋਰਠਿ ਮਹਲਾ ੫ ਪੰਨਾ ੬੦੮)

4. Chau-tuke

ਮਇ ਬਾਪੁ ਕੋ ਬੋਟਾ ਨੀਕਾ ਸਸੁਰੈ ਚਤੁਰੁ ਜਵਾਈ ॥ ਬਾਲ ਕੰਨਿਆ ਕੋ ਬਾਪੁ ਪਿਆਰਾ
ਭਾਈ ਕੋ ਅਤਿ ਭਾਈ ॥ ਹੁਕਮੁ ਭਇਆ ਬਾਹਰੁ ਘਰੁ ਛੋਡਿਆ ਖਿਨ ਮਹਿ ਭਈ ਪਰਾਈ
॥ ਨਾਮੁ ਦਾਨੁ ਇਸਨਾਨੁ ਨ ਮਨਮੁਖਿ ਤਿਤੁ ਤਨਿ ਧੂੜਿ ਧੁਆਈ ॥ ੧ ॥

(ਸੋਰਠਿ ਮਹਲਾ ੧ ਪੰਨਾ ੬੩੪)

EXAMPLES OF SHABADS OF DIFFERENT PADAS:

Two padas/section shabad

ਧਨਾਸਰੀ ਮਹਲਾ ੫ ॥

ਅਉਖੀ ਘੜੀ ਨ ਦੇਖਣ ਦੇਈ ਅਪਨਾ ਬਿਰਦੁ ਸਮਾਲੇ ॥ ਹਾਥ ਦੇਇ ਰਾਖੈ ਅਪਨੇ ਕਉ
ਸਾਸਿ ਸਾਸਿ ਪ੍ਰਤਿਪਾਲੇ ॥ ੧ ॥ ਪ੍ਰਭ ਸਿਉ ਲਾਗਿ ਰਹਿਓ ਮੇਰਾ ਚੀਤੁ ॥ ਆਦਿ ਅੰਤਿ
ਪ੍ਰਭੁ ਜਦਾ ਸਹਾਈ ਧੰਨੁ ਹਮਾਰਾ ਮੀਤੁ ॥ ਰਹਾਉ ॥ ਮਨਿ ਬਿਲਾਸ ਭਏ ਸਾਹਿਬ ਕੇ ਅਚਰਜ
ਦੇਖਿ ਬਡਾਈ ॥ ਹਰਿ ਸਿਮਰਿ ਸਿਮਰਿ ਆਨਦ ਕਰਿ ਨਾਨਕ ਪ੍ਰਭਿ ਪੂਰਨ ਧੈਜ ਰਖਾਈ
॥ ੨ ॥ ੧੫ ॥ ੪੬ ॥

Dhanasri Mehla 5

Aukhi ghari na dekhani daiyee apna birdh samalay, Hath daye
rakhay apnay kau sas sas pritpalay. Prabh siyu lag rahiyo mera
cheet, Aad ant Prabhu sada sahayee dhan hamara meet.

(Rahau)

Mun bilas bhayay sahib kay achraj dekh badaee. Har simar simar
anand kar Nanak, Prabh pooran paij rakhaee. (682)

Three padas shabad:

ਧਨਾਸਰੀ ਮਹਲਾ ੫ ॥

ਤੁਮ ਦਾਤੇ ਠਾਕੁਰ ਪ੍ਰਤਿਪਾਲਕ ਨਾਇਕ ਖਸਮ ਹਮਾਰੇ ॥ ਨਿਮਖ ਨਿਮਖ ਤੁਮ ਹੀ ਪ੍ਰਤਿਪਾਲਹੁ
ਹਮ ਬਾਰਿਕ ਤੁਮਰੇ ਧਾਰੇ ॥ ੧ ॥ ਜਿਹਵਾ ਏਕ ਕਵਨ ਗੁਨ ਕਹੀਐ ॥ ਬੇਸੁਮਾਰ ਬੇਅੰਤ
ਸੁਆਮੀ ਤੇਰੇ ਅੰਤੁ ਨ ਕਿਨ ਹੀ ਲਹੀਐ ॥ ੧ ॥ ਰਹਾਉ ॥ ਕੋਟਿ ਪਰਾਧ ਹਮਾਰੇ ਖੰਡਹੁ

ਅਨਿਕ ਬਿਧੀ ਸਮਝਾਵਹੁ ॥ ਹਮ ਅਗਿਆਨ ਅਲਪ ਮਤਿ ਥੋਰੀ ਤੁਮ ਆਪਨ ਬਿਰਦੁ ਰਖਾਵਹੁ
॥ ੨ ॥ ਤੁਮਰੀ ਸਰਣਿ ਤੁਮਾਰੀ ਆਸਾ ਤੁਮ ਹੀ ਸਜਨ ਸੁਹੇਲੇ ॥ ਰਾਖਹੁ ਰਾਖਨਹਾਰ
ਦਇਆਲਾ ਨਾਨਕ ਘਰ ਕੇ ਗੋਲੇ ॥ ੩ ॥ ੧੨ ॥

Dhanasri Mehla Panjva

Tum datay thakur pritpalak naik khasam hamaray, Nimakh nimakh tumahi pritpalau hum barak tumaray dharay, (1) Jehwa ek kavan guna kahiai, Besumar beant swami tero unt na kinhi laheeyay. (1) (Rahau) Kot paradh hamaray khandoh anak bidhi samjhavah, Hum agyan alap mut thori tum apan birdh rakhavah,(2) Tumari saran tumari asa tumhi sajan suhailay, Rakhau rakhan har diayala Nanak ghar kay golay.(3) (674)

Four padas shabad:

ਸੂਹੀ ਮਹਲਾ ੫

ਜਿਸ ਕੇ ਸਿਰ ਉਪਰਿ ਤੂੰ ਸੁਆਮੀ ਸੋ ਦੁਖੁ ਕੈਸਾ ਪਾਵੈ ॥ ਬੋਲਿ ਨ ਜਾਣੈ ਮਾਇਆ
ਮਦਿ ਮਾਤਾ ਮਰਣਾ ਚੀਤਿ ਨ ਆਵੈ ॥ ੧ ॥ ਮੇਰੇ ਰਾਮ ਰਾਇ ਤੂੰ ਸੰਤਾ ਕਾ ਸੰਤ ਤੇਰੇ
॥ ਤੇਰੇ ਸੇਵਕ ਕਉ ਭਉ ਕਿਛੁ ਨਾਹੀ ਜਮੁ ਨਹੀ ਆਵੈ ਨੇਰੇ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜੋ
ਤੇਰੈ ਰੰਗਿ ਰਾਤੇ ਸੁਆਮੀ ਤਿਨੁ ਕਾ ਜਨਮ ਮਰਣ ਦੁਖੁ ਨਾਸਾ ॥ ਤੇਰੀ ਬਖਸ ਨ ਮੇਟੈ
ਕੋਈ ਸਤਿਗੁਰ ਕਾ ਦਿਲਾਸਾ ॥ ੨ ॥ ਨਾਮੁ ਧਿਆਇਨਿ ਸੁਖ ਫਲ ਪਾਇਨਿ ਆਨ ਪਹਰ
ਆਰਾਧਹਿ ॥ ਤੇਰੀ ਸਰਣਿ ਤੇਰੈ ਭਰਵਾਸੈ ਪੰਚ ਦੁਸਟ ਲੈ ਸਾਧਹਿ ॥ ੩ ॥ ਗਿਆਨੁ
ਧਿਆਨੁ ਕਿਛੁ ਕਰਮੁ ਨ ਜਾਣਾ ਸਾਰ ਨ ਜਾਣਾ ਤੇਰੀ ॥ ਸਭ ਤੇ ਵਡਾ ਸਤਿਗੁਰੁ ਨਾਨਕੁ
ਜਿਨਿ ਕਲ ਰਾਖੀ ਮੇਰੀ ॥ ੪ ॥ ੧੦ ॥ ੫੭ ॥

Suhi Mehla Panjva

Jis kay sira ooper tu swami so dukh kaisa pavay, Bol na janya maya mad maata marna cheet na aavay, Meray Ram rai tu santa ka sant teray, Teray sewak kau bhau kichh nahi jama nahi aavay neray. (Rahau) Jo teray rung ratay swami tin ka janam maran dukh naasa. Teri bakash na maitay koi satgur ka dilasa, Nam dhiyayan sukh phala payan athh pahir aradhaha, Teri saran teray bharvasay punch dusht lai sadhaha, Gian dhiyan, kichh karam na jana sar na jana teri, Sabh tay vada satgur Nanak jin kal rakhi meri. (749)

Five padas shabad:

ਆਸਾ ਮਹਲਾ ੫

ਪੰਚਪਦੇ ॥ ਪ੍ਰਥਮੇ ਤੇਰੀ ਨੀਕੀ ਜਾਤਿ ॥ ਦੁਤੀਆ ਤੇਰੀ ਮਨੀਐ ਪਾਂਤਿ ॥ ਤ੍ਰਿਤੀਆ ਤੇਰਾ
ਸੁੰਦਰ ਬਾਨੁ ॥ ਬਿਗੜ ਰੂਪੁ ਮਨ ਮਹਿ ਅਭਿਮਾਨੁ ॥ ੧ ॥ ਸੋਹਨੀ ਸਰੂਪਿ ਸੁਜਾਣਿ ਬਿਚਖਨਿ
॥ ਅਤਿ ਗਰਬੈ ਮੋਹਿ ਫਾਕੀ ਤੂੰ ॥ ੧ ॥ ਰਹਾਉ ॥ ਅਤਿ ਸੂਚੀ ਤੇਰੀ ਪਾਕਸਾਲ ॥
ਕਰਿ ਇਸਨਾਨੁ ਪੂਜਾ ਤਿਲਕੁ ਲਾਲ ॥ ਗਲੀ ਗਰਬਹਿ ਮੁਖਿ ਗੋਵਹਿ ਗਿਆਨ ॥ ਸਭਿ

ਬਿਧਿ ਖੋਈ ਲੋਭਿ ਸੁਆਨ ॥ ੨ ॥ ਕਾਖਰ ਪਹਿਰਹਿ ਭੋਗਹਿ ਭੋਗ ॥ ਆਚਾਰ ਕਰਹਿ
ਸੋਭਾ ਮਹਿ ਲੋਗ ॥ ਚੋਆ ਚੰਦਨ ਸੁਗੰਧ ਬਿਸਥਾਰ ॥ ਸੰਗੀ ਖੋਟਾ ਕ੍ਰੋਧੁ ਚੰਡਾਲ ॥ ੩ ॥
ਅਵਰ ਜੋਨਿ ਤੇਰੀ ਪਨਿਹਾਰੀ ॥ ਇਸੁ ਧਰਤੀ ਮਹਿ ਤੇਰੀ ਸਿਕਦਾਰੀ ॥ ਸੁਇਨਾ ਰੂਪ
ਤੁਝ ਪਹਿ ਦਾਮ ॥ ਸੀਲੁ ਬਿਗਾਰਿਓ ਤੇਰਾ ਕਾਮ ॥ ੪ ॥ ਜਾ ਕਉ ਦ੍ਰਿਸਟਿ ਮਇਆ
ਹਰਿ ਰਾਇ ॥ ਸਾ ਬੰਦੀ ਤੇ ਲਈ ਛੁਡਾਇ ॥ ਸਾਧਸੰਗਿ ਮਿਲਿ ਹਰਿ ਰਸੁ ਪਾਇਆ ॥
ਕਹੁ ਨਾਨਕ ਸਫਲ ਓਹੁ ਕਾਇਆ ॥ ੫ ॥ ਸਭਿ ਰੂਪ ਸਭਿ ਸੁਖ ਬਨੇ ਸੁਹਾਗਨਿ ॥
ਅਤਿ ਸੁੰਦਰਿ ਬਿਚਖਨਿ ਤੂੰ ॥ ੧ ॥ ਰਹਾਉ ਦੂਜਾ ॥ ੧੨ ॥ (ਪੰਨਾ ੩੭੪)

Asa Mehla 5

Panchpade, Prathme teree neekke jaat. Dutiaa teree maneeai
paant. Triteeaa teraa sunder thaan. Bigar roop man mah abhimaan.
1. Sohaneer saroop sujan bichakhan. At garbai mohe phaakee
toon. 1. Rahaao. At soochee teree paaksaal. Kar isnaan poojaa
tilak laal. Galee garbah mukh govah giaan. Sabh bidh khoee lobh
suaan. 2. Kaapar pahrah bhogah bhog. Aachaar karah sobhaa
mah log. Chooa chandan sugandh bisthaar. Sangee khotaa krodh
chandaal. 3. Avar jon teree panihaaree. Is dhartee mah teree
sikdaaree. Suinaa roopaa tujh pah daam. Seel bigaario teraa
kaam. 4. Ja kao drist ma-i-aa har Raae. Saa bandee te laee
chhadaae. Saadhsang mil har ras paa-i-aa. Kah Naanak saphal
oh kaa-i-aa. 5. Sabh roop sabh sukh bane suhaagan. At sundar
bichakhan toon. 1. Rahaao Doojaa. (Page 374)

II. A SLOAK (couplet) (also called Dakhne Doha*)

- i. It is a short saying of few verses like an Urdu shair.
- ii. It is mostly subjective and is complete in itself.
- iii. Sloaks have been composed by all the composer Gurus but of saints only by bhagat Kabir and Farid.
- iv. Though most of the sloaks are of two to four verses but there are examples of sloaks of up to 26 verses also.
- v. Sloaks composed in Sindhi are called Dakhne. This word is used on pages (80-81).
- vi. Most of the sloaks have been included in Vars.
- vii. A few sloaks have also been included in chhants of Guru Arjan.
- viii. A few specialist compositions also have sloaks in them, e.g. Japji, Sukhmani Sahib etc.
- ix. Surplus sloaks have been recorded on pages 1410-1426 under the heading of 'SLOAK VARAN TO WADEEK.'
(For further detail, refer to page 113).

* Statistics on page 118-119.

EXAMPLES OF SLOAKS:

Guru Nanak

ਸਲੋਕ ਮ: ੧ ॥ ਬਲਿਹਾਰੀ ਗੁਰ ਆਪਣੇ ਦਿਉਹਾੜੀ ਸਦ ਵਾਰ ॥ ਜਿਨਿ ਮਾਣਸ ਤੇ
ਦੇਵਤੇ ਕੀਏ ਕਰਤ ਨ ਲਾਗੀ ਵਾਰ ॥ ੧ ॥

Sloak M: 1.

Balihaaree gur aapne dioharee sad waar. Jin maanas te devate
kee-e karat na laagee waar.

Guru Angad

ਆਸਾ ਦੀ ਵਾਰ ਮਹਲਾ ੨ ॥ ਜੇ ਸਉ ਚੰਦਾ ਉਗਵਹਿ ਸੂਰਜ ਚੜਹਿ ਹਜਾਰ ॥ ਏਤੇ
ਚਾਨਣ ਹੋਦਿਆਂ ਗੁਰ ਬਿਨੁ ਘੋਰ ਅੰਧਾਰ ॥ ੨ ॥

Asa di var

Mehla 2

Je sau chandaa ugvah sooraj charah hajaar. Ete chaanan hodiaan
gur bin ghor andharr.2.

Guru Amardas

ਸਲੋਕ ਮਹਲਾ ੩

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਅਭਿਆਗਤ ਏਹ ਨ ਆਖੀਅਹਿ ਜਿਨ ਕੈ ਮਨ ਮਹਿ ਭਰਮੁ ॥
ਤਿਨ ਕੇ ਦਿਤੇ ਨਾਨਕਾ ਤੇਹੋ ਜੇਹਾ ਧਰਮੁ ॥ ੧ ॥

Sloak Mehla 3

Ik Onkaar satgur prasaad. Abhiaagat eh na aakheeah jin kai man
mah bharam. Tin ke dite Naanakaa teho jehaa dharam.

Guru Ramdas

ਸਲੋਕ ਮਹਲਾ ੪

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਵਡਭਾਗੀਆ ਸੋਹਾਗਣੀ ਜਿਨ੍ਹ ਗੁਰਮੁਖਿ ਮਿਲਿਆ ਹਰਿ ਰਾਇ ॥
ਅੰਤਰਿ ਜੋਤਿ ਪਰਗਾਸੀਆ ਨਾਨਕ ਨਾਮਿ ਸਮਾਇ ॥ ੧ ॥

Sloak Mehla 4

Ik Onkaar satgur prasaad. Wadbhaageeeea sohaaganeer jinaa
gurmukh miliaa har raa-e. Anar jot pargaaseeeaa Naanak naam
samaa-e.1.

Guru Arjan

ਸਲੋਕ ਮਹਲਾ ੫

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਰਤੇ ਸੇਈ ਜਿ ਮੁਖੁ ਨ ਮੋੜਿਨ੍ਹਿ ਜਿਨ੍ਹੀ ਸਿਵਾਤਾ ਸਾਈ ॥
ਭਤਿ ਭਤਿ ਪਵਦੇ ਕਚੇ ਬਿਰਹੀ ਜਿਨ੍ਹ ਕਾਰਿ ਨ ਆਈ ॥ ੧ ॥

Sloak Mehla 5

Ik Onkaar satgur prasaad. Rate se-ee je mukh na morann jinee
sinjaataa saa-ee, Jhar jhar pavade kache birhee kaar na aa-ee. 1.

Guru Teg Bahadur

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਸਲੋਕ ਮਹਲਾ ੯ ॥ ਗੁਨ ਗੋਬਿੰਦ ਗਾਇਓ ਨਹੀ ਜਨਮੁ ਅਕਾਰਥ
ਕੀਨੁ ॥ ਕਹੁ ਨਾਨਕ ਹਰਿ ਭਜੁ ਮਨਾ ਜਿਹ ਬਿਧਿ ਜਲ ਕਉ ਮੀਨੁ ॥ ੧ ॥ ਬਿਖਿਅਨ
ਸਿਉ ਕਾਹੇ ਰਚਿਓ ਨਿਮਖ ਨ ਹੋਹਿ ਉਦਾਸੁ ॥ ਕਹੁ ਨਾਨਕ ਭਜੁ ਹਰਿ ਮਨਾ ਪਰੈ ਨ
ਜਮ ਕੀ ਫਾਸ ॥ ੨ ॥ ਤਰਨਾਪੋ ਇਉ ਹੀ ਗਾਇਓ ਲੀਓ ਜਰਾ ਤਨੁ ਜੀਤਿ ॥ ਕਹੁ
ਨਾਨਕ ਭਜੁ ਹਰਿ ਮਨਾ ਅਉਧ ਜਾਤੁ ਹੈ ਬੀਤਿ ॥ ੩ ॥ ਬਿਰਧਿ ਭਇਓ ਸੂਝੈ ਨਹੀ
ਕਾਲੁ ਪਹੁਚਿਓ ਆਨਿ ॥ ਕਹੁ ਨਾਨਕ ਨਰ ਬਾਵਰੇ ਕਿਉ ਨ ਭਜੈ ਭਗਵਾਨੁ ॥ ੪ ॥
ਧਨੁ ਦਾਰਾ ਸੰਪਤਿ ਸਗਲ ਜਿਨਿ ਅਪੁਨੀ ਕਰਿ ਮਾਨਿ ॥ ਇਨ ਮੈ ਕਛੁ ਸੰਗੀ ਨਹੀ ਨਾਨਕ
ਸਾਚੀ ਜਾਨਿ ॥ ੫ ॥

Ik Onkaar satgur prasaad. Sloak Mehla 9. Gun gobind gaa-i-o
nahee janam akaarath keen. Kah Naanak har bhaj manaa jih
bidh jal kau meen. 1. Bikhian sio kaahe rachio nimakh na hoh
udaas. Kah Naanak bhaj har manaa parai na jam kee faas. 2.
Tarnaapo io hee ga-i-o leeo jaraa tan jeet. Kah Naanak bhaj har
manaa aodh jaat hai beet. 3. Birdh bha-i-o soojahi hanee kaal
pahoochio aan. Kah Naanak nar baavare kio na bhajai bhagvaan.
4. Dhan daaraa sampat sagal jin apnee kar maan. In mai kachh
sangee nahee Naanak saachee jaan. 5.

Bhagat Kabir

ਸਲੋਕ ਭਗਤ ਕਬੀਰ ਜੀਉ ਕੇ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਕਬੀਰ ਮੇਰੀ ਸਿਮਰਨੀ ਰਸਨਾ ਉਪਰਿ ਰਾਮੁ ॥ ਆਦਿ ਜੁਗਾਦੀ
ਸਗਲ ਭਗਤ ਤਾ ਕੇ ਸੁਖੁ ਬਿਸੁਆਮੁ ॥ ੧ ॥ ਕਬੀਰ ਮੇਰੀ ਜਾਤਿ ਕਉ ਸਭੁ ਕੇ ਹਸਨੇਹਾਰੁ
॥ ਬਲਿਹਾਰੀ ਇਸ ਜਾਤਿ ਕਉ ਜਿਹ ਜਪਿਓ ਸਿਰਜਨਹਾਰੁ ॥ ੨ ॥ ਕਬੀਰ ਡਗਮਗ
ਕਿਆ ਕਰਹਿ ਕਹਾ ਭੁਲਾਵਹਿ ਜੀਉ ॥ ਸਰਬ ਸੁਖ ਕੇ ਨਾਇਕੇ ਰਾਮ ਨਾਮ ਰਸੁ ਪੀਓ
॥ ੩ ॥ ਕਬੀਰ ਕੰਚਨ ਕੇ ਕੁੰਡਲ ਬਨੇ ਉਪਰਿ ਲਾਲ ਜੜਾਉ ॥ ਦੀਸਹਿ ਦਾਧੇ ਕਾਨ
ਜਿਉ ਜਿਨੁ ਮਨਿ ਨਾਹੀ ਨਾਉ ॥ ੪ ॥ ਕਬੀਰ ਐਸਾ ਏਕੁ ਆਧੁ ਜੋ ਜੀਵਤ ਮਿਰਤਕੁ
ਹੋਇ ॥ ਨਿਰਭੈ ਹੋਇ ਕੈ ਗੁਨ ਰਵੈ ਜਤ ਪੇਖਉ ਤਤ ਸੋਇ ॥ ੫ ॥ ਕਬੀਰ ਜਾ ਦਿਨ
ਹਉ ਮੁਆ ਪਾਛੈ ਭਇਆ ਅਨੰਦੁ ॥ ਮੋਹਿ ਮਿਲਿਓ ਪ੍ਰਭੁ ਆਪਨਾ ਸੰਗੀ ਭਜਹਿ ਗੋਬਿੰਦੁ
॥ ੬ ॥

Sloak Bhagat Kabir Jeeo ke

Ik Onkaar satgur prasaad. Kabeer meree simranee rasnaa oopar
Raam. Aad jugaadee sagal bhagat taa ko sukh bisraam. 1. Kabeer

meree jaat kao sabh ko hasnehaar. Balihaaree is jaat kao jih japio sirjanhaar. 2. Kabeer dagmag kiasa karah kahaa dulaavah jeeo. Sarb sookh ko naaiko Raam naam ras peeo. 4. Kabeer aisaa ek aadh jo jeevat mirtak ho-e. Nirbhai ho-e kai gun ravai jat pekhao tat so-e. 5. Kabeer jaa din hao moaaa paachhai bha-i-aa anand. Mohe milio prabh aapanaa sangee bhajah Gobind. 6.

Bhagat Farid

ਸਲੋਕ ਸੇਖ ਫਰੀਦ ਕੇ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਜਿਤੁ ਦਿਹਾੜੈ ਧਨ ਵਰੀ ਸਾਹੇ ਲਏ ਲਿਖਾਇ ॥ ਮਲਕੁ ਜਿ ਕੰਨੀ ਸੁਣੀਦਾ ਮੁਹੁ ਦੇਖਾਲੇ ਆਇ ॥ ਜਿੰਦੁ ਨਿਮਾਣੀ ਕਢੀਐ ਹਡਾ ਕੂ ਕੜਕਾਇ ॥ ਸਾਹੇ ਲਿਖੇ ਨ ਚਲਨੀ ਜਿੰਦੁ ਕੂੰ ਸਮਝਾਇ ॥ ਜਿੰਦੁ ਵਹੁਟੀ ਮਰਣੁ ਵਰੁ ਲੈ ਜਾਸੀ ਪਰਣਾਇ ॥ ਆਪਣ ਹਥੀ ਜੋਲਿ ਕੈ ਕੈ ਗਲਿ ਲਗੈ ਧਾਇ ॥ ਵਾਲਹੁ ਨਿਕੀ ਪੁਰਸਲਾਤ ਕੰਨੀ ਨ ਸੁਣੀਆਇ ॥ ਫਰੀਦਾ ਕਿੜੀ ਪਵੰਦੀਈ ਖੜਾ ਨ ਆਪੁ ਮੁਹਾਇ ॥ ੧ ॥

Sloak Sekh Fareed Ke

Ik Onkaar satgur prasaad. Jit dihaarai dhan waree saahe, lae likhaae. Malak je kan-nee suneedaa muh dekhaale aa-e. Jind nimanee kadheeai hadaa koo kar-kaa-e. Saahe likhe na chalnee jindoo koon samjhaa-e. Jind wahutee marn war lai jaasee parnaa-e. Aapan hathee jol kai kai gal lagai dhaa-e. Waalah nikee purslaat kan-nee na suneeaa-e. Fareedaa kiree pavandee-ee kharaa na aap muhaa-e. 1.

III. A PAURI

- i. The dictionary meaning of the word pauri is a rung of a ladder or steps.
- ii. In Guru Granth Sahib the word has been used to refer to those shabads which carry forward ideas from one stanza to another stanza.
- iii. The composition of pauris differs in size and metre.
- iv. The important compositions which are composed in pauris are:
 - a. **Japji** (heading of pauris is not used)
 - b. **Anand Sahib** (heading of pauris is not used)
 - c. **All vars (odes)**. There are 22 vars in Guru Granth Sahib composed as follows:

Guru Nanak	3
Guru Amardas	4

Guru Ramdas	6
Guru Arjan	8 (heading of pauri is not used in var in raga basant)
Satta & Balwand	1 (heading of pauris is not used)

- v. The word pauri has been spelt in two different ways e.g. pauri and pavri (refer to pages 139, 142, 143, 250, 251-259, 1097 of Guru Granth Sahib).
- vi. Unlike other compositions of the Sikh Gurus, some pauris do not have the name 'Nanak' at the end. (Refer to pauris 10 & 11 of Japji, see also pages 83, 91, 138, 139 and 142 of Guru Granth Sahib).
- vii. Two other compositions of Guru Arjan, 'Bawan Akhri & Thithe' are also composed in pauris & sloaks.

EXAMPLES OF SPELLING OF THE WORD PAURI:

ਸਲੋਕ ਮਃ ੨ ॥

ਅਖੀ ਬਾਝਹੁ ਵੇਖਣਾ ਵਿਣੁ ਕੰਨਾ ਸੁਨਣਾ ॥ ਪੈਰਾ ਬਾਝਹੁ ਚਲਣਾ ਵਿਣੁ ਹਥਾ ਕਰਣਾ ॥
ਜੀਭੈ ਬਾਝਹੁ ਬੋਲਣਾ ਇਉ ਜੀਵਤ ਮਰਣਾ ॥ ਨਾਨਕ ਹੁਕਮੁ ਪਛਾਣਿ ਕੈ ਤਉ ਖਸਮੈ ਮਿਲਣਾ
॥ ੧ ॥ ਮਃ ੨ ॥ ਦਿਸੈ ਸੁਣੀਐ ਜਾਣੀਐ ਸਾਉ ਨ ਪਾਇਆ ਜਾਇ ॥ ਰੁਹਲਾ ਟੁੰਡਾ
ਅੰਧੁਲਾ ਕਿਉ ਗਲਿ ਲਗੈ ਧਾਇ ॥ ਭੈ ਕੇ ਚਰਣ ਕਰ ਭਾਵ ਕੇ ਲੋਇਣ ਸੁਰਤਿ ਕਰੋਇ
॥ ਨਾਨਕ ਕਹੈ ਸਿਆਣੀਏ ਇਵ ਕੰਤ ਮਿਲਾਵਾ ਹੋਇ ॥ ੨ ॥ ਪਉੜੀ ॥ ਸਦਾ ਸਦਾ
ਤੂੰ ਏਕ ਹੈ ਤੁਧੁ ਦੂਜਾ ਖੋਲੁ ਰਚਾਇਆ ॥ ਹਉਮੈ ਗਰਬੁ ਉਪਾਇ ਕੈ ਲੋਭੁ ਅੰਤਰਿ ਜੰਤਾ
ਪਾਇਆ ॥ ਜਿਉ ਭਾਵੈ ਤਿਉ ਰਖ ਤੂ ਸਭ ਕਰੇ ਤੇਰਾ ਕਰਾਇਆ ॥ ਇਕਨਾ ਬਖਸਹਿ
ਮੇਲਿ ਲੈਹਿ ਗੁਰਮਤੀ ਤੁਧੈ ਲਾਇਆ ॥ ਇਕਿ ਖੜੇ ਕਰਹਿ ਤੇਰੀ ਚਾਕਰੀ ਵਿਣੁ ਨਾਵੈ
ਹੋਰੁ ਨ ਭਾਇਆ ॥ ਹੋਰੁ ਕਾਰ ਵੇਕਾਰ ਹੈ ਇਕਿ ਸਚੀ ਕਾਰੈ ਲਾਇਆ ॥ ਪੁਤੁ ਕਲਤੁ
ਕੁਟੰਬੁ ਹੈ ਇਕਿ ਅਲਿਪਤੁ ਰਹੇ ਜੋ ਤੁਧੁ ਭਾਇਆ ॥ ਓਹਿ ਅੰਦਰਹੁ ਬਾਹਰਹੁ ਨਿਰਮਲੇ
ਸਚੈ ਨਾਇ ਸਮਾਇਆ ॥ ੩ ॥ ਸਲੋਕੁ ਮਃ ੧ ॥ ਸੁਇਨੇ ਕੈ ਪਰਬਤਿ ਗੁਫਾ ਕਰੀ
ਕੈ ਪਾਣੀ ਪਇਆਲਿ ॥ ਕੈ ਵਿਚਿ ਧਰਤੀ ਕੈ ਆਕਾਸੀ ਉਰਧਿ ਰਹਾ ਸਿਰਿ ਭਾਰਿ ॥
ਪੁਰੁ ਕਰਿ ਕਾਇਆ ਕਪਤੁ ਪਹਿਰਾ ਧੋਵਾ ਸਦਾ ਕਾਰਿ ॥ ਬਗਾ ਰਤਾ ਪੀਅਲਾ ਕਾਲਾ
ਬੋਦਾ ਕਰੀ ਪੁਕਾਰ ॥ ਹੋਇ ਕੁਚੀਲੁ ਰਹਾ ਮਲੁ ਧਾਰੀ ਦੁਰਮਤਿ ਮਤਿ ਵਿਕਾਰ ॥ ਨਾ
ਹਉ ਨਾ ਮੈ ਨਾ ਹਉ ਹੋਵਾ ਨਾਨਕ ਸਬਦੁ ਵੀਚਾਰਿ ॥ ੧ ॥ ਮਃ ੧ ॥ ਵਸਤੁ ਪਖਾਲਿ
ਪਖਾਲੇ ਕਾਇਆ ਆਪੇ ਸੰਜਮਿ ਹੋਵੈ ॥ ਅੰਤਰਿ ਮੈਲੁ ਲਗੀ ਨਹੀ ਜਾਣੈ ਬਾਹਰਹੁ ਮਲਿ
ਮਲਿ ਹੋਵੈ ॥ ਅੰਧਾ ਭੂਲਿ ਪਇਆ ਜਮ ਜਾਲੇ ॥ ਵਸਤੁ ਪਰਾਈ ਅਪੁਨੀ ਕਰਿ ਜਾਣੈ
ਹਉਮੈ ਵਿਚਿ ਦੁਖੁ ਘਾਲੇ ॥ ਨਾਨਕ ਗੁਰਮੁਖਿ ਹਉਮੈ ਤੁਟੈ ਤਾ ਹਰਿ ਹਰਿ ਨਾਮੁ ਧਿਆਵੈ
॥ ਨਾਮੁ ਜਪੇ ਨਾਮੇ ਆਰਾਧੇ ਨਾਮੇ ਸੁਖਿ ਸਮਾਵੈ ॥ ੨ ॥ ਪਵੜੀ ॥ ਕਾਇਆ ਹੰਸਿ
ਸੰਜੋਗੁ ਮੇਲਿ ਮਿਲਾਇਆ ॥ ਤਿਨ ਹੀ ਕੀਆ ਵਿਜੋਗੁ ਜਿਨਿ ਉਪਾਇਆ ॥ ਮੂਰਖੁ ਭੋਗੋ
ਭੋਗੁ ਦੁਖ ਸਬਾਇਆ ॥ ਸੁਖਹੁ ਉਠੇ ਰੋਗੁ ਪਾਪ ਕਮਾਇਆ ॥ ਹਰਖਹੁ ਸੋਗੁ ਵਿਜੋਗੁ ਉਪਾਇ
ਖਪਾਇਆ ॥ ਮੂਰਖੁ ਗਣਤੁ ਗਣਾਇ ਝਗੜਾ ਪਾਇਆ ॥ ਸਤਿਗੁਰੁ ਹਥਿ ਨਿਬੋਤੁ ਝਗੜੁ
ਚੁਕਾਇਆ ॥ ਕਰਤਾ ਕਰੇ ਸੁ ਹੋਗੁ ਨ ਚਲੈ ਚਲਾਇਆ ॥ ੪ ॥

Sloak Mehla 2.

Akhee baajhah vekhnaa win kan-naa sun-naa. Pairaa baajhah chalanaa vin hathaa karnaa. Jeebhai baajhah bolnaa io jeevat marnaa. Naanak hukam pachhaan kai tao khasmai milnaa. 1. M: 2. Disai suneeai jaaneeai saao na paa-i-aa jaae. Ruhlaa tundaa andhulaa jio gal lagai dhaae. Bhai ke charn kar bhaav ke loin surat kare-e. Naanak kahai siaanee-e iv kant milaavaa hoe. 2. **Paoree.** Sadaa sadaa toon ek hai tudh doojaa khel rachaa-i-aa. Haomai garb upaae kai lobh antar jantaa paa-i-aa. Jio bhaavai tio rakh too sabh kare teraa karaa-i-aa. Iknaa bakhsah mel laih gurmatee tudhai laa-i-aa. Ik khare karh teree chaakree vin naavai hor na bhaa-i-aa. Hor kaar vekaar hai ik sachee kaarai laa-i-aa. Put kalat kutumb hai ik alipat rahe jo tudh bhaa-i-aa. Oh andarahu baaharahu nirmale sachai naae samaa-i-aa. 3. Sloak M: 1. Suine kai parbat gufa karee kai paanee pa-iaal. Kai vich dhartee kai aakaasee uradh rahaa sir bhaar. Pur kar kaa-i-aa kapar pahiraa dhovaa sadaa kaar. Baga rataa peealaa kaalaa bedaa karee pukaar. Hoe kucheel rahaa mai dhaaree durmat mat vikaar. Naa hao naa mai naa hao hovaa Naanak sabad veechaar. 1. M: 1. Vastar pakhaal pakhaale kaa-i-aa aape sanjam hovai. Antar mail lagee nahee jaanai baaharah mal mal dhovai. Andhaa bhool pa-i-aa jam jaale. Vasat paraaee apunee kar jaanai haomai vich dukh ghaale. Naanak gurmukh haomai tutai taa har har naam dhiaavai. Naam jape naamo aaraadhe naame sukh smaavai. 2. **Pavaree.** Kaa-i-aa hans sanjog mel milaa-i-aa. Tin hee keeaa vijog jin upaa-i-aa. Moorakh bhoge bhog dukh sabaa-i-aa. Sukhah uthe rog paap kamaa-i-aa. Moorakh ganat ganaae jhagraa paa-i-aa. Satgur hath niber jhagar chukaa-i-aa. Kartaa kare su hog na chalai chaleea.4.

EXAMPLE OF A PAURI WITH THE NAME OF NANAK AT THE END:

ਸੁਣਿਐ ਸਤੁ ਸੰਤੋਖੁ ਗਿਆਨੁ ॥ ਸੁਣਿਐ ਅਠਸਠਿ ਕਾ ਇਸਨਾਨੁ ॥
ਸੁਣਿਐ ਪਤਿ ਪਤਿ ਪਾਵਹਿ ਮਾਨੁ ॥ ਸੁਣਿਐ ਲਾਗੈ ਸਹਜਿ ਧਿਆਨੁ ॥
ਨਾਨਕ ਭਗਤਾ ਸਦਾ ਵਿਗਾਸੁ ॥ ਸੁਣਿਐ ਦੂਖ ਪਾਪ ਕਾ ਨਾਸੁ ॥ ੧੦ ॥

Suniai sat santokh gian. Suniai ath sath ka isnan.
Suniai par par pavah-man. Suniai lagai sahaj dhian
Nanak bhagta sada vigas. Suniai dukh pap ka nas.10.

EXAMPLE OF A PAURI WITHOUT THE NAME OF NANAK AT THE END:

ਤੀਰਥਿ ਨਾਵਾ ਜੇ ਤਿਸੁ ਭਾਵਾ ਵਿਣੁ ਭਾਣੇ ਕਿ ਨਾਇ ਕਰੀ ॥ ਜੇਤੀ ਸਿਰਠਿ ਉਪਾਈ
ਵੇਖਾ ਵਿਣੁ ਕਰਮਾ ਕਿ ਮਿਲੈ ਲਈ ॥ ਮਤਿ ਵਿਚਿ ਰਤਨ ਜਵਾਹਰ ਮਾਣਿਕ ਜੇ ਇਕ
ਗੁਰ ਕੀ ਸਿਖ ਸੁਣੀ ॥ ਗੁਰਾ ਇਕ ਦੇਹਿ ਬੁਝਾਈ ॥ ਸਭਨਾ ਜੀਆ ਕਾ ਇਕੁ ਦਾਤਾ
ਸੋ ਮੈ ਵਿਸਰਿ ਨ ਜਾਈ ॥ ੬ ॥

Tirath nava je tis bhava vin bhane ke nae kari. Jeti sirath upai
vekha vin karma ke milai lai. Mat vich ratan javahar manik je
ik Gur ki Sikh suni. Guraa ik deh bujhai. Sabhna jia ka ik data
so mai visar na jai.6.

IV. A VAR (An Ode)*

- i. A var means a long poem in which the praises of a hero are sung.
- ii. In Guru Granth Sahib, the hero of the vars is Waheguru.
- iii. There are 22 Vars in Guru Granth Sahib composed as follows:
 - a. Guru Nanak - 3 vars (Ragas Majh, Asa, Malar)
 - b. Guru Amardas - 4 vars (Ragas Gujri, Suhi, Ramkali, Maru)
 - c. Guru Ramdas - 8 vars (Ragas Sri, Gauri, Bihagra, Wadhans, Sorath, Bilawal, Sarang, Kanra)
 - d. Guru Arjan - 6 vars (Ragas Gauri, Gujri, Jaitsiri, Ramkali, Maru, Basant)
 - e. Satta & Balwand (bards) - 1 var (Raga Ramkali)
- iv. All vars (except the var of Satta & Balwand and a var of Guru Arjan in rag Basant) consist of a number of pauris preceded by a sloak or a number of sloaks.
- v. The sloaks give the theme of the pauri to follow.
(For further details please refer to page 112).

EXAMPLE OF A VAR: NO SLOAK PRECEDING A PAURI:

ਬਸੰਤ ਕੀ ਵਾਰ ਮਹਲੁ ੫
ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਹਰਿ ਕਾ ਨਾਮੁ ਧਿਆਇ ਕੈ ਹੋਹੁ ਹਰਿਆ ਭਾਈ ॥ ਕਰਮਿ
ਲਿਖੰਤੈ ਪਾਈਐ ਇਹ ਰੁਤਿ ਸੁਹਾਈ ॥ ਵਣੁ ਤ੍ਰਿਣੁ ਤ੍ਰਿਭਵਣੁ ਮਉਲਿਆ ਅੰਮ੍ਰਿਤ ਫਲੁ ਪਾਈ
॥ ਮਿਲਿ ਸਾਧੂ ਸੁਖੁ ਉਪਜੈ ਲਥੀ ਸਭ ਛਾਈ ॥ ਨਾਨਕੁ ਸਿਮਰੈ ਏਕੁ ਨਾਮੁ ਫਿਰਿ ਬਹੁਤਿ
ਨ ਧਾਈ ॥ ੧ ॥ ਪੰਜੇ ਬਧੇ ਮਹਾਬਲੀ ਕਰਿ ਸਚਾ ਢੇਆ ॥ ਆਪਣੇ ਚਰਣ ਜਪਾਇਅਨੁ
ਵਿਚਿ ਦਯੁ ਖੜੋਆ ॥ ਰੋਗ ਸੋਗ ਸਭਿ ਮਿਟਿ ਗਏ ਨਿਤ ਨਵਾ ਨਿਰੋਆ ॥ ਦਿਨੁ ਰੈਣਿ
ਨਾਮੁ ਧਿਆਇਦਾ ਫਿਰਿ ਪਾਇ ਨ ਮੋਆ ॥ ਜਿਸ ਤੇ ਉਪਜਿਆ ਨਾਨਕਾ ਸੋਈ ਫਿਰਿ
ਹੋਆ ॥ ੨ ॥ ਕਿਥਹੁ ਉਪਜੈ ਕਹ ਰਹੈ ਕਹ ਮਾਹਿ ਸਮਾਵੈ ॥ ਜੀਅ ਜੰਤ ਸਭਿ ਖਸਮ
ਕੇ ਕਉਣੁ ਕੀਮਤਿ ਪਾਵੈ ॥ ਕਹਨਿ ਧਿਆਇਨਿ ਸੁਣਨਿ ਨਿਤ ਸੇ ਭਗਤ ਸੁਹਾਵੈ ॥ ਅਗਮੁ

* Statistics on pages 123-124.

ਅਗੋਚਰੁ ਸਾਹਿਬੋ ਦੂਸਰੁ ਲਵੈ ਨ ਲਾਵੈ ॥ ਸਚੁ ਪੂਰੈ ਗੁਰਿ ਉਪਦੇਸਿਆ ਨਾਨਕੁ ਸੁਣਾਵੈ ॥
੩ ॥ ੧ ॥

(ਪੰਨਾ ੧੧੯੩)

Basant Kee Waar Mehla 5

Ik Onkaar satgur prasaad. Har kaa naam dhiaa-e-kai hoh hariaa
bhaaee. Karm likhantai paaeeai ih rut suhaaee. Wan trin tribhavan
maoliaa amrit fal paaee. Mil saadhoo sukh oopajai lathee sabh
chhaaee. Naanak simrai ek naam fir bahur na dhaaee. 1. Panje
badhe mahaa balee kar sachaa dhoaa. Aapane charn japaa-i-
an wich dayu kharoaa. Rog sog sabh mit ga-e nit navaa niroaa.
Din rain naam dhiaa-i-daa fir paa-e na moaa. Jis te upjiaa Naanakaa
soee fir hoaa. 2. Kithah upjai kah rahai kah maahе samaavai. Jeeaa
jant sabh khasm ke kaon keemat paavai. Kahan dhiaa-in sunan
nit se bhagat suhaavai. Agam agochar saahibo doosar lavai na
laavai. Sach poorai gur updesiaa Naanak sunaavai. 3.1.

EXAMPLE OF A VAR: TWO SLOAKS PRECEDING A PAURI

ਆਸਾ ਦੀ ਵਾਰ ਮਹਲਾ ੧

ਸਲੋਕੁ ਮਃ ੧ ॥ ਕੂੜੁ ਰਾਜਾ ਕੂੜੁ ਪਰਜਾ ਕੂੜੁ ਸਭੁ ਸੰਸਾਰੁ ॥ ਕੂੜੁ ਮੰਡਪੁ ਕੂੜੁ ਮਾੜੀ
ਕੂੜੁ ਬੈਸਣਹਾਰੁ ॥ ਕੂੜੁ ਸੁਇਨਾ ਕੂੜੁ ਰੁਪਾ ਕੂੜੁ ਪੈਨਣਹਾਰੁ ॥ ਕੂੜੁ ਕਾਇਆ ਕੂੜੁ ਕਪੜੁ
ਕੂੜੁ ਰੁਪੁ ਅਪਾਰੁ ॥ ਕੂੜੁ ਮੀਆ ਕੂੜੁ ਬੀਬੀ ਖਪਿ ਹੋਏ ਖਾਰੁ ॥ ਕੂੜਿ ਕੂੜੈ ਨੇਹੁ ਲਗਾ
ਵਿਸਰਿਆ ਕਰਤਾਰੁ ॥ ਕਿਸੁ ਨਾਲਿ ਕੀਚੈ ਦੋਸਤੀ ਸਭੁ ਜਗੁ ਚਲਣਹਾਰੁ ॥ ਕੂੜੁ ਮਿਠਾ
ਕੂੜੁ ਮਾਖਿਉ ਕੂੜੁ ਡੋਬੇ ਪੂਰੁ ॥ ਨਾਨਕੁ ਵਖਾਣੈ ਬੇਨਤੀ ਤੁਧੁ ਬਾਝੁ ਕੂੜੈ ਕੂੜੁ ॥ ੧ ॥
ਮਃ ੧ ॥ ਸਚੁ ਤਾ ਪਰੁ ਜਾਣੀਐ ਜਾ ਰਿਦੈ ਸਚਾ ਹੋਇ ॥ ਕੂੜੁ ਕੀ ਮਲੁ ਉਤਰੈ ਤਨੁ
ਕਚੈ ਹਛਾ ਧੋਇ ॥ ਸਚੁ ਤਾ ਪਰੁ ਜਾਣੀਐ ਜਾ ਸਚਿ ਧਰੇ ਪਿਆਰੁ ॥ ਨਾਉ ਸੁਣਿ ਮਨੁ
ਰਹਸੀਐ ਤਾ ਪਾਏ ਮੋਖ ਦੁਆਰੁ ॥ ਸਚੁ ਤਾ ਪਰੁ ਜਾਣੀਐ ਜਾ ਜੁਗਤਿ ਜਾਣੈ ਜੀਉ ॥
ਧਰਤਿ ਕਾਇਆ ਸਾਧ ਕੈ ਵਿਚਿ ਦੇਇ ਕਰਤਾ ਬੀਉ ॥ ਸਚੁ ਤਾ ਪਰੁ ਜਾਣੀਐ ਜਾ ਸਿਖ
ਸਚੀ ਲੇਇ ॥ ਦਇਆ ਜਾਣੈ ਜੀਅ ਕੀ ਕਿਛੁ ਪੁੰਨੁ ਦਾਨੁ ਕਰੇਇ ॥ ਸਚੁ ਤਾਂ ਪਰੁ ਜਾਣੀਐ
ਜਾ ਆਤਮ ਤੀਰਥਿ ਕਰੇ ਨਿਵਾਸੁ ॥ ਸਤਿਗੁਰੂ ਨੋ ਪੁਛਿ ਕੈ ਬਹਿ ਰਹੈ ਕਰੇ ਨਿਵਾਸੁ
॥ ਸਚੁ ਸਭਨਾ ਹੋਇ ਦਾਰੁ ਪਾਪ ਕਚੈ ਧੋਇ ॥ ਨਾਨਕੁ ਵਖਾਣੈ ਬੇਨਤੀ ਜਿਨ ਸਚੁ ਪਲੈ
ਹੋਇ ॥ ੨ ॥ ਪਉੜੀ ॥ ਦਾਨੁ ਮਹਿੰਡਾ ਤਲੀ ਖਾਕੁ ਜੇ ਮਿਲੈ ਤ ਮਸਤਕਿ ਲਾਈਐ
॥ ਕੂੜਾ ਲਾਲਚੁ ਛਡੀਐ ਹੋਇ ਇਕ ਮਨਿ ਅਲਖੁ ਧਿਆਈਐ ॥ ਫਲੁ ਤੇਵਹੋ ਪਾਈਐ
ਜੇਵੇਹੀ ਕਾਰ ਕਮਾਈਐ ॥ ਜੇ ਹੋਵੈ ਪੂਰਬਿ ਲਿਖਿਆ ਤਾ ਧੂੜਿ ਤਿਨ੍ਹ ਦੀ ਪਾਈਐ ॥
ਮਤਿ ਥੋੜੀ ਸੇਵ ਗਵਾਈਐ ॥ ੧੦ ॥ (ਪੰਨਾ ੪੬੮)

Asa di Var Mehla 1

Sloak M: 1. Koor raajaa koor parjaa koor sabh sansaar. Koor
mandap koor maaree koor baisanhaar. Koor suinaa koor rupaa
koor painanhaar. Koor kaa-i-aa koor kapar koor roop apaar.

Koor meeaa koor beebie khap hoe khaar. Koor koorai neh lagaa wisariaa Kartaar. Kis naal keechai dostee sabh jag chalanhaar. Koor mithaa koor maakho koor dobe poor. Naanak wakhaanai bentee tudh baajh kooro koor. 1 . M: 1. Sach taa par Jaaneeai jaa ridai sachaa hoe. Koor kee mal utarai tan kare hachhaa dhoe. Sach taa par Jaaneeai jaa sach dhare pjaar. Naaoo sun man rahaseeai taa paae mokh duaar. Sach taa par Jaaneeai jaa jugat jaanai jeeo. Dharat kaa-i-aa saadh kai wich de-e kartaa beeo. Sach taa par Jaaneeai jaa sikh sachee le-e. Da-i-aa jaanai jeeo kee kichh punn daan kare-e. Sach taan par Jaaneeai jaa aatam teerath kare nivass. Satguroo no puchh kai bah rahai kare nivaas. Sach sabhnaa hoe daaroo paap kadhai dhoe. Nanak wakhaanai bentee jin sach palai hoe. 2. Paoree. Daan mahindaa talee khaak je milai ta mastak laaeai. Kooraa laalach chhaddeai hoe ikman alakh dhiaaeai. Phal teveho paaeeai jeevee kaa kamaaeai. Je hovai poorab likhiaa taa dhoor tinaa dee paaeeai. Mat thoree sev gavaaeai. 10. (Page 468)

There are also examples of vars where more than two sloaks precede a pauri. (Refer to Asa di var pauri 11)

V. A CHHANT (A special shabad of praise)*

- i. The word Chhant is derived from the Sanskrit word Chhandas which refers to a para of Vedas.
- ii. In Guru Granth Sahib the word has been used to label shabads of special praises.
- iii. Most of the Chhants in the Granth have 4 padas, each pada containing 4-6 verses, though majority of padas contain 6 verses (lukas).
- iv. Some Chhants are also preceded by Sloaks like pauris in vars.
- v. In Chhants some verses are repeated in a definite order.
- vi. There are 146 Chhants in Guru Granth Sahib, recorded in 14 ragas.

EXAMPLE OF A CHHANT WITHOUT A SLOAK:

ਰਾਗੁ ਸੁਹੀ ਛੰਤ ਮਹਲਾ ੧ ਘਰੁ ੧

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਭਰਿ ਜੋਬਨਿ ਮੈ ਮਤ ਪੋਈਅਤੈ ਘਰਿ ਪਾਹੁਣੀ ਬਲਿ ਰਾਮ ਜੀਉ ॥ ਮੈਲੀ ਅਵਗਣਿ ਚਿਤਿ ਬਿਨੁ ਗੁਰ ਗੁਣ ਨ ਸਮਾਵਨੀ ਬਲਿ ਰਾਮ ਜੀਉ ॥ ਗੁਣ ਸਾਰ ਨ ਜਾਣੀ ਭਰਮਿ ਭੁਲਾਣੀ ਜੋਬਨੁ ਬਾਦਿ ਗਵਾਇਆ ॥ ਵਰੁ ਘਰੁ ਦਰੁ ਦਰਸਨੁ ਨਹੀ ਜਾਤਾ ਪਿਰ ਕਾ ਸਹਜੁ ਨ ਭਾਇਆ ॥ ਸਤਿਗੁਰ ਪ੍ਰਫਿ ਨ ਮਾਰਗਿ ਚਾਲੀ ਸੂਤੀ ਰੈਣਿ ਵਿਹਾਣੀ ॥ ਨਾਨਕ ਬਾਲਤਣਿ ਰਾਡੇਪਾ ਬਿਨੁ ਪਿਰ ਧਨ ਕੁਮਲਾਣੀ ॥ ੧ ॥ ਬਾਬਾ ਮੈ ਵਰੁ

* Statistics on Pages 120-122.

ਦੇਹਿ ਮੈ ਹਰਿ ਵਰੁ ਭਾਵੈ ਤਿਸ ਕੀ ਬਲਿ ਰਾਮ ਜੀਉ ॥ ਰਵਿ ਰਹਿਆ ਜੁਗ ਚਾਰਿ ਤ੍ਰਿਭਵਣ
ਬਾਣੀ ਜਿਸ ਕੀ ਬਲਿ ਰਾਮ ਜੀਉ ॥ ਤ੍ਰਿਭਵਣ ਕੰਤੁ ਰਵੈ ਸੋਹਾਗਣਿ ਅਵਗਣਵੰਤੀ ਦੂਰੇ ॥ ਜੈਸੀ
ਆਸਾ ਤੈਸੀ ਮਨਸਾ ਪੂਰਿ ਰਹਿਆ ਭਰਪੂਰੇ ॥ ਹਰਿ ਕੀ ਨਾਰਿ ਸੁ ਸਰਬ ਸੁਹਾਗਣਿ ਰਾਂਡ
ਨ ਮੈਲੈ ਵੇਸੇ ॥ ਨਾਨਕ ਮੈ ਵਰੁ ਸਾਚਾ ਭਾਵੈ ਜੁਗਿ ਜੁਗਿ ਪ੍ਰੀਤਮ ਤੈਸੇ ॥ ੨ ॥ (ਪੰਨਾ ੭੬੨)

RAGA SUHI CHHANT MEHLA 1 GHAR 1

Ik Onkaar satgur prasaad. Bhar Joban Mai mat pe-eeearai ghar
paaunee Balraam Jeeo. Mailee avgan chit bin gur gurt na
samaavaneee balraam jeo. Gun saar na jaanee bharam bhulaanee
boban baad gavaa-i-aa. War ghar dar darsan nahee jaataa pir kaa
sahaj na bhaa-i-aa. Satgur poochh na maarag chaalee sootee rain
wihaanee. Naanak baaltan raade paa bin pir dhan kumlaanee. 1.
Baabaa mai war deh mai har war bhaavai tis kee balraam Jeeo.
Rav rahiaa jug chaar tribhavan baanee jis kee Balraam jeeo.
Tribhavan kant ravai sohaagan avganvantee doore. Jaisee aassaa
taisee mansaa poor rahiaa bharpoore. Har kee naar su sarab
suhaagan raand na mailai wese. Naanak mai war saachaa bhaavai
jug jug preetam taise. 2. (Page 763)

* The breakdown of the Chhants in different ragas is as follows:

Raga	Guru Nanak	Guru Amdardas	Guru Ramdas	Guru Arjun	Total
Sri	x	x	1	2	3
Gauri	2	5	x	4	11
Asa	5	2	14	14	35
Bihagra	x	x	6	9	15
Wadhans	2	6	4	3	15
Dhanasri	3	x	1	1	5
Jaitsiri	x	x	x	3	3
Suhi	5	7	6	11	29
Bilawal	2	x	2	5	9
Ramkali	x	x	x	6	6
Tukhari	6	x	4	1	11
Kedara	x	x	x	1	1
Sarang	x	x	x	1	1
Malar	x	x	x	1	1
Kanara	x	x	x	1	1
Total	25	20	38	63	146

EXAMPLE OF A CHHANT WITH A SLOAK:

ਜੈਤਸਰੀ ਮਹਲਾ ੫ ਘਰੁ ੨ ਛੰਤ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਸਲੋਕੁ ॥ ਉਚਾ ਅਗਮ ਅਪਾਰ ਪ੍ਰਭੁ ਕਥਨੁ ਨ ਜਾਇ ਅਕਥੁ
॥ ਨਾਨਕ ਪ੍ਰਭ ਸਰਣਾਗਤੀ ਰਾਖਨ ਕਉ ਸਮਰਥੁ ॥ ੧ ॥ ਛੰਤੁ ॥ ਜਿਉ ਜਾਨਹੁ ਤਿਉ

ਰਾਖੁ ਹਰਿ ਪ੍ਰਭ ਤੇਰਿਆ ॥ ਕੇਤੇ ਗਨਉ ਅਸੰਖ ਅਵਗਣ ਮੋਰਿਆ ॥ ਅਸੰਖ ਅਵਗਣ
ਖਤੇ ਫੇਰੇ ਨਿਤਪ੍ਰਤਿ ਸਦ ਭੂਲੀਐ ॥ ਮੋਹ ਮਗਨ ਬਿਕਰਾਲ ਮਾਇਆ ਤਉ ਪ੍ਰਸਾਦੀ ਘੁਲੀਐ
॥ ਲੂਕ ਕਰਤ ਬਿਕਾਰ ਬਿਖੜੇ ਪ੍ਰਭ ਨੇਰ ਹੂ ਤੇ ਨੇਰਿਆ ॥ ਬਿਨਵੰਤਿ ਨਾਨਕ ਦਇਆ
ਧਾਰਹੁ ਕਾਢਿ ਭਵਜਲ ਫੇਰਿਆ ॥ ੧ ॥ ਸਲੋਕੁ ॥ ਨਿਰਤਿ ਨ ਪਵੈ ਅਸੰਖ ਗੁਣ ਦੂਚਾ
ਪ੍ਰਭ ਕਾ ਨਾਉ ॥ ਨਾਨਕ ਕੀ ਬੇਨੰਤੀਆ ਮਿਲੈ ਨਿਥਾਵੇ ਥਾਉ ॥ ੨ ॥ ਛੰਤੁ ॥ ਦੂਸਰ
ਨਾਹੀ ਨਾਉ ਕਾ ਪਹਿ ਜਾਈਐ ॥ ਆਠ ਪਹਰ ਕਰ ਜੋਤਿ ਸੋ ਪ੍ਰਭੁ ਧਿਆਈਐ ॥ ਧਿਆਇ
ਸੋ ਪ੍ਰਭੁ ਸਦਾ ਅਪੁਨਾ ਮਨਹਿ ਚਿੰਦਿਆ ਪਾਈਐ ॥ ਤਜਿ ਮਾਨ ਮੋਹੁ ਵਿਕਾਰੁ ਦੂਜਾ ਏਕ
ਸਿਉ ਲਿਵ ਲਾਈਐ ॥ ਅਰਪਿ ਮਨੁ ਤਨੁ ਪ੍ਰਭੁ ਆਗੈ ਆਪੁ ਸਗਲ ਮਿਟਾਈਐ ॥ ਬਿਨਵੰਤਿ
ਨਾਨਕੁ ਧਾਰਿ ਕਿਰਪਾ ਸਾਚਿ ਨਾਮਿ ਸਮਾਈਐ ॥ ੨ ॥ ਸਲੋਕੁ ॥ ਰੇ ਮਨ ਤਾ ਕਉ
ਧਿਆਈਐ ਸਭ ਬਿਧਿ ਜਾ ਕੈ ਹਾਥਿ ॥ ਰਾਮ ਨਾਮ ਧਨੁ ਸੰਚੀਐ ਨਾਨਕ ਨਿਬਰੈ ਸਾਥਿ
॥ ੩ ॥ ਛੰਤੁ ॥ ਸਾਥੀਅੜਾ ਪ੍ਰਭੁ ਏਕੁ ਦੂਸਰ ਨਾਹਿ ਕੋਇ ॥ ਥਾਨ ਥੰਨਤਰਿ ਆਪਿ ਜਲਿ
ਥਲਿ ਪੂਰ ਸੋਇ ॥ ਜਲਿ ਥਲਿ ਮਹੀਅਲਿ ਪੂਰਿ ਰਹਿਆ ਸਰਬ ਦਾਤਾ ਪ੍ਰਭੁ ਧਨੀ ॥
ਗੋਪਾਲ ਗੋਬਿੰਦ ਅੰਤੁ ਨਾਹੀ ਬੇਅੰਤ ਗੁਣ ਤਾ ਕੇ ਕਿਆ ਗਨੀ ॥ ਭਜੁ ਸਰਣਿ ਸੁਆਮੀ
ਸੁਖਹ ਗਾਮੀ ਤਿਸੁ ਬਿਨਾ ਅਨ ਨਾਹਿ ਕੋਇ ॥ ਬਿਨਵੰਤਿ ਨਾਨਕ ਦਇਆ ਧਾਰਹੁ ਤਿਸੁ
ਪਰਾਪਤਿ ਨਾਮੁ ਹੋਇ ॥ ੩ ॥ (ਪੰਨਾ ੭੦੪)

Jaitsiri Mehla 5 Ghar 2 Chhant

Ik Onkaar satgur prasaad. Sloak. Oochaa agam apar Prabh kathan
na jaae akath. Naanak Prabh sarnaagatee raakhan kao samrath.
1. Chhant. Jio jaanah tio raakh Harprabh teriaa. Kete ganao asankh
avgan meriaa. Asankh avgan khate phere nitprat sad bhooleeai.
Moh magan bikraal maa-i-aa tao prasaadee ghooleeai. Look karat
bikaar bikhre Prabh nerahoo te neriaa. Binvant Naanak da-i-aa
dhaarah kaadh bhavjal pheriaa. 1. Sloak. Nirat na pavai asankh
gun oochaa Prabh kaanau Naanak ki benanteeaa milai nithaave
thaa. 2. Chhant. Doosar naahee thaa kaa hap jaaeeai. Aath
pahar karjor so Prabh dhiaaeeai. Dhiaae so Prabh sadaa apunaa
manah chindiaa paeeai. Taj maan moh wikaar doojaa ek sio liv
laeeai. Arap man tan Prabhoo aagai aap sagal mitaeeai. Binvant
Naanak dhaar kirpaa saach naam samaaeeai. 2. Sloak. Re man
taa kao dhiaaeeai sabh bidh jaa kai haath. Raam naaam dhan
sancheeai Naanak nibahai saath. 3. Chhant. Saatheearaa Prabh
ek doosar naahe koe. Thaan thanantar aap jal thai poor soe. Jal
thai maheal poor rahiaa sarab daataa Prabh dhanee. Gopaal
Gobind ant nahee beant gun taa ke kiaa ganee. Bhaj saran
suaamee sukhah gaamee tis binaa an naahe koe. Binvant Naanak
da-i-aa dhaarah tis paraapat naam hoe.3. (Page 704)

VI. A SWAYA (A shabad of undefined order)

- i. Most of the Swayas in Guru Granth Sahib have been composed by Bhattas. The total number, however, is 123.
- ii. Guru Arjan has also composed 20 swayas.

- iii. All swayas have been recorded on pages 1385-1410 in the Guru Granth Sahib.
- iv. The swayas have been composed with different arrangements of long and short syllables at the end of the verses.
- v. Most of the verses in the Swayas are loose and lengthened.
- vi. The Swayas used in the Granth can be classified as: Malind, Saman, Dandkala, Madira and Chandarakala.

EXAMPLE OF A SWAYA OF GURU ARJAN:

ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ
ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਸਵਯੇ ਸ੍ਰੀ ਮੁਖਵਾਕ੍ ਮਹਲਾ ੫ ॥“ ਆਦਿ ਪੁਰਖ ਕਰਤਾਰ ਕਰਣ ਕਾਰਣ ਸਭ ਆਪੇ
॥ ਸਰਬ ਰਹਿਓ ਭਰਪੂਰਿ ਸਗਲ ਘਟ ਰਹਿਓ ਬਿਆਪੇ ॥ ਬ੍ਰਾਪਤੁ ਦੇਖੀਐ ਜਗਤਿ ਜਾਨੈ
ਕਉਨੁ ਤੇਰੀ ਗਤਿ ਸਰਬ ਕੀ ਰਖਾ ਕਰੈ ਆਪੇ ਹਰਿ ਪਤਿ ॥ ਅਬਿਨਾਸੀ ਅਬਿਗਤ ਆਪੇ
ਆਪਿ ਉਤਪਤਿ ॥ ਏਕੈ ਤੂਹੀ ਏਕੈ ਅਨ ਨਾਹੀ ਤੁਮ ਭਤਿ ॥ ਹਰਿ ਅੰਤੁ ਨਾਹੀ ਪਾਰਾਵਾਰੁ
ਕਉਨੁ ਹੈ ਕਰੈ ਬੀਚਾਰੁ ਜਗਤ ਪਿਤਾ ਹੈ ਸ੍ਰਬ ਪ੍ਰਾਨ ਕੋ ਅਧਾਰੁ ॥ ਜਨੁ ਨਾਨਕੁ ਭਗਤੁ
ਦਰਿ ਤੁਲਿ ਬ੍ਰਹਮ ਸਮਸਰਿ ਏਕ ਜੀਹ ਕਿਆ ਬਖਾਨੈ ॥ ਹਾਂ ਕਿ ਬਲਿ ਬਲਿ ਬਲਿ
ਬਲਿ ਸਦ ਬਲਿਹਾਰਿ ॥ ੧ ॥ (ਪੰਨਾ ੧੩੮੫)

**Ik Onkaar satnaam kartaa purkh nirbhao nirvair akaal moorat
ajoonee saibhang gur prasaad.**

Sawaye Srimukh vaak Mehla 5. Aad Purkh Kartaar karn kaaran
sabh ape. Sarb rahio bharpoor sagal ghat rahio biaape. Baapat
dekheei jagat janai kaon teree gat sarb kee rakhaa karai aape
Har pat. Abinaasee abigat aape aap utpat. Ekai toohee ekai an
naahee tum bhat. Har ant naahee paaraavaar kaon hai karai
beechaar jagat Pitaa hai sarb praan ko adhaar. Jan Naanak bhagat
dar tul brahm samsar ek jeeh kiasa bakhaanai. Haa ke bal bal
bal bal sad balihaar. 1. (Page 1385)

EXAMPLE OF A SAWAYA BY BHATS:

ਸਵਈਏ ਮਹਲੇ ਪਹਿਲੇ ਕੇ ੧
ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਇਕ ਮਨਿ ਪੁਰਖੁ ਧਿਆਇ ਬਰਦਾਤਾ ॥ ਸੰਤ ਸਹਾਰੁ ਸਦਾ
ਬਿਖਿਆਤਾ ॥ ਤਾਸੁ ਚਰਨ ਲੇ ਰਿਦੈ ਬਸਾਵਉ ॥ ਤਉ ਪਰਮ ਗੁਰੂ ਨਾਨਕ ਗੁਨ ਗਾਵਉ
॥ ੧ ॥ ਗਾਵਉ ਗੁਨ ਪਰਮ ਗੁਰੂ ਸੁਖ ਸਾਗਰ ਦੁਰਤ ਨਿਵਾਰਣ ਸਬਦ ਸਰੇ ॥ ਗਾਵਹਿ
ਗੰਭੀਰ ਧੀਰ ਮਤਿ ਸਾਗਰ ਜੋਗੀ ਜੰਗਮ ਧਿਆਨੁ ਧਰੇ ॥ ਗਾਵਹਿ ਇੰਦ੍ਰਾਦਿ ਭਗਤ ਪ੍ਰਹਿਲਾਦਿਕ
ਆਤਮ ਰਸੁ ਜਿਨਿ ਜਾਣਿਓ ॥ ਕਬਿ ਕਲ ਸੁਜਸੁ ਗਾਵਉ ਗੁਰ ਨਾਨਕ ਰਾਜੁ ਜੋਗੁ ਜਿਨਿ

ਮਾਣਿਓ ॥ ੨ ॥ ਗਾਵਹਿ ਜਨਕਾਦਿ ਜੁਗਤਿ ਜੋਗੇਸੁਰ ਹਰਿ ਰਸ ਪੂਰਨ ਸਰਬ ਕਲਾ ॥
ਗਾਵਹਿ ਸਨਕਾਦਿ ਸਾਧ ਸਿਧਾਦਿਕ ਮੁਨਿ ਜਨ ਗਾਵਹਿ ਅਫਲ ਛਲਾ ॥ ਗਾਵੈ ਗੁਣ ਧੋਮੁ
ਅਟਲ ਮੰਡਲਵੈ ਭਗਤਿ ਭਾਇ ਰਸੁ ਜਾਣਿਓ ॥ ਕਬਿ ਕਲ ਸੁਜਸੁ ਗਾਵਉ ਗੁਰ ਨਾਨਕ
ਰਾਜੁ ਜੋਗੁ ਜਿਨਿ ਮਾਣਿਓ ॥ ੩ ॥ (ਪੰਨਾ ੧੩੮੯)

Sava-ee-e Mehle Pahile Ke 1

Ik Onkaar satgur prasaad. Ik man Purkh dhiaa-e bardaataa. Sant sahaar sadaa bikhiaataa. Taas charn le ridai basaavao. Tao param Guroo Naanak gun gaavao. 1. Gaavao gun param Guroo sukh saagar durt nivaaran sabad sare. Gaavah gambheer dheer mat saagar jogee jangam dhiaan dhare. Gaavah indraad bhagat prahilaadik aatam ras jin jaanio. Kab kal sujaa gaavao Gur Naanak raaj jog jin maanio. 2. Gaavah Jankaad jugat jogesur har ras pooran sarb kalaa. Gaavah sankaad saadh sidhaadik munijan gaavah achhal chhalaa. Gaavai gun dhom atal mandalavai bhagat bhaa-e ras jaanio. Kab kal sujaa gaavao Gur Nanak raaj jog jin maanio. 3. (Page 1389)

VII. OTHER TYPES OF COMPOSITIONS:

- i. PATTI: A long verse in which each letter of an alphabet is represented by a stanza. There are two pattis in Guru Granth Sahib one composed by Guru Nanak and one composed by Guru Amardas.(pages 431 434)
- ii. BAWAN AKHRI (fifty two letters): These verses are similar to Patti and have fifty two letters of the alphabet. One poem is composed by Guru Nanak and the other is composed Bhagat Kabir. (Pages 250, 340). Guru Nanak's hymn is composed of 52 Sloaks and 52 Pauris (Please note that this composition, though it consists of Sloaks & Pauris in its formation, but is not considered a var)
- iii. DAKHNI ONKAR: (SOUTHERN ALPHABET): The word Onkar also means alphabet and Dakhni mean Southern. This poem is composed by Guru Nanak. (Page 929)
- iv. PAHIRE (FOUR PARTS OF THE DAY), BARAH MAH (TWEVLE MONTHS), THIHITTI (LUNAR DAYS), AND RUTTI (SEASONS): These are long poems in which stanzas are composed on the means of the part of the day, days of the week, months of the year, days of the 15 days lunar period and the seasons. (Pahire - pages 74-78, Barah - Mah pages 133, 1107, Thihitti pages 296 composition of Guru Arjan, it also consists Sloaks & Pauris in its formation,

- 343, Rutti - 927)
- v. GATHA (STORY): A long poem by Guru Arjan (Page 1360)
 - vi. PHUNE (REPITITION): A long poem by Guru Arjan where word Haritha is repeated in the fourth verse of each stanza. (Page 1363)
 - vii. CHAUBOLE (SPEECH OF FOUR PERSONS): It is long poem by Guru Arjan which contains utterances of four persons called Samman, Moosam, Jamal and Patang. (Pages 1363)

EXAMPLES:

i. Patti

Patti of Guru Nanak: ਸ, ਏ, ਓ, ਙ, ਕ, ਖ, ਗ, ਘ, ਚ, ਛ, ਜ, ਝ, ਵ, ਟ, ਠ, ਡ, ਢ, ਣ, ਤ, ਥ, ਦ, ਧ, ਨ, ਪ, ਫ, ਬ, ਭ, ਮ, ਯ, ਰ, ਲ, ਵ, ਙ, ਹ, ਅ।

Patti of Guru Amar Das: ਅ, ਏ, ਓ, ਅੰ, ਅੰ; ਕ, ਖ, ਗ, ਘ, ਙ, ਰਿ, ਰੀ, ਲਿ, ਲੀ, ਛ ਬ, ਜ, ਸ, ਮ, ਕ, ਤ, ਥ, ਘ, ਪ, ਭ, ਵ, ਝ, ਧ, ਗ, ਹ, ਅ।

ii. Bawan Akhri

The first *Bawan Akhri* is composed by Guru Arjan in Raga Gauri and the second by Kabir in the same raga. The former contains 56 padas and the latter 45. The order of the letters followed in both is as follows:

Bawan Akhri of Guru Arjan: ਓਅੰ ਓਅੰ, ਸ, ਧ, ਙ, ਏ, ਓ, ਰ, ਲ। ਅ, ਯ, ਙ, ਕ, ਖ, ਗ, ਘ, ਙ, ਚ, ਛ, ਜ, ਝ, ਵ, ਟ, ਠ, ਡ, ਢ, ਣ, ਤ, ਥ, ਦ, ਧ, ਨ, ਪ, ਫ, ਬ, ਭ, ਮ, ਮ, ਯ, ਰ, ਲ, ਵ, ਵ, ਸ, ਖ, ਸ, ਹ।

Bawan Akhri of Kabir: ਓਅੰ, ਕ, ਖ, ਗ, ਘ, ਙ, ਚ, ਛ, ਜ, ਝ, ਵ, ਟ, ਠ, ਡ, ਢ, ਣ, ਤ, ਥ, ਦ, ਧ, ਪ, ਪ, ਫ, ਏ, ਭ, ਮ, ਮ, ਯ, ਰ, ਲ, ਵ, ਵ, ਸ, ਖ, ਸ, ਹ।

iii. Dakhni Onkar

(*Dakhni Onkar*) composed by Guru Nanak in Raga Ramkali. The word *Onkar* or *Oam* suggests the beginning of the alphabet and *Dakhni* means 'of the south'. Thus a southern alphabet is used in this poem.¹ It contains 54 padas. The order of the letters in this poem is as follows: ਓਅੰ, ਸ, ਧ, ਙ, ਏ, ਇ, ਉ, ਉ, ਰਾ, ਰੇ, ਲਾ, ਲਾ, ਆ, ਜ, ਵ, ਗ, ਕ, ਖ, ਗ, ਘ, ਪ, ਚ, ਛ, ਜ, ਝ, ਵ, ਟ, ਠ, ਡ, ਢ, ਣ, ਤ, ਥ, ਦ, ਧ, ਨ, ਪ, ਫ, ਬ, ਪ, ਮ, ਜ, ਰ, ਲ, ਬ, ਙ, ਸ, ਖ, ਸਿ, ਹ, ਲ, ਪ, ਪ।

iv. **Pahre** (Four parts of the days): There are hymns called Pahre in Sri Rag, two of Guru Nanak, one of Guru Ramdas and one of Guru Arjan:

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਸਿਰੀਰਾਗੁ ਮਹਲਾ ੧ ਪਹਰੇ ਘਰੁ ੧ ॥

ਪਹਿਲੈ ਪਹਰੈ ਰੈਣਿ ਕੈ ਵਣਜਾਰਿਆ ਮਿਤ੍ਰਾ ਹੁਕਮਿ ਪਇਆ ਗਰਭਾਸਿ ॥ ਉਰਧ ਤਪੁ ਅੰਤਰਿ ਕਰੇ ਵਣਜਾਰਿਆ ਮਿਤ੍ਰਾ ਖਸਮ ਸੇਤੀ ਅਰਦਾਸਿ ॥ ਖਸਮ ਸੇਤੀ ਅਰਦਾਸਿ ਵਖਾਣੈ ਉਰਧ ਧਿਆਨਿ ਲਿਵ ਲਾਗਾ ॥ ਨਾ ਮਰਜਾਦੁ ਆਇਆ ਕਲਿ ਭੀਤਰਿ ਬਾਹੁੜਿ ਜਾਸੀ ਨਾਗਾ ॥ ਜੈਸੀ ਕਲਮ ਵੁੜੀ ਹੈ ਮਸਤਕਿ ਤੈਸੀ ਜੀਅਤੇ ਪਾਸਿ ॥ ਕਹੁ ਨਾਨਕ ਪ੍ਰਾਣੀ ਪਹਿਲੈ ਪਹਰੈ ਹੁਕਮਿ ਪਇਆ ਗਰਭਾਸਿ ॥ ੧ ॥ ਦੂਜੈ ਪਹਰੈ ਰੈਣਿ ਕੈ ਵਣਜਾਰਿਆ ਮਿਤ੍ਰਾ ਵਿਸਰਿ ਗਇਆ ਧਿਆਨੁ ॥ ਹਥੇ ਹਥਿ ਨਚਾਈਐ ਵਣਜਾਰਿਆ ਮਿਤ੍ਰਾ ਜਿਉ ਜਸੁਦਾ ਘਰਿ ਕਾਨੁ ॥ ਹਥੇ ਹਥਿ ਨਚਾਈਐ ਪ੍ਰਾਣੀ ਮਾਤ ਕਹੈ ਸੁਤੁ ਮੇਰਾ ॥ ਚੇਤਿ ਅਚੇਤ ਮੂੜ ਮਨ ਮੇਰੇ ਅੰਤਿ ਨਹੀ ਕਛੁ ਤੇਰਾ ॥ ਜਿਨਿ ਰਚਿ ਰਚਿਆ ਤਿਸਹਿ ਨ ਜਾਣੈ ਮਨ ਭੀਤਰਿ ਧਰਿ ਗਿਆਨੁ ॥ ਕਹੁ ਨਾਨਕ ਪ੍ਰਾਣੀ ਦੂਜੈ ਪਹਰੈ ਵਿਸਰਿ ਗਇਆ ਧਿਆਨੁ ॥ ੨ ॥ ਤੀਜੈ ਪਹਰੈ ਰੈਣਿ ਕੈ ਵਣਜਾਰਿਆ ਮਿਤ੍ਰਾ ਧਨ ਜੋਬਨ ਸਿਉ ਚਿਤੁ ॥ ਹਰਿ ਕਾ ਨਾਮੁ ਨ ਚੇਤਹੀ ਵਣਜਾਰਿਆ ਮਿਤ੍ਰਾ ਬਧਾ ਛੁਟਹਿ ਜਿਤੁ ॥ ਹਰਿ ਕਾ ਨਾਮੁ ਨ ਚੇਤੈ ਪ੍ਰਾਣੀ ਬਿਕਲੁ ਭਇਆ ਸੰਗਿ ਮਾਇਆ ॥ ਧਨ ਸਿਉ ਰਤਾ ਜੋਬਨਿ ਮਤਾ ਅਹਿਲਾ ਜਨਮੁ ਗਵਾਇਆ ॥ ਧਰਮ ਸੇਤੀ ਵਾਪਾਰੁ ਨ ਕੀਤੇ ਕਰਮੁ ਨ ਕੀਤੇ ਮਿਤੁ ॥ ਕਹੁ ਨਾਨਕ ਤੀਜੈ ਪਹਰੈ ਪ੍ਰਾਣੀ ਧਨ ਜੋਬਨ ਸਿਉ ਚਿਤੁ ॥ ੩ ॥ ਚਉਥੈ ਪਹਰੈ ਰੈਣਿ ਕੈ ਵਣਜਾਰਿਆ ਮਿਤ੍ਰਾ ਲਾਵੀ ਆਇਆ ਖੇਤੁ ॥ ਜਾ ਜਮਿ ਪਕੜਿ ਚਲਾਇਆ ਵਣਜਾਰਿਆ ਮਿਤ੍ਰਾ ਕਿਸੈ ਨ ਮਿਲਿਆ ਭੇਤੁ ॥ ਭੇਤੁ ਚੇਤੁ ਹਰਿ ਕਿਸੈ ਨ ਮਿਲਿਓ ਯਾ ਜਮਿ ਪਕੜਿ ਚਲਾਇਆ ॥ ਬੂਠਾ ਰੁਦਨੁ ਹੋਆ ਦੋਆਲੈ ਖਿਨ ਮਹਿ ਭਇਆ ਪਰਾਇਆ ॥ ਸਾਈ ਵਸਤੁ ਪਰਾਪਤਿ ਹੋਈ ਜਿਸੁ ਸਿਉ ਲਾਇਆ ਹੇਤੁ ॥ ਕਹੁ ਨਾਨਕ ਪ੍ਰਾਣੀ ਚਉਥੈ ਪਹਰੈ ਲਾਵੀ ਲੁਣਿਆ ਖੇਤੁ ॥ ੪ ॥ ੧ ॥

Ik Onkaar Satgur Prasad. Siriraag Pehre Mehla 1 Ghar 1.

Pahilai pahrai rain kai vanjaariaa mitraa hukam pa-i-aa garbhaas.
 Uradh tap antar kare vanjaariaa mitraa Khasam setee ardaas.
 Khasam setee ardaas wakhaanai rudh dhiaan liv laagaa.
 Naamarjaad aa-i-aa kai bheetar bahur jaasee naagaa. Jaisee kalam
 vuree hai mastak taisee jeeare paas. Kah Naanak praanee pahilai
 pahrai hukam pa-i-aa garbhaas. 1. Doojai pahrai rain kai wanjaariaa
 mitraa visar ga-i-aa dhiaan. Hatho hath nachaaeeai wanjaariaa
 mitraa jio Jasudaa ghar Kaan. Hatho hath nachaaeeai praanee
 maat kahai sut meraa. Chet achet moor man mere ant nahee
 kachh teraa. Jin rach rachiaa tisah na jaanai man bheetar dhar
 giaan. Kah Naanak praanee doojai paharai visar ga-i-aa dhiaan.
 2. Teejai pahrai rain kai vanjaariaa mitraa dhan joban sio chit.
 Har kaa naam na chet hee wanjaariaa mitraa praanee bikal
 bha-i-aa sang maa-i-aa. Dhan sio rataa joban mataa ahilaa janam
 gavaa-i-aa. Dharm. setee vaapaar na keeto karam na keeto mit.

Kah Naanak teejai pahrai pranee dhan joban sio chit. 3. Chaothai pahrai ran kai vanjaariaa mitraa laavee aa-i-aa khet. Jaa jam pakar chalaa-i-aa vanjaariaa mitraa kisai na miliaa bhet. Bhet chet har kisai na milio jaa jam pakar chalaa-i-aa. Jhoothaa rudan hoaa doalal khin man bha-i-aa paraa-i-aa. Saaee vasat praapat hoee jis sio laa-i-aa het. Kah Naanak praanee chaothai pahrai laavee luniaa khet. 4.1. (page 74)

iv.2 Din rein (Day and night) Shabad of Guru Arjan in raga Majh

ਮਾਝ ਮਹਲਾ ੫ ਦਿਨ ਰੈਣਿ ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
 ਸੇਵੀ ਸਤਿਗੁਰੁ ਆਪਣਾ ਹਰਿ ਸਿਮਰੀ ਦਿਨ ਸਭਿ ਰੈਣਿ ॥ ਆਪੁ ਤਿਆਗਿ ਸਰਣੀ ਪਵਾਂ
 ਮੁਖਿ ਬੋਲੀ ਮਿਠਤੋ ਵੈਣਿ ॥ ਜਨਮ ਜਨਮ ਕਾ ਵਿਛੁੜਿਆ ਹਰਿ ਮੇਲਹੁ ਸਜਣੁ ਸੈਣਿ ॥
 ਜੋ ਜੀਅ ਹਰਿ ਤੇ ਵਿਛੁੜੇ ਸੇ ਸੁਖਿ ਨ ਵਸਨਿ ਭੈਣਿ ॥ ਹਰਿ ਪਿਰ ਬਿਨੁ ਚੈਨੁ ਨ ਪਾਈਐ
 ਖੋਜਿ ਡਿਠੇ ਸਭਿ ਗੈਣਿ ॥ ਆਪ ਕਮਾਣੈ ਵਿਛੁੜੀ ਦੋਸੁ ਕਾਹੂ ਦੇਣਿ ॥ ਕਰਿ ਕਿਰਪਾ ਪ੍ਰਭ
 ਰਾਖਿ ਲੇਹੁ ਹੋਰੁ ਨਾਹੀ ਕਰਣ ਕਰੇਣਿ ॥ ਹਰਿ ਤੁਧੁ ਵਿਣੁ ਖਾਕੂ ਰੂਲਣਾ ਕਹੀਐ ਕਿਥੈ
 ਵੈਣਿ ॥ ਨਾਨਕ ਕੀ ਬੇਨਤੀਆ ਹਰਿ ਸੁਰਜਨੁ ਦੇਖਾ ਨੈਣਿ ॥ ੧ ॥ ਜੀਅ ਕੀ ਬਿਰਥਾ
 ਸੋ ਸੁਣੇ ਹਰਿ ਸੰਮਿਥ ਪੁਰਖੁ ਅਪਾਰੁ ॥ ਮਰਣਿ ਜੀਵਣਿ ਆਰਾਧਣਾ ਸਭਨਾ ਕਾ ਆਧਾਰੁ
 ॥ ਸਸੁਰੈ ਪੇਈਐ ਤਿਸੁ ਕੰਤ ਕੀ ਵਡਾ ਜਿਸੁ ਪਰਵਾਰੁ ॥ ਊਚਾ ਅਗਮ ਅਗਾਧਿ ਬੋਧ
 ਕਿਛੁ ਅੰਤੁ ਨ ਪਾਰਵਾਰੁ ॥ ਸੇਵਾ ਸਾ ਤਿਸੁ ਭਾਵਸੀ ਸੰਤਾ ਕੀ ਹੋਇ ਛਾਰੁ ॥ ਦੀਨਾ
 ਨਾਥ ਦੁਆਲ ਦੇਵ ਪਤਿਤ ਉਧਾਰਣਹਾਰੁ ॥ ਆਦਿ ਜੁਗਾਦੀ ਰਖਦਾ ਸਚੁ ਨਾਮੁ ਕਰਤਾਰੁ
 ॥ ਕੀਮਤਿ ਕੋਇ ਨ ਜਾਣਈ ਕੋ ਨਾਹੀ ਤੋਲਣਹਾਰੁ ॥ ਮਨ ਤਨ ਅੰਤਰਿ ਵਸਿ ਰਹੇ ਨਾਨਕ
 ਨਹੀ ਸੁਮਾਰੁ ॥ ਦਿਨੁ ਰੈਣਿ ਜਿ ਪ੍ਰਭ ਕੰਉ ਸੇਵਦੇ ਤਿਨ ਕੈ ਸਦ ਬਲਿਹਾਰ ॥ ੨ ॥
 ਸੰਤ ਅਰਾਧਨਿ ਸਦ ਸਦਾ ਸਭਨਾ ਕਾ ਬਖਸਿੰਦੁ ॥ ਜੀਉ ਪਿੰਡੁ ਜਿਨਿ ਸਾਜਿਆ ਕਰਿ
 ਕਿਰਪਾ ਦਿਤੀਨੁ ਜਿੰਦੁ ॥ ਗੁਰ ਸਬਦੀ ਆਰਾਧੀਐ ਜਪੀਐ ਨਿਰਮਲ ਮੰਤੁ ॥ ਕੀਮਤਿ ਕਹਣੁ
 ਨ ਜਾਈਐ ਪਰਮੇਸੁਰੁ ਬੇਅੰਤੁ ॥ ਜਿਸੁ ਮਨਿ ਵਸੈ ਨਰਾਇਣੋ ਸੋ ਕਹੀਐ ਭਗਵੰਤੁ ॥ ਜੀਅ
 ਕੀ ਲੋਚਾ ਪੂਰੀਐ ਮਿਲੈ ਸੁਆਮੀ ਕੰਤੁ ॥ ਨਾਨਕੁ ਜੀਵੈ ਜਪਿ ਹਰੀ ਦੇਖ ਸਭੇ ਹੀ ਹੰਤੁ
 ॥ ਦਿਨੁ ਰੈਣਿ ਜਿਸੁ ਨ ਵਿਸਰੈ ਸੋ ਹਰਿਆ ਹੋਵੈ ਜੰਤੁ ॥ ੩ ॥ ਸਰਬ ਕਲਾ ਪ੍ਰਭ ਪੂਰਣੋ
 ਮੰਵੁ ਨਿਮਾਣੀ ਥਾਉ ॥ ਹਰਿ ਓਟ ਗਹੀ ਮਨ ਅੰਦਰੇ ਜਪਿ ਜਪਿ ਜੀਵਾਂ ਨਾਉ ॥ ਕਰਿ
 ਕਿਰਪਾ ਪ੍ਰਭ ਆਪਣੀ ਜਨ ਪੂੜੀ ਸੰਗਿ ਸਮਾਉ ॥ ਜਿਉ ਤੂੰ ਰਾਖਹਿ ਤਿਉ ਰਹਾ ਤੇਰਾ
 ਦਿਤਾ ਪੈਨਾ ਖਾਉ ॥ ਉਦਮੁ ਸੋਈ ਕਰਾਇ ਪ੍ਰਭ ਮਿਲਿ ਸਾਧੂ ਗੁਣ ਗਾਉ ॥ ਦੂਜੀ ਜਾਇ
 ਨ ਸੁਝਈ ਕਿਥੈ ਕੂਕਣ ਜਾਉ ॥ ਅਗਿਆਨ ਬਿਨਾਸਨ ਤਮ ਹਰਣ ਉਚੇ ਅਗਮ ਅਮਾਉ
 ॥ ਮਨੁ ਵਿਛੁੜਿਆ ਹਰਿ ਮੇਲੀਐ ਨਾਨਕ ਏਹੁ ਸੁਆਉ ॥ ਸਰਬ ਕਲਿਆਣਾ ਤਿਤੁ ਦਿਨਿ
 ਹਰਿ ਪਰਸੀ ਗੁਰ ਕੇ ਪਾਉ ॥ ੪ ॥ ੧ ॥

Maajh mehla 5 din rain Ik Onkaar satgur prasaad.

Sevee Satguru aapanaa Har simaree din sabh rain. Aap tiaag sarnee pavaan mukh bolee mithre vain. Janam janam kaa vichhuriaa har melah sajan sain. Jo jeea har te vichhure se sukh na vasan

bhain. Har pir bin chain na paaeeai khoj dithe sabh gain. Aap kamaanai vichhuree dos na kaahoo den. Kar kirpaa Prabh raakh leh hor naahee karan karen. Har tudh vin khaakoo roolanaa kaheeeai kithai vain. Naanak kee benanteeaa har surjan dekhaa nain. 1. Jeea kee birthaa so sune Har smirath purkh apaar. Marn jeewan aaraadhanaa sabhnaa kaa aadhaar. Sasurai pe-eeai tis kant kee wadaa jis parvaar. Oochaa agam agaadh bodh kichh ant na paaraavaar. Sewaa saa tis bhavasee santaa kee hoe chhaar. Deenaanaath da-i-aal dev patit udhaaranhaar. Aad jugaadee rakhda sach naam Kartaar. Keemat koe na jaan-ee ko naahee tolanhaar. Man tan antar vas rahe Naanak nahee sumaar. Din rain je Prabh kao sevade tin kai sad balihaar. 2. Sant araadhan sad sadaa sabhnaa kaa bakhsind. Jeeo pind jin saajiaa kar kirpaa diteen jind. Gursabdee aaraadheeeai japeeai nirmal mant. Keemat kahan na jaaeeai parmesar beant. Jis man vasai Naraaino so kaheeeai bhagvant. Jeea kee lochaa pooreeai milai suaamee kant. Naanak jeevai jap Hari dokh sabhe hee hant. Din rain jis na visarai so hariaa hovai jant. 3. Sarb kalaa Prabh poorano manj nimaanee thaa. Har ot gahee man andarai jap jap jeevaan naao. Kar kirpaa Prabh aapanee jan dhooree sang smaa. Jio too raakhah tio rahaa teraa ditaa painaa khaao. Udam soee karaae prabh mil saadhoo gun gaao. Doojee jaae na sujhaee kithai kookan` jao. Agiaan binaasan tam harn oochee agam amaao. Man vichhuriaa har meleeai Naanak eh suao. Sarb kaliaanaa tit din Har parsee Gur ke pao. 4.1.

(Page 136-137)

iv.3 Wars (days of the week) A Shabad by Guru Amardas in rag Bilawal

ਬਿਲਾਵਲੁ ਮਹਲਾ ੩ ਵਾਰ ਸਤ ਘਰੁ ੧੦

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਆਦਿਤ ਵਾਰਿ ਆਦਿ ਪੁਰਖੁ ਹੈ ਸੋਈ ॥ ਆਪੇ ਵਰਤੈ ਅਵਰੁ ਨ ਕੋਈ ॥ ਓਤਿ ਪੋਤਿ ਜਗੁ ਰਹਿਆ ਪਰੋਈ ॥ ਆਪੇ ਕਰਤਾ ਕਰੈ ਸੁ ਹੋਈ ॥ ਨਾਮਿ ਰਤੇ ਸਦਾ ਸੁਖੁ ਹੋਈ ॥ ਗੁਰਮੁਖਿ ਵਿਰਲਾ ਬੂਝੈ ਕੋਈ ॥ ੧ ॥ ਹਿਰਦੈ ਜਪਨੀ ਜਪਉ ਗੁਣਤਾਸਾ ॥ ਹਰਿ ਅਗਮ ਅਗੋਚਰੁ ਅਪਰੰਪਰ ਸੁਆਮੀ ਜਨ ਪਗਿ ਲਗਿ ਧਿਆਵਉ ਹੋਇ ਦਾਸਨਿ ਦਾਸਾ ॥ ੧ ॥ ਰਹਾਉ ॥ ਸੋਮਵਾਰਿ ਸਚਿ ਰਹਿਆ ਸਮਾਇ ॥ ਤਿਸ ਕੀ ਕੀਮਤਿ ਕਹੀ ਨ ਜਾਇ ॥ ਆਖਿ ਆਖਿ ਰਹੇ ਸਭਿ ਲਿਵ ਲਾਇ ॥ ਜਿਸੁ ਦੇਵੈ ਤਿਸੁ ਪਲੈ ਪਾਇ ॥ ਅਗਮ ਅਗੋਚਰੁ ਲਖਿਆ ਨ ਜਾਇ ॥ ਗੁਰ ਕੈ ਸਬਦਿ ਹਰਿ ਰਹਿਆ ਸਮਾਇ ॥ ੨ ॥ ਮੰਗਲਿ ਮਾਇਆ ਮੋਹੁ ਉਪਾਇਆ ॥ ਆਪੇ ਸਿਰਿ ਸਿਰਿ ਧੰਪੈ ਲਾਇਆ ॥ ਆਪਿ ਬੁਝਾਏ ਸੋਈ ਬੂਝੈ ॥ ਗੁਰ ਕੈ ਸਬਦਿ ਦਰੁ ਘਰੁ ਸੂਝੈ ॥ ਪ੍ਰੇਮ ਭਗਤਿ ਕਰੇ ਲਿਵ ਲਾਇ ॥ ਹਉਮੈ ਮਮਤਾ ਸਬਦਿ ਜਲਾਇ ॥ ੩ ॥ ਬੁਧਵਾਰਿ ਆਪੇ ਬੁਧਿ ਸਾਰੁ ॥ ਗੁਰਮੁਖਿ ਕਰਣੀ ਸਬਦੁ ਵੀਚਾਰੁ ॥ ਨਾਮਿ ਰਤੇ ਮਨੁ ਨਿਰਮਲੁ ਹੋਇ ॥ ਹਰਿ ਗੁਣ ਗਾਵੈ ਹਉਮੈ

ਮਲੁ ਖੋਇ ॥ ਦਰਿ ਸਚੈ ਸਦ ਸੋਭਾ ਪਾਏ ॥ ਨਾਮਿ ਰਤੇ ਗੁਰ ਸਬਦਿ ਸੁਹਾਏ ॥ ੪
 ॥ ਲਾਹਾ ਨਾਮੁ ਪਾਏ ਗੁਰ ਦੁਆਰਿ ॥ ਆਪੇ ਦੇਵੈ ਦੇਵਣਹਾਰੁ ॥ ਜੇ ਦੇਵੈ ਤਿਸ ਕਉ
 ਬਲਿ ਜਾਈਐ ॥ ਗੁਰ ਪਰਸਾਦੀ ਆਪੁ ਗਵਾਈਐ ॥ ਨਾਨਕ ਨਾਮੁ ਰਖਹੁ ਉਰ ਧਾਰਿ
 ॥ ਦੇਵਣਹਾਰੇ ਕਉ ਜੈਕਾਰੁ ॥ ੫ ॥ ਵੀਰਵਾਰਿ ਵੀਰ ਭਰਮਿ ਭੁਲਾਏ ॥ ਪ੍ਰੇਤ ਭੂਤ ਸਭਿ
 ਦੂਜੈ ਲਾਏ ॥ ਆਪਿ ਉਪਾਏ ਕਰਿ ਵੇਖੇ ਵੇਕਾ ॥ ਸਭਨਾ ਕਰਤੇ ਤੇਰੀ ਟੇਕਾ ॥ ਜੀਅ
 ਜੰਤ ਤੇਰੀ ਸਰਣਾਈ ॥ ਸੋ ਮਿਲੈ ਜਿਸੁ ਲੈਹਿ ਮਿਲਾਈ ॥ ੬ ॥ ਸੁਕਵਾਰਿ ਪ੍ਰਭੁ ਰਹਿਆ
 ਸਮਾਈ ॥ ਆਪਿ ਉਪਾਇ ਸਭ ਕੀਮਤਿ ਪਾਈ ॥ ਗੁਰਮੁਖਿ ਹੋਵੈ ਸੁ ਕਰੈ ਬੀਚਾਰੁ ॥
 ਸਚੁ ਸੰਜਮੁ ਕਰਣੀ ਹੈ ਕਾਰ ॥ ਵਰਤੁ ਨੇਮੁ ਨਿਤਪ੍ਰਤਿ ਪੂਜਾ ॥ ਬਿਨੁ ਬੂਝੈ ਸਭੁ ਭਾਉ
 ਹੈ ਦੂਜਾ ॥ ੭ ॥ ਛਨਿਛਰਵਾਰਿ ਸਉਣ ਸਾਸਤ ਬੀਚਾਰੁ ॥ ਹਉਮੈ ਮੇਰਾ ਭਰਮੈ ਸੰਸਾਰੁ
 ॥ ਮਨਮੁਖੁ ਅੰਧਾ ਦੂਜੈ ਭਾਇ ॥ ਜਮ ਦਰ ਬਾਧਾ ਚੋਟਾ ਖਾਇ ॥ ਗੁਰ ਪਰਸਾਦੀ ਸਦਾ
 ਸੁਖੁ ਪਾਏ ॥ ਸਚੁ ਕਰਣੀ ਸਾਚਿ ਲਿਵ ਲਾਏ ॥ ੮ ॥ ਸਤਿਗੁਰੁ ਸੇਵਹਿ ਸੇ ਵਡਭਾਗੀ
 ॥ ਹਉਮੈ ਮਾਰਿ ਸਚਿ ਲਿਵ ਲਾਗੀ ॥ ਤੇਰੈ ਰੰਗਿ ਰਾਤੇ ਸਹਜਿ ਸੁਭਾਇ ਤੂ ਸੁਖਦਾਤਾ
 ਲੈਹਿ ਮਿਲਾਇ ॥ ਏਕਸ ਤੇ ਦੂਜਾ ਨਾਹੀ ਕੋਇ ॥ ਗੁਰਮੁਖਿ ਬੂਝੈ ਸੋਝੀ ਹੋਇ ॥ ੯
 ॥ ਪੰਦ੍ਰਹ ਬਿਤੰਤੀ ਤੈ ਸਤ ਵਾਰ ॥ ਮਾਹਾ ਰੁਤੀ ਆਵਹਿ ਵਾਰ ਵਾਰ ॥ ਦਿਨਸੁ ਰੈਣਿ
 ਤਿਵੈ ਸੰਸਾਰੁ ॥ ਆਵਾ ਗਉਣੁ ਕੀਆ ਕਰਤਾਰਿ ॥ ਨਿਹਚਲੁ ਸਾਚੁ ਰਹਿਆ ਕਲ ਧਾਰਿ
 ॥ ਨਾਨਕ ਗੁਰਮੁਖਿ ਬੂਝੈ ਕੋ ਸਬਦੁ ਵੀਚਾਰਿ ॥ ੧੦ ॥ ੧ ॥

(ਪੰਨਾ ੮੪੨-੮੪੩)

Bilaaval Mehla 3 Var Sat Ghar 10

Ik Onkaar satgur prasaad. Aaditvaar aad purakh hai soee. Aape
 wartai avar na koee. Ot pot jag rahiaa paroe. Aape kartaa karai
 su hoee. Naam rate sadaa sukh hoee. Gurmukh wirlaa boojhai
 koe. 1. Hirdai japnee japao guntaasaa. Har agam agochar aprampar
 suaamee jan pag lag dhiaavah hoe daasan daasaa. 1. Rahaao.
 Somvaar sach rahiaa samaae. Tis kee keemat kahee na jaae.
 Aakh aakh rahe sabh liv laae. Jis devai tis palai paae. Agam
 agochar lakhiaa na jaae. Gur kai sabad har rahiaa samaae. 2.
 Mangal maa-i-aa moh upaa-i-aa. Aape sir sir dhandhai laa-i-aa.
 Aap bujhaae soee boojhai. Gur kai sabad dar ghar soojhai. Prem
 bhagat kare liv laae. Haomai mamtaa sabad jalaae. 3. Budhvaar
 aape budh saar. Gurmukh karnee sabad weechaar. Naam rate
 man nirmal hoe. Har gun gaavai haomai mal khoe. Dar sachai
 sadaa sobhaa paae. Naam rate gur sabad suhaae. 4. Laahaa
 naam paae gurduaar. Aape devai devanhaar. Jo devai tis kao
 bal jaaeeai. Gur parsaaadee aap gavaaeeai. Naanak naam rakhah
 urdhaar. Devanhaare kao jaikaar. 5. Weervaar weer bharam bhulaae.
 Pret bhoot sabh doojai laae. Aap upaae kar wekhai wekaa. Sabhnaa
 karte teree tekaa. Jeeaa jant teree sarnaabee. So milai jis laih
 milaaee. 6. Sukarvaar Prabh rahiaa samaae. Aap upaae sabh
 keemat paaee. Gurmukh hovai su karai beechaar. Sach sanjãm

karnee hai kaar. Warat nem nitaaprat poojaa. Bin boojhe sabh
 bhaaoo hai doojaa. 7.Chhanichharvaar saon saasat beechaar.
 Haomai meraa bharmai sansaar. Manmukh andhaa doojai bhaae.
 Jam dar baadhaa chotaa khaae. Gur parsaaadee sadaa sukh paae.
 Sach karnee saach liv laae. 8. Satguru sevan se wadbhaagee.
 Haomai maar sach liv laagee. Terai rang raate sahaj subhaae.
 Too sukhdaata laih milaae. Ekas te doojaa naahee koe. Gurmukhe
 boojhai sojhee hoe. 9. Pandrah thitee tai sat waar. Mahaa rutee
 aavah waar waar. Dinas rain tivai sansaar. Aavaagaon keeaa
 Kartaar. Nihchal saach rahiaa kal dhaaar. Naanak Gurmukh boojhai
 ko sabad weechaar. 10.1 (Page 842-843)

iv.4 Thiti (15 lunar days): There are two compositions one by
 Guru Arjan in rag Gauri and the other Bhagat Kabir also in rag
 Gauri.

ਬਿਲਾਵਲੁ ਮਹਲਾ ੧ ਬਿਤੀ ਘਰੁ ੧੦ ਜਤਿ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਏਕਮ ਏਕੰਕਾਰੁ ਨਿਰਾਲਾ ॥ ਅਮਰੁ ਅਜੋਨੀ ਜਾਤਿ ਨ ਜਾਲਾ
 ॥ ਅਗਮ ਅਗੋਚਰੁ ਰੂਪੁ ਨ ਰੇਖਿਆ ॥ ਖੋਜਤ ਖੋਜਤ ਘਟਿ ਘਟਿ ਦੇਖਿਆ ॥ ਜੋ ਦੇਖਿ
 ਦਿਖਾਵੈ ਤਿਸ ਕਉ ਬਲਿ ਜਾਈ ॥ ਗੁਰ ਪਰਸਾਦਿ ਪਰਮ ਪਦੁ ਪਾਈ ॥ ੧ ॥ ਕਿਆ
 ਜਪੁ ਜਾਪਉ ਬਿਨੁ ਜਗਦੀਸੈ ॥ ਗੁਰ ਕੈ ਸਬਦਿ ਮਹਲੁ ਘਰੁ ਦੀਸੈ ॥ ੧ ॥ ਰਹਾਉ ॥
 ਦੂਜੈ ਭਾਇ ਲਗੇ ਪਛੁਤਾਣੇ ॥ ਜਮ ਦਰਿ ਬਾਧੇ ਆਵਣ ਜਾਣੇ ॥ ਕਿਆ ਲੈ ਆਵਹਿ ਕਿਆ
 ਲੈ ਜਾਹਿ ॥ ਸਿਰਿ ਜਮਕਾਲੁ ਸਿ ਚੋਟਾ ਖਾਹਿ ॥ ਬਿਨੁ ਗੁਰ ਸਬਦ ਨ ਛੂਟਸਿ ਕੋਇ
 ॥ ਪਾਖੰਡਿ ਕੀਨੈ ਮੁਕਤਿ ਨ ਹੋਇ ॥ ੨ ॥ ਆਪੇ ਸਚੁ ਕੀਆ ਕਰ ਜੋਤਿ ॥ ਅੰਡਜ
 ਫੋਤਿ ਜੋਤਿ ਵਿਛੋੜਿ ॥ ਧਰਤਿ ਅਕਾਸੁ ਕੀਏ ਬੈਸਣ ਕਉ ਥਾਉ ॥ ਰਾਤਿ ਦਿਨੰਤੁ ਕੀਏ
 ਭਉ ਭਾਉ ॥ ਜਿਨਿ ਕੀਏ ਕਰਿ ਵੇਖਣਹਾਰਾ ॥ ਅਵਰੁ ਨ ਦੂਜਾ ਸਿਰਜਣਹਾਰਾ ॥ ੩
 ॥ ਤ੍ਰਿਤੀਆ ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਮਹੇਸਾ ॥ ਦੇਵੀ ਦੇਵ ਉਪਾਏ ਵੇਸਾ ॥ ਜੋਤੀ ਜਾਤੀ ਗਣਤ
 ਨ ਆਵੈ ॥ ਜਿਨਿ ਸਾਜੀ ਸੋ ਕੀਮਤਿ ਪਾਵੈ ॥ ਕੀਮਤਿ ਪਾਇ ਰਹਿਆ ਭਰਪੂਰਿ ॥ ਕਿਸੁ
 ਨੇੜੈ ਕਿਸੁ ਆਖਾ ਦੂਰਿ ॥ ੪ ॥ ਚਉਥਿ ਉਪਾਏ ਚਾਰੇ ਬੇਦਾ ॥ ਖਾਣੀ ਚਾਰੇ ਬਾਣੀ ਭੇਦਾ
 ॥ ਅਸਟ ਦਸਾ ਖਟ ਤੀਨਿ ਉਪਾਏ ॥ ਸੋ ਬੂਝੈ ਜਿਸੁ ਆਪਿ ਬੁਝਾਏ ॥ ਤੀਨਿ ਸਮਾਵੈ
 ਚਉਥੈ ਵਾਸਾ ॥ ਪ੍ਰਣਵਤਿ ਨਾਨਕ ਹਮ ਤਾ ਕੇ ਦਾਸਾ ॥ ੫ ॥ ਪੰਚਮੀ ਪੰਚ ਭੂਤ ਬੇਤਾਲਾ
 ॥ ਆਪਿ ਅਗੋਚਰੁ ਪੁਰਖੁ ਨਿਰਾਲਾ ॥ ਇਕਿ ਭ੍ਰਮਿ ਭੂਖੇ ਮੋਹ ਪਿਆਸੇ ॥ ਇਕਿ ਰਸੁ
 ਚਾਖਿ ਸਬਦਿ ਤ੍ਰਿਪਤਾਸੇ ॥ ਇਕਿ ਰੰਗਿ ਰਾਤੇ ਇਕਿ ਮਰਿ ਪੂਰਿ ॥ ਇਕਿ ਦਰਿ ਘਰਿ
 ਸਾਰੈ ਦੇਖਿ ਹਦੂਰਿ ॥ ੬ ॥ ਬੂਠੇ ਕਉ ਨਾਹੀ ਪਤਿ ਨਾਉ ॥ ਕਬਹੁ ਨ ਸੂਚਾ ਕਾਲਾ
 ਕਾਉ ॥ ਪਿੰਜਰਿ ਪੰਖੀ ਬੰਧਿਆ ਕੋਇ ॥ ਛੇਰੀ ਭਰਮੈ ਮੁਕਤਿ ਨ ਹੋਇ ॥ ਤਉ ਛੂਟੈ
 ਜਾ ਖਸਮੁ ਛੁਡਾਏ ॥ ਗੁਰਮਤਿ ਮੇਲੇ ਭਗਤਿ ਦ੍ਰਿੜਾਏ ॥ ੭ ॥ ਖਸਟੀ ਖਟੁ ਦਰਸਨ ਪ੍ਰਭ
 ਸਾਜੇ ॥ ਅਨਹਦ ਸਬਦੁ ਨਿਰਾਲਾ ਵਾਜੇ ॥ ਜੇ ਪ੍ਰਭ ਭਾਵੈ ਤਾ ਮਹਲਿ ਬੁਲਾਵੈ ॥ ਸਬਦੇ
 ਭੇਦੇ ਤਉ ਪਤਿ ਪਾਵੈ ॥ ਕਰਿ ਕਰਿ ਵੇਸ ਖਪਹਿ ਜਲਿ ਜਾਵਹਿ ॥ ਸਾਰੈ ਸਾਰੇ ਸਾਚਿ
 ਸਮਾਵਹਿ ॥ ੮ ॥ ਸਪਤਮੀ ਸਤੁ ਸੰਤੋਖੁ ਸਰੀਰਿ ॥ ਸਾਤ ਸਮੁੰਦ ਭਰੇ ਨਿਰਮਲ ਨੀਰਿ
 ॥ ਮਜਨੁ ਸੀਲੁ ਸਚੁ ਰਿਦੈ ਵੀਚਾਰਿ ॥ ਗੁਰ ਕੈ ਸਬਦਿ ਪਾਵੈ ਸਭਿ ਪਾਰਿ ॥ ਮਨਿ

ਸਾਚਾ ਮੁਖਿ ਸਾਚਉ ਭਾਇ ॥ ਸਚੁ ਨੀਸਾਣੈ ਠਾਕ ਨ ਪਾਇ ॥ ੯ ॥ ਅਸਟਮੀ ਅਸਟ
 ਸਿਪਿ ਬੁਧਿ ਸਾਧੈ ॥ ਸਚੁ ਨਿਹਕੇਵਲੁ ਕਰਮਿ ਅਰਾਧੈ ॥ ਪਉਣ ਪਾਣੀ ਅਗਨੀ ਬਿਸਰਾਉ
 ॥ ਤਹੀ ਨਿਰੰਜਨੁ ਸਾਚੇ ਨਾਉ ॥ ਤਿਸੁ ਮਹਿ ਮਨੂਆ ਰਹਿਆ ਲਿਵ ਲਾਇ ॥ ਪ੍ਰਣਵਤਿ
 ਨਾਨਕੁ ਕਾਲੁ ਨ ਖਾਇ ॥ ੧੦ ॥ ਨਾਉ ਨਉਮੀ ਨਵੇ ਨਾਥ ਨਵ ਖੰਡਾ ॥ ਘਟਿ ਘਟਿ
 ਨਾਥੁ ਮਹਾ ਬਲਵੰਡਾ ॥ ਆਈ ਪੂਤਾ ਇਹੁ ਜਗੁ ਸਾਰਾ ॥ ਪ੍ਰਭ ਆਦੇਸੁ ਆਦਿ ਰਖਵਾਰਾ
 ॥ ਆਦਿ ਜੁਗਾਦੀ ਹੈ ਭੀ ਹੋਗੁ ॥ ਓਹੁ ਅਪਰੰਪਰੁ ਕਰਣੈ ਜੋਗੁ ॥ ੧੧ ॥ ਦਸਮੀ ਨਾਮੁ
 ਦਾਨੁ ਇਸਨਾਨੁ ॥ ਅਨੰਦਿਨੁ ਮਜਨੁ ਸਚਾ ਗੁਣ ਗਿਆਨੁ ॥ ਸਚਿ ਸੈਲੁ ਨ ਲਾਗੈ ਕ੍ਰਮੁ
 ਭਉ ਭਾਗੈ ॥ ਬਿਲਮੁ ਨ ਤੂਟਸਿ ਕਾਚੈ ਤਾਗੈ ॥ ਜਿਉ ਤਾਗਾ ਜਗੁ ਏਵੈ ਜਾਣਹੁ ॥ ਅਸਥਿਰੁ
 ਚੀਤੁ ਸਾਚਿ ਰੰਗੁ ਮਾਣਹੁ ॥ ੧੨ ॥ ਏਕਾਦਸੀ ਇਕੁ ਰਿਦੈ ਵਸਾਵੈ ॥ ਹਿੰਸਾ ਮਮਤਾ ਮੋਹੁ
 ਚੁਕਾਵੈ ॥ ਫਲੁ ਪਾਵੈ ਬੁਤੁ ਆਤਮ ਚੀਨੈ ॥ ਪਾਖੰਡਿ ਰਾਚਿ ਤਤੁ ਨਹੀ ਬੀਨੈ ॥ ਨਿਰਮਲੁ
 ਨਿਰਾਹਾਰੁ ਨਿਹਕੇਵਲੁ ॥ ਸੂਚੈ ਸਾਚੇ ਨਾ ਲਾਗੈ ਮਲੁ ॥ ੧੩ ॥ ਜਹ ਦੇਖਉ ਤਹ ਏਕੋ
 ਏਕਾ ॥ ਹੋਰਿ ਜੀਅ ਉਪਾਏ ਵੇਕੋ ਵੇਕਾ ॥ ਫਲੋਹਾਰ ਕੀਏ ਫਲੁ ਜਾਇ ॥ ਰਸ ਕਸ
 ਖਾਏ ਸਾਦੁ ਗਵਾਇ ॥ ਕੂੜੈ ਲਾਲਚਿ ਲਪਟੈ ਲਪਟਾਇ ॥ ਛੂਟੈ ਗੁਰਮੁਖਿ ਸਾਚੁ ਕਮਾਇ
 ॥ ੧੪ ॥ ਦੁਆਦਸਿ ਮੁਦਾ ਮਨੁ ਅਉਧੂਤਾ ॥ ਅਹਿਨਿਸਿ ਜਾਗਹਿ ਕਬਹਿ ਨ ਸੂਤਾ ॥
 ਜਾਗਤੁ ਜਾਗਿ ਰਹੈ ਲਿਵ ਲਾਇ ॥ ਗੁਰ ਪਰਚੈ ਤਿਸੁ ਕਾਲੁ ਨ ਖਾਇ ॥ ਅਤੀਤ ਭਏ
 ਮਾਰੇ ਬੈਰਾਈ ॥ ਪ੍ਰਣਵਤਿ ਨਾਨਕ ਤਹ ਲਿਵ ਲਾਈ ॥ ੧੫ ॥ ਦੁਆਦਸੀ ਦਇਆ ਦਾਨੁ
 ਕਰਿ ਜਾਣੈ ॥ ਬਾਹਰਿ ਜਾਤੋ ਭੀਤਰਿ ਆਣੈ ॥ ਬਰਤੀ ਬਰਤ ਰਹੈ ਨਿਹਕਾਮ ॥ ਅਜਪਾ
 ਜਾਪੁ ਜਪੈ ਮੁਖਿ ਨਾਮ ॥ ਤੀਨਿ ਭਵਣ ਮਹਿ ਏਕੋ ਜਾਣੈ ॥ ਸਭਿ ਸੁਚਿ ਸੰਜਮ ਸਾਚੁ
 ਪਛਾਣੈ ॥ ੧੬ ॥ ਤੇਰਸਿ ਤਰਵਰ ਸਮੁਦ ਕਨਾਰੈ ॥ ਅੰਮ੍ਰਿਤੁ ਮੂਲੁ ਸਿਖਰਿ ਲਿਵ ਤਾਰੈ
 ॥ ਡਰ ਡਰਿ ਮਰੈ ਨ ਬੂਡੈ ਕੋਇ ॥ ਨਿਡਰੁ ਬੂਡਿ ਮਰੈ ਪਤਿ ਖੋਇ ॥ ਡਰ ਮਹਿ ਘਰੁ
 ਘਰ ਮਹਿ ਡਰੁ ਜਾਣੈ ॥ ਤਖਤਿ ਨਿਵਾਸੁ ਸਚੁ ਮਨਿ ਭਾਣੈ ॥ ੧੭ ॥ ਚਉਦਸਿ ਚਉਥੇ
 ਥਾਵਹਿ ਲਹਿ ਪਾਵੈ ॥ ਰਾਜਸ ਤਾਮਸ ਸਤ ਕਾਲ ਸਮਾਵੈ ॥ ਸਸੀਅਰ ਕੈ ਘਰਿ ਸੂਰੁ
 ਸਮਾਵੈ ॥ ਜੋਗ ਜੁਗਤਿ ਕੀ ਕੀਮਤਿ ਪਾਵੈ ॥ ਚਉਦਸਿ ਭਵਨ ਪਾਤਾਲ ਸਮਾਏ ॥ ਖੰਡ
 ਬ੍ਰਹਮੰਡ ਰਹਿਆ ਲਿਵ ਲਾਏ ॥ ੧੮ ॥ ਅਮਾਵਸਿਆ ਚੰਦੁ ਗੁਪਤੁ ਗੈਣਾਰਿ ॥ ਬੂਝਹੁ
 ਗਿਆਨੀ ਸਬਦੁ ਬੀਚਾਰਿ ॥ ਸਸੀਅਰੁ ਗਗਨਿ ਜੋਤਿ ਤਿਹੁ ਲੋਈ ॥ ਕਰਿ ਕਰਿ ਵੇਖੈ
 ਕਰਤਾ ਸੋਈ ॥ ਗੁਰ ਤੇ ਦੀਸੈ ਸੋ ਤਿਸ ਹੀ ਮਾਹਿ ॥ ਮਨਮੁਖਿ ਕੂਲੇ ਆਵਹਿ ਜਾਹਿ
 ॥ ੧੯ ॥ ਘਰੁ ਦਰੁ ਥਾਪਿ ਥਿਰੁ ਥਾਨਿ ਸੁਹਾਵੈ ॥ ਆਪੁ ਪਛਾਣੈ ਜਾ ਸਤਿਗੁਰੁ ਪਾਵੈ
 ॥ ਜਹ ਆਸਾ ਤਹ ਬਿਨਸਿ ਬਿਨਾਸਾ ॥ ਫੂਟੈ ਖਪਰੁ ਦੁਬਿਧਾ ਮਨਸਾ ॥ ਮਮਤਾ ਜਾਲ
 ਤੇ ਰਹੈ ਉਦਾਸਾ ॥ ਪ੍ਰਣਵਤਿ ਨਾਨਕ ਹਮ ਤਾ ਕੇ ਦਾਸਾ ॥ ੨੦ ॥ ੧ ॥

(ਪੰਨਾ ੮੩੮-੮੩੯)

Bilaval Mehla 1 Thitee Ghar 10 Jat

Ik Onkaar satgur prasaad. Ekam Ekankaar niraalaa. Amar ajonee
 jaat na jaala. Agam agochar roop na rekhiaa. Khojat khojat ghat
 ghat dekhiaa. Jo dekh dikhaavai tis kao bal jaaee. Gur parsaad.
 Param pad paaee. 1. Kiaa jap jaapao bin jagdeesai. Gur kai sabad
 mahal ghar deesai. 1. Rahaao. Doojai bhaae lage pachhutaane.
 Jam dar baadhe aavan jaane. Kiaa lai aavah kiaa le jaahe. Sir
 jamkaal se chotaa khaahe. Bin gur sabad na chhootas koe.

Paakhand keenai mukat na hoe. 2. Aape sach keeaa kar jor. Andaj phor jor wichhor. Dharat akaas kee-e baisan kao thaao. Raat dinant kee-e bhao bhaao. Jin kee-e kar wekhan haaraa. Avar na doojaa Sirjanhaaraa. 3. Tritreeaa Brahamaa Bisan Mahesaa. Devee dev upaae wesaa. Jotee jaatee ganat na aavai. Jin saajee so keemat paavai. Keemat paae rahiaa bharpoor. Kis nerai kis aakhaa door. 4. Chaothe upaae chaare bedaa. Khaanee chaare baanee bhedaa. Asat dasaa khat teen upaae. So boojhai jis aap bujhaae. Teen samaavai chaothai waasaa. Pranvat Naanak ham taa ke daasaa. 5. Panchmee panch bhoot betaalaa. Aap Agochar Purakh niraalaa. Ik bhrame bhooke moh piaase. Ik ras chaakh sabad triptaase. Ik rang raate ik mar dhoor. Ik dar ghar saachai dekh hadoor. 6. Jhoothe kao naahee pat naao. Kabah na soocha kaalaa kaa. Pinjar pankhee bandhiaa koe. Chheree bharmai mukat na hoe. Tao chhootai jaa khasam chhaadaae. Gurmat mele bhagat driraae. 7. Khastee khat darsan Prabh saaje. Anhad sabad niraalaa waaje. Je prabh bhaavai taa mahal bulaavai. Sabade bhede tao pat pavai. Kar kar wes khapah jal jaavah. Saachai saache saach samaavah. 8. Saptamee sat santokh sareer. Saat samund bhare nirmal neer. Majan seel sach ridai weechaar. Gur kai sabad paavai sabh paar. Man saachaa mukh saachao bhaae. Sach neesaanai thaak na paae. 9. Astamee asat sidh budh saadhai. Sach nihkeval karam araadhai. Paon paanee agnee bisraao. Tahee niranjan saacho naao. Tis mah manooaa rahiaa liv laae. Pranvat Naanak kaal na khaae. 10. Naao naomee nave naath nav khandaa. Ghat ghat naath mahaa balvanda. Aaee pootaa ihu jag saaraa. Prabh aades aad rakhvaaraa. Aad jugaadee hai bhee hog. Oh aprampar karnaijog. 11. Dasmee naam daan isnaan. Andin majan sachaa gun giaan. Sach mail na lagai bhram bhao bhaagai. Bilam na tootas kaachai taagai. Jio taagaa jag evai jaanah. Asthir cheet saach rang maanah. 12. Ekaadasee ik ridai wasaavai. Hinsaa mamtaa moh chukaavai. Phal paavai brat aatam cheenai. Paakhand raach tat nahee beenai. Nirmal niraahaar nihkeval. Soochai saache naa laagai mal. 13. Jah dekhao tah eko ekaa. Hor jeeva upaae weko wekaa. Phalohaar kee-e phal jaae. Ras kas khaae saad gavaae. Koorai lalach laptai laptaae. Chhootai gurmukh saach kamaae. 14. Duaadas mudraa man aodhootaa. Ahinis jaagah kabah na sootaa. Jaagat jaag rahai liv laae. Gur parchai tis kaal na khaae. Ateet bhae maare bairaaee. Pranvat Naanak tah liv laaee. 15. Duaadasee daia daan kar jaanai. Baahr jaato bheetar aanai. Bartee barat rahai nihkaam. Ajapaa jaap japai mukh naam. Teen bhavan mah eko jaanai. Sabh such sanjam saach pachhaanai.

16. Teras tarvar samud kanaarai. Amrit mool sikhar liv taarai. Dar dar marai na boodai koe. Nidar bood marai pat khoe. Dar mah ghar ghar mah dar jaanai. Takhat nivaas sach man bhaanai. 17. Chaodas chaothe thaavah lah paavai. Raajas taams sat kaal samaavai. Saseear kai ghar soor samaavai. Jog jugat kee keemat pavai. Choadas bhavan paataal samaae. Khand brahmand rahiaa liv laae. 18. Amaavasiaa chand gupat gainaar. Boojhah giaanee sabad beechaar. Saseear gagan jot tih loee. Kar kar wekhai kartaa soe. Gur te deesai so tis hee maahe. Manmukh bhoole aavah jaahe. 19. Ghar dar thaap thir thaan suhaavai. Aap pachhaanai ja Satguru paavai. Jah aasaa tah binas binaasaa. Phootai khapar dubidhaa mansaa. Mamtaa jal te rahai udaasaa. Pranvat Naanak ham taa ke daasaa. 20.1. (Pages 838-839)

iv.5 Baramah (twelve months of the year): There are two Baramahs in one of Guru Nanak in rag Tukhari and one by Guru Arjan in rag Majh. The Baramah which is recited at the start of the Indian new month is of Guru Arjan.

ਬਾਰਹ ਮਾਹਾ ਮਾਂਝ ਮਹਲਾ ੫ ਘਰੁ ੪

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਕਿਰਤਿ ਕਰਮ ਕੇ ਵੀਛੁੜੇ ਕਰਿ ਕਿਰਪਾ ਮੇਲਹੁ ਰਾਮ ॥ ਚਾਰਿ ਕੁੰਟ ਦਹ ਦਿਸ ਭ੍ਰਮੇ ਥਕਿ ਆਏ ਪ੍ਰਭ ਕੀ ਸਾਮ ॥ ਧੋਨੁ ਦੁਧੈ ਤੇ ਬਾਰਹੀ ਕਿਤੈ ਨ ਆਵੈ ਕਾਮ ॥ ਜਲ ਬਿਨੁ ਸਾਖ ਕੁਮਲਾਵਤੀ ਉਪਜਹਿ ਨਾਹੀ ਦਾਮ ॥ ਹਰਿ ਨਾਹ ਨ ਮਿਲੀਐ ਸਾਜਨੈ ਕਤ ਪਾਈਐ ਬਿਸਰਾਮ ॥ ਜਿਤੁ ਘਰਿ ਹਰਿ ਕੰਤੁ ਨ ਪ੍ਰਗਟਈ ਭਠਿ ਨਗਰ ਸੇ ਗ੍ਰਾਮ ॥ ਸੁਖ ਸੀਗਾਰ ਤੰਬੋਲ ਰਸ ਸਣੁ ਦੇਹੀ ਸਭ ਖਾਮ ॥ ਪ੍ਰਭ ਸੁਆਮੀ ਕੰਤ ਵਿਹੁਣੀਆ ਮੀਤ ਸਜਣ ਸਭਿ ਜਾਮ ॥ ਨਾਨਕ ਕੀ ਬੇਨਤੀਆ ਕਰਿ ਕਿਰਪਾ ਦੀਜੈ ਨਾਮੁ ॥ ਹਰਿ ਮੇਲਹੁ ਸੁਆਮੀ ਸੰਗਿ ਪ੍ਰਭ ਜਿਸ ਕਾ ਨਿਹਚਲ ਧਾਮ ॥ ੧ ॥ ਚੇਤਿ ਗੋਵਿੰਦੁ ਅਰਾਧੀਐ ਹੋਵੈ ਅਨੰਦੁ ਘਣਾ ॥ ਸੰਤ ਜਨਾ ਮਿਲਿ ਪਾਈਐ ਰਸਨਾ ਨਾਮੁ ਭਣਾ ॥ ਜਿਨਿ ਪਾਇਆ ਪ੍ਰਭੁ ਆਪਣਾ ਆਏ ਤਿਸਹਿ ਗਣਾ ॥ ਇਕੁ ਖਿਨੁ ਤਿਸੁ ਬਿਨੁ ਜੀਵਣਾ ਬਿਰਥਾ ਜਨਮੁ ਜਣਾ ॥ ਜਲਿ ਥਲਿ ਮਹੀਅਲਿ ਪੂਰਿਆ ਰਵਿਆ ਵਿਚਿ ਵਣਾ ॥ ਸੋ ਪ੍ਰਭੁ ਚਿਤਿ ਨ ਆਵਈ ਕਿਤੜਾ ਦੁਖੁ ਗਣਾ ॥ ਜਿਨੀ ਰਾਵਿਆ ਸੋ ਪ੍ਰਭੁ ਤਿੰਨਾ ਭਾਗੁ ਮਣਾ ॥ ਹਰਿ ਦਰਸਨ ਕੰਉ ਮਨੁ ਲੋਚਦਾ ਨਾਨਕ ਪਿਆਸ ਮਨਾ ॥ ਚੇਤਿ ਮਿਲਾਏ ਸੋ ਪ੍ਰਭੁ ਤਿਸ ਕੈ ਪਾਇ ਲਗਾ ॥ ੨ ॥ ਵੈਸਾਖਿ ਧੀਰਨਿ ਕਿਉ ਵਾਢੀਆ ਜਿਨਾ ਪ੍ਰੇਮ ਬਿਛੋਹੁ ॥ ਹਰਿ ਸਾਜਨੁ ਪੁਰਖੁ ਵਿਸਾਰਿ ਕੈ ਲਗੀ ਮਾਇਆ ਧੋਹੁ ॥ ਪੁਤੁ ਕਲਤੁ ਨ ਸੰਗਿ ਧਨਾ ਹਰਿ ਅਵਿਨਾਸੀ ਓਹੁ ॥ ਪਲਚਿ ਪਲਚਿ ਸਗਲੀ ਮੁਈ ਝੂਠੈ ਧੰਧੈ ਮੋਹੁ ॥ ਇਕਸੁ ਹਰਿ ਕੇ ਨਾਮ ਬਿਨੁ ਅਗੈ ਲਈਅਹਿ ਖੋਹਿ ॥ ਦਯੁ ਵਿਸਾਰਿ ਵਿਗੁਚਣਾ ਪ੍ਰਭ ਬਿਨੁ ਅਵਰੁ ਨ ਕੋਇ ॥ ਪ੍ਰੀਤਮ ਚਰਣੀ ਜੋ ਲਗੈ ਤਿਨ ਕੀ ਨਿਰਮਲ ਸੋਇ ॥ ਨਾਨਕ ਕੀ ਪ੍ਰਭ ਬੇਨਤੀ ਪ੍ਰਭ ਮਿਲਹੁ ਪਰਾਪਤਿ ਹੋਇ ॥ ਵੈਸਾਖੁ ਸੁਹਾਵਾ ਤਾਂ ਲਗੈ ਜਾ ਸੰਤੁ ਭੇਟੈ ਹਰਿ ਸੋਇ ॥ ੩ ॥ ਹਰਿ ਜੇਠਿ ਜੁੜਦਾ ਲੋੜੀਐ ਜਿਸੁ ਅਗੈ ਸਭਿ ਨਿਵੰਨਿ ॥ ਹਰਿ ਸਜਣ ਦਾਵਣਿ ਲਗਿਆ ਕਿਸੈ ਨ ਦੇਈ ਬੰਨਿ ॥ ਮਾਣਕ ਮੋਤੀ ਨਾਮੁ ਪ੍ਰਭ ਉਨ ਲਗੈ ਨਾਹੀ ਸੰਨਿ ॥ ਰੰਗ ਸਭੇ

ਨਾਰਾਇਣੈ ਜੇਤੇ ਮਨਿ ਭਾਵੰਨਿ ॥ ਜੇ ਹਰਿ ਲੋੜੇ ਸੇ ਕਰੇ ਸੋਈ ਜੀਅ ਕਰੰਨਿ ॥ ਜੇ ਪ੍ਰਭਿ
 ਕੀਤੇ ਆਪਣੇ ਸੇਇ ਕਹੀਅਹਿ ਧੰਨਿ ॥ ਆਪਣ ਲੀਆ ਜੇ ਮਿਲੈ ਵਿਛੁੜਿ ਕਿਉ ਰੋਵੰਨਿ
 ॥ ਸਾਧੂ ਸੰਗੁ ਪਰਾਪਤੇ ਨਾਨਕ ਰੰਗ ਮਾਣੰਨਿ ॥ ਹਰਿ ਜੇਨੁ ਰੰਗੀਲਾ ਤਿਸੁ ਧਣੀ ਜਿਸ
 ਕੈ ਭਾਗੁ ਮਥੰਨਿ ॥ ੪ ॥ ਆਸਾਤੁ ਤਪਦਾ ਤਿਸੁ ਲਗੈ ਹਰਿ ਨਾਹੁ ਨ ਜਿਨਾ ਪਾਸਿ ॥
 ਜਗਜੀਵਨ ਪੁਰਖੁ ਤਿਆਗਿ ਕੈ ਮਾਣਸ ਸੰਦੀ ਆਸ ॥ ਦੁਯੈ ਭਾਇ ਵਿਗੁਚੀਐ ਗਲਿ ਪਈਸੁ
 ਜਮ ਕੀ ਫਾਸ ॥ ਜੇਹਾ ਬੀਜੈ ਸੋ ਲੁਣੈ ਮਥੈ ਜੋ ਲਿਖਿਆਸੁ ॥ ਰੈਣ ਵਿਹਾਣੀ ਪਛੁਤਾਣੀ
 ਉਂਨਿ ਚਲੀ ਗਈ ਨਿਰਾਸ ॥ ਜਿਨ ਕੋ ਸਾਧੂ ਭੋਟੀਐ ਸੋ ਦਰਗਹੁ ਹੋਇ ਖਲਾਸੁ ॥ ਕਰਿ
 ਕਿਰਪਾ ਪ੍ਰਭ ਆਪਣੀ ਤੇਰੇ ਦਰਸਨ ਹੋਇ ਪਿਆਸ ॥ ਪ੍ਰਭ ਤੁਧੁ ਬਿਨੁ ਦੂਜਾ ਕੋ ਨਹੀ
 ਨਾਨਕ ਕੀ ਅਰਦਾਸਿ ॥ ਆਸਾਤੁ ਸੁਹੰਦਾ ਤਿਸੁ ਲਗੈ ਜਿਸੁ ਮਨਿ ਹਰਿ ਚਰਣ ਨਿਵਾਸ
 ॥ ੫ ॥ ਸਾਵਣਿ ਸਰਸੀ ਕਾਮਣੀ ਚਰਨ ਕਮਲ ਸਿਉ ਪਿਆਰੁ ॥ ਮਨੁ ਤਨੁ ਰਤਾ ਸਚ
 ਰੰਗਿ ਇਕੋ ਨਾਮੁ ਅਧਾਰੁ ॥ ਬਿਖਿਆ ਰੰਗ ਕੂੜਾਵਿਆ ਦਿਸਨਿ ਸਭੇ ਛਾਰੁ ॥ ਹਰਿ ਅੰਮ੍ਰਿਤ
 ਬੂੰਦ ਸੁਹਾਵਣੀ ਮਿਲਿ ਸਾਧੂ ਪੀਵਣਹਾਰੁ ॥ ਵਣੁ ਤਿਣੁ ਪ੍ਰਭ ਸੰਗਿ ਮਉਲਿਆ ਸੰਮੁਥ ਪੁਰਖ
 ਅਪਾਰੁ ॥ ਹਰਿ ਮਿਲਣੈ ਨੋ ਮਨੁ ਲੋਚਦਾ ਕਰਮਿ ਮਿਲਾਵਣਹਾਰੁ ॥ ਜਿਨੀ ਸਖੀਏ ਪ੍ਰਭੁ
 ਪਾਇਆ ਹੰਉ ਤਿਨ ਕੈ ਸਦ ਬਲਿਹਾਰੁ ॥ ਨਾਨਕ ਹਰਿ ਜੀ ਮਇਆ ਕਰਿ ਸਬਦਿ ਸਵਾਰਣਹਾਰੁ
 ॥ ਸਾਵਣੁ ਤਿਨਾ ਸੁਹਾਗਣੀ ਜਿਨ ਰਾਮ ਨਾਮੁ ਉਰਿ ਹਾਰੁ ॥ ੬ ॥ ਭਾਦੁਇ ਭਰਮਿ ਭੁਲਾਣੀਆ
 ਦੂਜੈ ਲਗਾ ਹੇਤੁ ॥ ਲਖ ਸੀਗਾਰ ਬਣਾਇਆ ਕਾਰਜਿ ਨਾਹੀ ਕੇਤੁ ॥ ਜਿਤੁ ਦਿਨਿ ਦੇਹ
 ਬਿਨਸਸੀ ਤਿਤੁ ਵੇਲੈ ਕਹਸਨਿ ਪ੍ਰੇਤੁ ॥ ਪਕਤਿ ਚਲਾਇਨਿ ਦੂਤ ਜਮ ਕਿਸੈ ਨ ਦੇਨੀ ਭੇਤੁ
 ॥ ਛਡਿ ਖੜੋਤੇ ਖਿਨੈ ਮਾਹਿ ਜਿਨ ਸਿਉ ਲਗਾ ਹੇਤੁ ॥ ਹਥ ਮਰੋੜੈ ਤਨੁ ਕਪੇ ਸਿਆਹਹੁ
 ਹੋਆ ਸੇਤੁ ॥ ਜੇਹਾ ਬੀਜੈ ਸੋ ਲੁਣੈ ਕਰਮਾ ਸੰਦੜਾ ਖੇਤੁ ॥ ਨਾਨਕ ਪ੍ਰਭ ਸਰਣਾਗਤੀ ਚਰਣ
 ਬੋਹਿਥ ਪ੍ਰਭ ਦੇਤੁ ॥ ਸੇ ਭਾਦੁਇ ਨਰਕਿ ਨ ਪਾਈਅਹਿ ਗੁਰੁ ਰਖਣ ਵਾਲਾ ਹੇਤੁ ॥ ੭ ॥
 ॥ ਅਸੁਨਿ ਪ੍ਰੇਮ ਉਮਾਹਤਾ ਕਿਉ ਮਿਲੀਐ ਹਰਿ ਜਾਇ ॥ ਮਨਿ ਤਨਿ ਪਿਆਸ ਦਰਸਨ
 ਘਣੀ ਕੋਈ ਆਣਿ ਮਿਲਾਵੈ ਮਾਇ ॥ ਸੰਤ ਸਹਾਈ ਪ੍ਰੇਮ ਕੇ ਹਉ ਤਿਨ ਕੈ ਲਾਗਾ ਪਾਇ
 ॥ ਵਿਣੁ ਪ੍ਰਭ ਕਿਉ ਸੁਖੁ ਪਾਈਐ ਦੂਜੀ ਨਾਹੀ ਜਾਇ ॥ ਜਿਨੀ ਚਾਖਿਆ ਪ੍ਰੇਮ ਰਸੁ ਸੇ
 ਤ੍ਰਿਪਤਿ ਰਹੇ ਆਘਾਇ ॥ ਆਪੁ ਤਿਆਗਿ ਬਿਨਤੀ ਕਰਹਿ ਲੋਹੁ ਪ੍ਰਭੁ ਲੜਿ ਲਾਇ ॥
 ਜੋ ਹਰਿ ਕੰਤਿ ਮਿਲਾਈਆ ਸਿ ਵਿਛੁੜਿ ਕਤਹਿ ਨ ਜਾਇ ॥ ਪ੍ਰਭ ਵਿਣੁ ਦੂਜਾ ਕੋ ਨਹੀ
 ਨਾਨਕ ਹਰਿ ਸਰਣਾਇ ॥ ਅਸੂ ਸੁਖੀ ਵਸੰਦੀਆ ਜਿਨਾ ਮਇਆ ਹਰਿ ਰਾਇ ॥ ੮ ॥
 ਕਤਿਕਿ ਕਰਮ ਕਮਾਵਣੇ ਦੋਸੁ ਨ ਕਾਹੂ ਜੋਗੁ ॥ ਪਰਮੇਸਰ ਤੇ ਭੁਲਿਆਂ ਵਿਆਪਨਿ ਸਭੇ
 ਰੋਗੁ ॥ ਵੇਮੁਖ ਹੋਏ ਰਾਮ ਤੇ ਲਗਨਿ ਜਨਮ ਵਿਜੋਗੁ ॥ ਖਿਨ ਮਹਿ ਕਉੜੇ ਹੋਇ ਗਏ
 ਜਿਤੜੇ ਮਾਇਆ ਭੋਗੁ ॥ ਵਿਚ ਨ ਕੋਈ ਕਰਿ ਸਕੈ ਕਿਸ ਥੈ ਰੋਵਹਿ ਰੋਜ ॥ ਕੀਤਾ
 ਕਿਛੁ ਨ ਹੋਵਈ ਲਿਖਿਆ ਧਰਿ ਸੰਜੋਗੁ ॥ ਵਡਭਾਗੀ ਮੇਰਾ ਪ੍ਰਭ ਮਿਲੈ ਤਾਂ ਉਤਰਹਿ ਸਭਿ
 ਬਿਓਗੁ ॥ ਨਾਨਕ ਕਉ ਪ੍ਰਭ ਰਾਖਿ ਲੋਹਿ ਮੇਰੇ ਸਾਹਿਬ ਬੰਦੀ ਮੋਚ ॥ ਕਤਿਕ ਹੋਵੈ ਸਾਧਸੰਗੁ
 ਬਿਨਸਹਿ ਸਭੇ ਸੋਚ ॥ ੯ ॥ ਮੰਘਿਰਿ ਮਾਹਿ ਸੋਹੰਦੀਆ ਹਰਿ ਪਿਰ ਸੰਗਿ ਬੈਠਤੀਆਹ
 ॥ ਤਿਨ ਕੀ ਸੋਭਾ ਕਿਆ ਗਣੀ ਜਿ ਸਾਹਿਬਿ ਮੇਲਤੀਆਹ ॥ ਤਨੁ ਮਨੁ ਮਉਲਿਆ ਰਾਮ
 ਸਿਉ ਸੰਗਿ ਸਾਧ ਸਹੇਲਤੀਆਹ ॥ ਸਾਧ ਜਨਾ ਤੇ ਬਾਹਰੀ ਸੇ ਰਹਨਿ ਇਕੋਲਤੀਆਹ ॥
 ਤਿਨ ਦੁਖੁ ਨ ਕਬਹੂ ਉਤਰੈ ਸੇ ਜਮ ਕੈ ਵਸਿ ਪੜੀਆਹ ॥ ਜਿਨੀ ਰਾਵਿਆ ਪ੍ਰਭੁ ਆਪਣਾ
 ਸੇ ਦਿਸਨਿ ਨਿਤ ਖੜੀਆਹ ॥ ਰਤਨ ਜਵੇਹਰ ਲਾਲ ਹਰਿ ਕੰਠਿ ਤਿਨਾ ਜੜੀਆਹ ॥
 ਨਾਨਕ ਬਾਛੈ ਪੂਤਿ ਤਿਨ ਪ੍ਰਭ ਸਰਣੀ ਦਰਿ ਪੜੀਆਹ ॥ ਮੰਘਿਰਿ ਪ੍ਰਭੁ ਆਰਾਧਣਾ ਬਹੁਤਿ
 ਨ ਜਨਮਤੀਆਹ ॥ ੧੦ ॥ ਪੋਖਿ ਤੁਖਾਰੁ ਨ ਵਿਆਪਈ ਕੰਠਿ ਮਿਲਿਆ ਹਰਿ ਨਾਹੁ ॥
 ਮਨੁ ਬੋਧਿਆ ਚਰਨਾਰਬਿੰਦ ਦਰਸਨਿ ਲਗਤਾ ਸਾਹੁ ॥ ਓਟ ਟੋਵਿੰਦ ਗੋਪਾਲ ਰਾਇ ਸੇਵਾ

ਸੁਆਮੀ ਲਾਹੁ ॥ ਬਿਖਿਆ ਪੋਹਿ ਨ ਸਕਈ ਮਿਲਿ ਸਾਧੂ ਗੁਣ ਗਾਹੁ ॥ ਜਹ ਤੇ ਉਪਜੀ
 ਤਹ ਮਿਲੀ ਸਚੀ ਪ੍ਰੀਤਿ ਸਮਾਹੁ ॥ ਕਰੁ ਗਹਿ ਲੀਨੀ ਪਾਰਬ੍ਰਹਮਿ ਬਹੁੜਿ ਨ ਵਿਛੁੜੀਆਹੁ
 ॥ ਬਾਰਿ ਜਾਉ ਲਖ ਬੇਰੀਆ ਹਰਿ ਸਜਣੁ ਅਗਮ ਅਗਾਹੁ ॥ ਸਰਮ ਪਈ ਨਾਰਾਇਣੈ ਨਾਨਕ
 ਦਰਿ ਪਈਆਹੁ ॥ ਪੋਖੁ ਸੁਹੰਦਾ ਸਰਬ ਸੁਖ ਜਿਸੁ ਬਖਸੇ ਵੇਪਰਵਾਹੁ ॥ ੧੧ ॥ ਮਾਘਿ
 ਮਜਨੁ ਸੰਗਿ ਸਾਧੂਆ ਧੂੜੀ ਕਰਿ ਇਸਨਾਨੁ ॥ ਹਰਿ ਕਾ ਨਾਮੁ ਧਿਆਇ ਸੁਣਿ ਸਭਨਾ
 ਨੋ ਕਰਿ ਦਾਨੁ ॥ ਜਨਮ ਕਰਮ ਮਲੁ ਉਤਰੈ ਮਨ ਤੇ ਜਾਇ ਗੁਮਾਨੁ ॥ ਕਾਮਿ ਕਰੋਧਿ
 ਨ ਮੋਹਿਐ ਬਿਨਸੈ ਲੋਭੁ ਸੁਆਨੁ ॥ ਸਚੈ ਮਾਰਗਿ ਚਲਦਿਆ ਉਸਤਤਿ ਕਰੇ ਜਹਾਨੁ ॥
 ਅਠਸਠਿ ਤੀਰਥ ਸਗਲ ਪੁੰਨ ਜੀਅ ਦਇਆ ਪਰਵਾਨੁ ॥ ਜਿਸ ਨੋ ਦੇਵੈ ਦਇਆ ਕਰਿ
 ਸੋਈ ਪੁਰਖੁ ਸੁਜਾਨੁ ॥ ਜਿਨਾ ਮਿਲਿਆ ਪ੍ਰਭੁ ਆਪਣਾ ਨਾਨਕ ਤਿਨ ਕੁਰਬਾਨੁ ॥ ਮਾਘਿ
 ਸੁਚੇ ਸੇ ਕਾਂਢੀਅਹਿ ਜਿਨ ਪੂਰਾ ਗੁਰੁ ਮਿਹਰਵਾਨੁ ॥ ੧੨ ॥ ਫਲਗੁਣਿ ਅਨੰਦ ਉਪਾਰਜਨਾ
 ਹਰਿ ਸਜਣ ਪ੍ਰਗਟੇ ਆਇ ॥ ਸੰਤ ਸਹਾਈ ਰਾਮ ਕੇ ਕਰਿ ਕਿਰਪਾ ਦੀਆ ਮਿਲਾਇ ॥
 ਸੇਜ ਸੁਹਾਵੀ ਸਰਬ ਸੁਖ ਹੁਣਿ ਦੁਖਾ ਨਾਹੀ ਜਾਇ ॥ ਇਛੁ ਪੁਨੀ ਵਡਭਾਗਣੀ ਵਰੁ ਪਾਇਆ
 ਹਰਿ ਰਾਇ ॥ ਮਿਲਿ ਸਹੀਆ ਮੰਗਲੁ ਗਾਵਹੀ ਗੀਤ ਗੋਵਿੰਦ ਅਲਾਇ ॥ ਹਰਿ ਜੇਹਾ ਅਵਰੁ
 ਨ ਦਿਸਈ ਕੋਈ ਦੂਜਾ ਲਵੈ ਨ ਲਾਇ ॥ ਹਲਤੁ ਪਲਤੁ ਸਵਾਰਿਓਨੁ ਨਿਹਚਲ ਦਿਤੀਅਨੁ
 ਜਾਇ ॥ ਸੰਸਾਰ ਸਾਗਰ ਤੇ ਰਖਿਅਨੁ ਬਹੁੜਿ ਨ ਜਨਮੈ ਧਾਇ ॥ ਜਿਹਵਾ ਏਕ ਅਨੇਕ
 ਗੁਣ ਤਰੇ ਨਾਨਕ ਚਰਣੀ ਪਾਇ ॥ ਫਲਗੁਣਿ ਨਿਤ ਸਲਾਹੀਐ ਜਿਸ ਨੋ ਤਿਲੁ ਨ ਤਮਾਇ
 ॥ ੧੩ ॥ ਜਿਨਿ ਜਿਨਿ ਨਾਮੁ ਧਿਆਇਆ ਤਿਨ ਕੇ ਕਾਜ ਸਰੇ ॥ ਹਰਿ ਗੁਰੁ ਪੂਰਾ ਆਰਾਧਿਆ
 ਦਰਗਹ ਸਚਿ ਖਰੇ ॥ ਸਰਬ ਸੁਖਾ ਨਿਧਿ ਚਰਣ ਹਰਿ ਭਉਜਲੁ ਬਿਖਮੁ ਤਰੇ ॥ ਪ੍ਰੇਮ ਭਗਤਿ
 ਤਿਨ ਪਾਈਆ ਬਿਖਿਆ ਨਾਹਿ ਜਰੇ ॥ ਕੂੜ ਗਏ ਦੁਬਿਧਾ ਨਸੀ ਪੂਰਨ ਸਚਿ ਭਰੇ ॥ ਪਾਰਬ੍ਰਹਮੁ
 ਪ੍ਰਭੁ ਸੇਵਦੇ ਮਨ ਅੰਦਰਿ ਏਕੁ ਧਰੇ ॥ ਮਾਹ ਦਿਵਸ ਮੂਰਤ ਭਲੇ ਜਿਸ ਕਉ ਨਦਰਿ ਕਰੇ
 ॥ ਨਾਨਕੁ ਮੰਗੈ ਦਰਸ ਦਾਨੁ ਕਿਰਪਾ ਕਰਹੁ ਹਰੇ ॥ ੧੪ ॥ ੧ ॥

Barahmaha maanjh Mehla 5 ghar 4

Ik Onkaar satgur prasaad. Kirt karam ke veechhure kar kirpaa
 melahu Raam. Chaar kunt dah dis bharme thak aae Prabh
 kee saam. Dhen dudhai te daahree kitai na aavai kaam.
 Jal bin saakh kumlaavatee upjah naahee daam. Har naah
 na mileeai saajanai kat paaeeai bisraam. Jit ghar har kant
 na pargataee bhath nagar se graam. Sarb seegaar tambol
 ras san dehee sabh khaam. Prabh suaamee kant vihooneeaa
 meet sajan sabh jaam. Naanak kee benanteeaa kar kirpaa
 deejai naam. Har melahu suaamee sang Prabh jis kaa nihchal
 dhaam. 1. Chet govind araadheeai hovai anand ghaana. Sant
 janaa mil paaeeai rasnaa naam bhanaa. Jin paaiaa Prabh
 aapanaa aae tisah ganaa. Ik khin tis bin jeevanaa birthaa
 janam janaa. Jal thal maheal pooriaa raviaa vich vanaa.
 So Prabh chit na aavaee kitraa dukh ganaa. Jinee raaviaa
 so Prabhoo tinaa bhag manaa. Har darsan kao man lochdaa
 Naanak piaas manaa. Chet milaae so Prabhoo tis kai paae
 lagaa. 2. Vaisaakh dheeran kio waadheeaa jinaa prem bichhoh.

Har saajan purkh visaar kai lagee maaiia dhoh. Putar kalatar na sang dhanaa har avinaasee oh. Palch palch saglee muee jhoothai dhandhai moh. Ikas har ke naam bin agai laeeah khoh. Dyu visaar viguchanaa prabh bin avar na koe. Preetam charnee jo lage tin kee nirmal soe. Naanak kee Prabh bentee Prabh milah praapat hoe. Vaisakh suhaavaa taan lagai jaa sant bhetai har soe. 3. Har jeth jurandaa loreeai jis agai sabh nivan. Har sajan davan lagiaa kisai na de ee ban. Maanak motee naam Prabh un lagai naahee sann. Rang sabhe naaraa-i-nai jete man bhaavan. Jo har lore so kare soee jee karan. Jo Prabh keete aapne se-ee kaheeah dhan. Aapan leea je milai vichhur lio rovan. Saadhoo sang praapate Naanak rang maanan. Har jeth rangeelaa tis dhane jis kai bhaag mathan. 4. Aasaar tapandaa tis lagai har naahu na jinaa paas. Jag jeevan purkh tiaag kai maanas sandee aas. Duyai bhaae vigucheeai gal pa-ee su jam kee faas. Jehaa beejai so lunai mathai jo likhiaas. Rain vihaanee pachhtaanee uth chalee ga-ee niraas. Jin kao saadhoo bheteai so dargah hoe khalaas. Kar kirpaa Prabh apani tere darsan hoe piaas. Prabh tudh bin doojaa ko nahee Naanak kee ardaas. Aasaar suhandaa tis lagai jis man har charn nivaas. 5. Saavan sarsee kaamane charn kamal sio piaar. Man tan rataa sach rang iko naam adhaar. Bikhiaa rang kooraaviaa disan sabhe chhaar. Har amrit boond suhaavane mil saadhoo peevanhaar. Van tin Prabh sang maoliaa samrath Purkh apaar. Har milnai no man lochdaa karam milaavanhar. Jinee sakhee-e prabh paa-i-aa hau tin kai sad balihaar. Naanak Har jee ma-i-aa kar sabad savaaranhaar. Saavan tinaa suhaagane jin Raamnaam ur haar. 6. Bhaadue bharm bhulaaneeaa doojai lagaa het. Lakh seegaar banaa-i-aa kaaraj naahee ket. Jit din deh bins-see tit velai kahsan pret. Pakar chala-in doot jam kisai na denee bhet. Chhad kharote khinai maah jin sio lagaa het. Hath marorai tan kape siaahah hoaa set. Jehaa beejai so lunai karmaa sandraa khet. Naanak Prabh sarnaagatee charn bohith Prabh det. Se bhaadue narak na paaeeah yur rakhanvaalaa het. 7. Asun prem umaaharaa kio mileeai har jaae. Man tan piaas darsan ghane koe aan milaavai maae. Sant sahaaee prem ke hao tin kai laagaa paae. Vin Prabh kio sukh paaeeai, doojee naahee jaae. Jin-nee chaakhiaa prem ras se tripat rahe aaghaai Aap tiaag bintee karah leh Prabhoo lar laae. Jo bar kant milaaeeaa se vichhur katah na jaae. Prabh vin doojaa ko nahee Naanak har sarnaee. Asoo sukhee

vasandeeaa jinaa ma-i-aa Har raae. 8. Katik karam kamaavane dos na kaahoo jog. Parmesar te bhuliaan viaapan sabhe rog. Vemukh hoe Raam te lagan janam vijog. Khin mah kaore hoe gae jitre maa-i-aa bhog. Vich na koe kar sakai kis thai rovah roj. Keetaa kichhoo na hovae likhkaa dhur sanjog. Wadbhaagee meraa Prabh milai taan utrah sabh biog. Naanak kao Prabh raakh leh mere saahib bandee moch. Katak hovai saadhsang binsah sabhe soch. 9. Maghir maahe sohandeeaa harpir sang baithareeaaah. Tin kee sobhaa kaaa ganee je saahib melareeaaah. Tan man maolaaa Raam sio sang saadh sahelareeaaah. Saadh janaa te baahree se rahan ikelareeaaah. Tin dukh na kab-hoo utarai se jam kai vas pareeaaah. Jinee raaviaa Prabh aapanaa se disan nit khareeaaah. Ratan javehar laal har kanth tinaa jareeaaah. Naanak baanchhai dhoor tin Prabh sarnee dar pareeaaah. Manghir Prabh aaraadhanaa bahur na janmareeaaah. 10. Pokh tukhaar na viaapae kanth miliaa Har naah. Man bedhiaa charnaar bind darsan lagraa saah. Ot Govind Gopaal raae sevaa suaamee laah. Bikhiaa poh na sakaee mil saadhoo gun gaah. Jah te upjee tah milee sachee preet samaah. Kar gah leenee Paarbrahm bahur na vichhureeaaah. Baare jaao lakh bereeaa harsajan agam agaah. Saram pae Naaraa-inai Naanak dar paeaaah. Pokh sohandaa sarab sukh jis bakhse veparvaah. 11. Maagh majan sang saadhooaa dhooree kar isnaan. Har kaa naam dhiae sun sabhnaa no kar daan. Janam karam mal utrai man te jae gumaan. Kaam krodh na moheei binsai lobh suaan. Sachai maarag chaldiaa ustat kare jahaan. Athsath teerath sagal pun jee da-i-aa parvaan Jis no devai da-i-aa kar soee purkh sujaan. Jinaa miliaa Prabh aapanaa Naanak tin kurbaan. Maagh suche se kaandheeah jin poora gur miharvaan. 12. Falgun anand upaarjanaa har sajan pragate aae. Sant sahaaee Raam ke kar kirpaa deaaa milaae. Sej suhaavee sarab sukh hun dukhaa naahee jae. Ichh punee wadbhaagane var paa-i-aa Har raae. Mil saheea mangal gaavhee geet Govind alaae. Har jehaa avar na dise koe doojaa lavai na laae. Halt palt savaarion nihchal diteean jae. Sansaar saagar te rakhian bahur na janmai dhaae. Jihwaa ek anek gun tare Naanak charnee pae. Falgun nit salaahaeai jisno til na tamaae. 13. Jin jin naam dhiaa-i-aa tin ke kaaj sare. Har Gur poora aaraadhiaa dargah sach khare. Sarab sukhaa nidh charan Har bhaojal bikham tare. Prem bhagat tin paeaaa bikhiaa naahe jare. Koor Ga-e dubidhaa nasee pooran sach

bhare. Paarbrahm Prabh sevade man andar ek dhare. Maah divas moorat bhale hin kao nadar kare. Naanak mangai dars daan kirpaa karoh hare. 14.1 (Page 133-136)

iv.6 Rutti (the seasons): There is one composition on this subject by Guru Arjan in rag Ramkali.

ਰਾਮਕਲੀ ਮਹਲਾ ੫ ਰੁਤੀ ਸਲੋਕ ੧੯ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਕਰਿ ਬੰਦਨ ਪ੍ਰਭ ਪਾਰਬ੍ਰਹਮ ਬਾਛੁੜਿ ਸਾਧਹ ਧੂਰਿ ॥ ਆਪੁ ਨਿਵਾਰਿ ਹਰਿ ਹਰਿ ਭਜਉ
ਨਾਨਕ ਪ੍ਰਭ ਭਰਪੂਰਿ ॥ ੧ ॥ ਕਿਲਵਿਖ ਕਾਟਣ ਭੈ ਹਰਣ ਸੁਖ ਸਾਗਰ ਹਰਿ ਰਾਇ
॥ ਦੀਨ ਦਇਆਲ ਦੁਖ ਭੰਜਨੋ ਨਾਨਕ ਨੀਤ ਧਿਆਇ ॥ ੨ ॥ ਛੰਤੁ ॥ ਜਸੁ ਗਾਵਹੁ
ਵਡਭਾਗੀਹੋ ਕਰਿ ਕਿਰਪਾ ਭਗਵੰਤ ਜੀਉ ॥ ਰੁਤੀ ਮਾਹ ਮੂਰਤ ਘਤੀ ਗੁਣ ਉਚਰਤ ਸੋਭਾਵੰਤ
ਜੀਉ ॥ ਗੁਣ ਰੰਗਿ ਰਾਤੇ ਧੰਨਿ ਤੇ ਜਨ ਜਿਨੀ ਇਕ ਮਨਿ ਧਿਆਇਆ ॥ ਸਫਲ ਜਨਮੁ
ਭਇਆ ਤਿਨ ਕਾ ਜਿਨੀ ਸੋ ਪ੍ਰਭੁ ਪਾਇਆ ॥ ਪੁੰਨ ਦਾਨ ਨ ਤੁਲਿ ਕਿਰਿਆ ਹਰਿ ਸਰਬ
ਪਾਪਾ ਹੰਤ ਜੀਉ ॥ ਬਿਨਵੰਤਿ ਨਾਨਕ ਸਿਮਰਿ ਜੀਵਾ ਜਨਮ ਮਰਣ ਰਹੰਤ ਜੀਉ ॥ ੧
॥ ਸਲੋਕ ॥ ਉਦਮੁ ਅਗਮੁ ਅਗੋਚਰੋ ਚਰਨ ਕਮਲ ਨਮਸਕਾਰ ॥ ਕਥਨੀ ਸਾ ਤੁਧੁ ਭਾਵਸੀ
ਨਾਨਕ ਨਾਮ ਅਧਾਰ ॥ ੧ ॥ ਸੰਤ ਸਰਣਿ ਸਾਜਨ ਪਰਹੁ ਸੁਆਮੀ ਸਿਮਰਿ ਅਨੰਤ ॥
ਸੂਕੇ ਤੇ ਹਰਿਆ ਥੀਆ ਨਾਨਕ ਜਪਿ ਭਗਵੰਤ ॥ ੨ ॥ ਛੰਤੁ ॥ ਰੁਤਿ ਸਰਸ ਬਸੰਤ
ਮਾਹ ਚੇਤੁ ਵੈਸਾਖ ਸੁਖ ਮਾਸੁ ਜੀਉ ॥ ਹਰਿ ਜੀਉ ਨਾਹੁ ਮਿਲਿਆ ਮਉਲਿਆ ਮਨੁ ਤਨੁ
ਸਾਸੁ ਜੀਉ ॥ ਘਰਿ ਨਾਹੁ ਨਿਹਚਲੁ ਅਨਦੁ ਸਖੀਏ ਚਰਨ ਕਮਲ ਪ੍ਰਫੁਲਿਆ ॥ ਸੁੰਦਰੁ
ਸੁਖਤੁ ਸੁਜਾਣੁ ਬੇਤਾ ਗੁਣ ਗੋਵੰਦ ਅਮੁਲਿਆ ॥ ਵਡਭਾਗਿ ਪਾਇਆ ਦੁਖੁ ਗਵਾਇਆ ਭਈ
ਪੂਰਨ ਆਸ ਜੀਉ ॥ ਬਿਨਵੰਤਿ ਨਾਨਕ ਸਰਣਿ ਤੇਰੀ ਮਿਟੀ ਜਮ ਕੀ ਤ੍ਰਾਸ ਜੀਉ ॥
੨ ॥ ਸਲੋਕ ॥ ਸਾਧਸੰਗਤਿ ਬਿਨੁ ਭ੍ਰਮਿ ਮੁਈ ਕਰਤੀ ਕਰਮ ਅਨੇਕ ॥ ਕੋਮਲ ਬੰਧਨ
ਬਾਧੀਆ ਨਾਨਕ ਕਰਮਹਿ ਲੇਖ ॥ ੧ ॥ ਜੋ ਭਾਣੇ ਸੋ ਮੇਲਿਆ ਵਿਛੋੜੇ ਭੀ ਆਪਿ ॥
ਨਾਨਕ ਪ੍ਰਭ ਸਰਣਾਗਤੀ ਜਾ ਕਾ ਵਡ ਪਰਤਾਪੁ ॥ ੨ ॥ ਛੰਤੁ ॥ ਗ੍ਰੀਖਮ ਰੁਤਿ ਅਤਿ
ਗਾਖੜੀ ਜੇਠ ਅਖਾੜੇ ਘਾਮ ਜੀਉ ॥ ਪ੍ਰੇਮ ਬਿਛੋਹੁ ਦੁਹਾਗਣੀ ਦ੍ਰਿਸਟਿ ਨ ਕਰੀ ਰਾਮ ਜੀਉ
॥ ਨਹ ਦ੍ਰਿਸਟਿ ਆਵੈ ਮਰਤ ਹਾਵੈ ਮਹਾ ਗਾਰਬਿ ਮੁਠੀਆ ॥ ਜਲ ਬਾਝੁ ਮਛਲੀ ਤਤਫੜਾਵੈ
ਸੰਗਿ ਮਾਇਆ ਰੁਠੀਆ ॥ ਕਰਿ ਪਾਪ ਜੋਨੀ ਭੈ ਭੀਤ ਹੋਈ ਦੇਇ ਸਾਸਨ ਜਾਮ ਜੀਉ
॥ ਬਿਨਵੰਤਿ ਨਾਨਕ ਓਟ ਤੇਰੀ ਰਾਖੁ ਪੂਰਨ ਕਾਮ ਜੀਉ ॥ ੩ ॥ ਸਲੋਕ ॥ ਸਰਧਾ
ਲਾਗੀ ਸੰਗਿ ਪ੍ਰੀਤਸੈ ਇਕੁ ਤਿਲੁ ਰਹਣੁ ਨ ਜਾਇ ॥ ਮਨ ਤਨ ਅੰਤਰਿ ਰਵਿ ਰਹੇ ਨਾਨਕ
ਸਹਜਿ ਸੁਭਾਇ ॥ ੧ ॥ ਕਰੁ ਗਹਿ ਲੀਨੀ ਸਾਜਨਹਿ ਜਨਮ ਜਨਮ ਕੇ ਮੀਤ ॥ ਚਰਨਹ
ਦਾਸੀ ਕਰਿ ਲਈ ਨਾਨਕ ਪ੍ਰਭ ਹਿਤ ਚੀਤ ॥ ੨ ॥ ਛੰਤੁ ॥ ਰੁਤਿ ਬਰਸੁ ਸੁਹੇਲੀਆ
ਸਾਵਣ ਭਾਦਵੇ ਆਨੰਦ ਜੀਉ ॥ ਘਣ ਉਨਵਿ ਵੁਠੇ ਜਲ ਥਲ ਪੂਰਿਆ ਮਕਰੰਦ ਜੀਉ ॥
ਪ੍ਰਭੁ ਪੂਰਿ ਰਹਿਆ ਸਰਬ ਠਾਈ ਹਰਿ ਨਾਮ ਨਵ ਨਿਧਿ ਗ੍ਰਿਹ ਭਰੇ ॥ ਸਿਮਰਿ ਸੁਆਮੀ
ਅੰਤਰਜਾਮੀ ਕੁਲ ਸਮੂਹਾ ਸਭਿ ਤਰੇ ॥ ਪ੍ਰਿਅ ਰੰਗਿ ਜਾਗੇ ਨਹ ਛਿਦ੍ਰ ਲਾਗੇ ਕ੍ਰਿਪਾਲੁ ਸਦ
ਬਖਸਿੰਦੁ ਜੀਉ ॥ ਬਿਨਵੰਤਿ ਨਾਨਕ ਹਰਿ ਕੰਤੁ ਪਾਇਆ ਸਦਾ ਮਨਿ ਭਾਵੰਦੁ ਜੀਉ ॥
੪ ॥ ਸਲੋਕ ॥ ਆਸ ਪਿਆਸੀ ਸੈ ਫਿਰਉ ਕਬ ਪੋਖਉ ਗੋਪਾਲ ॥ ਹੈ ਕੋਈ ਸਾਜਨੁ
ਸੰਤ ਜਨੁ ਨਾਨਕ ਪ੍ਰਭ ਮੇਲਣਹਾਰ ॥ ੧ ॥ ਬਿਨੁ ਮਿਲਬੇ ਸਾਂਤਿ ਨ ਉਪਜੈ ਤਿਲੁ ਪਲੁ
ਰਹਣੁ ਨ ਜਾਇ ॥ ਹਰਿ ਸਾਧਹ ਸਰਣਾਗਤੀ ਨਾਨਕ ਆਸ ਪੁਜਾਇ ॥ ੨ ॥ ਛੰਤੁ ॥

ਰੁਤਿ ਸਰਦ ਅਡੰਬਰੇ ਅਸੂ ਕਤਕੇ ਹਰਿ ਪਿਆਸ ਜੀਉ ॥ ਖੋਜੰਤੀ ਦਰਸਨੁ ਫਿਰਤ ਕਥ
 ਮਿਲੀਐ ਗੁਣਤਾਸ ਜੀਉ ॥ ਬਿਨੁ ਕੰਤ ਪਿਆਰੇ ਨਹ ਸੂਖ ਸਾਰੇ ਹਾਰ ਕੰਛਣ ਧ੍ਰਿਗੁ ਬਨਾ
 ॥ ਸੁੰਦਰਿ ਸੁਜਾਣਿ ਚਤੁਰਿ ਬੇਤੀ ਸਾਸ ਬਿਨੁ ਜੈਸੇ ਤਨਾ ॥ ਈਤ ਉਤ ਦਹ ਦਿਸ ਅਲੋਕਨ
 ਮਨਿ ਮਿਲਨ ਕੀ ਪ੍ਰਭ ਪਿਆਸ ਜੀਉ ॥ ਬਿਨਵੰਤਿ ਨਾਨਕ ਧਾਰਿ ਕਿਰਪਾ ਮੇਲਹੁ ਪ੍ਰਭ
 ਗੁਣਤਾਸ ਜੀਉ ॥ ੫ ॥ ਸਲੋਕ ॥ ਜਲਣਿ ਬੁਝੀ ਸੀਤਲ ਭਏ ਮਨਿ ਤਨਿ ਉਪਜੀ ਸਾਤਿ
 ॥ ਨਾਨਕ ਪ੍ਰਭ ਪੂਰਨ ਮਿਲੇ ਦੁਤੀਆ ਬਿਨਸੀ ਭੁੱਤਿ ॥ ੧ ॥ ਸਾਧ ਪਠਾਏ ਆਪਿ ਹਰਿ
 ਹਮ ਤੁਮ ਤੇ ਨਾਹੀ ਦੂਰਿ ॥ ਨਾਨਕ ਭੁਮ ਭੈ ਮਿਟਿ ਗਏ ਰਮਣ ਰਾਮ ਭਰਪੂਰਿ ॥ ੨ ॥
 ਛੰਤੁ ॥ ਰੁਤਿ ਸਿਸੀਅਰ ਸੀਤਲ ਹਰਿ ਪ੍ਰਗਟੇ ਮੰਘਰ ਪੋਹਿ ਜੀਉ ॥ ਜਲਨਿ ਬੁਝੀ ਦਰਸੁ
 ਪਾਇਆ ਬਿਨਸੇ ਮਾਇਆ ਧੋਹ ਜੀਉ ॥ ਸਭਿ ਕਾਮ ਪੂਰੇ ਮਿਲਿ ਹਜੂਰੇ ਹਰਿ ਚਰਣ
 ਸੇਵਕਿ ਸੇਵਿਆ ॥ ਹਾਰ ਡੋਰ ਸੀਗਾਰ ਸਭਿ ਰਸ ਗੁਣ ਗਾਉ ਅਲਖ ਅਭੋਵਿਆ ॥ ਭਾਉ
 ਭਗਤਿ ਗੋਵਿੰਦ ਬਾਂਛਤ ਜਮੁ ਨ ਸਾਕੈ ਜੋਹਿ ਜੀਉ ॥ ਬਿਨਵੰਤਿ ਨਾਨਕ ਪ੍ਰਭਿ ਆਪਿ
 ਮੇਲੀ ਤਹ ਨ ਪ੍ਰੇਮ ਬਿਛੋਹ ਜੀਉ ॥ ੬ ॥ ਸਲੋਕ ॥ ਹਰਿ ਧਨੁ ਪਾਇਆ ਸੋਹਾਗਣੀ ਡੋਲਤ
 ਨਾਹੀ ਚੀਤ ॥ ਸੰਤ ਸੰਜੋਗੀ ਨਾਨਕਾ ਗ੍ਰਿਹਿ ਪ੍ਰਗਟੇ ਪ੍ਰਭ ਮੀਤ ॥ ੧ ॥ ਨਾਦ ਬਿਨੋਦ
 ਅਨੰਦ ਕੋਡ ਪ੍ਰਿਅ ਪ੍ਰੀਤਮ ਸੰਗਿ ਬਨੇ ॥ ਮਨ ਬਾਂਛਤ ਫਲ ਪਾਇਆ ਹਰਿ ਨਾਨਕ ਨਾਮ
 ਭਨੇ ॥ ੨ ॥ ਛੰਤੁ ॥ ਹਿਮਕਰ ਰੁਤਿ ਮਨਿ ਭਾਵਤੀ ਮਾਘੁ ਫਗਣੁ ਗੁਣਵੰਤ ਜੀਉ ॥ ਸਖੀ
 ਸਹੇਲੀ ਗਾਉ ਮੰਗਲੇ ਗ੍ਰਿਹਿ ਆਏ ਹਰਿ ਕੰਤ ਜੀਉ ॥ ਗ੍ਰਿਹਿ ਲਾਲ ਆਏ ਮਨਿ ਧਿਆਏ
 ਸੇਜ ਸੁੰਦਰਿ ਸੋਹੀਆ ॥ ਵਣੁ ਤ੍ਰਿਣੁ ਤ੍ਰਿਭਵਣੁ ਭਏ ਹਰਿਆ ਦੇਖਿ ਦਰਸਨ ਮੋਹੀਆ ॥
 ਮਿਲੇ ਸੁਆਮੀ ਇਛੁ ਪੁੰਨੀ ਮਨਿ ਜਪਿਆ ਨਿਰਮਲ ਮੰਤ ਜੀਉ ॥ ਬਿਨਵੰਤਿ ਨਾਨਕ ਨਿਤ
 ਕਰਹੁ ਰਲੀਆ ਹਰਿ ਮਿਲੇ ਸੁੰਧਰ ਕੰਤ ਜੀਉ ॥ ੭ ॥ ਸਲੋਕ ॥ ਸੰਤ ਸਹਾਈ ਜੀਅ ਕੇ
 ਭਵਜਲ ਤਾਰਣਹਾਰ ॥ ਸਭ ਤੇ ਉਚੇ ਜਾਣੀਅਹਿ ਨਾਨਕ ਨਾਮ ਪਿਆਰ ॥ ੧ ॥ ਜਿਨ ਜਾਨਿਆ
 ਸੇਈ ਤਰੇ ਸੇ ਸੂਰੇ ਸੇ ਬੀਰ ॥ ਨਾਨਕ ਤਿਨ ਬਲਿਹਾਰਣੈ ਹਰਿ ਜਪਿ ਉਤਰੇ ਤੀਰ ॥ ੨
 ॥ ਛੰਤੁ ॥ ਚਰਣ ਬਿਰਾਜਿਤ ਸਭ ਉਪਰੇ ਮਿਟਿਆ ਸਗਲ ਕਲੇਸੁ ਜੀਉ ॥ ਆਵਣ ਜਾਵਣ
 ਦੁਖ ਹਰੇ ਹਰਿ ਭਗਤਿ ਕੀਆ ਪਰਵੇਸੁ ਜੀਉ ॥ ਹਰਿ ਰੰਗਿ ਰਾਤੇ ਸਹਜਿ ਮਾਤੇ ਤਿਲੁ ਨ
 ਮਨ ਤੇ ਬੀਸਰੈ ॥ ਤਜਿ ਆਪੁ ਸਰਣੀ ਪਰੇ ਚਰਨੀ ਸਰਬ ਗੁਣ ਜਗਦੀਸਰੈ ॥ ਗੋਵਿੰਦ
 ਗੁਣ ਨਿਧਿ ਸ੍ਰੀਰੰਗ ਸੁਆਮੀ ਆਦਿ ਕਉ ਆਦੇਸੁ ਜੀਉ ॥ ਬਿਨਵੰਤਿ ਨਾਨਕ ਮਇਆ
 ਧਾਰਹੁ ਜਗੁ ਜਗੋ ਇਕ ਵੇਸੁ ਜੀਉ ॥ ੮ ॥ ੧ ॥ ੬ ॥ ੮ ॥ (ਪੰਨਾ ੯੨੭-੯੨੯)

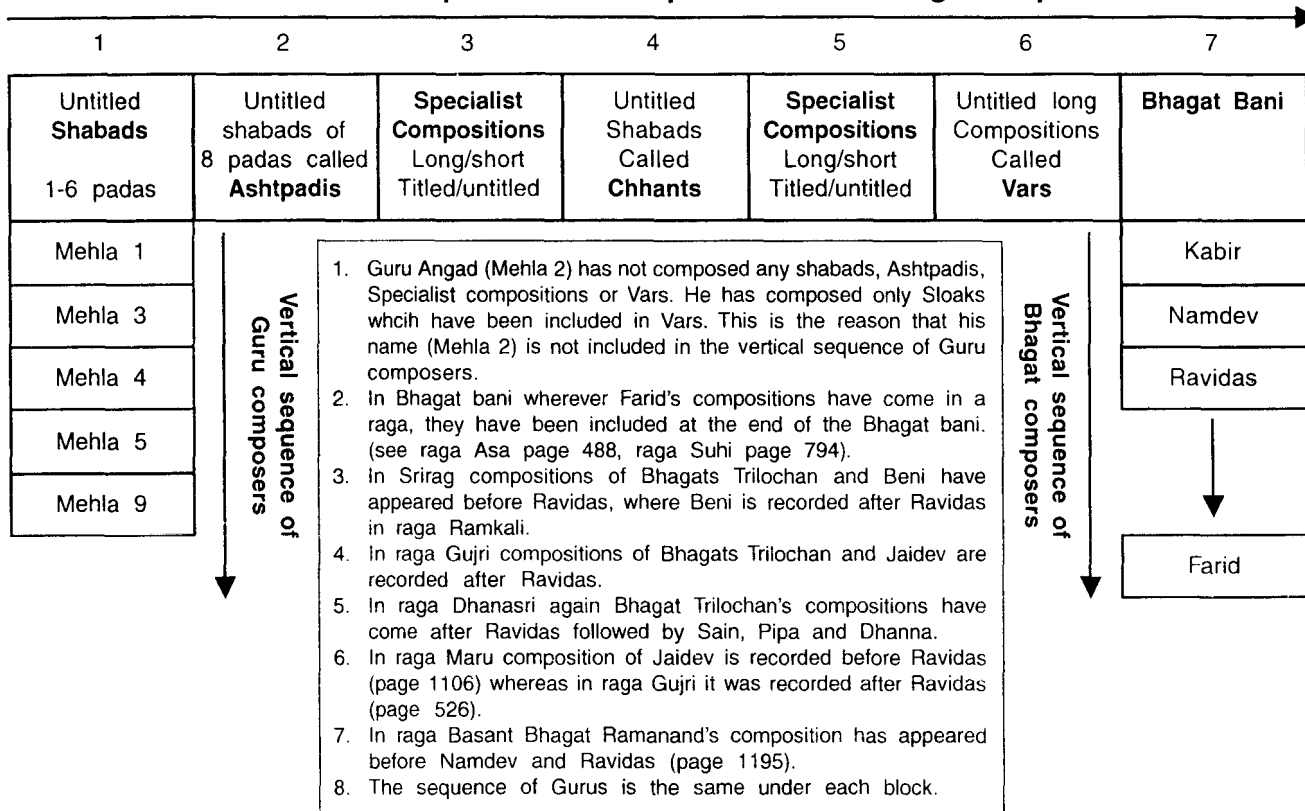
Ramkali Mehla 5 Rutee Sloak Ik Onkaar Satgur Prasad

Kar bandan Prabh Paarbraham baachhao saadhah dhoor. Aap
 nivaar Har Har bhajao Naanak Prabh Bharpoor. 1. Kalvikh kaatan
 bhai haran sukh saagar Har raae. Deen da-i-aal dukh bhanjano
 Naanak neet dhiaae. 2 Chhant. Jas gaavah wadbhaageeho kar
 kirpaa bhagvant jeeo. Rutee maah morat gharee gun ucharat
 sobhaavant jeeo. Gun rang raate dhann te jan jinee ik man dhiaa-
 i-aa. Saphal janam bha-i-aa tin kaa jinee so Prabh paa-i-aa. Punn
 daan naa tul kiriaa har sarb paapaa hant jeeo. Binvant Naanak
 simar jeevaa janam maran rahant jeeo. 1. Sloak. Udam agam
 agocharo charan kamal namaskar. Kathnee saa tudh bhaavsee
 Naanak naam adhaar.1.

Sant saran saajan prarh Suaamee simar anant. Sooke te hariaa theeaa Naanak jap bhagvant. 2. Chhant. Rut saras basant maah chet waisaakh sukh mas jeeo. Har jeeo naah miliaa maoliaa man tan saas jeeo. Ghar naah nihchal anad sakhee-e charan kamal praphuliaa. Sundar sughar sujaan betaa gun Govind amuliaa. Wadbhaag paa-i-aa dukh gavaa-i-aa bhaee pooran aas jeeo. Binvant Naanak saran teree mitee jam kee traas jeeo. 2. Sloak. Saadh sangat bin bhram muee kartee karam anek. Komal bandhan baadheaaa Naanak karmah lekh. 1. Jo bhaane se meliaa wichhore bheee aap. Naanak Prabh sarnaagatee jaa kaa wad partaap. 2. Chhant. Greekham rut at gaakhree jeth akhaarai ghaam jeeo. Prem bichhoh duhaaganeer drisat na karee raam jeeo. Nah drisat aavai marat haavai mahaa gaarab mutheaaa. Jal baajh machhulee tarpharaavai sang maa-i-aa rutheaaa. Kar paap jonee bhai bheet hoee de-e saasan jam jeeo. Binvant Naanak ot teree raakh pooran kaam jeeo. 3. Sloak. Sardhaa laagee sang preetmai ik til rahan na jaae. Man tan antar rav rahe Naanak sahaj subaae. 1. Kar gah leenee saajnah janam janam ke meet. Charnah daasee kar laee Naanak Prabh hit cheet. 2. Chhant. Rut baras suheleaaa saavan bhaadve aanand jeeo. Ghan unav wuthe jal thal pooriaa makrand jeeo. Prabh poor rahiaa sarab thaaee Harinaam navnidh grih bhare. Simar suaamee antarjaamee kul samoohaa sabh tare. Pria rang jaage nah chhidar laage Kripaal sad bakhsind jeeo. Binvant Naanak har kant paa-i-aa sadaa man bhaavand jeeo. 4. Sloak. Aas piaasee mai phirao kab pekhaa Gopaal. Hai koe saajan sant jan Naanak Prabh melanhaar. 1. Bin milbe saant na oopjai til pal rahan na jaae. Har saadh sarnaagatee Naanak aas pujaae. 2. Chhant. Rut sarad adambro asoo katke Har piaas jeeo. Khojantee darsan hirat kab mileeai guntaas jeeo. Bin Kant piaare nah sookh saare haar kangan dhrig bana. Sundar sujaan chatur betee saas bin jaise tanaa. Eet ut dahdis alokan man milan kee Prabh piaas jeeo. Binvant Naanak dhar kirpaa melah Prabh guntaas jeeo. 5. Sloak. Jalan bujhee seetal bhae man tan upjee saant. Naanak Prabh pooran mile duteea binsee bhraant. 1. Saadh pathaae aap Har ham tum te naahee door. Naanak bhram bhai mit gae raman Raam bharpoor. 2. Chhant. Rut sisear seetal Har pragate manghar pohe hee. Jalan bujhee daras paa-i-aa binse maa-i-aa dhroh jeeo. Sabh kaam poore mil hajoore ar charan sevak seviaa. Haar dor seegaar sabh ras gun gaao alakh abheviaa. Bhaao bhagat Govind baanchhat jam na saakai johe hee. Binvant Naanak Prabh aap melee tah na prem bichhoh jeeo. 6. Sloak. Har dhan paa-i-aa sohaganeer dolat naahee cheet. Sant sanjogee Naanakaa grih pragate Prabh meet.

1. Naad binod anand kod pria Preetam sang bane. Man baanchhat phal paa-i-aa Har Naanak naam bhane. 2. Chhant. Himkar rut man bhaavtee maagh phagan gunvant jeeo. Sakhee sahelee gaao manglo grih aae Har kant jeeo. Grih laal aae man dhiae sej sundar soheaaa. Wan trin tribhavan bhae hariaa dekh darsan moheaaa. Mile suaamee ichh pun-nee man japiaa nirmal mant jeeo. Binvant Naanak nit karah raleaaa har mile Sreedhar kant jeeo. 7. Sloak. Sant sahaaee jeea ke bhavjal taaranhaar. Sabh te ooche jaaneeah Naanak naam piaar. 1. Jin jaaniaa se-ee tare se soore se beer. Naanak tin balihaarnai Har jap utare teer. 2. Chhant. Charan biraajit sabh oopre mitiaa sagal kales jeeo. Aavan jaavan dukh hare Har bhagat keaaa parves jeeo. Har rang raate sahaj maate til na man te beesrai. Taj aap sarnee pare charnee sabad gun jagdeesarai. Govind gun nidh sreerang suaamee aad kao aades jeeo. Binvant Naanak ma-i-aa dhaarah jug jugo ik wes jeeo. 8.1.6.8. *(Pages 927-929)*

Horizontal sequence of compositions in a raga chapter



STRUCTURE OF COMPOSITIONS

No. Difference	Shabad	Var	Chhant	Swaya	Others
	(song on any subject)	(ode, long heroic poem)	(song of praise)	(canzonet)	(poem of special subjects)
1 Use of sloaks	no sloaks	minimum 2 sloaks before a pauri (couplets)	some with sloaks; some without sloaks (couplets)	no sloaks	Yes/no
2 Name of paragraphs	padas	pauris	padas	padas	padas
3 No. of padas	1-6, 8, 16 pada = stanzas	no restriction pauris = stanzas which carry forward ideas from one stanza to another	normally 4 padas	unrestricted padas	unrestricted padas
4 Lines in a pada	1-5 tukas in each pada tukas-lines	unrestricted tukas in each pauri	normally have 6 tukas in a pada	unrestricted tukas	unrestricted tukas
5 Heading/caption	word "Shabad" is NOT used as heading except in Raga Maru where it is used for 2/3 times eg. Chaupadas	word "Var" is used as a heading eg. Asa di var	Word "Chhant" is used as a heading eg. Chhant Mehla	word "Swaya" is used as a heading eg. Swaya Mehla Pehle Ke	special headings to illustrate the theme of the poem eg. Japji, Sukhmani, Anand
6 Use of Rahau	Yes, 1, 2, 3, 6 rahaus	no	no	no	Yes
7 Location	In musical measure section	In musical measure section	In musical measure section	in the concluding section	in musical measure section
8 Approx number	2400	twenty two	144	52	only a few 32 titled other untitled

**Extracts from Lectures
by
Dr. S.S. Kapoor
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SOME IMPORTANT OBSERVATIONS

A. SHABADS (Divine songs)

1. A large number of hymns recorded in Guru Granth Sahib have captions of 'PADAS' e.g., 'dopadas or chaupadas' etc. These hymns are popularly called as 'Shabads' to distinguish them from 'Vars', 'Sloaks', 'Chhants', 'Specialist Long/Short Compositions', and 'Swayas' which have captions of their own names on them. The caption 'Shabad' as such has not been used in Guru Granth Sahib, except in Raga Maru where it has been used for a few times (pages 989-990)
2. The word 'padas' represent the number of para in a shabad, and this caption has been frequently used only for shabads, though all shabads do not have such a caption.
3. Shabads which have specific caption e.g., 'chaupadas' (4 paras) do also have shabads of more and less than four padas in them. Thus a caption of 'chaupadas' need not necessarily mean that all padas to follow must be of 4 paras. So is also true with other shabads having captions like 'dopadas (2 paras) or 'tinpadas (3 paras)' etc.
4. The word 'Ashtpadis' means shabads of 8 padas, but there are ashtpadis which have more and less padas than 8 padas in them.
5. Each pada can have different number of 'tukas (lines)' in them. Some shabads do have captions of number of tukas in them, but most of the shabads do not have such a caption.
6. According to one count there are approximately 2,405 shabads of various padas in Guru Granth Sahib.
7. The count of various padas in shabads is as follows:
 - i. Shabads of one pada = 5
 - ii. Shabads of dopadas (2 paras) = 608
 - iii. Shabads of tinpadas (3 paras) = 73
 - iv. Shabads of chaupadas (4 paras) = 1255
 - v. Shabads of panchpadas (5 paras) = 80

- vi. Shabads of chhepadas (6 padas) = 11
- vii. Shabads of ashtpadas (8 padas) = 311
- viii. Shabads of solla padas (16 padas) = 62 (these shabads are only in raga Maru).

8. Guru Angad has composed no Shabads.

B. Vars (Odes, Ballads)

1. There are 22 Vars in Guru Granth Sahib.
2. The structure of Vars consist of pauris and sloaks.
3. Pauris are group of hymns where the idea of first hymn is taken to the second hymn, and of second to third hymn and so on.
4. Unlike Shabads many pauris do not have the name of Nanak in their end verse/s.
5. Sloaks are like couplets of a few lines, though there are sloaks of many lines as well.
6. The Vars as were composed by Gurus consisted only of Pauris of various lengths.
7. Guru Arjan, however, included therein sloaks of Gurus. Now sloaks of the same theme as of Pauris in Vars, irrespective of the author of the Var, precede the pauris.
8. There are a minimum of two sloaks before every pauri in the Vars.
9. Two Vars one by Guru Arjan in raga Basant and one by Satta and Balwand in raga Ramkali have no Sloaks in them. These Vars also have no caption of 'Pauris', for their hymns, in them.
10. In Maj ki Var Mehla1, Pauri 13 have 7 sloaks before it.
11. In Gauri ki Var Mehla 4, pauris 28-31 are composed by Guru Arjan Dev.
12. In Gauri ki Var Mehla 5, first sloak preceding pauri 18 is called 'Doha'.
13. In Bihagra ki Var Mehla 4, pauri 13 has 3 sloaks composed

by Bhai Mardana and pauri 17 has one sloak composed by Bhagat Kabir.

14. A Var may have sloaks of different Gurus.
15. There are compositions in Guru Granth Sahib, which consist of pauris and sloaks, but which are not titled Vars, viz, Bawan Akhri (page 250) and Thithe (page 296).
16. In the arrangement of Bani, Vars have been placed as the last bani of Gurus before the start of the Bhagat Bani.
17. The words 'Shud' (correct in the first reading) or 'Shud keechey' (corrected after the first reading) have been used to denote if the Var (or perhaps all banis recorded up to and including that Var, in that particular raga) has been correct or corrected.
18. Guru Angad and Guru Tegh Bahadur have composed no Vars.

C. Sloaks (Couplets)

1. Sloaks are short compositions of two or more verses, but in Guru Granth Sahib, there are sloaks of 26 verses as well.
2. There are 1656 sloaks in Guru Granth Sahib, most of which are included in Vars.
3. Some sloaks are included in Chhants and some are included in specialist compositions, others have been clustered in the chapter titled 'Sloak Varan te Wadeek'.
4. In addition to Gurus, Bhagats Kabir and Farid have also composed sloaks.
5. Some sloaks of the Bhagats also appear in the bani of the Gurus (Var Bihagra), whereas the sloaks of Gurus also appear in the bani of the Bhagats (pages 1375, 1376, 1378, 1380-1384).

D. Chhants (Divine songs of praise)

1. Chhants are shabads of special praises.
2. Guru Angad and Guru Tegh Bahadur have not composed any chhants.

3. There are 127 chhants in Guru Granth Sahib.
4. Though majority of the chhants have no sloaks in them, but some of them composed by Guru Arjan have sloaks in them. (ragas Asa, Wadhans, Jaitsiri, Bilawal and Ramkali)
5. Out of 31 ragas in Guru Granth Sahib, only 14 ragas have chhants.

(E) Swayas (Stanzas of undefined length)

1. Swayas are composed by Guru Arjan and 11 Bhats.
2. Guru Arjan has composed 20 swayas, wheras Bhats have composed 123 swayas.
3. The caption at the start of Guru Arjan's swayas is different from all other captions used in the Granth. It reads as 'swayas mukhvak Mehla 5', whereas at other places in the Granth it reads as 'Raga.....Mehla 5'.

ANALYSIS OF SPECIALIST SHORT/LONG COMPOSITIONS

No.	Page no	Name of bani	Composer	STRUCTURE				
				Shabads	Ashtpadis	Padas	Pauris	Sloaks
1	1-8	Jap	Guru Nanak				38	2
2	8-10	Sodar	Guru Nanak	3				
			Guru Ramdas	1				
			Guru Arjan	1				
3	10-11	Sopurakh	Guru Nanak	1				
			Guru Ramdas	2				
			Guru Arjan	1				
4	11-12	Sohila	Guru Nanak	2				
			Guru Ramdas	1				

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			Guru Arjan	1				
5	74-78	Pahre	Guru Nanak	5		4/5/4/5=18		
6	81	Wanjara	Guru Ramdas			6		
7	133	Baramah	Guru Arjan	14				
8	136	Din rein	Guru Arjan			4		
9	234	Karhale	Guru Ramdas	2		10/10=20		
10	250	Bawan Akhri	Guru Arjan				55	57
11	262	Sukhmani	Guru Arjan		24			24
12	296	Thithe	Guru Arjan				17	17
13	340	Bawan Akhri	Kabir			45		
14	432	Patti	Guru Nanak			35		
15	434	Patti	Guru Amardas			18		
16	575	Ghoreean	Guru Ramdas			4		
17	578	Ahlahian	Guru Nanak	5		4/4/4/4=20		
18	762	Kuchajji	Guru Nanak			1		

19	762	Suchajji	Guru Nanak			1		
20	763	Gunwanti	Guru Nanak			1		
21	838	Thithe	Guru Nanak			20		
22	841	Var	Guru Amardas			10/10=20		
23	917	Anand	Guru Amardas				40	
24	923	Sud	Baba Sundar			6		
25	927	Rutti	Guru Arjan			8/chhants		16
26	929	Dakhni Onkar	Guru Nanak			54		
27	938	Sidh Gosht	Guru Nanak			73		
28	1107	Baramah	Guru Nanak	17				
29	1110	Pahre	Guru Nanak			5		
30	1360	Gatha	Guru Arjan			24		
31	1361	Phune	Guru Arjan			23		
32	1363	Chaubole	Guru Arjan			11		

ANALYSIS OF SLOAKS : RAGAS, BANI, PAGES & COMPOSERS

COMPOSER GURUS, BHAGATS & MARDANA

No.	Ragas	Pages	Guru Nanak	Guru Angad	Guru Amardas	Guru Ramdas	Guru Arjan	Guru Tegh Bahadur	Bhagat Kabir	Bhagat Farid	Mardana	Total
1	Siri	14-93	4	2	32		1					39
2	Majh	94-150	45	15	6	2						68
3	Gauri	151-346			4	51	75					130
4	Asa	347-488	43	15								58
5	Gujri	489-526			44		42					86
6	Bihagra	537-556	2		40	2	2				3	49
7	Wadhans	557-594	3		40							43
8	Sorath	595-659	3	1	44	1						49
9	Jaitsiri	696-710					40					40

10	Suhi	728-794	21	11	15							47
11	Bilawal	795-858	2		24	1						27
12	Ramkali	876-974	19	7	24		44					94
13	Maru	989-1106	18	1	21	3	71					114
14	Basant	1168-1196					3					3
15	Sarang	1197-1253	3	9	23	6	3					74
16	Malar	1254-1293	24	5	27		2					58
17	Kanara	1294-1318				30						30
Other Banis												
1	Sashkriti	1353-1359	4				67					71
2	Sloak	1364-1384							243	130		373
3	Varan te											
	Wadeek	1410-1426	33		67	30	22	57				199
Grand Total											1656	

ANALYSIS OF CHHANTS, RAGAS, BANI, PAGES & COMPOSERS

No.	Page No.	Raga	Composer of chhants	No. of chhants	No. of padas	No. of sloaks	Composer of sloaks
1	78	Siri	Guru Ramdas	1	5	none	
2	79	Siri	Guru Arjan	2	5		
3	80	Siri	Guru Arjan	1	5		
4	242	Gauri	Guru Nanak	2	4/4		
5	243	Gauri	Guru Amardas	5	4/4/4/4/4		
6	247	Gauri	Guru Arjan	4	4/4/4/4		
7	435	Asa	Guru Nanak	5	4/4/4/4/4		
8	439	Asa	Guru Amardas	2	4/10		
9	442	Asa	Guru Ramdas	14	4/8/4/4/4/4/4		
					4/4/4/4/4/4/6		
10	452	Asa	Guru Arjan	14	4/4/4/4/4/4/4	5	Guru Arjan
					4/4/4/4/4/4/4		

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11	537	Bihagra	Guru Ramdas	6	4/4/4/4/4		
12	541	Bihagra	Guru Arjan	9	4/4/4/4/4/5		
					4/4		
13	561	Wadhans	Guru Nanak	2	4/8		
14	567	Wadhans	Guru Amardas	6	4/4/4/4/4		
15	572	Wadhans	Guru Ramdas	4	4/4/4/4		
16	576	Wadhans	Guru Arjan	3	4/4/4	4	Guru Arjan
17	687	Dhanasri	Guru Nanak	3	4/5/5		
18	690	Dhanasri	Guru Ramdas	1	5		
19	691	Dhanasri	Guru Arjan	1	4		
20	703	Jairsiri	Guru Arjan	3	4/4/4	5	Guru Arjan
21	763	Suhi	Guru Nanak	5	4/4/4/4/9		
22	767	Suhi	Guru Amardas	7	4/4/4/4/4		
23	772	Suhi	Guru Ramdas	6	4/4/4/4		
24	776	Suhi	Guru Arjan	11	4/4/4/4/4		
					4/4/4/4/4		

25	843	Bilawal	Guru Nanak	2	4/4		
26	844	Bilawal	Guru Ramdas	2	4/4		
27	845	Bilawal	Guru Arjan	5	4/4/5/4/4	1	Guru Arjan
28	924	Ramkali	Guru Arjan	5	4/4/4/4/1	1	Guru Arjan
29	1107	Tukhari	Guru Nanak	6	17/5/4/4/4/5		
30	1113	Tukhari	Guru Ramdas	4	4/4/4/6		
31	1117	Tukhari	Guru Arjan	1	4		
32	1236	Sarang	Guru Arjan	1	4		
33	1278	Malar	Guru Arjan	1	4		
34	1312	Kanara	Guru Arjan	1	4		
			Grand Total	144			

ANALYSIS OF VARS, RAGAS & PAURIS

TABLE OF VARS: Analysing: 1. Number of pauris in the var 2. Author 3. Raga 4. Page of Guru Granth Sahib 5. Number of pauris with the word 'Nanak' at the end.

No.	Name of var	Author	Raga	Page	Pauris in the var	Number of pauris with the name Nanak at the end	Sudh/ kechey
1	Sirirag ki var	Mehla4	Sirirag	83	21	5,10,15,20,21	Sudh
2	Majh ki	Mehla1	Maj	137	27	5,7,8,13 ¹ ,14,15,21,23,26,27	Sudh
3	Gauri ki	Mehla4	Gauri	300	33	5,10,16,21,28,29,30,33 ²	Sudh
4	Gauri ki	Mehla5	Gauri	318	21	All ³	Sudh Kechey
5	Asa ki	Mehla1	Asa	462	24	22,23,24,	Sudh
6	Gujri ki	Mehla3	Gujri	508	22	10,20,21,22	Sudh
7	Gujri ki	Mehla5	Gujri	517	21	18,19,20,21	Sudh
8	Bihagra ki ⁴	Mehla4	Bihagra	548	21	5,15,10,20,21	Sudh

9	Wadhans ki	Mehla4	Wadhans	585	21	5,10,15,20,21	Sudh
10	Sorath ki	Mehla4	Sorath	642	29	5,11,15,20,25,26,27,28,29	Sudh
11	Jaitsiri ki ⁵	Mehla5	Jaitsiri	705	20	5,10,15,20	No remarks
12	Suhi ki	Mehla3	Suhi	785	20	10,20,	No remarks
13	Bilawal ki	Mehla4	Bilawal	849	13	5,7,11,12,13	Sudh
14	Ramkali ki ⁶	Mehla3	Ramkali	947	21	10,20,21,	Sudh
15	Ramkali ki	Mehla5	Ramkali	957	22	17,18,19,20,21,22	Sudh
16	Maru ki ⁷	Mehla3	Maru	1086	22	10,20,21,22	Sudh
17	Maru ki	Mehla5	Maru	1094	23	5,10,15,22,23	No remarks
18	Basant ki	Mehla5	Basant	1193	3	All	No remarks
19	Sarang ki	Mehla4	Sarang	1237	36	All	Sudh
20	Malar ki	Mehla1	Malar	1278	28	4,10,12,14,18,22,24,27,28	Sudh
21	Kanra ki	Mehla4	Kanra	1312	15	5,10,15,	Sudh

1. - Pauri 13 preceded by 7 sloaks
2. - Pauris 28-31 are composed by Guru Arjan
3. - Pauri 18, first sloak preceeding this pauri is named as Sloak Doha
4. - Pauri 12 has 3 preceeding sloaks composed by Bhai Mardana
Pauri 17 has one sloak of Bhagat Kabir
- 5-7 These vars have all sloaks of the author of vars

**ANALYSIS OF GURBANI SHABADS IN
GURU GRANTH SAHIB**

SHABADS (ALL HYMNS) 5894

GENERAL-PURPOSE SHABADS SPECIAL SHABADS

1pada (5)	2padas (608)	3padas (73)	4padas (1255)	5padas (80)	6padas (11)	8padas (Astpa- dis) (311)	16padas (Sohle) (62)
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Specific long/short compositions (130) (Titled 32)	Chhants (144)	Vars (Odes) (22)	Swayas (143)	Sloaks (1659)
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Composer	2-6 padas hymns	Asht- padis	Sohle	Chhants	Vars (Pauris)	Specific Long/short hymns	Sloak	Swayas	Total
Guru Nanak	211	119	22	25	3(79)	13	251		720
Guru Angad							62		62
Guru Amardas	168	74		19	4(86)	43	344		734
Guru Ramdas	237	31	2	36	8(189)	3	121		619
Guru Arjan	1346	64	14	61	6(110)	64	448	20	2127
Guru Tegh Bahadur	56					1	57		114
Kabir	209	5				3	243		460
Farid	3	1					130		134
Ravidas	39	1							40
Namdev	59					2			61
Trilochan	4								4
Dhanna	4								4
Beni	2	1							3
Surdas									1
Jaidev	2								2
Bhikhen	2								2
Sadhna	1								1
Ramanand	1								1
Parmanand	1								1
Sain	1								1
Pipa	1								1
Bhats								125	123
Others					1(8)	1	3		12
Total	2348	296	38	141	22(472)	130	1659	143	5227

A VIEW OF NITNEM BANIS

BANI	CONTENTS	AUTHOR	WHERE IN SCRIPTURES	
Jaap (ji)	Opening sloak=1	Guru Arjan	GGs pages 1, 285 sloak preceding Asht-padi 17 in Sukhmani Sahib.	1verse, 2 lines
	Closing Sloak=1	Guru Angad	GGs pages 8, 146-147 Second sloak preceding pauri 18 in Var Maj Mehla 1	1 verse, 5 lines
	Pauris=38	Guru Nanak	GGs Page 1-8	Pauris of different length
Jaap (Sahib)	Verses=199	Guru Gobind Singh	DG page 1-10	Verses of different length
Swayas (Sudha)	padas=10		DG pages 13-15	Verses of different length
Rehras: (Present version)				
	Opening Sloak	Guru Nanak	GGs page 469 Asa di var	2 padas+1 verse of rahao
	Shabads:			
	Sodar:	Guru Nanak		
	<u>IN JAP JI</u> 11 verses of 2 lines (numbered as pauri 27)		GGs page 6	11 verses
	<u>IN REHRAS:</u> Cluster of 5 shabads	Guru Nanak- first 3 shabads Guru Ramdas- Fourth shabad- Guru Arjan- Fifth shabad	GGs 9-10	
	<u>IN RAGA ASA</u> Cluster of 2 shabads	Guru Nanak- First shabad titled 'Sopurkh'; Guru Ramdas- Second shabad titled Sopurkh	GGs 347-348	
	SOPURKH:			
	<u>IN REHRAS</u> Cluster of 4 shabads	Guru Nanak- Third shabad Guru Ramdas- First two shabads Guru Arjan Fourth shabad	GGs pages 10-12	

Sohila (kirtan)	IN RAGA ASA A five pada shabad	Guru Ramdas	GGs 348	5 padas
	BENTI CHAUPAI 25 verses composition	Guru Gobind Singh	DG page 1386	Each verse contains 2 lines
	SWAYA 1 verse	Guru Gobind Singh	DG page 254	4 lines
	DOHA 1 verse	Guru Gobind Singh	DG page 254	2 lines
	ANAND SAHIB 6 pauris; first five and the last pauni	Guru Amardas	GGs 917. 922	6 pauris of different lengths
	MUNDAVNI A composition of 1 pada	Guru Arjan	GGs page 1429	5 lines
	SLOAK 1 verse	Guru Arjan	GGs 1429	4 lines
	PAURI Pauri 9 of Var Ramkali	Guru Arjan	GGs pages 961- 962	8 lines
	SLOAK First sloak of Var Gujri	Guru Arjan	GGs page 517	5 lines
	SLOAK Second sloak of Var Gujri	Guru Arjan	GGs page 517	7 lines
	Five Shabads: First Shabad	Guru Nanak	GGs pages 12, 157 (raga Gauri Deepki)	4 padas
	Second Shabad	Guru Nanak	GGs pages 12-13, 357 (raga Asa)	2 padas
	Third Shabad	Guru Nanak	GGs page 13, 663 (raga Dhanasri)	4 padas
Fourth Shabad	Guru Ramdas	GGs page 13, 171 (raga Gauri Purbi)	4 padas	
Fifth Shabad	Guru Arjan	GGs page 13, 205 (raga Gauri Purbi)	4 padas	

GGs-Guru Granth Sahib

DG-Dasam Granth

**FURTHER ANALYSIS OF NITNEM BANIS AS LISTED IN
GURU GRANTH SAHIB**

The bani	Raga	Composer	Structure/size	Location & Numeral.
Jap (ji)	None	God, brought to earth by Guru Nanak	2 sloaks.38 pauris (though title of pauris is not given)	Page1-First sloak (though title of sloak is not given) 1; Pages 1-8, Pauris (38), Page 8-Second sloak (1)
Sodar: Title of a cluster of five shabads:				
1. Sodar	Asa	Guru Nanak	A long composition of verses	Pages 8-9 (1); Pages 347-348(1) (1)
2.Sun wada	Asa	Guru Nanak	A shabad of 4 padas	Page 9 (4/2) Page 348-349 (4/1)
3.Aakha jiva	Asa	Guru Nanak	A shabad of 4 padas	Page 10 (4/3) Page 349 (4/2)
4.Herkae jan	Gujri	Guru Ramdas	A shabad of 4 padas	Page 10 (4/4) Page 492) (4/1)
5.Kahe rae	Gujri	Guru Arjan	A shabad of 4 padas	Page 10 (4/5) Page 495 (4/1)
Sopurkh: Title of a cluster of four shabads:				
1.Sopurkh	Asa	Guru Ramdas	A shabad of 5 padas	Page 10-11 (5/1) Page 348 (5/1/2)
2.Tu karta	Asa	Guru Ramdas	A shabad of 4 padas	Page 10 (4/2) Page 365 (4/1/53)
3.Tit sirwarae	Asa	Guru Nanak	A shabad of 2 padas	Page 12 (2/3) Page 357 (2/30)
4.Bahi prapat	Asa	Guru Arjan	A shabad of 2 padas	Page 12 (2/4) Page 378 (2/29)
Sohila: Title of a cluster of five shabads				
1.Jae ghar	Gauri Deepki	Guru Nanak	A shabad of 4 padas	Page 12 (4/1) Page 157 (4/1/20)
2.Chhe ghar	Asa	Guru Nanak	A shabad of 4 padas	Page 12 (2/2) Page 357 (2/30)
3.Gagan mae	Dhana-sri	Guru Nanak	A shabad of 4 padas	Page 13 (4/3) Page 663 (4/1/7/9)
4.Kam krodh	Gauri Purbi	Guru Ramdas	A shabad of 4 padas	Page 13 (4/4) Page 171 (4/8/22/60)
5.Karo benanti	Gauri Purbi	Guru Arjan	A shabad of 4 padas	Page 13 (4/5) Page 205 (4/3/124)*

* In Nitnem this shabad starts from the wording 'karo benanti'..., whereas in raga Gauri Purbi it starts with the wording 'Aud gatae.....'

**A VIEW OF THE TUNES RECOMMENDED BY
GURU HARGOBIND* FOR SINGING VARS**

No.	RAG	NAME OF COMPOSER	PAGE	REFERENCE OF THE SPECIFIC TUNE*
1	Siri	Guru Ramdas	83	None
2	Maj	Guru Nanak	137	Mallik Murid tatha Chanderhara Sohia ke dhuni gavni
3	Gauri	Guru Ramdas	300	None
4	Gauri	Guru Arjan	318	Rai Kamaldi Maujdi ki var ki dhuni gavni
5	Asa	Guru Nanak	462	Tundae Asrajae ki dhuni
6	Gujri	Guru Amardas	508	Sikandar Birahim ki var ki dhuni gavni
7	Gujri	Guru Arjan	517	None
8	Bihagra	Guru Ramdas	548	None
9	Wadhans	Guru Ramdas	585	Lal-iaan Behlima ki dhuni gavni
10	Sorath	Guru Ramdas	642	None
11	Jaitsiri	Guru Arjan	705	None
12	Suhi	Guru Amardas	785	None
13	Bilawal	Guru Ramdas	849	None
14	Ramkali	Guru Amardas	947	Jodae Veerae Purbani ki dhuni
15	Ramkali	Guru Arjan	957	None
16	Maru	Guru Amardas	1086	None
17	Maru	Guru Arjan	1094	None
18	Basant	Guru Arjan	1193	None
19	Sarang	Guru Ramdas	1237	Mehmae Hasnae ki dhuni
20	Malar	Guru Nanak	1278	Ranae Kelash tatha Maldae ki dhuni
21	Kanra	Guru Ramdas	1312	Musae ki var ki dhuni

* Some scholars claim that these tunes were incorporated by Guru Arjan himself.

Historical Background of the Names Mentioned in the Specific Tunes.

1. Var no. 2-Mallick Murid tatha Chanderhara Sohia ki dhuni gavni:

1.1 Mallick Murid and Chanderhara Sohia were two knights in the court of emperor Akbar. They were jealous of each other. Once Mallick was sent to Kabul to crush an uprising. Chanderhara lodged a false complaint that Mallick has joined the rebels. The emperor then sent Chanderhara to crush the rebellion and teach Mallick a lesson. In the fight, which followed, both fought heroically and died. The battle scenes were then composed and sung in a special tune.

2. Var no. 4-Raj Kamaldi Maujdi ki var ki dhuni gavni:

2.1 Kamaluddin was knight of a province. He poisoned his brother to death. His sister-in-law escaped to her parents with her infant child called Maujdi. When Maujdi grew up he raised an army and fought with Kamaluddin and killed him. The scenes of this battle were composed and sung, and a new tune was set.

3. Var no. 5-Tunde Asrajae ki dhuni gavni :

3.1 Asraj was the son of king Sarang. Asraj's step brothers, Sardul Rai and Sultan Khan once wounded him by deceit and threw him in a well. He was rescued by peddlers. They took him into a different country. The king of that country had died the previous night, he was childless. The ministers decided that whosoever would enter the gates of the town first in the morning, he would be coronated as the new king. By God's will, Asraj was first to enter that city, and was made the king of that kingdom. He then fought with his step brothers, defeated them and himself became the king of his father's empire. This episode was also composed and sung in a specific tune.

4. Var no. 6-Sikandar Ibrahim ki var ki dhuni gavni:

4.1 Sikandar and Ibrahim were rich knights of a tribe. Sikandar was gentle whereas Ibrahim was a crook. Once Ibrahim sexually harassed a young bride of a Brahmin. The Brahmin came to Sikandar for help. In a battle that followed between

Sikandar and Ibrahim, Ibrahim was arrested. Later Ibrahim repented and was freed. This incident was composed and sung in a famous tune.

5. Var no. 9-Lal-laan Behlima ki dhuni gavni :

5.1 Lal-laan and Behlima were two Rajput landlords of district Kangra. Once Lal-laan promised to give one sixth of his crop to Behlima in exchange for some cubic water from Behlima's well. Behlima gave the water, but Lal-laan refused to fulfil his promise. A battle was fought to settle the issue. Wherein Behlima won and Lal-laan lost. The scenario was also composed and sung in a special tune.

6. Var no. 14-Jodae Veerae Ourbai ki dhuni gavni :

6.1 Joda and Veera were two brothers, sons of a brave Rajput. They lived in Lakhi Jungle and enjoyed the life style like English Robinhood. Emperor Akbar wanted to make them his allies. They, however, refused to compromise and denied to surrender. Akbar attacked on their hideout and mercilessly killed both of them. The tales of bravery of the brothers was composed and sung by the musicians in a specific style.

7. Var no. 19-Mehmae Hasnae ki dhuni gavni :

7.1 Mehma and Hasna were Rajputs and belonged to district Kangra. Hasna, by deceit got Mehma arrested and put to prison. Mehma, by his bravery, pleased emperor Akbar, got his release. He organised a band of few brave people and attacked Hasna. After a fierce battle Hasna was defeated. This episode was composed and sung by the musicians in a typical tune.

**8. Var no. 20-Ranae Kelash tatha Maldae ki dhuni gavni :
(In Kartarpuri bir the title is written as "Ranne Kelash
ki dhuni tatha Maldae)**

8.1 Kelash Deo and Mal Deo were real brothers. They were the rulers of Jammu and Kashmir as nominee of emperor Jehangir. The emperor was always scared of the combined strength of the two brothers. He played a trick and got the brothers first become suspicious of each other and later enemy of each other. The fierce battle which pursued,

Mal Deo won and Kelash Deo was arrested and put into a prison. Later, out of brotherly love Mal Deo released his brother and returned to him his share of the kingdom. This episode was later composed and sung in a definite tune and became very popular.

9. Var no. 21-Musae ki var ki dhuni gavni :

9.1 Musa was a very brave man. His fiancée was forcefully married to a king. Musa gathered few soldiers and attacked the king. The king and his wife were arrested. Later Musa asked the wife, with whom she wanted to live. She replied that now her home was her husband's abode. Musa released both of them and gave them permission to go back to their kingdom. The musicians composed and sang a lyric to narrate this event. This tune also became very famous.

THE MUSICAL ARRANGEMENTS

(31 raga chapters, 6 other ragas mentioned within the chapters and 25 raga variations)

A. Ragas (Musical Measures)

- 4.1 All compositions of the Granth are classified into different ragas (musical measures) except Japji in the beginning and Swayas and Sloaks at the end.
- 4.2 The hymns have been composed in 31 ragas and 17 ghas (tunes). There is also a mention of 6 other ragas (refer to page 147) and 25 raga variations e.g. 12 variations of raga Gauri.
- 4.3 A raga is a particular set of the seven svars, or a selection of them, (in their 'natural', 'flat' or 'sharp' forms), whose inter-relationship and sequence are governed by strict rules. Each raga has its own emotional character, and is associated with a particular time of a day and a particular period of a season.
- 4.4 There has also been a traditional division between the male ragas (mostly in the bolder pentatonic style) and their consorts or raginis (most the more subtle septatonic variety and also their sons).
- 4.5 Most of the chapters in the Granth have a heading of a raga.
- 4.6 The timing and the seasons of the ragas is given below:
- 4.7 The ragas facilitate '**MOOD**' variations through the seasons and the time of the day.
- 4.8 The bani composed by the Sikh Gurus in different ragas is as follows:

Gurus	Ragas
Guru Nanak	19 ragas - Sri, Maj, Gauri, Asa, Gujri, Wadhans, Sorath, Dhanasri, Tilang, Suhi, Bilawal, Ramkali, Tukhari, Bhairav, Maru, Basant, Sarang, Malar, Parbhati.
Guru Amard4as	17 ragas - all the rags used by Guru Nanak except Tilang & Tukhari.
Guru Ramdas	30 ragas - all ragas except Jajiwanti.
Guru Arjan	30 ragas - all ragas except Jajiwanti.
Guru Tegh Bahadur	15 ragas - Gauri, Asa, Gujri, Bihagra, Sorath, Jaitsiri, Dhanasri, Todi, Tilang, Bilawal, Ramkali, Maru, Basant, Sarang and Jajiwanti.

No.	Name of the Rag	Time of Singing	Season of Singing	Pages in Guru Granth Sahib
1.	Sri	day third part	12-3 p.m. winter (hement) Nov, Dec.	14-93 (79)
2.	Majh	day third part	12-3 p.m. rainy (varsha) July, Aug.	49-151 (157)
3.	Gauri	day third part	12-3 p.m. winter (shisher), Dec, Jan.	151- 347 (197)
4.	Asa	night fourth part	3-6 a.m. winter (hement) Nov, Dec.	347-488 (141)
5.	Gujri	day fourth part	3-6 p.m. rainy (varsha) July, Aug.	489-526 (47)
6.	Deygandhari	day first part	6-9 a.m. winter (shisher) Dec, Jan.	527-536 (9)
7.	Bjhagra	night second part	9-12 am winter (hement) Nov, Dec.	537-556 (19)
8.	Wadhans	day fourth part	3-6 p.m. winter (shisher) Dec, Jan.	555-594 (37)
9.	Sorath	night third part	12-3 a.m. winter (sharad) Oct, Nov	595-659 (64)
10.	Dhanasri	day third part	12-3 p.m. winter (shisher) Dec, Nov	660-695 (350)
11.	Jaitsiri	day third part	12-3 p.m. winter (shisher) Dec, Nov	696-710 (14)
12.	Todi	day first part	6-9 a.m. winter (shisher) Dec, Nov	711-718 (7)
13.	Berari	day third part	12-3 p.m. winter (sharad) Oct, Nov	719-720 (2)
14.	Tilang	day third part	12-3 p.m. rainy (varsha) July, Aug	721-727 (6)
15.	Suhi	day first part	6-9 a.m. spring (basant) Feb, Mar.	728-79 (66)
16.	Bilawal	day first part	6-9 a.m. spring (basant) Feb, Mar	795-858 (63)
17.	Gaund	day third part	12-3 a.m. winter (hement) Nov, Dec	859-875 (16)
18.	Ramkali	day first part	6-9 a.m. spring (basant) Feb, Mar	876-794 (98)
19.	Nat Narain	night third part	12-3 a.m. rainy (varsha) July, Aug	975-983 (8)
20.	Mali Gaura	day third part	12-3 p.m. winter (sharad) Oct, Nov	984-988 (4)
21.	Maru	day third part	12-3 p.m. winter (shisher) Dec, Jan	989-1106 (117)
22.	Tukhari	day first part	6-9 a.m. winter (sharad) Oct, Nov	1107-1117 (10)
23.	Kedara	day fourth part	3-6 p.m. summer (grikham) May, Jun	118-1124 (6)
24.	Bharav	night fourth part	3-6 a.m. winter (sharad) Oct, Nov	1325-1167 (47)
25.	Basant	all time	6 a.m.-6 p.m. spring (basant) Feb, Mar	1168-1196 (28)
26.	Sarang	day second part	9-12 a.m. rainy (varsha) Jul, Aug	1197-1253 (56)
27.	Malhar	all time	6 a.m.-6 p.m. rainy (varsha) July, Aug	1254-1293 (39)
28.	Kanra	night first part	6-9 a.m. summer (grikham) May, June	1294-1318 (24)
29.	Kalyan	day fourth part	3-6 p.m. rainy (varsha) Jul, Aug	1319-1926 (7)
30.	Parbhati	day first part	6-9 a.m. spring (basant) Feb, Mar	1327-1351 (24)
31.	Jajiwanti	night first part	6-9 p.m. summer (grikham) May, Jun	1352 (1)

- 4.8.1 Singing of bani in ragas (kirtan) is one of the fundamental beliefs of Sikhism.
- 4.8.2 Guru Nanak realised God by singing His praises. He suggested no rigorous jap (meditation) or tap (yogas) for God realisation. He recommended a life of love for God. He said the Sikhs must attend kirtan on a regular basis.

B. Ghars (Thats)

- 4.9 Ghar means rhythm or tal, it also denotes the pitch and variations of the notes.
- 4.10 It is a rhythmic cycle, comprising a fixed number of time units (matras) of equal value.
- 4.11 They contain the range of ragas using the same group of notes but are timed and distributed differently producing the mood variations
- 4.12 In Guru Granth Sahib, Guru Arjan has introduced 17 ghars
- 4.13 The counting of 17 ghars can be done in the following way:
- The basic svars in the Indian music are 7: Sa Re Ga Ma Pa Da Ni
 - Two svars out of the above are fixed: Sa and Pa
 - The remaining five svars are changing svars and can be played as follows:

	1	2	3	
Total				
Re	lower flat	flat	natural (shudh)	3
Ga	lower flat	flat	natural	3
Da	lower flat	flat	natural	3
Ni	lower flat	flat	natural	3
Ma	sharp	very sharp	natural	<u>3</u>
Total				15
Fixed svars				<u>2</u>
Grand total of svars/ghars				17

- All compositions in Guru Granth Sahib, which are composed in ragas, do not have the reference of 'ghars'. These compositions should be sung in the svars based on the ragas they relate to. If the reference of 'ghar' is given then the specialised tal must be selected.
- The hymns composed in ghars are as follows:

The Ghar	Number of hymns
1.	98
2.	77
3.	34
4.	22
5.	20
6.	14
7.	9
8.	9
9.	4
10.	9
11.	2
12.	3
13.	3
14.	1
15.	1
16.	1
17.	1

f. The breakdown of the hymns in ghars in different ragas is as follows:

Ragas	No. of hymns
1. Rag siri	5
2. Rag Majh	5
3. Rag Gauri	1
4. Rag Asa	97
5. Rag Gujri	39
6. Rag Sorath	17
7. Rag Dhanasri	23
8. Rag Todi	7
9. Rag Bairagee	7
10. Rag Suhi	33
11. Rag Bilawal	20
12. Rag Gaund	9
13. Rag Ramkali	9
14. Rag Maru	17
15. Rag Kidara	6
16. Rag Bhairo	16
17. Rag Basant	15
18. Rag Sarang	14
19. Rag Malhar	14
20. Rag Kanra	13
21. Rag Kalyan	2

EXAMPLES OF COMPOSITIONS WITH 1-17 GHARS:

GHAR 1

ਰਾਗੁ ਕਾਨੜਾ ਚਉਪਦੇ ਮਹਲਾ ੪ ਘਰੁ ੧
ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਮੇਰਾ ਮਨੁ ਸਾਧ ਜਨਾਂ ਮਿਲਿ ਹਰਿਆ ॥ ਹਉ ਬਲਿ ਬਲਿ ਬਲਿ ਬਲਿ ਸਾਧ ਜਨਾਂ ਕਉ
ਮਿਲਿ ਸੰਗਤਿ ਪਾਰਿ ਉਤਰਿਆ ॥ ੧ ॥ ਰਹਾਉ ॥ ਹਰਿ ਹਰਿ ਕ੍ਰਿਪਾ ਕਰਹੁ ਪ੍ਰਭੁ ਅਪਨੀ
ਹਮ ਸਾਧ ਜਨਾਂ ਪਗ ਪਰਿਆ ॥ ਧਨੁ ਧਨੁ ਸਾਧ ਜਿਨ ਹਰਿ ਪ੍ਰਭੁ ਜਾਨਿਆ ਮਿਲਿ ਸਾਧੂ
ਪਤਿਤ ਉਧਰਿਆ ॥ ੧ ॥ ਮਨੁਆ ਚਲੈ ਚਲੈ ਬਹੁ ਬਹੁ ਬਿਧਿ ਮਿਲਿ ਸਾਧੂ ਵਸਗਤਿ
ਕਰਿਆ ॥ ਜਿਉਂ ਜਲ ਤੰਤੁ ਪਸਾਰਿਓ ਬਧਕਿ ਗ੍ਰਸਿ ਮੀਨਾ ਵਸਗਤਿ ਖਰਿਆ ॥ ੨ ॥
ਹਰਿ ਕੇ ਸੰਤ ਸੰਤ ਭਲ ਨੀਕੇ ਮਿਲਿ ਸੰਤ ਜਨਾ ਮਲੁ ਲਹੀਆ ॥ ਹਉਮੈ ਦੁਰਤੁ ਗਇਆ
ਸਭੁ ਨੀਕਰਿ ਜਿਉ ਸਾਬੁਨਿ ਕਾਪਰੁ ਕਰਿਆ ॥ ੩ ॥ ਮਸਤਕਿ ਲਿਲਾਟਿ ਲਿਖਿਆ ਧੁਰਿ
ਠਾਕੁਰਿ ਗੁਰ ਸਤਿਗੁਰ ਚਰਨ ਉਰ ਧਰਿਆ ॥ ਸਭੁ ਦਾਲਦੁ ਦੂਖ ਭੰਜ ਪ੍ਰਭੁ ਪਾਇਆ
ਜਨ ਨਾਨਕ ਨਾਮਿ ਉਧਰਿਆ ॥ ੪ ॥ ੧ ॥

Raag Kaanaraa Chaopade Mehla 4 Ghar 1

**Ik Onkaar satnaam kartaa purkh nirbhao nirvair akaal moorat
ajoon saibhang gur prasaad.**

Meraa man saadh janaa mil hariaa. Hao bal bal bal saadh
janaa kao mil sangat paar utariaa. 1. Rahaao. Har har kripaa karah
Prabh apnee ham saadh janaa pag pariaa. Dhan dhan saadh jin
Har Prabh Jaaniaamill saadhoo patit udhariaa. 1. Manooaa chalai
chalai bahu bidh mil saadhoo was gat kariaa. Jio jal tant pasaario
badhak gras meenaa was gat khariaa. 2. Har ke sant sant bhal
neeke mill sant janaa maal laheaaa. Haomai durat ga-i-aa sabh
neekar jio saaban kaapr kariaa. 3 Mastak lilaat likhiaa dhur thaakar
Gur Satgur charan ur dhariaa. Sabh daalad dookh bhanj Prabh
paa-i-aa jan Naanak naam udhariaa. 4.1.

(Page 1294)

GHAR 2

ਕਾਨੜਾ ਮਹਲਾ ੫ ਘਰੁ ੨

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਗਾਈਐ ਗੁਣ ਗੋਪਾਲ ਕ੍ਰਿਪਾ ਨਿਧਿ ॥ ਦੁਖ ਬਿਦਾਰਨ ਸੁਖਦਾਤੇ
ਸਤਿਗੁਰ ਜਾ ਕਉ ਭੇਟਤ ਹੋਇ ਸਗਲ ਸਿਧਿ ॥ ੧ ॥ ਰਹਾਉ ॥ ਸਿਮਰਤ ਨਾਮੁ ਮਨਹਿ
ਸਾਧਾਰੈ ॥ ਕੋਟਿ ਪਰਾਧੀ ਖਿਨ ਮਹਿ ਤਾਰੈ ॥ ੧ ॥ ਜਾ ਕਉ ਚੀਤਿ ਆਵੈ ਗੁਰੁ ਅਪਨਾ
॥ ਤਾ ਕਉ ਦੂਖੁ ਨਹੀ ਤਿਲੁ ਸੁਪਨਾ ॥ ੨ ॥ ਜਾ ਕਉ ਸਤਿਗੁਰੁ ਅਪਨਾ ਰਾਖੈ ॥ ਸੇ ਜਨੁ
ਹਰਿ ਰਸੁ ਰਸਨਾ ਚਾਖੈ ॥ ੩ ॥ ਕਹੁ ਨਾਨਕ ਗੁਰਿ ਕੀਨੀ ਮਇਆ ॥ ਹਲਤਿ ਪਲਤਿ
ਮੁਖ ਊਜਲ ਭਇਆ ॥ ੪ ॥ ੧ ॥

Kaanaraa Mehla 5 Ghar 2

Ik Onkaar satgu prasaad. Gaaeeai gun Gopaal Kripanidh. Dukh

bidaaran sukhdaate Satgur jaa kao bhetat ho-e sagal sidh. 1. Rahaao. Simrat naam manah saadhaarai. Kot paraadhee khin mah taarai. 1 Jaa kao cheet aavai gur apnaa. Taakao dookh nahee til supnaa. 2. Jaa kao Satguru apnaa raakhai. So jan Har ras rasnaa chaakhai. 3. Kah Naanak Gur keenee ma-i-aa. Halt palt mukh oojal bha-i-aa. (page 1298)

GHAR 3

ਕਾਨੜਾ ਮਹਲਾ ੫ ਘਰੁ ੩

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਕਬੀਐ ਸੰਤਸੰਗਿ ਪ੍ਰਭ ਗਿਆਨੁ ॥ ਪੂਰਨ ਪਰਮ ਜੋਤਿ ਪਰਮੇਸੁਰ ਸਿਮਰਤ ਪਾਈਐ ਮਾਨੁ ॥ ੧ ॥ ਰਹਾਉ ॥ ਆਵਤ ਜਾਤ ਰਹੇ ਸੁਮ ਨਾਸੇ ਸਿਮਰਤ ਸਾਧੂ ਸੰਗਿ ॥ ਪਤਿਤ ਪੁਨੀਤ ਹੋਹਿ ਖਿਨ ਭੀਤਰਿ ਪਾਰਬ੍ਰਹਮ ਕੈ ਰੰਗਿ ॥ ੧ ॥ ਜੋ ਜੋ ਕਥੈ ਸੁਨੈ ਹਰਿ ਕੀਰਤਨੁ ਤਾ ਕੀ ਦੁਰਮਤਿ ਨਾਸ ॥ ਸਗਲ ਮਨੋਰਥ ਪਾਵੈ ਨਾਨਕ ਪੂਰਨ ਹੋਵੈ ਆਸ ॥ ੨ ॥ ੧ ॥ ੧੨ ॥

Kaanaraa Mehla 5 Ghar 3

Ik Onkaar satgur prasaad. Katheeai satsang Prabh giaan. Pooran param jot pamesur simrat paaeeai maan. 1. Rahaao. Aavat jaat rahe sram naase simrat saadhoo sang. Patit puneet hoh khin bheetar Paarbrahm kai rang. 1. Jo jo kathai sunai har keertan taa kee durmat naas. Sagal manorath paavai Naanak pooran hovai aas. 2.1.12. (page 1300)

GHAR 4

ਕਾਨੜਾ ਮਹਲਾ ੫ ਘਰੁ ੪

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਨਾਰਾਇਨ ਨਰਪਤਿ ਨਮਸਕਾਰੈ ॥ ਐਸੇ ਗੁਰ ਕਉ ਬਲਿ ਬਲਿ ਜਾਈਐ ਤਿਆਗਿ ਆਨ ਲਾਗਹਿ ਅੰਮ੍ਰਿਤੋ ਡਾਰਿ ਭੂਮਿ ਪਾਗਹਿ ॥ ਬਿਖੈ ਰਸ ਸਿਉ ਆਸਕਤ ਮੂੜੇ ਕਾਹੇ ਸੁਖ ਮਾਨਿ ॥ ੧ ॥ ਕਾਮਿ ਕ੍ਰਧਿ ਲੋਭਿ ਬਿਆਪਿਓ ਜਨਮ ਹੀ ਕੀ ਖਾਨਿ ॥ ਪਤਿਤ ਪਾਵਨ ਸਰਨਿ ਆਇਓ ਉਧਰੁ ਨਾਨਕ ਜਾਨਿ ॥ ੨ ॥ ੧੨ ॥ ੩੧ ॥

Kaanaraa Mehla 5 Ghar 4

Ik Onkaar satgur prasaad. Naaraa-in narpat namaskaarai. Also gur kao bal bal jaaeeai. Tiaag aan laagah amrito daar bhoom paagah. Bikhai ras sio asskat moore kaabe sukh maan. 1. Kaam krodh lobh biaapio janam hee kee khaan. Patit paavan sarn aa-i-o udhar Naanak jaan 2.12. 31. (pages 1303-4)

GHAR 5

ਕਾਨੜਾ ਮਹਲਾ ੫ ਘਰੁ ੫

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਪ੍ਰਭ ਪੂਜਹੋ ਨਮੁ ਅਰਾਧਿ ॥ ਗੁਰ ਸਤਿਗੁਰ ਚਰਨੀ ਲਾਗਿ ॥ ਹਰਿ ਪਾਵਹੁ ਮਨੁ ਅਗਾਧਿ ॥ ਜਗੁ ਜੀਤੋ ਹੋ ਹੋ ਗੁਰ ਕਿਰਪਾਧਿ ॥ ੧ ॥ ਰਹਾਉ ॥ ਅਨਿਕ ਪੂਜਾ ਮੈ ਬਹੁ ਬਿਧਿ ਖੋਜੀ ਸਾ ਪੂਜਾ ਜਿ ਹਰਿ ਭਾਵਾਸਿ ॥ ਮਾਟੀ ਕੀ ਇਹ ਪੁਤਰੀ ਜੋਰੀ

ਕਿਆ ਏਹ ਕਰਮ ਕਮਾਸਿ ॥ ਪ੍ਰਭ ਬਾਹ ਪਕਰਿ ਜਿਸੁ ਮਾਰਗਿ ਪਾਵਹੁ ਸੇ ਤੁਧੁ ਜੰਤ ਮਿਲਾਸਿ
 ॥ ੧ ॥ ਅਵਰ ਓਟ ਮੈ ਕੋਇ ਨ ਸੂਝੈ ਇਕ ਹਰਿ ਕੀ ਓਟ ਮੈ ਆਸ ॥ ਕਿਆ ਦੀਨੁ ਕਰੇ
 ਅਰਦਾਸਿ ॥ ਜਉ ਸਭ ਘਟਿ ਪ੍ਰਭੂ ਨਿਵਾਸ ॥ ਪ੍ਰਭ ਚਰਨਨ ਕੀ ਮਨਿ ਪਿਆਸ ॥ ਜਨ ਨਾਨਕ
 ਦਾਸੁ ਕਹੀਅਤੁ ਹੈ ਤੁਮ੍ਹਰਾ ਹਉ ਬਲਿ ਬਲਿ ਸਦ ਬਲਿ ਜਾਸ ॥ ੨ ॥ ੧ ॥ ੩੩ ॥

Kaanaraa Mehla 5 Ghar 5

Ik Onkar satgur prasaad. Prabh poojaho naam araadh. Gur Satgur charnee laag. Har paavah man agaadh. Jag jeeto ho ho Gur kirpaadh. 1. Rahaao. Anik poojaa mai bahu bidh khojee saa poojaa je Har bhaavaas. Maatee kee ih putree joree kiaa eh karm kamaas. Prabh baah pakar jis maarag paavah so tudh jant milaas. 1. Avar ot mai ko-e na soojhai ik har kee ot mai aas. Kiaa deen kare ardaas. Jao sabh ghat Prabhoo nivaas. Prabh charnan kee man piaas. Jan Naanak daas Kaheeat hai tumraa hao bal bal sad bal jaas. 2.1.33. (page1304)

GHAR 6

ਕਾਨੜਾ ਮਹਲਾ ੫ ਘਰੁ ੬

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਜਗਤ ਉਧਾਰਨ ਨਾਮ ਪ੍ਰਿਅ ਤੇਰੈ ॥ ਨਵ ਨਿਧਿ ਨਾਮੁ ਨਿਧਾਨੁ
 ਹਰਿ ਕੇਰੈ ॥ ਹਰਿ ਰੰਗ ਰੰਗ ਰੰਗ ਅਨੂਪੇਰੈ ॥ ਕਾਹੇ ਰੇ ਮਨ ਮੋਹਿ ਮਗਨੇਰੈ ॥ ਨੈਨਹੁ
 ਦੇਖੁ ਸਾਧ ਦਰਸੇਰੈ ॥ ਸੋ ਪਾਵੈ ਜਿਸੁ ਲਿਖਤੁ ਲਿਲੇਰੈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਸੇਵਉ ਸਾਧ
 ਸੰਤ ਚਰਨੇਰੈ ॥ ਬਾਂਛਉ ਧੂਰਿ ਪਵਿਤ੍ਰ ਕਰੇਰੈ ॥ ਅਠਸਠਿ ਮਜਨੁ ਮੈਲੁ ਕਟੇਰੈ ॥ ਸਾਸਿ
 ਸਾਸਿ ਧਿਆਵਹੁ ਮੁਖੁ ਨਹੀ ਮੇਰੈ ॥ ਕਿਛੁ ਸੰਗਿ ਨ ਚਾਲੈ ਲਾਖ ਕਰੇਰੈ ॥ ਪ੍ਰਭ ਜੀ ਕੇ
 ਨਾਮੁ ਅੰਤਿ ਪੁਕਰੇਰੈ ॥ ੧ ॥ ਮਨਸਾ ਮਾਨਿ ਏਕ ਨਿਰੰਕੇਰੈ ॥ ਸਗਲ ਤਿਆਗਹੁ ਭਾਉ ਦੂਜੇਰੈ
 ॥ ਕਵਨ ਕਹਾਂ ਹਉ ਗੁਨ ਪ੍ਰਿਅ ਤੇਰੈ ॥ ਬਰਨਿ ਨ ਸਾਕਉ ਏਕ ਟੁਲੇਰੈ ॥ ਦਰਸਨ ਪਿਆਸ
 ਬਹੁਤੁ ਮਨਿ ਮੇਰੈ ॥ ਮਿਲੁ ਨਾਨਕ ਦੇਵ ਜਗਤ ਗੁਰ ਕੇਰੈ ॥ ੨ ॥ ੧ ॥ ੩੪ ॥

Kaanaraa Mehla 5 Ghar 6

Ik Onkaar satgur prasaad. Jagat udhaaran naam pria terai. Navnidh naam nidhaan Har karai. Har rang rang rang anooperai. Kahe re man mohe magnerai. Nainah dekh saadh darserai. So paavai jis likhat lilerai. 1. Rahaao. Seva saadh sant charnerai. Baanchhao dhoor pavitar karerai. Athsath majan mail katerai. Saas saas dhiaavah mukh nahee morai. Kichh sang na chaalai laakh karorai. Prabh jee ko naam ant pukarorai. 1. Mansaa Maan ek nirankerai. Sagal tiaagah bhaao doojerai. Kavan kahaa hao gun pria terai. Barn na saakao ek tulerai. Darsan piaas bahut man merai. Mil Naanak dev jagat gur kerai. 2.1.34. (Page 1304-1305)

GHAR 7

ਕਾਨੜਾ ਮਹਲਾ ੫ ਘਰੁ ੭

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਤਿਖ ਬੁਝਿ ਗਈ ਗਈ ਮਿਲਿ ਸਾਧ ਜਨਾ ॥ ਪੰਚ ਭਾਗੇ
ਚੋਰ ਸਹਜੇ ਸੁਖੈਨੇ ਹਰੇ ਗੁਨ ਗਾਵਤੀ ਗਾਵਤੀ ਗਾਵਤੀ ਦਰਸ ਪਿਆਰਿ ॥ ੧ ॥ ਰਹਾਉ
॥ ਜੈਸੀ ਕਰੀ ਪ੍ਰਭ ਮੇ ਸਿਉ ਮੇ ਸਿਉ ਐਸੀ ਹਉ ਕੈਸੇ ਕਰਉ ॥ ਹੀਉ ਤੁਮਾਰੇ ਬਲਿ
ਬਲੇ ਬਲਿ ਬਲੇ ਬਲਿ ਗਈ ॥ ੧ ॥ ਪਹਿਲੇ ਪੈ ਸੰਤ ਪਾਇ ਧਿਆਇ ਧਿਆਇ ਪ੍ਰੀਤਿ
ਲਾਇ ॥ ਪ੍ਰਭ ਥਾਨੁ ਤੇਰੇ ਕੇਹਰੇ ਜਿਤੁ ਜੰਤਨ ਕਰਿ ਬੀਚਾਰੁ ॥ ਅਨਿਕ ਦਾਸ ਕੀਰਤਿ
ਕਰਹਿ ਤੁਹਾਰੀ ॥ ਸੋਈ ਮਿਲਿਓ ਜੋ ਭਾਵਤੇ ਜਨ ਨਾਨਕ ਠਾਕੁਰ ਰਹਿਓ ਸਮਾਇ ॥ ਏਕ
ਤੂਹੀ ਤੂਹੀ ਤੂਹੀ ॥ ੨ ॥ ੧ ॥ ੩੭ ॥

Kaanaraa Mehla 5 Ghar 7

Ik Onkaar satgur prasaad. Tikh boojh ga-ee ga-ee mil saadh janaa.
Panch bhaage chor sahje sukhaino hare gun gavatee gaavatee
gaavatee daras piar. 1. Rahaao. Jaisee karee Prabh mo sio
mo sio aisee hao kaise karao. Heeo tumaare bal bale bal bale
bal ga-ee. 1. Pahile pai sant paa-e dhiaa-e dhiaa-e preet laa-
e. Prabh thaan tero keharao jit jantan kar beechaar. Anik daas
keerat karah tuhaaree. Soee milio jo bhaavato jan Naanak thaakar
rahio samaa-e. Ek toohee toohee toohee. 2.1.37.

GHAR 8

ਕਾਨੜਾ ਮਹਲਾ ੫ ਘਰੁ ੮

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਤਿਆਗੀਐ ਗੁਮਾਨੁ ਮਾਨੁ ਪੇਖਤਾ ਦਇਆਲ ਲਾਲ ਹਾਂ ਹਾਂ ਮਨ
ਚਰਨ ਰੇਨ ॥ ੧ ॥ ਰਹਾਉ ॥ ਹਰਿ ਸੰਤ ਸੰਤ ਗੁਪਾਲ ਗਿਆਨ ਧਿਆਨ ॥ ੧ ॥
ਹਿਰਦੈ ਗੋਬਿੰਦ ਗਾਇ ਚਰਨ ਕਮਲ ਪ੍ਰੀਤਿ ਲਾਇ ਦੀਨ ਦਇਆਲ ਮੋਹਨਾ ॥ ਕ੍ਰਿਪਾਲ
ਦਇਆ ਮਇਆ ਧਾਰਿ ॥ ਨਾਨਕੁ ਮਾਗੈ ਨਾਮੁ ਦਾਨੁ ॥ ਤਜਿ ਮੋਹੁ ਭਰਮੁ ਸਗਲ ਅਭਿਮਾਨੁ
॥ ੨ ॥ ੧ ॥ ੩੮ ॥

Kaanaraa Mehla 5 Ghar 8

Ik Onkaar satgur prasaad. Tiaageeai gumaan maan pekhtaa da-
i-al laal haa haa man charan ren. 1. Rahaao. Har sant mant
gopaal giaan dhiaan. 1. Hirdai gobind gaa-e charan kamal preet
laa-e deen da-i-aal mohanaa. Kripal da-i-aa ma-i-aa dhaar. Naanak
maagai naam daan. Taj moh bharm sagal abhimaan. 2.1.38.

(Pages 1305-1306)

GHAR 9

ਕਾਨੜਾ ਮਹਲਾ ੫ ਘਰੁ ੯

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਪਤਿਤ ਪਾਵਨੁ ਭਗਤਿ ਬਛਲੁ ਭੈ ਹਰਨ ਤਾਰਨ ਤਰਨ ॥
੧ ॥ ਰਹਾਉ ॥ ਨੈਨ ਤਿਪਤੇ ਦਰਸੁ ਪੇਖਿ ਜਸੁ ਤੋਖਿ ਸੁਨਤ ਕਰਨ ॥ ੧ ॥ ਪ੍ਰਾਨ
ਨਾਥ ਅਨਾਥ ਦਾਤੇ ਦੀਨ ਗੋਬਿੰਦ ਸਰਨ ॥ ਆਸ ਪੂਰਨ ਦੁਖ ਬਿਨਾਸਨ ਗਹੀ ਓਟ ਨਾਨਕ
ਹਰਿ ਚਰਨ ॥ ੨ ॥ ੧ ॥ ੪੦ ॥

Kaanaraa Mehla 5 Ghar 9

Ik Onkaar satgur prasaad. Patit paavan bhagat bachhal bhai haran taran tarn. 1. Rahaao. Nain tipate dars pekh jas tokh sunat karan. 1. Praannaath anaath daate deen Gobind saran. Aas pooran dukh binaasan gahee ot Naanak har-charan. 2.1.40.

GHAR 10

ਕਾਨੜਾ ਮਹਲਾ ੫ ਘਰੁ ੧੦

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਐਸੇ ਦਾਨੁ ਦੇਹੁ ਜੀ ਸੰਤਹੁ ਜਾਤ ਜੀਉ ਬਲਿਹਾਰਿ ॥ ਮਾਨ ਮੋਹੀ ਪੰਚ ਦੇਹੀ ਉਰਝਿ ਨਿਕਟਿ ਬਸਿਓ ਤਾਕੀ ਸਰਨਿ ਸਾਧੂਆ ਦੁਤ ਸੰਗੁ ਨਿਵਾਰਿ ॥ ੧ ॥ ਰਹਾਉ ॥ ਕੋਟਿ ਜਨਮ ਜੋਨਿ ਭ੍ਰਮਿਓ ਹਾਰਿ ਪਰਿਓ ਦੁਆਰਿ ॥ ੧ ॥ ਕਿਰਪਾ ਗੋਬਿੰਦ ਭਈ ਮਿਲਿਓ ਨਾਮੁ ਅਧਾਰੁ ॥ ਦੁਲਭ ਜਨਮੁ ਸਫਲੁ ਨਾਨਕ ਭਵ ਉਤਾਰਿ ਪਾਰਿ ॥ ੨ ॥ ੧ ॥ ੪੫ ॥

Kaanaraa Mehla 5 Ghar 10

Ik Onkaar satgur prasaad. Aiso daan deh jee santah jaat jeeo balihaar. Maan mohee panch dohee urjh nikat basio taakee saran saadhooaa doot sang nivaar. 1. Rahaao. Kot janam jon bhramio haar pario duaar. 1. Kirpa Gobind bhaee milio naam adhaar. Dulabh janam safal Naanak bhav utaare paar. 2.1.45.

GHAR 11

ਕਾਨੜਾ ਮਹਲਾ ੫ ਘਰੁ ੧੧

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਸਹਜ ਸੁਭਾਏ ਆਪਨ ਆਏ ॥ ਕਛੂ ਨ ਜਾਨੋ ਕਛੂ ਦਿਖਾਏ ॥ ਪ੍ਰਭੁ ਮਿਲਿਓ ਸੁਖ ਬਾਲੇ ਭੋਲੇ ॥ ੧ ॥ ਰਹਾਉ ॥ ਸੰਜੋਗਿ ਮਿਲਾਏ ਸਾਧ ਸੰਗਾਏ ॥ ਕਤਹੁ ਨ ਜਾਏ ਘਰਹਿ ਬਸਾਏ ॥ ਗੁਨ ਨਿਧਾਨੁ ਪ੍ਰਗਟਿਓ ਇਹ ਚੋਲੈ ॥ ੧ ॥ ਚਰਨ ਲੁਭਾਏ ਆਨ ਤਜਾਏ ॥ ਬਾਨ ਬਨਾਏ ਸਰਬ ਸਮਾਏ ॥ ਰਸਿਕ ਰਸਿਕ ਨਾਨਕੁ ਗੁਨ ਬੋਲੈ ॥ ੨ ॥ ੧ ॥ ੪੬ ॥

Kaanaraa Mehla 5 Ghar 11

Ik Onkaar satgur prasaad. Sahaj subhaae aapan aae. Kachhoo na janau kachhoo dikhaae. Prabh milio sukh baale bhole. 1. Rahaao. Sanjog milaae saadh sangaae. Katphoo na jaae gharah basaae. Gun nidhaan pragatio ih cholai. 1. Charn lubhaae aan tajaae. Thaan thanaae sarb samaae. Rasik rasik Naanak gun bole. 2.1.46.
(Pages 1307)

GHAR 12

ਰਾਗੁ ਆਸਾ ਮਹਲਾ ੫ ਘਰੁ ੧੨

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਤਿਆਗਿ ਸਗਲ ਸਿਆਨਪਾ ਭਜੁ ਪਾਰਬ੍ਰਹਮ ਨਿਰੰਕਾਰੁ ॥ ਏਕ ਸਾਰੇ ਨਾਮ ਬਾਝਹੁ ਸਗਲ ਦੀਸੈ ਛਾਰੁ ॥ ੧ ॥ ਸੋ ਪ੍ਰਭੁ ਜਾਣੀਐ ਸਦ ਸੰਗਿ ॥ ਗੁਰ

ਪ੍ਰਸਾਦੀ ਬੁਝੀਐ ਏਕ ਹਰਿ ਕੈ ਰੰਗਿ ॥ ੧ ॥ ਰਹਾਉ ॥ ਸਰਣਿ ਸਮਰਥ ਏਕ ਕੇਰੀ
ਦੂਜਾ ਨਾਰੀ ਠਾਉ ॥ ਮਹਾ ਭਉਜਲੁ ਲੰਘੀਐ ਸਦਾ ਹਰਿ ਗੁਣ ਗਾਉ ॥ ੨ ॥ ਜਨਮ
ਮਰਣੁ ਨਿਵਾਰੀਐ ਦੁਖੁ ਨ ਜਮਪੁਰਿ ਹੋਇ ॥ ਨਾਮੁ ਨਿਧਾਨੁ ਸੋਈ ਪਾਏ ਕ੍ਰਿਪਾ ਕਰੇ ਪ੍ਰਭੁ
ਸੋਇ ॥ ੩ ॥ ਏਕ ਟੋਕ ਅਧਾਰੁ ਏਕੋ ਏਕ ਕਾ ਮਨਿ ਜੋਰੁ ॥ ਨਾਨਕ ਜਪੀਐ ਮਿਲਿ
ਸਾਧਸੰਗਤਿ ਹਰਿ ਬਿਨੁ ਅਵਰੁ ਨ ਹੋਰੁ ॥ ੪ ॥ ੧ ॥ ੧੩੬ ॥

Raag Aasaa Mehla 5 Ghar 12

Ik Onkaar satgur prasaad. Tiag sagal siaanpaa bhaj Paarbrahm mirankaar. Ek saache naam baajhah sagal deesai chhaar. 1. So Prabh jaaneeai sad sang. Gur prasaadee boojheeai ek har kai rang. 1. Rahaao. Saran samrath ek keree doojaa nahee thaaao. Mahaa bhaojal langheeai sadaa har gun gaao. 2. Janam maran nivaareeai dukh na jampur hoe. Naam nidhaan soee paae kirpaa kare Prabh soe. 3. Ek tek adhaar eko ek ka man jor. Naanak Japeeai mil saadh sangat Har bin avar na hor. 4.1.136. (Page 405)

GHAR 13

ਰਾਗੁ ਆਸਾ ਮਹਲਾ ੫ ਘਰੁ ੧੩

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਸਤਿਗੁਰ ਬਚਨ ਤੁਮਾਰੇ ॥ ਨਿਰਗੁਣ ਨਿਸਤਾਰੇ ॥ ੧ ॥ ਰਹਾਉ
॥ ਮਹਾ ਬਿਖਾਦੀ ਦੁਸਟ ਅਪਵਾਦੀ ਤੇ ਪੁਨੀਤ ਸੰਗਾਰੇ ॥ ੧ ॥ ਜਨਮ ਭਵੰਤੇ ਨਰਕਿ
ਪੜੰਤੇ ਤਿਨੁ ਕੇ ਕੁਲ ਉਧਾਰੇ ॥ ੨ ॥ ਕੋਇ ਨ ਜਾਨੈ ਕੋਇ ਨ ਮਾਨੈ ਸੇ ਪਰਗਟੁ ਹਰਿ
ਦੁਆਰੇ ॥ ੩ ॥ ਕਵਨ ਉਪਮਾ ਦੇਉ ਕਵਨ ਵਡਾਈ ਨਾਨਕ ਖਿਨੁ ਖਿਨੁ ਵਾਰੇ ॥ ੪
॥ ੧ ॥ ੧੪੧ ॥

Raag Aasaa Mehla 5 Ghar 13

Ik Onkaar satgur prasaad. Satgur bachan tumaare. Nirgun nistaare. 1. Rahaao. Mahaa bikhaadee dusat apvaadee te puneet sangaare. 1. Janam bhavante narak parante tin ke kul udhaare. 2. Koe na jaanai koe na maanai se pargat har duaare. 3. Kavan upmaa deo kavan wadaaee Naanak khin khin waare. 4.1.141. (Page 406)

GHAR 14

ਆਸਾ ਮਹਲਾ ੫ ਘਰੁ ੧੪

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਓਹੁ ਨੇਹੁ ਨਵੇਲਾ ॥ ਅਪੁਨੇ ਪ੍ਰੀਤਮ ਸਿਉ ਲਾਗਿ ਰਹੈ ॥
੧ ॥ ਰਹਾਉ ॥ ਜੋ ਪ੍ਰਭ ਭਾਵੈ ਜਨਮਿ ਨ ਆਵੈ ॥ ਹਰਿ ਪ੍ਰੇਮ ਭਗਤਿ ਹਰਿ ਪ੍ਰੀਤਿ
ਰਚੈ ॥ ੧ ॥ ਪ੍ਰਭ ਸੰਗਿ ਮਿਲੀਜੈ ਇਹੁ ਮਨੁ ਦੀਜੈ ॥ ਨਾਨਕ ਨਾਮੁ ਮਿਲੈ ਅਪਨੀ ਦਇਆ
ਕਰਹੁ ॥ ੨ ॥ ੧ ॥ ੧੫੦ ॥

Aasaa Mehla 5 Ghar 14

Ik Onkaar satgur prasaad. Oh nehu navelaa Apune Preetam sio

laag rahai. 1. Rahaao. Jo Prabh bhaavai janam na aavai. Har prem bhagat Har preet rachai. 1. Prabh sang mileejai ihu man deejai. Naanak naam milai apnee da-i-aa karah. 2.1.150.

(Page 407-408)

GHAR 15

ਆਸਾ ਮਹਲਾ ੫ ਘਰੁ ੧੫ ਪੜਤਾਲ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਬਿਕਾਰ ਮਾਇਆ ਮਾਦਿ ਸੋਇਓ ਸੂਝ ਬੂਝ ਨ ਆਵੈ ॥ ਪਕਰਿ ਕੇਸ ਜਮਿ ਉਠਾਰਿਓ ਤਦ ਹੀ ਘਰਿ ਜਾਵੈ ॥ ੧ ॥ ਲੋਭ ਬਿਖਿਆ ਬਿਖੈ ਲਾਗੇ ਹਿਰਿ ਵਿਤ ਚਿਤ ਦੁਖਾਹੀ ॥ ਖਿਨ ਭੰਗੁਨਾ ਕੈ ਮਾਨਿ ਮਾਤੇ ਅਸੁਰ ਜਾਣਹਿ ਨਾਹੀ ॥ ੧ ॥ ਰਹਾਉ ॥ ਬੇਦ ਸਾਸਤ੍ਰੁ ਜਨ ਪੁਕਾਰਹਿ ਸੁਨੈ ਨਾਹੀ ਡੋਰਾ ॥ ਨਿਪਟਿ ਬਾਜੀ ਹਾਰਿ ਮੂਕਾ ਪਛੁਤਾਇਓ ਮਨਿ ਭੋਰਾ ॥ ੨ ॥ ਡਾਨੁ ਸਗਲ ਗੈਰ ਵਜਹਿ ਭਰਿਆ ਦੀਵਾਨ ਲੇਖੈ ਨ ਪਰਿਆ ॥ ਜੇਹੁ ਕਾਰਜਿ ਰਹੈ ਓਲਾ ਸੋਇ ਕਾਮੁ ਨ ਕਰਿਆ ॥ ੩ ॥ ਐਸੇ ਜਗੁ ਮੋਹਿ ਗੁਰਿ ਦਿਖਾਇਓ ਤਉ ਏਕ ਕੀਰਤਿ ਗਾਇਆ ॥ ਮਾਨੁ ਤਾਨੁ ਤਜਿ ਸਿਆਨਪੁ ਸਰਣਿ ਨਾਨਕੁ ਆਇਆ ॥ ੪ ॥ ੧ ॥ ੧੫੨ ॥ (ਪੰਨਾ ੪੦੮)

Aasaa Mehla 5 Ghar 15 Partaal

Ik Onkaar satgur prasaad. Bikaar maa-i-aa maad soio soojh boojh na aavai. Pakar kes jam uthaario tad hee ghar javai. 1. Lobh bikhiaa bikhai laage hir wit chit dukhaahee. Khin bhangunaa kai maan maate asur jaanah naahee. 1. Rahaao. Bed saastar jan pukaarah sunai naahee doraa. Nipat baajee haar mookaa pachhtaa-io man bhuraa. 2. Daan sagal gair wajah bhariaa deevaan lekhai na pariaa. Jenh kaaraj rahai olaa soe kaam na kariaa. 3. Aiso jag mohe gur dikhaa-io tao ek keerat gaa-i-aa. Maan taan taj siaanap saran Naanak aa-i-aa. 4.1.152. (Page 408)

GHAR 16

ਰਾਗੁ ਆਸਾਵਰੀ ਘਰੁ ੧੬ ਕੇ ੨ ਮਹਲਾ ੪ ਸੁਧੰਗ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਹਉ ਅਨਦਿਨੁ ਹਰਿਨਾਮੁ ਕੀਰਤਨੁ ਕਰਉ ॥ ਸਤਿਗੁਰਿ ਮੇ ਕਉ ਹਰਿ ਨਾਮੁ ਬਤਾਇਆ ਹਉ ਹਰਿ ਬਿਨੁ ਖਿਨੁ ਪਲੁ ਰਹਿ ਨ ਸਕਉ ॥ ੧ ॥ ਰਹਾਉ ॥ ਹਮਰੈ ਸੁਵਣੁ ਸਿਮਰਨੁ ਹਰਿ ਕੀਰਤਨੁ ਹਉ ਹਰਿ ਬਿਨੁ ਰਹਿ ਨ ਸਕਉ ਹਉ ਇਕੁ ਖਿਨੁ ॥ ਜੈਸੇ ਹੰਸੁ ਸਰਵਰ ਬਿਨੁ ਰਹਿ ਨ ਸਕੈ ਤੈਸੇ ਹਰਿ ਜਨੁ ਕਿਉ ਰਹੈ ਹਰਿ ਸੇਵਾ ਬਿਨੁ ॥ ੧ ॥ ਕਿਨਹੂੰ ਪ੍ਰੀਤਿ ਲਾਈ ਦੁਜਾ ਭਾਉ ਰਿਦ ਧਾਰਿ ਕਿਨਹੂੰ ਪ੍ਰੀਤਿ ਲਾਈ ਮੋਹ ਅਪਮਾਨ ॥ ਹਰਿ ਜਨ ਪ੍ਰੀਤਿ ਲਾਈ ਹਰਿ ਨਿਰਬਾਣ ਪਦ ਨਾਨਕ ਸਿਮਰਤ ਹਰਿ ਹਰਿ ਭਗਵਾਨ ॥ ੨ ॥ ੧੪ ॥ ੬੬ ॥

Raag Aasaavaree Ghar 16 ke 2 Mehla 4 Sudhang.

Ik Onkaar satgur prasaad. Hao andin Harnaam keertan karao. Satgur mo kao Harnaam bataa-i-aa hao Har bin khin pal rah na sakao. 1. Rahaao. Hamrai sarvan simran Har keertan hao Har

bin rah na sakao hao ik khin. Jaise hans sarvar bin rah na sakai
taise Har jan kio rahai har seva bin. 1. Kinhoon preet laaee moh
apmaan. Har jan preet laaee Har nirbaan pad Naanak simrat Har
Har bhagvaan 2.14.66.

(Page 369)

GHAR 17

ਰਾਗੁ ਆਸਾ ਮਹਲਾ ੫ ਘਰੁ ੧੭ ਆਸਾਵਰੀ
ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਗੋਬਿੰਦ ਗੋਬਿੰਦ ਕਰਿ ਹਾਂ ॥ ਹਰਿ ਹਰਿ ਮਨਿ ਪਿਆਰਿ ਹਾਂ
॥ ਗੁਰਿ ਕਹਿਆ ਸੁ ਚਿਤਿ ਧਰਿ ਹਾਂ ॥ ਅਨ ਸਿਉ ਤੋਰਿ ਫੇਰਿ ਹਾਂ ॥ ਐਸੇ ਲਾਲਨੁ
ਪਾਇਓ ਰੀ ਸਖੀ ॥ ੧ ॥ ਰਹਾਉ ॥ ਪੰਕਜ ਮੋਹ ਸਰਿ ਹਾਂ ॥ ਪਗੁ ਨਹੀ ਚਲੈ ਹਰਿ
ਹਾਂ ॥ ਗਹਡਿਓ ਮੂੜ ਨਰਿ ਹਾਂ ॥ ਅਨਿਨ ਉਪਾਵ ਕਰਿ ਹਾਂ ॥ ਤਉ ਨਿਕਸੈ ਸਰਨਿ
ਪੈ ਰੀ ਸਖੀ ॥ ੧ ॥ ਬਿਰ ਬਿਰ ਚਿਤ ਬਿਰ ਹਾਂ ॥ ਬਨੁ ਗ੍ਰਿਹੁ ਸਮਸਰਿ ਹਾਂ ॥
ਅੰਤਰਿ ਏਕ ਪਿਰ ਹਾਂ ॥ ਬਾਹਰਿ ਅਨੇਕ ਧਰਿ ਹਾਂ ॥ ਰਾਜਨ ਜੋਗੁ ਕਰਿ ਹਾਂ ॥ ਕਹੁ
ਨਾਨਕ ਲੋਗੁ ਅਲੋਗੀ ਰੀ ਸਖੀ ॥ ੨ ॥ ੧ ॥ ੧੫੭ ॥

Raag Aasaa Mehla 5 Ghar 17 Aasaavaree

Ik Onkaar satgur prasaad. Gobind Gobind kar haan. Har Har man
piaar haan. Gur kahiaa su chit dhar haan. An sio tor pher haan.
Aise lalan paaio ree sakhee. 1. Rahaao. Pankaj moh sar haan.
Pag nahee chalai Har haan. Gahdio noor nar haan. An na upaav
kar haan. Tao niksai saran pai ree sakhee. 1. Thir thir chit thir
haan. Ban grih samsar haan. Antar ek pir haan. Baahar anek
dhar haan. Raajan jog kar haan. Kah Naanak log alogee ree
sakhee. 2.1.157. (Page 469)

**Extracts from Lectures
by
Dr. S.S. Kapoor
Reproduced verbatim**

A VIEW ON THE SIX ADDITIONAL RAGAS REFERRED IN GURU GRANTH SAHIB

1. **Raga Kaafi-It is a ragini which has been used quite often in guru Granth Sahib mixed with other ragas. Kaafi also means a specialist type of bymn (aperson who is drunk with the name of God), and it has been used in this meaning as well in the Granth.**

Example 1 page 369 (ragini mixed with raga Asa)

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਰਾਗੁ ਆਸਾ ਘਰੁ ੮ ਕੇ ਕਾਫੀ ਮਹਲਾ ੪ ॥ ਆਇਆ
ਮਰਣੁ ਧੁਰਾਹੁ ਹਉਮੈ ਰੋਈਐ ॥ ਗੁਰਮੁਖਿ ਨਾਮੁ ਧਿਆਇ ਅਸਥਿਰੁ ਹੋਈਐ
॥ ੧ ॥ ਗੁਰ ਪੂਰੇ ਸਾਬਾਸਿ ਚਲਣੁ ਜਾਣਿਆ ॥ ਲਾਹਾ ਨਾਮੁ ਸੁ ਸਾਰੁ ਸਬਦਿ
ਸਮਾਣਿਆ ॥ ੧ ॥ ਰਹਾਉ ॥ ਪੂਰਬਿ ਲਿਖੇ ਡੇਹ ਸਿ ਆਏ ਮਾਇਆ ॥ ਚਲਣੁ
ਅਜੁ ਕਿ ਕਲਿ ਧੁਰਹੁ ਫੁਰਮਾਇਆ ॥ ੨ ॥ ਬਿਰਥਾ ਜਨਮੁ ਤਿਨਾ ਜਿਨੀ ਨਾਮੁ
ਵਿਸਾਰਿਆ ॥ ਜੂਐ ਖੋਲਣੁ ਜਗਿ ਕਿ ਇਹੁ ਮਨੁ ਹਾਰਿਆ ॥ ੩ ॥ ਜੀਵਣਿ
ਮਰਣਿ ਸੁਖੁ ਹੋਇ ਜਿਨਾ ਗੁਰੁ ਪਾਇਆ ॥ ਨਾਨਕ ਸਚੇ ਸਚਿ ਸਚਿ ਸਮਾਇਆ
॥ ੪ ॥ ੧੨ ॥ ੬੪ ॥

Raga Asa, Ghar8, Kaafi, Mehla 4:

Death is ordained from the very beginning, and yet ego makes us cry. Meditating on the Naam, as Gurmukh, one becomes stable and steady. 1 Blessed is the Perfect Guru, through whom the way of death is known. The sublime people earn the profit of the Naam the Name of the Master they are absorbed in hte Word of the Shabad. 1 Rahau. The days of one's life are pre-ordained; they will come to their end, O mother. One must depart, today or tomorrow, according to the Master's Primal Order. 2 Useless are the lives of the those, who have forgotten the Naam. They play the game of chance in this world, and lose their mind. 3 those who have found the Guru are at peace, in life and in death. O Nanak, the true ones are truly absorbed into the True Master 4. 12. 64.

2. **Raga Asawari-It is also a ragini which is mixed with raga Asa in Guru Granth Sahib.**

Example 2 page 369 (ragini mixed with raga Asa)

ਰਾਗੁ ਆਸਾਵਰੀ ਘਰੁ ੧੬ ਕੇ ੨ ਮਹਲਾ ੪ ਸੁਧੰਗ ੧ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਹਉ ਅਨਦਿਨੁ ਹਰਿ ਨਾਮੁ ਕੀਰਤਨੁ ਕਰਉ ॥ ਸਤਿਗੁਰਿ ਮੈ ਕਉ ਹਰਿ ਨਾਮੁ

* The title Sudhang means the 'pure tune'.

ਬਤਾਇਆ ਹਉ ਹਰਿ ਬਿਨੁ ਖਿਨੁ ਪਲੁ ਰਹਿ ਨ ਸਕਉ ॥ ੧ ॥ ਰਹਾਉ ॥
 ਹਮਰੈ ਸੁਵਣੁ ਸਿਮਰਨੁ ਹਰਿ ਕੀਰਤਨੁ ਹਉ ਹਰਿ ਬਿਨੁ ਰਹਿ ਨ ਸਕਉ ਹਉ
 ਇਕੁ ਖਿਨੁ ॥ ਜੈਸੇ ਹੰਸੁ ਸਰਵਰ ਬਿਨੁ ਰਹਿ ਨ ਸਕੈ ਤੈਸੇ ਹਰਿ ਜਨੁ ਕਿਉ ਰਹੈ
 ਹਰਿ ਸੇਵਾ ਬਿਨੁ ॥ ੧ ॥ ਕਿਨਹੂੰ ਪ੍ਰੀਤਿ ਲਾਈ ਦੂਜਾ ਭਾਉ ਰਿਦ ਧਾਰਿ ਕਿਨਹੂੰ
 ਪ੍ਰੀਤਿ ਲਾਈ ਮੋਹ ਅਪਮਾਨ ॥ ਹਰਿ ਜਨ ਪ੍ਰੀਤਿ ਲਾਈ ਹਰਿ ਨਿਰਬਾਣ ਪਦ
 ਨਾਨਕ ਸਿਮਰਤ ਹਰਿ ਹਰਿ ਭਗਵਾਨ ॥ ੨ ॥ ੧੪ ॥ ੬੬ ॥

Raga Asawari, Ghar 16, Mehla 4, Sudhang:

Night and day, I sing the Kirtan, the praises of the Name of the Master. The True Guru has revealed to me the Name of the Master. Without the Master I cannot live for a moment, Rahau. 1 . My ears hear the Master's kirtan. As the swan cannot live without the lake, how can the Master's slave live without serving Him? 1. Some love for worldly attachments and ego. The Master's servant embraces love for the Master and the state of Nirvaanaa. 2.4.66.

3. **Raga Hindol-It is an idenpendent raga, which Guru Nanak has mixed with raga Basant in his compositions. Example 3 page 1171 (an independent raga mixed with raga Basant)**

ਮਹਲਾ ੧ ਬਸੰਤੁ ਹਿੰਡੋਲ ਘਰੁ ੨ ੧ੳ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਸਾਲ ਗ੍ਰਾਮ ਬਿਪ ਪੂਜਿ ਮਨਾਵਹੁ ਸੁਕ੍ਰਿਤੁ ਤੁਲਸੀ ਮਾਲਾ ॥ ਰਾਮ ਨਾਮੁ ਜਪਿ ਬੋਝਾ
 ਬਾਂਧਹੁ ਦਇਆ ਕਰਹੁ ਦਇਆਲਾ ॥ ੧ ॥ ਕਾਹੇ ਕਲਰਾ ਸਿੰਚਹੁ ਜਨਮੁ ਗਵਾਵਹੁ
 ॥ ਕਾਚੀ ਢਹਗਿ ਦਿਵਾਲ ਕਾਹੇ ਗਚੁ ਲਾਵਹੁ ॥ ੧ ॥ ਰਹਾਉ ॥ ਕਰ ਹਰਿਹਟ
 ਮਾਲ ਟਿੰਡ ਪਰੇਵਹੁ ਤਿਸੁ ਭੀਤਰਿ ਮਨੁ ਜੇਵਹੁ ॥ ਅੰਮ੍ਰਿਤੁ ਸਿੰਚਹੁ ਭਰਹੁ ਕਿਆਰੇ
 ਤਉ ਮਾਲੀ ਕੇ ਹੋਵਹੁ ॥ ੨ ॥ ਕਾਮੁ ਕ੍ਰੋਧਿ ਦੁਇ ਕਰਹੁ ਬਸੋਲੇ ਗੋਡਹੁ ਧਰਤੀ
 ਭਾਈ ॥ ਜਿਉ ਗੋਡਹੁ ਤਿਉ ਤੁਮੁ ਸੁਖ ਪਾਵਹੁ ਕਿਰਤੁ ਨ ਮੋਟਿਆ ਜਾਈ ॥ ੩ ॥
 ਬਗੁਲੇ ਤੇ ਫੁਨਿ ਹੰਸੁਲਾ ਹੋਵੈ ਜੇ ਤੂ ਕਰਹਿ ਦਇਆਲਾ ॥ ਪ੍ਰਣਵਤਿ ਨਾਨਕੁ ਦਾਸਨਿ
 ਦਾਸਾ ਦਇਆ ਕਰਹੁ ਦਇਆਲਾ ॥ ੪ ॥ ੧ ॥ ੯ ॥

Mehla 1, Basand Hindol, Ghar 2

O Brahmin, you worship and believe in your stone-god, and wear your ceremonial rosary beads. Recite the Name of the Master.

Build your boat, and pray, "O merciful Waheguru, please be merciful to me." 1. Why do you irrigate the barren, alkaline soil? You are wasting your life away! This wall of mud is crumbling. Why bother to patch it with plaster? 1. Rahau Let your hands be the buckets, strung on the chain, and yoke as the ox to pull it; draw the water up from the well. Irrigate your fields with the Ambrosial Nectar, and you shall be owned by God the Gardener. 2. Let sexual desire and anger be your two shovels, to dig up the dirt of your farm, O Siblings of Destiny. The more you dig, the more peace you shall find. Your past actions cannot be erased. 3. The crane is again transformed into a swan, if you so will, O Merciful Master prays Nanak, the slave of your slaves: O Merciful Master have mercy on me 4.1.9.

4. Raga Bhopali-It is a ragini of raga Kalyan, which is sung in the first quarter of the night.

Example-4-page 1321 (ragini of raga Kalyan)

ਕਲਿਆਨੁ ਭੋਪਾਲੀ ਮਹਲਾ ੪ ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਪਾਰਬ੍ਰਹਮੁ ਪਰਮੇਸੁਰੁ ਸੁਆਮੀ ਦੂਖ ਨਿਵਾਰਣੁ ਨਾਰਾਇਣੁ ॥ ਸਗਲ ਭਗਤ ਜਾਚਹਿ
ਸੁਖ ਸਾਗਰ ਭਵ ਨਿਧਿ ਤਰਣ ਹਰਿ ਚਿੰਤਾਮਣੁ ॥ ੧ ॥ ਰਹਾਉ ॥ ਦੀਨ ਦਇਆਲ
ਜਗਦੀਸ ਦਮੋਦਰ ਹਰਿ ਅੰਤਰਜਾਮੀ ਗੋਬਿੰਦੇ ॥ ਤੇ ਨਿਰਭਉ ਜਿਨ ਸ੍ਰੀਰਾਮੁ
ਧਿਆਇਆ ਗੁਰਮਤਿ ਮੁਰਾਰਿ ਹਰਿ ਮੁਕੰਦੇ ॥ ੧ ॥ ਜਗਦੀਸੁਰ ਚਰਨ ਸਰਨ
ਜੋ ਆਏ ਤੇ ਜਨ ਭਵ ਨਿਧਿ ਪਾਰਿ ਪਰੇ ॥ ਭਗਤ ਜਨਾ ਕੀ ਪੈਜ ਹਰਿ ਰਾਖੈ
ਜਨ ਨਾਨਕ ਆਪਿ ਹਰਿ ਕ੍ਰਿਪਾ ਕਰੇ ॥ ੨ ॥ ੧ ॥ ੨ ॥

Kalyan Bhopali, Mehla 4:

O Supreme God, Transcendent and Master, Destroyer of pain, Transcendental God. All your devotees beg of you. Ocean of peace, carry us across the terrifying world-ocean; You are the Wish-fulfilling Jewel 1. Rahau Merciful to the meek and poor, Master of the world Support of the earth, Inner-knower, Searcher of hearts, Master of the Universe.

Those who meditate on the Supreme Waheguru become fearless. Through the wisdom of the Guru's Teachings, they meditate on the Master, the liberator 1. Those who come to Sanctuary at the Feet of the Master of the Universe—those humble beings cross over the terrifying world-ocean. Waheguru preserves the honour of His humble devotees; O servant Nanak, Waheguru Himself showers them with His Grace. 2.1.7.

Raga Vibhas—It is a ragini which has been written with raga Prabhati in Guru Granth Sahib.

Example 5-page 1327 (a ragini mixed with raga Prabhati)

ਰਾਗੁ ਪਰਭਾਤੀ ਬਿਭਾਸ ਮਹਲਾ ੧ ਚਉਪਦੇ ਘਰੁ ੧ ॥

ਨਾਇ ਤੇਰੈ ਤਰਣਾ ਨਾਇ ਪਤਿ ਪੂਜ ॥ ਨਾਉ ਤੇਰਾ ਗਹਣਾ ਮਤਿ ਮਕਸੂਦੁ ॥
 ਨਾਇ ਤੇਰੈ ਨਾਉ ਮੰਨੇ ਸਭ ਕੋਇ ॥ ਵਿਣੁ ਨਾਵੈ ਪਤਿ ਕਬਹੁ ਨ ਹੋਇ ॥ ੧ ॥
 ਅਵਰ ਸਿਆਣਪ ਸਗਲੀ ਪਾਜੁ ॥ ਜੈ ਬਖਸੇ ਤੈ ਪੂਰਾ ਕਾਜੁ ॥ ੧ ॥ ਰਹਾਉ ॥
 ਨਾਉ ਤੇਰਾ ਤਾਣੁ ਨਾਉ ਦੀਬਾਣੁ ॥ ਨਾਉ ਤੇਰਾ ਲਸਕਰੁ ਨਾਉ ਸੁਲਤਾਨੁ ॥ ਨਾਇ
 ਤੇਰੈ ਮਾਣੁ ਮਹਤ ਪਰਵਾਣੁ ॥ ਤੇਰੀ ਨਦਰੀ ਕਰਮਿ ਪਵੈ ਨੀਸਾਣੁ ॥ ੨ ॥ ਨਾਇ
 ਤੇਰੈ ਸਹਜੁ ਨਾਇ ਸਾਲਾਹ ॥ ਨਾਉ ਤੇਰਾ ਅੰਮ੍ਰਿਤੁ ਬਿਖੁ ਉਠਿ ਜਾਇ ॥ ਨਾਇ
 ਤੇਰੈ ਸਭਿ ਸੁਖ ਵਸਹਿ ਮਨਿ ਆਇ ॥ ਬਿਨੁ ਨਾਵੈ ਬਾਧੀ ਜਮ ਪੁਰਿ ਜਾਇ ॥
 ੩ ॥ ਨਾਰੀ ਬੇਰੀ ਘਰ ਦਰ ਦੇਸ ॥ ਮਨ ਕੀਆ ਖੁਸੀਆ ਕੀਚਹਿ ਵੇਸ ॥ ਜਾਂ
 ਸਦੇ ਤਾਂ ਢਿਲ ਨ ਪਾਇ ॥ ਨਾਨਕ ਕੂੜੁ ਕੂੜੇ ਹੋਇ ਜਾਇ ॥ ੪ ॥ ੧ ॥

Raga Parbhati Vibhas, Mehla 1, Chaupadas, Ghar 1:

Your Name carries us across; Your Name brings respect and worship. Your Name embellishes us; it is the object of the awakened mind. Your Name brings honour to everyone's name. Without your Name, no one is ever respected 1. All other clever tricks are just for show. Whoever the Master blesses with forgiveness—his affairs are perfectly resolved. 1. Rahau. Your Name is my strength; Your Name is my support. Your Name is my army; Your Name is my king. Your Name brings honour, glory and approval. By Your Grace, one is blessed with the banner and the insignia of Your Mercy. 2 Your Name brings intuitive peace and poise; Your Name brings praise. Your Name is the Ambrosial Nectar which cleans out the poison. Through Your Name, all peace and comfort comes to abide in the mind. Without

the Name, they are bound and gagged, and dragged off to the City of Death. 3. Man is involved with his wife, hearth and home, land and country, the pleasures of the mind and fine clothes; but when the call comes, he cannot delay. O Nanak, in the end, the false turn out to the false.4

6. Raga Lalit-It is also a ragini and has been mixed with raga Suhi in Guru Granth Sahib.

Example 6 page 793 (a ragini mixed with raga Suhi)

ਸੂਹੀ ਕਬੀਰ ਜੀਉ ਲਲਿਤ ॥

ਥਾਕੇ ਨੈਨ ਸੁਵਨ ਸੁਨਿ ਥਾਕੇ ਥਾਕੀ ਸੁੰਦਰਿ ਕਾਇਆ ॥ ਜਰਾ ਹਾਕ ਦੀ ਸਭ ਮਤਿ ਥਾਕੀ ਏਕ ਨ ਥਾਕਸਿ ਮਾਇਆ ॥ ੧ ॥ ਬਾਵਰੇ ਤੈ ਗਿਆਨ ਬੀਚਾਰੁ ਨ ਪਾਇਆ ॥ ਬਿਰਥਾ ਜਨਮੁ ਗਵਾਇਆ ॥ ੧ ॥ ਰਹਾਉ ॥ ਤਬ ਲਗੁ ਪ੍ਰਾਨੀ ਤਿਸੈ ਸਰੇਵਹੁ ਜਬ ਲਗੁ ਘਟ ਮਹਿ ਸਾਸਾ ॥ ਜੇ ਘਟ ਜਾਇ ਤ ਭਾਉ ਨ ਜਾਸੀ ਹਰਿ ਕੇ ਚਰਨ ਨਿਵਾਸਾ ॥ ੨ ॥ ਜਿਸ ਕਉ ਸਬਦੁ ਬਸਾਵੈ ਅੰਤਰਿ ਚੂਕੈ ਤਿਸਹਿ ਪਿਆਸਾ ॥ ਹੁਕਮੈ ਬੁਝੈ ਚਉਪੜਿ ਖੇਲੈ ਮਨੁ ਜਿਣਿ ਵਾਲੇ ਪਾਸਾ ॥ ੩ ॥ ਜੋ ਜਨ ਜਾਨਿ ਭਜਹਿ ਅਬਿਗਤ ਕਉ ਤਿਨ ਕਾ ਕਛੁ ਨ ਨਾਸਾ ॥ ਕਹੁ ਕਬੀਰ ਤੇ ਜਨ ਕਬਹੁ ਨ ਹਾਰਹਿ ਵਾਲਿ ਜੁ ਜਾਨਹਿ ਪਾਸਾ ॥ ੪ ॥ ੪ ॥

Suhi, Kabir Ji, Lalit: My eyes are exhausted, and my ears are tired of hearing; my beautiful body is exhausted. Driven forward by old age, all my senses are exhausted: only my attachment to Maya is not exhausted. 1 O mad man, you have not obtained spiritual wisdom and meditation. You have wasted this human life. 1. Rahau. O mortal, serve the Master, as long as the breath of life remains in the body. And even when your body dies, your love for the Master shall not die; you shall dwell at the Feet of the Master 2. When the Word of the Shabad abides deep within, thirst and desire are quenched. When one understands the Hukam of Waheguru, he plays the game of chess with Him; throwing the dice, he conquers his own mind 3. Those humble beings, who know the Imperishable Master and meditate on Him, are not destroyed at all. Says Kabir, those humbel beings who know how to throw the dice, never lose the game of life 4.4.

SELECTED SHABDS

Composition 1

Gauri Sukhmani Mehla 5

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ik oankaar sathigur prasaadh ||

There is one God of the whole universe, and all our belongings are a result of His blessings.

ਆਦਿ ਗੁਰਏ ਨਮਹ ॥

aadh gureae nameh ||

I salute to the Almighty who was there before the start of time.

ਜੁਗਾਦਿ ਗੁਰਏ ਨਮਹ ॥

jugaadh gureae nameh ||

I salute to the Almighty who was there when the pendulum of time had started swinging.

ਸਤਿਗੁਰਏ ਨਮਹ ॥

sathigureae nameh ||

I salute to the Almighty who is the emblem of Truth.

ਸ੍ਰੀ ਗੁਰਦੇਵਏ ਨਮਹ ॥੧॥

sree guradhaeveae nameh ||1||

I salute to the Almighty who is the greatest of all. ||1||

Composition 2

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

Raga Ramkali Mehla 5

ਕਿਰਪਾ ਕਰਹੁ ਦੀਨ ਕੇ ਦਾਤੇ ਮੇਰਾ ਗੁਣੁ ਅਵਗਣੁ ਨ ਕੀਚਾਰਹੁ ਕੋਈ ॥

kirapa karahu dheen kae dhathae maera gun avagan n beecharahu koe ||

Have mercy on me, O the generous giver. You are the support of the meek; please do not consider my merits and demerits.

ਮਾਟੀ ਕਾ ਕਿਆ ਧੋਧੈ ਸੁਆਮੀ ਮਾਣਸ ਕੀ ਗਤਿ ਏਹੀ ॥੧॥

mattee ka kia dhhopai suamee manas kee gath eaehee ||1||

How can soil be washed? O my Master, similar is the state of human mind [it is full with evils, how can it be cleaned and purified; perhaps only with the Name of Waheguru] ||1||

ਮੇਰੇ ਮਨ ਸਤਿਗੁਰੁ ਸੇਵਿ ਸੁਖੁ ਹੋਈ ॥
maerae man sathigur saev sukh hoee ||
O my mind, serve the Master, and you be at peace. (serving the Master means serving the poor, the orphans, the homeless etc.)

ਜੋ ਇਛਹੁ ਸੋਈ ਫਲੁ ਪਾਵਹੁ ਫਿਰਿ ਦੂਖੁ ਨ ਵਿਆਪੈ ਕੋਈ ॥੧॥ ਰਹਾਉ ॥
jo eishhahu soee fal pavahu fir dhookh n viapai koee ||1|| rehau ||
Whatever you desire, you shall receive and you shall not be afflicted by pain any longer. ||1||Rahau||

ਕਾਚੇ ਭਾਡੇ ਸਾਜਿ ਨਿਵਾਜੇ ਅੰਤਰਿ ਜੋਤਿ ਸਮਾਈ ॥
kachae bhaddae saj nivajae anthar joth samaee ||
He creates and adorns earthen vessels [the living creatures] and infuses His light within them.

ਜੈਸਾ ਲਿਖਤੁ ਲਿਖਿਆ ਧੁਰਿ ਕਰਤੈ ਹਮ ਤੈਸੀ ਕਿਰਤਿ ਕਮਾਈ ॥੨॥
jaisa likhath likhia dhur karathai ham thaisee kirath kamaee ||2||
The destiny is framed by our karmas, and the law of the Creator applies to give reward or punishment according to our doings. 2||

ਮਨੁ ਤਨੁ ਥਾਪਿ ਕੀਆ ਸਭੁ ਅਪਨਾ ਏਹੋ ਆਵਣ ਜਾਣਾ ॥
man than thhap keea sabh apana eaeho avan jana ||
Humans erroneously believe that the mind and body were all their own (the ego); this is the cause of the cycle of transmigration.

ਜਿਨਿ ਦੀਆ ਸੋ ਚਿਤਿ ਨ ਆਵੈ ਮੋਹਿ ਅੰਧੁ ਲਪਟਾਣਾ ॥੩॥
jin dheea so chith n avai mohi andhh lapattana ||3||
Humans fail to think of the One who gave them all gifts; they are blind, entangled in emotional attachment. ||3||

ਜਿਨਿ ਕੀਆ ਸੋਈ ਪੁਛੁ ਜਾਣੈ ਹਰਿ ਕਾ ਮਹਲੁ ਅਪਾਰਾ ॥
jin keea soee prabh janai har ka mehal apara ||
Those who know that God has created them, only they reach the incomparable mansion of the Divine

ਭਗਤਿ ਕਰੀ ਹਰਿ ਕੇ ਗੁਣ ਗਾਵਾ ਨਾਨਕ ਦਾਸੁ ਤੁਮਾਰਾ ॥੪॥੧॥
bhagath karee har kae gun gava naanak dhas thumara ||4||1||
Always worship the transcendent Waheguru and sing His praises.
We all are, in fact, His slaves. ||4||1||

Composition 3

ਸੂਹੀ ਮਹਲਾ ੫ ॥
Suhi Mehla 5 ||

ਤੂੰ ਜੀਵਨੁ ਤੂੰ ਪ੍ਰਾਨ ਅਧਾਰਾ ॥
thoon jeevan thoon pran adhhara ||
O! Almighty God, you are my life, the very support of the breath
of my life.

ਤੁਝ ਹੀ ਪੇਖਿ ਪੇਖਿ ਮਨੁ ਸਾਧਾਰਾ ॥੧॥
thujh hee paekh paekh man sadhhara ||1||
Gazing upon You, beholding You, my mind is soothed and
comforted. ||1||

ਤੂੰ ਸਾਜਨੁ ਤੂੰ ਪ੍ਰੀਤਮੁ ਮੇਰਾ ॥
thoon sajan thoon preetham maera ||
You are my best friend, You are my beloved.

ਚਿਤਹਿ ਨ ਬਿਸਰਹਿ ਕਾਹੂ ਬੇਰਾ ॥੧॥ ਰਹਾਉ ॥
chithehi n bisarehi kahoo baera ||1|| rehau ||
I will never forget You even for a second. ||1||Rahau||

ਬੈ ਖਰੀਦੁ ਹਉ ਦਾਸਰੇ ਤੇਰਾ ॥
bai khareedh ho dhasaro thaera ||
I am Your indentured servant; I am Your slave.

ਤੂੰ ਭਾਰੇ ਠਾਕੁਰੁ ਗੁਣੀ ਗਹੇਰਾ ॥੨॥
thoon bharo thakur gunee gehaera ||2||
You are the greatest of all, the treasure of excellence. ||2||

ਕੋਟਿ ਦਾਸ ਜਾ ਕੈ ਦਰਬਾਰੇ ॥
kott dhas ja kai dharabarae ||
There are millions of servants in Your Royal court.

ਨਿਮਖ ਨਿਮਖ ਵਸੈ ਤਿਨ੍ ਨਾਲੇ ॥੩॥
nimakh nimakh vasai thinh nalae ||3||
Each and every moment of time, You give them support. ||3||

ਹਉ ਕਿਛੁ ਨਾਹੀ ਸਭੁ ਕਿਛੁ ਤੇਰਾ ॥
ho kishh nahee sabh kishh thaera ||
I am nothing; everything, which I possess, is in fact Yours.

ਉਤਿ ਪੋਤਿ ਨਾਨਕ ਸੰਗਿ ਬਸੇਰਾ ॥੪॥੫॥੧੧॥
outh poth naanak sang basaera ||4||5||11||
Through and through, You abide with all of us [You live in every one's heart]||4||5||11|

Composition 4

ਮਃ ੪ ॥
ma 4 ||
Mehla 4

ਗੁਰ ਸਤਿਗੁਰ ਕਾ ਜੋ ਸਿਖੁ ਅਖਾਏ ਸੁ ਭਲਕੇ ਉਠਿ ਹਰਿ ਨਾਮੁ ਧਿਆਵੈ ॥
gur sathigur ka jo sikh akhaeae s bhalakae outh har nam dhhiavai ||
One who calls himself a Sikh of the Satguru, he/she will rise in the early morning hours and meditate on the Name of God.

ਉਦਮੁ ਕਰੇ ਭਲਕੇ ਪਰਭਾਤੀ ਇਸਨਾਨੁ ਕਰੇ ਅੰਮ੍ਰਿਤੁ ਸਰਿ ਨਾਵੈ ॥
oudham karae bhalakae parabhathee eisanan karae anmrith sar navai ||
He/she is to bathe, and cleanse himself/herself in the pool of water [bath/shower].

ਉਪਦੇਸਿ ਗੁਰੁ ਹਰਿ ਹਰਿ ਜਪੁ ਜਾਪੈ ਸਭਿ ਕਿਲਵਿਖ ਪਾਪ ਦੇਖ ਲਹਿ ਜਾਵੈ ॥
oupadhaes guroo har har jap japai sabh kilavikh pap dhokh lehi javai ||
He/she must follow the instructions of the Guru and recite the Name of Waheguru. This will eradicate all sins, misdeeds and negativity.

ਫਿਰਿ ਚੜੈ ਦਿਵਸੁ ਗੁਰਬਾਣੀ ਗਾਵੈ ਬਹਦਿਆ ਉਠਦਿਆ ਹਰਿ ਨਾਮੁ ਧਿਆਵੈ ॥
fir charrai dhivas gurabanee gavai behadhia outhadhia har nam dhhiavai ||
Then, at the rising of the sun, he/she is to hum Gurbani and keep Waheguru's Name close to their bosom.

ਜੋ ਸਾਸਿ ਗਿਰਾਸਿ ਧਿਆਏ ਮੇਰਾ ਹਰਿ ਹਰਿ ਸੋ ਗੁਰਸਿਖੁ ਗੁਰੂ ਮਨਿ ਭਾਵੈ ॥
jo sas giras dhiaaeae maera har har so gurasikh guroo man bhavai ||
Those who meditate on Waheguru's name with every breath
and every morsel of food – they become pleasing to God.

ਜਿਸ ਨੋ ਦਇਆਲੁ ਹੋਵੈ ਮੇਰਾ ਸੁਆਮੀ ਤਿਸੁ ਗੁਰਸਿਖੁ ਗੁਰੂ ਉਪਦੇਸੁ ਸੁਣਾਵੈ ॥
jis no dhaeial hovai maera suamee this gurasikh guroo oupadhaes
sunavai ||
That person, unto whom my Master is kind and compassionate
- upon that GurSikh, the boon of Guru's teachings is bestowed.

ਜਨੁ ਨਾਨਕੁ ਧੂੜਿ ਮੰਗੈ ਤਿਸੁ ਗੁਰਸਿਖ ਕੀ ਜੋ ਆਪਿ ਜਪੈ ਅਵਰਹ ਨਾਮੁ ਜਪਾਵੈ ॥੨॥
jan naanak dhhoorr mangai this gurasikh kee jo ap japai avareh
nam japavai ||2||
We should put at our foreheads the dust of the feet of those
GurSikhs, who themselves recite the Nam and inspire others to
recite it as well. ||2||

THE RAHAU ARRANGEMENT

- 5.1 In Guru Granth Sahib a special word Rahau denoting a verse has been used in almost all the Shabads composed in almost all the Shabads composed in musical measures. These hymns are recorded on various pages 14-1353 of the Granth.
- 5.2 The word rahau is a label of one or more verses in these compositions.
- 5.3 From music point of view that verse is 'sthae' i.e., the verse which is repeated in singing that hymn.
- 5.4 The scholars call rahau verse as the theme verse of the composition.
- 5.5 The rahau verse is always counted independently and is not counted with the padas/stanzas of the composition. (see example given below):
- 5.6 In the musical section of the Granth, the Rahau verse is not included in compositions titled Chhants & Vars.

EXAMPLE:

ਸੁਹੀ ਮਹਲਾ ੫ ॥

ਜਿਸ ਕੇ ਸਿਰ ਉਪਰਿ ਤੂੰ ਸੁਆਮੀ ਸੋ ਦੁਖੁ ਕੈਸਾ ਪਾਵੈ ॥ ਬੋਲਿ ਨ ਜਾਣੈ ਮਾਇਆ ਮਦਿ
ਮਾਤਾ ਮਰਣਾ ਚੀਤਿ ਨ ਆਵੈ ॥ ੧ ॥ ਮੇਰੇ ਰਾਮ ਰਾਇ ਤੂੰ ਸੰਤਾ ਕਾ ਸੰਤ ਤੇਰੇ ॥ ਤੇਰੇ
ਸੇਵਕ ਕਉ ਭਉ ਕਿਛੁ ਨਾਹੀ ਜਮੁ ਨਹੀ ਆਵੈ ਨੇਰੇ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜੋ ਤੇਰੈ ਰੰਗਿ
ਰਾਤੇ ਸੁਆਮੀ ਤਿਨੁ ਕਾ ਜਨਮ ਮਰਣ ਦੁਖੁ ਨਾਸਾ ॥ ਤੇਰੀ ਬਖਸ ਨ ਮੇਟੈ ਕੋਈ ਸਤਿਗੁਰ
ਕਾ ਦਿਲਾਸਾ ॥ ੨ ॥ ਨਾਮੁ ਧਿਆਇਨਿ ਸੁਖ ਫਲ ਪਾਇਨਿ ਆਠ ਪਹਰ ਆਰਾਧਹਿ ॥
ਤੇਰੀ ਸਰਣਿ ਤੇਰੈ ਭਰਵਾਸੈ ਪੰਚ ਦੁਸਟ ਲੈ ਸਾਧਹਿ ॥ ੩ ॥ ਗਿਆਨੁ ਧਿਆਨੁ ਕਿਛੁ
ਕਰਮੁ ਨ ਜਾਣਾ ਸਾਰ ਨ ਜਾਣਾ ਤੇਰੀ ॥ ਸਭ ਤੇ ਵਡਾ ਸਤਿਗੁਰੁ ਨਾਨਕੁ ਜਿਨਿ ਕਲ
ਰਾਖੀ ਮੇਰੀ ॥ ੪ ॥ ੧੦ ॥ ੫੭ ॥

Suhi Mehla 5

Jis ke sira ooper tu swami so dukh kaisa pavay, Bol na Janay
maya mad matta marna cheet na aavay, || 1 || **Meray Ram
rai tu santa ka sant teray, Teray sewak kau bhau kichh nahi
jama nahi avay neray. (Rahau)** Jo teray rung ratay Swami tin
ka Janam maran dukh naasa. Teri bakash na maitay koi Satgur
ka dilasa, || 2 || Nam dhiyayan sukh phala payan athh pahir
aradhaha, Teri saran teray bharvasay punch dusht lai sadhaha,
|| 3 || Gian dhiyan kichh karam na jana sar na jana teri, Sabh

5.6.2 In the above shabad there are four padas and one rahau verse. The rahau verse is numbered 1 and the padas are numbered separately as 1, 2, 3 and 4. Thus rahau verse is not added in the total count of the padas of a composition.

EXAMPLE: 6 Rahaus:

5.7 If a composition has more than one rahau even then all rahaus are counted/numbered independently and no cumulative count is recorded. In the following shabad there are six rahaus. Here each rahau depicts the theme of the preceding pada.

EXAMPLE:

ਸਿਰੀਰਾਗੁ ਮਹਲਾ ੪ ਵਣਜਾਰਾ

ੴ ਸਤਿ ਨਾਮੁ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਹਰਿ ਹਰਿ ਉਤਮੁ ਨਾਮੁ ਹੈ ਜਿਨਿ ਸਿਰਿਆ ਸਭੁ
ਕੋਇ ਜੀਉ ॥ ਹਰਿ ਜੀਆ ਸਭੇ ਪ੍ਰਤਿਪਾਲਦਾ ਘਟਿ ਘਟਿ ਰਮਈਆ ਸੋਇ ॥ ਸੋ ਹਰਿ
ਸਦਾ ਧਿਆਈਐ ਤਿਸੁ ਬਿਨੁ ਅਵਰੁ ਨ ਕੋਇ ॥ ਜੋ ਮੋਹਿ ਮਾਇਆ ਚਿਤੁ ਲਾਇਦੇ ਸੇ
ਛੋਡਿ ਚਲੇ ਦੁਖੁ ਰੋਇ ॥ ਜਨ ਨਾਨਕ ਨਾਮੁ ਧਿਆਇਆ ਹਰਿ ਅੰਤਿ ਸਖਾਈ ਹੋਇ ॥
੧ ॥ ਮੈ ਹਰਿ ਬਿਨੁ ਅਵਰੁ ਨ ਕੋਇ ॥ ਹਰਿ ਗੁਰ ਸਰਣਾਈ ਪਾਈਐ ਵਣਜਾਰਿਆ
ਮਿਤ੍ਰਾ ਵਡਭਾਗਿ ਪਰਾਪਤਿ ਹੋਇ ॥ ੧ ॥ ਰਹਾਉ ॥ ਸੰਤ ਜਨਾ ਵਿਣੁ ਭਾਈਆ ਹਰਿ
ਕਿਨੈ ਨ ਪਾਇਆ ਨਾਉ ॥ ਵਿਚਿ ਹਉਮੈ ਕਰਮ ਕਮਾਵਦੇ ਜਿਉ ਵੇਸੁਆ ਪੁਤੁ ਨਿਨਾਉ
॥ ਪਿਤਾ ਜਾਤਿ ਤਾ ਹੋਈਐ ਗੁਰੁ ਤੁਠਾ ਕਰੇ ਪਸਾਉ ॥ ਵਡਭਾਗੀ ਗੁਰੁ ਪਾਇਆ ਹਰਿ
ਅਹਿਨਿਸਿ ਲਗਾ ਭਾਉ ॥ ਜਨ ਨਾਨਕਿ ਬ੍ਰਹਮੁ ਪਛਾਣਿਆ ਹਰਿ ਕੀਰਤਿ ਕਰਮ ਕਮਾਉ
॥ ੨ ॥ ਮਨਿ ਹਰਿ ਹਰਿ ਲਗਾ ਚਾਉ ॥ ਗੁਰਿ ਪੂਰੈ ਨਾਮੁ ਦ੍ਰਿੜਾਇਆ ਹਰਿ ਮਿਲਿਆ
ਹਰਿ ਪ੍ਰਭ ਨਾਉ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜਬ ਲਗੁ ਜੋਬਨਿ ਸਾਸੁ ਹੈ ਤਬ ਲਗੁ ਨਾਮੁ ਧਿਆਇ
॥ ਚਲਦਿਆ ਨਾਲਿ ਹਰਿ ਚਲਸੀ ਹਰਿ ਅੰਤੋ ਲਏ ਛਡਾਇ ॥ ਹਉ ਬਲਿਹਾਰੀ ਤਿਨ
ਕਉ ਜਿਨ ਹਰਿ ਮਨਿ ਵੁਠਾ ਆਇ ॥ ਜਿਨੀ ਹਰਿ ਹਰਿ ਨਾਮੁ ਨ ਚੇਤਿਓ ਸੇ ਅੰਤਿ
ਗਏ ਪਛੁਤਾਇ ॥ ਧੁਰਿ ਮਸਤਕਿ ਹਰਿ ਪ੍ਰਭਿ ਲਿਖਿਆ ਜਨ ਨਾਨਕ ਨਾਮੁ ਧਿਆਇ ॥
੩ ॥ ਮਨ ਹਰਿ ਹਰਿ ਪ੍ਰੀਤਿ ਲਗਾਇ ॥ ਵਡਭਾਗੀ ਗੁਰੁ ਪਾਇਆ ਗੁਰ ਸਬਦੀ ਪਾਰਿ
ਲਘਾਇ ॥ ੧ ॥ ਰਹਾਉ ॥ ਹਰਿ ਆਪੇ ਆਪੁ ਉਪਾਇਦਾ ਹਰਿ ਆਪੇ ਦੇਵੈ ਲੋਇ ॥
ਹਰਿ ਆਪੇ ਭਰਮਿ ਭੁਲਾਇਦਾ ਹਰਿ ਆਪੇ ਹੀ ਮਤਿ ਦੇਇ ॥ ਗੁਰਮੁਖਾ ਮਨਿ ਪਰਗਾਸੁ
ਹੈ ਸੇ ਵਿਰਲੇ ਕੋਈ ਕੋਇ ॥ ਹਉ ਬਲਿਹਾਰੀ ਤਿਨ ਕਉ ਜਿਨ ਹਰਿ ਪਾਇਆ ਗੁਰਮਤੇ
॥ ਜਨ ਨਾਨਕਿ ਕਮਲੁ ਪਰਗਾਸਿਆ ਮਨਿ ਹਰਿ ਹਰਿ ਵੁਠਤਾ ਹੇ ॥ ੪ ॥ ਮਨਿ ਹਰਿ
ਹਰਿ ਜਪਨੁ ਕਰੇ ॥ ਹਰਿ ਗੁਰ ਸਰਣਾਈ ਭਜਿ ਪਉ ਜਿੰਦੂ ਸਭ ਕਿਲਵਿਖ ਦੁਖ ਪਰਹਰੇ
॥ ੧ ॥ ਰਹਾਉ ॥ ਘਟਿ ਘਟਿ ਰਮਈਆ ਮਨਿ ਵਸੈ ਕਿਉ ਪਾਈਐ ਕਿਤੁ ਭਤਿ ॥
ਗੁਰੁ ਪੂਰਾ ਸਤਿਗੁਰੁ ਭੇਟੀਐ ਹਰਿ ਆਇ ਵਸੈ ਮਨਿ ਚਿਤਿ ॥ ਮੈ ਧਰ ਨਾਮੁ ਅਧਾਰੁ

ਹੈ ਹਰਿ ਨਾਮੈ ਤੇ ਗਤਿ ਮਤਿ ॥ ਮੈ ਹਰਿ ਹਰਿ ਨਾਮੁ ਵਿਸਾਹੁ ਹੈ ਹਰਿ ਨਾਮੇ ਹੀ ਜਤਿ ਪਤਿ
 ॥ ਜਨ ਨਾਨਕ ਨਾਮੁ ਧਿਆਇਆ ਰੰਗਿ ਰਤਤਾ ਹਰਿ ਰੰਗਿ ਰਤਿ ॥ ੫ ॥ ਹਰਿ ਧਿਆਵਹੁ
 ਹਰਿ ਪ੍ਰਭੁ ਸਤਿ ॥ ਗੁਰ ਬਚਨੀ ਹਰਿ ਪ੍ਰਭੁ ਜਾਣਿਆ ਸਭ ਹਰਿ ਪ੍ਰਭੁ ਤੇ ਉਤਪਤਿ ॥ ੧ ॥
 ਰਹਾਉ ॥ ਜਿਨ ਕਉ ਪੂਰਬਿ ਲਿਖਿਆ ਸੇ ਆਇ ਮਿਲੇ ਗੁਰ ਪਾਸਿ ॥ ਸੇਵਕ ਭਾਇ ਵਣਜਾਰਿਆ
 ਮਿਤ੍ਰਾ ਗੁਰੁ ਹਰਿ ਹਰਿ ਨਾਮੁ ਪ੍ਰਗਾਸਿ ॥ ਧਨੁ ਧਨੁ ਵਣਜੁ ਵਾਪਾਰੀਆ ਜਿਨ ਵਖਰੁ ਲਦਿਅਝਾ
 ਹਰਿ ਰਾਸਿ ॥ ਗੁਰਮੁਖਾ ਦਰਿ ਮੁਖ ਉਜਲੇ ਸੇ ਆਇ ਮਿਲੇ ਹਰਿ ਪਾਸਿ ॥ ਜਨ ਨਾਨਕ ਗੁਰੁ
 ਤਿਨ ਪਾਇਆ ਜਿਨਾ ਆਪਿ ਤੁਠਾ ਗੁਣਤਾਸਿ ॥ ੬ ॥ ਹਰਿ ਧਿਆਵਹੁ ਸਾਸਿ ਗਿਰਾਸਿ ॥
 ਮਨਿ ਪ੍ਰੀਤਿ ਲਗੀ ਤਿਨਾ ਗੁਰਮੁਖਾ ਹਰਿ ਨਾਮੁ ਜਿਨਾ ਰਹਰਾਸਿ ॥ ੧ ॥ ਰਹਾਉ ॥ ੧ ॥

Srirag Mehla 4 Wanjaraa

Ik Onkaar satnaam gurprasaad. Har Har utam naam hai jin siriaa
 sabh koe jeeo. Har jeeo sabhe prtipaaldaa ghat ghat ramaeeaa
 soe. So Har sadaa dhiaaeai tis bin avar na koe. Jo moh maa-
 i-aa chit laaede se chhod chale dukh roe. Jan Naanak naam
 dhiaa-i-aa har ant sakhaae hoe. 1. Mai Har bin avar na koe. Har
 Gur sarnaee paeaeai vanjaariaa mitraa wadbhaag praapat hoe.
 1. **Rahaao.** Sant janaa vin bhaaeeaa Har kinai na paa-i-aa naao.
 Vich haomai karam kamaavade jio vesuaa put ninaao. Pitaa jaat
 taa hoeaei gur tuthaa kare pasaa. Wadbhaagee gur paa-i-aa har
 ahinis lagaa bhaao. Jan Nanak Brahm pachhaaniaa Har keerat
 karam kamaao. 2. Man Har Har lagaa chaao. Gur poorai nam driraa-
 i-aa Har milia Harprabh naao. 1. **Rahaao.** Jablag joban saas hai
 tablag naam dhiaae. Chaldiaa naal Har chalsee bar ante la-ae
 chhadaae. Hao balihaaree tin kao jin har man vuthaa aae. Jinee
 Har Har naam na chetio se ant ga-ae pachhtaee. Dhur mastak
 Harprabh ikhiaa Jan Naanak naam dhiaae. 3. Man Har Har preet
 lagaae. Wadhbaagee Gur paa-i-aa Gursabdee paar laghaae. 1.
Rahaao. Har aape aap upaa-i-daa Har aape devai le-ae. Har aape
 bharm bhulaa-i-daa Har aape hee mat de-ae. Gurmukhaa man
 pargaas hai se virle ke-ee ke-ae. Hao balihaaree tin kao jin jar
 paa-i-aa gurmate. Jan Naanake kamal pargaasiaa man Har Har
 vutharaa he. 4. Man Har Har japan kare. Har Gur sarnaee bhaj
 pao jindoo sabh kilvikh dukh parhare. 1. **Rahaao.** Ghat ghat
 rameeaa man vasai kio paeaeai kit bhat. Gur pooraa satgur
 bheteaei har aae vasai man chit. Mai dhar naam adhaar hai
 harnaamai te gat mat. Mai Har Har naam visaah hai Harnaame
 hee jat pat. Jan Nanak naam dhiaa-i-aa rang ratraa Har rang rat.
 5. Har dhiaavah Harprabh sat. Gurbachnee Harprabh jaaniaa
 sabh Harprabh te utpat. 1. **Rahaao.** Jin kao poorab likhiaa se
 aaen mile Gur paas. Sevak bhaae vanjaariaa mitraa Gur Har

Har naam pargaas. Dhan dhan vanaj vaapaareeaa jin vakhar
ladiaraa har raas. Gurmukhaa dar mukh ujale se aae mile Har
Paas, Jan Naanak Gur tin paa-i-aa jinaa aap tuthaa guntaas. 6.
Har dhiaavah saas giraas. Man preet lagee tinaa gurmukhaa
Harnaam jinaa rahraas. 1. **Rahaao.** 1

EXAMPLE: 2 Rahaus:

5.8 In the following shabad there are two rahaus, the first rahau is in the form of a question while the second rahau is the answer. Thus both verses of this shabad are the core verses and in musical arrangements both verses are repeated while singing the hymn. It is also important to note that though the second rahau is numbered (1) but it also has a suffix called rahau second.

EXAMPLE:

ਮਹਲਾ ੫ ਰਾਗੁ ਗਉੜੀ ਗੁਆਰੇਰੀ ਚਉਪਦੇ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਕਿਨ ਬਿਧਿ ਕੁਸਲੁ ਹੋਤ ਮੇਰੇ ਭਾਈ ॥ ਕਿਉ ਪਾਈਐ ਹਰਿ
ਰਾਮ ਸਹਾਈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਕੁਸਲੁ ਨ ਗ੍ਰਿਹਿ ਮੇਰੀ ਸਭ ਮਾਇਆ ॥ ਉਚੇ ਮੰਦਰ
ਸੁੰਦਰ ਛਾਇਆ ॥ ਝੂਠੇ ਲਾਲਚਿ ਜਨਮੁ ਗਵਾਇਆ ॥ ੧ ॥ ਹਸਤੀ ਘੋੜੇ ਦੇਖਿ ਵਿਗਾਸਾ
॥ ਲਸਕਰ ਜੋੜੇ ਨੇਬ ਖਵਾਸਾ ॥ ਗਲਿ ਜੇਵੜੀ ਹਉਮੈ ਕੇ ਫਾਸਾ ॥ ੨ ॥ ਰਾਜੁ ਕਮਾਵੈ
ਦਹ ਦਿਸ ਸਾਰੀ ॥ ਮਾਣੈ ਰੰਗ ਭੋਗ ਬਹੁ ਨਾਰੀ ॥ ਜਿਉ ਨਰਪਤਿ ਸੁਪਨੈ ਭੇਖਾਰੀ ॥ ੩
॥ ਏਕੁ ਕੁਸਲੁ ਮੇ ਕਉ ਸਤਿਗੁਰੂ ਬਤਾਇਆ ॥ ਹਰਿ ਜੋ ਕਿਛੁ ਕਰੇ ਸੁ ਹਰਿ ਕਿਆ
ਭਗਤਾ ਭਾਇਆ ॥ ਜਨ ਨਾਨਕ ਹਉਮੈ ਮਾਰਿ ਸਮਾਇਆ ॥ ੪ ॥ ਇਨ ਬਿਧਿ ਕੁਸਲੁ
ਹੋਤ ਮੇਰੇ ਭਾਈ ॥ ਇਉ ਪਾਈਐ ਹਰਿ ਰਾਮ ਸਹਾਈ ॥ ੧ ॥ ਰਹਾਉ ਦੂਜਾ ॥

Mehla 5 Raga Gauri Gaaareree Chaupade

Ik Onkaar satgur prasaad. Kin bidh kusal not mere bhaaee. Kuo
paaeeai Har Raam sahaaee. 1. Raam sahaaee. 1. Rahaaao. Kusal
na grih meree sabh maa-i-aa. Ooche mandir sunder chhaa-i-aa.
Jhoothe laalach janam gavaa-i-aa. Ooche mandir sunder chhaa-
i-aa. Jhoothe laalach janam gavaa-i-aa. 1. Hastee ghore dekh
vigaasaa. Lasker jore neb khavaasaa. Gal jevaree haomai ke
faasaa. 2. Raj kamaavai dahdis saaree. Maanai rang bhog bahu
naree. Jio narpat supnai bhekhaaree. 3. Ek kusal mokao Satguru
bataa-i-aa. Har jo kichh kare su har kiaa bhagtaa bhaa-i-aa. Jan
Nanak haomai maar smaa-i-aa. 4. in bidh kusal not mere bhaaee.
I-o paaeeai Har Ram sahaaee. 1. Rahaaao doojaa.

EXAMPLE: 3 Rahaus:

5.9 The following shabad has three rahaus in it; the first rahau contains an advice, the second rahau states the limitations of the devotees and the third rahau suggests the way to realise God. All rahaus are numbered (1).

EXAMPLE:

ਗਉੜੀ ਚੇਤੀ ਮਹਲਾ ੧ ॥

ਅੰਮ੍ਰਿਤ ਕਾਇਆ ਰਹੈ ਸੁਖਾਲੀ ਬਾਜੀ ਇਹੁ ਸੰਸਾਰੇ ॥ ਲਬੁ ਲੋਭੁ ਮੁਚੁ ਕੂੜੁ ਕਮਾਵਹਿ
ਬਹੁਤੁ ਉਠਾਵਹਿ ਭਾਰੇ ॥ ਤੂੰ ਕਾਇਆ ਮੈ ਰੁਲਦੀ ਦੇਖੀ ਜਿਉ ਧਰ ਉਪਰਿ ਛਾਰੇ ॥ ੧
॥ ਸੁਣਿ ਸੁਣਿ ਸਿਖ ਹਮਾਰੀ ॥ ਸੁਕ੍ਰਿਤੁ ਕੀਤਾ ਰਹਸੀ ਮੇਰੇ ਜੀਅਤੇ ਬਹੁਤਿ ਨ ਆਵੈ
ਵਾਰੀ ॥ ੧ ॥ ਰਹਾਉ ॥ ਹਉ ਤੁਧੁ ਆਖਾ ਮੇਰੀ ਕਾਇਆ ਤੂੰ ਸੁਣਿ ਸਿਖ ਹਮਾਰੀ ॥
ਨਿੰਦਾ ਚਿੰਦਾ ਕਰਹਿ ਪਰਾਈ ਬੁਠੀ ਲਾਇਤਬਾਰੀ ॥ ਵੇਲਿ ਪਰਾਈ ਜੋਹਹਿ ਜੀਅਤੇ ਕਰਹਿ
ਚੇਰੀ ਬੁਰਿਆਰੀ ॥ ਹੰਸੁ ਚਲਿਆ ਤੂੰ ਪਿਛੇ ਰਹੀਏਹਿ ਛੁਟਤਿ ਹੋਈਅਹਿ ਨਾਰੀ ॥ ੨ ॥
ਤੂੰ ਕਾਇਆ ਰਹੀਅਹਿ ਸੁਪਨੰਤਰਿ ਤੁਧੁ ਕਿਆ ਕਰਮ ਕਮਾਇਆ ॥ ਕਰਿ ਚੇਰੀ ਮੈ ਜਾ
ਕਿਛੁ ਲੀਆ ਤਾ ਮਨਿ ਭਲਾ ਭਾਇਆ ॥ ਹਲਤਿ ਨ ਸੋਭਾ ਪਲਤਿ ਨ ਢੇਈ ਅਹਿਲਾ ਜਨਮੁ
ਗਵਾਇਆ ॥ ੩ ॥ ਹਉ ਖਰੀ ਦੁਹੇਲੀ ਹੋਈ ਬਾਬਾ ਨਾਨਕ ਮੇਰੀ ਬਾਤ ਨ ਪੁਛੈ ਕੋਈ ॥
੧ ॥ ਰਹਾਉ ॥ ਤਾਜੀ ਤੁਰਕੀ ਸੁਇਨਾ ਰੁਪਾ ਕਪੜ ਕੇਰੇ ਭਾਰਾ ॥ ਕਿਸ ਹੀ ਨਾਲਿ ਨ
ਚਲੇ ਨਾਨਕ ਝੜਿ ਝੜਿ ਪਏ ਗਵਾਰਾ ॥ ਕੂਜਾ ਮੇਵਾ ਮੈ ਸਭ ਕਿਛੁ ਚਾਖਿਆ ਇਕੁ ਅੰਮ੍ਰਿਤੁ
ਨਾਮੁ ਤੁਮਾਰਾ ॥ ੪ ॥ ਦੇ ਦੇ ਨੀਵ ਦਿਵਾਲ ਉਸਾਰੀ ਭਸਮੰਦਰ ਕੀ ਢੇਰੀ ॥ ਸੰਚੇ ਸੰਚਿ
ਨ ਦੇਈ ਕਿਸ ਹੀ ਅੰਧੁ ਜਾਣੈ ਸਭ ਮੇਰੀ ॥ ਸੋਇਨ ਲੰਕਾ ਸੋਇਨ ਮਾੜੀ ਸੰਪੈ ਕਿਸੈ ਨ
ਕੇਰੀ ॥ ੫ ॥ ਸੁਣਿ ਮੂਰਖ ਮੰਨ ਅਜਾਣਾ ॥ ਹੋਗੁ ਤਿਸੈ ਕਾ ਭਾਣਾ ॥ ੧ ॥ ਰਹਾਉ ॥
ਸਾਹੁ ਹਮਾਰਾ ਠਾਕੁਰੁ ਭਾਰਾ ਹਮ ਤਿਸ ਕੇ ਵਣਜਾਰੇ ॥ ਜੀਉ ਪਿੰਡੁ ਸਭ ਰਾਸਿ ਤਿਸੈ ਕੀ
ਮਾਰਿ ਆਪੇ ਜੀਵਾਲੇ ॥ ੬ ॥ ੧ ॥ ੧੩ ॥

Gauri Chetee Mehla 1

Amrit kaa-i-aa rahai sukhaalee baajee ihu sansaaro. Lab lobh much
kooor kamaavah bahut uthaavah bhaaro. Toon kaa-i-aa mai ruldee
dekhee jio dhar upar chaaro. 1. Sun sun sikh hamaaree. Sukrit
keetaa rahsee mere jeeare bahur na aavai vaaree. 1. Rahaao.
Hao tudh aakhaa meree kaa-i-aa toon sun sikh hamaaree. Nindaa
chinda karah paraaee jhoothee laa-it-baaree. Well paraaee hohah
jeeare karah choree buriaaree. Hans chaliaa toon richhai rahee
ah chutar hoee-ah naaree. 2. Toon kaa-i-aa raheeah sup-nantar
tudh kias karam ramaa-i-aa. Kar choree mai jaa kichh leea taa
man bhalaa bha-i-aa. Halt na sobhaa palt na dhoe ahilaa janam
gavaa-i-a. 3. Hao kharee duhelee hoee baabaa Nanak meree baat
na puchhai ko-ee. 1. Rahaao. Taajee turkee sua-inaa rupaa

kapar kere bhaaraa. Kis hee naal na chale Naanak jhar jhar pa-e gavaaraa. Koojaa mevaa mai sabh kichh chaakhiaa ik amrit naam tumaaraa. 4. De de neev divaal usaaree bhas mandar kee dheree. Sanche sanch na de-ee kis hee andh janai sabh meree. Soin lankaa soin maaree sampai kisai na keree. 5. Sun moorakh man ajaanaa. Hog tisai ka bhaanaa. 1. **Rahaao**. Saahu hamaaraa thakur bhaaraa ham tis ke wanjaare. Jeeo pind sabh raas tisai kee maare aape jeevaale.

5.10 When reciting a composition the word rahau is read (pronounced) along with other words of the shabad but when singing a shabad the word rahau is ignored.

Rahau I
Extracts from Lectures
by
Dr. S.S. Kapoor
Reproduced verbatim

A VIEW ON THE USE AND TITLE OF 'RAHAU' IN GURU GRANTH SAHIB

Meaning:

The 'rahau' is the title of a verse or verses used in general purpose shabads of 2-6 padas, in ashtpadis and in specialist long compositions. The 'Rahau' verse means:

- a. The 'Sthai' of the shabad. 'Sthai' is a musical term and refers to verse/verses which is/are to be repeated in singing the shabad/s, and the verse/s contain/s, and
- b. The theme of the shabad.

Normally there is only one 'rahau' verse in a shabad, but there are shabads of 2,3, 4 and 6 rahau verses as well.

The title of rahau is normally preceded with number '1' irrespective of the number of rahaus in a shabad. The rahau verse is not counted in the total padas of the shabads. Where there are two rahau verses, the second verse is called 'rahau dooja' (second rahau), but no such counting is used with three or four rahau shabads.

The 'rahau' verse has been located at different places in shabads, e.g., in the beginning of a shabad or at the end of the first pada of the shabad.

A few examples of the numbering, location and titles of 'rahau' verses are given below:

Location, numbering and title of the 'Rahau' verses:

1. **Opening section of Guru Granth Sahib—the 'Nitnem' section. (pages 1-13)**
 - a. Japji—there is no rahau verse in this composition.
 - b. Sodra—First shabad titled Sodra has no rahau verse in it. Second to fifth shabads have all one rahau at the end of the first pada of the shabad and the title rahau is preceded with number 1.
 - c. Sopurakh—First shabad titled Sopurakh has no rahau verse in it. Second to fourth shabads have all one rahau verse at the end of the first padas of the shabads and is numbered 1.

d. Sohila—All five shabads have one rahau verse at the end of the first padas of the shabads and the title rahau is preceded with numeral 1.

2. The Musical measure section of Guru Granth Sahib (pages 14-1353)

In this section the relationship of the structure of the shabads and the presence of the rahau verse is as follows:

- a. Most of the shabads of 2-6 verses have only 1 rahau verse though there are shabads of 2, and 3 rahaus as well. One shabad of Guru Arjan, in raga Maj (page 96) has 4 rahaus and another shabad titled Vanjara, composed by Guru Ramdas (page 81) has 6 rahau verses in it. There are also shabads with no rahau verse in them.
- b. There are no rahaus in the specialist shabads titled 'Chhants', 'Vars' and 'Swayas'.
- c. Even some of the long specialist compositions have no rahaus in them, e.g., Sukhmani of Guru Arjan Dev has 24 Asthpadis and 24 Sloaks, but rahau verse appears only in the first Ashtpadi of the composition, Anand Sahib, Baramah, Thithe and Din Rein etc. have no rahau verses in them.
- d. In most of the shabads there is only one rahau verse and numeral '1' appears before the title 'rahau', but at many places the numeral has not been used.

Look at the following examples:

Example-1 One rahau with numeral (1) (page 14)

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਰਾਗੁ ਸਿਰੀਰਾਗੁ ਮਹਲਾ ਪਹਿਲਾ ੧ ਘਰੁ ੧

॥ ਮੋਤੀ ਤ ਮੰਦਰ ਉਸਰਹਿ ਰਤਨੀ ਤ ਹੋਹਿ ਜੜਾਉ ॥ ਕਸਤੂਰਿ ਕੰਗੂ ਅਗਰਿ ਚੰਦਨਿ ਲੀਖਿ
ਆਵੈ ਚਾਉ ॥ ਮਤੁ ਦੇਖਿ ਭੂਲਾ ਵੀਸਰੈ ਤੇਰਾ ਚਿਤਿ ਨ ਆਵੈ ਨਾਉ ॥ ੧ ॥ ਹਰਿ ਬਿਨੁ ਜੀਉ ਜਲਿ
ਬਲਿ ਜਾਉ ॥ ਮੈ ਆਪਣਾ ਗੁਰੁ ਪੂਛਿ ਦੇਖਿਆ ਅਵਰੁ ਨਾਹੀ ਥਾਉ ॥ ੧ ॥ ਰਹਾਉ ॥ ਧਰਤੀ
ਤ ਹੀਰੇ ਲਾਲ ਜੜਤੀ ਪਲਾਘਿ ਲਾਲ ਜੜਾਉ ॥ ਮੋਹਣੀ ਮੁਖਿ ਮਣੀ ਸੋਹੈ ਕਰੇ ਰੰਗਿ ਪਸਾਉ ॥

ਮਤੁ ਦੇਖਿ ਭੂਲਾ ਵੀਸਰੈ ਤੇਰਾ ਚਿਤਿ ਨ ਆਵੈ ਨਾਉ ॥ ੨ ॥ ਸਿਧੁ ਹੋਵਾ ਸਿਧਿ ਲਾਈ ਰਿਧਿ ਆਖਾ
ਆਉ ॥ ਗੁਪਤੁ ਪਰਗਟੁ ਹੋਇ ਬੈਸਾ ਲੋਕੁ ਰਾਖੈ ਭਾਉ ॥ ਮਤੁ ਦੇਖਿ ਭੂਲਾ ਵੀਸਰੈ ਤੇਰਾ ਚਿਤਿ ਨ
ਆਵੈ ਨਾਉ ॥ ੩ ॥ ਸੁਲਤਾਨ ਹੋਵਾ ਮੇਲਿ ਲਸਕਰ ਤਖਤਿ ਰਾਖਾ ਪਾਉ ॥ ਹੁਕਮੁ ਹਾਸਲੁ ਕਰੀ
ਬੈਠਾ ਨਾਨਕਾ ਸਭ ਵਾਉ ॥ ਮਤੁ ਦੇਖਿ ਭੂਲਾ ਵੀਸਰੈ ਤੇਰਾ ਚਿਤਿ ਨ ਆਵੈ ਨਾਉ ॥ ੪ ॥ ੧ ॥

Example-2 One rahau with no numeral (page 669)

॥ ਧਨਾਸਰੀ ਮਹਲਾ ੪ ॥ ਸੇਵਕ ਸਿਖ ਪੂਜਣ ਸਭਿ ਆਵਹਿ ਸਭਿ ਗਾਵਹਿ ਹਰਿ ਹਰਿ ਉਤਮ
ਬਾਨੀ ॥ ਗਾਵਿਆ ਸੁਣਿਆ ਤਿਨ ਕਾ ਹਰਿ ਬਾਇ ਪਾਵੈ ਜਿਨ ਸਤਿਗੁਰ ਕੀ ਆਗਿਆ ਸਤਿ ਸਤਿ
ਕਰਿ ਮਾਨੀ ॥ ੧ ॥ ਬੋਲਹੁ ਭਾਈ ਹਰਿ ਕੀਰਤਿ ਹਰਿ ਭਵਜਲ ਤੀਰਥਿ ॥ ਹਰਿ ਦਰਿ ਤਿਨ ਕੀ
ਉਤਮ ਬਾਤ ਹੈ ਸੰਤਹੁ ਹਰਿ ਕਥਾ ਜਿਨ ਜਨਹੁ ਜਾਨੀ ॥ ਰਹਾਉ ॥ ਆਪੇ ਗੁਰੁ ਚੇਲਾ ਹੈ ਆਪੇ
ਆਪੇ ਹਰਿ ਪ੍ਰਭੁ ਚੋਜ ਵਿਡਾਨੀ ॥ ਜਨ ਨਾਨਕ ਆਪਿ ਮਿਲਾਏ ਸੋਈ ਹਰਿ ਮਿਲਸੀ ਅਵਰ ਸਭ
ਤਿਆਗਿ ਓਹਾ ਹਰਿ ਭਾਨੀ ॥ ੨ ॥ ੫ ॥ ੧੧ ॥

- e. There are a number of shabads with two rahaus, and with the second rahau, special title 'rahau dooja' is used. Rahau (2) verse normally is the end verse.

Example-3 Two rahaus with title 'rahau dooja' with the second rahau, page (175-176)

ਮਹਲਾ ੫ ਰਾਗੁ ਗਉੜੀ ਗੁਆਰੇਰੀ ਚਉਪਦੇ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਕਿਨ ਬਿਧਿ ਕੁਸਲੁ ਹੋਤ ਮੇਰੇ ਭਾਈ ॥ ਕਿਉ ਪਾਈਐ ਹਰਿ ਰਾਮ
ਸਹਾਈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਕੁਸਲੁ ਨ ਗਿਹਿ ਮੇਰੀ ਸਭ ਮਾਇਆ ॥ ਉਚੇ ਮੰਦਰ ਸੁੰਦਰ ਛਾਇਆ
॥ ਝੂਠੇ ਲਾਲਚਿ ਜਨਮੁ ਗਵਾਇਆ ॥ ੧ ॥ ਹਸਤੀ ਘੋੜੇ ਦੇਖਿ ਵਿਗਾਸਾ ॥ ਲਸਕਰ ਜੋੜੇ ਨੇਬ
ਖਵਾਸਾ ॥ ਗਲਿ ਜੇਵੜੀ ਹਉਮੈ ਕੇ ਫਾਸਾ ॥ ੨ ॥ ਰਾਜੁ ਕਮਾਵੈ ਦਹ ਦਿਸ ਸਾਰੀ ॥ ਮਾਣੈ ਰੰਗ
ਭੋਗ ਬਹੁ ਨਾਰੀ ॥ ਜਿਉ ਨਰਪਤਿ ਸੁਪਨੈ ਭੇਖਾਰੀ ॥ ੩ ॥ ਏਕੁ ਕੁਸਲੁ ਮੇ ਕਉ ਸਤਿਗੁਰੁ
ਬਤਾਇਆ ॥ ਹਰਿ ਜੋ ਕਿਛੁ ਕਰੇ ਸੁ ਹਰਿ ਕਿਆ ਭਗਤਾ ਭਾਇਆ ॥ ਜਨ ਨਾਨਕ ਹਉਮੈ ਮਾਰਿ
ਸਮਾਇਆ ॥ ੪ ॥ ਇਨ ਬਿਧਿ ਕੁਸਲੁ ਹੋਤ ਮੇਰੇ ਭਾਈ ॥ ਇਉ ਪਾਈਐ ਹਰਿ ਰਾਮ ਸਹਾਈ ॥
੧ ॥ ਰਹਾਉ ਦੂਜਾ ॥

- f. There are also shabads where there are no rahau verse/s in them. See the following examples of two shabads of Guru Arjan Dev (page 217)

Example 4- No rahau verses in the following two shabads.

ਗਉੜੀ ਮਹਲਾ ੫ ਮਾਝ ॥

ਆਉ ਹਮਾਰੈ ਰਾਮ ਪਿਆਰੇ ਜੀਉ ॥ ਰੈਣਿ ਦਿਨਸੁ ਸਾਸਿ ਸਾਸਿ ਚਿਤਾਰੇ ਜੀਉ ॥ ਸੰਤ ਦੇਉ
ਸੰਦੇਸਾ ਪੈ ਚਰਣਾਰੇ ਜੀਉ ॥ ਤੁਧੁ ਬਿਨੁ ਕਿਤੁ ਬਿਧਿ ਤਰੀਐ ਜੀਉ ॥ ੧ ॥ ਸੰਗਿ ਤੁਮਾਰੈ ਮੈ ਕਰੇ
ਅਨੰਦਾ ਜੀਉ ॥ ਵਣਿ ਤਿਣਿ ਤ੍ਰਿਭਵਣਿ ਸੁਖ ਪਰਮਾਨੰਦਾ ਜੀਉ ॥ ਸੇਜ ਸੁਹਾਵੀ ਇਹੁ ਮਨੁ
ਬਿਗਸੰਦਾ ਜੀਉ ॥ ਪੇਖਿ ਦਰਸਨੁ ਇਹੁ ਸੁਖੁ ਲਹੀਐ ਜੀਉ ॥ ੨ ॥ ਚਰਣ ਪਖਾਰਿ ਕਰੀ ਨਿਤ
ਸੇਵਾ ਜੀਉ ॥ ਪੂਜਾ ਅਰਚਾ ਬੰਦਨ ਦੇਵਾ ਜੀਉ ॥ ਦਾਸਨਿ ਦਾਸੁ ਨਾਮੁ ਜਪਿ ਲੇਵਾ ਜੀਉ ॥ ਬਿਨੁ
ਠਾਕੁਰ ਪਹਿ ਕਹੀਐ ਜੀਉ ॥ ੩ ॥ ਇਛੁ ਪੁੰਨੀ ਮੇਰੀ ਮਨੁ ਤਨੁ ਹਰਿਆ ਜੀਉ ॥ ਦਰਸਨੁ ਪੇਖਤ
ਸਭ ਦੁਖ ਪਰਹਰਿਆ ਜੀਉ ॥ ਹਰਿ ਹਰਿ ਨਾਮੁ ਜਪੇ ਜਪਿ ਤਰਿਆ ਜੀਉ ॥ ਇਹੁ ਅਜਰੁ ਨਾਨਕ
ਸੁਖੁ ਸਹੀਐ ਜੀਉ ॥ ੪ ॥ ੨ ॥ ੧੬੭ ॥ ਗਉੜੀ ਮਾਝ ਮਹਲਾ ੫ ॥ ਸੁਣਿ ਸੁਣਿ ਸਾਜਨ ਮਨ
ਮਿਤ ਪਿਆਰੇ ਜੀਉ ॥ ਮਨੁ ਤਨੁ ਤੇਰਾ ਇਹੁ ਜੀਉ ਭਿ ਵਾਰੇ ਜੀਉ ॥ ਵਿਸਰੁ ਨਾਹੀ ਪ੍ਰਭ ਪ੍ਰਣ
ਅਧਾਰੇ ਜੀਉ ॥ ਸਦਾ ਤੇਰੀ ਸਰਣਾਈ ਜੀਉ ॥ ੧ ॥ ਜਿਸੁ ਮਿਲਿਐ ਮਨੁ ਜੀਵੈ ਭਾਈ ਜੀਉ ॥ ਗੁਰ
ਪਰਸਾਦੀ ਸੇ ਹਰਿ ਹਰਿ ਪਾਈ ਜੀਉ ॥ ਸਭੁ ਕਿਛੁ ਪ੍ਰਭ ਕਾ ਪ੍ਰਭ ਕੀਆ ਜਾਈ ਜੀਉ ॥ ਪ੍ਰਭ ਕਉ
ਸਦ ਬਲਿ ਜਾਈ ਜੀਉ ॥ ੨ ॥ ਏਹੁ ਨਿਧਾਨੁ ਜਪੈ ਵਡਭਾਰੀ ਜੀਉ ॥ ਨਾਮ ਨਿਰੰਜਨੁ ਏਕ ਲਿਵ
ਲਾਗੀ ਜੀਉ ॥ ਗੁਰੁ ਪੂਰਾ ਪਾਇਆ ਸਭੁ ਦੁਖੁ ਮਿਟਾਇਆ ਜੀਉ ॥ ਆਠ ਪਹਰੁ ਗੁਣ ਗਾਇਆ
ਜੀਉ ॥ ੩ ॥ ਰਤਨ ਪਦਾਰਥੁ ਹਰਿ ਨਾਮੁ ਤੁਮਾਰਾ ਜੀਉ ॥ ਤੂੰ ਸਚਾ ਸਾਹੁ ਭਗਤੁ ਵਣਜਾਰਾ ਜੀਉ
॥ ਹਰਿ ਧਨੁ ਰਾਸਿ ਸਚੁ ਵਾਪਾਰਾ ਜੀਉ ॥ ਜਨ ਨਾਨਕੁ ਸਦ ਬਲਿਹਾਰਾ ਜੀਉ ॥ ੪ ॥ ੩ ॥
੧੬੮॥

- g. There are shabads which have three rahaus in them, one example follows:

Example-5 A shabad of three rahaus, the last rahau is the end verse and all rahaus are numbered 1 (page 154)

ਗਉੜੀ ਚੇਤੀ ਮਹਲਾ ੧ ॥

ਅਮਮ੍ਰਿਤ-ਕਾਇਆ-ਰਹੈ-ਸੁਖਾਲੀ ਬਾਜੀ ਇਹੁ ਸੰਸਾਰੇ ॥ ਲਬੁ ਲੋਭੁ ਮੁਚੁ ਕੂੜੁ ਕਮਾਵਹਿ ਬਹੁਤੁ
ਉਠਾਵਹਿ ਭਾਰੇ ॥ ਤੂੰ ਕਾਇਆ ਮੈ ਰੁਲਦੀ ਦੇਖੀ ਜਿਉ ਧਰ ਉਪਰਿ ਛਾਰੇ ॥ ੧ ॥ ਸੁਣਿ ਸੁਣਿ ਸਿਖ
ਹਮਾਰੀ ॥ ਸੁਕ੍ਰਿਤੁ ਕੀਤਾ ਰਹਸੀ ਮੇਰੇ ਜੀਅੜੇ ਬਹੁੜਿ ਨ ਆਵੈ ਵਾਰੀ ॥ ੧ ॥ ਰਹਾਉ ॥ ਹਉ
ਤੁਧੁ ਆਖਾ ਮੇਰੀ ਕਾਇਆ ਤੂੰ ਸੁਣਿ ਸਿਖ ਹਮਾਰੀ ॥ ਨਿੰਦਾ ਚਿੰਦਾ ਕਰਹਿ ਪਰਾਈ ਝੂਠੀ
ਲਾਇਤਬਾਰੀ ॥ ਵੇਲਿ ਪਰਾਈ ਜੇਹਹਿ ਜੀਅੜੇ ਕਰਹਿ ਚੋਰੀ ਬੁਰਿਆਰੀ ॥ ਹੰਸ ਚਲਿਆ ਤੂੰ ਪਿਛੇ
ਰਹੀਏਹਿ ਛੁਟੜਿ ਹੋਈਅਹਿ ਨਾਰੀ ॥ ੨ ॥ ਤੂੰ ਕਾਇਆ ਰਹੀਅਹਿ ਸੁਪਨੰਤਰਿ ਤੁਧੁ ਕਿਆ ਕਰਮ

ਕਮਾਇਆ ॥ ਕਰਿ ਚੋਰੀ ਮੈ ਜਾ ਕਿਛੁ ਲੀਆ ਤਾ ਮਨਿ ਭਲਾ ਭਾਇਆ ॥ ਹਲਤਿ ਨ ਸੋਭਾ ਪਲਤਿ
 ਨ ਵੇਈ ਅਹਿਲਾ ਜਨਮੁ ਗਵਾਇਆ ॥ ੩ ॥ ਹਉ ਖਰੀ ਦੁਹੇਲੀ ਹੋਈ ਬਾਬਾ ਨਾਨਕ ਮੇਰੀ ਬਾਤ
 ਨ ਪੁਛੈ ਕੋਈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਤਾਜੀ ਤੁਰਕੀ ਸੁਇਨਾ ਰੁਪਾ ਕਪੜ ਕੇਰੇ ਭਾਰਾ ॥ ਕਿਸ ਹੀ
 ਨਾਲਿ ਨ ਚਲੇ ਨਾਨਕ ਝੜਿ ਝੜਿ ਪਏ ਗਵਾਰਾ ॥ ਕੂਜਾ ਮੇਵਾ ਮੈ ਸਭ ਕਿਛੁ ਚਾਖਿਆ ਇਕੁ
 ਅੰਮ੍ਰਿਤੁ ਨਾਮੁ ਤੁਮਾਰਾ ॥ ੪ ॥ ਦੇ ਦੇ ਨੀਵ ਦਿਵਾਲ ਉਸਾਰੀ ਭਸਮੰਦਰ ਕੀ ਵੇਰੀ ॥ ਸੰਚੇ ਸੰਚਿ
 ਨ ਦੇਈ ਕਿਸ ਹੀ ਅੰਧੁ ਜਾਣੈ ਸਭ ਮੇਰੀ ॥ ਸੋਇਨ ਲੰਕਾ ਸੋਇਨ ਮਾੜੀ ਸੰਪੈ ਕਿਸੈ ਨ ਕੇਰੀ ॥ ੫
 ॥ ਸੁਣਿ ਮੂਰਖ ਮੰਨ ਅਜਾਣਾ ॥ ਹੋਗੁ ਤਿਸੈ ਕਾ ਭਾਣਾ ॥ ੧ ॥ ਰਹਾਉ ॥ ਸਾਹੁ ਹਮਾਰਾ ਠਾਕੁਰ
 ਭਾਗਾ ਹਮ ਤਿਸ ਕੇ ਵਣਜਾਰੇ ॥ ਜੀਉ ਪਿੰਡੁ ਸਭ ਰਾਸਿ ਤਿਸੈ ਕੀ ਮਾਰਿ ਆਪੇ ਜੀਵਾਲੇ ॥ ੬ ॥
 ੧ ॥ ੧੩ ॥

- h. **Example-6 A shabad with 4 rahaus, and all rahaus are numbered 1, in the last rahau verse the number of the rahau verse is placed after the title rahau (page 96)**

ਮਾਝ ਮਹਲਾ ੫ ਚਉਪਦੇ ਘਰੁ ੧ ॥

ਮੇਰਾ ਮਨ ਲੋਚੈ ਗੁਰ ਦਰਸਨ ਤਾਈ ॥ ਬਿਲਪ ਕਰੇ ਚਾੜ੍ਹਕ ਕੀ ਨਿਆਈ ॥ ਤ੍ਰਿਖਾ ਨ ਉਤਰੈ
 ਸਾਂਤਿ ਨ ਆਵੈ ਬਿਨੁ ਦਰਸਨ ਸੰਤ ਪਿਆਰੇ ਜੀਉ ॥ ੧ ॥ ਹਉ ਘੋਲੀ ਜੀਉ ਘੋਲਿ ਘੁਮਾਈ ਗੁਰ
 ਦਰਸਨ ਸੰਤ ਪਿਆਰੇ ਜੀਉ ॥ ੧ ॥ ਰਹਾਉ ॥ ਤੇਰਾ ਮੁਖੁ ਸੁਹਾਵਾ ਜੀਉ ਸਹਜ ਧੁਨਿ ਬਾਣੀ ॥
 ਚਿਰੁ ਹੋਆ ਦੇਖੇ ਸਾਰੰਗਪਾਣੀ ॥ ਧੰਨੁ ਸੁ ਦੇਸੁ ਜਹਾ ਤੂੰ ਵਸਿਆ ਮੇਰੇ ਸਜਣ ਮੀਤ ਮੁਰਾਰੇ ਜੀਉ
 ॥ ੨ ॥ ਹਉ ਘੋਲੀ ਹਉ ਘੋਲਿ ਘੁਮਾਈ ਗੁਰ ਸਜਣ ਮੀਤ ਮੁਰਾਰੇ ਜੀਉ ॥ ੧ ॥ ਰਹਾਉ ॥
 ਇਕ ਘੜੀ ਨ ਮਿਲਤੇ ਤਾ ਕਲਿਜਗੁ ਹੋਤਾ ॥ ਹੁਣਿ ਕਦਿ ਮਿਲੀਐ ਪ੍ਰਿਅ ਤੁਧੁ ਭਗਵੰਤਾ ॥ ਮੋਹਿ
 ਰੈਣਿ ਨ ਵਿਹਾਵੈ ਨੀਦ ਨ ਆਵੈ ਬਿਨੁ ਦੇਖੇ ਗੁਰ ਦਰਬਾਰੇ ਜੀਉ ॥ ੩ ॥ ਹਉ ਘੋਲੀ ਜੀਉ ਘੋਲਿ
 ਘੁਮਾਈ ਤਿਸੁ ਸਚੇ ਗੁਰ ਦਰਬਾਰੇ ਜੀਉ ॥ ੧ ॥ ਰਹਾਉ ॥ ਭਾਗੁ ਹੋਆ ਗੁਰਿ ਸੰਤੁ ਮਿਲਾਇਆ
 ॥ ਪ੍ਰਭੁ ਅਬਿਨਾਸੀ ਘਰ ਮਹਿ ਪਾਇਆ ॥ ਸੇਵ ਕਰੀ ਪਲੁ ਚਸਾ ਨ ਵਿਛੁੜਾ ਜਨ ਨਾਨਕ ਦਾਸ
 ਤੁਮਾਰੇ ਜੀਉ ॥ ੪ ॥ ਹਉ ਘੋਲੀ ਜੀਉ ਘੋਲਿ ਘੁਮਾਈ ਜਨ ਨਾਨਕ ਦਾਸ ਤੁਮਾਰੇ ਜੀਉ ॥ ਰਹਾਉ
 ॥ ੧ ॥ ੮ ॥

- i. **Example-7 A shabad with six rahau verses (pages 81-82)**

ਸਿਰੀਰਾਗੁ ਮਹਲਾ ੪ ਵਣਜਾਰਾ

੧ੳ ਸਤਿ ਨਾਮੁ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਹਰਿ ਹਰਿ ਉਤਮੁ ਨਾਮੁ ਹੈ ਜਿਨਿ ਸਿਰਿਆ ਸਭੁ ਕੋਇ ਜੀਉ ॥ ਹਰਿ ਜੀਅ ਸਭੇ ਪ੍ਰਤਿਪਾਲਦਾ ਘਟਿ

ਘਟਿ ਰਮਈਆ ਸੋਇ ॥ ਸੇ ਹਰਿ ਸਦਾ ਧਿਆਈਐ ਤਿਸੁ ਬਿਨੁ ਅਵਰੁ ਨ ਕੋਇ ॥ ਜੇ ਮੋਹਿ ਮਾਇਆ
ਚਿਤੁ ਲਾਇਦੇ ਸੇ ਛੋੜਿ ਚਲੇ ਦੁਖੁ ਰੋਇ ॥ ਜਨ ਨਾਨਕ ਨਾਮੁ ਧਿਆਇਆ ਹਰਿ ਅੰਤਿ ਸਖਾਈ ਹੋਇ
॥ ੧ ॥ ਮੈ ਹਰਿ ਬਿਨੁ ਅਵਰੁ ਨ ਕੋਇ ॥ ਹਰਿ ਗੁਰ ਸਰਣਾਈ ਪਾਈਐ ਵਣਜਾਰਿਆ ਮਿਤ੍ਰਾ
ਵਡਭਾਗਿ ਪਰਾਪਤਿ ਹੋਇ ॥ ੧ ॥ ਰਹਾਉ ॥ ਸੰਤ ਜਨਾ ਵਿਣੁ ਭਾਈਆ ਹਰਿ ਕਿਨੈ ਨ ਪਾਇਆ
ਨਾਉ ॥ ਵਿਚਿ ਹਉਮੈ ਕਰਮ ਕਮਾਵਦੇ ਜਿਉ ਵੇਸੁਆ ਪੁਤੁ ਨਿਨਾਉ ॥ ਪਿਤਾ ਜਾਤਿ ਤਾ ਹੋਈਐ ਗੁਰੁ
ਤੁਠਾ ਕਰੇ ਪਸਾਉ ॥ ਵਡਭਾਗੀ ਗੁਰੁ ਪਾਇਆ ਹਰਿ ਅਹਿਨਿਸਿ ਲਗਾ ਭਾਉ ॥ ਜਨ ਨਾਨਕਿ ਬ੍ਰਹਮੁ
ਪਛਾਣਿਆ ਹਰਿ ਕੀਰਤਿ ਕਰਮ ਕਮਾਉ ॥ ੨ ॥ ਮਨਿ ਹਰਿ ਹਰਿ ਲਗਾ ਚਾਉ ॥ ਗੁਰਿ ਪੂਰੈ ਨਾਮੁ
ਦ੍ਰਿੜਾਇਆ ਹਰਿ ਮਿਲਿਆ ਹਰਿ ਪ੍ਰਭੁ ਨਾਉ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜਬ ਲਗੁ ਜੋਬਨਿ ਸਾਸੁ ਹੈ ਤਬ
ਲਗ ਨਾਮੁ ਧਿਆਇ ॥ ਚਲਦਿਆ ਨਾਲਿ ਹਰਿ ਚਲਸੀ ਹਰਿ ਅੰਤੇ ਲਏ ਛੁਡਾਇ ॥ ਹਉ
ਬਲਿਹਾਰੀ ਤਿਨ ਕਉ ਜਿਨ ਹਰਿ ਮਨਿ ਵੁਠਾ ਆਇ ॥ ਜਿਨੀ ਹਰਿ ਹਰਿ ਨਾਮੁ ਨ ਚੇਤਿਓ ਸੇ ਅੰਤਿ
ਗਏ ਪਛੁਤਾਇ ॥ ਧੁਰਿ ਮਸਤਕਿ ਹਰਿ ਪ੍ਰਭਿ ਲਿਖਿਆ ਜਨ ਨਾਨਕ ਨਾਮੁ ਧਿਆਇ ॥ ੩ ॥ ਮਨ
ਹਰਿ ਹਰਿ ਪ੍ਰੀਤਿ ਲਗਾਇ ॥ ਵਡਭਾਗੀ ਗੁਰੁ ਪਾਇਆ ਗੁਰ ਸਬਦੀ ਪਾਰਿ ਲਘਾਇ ॥ ੧ ॥
ਰਹਾਉ ॥ ਹਰਿ ਆਪੇ ਆਪੁ ਉਪਾਇਦਾ ਹਰਿ ਆਪੇ ਦੇਵੈ ਲੇਇ ॥ ਹਰਿ ਆਪੇ ਭਰਮਿ ਭੁਲਾਇਦਾ
ਹਰਿ ਆਪੇ ਹੀ ਮਤਿ ਦੇਇ ॥ ਗੁਰਮੁਖਾ ਮਨਿ ਪਰਗਾਸੁ ਹੈ ਸੇ ਵਿਰਲੇ ਕੇਈ ਕੇਇ ॥ ਹਉ
ਬਲਿਹਾਰੀ ਤਿਨ ਕਉ ਜਿਨ ਹਰਿ ਪਾਇਆ ਗੁਰਮਤੇ ॥ ਜਨ ਨਾਨਕਿ ਕਮਲੁ ਪਰਗਾਸਿਆ ਮਨਿ
ਹਰਿ ਹਰਿ ਵੁਠੜਾ ਹੇ ॥ ੪ ॥ ਮਨਿ ਹਰਿ ਹਰਿ ਜਪਨੁ ਕਰੇ ॥ ਹਰਿ ਗੁਰ ਸਰਣਾਈ ਭਜਿ ਪਉ ਜਿੰਦੂ
ਸਭ ਕਿਲਵਿਖ ਦੁਖ ਪਰਹਰੇ ॥ ੧ ॥ ਰਹਾਉ ॥ ਘਟਿ ਘਟਿ ਰਮਈਆ ਮਨਿ ਵਸੈ ਕਿਉ ਪਾਈਐ
ਕਿਤੁ ਭਤਿ ॥ ਗੁਰੁ ਪੂਰਾ ਸਤਿਗੁਰੁ ਭੇਟੀਐ ਹਰਿ ਆਇ ਵਸੈ ਮਨਿ ਚਿਤਿ ॥ ਮੈ ਧਰ ਨਾਮੁ ਅਧਾਰੁ
ਹੈ ਹਰਿ ਨਾਮੇ ਤੇ ਗਤਿ ਮਤਿ ॥ ਮੈ ਹਰਿ ਹਰਿ ਨਾਮੁ ਵਿਸਾਹੁ ਹੈ ਹਰਿ ਨਾਮੇ ਹੀ ਜਤਿ ਪਤਿ ॥ ਜਨ
ਨਾਨਕ ਨਾਮੁ ਧਿਆਇਆ ਰੰਗਿ ਰਤੜਾ ਹਰਿ ਰੰਗਿ ਰਤਿ ॥ ੫ ॥ ਹਰਿ ਧਿਆਵਹੁ ਹਰਿ ਪ੍ਰਭੁ ਸਤਿ
॥ ਗੁਰ ਬਚਨੀ ਹਰਿ ਪ੍ਰਭੁ ਜਾਣਿਆ ਸਭ ਹਰਿ ਪ੍ਰਭੁ ਤੇ ਉਤਪਤਿ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜਿਨ ਕਉ
ਪੂਰਬਿ ਲਿਖਿਆ ਸੇ ਆਇ ਮਿਲੇ ਗੁਰ ਪਾਸਿ ॥ ਸੇਵਕ ਭਾਇ ਵਣਜਾਰਿਆ ਮਿਤ੍ਰਾ ਗੁਰੁ ਹਰਿ ਹਰਿ
ਨਾਮੁ ਪ੍ਰਗਾਸਿ ॥ ਧਨੁ ਧਨੁ ਵਣਜੁ ਵਾਪਾਰੀਆ ਜਿਨ ਵਖਰੁ ਲਦਿਅੜਾ ਹਰਿ ਰਾਸਿ ॥ ਗੁਰਮੁਖਾ ਦਰਿ
ਮੁਖ ਉਜਲੇ ਸੇ ਆਇ ਮਿਲੇ ਹਰਿ ਪਾਸਿ ॥ ਜਨ ਨਾਨਕ ਗੁਰੁ ਤਿਨ ਪਾਇਆ ਜਿਨਾ ਆਪਿ ਤੁਠਾ
ਗੁਣਤਾਸਿ ॥ ੬ ॥ ਹਰਿ ਧਿਆਵਹੁ ਸਾਸਿ ਗਿਰਾਸਿ ॥ ਮਨਿ ਪ੍ਰੀਤਿ ਲਗੀ ਤਿਨਾ ਗੁਰਮੁਖਾ ਹਰਿ
ਨਾਮੁ ਜਿਨਾ ਰਹਰਾਸਿ ॥ ੧ ॥ ਰਹਾਉ ॥ ੧ ॥

j. **The analysis of the 'rahaus' and the 'ragas':**

a. **Raga Siri (pages 14-93)**

All shabads and ashtpads have rahau/s in them, and where there is only one rahau, it is placed after the first pada.

One shabad has six rahau verses in it (see example 7 above). Specialist compositions 'Pehere' have no rahaus in them.

b. **Raga Maj (pages 94-150)**

Shabads have no rahau verse/s except one shabad on pages 96-97 which has four rahau verses. (see example 6 above). Specialist composition Baramah and Din Rein have no rahaus in them.

c. **Raga Gauri (pages 151-346)**

All shabads from pages 151-220 have rahau verses in them and verses have appeared both in the beginning of the shabads (pages 203-220) and after the first pada of the shabads (pages 151-202). All ashtpadis have rahau verses, some placed in the beginning of the shabads and other placed after the first pada. Specialist compositions are analysed as follows:

- i. Karhale (page 234) one rahau verse after the first pada.
- ii. Bawan Akhri (pages 250-262) no rahau verse.
- iii. Sukhmani (pages 262-296) one rahau verse in the first ashtpadi.
- iv. Thithe (pages 296-300) no rahau verse.
- v. In Bhagat Bani Kabir's Bawan Akhri has no rahau in it, but his Thithe has one rahau verse in it. Bhagat Kabir's var (page 344) also has one rahau verse in the beginning of the var. (Please note that no where in the Granth, any var composed by the Sikh Gurus has any rahau verse in it).

d. **Raga Asa (pages 347-488)**

First shabad titled 'Sodar' has no rahau verse, whereas all other shabads and ashtpadis (page 348-431) have rahau verses in them, placed mostly after the first pada of the shabad or ashtpadi, but also placed in the beginning of the shabad as well (page 365). In specialist compositions both 'Pattis' of Guru Nanak and Guru Amardas have one rahau verse each after the first padas. All shabads of the Bhagats

have one rahau verse in them placed after the first padas of the shabads.

e. **Raga Gujri (pages 489-526)**

All shabads, including Bhagat Bani, and ashtpadis have rahau verses in them placed after the first padas.

f. **Raga Devgandhari (Page 527-536)**

All shabads have rahau verses in them placed in the beginning of the shabads.

g. **Raga Bihagra (537-557)**

In this raga there are only two shabads, one of Guru Arjan and one of Guru Tegh Bahadur, rest of the compositions are chhants and a var. Both shabads have rahaus in them, in the first shabad of Guru Ramdas it is placed after the first pada, whereas in the second shabad of Guru Tegh Bahadur it is placed in the beginning of the shabad.

h. **Raga Wadhans (pages 557-595)**

There is a rahau verse in the shabads listed as Ghar 1 (pages 557-561, 562-564), but shabad listed in Ghar 2 (page 561, 564), there are no rahau verses in them. Ashtapadis have rahau verses in them.

i. **Raga Sorath (pages 595-659)**

All shabads and ashtpadis of the Gurus except Guru Tegh Bahadur (pages 595-631) have rahau verses in them but none of the verse has numeral '1' with them. The rahau verses have been placed after the first padas of the shabads. In Guru Tegh Bahadur's shabads (pages 631-634), the rahau verses have numeral '1' with them and all the rahau verses have been placed in the beginning of the shabad. In the Bhagat Bani the rahau verses have been placed after the first padas of the shabads.

j. **Raga Dhanasri (pages 660-694)**

All shabads and ashtpadis of the Sikh Gurus, except Guru Tegh Bahadur, have rahau verses in them, some with numeral '1' and some without numeral '1', and all rahau verses have been placed at the end of the first padas of

the shabads. In Guru Tegh Bahadur's shabad, the rahau verses have numeral '1' with them and all verses have been placed in the beginning of the shabads. In the Bhagat Bani, all the shabads have rahau verses in them and most of them have been placed at the end of the first padas of the shabads. In the last shabad of Bhagat Ravidas (page 694) it is placed in the beginning of the shabad.

k. **Raga Jaitsiri (pages 696-710)**

In Guru Ramdas's six shabads listed in Ghar 1, there is a rahau verse, without numeral '1', placed at the end of the first padas of the shabads. In further five shabads listed in Ghar 2 there is no rahau verse in them. In Guru Arjan's 13 shabads, there is a rahau verse in all of them, with numeral '1' with them, and the rahau verses are placed at the beginning of the shabads. Three shabads of Guru Tegh Bahadur also have rahau verses, with numerals, placed in the beginning of the shabads.

In Bhagat bani there is one shabad of Bhagat Ravidas, which has rahau verse, with numeral and is placed in the beginning of the shabad.

l. **Raga Todi (pages 711-718)**

All shabads of the Gurus have a rahau verse in them, some numbered some not numbered, and all are placed in the beginning of the shabads. In three shabads of the Bhagat Bani, the rahaus have the numeral 1 and are placed as: first shabad at the end of the first pada, second and third shabads at the beginning of the shabad.

m. **Raga Berari (719-720)**

All shabads have rahau verses, they have numerals with them and are placed in the beginning of the shabads.

n. **Raga Tilang (721-727)**

In the first five shabads of Guru Nanak, three shabads have rahaus with numeral '1' and are placed after the first padas of the shabads; the next two shabads have no rahaus. The next 7 shabads have rahaus, without numerals and are placed after the first padas of the shabads. The next two long compositions, one by Guru Nanak and one by Guru

Ramdas have no rahau verses. The three shabads of Guru Tegh Bahadur, which follow, have rahau verses in the beginning of the shabads and have numeral with them.

The Bhagat Bani has rahau verses with numeral and are placed at the end of the first padas of the shabads.

o. Raga Suhi (pages 728-794)

All shabads and ashtpadis have rahau verses with numerals and are placed at the end of the first padas of the shabads. Specialist compositions 'Suchajji and Kuchajji of Guru Nanak and Gunwanti of Guru Arjan have no rahau verses.

The Bhagat Bani has rahau verse with numeral and is placed at the end of the first padas of the shabads.

p. Raga Bilawal (pages 795-858)

First 80 shabads of the Gurus have numbered rahau verses placed at the end of the first padas of the shabads, next 52 shabads (including 3 shabads of Guru Tegh Bahadur) have numbered rahau verses in the beginning of the shabads. The ashtpadis which follow have numbered rahaus both in the beginning of the first padas and at the end of the first padas of the ashtpadis. Specialist compositions 'Thithe' and 'Var Sat' have one verse of numbered rahau at the end of the first pada.

The Bhagat Bani has numbered rahaus both in the beginning of the first padas and at the end of the first padas of the shabads.

q. Raga Gaund (859-875)

All shabads and ashtpadis of the Gurus have rahau verse with number (except one at page 868 (shabad 21), placed at the end of the first padas of the shabads. In Bhagat Bani a similar pattern is adopted, except one shabad of Namdev (page 874, where the verse is placed in the beginning of the shabad)

r. Raga Ramkali (pages 876-974)

First 54 shabads have rahaus with numeral, placed at the

end of the first padas of the shabads (except shabad 53); rest all the shabads have rahaus at the start of the first pada. In Ashtpadis, the rahau verse, with numerals are placed at the end of the first padas of the ashtpadis. In the specialist banis the position is as follow:

- i. Anand Sahib-no rahau verse
- ii. Sad-no rahau verse
- iii. Dakhni Onkar and Sidh Gosht—one rahau verse at the end of the first pada.

In the Bhagat Bani there are rahau verses, with numerals, placed at the end of the first padas of the shabads.

s. **Raga Nutnarain (pages 975-984)**

All shabads and ashtpadis have rahau verses with (some without) numerals placed in the beginning of the shabads.

t. **Raga Mali Gaura (pages 985-988)**

All shabads of the Gurus and the Bhagats have rahau verses, with numerals, placed in the beginning of the shabads.

u. **Raga Maru (pages 989-1106)**

All shabads of the Gurus have rahaus, with numeral, placed at the end of the first padas of the shabads, except shabads of Guru Tegh Bahadur, where the rahau verses are placed in the beginning of the shabads.

In the specialist composition 'Anjali', there is no rahau verse. In all the ashtpadis the numbered rahau verses are placed at the end of the first pada of the ashtpadis. In one ashtpadi (page 1018), there is no rahau verse.

In the Bhagat Bani there are numbered rahau verses placed at the end of the shabads, except one shabad of 8 padas, by Bhagat Kabir, page 1104, where there is no rahau verse.

v. **Raga Tukhari (pages 1107-1117)**

None of the compositions (as all are chhants) have any rahau verse in them.

w. **Raga Kedara (pages 1118-1124)**

First four shabads have no rahau verses, next all shabads have rahau verses, without numeral '1', placed in the beginning of the first padas of the shabads. The Bhagat Bani has numbered rahau verses at the end of the first padas of the shabads.

x. **Raga Bhairo (pages 1125-1167)**

All shabads (except two shabads one on page 1151 and second on 1153, where rahau verses are at the beginning of the shabads) have numbered rahau verses placed at the end of the first padas of the shabads..

In the Bhagat Bani, except the first shabad (page 1157), where the numbered rahau verse is placed in the beginning of the first pada, in all other shabads it is placed at the end of the first padas of the shabads.

y. **Raga Basant (pages 1168-1197)**

All shabads have numbered rahaus placed at the end of the first padas of the shabads, except a shabad at page 1185 where it is unnumbered and is placed in the beginning of the first pada, and Guru Tegh Bahadur's shabads (pages 1186-1187) where the numbered verses are placed in the beginning of the padas of the shabads. In the ashtpadis the rahau verse is numbered and placed at the end of the first padas of the ashtpadis.

In the Bhagat Bani, the rahau numbered verses are placed at the end of the first padas of the shabads, except the Bani of Bhagat Ramanand, where the numbered rahau verse is placed in the beginning of the first pada of the shabad.

z. **Raga Sarang (pages 1197-1253)**

All shabads of both Gurus and the Bhagats, and ashtpadis have rahau numbered verses located in the beginning of the first padas of the compositions.

aa. **Raga Malhar (pages 1254-1294)**

First 35 shabads have one rahau verse, numbered and

placed at the end of the first padas of the shabads; in the next 18 shabads, the placing of the rahau verse is in the beginning of the shabads; in the next 4 shabads the placing is again at the end of the first padas of the shabads, in the last 8 shabads the placing has again been shifted at the start of the shabads.

In the ashtpadis, the rahau verses are placed at the end of the first padas, and all verses have numeral 1 in them.

In the Bhagat Bani the rahau verses have numerals, except the last shabad, and are placed in the beginning of the shabads.

bb. **Raga Kanra (pages 1294-1318)**

In all shabads and ashtpadis, the numbered rahau verses are placed in the beginning of the compositions.

In Bhagat Bani the style is the same as the shabads and ashtpadis of the Gurus.

cc. **Raga Kalyaan (pages 1319-1326)**

In all shabads and ashtpadis, the numbered rahaus are placed in the beginning of the compositions.

dd. **Raga Parbhathi (pages 1327-1351)**

In all shabads and ashtpadis, there are numbered rahau verses, but the placing varies from beginning of the shabads to the end of the first padas of the shabads in various compositions.

In Bhagat Bani, the numbered rahau verses are placed at the end of the first padas of the shabads.

ee. **Raga Jaijaiwanti (pages 1352-1353)**

All shabads are of Guru Tegh Bahadur, and like his previous compositions, all shabads have numbered rahau verses and the placing is in the beginning of the shabads.

k. **The concluding section: (pages 1353-1430)**

In this section the compositions include Sloaks and Sawayas and there are no rahau verse in them.

Summary :

1. The word rahau is the title of a verse, which appears in most of the shabads, ashtpadis and some of the specialist compositions recorded on pages 8—1353 of the Granth.
2. Normally the compositions have only one rahau verse in them.
3. In most of the compositions the title of rahau is preceded with numeral '1'. There is only one shabad which has 4 rahaus and the last rahau has numeral placed after the title rahau.
4. The placing of the rahau verse, where there is only one rahau verse, is either in the beginning of the shabad or at the end of the first padas of the shabads.
5. Many rahau verses do not precede with numeral 1.
6. The above variation exists throughout the Granth.
7. All shabads of Guru Tegh Bahadur have rahau verse **with** numeral '1' and are placed in the beginning of the shabads.
8. There is a var composed by Bhagat Kabir, unlike other vars in the Granth, it has a rahau verse in it.

Rahau II

**Extracts from Lectures
by
Dr. S.S. Kapoor
Reproduced verbatim**

‘RAHAU’ — A FURTHER IN-DEPTH STUDY

UNDERSTANDING THE MEANING AND USE OF ‘RAHAU’

Meaning:

The title rahau refers to that verse, which contains the theme of the composition. It also refers to the verse which the ragis (singers of Gurbani) are supposed to repeat after every ‘antra’ of the composition.

Rahau is not a punctuation symbol as is understood by a number of scholars. It is the title of the core verse/s in a composition.

Most of the compositions in the ‘Raga section’ (pages 14-1353) of Guru Granth Sahib have a rahau verse in them and there are examples of compositions with one, two, three, four and six rahau verses.

If a composition has two rahaus, then the first rahau verse poses a thematic question and the second verse contains the answer to the question posed.

If a composition has three rahaus, then the first rahau would contain a thematic advice, the second rahau would state the limitations or difficulties to be encountered by the devotees and the last rahau would suggest the way to realise the goal based on the theme of the composition.

Where there are more than three rahaus, then each rahau verse would describe the theme of the preceding pada (stanza).

It is important to know the placing and numbering of rahau verses to understand their significance in a composition. For practical explanation the following text and examples of hymns from Guru Granth Sahib are produced.

Placement of rahau verse/s in a composition

The single rahau verse has either been placed in the beginning

of a composition or after the end of the first pada of the composition.

Where there are two rahaus the second rahau is placed at the end of the shabad and it ends with the text number 'Rahau dooja'.

Where there are three or more rahau verses in a composition, they have been spread throughout the composition.

Example : One rahau verse and its placement after first pada of the shabad: page 14

ਰਾਗੁ ਸਿਰੀਰਾਗੁ ਮਹਲਾ ਪਹਿਲਾ ੧ ਘਰੁ ੧ ॥

ਮੋਤੀ ਤ ਮੰਦਰ ਉਸਰਹਿ ਰਤਨੀ ਤ ਹੋਹਿ ਜਤਾਉ ॥ ਕਸਤੂਰਿ ਕੰਗੂ ਅਗਰਿ ਚੰਦਨਿ ਲੀਪਿ
ਆਵੈ ਚਾਉ ॥ ਮਤੁ ਦੇਖਿ ਭੂਲਾ ਵੀਸਰੈ ਤੇਰਾ ਚਿਤਿ ਨ ਆਵੈ ਨਾਉ ॥ ੧ ॥
ਹਰਿ ਬਿਨੁ ਜੀਉ ਜਲਿ ਬਲਿ ਜਾਉ ॥ ਮੈ ਆਪਣਾ ਗੁਰੁ ਪੂਛਿ ਦੇਖਿਆ ਅਵਰੁ ਨਾਹੀ
ਬਾਉ ॥ ੧ ॥ ਰਹਾਉ ॥

If I had a palace made of pearls, inlaid with jewels, scented with musk, saffron and sandalwood, a sheer delight to behold—seeing this, I might go astray and forget you, and your Name would not enter into my mind. || 1 || Without Waheguru, my soul is scorched and burnt. I consulted my Guru-teacher, and now I see that there is no other place at all, except the abode of Waheguru || 1 || **Rahau** ||

One rahau verse and its placement in the beginning of the shabad: page 204

ਰਾਗੁ ਗਉੜੀ ਪੂਰਬੀ ਮਹਲਾ ੫

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਕਵਨ ਗੁਨ ਪ੍ਰਾਨਪਤਿ ਮਿਲਉ ਮੇਰੀ ਮਾਈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਰੂਪ ਹੀਨ ਬੁਧਿ ਬਲ
ਹੀਨੀ ਮੋਹਿ ਪਰਦੇਸਨਿ ਦੂਰ ਤੇ ਆਈ ॥ ੧ ॥ ਨਾਹਿਨ ਦਰਬੁ ਨ ਜੋਬਨ ਮਾਤੀ ਮੋਹਿ
ਅਨਾਥ ਕੀ ਕਰਹੁ ਸਮਾਈ ॥ ੨ ॥ ਖੋਜਤ ਖੋਜਤ ਭਈ ਬੈਰਾਗਨਿ ਪ੍ਰਭ ਦਰਸਨ ਕਉ
ਹਉ ਫਿਰਤ ਤਿਸਾਈ ॥ ੩ ॥ ਦੀਨ ਦਇਆਲ ਕ੍ਰਿਪਾਲ ਪ੍ਰਭ ਨਾਨਕ ਸਾਧਸੰਗਿ ਮੇਰੀ
ਜਲਨਿ ਬੁਝਾਈ ॥ ੪ ॥ ੧ ॥ ੧੧੮ ॥

By what virtues can I meet Waheguru, the giver and preserver of life, O my mother? || 1 || **Rahau** || I have no beauty, understanding or strength; I am a stranger, from far away. || 1 || I am not wealthy or youthful. I am an orphan — please, unite me with Yourself. || 2 || Searching and searching, I have become

a renunciate, free of desire. I wander around, searching for the blessed vision of God's Darshan || 3 || God is compassionate, and merciful to the meek; in the Saadh Sangat, the Company of the holy, the fire of desire has been quenched. || 4 || 1 || 118 ||

Two rahau verses and the text title with the second rahau verse: page 176

ਮਹਲਾ ੫ ਰਾਗੁ ਗਉੜੀ ਗੁਆਰੇਰੀ ਚਉਪਦੇ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਕਿਨ ਬਿਧਿ ਕੁਸਲੁ ਹੋਤ ਮੇਰੇ ਭਾਈ ॥ ਕਿਉ ਪਾਈਐ ਹਰਿ ਰਾਮ ਸਹਾਈ ॥ ੧ ॥
ਰਹਾਉ ॥ ਕੁਸਲੁ ਨ ਗ੍ਰਿਹਿ ਮੇਰੀ ਸਭ ਮਾਇਆ ॥ ਉਚੇ ਮੰਦਰ ਸੁੰਦਰ ਛਾਇਆ ॥
ਬੂਠੇ ਲਾਲਚਿ ਜਨਮੁ ਗਵਾਇਆ ॥ ੧ ॥ ਹਸਤੀ ਘੋੜੇ ਦੇਖਿ ਵਿਗਾਸਾ ॥ ਲਸਕਰ ਜੋੜੇ
ਨੋਬ ਖਵਾਸਾ ॥ ਗਲਿ ਜੇਵਤੀ ਹਉਮੈ ਕੇ ਫਾਸਾ ॥ ੨ ॥ ਰਾਜੁ ਕਮਾਵੈ ਦਹ ਦਿਸ
ਸਾਰੀ ॥ ਮਾਣੈ ਰੰਗ ਭੋਗ ਬਹੁ ਨਾਰੀ ॥ ਜਿਉ ਨਰਪਤਿ ਸੁਪਨੈ ਭੋਖਾਰੀ ॥ ੩ ॥
ਏਕੁ ਕੁਸਲੁ ਮੈ ਕਉ ਸਤਿਗੁਰੂ ਬਤਾਇਆ ॥ ਹਰਿ ਜੋ ਕਿਛੁ ਕਰੇ ਸੁ ਹਰਿ ਕਿਆ
ਭਗਤਾ ਭਾਇਆ ॥ ਜਨ ਨਾਨਕ ਹਉਮੈ ਮਾਰਿ ਸਮਾਇਆ ॥ ੪ ॥ ਇਨ ਬਿਧਿ ਕੁਸਲ
ਹੋਤ ਮੇਰੇ ਭਾਈ ॥ ਇਉ ਪਾਈਐ ਹਰਿ ਰਾਮ ਸਹਾਈ ॥ ੧ ॥ ਰਹਾਉ ਦੂਜਾ ॥

How can happiness be found, O my siblings of destiny? How can Waheguru, our help and support, be found? || 1 || **Rahau**
|| There is no happiness in owning one's own home, in all of Maya, or in lofty mansions casting beautiful shadows. In fraud and greed, this human life is being wasted || 1 || He (Man) is pleased at the sight of his elephants and horses and his armies assembled, his servants and his soldiers. But the noose of egotism is tightening around his neck. || 2 || His rule may extend in all ten directions; he may revel in pleasures, and enjoy many women — but he is just a beggar, who in his dream, is a king. || 3 || The true Guru-teacher has shown me that there is only one pleasure. Whatever Waheguru does, is pleasing to his devotee. He must abolish his ego, and remain absorbed in his name. || 4 || This is the way to find happiness, O my siblings of destiny this is the way to find Waheguru who is our help and support. || 1 || **Second Rahau** ||

In the above two rahau verses, the first rahau poses a thematic question which reads: how can one get comfort, and how can one get the support of Waheguru? The second rahau gives the answer: shed greed, ego and excessive love for material goods to get Waheguru's support.

ਗਉੜੀ ਚੇਤੀ ਮਹਲਾ ੧ ॥

ਅੰਮ੍ਰਿਤ ਕਾਇਆ ਰਹੈ ਸੁਖਾਲੀ ਬਾਜੀ ਇਹੁ ਸੰਸਾਰੋ ॥ ਲਬੁ ਲੋਭੁ ਮੁਚੁ ਕੂੜੁ ਕਮਾਵਹਿ
ਬਹੁਤੁ ਉਠਾਵਹਿ ਭਾਰੋ ॥ ਤੂੰ ਕਾਇਆ ਮੈ ਰੁਲਦੀ ਦੇਖੀ ਜਿਉ ਧਰ ਉਪਰਿ ਛਾਰੋ ॥ ੧ ॥
ਸੁਣਿ ਸੁਣਿ ਸਿਖ ਹਮਾਰੀ ॥ ਸੁਕ੍ਰਿਤੁ ਕੀਤਾ ਰਹਸੀ ਮੇਰੇ ਜੀਅਤੇ ਬਹੁਤਿ ਨ ਆਵੈ ਵਾਰੀ
॥ ੧ ॥ ਰਹਾਉ ॥ ਹਉ ਤੁਧੁ ਆਖਾ ਮੇਰੀ ਕਾਇਆ ਤੂੰ ਸੁਣਿ ਸਿਖ ਹਮਾਰੀ ॥
ਨਿੰਦਾ ਚਿੰਦਾ ਕਰਹਿ ਪਰਾਈ ਝੂਠੀ ਲਾਇਤਬਾਰੀ ॥ ਵੇਲਿ ਪਰਾਈ ਜੋਹਹਿ ਜੀਅਤੇ ਕਰਹਿ
ਚੋਰੀ ਬੁਰਿਆਰੀ ॥ ਹੰਸੁ ਚਲਿਆ ਤੂੰ ਪਿਛੇ ਰਹੀਏਹਿ ਛੁਟਤਿ ਹੋਈਅਹਿ ਨਾਰੀ ॥ ੨ ॥
ਤੂੰ ਕਾਇਆ ਰਹੀਅਹਿ ਸੁਪਨੰਤਰਿ ਤੁਧੁ ਕਿਆ ਕਰਮ ਕਮਾਇਆ ॥ ਕਰਿ ਚੋਰੀ ਮੈ ਜਾ
ਕਿਛੁ ਲੀਆ ਤਾ ਮਨਿ ਭਲਾ ਭਾਇਆ ॥ ਹਲਤਿ ਨ ਸੋਭਾ ਪਲਤਿ ਨ ਚੋਈ ਅਹਿਲਾ
ਜਨਮੁ ਗਵਾਇਆ ॥ ੩ ॥ ਹਉ ਖਰੀ ਦੁਹੇਲੀ ਹੋਈ ਬਾਬਾ ਨਾਨਕ ਮੇਰੀ ਬਾਤ ਨ ਪੁਛੈ
ਕੋਈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਤਾਜੀ ਤੁਰਕੀ ਸੁਇਨਾ ਰੁਪਾ ਕਪੜ ਕੇਰੇ ਭਾਰਾ ॥ ਕਿਸ ਹੀ
ਨਾਲਿ ਨ ਚਲੇ ਨਾਨਕ ਝਤਿ ਝਤਿ ਪਏ ਗਵਾਰਾ ॥ ਕੂਜਾ ਮੇਵਾ ਮੈ ਸਭ ਕਿਛੁ ਚਾਖਿਆ
ਇਕੁ ਅੰਮ੍ਰਿਤੁ ਨਾਮੁ ਤੁਮਾਰਾ ॥ ੪ ॥ ਦੇ ਦੇ ਨੀਵੈ ਦਿਵਾਲ ਉਸਾਰੀ ਭਸਮੰਦਰ ਕੀ
ਢੇਰੀ ॥ ਸੰਚੇ ਸੰਚਿ ਨ ਦੇਈ ਕਿਸ ਹੀ ਅੰਧੁ ਜਾਣੈ ਸਭ ਮੇਰੀ ॥ ਸੋਇਨ ਲੰਕਾ ਸੋਇਨ
ਮਾੜੀ ਸੰਪੈ ਕਿਸੈ ਨ ਕੇਰੀ ॥ ੫ ॥ ਸੁਣਿ ਮੂਰਖ ਮੰਨ ਅਜਾਣਾ ॥ ਹੋਗੁ ਤਿਸੈ ਕਾ ਭਾਣਾ
॥ ੧ ॥ ਰਹਾਉ ॥ ਸਾਹੁ ਹਮਾਰਾ ਠਾਕੁਰੁ ਭਾਰਾ ਹਮ ਤਿਸ ਕੇ ਵਣਜਾਰੇ ॥ ਜੀਉ
ਪਿੰਡੁ ਸਭ ਰਾਸਿ ਤਿਸੈ ਕੀ ਮਾਰਿ ਆਪੇ ਜੀਵਾਲੇ ॥ ੬ ॥ ੧ ॥ ੧੩ ॥

Gauri Cheti Mehla 1: With your nectar-like body, you live in comfort, but this world is just a passing drama. You practice greed, avarice and great falsehood, and you carry such a heavy burden. O body, I have seen you blowing away like dust on the earth || 1 || Listen — listen to my advice! Only the good deeds which you have done shall remain with you. O my soul. This opportunity shall not come again! || 1 || **Rahau** || I say to you, O my body: listen to my advice! you slander, and then praise others; you indulge in lies and gossip. You gaze upon the wives of others, O my soul; you steal and commit evil deeds. But when the swan departs, you shall remain behind, like an abandoned woman || 2 || O body, you are living in a dream! What good deeds have you done? When I stole something by deception, then my mind was pleased. I have no honour in this world, and I shall find no shelter in the world hereafter. My life has been lost, wasted in vain! || 3 || I am totally miserable! No one cares for me at all! || 1 || **Rahau** || Turkish horses, gold, silver and loads of gorgeous clothes — none of these shall go with you. They are lost and left behind, you fool! I have tasted all the sugar candy and sweets, but your Name alone is ambrosial Nectar || 4 || Digging deep foundations, the walls are constructed,

but in the end, the buildings return to heaps of dust. People gather and hoard their possessions, and give nothing to anyone else — the poor fools think that everything is theirs. Riches do not remain with anyone — not even the golden palaces of Sri Lanka || 5 || Listen, you foolish and ignorant mind — only his Will prevails || 1 || **Rahau** || My Banker is my Waheguru. I am only His petty merchant. This soul and body all are His. He Himself kills, and brings back to life || 6 || 1 || 13 ||

In the composition above the first rahau gives an advice: this life will not come again; second rahau highlight the limitations: our resources, knowledge and skills are limited; and the third rahau suggests the way of God realisation: you realise him with His own grace (to earn God's grace one has to do meditation and perform noble karmas all his/her life).

Numerical reference of rahau/s in a composition:

At many places number [1] is used before the rahau title, and at other places such a number has not been used.

Whether a composition has one or more than one rahau verse, the number with each rahau verse is always [1], except where there are two rahaus, in such a case, as referred above, the second rahau has a text title which reads 'rahau dooja'.

It must be noted that the rahau verse/s is/are not counted in the total count of verses in a composition.

Example

One Rahau verse with a numerical [1] with it:

See example/s (compositions) cited above.

One Rahau verse without a numerical [1], page 599

ਸੋਰਠਿ ਮਹਲਾ ੧ ਘਰੁ ੩

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਜਾ ਤਿਸੁ ਭਾਵਾ ਤਦ ਹੀ ਗਾਵਾ ॥ ਤਾ ਗਾਵੇ ਕਾ ਫਲੁ ਪਾਵਾ ॥ ਗਾਵੇ ਕਾ ਫਲੁ ਹੋਈ ॥
 ਜਾ ਆਪੇ ਦੇਵੈ ਸੋਈ ॥ ੧ ॥ ਮਨ ਮੇਰੇ ਗੁਰ ਬਚਨੀ ਨਿਧਿ ਪਾਈ ॥ ਤਾ ਤੇ ਸਚ
 ਮਹਿ ਰਹਿਆ ਸਮਾਈ ॥ ਰਹਾਉ ॥ ਗੁਰ ਸਾਖੀ ਅੰਤਰਿ ਜਾਗੀ ॥ ਤਾ ਚੰਚਲ ਮਤਿ
 ਤਿਆਗੀ ॥ ਗੁਰ ਸਾਖੀ ਕਾ ਉਜੀਆਰਾ ॥ ਤਾ ਮਿਟਿਆ ਸਗਲ ਅੰਧਾਰਾ ॥ ੨ ॥
 ਗੁਰ ਚਰਨੀ ਮਨੁ ਲਾਗਾ ॥ ਤਾ ਜਮ ਕਾ ਮਾਰਗੁ ਭਾਗਾ ॥ ਭੈ ਵਿਚਿ ਨਿਰਭਉ ਪਾਇਆ ॥
 ਤਾ ਸਹਜੈ ਕੈ ਘਰਿ ਆਇਆ ॥ ੩ ॥ ਭਣਤਿ ਨਾਨਕ ਸੂਝੈ ਕੋ ਬੀਚਾਰੀ ॥
 ਇਸੁ ਜਗ ਮਹਿ ਕਰਣੀ ਸਾਰੀ ॥ ਕਰਣੀ ਕੀਰਤਿ ਹੋਈ ॥ ਜਾ ਆਪੇ ਮਿਲਿਆ ਸੋਈ
 ॥ ੪ ॥ ੧ ॥ ੧੨ ॥

When I am pleasing to him, then I sing his Praises. Singing His Praises, I receive the fruits of my rewards; but the rewards of singing His praises are obtained when He Himself gives them || 1 || O my mind, through the Word of the Guru's shabad, the treasure is obtained; this is why I remain immersed in the true Name || **Rahau** ||

The number of rahau/s verses in a composition:

As stated above there are examples of one, two, three, four, and six rahaus in Guru Granth Sahib. While there is only one shabad with six rahaus (Wanjara in raga Sri, page 81-82), probably one shabad with three rahau verses (page 154/155 (13)), four shabads with four rahau verses [pages 16-17 (7), 96-97 (8), 356 (26) 660 (1)] and probably 19 shabads with two rahau verses, pages: 176 (**), 179 (81), 182 (89), 204/205 (122), 371 (4), 374 (12), 384 (52), 385 (58), 403 (126), 624 (61), 642 (3), 687 (3) 738 (5) (7) (two shabads), 877 (3), 886 (12), 1002 (11), 1003 (15), and 1348 (second ashtpadi) the remaining shabads, where relevant, have only one rahau verse in them.

***This is the first shabad which ends on page 176, but its number is not given in Guru Granth Sahib. Where the shabad preceding this shabad is given cumulative number 70, the shabad which follows it is given the number 71.*

The shabad with three rahaus is found on page 155 (shabad 13). See example cited above.

The shabad with six rahau verses is on pages 81-82. See example cited in the following pages.

For shabads with one, two or three rahau verses see examples given above.

Shabads with four rahau verses:

There are only four shabads in Guru Granth Sahib with four rahau verses. The examples are cited as follows:

Shabad 1 page 16-17

ਸਿਰੀਰਾਗੁ ਮਹਲਾ ੧ ॥

ਸਭਿ ਰਸ ਮਿਠੇ ਮੰਨਿਐ ਸੁਣਿਐ ਸਾਲੋਣੇ ॥ ਖਟ ਤੁਰਸੀ ਮੁਖਿ ਬੋਲਣਾ ਮਾਰਣ ਨਾਦ ਕੀਏ ॥ ਛਤੀਹ ਅੰਮ੍ਰਿਤ ਭਾਉ ਏਕੁ ਜਾ ਕਉ ਨਦਰਿ ਕਰੇਇ ॥ ੧ ॥ ਬਾਬਾ ਹੋਰੁ

ਖਾਣਾ ਖੁਸੀ ਖੁਆਰੁ ॥ ਜਿਤੁ ਖਾਧੈ ਤਨੁ ਪੀੜੀਐ ਮਨ ਮਹਿ ਚਲਹਿ ਵਿਕਾਰ ॥ ੧ ॥
 ਰਹਾਉ ॥ ਰਤਾ ਪੈਨਣੁ ਮਨੁ ਰਤਾ ਸੁਪੈਦੀ ਸਤੁ ਦਾਨੁ ॥ ਨੀਲੀ ਸਿਆਹੀ ਕਦਾ ਕਰਣੀ
 ਪਹਿਰਣੁ ਪੈਰ ਧਿਆਨੁ ॥ ਕਮਰਬੰਦੁ ਸੰਤੋਖ ਕਾ ਧਨੁ ਜੋਬਨੁ ਤੇਰਾ ਨਾਮੁ ॥ ੨ ॥
 ਬਾਬਾ ਹੋਰੁ ਪੈਨਣੁ ਖੁਸੀ ਖੁਆਰੁ ॥ ਜਿਤੁ ਪੈਠੈ ਤਨੁ ਪੀੜੀਐ ਮਨ ਮਹਿ ਚਲਹਿ ਵਿਕਾਰ
 ॥ ੧ ॥ ਰਹਾਉ ॥ ਘੋੜੇ ਪਾਖਰ ਸੁਣਿਨੇ ਸਾਖਤਿ ਬੂਝਣੁ ਤੇਰੀ ਵਾਟ ॥ ਤਰਕਸ ਤੀਰ
 ਕਮਾਣ ਸਾਂਗ ਤੇਗਬੰਦ ਗੁਣ ਧਾਤੁ ॥ ਵਾਜਾ ਨੇਜਾ ਪਤਿ ਸਿਉ ਪਰਗਟੁ ਕਰਮੁ ਤੇਰਾ ਮੇਰੀ
 ਜਾਤਿ ॥ ੩ ॥ ਬਾਬਾ ਹੋਰੁ ਚਤਣਾ ਖੁਸੀ ਖੁਆਰੁ ॥ ਜਿਤੁ ਚੜੀਐ ਤਨੁ ਪੀੜੀਐ ਮਨ
 ਮਹਿ ਚਲਹਿ ਵਿਕਾਰ ॥ ੧ ॥ ਰਹਾਉ ॥ ਘਰ ਮੰਦਰ ਖੁਸੀ ਨਾਮ ਕੀ ਨਦਰਿ ਤੇਰੀ
 ਪਰਵਾਰੁ ॥ ਹੁਕਮੁ ਸੋਈ ਤੁਧੁ ਭਾਵਸੀ ਹੋਰੁ ਆਖਣੁ ਬਹੁਤੁ ਅਪਾਰੁ ॥ ਨਾਨਕ ਸਚਾ ਪਾਤਿਸਾਹੁ
 ਪੂਛਿ ਨ ਕਰੇ ਬੀਚਾਰੁ ॥ ੪ ॥ ਬਾਬਾ ਹੋਰੁ ਸਉਣਾ ਖੁਸੀ ਖੁਆਰੁ ॥ ਜਿਤੁ ਸੁਣੈ ਤਨੁ
 ਪੀੜੀਐ ਮਨ ਮਹਿ ਚਲਹਿ ਵਿਕਾਰ ॥ ੧ ॥ ਰਹਾਉ ॥ ੪ ॥ ੨ ॥

SRI RAGA MEHLA 1: Believing, all tastes are sweet. Hearing, the salty flavours are tasted; chanting with one's mouth, the spicy flavours are savoured. All these spices have been made from the sound-current of the Naad. The thirty-six flavours of ambrosial nectar are in the love of the one Master; they are tasted only by one who is blessed by his glance of grace || 1 || O Baba, the pleasures of other foods are false. Eating them, the body is ruined, and wickedness and corruption enter into the mind || 1 || **Rahau** || My mind is imbued with the Master's love; it is dyed a deep crimson. Truth and charity are my white clothes. The blackness of sin is erased by my wearing of blue clothes, and meditation on the Master's lotus feet is my robe of honour. Contentment is my cummerbund (belt), Your name is my wealth and youth || 2 || O Baba, the pleasures of other clothes are false. Wearing them, the body is ruined, and wickedness and corruption enter into the mind || 1 || **Rahau** || The understanding of your way, Master, is horses, saddles and bags of gold for me. The pursuit of virtue is my bow and arrow, my quiver, sword and scabbard. To be distinguished with honour is my drum and banner. Your mercy is my social status || 3 || O Baba, the pleasures of other rides are false. By such rides, the body is ruined, and wickedness and corruption enter into the mind || 1 || **Rahau** || The Naam, the Name of the Master, is the pleasure of houses and mansions. Your glance of grace is my family. The Hukam (orders) of your command is the pleasure of your will. To say anything else is far beyond anyone's reach, the true King (Waheguru) does not seek advice from anyone else in his decisions || 4 || O Baba, the pleasure of other sleep is false. By such sleep, the body is ruined, and wickedness and corruption enter into the mind || 1 || **Rahau** || 4 || 7 ||

Shabad 2 pages 96-97

ਮਾਝ ਮਹਲਾ ੫ ਚਉਪਦੇ ਘਰੁ ੧ ॥

ਮੇਰਾ ਮਨ ਲੋਚੈ ਗੁਰ ਦਰਸਨ ਤਾਈ ॥ ਬਿਲਪ ਕਰੇ ਚਾਤੁਕ ਕੀ ਨਿਆਈ ॥ ਤ੍ਰਿਖਾ
ਨ ਉਤਰੈ ਸਾਂਤਿ ਨ ਆਵੈ ਬਿਨੁ ਦਰਸਨ ਸੰਤ ਪਿਆਰੇ ਜੀਉ ॥ ੧ ॥ ਹਉ ਘੋਲੀ ਜੀਉ
ਘੋਲਿ ਘੁਮਾਈ ਗੁਰ ਦਰਸਨ ਸੰਤ ਪਿਆਰੇ ਜੀਉ ॥ ੧ ॥ ਰਹਾਉ ॥ ਤੇਰਾ ਮੁਖੁ ਸੁਹਾਵਾ
ਜੀਉ ਸਹਜ ਧੁਨਿ ਬਾਣੀ ॥ ਚਿਰੁ ਹੋਆ ਦੇਖੇ ਸਾਰਿੰਗਪਾਣੀ ॥ ਧੰਨੁ ਸੁ ਦੇਸੁ ਜਹਾ ਤੂੰ
ਵਸਿਆ ਮੇਰੇ ਸਜਣ ਮੀਤ ਮੁਰਾਰੇ ਜੀਉ ॥ ੨ ॥ ਹਉ ਘੋਲੀ ਹਉ ਘੋਲਿ ਘੁਮਾਈ ਗੁਰ
ਸਜਣ ਮੀਤ ਮੁਰਾਰੇ ਜੀਉ ॥ ੧ ॥ ਰਹਾਉ ॥ ਇਕ ਘੜੀ ਨ ਮਿਲਤੇ ਤਾ ਕਲਿਜੁਗੁ
ਹੋਤਾ ॥ ਹੁਣਿ ਕਦਿ ਮਿਲੀਐ ਪ੍ਰਿਅ ਤੁਧੁ ਭਗਵੰਤਾ ॥ ਮੋਹਿ ਰੈਣਿ ਨ ਵਿਹਾਵੈ ਨੀਦ ਨ
ਆਵੈ ਬਿਨੁ ਦੇਖੇ ਗੁਰ ਦਰਬਾਰੇ ਜੀਉ ॥ ੩ ॥ ਹਉ ਘੋਲੀ ਜੀਉ ਘੋਲਿ ਘੁਮਾਈ ਤਿਸੁ
ਸਚੇ ਗੁਰ ਦਰਬਾਰੇ ਜੀਉ ॥ ੧ ॥ ਰਹਾਉ ॥ ਭਾਗੁ ਹੋਆ ਗੁਰਿ ਸੰਤੁ ਮਿਲਾਇਆ ॥
ਪ੍ਰਭੁ ਅਬਿਨਾਸੀ ਘਰ ਮਹਿ ਪਾਇਆ ॥ ਸੇਵ ਕਰੀ ਪਲੁ ਚਸਾ ਨ ਵਿਛੁੜਾ ਜਨ ਨਾਨਕ
ਦਾਸ ਤੁਮਾਰੇ ਜੀਉ ॥ ੪ ॥ ਹਉ ਘੋਲੀ ਜੀਉ ਘੋਲਿ ਘੁਮਾਈ ਜਨ ਨਾਨਕ ਦਾਸ ਤੁਮਾਰੇ
ਜੀਉ ॥ ਰਹਾਉ ॥ ੧ ॥ ੮ ॥

My mind longs for the blessed vision of the Guru-father's audience. It cries out like the thirsty song-bird. My thirst is not quenched, and I can find no peace, without the blessed vision of my beloved saint-father || 1 || I am a sacrifice, my soul is a sacrifice, to the divine look my beloved Guru-father || 1 || **Rahau** || Your face is so beautiful, and the sound of your words imparts intuitive wisdom. It is so long since this sparrow-hawk has had even a glimpse of water touched by your holy hand. Blessed is that land where you dwell. O my friend and intimate divine Guru-father || 2 || I am a sacrifice, I am forever a sacrifice, to my friend and intimate divine Guru-father || 1 || **Rahau** || When I could not be with you for just one moment, the dark age of Kali Yuga (the unending pain) dawned for me. When will I meet you, O my beloved Master? I cannot endure the night, and sleep does not come, without the sight of the beloved Guru-father's assembly || 3 || I am a sacrifice, my soul is a sacrifice, to that true assembly of the beloved Guru-father || 1 || **Rahau** || By good fortune, I have now met the saint Guru-father I have found the immortal Master within the home of my own self. I will now serve you forever, and I shall never be separated from you, even for an instant || 4 || I am a sacrifice, my soul is a sacrifice; I am your slave my Guru-father || **Rahau*** || 1 || 8 ||

**Please note the placing of numeral [1] with the last rahau title, it is placed after the title rahau rather than before as is the norm of placing the numeric.*

Shabad 3 page 356, shabad 26

ਆਸਾ ਮਹਲਾ ੧ ॥

ਏਕ ਨ ਭਰੀਆ ਗੁਣ ਕਰਿ ਧੋਵਾ ॥ ਮੇਰਾ ਸਹੁ ਜਾਗੈ ਹਉ ਨਿਸਿ ਭਰਿ ਸੋਵਾ ॥ ੧ ॥
ਇਉ ਕਿਉ ਕੰਤ ਪਿਆਰੀ ਹੋਵਾ ॥ ਸਹੁ ਜਾਗੈ ਹਉ ਨਿਸਿ ਭਰਿ ਸੋਵਾ ॥ ੧ ॥ ਰਹਾਉ ॥
ਆਸ ਪਿਆਸੀ ਸੋਜੈ ਆਵਾ ॥ ਆਗੈ ਸਹ ਭਾਵਾ ਕਿ ਨ ਭਾਵਾ ॥ ੨ ॥ ਕਿਆ ਜਾਨਾ
ਕਿਆ ਹੋਇਗਾ ਰੀ ਮਾਈ ॥ ਹਰਿ ਦਰਸਨ ਬਿਨੁ ਰਹਨੁ ਨ ਜਾਈ ॥ ੧ ॥
ਰਹਾਉ ॥ ਪ੍ਰੇਮੁ ਨ ਚਾਖਿਆ ਮੇਰੀ ਤਿਸ ਨ ਬੁਝਾਨੀ ॥ ਗਇਆ ਸੁ ਜੋਬਨੁ ਧਨ ਪਛੁਤਾਨੀ
॥ ੩ ॥ ਅਜੈ ਸੁ ਜਾਗਉ ਆਸ ਪਿਆਸੀ ॥ ਭਈਲੇ ਉਦਾਸੀ ਰਹਉ ਨਿਰਾਸੀ ॥ ੧
॥ ਰਹਾਉ ॥ ਹਉਮੈ ਖੋਇ ਕਰੇ ਸੀਗਾਰੁ ॥ ਤਉ ਕਾਮਣਿ ਸੋਜੈ ਰਵੈ ਭਤਾਰੁ ॥ ੪ ॥
ਤਉ ਨਾਨਕ ਕੰਤੈ ਮਨਿ ਭਾਵੈ ॥ ਛੋਡਿ ਵਡਾਈ ਅਪਣੇ ਖਸਮ ਸਮਾਵੈ ॥ ੧ ॥
ਰਹਾਉ ॥ ੨੬ ॥

ASA MEHLA 1: I am not stained by only one sin, that could be washed clean by virtue. My Bridegroom Waheguru is always awake, while I sleep through the entire night of my life || 1 || In this way, how can I become dear to my beloved? My husband remains awake, while I sleep through the entire night of my life || 1 || **Rahau** || With hope and desire, I approach his Bed, but I do not know whether he will be pleased with me or not || 2 || How do I know what will happen to me, O my mother? without the divine vision of Waheguru's sight, I cannot survive || 1 || **Rahau** || I have not tasted his love, and my thirst is now quenched. My beautiful youth has run away, and not I, the soul-bride, repent and regret || 3 || Even now, I am held by hope and desire. I am depressed; I have no hope at all || 1 || **Pause** || She overcomes her egotism, and adorns herself; the husband-Waheguru now ravishes and enjoys the soul-bride on his divine Bed || 4 || Then the bride becomes pleasing to Bridegroom Waheguru; she sheds her self-conceit, and is absorbed in her Master || 1 || **Pause** || 26 ||

Shabad 4 page 660, shabad no. 1

ਧਨਾਸਰੀ ਮਹਲਾ ੧ ਘਰੁ ੧ ਚਉਪਦੇ

ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਜੀਉ ਡਰਤੁ ਹੈ ਆਪਣਾ ਕੈ ਸਿਉ ਕਰੀ ਪੁਕਾਰ ॥ ਦੂਖ ਵਿਸਾਰਣੁ ਸੇਵਿਆ ਸਦਾ ਸਦਾ
ਦਾਤਾਰੁ ॥ ੧ ॥ ਸਾਹਿਬੁ ਮੇਰਾ ਨੀਤ ਨਵਾ ਸਦਾ ਸਦਾ ਦਾਤਾਰੁ ॥ ੧ ॥ ਰਹਾਉ ॥
ਅਨਦਿਨੁ ਸਾਹਿਬੁ ਸੇਵੀਐ ਅੰਤਿ ਛੁਡਾਏ ਸੋਇ ॥ ਸੁਣਿ ਸੁਣਿ ਮੇਰੀ ਕਾਮਣੀ ਪਾਰਿ ਉਤਾਰਾ
ਹੋਇ ॥ ੨ ॥ ਦਇਆਲ ਤੇਰੈ ਨਾਮਿ ਤਰਾ ॥ ਸਦ ਕੁਰਬਾਣੈ ਜਾਉ ॥ ੧ ॥ ਰਹਾਉ ॥
ਸਰਬੰ ਸਾਚਾ ਏਕੁ ਹੈ ਦੂਜਾ ਨਾਹੀ ਕੋਇ ॥ ਤਾ ਕੀ ਸੇਵਾ ਸੋ ਕਰੇ ਜਾ ਕਉ ਨਦਰਿ
ਕਰੇ ॥ ੩ ॥ ਤੁਧੁ ਬਾਝੁ ਪਿਆਰੇ ਕੇਵ ਰਹਾ ॥ ਸਾ ਵਡਿਆਈ ਦੇਹਿ ਜਿਤੁ ਨਾਮਿ ਤੇਰੇ

ਲਾਗਿ ਰਹਾਂ ॥ ਦੂਜਾ ਨਾਹੀ ਕੋਇ ਜਿਸੁ ਆਗੈ ਪਿਆਰੇ ਜਾਇ ਕਹਾ ॥ ੧ ॥ ਰਹਾਉ
 ॥ ਸੇਵੀ ਸਾਹਿਬੁ ਆਪਣਾ ਅਵਰੁ ਨ ਜਾਚੋਉ ਕੋਇ ॥ ਨਾਨਕੁ ਤਾ ਕਾ ਦਾਸੁ ਹੈ ਬਿੰਦ
 ਬਿੰਦ ਚੁਖ ਚੁਖ ਹੋਇ ॥ ੪ ॥ ਸਾਹਿਬ ਤੇਰੇ ਨਾਮ ਵਿਟਹੁ ਬਿੰਦ ਬਿੰਦ ਚੁਖ ਚੁਖ ਹੋਇ
 ॥ ੧ ॥ ਰਹਾਉ ॥ ੪ ॥ ੧ ॥

DHANASRI MEHLA 1, GHAR 1 CHAU-PADAS

My soul is afraid; to whom should I complain? I serve Him, who makes me forget my pains; He is the giver, forever and ever || 1 || My God and Master is forever new; He is the giver, forever and ever || 1 || **Rahau** || Night and day, I serve my Waheguru and Master; He shall save me in the end. Hearing and listening, O my dear sister, I have crossed over || 2 || O merciful Waheguru, your Name carries me across. I am forever a sacrifice to you || 1 || **Rahau** || In the whole world, there is only one true God; there is no other at all. He alone serves **Waheguru**, upon whom Waheguru casts his glance of grace || 3 || Without you, O beloved, how could I even live? Bless me with such greatness, that I may remain attached to your Name. there is no other, O beloved, to whom I can go and speak || 1 || **Rahau** || I serve my God and Master; I ask for no other. Moment by moment, bit by bit, I am a sacrifice to Him || 4 || O Master, I am a sacrifice to your Name, moment by moment, bit by bit || 1 || **Rahau** || 4 || 1 ||

In two of the shabads quoted above each rahau verse has more or less the same wordings though with little variation. Here each rahau verse contains the theme of the shabad and its repetition superimposes the core idea of the composition.

There is only one shabad with six rahau verses on page 81 of Guru Granth Sahib. This shabad is titled 'Wanjara' i.e., a merchant.

ਸਿਰੀਰਾਗੁ ਮਹਲਾ ੪ ਵਣਜਾਰਾ

ੴ ਸਤਿ ਨਾਮੁ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਹਰਿ ਹਰਿ ਉਤਮੁ ਨਾਮੁ ਹੈ ਜਿਨਿ ਸਿਰਿਆ ਸਭੁ ਕੋਇ ਜੀਉ ॥ ਹਰਿ ਜੀਅ ਸਭੇ ਪ੍ਰਤਿਪਾਲਦਾ
 ਘਟਿ ਘਟਿ ਰਮਈਆ ਸੋਇ ॥ ਸੇ ਹਰਿ ਸਦਾ ਪਿਆਈਐ ਤਿਸੁ ਬਿਨੁ ਅਵਰੁ ਨ
 ਕੋਇ ॥ ਜੇ ਮੋਹਿ ਮਾਇਆ ਚਿਤੁ ਲਾਇਦੇ ਸੇ ਛੋਡਿ ਚਲੇ ਦੁਖੁ ਰੋਇ ॥ ਜਨ ਨਾਨਕ
 ਨਾਮੁ ਪਿਆਇਆ ਹਰਿ ਅੰਤਿ ਸਖਾਈ ਹੋਇ ॥ ੧ ॥ ਮੈ ਹਰਿ ਬਿਨੁ ਅਵਰੁ ਨ ਕੋਇ ॥
 ਹਰਿ ਗੁਰ ਸਰਣਾਈ ਪਾਈਐ ਵਣਜਾਰਿਆ ਮਿਤ੍ਰਾ ਵਡਭਾਗਿ ਪਰਾਪਤਿ ਹੋਇ ॥ ੧ ॥ ਰਹਾਉ
 ॥ ਸੰਤ ਜਨਾ ਵਿਣੁ ਭਾਈਆ ਹਰਿ ਕਿਨੈ ਨ ਪਾਇਆ ਨਾਉ ॥ ਵਿਚਿ ਹਉਮੈ ਕਰਮ
 ਕਮਾਵਦੇ ਜਿਉ ਵੇਸੁਆ ਪੁਤੁ ਨਿਨਾਉ ॥ ਪਿਤਾ ਜਾਤਿ ਤਾ ਹੋਈਐ ਗੁਰੁ ਤੁਠਾ ਕਰੇ

ਪਸਾਉ ॥ ਵਡਭਾਗੀ ਗੁਰੁ ਪਾਇਆ ਹਰਿ ਅਹਿਨਿਸਿ ਲਗਾ ਭਾਉ ॥ ਜਨ ਨਾਨਕਿ ਬੁਹਮੁ
ਪਛਾਣਿਆ ਹਰਿ ਕੀਰਤਿ ਕਰਮ ਕਮਾਉ ॥ ੨ ॥ ਮਨਿ ਹਰਿ ਹਰਿ ਲਗਾ ਚਾਉ ॥
ਗੁਰਿ ਪੂਰੈ ਨਾਮੁ ਦ੍ਰਿੜਾਇਆ ਹਰਿ ਮਿਲਿਆ ਹਰਿ ਪ੍ਰਭ ਨਾਉ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜਬ
ਲਗੁ ਜੋਬਨਿ ਸਾਸੁ ਹੈ ਤਬ ਲਗੁ ਨਾਮੁ ਧਿਆਇ ॥ ਚਲਦਿਆ ਨਾਲਿ ਹਰਿ ਚਲਸੀ ਹਰਿ
ਅੰਤੋ ਲਏ ਛਡਾਇ ॥ ਹਉ ਬਲਿਹਾਰੀ ਤਿਨ ਕਉ ਜਿਨ ਹਰਿ ਮਨਿ ਵੁਠਾ ਆਇ ॥
ਜਿਨੀ ਹਰਿ ਹਰਿ ਨਾਮੁ ਨ ਚੇਤਿਓ ਸੇ ਅੰਤਿ ਗਏ ਪਛੁਤਾਇ ॥ ਧੁਰਿ ਮਸਤਕਿ ਹਰਿ
ਪ੍ਰਭਿ ਲਿਖਿਆ ਜਨ ਨਾਨਕ ਨਾਮੁ ਧਿਆਇ ॥ ੩ ॥ ਮਨ ਹਰਿ ਹਰਿ ਪ੍ਰੀਤਿ
ਲਗਾਇ ॥ ਵਡਭਾਗੀ ਗੁਰੁ ਪਾਇਆ ਗੁਰ ਸਬਦੀ ਪਾਰਿ ਲਘਾਇ ॥ ੧ ॥ ਰਹਾਉ ॥
ਹਰਿ ਆਪੇ ਆਪੁ ਉਪਾਇਦਾ ਹਰਿ ਆਪੇ ਦੇਵੈ ਲੇਇ ॥ ਹਰਿ ਆਪੇ ਭਰਮਿ ਭੁਲਾਇਦਾ
ਹਰਿ ਆਪੇ ਹੀ ਮਤਿ ਦੇਇ ॥ ਗੁਰਮੁਖਾ ਮਨਿ ਪਰਗਾਸੁ ਹੈ ਸੇ ਵਿਰਲੇ ਕੇਈ ਕੇਇ ॥
ਹਉ ਬਲਿਹਾਰੀ ਤਿਨ ਕਉ ਜਿਨ ਹਰਿ ਪਾਇਆ ਗੁਰਮਤੇ ॥ ਜਨ ਨਾਨਕਿ ਕਮਲੁ ਪਰਗਾਸਿਆ
ਮਨਿ ਹਰਿ ਹਰਿ ਵੁਠਾ ਹੇ ॥ ੪ ॥ ਮਨਿ ਹਰਿ ਹਰਿ ਜਪਨੁ ਕਰੇ ॥ ਹਰਿ ਗੁਰ
ਸਰਣਾਈ ਭਜਿ ਪਉ ਜਿੰਦੂ ਸਭ ਕਿਲਵਿਖ ਦੁਖ ਪਰਹਰੇ ॥ ੧ ॥ ਰਹਾਉ ॥ ਘਟਿ ਘਟਿ
ਰਮਈਆ ਮਨਿ ਵਸੈ ਕਿਉ ਪਾਈਐ ਕਿਤੁ ਭਤਿ ॥ ਗੁਰੁ ਪੁਰਾ ਸਤਿਗੁਰੁ ਭੇਟੀਐ ਹਰਿ
ਆਇ ਵਸੈ ਮਨਿ ਚਿਤਿ ॥ ਮੈ ਧਰ ਨਾਮੁ ਅਧਾਰੁ ਹੈ ਹਰਿ ਨਾਮੇ ਤੇ ਗਤਿ ਮਤਿ ॥
ਮੈ ਹਰਿ ਹਰਿ ਨਾਮੁ ਵਿਸਾਹੁ ਹੈ ਹਰਿ ਨਾਮੇ ਹੀ ਜਤਿ ਪਤਿ ॥ ਜਨ ਨਾਨਕ ਨਾਮੁ ਧਿਆਇਆ
ਰੰਗਿ ਰਤਤਾ ਹਰਿ ਰੰਗਿ ਰਤਿ ॥ ੫ ॥ ਹਰਿ ਧਿਆਵਹੁ ਹਰਿ ਪ੍ਰਭੁ ਸਤਿ ॥ ਗੁਰ
ਬਚਨੀ ਹਰਿ ਪ੍ਰਭੁ ਜਾਣਿਆ ਸਭ ਹਰਿ ਪ੍ਰਭੁ ਤੇ ਉਤਪਤਿ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜਿਨ
ਕਉ ਪੂਰਬਿ ਲਿਖਿਆ ਸੇ ਆਇ ਮਿਲੇ ਗੁਰ ਪਾਸਿ ॥ ਸੇਵਕ ਭਾਇ ਵਣਜਾਰਿਆ ਮਿਤ੍ਰਾ
ਗੁਰੁ ਹਰਿ ਹਰਿ ਨਾਮੁ ਪ੍ਰਗਾਸਿ ॥ ਧਨੁ ਧਨੁ ਵਣਜੁ ਵਾਪਾਰੀਆ ਜਿਨ ਵਖਰੁ ਲਦਿਅਤਾ
ਹਰਿ ਰਾਸਿ ॥ ਗੁਰਮੁਖਾ ਦਰਿ ਮੁਖ ਉਜਲੇ ਸੇ ਆਇ ਮਿਲੇ ਹਰਿ ਪਾਸਿ ॥ ਜਨ
ਨਾਨਕ ਗੁਰੁ ਤਿਨ ਪਾਇਆ ਜਿਨਾ ਆਪਿ ਤੁਠਾ ਗੁਣਤਾਸਿ ॥ ੬ ॥ ਹਰਿ ਧਿਆਵਹੁ ਸਾਸਿ
ਗਿਰਾਸਿ ॥ ਮਨਿ ਪ੍ਰੀਤਿ ਲਗੀ ਤਿਨਾ ਗੁਰਮੁਖਾ ਹਰਿ ਨਾਮੁ ਜਿਨਾ ਰਹਰਾਸਿ ॥ ੧ ॥
ਰਹਾਉ ॥ ੧ ॥

The Name of Waheguru is excellent and sublime. He created everyone. Waheguru cherishes all beings. He permeates each and every heart. Meditate forever on that Master. Without him, there is no other at all. Those who focus their consciousness on emotional attachment to maya must leave; they depart crying out in despair. Meditate on the Naam, the name of Waheguru, one's only companion in the end ॥ 1 ॥ I have none other than You, O my master. In the Guru-teacher's protection, Waheguru is found, O my merchant friend; by great good fortune, He is obtained ॥ 1 ॥ **Rahau** ॥

Without the humble saints, O children of destiny, no one has obtained the Master's Name. Those who do their deeds in ego are like the prostitute's son, who has no name. The father's status is obtained only if the Guru-God is pleased and bestows his favour. By great good fortune, the Guru-God is found; embrace love for the Master, day and night. Servant devotees have realized

God; they sing the Master's praises through the actions they do || 2 || In my mind there is such a deep yearning for Waheguru. The perfect Guru-teacher has implanted the Naam within me; I have found the Master through the chanting of his Name || 1 || **Rahau** ||

As long as there is youth and health, meditate on the Naam. Along the way, the Master shall go along with you, and in the end, He shall save you. I am a sacrifice to those, within whose minds the Master has come to dwell. Those who have not remembered the Name of Waheguru, shall leave with regret in the end. Those who have such pre-ordained destiny written upon their foreheads, meditate on the Naam || 3 || O my mind, embrace love for Waheguru. By great good fortune, the Guru is found; through the word of the Guru's shabad, we are carried across to the other side || 1 || **Rahau** ||

The Master himself creates, he Himself gives and takes away. The Master himself leads us astray in doubt; the Master himself imparts understanding. The minds of the Gurmukhs (believers) are illuminated and enlightened; they are so very rare. I am a sacrifice to those who find the Master, through the Guru's teachings they have blossomed forth, and Waheguru has come to dwell in the mind || 4 || O mind, chant the Name of Waheguru. Hurry to the sanctuary of the Master, the Guru, O my soul; all the painful residues of your past mistakes shall be taken away || 1 || **Rahau** ||

The All-pervading Master dwells within each and every person's heart—how can He be obtained? By meeting the perfect Guru-teacher, the true Guru-God the Master comes to dwell within the conscious mind. The Naam is my support and sustenance. From the Master's Name, I obtain salvation and understanding. My faith is in the Name of Waheguru. The Master's name is my status and honour. Meditate on the Naam, the Name of the Master; He is dyed in the deep crimson colour of the Master's Love || 5 || Meditate on the Naam, the true God. Through the Guru's word, you shall come to know the secrets of Waheguru. From almighty God, everything was created || 1 || **Rahau** ||

Those who have such pre-ordained destiny, come to the Guru-teacher and meet him. They love to serve, O my merchant friend,

and through the Guru-teacher, they are illuminated by the teaching of the Name of Waheguru. Blessed, blessed is the trade of those traders who have loaded the merchandise of the wealth of the Master. The faces of the Gurmukhs are radiant in the court of the Master; they come to him and merge with him. They alone find the Guru-God, with whom the Guru-God, the treasure of excellence, is pleased || 6 || Meditate on the Master, with every breath and morsel of food. The Gurmukhs embrace the love of the Master in their minds; they are continually occupied with the Waheguru's Name || 1 || **Rahau** || 1 ||

In the shabad quoted above each rahau verse contains the theme of the preceding stanza, though the overall theme of the shabad is more or less the same.

The location of rahau verses in the three sections of Guru Granth Sahib

Rahau verses have been used only in those compositions which have been assembled under raga titles i.e., section II (pages 14-1353), and all those nitnem-section shabads, section I, which have been selected from the raga section. There are no rahau verses in the concluding section i.e., section III.

Some of the compositions which are in raga chapters, section II, but which do not have rahau verses in them are:

1. Vars (Except Var Ramkali page 947 pauri 1 which has a rahau verse)

Example: Var–Pauri with rahau verse:

ਪਉੜੀ ॥ ਸਚੈ ਤਖਤੁ ਰਚਾਇਆ ਬੈਸਣ ਕਉ ਜਾਂਈ ॥ ਸਭੁ ਕਿਛੁ ਆਪੇ ਆਪਿ ਹੈ ਗੁਰੁ ਸਬਦਿ ਸੁਣਾਈ ॥ ਆਪੇ ਕੁਦਰਤਿ ਸਾਜੀਅਨੁ ਕਰਿ ਮਹਲ ਸਰਾਈ ॥ ਚੰਦੁ ਸੂਰਜੁ ਦੁਇ ਚਾਨਣੇ ਪੂਰੀ ਬਣਤ ਬਣਾਈ ॥ ਆਪੇ ਵੇਖੈ ਸੁਣੈ ਆਪਿ ਗੁਰੁ ਸਬਦਿ ਧਿਆਈ ॥ ੧ ॥ ਵਾਹੁ ਵਾਹੁ ਸਚੇ ਪਾਤਿਸਾਹ ਤੂ ਸਚੀ ਨਾਈ ॥ ੧ ॥ ਰਹਾਉ ॥

PAURI: The true Master created His throne, upon which He sits. He himself is everything; this is what the word of the Guru-God's shabad says. Through his almighty creative power, he created and fashioned the mansions and hotels. He made the two lamps, the sun and the moon; He formed the perfect form. He himself sees, and He himself hears; meditate on the Word of the Guru's

shabad || 1 || Great! Great! hail, hail, O true King! true is your
Name || 1 || **Rahau** ||

2. Chhants (except one Chhant which has a rahau verse in it)

Example: Chhant with a rahau verse: page 1122

ਕੇਦਾਰਾ ਛੰਤ ਮਹਲਾ ੫

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਮਿਲੁ ਮੇਰੇ ਪ੍ਰੀਤਮ ਪਿਆਰਿਆ ॥ ਰਹਾਉ ॥ ਪੂਰਿ ਰਹਿਆ ਸਰਬਤ੍ਰ ਮੈ ਸੋ ਪੁਰਖੁ
ਬਿਧਾਤਾ ॥ ਮਾਰਗੁ ਪ੍ਰਭ ਕਾ ਹਰਿ ਕੀਆ ਸੰਤਨ ਸੰਗਿ ਜਾਤਾ ॥ ਸੰਤਨ ਸੰਗਿ ਜਾਤਾ
ਪੁਰਖੁ ਬਿਧਾਤਾ ਘਟਿ ਘਟਿ ਨਦਰਿ ਨਿਹਾਲਿਆ ॥ ਜੋ ਸਰਨੀ ਆਵੈ ਸਰਬ ਸੁਖ ਪਾਵੈ
ਤਿਲੁ ਨਹੀ ਭੰਨੈ ਘਾਲਿਆ ॥ ਹਰਿ ਗੁਣ ਨਿਧਿ ਗਾਏ ਸਹਜ ਸੁਭਾਏ ਪ੍ਰੇਮ ਮਹਾ ਰਸ
ਮਾਤਾ ॥ ਨਾਨਕ ਦਾਸ ਤੇਰੀ ਸਰਣਾਈ ਤੂ ਪੂਰਨ ਪੁਰਖੁ ਬਿਧਾਤਾ ॥ ੧ ॥ ਹਰਿ ਪ੍ਰੇਮ
ਭਗਤਿ ਜਨ ਬੋਧਿਆ ਸੇ ਆਨ ਕਤ ਜਾਹੀ ॥ ਮੀਨੁ ਬਿਛੋਹਾ ਨਾ ਸਹੈ ਜਲ ਬਿਨੁ ਮਰਿ
ਪਾਹੀ ॥ ਹਰਿ ਬਿਨੁ ਕਿਉ ਰਹੀਐ ਦੁਖ ਕਿਨਿ ਸਹੀਐ ਚਾਤ੍ਰਕ ਬੁੰਦ ਪਿਆਸਿਆ ॥
ਕਬ ਰੈਨਿ ਬਿਹਾਵੈ ਚਕਵੀ ਸੁਖ ਪਾਵੈ ਸੂਰਜ ਕਿਰਣਿ ਪ੍ਰਗਾਸਿਆ ॥ ਹਰਿ ਦਰਸਿ ਮਨੁ
ਲਾਗਾ ਦਿਨਸੁ ਸਭਾਗਾ ਅਨਦਿਨੁ ਹਰਿ ਗੁਣ ਗਾਹੀ ॥ ਨਾਨਕ ਦਾਸੁ ਕਹੈ ਬੇਨੰਤੀ ਕਤ
ਹਰਿ ਬਿਨੁ ਪ੍ਰਾਣ ਟਿਕਾਹੀ ॥ ੨ ॥ ਸਾਸ ਬਿਨਾ ਜਿਉ ਦੇਹੁਰੀ ਕਤ ਸੋਭਾ ਪਾਵੈ ॥ ਦਰਸ
ਬਿਹੂਨਾ ਸਾਧ ਜਨੁ ਖਿਨੁ ਟਿਕਣੁ ਨ ਆਵੈ ॥ ਹਰਿ ਬਿਨੁ ਜੋ ਰਹਣਾ ਨਰਕੁ ਸੋ ਸਹਣਾ
ਚਰਨ ਕਮਲ ਮਨੁ ਬੋਧਿਆ ॥ ਹਰਿ ਰਸਿਕ ਬੈਰਾਗੀ ਨਾਮਿ ਲਿਵ ਲਾਗੀ ਕਤਹੁ ਨ ਜਾਇ
ਨਿਖੇਧਿਆ ॥ ਹਰਿ ਸਿਉ ਜਾਇ ਮਿਲਣਾ ਸਾਧਸੰਗਿ ਰਹਣਾ ਸੋ ਸੁਖੁ ਅੰਕਿ ਨ ਮਾਵੈ ॥
ਹੋਹੁ ਕ੍ਰਿਪਾਲ ਨਾਨਕ ਕੇ ਸੁਆਮੀ ਹਰਿ ਚਰਨਹ ਸੰਗਿ ਸਮਾਵੈ ॥ ੩ ॥ ਖੋਜਤ ਖੋਜਤ
ਪ੍ਰਭ ਮਿਲੇ ਹਰਿ ਕਰੁਣਾ ਧਾਰੇ ॥ ਨਿਰਗੁਣੁ ਨੀਚੁ ਅਨਾਥੁ ਮੈ ਨਹੀ ਦੇਖ ਬੀਚਾਰੇ ॥
ਨਹੀ ਦੇਖ ਬੀਚਾਰੇ ਪੂਰਨ ਸੁਖ ਸਾਰੇ ਪਾਵਨ ਬਿਰਦੁ ਬਖਾਨਿਆ ॥ ਭਗਤਿ ਵਛਲੁ ਸੁਨਿ
ਅੰਚਲੋ ਗਹਿਆ ਘਟਿ ਘਟਿ ਪੂਰ ਸਮਾਨਿਆ ॥ ਸੁਖ ਸਾਗਰੋ ਪਾਇਆ ਸਹਜ
ਸੁਭਾਇਆ ਜਨਮ ਮਰਨ ਦੁਖ ਹਾਰੇ ॥ ਕਰੁ ਗਹਿ ਲੀਨੇ ਨਾਨਕ ਦਾਸ ਅਪਨੇ ਰਾਮ ਨਾਮ
ਉਰਿ ਹਾਰੇ ॥ ੪ ॥ ੧ ॥

Kedara Chhant Mehla 5

Please meet me, O my dear beloved || **Rahau** || He is all-
pervading amongst all, the architect of destiny. God has created
his path, which is known in the society of the saints. The creator
Master, the architect of destiny, is known in the society of the
saints; God is seen in each and every heart. One who comes
to his sanctuary, finds absolute peace; not even a bit of his
work goes unnoticed. One who sings the glorious praises of the
Master, the treasure of virtue, is easily, naturally intoxicated with
the supreme, sublime essence of divine love; He is the perfect
creator, the architect of destiny || 1 ||

3. In raga Maj none of the shabads (chaupadas) have rahau

verses in them, except one shabad which has four rahau verses, (refer to example cited above). All ashtpadis (except two ashtpadis of Guru Arjan Dev), however, have rahau verses in them.

4. Sloaks which have been included:
- i. In the 'Nitnem section' Japji
 - ii. In the 'Raga section' in twenty Vars, in Chhants of Guru Arjan and in a few specialist compositions, and
 - iii. In the concluding section
- have no rahau verse in them except one Sloak of Guru Nanak which is included in Asa di Var preceding pauri 12.

Example: Sloak Mehla 1 page 469

ਸਲੋਕੁ ਮਃ ੧ ॥

ਦੁਖੁ ਦਾਰੂ ਸੁਖੁ ਰੋਗੁ ਭਇਆ ਜਾ ਸੁਖੁ ਤਾਮਿ ਨ ਹੋਈ ॥ ਤੂੰ ਕਰਤਾ ਕਰਣਾ ਮੈ ਨਾਹੀ
ਜਾ ਹਉ ਕਰੀ ਨ ਹੋਈ ॥ ੧ ॥ ਬਲਿਹਾਰੀ ਕੁਦਰਤਿ ਵਸਿਆ ॥ ਤੇਰਾ ਅੰਤੁ ਨ ਜਾਈ
ਲਖਿਆ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜਾਤਿ ਮਹਿ ਜੋਤਿ ਜੋਤਿ ਮਹਿ ਜਾਤਾ ਅਕਲ ਕਲਾ ਭਰਪੂਰਿ
ਰਹਿਆ ॥ ਤੂੰ ਸਚਾ ਸਾਹਿਬੁ ਸਿਫਤਿ ਸੁਆਲਿਉ ਜਿਨਿ ਕੀਤੀ ਸੇ ਪਾਰਿ ਪਇਆ ॥
ਕਹੁ ਨਾਨਕ ਕਰਤੇ ਕੀਆ ਬਾਤਾ ਜੋ ਕਿਛੁ ਕਰਣਾ ਸੁ ਕਰਿ ਰਹਿਆ ॥ ੨ ॥

SLOAK MEHLA 1: Suffering is the medicine, and pleasure the disease, because where there is pleasure, there is no desire for God. You are the Creator my Waheguru; I can do nothing. Even if I try, nothing happens || 1 || I am a sacrifice to your almighty creative power which is pervading everywhere. Your limits cannot be known || 1 || **Pause** || Your light is in your creatures, and your creatures are in your light; Your almighty power is pervading everywhere. You are the true Master; your praise is so beautiful. One who sings it, is carried across. Whatever He is to do, He does || 2 ||

The three sections of Guru Granth Sahib and the rahau verses:

Section 1

Nitnem Section: (pages 1-13)

Japji has no rahau verse in it.

All other shabads: Sodar (5 shabads), Sopurkh (4 shabads) and Sohila (5 shabads) are taken from the raga section of Guru Granth Sahib and have rahau verses in them.

Section 2

Raga Section (pages 14-1353)

Most of the compositions of 31 raga chapters have rahau verses in them except chaupada compositions in raga Majh which have no rahau verses in them (save one shabad of Guru Arjan Dev, 'mera man lochae Gur darshan taene...') and a few other exceptions mentioned above and hereunder.

Section 3

Concluding Section: (pages 1354-1430)

None of the compositions in this section have rahau verses in them.

Specialist banis in Guru Granth Sahib and the inclusion of rahau verses in them:

1. Japji (pages 1-8) has no rahau verse.
2. Sodar shabad¹ (pages 6, 8, 347-348) has no rahau verse.
3. Sopurkh shabad (pages 10-11, 348) has no rahau verse.
4. Baramah (pages 133-136, 1107) has no rahau verse.
5. Din rein (pages 136-137) has no rahau verse.
6. Bawan Akhri (250-262) has one rahau verse at the end of the first pauri.
7. Sukhmani (pages 262-296) has 24 Ashtpadis but has only one rahau verse in the first ashtpadi placed at the end of first pada.
8. Thithe (pages 296-300) has one rahau verse at the end of the first pauri.
9. Patti pages (432-434) has one rahau verse at the end of the first pada.
10. Anand (pages 917-922) has no rahau verse.
11. Ruti (pages 927-929) has no rahau verse.
12. Dakhni Onkar (pages 929-938) has one rahau verse at the end of the first pada.
13. Sidh Gosht (pages 938-946) has one rahau verse at the end of the first pada.

¹ In the 'nitnem section' titles 'Sodar' and 'Sopurkh' are used for both a cluster of shabads and solo shabads of the similar names. The solo shabads Sodar and Sopurkh have no rahau verse in them, whereas other shabads under those group titles do have rahau verses in them.

THE ARRANGEMENT OF NUMERALS

- 6.1 According to the count of different scholars, Guru Granth Sahib has 5894 hymns. Here the term hymns includes: shabads, pauris, sloaks, chhants, swayas and all other compositions..
- 6.2 Guru Arjan Dev used a very sophisticated numeral system to count the hymns recorded in the Granth.
- 6.3 The numeral system can be explained with reference to various compositions.
- 6.4 The hymns of **DAILY RECITATION** are recorded on pages 1-13. Their count is done as follows:

a. Japji - At the end of the Japji the count is 38/1, where 38 represent the stanzas (pauris) in the composition and 1 refers to the total compositions in the chapter. Japji also has two sloaks, both of them are independently numbered as 1.

b. Rehras comprising the bani of 'Sodar' and Sopurkh'
'Sodar' has five shabads, the numbers are:

Shabad 1: Sodar tera keha 1
Shabad 2: Soun wada 4/2
Shabad 3: Akha jiwa 4/3
Shabad 4: Her ke jan 4/4
Shabad 5: Kahe re 4/5

The first digit number 4 in the count represent the number of padas in the shabad, whereas numbers 2-5 give the cumulative total of the shabads under the heading of 'Sodar'.

'Sopurkh has four shabads, the numbers are:

Shabad 1: So purkh niranjan 5/1
Shabad 2: Tu karta 4/2
Shabad 3: Tit sarvarae 2/3
Shabad 4: Bahe prapat 2/4

The first digit numbers 5, 4, 2, 2 represent the number of padas in each shabad, whereas numbers 1-4 give the cumulative total of the shabads under the heading 'Sopurkh'.

c. **Sohila (Kirtan Sohila) has five shabads, the numbers are:**

Shabad 1: Jar ghar	4/1
Shabad 2: Chhe ghar	2/2
Shabad 3: Gagan mein	4/3
Shabad 4: Kam krodh	4/4
Shabad 5: Karo benanti	4/5

As above, the first digit number 4, 2, 4, 4, 4, represent the numbers of padas in each shabad, whereas numbers 1-5 give the cumulative total of the shabads under the heading 'Sohila'.

- 6.5 The hymns of **RAGAS (MUSICAL MEASURES)** are recorded on pages 13-1353. Their numerical arrangement are as follows: **SHABADS (chau padas/four stanzas)**: there are thousands of such shabads recorded in different ragas, a sample of the rules of their count is given below:
- 6.6 The first rag in Guru Granth Sahib is Sri rag. From pages 14-26 are the hymns of Guru Nanak. The numerals at the end of Guru Nanak's hymns are : 4/33, where 4 represents the padas in the last hymn of Guru Nanak and 33 the total shabads of Guru Nanak.
- 6.7 From pages 26-39 are the shabads of Guru Amardas, the numerals at the end of theses shabads are: 4/31/64; where number 4 represents the padas in the last hymn of Guru Amardas,
number 31 represents the shabads of Guru Amardas,
number 64 represents the total shabads of Guru Nanak and Guru Amardas.
- 6.8 From pages 39-42 are the shabads of Guru Ramdas, the numerals at the end of these shabads are: 4/33/31/6/70, where number 4 represent the padas in the last hymn of Guru Ramdas,
number 33 represents the hymns of Guru Nanak,
number 31 represents the hymns of Guru Amardas
number 6 represents the hymns of Guru Ramdas
number 70 represents the total hymns recorded so far
- 6.9 From pages 42-53 are the shabads of Guru Arjan, the numerals at the end of these shabads are 4/30/100, where number 4 represents the padas in the last hymn of Guru Arjan,
number 30 represents the hymns of Guru Arjan, and
number 100 represents the total hymns of all the Gurus.
- 6.10 From the above it must be noted that the rules of numerals

have to be learnt from rag to rag and from cluster of shabads to cluster of shabads. Some rules are fixed other are changeable.

Rule 1 (fixed): the first number always represents the number of padas in the last hymn.

Rule 2. (fixed): The last number always represents the cumulative total under the current heading/subheading etc.

Rule 3. (flexible): the other numbers have to be read and interpreted differently at different places.

FOR EXAMPLE in the above count of shabads:

The second numbering could have been: 4/33/31/64 whereas it is 4/31/64,

The fourth (last) numbering could have been: 4/33/31/6/30/100 whereas it is 4/30/100

Before reading 6.11 please note that a new count of numerals starts after the change of a heading or a subheading. Within the grouping of Shabads, 2 padas, 3 padas etc are subheadings.

- 6.11 **SHABAD (ashtpadi/eight stanzas):** There are hundreds of ashtpadis recorded under various ragas in Guru Granth Sahib. The rules of their count are similar to chaupadas as explained above. As ashtpadi (8 padas) is a new subheading, so the new counting starts under this subheading.
- 6.12 From pages 53-64, there are 17 ashtpadis of Guru Nanak. The numbering at the end of the ashtpadis is: 8/17, where number 8 represents the padas in the last hymn, and number 17 represents the total ashtpadis of Guru Nanak.
- 6.13 From pages 64-70, there are 8 ashtpadis of Guru Amardas. The numbering at the end of the ashtpadis: 8/17/8/25, Where number 8 represents the padas in the last hymn, number 17 represents the ashtpadis of Guru Nanak, number 8 represents the ashtpadis of Guru Amardas, and number 25 represents the total ashtpadis recorded so far.
- 6.14 From pages 70-71, there are 2 ashtpadis of Guru Arjan. The numbering at the end of the ashtpadis is: 8/2/27, where number 8 represents the padas in the last hymn. number 2 represents the number of ashtpadis of Guru Arjan, and

number 27 represents the total of all the ashtpadis recorded so far.

- 6.15 From pages 71/73, still under the above subheading, there is a long hymn of Guru Nanak called: Sri rag Mehla 1 Ghar 3. The numerals at the end are: 24 1, which read as follows:

where number 24 represents the padas in the hymn, and number 1 represents the first hymn of Guru Nanak.

- 6.16 From pages 73-74, there is another long hymn called: Sri rag Mehla 5. The numerals at the end are: 21/2/29 where number 21 represents the number of padas in the hymn. number 2 represents the sub total of hymns of the two Gurus. number 29 represents the total of the hymns under the subheading of ashtpadis including the two long hymns mentioned above..

According to the above numeral count the last two long hymns must be treated as ashtpadis.

- 6.17 **Pahre (a long hymn of the divisions of the day).** There are four long hymns under this subheading, two by Guru Nanak and one by Guru Ramdas and one by Guru Arjan.
- 6.18 From pages 74-76, there are hymns of Guru Nanak, the numerals recorded are: 5/2, where number 5 represents the padas in the hymns, and number 2 represents the total number of hymns of Guru Nanak.
- 6.19 From pages 76-77, there is a hymns of Guru Ramdas, the numerals at the end of the hymns are : 4/1/3, Where number 4 represents the padas in the hymn, number 1 represents the number of hymn of Guru Ramdas, and number 13 represents the total of hymns so far.
- 6.20 From pages 77-78, there is a last hymn, under the present subheading, composed by Guru Arjan, the numerals at the end are: 5/1/4 where number 5 represents the number of padas in the hymn, number 1 represents the number of hymns of Guru Arjan, and number 4 represents the total hymns under the subheading of Pahire.

Please note below the change of the subheading:

- 6.21 **Chhants (songs of special praise):** There are three chhants recorded under this heading, one by Guru Ramdas and two by Guru Arjan.
- 6.22 From pages 78-79, there is a chhant of Guru Ramdas, the numerals at the end are:5/1, where number 5 represents the number of padas in the present chhant, and number 1 represents the number of chhants of the present composer i.e., Guru Ramdas.
- 6.23 From pages 79-81, there are two chhants of Guru Arjan, the numerals at the end are:

After the first chhant: 5/1/2,

where number 5 represents the number of padas in the present chhant

number 1 represent the number of chhant of the present composer, Guru Arjan, and number 2 represents the total number of chhants recorded so far.

After the second chhant: 5/1/3.

where number 5 represents the number of padas in the present chhant

number 1 represents the number of this kind of chhant (see the different type of title at the top of the chhant)
number 3 represents the total chhants by both the Gurus.

Please note the change in the subheading as follows:

- 6.24 **VANGARA (a long poem):** There is a long poem called Vangara from pages 81-82. The numeral at the end is 1, which represents the number of poem (note there is no reference number of padas in this poem)

Please note the change in the subheading as follows:

- 6.25 **VAR (ode):** From pages 83-91 there is one var of Guru Ramdas under this subheading, the numerals at the end are: 21/1, where number 21 represents the number of pauris in this var, and number 1 represents the number of total vars.
- 6.26 In Guru Granth Sahib, there is a suffix '**SHUD**' (**Correct**)

after the numerals (6.25). This means that this var has been edited/corrected by Guru Arjan. The other suffix used elsewhere in Guru Granth Sahib is '**Shud kejeey**' (**please correct**) that means that the present var has yet not been edited/corrected by Guru Arjan. **These suffixes have been used only in vars.**

Please note that in Vars, the cumulative count of sloaks at the end is not given:

Please note the change in the subheading as follows:

- 6.27 **Bhagat bani (hymns of saints):** From pages 91-92, there are 4 shabads of Bhagat Kabir, the numerals at the end are 4/3, where number 4 represents the padas in the present hymn, and number 3 represents the total number of hymns of Bhagat Kabir.
- 6.28 On page 93, where the present rag (Sri rag) ends there are 2 shabads of Bhagat Beni, the numerals at the end are:
At the end of the first shabad: 5 which represents the number of padas in the shabad, at the end of the second shabad: 3 which represents the number of padas in the second shabad.

Please note that no cumulative total has been given i.e., 5/1; 3/2

The rules of the counting of other ragas, up to page 1353, is the same as of this rag with little variations here and there.

6.29 **A sample count of other banis (non-musical measure banis) is as follows:**

Pages of Guru Granth Sahib	Name of bani	Count at the end
1353-	Sloak Shaskriti Mehla 1	4
1353-1360	Sloak Sahaskriti Mehla 5	67/4

where number 67 represents sloaks of Guru Arjan and number 4 represents sloaks of Guru Nanak. Please note that there is

no cumulative total given.

1360-1361	Mehla 5 Gatha	24
1361-1363	Phuney Mehla 5	23
1363-1364	Chaubole Mehla 5	11
1364-1377	Sloak Kabir	243
1377-1385	Sloak Farid	130
1385-1387	Swayas Mukhvak Mehla 5	9
1387-1389	Swayas Mukhvak Mehla 5	2/11/20

where number 2 represents paragraphs in the last swaya,
number 11 represents the swayas number of this group
number 20 represents the total swayas of Guru Arjan.

1389-1390	Swayas mehle pehle ke	10
1391-1392	Swayas mehle duje ke	10
1392-1396	Swayas mehle teeje ke	22
1396-1406	Swayas mehle chaothe ke	60
1406-1409	Swayas mehle panjave ke	21
1410-1412	Sloak Varaan te wadek mehla 1	33
1413-1421	Sloak Varaan te wadek mehla 3	67
1421-1424	Sloak Varaan te wadek mehla 4	30
1424-1426	Sloak Varaan te wadek mehla 5	22
1426-1429	Sloak Mehla 9	57
1429	Mundavni Mehla 5	1
1429	Sloak Mehla 5	1
1429-1430	Ragmala	

**Extracts from Lectures
by
Dr. S.S. Kapoor
Reported verbatim**

A VIEW OF THE UNDERSCORE NUMERALS RECORDED IN GURU GRANTH SAHIB

In Raga Gauri in Guru Granth Sahib, underscore numerals have been used, at a few places, to give either the counting of the hymns to follow or to indicate the rhythm (taal, Ghar) in which the shabad should be sung. Eleven examples of such shabads are given below:

Example 1.

page 326

Gauri Kabir Ji Panchpadas:

The title, in Guru Granth Sahib, is recorded as follows:

ਗਉੜੀ ਕਬੀਰ ਜੀ ਪੰਚਪਦੇ ॥ ਜਿਉ ਜਲ ਛੋਡਿ ਬਾਹਰਿ ਭਇਓ ਮੀਨਾ ॥ ਪੂਰਬ ਜਨਮ ਹਉ ਤਪ ਕਾ ਹੀਨਾ

੨

॥ ੧ ॥ ਅਬ ਕਹੁ ਰਾਮ ਕਵਨ ਗਤਿ ਮੇਰੀ ॥ ਤਜੀ ਲੇ ਬਨਾਰਸ ਮਤਿ ਭਈ ਥੋਰੀ ॥ ੧ ॥ ਰਹਾਉ ॥ ਸਗਲ
ਜਨਮੁ ਸਿਵ ਪੁਰੀ ਗਵਾਇਆ ॥ ਮਰਤੀ ਬਾਰ ਮਗਹਰਿ ਉਠਿ ਆਇਆ ॥ ੨ ॥ ਬਹੁਤ ਬਰਸ ਤਪੁ ਕੀਆ
ਕਾਸੀ ॥ ਮਰਨੁ ਭਇਆ ਮਗਹਰ ਕੀ ਬਾਸੀ ॥ ੩ ॥ ਕਾਸੀ ਮਗਹਰ ਸਮ ਬੀਚਾਰੀ ॥ ਓਛੀ ਭਗਤਿ ਕੈਸੇ
ਉਤਰਸਿ ਪਾਰੀ ॥ ੪ ॥ ਕਹੁ ਗੁਰ ਗਜ ਸਿਵ ਸਭੁ ਕੇ ਜਾਨੈ ॥ ਮੁਆ ਕਬੀਰੁ ਰਮਤ ਸ੍ਰੀ ਰਾਮੈ ॥ ੫ ॥ ੧੫
॥ ਗਉੜੀ ਕਬੀਰ ਜੀ ॥ ਚੋਆ ਚੰਦਨ ਮਰਦਨ ਅੰਗਾ ॥ ਸੋ ਤਨੁ ਜਲੈ ਕਾਠ ਕੈ ਸੰਗਾ ॥ ੧ ॥ ਇਸੁ ਤਨ
ਧਨ ਕੀ ਕਵਨ ਬਡਾਈ ॥ ਧਰਨਿ ਪਰੈ ਉਰਵਾਰਿ ਨ ਜਾਈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਰਾਤਿ ਜਿ ਸੇਵਹਿ ਦਿਨ
ਕਰਹਿ ਕਾਮ ॥ ਇਕੁ ਖਿਨੁ ਲੇਹਿ ਨ ਹਰਿ ਕੇ ਨਾਮ ॥ ੨ ॥ ਹਾਥਿ ਤ ਡੋਰ ਮੁਖਿ ਖਾਇਓ ਤੰਬੋਰ ॥ ਮਰਤੀ
ਬਾਰ ਕਸਿ ਬਾਧਿਓ ਚੋਰ ॥ ੩ ॥ ਗੁਰਮਤਿ ਰਸਿ ਰਸਿ ਹਰਿ ਗੁਨ ਗਾਵੈ ॥ ਰਾਮੈ ਰਾਮ ਰਮਤ ਸੁਖੁ ਪਾਵੈ ॥
੪ ॥ ਕਿਰਪਾ ਕਰਿ ਕੈ ਨਾਮੁ ਦ੍ਰਿੜਾਈ ॥ ਹਰਿ ਹਰਿ ਬਾਸੁ ਸੁਗੰਧ ਬਸਾਈ ॥ ੫ ॥ ਕਹਤ ਕਬੀਰ ਚੇਤਿ ਰੇ
ਅੰਧਾ ॥ ਸਤਿ ਰਾਮੁ ਬੁਠਾ ਸਭੁ ਧੰਧਾ ॥ ੬ ॥ ੧੬ ॥

Gauri Kabir Ji, Panch-Padas :

2

I am like a fish out of water, because in my previous life, did not practise penance and intense meditation. ॥ 1 ॥ Now tell me, Lord, what will my condition be? I left Banaras— I had little common sense. ॥ 1 ॥ ॥ Pause ॥ I wasted my whole life in the city of Shiva; at the time of my death, I moved to Magahar. ॥ 2 ॥ For many years, I practised penance and intense meditation at Kashi; now that my time to die has come, I have come to dwell at Magahar! ॥ 3 ॥ Kashi and Magahar— I consider them

the same. With inadequate devotion, how can anyone swim across? || 4 || Says Kabir, the Guru and Ganesha and Shiva all know that Kabir died chanting the Lord's Name. || 5 || || 15 || GAURI, KABIR Ji: You may anoint your limbs with sandalwood oil, but in the end, that body will be burned with the firewood. || 1 || Why should anyone take pride in this body or wealth? They shall end up lying on the ground; they shall not go along with you to the world beyond. || 1 || Pause They sleep by night and work during the day, but they do not chant the Lord's Name, even for an instant. || 2 || They hold the string of the kite in their hands, and chew betel leaves in their mouths, but at the time of death, they shall be tied up tight, like thieves. || 3 || Through the Guru's teachings, and immersed in His Love, sing the Glorious Praises of the Lord. Chant the Name of the Lord, Ram, Ram, and find peace. || 4 || In His Mercy, He implants the Naam within us; inhale deeply the sweet aroma and fragrance of the Lord, Har, Har. || 5 || Says Kabir, remember Him, you blind fool! The Lord is True; all worldly affairs are false. || 6 || || 6 ||

Explanation:

The indication of a small numeral '2' under the word 'Panchpada' indicates that

1. Two shabads of 'panchpadas' (five stanzas each) would follow; but a close look at the shabads reveal that though the first shabad has five stanzas, the second shabad has six stanzas.
2. The second explanation is that both shabads are to be sung in Ghar 2 (rhythm 2).

Example 2

page 327

Gauri Kabir Ji taepadas

The title, in Guru Granth Sahib, is recorded as follows:

ਗਉੜੀ ਕਬੀਰ ਜੀ ਤਿਪਦੇ ॥

੧੫

ਕੰਚਨ ਸਿਉ ਪਾਈਐ ਨਹੀ ਤੋਲਿ ॥ ਮਨੁ ਦੇ ਰਾਮੁ ਲੀਆ ਹੈ ਮੋਲਿ ॥ ੧ ॥ ਅਬ ਮੋਹਿ ਰਾਮੁ ਅਪੁਨਾ ਕਰਿ ਜਾਨਿਆ ॥ ਸਹਜ ਸੁਭਾਇ ਮੇਰਾ ਮਨੁ ਮਾਨਿਆ ॥ ੧ ॥ ਰਹਾਉ ॥ ਬ੍ਰਹਮੇ ਕਥਿ ਕਥਿ ਅੰਤੁ ਨ ਪਾਇਆ ॥ ਰਾਮ ਭਗਤਿ ਬੈਠੇ ਘਰਿ ਆਇਆ ॥ ੨ ॥ ਕਹੁ ਕਬੀਰ ਚੰਚਲ ਮਤਿ ਤਿਆਗੀ ॥ ਕੇਵਲ ਰਾਮ ਭਗਤਿ ਨਿਜ ਭਾਗੀ ॥ ੩ ॥ ੧ ॥

Gauri, Kabir Ji, Taepadas :

15

He cannot be obtained by offering your weight in gold. But I have bought the Lord by giving my mind to Him. || 1 || Now I recognize that He is my Lord. My mind is intuitively pleased with Him. || 1 || Pause || Brahma spoke of Him continually, but could not find His limit. Because of my devotion to the Lord, He has come to sit within the home of my inner being. || 2 || Says Kabir, I have renounced my restless intellect. It is my destiny to worship the Lord alone || 3 || || 1 ||

Explanation:

Again the small numeral '15' under 'tae-padas' (three stanzas) indicate that 15 shabads of 3 padas would follow; and fifteen shabads, of cumulative total of 19 to 33, which follow are of three stanzas, so we can ignore the second meaning of the numeral i.e., it refers to a Ghar or a taal.

Example 3.

Page 329

Gauri Kabir Ji dopadas

The title is recorded as follows:

ਗਉੜੀ ਕਬੀਰ ਜੀ ਦੁਪਦੇ ॥

੨

ਨਾ ਮੈ ਜੋਗ ਧਿਆਨ ਚਿਤੁ ਲਾਇਆ ॥ ਬਿਨੁ ਬੈਰਾਗ ਨ ਛੂਟਸਿ ਮਾਇਆ ॥ ੧ ॥ ਕੈਸੇ ਜੀਵਨੁ ਹੋਇ
ਹਮਾਰਾ ॥ ਜਬ ਨ ਹੋਇ ਰਾਮ ਨਾਮ ਅਧਾਰਾ ॥ ੧ ॥ ਰਹਾਉ ॥ ਕਹੁ ਕਬੀਰ ਖੋਜਉ ਅਸਮਾਨ ॥ ਰਾਮ
ਸਮਾਨ ਨ ਦੇਖਉ ਆਨ ॥ ੨ ॥ ੩੪ ॥ ਗਉੜੀ ਕਬੀਰ ਜੀ ॥ ਜਿਹ ਸਿਰਿ ਰਚਿ ਰਚਿ ਬਾਧਤ ਪਾਗ ॥
ਸੋ ਸਿਰੁ ਚੁੰਚ ਸਵਾਰਹਿ ਕਾਗ ॥ ੧ ॥ ਇਸੁ ਤਨ ਧਨ ਕੋ ਕਿਆ ਗਰਬਈਆ ॥ ਰਾਮ ਨਾਮੁ ਕਾਹੇ ਨ
ਦ੍ਰਿੜੀਆ ॥ ੧ ॥ ਰਹਾਉ ॥ ਕਹਤ ਕਬੀਰ ਸੁਨਹੁ ਮਨ ਮੇਰੇ ॥ ਇਹੀ ਹਵਾਲ ਹੋਹਿਯੋ ਤੇਰੇ ॥ ੨ ॥ ੩੫
॥ ਗਉੜੀ ਗੁਆਰੇਰੀ ਕੇ ਪਦੇ ਪੈਤੀਸ ॥

Gauri, Kabir Ji, Dopadas:

2

I have not practised Yoga, or focused my consciousness on meditation. Without renunciation, I cannot escape Maya. || 1 || How have I passed my life? I have not taken the Lord's Name as my Support. || 1 || Pause || Says Kabir, I have searched the skies, and have not seen another, equal to the Lord. || 2 || 34 || GAURI KABIR JI: That head which was once embellished with

the finest turban— upon that head, the crow now cleans his beak.
 || 1 || What pride should we take in this body and wealth? Why
 not hold tight to the Lord's Name instead? || 1 || Pause || Says
 Kabir, listen, O my mind: this may be your fate as well! || 2 || 35
 || Thirty-Five Shabads of Gauri Guareri. ||

Explantion:

The small numeral '2' under dopadas (two stanzas) indicate that two shabads of dopadas would follow, and the recordings shown above verify that there are two shabads of two stanzas each, so we can again ignore the second explanation of the numeral i.e., that it refers to a Ghar or a taal.

Example 4.

Page 204

Observe the following title :

ਰਾਗੁ ਰਾਉੜੀ ਪੁਰਬੀ ਮਹਲਾ ੫ ੧ੳ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

੧

ਕਿਨ ਬਿਧਿ ਮਿਲੈ ਗੁਸਾਈ ਮੇਰੇ ਰਾਮ ਰਾਇ ॥ ਕੋਈ ਐਸਾ ਸੰਤੁ

ਸਹਜ ਸੁਖਦਾਤਾ ਮੋਹਿ ਮਾਰਗੁ ਦੇਇ ਬਤਾਈ

(4) Raga Gauri Purbi, Mehla 5

1

God is one. All possessions come through His grace

How may I meet my Master, the King, the Lord of the Universe?
 Is there any Saint, who can bestow such celestial peace, and
 show me the Way to Him?

Example 5

Page 333

The title reads as:

ਗਉੜੀ ਬੈਰਾਗਣਿ ਤਿਪਦੇ ॥

੩

ਉਲਟਤ ਪਵਨ ਚਕ੍ਰ ਖਟੁ ਭੇਦੇ ਸੁਰਤਿ ਸੁੰਨ

ਅਨਰਾਗੀ ॥ ਆਵੈ ਨ ਜਾਇ ਮਰੈ ਨ ਜੀਵੈ ਤਾਸੁ ਖੋਜੁ ਬੈਰਾਗੀ ॥ ੧ ॥

Gauri Bairagan, Tipadas :

3

I turned my breath inwards, and pierced through the six chakras

of the body, and my awareness was centred on the Primal Void of the Absolute Lord. Search for the One who does not come or go, who does not die and is not born, O renunciate || 1 ||

Example 6.

Page 333

The title reads as:

ਗਉੜੀ ॥

੨

ਪਾਪੁ ਪੁੰਨੁ ਦੁਇ ਬੈਲ ਬਿਸਾਹੇ ਪਵਨੁ ਪੂਜੀ ਪਰਗਾਸਿਓ ॥ ਤ੍ਰਿਸਨਾ ਗੂਣਿ ਭਰੀ ਘਟ ਭੀਤਰਿ ਇਨ ਬਿਧਿ
ਟਾਂਡ ਬਿਸਾਹਿਓ ॥ ੧ ॥

Gauri :

2

With both sin and virtue, the ox of the body is purchased; the air of the breath is the capital which has appeared. The bag on its back is filled with desire; this is how we purchase the herd. || 1 ||

Example 7.

Page 333

The title reads as:

ਗਉੜੀ ਪੰਚਪਦਾ ॥

੫

ਪੇਵਕੜੈ ਦਿਨ ਚਾਰਿ ਹੈ ਸਾਹੁਰੜੈ ਜਾਣਾ ॥ ਅੰਧਾ ਲੋਕੁ ਨ ਜਾਣਈ ਮੂਰਖੁ ਏਆਣਾ ॥ ੧ ॥

Gauri, Panchpadas:

5

For a few short days, the soul-bride stays in her parent's house; then, she must go to her in-laws. The blind, foolish and ignorant people do not know this. || 1 ||

Example 8.

Page 334

The title reads as:

ਗਉੜੀ ॥

੨

ਜੋਗੀ ਕਹਹਿ ਜੋਗੁ ਭਲ ਮੀਠਾ ਅਵਰੁ ਨ ਦੂਜਾ ਭਾਈ ॥ ਰੁੰਡਿਤ ਮੁੰਡਿਤ ਏਕੈ ਸਬਦੀ ਏਇ ਕਹਹਿ ਸਿਧਿ
ਪਾਈ ॥ ੧ ॥

Gauri:

2

The Yogi says that Yoga is good and sweet, and nothing else is, O Siblings of Destiny. Those who shave their heads, and those who amputate their limbs, and those who utter only a single word, all say that they have attained the spiritual perfection of the Siddhas. ॥ 1 ॥

Example 9.

Page 334

The title reads as:

ਰਾਗੁ ਗਉੜੀ ਪੂਰਬੀ ਕਬੀਰ ਜੀ ॥
ਜਹ ਕਛੁ ਅਹਾ ਤਹਾ ਕਿਛੁ ਨਾਹੀ ਪੰਚ ਤਤੁ ਤਹ ਨਾਹੀ ॥ ਇੜਾ ਪਿੰਗੁਲਾ ਸੁਖਮਨ ਬੰਦੇ ਏ ਅਵਗਨ
ਕਤ ਜਾਹੀ ॥

Raga Gauri Purbi, Kabir Ji:

1

God is one. All possessions are got through His grace

Where something existed, now there is nothing. The five elements are no longer there. The Ida, the Pingala and the Sushmanaa — O human being, how can the breaths through these be counted now? ॥ 1 ॥

Example 10.

Page 336

The title reads as:

ਗਉੜੀ ॥

ਪਾਨੀ ਮੈਲਾ ਮਾਟੀ ਗੋਰੀ ॥ ਇਸ ਮਾਟੀ ਕੀ ਪੁਤਰੀ ਜੋਰੀ ॥ ੧ ॥

Gauri:

8

The water of the sperm is cloudy, and the egg of the ovary is crimson. From this clay, the puppet is fashioned. || 1 ||

Example 11

Page 338

The title reads as:

ਗਉੜੀ ॥

੫

ਲਖ ਚਉਰਾਸੀਹ ਜੀਅ ਜਮਹਿ ਕ੍ਰਮਤ ਨੰਦ ਬਹੁ ਥਾਕੇ ਰੇ ॥ ਭਗਤਿ ਹੇਤਿ ਅਵਤਾਰੁ ਲੀਓ ਹੈ ਭਾਗੁ ਬਡੇ
ਬਪੁਰਾ ਕੇ ਰੇ ॥ ੧ ॥

Gauri:

5

Wandering through 8.4 million incarnations, Krishna's father Nand was totally exhausted. Because of his devotion, Krishna was incarnated in his home; how great was the good fortune of this poor man! || 1 ||

Explanation for examples 4-11

The small numerals written under the titles of the shabads refer to the rhythm (Ghar-Taal) in which the shabad is to be sung.

THE ARRANGEMENT OF BANI (COMPOSITIONS)

- 7.1 The design and format of the Adi Granth was finalised by Guru Arjan Dev when he prepared the first recension (now called Kartarpuri bir), at Ramsar (Amritsar) during 1601-1604, and then followed by Guru Gobind Singh when he prepared the second recension (now called Damdami bir) at Damdama Sahib in 1706.
- 7.2 Guru Gobind Singh inserted the hymns of Guru Teg Bahadur at the appropriate place of ragas. He also added the cluster of shabads of 'Sopurkh' after the group of shabad of 'Sodar' in the beginning of the Granth after the bani of Japji (current version page 10-12).
- 7.3 Kartarpuri Bir has 984 leaves (1968 pages) of which 453 leaves (906 pages) are blank. Thus written pages are 1062, whereas on many of these pages substantial blank spaces also exist.
- 7.4 The present birs, used in every Gurdwara and household, which are copies of Damdami bir have 1430 pages in them irrepective of the sizes and fonts used.
- 7.5 **The arrangement of banis in the current birs is as follows:**

THE HYMNS OF DAILY PRAYERS:

Name of the Bani	Pages	Other Description
1. Japji	1-8	2 sloaks and 38 pauris (morning prayer)
2. Sodar*	8-10	5 shabads (evening prayer)
3. Sopurkh*	10-12	4 shabads (evening prayer)
4. Sohila	12-13	5 shabads (night time prayer)
*. These shabads form a part of Rehras Sahib (the evening prayer)		

THE HYMNS COMPOSED IN RAGAS AND GHARS FOR DAILY KIRTAN (SINGING):

These hymns are recorded on pages 14-1353 and make the major part (95%) of Guru Granth Sahib. The order of recording in this section depends on the structure of the bani and the author of

the bani. The method of recording is as following:

A. The Structure:

In each raga the titles/subtitles of the bani is according to its structure. The arrangement of the recording, however, is in the following order:

- a. Shabads of various padas (e.g., Chaupadas etc.)
- b. Shabads of 8 padas (Ashtpadi)
- c. Special long hymns (e.g., phere, thiti, din ren, vanjara etc.)
- d. Chhants
- e. Special short poems
- f. Vars
- g. Hymns of the Bhagats

Please note that with each change of title/subtitle the numeral system changes. For details please refer to the module no. 6

B. The Authors (Composers):

The order of recording under various titles and subtitles is as follows:

The Gurus: (in the following order):	Total number of compositions
---	-------------------------------------

a. Guru Nanak	974
b. Guru Amardas	907
c. Guru Ramdas	679
d. Guru Arjan	2218
e. Guru Teg Bahadur.	115

**. The bani of Guru Angad is only in Sloaks (63) and is thus recorded within Vars and no separate Shabads of his are recorded anywhere in Guru Granth Sahib.*

The Bhagats: (in the following order):	Total number of composition
---	------------------------------------

a. Kabir	541
b. Namdev	60
c. Ravidas	41
d. Ramanand	1
e. Jaidev	2
f. Trilochan	4
g. Dhanna	4

h. Sain	1
i. Pipa	1
j. Bhikhan	2
k. Sadhna	1
l. Parmanand	1
m. Surdas	1
n. Beni	3
o. Farid	134

Others	Number of compositions
a. Satta & Balwand	1 var in raga Ramkali (page 966)
b. Mardana	3 sloaks in var raga Bihagra (Page 553)
c. Sunder	1 shabad of stanzas in raga Ramkali (Page 923)

C. The order of ragas:

The ragas (30) have been arranged according to the selection made by Guru Arjan. Guru Gobind Singh, however, added 31st raga called Jayjaiwanti at the end of the ragas. For the order of ragas, please refer to module 4.

THE CONCLUDING HYMNS:

Name of the bani	Pages	Other Description
1. Sloak Sahskriti	1353-1360	Guru Nanak (4) and Guru Arjan (67)
2. Gatha	1360-1361	Guru Arjan
3. Phuney	1361-1363	Guru Arjan
4. Chaubole	1363-1364	Guru Arjan
5. Sloak Kabir	1364-1377	-
6. Sloak Farid	1377-1385	-
7. Swayas	1385-1389	Guru Arjan
8. Swayas	1389-1409	Bhats
9. Sloak varan to vadeek	1410-1426	Gurus Nanak, Amardas, Ramdas, Arjan
10. Sloak Mehla 9	1426-1429	Guru Teg Bahadur
11. Mundavni	1429	Guru Arjan
12. Sloak	1429	Guru Arjan
13. Ragmala	1429-1430	list of ragas

**Extracts from Lectures
by
Dr. S.S. Kapoor
Reproduced verbatim**

A VIEW OF GURU NANAK'S JAPJI

1.1 Authorship

In Guru Granth Sahib, unlike other Banis, the 'Bani' of Japji has no caption regarding the authorship of the Bani. But it is widely believed that this Bani was composed by Guru Nanak Dev. The omission of such a reference is for a purpose. The text of Guru Granth Sahib is the word of God spoken through the Sikh Gurus and other holy men. The Japji, however, was handed personally by God to Guru Nanak, thus its author caption has been deliberately omitted by Guru Arjan. This is in addition to Ten Commandments (Jews) and Vedas (Hindus) which were also handed personally by God to Mosses & Rishis respectively.** Guru Arjan while identifying hymns of different authors omitted its authorship so that it could be read as God's direct revelation.

1.2 History

Scholars differ regarding the time of the revelation of Japji. According to Old Janam Sakhi it was revealed in 1507 when Guru Nanak went to God's court and was declared to be His prophet.¹ According to Dr. Mohan Singh it was revealed in Kartarpur, during the last few years of Guru Nanak's worldly life.² According to one other hand written manuscript it was revealed around 1532 when Bhai Lehna met Guru Nanak in Kartarpur. According to Dr. Trump it was revealed when Guru Nanak visited Siddhs (Jogis) in mountain Sumeru.³ According to MacCauliffe it was revealed to the Guru in his advanced age.⁴

According to Bhai Gurdas this Bani was read daily in the morning along with other Banis during Guru Nanak's stay in Kartarpur.⁵

Surprisingly, this Bani is not included in the Mohan Pothis which were commissioned and edited by Guru Amardas. In the Kartarpuri Bir, in its contents, it has the caption: 'Jap as collected and recorded by Guru Ramdas.'

** Mool Mantar was also handed alongwith Japji.

1 Puratan Janam Sakhi—Sakhi number 10, Vaei Parvesh

2 Dr. Mohan Singh—Panjabi Bhasha tae Chhanda Bandhi (reference of a hand written book dated 17th century A.D.)

3 Dr. Earnest Trump—Adi Granth, page 1.

4 Max Arthur Macauliffe—The Sikh Religion, volume 1 page 195

5 Bhai Gurdas—Varan

1.3 Pre-eminence

The Bani of Japji is a Bani of Nitnem (daily recitation). It must be read daily in the early hours of the day break by all the Sikhs. It is also the opening Bani of Guru Granth Sahib.⁶ Guru Gobind Singh also recited this Bani as the opening hymn at the time of first baptism at Kesgarh in Anandpur in 1699⁷. All other Sikh Gurus also made it mandatory for their devotees to either recite or listen to this Bani as the first activity of the day break. This Bani leads the way of a devotee to realise God. The Bani suggests that one has to climb 38 ladders of wisdom and God Himself would come to receive the devotee. Such is the pre-eminence of this Bani.

1.4 Structure

The Bani has two Sloaks and 38 stanzas called pauris (steps of a ladder). Professor Puran Singh called Japji as an Ode (Var) composed in the glory of God (Kartar di var). The pauris are of different lengths and some of them do not have the name Nanak in the concluding lines.⁸ The Bani, unlike majority of the other compositions, has not been classified under any raga. According to one count the Bani has in it, 4977 consonants and 4977 vowels (including symbol vowels).

In Japji there is no 'Rahau' verse⁹, thus it is presumed that the whole Japji is the 'Rahau' i.e., the theme of Guru Granth Sahib.

6 Guru Granth Sahib pages 1-8

7 Professor Satbir Singh-Jap tae Ohdae Pakh, preface.

8. Pauris which have the name 'Nanak' in the concluding lines are-1-4, 7-11, 15, 18, 20-22, 24-28, 31-35, 37-38; thus the remaining pauris-5, 6, 12, 13, 14, 17, 19, 23, 29, 30 and 36 do not have the name Nanak in the concluding verses/lines.

9 Rahau verse means the verse containing the theme of the composition.

TABLE

Contents	Authorship	Where in Guru Granth Sahib
Preamble-Mool Mantar	God Himself-revealed to Guru Nanak	Used 33 times as the opening Mangal of chapters or sub-chapters
Sloak 1	God Himself revealed to Guru Nanak/ Guru Arjan Dev	Page 1 (in Japji), Page 285 (In Sukhmani as revealed to Guru Arjan)
Sloak 2	God Himself revealed to Guru Nanak/Guru Angad	Page 8 (in Japji), Pages 146-147 (Var Maj as revealed to Guru Arjan)
38 Pauris/ Stanzas	God Himself directly revealed to (Guru Nanak) humanity	Pages 1-8 (in Japji)

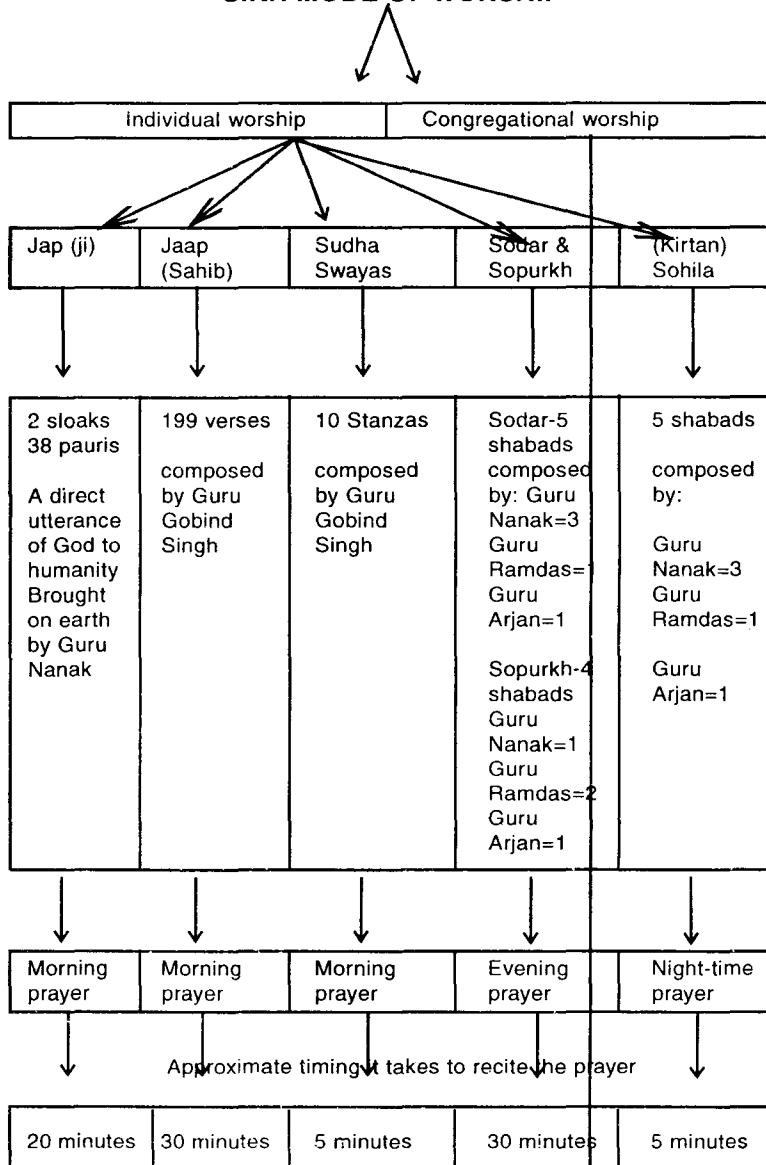
1.5 Theme

The title of the Bani is 'Jap' which means to repeat, i.e., to repeat the name of God. The repetition of the name of God called 'Simran' is the foundation of the Sikh way of meditation. The Jap Bani, popularly called 'Japji' is the whole sum of Sikh 'Simran'. It shows the path of heaven. It is a sure gateway to enter the realm of God.

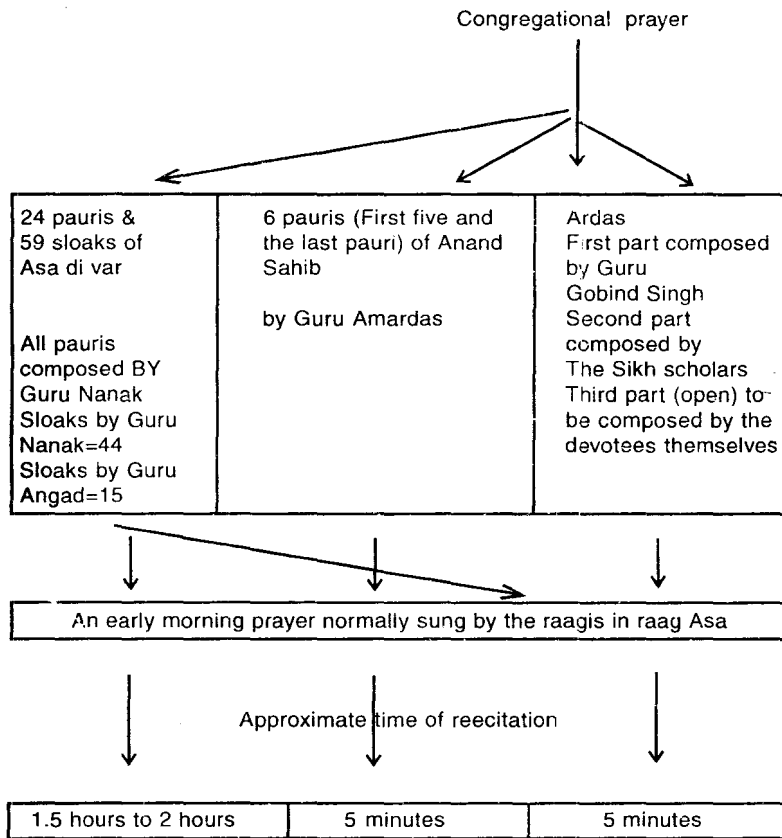
Each pauri of Japji brings the devotee nearer to God, and when one reaches the 38th step then the vision of Sach-Khand can be clearly witnessed.

A VIEW ON SIKH WORSHIP

SIKH MODE OF WORSHIP



= 90; venue normally is one's own home



= 2 hours and 10 minutes; venue normally is a gurdwara or a specified private or public place.

BAWAN AKHRI

Gauri Bawan Akhri Mehla 5 (Pages 250-262)

The word 'Bawan Akhri' means 52 letters of the alphabet, and it refers to Sanskrit alphabet. In this composition the letters of the alphabet have been written, with some amendments, to adapt it in the Gurmukhi script.

The composition has 55 pauris and 57 sloaks (some count them as 56). First sloak is also written at the end, as such it has been counted twice. Like other compositions in the Granth, the pauris are preceded by sloaks. The only exception is the last sloak, which of course is repeated, and thus is not followed by a pauri at the end. The last sloak also has the following instruction written at the end:

“Read this sloak both in the beginning and at the end.” “ ਏਹੁ ਸਲੋਕੁ ਆਦਿ ਅੰਤਿ ਪੜਣਾ” ॥

Other characteristics of the composition are as follows:

1. The sloaks are numbered independently.
2. First pauri is preceded by two sloaks, each is numbered (1), all other pauris are preceded by one sloak.
3. Like Sukhmani, first pauri also has a 'rahau' verse in it.
4. Pauris are spelt as 'pauri' and 'pavri'.
5. All sloaks and pauris are composed by Guru Arjan, the authorship is given only in the beginning of the composition.
6. Unlike many other sloaks and pauris in Guru Granth Sahib, the name of 'Nanak' has been used in the concluding lines of all the sloaks and the pauris.
7. The total consonants are not 52, and some consonants are also repeated. The consonants listed are: ਓਅੰ, ਉਅੰ, ਸ, ਧ, ਕ, ਰ, ਲ, ਲ, ਅ, ਯ, ਕ, ਖ, ਗ, ਘ, ਙ, ਚ, ਛ, ਜ, ਝ, ਞ, ਟ, ਠ, ਡ, ਢ, ਣ, ਤ, ਥ, ਦ, ਧ, ਨ, ਪ, ਫ, ਬ, ਭ, ਮ, ਯ, ਰ, ਵ, ਤ, ਸ, ਖ, ਸ, ਹ. (Total letters are 44, ਸ, ਕ, ਲ have been repeated three times, whereas ਰ, ਖ, have been repeated two times)

8. It is believed that this 'Bani' was composed on the request of Mata Ganga, when she asked the Guru to give her some ornament to decorate her soul.¹ Exact time of its composition is not recorded.
9. As the theme of the composition is very serene, it can be guessed that it might have been written in the last few years of Guru Arjan's life, when there were moments of peaceful environment.²
10. In Guru Granth Sahib there are two compositions titled 'Bawan Akhri', the other one is composed by Bhagat Kabir. It has 45 padas and have no sloaks or pauris. It is recorded under raag Gauri Purbi (pages 340-343).
11. The subject matter of Guru Arjan's Bawan Akhri can be grouped as follows:
 - a. Almighty God
 - b. The creation of the universe
 - c. The Guru
 - d. The humans
 - e. Nam simran
 - f. Gurmukh, perfect human being
 - g. Maya, illusion
 - h. Ego
 - i. Kirtan, singing of hymns.

¹ Bhai Vir Singh, Panj Granthi sateek page 212

² Giani Bhajan Singh, Bawan Akhri, page 83

**A VIEW OF SPECIALIST HEADINGS AND
SUBHEADINGS USED IN GURU GRANTH SAHIB**

Page/s	Raga/author	Specialist Heading/ subheading and its meaning
1	None	Jap- to recite
6,8, 347	Asa Mehla 1	Sodar- Gate way to God, (that door)
10, 348	Asa Mehla 4	Sopurakh- Waheguru, (that greatest human)
12	Gauri Deepki, Asa, Dhanasri, Gauri Purbi	Sohila- Songs of separation, honour
81	Sri Mehla 4	Wanjara- Trader (a trader of divine shabads)
133	Maj Mehla 5	Bara Mah- Twelve months
136	Maj Mehla 5	Din ren- Day & night
250	Gauri Mehla 5	Bawan Akhri- 52 letters of an Alphabet (Sanskrit)
262	Gauri Mehla 5	Sukhmani- song of peace
296	Gauri Mehla 5	Thithe- 15 lunar days
340	Gauri Kabir	Bawan Akhri- 52 letters of an Alphabet (Sanskrit)
343	Gauri Kabir	Thithe- 15 lunar days
344	Gauri Kabir	Vars- days of the week
365	Asa Mehla 3	Kafi- a raagni (wife of a raag), intoxicant
369	Asawari Mehla 4	Sudhang- pure
396	Asa Mehla 5	Kafi
408	Asa Mehla 5	Partal- where in singing 'tal' is changed

424	Asa Mehla 3	Kafi
431	Asa Mehla 5	Birhare- Song of seperation
432	Asa Mehla 1	Patti likhee- Writing of alphabet
434	Asa Mehla 3	Patti
578	Wadhans Mehla 1	Allahnian- Songs of grief
663	Dhanasri Mehla 1	Aarti- song of worship
683	Dhanasri Mehla 5	Partal
751	Suhi Mehla 1	Kafi
761	Suhi Mehla 5	Kafi
762	Suhi Mehla 1	Kuchajji- a disorganised woman
763	Suhi Mehla 1	Suchajji- an organised woman
763	Suhi Mehla 1	Gunwanti- a woman with good qualities
800	Bilawal Mehla 4	Partal
838	Bilawal Mehla 1	Thithe Jat- a style of playing tabla (drums)
841	Bilawal Mehla 3	Var sat- seven days of the week
844	Bilawal Mehla 4	Mangal- invocation
847	Bilawal Mehla 5	Mangal
901	Ramkali Mehla	Partal
917	Ramkali Mehla 3	Anand- song of joy
923	Ramkali Sad (Baba Sundar)	Sad- song of grief
927	Ramkali Mehla 5	Ruti- season

929	Ramkali Mehla 1	Dakhni Onkar- Letter of alphabet (Dakhni is related with Raag Ramkali and not Onkar)
938	Ramkali Mehla 1	Sidh Gosht- a dialogue with the Sidhs (a group of holymen)
977	Nut Narain Mehla 4	Partal
1019	Maru Mehla 5	Anjali- request
1107	Tukhari Mehla 1	Baramah
1153	Bhairo Mehla 5	Partal
1229	Sarang Mehla 5	Partal
1271	Malar Mehla 5	Partal
1296	Kanara Mehla 4	Partal
1337	Parbhati Vibhas Mehla 5	Partal
1341	Parbhati Mehla 5	Partal
1353	Mehla 1, Mehla 5	Sahaskriti- a variant of Sanskrit, a language of roaming hoymen
1360	Mehla 5	Gatha- a story
1361	Mehla 5	Phuney- a type of chhant, where a specific word is repeated e.g., 'herha'.
1363	Mehla 5	Chaubole- a type of chhant, where a conversation of four participants is recorded (participants are: Samman, Musan, Jamal and Patang)
1429	Mehla 5	Mundavni- seal (to seal), a riddle
1429	Not known	Raagmala- a list of ragas, an index

**A VIEW OF DIVERSIFIED HEADINGS AND
SUBHEADINGS USED IN GURU GRANTH SAHIB**

Page no.	Raag	Heading
14	Siri	Raga Sriraag Mehla 1 Ghar 1
53	Siri	Siriraga Mehla 1
79	Siri	Siriraga Mehla 5 Chhant
80	Siri	Siriraga ke Chhant Mehla 5
94	Maj	Raga Maj Chaupadas Ghar 1 Mehla 4
96	Maj	Maj Mehla 5 Chaupadas Ghar 1
151	Gauri	Raga Gauri Guareree Mehla 1 Chaupadas Dopadas
163	Gauri	Gauri Guareree Mehla 4 Chautha Chaupadas
220	Gauri	Raga Gauri Ashtpadi Mehla 1 Gauri Guareree
229	Gauri	Raga Gauri Guareree Mehla 3 Ashtpadi
241	Gauri	Gauri Mehla 5
262	Gauri	Gauri Sukhmani Mehla 5
296	Gauri	Thithe Gauri Mehla 5
346	Gauri	Gauri Biragan
347	Asa	Raga Asa Mehla 1 Ghar 1 Sodar
358	Asa	Asa Ghar 3 Mehla 1
368	Asa	Mehla 4 Raag Asa Ghar 6 ke 3
369	Asa	Raga Asa Ghar 8 ke Kafi Mehla 4
369	Asa	Raga Asawari Ghar 16 ke 2 Mehla 4 Sudhang
401	Asa	Asa Ghar 9 Mehla 5

405	Asa	Raga Asa Mehla 5 Ghar 12
409	Asa	Raga Asa Mehla 5 Ghar 17 Asawari
431	Asa	Asawari Mehla 5 Ghar 3
440	Asa	Asa Mehla 3 Chhant Ghar 3
442	Asa	Raga Asa Chhant Mehla 4 Ghar 1
478	Asa	Asa Sri Kabir Jeo ke Chaupadas ik-tukae
481	Asa	Asa Sri Kabir Jeo ke tipada 8 dotuke 7 iktuke 1
483	Asa	Asa Sri Kabir Jeo ke dopadas
487	Asa	Asa Bhagat Dhanna jeo ke
488	Asa	Asa Sheikh Farid jeo ke Bani
524	Gujri	Raga Gujri Bhagta ke Bani
525	Gujri	Gujri Namdev je ke pada Ghar 1
525	Gujri	Gujri Sri Trilochan jeo ke pada Ghar 1
656	Sorath	Sorath
692	Dhanasri	Dhanasri Bani Bhagat Namdev je ke
695	Dhanasri	Dhanasri Bani Bhagta ke Trilochan

From the above table it can be noticed that headings and subheadings at the start of the hymns have been used differently through the text of the Granth. For example,

1. The captions of the hymns may start with the words:
 - i. '**Raga** **Raga** Siriraga Mehla 1 Ghar 1.....' (page 14) or
 - ii. '**Siri** (name of raga) **Siriraga** Mehla 1..... (page 53)
or
 - iii. 'Title of the hymn'- '**Thithe**'**Thithe** Gauri Mehla 5 (page 296) or
 - iv. '**Mehla** **Mehla** 4 Raga Asa Ghar 6 ke 3.....' (page 368)

2. The title of the description of the hymn to follow after the caption, e.g., Chhant, Astpadi etc. may be given:
 - i. At the end of the caption e.g., Siriraga Mehla 5 **Chhant** (page 79) or
 - ii. In the middle of the caption e.g., Siriraga ke **Chhant** Mehla 5 (page 80) or
 - iii. At the start of the caption e.g., **Thithe** Gauri Mehla 5
3. With the name of the Bhagats, different suffix and prefix have been used:
 - i. Sri Kabir jeo ke (e.g. page 478)
 - ii. Bhagat Dhanna jeo ke (e.g. page 487)
 - iii. Sheikh Farid jec ke Bani (e.g. 488) or no suffix is used e.g.
 - iv. Sorath (page 656)
4. The headings of the specialist long hymns have been given either:
 - i. At the end of the caption, e.g., Raga Asa Mehla 1 Ghar 1 **Sodar** (page 368)
 - ii. In the middle of the caption e.g. Gauri **Sukhmani** Mehla 5 (page 362)
 - iii. At the start of the caption, e.g. **Thithe** Gauri Mehla 5 (page 296)
5. The description of the number of the **padas and tukas** in the hymns to follow is not given at the start of all the hymns. Though the label of **padas** is frequently used, the number of **tukas** is very rarely given.
6. The reference to '**Ghar**' (tal) is also very rarely given. The placing of the word in the captions is also varied. For example, Asa **Ghar 9** Mehla 5 (page 401), Raga Asa Mehla 5 **Ghar 12** (page 405)
7. Additional labels have been frequently used to describe the nature of the specialist hymn to follow: e.g., **Partal, Kafi, Karhale, Sudhang, Gunwanti, Suchajji, Kuchajji** etc.

A VIEW OF DIVERSIFIED TITLES/HEADINGS USED AT THE START OF THE BHAGAT BANI IN GURU GRANTH SAHIB

Section 1—Nitnem, pages 1-13

This section has Bani of Guru Nanak, Guru Ramdas and Guru Arjan Dev. Pages 1-13, No Bhagat Bani is recorded in this section.

Section 2—Music Measures pages 14-1353

This section has bani of all Guru composers (6 Gurus, 1st - 5th Gurus & 9th Guru), and fifteen Bhagats.

2.1

Raga Siriraga—pages 14-92 (79 pages)

Bhagat Bani-pages 91-93 (3 pages)

- i. Siriraga Kabir jeo ka
- ii. Siriraga Trilochan ka
- iii. Siriraga Bhagat Kabir jeo ka

Analysis:

1. First heading is only Kabir, whereas the third heading is Bhagat Kabir
2. With Kabir the words jeo ka have been used, whereas no such epithet has been used with Bhagat Trilochan.

2.2

Raga Maj—pages 94-150

There is no Bhagat Bani in this raga.

2.3

Raga Gauri—pages 151-322 (172 pages)

Bhagat Bani-pages 323-346 (24 pages)

- i. Raga Gauri Bhagta ki Bani
- ii. Raga Gauri Guareree Ashtpadi Kabir ji ki.
- iii. Gauri Cheti
- iv. Raga Gauri Bairagan Kabir ji
- v. Raga Gauri Purbi Kabir ji
- vi. Raga Gauri Purbi Bavan Akhri Kabir Jeo ki
- vii. Raga Gauri Thithe Kabir ji ki
- viii. Raga Gauri var Kabir jeo ke
- ix. Raga Gauri Cheti Bani Namdev ji ki
- x. Raga Gauri Ravidas ji ki pade Gauri Gurareree

- xi. Gauri Bairagan Ravidas ji
- xii. Gauri Purbi Ravidas ji
- xiii. Gauri Bairagan

Analysis:

- 1. First heading is a general heading for the Bhagat Bani to follow. This heading does not appear in other ragas.
- 2. With Bhagat Kabir both epithet 'ji' and 'jeo' have been used.
- 3. With Namdev a prefix 'Bani' has been used.
- 4. With Ravidas the only epithet 'ji' has been used.
- 5. Last heading also has no names of any Bhagats in the title, though it has an ashtpadi of Bhagat Ravidas.

2.4

Raga Asa—pages 347-488 (142 pages)

Bhagat Bani—pages 475-488 (14 pages)

- i. Raga Asa Bani Bhagata ke, Kabir jeo, Namdev jeo, Ravidas jeo
- ii. Asa Sri Kabir jeo ke chaupadas iktuke
- iii. Asa Sri Kabir jeo ke panchpadas 9 dotuke 5
- iv. Asa Sri Kabir jeo ke tinpada 8 dotuke 7 iktuka 1
- v. Asa Sri Kabir jeo ke dopadas
- vi. Asa Bani Sri Namdev ji ki.
- vii. Asa Bani Sri Ravidas jeo ke
- viii. Asa Bhagat Dhanna ji ki
- ix. Sheikh Farid jeo ki Bani

Analysis:

- 1. First heading in this raga is different from the ones used in the previous ragas. It has the names of all the Bhagats whose Banis to follow.
- 2. Again epithets 'jeo ke' and 'ji ki' have been used with different Bhagats.
- 3. A word 'Sri' has been used for Kabir, Namdev and Ravidas and not for Dhanna and Farid.
- 4. Prefix 'Bhagat' has been used for Dhanna and not for others.
- 5. Prefix of raga Asa has not been used with Farid.
- 6. The word 'Bani' has been used at the end with Sheikh Faird.

2.5

Raga Gujri—pages 489-526 (38 pages)

Bhagat Bani—pages 524-526 (3 pages)

- i. Raga Gujri Bhagata ki Bani
- ii. Gujri Namdev ji ke padae Ghar 1
- iii. Gujri Sri Ravidas ji ke pade Ghar 1
- iv. Gujri Sri Jai Dev jeo ka pada Ghar 4

Analysis:

1. First heading is different from the heading in the previous raga.
2. The word 'Sri' is used with Ravidas and Jai Dev but not with Namdev.
3. The word 'jeo' is used with Namdev, whereas the word 'ji' is used with the other two Bhagats.

2.6

Raga Devgandhari—pages 527-537 (11 pages)

There is no Bhagat Bani in this raga.

2.7

Raga Bihagra—pages 537-556 (20 pages)

There is no Bhagat Bani in this raga.

2.8

Raga Wadhans—pages 557-594 (37 pages)

There is no Bhagat Bani in this raga.

2.9

Raga Sorath—pages 595-659 (45 pages)

Bhagat Bani—654-659 (5 pages)

- i. Raga Sorath Bani Bhagat Kabir ji ki Ghar 1
- ii. Sorath
- iii. Raga Sorath Bani Bhagat Namdev ki Ghar 2
- iv. Raga Sorath Bani Bhagat Ravidas ji ki
- v. Raga Sorath Bani Bhagat Bhikhan ki

Analysis:

1. Unlike other ragas there is no common heading giving names of the Bhagats to follow.
2. The second heading is 'Sorath' and the name of the composer bhagat is not given in the title, though the

hymns are of Bhagat Kabir.

3. The epithet used is 'ji'.

2.10

Raga Dhanasri—pages 660-695 (36 pages)

Bhagat Bani—pages 691-695 (5 pages)

- i. Raga Dhanasri Bani Bhagat Kabir ji ki
- ii. Dhanasri Bani Bhagat Namdev ji ki
- iii. Dhanasri Bhagat Ravidas ji ki
- iv. Dhanasri Bani Bhagta ki Trilochan

Analysis:

1. The word raga is used only in (i).
2. The collective heading 'Bani Bhagata ki' has been used with the last composition rather than first composition like other ragas.
3. With Bhagat Trilochan the epithet 'ji ki' has not been used.

2.11

Raga Jaitsiri—pages 696-710 (15 pages)

Bhagat Bani—page 710 (1 page)

- i. Jaitsiri Bani Bhagata ki

Analysis:

1. There is only one shabad of six padas by Bhagat Ravidas, but the heading gives a plural wording 'Bhagtan means Bhagats'.

2.12

Raga Todi—pages 711-718 (8 pages)

Bhagat Bani—page 718 (1 page)

- i. Todi Bani Bhagatan ki

Analysis:

1. There are three shabads of Bhagat Namdev, though the heading, like the previous raga gives no composer-name in the heading.

2.13

Raga Berari—pages 719-720 (2 pages)

There is no Bhagat Bani in this raga.

2.14

Raga Tilang—pages 721-727 (7 pages)

Bhagat—Bani page 727 (1 page)

- i. Tilang Bani Bhagata ki Kabir ji

Analysis:

1. There are three shabads under this heading one by Bhagat Kabir and two shabads by Bhagat Namdev, but the heading has only Bhagat Kabir's name in it.
2. The second shabad has title 'Namdev ji', whereas the third shabad has no title name.

2.15

Raga Suhi—pages 728-794 (67 pages)

Bhagat Bani-pages 792-794 (3 pages)

- i. Raga Suhi Bani Kabir jeo tatha sabna Bhagta ki
- ii. Raga Suhi Bani Sri Ravidas jeo ki
- iii. Raga Suhi Bani Sri Farid ji ki

Analysis:

1. The opening heading is completely different from one used before.
2. Though the heading suggests 'Bani of all other Bhagats', but the Bani to follow is of only two more Bhagats.
3. With the first two Bhagats the epithet used is 'jeo ki' whereas with Farid it is 'ji ki'.

2.16

Raga Bilawal—pages 795-858 (64 pages)

Bhagat Bani—pages 855-858 (4 pages)

- i. Bilawal Bani Bhagata ki Kabir jeo ki
- ii. Bilawal Bani Bhagat Namdev ji ki
- iii. Bilawal Bani Ravidas Bhagat ki

Analysis:

1. The first heading is again plural and has Bani of three Bhagats.
2. The names of the first two Bhagats are preceded with the title 'Bhagat' whereas in the name of the third Bhagat Ravidas, the title Bhagat follows the name rather than to precede the name.

2.17

Raga Gaund—pages 859-875 (16 pages)

Bhagat Bani—pages 870-875 (6 pages)

- i. Raga Gaund Bani Bhagta ki Kabir jeo Ghar 1
- ii. Raga Gaund Bani Kabir jeo ki Ghar 2
- iii. Raga Gaund Bani Namdev ji ki Ghar 1
- iv. Raga Gaund Bani Namdev ji ki Ghar 2
- v. Raga Gaund Bani Ravidas jeo ki Ghar 2

Analysis:

1. The heading is plural and it has Bani of three Bhagats Kabir, Namdev and Ravidas.
2. The epithets 'ki', 'jeo ki', 'ji ki' have been used.

2.18

Raga Ramkali—pages 876-974 (99 pages)

Bhagat Bani—pages 968-974 (7 pages)

- i. Ramkali Bani Bhagta ki Kabir jeo
- ii. Ramkali Ghar 2 Bani Kabir ji ki
- iii. Bani Namdev jeo ki Ramkali Ghar 1
- iv. Ramkali Bani Ravidas ji ki
- v. Ramkali Bani Beni jeo ki

Analysis:

1. The heading is plural, and it has Bani of only 4 Bhagats, Kabir, Namdev, Ravidas and Beni.
2. Again epithets 'ji ki', and 'jeo ki' have been used.
3. The name of raga, which normally precedes the name of the composers have been put after the name of Bhagat Namdev (iii)

2.19

Raga Nut Narain—pages 975-983 (9 pages)

There is no Bhagat Bani in this raga.

2.20

Raga Mali Gaura—pages 984-988 (5 pages)

Bhagat Bani—page 988 (1 page)

- i. Mali Gaura Bhagat Namdev ji ki

Analysis:

1. There are 3 shabads of Bhagat Namdev under this heading.

2.21

Raga Maru—pages 989-1106 (18 pages)

Bhagat Bani—pages 1102-1106 (5 pages)

- i. Raga Maru Bani Kabir jeo ki
- ii. Raga Maru Bani Kabir jeo ki
- iii. Kabir ka shabad Raga Maru Bani Namdev ji ki
- iv. Raga Maru Bani Jaidev jeo ki
- v. Raga Maru Bani Ravidas jeo ki

Analysis:

1. The third heading (iii) is a new heading and has not been used before. Under this heading there are two shabads first one is by Namdev and second one is by Kabir. Both shabads have been independently numbered.
2. The epithets used are again both 'jeo ki' (i) (ii) (iv) And (v) and 'ji ki' (iii)

2.22

Raga Tukhari—pages 1107-1117 (11 pages)

There is no Bhagat Bani in this raga.

2.23

Raga Kedara—pages 1118-1124 (7 pages)

Bhagat Bani—pages 1123-1124 (2 pages)

- i. Raga Kedara Bani Kabir jeo ki
- ii. Raga Kedara Bani Ravidas jeo ki

Analysis:

1. Both of these headings are consistent and tally with each other.

2.24

Raga Bhairo—pages 1125-1167 (43 pages)

Bhagat Bani—pages 1157-1167 (11 pages)

- i. Bhairo Bani Bhagta ki Kabir jeo Ghar 1
- ii. Bhairo Kabir jee Ashtpadi Ghar 2
- iii. Bhairo Namdev jeo ki Ghar 1
- iv. Bhairo Namdev jeo Ghar 2
- v. Bhairo Bani Ravidas jeo ki Ghar 2

Analysis:

1. The word 'Bani' has been used only in the first and fifth headings.
2. The epithet in shabad 1 is 'jeo', in shabad 2 is 'ji', in shabad 3 is 'jeo ki', in shabad 4 is 'jeo' and in shabad 5 is 'jeo ki'

2.25

Raga Basant—pages 1171-1196 (26 pages)

Bhagat Bani—pages 1193-1196 (4 pages)

- i. Basant Bani Bhagata ki Kabir ki Ghar 1
- ii. Basant Hindol Ghar 2
- iii. Ramanand ji Ghar 1
- iv. Basant Bani Namdev ji ki
- v. Basant Bani Ravidas ji ki
- vi. Basant Kabir jeo

Analysis:

1. Under the second heading there is a shabad of Bhagat Kabir, but it does not say in the heading.
2. In the third heading words like raga or Bani do not precede the name of Bhagat Ramanand.
3. The epithets used, under different headings are 'ki', 'ji', 'ji ki', and jeo.

2.26

Raga Sarang—pages 1198-1253 (56 pages)

Bhagat Bani—pages 1251-1253 (3 pages)

- i. Raga Sarang Bani Bhagta ki Kabir ji
- ii. Sarang Bani Namdev ji ki
- iii. Sarang
- iv. Sarang Mehla 5 Surdas
- v. Sarang Kabir jeo

Analysis:

1. First heading given above is, Kabir ji, the second is Namdev ji ki, the third has no name, the fourth has names of both Mehla 5 and Surdas and the first heading has the title of Kabir jeo. All the titles are differernt from each other.
2. In (iv) there is one line of Bhagat Surdas at the top followed by a shabad of Guru Arjan. Many scholars are of the opinion that the complete shabad is by Bhagat Surdas. This opinion does not seem to be correct.

2.27

Raga Malhar—pages 1254-1293 (40 pages)

Bhagat Bani—pages 1292-1293 (2 pages)

- i. Raga Malhar Bani Bhagat Namdev jeo ki
- ii. Malhar Bani Bhagat Ravidas ki
- iii. Malhar

Analysis:

1. The first heading has epithet 'jeo ki', whereas the second heading has only word 'ki'.
2. The first heading has the prefix 'Raga Malhar Bani', the second has 'Malhar Bani' and the last just says 'Malhar'. It has no name of the composer.
3. The third heading has a shabad of Bhagat Ravidas, though his name is not given in the heading.

2.28

Raga Kanara—pages 1294-1318 (25 pages)

Bhagat Bani—page 1318 (1 page)

- i. Raga Kanara Bani Namdev jeo ki

Analysis:

1. There is only one shabad of dopadas by Bhagat Namdev.

2.29

Raga Kalyan—pages 1319-1326 (8 pages)

There is no Bhagat Bani in this raga.

2.30

Raga Prabhati—pages 1327-1351 (25 pages)

Bhagat Bani—pages 1349-1351 (3 pages)

- i. Vibhas Prabhati Bani Bhagat Kabir ji ki.
- ii. Prabhati Bani Bhagat Namdev ji ki.
- iii. Prabhati Bani Beni ji ki

Analysis:

1. This is for the first time that all headings have the same prefix and epithets.
2. The difference in the name of ragas is technical, for Vibhas is the name of a sub-raga.

2.31

Raga Jajiwanti-page 1352 (1 page)

There is no Bhagat Bani in this raga.

Section 3-Sloaks and Swayas pages 1353-1430 (78 pages)

Bhagat Bani pages 1364-1384 (21 pages)

- i. Sloak Bhagat Kabir jeo ke
- ii. Sloak Sheikh Farid ke

Analysis:

1. The epithets used are 'jeo ke' in title one and 'ke' in title two.
2. With Kabir the prefix 'Bhagat' is used and it has not been used for Farid.

Conclusion:

1. Unlike Guru—Bani, in most of the ragas the opening heading for the Bhagat Bani is '.....Raga Bani Bhagtan ki', though this heading is not used in some of the ragas.
2. The prefix before the names of Bhagats is different in different ragas.
3. The epithets used vary indiscriminately.
4. In a few ragas Bani of Bhagats have been mixed with each other. In one raga the name of Guru Arjan has been mixed with Bhagat Surdas.
5. The diversity in headings in both Guru—Bani and Bhagat-Bani suggest that there must have been more than one scribe. Though, undoubtedly, Bhai Gurdas was the main/senior scribe, but he must have been assisted with many junior scribes, otherwise these variations would not have happened.

A VIEW ON THE HYMNS OF ONE COMPOSER MIXED WITH THE HYMN/S OF ANOTHER AUTHOR

In Guru Granth Sahib, there are many examples where the hymns of one composer have been mixed/written with the hymn/s of another composer. There are also examples where under the main heading of one author hymns of another composer are recorded.

Examples of some of these are produced hereunder:

1.1

Raga Gauri, page 326

In the shabads of Bhagat Kabir, there is a composition titled:

“Gauri Kabir ji ki, nal ralaē likhia Mehla 5”, meaning shabad of Kabir in raga Gauri mixed with a shabad of Guru Arjan.

ਗਉੜੀ ਕਬੀਰ ਜੀ ਕੀ ਨਾਲਿ ਰਲਾਇ ਲਿਖਿਆ ਮਹਲਾ ੫ ॥ ਐਸੇ ਅਚਰਜ ਦੇਖਿਓ ਕਬੀਰ ॥
ਦਧਿ ਕੈ ਭੋਲੈ ਬਿਰੋਲੈ ਨੀਰੁ ॥ ੧ ॥ ਰਹਾਉ ॥ ਹਰੀ ਅੰਗੂਰੀ ਗਦਹਾ ਚਰੈ ॥ ਨਿਤ ਉਠਿ ਹਾਸੈ ਹੀਰੈ
ਮਰੈ ॥ ੧ ॥ ਮਾਤਾ ਭੈਸਾ ਅੰਮ੍ਰਹਾ ਜਾਇ ॥ ਕੁਦਿ ਕੁਦਿ ਚਰੈ ਰਸਾਤਲਿ ਪਾਇ ॥ ੨ ॥ ਕਹੁ ਕਬੀਰ
ਪਰਗਟੁ ਭਈ ਖੇਡੁ ॥ ਲੇਲੇ ਕਉ ਚੂਘੈ ਨਿਤ ਭੇਡੁ ॥ ੩ ॥ ਰਾਮ ਰਮਤ ਮਤਿ ਪਰਗਟੀ ਆਈ ॥
ਕਹੁ ਕਬੀਰ ਗੁਰਿ ਸੋਝੀ ਪਾਈ ॥ ੪ ॥ ੧ ॥ ੧੪ ॥

Gauri, Kabir Ji, with writings of Mehla 5:

Kabir has seen such wonders! Mistaking it for cream, the people are churning water. || 1 || Pause || The donkey grazes upon the green grass; arising each day, he laughs and brays, and then dies. || 1 || The bull is intoxicated, and runs around wildly. He romps and eats and then falls into hell. || 2 || Says Kabir, a strange sport has become manifest: the sheep is sucking the milk of her lamb. || 3 || Chanting the Lord's Name, my intellect is enlightened. Says Kabir, the Guru has blessed me with this understanding. || 4 || 1 || 14 ||

1.2

Raga Sarang, page 1253

A verse of one tuk of Bhagat Surdas is followed by a title which reads:

“Sarang Mehla 5 Surdas” The meaning of the title is that the subject matter of the verse of Surdas is answered by Guru Arjan's shabad that follows. Many scholars do not hold this view. They are of the opinion that the complete shabad which follows is the composition of Bhagat Surdas.

The verse and the shabad read as follows:

ਛਾਡਿ ਮਨ ਹਰਿ ਬਿਮੁਖਨ ਕੇ ਸੰਗੁ ॥

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਸਾਰੰਗ ਮਹਲਾ ੫ ਸੂਰਦਾਸ ॥

ਹਰਿ ਕੇ ਸੰਗ ਬਸੇ ਹਰਿ ਲੋਕ ॥ ਤਨੁ ਮਨੁ ਅਰਪਿ ਸਰਬਸੁ ਸਭ ਅਰਪਿਓ ਅਨਦ ਸਹਜੁ ਧੁਨਿ ਝੋਕ
॥ ੧ ॥ ਰਹਾਉ ॥ ਦਰਸਨੁ ਪੇਖਿ ਭਏ ਨਿਰਬਿਖਈ ਪਾਏ ਹੈ ਸਗਲੇ ਥੋਕ ॥ ਆਨ ਬਸਤੁ ਸਿਉ ਕਾਜੁ
ਨ ਕਛੁਐ ਸੁੰਦਰ ਬਦਨ ਅਲੋਕ ॥ ੧ ॥ ਸਿਆਮ ਸੁੰਦਰ ਤਜਿ ਆਨ ਜੁ ਚਾਹਤ ਜਿਉ ਕੁਸਟੀ ਤਨਿ
ਜੋਕ ॥ ਸੂਰਦਾਸ ਮਨੁ ਪ੍ਰਭਿ ਹਥਿ ਲੀਨੋ ਦੀਨੋ ਇਹੁ ਪਰਲੋਕ ॥ ੨ ॥ ੧ ॥ ੮ ॥

O mind, do not even associate with those who have turned their backs on the Lord.

Sarang, Mehla 5, Surdas:

One Universal Creator God. By the Grace of the True Guru:

The people of the Lord dwell with the Lord. They dedicate their minds and bodies to Him; they dedicate everything to Him. They are intoxicated with the celestial melody of intuitive ecstasy. || 1 || Pause || Gazing upon the Blessed Vision of the Lord's Darshan, they are cleansed of corruption. They obtain absolutely everything. They have nothing to do with anything else; they gaze on the beautiful Face of God. || 1 || But one who forsakes the elegantly beautiful Lord, and harbours desire for anything else, is like a leech on the body of a leper. Says Surdas, God has taken my mind in His Hands. He has blessed me with the world beyond. || 2 || 1 || 8 ||

1.3

Compositions of Mardana, Sundar and Satta & Balwand:

In general format, the non-Guru compositions are recorded separately and at the end of Guru-compositions. The following are the exceptions to this rule:

1.3.1

In Var Bihagra Mehla 4, page 553, three sloaks of Mardana have

been included before pauri 12, while in other pauris of the var the sloaks of the Gurus precede the pauri.

ਸਲੋਕੁ ਮਰਦਾਨਾ ੧ ॥ ਕਲਿ ਕਲਵਾਲੀ ਕਾਮੁ ਮਦੁ ਮਨੁਆ ਪੀਵਣਹਾਰੁ ॥ ਕ੍ਰੋਧ ਕਟੋਰੀ ਮੋਹਿ ਭਰੀ
ਪੀਲਾਵਾ ਅਹੰਕਾਰੁ ॥ ਮਜਲਸ ਕੂੜੇ ਲਬ ਕੀ ਪੀ ਪੀ ਹੋਇ ਖੁਆਰੁ ॥ ਕਰਣੀ ਲਾਹਣਿ ਸਤੁ ਗੁੜੁ
ਸਚੁ ਸਰਾ ਕਰਿ ਸਾਰੁ ॥ ਗੁਣ ਮੰਡੇ ਕਰਿ ਸੀਲੁ ਘਿਉ ਸਰਮੁ ਘਿਉ ਸਰਮੁ ਮਾਸੁ ਆਹਾਰੁ ॥ ਗੁਰਮੁਖਿ
ਪਾਈਐ ਨਾਨਕਾ ਖਾਧੈ ਜਾਹਿ ਬਿਕਾਰ ॥ ੧ ॥

ਮਰਦਾਨਾ ੧ ॥ ਕਾਇਆ ਲਾਹਣਿ ਆਪੁ ਮਦੁ ਮਜਲਸ ਤ੍ਰਿਸਨਾ ਧਾਤੁ ॥ ਮਨਸਾ ਕਟੋਰੀ ਕੂੜਿ ਭਰੀ
ਪੀਲਾਏ ਜਮਕਾਲੁ ॥ ਇਤੁ ਮਦਿ ਪੀਤੈ ਨਾਨਕਾ ਬਹੁਤੇ ਖਟੀਅਹਿ ਬਿਕਾਰ ॥ ਗਿਆਨੁ ਗੁੜੁ ਸਾਲਾਹੁ
ਮੰਡੇ ਭਉ ਮਾਸੁ ਆਹਾਰੁ ॥ ਨਾਨਕ ਇਹੁ ਭੋਜਨੁ ਸਚੁ ਹੈ ਸਚੁ ਨਾਮੁ ਆਧਾਰੁ ॥ ੨ ॥ ਕਾਂਯਾਂ ਲਾਹਣਿ
ਆਪੁ ਮਦੁ ਅੰਮ੍ਰਿਤੁ ਤਿਸ ਕੀ ਧਾਰ ॥ ਸਤਸੰਗਤਿ ਸਿਉ ਮੇਲਾਪੁ ਹੋਇ ਲਿਵ ਕਟੋਰੀ ਅੰਮ੍ਰਿਤੁ ਭਰੀ ਪੀ
ਪੀ ਕਟਹਿ ਬਿਕਾਰ ॥ ੩ ॥

Sloak Mardana: The Dark Age of Kali Yuga is the vessel, filled with the wine of sex; the mind is the drinker. Anger is the cup, filled with emotional attachment; egotism is the bartender. Drinking too much in the company of falsehood and greed, one is ruined. So let good deeds be your distillery, and let Truth be the molasses you ferment; make the most excellent wine of Truth. Make virtue your bread, good conduct the ghee, and modesty the dish of meat. As Gurmukh, these are obtained, O Nanak: consuming them, evil and corruption depart. || 1 || **MARDANA:** The body is the bottle, self-conceit is the wine, and desire is the company of drinking buddies. The glass of the mind's longing is filled to overflowing with falsehood; the Messenger of Death is the bartender. Drinking in this wine, O Nanak, one takes on countless vices and corruption. So make spiritual wisdom your molasses, and the Praise of God your bread; let the Fear of God be the dish of meat. O Nanak, this is the true food; let the True Name be your only Support. || 2 || If the human body is the pitcher, and self-realization is the wine, then the Ambrosial Nectar streams down. Joining the Sat Sangat, the True Congregation, the glass of the Lord's Love is filled with this Ambrosial Nectar; drinking it in, one's evil and corruption are eradicated. || 3 ||

1.3.2

In raga Ramakali a long shabad of Baba Sundar titled 'Sad', page 923; and a Var of Satta & Balwand, page 966, have been recorded along with the compositions of the Gurus.

The following is an example of first pada of 'Sad'

ਰਾਮਕਲੀ ਸਦੁ ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਜਗਿ ਦਾਤਾ ਸੋਇ ਭਗਤਿ ਵਛਲੁ ਤਿਹੁ ਲੋਇ ਜੀਉ ॥ ਗੁਰ ਸਬਦਿ ਸਮਾਵਏ ਅਵਰੁ ਨ ਜਾਣੈ ਕੋਇ
ਜੀਉ ॥ ਅਵਰੇ ਨ ਜਾਣਹਿ ਸਬਦਿ ਗੁਰ ਕੈ ਏਕੁ ਨਾਮੁ ਧਿਆਵਹੇ ॥ ਪਰਸਾਦਿ ਨਾਨਕ ਗੁਰੂ ਅੰਗਦ
ਪਰਮ ਪਦਵੀ ਪਾਵਹੇ ॥

ਆਇ ਹਕਾਰਾ ਚਲਣਵਾਰਾ ਹਰਿ ਰਾਮ ਨਾਮਿ ਸਮਾਇਆ ॥ ਜਗਿ ਅਮਰੁ ਅਟਲੁ ਅਤੋਲੁ ਠਾਕੁਰੁ
ਭਗਤਿ ਤੇ ਹਰਿ ਪਾਇਆ ॥ ੧ ॥

Ramkali, Sadd~The Call of Death:

Our Universal Creator God. By the Grace of the True Guru:

He is the Great Giver of the Universe, the Lover of His devotees, throughout the three worlds. One who is merged in the Word of the Guru's Shabad does not know any other. Dwelling upon the 'Word of the Guru's Shabad, he does not know any other; he meditates on the One Name of the Lord. By the Grace of Guru Nanak and Guru Angad, Guru Amar Das obtained the supreme status. And when the call came for Him to depart, he merged in the Name of the Lord. Through devotional worship in this world, the imperishable, immovable, immeasurable Lord is found. ॥ 1 ॥

The following is the first pauri of the var of Satta & Balwand:

ਰਾਮਕਲੀ ਕੀ ਵਾਰ ਰਾਇ ਬਲਵੰਡਿ ਤਥਾ ਸਤੈ ਡੂਮਿ ਆਖੀ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

ਨਾਉ ਕਰਤਾ ਕਾਦਰੁ ਕਰੇ ਕਿਉ ਬੋਲੁ ਹੋਵੈ ਜੋਖੀਵਦੈ ॥ ਦੇ ਗੁਨਾ ਸਤਿ ਭੈਣ ਭਰਾਵ ਹੈ ਪਾਰੰਗਤਿ
ਦਾਨੁ ਪੜੀਵਦੈ ॥ ਨਾਨਕ ਰਾਜੁ ਚਲਾਇਆ ਸਚੁ ਕੋਟ ਸਤਾਣੀ ਨੀਵ ਦੈ ॥ ਲਹਣੇ ਧਰਿਓਨੁ ਛਤੁ
ਸਿਰਿ ਕਰਿ ਸਿਫਤੀ ਅੰਮ੍ਰਿਤੁ ਪੀਵਦੈ ॥ ਮਤਿ ਗੁਰ ਆਤਮ ਦੇਵ ਦੀ ਖੜਗਿ ਜੋਰਿ ਪਰਾਕ੍ਰੁਇ ਜੀਅ
ਦੈ ॥ ਗੁਰਿ ਚੇਲੇ ਰਹਰਾਸਿ ਕੀਈ ਨਾਨਕਿ ਸਲਾਮਤਿ ਥੀਵਦੈ ॥ ਸਹਿ ਟਿਕਾ ਦਿਤੋਸੁ ਜੀਵਦੈ ॥ ੧

॥ 1.4

Var of Ramkali, uttered by Satta and Balwand the Drummer:

One Universal Creator God. by the Grace of the True Guru:

One who chants the Name of the Almighty Creator — how can his words be judged? His divine virtues are the true sisters and brothers; through them, the gift of supreme status is obtained.

Nanak established the kingdom. He built the true fortress on the strongest foundations. He installed the royal canopy over Lehna's head; chanting the Lord's Praises, he drank in the Ambrosial Nectar. The Guru implanted the almighty sword of the Teachings to illuminate his soul. The Guru bowed down to His disciple, while Nanak was still alive. The King, while still alive, applied the ceremonial mark to his forehead. || 1 ||

1.4

In the sloaks of Bhagat Kabir, pages 1364-1377:

At a number of places names of the Gurus have also been included along with the authorship of Kabir. The Guru's sloaks are answers of some of queries raised by Kabir. These answers are either in sloaks not appeared any where else in the Granth or are produced from Gurus' other collections and are repeated here. Following examples are produced.

1.4.1

Sloak 209-211, page 1375 has title of Mehla 5; these are Guru Arjan's sloaks—refer to following pages in Ramkali ki Var Mehla 5:

- a. Page 965, 2 sloaks after pauri 19 are sloaks 210-211 in sloak Kabir,
- b. Page 965, 1 sloaks after pauri 18 is sloak 214 in sloak Kabir
- c. Sloak 209 in Kabir's collections but titled Mehla 5 is a sloak of Guru Arjan recorded only here.

The following examples are produced:

ਮਹਲਾ ੫ ॥ ਕਬੀਰ ਕੂਕਰੁ ਭਉਕਨਾ ਕਰੰਗ ਪਿਛੈ ਉਠਿ ਧਾਇ ॥ ਕਰਮਸਤਿਗੁਰੁ ਪਾਇਆ ਜਿਨਿ
ਹਉ ਲੀਆ ਛਡਾਇ ॥ ੨੦੯ ॥ ਮਹਲਾ ੫ ॥ ਕਬੀਰ ਧਰਤੀ ਸਾਧ ਕੀ ਤਸਕਰ ਬੈਸਹਿ ਗਾਹਿ ॥
ਥਰਤੀ ਭਾਰਿ ਨ ਬਿਆਪਈ ਉਨ ਕਉ ਲਾਹੂ ਲਾਹਿ ॥ ੨੧੦ ॥ ਮਹਲਾ ੫ ॥ ਕਬੀਰ ਚਾਵਲ
ਕਾਰਨੇ ਤੁਖ ਕਉ ਮੁਹਲੀ ਲਾਇ ॥ ਸੰਗਿ ਕੁਸੰਗੀ ਬੈਸਤੇ ਤਬ ਪੂਛੈ ਧਰਮ ਰਾਇ ॥ ੨੧੧ ॥

Mehla 5:

Kabir, the mortal is a barking dog, chasing after a carcass. By the Grace of good karma, I have found the True Guru, who has saved me. || 209 || Mehla 5: Kabir, the earth belongs to the Holy,

but it is being occupied by thieves. They are not a burden to the earth; they receive its blessings. || 210 || Mehia 5: Kabir, the rice is beaten with a mallet to get rid of the husk. When people sit in evil company, the Righteous Judge of Dharma calls them to account. || 211 ||

1.4.2

Sloaks 212-213, pages 1375-1376 are the sayings of Bhagat Trilochan to Bhagat Namdev.

ਨਾਮਾ ਮਾਇਆ ਮੋਹਿਆ ਕਹੈ ਤਿਲੋਚਨੁ ਮੀਤ ॥ ਕਾਹੇ ਛੀਪਹੁ ਛਾਇਲੈ ਰਾਮ ਨ ਲਾਵਹੁ ਚੀਤੁ ॥
੨੧੨ ॥ ਨਾਮਾ ਕਹੈ ਤਿਲੋਚਨਾ ਮੁਖ ਤੇ ਰਾਮੁ ਸੰਮਾਲਿ ॥ ਹਾਥ ਧਾਉ ਕਰਿ ਕਾਮੁ ਸਭੁ ਚੀਤੁ ਨਿਰੰਜਨ
ਨਾਲਿ ॥ ੨੧੩ ॥

Trilochan says, O Namdev, Maya has enticed you, my friend. Why are you printing designs on these sheets, and not focusing your consciousness on the Lord? || 212 || Namdev answers, O Trilochan, chant the Lord's Name with your mouth. With your hands and feet, do all your work, but let your consciousness remain with the Immaculate Lord. || 213 ||

1.5

In the sloaks of Bhagat Farid, pages, 1377-1384:

The same mixing of sloaks of the Gurus is found. Refer to the following examples:

1.5.1

Sloak 13, page 1378 has the title of Mehma 3—this is Guru Amardas's sloak in answer to Farid's sloak no. 12.

ਮ: ੩ ॥ ਫਰੀਦਾ ਕਾਲੀ ਧਉਲੀ ਸਾਹਿਬੁ ਸਦਾ ਹੈ ਜੇ ਕੇ ਚਿਤਿ ਕਰੇ ॥ ਆਪਣਾ ਲਾਇਆ ਪਿਰਮੁ
ਨ ਲਗਈ ਜੇ ਲੋਚੈ ਸਭੁ ਕੋਇ ॥ ਏਹੁ ਪਿਰਮੁ ਪਿਆਲਾ ਖਸਮ ਕਾ ਜੈ ਭਾਵ ਤੈ ਦੇਇ ॥ ੧੩ ॥

Mehla 3: Farid, whether one's hair is black or grey, our Lord and Master is always here if one remembers Him. This loving devotion to the Lord does not come by one's own efforts, even though all may long for it. This cup of loving devotion belongs to our Lord and Master; He gives it to whomever He likes. || 13 ||

1.5.2

Sloak 32, page 1379, has no title, this is a sloak of Guru Nanak, in Var Maru, Mehma 3. Page 1088

ਸਾਹੁਰੈ ਪੇਈਐ ਕੰਤ ਕੀ ਕੰਤੁ ਅਗੰਮੁ ਅਥਾਹੁ ॥ ਨਾਨਕ ਸੇ ਸੋਹਾਗਣੀ ਜੁ ਭਾਵੈ ਬੇਪਰਵਾਹੁ ॥ ੩੨ ॥

In her father-in-law's home hereafter, and in her parents' home in this world, she belongs to her Husband Lord. Her Husband is Inaccessible and Unfathomable. O Nanak, she is the happy soul-bride, who is pleasing to her Carefree Lord. ॥ 32 ॥

1.5.3

Sloak 52, page 1380, has the title of Mehla 3. This sloak appears in Var Ramkali, page 949, before pauri 8 under the title of Sloak Mehla 3.

ਮ: ੩ ॥ ਇਹੁ ਤਨੁ ਸਭੇ ਰਤੁ ਹੈ ਰਤੁ ਬਿਨੁ ਤੰਨੁ ਨ ਹੋਇ ॥ ਜੇ ਸਹ ਰਤੇ ਆਪਣੇ ਤਿਤੁ ਤਨਿ ਲੋਭੁ ਰਤੁ ਨ ਹੋਇ ॥ ਭੈ ਪਇਐ ਤਨੁ ਖੀਣੁ ਹੋਇ ਲੋਭੁ ਰਤੁ ਵਿਚਹੁ ਜਾਇ ॥ ਜਿਉ ਬੈਸੰਤਰਿ ਧਾਤੁ ਸੁਧੁ ਹੋਇ ਤਿਉ ਹਰਿ ਕਾ ਭਉ ਦੁਰਮਤਿ ਮੈਲੁ ਗਵਾਇ ॥ ਨਾਨਕ ਤੇ ਜਨ ਸੋਹਣੇ ਜਿ ਰਤੇ ਹਰਿ ਰੰਗੁ ਲਾਇ ॥ ੫੨ ॥

Mehla 3: This body is all blood; without blood, this body could not exist. Those who are imbued with their Lord, do not have the blood of greed in their bodies. When the Fear of God fills the body, it becomes thin; the blood of greed departs from within. Just as metal is purified by fire, the Fear of God removes the filthy residues of evil-mindedness. O Nanak, those humble beings are beautiful, who are imbued with the Lord's Love. ॥ 52 ॥

1.5.4

Sloak 75, page 1381, has title of Mehla 5. This sloak is an answer of Farid's sloak no. 74.

ਮਹਲਾ ੫ ॥ ਫਰੀਦਾ ਖਾਲਕੁ ਖਲਕ ਖਲਕ ਮਹਿ ਖਾਲਕ ਖਲਕ ਵਸੈ ਰਬ ਮਾਹਿ ॥ ਮੰਦਾ ਕਿਸ ਨੋ ਆਖੀਐ ਜਾਂ ਤਿਸੁ ਬਿਨੁ ਕੋਈ ਨਾਹਿ ॥ ੭੫ ॥

Mehla 5: Farid, the Creator is in the Creation, and the Creation abides in God. Whom can we call bad? There is none without Him. ॥ 75 ॥

1.5.5

Sloaks 82-83, page 1382, has title of Mehla 5. These sloaks also appear in Var Raga Ramkali Mehla 5, page 966.

ਮਹਲਾ ੫ ॥ ਫਰੀਦਾ ਭੂਮਿ ਰੰਗਾਵਲੀ ਮੰਤਿ ਵਿਸੁਲਾ ਬਾਗ ॥ ਜੇ ਜਨ ਪੀਰਿ ਨਿਵਾਜਿਆ ਤਿੰਨਾ

ਅੰਚ ਨ ਲਾਗ ॥ ੮੨ ॥

ਮਹਲਾ ੫ ॥ ਫਰੀਦਾ ਉਮਰ ਸੁਹਾਵੜੀ ਸੰਗਿ ਸੁਵੰਨੜੀ ਦੇਹ ॥ ਵਿਰਲੇ ਕੇਈ ਪਾਈਅੰਨ੍ਹਿ ਜਿੰਨ੍ਹ
ਪਿਆਰੇ ਨੇਹ ॥ ੮੩ ॥

Mehla 5: Farid, in the midst of this beautiful earth, there is a garden of thorns Those humble beings who are blessed by their spiritual teacher, do not suffer even a scratch. ॥ 82 ॥ Mehla 5: Farid, life is blessed and beautiful, along with the beautiful body. Only a rare few are found, who love their Beloved Lord. ॥ 83 ॥

1.5.6

Sloaks 104, page 1383, has title of Mehla 3, Sloaks 108-111 have titles of Mehla 5.

ਮ: ੩ ॥ ਕਾਇ ਪਟੋਲਾ ਪਾੜਤੀ ਕੰਬਲੜੀ ਪਹਿਰੇਇ ॥ ਨਾਨਕ ਘਰ ਹੀ ਬੈਠਿਆ ਸਹੁ ਮਿਲੈ ਜੇ
ਨੀਅਤਿ ਰਾਸਿ ਕਰੇਇ ॥ ੧੦੪ ॥

Mehla 3: Why do you tear apart your fine clothes, and take to wearing a rough blanket? O Nanak, even sitting in your own home, you can meet the Lord, if your mind is in the right place. ॥ 104 ॥

MEHLA 5: Farid, those who are very proud of their greatness, wealth and youth, shall return empty-handed from their Lord, like sandhills after the rain. ॥ 105 ॥

ਮ: ੫ ॥ ਫਰੀਦਾ ਕੰਤੁ ਰੰਗਾਵਲਾ ਵਡਾ ਵੇਮੁਹਤਾਜੁ ॥ ਅਲਹ ਸੇਤੀ ਰਤਿਆ ਏਹੁ ਸਚਾਵਾਂ ਸਾਜੁ ॥
੧੦੮ ॥ ਮ: ੫ ॥ ਫਰੀਦਾ ਦੁਖੁ ਸੁਖੁ ਇਕੁ ਕਰਿ ਦਿਲ ਤੇ ਲਾਹਿ ਵਿਕਾਰ ॥ ਅਲਹੁ ਭਾਵੈ ਸੋ ਭਲਾ
ਤਾਂ ਲਭੀ ਦਰਬਾਰੁ ॥ ੧੦੯ ॥ ਮ: ੫ ॥ ਫਰੀਦਾ ਦੁਨੀ ਵਜਾਈ ਵਜਦੀ ਤੂੰ ਭੀ ਵਜਹਿ ਨਾਲਿ ॥
ਸੋਈ ਜੀਉ ਨ ਵਜਦਾ ਜਿਸੁ ਅਲਹੁ ਕਰਦਾ ਸਾਰ ॥ ੧੧੦ ॥ ਮ: ੫ ॥ ਫਰੀਦਾ ਦਿਲੁ ਰਤਾ ਇਸੁ
ਦੁਨੀ ਸਿਉ ਦੁਨੀ ਨ ਕਿਤੈ ਕੰਮਿ ॥ ਮਿਸਲ ਫਕੀਰਾਂ ਗਾਖੜੀ ਸੁ ਪਾਈਐ ਪੂਰ ਕਰੰਮਿ ॥ ੧੧੧ ॥

Mehla 5: Farid, my Husband Lord is full of joy; He is Great and Self-sufficient. To be imbued with the Lord God — this is the most beautiful decoration. ॥ 108 ॥ Mehla 5: Farid, look upon pleasure and pain as the same; eradicate corruption from your heart. Whatever pleases the Lord God is good; understand this, and you will reach His Court. ॥ 109 ॥ Mehla 5: Farid, the world dances as it dances, and you dance with it as well. That soul alone does not dance with it, who is under the care of the Lord

God. || 110 || Mehla 5: Farid, the heart is imbued with this world, but the world is of no use to it at all. It is so difficult to be like the fakeers — the Holy Saints; it is only achieved by perfect karma.
|| 111 ||

1.5.7

Sloak 113, page 1384, is sloak of Guru Nanak in Var Siri raga Mehla 4, page 53.

॥ ਦਾਤੀ ਸਾਹਿਬ ਸੰਦੀਆ ਕਿਆ ਚਲੈ ਤਿਸੁ ਨਾਲਿ ॥ ਇਕਿ ਜਾਗੰਦੇ ਨਾ ਲਹਨਿ ਇਕਨ੍ਹਾ ਸੁਤਿਆ
ਦੇਇ ਉਠਾਲਿ ॥ ੧੧੩ ॥

The gifts are from our Lord and Master; who can force Him to bestow them? Some are awake, and do not receive them, while He awakens others from sleep to bless them. || 113 ||

1.5.8

Sloak 121, page 1384, is sloak of Guru Ramdas, in Var Kanra Mehla 4, page 1318, preceding pauri 15.

ਹਉ ਢੂਢੇਦੀ ਸਜਣਾ ਸਜਣੁ ਮੈਡੇ ਨਾਲਿ ॥ ਨਾਨਕ ਅਲਖੁ ਨ ਲਖੀਐ ਗੁਰਮੁਖਿ ਦੇਇ ਦਿਖਾਲਿ ॥
੧੨੧ ॥

I search for my Friend, but my Friend is already with me. O Nanak, the Unseen Lord cannot be seen; He is revealed only to the Gurmukh. || 121 ||

1.5.9

Sloak 122, page 1384, is sloak of Guru Amardas, in Var Wadhans Mehla 4, page 585.

ਹੰਸਾ ਦੇਖਿ ਤਰੰਦਿਆ ਬਗਾ ਆਇਆ ਚਾਉ ॥ ਡੁਬਿ ਮੁਏ ਬਗ ਬਪੁੜੇ ਸਿਰ ਤਲਿ ਉਪਰਿ ਪਾਉ ॥
੧੨੨ ॥

Seeing the swans swimming, the cranes became excited. The poor cranes were drowned to death, with their heads below the water and their feet sticking out above || 122 ||

1.5.10

Sloak 124, page 1384, is sloak of Guru Nanak, in Var Siri raga Mehla 4, page 91.

ਕਿਆ ਹੰਸੁ ਕਿਆ ਬਗੁਲਾ ਜਾ ਕਉ ਨਦਰਿ ਧਰੇ ॥ ਜੇ ਤਿਸੁ ਭਾਵੈ ਨਾਨਕਾ ਕਾਗਹੁ ਹੰਸੁ ਕਰੇ ॥
੧੨੪ ॥

Who is a swan, and who is a crane, if God blesses him with His
Glance of Grace? ॥ 124 ॥

1.6

There are many other examples of mixing complete hymns or a few lines of one author with another author. The following are few other examples:

1.6.1

Sloak of Guru Amardas, page 509, following pauri 3 is as follows:

ਸਲੋਕੁ ॥ ਕਬੀਰ ਮੁਕਤਿ ਦੁਆਰਾ ਸੰਕੁੜਾ ਰਾਈ ਦਸਵੈ ਭਾਇ ॥ ਮਨੁ ਤਉ ਮੈਗਲੁ ਹੋਇ ਰਹਾ
ਨਿਕਸਿਆ ਕਿਉ ਕਰਿ ਜਾਇ ॥ ਐਸਾ ਸਤਿਗੁਰੁ ਜੇ ਮਿਲੈ ਤੁਠਾ ਕਰੇ ਪਸਾਉ ॥ ਮੁਕਤਿ ਦੁਆਰਾ
ਮੋਕਲਾ ਸਹਜੇ ਆਵਉ ਜਾਉ ॥ ੧ ॥

Sloak: O Kabir, the gate of liberation is narrow, less than one-tenth of a mustard seed. The mind has become as big as an elephant; how can it pass through this gate? If one meets such a True Guru, by His Pleasure, He shows His Mercy. Then, the gate of liberation becomes wide open, and the soul easily passes through. ॥ 1 ॥

The following shabad of Bhagat Kabir, sloak 58, is recorded on page 1367

ਕਬੀਰ ਮੁਕਤਿ ਦੁਆਰਾ ਸੰਕੁੜਾ ਰਾਈ ਦਸਵੈ ਭਾਇ ॥ ਮਨੁ ਤਉ ਮੈਗਲੁ ਹੋਇ ਰਹਿਓ ਨਿਕਸੋ ਕਿਉ
ਕੈ ਜਾਇ ॥ ੫੮ ॥

Kabir, the door of liberation is very narrow, less than the width of a mustard seed. Your mind is larger than an elephant; how will it pass through?

When the above two sloaks are compared, then it becomes obvious that the first two tukas of Guru Amardas's sloak are sloak of Kabir and the next two tukas of Guru Amardas's sloak is the answer of Bhagat Kabir's sloak.

A VIEW ON THE SIMILARITY IN COMPOSITIONS OF THE SIKH GURUS

A close study of some of the compositions of the Sikh Gurus reveal that there are some similarities in the wordings, paraphrase or theme in their compositions. This study, further, supports the notion that the succeeding Gurus had the Bani of the previous Gurus in their custody.

First comparison:

Guru Nanak's shabads/sloaks and Guru Angad's sloaks

Example 1

Jap ji and Maj di Var:

Guru Nanak:

ਭੁਖਿਆ ਭੁਖ ਨ ਉਤਰੀ ਜੇ ਬੰਨਾ ਪੁਰੀਆ ਭਾਰ (Japji pauri 1, page 1 GGS)

The hunger of the hungry is not appeased; by piling up loads of worldly goods.

Guru Angad:

॥ ਭੁਖਿਆ ਭੁਖ ਨ ਉਤਰੈ ਗਲੀ ਭੁਖ ਨ ਜਾਇ ॥ ਨਾਨਕ ਭੁਖਾ ਤਾ ਰਜੈ ਜਾ ਗੁਣ ਕਹਿ ਗੁਣੀ ਸਮਾਇ ॥ ੨ ॥ (Maj di Var, Sloak, page 147 GGS)

The hunger of the hungry is not appeased; by mere words, hunger is not relieved. (Maj di var, Sloak, page 147 GGS)

Example 2

Asa di Var

Guru Nanak:

ਪਉੜੀ ॥ ਚਾਕਰੁ ਲਗੈ ਚਾਕਰੀ ਜੇ ਚਲੈ ਖਸਮੈ ਭਾਇ ॥ ਹੁਰਮਤਿ ਤਿਸ ਨੋ ਅਗਲੀ ਓਹੁ ਵਜਹੁ ਭਿ ਦੂਣਾ ਖਾਇ ॥ ਖਸਮੈ ਕਰੇ ਬਰਾਬਰੀ ਫਿਰਿ ਗੈਰਤਿ ਅੰਦਰਿ ਪਾਇ ॥ ਵਜਹੁ ਗਵਾਏ ਅਗਲਾ ਮੁਹੇ ਮੁਹਿ ਪਾਣਾ ਖਾਇ ॥ ਜਿਸ ਦਾ ਦਿਤਾ ਖਾਵਣਾ ਤਿਸੁ ਕਹੀਐ ਸਾਬਾਸਿ ॥ ਨਾਨਕ ਹੁਕਮੁ ਨ ਚਲਈ ਨਾਲਿ ਖਸਮ ਚਲੈ ਅਰਦਾਸਿ ॥ ੨੨ ॥

Pauri: If a servant, performing service, obeys the Will of his Master, his honour increases, and he receives double his wages. But if he claims to be equal to his Master, he earns his Master's

displeasure. He loses his entire salary, and is also beaten on his face with shoes. Let us all celebrate Him, from whom we receive our nourishment. O Nanak, no one can issue commands to the Lord Master; let us offer prayers instead. || 22 || (Asa di Var, page 474 GGS)

Guru Angad:

ਸਲੋਕੁ ਮਹਲਾ ੨ ॥ ਚਾਕਰੁ ਲਗੈ ਚਾਕਰੀ ਨਾਲੇ ਗਾਰਬੁ ਵਾਦੁ ॥ ਗਲਾ ਕਰੇ ਘਣੇਰੀਆ ਖਸਮ ਨ
ਪਾਏ ਸਾਦੁ ॥ ਆਪੁ ਗਵਾਇ ਸੇਵਾ ਕਰੇ ਤਾ ਕਿਛੁ ਪਾਏ ਮਾਨੁ ॥ ਨਾਨਕ ਜਿਸ ਨੇ ਲਗਾ ਤਿਸੁ ਮਿਲੈ
ਲਗਾ ਸੇ ਪਰਵਾਨੁ ॥ ੧ ॥

Sloak Mehla 2: If a servant performs service, while being vain and argumentative, he may talk as much as he wants, but he shall not be pleasing to his Master. But if he eliminates his self-conceit and then performs service, he shall be honoured. O Nanak, if he merges with the one with whom he is attached, his attachment becomes acceptable. || 1 || Asa di Var, page 474)

Example 3
Suhi di Var

Guru Nanak:

ਸਲੋਕ ਮ: ੧ ॥ ਪਹਿਲ ਬਸੰਤੈ ਆਗਮਨਿ ਪਹਿਲਾ ਮਉਲਿਓ ਸੋਇ ॥ ਜਿਤੁ ਮਉਲਿਐ ਸਭ
ਮਉਲੀਐ ਤਿਸਹਿ ਨ ਮਉਲਿਹੁ ਕੋਇ ॥ ੧ ॥

Guru Angad:

ਮ: ੨ ॥ ਪਹਿਲ ਬਸੰਤੈ ਆਗਮਨਿ ਤਿਸ ਕਾ ਕਰਹੁ ਬੀਚਾਰੁ ॥ ਨਾਨਕ ਸੇ ਸਾਲਾਹੀਐ ਜਿ ਸਭਸੈ
ਦੇ ਆਧਾਰੁ ॥ ੨ ॥

Sloak Mehla 1: Spring brings forth the first blossoms, but the Lord blossoms earlier still. By His blossoming, everything blossoms; no one else causes Him to blossom forth. || 1 || (Suhi di Var, page 791 GGS)

Mehla 2: He blossoms forth even earlier than the spring; reflect upon Him. O Nanak, praise the One who gives Support to all. || 2 || (Suhi di Var, page 791 GGS)

Second comparison:

Compositions of Guru Nanak and the succeeding Gurus:

1. The choice of ragas:

Guru Nanak composed his hymns in the following ragas:

Siri, Maj, Gauri, Asa, Gujri, Wadhans, Sorath, Dhanasri, Tilang, Suhi, Bilawal, Ramkali, Maru, Tukhari, Bhairo, Basant, Sarang, Malhar and Parbhati.

Guru Amardas composed hymns in 17 ragas, using all the above ragas except raga Tilang and Tukhari.

2. The opening wordings of the Rahau verses:

In Siri raga a number of both Guru Nanak and Guru Amardas's shabads have the same opening wording in their Rahau verses. Their counting is given hereunder.

The opening wordings	Number of Shabads of Guru Nanak	Number of Shabads of Guru Amardas
Man re	5	5
Mere mun, Mun mere	1	12
Bhai re	3	9
Mundhe	1	2

3. Use of similar rhymes in Ashtpadis in Raga Maj:

The following similarities are observed in the Ashtpadis in Raga Maj:

Gurus→	Guru Nanak	Guru Amardas	Guru Ramdas	Guru Arjan
Rhyming words	patiavana	chukavana	pavana	lakhavana

4. Similarity in specialist hymns:

- a. In raga Siri, both Guru Nanak and Guru Ramdas have composed hymns under the title of 'Pehre' wherein the subject matter is similar and so are many words. (pages 74-75, 76-77)

- b. In raga Bilawal, Guru Nanak composed a hymn titled 'thithe' (fifteen lunar days), whereas Guru Amardas composed a similar hymn titled 'Var sat' (seven days of the week). Both compositions have short verses and are composed in Ghar 10. (pages 838, 841). Guru Arjan also composed hymns titled 'Thithe' (page 296) in raga Gauri, Din ren (days & nights) in raga Maj (136) and 'ruti' (seasons) in raga Ramkali (page 927). All the hymns have similar undercurrent ideas:
- i. days & nights
 - ii. seven days of a week
 - iii. fifteen days of the movement of moon
 - iv. twelve months of a year, and
 - v. the seasons of the year.
- c. In raga Tukhari Guru Nanak composed a hymn titled 'Baramah' (twelve months of a year) (page 1107), a composition of similar title and subject matter is also composed by Guru Arjan in raga Maj (page 133).
- d. In raga Asa, both Guru Nanak and Guru Amardas have composed long compositions titled 'Patti likhee' and 'Patti' respectively meaning letters of an alphabet. Both compositions have same subject matter. (Pages 432, 434)
- e. In raga Wadhans, both Guru Nanak and Guru Amardas have composed hymns titled 'Alahanian' (hymns of grief). The subject matter and style are similar. (pages 578-584)
- 5. Similarity of rhymes in shabads of 16 padas:**
- Guru Nanak composed 'Sohle' only in raga Maru. Guru Amardas, Guru Ramdas and Guru Arjan followed the lead of Guru Nanak and they too composed 'Sohle' only in raga Maru. The similarity in rhymes in some of the Sohles is produced hereunder: (pages 1020-1084)

Gurus	Guru Nanak	Guru Amardas	Guru Ramdas	Guru Arjan
Rhyming words	mukrayi hae	smayi hae	smayi hae	bhayi hae

6. Similarity in shabads at large in other ragas:

a. **Raga Gauri:**

Chhants of both Guru Nanak and Guru Amardas have common style and similar ideas. (pages 242-246)

b. **Raga Asa:**

Guru Nanak, Guru Amardas and Guru Ramdas, all of them composed their Ashtpadis in Ghars 2 and 8 and Guru Nanak and Guru Amardas also mixed them with Kafi. (pages 411-429)

c. **Raga Gujri:**

Both Guru Nanak and Guru Amardas composed Ashtpadis in Ghar 1. Guru Nanak, however, composed one Ashtpadi in Ghar 4 which is related to shabad of Bhagat Jaidev. (pages 503-506).

d. **Raga Sorath:**

Both Guru Nanak and Guru Amardas composed hymns in Ghar 1 and many verses of Rahau start with similar opening words e.g., mun re and mun mere. (pages 595-603)

e. **Raga Dhanasri:**

There is a lot of similarity in words and style in chhants composed by both Guru Nanak and Guru Ramdas e.g., at the end of first two verses of every pada, the word 'jio' occurs. (pages 687-690)

f. **Raga Tilang:**

One shabad of Guru Nanak, the fifth shabad in Ghar 3, deals with invasion of Babar and its atrocities. The shabad of Guru Ramdas, in Ghar 2, which follows, assures God's protection in such circumstances. (pages 722-723)

g. **Raga Suhi:**

Guru Nanak wrote shabads in Ghars 1,2,6,7 and Guru Ramdas has done the same (pages 728-735) Guru

Nanak composed Ashtpadis in Ghar 1,9, and 10, while Guru Amardas composed Ashtpadis under Ghar 1 and 10. (pages 750-756). There is also similarities in the nature and verses of chhants composed by both Guru Nanak and Guru Amardas. (pages 763-771).

h. *Raga Ramkali:*

There are a number of similarities in the ashtpadis composed by both Guru Nanak and Guru Amardas. Similar words have been used to express the subject matter by Guru Amardas. (pages 902-911)

i. *Raga Bhairo:*

Guru Amardas has composed ashtpadis in the same Ghars as of Guru Nanak. The style of the shabads of the two Gurus is also similar, both have composed shabads in Ghar 1 and 2. (pages 1125-1130; 1153-1154)

j. *Raga Basant:*

Under Ghar 1 there are 6 shabads of Guru Nanak and 2 shabads of Guru Amardas, and they have been mixed up with each other, e.g., after 3rd shabad of Guru Nanak, there is a shabad of Guru Amardas; similarly after 7th shabad of Guru Nanak, there is a shabad of Guru Amardas. There is very close similarity between the compositions of the two composers.

In all shabads and ashtpadis of all the Gurus, the rahau verse follows the first pada of the composition. (pages 1168-1169).

k. *Raga Sarang:*

In all shabads of Guru Nanak and Guru Ramdas, the rahau verse comes as the first verse. (pages 1198-1237)

l. *Raga Malhar:*

The ashtpadis of both Guru Nanak and Guru Amardas are similar in style and size. (pages 1273-1277)

m. *Raga Parbhati:*

Guru Nanak has mixed Parbhati raga with raga Vibhas; Guru Amardas has also done so in composing ashtpadis. (pages 1327-1346)

n. Sloaks:

- All Gurus have composed sloaks and there are numerous similarities in style, wording and rhymes of sloaks of different Gurus. (pages 1410-1426)

A VIEW OF NOTED CHANGE IN THE SEQUENCE OF RECORDING BANI IN GURU GRANTH SAHIB

1. In Guru Granth Sahib a defined method, the sequence, of recording Bani was used by Guru Arjan both for the Guru Bani and for the Bhagat Bani. The sequence was fixed for all the compositions recorded throughout the Granth except certain exceptions which are produced below.
2. The change in the sequence at certain places should have been for a purpose and that objective needs consideration and explanation.
3. One exception in Guru Bani is on pages 347-348 in raga Asa, where the sequence used is:
 - (a) Shabad Sodar raga Asa Mehla 1, followed by
 - (b) Shabad Sopurakh raga Asa Mehla 4, followed again by
 - (c) Shabad Raga Asa Mehla 1
4. The norm however is that first of all, all shabads of Guru Nanak should have been recorded, then only followed by the shabads of the other Gurus.
5. Both Sodar and Sopurakh are the bani of daily recitation. Guru Arjan recorded 5 shabads under the heading of Sopurakh in the Kartarpuri bir in the nitnem section of the Granth, whereas Guru Gobind Singh picked up the shabad of Sopurakh from page (current version) 348 and recorded 4 shabads under this heading in the nitnem section.
6. The exceptions in Bhagat bani are more frequent; here the norm is as follows:
 - a. Compositions of Kabir, followed by
 - b. Compositions of Namdev, followed by
 - c. Compositions of Ravidas, followed by others
 - d. In others' category, Trilochan has appeared before Beni (pages 92-93, raga Siri)
 - e. Dhanna has appeared before Farid (pages 488, raga Asa)

- f. Trilochan has appeared before Jaidev (pages 525/526, raga Gujri)
- g. Trilochan, Sain, Pipa and Dhanna have appeared in this order in raga Dhanasri, (pages 694-695)

7. The exceptions noted in Bhagat Bani are as follows:

- a. Pages 91-93; the sequence is - Kabir, Trilochan, Kabir, Beni and Ravidas.
- b. Pages 1105-1106, the sequence is - Kabir, Namdev, Kabir, Jaidev, Kabir, Ravidas.
- c. Pages 1163-1167, the sequence is - Namdev, Ravidas, Namdev.
- d. Pages 1193-1196, the sequence is - Kabir, Ramanand, Namdev, Ravidas and Kabir.
- e. Pages 1251-1253, the sequence is - Kabir, Namdev, Parmanand, Surdas and Kabir.

A VIEW POINT ON RAGAMALA

1. In the literature of Indian music there are available a number of 'Raagmalas' composed by different authors.
2. The literal meaning of word 'Raagmal' is a list of ragas.
3. The 'Raagmala' inserted at the end of Guru Granth Sahib is said to be one such list prepared by Guru Nanak*.
4. Raagmala is not an index of ragas used in Guru Granth Sahib. Some authors argue that the shabad 'Mundavani' given at page 1429 of Guru Granth Sahib declares the end of verses and is thus the end of compositions, and nothing should follow this verse.

This argument can be rejected on the grounds that all indexes are inserted at the end of the text anyway, and if Raagmala is an index then its placing is not wrong. However, Raagmala is not the index of the Ragas of Guru Granth Sahib due to the following reasons:

- a. The ragas included in this Raagmala are not all the ragas used in the Granth, and
 - b. There are ragas used in the Granth which are not listed in the Raagmala.
5. Raagmala is a list of popular ragas and is inserted at the end only for information purposes and is not directly related to the ragas used in the Granth.
 6. It is believed that 'Raagmala' is not read at Akal Takhat Sahib at the end of the bhog ceremony of a Path. This practice seems to be academic as 'Raagmal' not being a divine verse need not be mixed with other hymns of Guru Granth Sahib and thus need not necessarily be recited at the end of Paths.
 7. It can be concluded that Raagmala is a writing of Guru Nanak and contains a general list of Indian ragas and its recitation is not mandatory.

* 1 Bhai Vir Singh

RAAGMALA (Pages 1429-1430)

List of Ragas, Raginis and their sons as mentioned in Raagmala

Ragas, Raginis, Raga's sons used in Guru Granth Sahib (31)

Others mentioned(6)

Raga	Wives	Sons	Raag	Wives	Sons
1 Bhairo	1 Bhairvi	1 Pancham	Bhairo		
	2 Bilawli	2 Herkh			
	3 Punia	3 Disakh			
	4 Bangli	4 Bang-galum			
	5 Aslekhi	5 Madhu			
		6 Madhav			
		7 Lalit			Lalit
		8 Bilawal			Bilawal
2 Malkausak	1 Gaudkari	1 Maru			Maru
	2 Devghandhari	2 Mast Ang		Devgh-	
	3 Gandhari	3 Mewara		andhari	
	4 Seehuti	4 Parbal-chand			
	5 Dhanasri	5 Kausak		Dhanasri	
		6 Ubhara			
		7 Khaukhat			
		8 Bhauranad			
3 Hindol	1 Telangi	1 Sumanand	Hindol	Tilang	
	2 Devkari	2 Bhaskar			
	3 Basanti	3 Chander Bimb			
	4 Sandhur	4 Manglan			
	5 Sahs-Ahiri	5 Sarsban			
		6 Binoda			
		7 Basant			Basant
		8 Kamoda			
4 Deepak	1 Kecheli	1 Kalnka			
	2 Patmanjri	2 Kuntal			
	3 Todi	3 Rama		Todi	
	4 Kamodi	4 Kamal Kusam			
	5 Gujri	5 Chapak		Gujri	
		6 Gaura			
		7 Kanra			Kanra
		8 Kalana			Kalyan
5 Siri	1 Berari	1 Salu	Siri	Berari	
	2 Karnati	2 Sarang			Sarang
	3 Gavri	3 Sagra		Gauri	
	4 Asawari	4 Gaund		Asawari	Gaund
	5 Sindhvi	5 Gambir			

			6 Gaund		
			7 Kumb		
			8 Hamir		
6	Meg	1 Sorath		Sorath	
		2 Gaud	1 Beradhar		
		3 Malari	2 Gajdhar	Malar	
		4 Asa	3 Kedara	Asa	Kedara
		5 Sohoo	4 Jablidhar		
			5 Nut		Nut
			6 Jaldhara		
			7 Sankar		
			8 Siama		
				Used out of this list	
Total-Ragas, Rag nis and their sons			6+30+48=84	19+3=22	
				+2=24	

Ragas, Raganis and their sons included in Guru Granth Sahib but not included in the list of ragas in Raagmala

Used in the Main Text			
1	Maj		
2	Gauri	x	
3	Bihagra		
4	Wadhans		
5	Jaitsiri		
6	Berari	x	
7	Suhi		
8	Ramkali		
9	Mali Gaura		
10	Tukhari		
11	Parbhati		
12	Jaijaiwanti		
Mentioned or referred otherwise			
1	Bhopli		
2	Vibas		
3	Kafee		
Total	15		

The Authorship of the Sloaks in Japji?
Please compare the following and give your views.

Page1

ਜਪੁਜੀ ਸਾਹਿਬ

ਜਪੁ

ਆਦਿ ਸਚੁ ਜੁਗਾਦਿ ਸਚੁ ॥

ਹੈ ਭੀ ਸਚੁ ਨਾਨਕ ਹੋਸੀ ਭੀ ਸਚੁ ॥

Gauri Sukhmani Mehla 5 (page 285)

॥ ਸਲੋਕੁ ॥ ਆਦਿ ਸਚੁ ਜੁਗਾਦਿ ਸਚੁ ॥ ਹੈ ਭਿ ਸਚੁ ॥ ਨਾਨਕ ਹੋਸੀ ਭਿ ਸਚੁ ॥ ੧ ॥

Page 8

ਜਪੁਜੀ ਸਾਹਿਬ

ਸਲੋਕੁ ॥

ਪਵਣੁ ਗੁਰੂ ਪਾਣੀ ਪਿਤਾ, ਮਾਤਾ ਧਰਤਿ ਮਹਤੁ ॥

ਦਿਵਸੁ ਗਾਤਿ ਦੁਇ ਦਾਈ ਦਾਇਆ, ਖੇਲੈ ਸਗਲ ਜਗਤੁ ॥

ਚੰਗਿਆਈਆ ਬੁਰਿਆਈਆ, ਵਾਚੇ ਧਰਮੁ ਹਦੂਰਿ ॥

ਕਰਮੀ ਆਪੇ ਆਪਣੀ, ਕੇ ਨੇੜੇ ਕੇ ਦੂਰਿ ॥

ਜਿਨੀ ਨਾਮ ਧਿਆਇਆ, ਗਏ ਮਸਕਤਿ ਘਾਲਿ ॥

ਨਾਨਕ ਤੇ ਮੁਖ ਉਜਲੇ, ਕੇਤੀ ਛੁਟੀ ਨਾਲਿ ॥

Maj ki var Mehla1

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ਮ: ੨ ॥

ਪਉਣੁ ਗੁਰੂ ਪਾਣੀ ਪਿਤਾ, ਮਾਤਾ ਧਰਤਿ ਮਹਤੁ ॥

ਦਿਵਸੁ ਗਾਤਿ ਦੁਇ ਦਾਈ ਦਾਇਆ ਖੇਲੈ ਸਗਲ ਜਗਤੁ ॥

ਚੰਗਿਆਈਆ ਬੁਰਿਆਈਆ ਵਾਚੇ ਧਰਮੁ ਹਦੂਰਿ ॥

ਕਰਮੀ ਆਪੇ ਆਪਣੀ ਕੇ ਨੇੜੇ ਕੇ ਦੂਰਿ ॥

ਜਿਨੀ ਨਾਮੁ ਧਿਆਇਆ ਗਏ ਮਸਕਤਿ ਘਾਲਿ ॥

ਨਾਨਕ ਤੇ ਮੁਖ ਉਜਲੇ ਕੇਤੀ ਛੁਟੀ ਨਾਲਿ ॥ ੨ ॥

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THE ARRANGEMENT OF INVOCATIONS (MANGALS)

- 8.1 In Guru Granth Sahib all new chapters, titles and subtitles start with an invocation, which is called a *mangal* in Sanskrit language.
- 8.2 An invocation or a mangal is a prayer to God before the start of any work.
- 8.3 This tradition is also found in the holy Qoran and Hindu scriptures.
- 8.4 Five different types of invocations have been used in Guru Granth Sahib and they vary in length and substance.
- 8.5 The classification of these invocations is as follows:
1. **Ik Onkar** - (One Almighty Creator) this mangal has been used in the concluding hymns. The mangal literally means that there is One God, who is all powerful and the sole Creator and we all need His protection.
 2. **Ik Onkar Satguru Prasaad**: this mangal has been used 519 times. It has three more in syllables added to the first mangal. The three syllables stand for three qualities of God:
 Sat means Truth: the permanent entity.
 Guru means Teacher: the giver of knowledge
 Prasaad means Grace: the blessings.

Its count is as follows:

The Raga	Counts
Siri	12
Majh	4
Gauri	38
Asa	59
Gujri	31
Bihagra	4
Wadhans	14
Sorath	19
Dhanasri	26
Jaitsri	10
Todi	8

Bairari	9
Suhi	43
Bilawal	30
Gaund	33
Nat	5
Mali Gaura	3
Maru	37
Tukhari	3
Kedara	9
Bhairau	16
Basant	21
Sarang	21
Malar	18
Kanra	15
Kalyan	4
Parbhati	12

OTHER BANIS:

Gatha	5
Swayas	10
Total	519

- 3 **Ik Onkar Satnaam Gurprasad:** this mangal has been used only twice. It has one new syllable in it and one slightly changed syllable The meaning of these syllable are:
 Satnaam also mean Truth (whose name is Truth): the permanent entity,
 Gurprasad means God's Grace: He can be realised only by his grace.
Its count is as follows:

Raga	Count
Siri (Vanjara)	1
Bihagra	1

4. **Ik Onkar Satnaam Kartapurkh Gurprasad:** this mangal has been used 9 times. It has one new syllable when compared with mangal (3), the meaning of this syllable is:

Kartapurkh: God is the greatest designer and creator of this world.

The count of this mangal is as follows:

Raga	Count
Majh di var	1
Gauri ashtpadi	1
Gauri Gurareri	1
Gauri Purbi	2
Gauri Bhagata di bani	2
Gauri purbi Bawan Akhri	1
Bilawal	1
Total	9

5. **Ik Onkar Satnaam Kartapurkh Nirbahu Nirver Akalmurat Ajoone Saibhang Gurprasad:***

mangal has been used 33 times. The Granth opens with this invocation and 26 out of 31 ragas also open with this invocation. The meaning of it is as following:

Ek Ong Kar - God is One, Almighty and Creator
Satnaam - he is the Truth
Kartapurkh - he is the Designer and Creator
Nirbhau - he is beyond fears
Nirver - he is beyond enmity
Akalmurat - he is beyond deaths
Ajoone - he is beyond births
Sebhau - he is self illuminated
Gurprasad - he is realised with His own Grace.

This mangal appear at the top of the following banis/ragas:

Japji, Asa di var, Bhagat bani rag Asa, Sloak Sahiskriti mehla 1, Sloak Sahiskriti mehla 5, Swayas, Sloak varan to wadeek. Ragas: Majh, Gauri, Asa, Gujri, Devgandhari, Bihagra, Wadhans, Sorath, Dhanasri, Todi, Tilang, Suhi, Bilawal, Gaund, Ramkali, Nat, Mali Gaura, Maru, Bhairau, Basant, Sarang, Malar, Kanra, Kalyan, Parbhati, Jajiwanti.

* This mangal was handed personally by God to Guru Nanak alongwith Japji Sahib.

**Extracts from Lectures
by
Dr. S.S. Kapoor
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A VIEW ON THE PRONUNCIATION OF ॐ

1.1

To pronounce the word it is broken into three parts:

- a. 1 (one) pronounced as ik.
- b. ॐ pronounced as 'ong'
- c. ॐ pronounced as 'kar'

thus it is pronounced as Ik Ong Kar.

1.2

Numeral '1' means one and thus needs no explanation. ॐ is a Sanskrit word. It has been used as:

- a. A holy word in the beginning and the end of scriptures e.g., Vedas.
- b. To convey a positive answer e.g., yes please, and
- c. Description of Almighty God.

In Guru Granth Sahib, it has been used only in one sense i.e., to describe God, and the numeral 1 before it affirms that God is one and he has no parallel.

The third word is ॐ, which means unchangeable, one who is permanent, and God is the only entity who is to remain for ever. Thus word Ik Ong Kar means - God of all the creation is one and he is immortal.

1.3

In Sanskrit the word is pronounced as Ik-Om-Kar, whereas in the Sikh thought it is pronounced as Ik-Ong-Kar.

The witness of this pronunciation is found in the hymns of the Gurus:

Guru Nanak: "Ik-Ong-Kar avar nahin duja Nanak ek smahi." ¹

Guru Amardas: "Ong-Kar sab srisht upae." ²

Guru Ramdas: "Ong-Kar eko rav riha sab ekas mahae smavogae." ³

Guru Arjan Dev: "Ong-Kar utpati. Kaya dins sab raati." ⁴

Guru Gobind Singh: "Ong-Kar adh. Kathni anadh
Ong-Kar adh rupae. Anadhi sarupae." ⁵
"Pratham kal jab kiya pasara
Ong-Kar the srisht upara." ⁶

1 Ramkali Mehla 1, Dakhni Onkar,

2 Maru Mehla 3, Sohle,

3 Kanra Mehla 4, Ashtapadi

4 Maru Mehla 5,

5 Dasam Granth, Jap Sahib, verse

6 Dasam Granth, Bachitar Natak,

1.4

In Sanskrit the word Om-Kar is made of three words/sounds: aa, ou and om; in Punjabi it is also made up of three letter/sounds: a (aera), ou (oora) and ma (mamma). The first two letters aa and ou are merged in ma (mamma/om) and the sound 'ongkar' is produced. In Sanskrit the three sounds also represent: aa=Brahma, ou=Vishnu and ma=Shiv.

In Mool-mantra the word is pronounced as Ik-Ong-Kar, the number '1' must be pronounced with Onkar to establish the unity of God. Thus in Sikhism, the central word is 'ong' and not 'om' as in Sanskrit and it has only one meaning i.e., there is but one God of the whole universe.

THE EXPLANATION OF SPECIAL CAPTIONS/ HEADINGS — WORDS IN HYMNS COMPOSED IN MUSICAL MEASURES

- 9.1 At all times in history the religions have remained aliens to a large number of population of the world.
- 9.2 Most of those who believed in religion, failed to understand its theory and purpose, as most of the religious books were written in classic or restricted languages.
- 9.3 In India, the Hindu scripture were written in Sanskrit and non-Brahmins were not allowed to read this language.
- 9.4 Guru Nanak composed most of his hymns in the language of the people. The hymns were composed in lyrics, which the Guru sang in different ragas. The other Gurus followed the tradition.
- 9.5 There is no doubt that poetry and music penetrate the heart more easily than prose. All the hymns in Guru Granth are in poetry of which 96% are composed in ragas. To make these hymns more popular and celebrated the Gurus made use of certain captions as an indicator of the substance of certain hymns.
- 9.6 Hereunder are produced specific captions used in the Granth with their explanations.

I. TIME RELATED HYMNS:

There are a number of hymns which relate to time, e.g.,

- a. pehre-description of the divisions of the day (Page 74)
- b. din raen-description of day and night (Page 136-137)
- c. wars - description of the days of the week (Page 842-843)
- d. Thithe- description of 15 lunar days (Pages 838-839)
- e. baramah-the 12 months of the year (hymn Page 133)

II. TRADE RELATED HYMNS:

There is a hymn composed by Guru Ramdas titled 'Vanjara' (Pages 81-82). The word Vanjara means a trader who sells his goods from place to place. The shabad relates to the distribution of divine name by the saints.

III. **DEBATE RELATED HYMNS:**

The most important hymn of this title is "Sidh Gosht" i.e., a dialogue with the Hindu saints. (Page 941)

IV. **SOCIAL FUNCTIONS RELATED HYMNS:**

The hymns related to the above subject are titled:
Gorian: chorus folk songs sung when the bridegroom rides a mare to proceed to the marriage venue. (hymn page 575).

Alaunian: complaints related folk songs (hymn page 578)

Chhants: praise related folk songs. (various pages)

Birharae: folk songs sung in the house of bride for union with the groom.

Karhale: literary means a camel. In olden days most of love tales had deserts as their venue and 'karhale' related to the camels who will take the beloved away from the lover.

Thus the word here refers to separation. There is a hymn by Guru Ramdas on this subject (page 234)

Anjali: means a request (hymn page 1019)

V. **HUMAN QUALITIES RELATED HYMNS:**

The hymns related to this title are:

Suchajji- a well organised and gentle woman (hymn page 762)

Kuchajji- a disorganised and arrogant woman (hymn page 762)

Gunwanti- a woman full of qualities (page 763)

Kafee - an intoxicated person (hymns on pages 369, 726, 751)

There are 2 kafees in Raga Asa, 5 in Raga Suhi and 3 in Raga Maru)

VI. **PLACE RELATED HYMNS:**

The hymns related to this title are:

Dakhni Onkar - Dakhni means South, Onkar here means the alphabet. This hymn was composed by Guru Nanak at Rameshvram- in Tamil Nadu (Page 929) Dakhna - dakhna means west. There are two shabads titled with this caption, one in Sri raga and one in Maru raga.

* Intoxicated with the wine of 'Name of God'.

VII. LETTERS OF ALPHABET RELATED HYMNS:

The hymns related to this title are:

Bawan Akhri: Bawan Akhri means 52 letters. There are two hymns on this subject: one composed by Guru Arjan and other composed by Bhagat Kabir. (pages 250, 340)

Patti: Patti literally means a wooden slate to write on. These slates were used for writing practice in the traditional Indian schools. Here it means letters of an alphabet. There are two, compositions on this topic, one by Guru Nanak (page 432) and the other by Guru Amardas (Page 434)

VIII. SPECIAL TUNES RELATED HYMNS:

There are a number of hymns in Guru Granth Sahib which use the title 'Partal'. In such compositions, the tune of 'sthai' (the rahau verse) is fixed but the tunes of 'antras' (other verses) change, (e.g., see page 408)

IX. INDICATORS TO DISTINGUISH BETWEEN A PURE AND A MIXED RAGA HYMN:

There is a hymn in rag Asavari which is titled as 'Rag Asavari Ghar 16 ke 2 Mehla 4 Sudhang'. The word 'Sudhang' means pure. This composition is in pure rag Asavari, for after this raga Asavari is mixed with rag Asa. (Page 408).

X. SUBJECT RELATED HYMNS:

There are a number of hymns in Guru Granth Sahib which are titled with their theme subjects e.g., (Anand Sahib (psalms of bliss) (page 917-922) This composition has 40 pauris, but the word pauri as a title has not been used. It is believed that first 38 pauris were composed by Guru Amardas, 39th pauri was composed by Guru Ramdas and the 40th pauri was composed by Guru Arjan. Japji (psalms of realisation of God) (page 1-8), Sukhmani Sahib (pages 262-296) (psalms of peace). This composition has 24 Astpadis and 24 Sloaks preceding each Astpadi, there is one rahau in this composition and that is set in the first Astpadi. Sohila (psalms of union and separation) (pages 11-12), Sodiar (psalms related to

the doorway of the kingdom of God) (pages 8-10),
Sopurkh (psalms related to the greatness of God).
(pages 10-11)

XI. **NUMBERS** (indicated on the main title line) **RELATED HYMNS:**

In rag Gauri (pages 204-248) there are a number of hymns which have an indication of a number printed under the main hymn heading e.g.,

12. Rag Gauri Purbi Mehla 5 (page 204)

1

13. Gauri Mehla 5 (page 206)

3

These numbers indicate the schools of Indian Satanmi music. The pundits of music have divided the schools as follows:

- a. Bharat school
- b. Krishna school
- c. Shiv school
- d. Hanuman school and
- e. Gurmat (a school started by the Sikh Gurus) school

XII. **WORD JUMLA -**

There is a word 'Jumla'. The word means 'total'.

**Extracts from Lectures
by
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THEORY OF TRANSMIGRATION

FIRST BIRTH IN HUMAN LIFE & THEREAFTER:

1. First birth of a soul in a human form is always comfortable and happy. The clock of karma starts from this birth. All karmas are continuously recorded in the persons' account books, which are finally checked by God after death.

In the words of Guru Nanak, "lekha Rab mangesia, ja bhaitha kad vahi." (God will open the account book and will look at the Karmas' data.)

2. A life in reality is a sum total of many lives, many births and many forms of living which result from karmas.
3. Only humans perform karma. Other non-human forms of lives do not perform karma, their life is a result of their karmas performed in their past human life/ves.
4. All karmas are judged according to the motive and nature of the karma.

According to Guru Nanak:

"apae beej apae hi kha..." (you reap whatever you sow..)

5. The time, place of birth and age of a being is pre-determined and is normally unchangeable.
6. Every human has freedom to perform majority of his/her karma, and these are not controlled by any divine power.
7. The judgment of human karmas is according to Divine rules which are embodied and inscribed on the conscious of every human. These rules need no formal education to understand them.

According to Guru Nanak:

'Hukam rajai chalna, Nanak likhiya nal' (We all are under the ambit of Divines, and these are written on every one's mind)

8. The consumption of karmas and their rewards or punishment is a continuous and lengthy process and might spread in many lives.

9. Though most of the karmas are judged and settled during the course of one's life, the unconsumed karmas go with the deceased into the next life/lives and are not pardoned until the rewards or punishment are finally exhausted.
10. The prophets, however, have the power to plead for the deceased and request God to pardon the unconsumed karmas. God with his Divine Grace can excuse any number of wrongs.

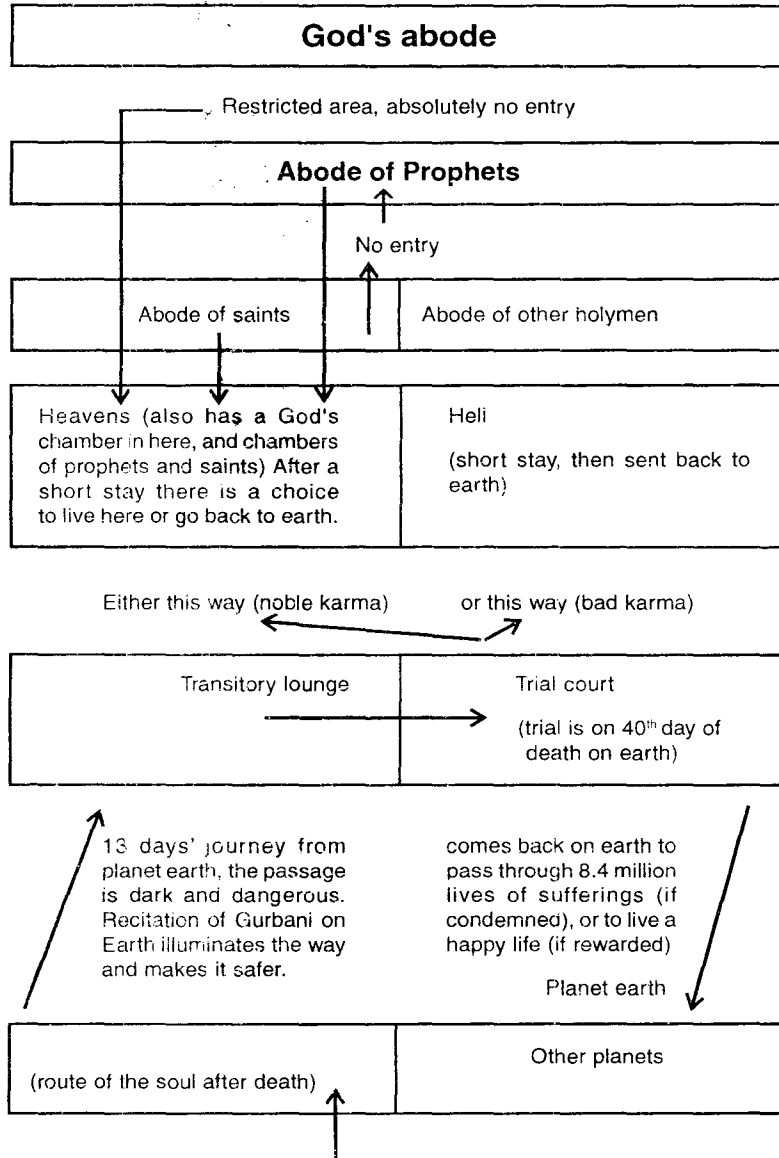
According to Guru Nanak:

“Leka koi na puchhae, ja Har bhakshanda....” (those who are pardoned by God's Grace, their karmas' account books are not opened.).

At another place he says, “Dharam Rai dar kagad pharae jun Nanak lekha samja....” (The God's Public prosecutor, will not pursue the case, if Guru Nanak asks for culprit's pardon....”

11. Both heavens and hell exist in this world and in the world thereafter.
12. In the world thereafter they are like two separate locations, and movement from one place to another place is strictly prohibited.
13. In this world, however, heaven and hell situations (time movements) come in every person's lives. The happy events of life represent moments of being in heaven, and times of pain, grief, illness, failure and sadness represent the moments of being in hell. The duration of time in the two phases is determined, by divine laws, according to one's karmas.

A VIEW ON SIKH CONCEPT OF KARMA AND HEAVEN AND HELL



↑
THE STARTING POINT OF THE CHART

A VIEW ON HYMNS CONCERNING THE TRIAL AND JUDGEMENT ON HUMAN KARMA (ACTIONS)

1. The word 'karma' comes from both Sanskrit and Persian languages. In Sanskrit it means 'actions' and in Persian it means 'Grace'. Hereunder it has been analysed meaning 'actions'.
2. There are numerous hymns in Guru Granth Sahib, composed by both the Gurus and the Bhagats, explaining the fate of the soul after death and the method of its trial and ultimate judgement.
3. The account of actions is called 'lekha' in Punjabi language. The hymns selected are as follows:

When God opens the account book of your karma

1. Page 953 (Raga Ramkali Var Mehla 3) Sloak Mehla 1

ਮ: ੧ ॥ ਨਾਨਕੁ ਆਖੈ ਰੇ ਮਨਾ ਸੁਣੀਐ ਸਿਖ ਸਹੀ ॥ ਲੇਖਾ ਰਬੁ ਮੰਗੋਸੀਆ ਬੈਠਾ ਕਢਿ ਵਹੀ ॥ ਤਲਬਾ ਪਉਸਨਿ ਆਕੀਆ ਬਾਕੀ ਜਿਨਾ ਰਹੀ ॥ ਅਜਰਾਈਲੁ ਫਰੇਸਤਾ ਹੋਸੀ ਆਇ ਤਈ ॥ ਆਵਣੁ ਜਾਣੁ ਨ ਸੁਝਈ ਭੀੜੀ ਗਲੀ ਫਹੀ ॥ ਕੂੜ ਨਿਖੁਟੇ ਨਾਨਕਾ ਓੜਕਿ ਸਚਿ ਰਹੀ ॥ ੨ ॥

Mehla 1: Says Nanak, listen, O mind, to the True Teachings. **Opening His ledger, God will call you to account.** Those rebels who have unpaid accounts shall be called out. Azraael, the Angel of Death, shall be appointed to punish them. They will find no way to escape coming and going in reincarnation; they are trapped in the narrow path. Falsehood will come to an end, O Nanak, and Truth will prevail in the end. ॥ 2 ॥

2. Page 1379 Sloak Farid (38)

ਫਰੀਦਾ ਚਾਰਿ ਗਵਾਇਆ ਹੰਢਿ ਕੈ ਚਾਰਿ ਗਵਾਇਆ ਸੰਮਿ ॥ ਲੇਖਾ ਰਬੁ ਮੰਗੋਸੀਆ ਤੂ ਆਂਹੋ ਕੇਰੁ ਕੰਮਿ ॥ ੩੮ ॥

॥ Farid, the hours of the day are lost wandering around, and the hours of the night are lost in sleep. **God will call for your account**, and ask you why you came into this world. ॥ 38 ॥

When God forgives and showers his Grace then the account books of the karmas are not checked

3. Page 1096 (last two lines) pauri 7 Raga Maru Var Mehla 5

ਪਉੜੀ ॥ ਜਾ ਤੂ ਮੇਰੇ ਵਲਿ ਹੈ ਤਾ ਕਿਆ ਮੁਹਛੰਦਾ ॥ ਤੁਧੁ ਸਭੁ ਕਿਛੁ ਮੈਨੇ ਸਉਪਿਆ ਜਾ
ਤੇਰਾ ਬੰਦਾ ॥ ਲਖਮੀ ਤੋਟਿ ਨ ਆਵਈ ਖਾਇ ਖਰਚਿ ਰਹੰਦਾ ॥ ਲਖ ਚਉਰਾਸੀਹ ਮੇਦਨੀ ਸਭ
ਸੇਵ ਕਰੰਦਾ ॥ ਏਹ ਵੈਰੀ ਮਿਤ੍ਰ ਸਭਿ ਕੀਤਿਆ ਨਹ ਮੰਗਹਿ ਮੰਦਾ ॥ ਲੇਖਾ ਕੋਇ ਨ ਪੁਛਈ
ਜਾ ਹਰਿ ਬਖਸੰਦਾ ॥ ਅਨੰਦੁ ਭਇਆ ਸੁਖੁ ਪਾਇਆ ਮਿਲਿ ਗੁਰ ਗੋਵਿੰਦਾ ॥ ਸਭੇ ਕਾਜ
ਸਵਾਰਿਐ ਜਾ ਤੁਧੁ ਭਾਵੰਦਾ ॥ ੭ ॥

Pauri : When you are on my side, Lord, what do I need to worry about? You entrusted everything to me, when I became your slave. My wealth is inexhaustible, no matter how much I spend and consume. The 8.4 million species of beings all work to serve me. All these enemies have become my friends, and no one wishes me ill. **No one calls me to account, since God is my forgiver.** I have become blissful, and I have found peace, meeting with the Guru, the Lord of the Universe. All my affairs have been resolved, since You are pleased with me. ॥ 7 ॥

When Guru Nanak intervenes and volunteers to act as a defence lawyer, then the account books of the karma are torn away and accounts are not checked

4. Page 698, Raga Jaitsiri Mehla 4 Chaupadas (4th pada of Shabad 5)

॥ ਜਿਨ ਕਉ ਕ੍ਰਿਪਾ ਕਰੀ ਜਗਜੀਵਨਿ ਹਰਿ ਉਰਿ ਧਾਰਿਓ ਮਨ ਮਾਝਾ ॥ ਧਰਮ ਰਾਇ ਦਰਿ
ਕਾਗਦ ਫਾਰੇ ਜਨ ਨਾਨਕ ਲੇਖਾ ਸਮਝਾ ॥ ੪ ॥ ੫ ॥

॥ Those, unto whom the Lord, the Life of the world, has shown Mercy, enshrine Him within their hearts, and cherish Him in their minds. The Judge of Dharma, in the Court of the Lord, **Has torn up their account books; when Nanak intervened and pleaded for their case.** ॥ 4 ॥ 5 ॥

Dharamrai is ordered by God to pass only fair and correct judgement, based on the facts of accounts of the Karmas

5. Page 38, Raga Sirirag Mehla 3 (2nd pada of Shabad 63)

ਸਿਰੀਰਾਗੁ ਮਹਲਾ ੩ ॥ ਹਰਿ ਜੀ ਸਚਾ ਸਚੁ ਤੂ ਸਭੁ ਕਿਛੁ ਤੇਰੈ ਚੀਰੈ ॥ ਲਖ ਚਉਰਾਸੀਹ
ਤਰਸਦੇ ਫਿਰੇ ਬਿਨੁ ਗੁਰ ਭੇਟੇ ਪੀਰੈ ॥ ਹਰਿ ਜੀਉ ਬਖਸੇ ਬਖਸਿ ਲਏ ਸੁਖ ਸਚਾ ਸਰੀਰੈ
॥ ਗੁਰ ਪਰਸਾਦੀ ਸੇਵ ਕਰੀ ਸਚੁ ਗਹਿਰ ਗੰਭੀਰੈ ॥ ੧ ॥ ਮਨ ਮੇਰੇ ਨਾਮਿ ਰਤੇ ਸੁਖੁ
ਹੋਇ ॥ ਗੁਰਮਤੀ ਨਾਮੁ ਸਲਾਹੀਐ ਦੂਜਾ ਅਵਰੁ ਨ ਕੋਇ ॥ ੧ ॥ ਰਹਾਉ ॥ ਧਰਮ
ਰਾਇ ਨੇ ਹੁਕਮੁ ਹੈ ਬਹਿ ਸਚਾ ਧਰਮੁ ਬੀਚਾਰਿ ॥ ਦੂਜੈ ਭਾਇ ਦੁਸਟੁ ਆਤਮਾ ਓਹੁ ਤੇਰੀ
ਸਰਕਾਰ ॥ ਅਧਿਆਤਮੀ ਹਰਿ ਗੁਣ ਤਾਸੁ ਮਨਿ ਜਪਹਿ ਏਕੁ ਮੁਰਾਰਿ ॥ ਤਿਨ ਕੀ ਸੇਵਾ
ਧਰਮ ਰਾਇ ਕਰੈ ਧੰਨੁ ਸਵਾਰਣਹਾਰੁ ॥ ੨ ॥ ਮਨ ਕੇ ਬਿਕਾਰ ਮਨਹਿ ਤਜੈ ਮਨਿ ਚੂਕੈ
ਮੋਹੁ ਅਭਿਮਾਨੁ ॥ ਆਤਮ ਰਾਮੁ ਪਛਾਣਿਆ ਸਹਜੇ ਨਾਮਿ ਸਮਾਨੁ ॥ ਬਿਨੁ ਸਤਿਗੁਰ
ਮੁਕਤਿ ਨ ਪਾਈਐ ਮਨਮੁਖਿ ਫਿਰੈ ਦਿਵਾਨੁ ॥ ਸਬਦੁ ਨ ਚੀਨੈ ਕਥਨੀ ਬਦਨੀ ਕਰੇ ਬਿਖਿਆ
ਮਾਹਿ ਸਮਾਨੁ ॥ ੩ ॥ ਸਭੁ ਕਿਛੁ ਆਪੇ ਆਪਿ ਹੈ ਦੂਜਾ ਅਵਰੁ ਨ ਕੋਇ ॥ ਜਿਉ ਬੋਲਾਏ
ਤਿਉ ਬੋਲੀਐ ਜਾ ਆਪਿ ਬੁਲਾਏ ਸੋਇ ॥ ਗੁਰਮੁਖਿ ਬਾਣੀ ਬ੍ਰਹਮੁ ਹੈ ਸਬਦਿ ਮਿਲਾਵਾ
ਹੋਇ ॥ ਨਾਨਕ ਨਾਮੁ ਸਮਾਲਿ ਤੂ ਜਿਤੁ ਸੇਵਿਐ ਸੁਖੁ ਹੋਇ ॥ ੪ ॥ ੩੦ ॥ ੬੩ ॥

Sri raga, Mehla 3: O dear Master, you are the Truest of the True. All things are in Your Power. **The 8.4 million species of beings wander around searching for You, but without the Guru, they do not find You.** When the Dear Master grants His Forgiveness, this human body finds lasting peace. By Guru's Grace, I serve the True One, who is Immeasurably Deep and Profound. || 1 || O my mind, attuned to the Naam, you shall find peace. Follow the Guru's Teachings, and praise the Naam; there is not other at all. || 1 || Rahau || **The Judge of Dharma, by the orders of God's Command, site and administers True Justice.** Those evil sould, ensnared by on their spiritual journey chant and meditate with their minds on the One Master, the treasure of Excellence. The Righteous Judge of Dharma servers them; bleassed is the Lord who adorns them. || 2 || One who eliminates mental wickedness from within the mind, and casts out emotional attachment and egotistical pride, comes to recognize the All-pervading Soul, and is intuitively absorbed into the Naam. Without the True Guru, the self-willed manmukhs do not find liberation; they wander around like lunatics. They do not contemplate the Shabad; engrossed in corruption, they utter only empty words. || 3 || He himself is everything; there is

no other at all. I speak just as He makes me speak, when
He Himself makes me speak. The Word of the Gurmukh is
God Himself. Through the Shabad, we merge in Him. O
Nanak, remember the Naam; serving Him peace is obtained.
॥ 4 ॥ 30 ॥ 63 ॥

THE CONTRIBUTORS

- 10.1 The hymns contained in Guru Granth Sahib are composed by
- a. Six Sikh Gurus: Guru Nanak, Angad, Amardas, Ramdas, Arjan and Tegh Bahadur
 - b. Fifteen Bhagats: Beni, Bhikhan, Dhanna, Farid, Jaidev, Kabir, Namdev, Parmanand, Pipa, Ramanand, Ravidas, Sadhna, Sain, Surdas, Tirlochan.
 - c. Seventeen Bhattas: Bal, Bhal, Bhikha, Das, Gayand, Harbans, Jal, Jalan, Jalap, Kal, Kalashar, Kirat, Mathura, Nal, Sal and Tal [some scholars give a total of eleven bhattas only].
- 10.2 A brief life history of the contributors is given below.

10.3 THE SIKH GURUS

10.3.1 Guru Nanak Dev (1469-1539)

The story of the emergence and evolvement of Sikhism is one of the most inspiring eras of the world religious history. The complete movement was based on the principles of democracy, secularism and socialism, without any barriers of caste, colour, creed, sex or country. The appearance of the world prophets is not an isolated event of history, they are the ordained personalities of their period. Guru Nanak Dev and his nine successors were sent in this world to fulfil a definite Divine Mission.

Birth

Guru Nanak Dev was born on Saturday, 21st October 1469 in Talwandi, now known as Nankana Sahib, situated about 48 miles westward from Lahore, Pakistan.

Ancestry

The ancestors of Guru Nanak Dev were the rulers of Punjab. They belonged to the Solar dynasty of the Kshatriya (warrior class) heroes. They were also great scholars of Vedas. From these scholarly traditions they came to be known first as Vedis and then Bedis. Guru Nanak Dev's grandfather Shiv Ram Bedi was appointed an administrator by the Muslim chief of a fief, the main city of this fief was Talwandi. Kalu Chand Bedi, the father

of Guru Nanak Dev succeeded his father Shiv Ram after his death. Guru Nanak Dev's mother Tripta also belonged to a Kshatriya family of the upper middle class status.

Childhood

As a child Guru Nanak Dev was very intelligent, and a helpful charming little boy. He loved the company of his playmates. He distributed his sweets and food amongst others who were hungry and poor. After playing games, he would gather his young friends and tell them to sing songs in praise of God. He would also tell them stories about God and His limitless bounties.

Early Education

From the age of five to thirteen the Guru went to a local school and attended classes to learn arithmetic, religion, art and music. From the age of thirteen to sixteen he got intensive coaching in languages including Sanskrit, Persian and Punjabi. At a very young age Guru Nanak Dev composed poetry in praise of God, in almost every language he learnt.

Engagement and Marriage

Guru Nanak Dev was engaged to Mata Sulakhni, daughter of a Kshatriya Mul Chand of Batala, when he was sixteen years old. He was married at the age of eighteen. He had two sons, Sri Chand when he was twenty five years old and Lakhmi Chand when he was twenty eight years old.

Employment

From the age of sixteen, when Guru Nanak Dev finished his schooling, until the age of thirty-five when he took his first outside job, he worked to help his father in the fields and with the cattle of the household. His father wanted him to become a businessman. Many times he sent him away with money to do some business and make some money, but Guru Nanak had no aptitude to be a businessman; each time he returned empty handed having spent the money in feeding the poor and the hungry. Often when there was no work to do he would spend his time with the holy men discussing with them God and His Glory. He was a great orator and a fluent speaker. He impressed almost everyone with his arguments, knowledge and logic. In his spare time he studied and mastered the religious scriptures of Hindus, Muslims, Buddhists and Jains. He studied various schools of philosophy of both Hindus

and Muslims.

Guru Nanak Dev's first outside employment was in Sultanpur, where his sister Nanaki and her husband, Jai Ram lived. Guru Nanak got the job of a store-keeper with the Revenue department of the Government whose head-quarters were in Sultanpur. The Guru started his job in November 1504 and left it in August 1507. For the next fourteen years he was on the march spreading the name of God.

The last eighteen years of his life, from 1521-1539, he spent in Kartarpur, a town which he founded himself, as a preacher and a farmer.

The Prophethood

On the morning of 23rd August 1507, when the Guru went to the river Bein to take a bath, he was taken by God's angels to His court. He spent three days over there. He was offered a cup of nectar and was ordered to drink it. Guru Nanak Dev was terrified. All he could see was the blinding light and all he could hear was God's commanding voice. God ordered Guru Nanak Dev to go back to the world and spread the message of love and peace. God said that he had appointed Guru Nanak Dev as His messenger. He was left by God's angels back at the same place he had disappeared from three days before. The people were horrified by the miracle of his disappearing in the river and reappearing from the same place three days later.

The First Commandment

Guru Nanak Dev's first commandment, when he came back from the house of God, was that God was one, the father of all of us. He said that the people should not quarrel over the name of religion, for God is neither Muslim nor Hindu. He is one God of the whole universe and no one should forget Him even for a moment. He said that God was beyond time, beyond births and deaths, that God was without fear and enmity. He was the creator of all worlds in this universe.

The Travels

From 1507-1521 Guru Nanak travelled as far as Mecca in the West and Bangladesh in the East, Tibet in the North and Sri Lanka in the South, to spread the message of God. He went

to all the important mandirs of Hindus and mosques of the Muslims. He prayed with them in their churches. Everywhere he went he gave the message of Truth, Truthful living, Equality of man and Fatherhood of God.

The first two missionary tours of Guru Nanak Dev lasted for eight years from August 1507 to December 1515. In this tour he visited important places like Hardwar, Ayodhya, Prayag, Gaya, Jagannath Puri, Sri Lanka, Gokal and Mathura. The total coverage of this journey was about six thousand miles within India and about four hundred miles in Sri Lanka. He travelled an average of 3 miles a day. He visited, on these particular tours, the important Hindu places situated in the East, South and West of India.

The third journey of Guru Nanak Dev was towards the Himalayas, in the North. Here he had long discussions with Yogis, Siddhas and the followers of Gorakhnath, Macchendermath and Buddhist monks on various topics of religious philosophy. This journey lasted for about two years and important places visited by the Guru include, Jawalamukhi, Kangra, Rawalsar, Kulu, Lahaul Spiti, Garwal, Sirmaur and Tibet. At many places, annual festivals are held to commemorate the visit of the Guru.

The fourth and the final journey of the Guru was to West Asia. In this journey he visited Mecca, Medina and Bagdad. There is a Gurdwara in Bagdad to commemorate this visit. The Saudi Arabians have not allowed the Sikhs to raise any Sikh shrines in Mecca and Medina to solemnise Guru Nanak Dev's visit over there.

The third and fourth travels of the Guru lasted for about eight years and the Guru travelled about one thousand miles towards the North and about six thousand miles towards the west.

Guru Nanak left converts all over the places he went. The Gurdwaras built over there, with the support of the local sangat, prove this point.

The Hymns

There are 974 compositions of Guru Nanak Dev recorded in Guru Granth Sahib, the Sikh holy book. The Guru composed hymns in nineteen ragas, which are: Sri, Maj, Gauri, Wadhans, Sorath,

Dhanasri, Tilang, Suhi, Bilawal, Ramkali, Tukhari, Bhairav, Basant, Sarang, Malar and Prabhati. Guru Nanak Dev's hymns which are recited every day by the Sikhs at home or by the Raagis in the Gurdwara are: Japji (morning prayer recited by an individual), Asa di Var (morning prayer sung in the gurdwara), five shabads (hymns) included in the Rehras (daily evening prayer) and three shabads included in Sohila (daily bed time prayer).

Teachings

Guru Nanak was the founder of a new faith, which later emerged as a world religion. His teachings were new, coherent, systematic and articulate. They revolved around the personal experience of the Guru regarding God and of the rules of His universe. The Guru's pronouncements are the substance of the Sikh theology. His teachings are unique, intelligible and comprehensible.

Guru Nanak preached the Fatherhood of God and the Brotherhood of mankind. He said that to attain salvation one must meditate on the name of God, must perform noble deeds and must share one's possessions with others. He recommended the worship of only one Almighty God and abolished all the rituals which were associated with the ceremony of worship. His message was of love and peace.

Guru Nanak and the Early Historians

Charles Wilkins (1781) in his "Observation of the Sikhs and their College at Patna" wrote that Naneek Shah, the founder of the Sikh faith taught that there was one God and that a man should practise universal toleration. William Franlin (1798) in his "History of reign of Shah Aulum", wrote that Nanick framed a system of religion which he delivered to his numerous followers as of Divine origin. Lt. Colonel Malcolm (1812) in his "Sketch of the Sikhs" wrote that Nanac was a man of more than common genius. His great aim was to blend Muslim and Hindu jarring elements in peaceful union. Sir Charles Gough and Arthur Innes (1880) in their book "The Sikhs and The Sikh Wars", wrote that Nanak was remarkable as a being, not only a really great reformer but one who seems to have inspired singularly little animosity. He founded the brotherhood, who called themselves Sikhs; a sect entirely religious, without any political aim or organisation, based on two fundamental principles: the Unity of God and the Brotherhood of Man, without distinction of race, caste or creed. W.L. McGreger

(1846) in his book "The History of the Sikhs", wrote that Nanak's intellect was precocious. His precepts were those of peace with all mankind. Joseph D. Cunningham (1849) in his book, "History of Sikhs", wrote that the whole scope of Nanak's teachings was that God was all in all and that purity of mind was the first objective and urged all men to practise devotion. E. Trumpp (1877) in his book "The Adi Granth", wrote that Guru Nanak built up a concise system on scientific principles. The chief points in Nanak's doctrine were: unity of Supreme Being, identification of the whole universe and all things therein with the Supreme, and representation of human as being a light from the true light. C.H. Payne (1930) in his "Short History of the Sikhs", wrote that Baba Nanak was essentially a reformer. He protested against the idolatry, the blind superstitions, and the empty rituals which had so long estranged religion from morality and the hearts of men from their Creator. Dorothy Fields (1901) in her book, "The Religion of the Sikhs" stated that Nanak was a spiritual descendant of monotheistic reformers. M. Macauliff (1909) in his six volume book, "The Sikh Religion", wrote that Guru Nanak's devotion to one God made him reject incarnations and idols as abominations, while his insistence on right conduct cut away the basis of ritualistic practices and set prayers.

10.3.2 Guru Angad Dev (1504-1552)

Birth

Guru Angad Dev was born on 31st March 1504 at Matae di Saran, Muktsar, district Ferozepur. His name before the guruship was 'Lehna'.

Ancestry

Guru Angad was a Kshtriya of the Trehan clan. His father Baba Pheru Mal was trader by profession. His mother was Mata Sabrai. After the birth of Lehna, Baba Pheru Mal first moved from Matae di Saran to Harike and then to Khadur, near Taran Taran, district Amritsar.

Childhood

Lehna went to the local school and had his early education in languages, religious studies and arithmetic. The people of Khadur were devoted worshippers of the goddess Durga, a Hindu deity. Lehna, from his early childhood became a disciple of her. He visited her temple at Jawalamukhi every year with his parents.

Engagement and Marriage

Lehna got married to Mata Khivi, daughter of Devi Chand of village Sangar, on 31st March 1519, when he was fifteen years old. He had two sons, Baba Dasu born in 1524 and Baba Dattu born in 1537 and one daughter, Bibi Amro born in 1522.

Livelihood

Lehna joined his father in the family trade. The business prospered under the supervision of Lehna and his family became quite rich. After business hours, Lehna would spend most of his time reciting the songs of the goddess Durga. He would arrange all night singing sessions to recite 'Mata dian Bhetan' (religious songs relating to Durga). Lehna also organised annual visits of his village folks to Jawalamukhi to visit the famous temple of Durga. Lehna became the religious leader of his village. He wore bells on his hands and feet and danced before the goddess.

Meeting with Guru Nanak

In Khadur, there lived a man known as Joga. He was a follower of Guru Nanak. He recited and sang Guru Nanak Dev's hymns every morning. One day, when Lehna was passing in front of Joga's house he heard Joga's voice singing, with great devotion, the hymns of Guru Nanak. The melody of voice and the piety of the lyrics stirred the innermost depths of Lehna. He enquired from Joga about the authorship of the hymns. Joga told him all about Guru Nanak, who lived in Kartarpur on the banks of the river Ravi and with whose association he had obtained peace and happiness. Lehna became very curious to meet Guru Nanak. At the time of next annual pilgrimage to Jawalamukhi Lehna went to have an audience with Guru Nanak. Guru Nanak Dev's personality and discourses so overwhelmingly impressed Lehna that he parted company from his villagers and stayed on with the Guru. In time he was initiated and became the most devoted and obedient disciple of Guru Nanak.

The Prophethood

Lehna served Guru Nanak for five years. He was put to very hard probation by Guru Nanak to gauge his devotion, obedience and love for the new movement. Lehna was successful in all the tests. On July 14 1539, about three months before Guru Nanak Dev's death, Lehna was anointed the second Guru of the Sikhs by Bhai Budha on the instructions of Guru Nanak Dev.

Guru Nanak Dev gave a new name to Lehna; he called him Angad. Guru Angad's pontificate lasted for twelve years and nine months, when he appointed Bhai Amardas as the third Guru of the Sikhs.

Contribution to Sikhism

(i) Development of Gurmukhi Script

Though the Punjabi alphabet was first used by Guru Nanak Dev for recording some of his hymns, Guru Angad adapted and revised the new script for the Punjabi language as a whole. The script came to be known as Gurmukhi, meaning coming from the Guru's mouth. Guru Angad also gave the Punjabi language its new grammar.

(ii) Collection of Guru Nanak Dev's Hymns

The hymns composed by Guru Nanak Dev were in possession of his disciples. Guru Angad collected all these hymns, scrutinised them wrote all of them in new script and collated them in a book, known as 'pothi'.

(iii) New Hymns Composed by Guru Angad

Guru Angad also composed hymns of his own. Like Guru Nanak he too used the name 'Nanak' at the end of his hymns. This tradition was then followed by the succeeding Gurus. Thus all hymns composed by the Sikh Gurus end with the name of 'Nanak' identifying that the author of the hymns is a Sikh Guru. In total the Guru composed 63 sloaks, which means short verses. These verses have been included in the 'Vars'- the ballad type long hymns, composed by Guru Nanak, Guru Amardas and Guru Ramdas. The arrangements of these sloaks in as follows:

Vars composed by Guru Nanak

Maj di var = 12 sloaks

As di var = 15 sloaks

Malhar di var = 5 sloaks

Vars composed by Guru Amardas

Suhi di var = 11 sloaks

Ramkali di var = 7 sloaks

Maru di var = 1 sloak

Vars composed by Guru Ramdas

Sri rag di var = 2 sloaks

Sorath di var = 1 sloak

Sarang di var = 9 sloaks

4.8.4 Langar

The tradition of langar was first introduced by Guru Nanak Dev. Guru Angad and his wife Mata Khivi consolidated and reorganised this unique tradition of the new faith.

Teachings

(i) The necessity to have a Guru (Spiritual Teacher)

In the sloaks included in the vars of raag Sarang and raag Asa the Guru has emphasised the need to have a teacher- guru, to receive religious instructions and to have the spiritual guidance.

(ii) The love for humanity

The Guru taught that the religion of a man was humanity. He stressed, in his hymns and in his instructions, that all human beings must love God and His Creation. He declared that the meditation on the name of God and love for humanity was the true religion of a man. In his sloaks recorded in the vars of raag Suhi and raag Malhar he has said that the God could be realised only through devotion, noble deeds and service of mankind. He taught the religion of love to his disciples.

(iii) Daily prayers

In his sloaks recorded in the vars of raag Suhi and raag Malhar, the Guru has said that a man could get comfort and solace in life only through daily worship of God and by rendering regular prayers. He said that the prayers were the cornerstone of any worship. He emphasised that the prayers and worship must be a regular part of one's life and should not only consist of casual ceremonies and mantras performed and said at certain specific times in one's lifetime.

(iv) Union with God

The Guru said that it was essential that the men should get rid of their ego and greed to be one with God. He emphasised that the people should avoid getting involved in gossip, stealing, forgery and lust. He said that God was everywhere and we could be one with Him only through love, honesty and loyalty.

10.3.3 Guru Amardas (1479-1574)

Birth

Guru Amardas was born in Baserke, district Amritsar on 4th May 1479. The village Baserke is about 13 KM from the city of Amritsar towards south west of Chheherta. He was ten years younger than Guru Nanak.

Ancestry

Guru Amardas was a Kshtriya of the Bhalla clan. His father was Baba Tej Bhan and his mother was Mata Lakho. Guru Amardas was the eldest son; he had three younger brothers.

Childhood

Young Amardas had his education at home. From a very young age he liked the company of holy men. He would bring them home and would feed them. He liked to listen to and recite holy songs (bhajans). He would take his group to local marriages and religious get-togethers.

Engagement and Marriage

Amardas was married to Bibi Mansa Devi of village Sankhetra, district Sialkot, daughter of Baba Devi Chand of Behi clan, on 27 November 1502. Amardas was 28 years old at the time of his marriage. He renamed his wife as Bibi Ram Kaur after the marriage. He had his first child, a daughter Bibi Dani, when he was 40 years old. His other children were Baba Mohan born 1521, Baba Mohri born 1522 and Bibi Bhani born 1534.

Livelihood

Being the eldest son in the family he started going to his father's shop at a very young age. He was a very honest and pleasant shopkeeper. Children of the village loved to go to his shop when he was there. He also helped his father and younger brothers to look after the family farm. Twice a year he would take leave from his family and business duties and visit Hardwar, a holy city, to pay homage to the famous river Ganges.

Meeting with Guru Angad

Amardas's nephew was married to Guru Angad's daughter, Bibi Amro. She was a very pious woman. She would get up early in the morning, take a bath and start reciting the hymns of Guru

Nanak Dev. One day Amardas heard Bibi Amro singing Guru Nanak Dev's sacred hymns. He heard her sing Jap ji and pauris of Asa di var. He was touched by the divinity and piety of the hymns. He learnt those hymns from her and started reciting them every morning.

Once when Amardas was returning from Hardwar, he met a man who was a God seeker and wanted a teacher to show him the right path. He was influenced by the knowledge and divinity of Amardas. He asked Amardas about his religious teacher so that he could join him as well. The question shook Amardas to the roots. He did not have a teacher. He went straight to Bibi Amro and asked her to take him to Guru Angad.

Next morning Amro and Amardas reached Khadur Sahib where Guru Angad was residing. Amardas was an uncle of Guru Angad's son-in-law and was also twenty years older than him. On hearing the arrival of Amardas with Amro, Guru Angad stood up to receive him. But Amardas hastened to fall at the Guru's feet and said, "I am here to be your disciple, to serve the house of Guru Nanak Dev under your divine commands, please accept me as the servant of his house". Guru Angad embraced him and said that he was not the servant but a future master of that house. Thus Amardas found a divinity teacher in Guru Angad. This meeting took place in 1540 when Amardas was about sixty years old. He served the house of Guru Nanak Dev for about twelve years with unbounded devotion, impeccable obedience and impeccable love.

The Prophethood

On 29th March 1552 Amardas was anointed the third Guru of the Sikhs by Baba Budha, at the instructions of Guru Angad Dev who breathed his last a few days later. Guru Angad advised Guru Amardas to shift his headquarters to Goindwal, a new village established by the Guru himself. Guru Angad's older son Datu did not accept his father's decision to appoint Amardas as the next Guru of the Sikhs. He declared himself to be the next Guru and in rage, went to Guru Amardas residence and kicked him hard on his back. Guru Amardas fell down from his seat. Datu spoke to the Guru in very insulting language. Guru Amardas, in return, held his feet and said, "My son, I am sorry, my old and hard bones must have hurt your tender feet. Please forgive me for that. "Datu was touched by the Guru's humility and

gentleness. He later returned and fell at Guru Amardas's feet and begged for forgiveness. Guru Amardas became the third Guru of the Sikhs at the age of seventy three.

Composition of Hymns

Guru Amardas composed 907 hymns during his period of Guruship. These are recorded in Guru Granth Sahib in seventeen different ragas. One of Guru Amardas' hymn which is recited every day by the Sikhs and at the gurdwaras is 'Anand Sahib'. According to the Sikh traditions first five and the last stanzas of this long hymn must be recited at the close of every Sikh prayer.

Contribution to Sikhism

(i) Blending of four castes of the Hindus

Like Guru Nanak Dev and Guru Angad who deplored the Hindu tradition of the caste system, Guru Amardas also paid special attention to this social evil. He took practical steps *i.e.*, mass inter-caste marriages, development of inter-caste social relationship and meetings etc., to break up this centuries old vice. He blended the four castes into one and called the output as a true Sikh.

(ii) Uplifting of the Indian Woman

Guru Amardas condemned the tradition of 'satee' (burning alive of the widows at their husband's pyre). He strictly forbade his followers to follow this horrific tradition. He also prohibited the 'purdah' (to cover and hide face) system amongst his followers. He preached the equality of man and woman. He declared that in the house of God both were equal and both had the equal right of worship and prayer.

(iii) Establishment of Manjis (centres)

To decentralise the control of the expanding missionary work of the house of Guru Nanak Dev, the Guru established centres of administration and called them manjis. The head of the centres were known as 'masands'. They were Guru's appointed representatives at the specific centres and were instructed to pass Guru's messages to the sangats and to collect donations from the sangat for the Guru. This establishment of the centres helped in the development of communication between the Guru and the sangat and also helped in the expansion of the Sikh religion.

(iv) Collection of authentic hymns of Guru Nanak Dev and Guru Angad

Guru Amardas collected all the hymns of Guru Nanak Dev and Guru Angad, which were in the possession of various devotees and added in there his own hymns. These hymns were later bound in the form of a book and after Guru's death were passed on to his son Baba Mohan. Mohan pothi refers to this book which contain the hymns of the three Gurus along with the hymns of some selected saints and bhagats.

(v) The introduction of the Sikh festivals

The Guru chose two fairs, which fell at an interval of about six months, to be made the Sikh get-together melas. These were Baisakhi which fell in March-April and Diwali which fell in October-November. The first grand assembly of the Sikhs was organised on the Baisakhi day of 1554.

(vi) The construction of Baoli Sahib

The Guru built a well with eighty four descending steps where, it is believed, a person can escape the transmigration into eight million and four hundred thousand lives of sufferings, by reciting Guru Nanak Dev's Jap Ji on each step. The digging of the well was started in 1556 and was completed in 1559. The gurdwara later built on this place is known as Baoli (well) Sahib.

Teachings

The teachings of Guru Amardas were identical with those taught by Guru Nanak Dev and Guru Angad earlier, and these became the basis for further elucidation of the fundamentals of the Sikh faith. However, the main teachings of Guru Amardas were belief in one formless, eternal and un-incarnated God; daily prayers and attendance at the religious meetings; the walk on the path of 'sahj'-- devotional meditation; the trust in the grace of God; the truthful and honest living and the acceptance of the play of 'Karma'-- actions.

Personality

Guru Amardas was a very simple and humble person. Service to humanity was the objective of his life. He knitted strings, in his spare time to earn his own livelihood. He had no material possessions. All his life of guru-ship he worked for the good of others and showed his followers the way to God.

Guru Amardas and the Early Historians

According to J. Malcolm, author of "Sketch of the Sikhs" (1812), Guru Amardas was distinguished for his activity in preaching the tenets of Guru Nanak; J. D. Cunningham, author of "A History of the Sikhs" (1849) mentions about the successful meeting of Emperor Akbar with the Guru; E. Trumpp, the author of "The Adi Granth" (1877) refers to Guru Amardas as a humble, patient and pious man and calls his compositions preserved in the Guru Granth Sahib simple and clear; C. H. Payne, "A short history of the Sikhs" mentions "Guru Amardas as a zealous preacher and a crusader against the evil practices of sati and purdah. According to Mohammad Latif, author of "History of Punjab" (1895) and I. B. Bannerji, author of "The Evolution of the Khalsa" Guru Amardas was a successful teacher, and his zeal and activity in preaching, combined with his genial habits and affable disposition secured for him many converts to the new faith. He was a just and wise Guru, humble and patient. The pontificate of Guru Amardas may be regarded as a turning point in the history of Sikhism. The Guru introduced a number of reforms and changes in the ceremonies connected with marriage and death.

10.3.4 Guru Ramdas (1534-1581)

Birth

Guru Ramdas was born on 24 September 1534 at Choona Mandi, Lahore. His popular name before the Guru-ship was Bhai Jetha.

Ancestry

Guru Ramdas was a Kshtriya of Sodhi clan. His father was Bhai Haridas and his mother was Mata Daya Kaur. They were both very religious. For a long time after their marriage, no child was born to them. They always prayed to God to bless them with a child. After twelve years of married life and deep devotion, baby Ramdas was born to them. His pet name was Jetha meaning the first born. They loved him very much. Bhai Haridas was not a rich man, but he gave to baby Ramdas everything he wanted. The destiny did not allow the parents to see the future glory of the young Ramdas. They both died when Jetha was only seven years old. His maternal grandmother brought him to Basekay to live with her.

Childhood

Jetha's grandmother was a poor lady. It was very difficult for her

to send Jetha to a school. It was even difficult for her to feed him. Jetha, at the age of nine, started supporting himself and his grandmother by selling boiled grams in the streets of Basekay. Whenever he would come across hungry or holy men, he would freely distribute his grams amongst them. For this, many times, he was scolded by his grandmother. For three years Jetha sold grams in Basekay.

Meeting with Guru Amardas

In 1546, at the age of twelve, Jetha came to Goindwal to visit Guru Amardas with his village folks and never went back. He requested Guru Amardas to accept him as his disciple. Later he became Guru Amardas's most trustworthy devotee and a sincere and dedicated follower. He served the Guru for about twenty eight years before he was anointed as the fourth Guru of the Sikhs.

Engagement and Marriage

In February 1553, when Jetha was about 19 years old, he was dramatically betrothed to Guru Amardas's younger daughter Bibi Bhani and was soon married to her in March 1553. One day, Mata Ram Kaur, wife of Guru Amardas said to the Guru that Bibi Bhani was now young and should be married as soon as possible. On enquiry from the Guru that what type of boy was in her mind, Mata Ram Kaur pointed to Jetha, who had just entered the room. Guru Amardas said that there was no one like Jetha. Jetha was the right choice for Bibi Bhani. Bibi Bhani later became the most respected woman in the Sikh history: she was the daughter of a Guru, wife of a Guru and later mother of a Guru. She played a very important part in shaping the history of the Sikhs. Jetha had three sons, Prithi Chand born in 1558, Mahadev born in 1560 and Arjan born in 1563.

The Prophethood

After being put to very hard and difficult tests, Jetha was declared to be the fourth Guru of the Sikhs. On 1st September 1574, a few hours before Guru Amardas left for his heavenly abode he called Baba Budha to anoint Jetha as the Guru of the Sikhs. He put five paisas and a coconut in front of Jetha, bowed and declared him to be the fourth Guru of the Sikhs, hence to be known as Guru Ramdas.

Composition of Hymns

Guru Ramdas composed 679 hymns during his period of Guruship.

Two of his hymns are included in 'Rehras' the evening time prayer which is read by a devout Sikh every day. He composed hymns in 29 raags. His most popular composition is 'Lavan' the marriage hymns. According to the Sikh Marriage Act 1909, it is essential that these hymns are read at the time of a Sikh marriage. These hymns are composed in raga Suhi are four in number and are recorded on page 773 in Guru Granth Sahib. In raag Wadhans he composed two more hymns which are read during a marriage ceremony and are sung on the tunes of 'gorian'.

Contribution to Sikhism

(i) The foundation of the City of Amritsar

Guru Ramdas bought a piece of land about 40 kms north west of Goindwal for Rs. 700 (Akbari) on which he laid the foundation of the city of Amritsar in 1577.

(ii) The re-organisation of the Missionary centres

Guru Ramdas re-organised the 'manjis' established by Guru Amardas and appointed new 'masands' (missionaries). He drew a rule book for the functioning of these manjis. Twice a year the masands would come to Amritsar to report to the Guru for their activities and for depositing the contributions collected by them.

(iii) The declaration of 'daswand' (one tenth of one's earnings)

The Guru declared that every Sikh must contribute one tenth of his earnings towards the Guru's treasury to finance the projects started by the Guru for the general service of the masses viz., schools, clinics, langar and gurdwaras.

(iv) The rules for the Sikh way of life

The Guru codified laws for the Sikh way of life. In one of his 'Vars', composed in raag Gauri, recorded at page 305 in Guru Granth Sahib, he listed the rules which a Sikh must follow in his daily life e.g., getting up early in the morning; saying morning prayers; remembering God all the time, in happiness and in adversity; serving others and begging God for his blessings. In his another composition, 'Var', raag Srirag, page 91 he instructed that before a Sikh should start any work he must render a prayer to God and must make Him his witness in every action. Yet in another 'Var', raag Sarang, page 1246 of Guru Granth Sahib,

he declared that for a religious man it was not unholy to get wealth, provided he spent that in God's way and gave and lived in comfort.

(v) The rules for the Sikh society

Guru Ramdas also gave a new look and hope for the social set up. He decried the caste system and forbade the Sikhs to practice rituals and idol worship. He also rejected fasting, pilgrimage and ascetic practice as means of God realisation. He launched community projects to bring people of all the different castes together and worship God in a simple and uncomplicated way.

(vi) The introduction of the word 'kar seva'- voluntary help.

Guru Ramdas coined and introduced the word 'kar seva' and said that all Sikh institutions must be built and raised through 'kar seva' and must belong to the community and not to an individual.

Teachings

Guru Ramdas taught his followers the unity of God and living in harmony with love and peace. He explained to his disciples the rules so laid down by his predecessors. He said that the love for humanity was the message of Guru Nanak and must be followed by all his disciples. He clarified the meaning of NAM YOGA and SAHAJ YOGA. He said that as the teats of goat's neck yielded no milk, so yoga without piety yielded no advantage. He said that his Sikhs were householders and would obtain salvation as members of a household. They need not abandon their families and go in forests or become monks.

Personality

Guru Ramdas became Guru at the age of forty and held the office for only seven years. But in this short span of time he performed invaluable services to strengthen the house of Guru Nanak Dev. Amongst other contributions to the Sikh nation, the raising of the city of Amritsar and the construction of the pool of nectar are two land marks in the history of the Sikhs, so provided by Guru Ramdas. Sri Chand, Guru Nanak Dev's eldest son, visited the Guru at Goindwal and was most impressed by his humility, hospitality and gentleness. The Guru breathed his last on 1 September, 1581, at the age of 47 at Goindwal.

Guru Ramdas and the early historians

According to J. Malcolm (Sketch of the Sikhs-1812), Guru Ramdas had become famous for his piety and organisational skills. J.

D. Cunningham (A history of the Sikhs - 1849) wrote that Guru Ramdas was amongst the most revered of the Gurus and was also held in great esteem by the Mughal Emperor Akbar. E. Trumpp (The Adi Granth - 1877) said that the construction of Amritsar and the holy pool helped tremendously in the strengthening of the organisation of the Sikhs, for they had obtained thereby a central place of assembly and worship. Dorothy Fields (The religion of the Sikhs - 1901) stated that the reorganisation of the 'manjis' and 'masands' helped the expansion of the Sikh religion. M. A. Macauliffe (The Sikh religion - 1909) wrote about the missionary work of the Guru and his rationalisation of voluntary donation system. Mohammed Latif (History of the Punjab - 1891) noted that the Guru was a man of considerable merit. He possessed a quiet and peaceful disposition. He lived with piety, devotion, eloquence and energy and kept busy in literary pursuits. I. B. Bannerji (The evolution of the Khalsa) stated that Guru Ramdas earnestly took up the missionary work and sent preachers to different parts of the country to spread the new faith.

10.3.5 Guru Arjan Dev (1563-1606)

Birth

Guru Arjan was born on 15 April 1563 at Goindwal. He was the youngest son of his parents and was the first Guru born as a Sikh.

Ancestry

Guru Arjan Dev was the son of Guru Ramdas and Mata Bhani. He was a Kshtriya of Sodhi clan. He had two older brothers, Prithi Chand and Mahadev. He was the first guru-son chosen to succeed his father. Guru Ramdas tested all his sons and found the youngest, Arjan Dev, worthy of the Guru-ship.

Childhood and Education

Guru Arjan Dev grew up in the comforts of his parents house. He had his education first in Goindwal and then in Amritsar. He studied languages, religion, history and music.

Marriage

Arjan Dev got married to Mata Ganga, daughter of Bhai Kishen Chand of village Meo, district Jullundur, in 1579, when he was only sixteen years old. His only child was Hargobind, later Guru

Hargobind, born in 1595 sixteen years after his marriage.

The Prophethood

Arjan Dev was anointed as the fifth Guru of the Sikhs on 1st September 1581 by Bhai Budha. Guru Ramdas put five paisas and a coconut in front of Arjan Dev, and bowed to him. Bhai Budha put the saffron mark on his forehead and declared him the successor of Guru Ramdas. Guru Ramdas breathed his last on the same day. Guru Arjan was only eighteen years old when he became the Guru. Before him, Guru Nanak had been declared a prophet (at the age of 38) when he came back from the house of God and re-emerged in the river Bein; Guru Angad, Guru Amardas and Guru Ramdas were anointed Gurus at the ages of 35, 73 and 40 respectively. Thus Guru Arjan was the youngest of all the gurus before him.

Composition of Hymns

Guru Arjan composed hymns in all the raags used in Guru Granth Sahib except raag Jai Jai Vanti. Total raags used in Guru Granth Sahib are 31. His total compositions are 2218 hymns which are forty percent of the total compositions included in Guru Granth Sahib. All his compositions are revelations and show a way to be one with God. Sukhmani, meaning a song of peace, a scholarly composition of the Guru is read by a devoted Sikh every day. Baramah, another composition of the Guru is read at the start of every month to invoke God's blessings.

Contribution to Sikhism

(i) Transformation of a sect into a religion

Guru Arjan was a born Sikh. He was the son of the revered personalities Guru Ramdas and Mata Bhani. He had the best possible education. He grew up to be a scholar, an administrator, an organiser and an exponent of religious scriptures. He remained Guru for twenty five years and his works transformed Sikhism from a sect into a religion.

(ii) Compilation of Pothi Sahib, later known as Guru Granth Sahib

Guru Arjan gave to the Sikhs their holy book, first known as Pothi Sahib, then called Adi Granth and later known as Guru Granth Sahib. It took him more than three years to collect the

relevant material, to select the authentic hymns, to arrange them in a definitive style and then to compile them in the form of a Granth. He conceived the idea to prepare such a volume in 1600, started working on it in 1601 and completed and installed it in Harimandir Sahib (now known as Golden Temple) on 16 August 1604.

(iii) The construction of Harimandir Sahib (Golden Temple)

Another important contribution of Guru Arjan, to the Sikhs in particular and humanity in general, is the designing and construction of holiest of the holy Sikh shrine, Hari-Mandir Sahib. The foundation stone of the temple was laid on 28 December 1588 by a Muslim saint, Faqir Mian Mir. Unlike other religious places, the Hari-Mandir is built on a lower plinth. The idea was that God could be realised only by bending low in humility and submission. The shrine has been given four doors, opening in different directions. The message was that the doors of this house of God were open to all, irrespective of their religions, castes or nationalities. The shrine was to have no images, idols or pictures for worship. The focal point was to be the holy Granth, and the mode of worship was the singing of hymns selected from Granth Sahib.

(iv) The Conversion of Sangtias to Masands

Guru Arjan reorganised Sikh centres, known as Manjis, started by Guru Amardas to propagate the Sikh tenets and to collect voluntary contributions from the devotees. Guru Arjan elevated the position of the head of centres from Sangtias to Masands meaning nobles. The Sikhs living far and near, were to remit the balance to the Guru. The masand network was a very important institution created first by Guru Amardas and later reshaped by Guru Arjan. These masands later became corrupt and Guru Gobind Singh, the tenth Sikh Guru abolished them altogether.

(v) The building of shrines for the missionary work

Guru Arjan built a number of other gurdwaras as a part of his missionary work. Gurdwaras of Taran Taran Sahib, Kartarpur Sahib, Baoli Sahib (Lahore, birth place of Guru Ramdas) and Chherta Sahib (birth place of Guru Hargobind) are the important ones.

(vi) The change of trade from agriculture to business and professions

So far the main means of a livelihood for the Sikhs was agriculture.

The Guru encouraged them to start business and to educate themselves to become teachers, musicians, carpenters, masons, painters and artistes. With the encouragement of the Guru the Sikhs became famous traders in cattle and horses and also earned name in professional trades.

(vii) Life Style

From Guru Arjan Dev's times the life style of the house of Sikh gurus was completely changed. The aristocracy took over naivety. The Guru denounced the path of renouncing the worldly comforts. He upheld that the spiritual life and gratified homely living were two aspects of the same coin. He was a prince of his times. He had a large stable; he kept horses, elephants and carriages and appointed housekeepers and security guards. Despite all these princely luxuries he was a perfect saint and humble teacher. He was approachable to all. His followers called him 'Sacha Padsha' - the true king, who could lead the human soul to salvation.

(viii) Personality

Guru Arjan Dev was a linguist. He knew more than six languages. He was a great exponent of religious scriptures. He was a poet par excellence and an eminent scholar. It was his genius which put Sikhism on the path to being a world religion. He was also a great orator. It was in his period when maximum number of people became Sikhs. Twice, Akbar the Emperor of India, visited him to have his blessings. Akbar also made an offering to Granth Sahib on his second visit to the Guru.

Guru Arjan was a prophet. More than two fifths of the hymns recorded in Guru Granth Sahib are composed by him. There is melody, rhythm and a divine message in every hymn he has composed. Sukhmani Sahib, one of his hymns, which is recited by the devout Sikhs every morning along with Guru Nanak Dev's Japji, is also recited both at the time of joy and sorrow in a Sikh family.

Teachings

Guru Arjan Dev's teachings are contained in his hymns recorded in Granth Sahib. His compositions, Bara Mah (twelve months), Bawan Akhri (fifty two letters of an alphabet), Chaubole (utterance of four persons, Samman, Moosan, Jamal and Patang), Fune (repetition), Gatha (story), Sukhmani (song of peace) and Vars

of raags Basant, Gauri, Maru and Ramkali are very popular amongst the Sikh scholars.

The Guru said that God was love and could be realised only by loving others and that the best religion was to utter and remember God's name with love and humility. According to him there was only one God of the whole universe, who was both Nirgun-- formless and Sagun-- manifest. He instructed that every one must pray to God and beg Him for His blessings. He emphasised that one's prayers must include- a request to God for giving us His shelter, the company of the saints and forgiveness for our sins and wrongs; a thanks for all His gifts, honours, rewards and bounties; and appeal for protection from the wicked and the tyrant and a petition to grant us peace of mind and happiness.

He said that a person must cherish to become Jiwan-Mukt (enlightened one) in this life. The reading, listening and believing in the holy scriptures were essential to become a Jiwan-Mukt.

The Martyrdom

Guru Arjan Dev died at the young age of 43. He is the first martyr of the Sikh history. He was tortured to death, by the orders of Emperor Jehangir and at the hands of Chandu Shah, a diwan (minister) in the finance ministry of Delhi. He breathed his last on 30 May 1606 at Lahore.

The Guru worked tirelessly for 25 years to transform the young Sikh movement into a national religion later to become a world religion. In this period a large number of devotees became Sikhs. But this period, also witnessed a significant increase in the number of people who became enemies of the Guru and the Sikh movement. These people could not tolerate the success of the mission of the Guru. They became jealous of him. The death of the Guru was a result of a conspiracy of five common enemies. They included:

i. Prithi Chand and his son Mehrban

Prithi Chand was the elder brother of the Guru and Mehrban was his nephew. They wanted to get the Guru killed so that Prithi Chand could take over the Guru-ship.

ii. Chandu Shah

Diwan Chandu Shah became Guru's enemy when the latter refused

to accept Chandu Shah's offer to the marriage of his daughter with Guru's son, Hargobind.

iii. Sulahi Khan

Sulahi Khan was the Mughal Officer at Batala. He was against the Muslim conversion to Sikhism. He wanted to eliminate the Guru to halt this conversion.

iv. Sheikh Ahmed Faruqi Sirhindi

Sheikh Ahmed Faruqi Sirhindi was a leader of a Muslim sect. He was a revivalist of Islam. He declared Guru Arjan as a 'kafir' (infidel) and wanted his death.

v. Emperor Jehangir

After the death of Emperor Akbar, a war of succession was fought between Prince Salim (later known as Jehangir) and his young son Khusrau. Prince Salim became the emperor and Khusrau was first blinded and then put to death. Before his death, Khusrau escaped and took shelter with the Guru and also took some financial help from him to procure food and shelter for survival. Jehangir declared this act of the Guru as treason. He had already been briefed by Prithi Chand, Mehrban, Sulahi Khan, Chandu Shah and Sheikh Ahmed Faruqi regarding Guru's missionary work which they called as anti-muslim. Jehangir was looking for an excuse to punish the Guru. This act of the Guru gave him ammunition to eliminate him. He issued orders to arrest the Guru and to put him to death. The Guru was tied to a pillar and boiling water was poured on his body. His feet and legs were covered with hot sand. He was asked to sit on a burning hot plate. His body became red with boils and burns. The torture lasted for four full days. Early on the fifth day the Guru was asked to take a dip in the waters of river Ravi, so that the cold water of the river could give him more pain. The strong currents of the river carried his body away and he died.

Before the orders of the arrest were served on the Guru, Jehangir offered him a choice of converting to Islam. The Guru refused the offer and chose to die rather than give away his faith.

Guru Arjan and the early historians

According to J. Malcolm (Sketch of the Sikhs 1812), Guru Arjan gave consistent form and order to the religion of the Sikhs; J.

D. Cunningham (History of the Sikhs 1849) observed that during the ministry of Guru Arjan Dev, the principles of Guru Nanak Dev took a firm hold on the minds of his followers; E. Trumpp (Adi Granth- 1877) mentioned that Guru Arjan Dev had a great talent for organisation and the Sikh community increased considerably and spread fast over Punjab under his versatile administration; C. H. Payne (A short History of the Sikhs) called the Guru as the law-giver; Dorothy Field (The Religion of the Sikhs- 1901) said that the Guru was a very notable figure. He possessed a remarkably handsome appearance and was a fine poet as well as a man of great practical ability; M. A. Macauliff (The Sikh religion-1909) wrote that the Guru was a symbol of piety, devotion and 'Nam Simran' and Mohammad Latif (History of Punjab- 1891) mentioned that the Guru Arjan Dev was an energetic and aspiring guru and he organised the Sikhs into a national religion.

10.3.6 GURU TEGH BAHADUR (1621-1675)

Birth and Ancestry

Guru Tegh Bahadur was born on 1st April 1621 in Guru's palace at Amritsar. He was the youngest son of Guru Hargobind. He had four brothers, Baba Gurditta, Baba Suraj Mal, Baba Ani Rai and Baba Atal and a sister, Bibi Viro. His mother was Mata Nanaki. Guru Hargobind visited the new born child in the palace and prophesied that he would be very brave, fearless and a champion for the cause of truth. He named him Tegh (sword, power of justice) Bahadur (brave).

Childhood

Tegh Bahadur spent his childhood in Amritsar. He was quiet by nature. He took little interest in playing with other children. He preferred loneliness. He was a saint from his childhood. He was baptised at the age of eight. The early death of his three brothers, Baba Gurditta, Baba Ani Rai and Baba Atal made him very sad and serious and he turned to deep meditation and prayers from very young age.

Tegh Bahadur was only 4 years old when he was sent to the local school in Amritsar. He got his primary and secondary education, by many teachers, under the supervision of the veterans like Baba Budha and Bhai Gurdas, a great poet and the scribe

of Guru Granth Sahib. He studied languages, religions, philosophy, music and arithmetic. He also had training in horse riding and the use of sword.

He moved with his father to Kiratpur in 1635 and lived there up to 1644 until his father's death. Thereafter he moved to Bakala, a village of his maternal grandparents, with his mother, and lived there for about 20 years till the date of his prophethood.

The Prophethood

Guru Hargobind died in 1644 and appointed his grandson and Tegh Bahadur's nephew, Har Rai, as the seventh Guru of the Sikhs, Guru Har Rai died in 1661 and appointed his younger son and Tegh Bahadur's grand nephew, Harkrishen, as the eighth Guru of the Sikhs. Guru Harkrishen's pontificate lasted for only three years. Just before his death, on 30th March 1664, Guru Harkrishen, on the request of the Sikhs, in his semi conscious state, told his followers to go to Bakala and anoint his great grand uncle as the next Guru of the Sikhs. He did not mention any name. The actual words he used were, "Baba Bakale", to take advantage of this apparent ambiguous pronouncement all the great grand uncles of the Guru rushed to Bakala and declared themselves to be the ninth Guru of the Sikhs.

There were twenty-one fake claimants and also included Dhirmal, the older son of Baba Gurditta and the older brother of Guru Har Rai. The Sikh elders including Mata Sulakhni, widows of Guru Har Rai and mother of Guru Harkrishen reached Bakala on 11th August 1664. They were besieged by the pretenders and their agents; and were offered all kinds of gifts, bribes and threats. They ignored all of them and went to Mata Nanaki's house and placed before Tegh Bahadur five paisas and a coconut, bowed to him and declared him to be the ninth Guru of the Sikhs.

The impostors, in frustration, organised a movement against this installation and allured some innocent Sikhs to denounce Tegh Bahadur as the new Guru. This resistance lasted for about 50 days.

On 9th October, a sea merchant, Makhani Shah, who when caught in a storm at sea, and had vowed to make an offering of a hundred and one gold coins to the Guru if his ships were saved,

arrived at Bakala. He was confused to find so many Gurus. He went to each one of them and placed two gold coins and bowed, each one of them was pleased to have an offering of two gold coins. Makhan Shah was disappointed. He knew that the true Guru would know about the promised offering of hundred and one gold coins, and would not be willing to accept just two gold coins. At the end he went to Tegh Bahadur and put two gold coins and bowed his head. Tegh Bahadur smiled and said that Makhan Shah had promised to give a hundred and one gold coins and not just two gold coins, if his ship was saved. The Guru showed to him the wound he had on his shoulders, when he had rescued the ship. Makhan Shah was stunned, he could not believe his eyes or ears, he ran to the roof of the house and shouted at the top of his voice, "Guru Lado re, Guru Lado re". (I have found the Guru, I have found the Guru). Thus was re-discovered the ninth Guru of the the Sikhs by the masses. This historic incident sealed the affair for good and the people renounced the imposters and came to the fold of the true Guru.

To avoid the wrath of the villagers all the fake gurus left Bakala immediately. Dhirmal, on his retreat, sent one of his followers, a masand, Shihin, to kill the Guru. Shihin fired at the Guru, and the bullet grazed his shoulder, but the guru was unhurt. Dhirmal then left Bakala in haste.

A Visit to Amritsar

On 22nd November 1664, about a month after his installation as the Guru, Guru Tegh Bahadur decided to visit Amritsar and pay homage at Harimandir. Since Guru Hargobind's departure from Amritsar to Kirtapur in 1635 no other guru had visited Harimandir. The custody of the shrine had fallen in the hands of Prithi Chand's descendants, who were staunch enemies of the Sikh Gurus and their families. On hearing of the arrival of Guru Tegh Bahadur in Amritsar, the occupants closed the doors of the shrine and refused to admit the Guru and his party into the Gurdwara. Guru Tegh Bahadur with his followers camped under a tree only a few metres to the north of Akal Takhat. This place was later known as Thara Sahib and a gurdwara was built at the site. A few days later, on the full moon night, Makhan Shah and his men, who had accompanied the Guru to Amritsar, managed to get admittance into Harimandir. Guru Tegh Bahadur went in and offered his prayers. Soon afterwards the Guru left for Khadur and Goindwal,

the places dedicated to Guru Angad and Guru Amardas respectively.

The Travels

From 1665 to 1670, the Guru toured first Punjab and then the east of India up to Dhaka to spread the message of love and peace. Like Guru Nanak Dev, the Guru also visited all the important Hindu temples en route. He left his family at Patna on his way to Bangladesh. Here on 22nd December, 1666, a son was born to him, who later became the tenth Guru of the Sikhs. The Guru returned to Punjab in 1670.

Here, most of the time, he stayed at Anandpur, a place which he had founded in 1665, on the site of an old deserted village called Makhwal, in the state of Kahlur (Bilaspur). The place was purchased by the Guru from the Raja of the Kahlur. The Guru made a tour of Malwa in 1673-74 and admitted a large number of Jats into the Sikh faith.

The Deputation of Kashmiri Pundits (Brahmins)

Emperor Aurangzeb, in the first seventeen years of his reign had surpassed the theocracy of his father Shah Jahan and his grandfather Jehangir. He had struck at the very roots of toleration and justice. He was committed to convert all the Hindus to Islam either by persuasion or by force. He had let loose his first heinous plan of forced conversion in Kashmir, as it was then believed that the leaders of learned Brahmins lived in that valley. Sher Afghan, the Viceroy of Kashmir gave the Kashmiri Brahmins six months to make up their minds. They had only two choices, either to embrace Islam or to die. The Brahmins called a meeting at the temple of Amar Nath situated in the Himalayan hills. There they discussed the seriousness of the situation and its possible remedies. Failing to reach any decision they prayed to Lord Shiva to avert their calamity. The chronicles state that Lord Shiva appeared to them in a dream and directed them to go to Anandpur to Guru Tegh Bahadur who would be their saviour. A 15-man deputation of Kashmiri Pundits, under the leadership of Kirpa Ram, then came to the Guru at Anandpur on 25th May, 1675. The Guru heard their sorry plight. He was moved. At that time, his 9 years old son, Gobind Rai came there. He innocently enquired about the cause of deep sadness of the Guru and the Brahmins. The Guru told him that the nation required a holy leader to sacrifice his life to save the Hindu religion. The child innocently replied

that there was no holier person than the Guru himself. The Guru realised that God had spoken through Gobind Rai. He stood up and asked the Brahmins to join him in prayers. After the prayer, he sat for a few moments with closed eyes, than something dawned at him, his face glowed with Divine light and he told the Brahmins that they should tell the Viceroy, Sher Afghan, to convert Tegh Bahadur first and they would all follow suit.

Guru's Martyrdom

The Brahmins went back and told their resolution to the Viceroy, who conveyed it to Emperor Aurangzeb. The Emperor immediately issued warrants to arrest the Guru and to bring him to Delhi. The Guru was arrested on 12th July 1675 near Ropar, where he was camping with his three followers, Mati Das, Sati Das and Dayal Das on his way to Delhi. The Guru was kept under house guard for four months as Aurangzeb was busy in quashing an uprising near Hasan Abdal. On 7th November, the Guru was presented to Aurangzeb, who did all in his power to coax the Guru to embrace Islam. He offered him, wealth, women, power, and reign. The Guru did not accept any one of them. He asked the Emperor for the Royal justice. He opposed the Emperor's policy of forced conversion. He said that the Emperor's coercive plan of proselytization was against God's laws. The Emperor was not in a mood to accept defeat. When the dialogues broke down he sentenced the Guru and his companions to death by torture. In the next three days, all the companions of the Guru were brutally tortured to death in front of his eyes. Bhai Mati Das was sawed into two pieces from head to loins, Bhai Dayal Das was thrown into a cauldron of boiling water and Bhai Sati Das was hacked to pieces, limb by limb. At the end, on Thursday, 11th November, about 11 a.m. the Guru was brought to the open place of execution in Chandni Chowk, Delhi and was beheaded. At the places, where the Guru was beheaded and where, later his body was secretly cremated by a Sikh named Lakhi Shah Lubana, stand magnificent Gurdwaras named Sis Ganj and Rakab Ganj.

Historical Significance of the Martyrdom

The execution of Guru Tegh Bahadur brought a revolt in the Rajput princes who highly revered the Guru, and the Punjab peasantry who literally worshipped him. His execution was universally regarded by the Hindus as a sacrifice for their faith. It dramatically halted

the persecution of Hindus by the Mughals. All over India, the places inhabited by the Sikhs, began to burn with indignation and revenge. People hated the Mughals for this evil and vicious act.

Contribution and Teachings

i The way of sacrifice

Guru Teg Bahadur taught his followers the way of sacrifice for others. The sacrifice of his own life for the protection of the faith and religion of others added a new dimension to the philanthropy of the Sikhs. The Guru gave his life for the sake of the faith of the Hindus, without uttering a groan. His sacrifice was a mighty challenge to the strongest empire of the times, and his challenge was given in the capital and to the emperor in person.

ii Missionary work

The Guru's pontificate lasted for eleven years and eight months, from March 30, 1664 to November 11, 1675. During this period he visited, in Punjab and in the east of India, a number of places where Guru Nanak Dev had established his 'sangat' (followers) to revive them with new dynamism.

iii The Concept of Jiwan-Mukt

The Guru gave to his followers a new concept of life *i.e.*, the life of a 'Jiwan Mukt' (liberated soul). He taught that a man could lead a normal family life and could still detach himself from its charms. Such a life was essential for a God-seeker.

iv The City of Anandpur

Like his predecessors, who had founded the cities of Kartarpur, Khadur, Goindwal, Amritsar, Taran Taran and Kiratpur, Guru Tegh Bahadur founded the city of Anandpur, where, later, Guru Gobind Singh made his headquarters and founded the Khalsa.

v Composition of Hymns

Guru Tegh Bahadur composed 115 hymns in 15 raags. His hymns were incorporated in the Granth Sahib by Guru Gobind Singh, when he prepared the final version of the Granth at Damdama Sahib in 1706.

Guru Tegh Bahadur and the Early Historians

According to J. Malcolm (Sketch of the Sikhs - 1812) the Guru was put to death by Aurangzeb without even the allegation of a crime; J. D. Cunnigham (A History of the Sikhs - 1849) wrote that the Guru's own example powerfully aided in making the disciples of Guru Nanak Dev a martial as well as devotional people; C. H. Payne (A short History of the Sikhs) mentioned that the Guru was executed for refusing to embrace the faith of Islam: Dorothy Fields (The Religion of the Sikhs - 1901) stated that the execution of Guru Tegh Bahadur left Aurangzeb in great distress and that he never regained his peace of mind; I. B. Bannerji (The Evolution of Khalsa) wrote that the Guru was of a peaceful disposition. His spirit of forbearance and his love for peace were clearly brought out in the manner in which he sought to meet the intrigues of his kinsmen and those of the masands, his writings unmistakably testified to the saintliness of his character.

10.4 BHAGATS (SAINTS)

1. Bhagat Beni: (Period unknown):

Bhagat Beni was born in Uttar Pradesh. Three of his hymns were selected for inclusion in Guru Granth Sahib in ragas Srirag, Ramkali and Prabhati on pages 93, 974, 1351.

2. Bhagat Bhikhan (Period 16th century):

Bhagat Bhikhan was a Sufi Muslim from Uttar Pradesh. There are two hymns of his recorded in rag Sorath on page 659.

3. Bhagat Dhanna (Born 1425, Period 15th century):

Bhagat Dhanna was a Rajasthani Jat and was born in the village Dhuan. He was a disciple of Ramanand. Four of his hymns are recorded in Guru Granth Sahib in ragas Asa and Dhanasri on pages 695, 987, 988.

4. Bhagat Farid (Born 1173, period 12th/13th century):

Bhagat Farid was a Sufi Muslim from Punjab. There are 134 compositions of his recorded in ragas Asa and Suhi on pages 488, 794, 1377-1385 (sloaks) in Guru Granth Sahib.

5. Bhagat Jaidev (Period late 12th century):

Bhagat Jaidev was a Bengali Brahmin. Two of his hymns are in ragas Gujri and Maru on pages 526, 1106. Language used by Jai Dev is Eastern Apabhramsa.

6. Bhagat Kabir (1398-1495; Period 15th century):

Bhagat Kabir was a Brahmin from Benaras, Uttar Pradesh. He was born to an unmarried mother who threw him away at the time of his birth. He was picked up and nursed by a Muslim weaver named Niru and his wife Nima. There are 541 compositions of Kabir recorded in 17 ragas on pages 92, 323, 475, 524, 654, 691, 727, 792, 855, 870, 968, 1102, 1123, 1157, 1193, 1251, 1348, 1364-1377 (Sloaks).

7. Bhagat Namdev (Born 1270, Period 13th century):

Bhagat Namdev was a tailor from Bombay, Maharashtra. There are 60 compositions of Namdev recorded in 18 ragas on pages 345, 485, 525, 692-694, 718, 727, 857, 873-875, 972-973, 988, 1105, 1163-1167, 1195, 1252-1253, 1292, 1318, 1350-1351. Languages used by him are Maharashtrian, Arabic and Persian.

8. Bhagat Parmanad (Period not known):

Bhagat Parmanad was a Brahmin from Maharashtra. One of his hymns are recorded in Guru Granth Sahib in rag Sarang on page 1253.

9. Bhagat Pipa (Born 1425, Period 15th century):

Bhagat Pipa was a Khashatri from Maharashtra. He was a king of Gararaungarh. He was a follower of Ramanand. One of his hymns is recorded in rag Dhanasri on page 695.

10. Bhagat Ramanand (Born 1359, Period 14/15th century):

Bhagat Ramanand was a Brahmin from Prayag, Uttar Pradesh. One of his hymns is recorded in rag Basant on page 1195.

11. Bhagat Ravidas (Period 15th century):

Bhagat Ravidas was a cobbler from Uttar Pradesh. Forty one of his hymns are recorded in Guru Granth Sahib in 16 ragas on pages 93, 345, 525, 656, 657, 658, 659, 710, 793, 794, 858, 875, 973, 1106, 1124, 1167, 1196, 1293.

12. Bhagat Sadhna (Period 13th century):

Bhagat Sadhna was a butcher from Sind. One of his hymns is recorded in rag Bilawal on page 858.

13. Bhagat Sain (Period 14/15th century):

Bhagat Sain was a barber from Rewa, Madhya Pradesh. One of the hymns is recorded in rag Dhanasri on page 695.

14. Bhagat Surdas (Born 1528, period 16th century):

Bhagat Surdas was a Brahmin from Uttar Pradesh. Two of his hymns are recorded in Guru Granth Sahib in rag Sarang on page 1253.

15. Bhagat Tirlochan (Born 1267, period 13th century):

Bhagat Tirlochan was vaish-Arora from Maharashtra Four of his hymns are recorded in ragas Sri, Gujri and Dhanasri on pages 92, 525, 695.

10.5 OTHER SIKHS/FOLLOWERS

9.59 1. Mardana (1459-1520, Period 15th century);

Mardana was a Muslim minstrel from Punjab. Three of his compositions are recorded in rag Bihagra di Var on page 553.

2. Satta & Balwand (Period 16th century):

Satta and Balwand were Muslim bards from Punjab. One of their vars is recorded in rag Ramkali on page 966.

3. Baba Sundar (Period 16th century):

Baba Sundar was a Khasatri of Bhalla clan from Punjab. He was a great-grandson of Guru Amardas. One long hymn titled 'Sad' is recorded in Guru Granth Sahib in rag Ramkali on page 923.

10.6 BARDS/COURT POETS (PERIOD 16TH CENTURY)

There are 17 poets who appeared at different periods of time in the court of the Gurus and composed 123 hymns (swayas) in the praise of Guru's spirituality. These are recorded on pages 1389-1409. Not much is known about their whereabouts. Following is a list of the names and number of compositions of these Bhats:

1. Bal	5 Swayas
2. Bhal	1 Swaya
3. Bhikha	2 Swayas
4. Das	14 Swayas, 3 Raads, 4Jholnays
5. Gayand	5 Swayas
6. Harbans	2 Swayas
7. Jal	1 Swaya

8. Jalan	1 Swaya
9. Jalap	4 Swayas,
10. Kal	46 Swayas, 2 Sorathhas
11. Kalashar	4 Swayas
12. Kirat	8 Swayas
13. Mathura	10 Swayas
14. Nal	6 Swayas
15. Sal	3 Swayas
16. Sewak	7 Swayas
17. Tal	1 Swaya

Extracts from Lectures
by
Dr. S.S. Kapoor
Reproduced verbatim

A VIEW ON THREE SLOAKS TITLED 'MARDANA' IN VAR BIHAGRA (Page 553)

1. A 'Var' is a special type of composition, consisting of sloaks and pauris as its main components.
2. Sloaks are couplets of varying verses (there are examples of 2-26 verses, in Guru Granth Sahib), and the pauris are stanzas of different lengths. In every var¹ each pauri (stanza) is preceded by at least two sloaks. Sloaks normally set the theme of the pauri to follow.
3. There are 22 compositions titled as 'Vars' in Guru Granth Sahib, composed as:
 - a. Guru Nanak 3
 - b. Guru Amardas 4
 - c. Guru Ramdas 8
 - d. Guru Arjan 6
 - e. Satta & Balwand (Minstrels in the courts of Guru Angad-Guru Arjan)
4. The title of 'Var' determines the Guru-composer of the Var, e.g., title 'Bihagara ki Var Mehla 4' determines that all pauris of the Var are composed by Guru Ramdas; whereas the sloaks in it could be of any Guru. This method of mixing sloaks with vars was selected by Guru Arjan. It is believed that initially the vars were composed without sloaks by the Guru-composers.
5. In the raga Bihagra, there is only one 'Var' composed by Guru Ramdas (pages 548-556), titled 'Bihagra ki Var Mehla 4' as written above.
6. The raga Bihagra is the seventh recorded raga in Guru Granth Sahib and contains 19 pages of compositions. According to scholars of Indian music this raga is normally sung in the second part of night, 9 p.m.-12 a.m. and the season of its singing is winter (hemant).
7. The var has 21 pauris and 43 sloaks, the detailed analysis of the composition of the var, however, is as follows:

1 Except Var of Guru Arjan in raga Basant: and Var of Satta & Balwand.

	PAURIS		SLOAKS		
No.	Lines	Name of Nanak in	Total sloaks count	Composer/s	Lines
		pauris			
1	5	no	2	Mehla 3	3,3
2	5	no	2	Mehla 3	9,4
3	5	no	2	Mehla 3	4,3
4	5	no	2	Mehla 3	3,11
5	5	yes	2	Mehla 3	2,2
6	5	no	2	Mehla 3	4,4
7	5	no	2	Mehla 3,	3,4
				Mehla 4	
8	5	no	2	Mehla 3	4,4
9	5	no	2	Mehla 3	5,5
10	5	yes	2	Mehla 3	5,4
11	5	no	2	Mehla 3, Mehla 4	4,2
12	5	no	3	Mardana	6,5,2
13	5	no	2	Mehla 3	4,2
14	5	no	2	Mehla 5	2,2
15	5	yes	2	Mehla 3	4,6
16	5	no	2	Mehla 3	7,4
17	5	no	2	Mehla 3,	5,2
				Kabir	
18	5	no	2	Mehla 3	6,2
19	5	no	2	Mehla 3	4,5
20	5	yes	2	Mehla 1	2,5
21	5	yes	2	Mehla 3	3,3

8. All pauris are of 5 lines and the name of Nanak appears only in pauris 5,10,15,20 and 21.
9. The sloaks are of different lengths, the name of Nanak appears in all of them and their count is as follows:
 - a. Guru Nanak 2
 - b. Guru Amardas 33
 - c. Guru Ramdas 2
 - d. Guru Arjan 2
 - e. Bhagat Kabir 1
 - f. Title 'Mardana' 2
 - g. Without title 1 (counted under the title of 'Mardana')
10. The Var has words 'Shud' written at the end, which means that all Guru compositions of this raga were seen and approved by Guru Arjan. In Kartarpuri Bir the word 'Shud' is written in the margin in vertical position and does not form the part of compositions.
11. The titles of sloaks preceding pauri 12 of raga Bihagra are as follows:

ਸਲੋਕੁ ਮਰਦਾਨਾ ੧ ॥ ਕਲਿ ਕਲਵਾਲੀ ਕਾਮੁ ਮਦੁ ਮਨੁਆ ਪੀਵਣਹਾਰੁ ॥ ਕ੍ਰੋਧ ਕਟੋਰੀ
ਮੋਹਿ ਭਰੀ ਪੀਲਾਵਾ ਅਹੰਕਾਰੁ ॥ ਮਜਲਸ ਕੂੜੇ ਲਬ ਕੀ ਪੀ ਪੀ ਹੋਇ ਖੁਆਰੁ ॥ ਯਰਣੀ
ਲਾਹਣਿ ਸਤੁ ਗੁੜੁ ਸਚੁ ਸਰਾ ਕਰਿ ਸਾਰੁ ॥ ਗੁਣ ਮੰਡੇ ਕਰਿ ਸੀਲੁ ਘਿਉ ਸਰਮੁ ਮਾਸੁ
ਆਹਾਰੁ ॥ ਗੁਰਮੁਖਿ ਪਾਈਐ ਨਾਨਕਾ ਖਾਧੈ ਜਾਹਿ ਬਿਕਾਰ ॥ ੧ ॥ ਮਰਦਾਨਾ ੧ ॥
ਕਾਇਆ ਲਾਹਣਿ ਆਪੁ ਮਦੁ ਮਜਲਸ ਤ੍ਰਿਸਨਾ ਧਾਤੁ ॥ ਮਨਸਾ ਕਟੋਰੀ ਕੂੜਿ ਭਰੀ ਪੀਲਾਏ
ਜਮਕਾਲੁ ॥ ਇਤੁ ਮਦਿ ਪੀਤੇ ਨਾਨਕਾ ਬਹੁਤੇ ਖਟੀਅਹਿ ਬਿਕਾਰ ॥ ਗਿਆਨੁ ਗੁੜੁ ਸਾਲਾਰੁ
ਮੰਡੇ ਭਉ ਮਾਸੁ ਆਹਾਰੁ ॥ ਨਾਨਕ ਇਹੁ ਭੋਜਨੁ ਸਚੁ ਹੈ ਸਚੁ ਨਾਮੁ ਆਧਾਰੁ ॥ ੨ ॥ ਕਾਯਾਂ
ਲਾਹਣਿ ਆਪੁ ਮਦੁ ਅੰਮ੍ਰਿਤ ਤਿਸ ਕੀ ਧਾਰ ॥ ਸਤਸੰਗਤਿ ਸਿਉ ਮੇਲਾਪੁ ਹੋਇ ਲਿਵ ਕਟੋਰੀ
ਅੰਮ੍ਰਿਤ ਭਰੀ ਪੀ ਪੀ ਕਟਹਿ ਬਿਕਾਰ ॥ ੩ ॥

Sloak Mardana 1: The Dark Age of Kali Yuga is the vessel, filled with the wine of sex; the mind is the drinker. Anger is the cup, filled with emotional attachment; egotism is the bartender. Drinking too much in the company of falsehood and greed, one is ruined. So let good deeds be your distillery, and let truth be the molasses you ferment; make the most excellent wine of truth. Make virtue your bread, good conduct the ghee, and modesty the dish of meat. As

Gurmukh, these are obtained, O Nanak; consuming them, evil and corruption depart. || 1 || **Mardana 1:** The body is the bottle, self-conceit is the wine, and desire is the company of drinking buddies. The glass of the mind's longing is filled to overflowing with falsehood; the Messenger of Death is the bartender. Drinking in this wine, O Nanak, one takes on countless vices and corruption. So make spiritual wisdom your molasses, and the Prasié of God your bread; let the Fear of God be the dish of meat. O Nanak, this is the true food; let the True Name be your only Support. || 2 || If the human body is the pitcher, and self-realization is the wine, then the Ambrosial Nectar streams down. Joining the Sat Sangat, the True Congregation, the glass of the Lord's Love is filled with this Ambrosial Nectar; drinking it in, one's evil and corruption are eradicated. || 3 ||

THE DEBATE:

Are the above three sloaks composed by Bhai Mardana or Guru Nanak or any other Guru?

12. The three sloaks listed above have the following characteristics:
 - a. The title of the first sloak is 'Sloak Mardana 1', and the count at the end is '1'.
 - b. The title of the second sloak is also 'Mardana 1', and the end count is 2.
 - c. There is no title on the third sloak, and the end count is 3.
 - d. The count 3 confirm that the total of the sloaks is 3 under the present heading/title.
 - e. The first two sloaks have the name of 'Nanak' in their ending lines, but in sloak 3 there is no name mentioned.
13. The distribution of the sloaks in this var is, Guru Nanak 2, Guru Amardas 33, Guru Ramdas 2, Guru Arjan 2, Kabir 1 and under query (Mardana or ?) 3.
14. The 3 sloaks preceding pauri 12 are under scrutiny and a pure research is definitely required to establish their true authorship.

15. The views of the scholars to-date differ, e.g.,
 Dr. S.S. Kohli, counts all these sloaks as of Bhai mardana²
 Dr. Sahib Singh, counts all these sloaks as of Guru Nanak³.
 Dr. Sahib Singh's only argument is that Mardana could not
 have used the name Nanak in his compositions, hence
 these sloaks are of Guru Nanak, addressed to Mardana.⁴
16. In the true spirit of research, Dr. Sahib Singh's argument
 as above, should, then, apply only to the first two sloaks,
 for the third sloak has no mention of Nanak's name in it.
 Can then the third sloak be assigned to Mardana?
17. Scholars also doubt the status of Mardana to be a
 composer and his name to be included in Guru Granth
 Sahib along with the hymns of Sikh Gurus.

A REJOINDER:

The following questions have to be considered before a decision
 can be reached on the authorship of the above sloaks:

- a. Why Guru Arjan used the name of 'Mardana' in the title of
 the first two sloaks?
- b. If the compositions of Minstrels 'Satta & Balwand', a Guru-
 relation 'Sundar' and court poets 'Bhats' could be included
 in the Granth, why not the compositions of Bhai Mardana
 be included in the Granth. (an answer to query 17 above)
- c. Regarding the use of writer's name in compositions, there
 is a lot of diversification in the Granth e.g., Sundar and
 Bhats have used their own names, whereas Satta &
 Balwand have not used any name in their respective
 compositions. Many other compositions, included in the
 Granth and attributed to Sikh Gurus do not have the name
 of Nanak in them. This is true with many sloaks and pauris.
- d. There is also an example of a composition with title 'Mehla
 5' which has the name of Surdas in the concluding lines.
 (see example below), and the shabad is assigned to Guru
 Arjan. (compare it with point 18 mentioned above)

2 Guru Granth Sahib, an analytical study, page 8

3 Sri Guru Granth Sahib Darpan, volume 4, page 303

4 Ibid

- e. The language of the sloaks in question, which is Punjabi, also does not give any help to determine its authorship, as no more compositions of Mardana are available to compare these sloaks with them. Independently, the language is in line with other compositions included in the Granth and terminology is also not foreign.
- f. The subject matter of all the sloaks is the same e.g.,
 - i. The description of the five vices, passions, anger, greed, attachment and ego.
 - ii. The description of virtues to combat these vices, e.g., noble deeds, truthful character, meditation, compassion, humility and company of the holy men.
- g. Many words and phrases are repeated in all the three sloaks, so is the theme and the contents. There are ample examples of shabads of above subject matter and terminology elsewhere in the Granth.
- h. In absence of further research and evidence, it is very difficult to reach a conclusion as to the authorship of the sloaks. The present hypothesis, that the author is Bhai Mardana stands as is suggested by the title of the sloaks.
- i. An example (referred in (d) above) is now quoted in full to further strengthen the above arguments:

A one line verse of Bhagat Surdas, in raga Sarang, is followed by a distinctive title 'Mehla 5 Surdas'. However, in the concluding lines of the shabad the name of Surdas appears, rather than Nanak. The scholars assert that this shabad is Guru Arjan's composition rather than of Surdas. Why this rule has not been used by Dr. Sahib Singh in the sloaks in question? The only forceful argument (i)(e), the use of name 'Nanak' in the concluding lines in the sloaks, is not consistent with the example discussed above and produced hereunder:

Example: Raga Sarang

ਛਾਡਿ ਮਨ ਹਰਿ ਬਿਮੁਖਨ ਕੇ ਸੰਗੁ ॥

ਸਾਰੰਗ ਮਹਲਾ ੫ ਸੂਰਦਾਸ ॥

ਹਰਿ ਕੇ ਸੰਗ ਬਸੇ ਹਰਿ ਲੋਕ ॥ ਤਨੁ ਮਨੁ ਅਰਪਿ ਸਰਬਸੁ ਸਭੁ ਅਰਪਿਓ ਅਨਦ ਸਹਜ
ਧੁਨਿ ਝੋਕ ॥ ੧ ॥ ਰਹਾਉ ॥ ਦਰਸਨੁ ਪੇਖਿ ਭਏ ਨਿਰਬਿਖਈ ਪਾਏ ਹੈ ਸਗਲੇ ਥੋਕ ॥
ਆਨ ਬਸਤੁ ਸਿਉ ਕਾਜੁ ਨ ਕਛੁਐ ਸੁੰਦਰ ਬਦਨ ਅਲੋਕ ॥ ੧ ॥ ਸਿਆਮ ਸੁੰਦਰ ਤਜਿ
ਆਨ ਜੁ ਚਾਹਤ ਜਿਉ ਕੁਸਟੀ ਤਨਿ ਜੋਕ ॥ ਸੂਰਦਾਸ ਮਨੁ ਪ੍ਰਭਿ ਹਥਿ ਲੀਨੇ ਦੀਨੇ ਇਹੁ
ਪਰਲੋਕ ॥ ੨ ॥ ੧ ॥ ੮ ॥

O mind, do not even associate with those who have turned their backs on the Lord.

Sarang Mēhla 5 Surdas

There is but one God, all bounties come with His Grace

The people of the Lord dwell with the Lord. They dedicate their minds and bodies to Him; they dedicate everything to Him. They are intoxicated with the celestial melody of intuitive ecstasy. || 1 || Pause || Gazing upon the Blessed Vision of the Lord's Darshan, they are cleansed of corruption. They obtain absolutely everything. They have nothing to do with anything else; they gaze on the beautiful Face of God. || 1 || But one who forsakes the elegantly beautiful Lord, and harbours desire for anything else, is like a leech on the body of a leper. Says Surdas, God has taken my mind in His Hands. He has blessed me with the world beyond. || 2 || 8 ||

- j. Another argument that name 'Mardana' in the title of the sloaks refers to structure of the compositions or some sort of raga can also be, summarily, dismissed as no such structure or raga exists in any terminology.

Further points which must be borne in mind are that:

- k. In many places in the Granth, where the Bhagat Bani is mixed with the Guru Bani, the name 'Nanak' has been omitted from the verses related to the Gurus e.g.,

ਮਹਲਾ ੫ ॥ ਕਬੀਰ ਕੂਕਰੁ ਭਉਕਨਾ ਕਰੰਗ ਪਿਛੈ ਉਠਿ ਧਾਇ ॥ ਕਰਮੀ ਸਤਿਗੁਰੁ
 ਪਾਇਆ ਜਿਨਿ ਹਉ ਲੀਆ ਛਡਾਇ ॥ ੨੦੯ ॥ ਮਹਲਾ ੫ ॥ ਕਬੀਰ ਧਰਤੀ ਸਾਧ ਕੀ
 ਤਸਕਰ ਬੈਸਹਿ ਗਾਹਿ ॥ ਧਰਤੀ ਭਾਰਿ ਨ ਬਿਆਪਈ ਉਨ ਕਉ ਲਾਹੂ ਲਾਹਿ ॥ ੨੧੦ ॥
 ਮਹਲਾ ੫ ॥ ਕਬੀਰ ਚਾਵਲ ਕਾਰਨੇ ਤੁਖ ਕਉ ਮੁਹਲੀ ਲਾਇ ॥ ਸੰਗਿ ਕੁਸੰਗੀ ਬੈਸਤੇ
 ਤਬ ਪੂਛੈ ਧਰਮ ਰਾਇ ॥ ੨੧੧ ॥ ਮਹਲਾ ੫ ॥ ਕਬੀਰਾ ਹਮਰਾ ਕੇ ਨਹੀ ਹਮ ਕਿਸ ਹੂ
 ਕੇ ਨਾਹਿ ॥ ਜਿਨਿ ਇਹੁ ਰਚਨੁ ਰਚਾਇਆ ਤਿਸ ਹੀ ਮਾਹਿ ਸਮਾਹਿ ॥ ੨੧੪ ॥

(sloaks 210, 211 (preceding pauri 20) and sloak 214 (preceding pauri 19) are Guru Arjan's sloaks in Var Ramkali (pages 964-965), whereas sloak 209 is found only here. None of these sloaks have the name 'Nanak' in them. There are many more such examples in Guru Granth Sahib)

- i. It must also be noted that despite all the above arguments, there is no doubt, that apart of above two sloaks (and not three), there are no compositions of non Guru-composers, who have used the name of Nanak in them.

A VIEW OF DIFFERENT SPELLINGS AND THEIR MEANING OF THE NAME 'NANAK' USED IN GURU GRANTH SAHIB

1. In Guru Granth Sahib the name of Guru Nanak has been used in three different spelling variations, e.g., ਨਾਨਕ, ਨਾਨਕੁ (੭੨੩) ਨਾਨਿਕ (੧੩੧੫). This variation has grammatical significance
2. According to Gurbani grammar the symbol (-) and (f) are used to determine the number and gender of the noun in the nominative case. The word case of a sentence refers to the relationship of noun with its verb. The explanation of the number of nominative case in Gurbani grammar is as follows:

	Singular	Plural
Nominative case	'ਨ, ਨਿ, ਹਿ	'ਨ, ਿ, ਹ, ਨ,
Examples of nominative case	'ਨਾਨਕੁ, ਨਾਨਿਕ, ਗੁਰਹਿ	'ਨਾਨਕ, ਜਨੀ, ਲੋਗਨ, ਭਗਤਹ
Example of vocative case	ਨਾਨਕਾ	

3. Following are given a comparison of both Punjabi and English sentences, according to Gurbani grammar:

	Singular	Plural
Singular noun	Nanak lives	'ਨਾਨਕੁ, ਨਾਨਿਕ
Plural noun	Nanak live	ਨਾਨਕ

4. The name ਨਾਨਿਕ also refers to 'of Nanak' or 'belonging to Nanak'.
5. The pronunciation of all the variation is same i.e., 'Nanak'.
6. Examples from Guru Granth Sahib.

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॥ ਸਾਰਿਬ ਕੇ ਗੁਣ ਨਾਨਕੁ ਗਾਵੈ ਮਾਸ ਪੁਰੀ ਵਿਚਿ ਆਖੁ ਮਸੇਲਾ ॥ ਜਿਨਿ ਉਪਾਈ ਰੰਗਿ ਰਵਾਈ
ਬੈਠਾ ਵੇਖੈ ਵਖਿ ਇਕੇਲਾ ॥ ਸਚਾ ਸੋ ਸਾਹਿਬੁ ਸਚੁ ਤਪਾਵਸੁ ਸਚੜਾ ਨਿਆਉ ਕਰੇਗੁ ਮਸੇਲਾ ॥
ਕਾਇਆ ਕਪੜੁ ਟੁਕੁ ਟੁਕੁ ਹੋਸੀ ਹਿਦੁਸਤਾਨੁ ਸਮਾਲਸੀ ਬੋਲਾ । ਆਵਨਿ ਅਠਤਰੈ ਜਾਨਿ ਸਤਾਨਵੈ
ਹੋਰੁ ਭੀ ਉਠਸੀ ਮਰਦ ਕਾ ਚੇਲਾ ॥ ਸਚ ਕੀ ਬਾਣੀ ਨਾਨਕੁ ਆਖੈ ਸਚੁ ਸੁਣਾਹਿਸੀ ਸਚ ਕੀ
ਬੋਲਾ ॥ ੨ ॥ ੩ ॥ ੫ ॥

॥ Nanak sings the Glorious Praises of the Lord and Master in the city of corpses, and voices this account. The One who created, and attached the mortals to pleasures, sits alone, and watches this. The Lord and Master is True, and True is His justice. He issues His Commands according to His judgement. The body-fabric will be torn apart into shreds, and then India will remember these words. Coming in seventy-eight (1521 A.D. they will depart in ninety-seven (1540 A.D. and then another disciple of man will rise up. Nanak speaks the Word of Truth; he proclaims the Truth at this, the right time. ॥ 2 ॥ 3 ॥ 5 ॥

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॥ ਅਪਿਉ ਪੀਵੈ ਜੋ ਨਾਨਕਾ ਕ੍ਰਮ ਕ੍ਰਮਿ ਸਮਾਵੈ ॥ ਸਹਜੇ ਸਹਜੇ ਮਿਲਿ ਰਹੈ ਅਮਰਾ ਪਦੁ ਪਾਵੈ ॥
੧੦ ॥ ੧ ॥

॥ One who drinks in the ambrosia, O Nanak, abandons his doubts and wanderings. Easily and intuitively, he remains blended with the Lord, and obtains the immortal status. ॥ 10 ॥ 1 ॥

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॥ ਮ: ੪ ॥ ਹਰਿ ਕਰਹੁ ਕ੍ਰਿਪਾ ਜਗਜੀਵਨਾ ਗੁਰੁ ਸਤਿਗੁਰੁ ਮੇਲਿ ਦਇਆਲੁ ॥ ਗੁਰ ਸੇਵਾ ਹਰਿ
ਹਮ ਭਾਈਆ ਹਰਿ ਹੋਆ ਹਰਿ ਕਿਰਪਾਲੁ ॥ ਸਭ ਆਸਾ ਮਨਸਾ ਵਿਸਰੀ ਮਨਿ ਚੂਕਾ ਆਲ ਜੰਜਾਲੁ
॥ ਗੁਰਿ ਤੁਠੈ ਨਾਮੁ ਦ੍ਰਿੜਾਇਆ ਹਮ ਕੀਏ ਸਬਦਿ ਨਿਹਾਲੁ ॥ ਜਨ ਨਾਨਕਿ ਅਤੁਟੁ ਧਨੁ ਪਾਇਆ
ਹਰਿ ਨਾਮਾ ਹਰਿ ਧਨੁ ਮਾਲੁ ॥ ੨ ॥

॥ Mehla 4:O Lord, Life of the World, please bless me with Your Grace, and lead me to meet the Guru, the Merciful True Guru. I am happy to serve the Guru; the Lord has become merciful to me. All my hopes and desires have

been forgotten; my mind is rid of its worldly entanglements.
The Guru, in His Mercy, implanted the Naam within me; I
am enraptured with the Word of the Shabad. Servant
Nanak has obtained the inexhaustible wealth; the Lord's
Name is his wealth and property. || 2 ||

A VIEW ON THE BHATT SWAYAS

In Guru Granth Sahib there are recorded 123 Swayas (verses of undefined length and size) composed by 11 Bhatts¹, the court poets.

Since the compilation of the Granth there has been a debate amongst the scholars that whether these compositions should not have been included in the Granth. What are these compositions? Some scholars have classified them as eulogy of the Gurus rather than praises of God and have suggested that these should not have formed a part of the Granth. Some scholars have even questioned the status of the Bhatts and have asked that how could they stand at par with the other composers e.g., the Gurus and the Saints.

A close study of these Swayas suggests that these compositions have been recorded in grammatical terms in the 'First person' and the praise is of Almighty God as He is seen and felt by the Gurus and in no way they suggest the praises of the Gurus.

The Swayas also introduce the Guru-composers to the readers of the Granth, and thus can be viewed and read under the modern caption of 'About the author/s' as included in most of the present day publications.

The hymns which have been included in Guru Granth Sahib have been done so by the Divine orders and thus the mortals have no right to question regarding their inclusion in the Granth. These questions amount to blasphemy and is an unpardonable sin. All great works include in them a write up on the 'Author/s', the Bhatt Swayas fulfil that gap.

According to Giani Gurdit Singh², the Bhatts were Brahmins and were descendants of great Rishi Kaushak. They belonged to Sultanpur, district Karnal, Punjab. They were 11 in number and their leader was Bhatt Kalshar. They all came together as a group to Guru Arjan Dev and sang hymns to introduce the author-Gurus to the readers of the great epic³ and Guru Arjan Dev was pleased to include these introductory words regarding the author-Gurus in the Granth.

1 Professor Sahib Singh, 'Sateek Bhatta de Swayas', page 52

2 Monthly Alochna, August 1961

3 Professor Sahib Singh, *ibid*, pages 10-13

The Bhatt Swayas can be counted as follows:

<i>For the-Bhatt's</i>	<i>Guru Nanak</i>	<i>Guru Angad</i>	<i>Guru Amar-das</i>	<i>Guru Ram-das</i>	<i>Guru Arjan</i>	<i>Total</i>
1. Nal	10			16		26
2. Kalshar		10	9	13	12	44
3. Jalap			5			5
4. Kirat			4	4		8
5. Bhikhey			2			2
6. Sal			1	2		3
7. Bhal			1			1
8. Gayandh				13		13
9. Mathura				7	7	14
10. Bal				5		5
11. Harbans					2	2
<i>Total</i>	10	10	22	60	21	123

THE SUBJECT MATTER

- 11.1 Guru Granth contains the word of God spoken through Sikh Grurus and other saints.
- 11.2 The subject matter includes what God wanted to convey to His people.
- 11.3 Like most of the world scriptures, the major part of the Granth contains hymns in the glory of God and His creation. In addition it also tells the way of God realisation, the method to communicate with Him and the moral duties.
- 11.4 The glories of the God have been depicted in environmental, socio-religious, political, educational and historical backgrounds.
- 11.5 These backgrounds can be grouped as follows:
- Environmental:** including the description of days, months, seasons, wind, rain fire, vegetation, animal kingdom, insects, birds, reptiles, mountains, valleys, seas, oceans, and ocean life etc.
 - Socio-Religious:** including family life, love, birth, marriage, death, family relationship, sleep, awakening, dreams, wearing, health, diseases etc.
 - Political:** including law, justice, injustice, wars, weapons of war etc.
 - Educational:** including arts, skills, music, natural sciences, theatres etc.
 - Historical:** including the invasions from Mehmud Gazni to Babur.
- 11.6 Compositions covering all the above subjects can be browsed through in Guru Granth Sahib.
- 11.7 Some examples' are quoted below:

a. Environmental:

The Month: New Year (From Baramah, Raga Majh, M 5)

ਚੇਤ

ਮਹੀਨਾ ੧

ਚੇਤਿ ਗੋਵਿੰਦੁ ਅਰਾਧੀਐ ਹੋਵੈ ਅਨੰਦੁ ਘਣਾ ॥ ਸੰਤ ਜਨਾ ਮਿਲਿ ਪਾਈਐ ਰਸਨਾ ਨਾਮੁ ਭਣਾ ॥ ਜਿਨਿ ਪਾਇਆ ਪ੍ਰਭੁ ਆਪਣਾ ਆਏ ਤਿਸਹਿ ਗਣਾ ॥ ਇਕੁ ਖਿਨੁ ਤਿਸੁ ਬਿਨੁ ਜੀਵਣਾ ਬਿਰਥਾ ਜਨਮੁ ਜਣਾ ॥ ਜਲਿ ਥਲਿ ਮਹੀਅਲਿ ਪੂਰਿਆ ਰਵਿਆ ਵਿਚਿ ਵਣਾ ॥ ਸੋ ਪ੍ਰਭੁ ਚਿਤਿ ਨ ਆਵਈ ਕਿਤੜਾ ਦੁਖੁ ਗਣਾ ॥ ਜਿਨੀ ਰਾਵਿਆ ਸੋ ਪ੍ਰਭੁ ਤਿਨਾ ਭਾਗੁ

ਮਣਾ ॥ ਹਰਿ ਦਰਸਨ ਕਉ ਮਨੁ ਲੋਚਦਾ ਨਾਨਕ ਪਿਆਸ ਮਨਾ ॥ ਚੇਤਿ ਮਿਲਾਏ ਸੋ ਪ੍ਰਭੁ
ਤਿਸ ਕੈ ਪਾਇ ਲਗਾ ॥ ੨ ॥

Composition 1

Chet

Month 1

Chet Goving araadheeai hovai anand ghanaa. Sant janaa mil
paaeeai rasnaa naam bhanaa. Jin paa-i-aa Prabh appanaa aa-
etisah ganna. Ik Khin tis bin jeevanaa birthaa janam janaa. Jal
Thal maheecal pooriaa raviala vich vanaa. So Prabh chit na aavaee
kitraa dukh ganaa. Jinee raaviala so Prabhoo tinaa bhag manaa.
Har darshan kao man lochdaa Naanak piaas manaa. Chet Milaae
so Prabhoo tis kai paae lagaa.2

ਚੇਤ

ਮਹੀਨਾ ੧

ਚੇਤ ਮਹੀਨੇ ਦਾ ਇਹ ਸੰਦੇਸ਼ ਹੈ, ਕਿ ਜਿਹੜੇ ਮਨੁੱਖ ਵਾਹਿਗੁਰੂ ਦੇ ਨਾਮ ਦਾ ਜਾਪ ਕਰਦੇ
ਹਨ, ਉਹਨਾਂ ਨੂੰ ਜੀਵਨ ਵਿੱਚ ਬਹੁਤ ਸੁਖ ਮਿਲਦੇ ਹਨ ।

ਭਲੇ ਅਤੇ ਰਬ-ਤਾਈਂ ਪੁੱਜੇ ਹੋਏ ਮਨੁੱਖਾਂ ਦੀ ਸੰਗਤ ਨਾਲ ਰੱਬ ਦੇ ਨਾਮ ਨੂੰ ਉਚਾਰਣ
ਕਰਨ ਦੀ ਜਾਚ ਆਉਂਦੀ ਹੈ ।

ਇਸ ਸੰਸਾਰ ਵਿਚ ਆਏ ਉਹ ਹੀ ਮਨੁੱਖ ਗਿਣਤੀ ਵਿਚ ਆਂਦੇ ਹਨ, ਜੋ ਵਾਹਿਗੁਰੂ ਨੂੰ ਪਾ
ਲੈਂਦੇ ਹਨ ।

ਵਾਹਿਗੁਰੂ ਤੋਂ ਬਿਨਾਂ ਇੱਕ ਪਲ ਵੀ ਜੀਣਾ ਬਿਲਕੁਲ ਵਿਅਰਥ ਹੈ । ਜਿਹੜਾ ਵਾਹਿਗੁਰੂ
ਜਲਾਂ ਵਿੱਚ, ਥੱਲਾਂ ਵਿੱਚ ਅਤੇ ਵਣਾਂ ਵਿੱਚ ਹਰ ਥਾਂ ਵਿਆਪਕ ਹੈ ।

ਜੋ ਅਜਿਹਾ ਵਾਹਿਗੁਰੂ (ਚਿਤ) ਮਨ ਵਿੱਚ ਯਾਦ ਨਹੀਂ ਆਉਂਦਾ ਤਾਂ ਕਿਤਨੇ ਦੁਖ ਦੀ ਗੱਲ ਹੈ।

ਜੋ ਮਨੁੱਖ ਵਾਹਿਗੁਰੂ ਨੂੰ ਯਾਦ ਰਖਦੇ ਹਨ, ਉਹਨਾਂ ਦੀ ਕਿਸਮਤ ਦਾ ਸਿਤਾਰਾ ਹਮੇਸ਼ਾ ਹੀ
ਚਮਕਦਾ ਰਹੇਗਾ ।

ਅਜਿਹੇ ਵਾਹਿਗੁਰੂ ਦੇ ਦਰਸਨ ਨੂੰ ਮਨ ਤੜਫ ਰਿਹਾ ਹੈ, ਅਤੇ ਮਨ ਨੂੰ ਅਜੇਹੇ ਰੱਬ ਨੂੰ
ਮਿਲਣ ਦੀ ਬਹੁਤ ਹੀ ਤਾਂਘ ਹੈ ।

ਜਿਹੜਾ ਵੀ ਮੈਨੂੰ ਪਰਮਾਤਮਾ ਨਾਲ ਮਿਲਾ ਦੇਵੇਗਾ ਮੈਂ ਉਸਦੇ ਚਰਨਾਂ ਵਿੱਚ ਡਿੱਗ ਪਵਾਂਗਾ।

Chet

Month 1

The month of Chet has come. Its message is that a person who
regularly meditates on the name of God he becomes qualified to
obtain all the comforts of life. The company of the noble and
saintly people, help a person to correctly recite the name of God.
In this world only those people come in any count who realise
God. To live without God even for a moment is a waste of life.
Waheguru who resides in all waters, lands and vegetation, if such
a God is not remembered in one's heart, then it is a very

sad affair. Those people who remember God, the star of their fortune would always shine. The heart is fluttering to meet such a God and the mind is very eager to have his audience. Whosoever would make me meet Waheguru I will bow to his feet.

The Sky, Moon, Stars, Mountains and Vegetation

ਧਨਾਸਰੀ ਮਹਲਾ ੧ ਆਰਤੀ

ਗਗਨ ਮੈ ਥਾਲੁ ਰਵਿ ਚੰਦੁ ਦੀਪਕ ਬਨੇ ਤਾਰਿਕਾ ਮੰਡਲ ਜਨਕ ਮੋਤੀ ॥ ਧੂਪੁ ਮਲਆਨਲੋ
ਪਵਣੁ ਚਵਰੇ ਕਰੇ ਸਗਲ ਬਨਰਾਇ ਫੂਲੰਤ ਜੋਤੀ ॥ ੧ ॥ ਕੈਸੀ ਆਰਤੀ ਹੋਇ ਭਵ ਖੰਡਨਾ
ਤੇਰੀ ਆਰਤੀ ॥ ਅਨਹਤਾ ਸਬਦ ਵਾਜੰਤ ਭੇਰੀ ॥ ੧ ॥ ਰਹਾਉ ॥ ਸਹਸ ਤਵ ਨੈਨ ਨਨ
ਨੈਨ ਹੈ ਤੋਹਿ ਕਉ ਸਹਸ ਮੂਰਤਿ ਨਨਾ ਏਕ ਤੋਹੀ ॥ ਸਹਸ ਪਦ ਬਿਮਲ ਨਨ ਏਕ ਪਦ
ਗੰਧ ਬਿਨੁ ਸਹਸ ਤਵ ਗੰਧ ਇਵ ਚਲਤ ਮੋਹੀ ॥ ੨ ॥

Raga Dhanasri Mehla 1: Gagan mai thal(u) rav(i) chand(u) dipak
bane tarika mandal janak moti. Dhup(u) malianlo pavan(u) chavaro
kare sagal banrae phulant Joti. Kaisi arti hoe Bhav-Khandana teri
arti. Anhata sabad vajant bheri. 1. Rahao Sahas tav nain nan
nain hah(i) toh(i) kau, sahas murat(i), nana ek tohi. Sahas pad
bimal nan ek pad gandh bin (u) sahas tave gandh iv chalat mohi.

ਧਨਾਸਰੀ ਮਹਲਾ ੧ ਆਰਤੀ ਆਕਾਸ਼ਰੂਪੀ ਥਾਲ ਵਿਚ, ਸੂਰਜ ਅਤੇ ਚੰਦ ਦੀਪਕ ਹਨ,
ਸਿਤਾਰਿਆਂ ਦਾ ਝੁੰਡ ਮੋਤੀ ਹਨ, ਮਲਿਆਨ ਪਰਬਤ ਧੂਪ ਹੈ, ਹਵਾ ਚੌਰ ਕਰ ਰਹੀ ਹੈ,
ਸੰਸਾਰ ਦੇ ਸਾਰੇ ਦਰੱਖਤ ਫੂਲ ਅਤੇ ਪੱਤੇ ਸਮਿਗਰੀ ਦੇ ਰਹੇ ਹਨ। ਕਿੰਨੀ ਅੱਜਬ ਤੇਰੀ
ਆਰਤੀ ਹੋ ਰਹੀ ਹੈ, ਸਰਿਸ਼ਟੀ ਦੇ ਮਾਲਕ, ਚਾਰੋਂ ਪਾਸੇ ਸੰਗੀਤ ਵਿੱਚ ਭਿੱਜੇ ਡਫ ਤੇ
ਵਜਦੇ ਸਬਦ ਵੀ ਗੁੰਜ ਰਹੇ ਹਨ ।੧।ਰਹਾਉ।

Raga Dhanasri Mehla 1: The limitless sky is huge platter,
illuminated by suns and moons, full with the cluster of stars,
sprayed with the smell of most fascinating saplings of the
mountains (mountain Malyan), resting with the oozing touch of
the great sea breezes and decorated with countless and most
colourful flowers of the vegetation. "1"

b. Socio-religious: The birth of a Child:

ਆਸਾ ਮਹਲਾ ੫ ॥

ਸਤਿਗੁਰ ਸਾਚੈ ਦੀਆ ਭੋਜਿ ॥ ਚਿਰੁ ਜੀਵਨੁ ਉਪਜਿਆ ਸੰਜੋਗਿ ॥ ਉਦਰੈ ਮਾਹਿ ਆਇ
ਕੀਆ ਨਿਵਾਸੁ ॥ ਮਾਤਾ ਕੈ ਮਨਿ ਬਹੁਤੁ ਬਿਗਾਸੁ ॥ ੧ ॥ ਜੰਮਿਆ ਪੂਤੁ ਭਗਤੁ ਗੋਵਿੰਦ

ਕਾ ॥ ਪ੍ਰਗਟਿਆ ਸਭ ਮਹਿ ਲਿਖਿਆ ਧੁਰ ਕਾ ॥ ਰਹਾਉ ॥ ਦਸੀ ਮਾਸੀ ਹੁਕਮਿ ਬਾਲਕ
ਜਨਮੁ ਲੀਆ ॥ ਮਿਟਿਆ ਸੋਗੁ ਮਹਾ ਅਨੰਦੁ ਥੀਆ ॥ ਗੁਰਬਾਣੀ ਸਖੀ ਅਨੰਦੁ ਗਾਵੈ ॥
ਸਾਚੇ ਸਾਹਿਬ ਕੈ ਮਨਿ ਭਾਵੈ ॥ ੨ ॥ ਵਧੀ ਵੇਲਿ ਬਹੁ ਪੀੜੀ ਚਾਲੀ ॥ ਧਰਮ ਕਲਾ
ਹਰਿ ਬੰਧਿ ਬਹਾਲੀ ॥ ਮਨ ਚਿੰਦਿਆ ਸਤਿਗੁਰੂ ਦਿਵਾਇਆ ॥ ਭਏ ਅਚਿੰਤ ਏਕ ਲਿਵ
ਲਾਇਆ ॥ ੩ ॥ ਜਿਉ ਬਾਲਕੁ ਪਿਤਾ ਉਪਰਿ ਕਰੇ ਬਹੁ ਮਾਣੁ ॥ ਬੁਲਾਇਆ ਬੋਲੈ
ਗੁਰ ਕੈ ਭਾਣਿ ॥ ਗੁਝੀ ਛੰਨੀ ਨਾਹੀ ਬਾਤ ॥ ਗੁਰੁ ਨਾਨਕੁ ਤੁਠਾ ਕੀਨੀ ਦਾਤਿ ॥ ੪
॥ ੨ ॥ ੧੦੧ ॥

Asa Mehla 5

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Satgur saachai deea bhej, Chir jeevau upjiaa sanjog, Udaray maah
aai keeaa nivaas, Maataa kay mun bahut bigaas. Jamiaa poot
bhagat Govind kaa, Pragtiaa sabh mah likhiaa dhur kaa. (Rahau)
Dasee maasee hukam baalak janam leea. Mitiaa sog mahaa
anand theeaa. Gurbani sakhee anand gaavai. Sachay sahib kai
mun bhaavai. Vadhee vel bahu peeree chaalee. Dharam kalaa
Har bandh bahaalee. Mun chindiaa Satguru divaiaa. Bhae achint
ek liv laaiaa. Jiu baalak pitaa oopar karay bahu maan. Bulaiaa
bolai Gur kai bhaan. Gujhee chhane naahee baat. Gur Nanak
tuthaa keenee daat (4.7.101)

ਆਸਾ ਮਹਲਾ ੫

ਵਾਹਿਗੁਰੂ ਨੇ ਮੈਨੂੰ ਔਲਾਦ ਬਖਸ਼ੀ ਹੈ। ਉਸ ਦੀ ਲੰਬੀ ਉਮਰ ਹੋਵੇ ਅਤੇ ਸਾਡਾ ਰਿਸ਼ਤਾ
ਇੰਜ ਹੀ ਬਣਿਆ ਰਹੇ। ਜਦੋਂ ਬੱਚਾ ਮਾਂ ਦੇ ਗਰਭ ਵਿੱਚ ਸੀ, ਉਸ ਵੇਲੇ ਉਸਨੇ ਮਾਂ
ਨੂੰ ਬੇਅੰਤ ਖੁਸ਼ੀ ਦਿੱਤੀ ਸੀ। ਮੇਰਾ ਬੱਚਾ ਵਾਹਿਗੁਰੂ ਦਾ ਨਾਮ ਜੱਪਣ ਵਾਲਾ ਹੋਵੇ, ਤੇ
ਵਾਹਿਗੁਰੂ ਦੀ ਮਿਹਰ ਦੇ ਸਦਕੇ ਚੰਗੀ ਤਕਦੀਰ ਵਾਲਾ ਹੋਵੇ। ਦਸ ਮਹੀਨੇ ਬਾਦ, ਵਾਹਿਗੁਰੂ
ਦੀ ਬਖਸ਼ਿਸ਼ ਸਦਕੇ, ਬਾਲਕ ਦਾ ਜਨਮ ਹੋਇਆ ਹੈ, ਮੇਰੇ ਸਭ ਦੁਖ ਦੂਰ ਹੋ ਗਏ
ਹਨ ਅਤੇ ਖੁਸ਼ੀਆਂ ਘਰ ਆ ਗਈਆਂ ਹਨ। ਸਭ ਰਿਸ਼ਤੇਦਾਰ, ਮਿਲਕੇ, ਵਾਹਿਗੁਰੂ
ਦਾ ਸ਼ੁਕਰ ਕਰ ਰਹੇ ਹਨ ਅਤੇ ਸ਼ਬਦ ਪੜ੍ਹ ਰਹੇ ਹਨ ਤੇ ਗੁਰੂ ਬਹੁਤ ਪ੍ਰਸੰਨ ਹੈ। ਮੇ
ਰਾ ਵੰਸ਼ ਅੱਗੇ ਵੱਧਿਆ ਹੈ, ਅਤੇ ਬਾਲਕ ਦੇ ਆਉਣ ਨਾਲ ਹੋਰ ਵੀ ਅੱਗੇ ਵਧੇਗਾ।
ਵਾਹਿਗੁਰੂ ਨੇ ਚੰਗੇ ਕਰਮਾਂ ਦਾ ਫਲ ਬਖਸ਼ਿਆ ਹੈ। ਅਕਾਲ ਪੁਰਖ ਨੇ ਮਨ ਦੀ ਮੁਰਾਦ
ਪੂਰੀ ਕੀਤੀ ਹੈ, ਮੈਨੂੰ ਜੀਵਨ ਦੀ ਖੁਸ਼ੀ ਮਿਲੀ ਹੈ, ਅਤੇ ਮੈਂ ਹੁਣ ਵਾਹਿਗੁਰੂ ਦੀ ਬੰਦਗੀ
ਵਿੱਚ ਜੁੜ ਗਿਆ ਹਾਂ। ਜਿਵੇਂ ਬੱਚੇ ਨੂੰ ਆਪਣੇ ਪਿਤਾ ਤੇ ਬਹੁਤ ਮਾਣ ਹੁੰਦਾ ਹੈ, ਤਿਵੇ
ਂ ਹੀ ਉਹ ਹੁਣ, ਗੁਰੂ-ਪਿਤਾ ਦਾ ਵੀ ਮਾਣ ਤੇ ਆਦਰ ਕਰੇਗਾ। ਕੋਈ ਗੱਲ ਲੁਕੀ ਛੁੱਪੀ
ਨਹੀਂ ਹੈ, ਵਾਹਿਗੁਰੂ ਨੇ ਮਿਹਰ ਕੀਤੀ ਹੈ ਅਤੇ ਮੈਨੂੰ ਦਾਤ ਮਿਲੀ ਹੈ।

Asa Mehla 5

Waheguru has blessed me with a child, may he/she have a long
life and ever-lasting relationship with me; When the child was

in mother's womb he/she gave maximum bliss to his/her mother; my child would hum His name, everyday; and with the grace of God he will have a great fortune. After ten long months' wait the child has arrived; all my sorrows have vanished and the happiness has come in the house; all relations have assembled to thank him and to recite His Praises. Waheguru seems to be very happy with me. My lineage has extended and with the arrival of the child it will extend even more; Waheguru has blessed me with a child for my good deeds; immortal God has fulfilled my heart's wish. I have got all the happiness of life and now I have composed myself to render His prayers without fail. As a child is proud of his father, likewise my child will honour God as his/her father; it is not a secret that Waheguru has blessed me and I have got a child.

Engagement:

ਪੰਨਾ ੭੭੩

ਸਤੁ ਸੰਤੋਖੁ ਕਰਿ ਭਾਉ ਕੁਤਮੁ ਕੁਤਮਾਈ ਆਇਆ ਬਲਿ ਰਾਮ ਜੀਉ ॥ ਸੰਤ ਜਨਾ ਕਰਿ ਮੇਲੁ ਗੁਰਬਾਣੀ ਗਾਵਾਈਆ ਬਲਿ ਰਾਮ ਜੀਉ ॥ ਬਾਣੀ ਗੁਰ ਗਾਈ ਪਰਮ ਗਤਿ ਪਾਈ ਪੰਚ ਮਿਲੇ ਸੋਹਾਇਆ ॥ ਗਇਆ ਕਰੋਧੁ ਮਮਤਾ ਤਨਿ ਨਾਠੀ ਪਾਖੰਡੁ ਭਰਮੁ ਗਵਾਇਆ ॥ ਹਉਮੈ ਪੀਰ ਗਈ ਸੁਖੁ ਪਾਇਆ ਆਰੋਗਤ ਭਏ ਸਰੀਰਾ ॥ ਗੁਰ ਪਰਸਾਦੀ ਬ੍ਰਹਮੁ ਪਛਾਤਾ ਨਾਨਕ ਗੁਣੀ ਗਹੀਰਾ ॥ ੨ ॥

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Sat santokh kar bhaao kuram kurmaaeee aa-i-aa Balraam jeeo. Sant janaa kar mel gurbaanee gaavaa-i-aa Balraam jeeo. Baanee Gur gaeee param gat paaeee panch mile sohaa-i-aa. Ga-i-aa krodh mamataa tan naathee paakhand bharam gavaa-i-aa. Haomai peer gae sukhaa-i-aa aarogat bhae sareeraa. Gur parsaaadee Braham pachhaataa Naanak gunee gaheera.2.

ਪੰਨਾ ੭੭੩

ਕੰਨਿਆ ਨੂੰ ਪਵਿਤਰਤਾ, ਸੰਤੁਸ਼ਟਤਾ ਅਤੇ ਪ੍ਰੀਤ ਨਾਲ ਸਜਾ ਕੇ ਉਸ ਦਾ ਬਾਬਲ ਉਸ ਦਾ ਲਗਣ ਕਰਣ, ਵਾਹਿਗੁਰੂ ਦੀ ਸ਼ਰਨ ਆਇਆ ਹੈ।
 ਸਾਧ ਸੰਗਤ ਨਾਲ ਰਲ ਕੇ ਹੁਣ ਗੁਰਬਾਣੀ ਦਾ ਕੀਰਤਨ ਹੋਵੇਗਾ।
 ਬਾਣੀ ਗਾਉਣ ਨਾਲ ਆਤਮਕ ਅਵਸਥਾ ਉੱਚੀ ਹੋ ਜਾਂਦੀ ਹੈ, ਅਤੇ ਗਿਆਨ ਦੇ ਆ ਜਾਣ ਨਾਲ ਹਿਰਦਾ ਸ਼ਸ਼ੋਭਤ ਹੋ ਜਾਂਦਾ ਹੈ।
 ਗੁੱਸਾ ਬਿਨਸ ਜਾਂਦਾ ਹੈ, ਮੋਹ ਮੁਕ ਜਾਂਦਾ ਹੈ ਅਤੇ ਪਾਖੰਡ ਦੋੜ ਜਾਂਦੇ ਹਨ।
 ਅਹੰਕਾਰ ਦੀ ਪੀੜ ਦੂਰ ਹੋ ਜਾਂਦੀ ਹੈ, ਸੁਖ ਮਿਲ ਜਾਂਦਾ ਹੈ ਅਤੇ ਸਰੀਰ ਨਿਰੋਆ

ਜੋ ਜਾਂਦਾ ਹੈ ।

ਵਾਹਿਗੁਰੂ ਦੀ ਬਖਸ਼ਿਸ਼ ਨਾਲ ਹੀ ਇਲਾਹੀ ਮਿਲਾਪ ਹੁੰਦੇ ਹਨ ਅਤੇ ਗੁਣਾਂ ਦੇ ਮਾਲਕ ਨਾਲ ਸਾਂਝ ਪੈ ਜਾਂਦੀ ਹੈ ।

The father of the bride has come in the refuge of God, afer grooming his daughter with piety, contentment and love. In the company of the holy people now the raagis will sing the hymns. The singing of the hymns elevates the position of the soul and the knowledge of the word illuminates the mind; the anger is dispelled, the greed is vanished and the superstitions are destroyed; the pain of the ego is finished, the comforts come home and the body becomes healthy. With the grace of God the lovers are united and a relationship with the master of the world is developed.

The wait of the beloved:

ਸੂਹੀ ਮਹਲਾ ੧

ਆਵਹੁ ਸਜਣਾ ਹਉ ਦੇਖਾ ਦਰਸਨੁ ਤੇਰਾ ਰਾਮ ॥ ਘਰਿ ਆਪਨੜੈ ਖੜੀ ਤਕਾ ਮੈ ਮਨਿ
ਚਾਉ ਘਨੇਰਾ ਰਾਮ ॥ ਮਨਿ ਚਾਉ ਘਨੇਰਾ ਸੁਣਿ ਪ੍ਰਭ ਮੇਰਾ ਮੈ ਤੇਰਾ ਭਰਵਾਸਾ ॥ ਦਰਸਨੁ
ਦੇਖਿ ਭਈ ਨਿਹਕੇਵਲ ਜਨਮ ਮਰਣ ਦੁਖੁ ਨਾਸਾ ॥ ਸਗਲੀ ਜੋਤਿ ਜਾਤਾ ਤੂ ਸੋਈ ਮਿਲਿਆ
ਭਾਇ ਸੁਭਾਏ ॥ ਨਾਨਕ ਸਾਜਨ ਕਉ ਬਲਿ ਜਾਈਐ ਸਾਚਿ ਮਿਲੇ ਘਰਿ ਆਏ ॥ ੧ ॥

Suhi Mehla Pehla

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Avaho sajna hau dekha darshan tera Ram, Ghar apanaray khari
taka mai mun chau ghanera Ram, Mun chau ghanera sun Prabh
mera mai tera bharvasa, Darsan dekh bhai nihkewal janam maran
dukh nasa. Sagali jot jata tu soi milya bhae subhaay, Nanak
Sajan kau bal jaeey sach milay ghar aay,

ਸੂਹੀ ਮਹਲਾ ੧

ਮੇਰੇ ਮਹਬੂਬ ਹੁਣ ਤੂੰ ਆ ਜਾ, ਤੈਨੂੰ ਦੇਖਣ ਨੂੰ ਜੀ ਤੜਫ ਰਿਹਾ ਹੈ । ਮੈਂ ਆਪਣੇ
ਘਰ ਦੀ ਮੁੰਡੇਰ ਤੇ ਖੜੀ ਤੇਰਾ ਰਾਹ ਤਕ ਰਹੀ ਹਾਂ, ਅਤੇ ਤੇਰੇ ਮਿਲਣ ਦੀ ਚਾਹ
ਨਾਲ ਬੇਚੈਨ ਹਾਂ ।

ਤੇਰੇ ਮਿਲਣ ਦੀ ਮੈਨੂੰ ਬਹੁਤ ਤਾਂਘ ਹੈ, ਮੇਰੇ ਮਹਬੂਬ ! ਮੈਨੂੰ ਕੇਵਲ ਇਕ ਤੇਰੇ ਤੇ ਹੀ
ਯਕੀਨ ਹੈ ।

ਤੇਰੀ ਇਕ ਝਲਕ ਨਾਲ ਹੀ ਮੇਰੇ ਜਨਮ ਮਰਨ ਦੇ ਸਭ ਦੁਖ ਕੱਟੇ ਜਾਣਗੇ । ਤੇਰੇ ਚੇ
ਹਰੇ ਤੇ ਦੁਨੀਆਂ ਭਰ ਦਾ ਨੂਰ ਹੈ । ਤੂੰ ਮੈਨੂੰ ਵਾਹਿਗੁਰੂ ਦੀ ਬਖਸ਼ਿਸ਼ ਨਾਲ ਮਿਲਿਆ
ਹੈਂ ।

ਮੈਂ ਆਪਣੇ ਸਾਜਨ ਤੋਂ ਕੁਰਬਾਨ ਜਾਂਦੀ ਹਾਂ, ਉਹ ਮੇਰਾ ਸੱਚਾ ਪਿਆਰ ਹੈ ਤੇ ਮੇਰੀ ਨਿਮਾਣੀ ਦੇ ਘਰ ਆਇਆ ਹੈ।

Suhi Mehla 1

O my beloved! please come to me, I am tantalising to see you. I am standing at the balcony of my house and am looking at the way you would walk to come to me. I am very keen to meet with you.

My beloved I am dying to see you. You are the only one I trust. All the miseries of this life and the past lives will vanish with your glimpse.

The glow of all the world reflects from your face. I have found you with the grace of Waheguru.

I sacrifice my life upon my beloved, he is my true love and I am honoured to receive him at the threshold of my house.

Marriage ceremony:

ਸੂਹੀ ਮਹਲਾ ੪ ॥

ਹਰਿ ਪਹਿਲੜੀ ਲਾਵ ਪਰਵਿਰੜੀ ਕਰਮ ਦ੍ਰਿੜਾਇਆ ਬਲਿ ਰਾਮ ਜੀਉ ॥ ਬਾਣੀ ਬੁਹਮਾ ਵੇਦੁ ਧਰਮੁ ਦ੍ਰਿੜਹੁ ਪਾਪ ਤਜਾਇਆ ਬਲਿ ਰਾਮ ਜੀਉ ॥ ਧਰਮੁ ਦ੍ਰਿੜਹੁ ਹਰਿ ਨਾਮੁ ਧਿਆਵਹੁ ਸਿਮ੍ਰਿਤਿ ਨਾਮੁ ਦ੍ਰਿੜਾਇਆ ॥ ਸਤਿਗੁਰੁ ਗੁਰੁ ਪੂਰਾ ਆਰਾਧਹੁ ਸਭਿ ਕਿਲਵਿਖ ਪਾਪ ਗਵਾਇਆ ॥ ਸਹਜ ਅਨੰਦੁ ਹੋਆ ਵਡਭਾਗੀ ਮਨਿ ਹਰਿ ਹਰਿ ਮੀਠਾ ਲਾਇਆ ॥ ਜਨੁ ਕਰੈ ਨਾਨਕੁ ਲਾਵ ਪਹਿਲੀ ਆਰੰਭੁ ਕਾਜੁ ਰਚਾਇਆ ॥ ੧ ॥

Suhi Mehla Chautha (Laavan)

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Har pehlree laav parvirtee karam drirrayaa Balram jeo. Bani Brahma Ved dharm drirro paap tajaya Balram jeo. Dharam drirro Harnam dhiavo simrat naam drirraya. Satgur Gur pooraa aaradhho sabh kilvikh paap gavayaa Sehaj anand hoa vadbhagi mun Har Har mitha laiyyaa Jan kaheh Nanak laav pehlee arambh kaaj rachaya.

ਸੂਹੀ ਮਹਲਾ ੪

ਪਹਿਲੀ ਲਾਵ ਵਿੱਚ ਵਾਹਿਗੁਰੂ, ਕੁੜੀ ਤੇ ਮੁੰਡੇ ਦੇਵਾਂ ਕੋਲੋਂ ਚੰਗੇ ਕਰਮ ਕਰਨ ਦਾ ਵਾਅਦਾ ਲੈਂਦਾ ਹੈ।

ਦੋਵੇਂ ਵਾਅਦਾ ਕਰੇ ਕਿ:

(੧) ਤੁਸੀਂ ਹਮੇਸ਼ਾ ਮੰਨਦੇ ਰਹੋਗੇ ਕਿ ਗੁਰਬਾਣੀ ਹੀ ਸਿੱਖ ਦਾ ਗੁਰੂ-ਕਰਤਾ ਅਤੇ ਧਰਮ ਗਰੰਥ ਹੈ। ਇਸ ਦੀ ਸਿੱਖਿਆ ਦੇ ਅਨੁਸਾਰ ਚਲਣ ਨਾਲ ਹੀ ਪਾਪਾਂ ਦਾ ਖੰਡਨ ਹੁੰਦਾ ਹੈ।

- (੨) ਤੁਸੀਂ ਧਰਮ ਦੇ ਅਸੂਲਾਂ ਤੇ ਚਲੋਗੇ, ਤੇ ਯਾਦ ਰਖੋਗੇ ਕਿ ਵਾਹਿਗੁਰੂ ਦਾ ਨਾਮ ਜਪਣਾ ਤੇ ਗੁਰੂ-ਸ਼ਬਦ ਦਾ ਸਿਮਰਨ ਕਰਨਾ ਬਹੁਤ ਜ਼ਰੂਰੀ ਹੈ।
- (੩) ਤੁਸੀਂ ਅਰਾਧਨਾ ਕੇਵਲ ਇਕ ਨਿਰਗੁਣ-ਸਤਿਗੁਰੂ ਦੀ ਹੀ ਕਰਨੀ ਹੈ। ਇਹ ਅਰਾਧਨਾ ਹੀ ਪਾਪਾਂ ਦਾ ਨਾਸ਼ ਕਰ ਸਕਦੀ ਹੈ।
- (੪) ਤੁਸੀਂ ਮਨ ਨਾਲ ਅਟੁੱਟ ਸੱਚਾ ਪਿਆਰ ਕਰੋਗੇ (ਤੇ ਵਾਹਿਗੁਰੂ ਦੀ ਬਖਸ਼ਿਸ਼ ਨਾਲ ਖੁਸ਼ੀਆਂ ਪ੍ਰਾਪਤ ਕਰੋਗੇ)।
ਵਿਵਾਹ ਦਾ ਕਾਰਜ ਆਰੰਭ ਹੋ ਗਿਆ ਹੈ। ਆਪਣੇ ਵਾਅਦੇ ਸਦੇਵ ਯਾਦ ਰੱਖਣਾ।

Suhi Mehla 4

In the first laav Waheguru asks both the boy and the girl to promise that:

- (i) Only Gurubani is the Guru and scripture for a Sikh; and that the sins are destroyed if one follows the instructions of Gurbani;
- (ii) You will follow the rules of the Sikh religion and will always remember that you have to meditate on the name of God and his word.
- (iii) You have to worship only one abstract form of God and this worship will wipe off all the sins.
- (iv) You will love your partner for ever from your heart and Waheguru will bless you with all the happiness.
The marriage ceremony has started and you are committed to execute the above promises.

True love:

ਸਲੋਕੁ ਮਹਲਾ ੨ ॥

ਏਹ ਕਿਨੇਹੀ ਆਸਕੀ ਦੂਜੈ ਲਗੈ ਜਾਇ ॥ ਨਾਨਕ ਆਸਕੁ ਕਾਂਢੀਐ ਸਦ ਹੀ ਰਹੈ ਸਮਾਇ ॥
॥ ਚੰਗੈ ਚੰਗਾ ਕਰਿ ਮੰਨੈ ਮੰਦੈ ਮੰਦਾ ਹੋਇ ॥ ਆਸਕੁ ਏਹੁ ਨ ਆਖੀਐ ਜਿ ਲੇਖੈ ਵਰਤੈ ਸੋਇ ॥ ੧ ॥

Sloak Mehla 2

Ek kinehee aaskee doojai lagai jaae. Naanak aasak kaanadheeai sad hee rahai samaae. Changai changaa kar manne mandai mandaa hoe. Aasak eh na aakheeai je lekhai wartai soe.

ਅਰਥ:

ਇਹ ਪਿਆਰ ਕਿਸ ਪ੍ਰਕਾਰ ਦਾ ਹੈ, ਜਦ ਇਕ ਮਨੁਖ ਕਿਸੇ ਹੋਰ ਨਾਲ ਵੀ ਇਸ਼ਕ ਕਰੇ। ਅਸਲੀ ਆਸ਼ਕ ਉਹ ਹੀ ਹੁੰਦਾ ਹੈ ਜਿਹੜਾ ਆਪਣੀ ਮੁਹੱਬਤ ਵਿਚ ਸਮਾ ਜਾਵੇ। ਆਪਣੇ ਮਹੱਬੂਬ ਨੂੰ, ਖੁਸ਼ੀ ਅਤੇ ਗਮੀ, ਦੋਹਾਂ ਵਿਚ ਪਿਆਰ ਕਰੇ। ਉਹ ਆਸ਼ਕ, ਜਿਹੜੇ ਪਿਆਰ ਵਿਚ

ਸੋਦੇ-ਬਾਜ਼ੀ ਕਰਦੇ ਹਨ, ਉਹ ਸਚੇ ਆਸ਼ਕ ਨਹੀਂ ਹੁੰਦੇ ।੧।

Slok Guru Angad (Mehla 2)

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Theme: The true love is always selfless.

Literal meaning: What type of love is this, when one fancies someone else? The real lover is he who merges himself into his beloved. Love your beloved in both happiness and adversity. The lovers who bargain in their love are not true lovers.

Summary: God is love and love is God, but the love must be above gains and losses.

c. Political:

Law and justice

ਤਹ ਸਾਚ ਨਿਆਇ ਨਿਬੇਰਾ ॥ ਉਹਾ ਸਮ ਠਾਕੁਰੁ ਸਮ ਚੇਰਾ ॥

(ਸੋਰਠਿ ਮਹਲਾ ੫)

There is true justice and decision:

There the master and the servant are at par

(Sorathi M.5.)

ਗਲਾ ਉਪਰਿ ਤਪਾਵਸੁ ਨ ਹੋਈ ਵਿਸੁ ਖਾਧੀ ਤਤਕਾਲ ਮਰਿ ਜਾਏ ॥ ਭਾਈ ਵੇਖਹੁ ਨਿਆਉ
ਸਚੁ ਕਰਤੇ ਕਾ ਜੇਹਾ ਕੋਈ ਕਰੇ ਤੇਹਾ ਕੋਈ ਪਾਏ ॥

(ਸੋਰਠਿ ਮਹਲਾ ੫)

Justice is not administered by mere words, whoever eats poison, dies instantly. Behold, o brother! the justice of the Creator: as one acts, so he receives. (Var Gauri M.IV.)

d. Educational:

Music and arts

ਤੇਰਾ ਜਨੁ ਨਿਰਤਿ ਕਰੇ ਗੁਨ ਗਾਵੈ ॥

ਰਬਾਬੁ ਪਖਾਵਜ ਤਾਲ ਘੁੰਘਰੁ ਅਨਹਦ ਸਬਦੁ ਵਜਾਵੈ ॥ ੧ ॥

(ਆਸਾ ਮ: ੫)

ਫੀਲੁ ਰਬਾਬੀ ਬਲਦੁ ਪਖਾਵਜ ਕਉਆ ਤਾਲ ਬਜਾਵੈ ॥
ਪਹਿਰਿ ਚੋਲਨਾ ਗਦਹਾ ਨਾਚੈ ਫੈਸਾ ਭਗਤਿ ਕਰਾਵੈ ॥ ੧ ॥ (ਆਸਾ ਕਬੀਰ)

ਚਚਾ ਰਚਿਤ ਚਿਤੁ ਹੈ ਭਾਰੀ ॥ ਤਜਿ ਚਿਤੁ ਚੇਤਹੁ ਚਿਤਕਾਰੀ ॥
(ਗਉੜੀ ਪੂਰਬੀ ਬਾਵਨ ਅਖਰੀ ਕਬੀਰ ਜੀਉ ਕੀ)

ਚਿਤੁ ਸਾਲ ਸੁੰਦਰ ਬਾਗ ਮੰਦਰ ਸੰਗਿ ਨ ਕਛਹੂ ਜਾਇਆ ॥ (ਗੁਜਰੀ ਮ: ੫)

Thy man dances and sings the excellences. The rebeck,
tambourine, cymbal and string of toe-bells emit an unbeaten sound.
(Asa M.V.)

The elephant is the Rababi (musician), the ox the timbrel, the
crow beats the cymbal. Having put on short breeches, the donkey
dances, the male buffalo causes the devotion to be made.
(Asa Kabir)

Chacha: A great picture has been made; Leave the picture and
think of the painter. (Gauri Purbi Bawan Akhri Kabir)

The painter's studio, beautiful garden and house— nothing goes
with (the person) at the time of death. (Gujri M.V.)

e. Historical: Invasion of Babar

੧. ਖੁਰਾਸਾਨ ਖਸਮਾਨਾ ਕੀਆ ਹਿੰਦੁਸਤਾਨੁ ਡਰਾਇਆ ॥
ਆਪੈ ਦੋਸੁ ਨ ਦੇਈ ਕਰਤਾ ਜਮੁ ਕਰਿ ਮੁਗਲੁ ਚਤਾਇਆ ॥ (ਆਸਾ ਮ: ੧)
1. After the fall of Khorasan, Hindustan (India) was frightened,
The blame lies with us and not the Creator who has sent
the Mughal (invader) as the angel of death for our wrongs.
(Asa M: 1)

੨. ਜਿਨ ਸਿਰਿ ਸੋਹਨਿ ਪਟੀਆ ਮਾਂਗੀ ਪਾਇ ਸੰਧੂਰੁ ॥ ਸੇ ਸਿਰ ਕਾਤੀ ਮੁੰਨੀਅਨਿ
ਗਲ ਵਿਚਿ ਆਵੈ ਧੂੜਿ ॥ ਮਹਲਾ ਅੰਦਰਿ ਹੋਦੀਆ ਹੁਣਿ ਬਹਣਿ ਨ ਮਿਲਨਿ ਹਦੂਰਿ ॥
੧ ॥ ਆਦੇਸੁ ਬਾਬਾ ਆਦੇਸੁ ॥ ਆਦਿ ਪੁਰਖ ਤੇਰਾ ਅੰਤੁ ਨ ਪਾਇਆ ਕਰਿ ਕਰਿ ਦੇਖਹਿ
ਵੇਸੁ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜਦਹੁ ਸੀਆ ਵੀਆਹੀਆ ਲਾਤੇ ਸੋਹਨਿ ਪਾਸਿ ॥ ਹੀਡੋਲੀ ਚਿਤ
ਆਈਆ ਦੰਦ ਖੰਡ ਕੀਤੇ ਰਾਸਿ ॥ ਉਪਰਹੁ ਪਾਣੀ ਵਾਰੀਐ ਝਲੇ ਤਿਮਕਨਿ ਪਾਸਿ ॥ ੨
॥ ਇਕੁ ਲਖੁ ਲਹਨਿ ਬਹਿਠੀਆ ਲਖੁ ਲਹਨਿ ਖੜੀਆ ॥ ਗਰੀ ਛੁਹਾਰੇ ਖਾਂਦੀਆ ਮਾਣਨਿ
ਸੋਜੜੀਆ ॥ ਤਿਨੁ ਗਲਿ ਸਿਲਕਾ ਪਾਈਆ ਤੁਟਨਿ ਮੋਤਸਰੀਆ ॥ ੩ ॥ ਧਨੁ ਜੋਬਨੁ
ਦੁਇ ਵੈਰੀ ਹੋਏ ਜਿਨੀ ਰਖੇ ਰੰਗੁ ਲਾਇ ॥ ਦੂਤਾ ਨੋ ਫੁਰਮਾਇਆ ਲੈ ਚਲੇ ਪਤਿ ਗਵਾਇ

॥ ਜੇ ਤਿਸੁ ਭਾਵੈ ਦੇ ਵਡਿਆਈ ਜੇ ਭਾਵੈ ਦੇਇ ਸਜਾਇ ॥ ੪ ॥ ਅਗੇ ਦੇ ਜੇ ਚੇਤੀਐ ਤਾਂ
ਕਾਇਤੁ ਮਿਲੈ ਸਜਾਇ ॥ ਸਾਹਾਂ ਸੁਰਤਿ ਗਵਾਈਆ ਰੰਗਿ ਤਮਾਸੈ ਚਾਇ ॥ ਬਾਬਰਵਾਣੀ
ਫਿਰਿ ਗਈ ਕੁਇਰੁ ਨ ਰੋਟੀ ਖਾਇ ॥ ੫ ॥ ਇਕਨਾ ਵਖਤ ਖੁਆਈਅਹਿ ਇਕਨ੍ ਪੂਜਾ
ਜਾਇ ॥ ਚਉਕੇ ਵਿਣੁ ਹਿੰਦਵਾਣੀਆ ਕਿਉ ਟਿਕੇ ਕਢਹਿ ਨਾਇ ॥

2. The heads on which the hair plaits are beautifully arranged, with vermilion on the parting line. These heads are sheared by scissors, the dust rises to the necks. The dwellers of palaces now do not find the company of their husbands.....When they were married, their husbands looked graceful by their sides, They were brought in palanguins studded with ivory.....Their youth and wealth both became their enemies, they had enamoured them. The messengers were ordered to rape them.... Why should one get punishment, if one thinks beforehand? The kings had lost sense in merriment, entertainment and pleasure. The word of Babar went round and the young boy (prince) could get no food. Some had lost the time of prayer and some could not worship; Without the sacred floor, how the Hindu women could bathe and instal tilaks?

11.8 The compositions containing the Glory of God and His commandments are splashed at almost all the pages of Guru Granth Sahib. Some examples are produced hereunder:

Monotheism

11.9 Sikhism stands for uncompromising monotheism. The evidence of this is the frequent use of mangal 'EK ONKAR' throughout the Granth. In this mangal the numeral 1 superimposes the belief of Ek (one) Waheguru. The belief is that the Supreme being is sole without a second (Brahma, Vishnu and Shiv as in Hinduism) or an opponent of rival (Satan or devil as in Islam).

Manifest and Non-Manifest Aspects

11.10 The text of Guru Granth Sahib postulates the synthesis in the supreme Being of manifest and non-manifest aspects. In Sukhmani Sahib, Guru Arjan Says:
"He is both manifest and non-manifest, he resides in His creation." (18.8) Guru Amardas says, "He Himself is both non-manifest and manifest those who understand this doctrine are real pundits."

- 11.11 In non-manifest mode He is in deep meditation (sun samadh). He is meditating on his creation: "He is absorbed in cosmic void, where he plays the un-struck mystic music. This miraculous wonder is beyond description." (Sukhmani 23.1)
- 11.12 In his manifest form he is within all of us. "He is ever present in you, know him not far, read his word, and realise Him within yourself." (Guru Amardas, page 116) "Many engrossed in-attachment, take Him to be far, He is always present in you." (Guru Arjan, page 210).
- 11.13 To find him within oneself, an individual has to control his inherent qualities in: tamas (darkness), rajas (passion) and sattva (Intelligence) and enter the state of absorption in the Infinite called the path of Sahj. An individual in matter controlled (maya), as long as he is bound by the above three qualities. These he must transcend through prayer, meditation and devotion and enter the state of Sahj to realise God.

TRANSMIGRATION, GRACE AND LIBERATION

- 11.4 All humans are bound by the moving wheel of transmigration. The liberation from rebirth comes with prayers and Grace of God.
- 11.5 Sikhism believes in rebirth, retribution and the existence of heaven and hell both in this world and in the upper realms.
- 11.6 Guru Nanak says in Japji (pauri 20), "as one sows, so does one reap". Guru Arjan repeats it in Baramah Majh.
- 11.7 There are scores of hymns dealing with this subject in Guru granth Sahib. Along with the law of Karma (i.e., virtues are rewarded whereas vices are punished) the sovereign bliss of Grace is available to the human self. It comes in an incrutable manner, by the Divine will.
- 11.8 Guru Nanak says in a sloaks, in Sri raga Var Mehla 4 (Page 69) "The blessing of God cannot be forced out form God; some, while awake attain it not; on others He confers it, shaking them awake."
- 11.9 In an answer to Sheikh Farid (slok no. 80) (page 1382) the Guru says, "Farid, at night-time is distributed musk (the grace), of this those asleep receive no share. Those with sleep-oppressed eyes, what may they got?"
- 11.10 Both of the above sloaks explain the mystery of Grace.

This does not come automatically by one's efforts or prayers, but efforts and prayers are required to qualify to get it. It comes when He so wills.

- 11.11 Guru Arjan says, "We are the sinners, we do wrong at every step, God himself is the liberator, only He can take us across." (Page 261)
- 11.12 Noble deeds and prayers, are not heart-breaking, barren quests, doomed to failure. God is responsive to them. Only He is the true judge to test their honesty and truth. Without the basic fulfillment of noble deeds and devotion, Grace may not follow.

DEVOTION, GOD REALISATION AND COMMUNICATION WITH GOD

- 11.13 All over Guru Granth Sahib, there are hymns dealing with true devotion, methods of God realisation and communication with God.
- 11.14 The popular long hymns like Japji, Asa di Var and Sukhmani Sahib deal with these subjects in particular.
- 11.15 Daily recitation and application of these hymns in life bring you face to face with God, but the recognition of Him comes only with His Grace.
- 11.16 The 38 pauris of Japji, 24 pauris of Asa di var and 24 Ashtpadis of Sukhmani Sahib contain the recipe of God realisation and methods to communicate with Him.
- 11.17 In Japji (pauri 21), Guru Nanak says, "Without performing noble deeds no devotion is acceptable." In Asa di var (pauri 2), he further says, the truth is engraved in everyone's heart from the time of birth with devotion and noble deeds one may be able to read it....."
- 11.18 In Sukhmani Sahib, Guru Arjan Says (Ashtpadis 1), "All comforts and happiness come with devotion..."

MYSTICISM

- 11.19 In Sikhism, mysticism refers to perpetual consciousness of the Divine presence. This experience, whose joy and ecstasy (*anand*) are constantly voiced, consist in the ever-presence remembrance (nam simran) of God, who is perceived in both of His Nirgun (abstract, transcendent) and Saguna (manifest) attributes.
- 11.20 Guru Arjan says (page 319), "Those who remember God with every breath, each morsel, and in whose mind ever

- abides the spell of His Name, they are the perfect devotee.....'.
- 11.21 In one of his Chhants, he says (page 459),
"In the cool, dew-drenched night are shining the stars, at this hour are awake the devotees, lovers of God, meditating each moment of the day, on His Name...."

THE PATH OF SAHJ

- 11.22 This represents the pure spiritual process of liberation.
- 11.23 Guru Nanak defines it in his Japji (pages 1-8). It contains listening (absorption of holy teaching), believing (contemplation and firm faith), concentration (meditation), devotion (daily prayers) and spiritual self-discipline. This ethico-spiritual scheme is the path of Sahj to lead to God realisation.

NAM, (WORD) SHABAD

- 11.24 The above key terms also occur very frequently all over Guru Granth Sahib, Both words bear deep mystical significance. Nam represents Nirgun form of God. In the process of devotion no visible form of the Supreme is permitted to be adopted as that would amount to image worship. Nam is the only visible form fo God available to the devotee. The sound of Nam is the sound of God. That is an absolute aid of worship.
- 11.25 Guru Arjan says in Sukhmani Sahib (Ashtpadi 16), "With the sound of Nam, the life came into being, with the sound of Nam, the continents were created..."
- 11.26 Guru Nanak says in Japji (pauri 19),
"The whole creation has emerged from the sound of His Nam..."

COSMIC ORDER

- 11.27 Guru Arjan has used the word Akkhar (Bawan Akkhri page 261) for cosmic order. According to him the cosmic order is sustained with the sound of Nam.
- 11.28 In stanza 54 of Bawan Akhri, Guru Arjan says,
"To seek shelter with God, gracious and merciful, have we come; anyone in whose heart is lodged His *Akkhar* finds bliss.."
- 11.29 He further stresses that the functioning of the universe is centred in Dharma (righteousness) that keeps the cosmos

going according to God's will. The qualities of compassion and forgiveness are essential for the cosmos to function. In Asa di var (pauri 10) Guru Nanak says, "the pure and truthful life is determined to be one that is full of compassion and charity."

THE LIFE OF A HOUSEHOLDER

- 11.30 All over Guru Granth Sahib, a life of a householder is recommended and the lives of a recluse, a monk or a nun are rejected.
- 11.31 Guru Nanak discusses this subject in his composition called 'Sidh Ghosht' (page 941). Guru Nanak defines a 'Gurmukh' (a perfect man) as that who had realised the limits of involvement with the world and renunciation i.e., a householder who has shunned his attachment. During his long journeys Guru Nanak had met almost all the cults of yogis (the Hindu recluse). In his discourses with them he had very strongly advocated a householder life as the straight path of liberation.
- 11.32 In Maru Solhe (1027) he says,
"Let the seeker realise limits of world involvement and renunciation, and in association with the Master, by the holy Word realise his true home...."

THE ACCOUNT OF DEEDS

- 11.33 There are quite a number of hymns which deal with the account of Karmas and the reward or punishment according to their results.
- 11.34 Guru Amardas says (page 953),
"God will ask you for your account of karmas, though he has His own accounting records of your deeds."
- 11.35 Though everyone will be judged according to his/her karmas but God may, if he so wishes, pardon them.
- 11.36 Guru Arjan says (page 961),
"Whom He blesses, his accounts are not checked." He further says (1096), "No one checks the accounts of those who invoke the Grace of God...."
- 11.37 Guru Ramdas also says (page 698),
"Dharamrai (the clerk to the court of God) will destroy the records of those whose accounts are protected by Guru Nanak."

THE KINDS OF REBIRTH

- 11.38 The quality of birth in the next life is determined by the count of good and bad deeds and the intensity of devotion in this life.
- 11.39 Bhagat Trilochan says (page 525).
“At the last moment, he who thinks of wealth, and dies in such a thought, is born again and again in the life of a serpent.....
at the last moment, he who thinks of women, and dies in such a thought is born again and again as a prostitute.....
at the last moment, he who thinks of children, and dies in such a thought, is born again and again as a swine.....at the last moment, he who thinks of God, and dies in such a thought, that man in emancipated and God Himself comes to abide in this heart.”
- 11.40 This shabad is a special warning to those who are too much attached with the worldly matters and have forgotten God, the sole Giver of all the bounties and the most benevolent and merciful Master.

TRUE LOVE AND ROMANCE

- 11.41 There are a number of shabads which explain the meaning of true love and its necessity in an everlasting relationship.
- 11.42 Guru Arjan says in one of his sloaks, (sloak 21) (page 1426) “If the wings are on sale, I will buy a pair of them, paying for them even with the last drop of my blood, I even stick them on my body and fly all over in pursuit of my beloved.”
- 11.43 Guru Nanak gives examples of true love (pages (59-60) as a lotus with water; it is dashed down with waves but still blossoms;
as pied cuckoo with a drop of rain: oceans are no use to her she longs for a drop of rain;
as water with milk; when heated water bears the brunt and saves milk from burning,
as shel duck with sun: she does not sleep even for a moment for the fear of losing its shine;
as fish with water: she flutters and longs for water even after her death.

11.42

ਖੰਭ ਵਿਕਾਂਦਤੇ ਜੇ ਲਹਾਂ ਘਿੰਨਾ ਸਾਵੀ ਤੋਲਿ ॥
ਤੰਨਿ ਜੜਾਂਈ ਆਪਣੈ ਲਹਾਂ ਸੁ ਸਜਣੁ ਟੋਲਿ ॥ ੨੧ ॥
ਸਜਣੁ ਸਚਾ ਪਾਤਿਸਾਹੁ ਸਿਰਿ ਸਾਹਾਂ ਦੈ ਸਾਹੁ ॥
ਜਿਸੁ ਪਾਸਿ ਬਹਿਠਿਆ ਸੋਹੀਐ ਸਭਨਾ ਦਾ ਵੇਸਾਹੁ ॥ ੨੨ ॥

Khumb wikaandare je lahaa ghinaa savee tol. Tan jaraaee aapanai
lahaa su sajan tol. 21. Sajan sachaa patisaah sir sahaa dai saahu.
Jis paas bahithiaa soheei sabhnaa daa wesaahu. 22.

11.43

ਸਿਰੀਰਾਗੁ ਮਹਲਾ ੧ ॥

ਰੇ ਮਨ ਐਸੀ ਹਰਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਰਿ ਜੈਸੀ ਜਲ ਕਮਲੋਹਿ ॥ ਲਹਰੀ ਨਾਲਿ ਪਛਾੜੀਐ
ਭੀ ਵਿਗਸੈ ਅਸਨੋਹਿ ॥ ਜਲ ਮਹਿ ਜੀਅ ਉਪਾਇ ਕੈ ਬਿਨੁ ਜਲ ਮਰਣੁ ਤਿਨੋਹਿ ॥ ੧
॥ ਮਨ ਰੇ ਕਿਉ ਛੂਟਹਿ ਬਿਨੁ ਪਿਆਰ ॥ ਗੁਰਮੁਖਿ ਅੰਤਰਿ ਰਵਿ ਰਹਿਆ ਬਖਸੇ ਭਗਤਿ
ਭੰਡਾਰ ॥ ੧ ॥ ਰਹਾਉ ॥ ਰੇ ਮਨ ਐਸੀ ਹਰਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਰਿ ਜੈਸੀ ਮਛਲੀ ਨੀਰ ॥
ਜਿਉ ਅਧਿਕਉ ਤਿਉ ਸੁਖੁ ਘਣੈ ਮਨਿ ਤਨਿ ਸਾਂਤਿ ਸਰੀਰ ॥ ਬਿਨੁ ਜਲ ਘੜੀ ਨ ਜੀਵਈ
ਪ੍ਰਭੁ ਜਾਣੈ ਅਭ ਪੀਰ ॥ ੨ ॥ ਰੇ ਮਨ ਐਸੀ ਹਰਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਰਿ ਜੈਸੀ ਚਾਤ੍ਰਕ ਮੋਹ
॥ ਸਰ ਭਰਿ ਥਲ ਹਰੀਆਵਲੇ ਇਕ ਬੂੰਦ ਨ ਪਵਈ ਕੋਹ ॥ ਕਰਮਿ ਮਿਲੈ ਸੋ ਪਾਈਐ
ਕਿਰਤੁ ਪਇਆ ਸਿਰਿ ਦੇਹ ॥ ੩ ॥ ਰੇ ਮਨ ਐਸੀ ਹਰਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਰਿ ਜੈਸੀ ਜਲ
ਦੁਧ ਹੋਇ ॥ ਆਵਟਣੁ ਆਪੇ ਖਵੈ ਦੁਧ ਕਉ ਖਪਣਿ ਨ ਦੇਇ ॥ ਆਪੇ ਮੇਲਿ ਵਿਛੁੰਨਿਆ
ਸਚਿ ਵਡਿਆਈ ਦੇਇ ॥ ੪ ॥ ਰੇ ਮਨ ਐਸੀ ਹਰਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਰਿ ਜੈਸੀ ਚਕਵੀ
ਸੂਰ ॥ ਖਿਨੁ ਪਲੁ ਨੀਦ ਨ ਸੋਵਈ ਜਾਣੈ ਦੂਰਿ ਹਜੂਰਿ ॥ ਮਨਮੁਖਿ ਸੋਝੀ ਨਾ ਪਵੈ ਗੁਰਮੁਖਿ
ਸਦਾ ਹਜੂਰਿ ॥ ੫ ॥ ਮਨਮੁਖਿ ਗਣਤ ਗਣਾਵਣੀ ਕਰਤਾ ਕਰੇ ਸੁ ਹੋਇ ॥ ਤਾ ਕੀ ਕੀਮਤਿ
ਨਾ ਪਵੈ ਜੇ ਲੋਚੈ ਸਭੁ ਕੋਇ ॥ ਗੁਰਮਤਿ ਹੋਇ ਤ ਪਾਈਐ ਸਚਿ ਮਿਲੈ ਸੁਖੁ ਹੋਇ ॥ ੬
॥ ਸਚਾ ਨੇਹੁ ਨ ਤੁਟਈ ਜੇ ਸਤਿਗੁਰੁ ਭੋਟੈ ਸੋਇ ॥ ਗਿਆਨ ਪਦਾਰਥੁ ਪਾਈਐ ਤਿਭਵਣ
ਸੋਝੀ ਹੋਇ ॥ ਨਿਰਮਲੁ ਨਾਮੁ ਨ ਵੀਸਰੈ ਜੇ ਗੁਣ ਕਾ ਗਾਹਕੁ ਹੋਇ ॥ ੭ ॥ ਖੋਲਿ ਗਏ
ਸੇ ਪੰਖਣੂ ਜੋ ਚੁਗਦੇ ਸਰ ਤਲਿ ॥ ਘੜੀ ਕਿ ਮੁਹਤਿ ਕਿ ਚਲਣਾ ਖੋਲਣੁ ਅਜੁ ਕਿ ਕਲਿ ॥
ਜਿਸੁ ਤੂੰ ਮੇਲਹਿ ਸੋ ਮਿਲੈ ਜਾਇ ਸਚਾ ਪਿੜੁ ਮਲਿ ॥ ੮ ॥ ਬਿਨੁ ਗੁਰ ਪ੍ਰੀਤਿ ਨ ਉਪਜੈ
ਹਉਮੈ ਸੈਲੁ ਨ ਜਾਇ ॥ ਸੋਹੰ ਆਪੁ ਪਛਾਣੀਐ ਸਬਦਿ ਭੇਦਿ ਪਤੀਆਇ ॥ ਗੁਰਮੁਖਿ
ਆਪੁ ਪਛਾਣੀਐ ਅਵਰ ਕਿ ਕਰੇ ਕਰਾਇ ॥ ੯ ॥ ਮਿਲਿਆ ਕਾ ਕਿਆ ਮੇਲੀਐ ਸਬਦਿ
ਮਿਲੈ ਪਤੀਆਇ ॥ ਮਨਮੁਖਿ ਸੋਝੀ ਨਾ ਪਵੈ ਵੀਛੁੜਿ ਚੋਟਾ ਖਾਇ ॥ ਨਾਨਕ ਦਰੁ ਘਰੁ
ਏਕੁ ਹੈ ਅਵਰੁ ਨ ਦੂਜੀ ਜਾਇ ॥ ੧੦ ॥ ੧੧ ॥

Sriraga Mehla 1

Re man aisee Har sio preet kar jaisee jai kamlah. Lahree nall
pachhaareeai bhee vigsai asneh. Jal mah jee-a upaaee kai bin
jal marn tineh. 1. Man re kio chhootah bin aiaar. Gurmukh antar
rav rahiaa bakhse bhagat bhandaar. 1. Rahaao. Re man aisee
Har sio preet kar jaisee machhulee neer. Jio adhikkao tio sukh

ghano man tan saant sareer. Bin jal gharee na jeev-ee Prabh jaanai abh peer. 2. Re man Sisee Har sio preet kar jaisee chaatrik meh. Sar bhar thal hareeaavale ik boond na paw-ee keh. Karam milai so paaeeai kirt pa-i-aa sir deh. 3. Re man aisee Har sio preet kar jaisee jal dudh hoe. Aavtan aape khavai dudh kao khapan na dee. Aape mel vichhun-niaa sach wadiaaee de-e. 4. Re man aisee Har sio preet kar jaisee chakvee soor. Khin pal need na sovae jaanai door hajoor. Manmukh sojhee naa pavai Gurmukh sadaa hajoor. 5 Manmukh ganat ganaavaneer kartaa kare so hoe. Taa kee keemat naa pavai je lochai sabh koe. Gurmat hoe ta paaeeai sach milai sukh hoe. 6. Sachaa neh na tut-ee je Satgur bhetai soe. Giaan padaarath paaeeai tribhavan sojhee hoe. Nirmal naam na veesarai je gun kaa gaahak hoe. 7. Khel ga-e se pankhnoo jo chugde sar tal. Gharee ke muhat ke chalanaa khelan aj ke kal. Jis toon melah so milai jaae sachaa pir mal. 8. Bin Gur preet na oopajai haomai mail na jaae. Sohan aap pachhaaneeai sabad bhed pateeeaae. Gurmukh aap pachhaaneeai avar ke kare karaae. 9. Miliaa kaa kiaa meleeai sabad mile pateeeaae. Manmukh sojhee na pavai veechhar chotaa khaae. Naanak dar ghar ek hai avar na doojee jaae. 10.11.

TRUE HELP AND SUPPORT

11.44 In this selfish and hypocrite world the true help and support comes only from the name of God. All other assistance is temporary and greed-motivated. God's help is true and selfless.

11.45 Guru Arjan says, (page 70).

ਸਿਰੀਰਾਗੁ ਮਹਲਾ ੫ ॥

ਜਾ ਕਉ ਮੁਸਕਲੁ ਅਤਿ ਬਣੈ ਢੇਈ ਕੋਇ ਨ ਦੇਇ ॥ ਲਾਗੂ ਹੋਏ ਦੁਸਮਨਾ ਸਾਕ ਭਿ
ਭਜਿ ਖਲੇ ॥ ਸਭੋ ਭਜੈ ਆਸਰਾ ਚੁਕੈ ਸਭੁ ਅਸਰਾਉ ॥ ਚਿਤਿ ਆਵੈ ਓਸੁ ਪਾਰਬ੍ਰਹਮੁ
ਲਗੈ ਨ ਤਤੀ ਵਾਉ ॥ ੧ ॥ ਸਾਹਿਬੁ ਨਿਤਾਣਿਆ ਕਾ ਤਾਣੁ ॥ ਆਇ ਨ ਜਾਈ ਥਿਰੁ
ਸਦਾ ਗੁਰ ਸਬਦੀ ਸਚੁ ਜਾਣੁ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜੇ ਕੋ ਹੋਵੈ ਦੁਬਲਾ ਨੰਗ ਭੁਖ ਕੀ
ਪੀਰ ॥ ਦਮੜਾ ਪਲੈ ਨਾ ਪਵੈ ਨਾ ਕੋ ਦੇਵੈ ਪੀਰ ॥ ਸੁਆਰਥੁ ਸੁਆਉ ਨ ਕੋ ਕਰੇ ਨਾ
ਕਿਛੁ ਹੋਵੈ ਕਾਜੁ ॥ ਚਿਤਿ ਆਵੈ ਓਸੁ ਪਾਰਬ੍ਰਹਮੁ ਤਾ ਨਿਹਚਲੁ ਹੋਵੈ ਰਾਜੁ ॥ ੨ ॥
ਜਾ ਕਉ ਚਿੰਤਾ ਬਹੁਤੁ ਬਹੁਤੁ ਦੇਹੀ ਵਿਆਪੈ ਰੋਗੁ ॥ ਗ੍ਰਿਹਸਤਿ ਕੁਟੰਬਿ ਪਲੋਟਿਆ ਕਦੇ
ਹਰਖੁ ਕਦੇ ਸੋਗੁ ॥ ਗਉਣੁ ਕਰੇ ਚਹੁ ਕੁੰਟ ਕਾ ਘੜੀ ਨ ਬੈਸਣੁ ਸੋਇ ॥ ਚਿਤਿ ਆਵੈ
ਓਸੁ ਪਾਰਬ੍ਰਹਮੁ ਤਨੁ ਮਨੁ ਸੀਤਲੁ ਹੋਇ ॥ ੩ ॥ ਕਾਮਿ ਕਰੋਪਿ ਮੋਹਿ ਵਸਿ ਕੀਆ ਕਿਰਪਨ
ਲੋਭਿ ਪਿਆਰੁ ॥ ਚਾਰੇ ਕਿਲਵਿਖ ਉਨਿ ਅਘ ਕੀਏ ਹੋਆ ਅਸੁਰ ਸੰਘਾਰੁ ॥ ਪੋਥੀ ਗੀਤ
ਕਵਿਤ ਕਿਛੁ ਕਦੇ ਨ ਕਰਨਿ ਧਰਿਆ ॥ ਚਿਤਿ ਆਵੈ ਓਸੁ ਪਾਰਬ੍ਰਹਮੁ ਤਾ ਨਿਮਖ ਸਿਮਰਤ
ਤਰਿਆ ॥ ੪ ॥ ਸਾਸਤ ਸਿੰਮ੍ਰਿਤਿ ਬੇਦ ਚਾਰਿ ਮੁਖਾਰ ਬਿਚਰੇ ॥ ਤਪੋ ਤਪੀਸਰ ਜੋਗੀਆ

ਤੀਰਥਿ ਗਵਨੁ ਕਰੇ ॥ ਖਟੁ ਕਰਮਾ ਤੇ ਦੁਗੁਣੇ ਪੂਜਾ ਕਰਤਾ ਨਾਇ ॥ ਰੰਗੁ ਨ ਲਗੀ
 ਪਾਰਬ੍ਰਹਮ ਤਾ ਸਰਪਰ ਨਰਕੇ ਜਾਇ ॥ ੫ ॥ ਰਾਜ ਮਿਲਕ ਸਿਕਦਾਰੀਆ ਰਸ ਭੋਗਣ
 ਬਿਸਥਾਰ ॥ ਬਾਗ ਸੁਹਾਵੇ ਸੋਹਣੇ ਚਲੈ ਹੁਕਮੁ ਅਫਾਰ ॥ ਰੰਗ ਤਮਾਸੇ ਬਹੁ ਬਿਧੀ ਚਾਇ
 ਲਗਿ ਰਹਿਆ ॥ ਚਿਤਿ ਨ ਆਇਓ ਪਾਰਬ੍ਰਹਮੁ ਤਾ ਸਰਪ ਕੀ ਜੂਨਿ ਗਇਆ ॥ ੬ ॥
 ਬਹੁਤੁ ਧਨਾਢਿ ਅਚਾਰਵੰਤੁ ਸੇਭਾ ਨਿਰਮਲ ਰੀਤਿ ॥ ਮਾਤ ਪਿਤਾ ਸੁਤ ਭਾਈਆ ਸਾਜਨ
 ਸੰਗਿ ਪਰੀਤਿ ॥ ਲਸਕਰ ਤਰਕਸਬੰਦ ਬੰਦ ਜੀਉ ਜੀਉ ਸਗਲੀ ਕੀਤ ॥ ਚਿਤਿ ਨ ਆਇਓ
 ਪਾਰਬ੍ਰਹਮੁ ਤਾ ਖੜਿ ਰਸਾਤਲਿ ਦੀਤ ॥ ੭ ॥ ਕਾਇਆ ਰੋਗੁ ਨ ਛਿਦੁ ਕਿਛੁ ਨਾ ਕਿਛੁ
 ਕਾੜਾ ਸੋਗੁ ॥ ਮਿਰਤੁ ਨ ਆਵੀ ਚਿਤਿ ਤਿਸੁ ਅਹਿਨਿਸਿ ਭੋਗੈ ਭੋਗੁ ॥ ਸਭ ਕਿਛੁ ਕੀਤੇਨੁ
 ਆਪਣਾ ਜੀਇ ਨ ਸੰਕ ਧਰਿਆ ॥ ਚਿਤਿ ਨ ਆਇਓ ਪਾਰਬ੍ਰਹਮੁ ਜਮਕੰਕਰ ਵਸਿ ਪਰਿਆ
 ॥ ੮ ॥ ਕਿਰਪਾ ਕਰੇ ਜਿਸੁ ਪਾਰਬ੍ਰਹਮੁ ਹੋਵੈ ਸਾਧੂ ਸੰਗੁ ॥ ਜਿਉ ਜਿਉ ਓਹੁ ਵਧਾਈਐ
 ਤਿਉ ਤਿਉ ਹਰਿ ਸਿਉ ਰੰਗੁ ॥ ਦੁਹਾ ਸਿਰਿਆ ਕਾ ਖਸਮੁ ਆਪਿ ਅਵਰੁ ਨ ਦੂਜਾ ਥਾਉ
 ॥ ਸਤਿਗੁਰ ਤੁਠੈ ਪਾਇਆ ਨਾਨਕ ਸਚਾ ਨਾਉ ॥ ੯ ॥ ੧ ॥ ੨੬ ॥

Sri Raga Mehla 5

Jaa kao muskal at banai dhoee kao na de-e. Laagoo hoe
 dusmanaa saak bhi bhaj khale. Sabho bhajai aasaraa chukai sabh
 asraao. Chit aavai os Paarbrahm lagai na tatee vaao. 1. Saahib
 nitaaniaa kaa taan. Aae na jaaee thir sadaa Gursabdee sach jaan.
 1. Rahaao. Je ko hovai dubalaa nang bhukh kee peer. Damaraa
 palai na pavai no ko devai dheer. Suaarath suaao na ko kare
 naa kichh hovai kaaj. Chit aavai os Paarbrahm taa nihchal hovai
 raaj. 2. Jaa kao chintaa bahut bahut dehee viaapai rog. Garist
 kutamb paletiaa kade harkh kade sog. Gaon kare chaukunt ka
 ghari na baisan soe Chit aavai os Paarbrahm tan man seetal hoe.
 3. Kaam krodh moh vas keeaa kirpan lobh piaar. Chaare kilvikh
 on agh kee-e hoaa asur sanghaar. Pothee geet kavit kichh kade
 na karn dhariaa. Chit aavai os Paarbrahm taa nimkh simrat rariaa.
 4. Saast simrit bed chaar mukhaagar bichre. Tape tapeesar jogeeaa
 teerath gavan kare. Khat karmaa te dugane poojaa kartaa naae.
 Rang na lagee Paarbrahm taa sarpar narke jaae. 5. Raaj milak
 sikdaareeaa ras bhogan bisthaar. Baag suhaave sohane chalai
 humam afaar. Rang tamaase bahbidhee chaae lag rahiaa. Chit
 na aa-i-o Paarbrahm taa sarp kee joon ga-i-aa. 6. Bahut dhanaadh
 acharvant sobhaa nirmal reet. Maat pitaa sut bhaaeaa saajan
 sang preet. Laskar tarkasband band jeeo jeeo saglee keet. Chit
 na aa-i-o Paarbrahm taa khare rasaatal deet. 7. Kaa-i-rog na
 chhidar kichh naa kichh kaaraa sog. Mirt na aavee chit tis ahinis
 bhogai bhog. Sabh kichh keetonu aapanaa jee-e na sank dhariaa.
 Chit na aa-i-o. Paarbrahm jam kankar vas pariaa. 8. Kirpa kare
 jis Paarbrahm hovai saadhoo sang. Jio jio oh vadhaaeai tio tio
 Har sio rang. Duhaa siriaa kaa khasam aap avar na dooja thaao.

The Meaning

He, who is trapped in great difficulty and to whom none offers any asylum; when friends turn into enemies and even the relations flee away, when all the support gives way and all help has ended; if he then remembers the Supreme Master, even the hot wind shall not touch him. 1. The Master is the might of the mightless. He does not come or go and is ever permanent. From the Guru's Word, know Him to be True. 1. Rahau. If someone is weak from pangs of poverty and hunger and if he has no money in his pocket and there is none to console him and there is no one to satisfy his aim and desire and he is not able to do any work; if he in his heart, remembers the Supreme Master, he shall have a permanent kingdom. 2. One who is very much worried and has body ailment, he is wrapped in household and family, sometimes feels joy and sometimes sorrow, wanders in four directions and cannot sit or sleep even for a moment, were he to meditate on Supreme Master, his body and mind shall be cooled and he will feel restful. 3. Man may be under the control of lust, wrath and worldly love, be a miser through love of greed, he may have committed the four major sins and other misdeeds; he may be a demon to kill others and he may never have given his ear to sacred books, hymns and poetry; if he remembers the Supreme Master, even for a moment, he is saved. 4. Though the man may repeat orally the six treatises on philosophy and twentyseven books on ceremonies and four Vedas, he may be a penitent, great sage or a yogi, may visit places of pilgrimage and though, he may perform six rites twice over, bathe and perform worship, yet if he has not embraced love for the Supreme Master, he shall, certainly go to hell, 5. Though one may have empire, principality, lordship and plentiful enjoyment of dainties; he may have delightful and beautiful gardens and may be issuing unchangeable orders and may have revels and entertainments of many sorts and continue enjoying different pleasures; yet, if he does not meditate on the Lofty Master, he shall be born in the serpent species. 6. One may be very wealthy, of good conduct, have spotless reputation and good living; he may have affection with his mother, father, sons, brothers and friends and may possess army equipped with weapons, all may salute and welcome him meekly; yet if such a man remembers not the great Master, he shall then be taken and put in the hideous

hell. 7. Man may possess body free from disease and deformity and may have no heart-burning and grief; he does not think of death and day and night revels in pleasures; he may have made everything his own and entertains no mental fear; if he does not remember the Lofty Lord, he shall fall into the power of angel of death. 8. He, on whom the exalted Lord showers mercy gets into the society of saints. The more he frequents the saints congregation, the more becomes his love, for the Lord. God himself is the Lord of both ends, this world and the next. There is no other second place. When the True Guru is mightily pleased, Nanak says, the True Name is obtained. 9.1.26

FOOD

In Guru Granth Sahib there are two hymns, one by Guru Nanak and one by Bhagat Kabir which make a direct refernce to what should or what should not be eaten. Both shabads are produced hereunder for discussion:

Shabad of Guru Nanak (page 1289)

ਸਲੋਕ ਮਃ ੧ ॥

ਪਹਿਲਾਂ ਮਾਸਹੁ ਨਿੰਮਿਆ ਮਾਸੈ ਅੰਦਰਿ ਵਾਸੁ ॥ ਜੀਉ ਪਾਇ ਮਾਸੁ ਮੁਹਿ ਮਿਲਿਆ ਹਤੁ
ਚੰਮੁ ਤਨੁ ਮਾਸੁ ॥ ਮਾਸਹੁ ਬਾਹਰਿ ਕਢਿਆ ਮੰਮਾ ਮਾਸੁ ਗਿਰਾਸੁ ॥ ਮੁਹੁ ਮਾਸੈ ਕਾ ਜੀਭ
ਮਾਸੈ ਕੀ ਮਾਸੈ ਅੰਦਰਿ ਸਾਸੁ ॥ ਵਡਾ ਹੋਆ ਵੀਆਹਿਆ ਘਰਿ ਲੈ ਆਇਆ ਮਾਸੁ ॥
ਮਾਸਹੁ ਹੀ ਮਾਸੁ ਉਪਜੈ ਮਾਸਹੁ ਸਭੇ ਸਾਕੁ ॥ ਸਤਿਗੁਰਿ ਮਿਲਿਐ ਹੁਕਮੁ ਬੁਝੀਐ ਤਾਂ ਕੇ
ਆਵੈ ਰਾਸਿ ॥ ਆਪਿ ਛੁਟੇ ਨਹ ਛੁਟੀਐ ਨਾਨਕ ਬਚਨਿ ਬਿਣਾਸੁ ॥ ੧ ॥ ਮਃ ੧ ॥
ਮਾਸੁ ਮਾਸੁ ਕਰਿ ਮੂਰਖੁ ਝਗੜੇ ਗਿਆਨੁ ਧਿਆਨੁ ਨਹੀ ਜਾਣੈ ॥ ਕਉਣੁ ਮਾਸੁ ਕਉਣੁ ਸਾਗੁ
ਕਹਾਵੈ ਕਿਸੁ ਮਹਿ ਪਾਪੁ ਸਮਾਣੈ ॥ ਗੈਂਡਾ ਮਾਰਿ ਹੋਮੁ ਜਗ ਕੀਏ ਦੇਵਤਿਆ ਕੀ ਬਾਣੈ
॥ ਮਾਸੁ ਛੋਡਿ ਬੈਸਿ ਨਕੁ ਪਕੜਹਿ ਰਾਤੀ ਮਾਣਸ ਖਾਣੈ ॥ ਫੜੁ ਕਰਿ ਲੋਕਾਂ ਨੇ ਦਿਖਲਾਵਹਿ
ਗਿਆਨੁ ਧਿਆਨੁ ਨਹੀ ਸੂਝੈ ॥ ਨਾਨਕ ਅੰਧੇ ਸਿਉ ਕਿਆ ਕਹੀਐ ਕਹੈ ਨ ਕਹਿਆ ਬੂਝੈ
॥ ਅੰਧਾ ਸੋਇ ਜਿ ਅੰਧੁ ਕਮਾਵੈ ਤਿਸੁ ਰਿਦੈ ਸਿ ਲੋਚਨੁ ਨਾਹੀ ॥ ਮਾਤੁ ਪਿਤਾ ਕੀ ਰਕਤੁ
ਨਿਪੰਨੇ ਮਛੀ ਮਾਸੁ ਨ ਖਾਂਹੀ ॥ ਇਸਤ੍ਰੀ ਪੁਰਖੈ ਜਾਂ ਨਿਸਿ ਮੇਲਾ ਓਥੈ ਮੰਧੁ ਕਮਾਹੀ ॥
ਮਾਸਹੁ ਨਿੰਮੇ ਮਾਸਹੁ ਜੰਮੇ ਹਮ ਮਾਸੈ ਕੇ ਭਾਂਡੇ ॥ ਗਿਆਨੁ ਧਿਆਨੁ ਕਛੁ ਸੂਝੈ ਨਾਹੀ ਚਤੁਰੁ
ਕਹਾਵੈ ਪਾਂਡੇ ॥ ਬਾਹਰ ਕਾ ਮਾਸੁ ਮੰਦਾ ਸੁਆਮੀ ਘਰ ਕਾ ਮਾਸੁ ਚੰਗੇਰਾ ॥ ਜੀਅ ਜੰਤੁ
ਸਭਿ ਮਾਸਹੁ ਹੋਏ ਜੀਇ ਲਇਆ ਵਾਸੇਰਾ ॥ ਅਭਖੁ ਭਖਹਿ ਭਖੁ ਤਜਿ ਛੋਡਹਿ ਅੰਧੁ ਗੁਰੁ
ਜਿਨ ਕੇਰਾ ॥ ਮਾਸਹੁ ਨਿੰਮੇ ਮਾਸਹੁ ਜੰਮੇ ਹਮ ਮਾਸੈ ਕੇ ਭਾਂਡੇ ॥ ਗਿਆਨੁ ਧਿਆਨੁ ਕਛੁ
ਸੂਝੈ ਨਾਹੀ ਚਤੁਰੁ ਕਹਾਵੈ ਪਾਂਡੇ ॥ ਮਾਸੁ ਪੁਰਾਣੀ ਮਾਸੁ ਕਤੋਬੀ ਚਹੁ ਜੁਗਿ ਮਾਸੁ ਕਮਾਣਾ
॥ ਜਜਿ ਕਾਜਿ ਵੀਆਹਿ ਸੁਹਾਵੈ ਓਥੈ ਮਾਸੁ ਸਮਾਣਾ ॥ ਇਸਤ੍ਰੀ ਪੁਰਖ ਨਿਪਜਹਿ ਮਾਸਹੁ
ਪਾਤਿਸਾਹ ਸੁਲਤਾਨਾਂ ॥ ਜੇ ਓਇ ਦਿਸਹਿ ਨਰਕਿ ਜਾਂਦੇ ਤਾਂ ਉਨੁ ਕਾ ਦਾਨੁ ਨ ਲੈਣਾ
॥ ਦੇਂਦਾ ਨਰਕਿ ਸੁਰਗਿ ਲੈਦੇ ਦੇਖਹੁ ਏਹੁ ਧਿਛਾਣਾ ॥ ਆਪਿ ਨ ਬੂਝੈ ਲੋਕੁ ਬੁਝਾਏ ਪਾਂਡੇ
ਖਰਾ ਸਿਆਣਾ ॥ ਪਾਂਡੇ ਤੂ ਜਾਣੈ ਹੀ ਨਾਹੀ ਕਿਬਹੁ ਮਾਸੁ ਉਪੰਨਾ ॥ ਤੋਇਅਹੁ ਅੰਨੁ ਕਮਾਦੁ

ਕਪਾਹਾਂ ਤੋਇਅਹੁ ਤਿਭਵਣੁ ਗੰਨਾ ॥ ਤੋਆ ਆਖੈ ਹਉ ਬਹੁ ਬਿਧਿ ਹਛਾ ਤੋਐ ਬਹੁਤੁ ਬਿਕਾਰਾ
 ॥ ਏਤੇ ਰਸ ਛੋਡਿ ਹੋਵੈ ਸੰਨਿਆਸੀ ਨਾਨਕੁ ਕਹੈ ਵਿਚਾਰਾ ॥ ੨ ॥ ਪਉੜੀ ॥ ਹਉ
 ਕਿਆ ਆਖਾ ਇਕ ਜੀਭ ਤੇਰਾ ਅੰਤੁ ਨ ਕਿਨ ਹੀ ਪਾਇਆ ॥ ਸਚਾ ਸਬਦੁ ਵੀਚਾਰਿ
 ਸੇ ਤੁਝ ਹੀ ਮਾਹਿ ਸਮਾਇਆ ॥ ਇਕਿ ਭਗਵਾ ਵੇਸੁ ਕਰਿ ਭਰਮਦੇ ਵਿਣੁ ਸਤਿਗੁਰ ਕਿਨੈ
 ਨ ਪਾਇਆ ॥ ਦੇਸ ਦਿਸੰਤਰ ਭਵਿ ਥਕੇ ਤੁਧੁ ਅੰਦਰਿ ਆਪੁ ਲੁਕਾਇਆ ॥ ਗੁਰ ਕਾ
 ਸਬਦੁ ਰਤੰਨੁ ਹੈ ਕਰਿ ਚਾਨਣੁ ਆਪਿ ਦਿਖਾਇਆ ॥ ਆਪਣਾ ਆਪੁ ਪਛਾਣਿਆ ਗੁਰਮਤੀ
 ਸਚਿ ਸਮਾਇਆ ॥ ਆਵਾ ਗਉਣੁ ਬਜਾਰੀਆ ਬਾਜਾਰੁ ਜਿਨੀ ਰਚਾਇਆ ॥ ਇਕੁ ਥਿਰੁ
 ਸਚਾ ਸਾਲਾਹਣਾ ਜਿਨ ਮਨਿ ਸਚਾ ਭਾਇਆ ॥ ੨੫ ॥

Salok M:1.

Pahila maasah nim-miaa maasai andar waas. Jeeo paae maas
 muh miliaa had cham-m tan maas. Maasah baahar kadhiaa mam-
 maa maas giraas. Muh maasai kaa jeebh maasai kee maasai
 andar saas. Wadaa ho-aa veeeahiaa ghar lai aa-i-aa maas. Maasah
 hee maas oopajai maasah sabho saak. Satgur miliai hukam bujheeai
 taa ko aavai raas. Aap chhute nah chhooteeai Naanak bachan
 binaas. 1. M:1. maas maas kar moorakh jhagre giaan dhiaan
 nahi janai. Kaun maas kaun saag kahavai kis mah paap samaanai.
 Gaindaa maar hom jag kee-e devatiaa kee baane. Maas chhod
 bais nak pakarah raatee maanas khaane. Far kar lokaa no
 dikhlaavah giaan dhiaan nahee soojhai. Naanak andhe sio kiaa
 kaheeai kahai na kahiaa boojhai. Andhaa so-e je andh kamaavai
 tis ridai se lochan naahee. Maat pitaa kee rakat nipan-ne machhee
 maas na khaahee. Istree purkhai jaa nis melaa othai mandh
 kamaahee. Maasah nim-me maasah jam-me ham maasai ke
 bhaande. Giaan dhiaan kachhu soojhe naahee chatur kahaavai
 paande. Baahar kaa maas mandaa suaamee ghar kaa maas
 changeraa. Jeeo jant sabh maasah hoe jee-e la-i-aa waaseraa.
 Abhakh bhakhah bhakh taj chhodah andh guroo jin keraa. Maasah
 nimme maasah jam-me ham maasai ke bhaande. Giaan dhiaan
 kachhu soojhai naahee chatur kahaavai paande. Maas puraanee
 maas katebee chahu jug maas kamaanaa. Jaj kaaje weeahe
 suhaavai othai maas samaanaa. Istree purkh nipjah maasah
 paatisaah sultaanaa. Je o-e disha nark jaande taa on kaa daan
 na lainaa. Dendaa nark surag laide dekhah ehu dhingaanaa. Aap
 na boojhai lok bujhaae paande kharaa siaanaa. Paande too jaanai
 hee naahee kithah maas opan-naa. To-i-ahu an-n kamaad kapaahaa
 to-i-hu tribhavan gan-naa. Toaa aakhai hao bah bidh hachhaa to-
 ai bahut bikaaraa. Ete ras chhod hovai saniaasee Nanak kahai
 wichaaraa. 2. Paoree. Hao kiaa aakhaa ik jeebh teraa ant na
 kinhee paa-i-aa. Sachaa sabad weechaar se tujh-hee maahe samaa-

i-aa. Ik bhagvaa wes kar bharmade win satgur kinai na paa-i-aa. Des desantar bhav thake tudh andar aap lukaa-i-aa. Gur kaa sabad ratan hai kar chaanan aap dikhaa-i-aa. Aapanaa aap pachhaaniaa gurmatee sach samaa-i-aa. Aavaagaon bajaareeaa baajaar jinee rachaa-i-aa. Ik thir sachaa salaahanaa jin man sachaa bhaa-i-aa. 25.

The Meaning

Man is first conceived in flesh and then abides in flesh. when life comes, he obtains the mouth of flesh and his bones, skin and body, all of flesh. When he is taken out of the womb of flesh, he has mouthful of milk from the teats of flesh. His mouth is of flesh, his tongue is of flesh and his breath is of flesh when he grows up, he is married and brings the wife of flesh into his home. Flesh is produced from flesh and all the relatives of man are made of flesh. When man meets with the True Guru, he realizes the Master's Will and then alone is he reformed. By one's own releasing, one is not released. By mere words. Nanak says, man is ruined. 1. The fools quarrel over fetish of flesh and do not know God's meditation and have no enlightenment. They do not know what is called flesh and green or in what does sin consist. It was the habit of the gods ot kill rhinoceros and perform sacred feasts after burnt offerings. They, who abandon meat and hold their nose when sitting near it, devour men at night. They practise hypocrisy and make a show of it to people but they do not know God's meditation and have no enlightenment. Nanak says, what can be said to the blind man? he cannot reply nor understand. What is said to him. he alone is blind, who does blind deeds. He has no mental eye. They are produced from the blood of their mother and father, yet they do not eat fish and flesh. When man and woman meet at night, there they co-habit with flesh. From flesh are we conceived, from flesh we are born and we are vessels of flesh. O Pandit, you are ignorant of enlightenment and meditation of God yet are called wise and clever. Flesh is allowed in the Puranas, flesh adorns the sacred feasts and marriage functions, with them flesh is associated. Woman, men, kings and emperors spring from flesh. If you see them going to hell, then you should not accept their gifts in charity. You see this injustice, that the giver goes to hell and the reciver to heaven. O Pandit, you understant not yourself, but instruct other people. Your are indeed

very wise. O Pandit, you do not know, whence flesh has sprung. From water are produced food, sugar-cane and cotton and from water, the three worlds are accounted to have sprung. Water claims to be pure, yet from water comes much that arouses evil. Nanak says, after contemplation that by abandoning all these relishes, one becomes a real renunciator. 2. Pauri. What can I say with my one tongue? Your limit no one has found. They who contemplate on the holy True Word, are absorbed in you. Some are, who wander about wearing ochre robes, but without the True Guru, no one ever attains the Master. Men have grown tired of wandering in the country and abroad, but you, O Master, have hid yourself within them. The Guru's Word is the jewel, which of itself, shows Waheguru shedding Divine Light. By realizing one's ownself, by the Guru teaching, one gets absorbed in Truth. The impostor, who creates a false show, continues coming and going. They to whose mind the True Master in pleasing, praise the One Immutable Waheguru. 25.

In the above shabad Guru Nanak has posed a question regarding eating, or not eating meat. He has stressed that the creation is born out of meat. All animals and vegetation have life, they both breathe, live and die. There is no difference between eating spinach or mutton. God realisation has nothing to do with being vegetarian or non vegetarian. Vegetarians are in no way cleaner and nearer to God than the non vegetarians.

In another Shabad (page 16) the Guru said that one should avoid only those foods which are detrimental to health and inflame passions.

ਸਿਰੀਰਾਗੁ ਮਹਲਾ ੧ ॥

ਸਭਿ ਰਸ ਮਿਠੇ ਮੰਨਿਐ ਸੁਣਿਐ ਸਾਲੋਣੇ ॥ ਖਟ ਤੁਰਸੀ ਮੁਖਿ ਬੋਲਣਾ ਮਾਰਣ ਨਾਦ ਕੀਏ
॥ ਛਤੀਹ ਅੰਮ੍ਰਿਤ ਭਾਉ ਏਕੁ ਜਾ ਕਉ ਨਦਰਿ ਕਰੋਇ ॥ ੧ ॥ ਬਾਬਾ ਹੋਰੁ ਖਾਣਾ ਖੁਸੀ
ਖੁਆਰੁ ॥ ਜਿਤੁ ਖਾਧੈ ਤਨੁ ਪੀੜੀਐ ਮਨ ਮਹਿ ਚਲਹਿ ਵਿਕਾਰ ॥ ੧ ॥ ਰਹਾਉ ॥

Sirirag Mehla 1

Sabh ras mithe maniai suniai saalone. Khat tursee mukh bolanaa maaran, naad kee-e. Chatteh amrit bhao ek jaa kao nadar kare. 1. Baabaa hor khaanaa khusee khuaar. Jit khaadia tan peereei man mah chalah vikaar. 1. Rahaao.

Meaning: By believing in God's Name all sweet juices are procured, by hearing the saltish, by uttering.

the sour taste I have made it spicy. There are thirtysix nectars but God's love is one, on who-so-ever, he casts His gracious glance, he gets it. 1. O friend, eating any other food is distracting one's hapiness, by eating such a food body is crushed and sins enter the mind. 1. Pause. (Food which is detrimental to health should not be eaten).

SLOAK OF KABIR:

ਕਬੀਰ ਭਾਂਗ ਮਾਛੁਲੀ ਸੁਰਾ ਪਾਨਿ ਜੋ ਜੋ ਪ੍ਰਾਨੀ ਖਾਂਹਿ ॥
ਤੀਰਥ ਬਰਤ ਨੇਮ ਕੀਏ ਤੇ ਸਭੈ ਰਸਾਤਲਿ ਜਾਂਹਿ ॥ ੨੩੩ ॥

Kabeer bhaang maachhulee suraa paan jo jo praanee khaahe.
Teerath bart nem kee-e te sabhai rasaatal jaahe. 233.

(Page 1377)

Meaning:

...Kabir says, the mortal, who consumes meat, fish and wine, though, they may go to the pilgrimages, keep fast and do daily rites, they all go to nethermost hell: 233. I keep my eye down and enshrine my friend in my heart. I enjoy every pleasure with my Beloved and do not disclose it to anyone. 234.

This sloak of Bhagat Kabir categorically states that those who consumed drugs, ate fish (meat) and drank alcohol they would be condemned and go to hell despite all their meditations and visits to the holy places.

THE CREATION:

According to Guru Nanak the whole creation functions under God's direct control. There are no intermediaries as in Hinduism. The Guru said,

"There was darkness for countless years, there was neither earth nor sky. It was His will...

There was neither day nor night, neither Sun or Moon, He was in abstract meditation.....

When it was his Will, he created the world.

The wide universe was suspended without any mechanism....."

The above theory is propounded in one of his hymns in raga Maru: (1035-1036)

ਮਾਰੂ ਮਹਲਾ ੧ ॥

ਅਰਬਦ ਨਰਬਦ ਪੁੰਧੂਕਾਰਾ ॥ ਧਰਣਿ ਨ ਗਗਨਾ ਹੁਕਮੁ ਅਪਾਰਾ ॥ ਨਾ ਦਿਨੁ ਰੈਨਿ ਨ
ਚੰਦੁ ਨ ਸੂਰਜੁ ਸੁੰਨ ਸਮਾਪਿ ਲਗਾਇਦਾ ॥ ੧ ॥ ਖਾਣੀ ਨ ਬਾਣੀ ਪਉਣ ਨ ਪਾਣੀ ॥
ਓਪਤਿ ਖਪਤਿ ਨ ਆਵਣ ਜਾਣੀ ॥ ਖੰਡ ਪਤਾਲ ਸਪਤ ਨਹੀ ਸਾਗਰ ਨਦੀ ਨ ਨੀਰੁ
ਵਹਾਇਦਾ ॥ ੨ ॥ ਨਾ ਤਦਿ ਸੂਰਗੁ ਮਛੁ ਪਇਆਲਾ ॥ ਦੋਜਕੁ ਭਿਸਤੁ ਨਹੀ ਖੈ ਕਾਲਾ
॥ ਨਰਕੁ ਸੂਰਗੁ ਨਹੀ ਜੰਮਣੁ ਮਰਣਾ ਨਾ ਕੋ ਆਇ ਨ ਜਾਇਦਾ ॥ ੩ ॥ ਬ੍ਰਹਮਾ ਬਿਸਨੁ
ਮਹੇਸੁ ਨ ਕੋਈ ॥ ਅਵਰੁ ਨ ਦੀਸੈ ਏਕੋ ਸੋਈ ॥ ਨਾਰਿ ਪੁਰਖੁ ਨਹੀ ਜਾਤਿ ਨ ਜਨਮਾ ਨਾ
ਕੋ ਦੁਖੁ ਸੁਖੁ ਪਾਇਦਾ ॥ ੪ ॥ ਨਾ ਤਦਿ ਜਤੀ ਸਤੀ ਬਨਵਾਸੀ ॥ ਨਾ ਤਦਿ ਸਿਧ ਸਾਧਿਕ
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ਸੰਜਮ ਨਾ ਬ੍ਰਤ ਪੂਜਾ ॥ ਨਾ ਕੋ ਆਖਿ ਵਖਾਣੈ ਦੂਜਾ ॥ ਆਪੇ ਆਪਿ ਉਪਾਇ ਵਿਗਸੈ
ਆਪੇ ਕੀਮਤਿ ਪਾਇਦਾ ॥ ੬ ॥ ਨਾ ਸੁਚਿ ਸੰਜਮੁ ਤੁਲਸੀ ਮਾਲਾ ॥ ਗੋਪੀ ਕਾਨੁ ਨ ਗਊ
ਗੋਆਲਾ ॥ ਤੰਤੁ ਮੰਤੁ ਪਾਖੰਡੁ ਨ ਕੋਈ ਨਾ ਕੋ ਵੰਸੁ ਵਜਾਇਦਾ ॥ ੭ ॥ ਕਰਮ ਧਰਮ
ਨਹੀ ਮਾਇਆ ਮਾਖੀ ॥ ਜਾਤਿ ਜਨਮੁ ਨਹੀ ਦੀਸੈ ਆਖੀ ॥ ਮਮਤਾ ਜਾਲੁ ਕਾਲੁ ਨਹੀ
ਮਾਥੈ ਨਾ ਕੋ ਕਿਸੈ ਧਿਆਇਦਾ ॥ ੮ ॥ ਨਿੰਦੁ ਬਿੰਦੁ ਨਹੀ ਜੀਉ ਨ ਜਿੰਦੋ ॥ ਨਾ ਤਦਿ
ਗੋਰਖੁ ਨ ਮਾਛਿੰਦੋ ॥ ਨਾ ਤਦਿ ਗਿਆਨੁ ਧਿਆਨੁ ਕੁਲ ਓਪਤਿ ਨਾ ਕੋ ਗਣਤ ਗਣਾਇਦਾ
॥ ੯ ॥ ਵਰਨ ਭੇਖ ਨਹੀ ਬ੍ਰਹਮਣ ਖੜੀ ॥ ਦੇਉ ਨ ਦੇਹੁਰਾ ਗਊ ਗਾਇਤ੍ਰੀ ॥ ਹੋਮ ਜਗ
ਨਹੀ ਤੀਰਥਿ ਨਾਵਣੁ ਨਾ ਕੋ ਪੂਜਾ ਲਾਇਦਾ ॥ ੧੦ ॥ ਨਾ ਕੋ ਮੁਲਾ ਨਾ ਕੋ ਕਾਜੀ ॥ ਨਾ
ਕੋ ਸੇਖੁ ਮਸਾਇਕੁ ਹਾਜੀ ॥ ਰਈਅਤਿ ਰਾਉ ਨ ਹਉਮੈ ਦੁਨੀਆ ਨਾ ਕੋ ਕਹਣੁ ਕਹਾਇਦਾ
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॥ ੧੩ ॥ ਜਾ ਤਿਸੁ ਭਾਣਾ ਤਾ ਜਗਤੁ ਉਪਾਇਆ ॥ ਬਾਝੁ ਕਲਾ ਆਡਾਣੁ ਰਹਾਇਆ ॥
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ਸਬਦੁ ਸੁਣਾਇਆ ॥ ਕਰਿ ਕਰਿ ਦੇਖੈ ਹੁਕਮੁ ਸਬਾਇਆ ॥ ਖੰਡ ਬ੍ਰਹਮੰਡ ਪਾਤਾਲ ਅਰੰਭੇ
ਗੁਪਤਹੁ ਪਰਗਟੀ ਆਇਦਾ ॥ ੧੫ ॥ ਤਾ ਕਾ ਅੰਤੁ ਨ ਜਾਣੈ ਕੋਈ ॥ ਪੂਰੇ ਗੁਰ ਤੇ ਸੋਝੀ
ਹੋਈ ॥ ਨਾਨਕ ਸਾਚਿ ਰਤੇ ਬਿਸਮਾਦੀ ਬਿਸਮ ਭਏ ਗੁਣ ਗਾਇਦਾ ॥ ੧੬ ॥ ੩ ॥ ੧੫॥

Maru Mehla 1

1. Arbad narbad dhundhookaaraa. Dharan na gangnaa hukam
appaaraa. Naa din rain na chand na sooraj sunn samaadh
lagaaidaa. 1. Khaanee na baanee paon na paanee. Opat khapat
na aavan jaanee. Khand pataal sapat nahee saagar nadee na neer
waha-idaa. 2. Naa tad surag machh pa-i-aalaa. Dojak bhisat nahee
khai kaalaa. Narak surag nahee jammaan marnaa naa ko aae na
jaa-idaa. 3. Brahma Bisan Mahes na koe. Avar na deesai eko
soee. Naar purakh nahee jaat na janamaa naa ko dukh sukh paa-
idea 4. Naa tad jatee satee banvaasee. Naa tad sidh sadhik sukh
waasee. Jogee jangam bhekh na koe naa ko naath kahaa-
idaa. 5. Jap tap sanjam naa brat poojaa. Naa ko aakh wakhaanaai

doojaa. Aape aap upaae wigsai aape keemat paa-idaa. 6. Naa such sanjam tulsee maalaa. Gopee Kaan na gaoo Gopaalaa. Tant Mant paakhand na koe na ko wans wajaa-idaa. 7. Karam dharam Nahee Maa-i-aa maakhee. Jaat Janam nahee deesai aakhee. Mamtaa jaal kaal nahee maathai naa ko kisai dhiaa-idaa. 8. Nind bind nahee jeeo na jindo. Na tad Gorakh naa Maachindo. Naa tad giaan dhiaan kul opate naa ko ganat ganaa-idaa. 9. Waran bhekh nahee Brahman Khatree. Deo na dehuraa gaoo gaa-itree. Hom jag nahee teerath naavan naa ko pooja laa-ideaa. 10. Naa ko mulaa naa ko kajee. Naa ko sekh masaa-ik hajee. Raeeat raao na haomai duneeaa naa ko kahan kahaa-idaa. 11. Bhaao na bhagtee naa Siv saktee. Saajan meet bind nahee raktee. Aape saah aape wanjaaraa saache eho bhaa-idaa. 12. Bed kateb na simmirat saasat. Paath puraana udai nahee aasat. Kahtaa baktaa aap agochar aape alakh lakhaa-idaa. 13. Jaa tis bhaanaa taa jagat uppa-i-aa. Baajh kalaa aadaan rahaa-i-aa. Brahmaa Bisan Mahes upaae maa-i-aa moh wadhaa-idaa. 14. Wirle kao Gur sabad sunaa-i-aa. Kar kar dekhai hukam sabaa-i-aa. Khand brahmand paataal arambhe gupatah pargatee aa-idaa. 15. Taa kaa ant na jaanai koe. Poore Gur te sojhee hoe. Naanak saach rate bismaadee disam bhae gun ga-idaa. 16.3.15.

The Meaning

For million upon million countless years, there was utter darkness. There was no earth and no sky but only the limitless Master's ordinance. There was neither day nor night, nor moon, nor sun but the Master alone sat in profound trance. 1. There were neither the mines of creation, nor speech, air nor water. Neither creative nor destruction, no coming nor going. There were no continents, nor under-worlds nor seven oceans, nor rivers nor the flowing of water. 2. Then there was no heaven, no mortal world or the nether world. Neither there was hell, nor heaven, nor death, nor time, that destroys. There was not hell, no heaven, no birth, no death nor did anyone come or go. 3. There was no Brahma, nor Vishnu or Shiva. None else was seen but he, the One Master. Neither there was female nor male, nor caste, not birth nor did anyone suffer pain of pleasure. 4. Then there was neither the celibate, nor man of vow nor the forest-dweller. Then there was no adept, no striver no dweller at ease. There was no yogi, a wandering sage in the religious garb and none called himself the supreme

yogi. 5. There was no contemplation, penance, self control, fasting and worship. Nor did anyone speak and tell of duality. Creating His ownself, the Master was supremely rejoiced and Himself valued His ownself. 6. There was no purification or self restraint or rosary of sweet basil. There was no milk maid or Krishan or cow or herdsman. There were no incantations and spells, no hypocrisy nor did anyone play on the flute. 7. There was no deeds, ritual practices nor the fly of mammon. Caste and birth were not to be seen with eyes. There was no noose of attachment nor was death writ on the mortal's face, nor did anyone meditate on anyone else. 8. There was no slander, no seed, no self and no life. Then there was no Gorakh no Machhinder. Then there was no enlightenment, meditation, birth of clans, nor was there the reckoning of accounts. 9. There was no caste or ritual garb or Brahman or Khatri. Neither there was demigod, nor temple, nor cow nor the Gaytri spell. There were no burnt offerings, no gratuitous feasts, no ablutions at holies and nobody performed worship. 10. There was no Muslim divine as Mullah or Kazi and Muslim preacher, nor a penitent or Mecca-pilgrim. There were no subjects, no rulers and no worldly pride and no one gave himself a big name. 11. There was no love or devotion nor mind or matter. There was no friend, intimate, seed and blood. The Master Himself was the Merchant prince and Himself the trader. Such a state was pleasing to the True Master. 12. There were no Vedas, no Muslim Books, no Simirts and no Shastras. There was no reading of Puranas, no sun-rise nor sunset. The unknowable Master was Himself the Speaker and Preacher. The useable Master Himself saw everything. 13. When He so willed, then He created Brahma, Vishnu and Shiva and extended the love of mammon. 14. Rare is the person, whom the Guru causes to hear the Master's Word, By His ordinance, He created the universe and watches over all. He founded the continents, spheres and nether worlds and from the absolute hidden self, He became manifest. 15. His limit no one knows. It is from the Perfect Guru that I have obtained realization. Nanak says, those dyed in truth are wonder-struck and singing the Master's praise, they become delighted. 16.3.15.

Again in Japji Sahib, pauri 21, discussing the creation the Guru first posed a question and then answered it:

Question: What was the season, the timing, the date or the day of the week when the universe was created?

Answer : Only God knows the answer to that. No world scripture has mentioned that date or timing and no pundit or mullah has the knowledge of that.

BASIC GRAMMAR RULES TO PRONOUNCE THE CORRECT BANI

For a Sikh, Gurbani (the hymns of the Sikh Gurus) is a revealed word. It is the word of God, spoken for mankind through the Sikh Gurus. A reader of gurbani must have the knowledge of the grammar of Guru Granth Sahib and must pronounce all the lines correctly taking into account the sound of vowels and consonants.

The following rules must be followed to read Guru Granth Sahib:

1. The use of comma (a short pause) at the right place is essential otherwise the meaning of the words or sentences will be distorted e.g., in line ਕੀਟਾ ਅੰਦਰ ਕੀਟੁ, ਕਰਿ ਦੋਸੀ ਦੋਸ ਧਰੇ ॥ the comma is after ਕੀਟੁ and not ਕਰਿ
2. The pronunciation of certain words has to be learnt for they have special pronunciation, e.g. ਐ is pronounced as Ik-Onkar and not as is written.
3. The words ਮਹਲਾ ੧ are pronounced as 'Mehla Pehla' and not as 'Mohala Ik'.
4. Many words are not written with a vowel but vowel sound is spoken, e.g., words ਨ and ਤ are pronounced as 'naa' and 'taa'. ਨਾ ਤਾ
5. At many places the words Mehla is shortened as ਮ: but it must be read as 'Mehla'.
6. Many words are set with the use of Sanskrit grammar, e.g., ਲਿਖਣ : ਰੰਗਣ : ਸੰਪੂਰਣ are pronounced with half 'H' sound at the end e.g., ਲਿਖਣਹਿ, ਰੰਗਣਹਿ, ਸੰਪੂਰਣਹਿ
7. The use of symbols 'aunkar' (—) and 'sihari' (¢) at the end of a word are to interpret the meaning, number and gender of the subject of the sentence and are not to be pronounced.

8. The symbol 'adak' (◌) has not been used in Guru Granth Sahib but its use in sound is essential.
9. Some letters in Guru Granth Sahib have two vowel symbols e.g., ਜੁਆਨੀ In this word 'aunkar' (◌) is used to write it correctly whereas 'hora' (◌) is used in the pronunciation; in word ਸੁਹੰਦੀ the symbol 'hora' (◌) is used for the correct writing whereas the symbol 'aunkar' (◌) is used in the sound. All such words have to be individually learnt.
10. The following words are also pronounced as 'mehla':
ਮਹਲੁ ੧ ਮਹਲੁ ੩

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185	Raag Gaoree Guaareree Mehla 5 Chaopade dupade
202	Raag Gaoree Chetee Mehla 5 Dupade
203	Raag Gaoree Bairaagan Mehla 5

204 Raag Gaoree Poorabee Mehla 5
 210 Raag Gaoree Poorabee Mehla 5
 210 Raag Gaoree Chetee Mehla 5
 213 Raag Gaoree Mehla 5
 214 Raag Gaoree Maalavaa Mehla 5
 214 Raag Gaoree Maalaa Mehla 5
 216 Raag Gaoree Maajh Mehla 5
 217 Raag Gaoree Maajh Mahalla 5
 219 Raag Gaoree Mehla 9
 220 Raag Gaoree Astpadeeaa Mehla 1 Gaoree Guaareree
 228 Gaoree Bairaagan Mehla 1
 229 Raag Gaoree Guaareree Mehla 3 Astpadeeaa
 233 Raag Gaoree Bairgaagan Mehla 3
 234 Raag Gaoree Poorabee Mehla 4 Karhale
 235 Raag Gaoree Guareree Mehla 5 Astpadeeaa
 240 Raag Gaoree Maajh Mehla 5
 241 Gaoree Mehla 5
 242 Raag Gaoree Poorabee Chhant Mehla 1
 243 Raag Gaoree Poorabee Chhant Mahalla 3
 247 Raag Gaoree Chhant Mehla 5
 250 Gaoree Baawan Akharee Mehla 5 Slok
 262 Gaoree Sukhmanee M:5 Slok
 296 Thitee Gaoree Mehla 5 Slok
 300 Gaoree Kee Waar Mehla 4
 318 Gaoree Kee Waar Mehla 5
 323 Raag Gaoree Bhagataa Kee Baanee
 330 Raag Gaoree Guaareree Astpadee kabeer Jee Kee
 332 Gaoree Chetee
 332 Raag Gaoree Bairaagan Kabeer jee
 334 Raag Gaoree Poorbee Kabeer jee
 340 Raag Gaoree Poorabee Baavan Akharee Kabeer jeeo kee
 343 Raag Gaoree Thintee Kabeer jee kee
 344 Raag Gaoree waar Kabeer jee ke 7
 345 Raag Gaoree Chetee Baanee Naamdeo jeeo kee
 345 Raag Gaoree Ravidas jee ke pade Gaoree Guaareree
 345 Gaoree Bairaagan Ravidas jeeo
 346 Gaoree Poorbee Ravidas jeeo
 346 Gaoree Bairaagan
 347 Raag Aasaa Mehla 1 Ghar 1 Sodar
 348 Raag Aasaa Mehla 1 Chaopade Ghar 2
 358 Aasaa Ghar 3 Mehla 1
 358 Aasaa Ghar 4 Mehla 1

359 Aasaa Ghar 5 Mehla 1
 359 Aasaa Ghar 6 Mehla 1
 360 Raag Aasaa Ghar 2 Mehla 3
 365 Aasaa Ghar 8 Kaafee mahalla 3
 365 Aasaa Mehla 3 Ghar 2
 366 Raag Aasaa Ghar 2 Mehla 4
 368 Mehla 4 Raag Aasaa Ghar 6 ke 3
 369 Raag Aasaa Ghar 8 ke kaafee Mehla 4
 369 Raag Aasaawaree Ghar 16 ke 2 Mehla 4 Sudhang
 370 Raag Aasaa Ghar 2 Mehla 5
 379 Aasaa Ghar 3 Mehla 5
 380 Raag Aasaa Ghar 5 Mehla 5
 380 Raag Aasaa Ghar 6 Mehla 5
 384 Raag Aasaa Ghar 7 Mehla 5
 396 Aasaa Ghar 8 Kaafee Mehla 5
 401 Aasaa Ghar 9 Mehla 5
 401 Aasaa Ghar 10 Mehla 5
 403 Aasaa Ghar 11 Mehla 5
 405 Raag Aasaa Mehla 5 Ghar 12
 406 Raag Aasaa Mehla 5 Ghar 13
 407 Aasaa Mehla 5 Ghar 14
 408 Aasaa Mehla 5 Ghar 15 Partaal
 409 Raag Aasaa Mehla 6 Ghar 17 Aasaawaree
 411 Raag Aasaa Mehla 9
 411 Raag Aasaa Mehla 1 Astpadeeaa Ghar 2
 417 Raag Aasaa Mehla 1 Astpadeeaa Ghar 3
 418 Aasaa Kafee Mehla 1 Ghar 8 Astpadeeaa
 422 Aasaa Mehla 3 Astpadeeaa Ghar 2
 424 Raag Aasaa Mehla 3 Astpadeeaa Ghar 8 Kaafee
 430 Aasaa Mehla 5 Astpadeeaa Ghar 2
 431 Aasaawaree Mehla 5 Ghar 3
 431 Aasaa Mehla 5 Birhare Ghar 4 Chhants kee jat
 432 Raag Aasaa Mehla 1 Pat-tee likhee
 434 Raag Aasaa Mehla 3 Pat-tee
 435 Raag Aasaa Mehla 1 Chhant Ghar 1
 438 Raag Aasaa Mehla 1 Chhant Ghar 2
 438 Aasaa Mehla 1 Chhant Ghar 3
 439 Aasaa Mehla 3 Chhant Ghar 1
 440 Aasaa Mehla 3 Chhant Ghar 3
 442 Raag Aasaa Chhant Mehla 4 Ghar 1
 444 Aasaa Chhant Mehla 4 Ghar 2
 448 Aasaa Mehla 4 Chhant Ghar 4

- 451 Aasaa Mehla 4 Chhant Ghar 5
 452 Raag Aasaa Mehla 5 Chhant Ghar 1
 453 Aasaa Chhant Mehla 5 Ghar 4
 454 Aasaa Mehla 5 Chhant Ghar 6
 459 Aasaa Mehla 5 Chhant Ghar 7
 461 Aasaa Mehla 5 Chhant Ghar 8
 462 Aasaa Mehla 1 Waar Slokaa naal slok
 475 Raag Aasaa Baanee Bhagataa kee
 478 Aasaa Siree Kabeer jeeo ke Chaopade ik-tuke
 479 Aasaa Siree Kabeer jeeo ke panchpade 9 du-tuke 5
 481 Aasaa siree Kabeer jeeo ke ti-pde 8 due-tuke 7 ik-tuke 1
 483 Aasaa Siree Kabeer jeeo ke dupade
 485 Aas aa Baanee siree Namdeo jee kee
 486 Aasaa Baanee siree Ravidas jeeo kee
 487 Aasaa Bhagat Dhane jeeo kee
 488 Sekh Fareed jeeo kee baanee
 489 Raag Goojaree Mehla 1 Chaopade Ghar 1
 490 Raag Goojaree Mehla 3 Ghar 1
 492 Raag Goojaree Mehla 4 Chaopade Ghar 1
 494 Goojare Mehla 4 Ghar 3
 495 Goojare Mehla 5 Chaopade Ghar 1
 495 Goojare Mehla 5 Chaopade Ghar 2
 497 Goojare Mehla 5 Panch-padaa Ghar 2
 497 Goojare Mehla 5 Ti-pade Ghar 2
 498 Goojare Mehla 5 Du-pade Ghar 2
 501 Goojare Mehla 5 Ghar 4 Chaopade
 502 Goojare Mehla 5 Ghar 4 Du-pade
 503 Goojare Astpadeeaa Mahalla 1 Ghar 1
 505 Goojare Mahalla 1 Ghar 4
 506 Goojare Mehla 3 Ghar 1
 506 Goojare Mehla 4 Ghar 2
 507 Goojare Mehla 5 Ghar 2
 508 Goojare Mehla 5 Ghar 4
 508 Goojare kee waar Mehla 3
 517 Raag Goojare Waar Mahalla 5
 524 Raag Goojare Bhagataa kee Baanee
 525 Goojare Naamdev jee ke pade Ghar 1
 525 Goojare Sree Ravidas jee ke pade Ghar 3
 525 Goojare Sree Trilochan jeeo ke pade Ghar 1
 526 Goojare Sree Jaidev jeeo kaa padaa Ghar 4
 527 Raag Devgandhaaree Mehla 4 Ghar 1
 528 Devgandhaaree Mehla 5 Ghar 2

533 Devgandhaaree Mehla 5
 533 Raag Devgandhaaree Mehla 5 Ghar 3
 534 Raag Devgandhaaree Mehla 5 Ghar 4
 534 Raag Devgandhaaree Mehla 5 Ghar 5
 535 Raag Devgandhaaree Mehla 5 Ghar 6
 536 Raag Devgandhaaree Mehla 5 Ghar 7
 536 Raag Devgandhaaree Mehla 9
 537 Raag Devghaaree Chaopade Mahalla 5 Ghar 2
 537 Raag Bihaagaraa Mehla 9
 537 Raag Bihaagaraa Chhant Mehla 4 Ghar 1
 541 Bihaagaraa Mehla 5 Chhant Ghar 1
 544 Bihaagaraa Mehla 5 Ghar 2
 548 Bihaagaraa kee waar Mehla 4
 557 Raag Wad-Hans Mehla 1 Ghar 1
 558 Wad-hans Mehla 3 Ghar 1
 560 Wad-hans Mehla 4 Ghar 1
 561 Wad-hans Mehla 4 Ghar 2
 562 Wad-hans Mehla 5 Ghar 1
 564 Wad-hans Mehla 5 Ghar 2
 564 Wad-hans Mehla 3 Astpadeeaa
 565 Wad-hans Mehla 1 Chhant
 567 Wad-hans Mehla 3 Chhant
 572 Wad-hans Mehla 4 Chhant
 575 Wad-hans Mehla 4 Ghoreea
 576 Raag Wad-hans Mehla 5 Chhant Ghar 4
 578 Raag Wad-hans Mehla 1 Ghar 5 Alaahaneaaa
 582 Wad-hans Mehla 3 Mehla Teejaa
 585 Wad-hans kee waar Mehla 4
 595 Sorath Mehla 1 Ghar 1 Chaopade
 599 Sorath Mehla 1 Ghar 3
 599 Sorath Mehla 3 Ghar 1
 604 Sorath Mehla 4 Ghar 1
 608 Sorath Mehla 5 Ghar 1 ti-tuke
 611 Sorath Mehla 5 Ghar 2 Chaopade
 617 Sorath Mehla 5 Ghar 2 Du-pade
 621 Sorath Mehla 5 Ghar 3 Chao-pade
 625 Sorath Mehla 5 Ghar 3 Du-pade
 631 Sorath Mehla 9
 634 Sorath Mehla 1 Ghar 1 Astpadeeaa Chao-tukee
 637 Sorath Mehla 3 Ghar 1 te-tuke
 639 Scrath Mehla 5 Ghar 1 Ast-padeaaa
 641 Scrath Mehla 5 Ghar 2 Ast-padeeaaa

642 Raag Sorath Waar Mahale 4 kee
 654 Raag Sorath Baanee Bhagat Kabeer jee kee Ghar 1
 656 Sorath
 656 Raag Sorath Baanee Bhagat Naamde jee kee Ghar 2
 657 Raag Sorath Baanee Bhagat Ravidas jee kee
 659 Raag Sorath Baanee Bhagat Bheekhan kee
 660 Dhanaasaree Mehla 1 Ghar 1 Chaopade
 661 Dhanaasare Mehla 1 Ghar doojaa
 662 Dhanaasare Mehla 1 Ghar 3
 663 Dhanaasare Mehla 1 Aaratee
 663 Dhanaasare Mehla 3 Ghar 2 Chaopade
 666 Raag Dhanaasare Mehla 3 Ghar 4
 666 Dhanaasare Mehla 4 Ghar 1 Chaopade
 668 Dhanaasare Mehla 4 Ghar 5 Du-pade
 670 Dhanaasare Mehla 5 Ghar 1 Chaopade
 675 Raag Dhanaasare Mehla 5
 676 Dhanaasare Mehla 5 Ghar 2 Chaopade
 677 Dhanaasare Mehla 5
 678 Dhanaasare Mehla 5 Ghar 6
 679 Dhanaasare Mehla 5 Ghar 7
 679 Dhanaasare Mehla 5 Ghar 8 Du-pade
 683 Dhanaasare Mehla 5 Ghar 9 Partaal
 683 Dhanaasare Mehla 5 Ghar 12
 684 Dhanaasare Mehla 9
 685 Dhanaasare Mehla 1 Ghar 2 Astpadeeaa
 686 Dhanaasare Mehla 5 Ghar 6 Astpadee
 687 Dhanaasare Mehla 1 Chhant
 690 Dhanaasare Chhant Mehla 4 Ghar 1
 691 Raag Dhanaasare Baanee Bhagat Kabeer jee kee
 692 Dhanaasare Baanee Bhagat Naamdev jee kee
 694 Dhanaasare Bhagat Ravidas jee kee
 695 Dhanaasare Baanee Bhagtan kee Trilochan
 696 Jaitsaree Mehla 4 Ghar 1 Chaopade
 698 Jaitsaree Mehla 4 Ghar 2
 700 Jaitsaree Mehla 5 Ghar 3
 700 Jaitsaree Mehla 5 Ghar 3 Dupade
 701 Jaitsaree Mehla 5 Ghar 4 Dupade
 702 Jaitsaree Mehla 9
 703 Jaitsaree Mehla 5 Chhant Ghar 1
 704 Jaitsaree Mehla 5 Ghar 2 Chhant
 705 Jaitsaree Mehla 5 Waar Slokaa naal
 710 Jaitsaree Mehla Bhagataa kee

711 Raag Todee Mehla 4 Ghar 1
 711 Todee Mehla 5 Ghar 1 Dupade
 712 Todee Mehla 5 Ghar 2 Dupade
 713 Todee Mehla 5 Ghar 2 Dupade
 715 Todee Mehla 5 Ghar 3 Chaopade
 715 Todee Mehla 5 Ghar 4 Dupade
 716 Todee Mehla 5 Ghar 5 Dupade
 718 Todee Mehla 9
 718 Todee Baanee Bhagataa kee
 719 Raag Bairaaree Mehla 4 Ghar 1 Du-pade
 720 Raag Bairaaree Mehla 5 Ghar 1
 721 Raag Tilang Mehla 1 Ghar 1
 721 Tilang Mehla 1 Ghar 2
 721 Tilang Mehla 1 Ghar 3
 723 Tilang Mehla 4 Ghar 2
 723 Tilang Mehla 5 Ghar 1
 724 Tilang Mehla 1 Ghar 2
 726 Tilang Mehla 9 Kaafee
 727 Tilang Baanee Bhagataa kee Kabeer jee
 728 Raag Soohie Mehla 1 Chaopade Ghar 1
 728 Soohie Mehla 1 Ghar 2
 729 Soohie Mehla 1 Ghar 6
 731 Soohie Mehla 4 Ghar 1
 732 Soohie Mehla 4 Ghar 2
 733 Soohie Mehla 4 Ghar 6
 734 Soohie Mehla 4 Ghar 7
 736 Soohie Mehla 5 Ghar 1
 738 Soohie Mehla 5 Ghar 3
 745 Soohie Mehla 5 Ghar 4
 746 Soohie Mehla 5 Ghar 6
 747 Soohie Mehla 5 Ghar 7
 750 Raag Soohie Astpadeeaa Mahala 1 Ghar 1
 751 Soohie Mehla 1 Kaafee Ghar 10
 753 Raag Soohie Mahala 3 Ghar 1 Astpadeeaa
 755 Raag Soohie Mahala 3 Ghar 10
 757 Raag Soohie Astpadeeaa Mahala 4 Ghar 2
 758 Raag Soohie Mahala 4 Astpadeeaa Ghar 10
 759 Raag Soohie Astpadeeaa Mahala 5 Ghar 1
 760 Raag Soohie Mehla 5 Ghar 3
 760 Raag Soohie Mehla 5 Astpadeeaa Ghar 9
 761 Raag Soohie Mehla 5 Astpadeeaa Ghar 10 Kaafee
 762 Raag Soohie Mehla 1 Kuchajee

763 Raag Soohee Mehla 1 Chhant Ghar 1
 764 Raag Soohee Mehla 1 Chhant Ghar 2
 764 Raag Soohee Mehla 1 Ghar 3
 765 Raag Soohee Mehla 1
 767 Raag Soohee Chhant Mehla 3 Ghar 2
 768 Raag Soohee Mehla 3 Ghar 3
 772 Raag Soohee Mehla 4 Chhant Ghar 1
 774 Raag Soohee Chhatn Mehla 4 Ghar 2
 775 Raag Soohee Chhant Mehla 4 Ghar 3
 776 Soohee Mehla 4 Ghar 5
 777 Raag Soohee Chhant Mehla 5 Ghar 1
 778 Raag Soohee Chhant Mehla 5 Ghar 2
 779 Raag Soohee Chhant Mehla 5 Ghar 3
 784 Raag Soohee Mahala 5 Chhant
 785 Waar Soohee Kee Salokaa naal Mehla 3
 792 Raag Soohee Baanee Sri Kabeer jeeo tathaa sabhanaa
 Bhagtaa kee
 793 Raag Soohee Baanee Sri Ravidas jeeo kee
 794 Raag Soohee Baanee Sri Farid jee kee
 795 Raag Bilaawal Mehla 1 Chaopade Ghar 1
 796 Bilaawal Mehla 3 Ghar 1
 798 Raag Bilaawal Mehla 4 Ghar 3
 800 Raag Bilaawal Mehla 4 Partaal Ghar 13
 801 Raag Bilaawal Mehla 5 Chaopade Ghar 1
 802 Raag Bilaawal Mehla 5 Ghar 2
 803 Raag Bilaawal Mehla 5 Ghar 4
 806 Raag Bilaawal Mehla 5 Ghar 4 Dupade
 808 Raag Bilaawal Mehla 5 Ghar 5 Chaupade
 817 Raag Bilaawal Mehla 5 Dupade Ghar 5
 820 Raag Bilaawal Mehla 5 Chaupade Dupade Ghar 6
 821 Raag Bilaawal Mehla 5 Chaupade Dupade Ghar 7
 827 Raag Bilaawal Mehla 5 Dupade Ghar 8
 829 Raag Bilaawal Mehla 5 Dupade Ghar 9
 830 Raag Bilaawal Mehla 9 Dupade
 831 Bilaawal Astpadeeaa Mehla 1 Ghar 10
 832 Bilaawal Mehla 3 Astpadeeaa Ghar 10
 833 Bilaawal Mehla 4 Astpadeeaa Ghar 11
 837 Raag Bilaawal Mehla 5 Astpadeeaa Ghar 12
 838 Bilaawal Mehla 1 Thitee Ghar 10 jate
 841 Bilaawal Mehla 3 Waar sat Ghar 10
 843 Bilaawal Mehla 1 Chhant Dakhane
 844 Chhant Bilaawal Mehla 4 Mangal

845 Bilaawal Mehla 5 Chhant
 847 Bilaawal Mehla 5 Chhant
 847 Bilaawal Mehla 5 Chhant Mangal
 849 Bilaawal kee waar Mehla 4
 855 Bilaawal Baanee Bhagataa kee Kabeer jeeo kee
 857 Bilaawal Baanee Bhagat Namdev jee kee
 858 Bilaawal Baanee Ravidas Bhagat kee
 859 Raag Gaund Chaupade Mehla 4 Ghar 1
 862 Raag Gaund Mehla 5 Chaupade Ghar 1
 862 Raag Gaund Mehla 5 Chaupade Ghar 2
 869 Raag Gaund Astpadeeaa Mehla 5 Ghar 2
 870 Raag Gaund Baanee Bhagataa kee Kabeer jeeo Ghar 1
 870 Raag Gaund Baanee Kabeer jeeo kee Ghar 2
 873 Raag Gaund Baanee Naamdeo jee kee Ghar 1
 874 Raag Gaund Baanee Naamdeo jee kee Ghar 2
 875 Raag Gaund Baanee Ravidas jeeo kee Ghar 2
 876 Raamkalee Mehla 1 Ghar 1 Chaupade
 880 Raamkalee Mehla 3 Ghar 1
 880 Raamkalee Mehla 4 Ghar 1
 882 Raamkalee Mehla 5 Ghar 1
 886 Raag Raamkalee Mehla 5 Ghar 2
 901 Raag Raamkalee Mehla 5 Ghar 2 Dupade
 901 Raag Raamkalee Mehla Partaal Ghar 3
 901 Raag Raamkalee Mehla 9 Tipade
 902 Raag Raamkalee Mehla 1 Astpadeeaa
 908 Raamkalee Mehla 3 Astpadeeaa
 912 Raamkalee Mehla 5 Astpadeeaa
 915 Raamkalee Mehla 5 Astpadee
 917 Raamkalee Mehla 3 Anand
 923 Raamkalee sad
 924 Raamkalee Mehla 5 Chhant
 927 Raamkalee Mehla 5 Rutee Slok
 929 Raamkalee Mehla 1 Dakhanee Onkaar
 938 Raamkalee Mehla 1 Sidh Gosat
 947 Raamkalee Kee Waar Mehla 3 Jodhai Weearai
 Poorbaanee kee dhunee
 957 Raamkalee Kee Waar Mehla 5
 966 Raamkalee Kee Waar Raa-e Balwand tathaa Satai doom
 aakhee
 968 Raamkalee Baanee Bhagataa kee Kabeer jeeo
 971 Raamkalee Ghar 2 Baanee Kabeer jee kee
 972 Baanee Naamdeo jeeo kee Raamkalee Ghar 1

973 Raamkalee Baanee Ravidas Jee kee
 974 Raamkalee Baanee Benee jeeo kee
 975 Raag Nat Naaraa-In Mehla 4
 977 Nat Naaraa-in Mehla 4 Partaal
 978 Raag Nat Naaraa-in Mehla 5
 978 Nat Naaraa-in Mehla 5 Dupade
 980 Nat Naaraa-in Mehla 5
 980 Nat Astpadeeaa Mehla 4
 984 Raag Maalee Gaora Mehla 4
 986 Maalee Gaoraa Mehla 5
 987 Maalee Gaoraa Mehla 5 Dupade
 988 Maalee Gaoraa Mehla Bhagat Naamdev jee kee
 989 Raag Maaroo Mehla 1 Ghar q Chaopade
 993 Raag Maaroo Mehla 1 Ghar 5
 993 Maaroo Mehla 3 Ghar 1
 995 Maaroo Mehla 4 Ghar 2
 996 Maaroo Mehla 4 Ghar 3
 997 Maaroo Mehla 4 Ghar 5
 998 Maaroo Mehla 5 Ghar 2
 1001 Maaroo Mehla 5 Ghar 3
 1003 Maaroo Mehla 5 Ghar 4
 1006 Maaroo Mehla 5 Ghar 6 Dupade
 1007 Maaroo Anjulee Mehla 5 Ghar 7
 1008 Maaroo Mehla 9
 1008 Maaroo Astpadeeaa Mehla 1 Ghar 1
 1014 Maaroo Kaafee Mehla 1 Ghar 2
 1016 Maaroo Mehla 3 Ghar 5 Astpade
 1017 Maaroo Mehla 5 Gahr 3 Astpadeeaa
 1018 Maaroo Mehla 5 Ghar 4 Astpadeeaa
 1019 Maaroo Mehla 5 Ghar 8 Anjuleeaa
 1020 Maaroo Solhe Mehla 1
 1043 Maaroo Solhe Mehla 3
 1069 Maaroo Solhe Mehla 4
 1071 Maaroo Solhe Mehla 5
 1072 Maaroo Solhe Mehla 5
 1073 Maaroo Solhe Mehla 5
 1074 Maaroo Mehla 5 Solhe
 1075 Maaroo Solhe Mehla 5
 1076 Maaroo Solhe Mehla 5
 1078 Maaroo Solhe Mehla 5
 1081 Maaroo Solhe Mehla 5
 1085 Maaroo Mehla 5

1086 Maaroo Waar Mehla 3 Slok M: 1
 1094 Maaroo Waar Mehla 5 Dakhne M:5
 1102 Raag Maaroo Baanee Kabeer jeeo kee
 1104 Raag Maaroo Baanee kabeer Jeeo kee
 1105 Kabeer Kaa sabad Raag Maaroo Baanee Naamdeo Jee
 kee
 1106 Raag Maaroo Baanee Jaideo Jeeo kee
 1106 Raag Maaroo Baanee Ravidas jeeo kee
 1107 Tukhaare Chhant Mehla 1 Baarahmaahaa
 1113 Tukhaare Chhant Mehla 4
 1117 Tukhaare Chhant Mehla 5
 1118 Kedaaraa Mehla 4 Ghar 1
 1118 Kedaaraa Mehla 4 Ghar 1
 1119 Kedaaraa Mehla 5 Ghar 2
 1119 Kedaaraa Mehla 5 Ghar 3
 1119 Kedaaraa Mehla 5 Ghar 4
 1121 Kedaaraa Mehla 5 Ghar 5
 1123 Raag Keedaaraa Baanee Kabeer Jeeo kee
 1124 Raag Keedaaraa Baanee Ravidas jeeo kee
 1125 Raag Bhairao Mehla 1 Ghar 1 Chaopade
 1125 Raag Bhairao Mehla 1 Ghar 2
 1128 Raag Bhairao Mehla 3 Chaopade Ghar 1
 1130 Bhairao Mehla 3 Ghar 2
 1134 Raag Bhairao Mehla 4 Chaopade Ghar 1
 1135 Bhairao Mehla 4 Ghar 2
 1136 Bhairao Mehla 5 Ghar 1
 1138 Raag Bhairao Mehla 5 Chaopade Ghar 2
 1153 Raag Bhairao Mehla 5 Partaal Ghar 3
 1153 Bhairao Astpadeeaa Mehla 1 Ghar 2
 1154 Bhairao Mehla 3 Ghar 2
 1155 Bhairao Mehla 5 Astpadeeaa Ghar 2
 1157 Bhairao Baanee Bhagataa Kee Kabeer jeeo Ghar 1
 1162 Bhairao Kabeer jee Astpadee Ghar 2
 1163 Bhairao Naamdeo jeeo kee Ghar 1
 1164 Bhairao Naamdeo jeeo Ghar 2
 1167 Bhairao Baanee Ravidas jeeo kee Ghar 2
 1168 Raag Basant Mehla 1 Ghar 1 Chaopade Dutuke
 1171 Mehla 1 Basant Hindol Ghar 2
 1172 Basant Mehla 3 Ghar 1 Dutuke
 1177 Basant Hindol Mehla 3 Ghar 2
 1177 Raag Basant Mehla 4 Ghar 1 Ik-tuke
 1178 Basant Hindol Mehla 4 Ghar 2

1180 Basant Mehla 5 Ghar 1 Du-tuke
 1184 Basant Mehla 5 Ghar 1 Ik-tuke
 1185 Basant Mehla 5
 1185 Basant Mehla 5 Ghar 2 Hindol
 1186 Raag Basant Hindol Mehla 9
 1187 Basant Mehla 1 Astpadeeaa Ghar 1 Du-tukeeaa
 1190 Basant Hindol Mehla 1 Ghar 2
 1191 Basant Hindol Ghar 2 Mehla 4
 1192 Basant Mehla 5 Ghar 1 Du-tukeea
 1193 Basant kee waar Mehla 5
 1193 Basant Baanee Bhagataa kee Kabeer kee Ghar 1
 1195 Basant Hindol Ghar 2
 1195 Raamaanand jee Ghar 1
 1195 Basant Baanee Naamdeo jee kee
 1196 Basant Baanee Ravidas jee kee
 1196 Basant Kabeer jeeo
 1197 Raag Saarang Chaopade Mehla 1 Ghar 1
 1198 Saarang Mehla 4 Ghar 1
 1200 Saarang Mehla 4 Ghar 3 Dupadaa
 1200 Saarang Mehla 4 Ghar 5 Dupade Partaal
 1202 Saarang Mehla 5 Chaopade Ghar 1
 1206 Saarang Mehla 5 Ghar 2
 1208 Saarang Mehla 5 Ghar 3
 1209 Saarang Mehla 5 Du-pade Ghar 4
 1229 Saarang Mehla 5 Chaopade Ghar 5
 1229 Saar Mehla 5 Ghar 5 Partaal
 1231 Raag Saarang Mehla 9
 1232 Raag Saarang Astpadeeaa Mehla 1 Ghar 1
 1233 Saarang Mehla 3 Astpadeeaa Ghar 1
 1235 Saarang Mehla 5 Astpadeeaa Ghar 1
 1235 Saarang Mehla 5 Astpadee Ghar 6
 1236 Saarang Chhant Mehla 5
 1237 Saarang kee waar Mehla 4 Raae Mahme. Hasne ke
 Dhune
 1251 Raag Saarang Baanee Bhagataa kee Kabeer jee
 1252 Saarang Baanee Naamdeo jee kee
 1253 Saarang
 1253 Saarang Mehla 5 Soordas
 1253 Saarang Kabeer jeeo
 1254 Raag Malaar Chaopade Mehla 1 Ghar 1
 1256 Malaar Mehla 1 Ghar 2
 1257 Malaar Mehla 3 Chaopade Ghar 1

1261 Malaar Mehla 3 Ghar 2
 1262 Raag Malaar Mehla 5 Chaopade Ghar 1
 1265 Malaar Mehla 4 Partaal Ghar 3
 1266 Raag Malaar Mehla 5 Chaopade Ghar 1
 1267 Raag Malaar Mehla 5 Du-pade Ghar 1
 1270 Raag Malaar Mehla 5 Chaopade Ghar 2
 1271 Raag Malaar Mehla 5 Partaal Ghar 3
 1273 Malaar Mehla 1 Astpadeeaa Ghar 1
 1275 Malaar Mehla 1 Astpadeeaa Ghar 2
 1276 Malaar Mehla 3 Astpadeeaa Ghar 1
 1277 Malaar Mehla 3 Astpadeeaa Ghar 2
 1278 Raag Malaar Chhant Mehla 5
 1278 Waar Malaar Kee Mehla 1
 1292 Raag Malaar Baanee Bhagat Naamdev jeeo kee
 1293 Malaar
 1294 Raag Kaanaraa Chaopade Mehla 4 Ghar 1
 1296 Kaanaraa Mehla 4 Partaal Ghar 5
 1298 Kaanaraa Mehla 5 Ghar 2
 1300 Kaanaraa Mehla 5 Ghar 3
 1301 Kaanaraa Mehla 5 Ghar 4
 1304 Kaanaraa Mehla 5 Ghar 5
 1304 Kaanaraa Mehla 5 Ghar 6
 1305 Kaanaraa Mehla 5 Ghar 7
 1305 Kaanaraa Mehla 5 Ghar 8
 1306 Kaanaraa Mehla 5 Ghar 9
 1307 Kaanaraa Mehla 5 Ghar 10
 1307 Kaanaraa Mehla 5 Ghar 11
 1308 Kaanaraa Astpadeeaa Mehla 4 Ghar 1
 1312 Kaanaraa Chhant Mehla 5
 1312 Kaanare kee waar Mehla 4 Moose kee waar dhunee
 1318 Raag Kaanaraa Baanee Naamdev Jeeo kee
 1319 Raag Kaliaan Mahala 4
 1321 Kaliaan Bhopaatee Mehla 4
 1321 Raag Kaliaan Mehla 5 Ghar 1
 1322 Kaliaan Mehla 5 Ghar 2
 1323 Kaliaan Mehla 4 Astpadeeaa
 1327 Raag Parbhaatee Bibhaas Mehla 1 Chaopade Ghar 1
 1332 Raag Prabhaatee Mehla 3 Chaopade
 1335 Prabhaatee Mehla 4 Bibhaas
 1337 Prabhaatee Bibhaas Partaal Mehla 4
 1337 Prabhaatee Mehla 5 Bibhaas
 1341 Prabhaatee Mehla 5 Ghar 2 Bibhaas

- 1341 Prabhaatee Mehla 5 Bibhaas Partaal
 1342 Prabhaatee Astpadeeaa Mehla 1 Bibhaas
 1346 Prabhaatee Mehla 3 Bibhaas
 1347 Bibhaas Prabhaatee Mehla 5 Astpadeeaa
 1349 Bibhaas Prabhaatee Bhagat Kabbeer jee kee
 1350 Prabhaatee Baanee Bhagat Naamdev jee kee
 1351 Prabhaatee Bhagat Binee jee kee
 1352 Raag Jaijaawantee Mehla 9
 1353 Slok Sahaskritee Mehla 1
 1353 Slok Sahaskritee Mehla 5
 1360 Mehla 5 Gaathaa
 1361 Funahe Mehla 5
 1363 Chaobole Mehla 5
 1364 Slok Bhagat Kabbeer jeeo ke
 1377 Slok Sekh Fareed ke
 1385 Savaye Sri mukh baak Mehla 5
 1387 Savaye Sri mukh baak Mehla 5
 1389 Savaye Mahale Pahale ke 1
 1391 Savaye Mahale dooje ke 2
 1392 Savaye Mahale teeje ke 3
 1396 Savaye Mahale Chaothe ke 4
 1406 Savaye Mahale Panjave ke 5
 1410 Slok Waaraa te wadheek Mehla 1
 1413 Slok Mehla 3
 1421 Slok Mehla 4
 1424 Slok Mehla 5
 1426 Slok Mehla 9
 1429 Mundaawanee Mehla 5
 1429 Raagmaalaa

HYMNS FOR DAILY RECITATION:

No.	Name of the Hymn	Page numbers in Guru Granth Sahib (GGS) / Dasam Granth Sahib (DGS)
1.	Japji	1-8 GGS
2.	Rehras Sahib	8-12 GGS
3.	Kirtan Sohila	12-13 GGS
4.	Asa-di-var	462 GGS

OTHER IMPORTANT HYMNS:

1.	Sukhmani Sahib	262 GGS
2.	Baramah	133 GGS

3.	Anand Sahib	917	GGS
4.	Lavan (Marriage)	773	GGS
5.	Madh	705	GGS
6.	Aarti	663, 694, 695, 1350	GGS
7.	Regarding meat eating	1289	GGS
8.	Regarding alcohol	554	GGS

THE RAGAS IN GURU GRANTH SAHIB:

		Page	Total Pages
1.	Sri Rag	14	80
2.	Majh	94	57
3.	Gauri	151	196
4.	Asa	347	142
5.	Gujri	489	38
6.	Dev Gandhari	527	10
7.	Bihagra	537	20
8.	Vadhans	557	38
9.	Sorath	595	65
10.	Dhanasri	660	36
11.	Jaitsri	696	15
12.	Todi	711	8
13.	Bairari	719	2
14.	Tilang	721	7
15.	Suhi	728	67
16.	Bilawal	795	64
17.	Gond	859	16
18.	Ramkali	875	100
19.	Nat Narain	975	9
20.	Mali Gaura	984	5
21.	Maru	989	118
22.	Tukhari	1107	9
23.	Kidara	1118	7
24.	Bhairo	1125	43
25.	Basant	1168	29
26.	Sarang	1197	57
27.	Malhar	1254	40
28.	Kanra	1294	25
29.	Kalyan	1319	8
30.	Parbhati	1327	25
31.	Jaijavanti	1352	2

THE SLOAKS IN GURU GRANTH SAHIB:

	Page	Total Pages
1. Sloak Sahskriti	1353-1360	7
2. Gatha, Phune, Chaubole	1360-1364	5
3. Sloak Kabir	1364-1377	13
4. Sloak Farid	1377-1385	8
5. Swayas	1385-1410	25
6. Sloak varan to vadik	1410-1426	16
7. Sloak Guru Teg Bahadur	1426-1429	4
8. Rag Mala	1429-1430	1

**Extracts from Lectures
by
Dr. S.S. Kapoor
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GURU GRANTH SAHIB

A Statistical Analysis

CHAPTER 1*

Prologue to the Bani composed in ragas

Pages 1-13 (13 pages)

Title: Nitnem**

Analysis

INVOCATION (called Mool Mantra)

One verse composed by Guru Nanak repeated 33 times in other parts of Guru Granth Sahib

Jap (called Japji Sahib) (pages 1-8) numeral=1

2 sloaks and 38 pauris composed by Guru Nanak, though there is no reference of the name or number of the composer of this bani at the top of the composition like all other compositions in Guru Granth Sahib.

The first sloak 'Ad sach jugad sach.....!' (there is no caption of sloak, but it is a sloak as referred in Sukhmani Sahib) is also recorded on page 285 in Guru Arjan's Sukhmani as the opening sloak of Ashtpadi 17;

The second sloak is recorded in Var raga Majh, pages 146/147 of Guru Granth Sahib, under the name of Guru Angad as its composer.

SODAR (pages 8-10) numeral at the end=4/5

5 shabads—3 shabads composed by Guru Nanak all in raga Asa, 1 by Guru Ramdas in raga Gujri and one by Guru Arjan Dev also in raga Gujri.

* There are no chapters/or chapter numbers in Guru Granth Sahib. This heading and heading-number (and all others to follow on the following pages) arbitrarily used for academic analysis.

** There are no such titles used in Guru Granth Sahib. This title (and all such titles to follow on the following pages) are arbitrarily used for academic analysis.

Analysis of the numerals:
4= padas in the last shabad
5= total shabads of Sodar

SOPURAKH (pages 10-12) numerals at the end=2/4

4 shabads, one by Guru Nanak, one by Guru Arjan and two by Guru Ramdas. All four shabads are composed in raga Asa.

Analysis of the numerals:
2= number of padas in the last shabad
4= total shabads of Sopurakh

The nine shabads of both Sodar and Sopurakh are popularly known as Rehras)

SOHILA (Popularly called Kirtan Sohila) (pages 12-13)
numerals at the end= 4/5

2 shabads of Guru Nanak, one in raga Gauri Deepki and one in raga Dhanasri; one shabad of Guru Ramdas and one of Guru Arjan Dev are both in raga Gauri Purbi.

Analysis of numerals:
4= pada in the last shabad
5= total shabads in the Sohila

The above three compositions along with the invocation are a part of daily Sikh prayers.

CHAPTER 2*

Raga Sirirag

Pages 14-93 (80 pages)

Title: Search for God/God Realisation**

ANALYSIS

SHABADS

GURU NANAK

23 Ghar 1 (1—12, 14-15, 17, 19-23= 4 padas, 13,16,18= 5 padas)
(pages 14—23) 4/23

2 Ghar 2 (1-2= 4 padas) (page 23) 4/25

2 Ghar 3 (1=3 padas, 2= 4 padas) (page 23-24) 4/27

5 Ghar 4 (1-3= 4 padas, 4= 3 padas) (pages 24-25) 3/32

1 Ghar 5 (4 padas) (pages 25-26) 4/33

GURU AMARDAS

31 Ghar 1 (1,5-19, 21-28, 30, 31=4 padas, 2-4, 20=5 padas,
29=3 padas) (pages 26-39) 4/31/64

GURU RAMDAS

6 Ghar 1 (chaupadas) (pages 39—42) 4/33/31/6/70

GURU ARJAN DEV

21 Ghar 1 (chaupadas) (page 42—50) 4/21/19

2 Ghar 2 (chaupadas) (page 51) 4/23/93

3 Ghar 6 (chaupadas) (page 51) 4/26/96

1 Ghar 7 (chaupadas) (page 52) 4/27/97

1 Ghar 1 (chaupadas) (page 52) 4/28/98

2 no mention of Ghar (page 53) 4/30/100

ASHTPADIS

GURU NANAK DEV

17 Ghar 1 (1= 7 padas, 2-10, 12, 14—17= 8 padas, 11= 10 padas,
13= 9 padas) (53-64) 8/17

seventeen ashtpadis of Mehla 1

GURU AMARDAS

8 Ghar 1 (1-5, 7, 8= 8 padas, 6= 10 padas) (64-70) 8/17/8/25

GURU ARJAN DEV

2 no mention of ghar (1= 9 padas, 2= 8 padas) (70-71) 8/2/27

SPECIALIST LONG COMPOSITIONS (without captions)

GURU NANAK

1- long composition (24 padas) (71-73) 24/1

GURU ARJAN DEV

1-long composition (21 padas) (73-74) 21/2/29

analysis of the numerals:

21= padas in Guru Arjan's composition

2= two long compositions

29= total compositions recorded so far (27+2)

LONG COMPOSITIONS (with captions)

GURU NANAK DEV

1 Ghar 1 (4 padas subject PEHRE) (74-75) 4/1

1 no mention of Ghar (5 padas-subject PEHRE) (75-76) 5/2

GURU RAMDAS

1 no mention of Ghar (4 padas-subject PEHRE) (76-77) 4/1/3

GURU ARJAN DEV

1 no mention of Ghar (5 padas-subject PEHRE) (77-78) 5/1/4

CHHANTS

GURU RAMDAS

1 ghar 2 (5 padas) (78-79) 5/1

GURU ARJAN DEV

1 no mention of Ghar (79-80) 5/1/2

1 no mention of Ghar (80-81) 5/1/3

SPECIALIST LONG/SHORT COMPOSITIONS (with caption)

GURU RAMDAS

1 no mention of ghar (6 padas-titled WANJARA, this shabad has six rahaus in it) (81-82) 1

VARIS

GURU RAMDAS

1 (21 pauris) (Shudh) (83-91) 21/1

BHAGAT BANI

KABIR

1 no mention of raga (3 pada) (91-92) 3

TRILOCHAN

1 no mention of raga (5 pada) (92) 4/3

BENI

1 Ghar 1 (same as of Pehre) (5 padas) (93) 5

RAVIDAS

(unlike other Bhagats the name of Ravidas is not mentioned in the title of the shabad)

1 no mention of ghar (3 padas) 3

CHAPTER 3*

Raga Maj

Pages 94-150 (57 pages)

Title: The Importance of Congregation**

ANALYSIS

SHABADS

GURU RAMDAS

7 Ghar 1 chaupadas (94-96) 4/7 (seven chaupadas of Mehla 4)

GURU ARJAN DEV

43 Ghar 1 chaupadas (96-109) 4/43/50

ASHTPADIS

GURU NANAK DEV

1 Ghar 1 (8 padas) (109) 8/1

GURU AMARDAS

32 Ghar 1 (1-28, 30-32= 8 padas, 29- 9 padas) (110-129)
8/1/32/33

analysis of numerals

8= padas in the last ashtpadi
1= ashtpadi on a different subject
32= total ashtpadis of Guru Amardas
33= cumulative total of ashtpadis

GURU RAMDAS

1 no mention of Ghar (8 padas) (129-130) 8/1/34

GURU ARJAN DEV

3 Ghar 1 (1,3= 8 padas, 2= 9 padas) (130—132) 8/3/37
1 Ghar 2 (8 padas) (132) 8/4/38
1 Ghar 3 (8 padas) (132—133) 8/5/39/1/32/1/5/39

Analysis of numerals:

8= padas in the last ashtpadi
5= ashtpadis of Guru Arjan
39= total ashtpadis of all the Gurus
1= ashtapadi of Guru Nanak
32= ashtpadis of Guru Amardas

1= ashtpadi of Guru Ramdas
5= ashtpadis of Guru Arjan Dev
39= total ashtpadis of all the Gurus

SPECIFIC COMPOSITIONS (captioned Baramah & Din ren)

GURU ARJAN DEV

1 Ghar 4 (14 padas-titled 'BARAMAH') (133—136) 14/1
1 no mention of ghar (4 padas-titled 'Din ren') (136—137) 4/1

VARs

GURU NANAK DEV

1 (27 pauris) (Shudh) (137—150) 27

CHAPTER 4*

Raga Gauri

Pages 151-346 (196 pages)

Title: Necessity to have a Teacher Guru**

ANALYSIS

SHABADS

GURU NANAK DEV

12 Raga Gauri, chaupadas, dopadas (1,3= 3 padas, 2,4,5,7-12= 4 padas, 6= 5 padas) (151-154) 4/12

5 Raga Gauri Cheti (1,5= 6 padas, 2—4= 4 padas) (154-156) 6/5/17

2 Raga Gauri Bairagan (2= 4 padas) (156-157) 4/2/19

1 Raga Gauri Deepki (chaupada) (157) 4/1/20

Total= 20

GURU AMARDAS

14 Raga Gauri Guareri chaupada (157-162) 4/14/34

4 Raga Gauri Bairagan (chaupadas) (162-163) 4/4/18/38

Total= 18

GURU RAMDAS

6 Raga Gauri Guareri, chaupadas (163-165) 4/6/44

8 Raga Gauri Bairagan (chaupadas) (165-168) 4/8/14/52

12 Raga Gauri Purbi (1-4, 6-9, 11-12= 4 padas, 5,10= 5 padas) (168-172) 4/12/26/64

6 Raga Gauri Maj (chaupadas) (172-175) 4/6/20/18/32/70

Analysis of numerals;

4= padas in the last hymn

6= shabads of Raga Gauri Maj

20= shabads of Guru Nanak

18= shabads of Guru Amardas

32= shabads of Guru Ramdas

70= cumulative total of all the shabads

GURU ARJAN

28 Raga Gauri Guareri, chaupadas (1-8, 10-18, 20-28= 4 padas, 9,19= 5 padas) (175-185) 4/28/97

3 Raga Gauri Guareri chaupadas, dopadas (185-186) 4/31/100

82 Raga Gauri (32-43, 45-98, 100,102,105,107-113= 4 padas, 44= 3 padas, 99= 5 padas, 101,103,104,106= 2 padas, (186-202) 4/113

2 Raga Gauri Cheti, dopadas (202-203) 2/2/115

1 Raga Gauri Bairagan (5 padas) (1= 5 padas) (203) 5/1/116

1- Raga Gauri Bairagan Rhoe (1=4padas) (203) 4/1/117

1 Raga Gauri Purbi (chaupada) (204) 4/1/118

3 Raga Gauri (dopada) (204) 2/4/121

1 Raga Gauri Purbi (chaupada) (204-205) 4/1/122

15-Raga Gauri (2-4, 6-7, 9-10, 13-16= 4 padas, 5, 11= 5 padas

8= 2 padas, 12= 3 padas (205-209) 4/16/137

1- Raga Gauri Purbi (chaupada) (210) 4/1/138

1- Raga Gauri Cheti (chaupada) (210) 4/1/139

14- Raga Gauri (2-9,11,14-15= 4 padas, 10,12= 2 padas, 13= 3 padas (210-213) 4/15/153

4-Raga Gauri (1=4 padas, 2-4=3 padas) (213-214) 3/4/157

1- Raga Gauri Malwa (chaupada) (214) 4/1/158

7- Raga Gauri Mala (1-6= 4 padas, 7= 2 padas) (214-216) 2/7/165

3- Raga Gauri Maj (1= 5 padas, 2-3= 4 padas) (216-217) 4/3/168

4- Raga Gauri Maj (chaupadas) (217-218) 4/4/172

GURU TEGH BAHADUR

9- Rag Gauri (1-6= 2 padas, 7-8= 3 padas, 9=2 padas) (219-220) 2/9/251

ASHTPADIS

GURU NANAK

4- Raga Gauri Guareri (8 padas) (220-223) 8/4

12- Raga Gauri (5,8,14,15= 9 padas, 6-7, 10-13, 16= 8 padas, 9= 12 padas (223-228) 8/1

1-Raga Gauri Beragan (8 padas) (228-229) 8/1

1-Raga Gauri (9 padas) (229) 9/2/18

Total= 18

GURU AMARDAS

1- Raga Gauri Guareri (8 padas) (229) 8/1

7- Raga Gauri (8 padas) (229-233) 8/8

1- Raga Gauri Bairagan (8 padas) (233-234) 8/1/9/27

Total= 9

GURU RAMDAS

KARHALE

2- Raga Gauri Purbi, titled Karhale (10 padas) (234-235)
10/2/29

GURU ARJAN

1- Raga Gauri Guareri (8 padas) (235) 8/1
10- Raga Gauri (8 padas) (236-240) 8/11
1- Raga Gauri Maj (8 padas) (240-241) 8/1/12
3- Raga Gauri (8 padas) (241-242) 8/3/15/44
Total= 15

CHHANTS**GURU NANAK**

2- Raga Gauri (chaupadas) (242-243) 4/2

GURU AMARDAS

1- Raga Gauri Purbi (chaupadas) (243-244) 4/1
4- Raga Gauri (chaupadas) (244-247) 4/5/7

GURU ARJAN DEV

4 Raga Gauri (chaupadas) (247-249) 4/4/2/5/11

analysis of numerals:

4= padas in the last chhant
4= chhants of Guru Arjan Dev
2= Chhants of Guru Nanak Dev
5= chhants of Guru Amardas
11= cumulative total of the chhants

SPECIALIST LONG/SHORT COMPOSITIONS**GURU ARJAN DEV**

1 Raga Gauri (55 pauris titled BAWAN AKHRI) (sloaks and pauris, but it is not designated as a Var) (250-262) 55
1 Raga Gauri (24 ashtpadis titled SUKHMANI) (sloaks and ashtpadis) (262-296) 8/24
1 Raga Gauri (17 pauris titled THITHE) (sloaks and pauris, but it is not designated as a Var) (296-300) 17

VARs**GURU RAMDAS**

1 Raga Gauri (33 pauris) (shudh) (300-318) 33/1

GURU ARJAN

1 Raga Gauri (21 pauris) (shudh keechay) (318-323) 21/1

BHGAT BANI**SHABADS****KABIR**

1- shabads Guareri (323) 4/1

34- Raga Gauri (323-330) (2-14, 18= 4 padas, 15= 5 padas, 16= 6 padas, 17,19,20-33= 3 padas, 34-35= 2 padas) 2/35

ASHTPADIS**KABIR**

1- Raga Gauri Guareri (9 padas) (330) 9/1/36

SHABADS**KABIR**

8- Raga Gauri Guareri (1(37), 43= 2 padas, 38= 5 padas, 39,41,42= 3 padas, 40= 4 padas, (330-332) 2/43

1- Raga Gauri Cheti (6 padas) (332) 6/1/44

1- Raga Gauri Bairagan (chaupada) (332) 4/1/45

1- Raga Gauri (2,7= 4 padas, 3-5= 3 padas, 6= 5 padas) (332-334) 4/7/51 Pages 334

1- Raga Gauri Purbi (4 padas) (334) 4/1/52

23- Raga Gauri (2-12,23= 4 padas, 13,20,22= 3 padas, 14-19,21= 2 padas) (334-340) 4/23/70

SPECIALIST COMPOSITIONS**KABIR**

1 Raga Gauri Purbi (45 padas-titled) BAWAN AKHRI (no mention of sloaks & pauris) (340-343) 45

1- Raga Gauri (16 padas-titled THITHE) (no mention of sloaks & pauris) (343-344) 16

1 Raga Gauri (8 padas-titled VARS) (no mention of sloaks & pauris) (344-345) 8

NAMDEV

1- Raga Gauri Cheti (2 padas) (345) 2/1

RAVIDAS

2- Raga Gauri Guareri (3 padas) (345) 3/2

1- Gauri Bairagan (4 padas) (345-346) 4/1

1- Raga Gauri Purbi (346) 3/1

1- Raga Gauri Bairagan (8 padas) (346) 8/1

CHAPTER 5*

Raga Asa

Pages 347-488 (162 pages)

Title: Methods of Nam Simran and Thanksgiving**

ANALYSIS

SHABADS

GURU NANAK

1- Ghar 1 (Sodar) (1 pada) (347-348) 1/1
1- (Sopurakh) by Guru Ramdas (5 padas) (348) 5/1/2
18,25-28= 4 padas, 19-22,24= 5 padas, 23= 6 padas, 29-30= 2
padas) (348-357) 2/30
2 Ghar 3 (4 padas) (358) 4/2/32
1- Ghar 4 (chaupada) (358) 4/1/33
1- Ghar 5 (chaupadas) (359) 4/1/34
5- Ghar 6 (1-4= padas, 5= 3 padas) (359-360) 3/5/39
39 Total

GURU AMARDAS

12- Ghar 2 (1-10= 4 padas, 11-12= 5 padas) (360-365) 5/12/51
1 no mention of Ghar (4 padas-titled KAFEE) (365) 4/39/13/52

GURU RAMDAS

8 Ghar 2 (1,3-8= 4 padas, 2= 5 padas) (365-367) 4/8/60
3 Ghar 6 (chaupadas) (caption also gives the number of the
shabads to follow) (368-369) 4/11/63
2- Ghar 8 (chaupadas-titled KAFEE) (369) 4/13/65
2- Ghar 16 (2 padas) (369-370) 2/39/13/15/67

Analysis of the numerals:

2= padas in the last hymn
39= shabads of Guru Nanak Dev
13= shabads of Guru Amardas
15= shabads of Guru Ramdas
67= cumulative total of all the shabads

GURU ARJAN DEV

37 Ghar 2 (1-9,11,15-26, 36-37= 4 padas, 10,29-35= 2 padas,
12-14= 5 padas, 27-28= 3 padas) (370-379) 4/37

1 Ghar 3 (chaupada) (379) 4/1/38
 1 Ghar 5 (chaupadas) (380) 4/1/39
 12 Ghar 6 (chaupadas) (380-384) 4/12/51
 43 Ghar 7 (1-39= 4 padas, 40= 5 padas, 41-43= 2 padas) (384-394) 2/43/94
 8 Ghar 7 (1-7= 4 padas, 8= 3 padas) (394-396) 3/8/102
 18 Ghar 8 (4 padas, titled KAFEE) (396-401) 4/18/120
 2 Ghar 9 (chaupadas) (401) 4/2/122
 7 Ghar 10 (1-5= 4 padas, 6-7= 2 padas) (401-403) 2/7/129
 6 Ghar 11 (1,6= 3 padas, 2-5= 2 padas) (403-404) 3/6/135
 5 Ghar 12 (chaupadas (404-406) 4/5/140
 9 Ghar 13 (1-2= 4 padas, 3-9= 3 padas) (406-407) 3/9/149
 2 Ghar 14 (2 padas) (407-408) 2/2/151
 5 Ghar 15 (1= 4 padas, 2-5= 2 padas-titled PARTAL) (408-409) 2/5/156
 6 Ghar 17 (1-5,7= 2 padas, 6= 3 padas (409-411) 2/7/163/232

Analysis of the numerals

2= padas in the last hymn

7= shabads of Ghar 17

163- total shabads of Guru Arjan Dev =232

GURU TEGH BAHADUR

1 no mention of a Ghar (2 padas) (411) 2/1/233

ASHTPADIS

GURU NANAK

10 Ghar 2 (1-6,9-10= 8 padas, 7= 10 padas, 8= 9 padas (411-416) 8/10

2 Ghar 3 (7 padas) (417-418) 7/12

10 Ghar 8 (13= 10 padas, 14-15,17-22= 8 padas, 16= 9 padas-titled KAFEE) (418-422) 8/22

22 Total

GURU AMARDAS

3 Ghar 2 (8 padas) (422-424) 8/3/25

12 Ghar 8(4-12,14-15= 8 padas, 13= 9 padas-titled KAFEE) (422-430) 8/22/15/37

15 Total

GURU ARJAN DEV

1 Ghar 2 (8 padas) (430-431) 8/1

1 Ghar 3 (8 padas) (431) 8/1/2

1 Ghar 4 (8 padas-titled BIRHARE, CHHANTA KI JAT) (431-432) 8/3/113
3 Total

SPECIALIST COMPOSITIONS LONG/SHORT

GURU NANAK

1 (35 padas titled Patti) - (432-434) 35/1

GURU AMARDAS

1 (18 Padas-Titled patti) (434-435) 18/2

CHHANTS

GURU NANAK

3 Ghar 1 (4 padas) (435-437) 4/3/4/3

1 Ghar 2 (4 padas) (438) 4/1/4

1 Ghar 3 (4 padas) (438-439) 4/1/5

5 Total

GURU AMARDAS

1 Ghar 1 (4 padas) (439-440) 4/1/6

1 Ghar 3 (10 padas) (440-442) 10/2/7/5/2/7

GURU RAMDAS

2 Ghar 1 (1= 4 padas, 2= 8 padas) (442-443) 8/2/9

5 Ghar 2 (4 padas) (443-448) 4/7/14

6 Ghar 4 (4 padas) (448-451) 4/13/20

1 Ghar 5 (6 padas) (451-452) 6/14/21

14 Total

GURU ARJAN DEV

2 Ghar 1 (4 padas) (452-454) 4/2

1 Ghar 4 (4 padas) (453-454) 4/1/3

6 Ghar 6 (4 padas) (454-459) 4/6/9

4 Ghar 7 (4 padas) (459-461) 4/4/13

1 Ghar 8 (4 padas) (461-462) 4/1/14

14 Total

VARIS

GURU NANAK

1 (24 Pauris) (Shud) (462-475) 24/1

BHAGAT BANI

KABIR

37 no mention of Ghar (1-13,34-37= 4 padas, 14-22= 5 padas,
23-30= 3 padas, 31-33= 2 padas, (475-485) 4/4/37

NAMDEV

5 no mention of Ghar (1-3= 4 padas, 4= 3 padas, 5= 2 padas)
(485) 2/5

RAVIDAS

6 no mention of Ghar (1-2= 4 padas, 3-6= 3 padas) (486-487) 3/6

DHANNA

3 no mention of Ghar (1-2= 4 padas, 3= 3 padas-Second Shabad
is captioned as Mehla 5 (487-488) 3/3

FARID

2 no mention of Ghar (1= 4 padas, 2= 8 padas) (488) 8/2

CHAPTER 6*

RAGA GUJRI

(Pages 489-526) 37 pages

Title: Worship of one Formless God and rejection of Worship of Idols**

ANALYSIS:

SHABADS

GURU NANAK

2 Ghar 1 chaupadas (489) 4/2

GURU AMARDAS

5 Ghar 1 chaupadas (490-491) 4/5/7

2 Ghar 1 panchpadas (491-492) 5/7/9

7 Total

GURU RAMDAS

6 Ghar 1 chaupadas (492-494) 4/6

1 Ghar 3 panchpadas (494) 5/7/2/7/7/16

7 Total

GURU ARJAN DEV

1 Ghar 1 chaupadas (495) 4/1

6 Ghar 2 chaupadas (495-497) 4/6/7

1 Ghar 2 panchpadas (497) 5/1/7/8

1 Ghar 2 tinpadas (496-498) 3/1/9

17 Ghar 2 dopadas (498-501) 2/17/26

4 Ghar 4 chaupadas (1-3= 4 padas, 4= 5 padas) (501-502) 5/4/30

2 Ghar 4 dopadas (1= 2 padas, 2= 4 padas) (502-503) 4/2/32

ASHTPADIS

GURU NANAK

4 Ghar 1 (8 padas) (503-505) 8/4

1 Ghar 4 (8 padas) (505-506) 8/1/5

GURU AMARDAS

1 Ghar 1 (10 padas) (506) 10/1/6

GURU RAMDAS

1 Ghar 2 (8 padas) (506-507) 8/1/7

GURU ARJAN DEV

1 Ghar 2 (8 padas) (507-508) 8/1/8
1 Ghar 4 (8 padas) (508) 8/1/2/5/1/1/2/57
2 Total

VARs

GURU AMARDAS

1 (22 Pauris) (Shud) (508-517) 22/1

GURU ARJAN DEV

1 (21 Pauris) (Shud) (517-524) 21/1/2

BHAGAT BANI

SHABADS

KABIR

1 Ghar 2 chaupadas (524) 4/1
1 Ghar 3 chaupadas (524) 4/2

NAMDEV

2 Ghar 1 (1 chaupada, 1 tinpada) (525) 3/2

RAVIDAS

1 Ghar 3 panchpadas (525) 5/1

TRILOCHAN

1 Ghar (1 chaupada, 1 panchpada) (525-526) 5/2

JAIDEV

1 Ghar 4 panchpadas (526) 5/1

CHAPTER 7*

Raga Devgandhari

Pages 527-536 (10 pages)

This raga contains shabads of Guru Ramdas, Guru Arjan Dev and Guru Tegh Bahadur. There is no Bhagat Bani either.

Title: Thirst of Union with Almighty**

ANALYSIS

SHABAD

GURU RAMDAS

4 Ghar 1 (a word chhaka 1 is used at the end of the sixth shabad;
all shabads are TWO padas) (527-528) 2/6 chhaka 1

GURU ARJAN DEV

23 Ghar 2 (a word chhaka 2 and chhaka 3 is used after 12th and
18th shabad; all shabads of two padas) (528-532) 2/23

3 no mention of Ghar (533) (all shabads of two padas) 2/26

4 Ghar 3 (533-534) (all shabads are of two padas) 2/4/30

1 Ghar 4 (534-535) (shabads of two padas) 2/2/33

4 Ghar 6 (535-536) (shabads of two padas) 2/4/37

1 Ghar 7 (536) (shabad of two padas) 2/1/38/6/44

38 Total

GURU TEGH BAHADUR

3 no mention of Ghar (dopadas) (536) 2/3/6/38/47

47 Total

CHAPTER 8*

Raga Bihagra
Pages 537-557 (21 pages)

Title: The Manifest World**

ANALYSIS

SHABADS

GURU ARJAN DEV

1 Ghar 2 chaupadas (537) 4/1

GURU TEGH BAHADUR

1 no mention of Ghar or padas.
The shabad is of 3 padas. (537) 3/1/2

CHHANT

GURU RAMDAS

6 Ghar 1 (mention of chhaka 1, all shabads are chaupadas)
(537-541) 4/6 chhaka 1

GURU ARJAN

3 Ghar 1 (all chaupadas) (541-544) 4/3
6 Ghar 2 (5 chaupadas, 1 panchpada) (544-548) 4/6/9

VAR

GURU RAMDAS

1 (21 Pauris) (Shud); there are two sloaks of Mardana, on page
553, quoted as Mardana 1. (548-556) 21/1

Note:

- i. There is no Bhagat Bani in this raga*
- ii. There are no long and short verses.*
- iii. There is no bani of Guru Nanak and Guru Amardas*

CHAPTER 9*

Raga Wadhans (557-595) 38 pages

Title: The Inherent vices and the Prescription to wipe them off**

ANALYSIS

SHABAD

GURU NANAK

2 Ghar 1 (chaupadas) (557) 4/2

1 Ghar 2 (1 pada, 20 tukas) (557-558) 1/3

GURU AMARDAS

9 Ghar 1 (8 chaupadas and 1 panchpada) (558-560) 4/8/12

GURU RAMDAS

2 Ghar 1 (1 chaupada and 1 panchpada) (560-561) 5/2

1 Ghar 2 (6 pada) (562) 5/1/3

GURU ARJAN DEV

8 Ghar 1 (7 chaupadas and 1 tinpada) (561-564) 3/8

1 Ghar 2 (panchpada) (564) 5/1/9

ASHTPADI

GURU AMARDAS

2 no mention of Ghar (8 padas) (564-565) 8/2

CHHANTS

GURU NANAK

2 (1 chaupada, 1 ashtpada) (565-567) 8/2

GURU AMARDAS

6 (all chaupadas) (567-572) 4/6

GURU RAMDAS

4 (all chaupadas) (572-575) 4/4

2 verses called Ghorian (575-576) 2/6

GURU ARJAN DEV

3 Ghar 4 (all chaupadas, chhants have sloaks as well) (576-578) 4/3

SPECIALISED COMPOSITIONS (ALAHNIAN)

GURU NANAK

5 ghar 5 (4 chaupadas, 1 ashtpada) (578-582) 4/5

GURU AMARDAS

4 (no caption of the verses, all chaupadas) (582-585) 4/4

VAR

GURU RAMDAS

1 (21 pauris) (shud) (585-594) 21/1

Notes:

There is no Bhagat Bani in this raga.

CHAPTER 10*

Raga Sorath

Pages 595-659 (64 pages)

This raga has no chhants and long/short verses.
It has repeated mention of captions like chautuke, dotuke
and teetuke etc.

Title: The Path of Righteousness**

ANALYSIS

SHABADS

GURU NANAK

9 Ghar 1 chaupada (595-598) 4/9

3rd shabad has caption of chautuke

5th shabad has caption of dotuke

2 Ghar 1 panchpada (598-599) 5/11

1 Ghar 3 (it is chaupada but no caption (599) 4/1/12

12 Total

GURU AMARDAS

12 Ghar 1 (though shabads are all chaupadas but there is no caption) (599-604) 4/12

7th shabad: chautuke (599)

8th shabad: dotuke (602)

GURU RAMDAS

8 Ghar 1 chaupada (604-607) 4/8

1 Ghar 1 panchpada (607-608) 5/9

9 Total

(2nd shabad states that number '4' be read as chautha). 5/9

GURU ARJAN DEV

11 Ghar 1 (all shabads are chaupadas but it does not state so) (608-611) 4/11

1st shabad: teetuke

2nd shabad: chautuke

3rd shabad: dotuke

16 Ghar 2 chaupadas (611-616) 4/16/27

1 Ghar 2 panchpadas (616-617) 5/17/28

22 Ghar 2 dopadas (617-621) 2/22/50

14 Ghar 3 chaupadas (621-625) 4/14/64
30 Ghar 3 dopadas (19th shabad= 4 padas) (625-631) 2/30/94
94 Total

GURU TEGH BAHADUR

12 (shabads are both dotukas and tintukas though there is no such caption. There is also no mention of word Ghar) (631-634)
3/12/139

ASHTPADIS

GURU NANAK DEV

4- 1st shabad: chautuke Ghar 1 (8 padas) (634-637) 10/4
2nd shabad: tintuke (8 padas)
4th shabad: dotuke (10 padas)

GURU AMARDAS

3 Ghar 1 (8 padas) (637-639) 8/3
1st shabad: tintuke
2nd shabad: dotuke

GURU ARJAN DEV

2 Ghar 1 (1= 9 padas, 2= 8 padas) (639-641) 8/2
1 Ghar 2 (8 padas) (641-642) 8/3

VARIS

GURU RAMDAS

1 (29 Pauris) (Shud) (642-654) 29/1

BHAGAT BANI

KABIR

6 Ghar 1 chaupadas (654-655) 4/6
2 Ghar 1 tinpadas (655-656) 3/8
3 captioned as SORATH (9= 3 padas, 10= 2 padas, 11= 4 padas)
(656) 4/11

NAMDEV

2 Ghar 2 (chaupadas) (656-657) 4/2
1 Ghar 3 (tinpada) (657) 3/3
3 Total

RAVIDAS

2 chaupadas

5 tinpadas

7 Total (658-659) 3/7

BHIKHAN

1 tinpadas

1 dopadas

2 Total (659) 2/2

CHAPTER 11*

Raga Dhanasri

Pages 660-694 (Total pages 35)

Title: The Illusionary aspect of the Creation**

ANALYSIS

SHABADS

GURU NANAK DEV

2 Ghar 1 (1 chaupada, a panchpada though head is chaupada)
(660-661) 5/2

5 Ghar 2 (shabads 1,3,4 & 5 are chaupadas, shabad 2 is
panchpada) (661-662) 4/5/7

1 Ghar 3 (chaupada) (662-663) 4/1/6/8

1 Arti (chaupada) (663) 4/1/7/9

9 Total

GURU AMARDAS

8 Ghar 2 (chaupadas) (663-666) 4/8

1 Ghar 4 (tinpada) (666) 3/1/9

9 Total

GURU RAMDAS

6 Ghar 1 (chaupadas) (666-668) 4/6

7 Ghar 5 (6 dopadas, 1 chaupada) (668-670) 4/7/13

13 Total

GURU ARJAN DEV

18 Ghar 1 heading chaupadas (670-675) 2/18

(shabads 1-10 chaupadas, 11th panchpada, 12-14 tinpadas, 15-
18 dopadas)

3 no mention of Ghar (2 chaupadas, 1 tinpada) (675-676)
3/3/21

3 Ghar 2 chaupadas (676-677) 4/3/24

4 no mention of Ghar (2 dopadas, 2 chaupadas) (677-678)
4/4/28

2 Ghar 6 (1 shabad 3 pada, 2 shabads 2 padas) (678-679) 2/2/30

1 Ghar 7 (2 padas) (679) 2/1/31

21 Ghar 8 (dopadas) (679-683) 2/21/52

2 Ghar 9 (dopadas-titled-PARTAL) (683) 2/2/54
4 Ghar 12 (1 panchpada, 2 chaupadas, 2 dopadas) (683-684)
2/4/58
58 Total

GURU TEGH BAHADUR

4 no mention of Ghar (dopadas) (684-685) 2/4/9/9/13/58/4/93

Analysis of the numerals:

ASHTPADIS

GURU NANAK

2 Ghar 2 (8 padas) (685-686) 8/2

GURU ARJAN DEV

1 Ghar 6 (8 padas) (686-687) 8/3

CHHANTS

GURU NANAK

3 no mention of Ghar (1 chaupada, 2 panchpadas) (687-690)
5/3

GURU RAMDAS

1 Ghar 1 (panchpada) (690) 5/1

GURU ARJAN DEV

1 no mention of Ghar (chaupada) (691) 4/1

BHAGAT BANI

KABIR

5 (1st chaupada, 2nd tinpada, 3rd dopada, 4th chaupada, 5th
chaupada) (691-692) 4/5

NAMDEV

5 (1-2 chaupadas, 3 panchpadas, 4 tinpadas, 5 dopadas) (692-
694) 2/5

RAVIDAS

3 (1-2 dopadas, 3 chaupadas) (694) 4/3

TRILOCHAN

1 (6 padas) (695) 6/1

SAIN

1 (chaupada) (694) 4/2

PIPA

1 (dopada) (694) 2/3

DHANNA

1 (dopada) (694) 2/4

CHAPTER 12*

Raga Jaitsiri

Pages 696-710 (14 pages)

Title: The Priceless Jewel**

ANALYSIS

SHABADS

GURU RAMDAS

6 Ghar 1 (chaupadas) (696-698) 4/6

5 Ghar 2 (chaupadas) (698-699) 4/5/11

11 Total

GURU ARJAN DEV

1 Ghar 3 (chaupadas) (700) 4/1

3 Ghar 3 heading dopadas (1st shabad dopada, 2nd chaupada, 3rd dopada) (700) 2/3/4

9 Ghar 4 dopadas (701-702) 2/9/13

13 Total

GURU TEGH BAHADUR

3 no mention of Ghar (1st shabad dopada, 2nd shabad tinpada, 3rd shabad dopada) (702-703) 2/3

CHHANTS

GURU ARJAN DEV

1 Ghar 1 (chaupadas with sloaks) (703-704) 4/1

2 Ghar 2 (count of padas is not clear (704-705) 4/2/3

VAR

GURU ARJAN DEV

1 (20 pauris) (no mention of shud/shud keechey) (705-710)
20/1

BHAGAT BANI

1 (6 padas; there is no caption that the shabad is of Ravidas)
(710) 6/1

CHAPTER 13*

Raga Todi

Pages 711-718 (8 pages)

Title: Detachment and the Saints**

ANALYSIS

SHABAD

GURU RAMDAS

1 Ghar 1 (chaupada) (711) 4/1

GURU ARJAN DEV

2 Ghar 1 dopada (711-712) 2/2

3 Ghar 2 (heading chaupadas-1st shabad 5 padas, other shabads chaupadas) 712-713) 4/3/5

10 Ghar 2 dopadas (713-715) 2/10/15

2 Ghar 3 chaupadas (715) 4/2/17

2 Ghar 4 dopadas (715) 2/2/9

11 Ghar 5 dopadas (716-718) 2/11/30

30 Total

GURU TEGH BABADUR

1 no mention of Ghar (dopada) (718) 2/1/31

BHAGAT BANI

NAMDEV

3 (no mention of the author at the top; first two shabads 2 padas, third shabad 4 padas) (718) 4/3

CHAPTER 14*

Raga Berari

Pages 719-720 (2 pages)

Title: The Dispeller of Sins**

ANALYSIS

SHABADS

GURU RAMDAS

6 Ghar 1 dopads (719-720) 2/6

GURU ARJAN DEV

1 Ghar 1 (dopada) (720) 2/1/7

CHAPTER 15*

Raga Tilang

Pages 721-727 (7 pages)

Title: The Oneness of God (There is no parallel or rival of God)**

ANALYSIS

SHABADS

GURU NANAK

1 Ghar 1 (chaupada) (721) 4/1

1 Ghar 2 (tinpada) (721) 3/1/2

3 Ghar 3 (2 chaupadas, 1 dopada) (721-723) 2/3/5

5 Total

GURU RAMDAS

2 Ghar 2 dopadas (723) 2/2/7

GURU ARJAN DEV

1 Ghar 1 (chaupada) (723-724) 2/5

4 Ghar 2 (3= chaupadas, 1= 2 padas)

SPECIALIST LONG/SHORT COMPOSITIONS

GURU NANAK

1 Ghar 2 no caption (10 padas) (724-725) 10/1

GURU RAMDAS

1 no mention of Ghar, no caption (22 padas) (725-726) 22/2

GURU TEGH BAHADUR

1 no mention of Ghar, titled KAFEE, (3 padas) (326-327) 3/3
(many scholars count all the above three as Kafees)

BHAGAT BANI

KABIR

1 no mention of Ghar (4 padas) (727) 4/1

NAMDEV

2 no mention of Ghar (1st shabad-3 padas, 2nd shabad 4 padas)
(727) 4/2/3

CHAPTER 16*

Raga Suhi

Pages 728-794 (67 pages)

Title: The obstacles and the true path**

ANALYSIS

SHABADS

GURU NANAK

1 Ghar 1 chaupada (728) 4/1

1 Ghar 2 chaupadas (728) 4/1/2

5 Ghar 6 (1=6 pada, 2=5 pada, 3=4 pada, 4=1 pada, 5=4 pada)
(729-730) 4/5/7

2 Ghar 7 (chaupadas) (730-731) 4/2/9

9 Total

GURU RAMDAS

4 Ghar 1 (chaupada) (731-732) 4/4/13

3 Ghar 2 (chaupadas) (732-733) 4/3/7

4 Ghar 6 (1,2=4 padas, 3= 6 pada, 4= chaupada) 4/4/11

4 Ghar 7 (chaupadas) (734-736) 4/4/15/24

15 Total

GURU ARJAN DEV

6 Ghar 1 (chaupada) (736-738) 4/6

34 Ghar 3 (1-8= chaupadas, 9= tinpadas, 10-13= 4 padas, 14=
5 padas, 15-29= 4 padas, 30=3 padas, 31-33= 2 padas, 34= 5
padas) (738-745) 5/34/40

3 Ghar 4 (1-2=4 padas, 3=2 padas) (745) 2/3/43

3 Ghar 5 (Partal, 1-2=2 padas, 3=4 padas) (746-747) 4/3/46

1 Ghar 6 (chaupadas) (746-747) 4/1/47

11 Ghar 7 (chaupadas) (747-750) 4/11/58

ASHTPADIS

GURU NANAK

- 1 Ghar 1 (8 padas) (750) 8/1
- 2 Ghar 9 (8 padas) (751) 8/1/2
- 3 Ghar 10 (8 padas) (751-753), this ashtpadi is titled Kafee 8/3/5

GURU AMARDAS

- 2 Ghar 1 (8 padas) (753-754) 8/1. 8/2
- 1 Ghar 10 (34 padas) (755-756) 34/1/3
- 1 no mention of Ghar (8 padas) (756-767) 8/2/4/9

GURU RAMDAS

- 1 Ghar 2 (32 padas) (757-758) 32/1
- 1 Ghar 10 (14 padas) (758-759) 14/1/2/11

GURU ARJAN

- 1 Ghar 1 (8 padas) (759) 8/1
- 1 Ghar 3 (8 padas) (760) 8/1/2
- 1 Ghar 9 (8 padas) (760-761) 8/1/3
- 1 Ghar 10 (8 padas) this ashtpadi is titled Kafee (761-762)
8/2/5/16

SPECIALIST LONG/SHORT COMPOSITIONS

GURU NANAK

- 1 titled Kuchcajji (1 pada) (762-763) 1
- 1 titled Suchcajji (1 pada) (763) 2
- 1 titled Gunwanti (1 pada) (763) 3

CHHANTS

GURU NANAK

- 1 Ghar 1 (chaupada) (763-764) 4/1
- 1 Ghar 2 (chaupada) (764) 4/1/2
- 1 Ghar 3 (chaupada) (764-765) 4/1/3
- 2 Ghar 4 (1= 4 pada, 1= 9 padas) (765-767) 9/2/5

GURU AMARDAS

- 1 Ghar 2 (chaupada) (767-768) 4/1
- 6 Ghar 3 (chaupadas) (768-772) 4/6/7/5/12

GURU RAMDAS

- 2 Ghar 1 (chaupadas) (772-774) 4/2
- 1 Ghar 2 (chaupadas) (774-775) 4/1/3
- 1 Ghar 3 (chaupadas) (775) 4/1/4
- 2 Ghar 5 (chaupadas) (776-777) 4/2/6/5/7/6/18

GURU ARJAN DEV

- 2 Ghar 1 (chaupada) (777-778) 4/2
- 1 Ghar 2 (chaupadas) (778-779) 4/1/3
- 7 Ghar 3 (chaupadas) (779-784) 4/7/10
- 1 no mention of Ghar (chaupada) (784-785) 4/1/11

VARIS**GURU AMARDAS**

- 1 (20 pauris) (no mention of Shud or Shud keechey) (785-792) 20

BHAGAT BANI**KABIR**

- 5 no mention of Ghar (chaupadas) (792-793) 4/5

RAVIDAS

- 3 no mention of Ghar (1-2= 3 padas, 3= 4 pada) (793-794) 4/3

FARID

- 2 no mention of Ghar (1= 4 pada, 1= 3 pada) (794) 3/2

CHAPTER 17*

Raga Bilawal

Pages 795-858 (64 pages)

Title: The true Supplication (Ardas)**

ANALYSIS

SHABADS

GURU NANAK

4 Ghar 1 chaupada (795-796) 4/4

GURU AMARDAS

6 Ghar 1 (5= chaupadas, 1= 5 padas) (796-798) 5/6/4/6/10

GURU RAMDAS

6 Ghar 3 (chaupadas) (798-800) 4/6

1 Ghar 13 (2 pada, titled Partal) (800-801) 2/1/7/4/6/7/17

GURU ARJAN DEV

3 Ghar 1 chaupada (1= 5 pada, 2 & 3= 4 padas) (801-802) 4/3

2 Ghar 2 (chaupadas) (802-803) 4/2/5

13 Ghar 4 (chaupadas) (803-806) 4/13/8

12 Ghar 4 dopadas (806-808) 2/12/30

34 Ghar 5 chaupadas (1-13= 4 padas, 14= 5 padas, 15-33= 4 padas, 34= 2 padas (808-817) 2/34/64

16 Ghar 5 dopadas (817-820) 2/16/80

6 Ghar 6 chaupadas, dopadas (1= 4 padas, 2-6= 2 padas) (820-821) 2/6/86

30 Ghar 7 chaupadas, dopadas (1-2= 4 padas, 3-22= 2 padas, 23= 4 padas, 24-27= 2 padas, 28= 4 padas, 29-30= 2 padas) (821-827) 2/30/116

9 Ghar 8 dopadas (827-829) 2/4/125

2 Ghar 9 dopadas (829-830) 2/2/127

2 Ghar 13 (1= 3 padas, 1 dopadas) titled Partal (830) 2/2/129

GURU TEGH BAHADUR

3 no mention of Ghar; dopadas (2= 2 padas, 1= 3 padas) (830-831) 3/3

ASHTPADIS

GURU NANAK

2 Ghar 10 (padas) (831-832) 8/2

GURU AMARDAS

1 Ghar 10 (8 padas) (832-833) 8/1/3

GURU RAMDAS

6 Ghar 11 (8 padas) (833-837) 8/6/2/1/6/9

GURU ARJAN DEV

2 Ghar 12 (1= 8 padas, 2= 10 padas) (837-838) 10/2

SPECIALIST LONG/SHORT COMPOSITIONS

GURU NANAK

1 Ghar 10, titled Thith (20 padas) (838-840) 20/1

GURU AMARDAS

2 Ghar 10, first titled Var-Sat (2= 10 padas) (841-843) 10/2

CHHANTS

GURU NANAK

2 titled Dakhni (chaupadas) (843-844) 4/2

GURU RAMDAS

2 titled Mangal (chaupadas) (844-845) 4/2/4

GURU ARJAN

2 (chaupadas) (845-846) 4/2

1 (panchpadas) (847) 5/1/3

2 titled Mangal (chaupadas) (847-848) 4/2/5/9

VARIS

GURU RAMDAS

1 (13 pauris) (shud) (848-855) 13/1

BHAGAT BANI

KABIR

12 (1= 4 padas, 2= 5 padas, 3-4= 4 padas, 5-9= 2 padas, 10-11= 3 padas, 12= 2 padas) (855-857) 2/12

NAMDEV

1 (2 padas) (857-858) 2/1

RAVIDAS

2 (3 padas) (858) 3/2

SADHNA

1 (4 padas) (858) 4/1

CHAPTER 18*

Raga Gaund

Pages 859-875 (17 pages)

Title: Nam—The true support for humans**

ANALYSIS

SHABADS

GURU RAMDAS

6 Ghar 1 chaupada chhaka 1 (859-862) 4/6

GURU ARJAN DEV

2 Ghar 1 chaupada (1= 2 padas, 2= 4 padas) (862) 4/2

20 Ghar 2 chaupadas (862-869) 4/20/22/6/28

ASHTPADIS

GURU ARJAN DEV

1 Ghar 2 (3) (869-870) 8/1/29

BHAGAT BANI

KABIR

3 Ghar 1 (1= 4 padas, 2-3= 3 padas) (870) 3/3

8 Ghar 2 (4= 4 padas, 5= 5 padas, 6-8= 4 padas) (870-873) 4/8/11

NAMDEV

4 Ghar 1 (1,2= 4 padas, 3= 2 padas, 4= 5 padas) (873-874) 5/4

3 Ghar 2 (1= 4 padas, 2= 5 padas, 3= 4 padas) (874-875) 4/3/7

RAVIDAS

2 Ghar 2 (chaupadas) (875) 4/2/11/7/2/49

Guru Ramdas= 6

Guru Arjan= 22

Guru Arjan Ashtpadi= 1

Total= 29

Kabir= 11

Namdev= 7

Ravidas= 2

Total= 20

Grand Total= 49

CHAPTER 19*

Raga Ramkali

Pages 876-974 (98 pages)

Title: The methods to break the cobweb of falsehood**

ANALYSIS

SHABADS

GURU NANAK

11 Ghar 1 chaupadas (1-5= 4 padas, 6= 3 padas, 7-11= 4 padas
(876-879) 4/11

GURU AMARDAS

1 Ghar 1 (6 padas) (880) 6/1

GURU RAMDAS

6 Ghar 1 (1= 4 padas, 2= 5 padas, 3-6= 4 padas) (880-882) 4/6/18

GURU ARJAN DEV

11 Ghar 1 (1-8= 4 padas, 9= 5 padas, 10= 4 padas, 11= 2 padas)
882-886) 2/11

45 Ghar 2 (1-8= 4 padas, 19= 3 padas, 2-33= 4 padas, 34= 5
padas, 35-45= 4 padas) (886-901) 4/45/56

2 Ghar 2 dopadas (1= 2 padas, 2= 4 padas) (901) 4/2/58

2 Ghar 3 titled Partal (2 padas) (901) 2/2/60

GURU TEGH BAHADUR

3 no mention of Ghar tinpadas (901-902) 3/3/81

ASHTPADIS

GURU NANAK

9 no mention of Ghar (1-3= 8 padas, 4= 9 padas, 5-6= 8 padas,
7= 12 padas, 8= 10 padas, 9= 25 padas) (902-908) 25/9

GURU AMARDAS

5 no mention of Ghar (1=12 padas, 2= 27 padas, 3= 21 padas,
4= 30 padas, 5= 21 padas) (908-912) 21/5/14

GURU ARJAN DEV

5 no mention of Ghar (8 padas) (912-915) 8/5

3 no mention of Ghar (1= 21, 2= 8, 3= 8) (915-916) 8/3/8/22

SPECIALIST LONG AND SHORT COMPOSITIONS

GURU AMARDAS

1 (40 pauris titled Anand) (917-922) 40/1

BABA SUNDAR (a great grand son of Guru Amardas-this is the last sermon of Guru Amardas devlivered by Baba Sundar)

1 (6 padas titled Sad) (923-924) 6/1

CHHANTS

GURU ARJAN DEV

5 (1-4= 4) padas, 1= 1 pada though no mention of any number (924-927) no numerals at the end of the last two line chhant (in Bhai Banno Bir this chhant consists of 4 hymns), though after chhant 4 the numerals are 4/4

1 (8 padas) titled Ruti (927-929) 8/1/6/8

Anand= 1

Sad= 1

Chhants Guru Arjan= 6

Total= 8

SPECIALIST LONG AND SHORT COMPOSITIONS

GURU NANAK

1 (54 padas) titled Dakhni Onkar (929-938) 54/1

1 (73 padas) titled Sidh Gosht (936-946) 73/1

VARs

GURU AMARDAS

1 (21 pauris) (946-956) (shud) 21/1

GURU ARJAN DEV

1 (22 pauris) (956-966) (shud) 22/1/2

SATTA & BALWAND

1 (8 pauris, there are no sloaks in this var) (966-968) 8/1

BHAGAT BANI

KABIR

9 (1= 4 padas, 2= 3 padas, 3= 6 padas, 4= 5 padas, 5-7= 3 padas, 8= 5 padas, 9= 8 padas) (968-971) 8/9

3 Ghar 2 (1= 4 padas, 2-3= 2 padas) (971-972) 2/3/12

NAMDEV

4 (1-2= 4 padas, 3= 3 padas, 4= 4 padas) (972-973) 4/4

RAVIDAS

1 (3 padas) (973-974) 3/1

BENI

1 (9 padas) (974) 9/1

CHAPTER 20*

Raga Nutnarain

Pages 975-984 (10 pages)

Title: Love for God**

ANALYSIS

SHABADS

GURU RAMDAS

6 no mention of Ghar (chaupadas) (975-977) 4/6

3 titled Partal (2 padas) (977-978) 2/3/9

GURU ARJAN DEV

1 (chaupada) (978) 4/1

8 dopadas (last shabad has 3 padas) (978-980) 3/8/9

1 titled Nut Partal (dopada) (980) 2/1/10/19

ASHTPADIS

GURU RAMDAS

6 no mention of Ghar (8 padas) (980-983) 8/6 chhaka 1

CHAPTER 21*

**Raga Mali Gaura
Pages 984-988 (5 pages)**

Title: Name of God is our Saviour**

ANALYSIS

SHABADS

GURU RAMDAS

6 no mention of Ghar (chaupadas) chhaka 1 (984-986) 4/6

GURU ARJAN DEV

5 no mention of Ghar (chaupadas) (986-987) 4/5

3 no mention of Ghar dopadas (987-988) 2/3/8

BHAGAT BANI

NAMDEV

3 no mention of Ghar (1= chaupadas, 2-3= 2 padas (988) 2/3

CHAPTER 22*

Raga Maru

Pages 989-1106 (118 pages)

Title: Method to realise God**

ANALYSIS

SHABADS

GURU NANAK

11 Ghar 1 chaupadas (1-3, 5-7,10= 4 padas, 4,8,11= 5 padas,
9= 3 padas) (989-992) 5/11

1 Ghar 5 (6 padas) (993) 6/1/12

GURU AMARDAS

5 Ghar 1 (1= 5 padas, 2-5= 4 padas) (993-995) 4/5

GURU RAMDAS

2 Ghar 2 (chaupadas) (995) 4/2

4 Ghar 3 (chaupadas) (996-997) 4/4/6

2 Ghar 5 (5 padas) (997-998) 5/2/8

GURU ARJAN DEV

9 Ghar 2 (1-7= 4 padas, 8-9= 2 padas) (998-1001) 2/9

7 Ghar 3 (1, 3-7= 4 padas, 2= 5 padas) (1001-1003) 4/7/16

7 Ghar 4 (1, 3-7= 4 padas, 2= 5 padas) (1003-1006) 4/7/23

7 Ghar 6 dopadas (1006-1007) 2/7/30

2 Ghar 7 titled Anjali (1= 4 padas, 2= 5 padas) (1006-1008)
5/2/32

GURU TEGH BAHADUR

3 no mention of Ghar (2 padas) (1008) 2/3

ASHTPADIS

GURU NANAK

8 Ghar 1 (1-6= 8 padas, 7= 9 padas, 8= 12 padas) (1008-1014)
12/8
3 Ghar 2 titled Kafee (1-2= 8 padas, 3= 7 padas) (1014-1016)
7/3/11

GURU AMARDAS

1 Ghar 5 (10 padas) (1016) 10/1

GURU ARJAN DEV

3 Ghar 3 (8 padas) (1016-1018) 8/3
3 Ghar 4 (8 padas) (1018-1019) 8/3/6
2 Ghar 8 titled Anjalian (8 padas) (1019-1020) 8/2/8/12/20

SOHLE

GURU NANAK

22 (1-7= 16 padas, 8= 17 padas, 9-11= 17 padas, 12-16= 16
padas, 17= 17 padas, 18-22= 15 padas) (1020-1043) 15/5/22

GURU AMARDAS

24 (1-24= 16 padas) (1043-1069) 16/2/24

GURU RAMDAS

2 (1-2= 16 padas) (1069-1071) 16/2

GURU ARJAN DEV

1 (16 padas) (1071-1072) 16/1
1 (15 padas) (1072-1073) 15/1/2
1 (17 padas) (1073-1074) 17/1/3
1 (9 padas) (1074-1075) 9/1/4
1 (16 padas) (1075-1076) 16/1/5
2 (1= 16 padas, 2= 15 padas) (1076-1078) 15/2/7
2 (16 padas) (1078-1081) 16/2/9
4 (1= 16 padas, 2= 21 padas, 3= 15 padas, 4= 16 padas) (1081-
1085) 16/4/13
1 (15 padas) (1085-1086) 15/1/14/22/24/2/14/62

Sohle	M:1	=	22
	M:3	=	24
	M:4	=	2
	M:5	=	14
	Total	=	62

VARs

GURU AMARDAS

1 (22 pauris) (shud) (1086-1094) 22/1

GURU ARJAN DEV

1 (23 pauris) (in this var all sloaks are also composed by Guru Arjan Dev and unlike other similar vars where the composer of the var and the sloaks is same, the caption Mehla 5 has been given, please refer to Var Jaitsiri Mehla 5 page 705) (1094-1102) 23/1/2

BHAGAT BANI

KABIR

7 no mention of Ghar (1-4= 4 padas, 5= 2 padas, 6= 2 padas, 7= 3 padas) (1102-1104) 3/7

2 no mention of Ghar (1= 8 padas, 2= 2 padas and two sloaks) (1104-1105)

numering after first shabad= 8/1/8

second shabad= 2/9

sloaks 1, 2/2

NAMDEV (caption states: Kabir ka Shabad Bani Namdev)

1 no mention of Ghar (4 padas) (1105) 4/1

KABIR

1 no mention of Ghar (4 padas) (1105) 4/1

JAIDEV

1 no mention of Ghar (3 padas) (1106) 3/1

KABIR

1 no mention of Ghar (3 padas) (1106) 3/1

RAVIDAS

2 no mention of Ghar (1= 2 padas, 2= 3 padas (1106) 3/2/15

CHAPTER 23*

Raga Tukhari*

Pages 1107-1117 (11 pages)

**Title: Pangs of seperation and joy of union
with God****

ANALYSIS

CHHANTS

GURU NANAK

6 no mention of Ghar (1st shabad titled, Baramah= 17 padas, 2= 5 padas, 3-5= 4 padas, 6= 5 padas) (1107-1113) 5/6

GURU RAMDAS

4 no mention of Ghar (1-3 = 4 padas, 4= 6 padas) (1113-1117)
6/4/10

GURU ARJAN DEV

1 no mention of Ghar (chaupada) (1117) 4/1/11

*Verses of Baramah in raga Tukhari, by Guru Nanak, are thought to be his last compositions. The subject discussed is the separation and meeting with God. The back drop is fields of Nankana and Guru's childhood and young years spent in there. The chhant was composed at Kartarpur at the time of his departure from this mortal world.

CHAPTER 24*

Raga Kedara

Pages 1118-1124 (pages 7)

**Title: Karmas and reward/punishment; God
is the Sole Judge****

ANALYSIS

SHABADS

GURU RAMDAS

1 Ghar 1 (chaupada) (1118) 4/1

1 Ghar 1 (dopadas) (1118-1119) 2/1/2

GURU ARJAN DEV

1 Ghar 2 (dopadas) (1119) 2/1

1 Ghar 3 (dopadas) (1119) 2/1/2

6 Ghar 4 (dopadas) (1119-1120) 2/6/8

7 Ghar 5 (dopadas) (1121-1122) 2/7/15

CHHANTS

GURU ARJAN DEV

1 no mention of Ghar (chaupada) 4/1

BHAGAT BANI

KABIR

6 no mention of Ghar (1-4= 4 padas. 5-6= 2 padas)
(1123-1124) 2/6

RAVIDAS

1 no mention of Ghar (tinpada) (1124) 3/1

CHAPTER 25*

Raga Bhairo

Pages 1125-1167 (43 pages)

Title: Will of God**

ANALYSIS

SHABADS

GURU NANAK

1 Ghar 1 chaupada (1125) 4/1

7 Ghar 2 (1-6= 4 padas, 7= 5 padas) (1125-1127) 5/7/8

GURU AMARDAS

10 Ghar 1 chaupadas (1= 5 padas, 2= 6 padas, 3-4= 4 padas, 5= 6 padas, 7-10= 4 padas) (1128-1130) 4/10

11 Ghar 2 (1= 5 pada, 2-9= 4 padas, 10-11= 5 padas) (1130-1133) 5/11/21/8/21/29 (in certain Birs)

Analysis of numerals:

5= padas in the last hymn

11= shabads of Guru Amardas in Ghar 2

21= total shabads of Guru Amardas

8= shabads of Guru Nanak

21= shabads of Guru Amardas

29= Total shabads

GURU RAMDAS

4 Ghar 1 chaupadas (1134) 4/4

3 Ghar 2 (chaupadas) (1134-1136) 4/3/7/8/21/7/36 (in certain Birs)

Analysis of numerals:

4= padas in the shabad

3= shabads of Ghar 2

7= total shabads of Guru Ramdas

8= shabads of Guru Nanak
21= shabads of Guru Amardas
7= shabads of Guru Ramdas
36= cumulative total of all shabads

GURU ARJAN DEV

13 Ghar (1,4,6-10,12,13= 4 padas, 2= 3 padas, 3,5= 5 padas,
11= 2 padas) (1136-1138) 4/13

43 Ghar 2 chaupadas (1-5, 7-38, 40-43= 4 padas, 6= 5 padas,
39= 2 padas) (1138-1152) 4/43/56

1 Ghar 3 titled Partal (2 padas) (1153) 2/1/57/8/21/7/57/93

Analysis of numerals:

2= padas in the shabads
1= number of shabads of Guru Arjan in Ghar 3
57= total number of shabads of Guru Arjan
8= shabads of Guru Nanak
21= shabads of Guru Amardas
7= shabads of Guru Ramdas
57= shabads of Guru Arjan
93= cumulative total of all shabads

ASHTPADIS

GURU NANAK

1 Ghar 2 (9 padas) (1153) 9/1

GURU AMARDAS

2 Ghar 2 (1= 13 padas, 2= 8 padas) (1154-1155) 8/2/3

GURU ARJAN DEV

3 Ghar 2 (8 padas) (1155-1157) 8/3/6

BHAGAT BANI

KABIR

SHABADS

18 Ghar 1 (1-2, 4-9, 11-12, 15-16= 4 padas, 3,17= 6 padas,
10,14,18= 3 padas, 13= 5 padas) (1157-1162) (9= 5 padas)
3/10/18

Analysis of numerals:

3= padas in the shabad
10= shabads of a specific idea

18= total shabads

ASHTPADIS

2 Ghar 2 (8 padas) (1162-1163) 8/2/18/20

NAMDEV

6 Ghar 1 (1,3-5= 4 padas, 2,6= 3 padas) (1163-1164) 3/6

3 Ghar 2 (1-2= 4 padas, 3= 5 padas) (1164-1165) 5/3/9

1 Ghar 2 (28 padas) (1165-1166) 28/1/10

1 Ghar 2 (9 padas) (1166-1167) 9/1/2/11

RAVIDAS

1 Ghar 2 (1167) 4/1

NAMDEV

1 no mention of Ghar (1167) 4/1

CHAPTER 26*

Raga Basant

Pages 1168-1197 (30 pages)

**Title: Rituals are not a pre-requisite for
worship****

ANALYSIS

SHABADS

GURU NANAK

8 Ghar 1 chaupadas (1168-1170)

(last shabad is captioned Mehla 3) 4/8

4 Ghar 2 (chaupadas-titled Hindol) (1171-1172) 4/4/12

GURU AMARDAS

17 Ghar 1 (chaupadas) (1172-1177) up to 12th shabad the number is 4/12, thereafter the numbering is as follows: 4/1/13, 4/2/14, 4/3/15, 4/4/16 and 4/5/17

1 Ghar 2 (chaupadas) (1177) 4/1/18/12/18/30

GURU RAMDAS

2 Ghar 1 (chaupada) (1177-1178) 4/2

5 Ghar 2 (chaupadas-titled Hindol) (1178-1179) 4/5/7/12/18/7/37

Analysis of numerals:

4= padas in the last shabad

5= shabads of Ghar 2

7= shabads of Guru Ramdas

12= total shabads of Guru Nanak

18= total shabads of Guru Amardas

7= total shabads of Guru Ramdas

37= grand total of shabads of the Gurus

GURU ARJAN DEV

13 Ghar 1 (chaupadas) (1180-1184) 4/13

4 Ghar 1 (chaupadas) (1184-1185) 4/4/17

1 no mention of Ghar (dopada) (1185) 2/18

3 Ghar 2 (chaupadas-titled Hindol) (1185-1186) 4/3/21

GURU TEGH BAHADUR

5 no mention of Ghar (1= pada, 4= 3 padas) (1186-1187) 3/5

GURU NANAK

7 Ghar 1 (1-4,6,7= 8 padas, 5= 10 pada) (1187-1190) 8/7
1 Ghar 2 (8 padas, titled Hindol) (1190-1191) 8/1/8

GURU RAMDAS

1 Ghar 2 (8 padas, titled Hindol) (1191) 8/1/9

GURU ARJAN

2 Ghar 2 (8 padas) (1192-1193) 8/2

VARs

GURU ARJAN DEV

1 (3 pauris, no mention of the caption paruis, the only var of the Gurus which has no sloaks) (1193) 3/1

BHAGAT BANI

KABIR

6 Ghar 1 (1-3,5,6= 3 padas, 4= 5 padas) (1193-1195) 3/6
1 Ghar 2 (chaupadas, titled Hindol) (1193) 4/1/7

RAMANAND

1 Ghar (3 pada) (1195) 3/1

NAMDEV

3 no mention of Ghar (1,3= 3 padas, 2= 4 padas) (1195-1196) 3/3

RAVIDAS

1 no mention of Ghar (chaupada) (1196) 4/1

KABIR

1 no mention of Ghar (chaupada) (1196) 4/1

CHAPTER 27*

Raga Sarang

Pages 1197-1253 (57 pages)

Title: Smashing the wall of ego**

ANALYSIS

SHABADS

GURU NANAK

3 Ghar 1 chaupada (1197-1197) 4/3

GURU RAMDAS

6 Ghar 1 (1,2,5,6= 4 padas, 3-4= 5 padas) (1197-1200) 4/6

1 Ghar 3 dopadas (1200) 2/1/7

6 Ghar 5 dopadas (titled Partal) (1200-1202) 2/6/13

GURU ARJAN DEV

14 Ghar 1 chaupada (1,3-14= 4 padas, 2= 5 padas) (1202-1206)
4/14

5 Ghar 2 (1-2= 4 padas, 3-5= 2 padas) (1206-1208) 2/5/19

4 Ghar 3 (dopadas) (1208-1209) 2/4/23

105 Ghar 4 dopadas (1209-1229) 2/105/128

1 Ghar 5 chaupadas (1229) 4/1/129

10 Ghar 6 (dopadas-titled Partal) (1229-1231)

2/10/139/3/13/155

Analysis of numerals:

2= padas in the last hymn

10= shabads of Ghar 6

139= total shabads of Guru Arjan Dev

3= shabads of Guru Nanak Dev

13= shabads of Guru Ramdas

155= total shabads of all the Gurus

GURU TEGH BAHADUR

4 no mention of Ghar (dopadas) (1231-1232)

2/4/3/13/139/4/159

ASHTPADIS

GURU NANAK DEV

2 Ghar 1 (8 padas) (1232-1233) 8/2

GURU AMARDAS

3 Ghar 1 (8 padas) (1233-1235) 8/3

GURU ARJAN DEV

3 Ghar 1 (8 padas) (1235) 8/1

1 Ghar 6 (12 padas (1235-1236) 12/1/2/2/3/7

CHHANTS

GURU ARJAN DEV

1 no mention of Ghar (chaupadas) (1236-1237) 4/1

VARIS

GURU RAMDAS

1 (36 pauris) (shud) (1237-1251) 36/1

BHAGAT BANI

KABIR

2 no mention of Ghar (chaupadas) (1251-1252) 4/2

NAMDEV

3 no mention of Ghar (1=4pada, 2-3=2padas) (1252-1252) 2/3

PARMANAND (no caption of the Bhagat's name at the top)

1 no mention of Ghar (tinpadas) (1253) 3/1/6

SURDAS/GURU ARJAN DEV

1+1 no mention of Ghar (dopadas) (1253) 2/1/8

KABIR

1 no mention of Ghar (2 padas) (1253) 2/1/9

CHAPTER 28*

Raga Malhar

Pages 1254-1293 (50 pages)

Title: Dispelling sinister thoughts**

ANALYSIS

SHABADS

GURU NANAK

5 Ghar 1 chaupada (1-3,5= 4 padas, 4-5 padas) (1254-1256) 4/5

4 Ghar 2 (chaupadas) (1256-1257) 4/4/9

GURU AMARDAS

9 Ghar 1 chupadas (1-3, 5-9= 4 padas, 4= 5 padas) (1257-1261) 4/9

4 Ghar 2 (1,4= 5 padas, 2-3= 4 padas) (1261-1262)
5/4/13/9/13/22

GURU RAMDAS

7 Ghar 1 chaupadas (1-3, 5-7= 4 padas, 4= 5 padas) (1262-1265) 4/7

2 Ghar 3 (1= 4 padas, 2= 2 padas, titled Partal) (1265-1266)
2/2/9/9/13/9/31

GURU ARJAN DEV

4 Ghar 1 chaupada (1-3= 4 padas, 4= 3 padas) (1266-1267)
3/4

14 Ghar 1 dopada (1-14= 2 padas) (1267-1270) 2/14/18

4 Ghar 2 chaupadas (1270-1271) 4/4/22

8 Ghar 3 (1-7= 2 padas, 8= 3 pada) 3/8/30

ASHTPADIS

GURU NANAK

3 Ghar 1 (1= 8 padas, 2= 9 padas, 3= 10 padas) (1273-1274)
10/3

2 Ghar 2 (8 padas) (1275-1276) 8/2/5

GURU AMARDAS

2 Ghar 1 (8 padas) (1276-1277) 8/2

1 Ghar 2 (8 padas) (1277) 8/1/3/5/8

CHHANTS

GURU ARJAN DEV

1 (chaupada) (1278) 4/1

VARIS

GURU NANAK

1 (28 pauris) (shudh) (1278-1291) 28/1

BHAGAT BANI

NAMDEV

2 (1= 5 pada, 2= 3 pada) (1292-1293) 3/2

RAVIDAS

2 (3 Padas) (1293) 3/2

1 (3 Padas) (1293) 3/1/3

CHAPTER 29**

Raga Kanra

Pages 1294-1318 (25 pages)

Title: Methods to control wandering Mind**

ANALYSIS

SHABADS

GURU RAMDAS

6 Ghar 1 (chaupadas) (1294-1296) 4/6

6 Ghar 5 (dopadas-titled Partal) (1296-1298) 2/6/12

GURU ARJAN DEV

11 Ghar 2 (1-7= 4 padas, 8= 3 padas, 9-11= 2 padas)
(1298-1300) 2/11

6= 4 padas (1300-1301) 2/8/19

13 Ghar 4 (dopadas) (1301-1304) 2/13/32

1 Ghar 5 (dopadas) (1304) 2/1/33

3 Ghar 6 (dopadas) (1304-1305) 2/3/56

1 Ghar 7 (dopadas) (1305) 2/1/37

2 Ghar 8 (dopadas) (1305-1306) 2/2/39

5 Ghar 9 (dopadas) (1306-1307) 2/5/44

1 Ghar 10 (dopadas) (1307) 2/1/45

5 Ghar 11 (dopadas) (1307-1308) 2/5/50/12/62

ASHTPADIS

GURU RAMDAS

6 Ghar 1 (8 padas) (1308-1312) 8/6 chhaka 1

CHHANTS

GURU ARJAN DEV

1 no Ghar (4 padas) (1312) 4/1

VARs

GURU RAMDAS

1 (15 pauris) (shudh) (1312-1318) 15/1

BHAGAT BANI

NAMDEV

1 no mention of Ghar (dopadas) (1318) 2/1

CHAPTER 30*

Raga Kalyan

Pages 1319-1326 (8 pages)

Title: The True Saints**

ANALYSIS

SHABADS

GURU RAMDAS

6 no Ghar (many birs record this as Ghar 1) (chaupadas) (1319-1321) 4/6 chhakka

1 no Ghar (dopadas-titled Kalyan Bhopali) (1321) 2/1/7

GURU ARJAN DEV

3 Ghar 1 (dopadas) (1321-1322) 2/3

7 Ghar 2 (1-3, 5-7= 2 padas; 4= 4 pada) (1322-1323) 2/7/10

ASHTPADIS

GURU RAMDAS

6 no Ghar (8 padas) 8/6 chhakka 1

CHAPTER 31*

Raga Parbhati Vibhas

Pages 1327-1351 (25 pages)

Title: The True Honour, Wisdom and Power**

ANALYSIS

SHABADS

GURU NANAK DEV

17 Ghar 1 (1-11, 15-16= 4 padas, 12-14, 17= 5 padas) (1327-1332) 5/17

GURU AMARDAS

7 no mention of Ghar (1-5, 7= 4 padas, 6= 5 padas) (1332-1335)
4/7/17/7/24

GURU RAMDAS

6 no mention of Ghar (chaupadas) (1335-1337) 4/6 chhakka 1
1 (dopada-titled Partal) (1337) 2/1/7

GURU ARJAN DEV

12 no mention of Ghar (1-11= 4 padas, 12= 2 padas) (1338-1341) 2/12

1 Ghar 2 (chaupadas) (1341) 4/1/13

1 no mention of Ghar (dopada) (1341) 2/2/15

ASHTPADIS

GURU NANAK

7 no mention of Ghar (8 padas) (1341-1345) 8/7

GURU AMARDAS

2 no Ghar (1= 11 padas, 2= 7 padas) (1346-1347) 8/2/7/2/9

GURU ARJAN DEV

3 no mention of Ghar (8 padas) (1347-1349) 8/3/2/7/12

BHAGAT BANI

KABIR

5 no mention of Ghar (1,3-4= 4 padas, 2= 6 padas, 5= 3 padas)
(1349-1350) 3/5

NAMDEV

3 no mention of Ghar (1,3= 4 padas, 2= 3 padas) (1350-1351) 4/3

BENI

1 no mention of Ghar (5 padas) (1351) 5/1

CHAPTER 32*

Raga Jaijaiwanti

Pages 1352-1353 (2 pages)

Title: Cobweb of illusion**

ANALYSIS

SHABADS

GURU TEGH BAHADUR

4 no mention of Ghar (dopadas) (1352-1353) 2/4

CHAPTER 33*

Sloaks

Pages 1353-1384 (32 pages)

Title: The worldly relationship is a mirage**

ANALYSIS

SLOAK SAHASKRITI

GURU NANAK

4 sloaks (1353) 4

GURU ARJAN DEV

67 sloaks (1353=1360) 67/4

GATHA

GURU ARJAN DEV

24 padas (1360-1361) 24

PHUNNEY

GURU ARJAN DEV

23 padas (1361-1363) 23

CHAUBOLE

GURU ARJAN DEV

11 padas (1363-1364) 11

BHAGAT BANI

KABIR

243 sloaks (1364-1377) 243

FARID

130 sloaks (1377-1384) 130/1

CHAPTER 34*

Swayas

Pages 1385-1409 (25 pages)

Title: The necessity to have a Guru-Teacher**

ANALYSIS

SWAYAS

GURU ARJAN DEV

9 swayas (1385-1387) 9

11 swayas (1387-1389) 2/11/20

(up to the ninth swaya it is number 9, with tenth it is 1/10 and with the eleventh it is 2/11; the explanation of number 1 and 2 with 10th and 11th swaya can be that a different idea is discussed in those two swayas.)

BHAT BANI

FOR GURU NANAK

Bhat Nal- 10 swayas (1389-1390) 10

FOR GURU ANGAD

Bhat Kalsahar (Also called Tal and Kal 10 swayas (1391-1392) 10

FOR GURU AMARDAS

Bhat Kalsahar- 9 swayas (1392-1394) 9

Bhat Jalap- 5 swayas (1394-1395) 5/14

Bhat Kirat- 4 swayas (1395) 4/18

Bhat Bhikhey- 2 swayas (1395-1396) 2/20

Bhat Sal- 1 swaya (1396) 1/21

Bhat Bhal- 1 swaya (1396) 1/22/9/19/60

Analysis of numerals:

1= swaya Bhat Bhal

22= total swayas for Guru Amardas

9= probably swayas for Guru Arjan Dev

19= unexplainable

60= unexplainable, the cumulative total according to number is:

20 swayas for Guru Arjan Dev (9+11)

10 swayas for Guru Nanak Dev
10 swayas for Guru Angad Dev
22 swayas for Guru Amardas
62 total swayas recorded so far.

FOR GURU RAMDAS

Bhat Kalhasar- 13 swayas (1396-1398) 13
Bhat Nal- first type swaya-4 (1398-1399) 4
Bhat Nal- second type swayas-8 (1399-1400) 8/12
Bhat Nal- third type of swayas-4 (1400-1401) 4/16/29
Bhat Gayandh- first type of swayas- 5 (1401-1402) 5
Bhat Gayandh- second type of swayas- 5 (1402-1403) 5/10
Bhat Gayandh- third type of swayas- 3 (1403-1404) 3/13/42
Bhat Mathura- 7 swayas (1404-1405) 7/49
Bhat Bal- 5 swayas (1405) 5/54
Bhat Kirat- 4 swayas (1405-1406) 4/58
Bhat Sal- 2 swayas (1406) 2/60

FOR GURU ARJAN DEV

Bhat Kalsahar- first type of swayas- 9 (1406-1408) 9
Bhat Kalsahar- second type of swayas- 3 (1408) 3/12
Bhat Mathura- 7 swayas (1408-1409) 7/19
Bhat Harbans- 2 swayas (1409) 2/21/9/11/10/10/22/60/123

Analysis of numerals:

2= swayas of Bhat Harbans
21= total swayas for Guru Arjan Dev
9= swayas for Guru Arjan Dev
11= swayas for Guru Arjan Dev
10= swayas for Guru Nanak Dev
10= swayas for Guru Angad Dev
22= swayas for Guru Amardas
60= swayas for Guru Ramdas
123= total for all the Gurus (not including swayas composed
by Guru Arjan Dev)

CHAPTER 35*

**Sloak Varan to Vadeek
Pages 1410-1429 (20 pages)**

Title: The Ideal Friends**

ANALYSIS

SLOAKS

GURU NANAK

33 sloaks (1410-1412) 33

GURU AMARDAS

67 sloaks (1413-1421) 67

GURU RAMDAS

30 sloaks (1421-1424) 30

GURU ARJAN DEV

22 sloaks (1424-1426) 22

GURU TEGH BAHADUR

57 sloaks (1426-1429) 57/1

MUNDAVNI

GURU ARJAN DEV

1 pada (1429) 1

SLOAK

GURU ARJAN DEV

1 pada (1429) 1

LIST OF POPULAR RAGAS

RAGA MALA

Pages 1429-1430 (2 pages)

**MATRIX
&
TABLES**

|

MATRIX SHOWING DIFFERENT TYPE OF BANI OF BHAGATS AS CONTAINED IN GURU GRANTH SAHIB

	Kabir	Farid	Ravidas	Namdev	Trilochan	Dhanna	Beni	Surdas	Jaidev	Bhikan	Sadhna	Ramanand	Parmanand	Sain	Pipa
Do padas	30		3	10		1		1 Litre		1					1
Tin padas	56	1	20	14		1			1	1		1	1		
Chaupadas	99	2	15	30	1	2					1			1	
Panch padas	18		1	5	2		2		1						
Chhe padas	6				1										
Ashtpadis	5	1	1				1 (9 pada)								
Sohle															
Vars															
Chhants															
Sloaks	243	130													
Specialist poems	3														
Long poems				2											
Total	461	134	40	61	4	4	3	1 Line	2	2	1	1	1	1	1

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||

**MATRIX SHOWING DIFFERENT TYPE OF BANI OF THE SIKH GURUS
AS CONTAINED IN GURU GRANTH SAHIB (10)**

	Guru Nanak	Guru Angad	Guru Amardas	Guru Ramdas	Guru Arjan	Guru Tegh Bahadur	Total
Do padas	3	0	0	42	519	35	
Tin padas	10	0	2	0	39	21	
Chaupadas	168	0	144	181	756		
Panch padas	25	0	19	12	32		
Chhe padas	5	0	3	2	nil		
Ashtpadis	119	0	74	31	64		
Sohle	22	0	0	2	14		
Vars-pauris	79(3)	0	-86(4)	-189(8)	-110(6)	none	
Chhants	25	0	19	36	61	none	
Sloaks	251	62	344	121	448	57	
Specialist/ long short poems	13*1	none	-43(3+40)	3**4	64***5	1(kafee-3 padas	
Swayas	none	none	none	none	20	none	
TOTAL	716	62	733	619	2092	115	

*1 Patti, 1 Kuchajji, 1 Suchajji, 1 Gunwanti, Baramah= 14 shabads, 1 Thithe, 1 Dakhni Onkar, 1 Sidh-gosht, Alahnian= 5 shabads.,

**4 Pehre (4 padas), composition without a title (22 padas), Anand (40 pauris, though title of the pauris do not exist.)

***5 Baramah (14 shabads), Din ren (1 shabad), Sukhmani (24 Ashtpadis & 24 sloaks), Thithe (17 pauris & 17 sloaks)

Rutti (counted as 1 (8 padas), Gatha counted as 1 (24 padas), Phune counted as 1 (23 padas), Chaubole (counted as 1 (11 padas), Mundavani1, pauri M5 in Var Malhar Mehla 1= 1, Pauris M5 in Var Gauri Mehla 4= 4



MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS
GURU NANAK DEV

Ragat	Pages of padas	S H A B A D S								Total of padas	Pages	Ashpads	Pages	Sohle	Pages	Specialist
		2 padas	3 padas	4 padas	5 padas	6 padas	7 padas	8 padas	9 padas							
Siri	14-26	5	5	25	3						17					
Maj																
Gauri	151-157		2	15	1	2					18					
Asa	347-360	2	2	28	6	1					22			432-434	1 long composition titled "Sodar" 1 long composition titled "Pani" 35 padas	
Gurji	489-505			2							5					
Devghandhari																
Wadhans	557-558			2										557-558 576-582	1 (20 tukas) 5 shabads titled "Alahnam" 4= chaupadas; 1= Ashpada	
Sorath	595-599			10	2						4					
Dhanaari	660-663			7	2						2					
Jaisiri																
looli																
Berari																
Ming	721-723		1	3												
Suhi	729-731			6	2	1					6			724-725 762-763	1 (10 padas) 3 Kuchali, Suchajli, and Gunwari (1 pada each) Kilthe= 20 padas	
Bilawal	795-796			4							2			838-840		
Gaurd				6												
Hankali	876-879		1	10							9			929-938 936-946	Dakiani Onkar= 54 padas Sikh Goshi= 73 padas	
Nunrain																
Mali Gaura																
Meru	982-983			7	3	1					11			1029-1043		
Udharri	1107-1113															
Kedara																
Bhairo	1125-1127			7	1						1					
Basant	1168-1172			12							2					
Sarang	1187			3							8					
Malhar	1154-1157			8	1						5					
Kanra																
Kalyan																
Parbhati																
Vihvas	1327-1332			13	4						7					
total	205	3	10	168	25	5					119			22		13
Specialist compositions	see matrix															
Ashpads	see matrix															
Sohle	see matrix															
Chants	see unit 4															
3 Vers-pauris	see unit 5															
Staks	see unit 3															
total	716															

IV

MATRIX GURU ANGAD—SLOKAS

Ragas	Page no. of Ragas	Slokas
Siri	14-93	2
Maj	94-150	15
Asa	347-488	15
Sorath	595-659	1
Suhi	728-794	11
Ramkali	876-974	7
Maru	989-1106	1
Sarang	1197-1253	9
Malhar	1254-1293	5
TOTAL		66

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MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS
GURU AMARDAS

Ragas	Pages	Total of	S H A B A D S					Pages	Aahpadas	Pages	Sohle	Pages	Specialist
			2-6 padas	2 padas	3padas	4 padas	5 padas						
Siri	28-38	51		1	26	4							
Maj								110-129	33				
Gauri	157-163	18			18			229-233	9				
Asa	380-385	12			10	2		422-430	14			385	1 titled 'Kalee' (4 padas)
												424-425	1 titled 'Kalee' (8 padas)
Guji	490-492	2			2				5				
Devchandhari													
Bhagra													
Wadhana	558-582	9			8	1		564-585	2			582-585	1 1 no caption (4 padas)
Sorath	599-604	12			12			637-639	3				
Dhanaeri	663-686	9		1	8								
Jalstiri													
Todi													
Berari													
Tilang													
Suri								757-767	4				
Bilawal	796-798	6			5	1		832-833	1				
Gaund													
Hamkall	880	1										908-912	1 titled Anand (40 paunis)
Mali Gauri													
Maru	983-994	5			4	1		1016	1				
Tukhari													
Kedara													
Bhairo	1128-1133	21			15	4	2	1154-1155	2				
Basant	1188-1177	18			18								
Sarang								1233-1235	3				
Malhar	1227-1262	13			10	3		1276-1277	3				
Katra													
Kalyan													
Harbhai													
Vibhas	1332-1334	7			6	1		1346-1347	2				
Total													
Shabads		169	0	2	145	19	3		83				
Aahpadas	see this matrix	83											
Specialist compositions	see this matrix	3											
Specialist compositions													
Anand paunis	see this matrix	40											
Sloaks	See unit 3	344											
Chhant	see unit 4	19											
4 Vars-paunis	see unit 5	85											
		743											

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VIII

MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS GURU TEGH BAHADUR

Ragas	Pages	Total of	S H A B A D S					Pages	Ashtpedis	Pages	Sohle	Pages	Specialist
			2-4 padas	2 padas	3 padas	4 padas	5 padas						
Gauri	219-220	9		7	2								
Aaa	411	1		1									
Devghandhari	536	3		3									
Bhagra	537	1			1								
Sorah	631-634	12			12								
Dhanaari	684-685	4		4									
Jalhai	702-703	3		2	1								
Yodi	718	1		1									
Tilang	726-727	1											726-727 Kafee 3 padas
Bilawal	830-831	3		2	1								
Gauri													
Hamkall	901-902	3		3									
Maru	1008	3		3									
Basant	1186-1187	5		1	4								
Sarang	1231-1232	4		4									
Jajiwanti	1352-1353	4		4									
Total		57		35	21								
Sloaka	1426-1429	57											
Specialist	see matrix	1											
G/total		115											

IX

MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS
BHAGAT KABIR

Ragas	Pages of bhagat	G/Total all bhagats	Total bhagat Kabir	2padas	3padas	4padas	5padas	6padas	Pages	Ashtpadas	Specialist
Sri	91-92	5	2								
Maj	xxxx	0	0								
Gauri	323-330	83	77	11	NO BHAGAT BANTIN IN THE RAGA	32	3	2	390-346	1	3
Asa	475-488	53	37	3	8	17	9				
Gauri	524-526	8	0		6	2					
Devchandhari	xxxx	0	0								
Bhagara	xxxx	0	0								
Wadhana	xxxx	0	0								
Sorath	654-659	23	11	1	NO BHAGAT BANTIN IN THE RAGA	7					
Dhansari	691-695	14	5	1	3	1					
Jaisari	710	1	0		1	3					
Tooi	718	3	0								
Bevari	xxxx	0	0								
Uding	727	3	1								
Suni	792-794	10	5			5					
Blawal	855-858	18	12	6	2	3	1				
Gaurid	970-975	20	11	2	2	8	1				
Ramkali	971-974	18	12	2	4	2	2	1	972		
Nairain	xxxx	0	0								
Mai Gauri	988	3	0								
Maru	1102-1106	15	11	3	2	5			1104	1	
Ukharu	1117										
Kedara	1123-1124	7	6	2	NO BHAGAT BANTIN IN THE RAGA	4					
Bharo	1157-1167	33	10		3	2	1	2	1162-66	2	
Basari	1176-1179	13	8		5	2	1				
Sarang	1251-1253	8	3	1		2					
Makari	1292-1293	5	0								
Kera	1318	1	0								
Kharan	xxxx	0	0								
Parbhia	1348-1351	9	5		1	3		1	1393-1326	6	
VRSus											
Usharanti	xxxx	0	0								
Yoli		351	218								
Susana	1364-1377		213								
G/Total			461								

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MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS
BHAGAT NAMDEV

Ragas	Pages of bhagat	G/Total all bhagata	Total bhagat Namdev	S H A B A D S					Pages	Ashtpadis	Specialist
				2padas	3padas	4padas	5padas	6padas			
Siri	91-92	5	0								
Maj	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Gauri	323-330	83	1	1							
Asa	475-488	53	5	1	1	3					
Gujri	524-526	8	2		1	1					
Devghandhari	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Bhagra	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Wadhans	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Scorath	654-659	23	3		1	2					
Dhanasri	691-695	14	5	1	1	2	1				
Jaifairi	710	1	0								
Todi	718	3	3	2		1					
Berari	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Tilang	727	3	1			1					
Suhi	792-794	10	0								
Blawal	855-858	16	1	1							
Gaund	873-875	20	7	1		4	2				
Hamkali	971-974	18	4		1	3					
Nalnarain	xxxx	0		NO BHAGAT BANTI IN THE RAGA							
Mali Gauri	988	3	3		2	1					
Maru	1102-1105	15	1			1					
Kedera	1123-1124	7	0								
Bhaira	1157-1167	33	12		2	7	1		1162-66	2(9,28)	
Basant	1193-1196	13	3		2	1					
Sarang	1251-1253	8	3	2		1					
Maihar	1292-1293	5	2		1		1				
Kanra	1318	1	1	1							
Kalyan	xxxx	0		NO BHAGAT BANTI IN THE RAGA						1323-1326	6
Parbhai	1349-1351	9	3		1	2					
Vibhas											
Jajaiwanti	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Total		351	61								

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XI

MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS BHAGAT RAVIDAS

Ragas	Pages of bhagat	G/Total all bhagats	Total bhagat Ravidas	S H A B A D S					Pages	Aash/padis	Specialist
				2padas	3padas	4padas	5padas	6padas			
Siri	91-92	5	1		1						
Maj	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Gauri	323-330	83	5		3	1			346	1	
Aaa	475-488	53	6		4	2					
Gujri	524-526	8	1				1				
Devghandhari	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Bhagra	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Wadhans	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Sorath	654-659	23	7		5	2					
Dhanari	691-695	17	3	2		1					
Jal'airi	710	1	1					1			
Todi	718	3	0								
Berari	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Tilang	727	3	0		0	0					
Suhi	792-794	10	3		2	1					
Bilawal	855-858	16	2		2						
Gaund	970-975	20	2			2					
Hamkali	971-974	18	1		1						
Nainarain	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Mali Gauri	988	3	0								
Maru	1102-1106	15	2	1	1						
Kedara	1123-1124	7	1		1						
Bhaira	1157-1167	33	1			1					
Basani	1193-1196	13	3			1					
Sarang	1251-1253	8	0								
Makhar	1292-1293	5	3			3					
Kanra	1318	1	0								
Kalyan	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Parbhai	1349-1351	9	0								
Vibhas											
Jaljaiwanti	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA							
Total		354	40								

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XII

MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS
BHAGAT FARID

Regas	Pages of bhagat	G/Total all bhagats	Total bhagat Farid	S H A B A D S					Pages	Ashpadis	Specialist
				2padas	3padas	4padas	5padas	6padas			
Siri	91-92	5	0								
Mai	xxx	0	0								
Gauri	323-330	83	0								
Asa	475-488	53	2								
Gujri	524-526	8	0								
Devchandhari	xxx	0	0								
Bhagra	xxx	0	0								
Wadhans	xxx	0	0								
Sorath	854-859	23	0								
Dhanasri	891-895	17	0								
Jalairi	710	1	0								
Toot	718	3	0								
Benari	xxx	0	0								
Tilang	727	3	0								
Suht	782-784	10	2								
Bilawal	855-858	18	0								
Gaund	970-975	20	0								
Ramkali	971-974	18	0								
Nairarain	xxx	0	0								
Mai Gauri	988	3	0								
Manu	1108-1106	15	0								
Kedara	1124-1124	7	0								
Bharo	1157-1167	33	0								
Basani	1188-1196	13	0								
Sarang	1251-1253	8	0								
Malhar	1282-1293	5	0								
Kenra	1316	1	0								
Kelken parbhai	xxx	0	0								
Vibhas	1306-1351	5	0								
Leipkwanthi	xxx	0	0								
Total	1377-1385	354	4								
Staks			130								
G/Total			134								

XIII

MATRIX(11 BHAGATS)

BHAGAT BANI: Beni, Bhikhen, Dhanna, Jaidev, Parmanand, Pipa, Ramanand, Sadhna, Sain, Surdas, Trilochan

Ragas	Pages	G/Total all bhagata	Total bhagat this page	S H A B A D S						Pages	Ashtpada	
				2pada	3pada	4pada	5pada	6pada				
Siri	91-92	5	2									
Maj	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA								
Gauri	323-330	83	0									
Asa	475-488	53	3			1Dhanna	2Dhanna					
Gujri	524-526	8	3				1Trilochan	1(J.T)				
Devghandhari	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA								
Bhagra	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA								
Wadhans	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA								
Sorath	654-659	23	2	1Bhikhen	1Bhikhen							
Dhanasri	691-695	14	4	1(O.Pipa)		1Sain			1Trilochan			
Jaisiri	710	1	0									
Todi	718	3	0									
Berari	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA								
Tilang	727	3	0									
Suhi	792-794	10	0									
Billawal	855-858	16	1			1Sadhna						
Gaund	970-975	20	0									
Ramkali	971-974	18	1							974	1Beni Spad	
Nalnarin	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA								
Mali Gauri	988	3	0									
Maru	1102-1106	15	1			1Jaidev						
Kedara	1123-1124	7	0									
Bhairo	1157-1167	33	0									
Basant	1193-1196	13	1			1Ramand						
Sarang	1251-1253	8	2	1Ln/Surda	1Parmnd							
Maihar	1292-1293	5	0									
Kanra	1318	1	0									
Kalyan	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA								
Parbhai	1349-1351	9	1						1Beni			
Vibhas		0	0	NO BHAGAT BANTI IN THE RAGA								
Jajaiwanli	xxxx	0	0	NO BHAGAT BANTI IN THE RAGA								
Total		351	21									

Note: T=Trilochan; J=Jaidev; D=Dhanna; Surd=Surdas; Ramnd=Parmanand; Ramand=Ramanand; pad=padas

XIV

RAGMALA (pages 1429-1430)

List of Raags, Raginis and their sons as mentioned in Ragmala			Raags, Raginis, Raag's sons used in Guru Granth Sahib (31)			Others mentioned (6)
Raag	Wives	Sons	Raag	Wives	Sons	
1 Bhairo	1 Bhairvi	1 Pancham	Bhairo			
	2 Bilawli	2 Herkh				
	3 Punia	3 Disakh				
	4 Bangli	4 Bang galum				
	5 Aslekhi	5 Madhu				
		6 Madhav				
		7 Lalit				Lalit
		8 Bilawal				Bilawal
2 Malkausak	1 Gaudhari	1 Maru			Maru	
	2 Devghandhari	2 Mast Ang		Devghandhari		
	3 Gendhari	3 Mewara				
	4 Seehuli	4 Parba-chand				
	5 Dhanasri	5 Kusak		Dhanasri		
		6 Ubhara				
		7 Khaukhat				
		8 Bhauranad				
3 Hindol	1 Te-angi	1 Surmanand	Hindol	Tilang		
	2 Devkari	2 Bhaskar				
	3 Basanti	3 chander Bimb				
	4 Sandhur	4 Manglan				
	5 Sahs-Ahri	5 Sarsban				
		6 Binoda				
		7 Basant				Basant
		8 Kamoda				
4 Deepak	1 Kecheli	1 Kalnka				
	2 Patmangri	2 Kuntal				
	3 Todi	3 Rama		Todi		
	4 Kamodi	Kamal Kusam				
	5 Gujri	5 Chapak		Gujri		
		6 Gaura				
		7 Kanra			Kanra	
		8 Kalana			Kalyan	
5 Sri	1 Berari	1 Salu	Sri	Berari		
	2 Karnati	2 Sarang			Sarang	
	3 Gavri	3 Sagra			Gauri	
	4 Asawari	4 Gaund			Asawari	
	5 Sindhvi	5 Gambir			Gaund	
		6 Gund				
		7 Kumb				
		8 Hamir				
6 Meg	1 Sorath			Sorath		
	2 Gaud	1 Beradhar				
	3 Malari	2 Gaydhar		Malari		
	4 Asa	3 Kedara		Asa	Kedara	
	5 Schoo	4 Jabichara				
		5 Nut			Nut	
		6 Jaldhara				
		7 Sankar				
	8 Siama					
Total-Raags,		6+30+48=84	Used out of this list		19+3=22	
Raginis and their sons						

Ragas, Raagnis and their sons included in Guru Granth Sahib but not included in the list of ragas in Raagmala

Used in the main Text	
1	Maj
2	Gauri
3	Bihagra
4	Wadhans
5	Jaitsiri
6	Berari
7	Suhi
8	Ramkali
9	Mali Gaura
10	Tukhari
11	Parbhati
12	Jajiwanti
Mentioned or referred otherwise	
1	Bhopali
2	Vibhas
3	Kafee
Total 15	

**Extracts from Lectures
by
Dr. S.S. Kapoor
Reproduced verbatim**

OTHER WORLD SCRIPTURES

The Hindu Scriptures-I A Statistical Analysis

THE VEDAS:

There are four vedas:

1. Rig Veda
2. Sama Veda
3. Yajur Veda
4. Atharva Veda

RIG VEDA:

Rig Veda derives its name from the word rik, which means a mantra The Veda has:

- a. 10,589 verses
- b. The verses are divided into ten books called mandalas
- c. Each book is divided into lessons (anuvakas) and hymns (suktas)
- d. The ten books have 85 lessons, 1080 hymns and 10589 verses.
- e. There is also a supplement (valakhilya) section, which is seemed to have been a later addition.

ANALYSIS

THE BOOK (Mandalas)	Number of hymns	Number of mantras	Mantras addressed to
One	181	2006	Mainly Indra and Agni (fire god)
Two	43	429	Ascribed to sage Gritsmada; addressed to Indra, Agni and Rudra (god of storms)
Three	62	617	Ascribed to sage Vishwamitra; addressed to Indra, Agni, Yupa (Sacrificial post), Usha (dawn)

Four	58	589	Ascribed to sage Namdeva, son of sage Gautama. Bulk are addressed to Agni, others include: Shyena (falcon), Dadhikra (celestial horse)
Five	87	727	Ascribed to various sages; addressed mainly to Agni
Six	75	765	Ascribed to Sage Bhardavaja; addressed to Indra & Agni
Seven	104	841	Assigned to sage Vashisht; addressed to Indra followed by Agni
Eight	103	1716	Ascribed to various sages; addressed to Indra, Agni & Ashvinis
Nine	114	1108	Ascribed to sage Vishvamitra; addressed to Pavamana Soma (moon god)
Ten	181	1754	Ascribed to sages; a dialogue between Yama & Yami (son and daughter of Sun)

THE ATHARVA VEDA

The Atharva Veda contains charmas and spells. These were used to be recited to counteract evil influences during the course of a sacrifice. The numerical distribution of hymns (suktas) and verses (mantras) according to the kandas (sections/books) is as follows:

Kanda Number	Number of hymns	Number of verses
1	35	153
2	36	207
3	31	230
4	40	324
5	31	376
6	142	454
7	118	286
8	10	259
9	10	302
10	10	350
11	10	373
12	5	304
13	4	188
14	2	139
15	28	220
16	8	103
17	1	30
18	4	283
19	72	453
20	143	928
Total	740	5962

The Atharva Veda thus consists of 740 hymns and 5962 verses.

THE SAMA VEDA

The Sama Veda is composed entirely in metrical form. It is about half as long as the Rig Veda and also borrows considerably from it. The word Sama means sweet songs/hymns.

It is sometimes held that Sama Veda originally had one thousand different branches (shakhas) though historically there are records of only thirteen branches of which only three branches are now available, the others have been lost.

The list is as follows:

1. Ranayana
2. Shatyamukhya
3. Vyasa
4. Bhaguri
5. Oulundi
6. Goulgulvi
7. Bhanumna-Oupamanyava
8. Karati
9. Mashaka Gargya
10. Varshagavya
11. Kuthuma
12. Shalihotra
13. Jamini

The three branches that continue to be available are:

1. Ranayana
2. Kuthuma
3. Jaimini

In these three books there are 1875 mantras consisting of around 4000 mantras. The mantras are divided into two broad groups:

- a. Purvarchika consisting of 650 mantras. It is divided into four parts (kands):
 - i. Agneya kand
 - ii. Aindra kand
 - iii. Pavamana kand
 - iv. Arayna

Each of these parts are divided into chapters (adhyayas)

- (b) Uttarachika consisting of 1225 mantras. It has no parts but is divided into 21 chapters.

YAJUR VEDA

The Yajur Veda consists of formulae and verses to be uttered by *adhvaryus* (priests consisted of reciters). These priests were mainly entrusted with manual work that had to be performed at Yajnas.

According to a legend, Vedavyasa taught the four Vedas to four of his disciples. Vaishampayana was taught Yajur Veda, who taught Yajur Ved to twenty seven different students, and over time the Veda branched off into two different schools. The first one was the Taittiriya, often referred to as the black Yajur Veda, and the second one was the Vajasaneyi, often referred to as the white Yajur Veda.

The Vajasaneyi is partly in metrical form and partly in prose. The entire volume consists of forty books/chapters.

The three major gods of Vedas were Agni, Indra or Vayu and Surya. Agni ruled over earth (prithvi), Vayu ruled over atmosphere (antariksha), and Surya ruled over heavens (dyuloka) and all other gods were regarded as manifestations of these three gods. The three divisions of the ruling territories are known as lokas.

In some places Veda states that there were 11 gods for each loka, so that there were 33 gods in all. In some cases, there are references of 3339 gods. When it came to the age of the Puranas, the number of gods increased to thirty three crores.

The Hindu Scriptures-II Bhagvad Geeta

Bhagavad Geeta is in verse. It is a long poem spoken by God Himself through Krishna. There are four characters in it: Kaurava King Dhritarashtra, his counsellor Sanjay, the Pandav hero Arjun and Lord Krishna. The poem is in the form of a dialogue between Krishna and Arjun in the battlefield of Kurukshetra, and is being narrated by Sanjay to Dhritrashtra. The whole Scripture is divided into 3 Sections, 18 Chapters and seven hundred and one verses.

Section 1- Path of Action		
Number of Verses	Chapters	Contents
1 Verses 1-47 1-11 Description of warriors 12-19 The sound of conches 20-27 Arjun looks at brother-enemies 28-47 Expression of grief by Arjun	The Despondency of Arjun	1. Identifying the imperishable soul as the perishable body 2. Considering waging a war even for a righteous cause to be a sin.
2 Verses 1-72 1-11 Arjun's grief 12-30 Yoga of knowledge 31-38 Duties of Kshatriyas 39-53 Karma-yogi 54-72 Marks and glories of stable mind	The Philosophy of Discrimination	Dual aspects of human personality: 1. the changing body complex 2. the unchanging soul

<p>3 Verses 1-43 1-8 Detachment & duty 9-16 Sacrifices 17-24 Actions for the good of world 25-35 Wise and unwise 36-43 Control of desires</p>	<p>The path of Karma</p>	<p>Union with God through selfless service. Karma in a spirit of worship unto God without longing for reward</p>
<p>4 Verses 1-43 1-18 Selfless actions 19-23 Yogis & sages 24-32 Sacrifices & fruits 33-43 Glory of knowledge</p>	<p>The Path of Wisdom</p>	<p>Wisdom leads to the state of purity; It includes: i. Service to Guru ii. Surrender to Guru iii. Faith in Guru iv. Self Control v. Attachment with divine.</p>
<p>5 Verses 1-29 1-6 Yoga of disinterested actions 7-12 Marks and glories of nishkam karmayogi 13-26 Yoga of knowledge 27-29 Meditation and devotion</p>	<p>The Renunciation of Karma</p>	<p>Stages of Jivan Mukat (selfless karma) include: i. Renunciation of desires for fruits of actions ii. cultivation of the awareness of being a non-doer witness</p>

<p>6 Verses 1-37 1-4 Yoga of disinterested actions 5-10 Marks of God realised soul 11-31 Description of Dhyanyoga 32-36 Mind control 36-37 Fall from yoga</p>	<p>Meditation and self-control</p>	<p>Mind can be controlled through practice and dispassion-the will to do</p>
<p>Section 2 Path of Devotion</p>		
<p>7 Verses 1-30 1-7 Knowledge of manifest divinity 8-12 Inherence of God 13-19 Villain and devotees 20-23 Worship of semi-gods 14-30 Ignorant and wise</p>	<p>Knowledge and Wisdom</p>	<p>Worship: with and without motives</p>
<p>8 Verses 1-28 1-7 Adhyatma & Karma 8-22 Bhaktiyoga 23-28 Dark & bright Paths</p>	<p>The life everlasting</p>	<p>The yoga of the indestructible Brahma</p>
<p>9 Verses 1-28 1-6 Jnana and glory of God 7-10 Origin of world</p>	<p>Sovereign science and Sovereign secret</p>	<p>The all comprehensive truth</p>

<p>11-15 Villains and devotees</p> <p>16-19 Description of God</p> <p>20-24 Fruits of worship</p> <p>25-28 Glory of devotion</p>		
<p>10 Verses 1-42</p> <p>1-7 Power of yoga</p> <p>8-11 Bhaktiyoga</p> <p>12-18 Prayer to God</p> <p>19-42 God describes His glories</p>	Divine manifestations	The prime secrets of Almighty
<p>11 Verses 1-55</p> <p>1-4 Prayer for a vision of God</p> <p>5-8 God describes His manifestation</p> <p>9-14 Description of universal form</p> <p>15-31 View of God's universal form</p> <p>32-34 God exhorts Arjun to fight</p> <p>35-46 Prayer of Arjun</p> <p>47-50 Revelation by God to Arjun</p> <p>51-55 Devotion and its fruits</p>	Vision of the Cosmic form	Cosmos in the person of God
<p>12 Verses 1-20</p> <p>1-12 Merits of worship</p> <p>13-20 God realised soul</p>	Path of devotion	Modes of worship

SECTION 3 PATH OF WISDOM		
13 Verses 1-34 1-18 Kshetra & Purusha 19-34 Matter & Spirit	Spirit & Matter	Body and mind complex
14 Verses 1-27 1-4 Prakriti & Purusha 5-18 Gunas described 19-27 God Realisation	The Triple Qualities	Sattav, Rajas and Passion
15 Verses 1-20 1-5 Universe 7-11 individual soul 12-15 God & His glory 16-20 Perishable and Imperi- shable	The Supreme Self universe	Ultimate source of manifested
16 Verses 1-24 1-6 Divine & Demonical Properties 6-20 Vices described 21-24 Scriptures	Divine & Demonical qualities	Personalities of Divine The vices
17 Verses 1-28 1-6 Penances 7-22 Kind of food 23-28 Om Tat Sat	Threefold Faith	Behaviour of Sattavic, Rajasic and Tamasic people

<p>18 Verses 1-68</p> <p>1-12 Relinquishment</p> <p>13-18 Causes of karma</p> <p>19-40 Gunas</p> <p>41-48 Duties of castes</p> <p>49-55 Path of knowledge</p> <p>56-66 Path of karmayoga</p> <p>67-68 Glory of Geeta</p>	<p>Spirit of Renunciation</p>	<p>Summary of the previous 17 chapters</p>
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The Hindu Scriptures-III-Ramayan

Ramayan is a 50,000 lines poem written by Sage Valmiki probably around fourth century B.C. This poem is divided into 7 different sections called *Kandas*. The Ramayan is set in a golden age of idealism and righteousness.

Kand no.	Title	Text
1	Bal kand	Childhood, adult life, marriage
2	Ayodhya kand	Life in Ayodhya coronation, exile
3	Aranya kand, Forest	Life in exile, abduction of Sita,
4	Kishkindha kand	Rama at Pampasar, Luxman stay in Kishkindha
5	Sundar kand	Hanuman crosses the ocean, anger of Ravan, Lanka on fire
6	Lanka kand	Ravan and the great war, death of Ravan, return to Ayodhya, coronation
7	Uttar kand	Life of Ram, life of Luv & Kush, last days of Sita, Ram & Luxman enroute to heavens.

The Jain Scriptures - Angas

The knowledge of Sruti (Sruta-jnana) are contained in Angas, the sacred books of the Jains, these books of Angas have 11,283,580,005 padas (words).

The Angas are divided into twelve books as follows:

No.	The Book	Contents	Number of padas
1.	The Achar Anga	Rules of conduct for ascetics	18,000
2.	The Sutrakrita-Anga	Exposition of knowledge, humility etc.	36,000
3.	The Sthanas Anga	Exposition of knowledge of soul	42,000
4.	The Samavaya-Anga.	Account of similarities that arise from the point of view of (dravya) universe, (kshetra) place, (kala) time and (bhava) character	164,000
5.	The Vyakhya-prajnapiti	Including 60,000 questions put to Lord with the answers	228,000
6.	The Jnatridharma katha Anga	Exposition of nature	556,000

7.	The Upasakadh-yayana Anga	Stages (eleven) of a householder's life, the vows of chastity and rules of conduct for a householder	1,170,000
8.	The Antakrid-dasa Anga	Detail of 10 ascetics, who in the period of each of the 24 Tirthankaras, undergo very strict torture of ascetism and finally set themselves free from karma	2,238,000
9.	The Anuttvropap-daka-dasa Angas	Detail of 10 ascetics, who practised ascetism of a high type and in virtue of that took birth in the five Anuttaravimnas or heavens	9,244,000
10.	The Prasnavykarana Angas	Contains instructions as to how to reply to questions relating to past and future time, gain and loss, happiness and misery, life and death, good and evil etc.	9,316,000

11.	The Vipaka-sutra Angas	Exposition of the bondage, fruition, and continuance of karma	18,400,000
12.	The Drishi-pravada Angas	It is divided into five parts:	
A.	First Part	Five Parikarmas	
i.	The Chandra prajnapati	Account of motion, period, satellites of the moon, lunar days etc.	3,605,000
ii.	The Surya prajnapati	Account of the satellites of the sun.	503,000
iii.	The Jambu-dvipa-prajnapati	Account of Meru mountain, mountains, lakes, rivers etc.	325,000
iv.	The Dvipa prajnapati	Account of all the continents and sea and the residence of gods and the sites of the Jain temples.	5,236,000
v.	The Vyakhya prajnapati	Numerical account of the jiva and ajiva, the nine padarthas.	8,436,000
B.	Second part	Sutra This contains an account of 363 false creeds or heretic faith.	8.800,000
C.	Third part	Prathamanyoga This contains an	5000

		account of 63 pious persons: 24 Tirthankaras 12 Chakra-vartins 9 Narayanas 9 Prati-narayanas 9 Bala-bhadras	
D.	Fourth part	Fourteen Purva- gatas	
i.	The Utpada- purva	Exposition of soul, matter and time etc.	10,000,000
ii.	The Agrayn- aiya-purva	Account of seven tattvas, nine padarthas, six dravyas	9,600,000
iii.	The Viryan- uvada purva	Account of the powers of the soul, of the non soul, of place and time, nature etc.	7,000,000
iv.	The Astinas- tipravada- purva	Account of jiva and other dravyas	6,000,000
v.	The Jnana- pravada- purva	Account and analysis of five kinds of rights and three kinds of wrongs e.g, mati-sruta, avadhi, manah- paryaya and kevala-jnana and of ku-mati, kusruta, and vidhangani-jnana	9,999,999

vi.	The Satya-Pravada-purva	Deals with silence and speech	10,000,000
vii.	The Atma pravada purva	Soul, actions, rewards and punishment	260,000,000
viii.	The Karma-pravada purva	Exposition of bondage, reality, appearance, prolongation, diminution, tranformation, subsidence, amassing, expending operation	18,000,000
ix.	The Pratyakhyana purva	Objects to be renounced, fasts etc.	8,400,000
x.	The Vidyanuvada purva	700 minor sciences and palmistry	11,000,000
xi.	The Kalyana-vada purva	Sixteen causes and austerities that lead to a soul becoming Tirthankara, chakar-dharas and Vasudeva etc., also great points (events) in the lives of them	260,000,000
xii.	The Prana-vada purva	Account of eight kinds of medical sciences	130,000,000

xiii.	The Kriya visala purva	Treats of music, prosody, figure of speech, arts, qualities of women, rites, rules of life etc.	90,000,000
xiv.	The Triloka-bindu-sara purva	Account of three worlds, 26 rites, 8 occupations, 4 branches of maths and the way of attaining mokhsha	125,000,000
E.	The five Chulikars		
i.	The Jala-gata Chulika	Methods of staying in water, walking over water, passing through fire etc.	20,989,200
ii.	The Sthala-gata Chulika	Account of the methods of incantations and offerings	20,989,200
iii.	The Maya-gata Chulika	Incantations and offerings for performing miracles and tricks	20,989,200
iv.	The rupa-gata Chulika	The methods of transformation into the shape of a lion, elephant by means of incantations etc.	2-,989,200
v.	The akasa-gata Chulika	The methods of people travelling in space	20,989,200

The Scriptures other than the Angas are divided into 14 Prakirnakas. It contains 80,108,175 letters

No.	Book	Contents
1.	The Samayika	Account of name, position, substance, time, place and nature
2.	The Samstava	Five stages of life, 34 powers, 8 miracles etc
3.	The Vandana	Temples and worship
4.	Pratikramana	Methods of removal of defects
5.	The Vinaya	Five kinds of vinaya: faith, knowledge, conduct, austerity and behaviour.
6.	The Kriti karma	Methods of worship
7.	The Dasavaikalika	Rules of conduct and purity of food for ascetics
8.	The Uttaradh-yayana	Four kinds of disturbances and 22 kinds of troubles
9.	The Kalpavya-vahara	Right practices of ascetics
10.	The Kalpakalpa	Things, places or thoughts allowable for use by a monk
11.	The Mahakalpa-sanjnaka	Rules of ascetic practices
12.	The Pundarika	Details of charity, worship, austerity, faith self-control etc.
13.	The Mahapun-drika	Details of the causes, austerity, that lead to a soul being reborn as Indira, Pratindra etc.
14.	The Nishidika	Methods of Purification

The Muslim Scriptures - Holy Qoran

Qoran is the holy book of the Muslims. It has 114 chapters called Surahs/Books. Each chapter is divided into rukus (sections) and each section is further divided into ayats (verses). The largest chapter has 286 verses, whereas the smallest chapter has 3 verses. Each section generally deals with one subject. In total there are 6247 verses in Qoran.

From the recitation point of view, Qoran is divided into 30 equal parts, so that the devotee can complete its recitation in one month.

The Qoran was revealed to Prophet Mohammed both in Mecca and Medina. Ninety three chapters out of 114 chapters were revealed to Prophet in Mecca in the first 13 years, whereas the last 21 chapters were revealed in Medina in the last 10 years. However, 110th chapter was revealed in Mecca, when Prophet came from Medina to Mecca to perform farewell pilgrimage.

<u>Sura no.</u>	<u>Sura title</u>	<u>No. of (ruk-kus sec-tions)</u>	<u>No. of ver-ses</u>	<u>Place of revela-tion</u>	<u>Text</u>
1.	Fatiha		7	Mecca	Basic doctrine
2.	Baqara	40	286	Mecca	
3.	Al-ii-Imaran, Family of Imaran	20	200	Mecca	
4.	Nisa, the women	24	176	Mecca	
5.	Maida, the table spread	16	123	Mecca	

6.	An' am, Cattle	20	165	Mecca	
7.	A' raf, the height	24	206	Mecca	
8.	Anfal, the spoils of war	10	75	Mecca	
9.	Tauba, Baraat repentance	16	129	Mecca	
10.	Yunus or Jonah,	11	109	Mecca	
11	Hud, the prophet Had	10	123	Mecca	
12.	Yusuf, Joseph	12	111	Mecca	
13.	Ra'd, thunder	6	43	Mecca	
14.	Ibrahim, Abraham	7	52	Mecca	
15	Hijar, rocky tract	6	99	Mecca	
16.	Nahl, the Bee	16	128	Mecca	God is the Master of all
17.	Bani Isra-il	12	111	Mecca	God's signs

18.	Kahf	12	110	Mecca	Scriptures are directions
19.	Marym, Mary	6	98	Mecca	Works of Mary
20.	TaHa,8 mystic letters		135	Mecca	Qoran is the gift of God
21.	Anbiyaa, the prophet	7	112	Mecca	Karma and judgment. The triumph of the Truth
22.	Hajj	10	78	Mecca	Need of Hajj
23.	Mu-minum, the believer	6	118	Mecca	Faith & humility
24.	Nur, light	9	64	Mecca	Sex offences
25.	Furqan, the crieterion	6	77	Mecca	Right & wrong, a man's choice
26.	Shu'araa, the poet	11	227	Mecca	Belief & disbelief
27.	Naml. ants	7	93	Mecca	Follow revelation serve God
28.	Qasas, the Narration	9	88	Mecca	Repent, have faith, do good
29.	Ankabut, the Spider	7	69	Mecca	Excellence of hereafter

30.	Rum, the Roman Empire	6	60	Mecca	Patience & constancy
31.	Luqman, the wise	4	34	Mecca	True wisdom
32.	Sajda, Adoration	3	30	Mecca	Mystery of creation
33.	Ahzab, the confederates	9	73	Mecca	Respect apostle & his family
34.	Saba, city of Saba	6	54	Mecca	Falsehood is powerless
35.	Fatir, originator of creation	5	45	Mecca	Maintenance of creation
36.	Yasin, title of the holy Prophet	5	83	Mecca	Resurrection and thereafter
37.	Saffat, Ranged in ranks	5	182	Mecca	Victory of God's apostles
38.	Sad, Qisas, stories	5	88	Mecca	Mysteries of the spiritual world
39.	Zumar, the crowds	8	75	Mecca	Mercy is all embracing
40.	Mu-min, the believer	9	85	Mecca	Faith vs unfaith

41.	Ha-min, Sajda	6	54	Mecca	Man's attitude to faith
42.	Shura, consultation	5	53	Mecca	Bad actions & punishment, God's mercy
43.	Zukhruf, Gold adornment	7	89	Mecca	God & other deities
44.	Dukhan, smoke or mist	3	59	Mecca	Humbling world pride
45.	Jathiya, Bowing the knee	4	37	Mecca	Unfaithful to have bend on knees at the end
46.	Ahqaf, winding sand tracks	4	35	Mecca	The creation has a purpose
47.	Muhammed, the prophet	4	38	Mecca	Truth must be fought with firmness
48.	Fat-h, victory	4	29	Mecca	Victory comes with courage, devotion & faith
49.	Hujrat, the inner apartment	2	18	Mecca	Respect for the leader

50.	Qaf, dcree	3	45	Mecca	Day of recompense & day of reality
51.	Zariyat, The winds that scatter	3	50	Mecca	Truth is everlasing
52.	Tur, the mount	2	49	Mecca	Preparation for hereafter
53.	Najm, the star	3	52	Mecca	Revelations are Truth
54.	Qamar, the Moon	3	55	Mecca	Admonition hour of judgement
55.	Rahman, most gracious	3	78	Mecca	Ultimate end of both good & evil
56.	Waqia, the inevitable event	3	96	Mecca	Day of judgement true values
57.	Hadid, iron	4	30	Medina	Spiritual humility
58.	Mujadila, the woman who pleads	3	22	Medina	Position of woman
59.	Hashr, the gathering	3	24	Medina	Expulsion of Jews

60.	Mumtahana, Woman to be examined	2	13	Medina	Relation with non-believers
61.	Saff, battle Array	2	14	Medina	Words with action
62.	Jumu'a, Friday prayer	2	11	Medina	Community worship
63.	Munafiqum, the hypoc- rites	2	11	Medina	Hypocrisy
64.	Tagabun, Mutual Loss and Gain	2	18	Medina	God is the creator of both believers and non- believers
65.	Talaq, divorce	2	12	Median	Haqe Mehr
66.	Tahrim, Holding to be forbidden	2	12	Medina	Disharmony amongst sexes
67.	Mu;k Dominion	2	30	Mecca	Inner life of Man
68.	Qalam, the pen, or Num	2	52	Mecca	Keep on the good work despite obstacles
69.	Haqqa, the Sure reality	2	52	Mecca	Absolute true cannot fall

70.	Ma'arij, the ways of Ascent	2	44	Mecca	Patience mystery of time
71.	Nuh, Noah	2	28	Mecca	Story of Noah
72.	Jinn, the spirit	2	28	Mecca	Spiritual truth
73.	Muzzammil, Folded in Garments	2	20	Mecca	Significance of prayers
74.	Muddaththir, one wrapped up	2	56	Mecca	Prayer and praise
75.	Qiyamat, the Resurrection	2	40	Mecca	Resurrection
76.	Dahr, Time or Insan	2	31	Mecca	Good and evil
77.	Mursalat, those sent forth	2	50	Mecca	Rejection of horrors of hereafter
78.	Nabba, The great news	2	40	Mecca	God's care
79.	Nazi' at, those who tear out	2	46	Mecca	Pride and its fall
80.	Abasa, He frowned	1	42	Mecca	Consequence of a good or wicked life

81.	Takwir, or the Folding up	1	29	Mecca	Spiritual guidance
82.	Infitar, The cleaving asunder	1	19	Mecca	Final day of judgement
83.	Tatfif, dealing in fraud	1	36	Mecca	Condemnation of fraud
84.	Inshiqaq, The reading asunder	1	25	Mecca	World of eternity
85.	Buruj, the Zodial signs	1	22	Mecca	Persecution of God's votaries
86.	Tariq, The night-visitant	1	17	Mecca	Protection of God
87.	A'la, the most high	1	19	Mecca	Rise of man
88.	Gashiya, the overwhelming event	1	26	Mecca	Purpose of creation
89.	Fajr, the break of day	1	30	Mecca	Man's history
90.	Balad	1	20	Mecca	Prophet and Mecca

91.	Shams	1	15	Mecca	Realisation of spirituality
92.	Lail, the Night	1	21	Mecca	Night & Day
93.	Dhuha, The glorious morning light	1	11	Mecca	Night & Day
94.	Inshirah, the expansion	1	8	Mecca	Message of hope
95.	Tin, or the Fig	1	8	Mecca	Degredation of man
96.	Iqra, Read	1	19	Mecca	First revelation
97.	Qadr, honour	1	5	Mecca	Mystic night of power
98.	Baiyina, the clear evidence	1	8	Mecca	God's message
99.	Zilzil, the convulsion	1	8	Medina	Dissolution of world
100.	Adiyat, those that run	1	11	Medina	Nature of spiritual power
101.	A-Qaria, The day of noise and clamour	1	11	Mecca	Justice and deeds

102.	Takathur, piling up	1	8	Mecca	Warning against hoarding
103.	Asr, time through the ages	1	3	Mecca	Testimony of time
104.	Humaza, scandal mongers	1	9	Mecca	Condem- nation of scandals
105.	Fil, the elephant	1	5	Mecca	A parable, a story of defence of Kaa'ba
106.	Quraish, Custodians of Kaaba	1	4	Mecca	Qureshs and God
107.	Ma'un, neighbourly needs	1	7	Mecca	True worship
108.	Kauthar, Abundance	1	3	Mecca	Devotion and sacrifice
109	Kafirun, those who reject faith	1	6	Mecca	Non-believers
110.	Nasr, help	1	3	Mecca	Victory
111.	Lahab, father of flame	1	5	Mecca	Rage and destruction

112.	Ikhlas, Purity	1	4	Mecca	Unity of Godhead
113.	Falaq, the dawn	1	5	Mecca	Refuge
114.	Nas, mankind	1	5	Mecca	Attack of evil

The Christian Scriptures - The Bible

THE BOOKS OF THE OLD TESTAMENT The Scriptures of the Jews		THE BOOKS OF THE NEW TESTAMENT	
A. THE BOOKS OF THE LAW (THE PENTATEUCH)		A. THE GOSPELS	
	No. of chapters		No. of Chapters
1. Genesis	50	1. Mathew	28
2. Exodus	40	2. Mark	16
3. Leviticus	26	3. Luke	24
4. Numbers	36	4. John	21
5. Deuferonomy	32		
B. THE HISTROICAL BOOKS		B. THE EARLY CHURCH	
1. Joshua	24	1. The Acts of the Apostles	28
2. Judges	21		
3. Ruth	4	C. THE LETTERS OF PAUAL	
4. Samuel I	4	1. Romans	16
5. Samuel II	24	2. Coranthyans I	16
6. Kings I	22	3. Coranthyans II	13
7. Kings II	25	4. Galatians	6
8. Chronicles I	29	5. Ephesians	6
9. Chrocicles II	36	6. Philipians	4
10. Ezra	10	7. Colossians	4
11. Nehemiah	13	8. Thessalonians I	5
12. Esther	10	9. Thessalonians II	3
		10. Timothy I	5
		11. Timothy II	4
C. THE POETICAL BOOKS			
1. Job	42	12. Titus	3
2. Psalms	150	13. Philemon	1
3. Proverbs	31		

4. Ecclesiastes	12	D. OTHER LETTERS	
5. The Song of Solomon	8	Hebrews	13
		James	4
D. THE MAJOR PROPHETS		Peter I	5
1. Isaiah	66	Peter II	3
2. Jeremiah	52	John I	4
3. Lamentations	5	John II	1
4. Ezekiel	48	John III	1
5. Daniel	12	Jude	1
E. THE MINOR PROPHETS		E. A PROPHETIC BOOK	
1. Hosea	14	1. The Revelation	22
2. Joel	3		
3. Amos	9		
4. Obadiah	1		
5. Jonah	4		
6. Micah	7		
7. Nahum	2		
8. Habakkuk	3		
9. Zechariah	13		
10. Malachi	4		
Standard pages= 677;77.8%		Standard pages= 193;22.2%	

Total pages of both testaments= 870; where the Old Testament has 77.8% coverage. The New Testament has only 22% coverage. Christians believe in both Testaments, whereas the Jews believe only in the First Testament. The First Testament covers a history of about 4000 years, whereas the Second Testament covers only 100 years. The first five books of Old Testament are called TORAH.

PART II

MULTIPLE CHOICE QUESTION PAPER 1

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. Guru Granth Sahib is the holy book of the Sikhs.
- b. Guru Granth Sahib was compiled by Guru Arjan Dev.
- c. The first scribe of Guru Granth Sahib was Bhai_____
- d. The first copy of Guru Granth Sahib was installed in Harimandir in (year)_____
- e. Guru Granth Sahib was conferred the Guruship by _____
- f. First copy of the Granth Sahib was made by Bhai_____
- g. The first copy so made was called _____
_____by Guru Arjan Dev.
- h. The first high priest of the Harimandir was Bhai_____
- i. The pothis which are believed to be the prime source of material in Guru Granth Sahib are called _____
- j. The *Bir* prepared by Guru Gobind Singh at Damdama Sahib is called _____.
- k. Four copies of the Bir prepared by Guru Gobind Singh were made by _____
- l. The copies of Guru Granth Sahib mention in (k) can be found at:
 - i. _____
 - ii. _____
 - iii. _____
 - iv. _____

- m. Guru Granth Sahib was compiled at _____ (name of the city)
- n. All copies of Guru Granth Sahib have _____ pages.
- o. Guru Granth Sahib has the hymns of all the Sikh Gurus
- p. The language of all the hymns in Guru Granth Sahib is Punjabi.
- q. The script of Guru Granth Sahib is Gurmukhi.
- r. The original copy of Guru Granth Sahib prepared by Guru Gobind Singh was taken to _____ by _____ and its whereabouts are not known now.
- s. The copy of the first recension prepared by Guru Arjan Dev can be seen at _____
- t. When Guru Hargobind retired to Kiratpur he took the original copy of Guru Granth Sahib with him
- u. After the death of Guru Hargobind the original copy of the Granth was stolen by his grandson _____.
- v. During the lifetime of Guru _____ the original copy of the Granth was forcibly brought back to him by the Sikhs.
- w. Two Mughal rulers who examined the Granth on the adverse reports submitted to them by both the envious Muslims and Hindus were:
- i. _____
 - ii. _____
- x. The scribe of Guru Granth Sahib at the times of Guru Gobind Singh was Bhai _____
- y. Guru Granth Sahib contains the word of God revealed through the Sikh Gurus and other holy men.

SUGGESTED ANSWER
MULTIPLE CHOICE QUESTION PAPER 1

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- (a.) Guru Granth Sahib is the holy book of the Sikhs.
- (b.) Guru Granth Sahib was compiled by Guru Arjan Dev.
- c. The first scribe of Guru Granth Sahib was Bhai GURDAS.
- d. The first copy of Guru Granth Sahib was installed in Harimandir in (year) 1604.
- e. Guru Granth Sahib was conferred the Guruship by GURU GOBIND SINGH.
- f. First copy of the Granth Sahib was made by Bhai BANNO.
- g. The first copy so made was called KHARI BIR by Guru Arjan Dev.
- h. The first high priest of the Harimandir was Bhai BUDDHA.
- i. The pothis which are believed to be the prime source of material in Guru Granth Sahib are called MOHAN POTHIS.
- j. The *Bir* prepared by Guru Gobind Singh at Damdama Sahib is called DAMDAMI BIR.
- k. Four copies of the Bir prepared by Guru Gobind Singh were made by BABA DEEP SINGH SHAHEED.
- l. The copies of Guru Granth Sahib mentioned in (k) can be found at:
- i. HARIMANDIR SAHIB
- ii. PATNA SAHIB
- iii. DAMDAMA SAHIB
- iv. HAZUR SAHIB

- m. Guru Granth Sahib was compiled at RAMSAR (AMRITSAR) (name of the city)
- n. All copies of Guru Granth Sahib have 1430 pages.
- o. Guru Granth Sahib has the hymns of all the Sikh Gurus (SIX SIKH GURUS)
- p. The language of all the hymns in Guru Granth Sahib is Panjabi. NO. LANGUAGES INCLUDES: PANJABI, SINDHI, DAKHNI, PERSIAN, ARABIC ETC.
- q. The script of Guru Granth Sahib is Gurmukhi.
- r. The original copy of Guru Granth Sahib prepared by Guru Gobind Singh was taken to KABUL by AHMED SHAH ABDALI and its whereabouts are not known now.
- s. The copy of the first recession prepared by Guru Arjan Dev can be seen at KARTARPUR
- t. When Guru Hargobind retired to Kiratpur he took the original copy of Guru Granth Sahib with him
- u. After the death of Guru Hargobind the original copy of the Granth was stolen by his grandson DHIRMAL.
- v. During the lifetime of Guru TEGH BAHADUR the original copy of the Granth was forcibly brought back to him by the Sikhs.
- w. Two Mughal rulers who examined the Granth on the adverse reports submitted to them by both the envious Muslims and Hindus were:
i. AKBAR
ii. AURANGZEB
- x. The scribe fo Guru Granth Sahib at the times of Guru Gobind Singh was Bhai MANI SINGH
- y. Guru Granth Sahib contains the word of God revealed through the Sikh Gurus and other holy men.

MULTIPLE CHOICE QUESTION PAPER 2

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. Guru Granth Sahib is the living Guru of the Sikhs
- b. Guru Granth Sahib is a revealed book.
- c. The two scribes of the Granth are: i. Baba Budha ii. Bhai Gurdas iii. Bhai Mani Singh iv. Baba Gurditta
- d. Guru Granth Sahib has hymns of _____ Gurus _____ saints and _____ Bhatts.
- e. The Bhatts were the court poets and were _____ by caste.
- f. Bhai Banno hailed from the village _____ in district _____ now in Pakistan
- g. Bhai Gurdas was an _____ of Guru Arjan Dev.
- h. Guru Granth Sahib has _____ pages and can be grouped in _____ Chapters.
- i. The pothis which are believed to be the prime source of material in Guru Granth Sahib are called Mohan Pothis. All the hymns included in these pothis are of Guru Nanak Dev.
- j. Damdami *Bir* was compiled in _____ A. D.
- k. Vars (Odes/ballads) consists of _____ and _____.
- l. There are _____ Vars in Guru Granth Sahib.
- m. The Var which is recited early morning in every Gurdwara is called _____.
- n. The above Var (m) is composed by _____ and has _____ pauris.

- o. The above Var (m) has Sloaks composed both by Guru _____ and Guru _____.
- p. An English equivalent of a Sloak is a _____.
- q. A Shabad means a hymn of various number of parts (padas). Each pada consists of one or more verses (*tuks*) and may consist of : 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 16 *tuks*..
- r. There are two banis in Guru Granth Sahib which do not have captions to indicate their authorship.
i. _____ ii. _____
- s. The number of Mohan Pothis is _____.
- t. All Bani of the Mohan Pothis was included in Guru Granth Sahib.
- u. The pothis scarcely have the use of _____ and _____ and their deciphering is very difficult.
- v. The main theme of Japji Sahib is _____.
- w. Write the meaning of the following hymn:
"lek na mitae hae sekhi, jo likhae Kartar..."

- x. The total number of ragas used in Guru Granth are _____
- y. About 40% of the total hymns included in Guru Granth Sahib are composed by Guru _____.
- z. One Var included in Guru Granth Sahib is composed by the court poets (bards), their name is _____ & _____.
- aa. The meaning of the words Guru Granth Sahib is :
i. Guru means :
ii. Granth means :
iii. Sahib means :

SUGGESTED ANSWER
MULTIPLE CHOICE QUESTION PAPER 2

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- (a) Guru Granth Sahib is the living Guru of the Sikhs
- (b) Guru Granth Sahib is a revealed book.
- c. The two scribes of the Granth are: i. Baba Budha (ii) Bhai Gurdas (iii) Bhai Mani Singh iv. Baba Gurditta
- d. Guru Granth Sahib has hymns of 6 Gurus 15 saints and 17 Bhattas.
- e. The Bhattas were the court poets and were BRAHMINS by caste.
- f. Bhai Banno hailed from the village MANGAT in district GUJRAT now in Pakistan
- g. Bhai Gurdas was an UNCLE of Guru Arjan Dev.
- h. Guru Granth Sahib has 1430 pages and can be grouped in 39 Chapters.
- i. The pothis which are believed to be the prime source of material in Guru Granth Sahib are called Mohan Pothis. All the hymns included in these pothis are of Guru Nanak Dev. NO THEY ARE OF GURUS NANAK, ANGAD & AMARDAS.
- j. Damdami *Bir* was compiled in 1706 A. D.
- k. Vars (Odes/ballads) consists of SLOAKS and PAURIS.
- l. There are 22 Vars in Guru Granth Sahib.
- m. The Var which is recited early morning in every Gurdwara is called ASA DI VAR.

- n. The above Var (m) is composed by GURU NANAK and has 24 pauris.
- o. The above Var (m) has Sloaks composed both by Guru NANAK and Guru ANGAD.
- p. An English equivalent of a Sloak is a COUPLET.
- q. A Shabad means a hymn of various number of parts (padas). Each pada consists of one or more verses (*tuks*) and may consist of : 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 16 *tuks*.
- r. There are two banis in Guru Granth Sahib which do not have captions to indicate their authorship.
i. JAP JI ii. RAGMALA
- s. The number of Mohan Pothis is 2.
- t. All Bani of the Mohan Pothis was included in Guru Granth Sahib. No
- u. The pothis scarcely have the use of LAGAN and MATRAS and their deciphering is very difficult.
- v. The main theme of Japji Sahib is WAY TO REALISE GOD.
- w. Write the meaning of the following hymn:
"lek na mitae hae sekhi, jo likhae Kartar..."
GOD'S LAW IS ETERNAL & CANNOT BE CHANGED
- x. The total number of ragas used in Guru Granth are 31
- y. About 40% of the total hymns included in Guru Granth Sahib are composed by Guru ARJAN
- z. One Var included in Guru Granth Sahib is composed by the court poets (bards), their name is SATTA & BAIWAND.
- aa. The meaning of the word Guru Granth Sahib is :
i. Guru means : GOD
ii. Granth means : HOLY WORD (BOOK)
iii. Sahib means : GREAT

MULTIPLE CHOICE QUESTION PAPER 3

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. Guru Granth Sahib has the bani of the following Sikh Gurus:
1. Guru Nanak 2. Guru Harai 3. Guru Tegh Bahadur
4. Guru Gobind Singh 5. Guru Amardas 6. Guru Ramdas
7. Guru Arjan 8. Guru Angad
- b. Mohan Pothis has the bani of the following Sikh Gurus:
Guru Gobind Singh Guru Nanak Guru Ramdas Guru
Angad Guru Amardas Guru Arjan
- c. The scribe of the Mohan Pothis was _____
- d. Mohan Pothis has the hymns in _____ ragas.
- e. The script of Mohan Pothis is Gurmukhi.
- f. Where Guru Granth Sahib has 1430 page, Kartarpuri Bir has _____ pages
- g. The current version of Guru Granth Sahib is a copy of the Kartarpuri Bir.
- h. The descendants of Bhai Banno delieve that the old name of their village was _____ hence the name Banno Bir as called by Guru Arjan.
- i. The Mohan Pothis have the hymns of the following Bhagats:
a. Farid b. Kabir c. Tirlochan d. Jaidev e. Bhikhen
f. Ravidas g. Beni h. Namdev
- j. Damdami *Bir* was compiled by Guru Tegh Bahadur.
- k. A Shabad can be defined as a _____
- l. A pada may be described as a _____
- m. A tuk may be defined as a _____
- n. Swayas recorded in Guru Granth Sahib were composed by:

- a. Bhatts b. Guru Arjan c. Guru Nanak d. Guru Angad
e. Guru Ramdas
- o. All Vars in Guru Granth Sahib have a minimum of _____ sloaks before each pauri.
- p. A Var means a heroic poem and its divisions are called sloaks and pauris.
- q. List at least five languages which have influence on the compositions recorded in Guru Granth Sahib.
1 2 3 4 5
- r. Match the following:
Authors: a. Guru Angad b. Farid c. Kabir
d. Jaidev e. Ravidas f. Namdev g. Dhanna
Influence of language: Panjabi Hindi Persian Bengali
Marathi Arabic
- s. All Chhants recorded in Guru Granth Sahib have Sloaks preceding the Chhants
- t. Name the compiler of two vars recorded in Guru Granth Sahib which have no sloaks in them
1. 2.
- u. All Rahaos in a composition are independently numbered.
- v. The Rahao verse means _____
- w. The words 'Patti, Bawan Akhri and Dakhni Onkar' refer to the description of an _____
- x. Guru Granth Sahib is a treasury of old Indian languages and dialects.
- y. The word 'Pauri' is spelt in two different ways. Give the other version _____
- z. All pauris in Guru Granth Sahib have the name Nanak at the end as the name of the composer.

- aa. Maximum Bani in Guru Granth Sahib is composed in the following form:
- a. Shabads b. Chhants c. Swayas d. Vars
- bb. Almost all the composition of Gurus Angad, Amardas and Ramdas are in _____ language.
- cc. Name the Bhagat who lived in 12th Century A. D. and whose hymns are recorded in Guru Granth Sahib.
- dd. Name at least two Banis which are recorded in Banno Bir but which were struck off/not included in the Kartarpuri Bir.
- a. _____
 - b. _____

SUGGESTED ANSWER
MULTIPLE CHOICE QUESTION PAPER 3

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. Guru Granth Sahib has the bani of the following Sikh Gurus:
①. Guru Nanak 2. Guru Harai ③. Guru Tegh Bahadur
4. Guru Gobind Singh ⑤. Guru Amardas ⑥. Guru Ramdas
⑦. Guru Arjan ⑧. Guru Angad.
- b. Mohan Pothis has the bani of the following Sikh Gurus:
Guru Gobind Singh Guru Nanak Guru Ramdas Guru
Angad Guru Amardas Guru Arjan
- c. The scribe of the Mohan Pothis was SAHANSAR RAM
- d. Mohan Pothis has the hymns in 10 ragas.
- ⑨. The script of Mohan Pothis is Gurmukhi.
- f. Where Guru Granth Sahib has 1430 page, Kartarpuri Bir has 1968 pages
- g. The current version of Guru Granth Sahib is a copy of the Kartarpuri Bir. NO, IT IS A COPY OF DAMDAMI BIR.
- h. The descendants of Bhai Banno believe that the old name of their village was KHARA hence the name Banno Bir as called by Guru Arjan.
- i. The Mohan pothis have the hymns of the following Bhagats:
a. Farid b. KABIR c. TIRLOCHAN d. JAIDEV
e. Bhikhen f. RAVIDAS g. Beni h. NAMDEV
- j. Damdami *Bir* was compiled by Guru Tegh Bahadur. NO IT WAS COMPILED BY GURU GOBIND SINGH.
- k. A Shabad can be defined as a DIVINE SONG
- l. A pada may be described as a STANZA

- m. A tuk may be defined as a LINE
- n. Swayas recorded in Guru Granth Sahib were composed by:
 a. Bhatts b. Guru Arjan c. Guru Nanak d. Guru Angad
 e. Guru Ramdas
- o. All Vars in Guru Granth Sahib have a minimum of 2 sloaks before each pauri.
- p. A Var means a heroic poem and its divisions are called sloaks and pauris.
- q. List at least five languages which have influence on the compositions recorded in Guru Granth Sahib.
 1. PANJABI 2. PERSIAN 3. ARABIC
 4. SINDI 5. MULTANI
- r. Match the following:
 Authors: a. Guru Angad b. Farid c. Kabir d. Jaidev
 e. Ravidas f. Namdev g. Dhanna
 Influence of language: Panjabi Hindi Persian Bengali
 Marathi Arabic (a, b) (c, g) (f) (d) (f) (f)
- s. All Chhants recorded in Guru Granth Sahib have Sloaks preceding the Chhants. NO ONLY SOME OF THEM.
- t. Name the compiler of two vars recorded in Guru Granth Sahib which have no sloaks in them
 1. GURU ARJAN 2. SATTA & BALWAND
- u. All Rahaos in a composition are independently numbered.
- v. The Rahao verse means THE STHAI (VERSE TO BE REPEATER, WHILE SINGING)
- w. The words 'Patti, Bawan Akhri and Dakhni Onkar' refer to the description of an ALPHABET
- x. Guru Granth Sahib is a treasury of old Indian languages and dialects.
- y. The word 'Pauri' is spelt in two different ways. Give the

other version PAVRI

- z. All pauris in Guru Granth Sahib have the name Nanak at the end as the name of the composer. NO, SOME OF THEM DO NOT HAVE IT.
- aa. Maximum Bani in Guru Granth Sahib is composed in the following form:
a. Shabads b. Chhants c. Swayas d. Vars
- bb. Almost all the composition of Gurus Angad, Amardas and Ramdas are in EASTERN PANJABI language.
- cc. Name the Bhagat who lived in 12th Century A. D. and whose hymns are recorded in Guru Granth Sahib. JAIDEV
- dd. Name at least two Banis which are recorded in Banno Bir but which were struck off/not included in the Kartarpuri Bir.
a. A VERSE OF MIRA BAI b. PRAN SANGALI

MULTIPLE CHOICE QUESTION PAPER 4

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. All compositions in Guru Granth Sahib have the verse of Rahau in them.
- b. Maximum number of rahaus which can be found in a composition in Guru Granth are _____.
- c. The name of the composition which has maximum number of rahaus in it is _____.
- d. A composition which has two rahaus, there the first rahau contains a _____ and second rahau contains an _____.
- e. In musical terms the verse of rahau means _____.
- f. In academic terminology the verse of rahau is the _____ of the shabad.
- g. Write three differences between the structures of a shabad and a var
i. _____ ii. _____ iii. _____
- h. The number of tukas (lines) in a pada of a Chhant are _____.
- i. Where about in Guru Granth Sahib are found the following:
1. The Swayas _____ 2. The Chhants _____.
- k. A hymn called Thith means the description of _____.
- l. Some of the Swayas are composed by Guru Arjan Dev.
- m. All hymns composed in musical measures have the reference of GHAR along with the name of ragas.
- n. Guru Granth Sahib has compositions in 33 ragas and 19 ghars.

- o. Guru Arjan has composed hymns in all the ragas included in Guru Granth Sahib.
- p. A raga and a ghar are synonyms.
- q. What is the subject matter of the long hymn 'Patti' ?
- r. Match the following:
 Authors: The Sikh Gurus:
 Form of hymns:
 i. Sloaks
 ii. Swayas
 iii. Shabads
- s. A Chhant is an all purpose song.
- t. All Swayas have fixed number of padas and fixed number of tukas.
- u. In which of the following **ghars** maximum number of hymns have been composed ?
Ghar: 1 2 3 10 13 17
- v. In which of the following ragas maximum composition have a reference of **ghar** along with the name of the raga:
Raga: Siri Asa Gujri Suhi Bilawal
- w. How many basic svars are there in the Indian music?
number of svars: 5 7 9
- x. How many svars are considered to be fixed ?
number of fixed svars: 2 3 5

SUGGESTED ANSWER
MULTIPLE CHOICE QUESTION PAPER 4

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. All compositions in Guru Granth Sahib have the verse of Rahau in them. No
- b. Maximum number of rahaus which can be found in a composition in Guru Granth are 6
- c. The name of composition which has maximum number of rahaus in it is Wanjara.
- d. A composition which has two rahaus, there the first rahau contains a Question and second rahau contains an Answer.
- e. In musical terms the verse of rahau means Sthai.
- f. In academic terminology the verse of rahau is the Theme of the shabad.
- g. Write three differences between the structures of a shabad and a var.
i. Shabad has Padas; Var has Stanzas
ii. Shabad has no Slokas iii. Shabad is no heading
Var has Slokas Var is a heading.
- h. The number of tukas (lines) in a pada of a Chhant are 6.
- i. Write the names of four main forms (structure) of compositions recorded in Guru Granth Sahib.
i. Shabad ii. Chhant iii. Var iv. Swayas.
- j. Where about in Guru Granth Sahib are found the following:
1. The Swayas At the End 2. The Chhants All over the Granth
- k. A hymn called Thith means the description of Lunar Days.

- l. Some of the Swayas are composed by Guru Arjan Dev.
- m. All hymns composed in musical measures have the reference of GHAR along with the name of rags. NO ONLY SOME OF THEM.
- n. Guru Granth Sahib has compositions in 33 RAGAS AND 19 GHARS:
- o. Guru Arjan has composed hymns in all the rags included in Guru Granth Sahib. NO, ONLY IN 30 RAGAS.
- p. A raga and a ghar are synonyms. NO, RAGA IS THE TUNE, WHEREAS GHAR IS THE TAL.
- q. What is the subject matter of the long hymn 'Patti'? ALPHABET.
- r. Match the following:
 Authors: The Sikh Gurus:
 Form the hymns:
- i. Slokas ALL GURUS (NANAK, ANGAD, AMAR DAS, RAM DAS, ARJAN DEV, TEG BAHADUR)
- ii. Swayas GURU ARJAN
- iii. Shabads GURU NANAK, AMAR DAS, RAM DAS, ARJAN, TEGH BAHADUR.
- s. A Chhants is a all purpose song. No, It is a Song of Praise.
- t. All Swayas have fixed number of padas and fixed number of tukas.
- u. In which of the ghars maximum number of hymns have been composed? NO, UNRESTRICTED PADAS & TUKAS.
Ghar: 1 2 3 10 13 17
- v. In which of the following ragas maximum compositions have a reference of **ghar** along with the name of the raga :
Raga: Siri Asa Gujri Suhi Bilawal
- w. How many basic svars are there in the Indian Music?

number of svars: 5 ⑦ 9

- x. How many svars are considered to be fixed :
number of fixed svars: ② 3 5

MULTIPLE CHOICE QUESTION PAPER 5

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. According to the count of different scholars, Guru Granth Sahib has the following number (total) of hymns:
6000 6578 5894 7650 3456
- b. Give the count given at the end of the following in Japji Sahib:
Sloak (ad sach) last pauri sloak (pawan guru)
- c. How many shabads are there under the heading of 'Sodar'? _____
- d. How many shabads are there under the heading of 'Sopurkh'? _____
- e. In Kirtan Sohila there are 5 shabads and the last shabad has 4 padas, what count is given at the end of the fifth shabad? _____
- f. How much bani is recorded under the musical measures in Guru Granth Sahib ?
98% 95% 97.5% 90% 87&
- g. First rag starts at page _____ and it is called _____
- h. The nitnem banis recorded in the beginning of Guru Granth Sahib are:

- i. In Sri rag, at the end of Guru Nanak's shabads the count given is 4/33, Explain
number 4 _____
number 33 _____
- j. In Sri rag at the end of Guru Amardas's shabads the count given is 4/31/64. Explain numbers
4. _____ 31. _____ 64. _____

- k. Guru Arjan composed bani in _____ rags.
- l. The sequence of arrangement of hymns in Guru Granth Sahib is as follows:
Shabad (chaupadas), _____, special long poems,
_____, Vars, _____.
- m. Kartarpuri bir has 984 leaves (_____ pages) of which _____ (906 pages) are blank.
- n. How many blank pages Damdami bir has ? _____.
- o. Do we have a heading of Reharas at the top of shabads of Sodar and Sopurkh ?
- p. The following Guru has composed bani only in sloaks:
Guru Amardas Guru Angad Guru Tegh Bahadur
- q. Give the sequence of authors, in order of which their bani is recorded in Guru Granth Sahib.
_____.
- r. A mangal is an invocation.
- s. The most used mangal reads as : _____.
- t. Name one raga which does not have the mangal of Mulmantar at the start of it,
- u. Sloak Shaskriti are composed by both Guru Nanak (4) and Guru Arjan (67). The count at the end of Guru Nanak's sloak is 4. What is the count at the end of sloaks of Guru Arjan ?
71 67/4 4/67
- v. The count of numerals changes after every heading or subheading.

SUGGESTED ANSWERS

MULTIPLE CHOICE QUESTION PAPER 5

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. According to the count of different scholars, Guru Granth Sahib has the following number (total) of hymns:
6000 6578 5894 7650 3456
- b. Give the count given at the end of the following in Japji Sahib:
Sloak (ad sach) 1 last pauri 38 sloak (pawan guru) 1
- c. How many shabads are there under the heading of 'Sodar'? 5
- d. How many shabads are there under the heading of 'Sopurkh'? 4
- e. In Kirtan Sohila there are 5 shabads and the last shabad has 4 padas, what count is given at the end of the fifth shabad? 4/5
- f. How much bani is recorded under the musical measures in Guru Granth Sahib ?
98% 95% 97.5% 90% 87%
- g. First rag starts at page 14 and it is called Sri Rag
- h. The nitnem banis recorded in the beginning of Guru Granth Sahib are:
Jap Ji, Sodar, Sopurkh, Sohila
- i. In Sri rag, at the end of Guru Nanak's shabads the count given is 4/33, Explain
number 4 Padas in the Shabad
number 33 Total Shabads of Guru Nanak
- j. In Sri rag at the end of Guru Amardas's shabads the count given is 4/31/64. Explain numbers
4. Number of Padas 31. Shabad of Guru Amar Das

64. Cumulative Total of All the Shabads

- k. Guru Arjan composed bani in 30 rags.
- l. The sequence of arrangement of hymns in Guru Granth Sahib is as follows:
Shabad (chaupadas), Ashtpadi, special long poems, Chhants, Special Short Poems, Vars, Swayas .
- m. Kartarpuri bir has 984 leaves (1968 pages) of which 453 (906 pages) are blank.
- n. How many blank pages Damdami bir has ? None .
- o. Do we have a heading of Reharas at the top of shabads of Sodar and Sopurkh ? No .
- p. The following Guru has composed bani only in sloaks:
Guru Amardas Guru Angad Guru Tegh Bahadur
- q. Give the sequence of authors, in order of which their bani is recorded in Guru Granth Sahib.
Gurus, Nanak, AmarDas, RamDas, Arjan, Tegh Bahadur, Bhagats .
- (r.) A mangal is an invocation.
- s. The most used mangal reads as : Ek Onkar Sat Gurprasad.
- t. Name one raga which does not have the mangal of Mulmantar at the start of it, Sri Rag .
- u. Sloak Shaskriti are composed by both Guru Nanak (4) and Guru Arjan (67). The count at the end of Guru Nanak's sloak is 4. What is the count at the end of sloaks of Guru Arjan ?
71 67/4 4/67
- (v.) The count of numerals changes after every heading or subheading.

- k. Match the following:
- | | | |
|----------------|---------------|----------------------|
| a. Guru Nanak | b. Guru Angad | c. Guru Amardas |
| d. Guru Ramdas | e. Guru Arjan | f. Guru Tegh Bahadur |
- Number of hymns: i. 63 ii. 974 iii. 2218
 iv. 115 v. 907 vi. 679
- l. The arrangement of hymns in Guru Granth Sahib is broadly in 3 divisions :
- Division 1. _____ Division 2. _____
 Division 3. _____
- m. List at least five differences between Damdami and Kartarpuri birs:
- i.
 - ii.
 - iii.
 - iv.
 - v.
- n. Write the name of places where both Damdami bir and Kartarpuri bir were compiled:
- Damdami bir _____
 Kartarpuri bir _____
- o. Give one word meaning of:
- Sodar _____
 Sopurkh _____
 Sohila _____
 Sukhmani _____
- p. The following Gurus have composed no sloaks:
- Guru Amardas Guru Angad Guru Tegh Bahadur
 Guru Nanak
- q. Give the sequence of Bhagat-authors, in order of which their bani is recorded in Guru Granth Sahib.
- First _____ Second _____ Last _____
- r. Guru Granth Sahib opens with 'Mool Mantar', what is the Sanskrit word for it?
- _____
- s. Guru Nanak had two companions with him, called Bala

and Marda. Who out of these two was a rebeck player? _____

- t. Name two most popular ragas used in Guru Granth Sahib:
i. _____ ii. _____
- u. Sloak Shaskriti have the influence of Sanskrit language in their composition.
- v. Ragmala is composed by Guru Nanak.

SUGGESTED ANSWERS
MULTIPLE CHOICE QUESTION PAPER 6

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. According to the count of different scholars, Guru Granth Sahib has the following number (total) of Vars
6000 23 122 ② 3456
- b. The correct count given at the end of 'Sopurkh' is (the last shabad has four pads in it):
④/5 4/6 4/7 4/4
- c. How many sloaks are there in Japji ? ② 4 6 7
- d. How many total sh 'bads are there under the headings of both 'Sodar' and 'Sopurkh'? 9
- e. Give the actual heading, if any, in Guru Granth Sahib of the Nitnem Banis
Jap Sodar Sopurkh Sohila
- f. Which of the following banis are recorded under the muscial measures in Guru Granth Sahib ?
Japji ④sa di Var Sopurkh Sodar ④nand Sahib
Sukhmani
- g. Sloak Mehla 9 are recorded on pages 1426-29
- h. One example of Debate-related hymn is:
④sidh Goshi Baramah Gunwanti.
- i. Two Examples of subject related hymn are:
i. Sukhmani
ii. Jap Ji
- j. In rag Gauri Purbi, one shabad has the following heading:
Rag Gauri Purbi *1 Mehal 5 *2
1 *3
Give one word answers for: 1 Rag is Gauri Purbi
2 Author-Guru Arjan . 3 Sanatmi School of Music-Shiv

- k. Match the following:
- | | | | |
|------------------|---------------|----------------------|-----------|
| a. Guru Nanak | b. Guru Angad | c. Guru Amardas | |
| d. Guru Ramdas | e. Guru Arjan | f. Guru Tegh Bahadur | |
| (b) | (a) | (e) | |
| Number of hymns: | i. 63 | ii. 974 | iii. 2218 |
| (f) | (c) | (d) | |
| iv. 115 | v. 907 | vi. 679 | |

- l. The arrangement of hymns in Guru Granth Sahib is broadly in 3 divisions :
- Division 1. Nitnem Division 2. Musical Measures
 Division 3. Swayas & Sloaks

- m. List at least five differences between Damdami and Kartarpuri birs:

Kartarpuri Bir Damdami Bir

i. Place of Compilation	Amritsar	Damdama Sahib
ii. Year of Compilation	1601-1604	1706
iii. Scribe	Bhai Gurdas	Bhai Mani Singh
iv. Pages	1968	1430
v. Hymns of Guru Tegh Bahadur	No	Yes
vi. Presence of 'Sopurkh' In Nitnem Banis	No	Yes
vii. Blank Pages	Yes	No

- n. Write the name of places where both Damdami bir and Kartarpuri bir were compiled:
- Damdami bir Damdama Sahib
 Kartarpuri bir Amritsar

- o. Give one word meaning of:
- Sodar Gateway of the House of Gog
 Sopurkh Great God
 Sohila Seperation & Union
 Sukhmani Psalms of Peace

- p. The following Gurus have composed no sloaks:
 Guru Amardas Guru Angad Guru Tegh Bahadur
 Guru Nanak (ALL HAVE COMPOSED).

- q. Give the sequence of Bhagat-authors, in order of which their bani is recorded in Guru Granth Sahib.
First KABIR Second NAMDEV Last FARID
- r. Guru Granth Sahib opens with 'Mool Mantar', what is the Sanskrit word for it?
MANGAL.
- s. Guru Nanak had two companions with him, called Bala and Marda. Who out of these two was a rebeck player?
Mardana.
- t. Name two most popular ragas used in Guru Granth Sahib:
i. ASA ii. RAMKALI
- u. Sloak Shaskriti have the influence of Sanskrit language in their composition.
- v. Ragmala is composed by Guru Nanak.
NO, AUTHOR IS NOT KNOWN.

MULTIPLE CHOICE QUESTION PAPER 7

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. Guru Granth Sahib contains hymns composed in the _____ of God.
- b. The correct count given at the end of 'Sodar' is:
4/5 4/6 4/7
(where the last shabad is of 4 padas)
- c. All compositions in Guru Granth Sahib have been set in certain back grounds which can be grouped as:
i. _____ ii. _____
iii. _____ iv. _____
v. _____
- a. How many total shabads are there under the headings of 'Sohila'? _____
- b. Give the probable heading of a shabad containing 4 stanzas and is composed by Guru Amardas in raga Suhi _____
- c. Which of the following banis are recorded in the concluding section of Guru Granth Sahib ?
Sukhmani Anand Sahib Swayas
Sloak varan to vadeek
- d. What does the word 'Sloak varan to vadeek' mean ?

- e. One example of a Calendar-related hymn is:
Wanjara Baramah Thitthe.
- f. Two Examples of Human-qualities related hymns are:
i. _____
ii. _____
- j. In raga Gauri, one shabad has the following heading:
Rag Gauri Mehla 5

What does number 3 stand for ? _____

- k. Match the following:
a. Kabir b. Farid c. Dhanna d. Namdev
Place of residence: i. U.P. ii. Rajasthan iii. Punjab
iv. Maharashtra.
- l. Three most important structures of hymns in Guru Granth Sahib are:
Structure 1. _____ Structure 2. _____
Structure 3. _____
- m. List at least five differences between a Shabad and a Var
- | <u>Difference</u> | <u>Shabad</u> | <u>Var</u> |
|-------------------|---------------|------------|
| i. | | |
| ii. | | |
| iii. | | |
| iv. | | |
| v. | | |
- n. Write the names of places where Guru Arjan and Guru Tegh Bahadur breathed their last:
Guru Arjan _____
Guru Tegh Bahadur _____
- o. Give one line meaning of:
Rehras _____
Baramah _____
Karahale _____
Anjali _____
- p. The following Gurus have composed no vars:
Guru Amardas Guru Angad Guru Tegh Bahadur
Guru Nanak Guru Arjan Guru Ramdas
- q. Give the count of Bhagat-bani, as recorded in Guru Granth Sahib, stating the names of the bhagats who have composed:
Maximum number of hymns _____
Minimum number of hymns _____

- r. Guru Granth Sahib opens with 'Mool Mantar', which is repeated 33 times in the Granth.
Who is the composer of this invocation ? _____
- s. Guru Nanak visited a number of Hindu holy places and composed hymns for the appropriate occasion. At which Hindu *tirath* the bani Dakhni Onkar is believed to be composed?

- t. Name two places outside India which Guru Nanak had visited:
i. _____ ii. _____

SUGGESTED ANSWERS
MULTIPLE CHOICE QUESTION PAPER 7

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. Guru Granth Sahib contains hymns composed in the _____ of God.
- b. The correct count given at the end of 'Sodar' is:
4/5 4/6 4/7
(where the last shabad is of 4 padas)
- c. All compositions in Guru Granth Sahib have been set in certain back grounds which can be grouped as:
i. Environmental . ii. Historical .
iii. Socio-Religious . iv. Educational .
v. Political
- d. How many total shabads are there under the headings of 'Sohila'? 5
- e. Give the probable heading of a shabad containing 4 stanzas and is composed by Guru Amardas in raga Suhi Rag Suhi Mehla 3 Chaupadas .
- f. Which of the following banis are recorded in the concluding section of Guru Granth Sahib ?
Sukhmani Anand Sahib Swayas
Sloak varan to vadeek
- g. What does the word 'Sloak varan to vadeek means ?
Sloaks in Excess of Vars (ODES) .
- h. One example of a Calendar-related hymn is:
Wanjara Baramah Thitthe.
- i. Two Examples of Human-qualities related hymn are:
i. Suchch Ji .
ii. Kuchch Ji .
- j. In raga Gauri, one shabad has the following heading:

Rag Gauri Mehla 5

3

What does number 3 stand for ? Shiv School of Music

- k. Match the following:
- | | | | |
|----------|----------|-----------|-----------|
| a. Kabir | b. Farid | c. Dhanna | d. Namdev |
| | (a) | (c) | (b) |
- Place of residence: i. U.P. ii. Rajasthan iii. Punjab
(d)
iv. Maharashtra.

- l. Three most important structures of hymns in Guru Granth Sahib are:
Structure 1. Shabads Structure 2. Vars
Structure 3. Chhants

- m. List at least five differences between a Shabad and a Var

<u>Difference</u>	<u>Shabad</u>	<u>Var</u>
i. Paragraphs	Padas	Pauris
ii. Presence of Rahao	Yes	No
iii. Presence of Sloaks	No	Yes
iv. Heading/Title	Chaupadas	Var
v. Restriction of Padas/Tukas	Yes	No

- n. Write the names of places where Guru Arjan and Guru Tegh Bahadur breathed their last:
Guru Arjan Lahore
Guru Tegh Bahadur Delhi

- o. Give one line meaning of:
Rehras Travelling Allowance
Baramah Twelve Months
Karhale Hump of a Camel
Anjali Request

- p. The following Gurus have composed no vars:
Guru Amardas Guru Angad Guru Tegh Bahadur
Guru Nanak Guru Arjan Guru Ramdas

- q. Give the count of Bhagat-bani, as recorded in Guru Granth Sahib, stating the names of the bhagats who have composed:
Maximum number of hymns Kabir
Minimum number of hymns Sain, Parmanand
- r. Guru Granth Sahib opens with 'Mool Mantar', which is repeated 33 times in the Granth. Who is the composer of this invocation ? God Himself
- s. Guru Nanak visited a number of Hindu holy places and composed hymns for the appropriate occasion. At which Hindu *tirath* the bani Dakhni Onkar is believed to be composed?
Rameshvaram
- t. Name two places outside India which Guru Nanak had visited:
i. Mecca ii. Ceylon

MULTIPLE CHOICE QUESTION PAPER 8

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. Guru Granth Sahib contains hymns composed in the glory of God which are set on the backdrop of Socio-Religious, Environmental, Educational, Political and Historical scenes. Group the following under their appropriate headings: sun, moon, rain, law, justice, arts, music, family life, love, birth, invasion of Babar, marriage, seas, oceans.

Socio-religious Environmental Educational Political Historical

-
- b. The numeral count given at the end of Japji Sahib is _____
- c. Most of the compositions in Guru Granth Sahib have been set in musical ragas. Name any five ragas mentioned in the Granth.
i. _____ ii. _____ iii. _____
iv. _____ v. _____
- d. For how many times the Mool Mantar has been used as a mangal in Guru Granth Sahib ? _____
- e. Give the probable heading of a shabad containing 8 padas and is composed by Guru Nanak in raga Sri _____
- f. Which of the following banis are recorded in the opening section of Guru Granth Sahib ?
Sukhmani Anand Sahib Asa di Var
- g. What does the word Jap means ? _____
-

- h. One example of a Socio-religious related hymn is:
Wanjara Baramah Health Dreams.
- i. One example of a trade-related hymn is
i. _____
- j. In raga Ramkali, one long hymn is composed by Guru Amardas which is recited every day by a devout, name this bani: _____
- k. Match the following:
a. Guru Nanak b. Guru Ramdas c. Guru Hargobind
d. Guru Gobind Singh Place of birth :
i. Talwandi ii. Patna iii. Lahore iv. Wadali, Amritsar
- l. In Guru Granth Sahib, there are a number of long hymns which are regularly read/recited, name any three of them
1. _____ 2. _____
3. _____
- m. List at least five differences between a Chhant, Shabad, Swaya and a Var

Difference	Shabad	Var	Chhant	Swaya
i.				
ii.				
iii.				
iv.				
v.				

- n. Write the names of places where Guru Nanak and Guru Hargobind breathed their last:
Guru Nanak _____
Guru Hargobind _____
- o. Give one word/line meaning of :
Ragmala _____
Raga _____
Ghar _____
Mangal _____

- p. The following Gurus have composed no Swaya:
Guru Amardas Guru Angad Guru Tegh Bahadur
Guru Nanak Guru Arjan Guru Ramdas
- q. Give the count of Gurbani, as recorded in Guru Granth Sahib, stating the names of the Gurus who have composed:
Maximum number of hymns _____
Minimum number of hymns _____
- r. The hymns of lavan were composed by Guru _____
in raga _____
- s. Guru Nanak visited a number of Hindu holy places and composed hymns for the appropriate occasion. At which Hindu *tirath* the shabad of Aarti is believed to be composed ?

- t. Name one place outside India which Guru Tegh Bahadur had visited: _____

**SUGGESTED ANSWERS
MULTIPLE CHOICE QUESTION PAPER 8**

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. Guru Granth Sahib contains hymns composed in the glory of God which are set on the backdrop of Socio-Religious, Environmental, Educational, Political and Historical scenes. Group the following under their appropriate headings: sun, moon, rain, law, justice, arts, music, family life, love, birth, invasion of Babar, marriage, seas, oceans.

<i>Socio-religious</i>	<i>Environmental</i>	<i>Educational</i>	<i>Political</i>	<i>Historical</i>
Family Life	Sun, Moon	Arts Music	Law, Justice	Invasion
Love, Birth Marriage	Rain, Seas Oceans			

- b. The numeral count given at the end of Japji Sahib is 38
- c. Most of the compositions in Guru Granth Sahib have been set in musical ragas. Name any five ragas mentioned in the Granth.
 i. Sri ii. Gauri iii. Ramkali
 iv. Majh v. Suhi
- d. For how many times the Mool Mantar has been used as a mangal in Guru Granth Sahib ? 33
- e. Give the probable heading of a shabad containing 8 padas and is composed by Guru Nanak in raga Sri. Sri Rag Mehla 1 Astpadi
- f. Which of the following banis are recorded in the opening section of Guru Granth Sahib ?
 Sukhmani Anand Sahib Asa di Var None
- g. What does the word Jap means ? To Recite

- h. One example of a Socio-religious related hymn is:
Wanjara Baramah Health Dreams.
- i. One example of a trade-related hymn is
i. Wanjara
- j. In raga Ramkali, one long hymn is composed by Guru Amardas which is recited every day by a devout name this bani: Anand Sahib
- k. Match the following:
- | | | | |
|----|--|-------------|----------------|
| | (i) | (iii) | (iv) |
| a. | Guru Nanak | Guru Ramdas | Guru Hargobind |
| | (ii) | | |
| d. | Guru Gobind Singh : | | |
| | Place of birth : i. Talwandi ii. Patna iii. Lahore | | |
| | iv. Wadali, Amritsar | | |
- l. In Guru Granth Sahib, there are a number of long hymns which are regularly read/recited, name any three of them
1. Sukhmani 2. Asa-Di-Var
3. Jap Ji
- m. List at least five differences between a Chhant, Shabad, Swaya and a Var
- | | Difference | Shabad | Var | Chhant | Swaya |
|------|------------|-----------------------|--------------------|--------------------|--------------------|
| i. | Para | 2-6,8,16
Padas | Pauris | Padas | Padas |
| ii. | Tukas | 1-5 | no-
restriction | no-
restriction | no-
restriction |
| iii. | Heading | Chaupadas,
Astpadi | Var | Chhant | Swaya |
| iv. | Rahau | Yes | No | No | No |
| v. | Sloak | No | Yes | Yes/No | No |
- n. Write the names of places where Guru Nanak and Guru Hargobind breathed their last:
Guru Nanak Kartarpur
Guru Hargobind Kiratpur

- o. Give one word/line meaning of :
- Ragmala Index of Ragas
- Raga Svar
- Ghar Tal
- Mangal Invocation
- p. The following Gurus have composed no Swaya:
- Guru Amardas Guru Angad Guru Tegh Bahadur
- Guru Nanak Guru Arjan Guru Ramdas
- q. Give the count of Gurbani, as recorded in Guru Granth Sahib, stating the names of the Gurus who have composed:
- Maximum number of hymns Guru Arjan
- Minimum number of hymns Guru Angad 62 Sloaks
- r. The hymns of lavan were composed by Guru Ram Das in raga Suhi
- s. Guru Nanak visited a number of Hindu holy places and composed hymns for the appropriate occasion. At which Hindu *tirath* the shabad of Aarti is believed to be composed ?
Jagannath Puri
- t. Name one place outside India which Guru Tegh Bahadur had visited: Dhaka

MULTIPLE CHOICE QUESTION PAPER 9

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. Guru Granth Sahib contains hymns composed in the glory of God which are set on the backdrop of Socio-Religious, Environmental, Educational, Political and Historical scenes. Group the following under their appropriate headings: natural sciences, sleep, awakening, valleys, birds, wars, weapons, wearing, animal kingdom, Dropdi, Dushasan, skills

Socio-religious Environmental Educational Political Historical

-
- b. The numeral count given at the end of Sukhmani Sahib is (it has 24 astpadis) _____
- c. Most of the compositions in Guru Granth Sahib have been set in musical ragas. Other compositions are in nonmusical section of the Granth: Name five Banis which are recorded in the non musical section:.
- i. _____ ii. _____ iii. _____
- iv. _____ v. _____
- d. For how many times the Ek Onkar Sat Gurprasad has been used as a mangal in Guru Granth Sahib ? _____
- e. Give the probable heading of a shabad containing 5 padas and is composed by Guru Ramdas in raga Asa _____
- f. Which of the following banis are recorded in the musical section of Guru Granth Sahib ?
- Sukhmani Anand Sahib Asa di Var

- g. What does the word Gurprasad mean ? _____

- h. Which one of the following are Subject-related hymns:
Sukhmani Baramah Arti
- i. One example of a place-related hymn is
i. _____
- j. In raga Suhi there is a 4 pada hymn composed by Guru Ramdas which is recited on special occasions, give the popular name of this bani: _____
- k. Match the following:
a. Guru Angad b. Guru Amardas c. Guru Arjan
d. Guru Tegh Bahadur Place of birth :
i. Baserke ii. Goindwal iii. Mata de sarai iv. Amritsar
- l. In Guru Granth Sahib, there are two long hymns on the same subject, one composed by Guru Nanak and one by Guru Arjan, of these one is regularly read at the beginning of the India month. Give the name, the raga and the composer of that hymn.
1. Name of the hymn _____
2. Name of the raga _____
3. Name of the Composer _____
- m. List at least five differences between a Shabad, Var, Chhant, Swaya and a Long/short poem

Difference	Shabad	Var	Chhant	Swaya	Poem
------------	--------	-----	--------	-------	------

- i.
ii.
iii.
iv.
v.

- n. Write the names of places where Guru Harkrishen and Guru Harrai breathed their last:
Guru Harkrishen _____

Guru Hargobind _____

- o. Give one word/line meaning of:
2 padas _____
2 tukas _____
- p. What is the correct pronunciation of the following:
Mehla 1 Mehl 1 M: 1
1. _____ 2. _____
3. _____
- q. In Guru Granth Sahib, two composers have directly talked about eating or not eating meat or meat products:
Name the composers and the type (structure) of such compositions
Composer 1 _____ Structure of composition _____
Composer 2 _____ Structure of composition _____
- r. The hymn Sukhmani is composed by Guru _____
in raga _____
- s. Guru Nanak visited a number of Muslim holy places: Name two of such places
1. _____
2. _____

SUGGESTED ANSWERS
MULTIPLE CHOICE QUESTION PAPER 9

Circle the right answers, correct the wrong answers and fill in the blanks where relevant:

- a. Guru Granth Sahib contains hymns composed in the glory of God which are set on the backdrop of Socio-Religious, Environmental, Educational, Political and Historical scenes. Group the following under their appropriate headings: natural sciences, sleep, awakening, valleys, birds, wars, weapons, wearing, animal kingdom, Dropdi, Dushasan, skills

<i>Socio-religious</i>	<i>Environmental</i>	<i>Educational</i>	<i>Political</i>	<i>Historical</i>
Sleep, awakening Wearing	Valleys birds animal- kingdom	natural Science Skills	Wars Weapons	Dropdi Dushasan

- b. The numeral count given at the end of Sukhmani Sahib is (it has 24 astpadis) 8/24
- c. Most of the compositions in Guru Granth Sahib have been set in musical ragas. Other compositions are in nonmusical section of the Granth: Name five Banis which are recorded in the non musical section:
i. Jap Ji ii. Sloak Kabir iii. Sloak Farid
iv. Sloak Vara-Te-Vadik v. Sloak Shahskriti
- d. For how many times the Ek Onkar Sat Gurprasad has been used as a mangal in Guru Granth Sahib ? 519
- e. Give the probable heading of a shabad containing 5 padas and is composed by Guru Ramdas in raga Asa Rag Asa Mehla 4 Panch Padas.
- f. Which of the following banis are recorded in the musical section of Guru Granth Sahib ?
Sukhmani Anand Sahib Asa di Var
- g. What does the word Gurprasad means ? With The

Grace Of God

- h. Which one of the following are Subject-related hymns:
Sukhmani Baramah Arti
- i. One example of a place-related hymn is
i. Dakhni Onkar
- j. In raga Suhi there is a 4 pada hymn composed by Guru Ramdas which is recited on special occasions, give the popular name of this bani: Lavan
- k. Match the following:.
- | | | |
|------------------------|-----------------|---------------|
| (iii) | (i) | (ii) |
| a. Guru Angad | b. Guru Amardas | c. Guru Arjan |
| (iv) | | |
| d. Guru Tegh Bahadur : | | |
- Place of birth : i. Baserke ii. Goindwal iii. Mata de sarae
iv. Amritsar
- l. In Guru Granth Sahib, there are two long hymns on the same subject, one composed by Guru Nanak and one by Guru Arjan, of these one is regularly read at the beginning of the Indian month. Give the name, the raga and the composer of that hymn.
- | | |
|-------------------------|-------------------|
| 1. Name of the hymn | <u>Baramah</u> |
| 2. Name of the raga | <u>Majh</u> |
| 3. Name of the Composer | <u>Guru Arjan</u> |
- m. List at least five differences between a Shabad, Var, Chhant, Swaya and a Long/short poem

Difference	Shabad	Var	Chhant	Swaya	Poem
i. Paras	Padas	Pauri	Padas	Padas	Padas
ii. Heading/ Pada/Pauri	Yes	Yes	No	No	No
iii. Rahau	Yes	No	No	No	Yes
iv. Sloak	No	Yes	Yes/No	No	Yes/No
v. No of Padas /Pauri (Restriction)	Yes	No	Yes	No	No

- n. Write the names of places where Guru Harkrishen and Guru Harrai breathed their last:
 Guru Harkrishen New Delhi
 Guru Hargobind Kiratpur
- o. Give one word/line meaning of:
 2 padas 2 Stanzas
 2 tukas Two Lines
- p. What is the correct pronunciation of the following:
 Mehla 1 Mehl 1 M: 1
 1. Mehla Pehla 2. Mehla Pehla .
 3. Mehla Pehla .
- q. In Guru Granth Sahib, two composers have directly talked about eating or not eating meat or meat products:
 Name the composers and the type (structure) of such compositions
 Composer 1 Guru Nanak Structure of composition Var
 Composer 2 Kabir Structure of composition Sloak .
- r. The hymn Sukhmani is composed by Guru Arjan in raga Gauri
- s. Guru Nanak visited a number of Muslim holy places: Name two of such places
 1. Mecca
 2. Bagdad

TUTORIAL 1

QUESTION 1

“The Sikhs regard Guru Granth Sahib as their living Guru.” Discuss this statement drawing references from the Sikh history.

QUESTION 2

Write brief notes on the following:

- a. Kartarpuri Bir
- b. Bhai Banno Bir
- c. Damdami Bir

QUESTION 3

The following names are associated with the preparation and installation of Guru Granth Sahib at the Harmandir, what do you know about them ? Describe them briefly.

- a. Bhai Gurdas
- b. Bhai Mani Singh
- c. Baba Buddha

QUESTION 4

“Mohan Pothis are believed to be the major source material in the compilation of Guru Granth Sahib.” Discuss.

TUTORIAL I SUGGESTED ANSWERS

QUESTION 1

Sikhs believe and respect Guru Granth Sahib as their living Guru. The ceremonious opening of the Granth in the morning and closing in the evening, the bowing in front of it, the covering of the head while coming in presence of it and removing of shoes before entering the holy precincts are some gestures to show reverence to Guru Granth Sahib.

Almost all world religions treat their scriptures as their holy books. The Sikh religion, in addition to treating it as a holy book also view it as its living Guru.

Historically, it was 7th October 1708, when Guru Gobind Singh assembled his followers at Nander (Andhra Pradesh, South of India) and told them that the line of Teacher-Gurus was to end with him and the Sikhs were thereafter, to look upon the Granth as the symbol of Nam. In his last farewell to the Sikhs, he said, "I have entrusted you to the immortal God.....I have infused my mental and bodily spirit into the Granth, hence called Guru Granth Sahib, and the Khalsa should henceforth obey the Granth Sahib. It is now the visible body of the Guru."

Since that day the Sikhs believe and respect the Granth as Guru Granth Sahib and show all the reverence which a person will show to a living Guru, short of worship. A Sikh is not allowed to worship any images or idols or books or persons and is allowed to worship only one Almighty God. Guru Granth Sahib, like the other Sikh Gurus is the Teacher-Guru and not God. It shows us the way to reach God and is not God itself.

QUESTION 2

A. Kartarpuri Bir:

This bir refers to the bir which is in possession of Sodhi Amarjit Singh of Dhirmal clan and is in a private dwelling/Gurdwara at Kartarpur, district Jalandur. The audience of the bir is restricted to the select few. This bir is claimed to be the Granth prepared by Bhai Gurdas under the direct supervision and direction of Guru Arjan Dev. This bir has 974 pages (with many blank pages). It starts with Japji (as collected and authenticated by Guru Ramdas) and ends with Ragmala. It does not have the bani of the ninth

Guru. Some important features of the bir are:

- a. It was completed in 1604.
- b. The text of Japji in it comes from the one inscribed by Guru Ramdas.
- c. Rehras in it consists of only five hymns pertaining to the 'So Daru' group.
- d. Guru Tegh Bahadur's bani does not figure in it.
- e. Ragmala is at the end of all the banis.

B. Bhai Banno Bir

This bir refers to the bir which is in possession of the descendants of Bhai Banno and is in a Gurdwara at Kanpur (Uttar Pradesh). The audience of the bir is restricted. This bir is claimed to be the first copy of the original Granth (Kartarpuri bir). In addition to banis in the Kartarpuri bir it also has some unauthorised hymns in it. It is believed that Guru Arjan called this bir as 'Khari Bir' (prohibited copy), though the descendants of Bhai Banno claim that the word Khari refers to the name of Bhai Banno's village and does not mean prohibited. They claim that the old name of village Mangat was Khara and Guruji referred the bir to be belonging to that village. Some special features of this Granth are:

It has more hymns than the Kartarpuri bir e.g.,

- i. Additional verses of one of Bhagat Kabir hymn in rag Sorath
- ii. A disputed Chant of Guru Arjan in rag Ramkali
- iii. A pada of Mira Bai in rag Maru
- iv. An additional pada of Surdas
- v. Some hymns recorded in the name of Guru Nanak-a shabad of three stanzas, sixteen sloaks, Ratanmala of 25 stanzas, Haqiqat Rah Rajeh Shivnabhi ki.

C. Damdami Bir

This is the bir which was prepared by Bhai Mani Singh, under the direction and supervision of Guru Gobind Singh at Damdama Sahib. This bir is a copy of Kartarpuri bir and has in addition the bani of Guru Tegh Bahadur. It was this bir on which was conferred the Guruship by the Tenth-Master. The original bir was taken by Ahmed Shah Abdali to Kabul, during one of his invasions. The whereabouts of this original copy is now not known. Baba Deep Singh Shaheed, however, had made four copies of this

Granth, which are preserved at various Sikh Takhats. Some special features of this bir are:

- a. It has the bani of Guru Tegh Bahadur.
- b. It has in it the 'So Purakh' cluster of four hymns that now form the part of Rehras.

QUESTION 3

a. Bhai Gurdas

Bhai Gurdas was a maternal uncle to Guru Arjan. He is famous for his divinity, wisdom and service to the Guru. He was the scribe of the Granth compiled by Guru Arjan. Bhai Gurdas also composed a number of Vars (odes) and Kabits (quatrains) which are contained in his book called 'Varan Bhai Gurdas'. Guru Arjan called this book as the key of Guru Granth Sahib.

b. Bhai Mani Singh

Bhai Mani Singh was a contemporary of Guru Gobind Singh. He is famous for his martyrdom and service to the Guru. He was the scribe of the Granth compiled by Guru Gobind Singh. He was also head priest of Harimandir after the death of Guru Gobind Singh. He collated and compiled Dasam Granth (the Granth of the hymns of the tenth Guru) at the instructions of Mata Sundri, the widow of Guru Gobind Singh. He has also written books on the life stories of the Sikh Gurus. He was tortured to death by the Mughals.

c. Baba Budha

Baba Budha was a veteran Sikh. He anointed Guru Angad to Guru Hargobind. He supervised the construction of Harimandir and Guru Granth Sahib. He was one of the greatest servants of the house of Guru Nanak.

QUESTION 4

Mohan Pothis refer to the book (two volumes) which was prepared by Shahsar Ram, a grand son of Guru Amardas. The first pothi called Ahiyapur pothis has 300 folios (600 pages) and has the bani recorded in 10 ragas. The second pothi called Pinjore Pothis has 224 folios (448 pages) and has the bani recorded in 4 ragas.

The pothis have the banis of Gurus Nanak, Angad and Amardas and Bhagats Kabir, Namdev, Trilochan, Sain, Ravidas and Jaidev. It must be noted that not all the Bani of the Gurus and the Bhagats which is in Kartarpuri Bir is in these pothis and not all the Bani in these pothis was included in the Granth Sahib. It is also very difficult to decipher the pothis as the script in it has very scarcely used the Punjabi symbol-vowels. Each raga in the Pothis begins with the Mulmantir though it is little different from the current version of the Mulmantir. The captions used indicating the authorship are also different. For example, in case of Guru Nanak's hymns the honorific 'Baba' or 'Baba Pathshah' is used instead of Mehla 1. Captions of sections covering bani of Kabir and Namdev, in almost all cases, go conjointly. e.g., Suhi Kabir Nama bhagat ki bani.

TUTORIAL 2

QUESTION 1

Write a brief history of Guru Granth Sahib

QUESTION 2

Write brief notes on the following:

- a. The Swayas of Bhattas
- b. The Ragmala

QUESTION 3

“The hymns contained in Guru Granth Sahib are of different metres, different verses, different sizes and different languages.” Discuss in detail.

QUESTION 4

What changes Guru Gobind Singh made in the Adi Granth prepared by Guru Arjan when he compiled the second recension at Damdama Sahib.

TUTORIAL 2

SUGGESTED ANSWERS

QUESTION 1

Brief history of Guru Granth Sahib:

The history of the compilation of Guru Granth Sahib goes back to the times of Guru Nanak, when he first recorded his hymns in a book which he always kept with him. At the time of his death he handed over this book to Guru Angad, who along with his own set of writings passed them over to Guru Amardas. Guru Amardas himself composed a large number of hymns. He instructed his grandson Sahansar Ram, son of his younger son Baba Mohri, to write and collate all the available hymns of Guru Nanak, Guru Angad and himself in a set of books. These books were later called Mohan Pothis, as they remained, for a long time, in the custody of Baba Mohan, the elder son of Guru Amardas. In addition to the hymns recorded in the Mohan Pothis there were hymns which had been recorded by various disciples and institutions which the Gurus had visited during their life time, but which due to some reasons were not recorded in the Mohan Pothis. These Pothis also got recorded some hymns which were not authentic.

Guru Ramdas recorded his own hymns and had also written the authentic version of Guru Nanak's Japji which according to traditions he recited every morning.

When in 1601, Guru Arjan started compiling the Granth he sent around a notice to all those places which were visited or connected with the earlier Gurus. to send to him any hymns which were held by the devotees of these places. He also sent his own messengers to these places to collect the hymns and bring them back to him for scrutiny. He also called upon the heads of various religious organisations to send in the hymns of their Bhagats for possible selection and inclusion in the Granth. It is said that many cart loads of Granths were brought to Amritsar for the perusal of Guru Arjan.

It took about 4 years for the Gurus to go through all the manuscripts/writings and select the hymns which he thought were the words of God revealed through the selected messengers. The Granth was ready in 1604 when it was installed in Harmandir. The first copy of the Granth was made by Bhai Banno. Later many more hand written copies were made.

The original recension of the Granth, called by Guru Arjan as Pothi Sahib, remained in Harmandir until 1635, when Guru Hargobind took it to Kiratpur.

After the death of Guru Hargobind in 1644, it was taken/stolen by his grandson Dhirmal and moved it to Kartarpur, near Jalandur. In 1674, the original recension was recovered forcibly from the possession of Dhirmal by the Sikhs and brought to Guru Tegh Bahadur. He, however, did not approve the method of recovery and sent it back to Dhirmal.

In 1706 Guru Gobind Singh prepared another copy of the Granth and included in the hymns of Guru Tegh Bahadur at the appropriate places in the Granth. He also put four hymns of 'So Purkh' cluster in the beginning of the Granth just after the hymns of 'So Purkh' (pages 9-10 of Guru Granth Sahib).

In 1708, Guru Gobind Singh conferred upon this recension the everlasting title of Guruship. This recension was called Damdami bir, whereas the first recension, prepared by Guru Arjan, was named, the Kartarpuri bir. Baba Deep Singh made four copies of Damdami bir and sent them to the Sikh takhats.

The original copy Damdami bir was taken by Ahmed Shah Abdali to Kabul and its whereabouts are not known. The copies prepared by Baba Deep Singh can, however, be viewed at the takhats. Kartarpuri bir, however, remained in the custody of Dhirmal until the rise of Sikh power in Punjab. It is believed that Maharaja Ranjit Singh took the possession of the Granth and kept it in his palace at a Golden stand made specially for the Granth. After the fall of the Sikh Empire in 1849, the Sikhs and the descendants of Dhirmal fought a court case to take the possession of the Granth. The Sikhs lost the case and the possession of this priceless bir went back to the Sodhis of Dhirmal's clan. This bir is still with them and can be viewed only on special occasions so sanctioned by them. The Sodhis prepared a copy of the Granth and presented it to Queen Victoria. That copy can be viewed in British library in London.

QUESTION 2

A. The Bhatt Swayas

At the end of the Granth, there are 123 Swayas composed by 11 court poets. These hymns are eulogy of the first five Sikh Gurus. There always have been a dialogue amongst the Sikh scholars about the inclusion of these hymns in the Granth. One

school agreed that as the Granth contained the Word of God, then all the hymns should be in the praise of Almighty God and not in the praise of the Gurus. The answer to this question lies in the interpretation of the Swayas.

By no means the Swayas represent the eulogy of the Sikh Gurus. They contain the praises of Lord as recited by the Gurus. The Swayas are in a direct speech of the Gurus narrated by the Bhattas.

B. Ragmala

Ragmala is essentially a list of ragas. Whether it was prepared by Guru Nanak or any other Guru, it is not certain. It is found at the end of all the authentic copies of the Granth. Like the Bhatt Swayas it is also under the scrutiny of the Sikh Scholars for the last many hundred years. It is agreed that, in the absence of any proof to the contrary, it should remain a part of the Granth and must be read along with other banis.

QUESTION 3

The Construction Of The Hymns Of Guru Granth Sahib

The hymns contained in Guru Granth Sahib can be grouped as:

1. Shabads (songs of general description): they form the bulk of the compositions of the Granth.
 - a. They are 2-16 stanzas (called padas) long and the stanzas have 1-4 lines in them.
 - b. They are all composed in musical measures.
2. Vars (heroic poems): there are 22 vars in the Granth:
 - a. They are 2-40 stanzas (called pauris) long and the pauris have un-restricted lines in them.
 - b. 20 vars have 2-3 sloaks (couplets) before each pauri to highlight the theme of the pauris.
 - c. All vars except Japji (if it can be called a var) are composed in musical measures.
3. Chhants (song of special praises):
 - a. All Chhants are composed in musical measures.
 - b. Chhants are 2-4 stanzas long.
 - c. Most of the stanzas have six lines in them.
 - d. Some Chhants have sloaks before each stanza.
4. Swayas (songs of unrestricted length):
 - a. There are 144 swayas in Guru Granth Sahib, of which 20 are composed by Guru Arjan and 123 are composed by 17 Bhattas.

- b. The Swayas are of varying length and have unrestricted lines in each stanza.
 - c. They are not composed in musical measures.
5. Other compositions (long and short poems)
- a. Guru Granth Sahib has various long and short poems describing various themes e.g., definition of each letter of Punjabi alphabet (Patti, Bawan Akhri, Dakhni Ongkar); the description of days of the week; the lunar days; the days of the months and seasons etc.
 - b. These poems are composed in musical measures.

From the above it can be concluded that the hymns contained in Guru Granth Sahib differ in metres, length and size. Though majority of the hymns are composed in various variants of Punjabi, but others have influence of Persian, Arabic, Sindhi, Hindi, Bengali and Marathi languages on them.

QUESTION 4

Guru Gobind Singh prepared the second recension of Guru Granth Sahib at Damdama Sahib in 1706. It was based on the first recension so prepared by Guru Arjan. The two changes/additions which can be noticed by comparing the two recensions are:

- a. The Guru included the hymns of the ninth Guru in the second recension.
- b. The Guru joined four Shabads of 'Sopurk' cluster with the Shabads of 'Sodar' in the beginning of the Granth after Japji Sahib at pages 9-10 of Guru Granth Sahib.

There are no other additions/deletions or changes in the second recension.

TUTORIAL 3

QUESTION 1

“A number of hymns composed by the Sikh Gurus and Bhagats were in Sant-Bhasha”.

Define the word Sant-Bhasha and give an example of at least two Shabads recorded in this language in Guru Granth Sahib.

QUESTION 2

Describe the composition and structure of the following in detail with examples:

- a. A Shabad
- b. A Var
- c. A Chhant

QUESTION 3

“The hymns composed by Bhattas are called an eulogy or panegyrics of the Sikh Gurus.” Discuss

QUESTION 4

Trump called Guru Granth Sahib as the treasury of old Hindui dialects. Critically examine this statement.

TUTORIAL 3

SUGGESTED SOLUTION

QUESTION 1

Sant Bhasha:

Sant Bhasha means the language of the Saints. Since the dawn of history India has been a confederation of a number of states, with different religions, culture and languages. There has never been a common language of the whole sub-continent. Thus it was difficult for people to travel from one place to another place due to language difficulties.

The saints are generally roaming people. Their work is missionary. They go from place to place to spread the name of God. They have to use a language which is understood in almost all the parts of India. This language, during the Guru period, was called Sant Bhasha. Guru Nanak, Guru Arjan and some Bhagats used this language to compose their hymns.

QUESTION 2

A. Shabad

A Shabad is a hymn of defined stanzas and lines and is complete in its theme. The dictionary meaning of a shabad is a song or a geet. Most of the hymns contained in Guru Granth Sahib are composed in Shabads.

The arrangement of shabads in Guru Granth Sahib is according to their ragas and ghars. Guru Nanak, Amardas, Ramdas, Arjan and Tegh Bahadur composed most of their hymns in Shabads. Guru Angad did not compose any shabad. His compositions are classified as sloaks.

B. A Var

A var is a heroic poem. It consists of sloaks and pauris. Unlike a shabad, a pauri carries forward its idea/theme to the next pauri. There are 22 vars in Guru Granth Sahib, 21 composed by the Sikh Gurus and one composed by musician Satta and Balwand. All vars are composed in musical measures. Most of them have suffixes 'shud' and 'shud keeche' at the end. The word 'shud' means corrected/edited and the word 'shud keeche' means to be edited.

Few vars have reference of tunes then prevalent in India. It is said that these tunes were added by Guru Hargobind.

C. A Chhant:

A chhant is a song of praise. According to traditions this type of poetry was sung in a bride's house, where everyone waited for the arrival of the bridegroom.

The Sikh Gurus, sometimes called themselves as wives and God as the groom. These hymns have been composed to glorify God. Some chhants have both sloaks and stanzas, whereas, others have only stanzas. Each stanza in a chhant has normally six lines in it.

Note:

The hymns contained in Guru Granth Sahib can be grouped as:

1. Shabads (songs of general description): they form the bulk of the compositions of the Granth.
 - a. They are 2-16 stanzas (called padas) long and the stanzas have 1-4 lines in them.
 - b. They are all composed in musical measures.
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 - a. There are 144 swayas in Guru Granth Sahib, of which 20 are composed by Guru Arjan and 123 are composed by 17 Bhats.
 - b. The Swayas are of varying lenght and have unrestricted lines in each stanza.
 - c. They are not composed in musical measures.
5. Other compositions (long and short poems)
 - a. Guru Granth Sahib have various long and short poems describing various themes e.g., definition of every

letter of the alphabet (Patti, Bawan Akhri, Dakhni Onkar), the description of days of the week, the lunar days, the days of the months and seasons etc.

- b. These poems are composed in musical measures.

From the above it can be concluded that the hymns contained in Guru Granth Sahib differ in metres, length and size.

Though majority of the hymns are composed in various variants of Punjabi, but others have influence of Persian, Arabic, Sindhi, Hindi, Bengali and Marathi languages on them.

QUESTION 3

The swayas of the Bhattas recorded in the concluding section of Guru Granth Sahib have always been a topic of controversy amongst the scholars.

Some consider them to be an eulogy of the Gurus and the others very strongly disagree with them. There is no doubt that the Bhatt bani is an integral part of Guru Granth, which was called, by Guru Arjan, Poth Sahib, containing the word of God (spoken through various people at different periods of time). It is also beyond doubt that the compositions contained in there glorify only one Almighty God. If the above hypothesis is correct then it is incorrect to say that the Swayas of the Bhattas are an eulogy of the Gurus. In no way the swayas are composed to praise the Gurus. On the contrary a close study of the swayas reveal that:

- a. The swayas contain the praise of only one Almighty God.
- b. They have been said in first person.
- c. The Bhattas used the name of the Gurus and narrated, what the Gurus had said, in first person, to praise God.
- d. An example can clarify the point. In swaya mehla 5 ke it is said:
'Japeo jin Arjan Dev Guru, tin sankat joen garab nahin aeo...'
Most of the translations of the above hymn are:
'Those who meditated on Guru Arjan, they are freed from transmigration...'
- e. This translation goes against the basic teaching of Sikhism, which states that a Sikh is to worship only one Almighty God.
- f. The correct translation, however, is:
Those who have meditated (God), according to Guru Arjan, they will be freed from the transmigration.
- g. The correct translation of the swayas can clear the mist.

QUESTION 4

A Treasure of Language and Dialects

Guru Granth Sahib is a treasure of divine poetry. It contains hymns to glorify God. The hymns have been composed in various languages, depending on the author of the compositions e.g., the compositions of Guru Nanak and Guru Arjan have the influence of Punjabi, Sindhi, Multani, Sant Bhasha, Arabic and Persian, whereas the hymns of Gurus Angad, Amardas and Ramdas are mainly in the Eastern Punjabi. Similarly the hymns of the Bhagats have the influence of their mother-tongues on the hymns.

The Bhagats came of Bengal, Maharashtra, Uttar Pradesh, Madhaya Pradesh and Rajasthan.

Trump who was a great critic of Guru Granth Sahib, at least praised it for its treasure of so many Indian languages and dialects. Macaulif, another Sikh historian said that Guru Granth Sahib has saved a number of Indian dialects, languages and rag, which otherwise would have been lost.

TUTORIAL 4

QUESTION 1

In the hymns composed in musical measures, one to six verses of Rahaus have been included in the hymns in Guru Granth Sahib. What do you understand by these verses, and for what purpose they have been included in the hymns ? Explain in detail.

QUESTION 2

Describe the composition and structure of the following in detail and with examples:

- a. A Swaya
- b. A Pauri
- c. A Sloak

QUESTION 3

"The hymns recorded on pages 14-1353 of Guru Granth Sahib, are composed in 31 ragas and 17 ghars. Discuss.

QUESTION 4

The structure of poetry (hymns) included in Guru Granth Sahib range from a Sloak (a couplet) to Vars (odes/heroic poems) of difering lengths. Explain the construction of the poetry used in Guru Granth Sahib.

TUTORIAL 4

SUGGESTED ANSWERS

QUESTION 1

The word 'rahau' and the verse of rahau may be defined in two different ways:

academically it means that the verse titled 'rahau' contains the theme of the composition, and musically it means that the verse of rahau is the 'sthae' of the composition and it must be repeated with every stanza during the singing of the composition.

The rahau verse/s have been included as under:

- i. in all the shabads of Guru Granth Sahib, and
- ii. only in one var (Ramkali var Mehla 3, pauri 1, page 947)

The rahau verse **has not been** included in the following compositions:

- A. Hymns composed in musical measures:
 - i. Chhants (except Vanjara),
 - ii. in Vars (except Ramkali var Mehla 3)
- B. Hymns composed in non musical measures (pages 1-8, 1354-1430)
 - i. Japji
 - ii. Swayas
 - iii. All Sloaks (Sashkriti, Kabir, Farid, Mehla 9)
 - iv. Sloak varan to vadik
 - v. Ragmala

The normal count of rahau in one composition is one, i.e., in one shabad normally there is only one verse of rahau. But there are compositions which have 2, 3 and 6 rahaus in them.

The explanation of the rahau verse/verses is as follows:

1. one rahau verse: **the theme of the shabad,**
2. two rahaus verses: **first verse includes a question whereas the second verse contains an answer,**
3. three rahaus verses: **first verse contains an advice, second the limitations of the listener and the third contains a suggestion.**
4. six rahaus verse: there is only one composition of six rahaus called 'Vanjara'. Though it is a chhant verse but it has been titled differently. Normal chhant verses have no rahaus in them. The six rahaus of this long verse contain **six different themes of the stanzas.**

QUESTION 2

1. Swayas

The compositions titled swayas have been included in the concluding section of Guru Granth Sahib. There are in total 143 swayas, of which 20 are composed by Guru Arjan Dev and 123 composed by court poets called Bhats.

The structure of these compositions is not restricted in padas or tukas. They are of varying length. They are not composed in musical measures, thus they do not have any reference of ragas or ghars in their headings.

It is said that these swayas have been composed as an eulogy of the Gurus, but it is not true. These hymns give introduction of the first five Gurus and also narrate in first person the glories of God as sung by the Gurus.

2. Pauris

Pauris also refer to stanzas of different lengths. They are divisions of a var. The pauri refers to steps of a ladder, which one has to 'climb in a definite sequence to reach at the top. Similarly the stanzas of a var, called pauris take the theme of one pauri to another pauri. Thus the under-current of all pauris of a var is the same and the last pauri is the destination of the theme. In addition to 22 vars of Guru Granth Sahib, Japji is also composed in pauris.

3. Sloaks

The English equivalent of a sloak is a couplet. These are short verses complete in themselves.

Though most of sloaks have been composed in two verses, there are sloaks of other lengths in Guru Granth Sahib.

Most of the sloaks composed by the Gurus have been included at the appropriate places in various Vars, before the pauris, whereas the surplus sloaks have been recorded under the heading of 'Sloak varan to vadik' at the end of Guru Granth Sahib.

QUESTION 3

About 95% of the composition recorded in Guru Granth Sahib are composed in musical measures and there are 31 ragas and 17 ghars in which the compositions have been collated.

A raga determines the mood and a ghar determines the tal of

a composition. Ragas also determine the timing and season, when a composition must be sung.

The use of ragas and ghars determine that the Sikh Gurus had a great knowledge of the Indian music.

Many hymns of the Bhagats, which were, originally, not composed in a raga were so selected and chosen by Guru Arjan to suit a particular raga and and thus included therein.

QUESTION 4

Various hymns included in Guru Granth Sahib can be grouped under the following headings:

- A. Shabads
- B. Chhants
- C. Vars
- D. Sways
- E. Sloaks, and
- F. Poems of different lengths.

Like poetry of other language and authors, the poetry of Guru Granth Sahib is also structured in different type of forms of varied metres and lengths.

The most popular form of poetry used in Guru Granth Sahib is called Shabads (songs). They are of 2 padas to six padas long, each pada containing 1-5 tukas; then there are Chhants (the songs of praise), they are normally of 4 padas, each padas containing 6 tukas. A Chhant may or may not have sloaks in it. Then there are compositions called vars, there are 22 vars in Guru Granth Sahib. They are composed of sloaks and pauris. One var of Guru Arjan (in rags Basant) has no sloaks in it. A Var is an ode or a heroic poem.

Next type of compositions used in Guru Granth Sahib is called Swayas. They are compositions of different lengths both in padas and tukas. Then there are compositions called Sloaks, they are couplets i.e., compositions of one to two verses. (though there are long sloaks as well)

In addition there are also long and shorts poems of specific themes, like Japji, Pehre, Patti, Bawan Akhri, Thith, War, Rutti, Vajara etc.

TUTORIAL 5

QUESTION 1

“Guru Arjan used a very sophisticated numeral system to count the hymns recorded in Guru Granth Sahib.” Explain this system of count in detail with examples.

QUESTION 2

“All compositions in Guru Granth Sahib are recorded in a definite order”. Explain this statement with reference to the structure of the hymns and the composers of the compositions.

QUESTION 3

Define the word '*Mangal*' and explain the meaning of various forms of *mangals* used in Guru Granth Sahib.

QUESTION 4

It is difficult for the scholars to understand some of the numerals stated in Guru Granth Sahib. Give examples, with your own explanations, of such numerals.

TUTORIAL 5 SUGGESTED ANSWERS

QUESTION 1

Guru Granth Sahib is one of the world's greatest scriptures. It was compiled by Guru Arjan Dev, the fifth Guru of the Sikhs. It took him 4 years to select and collate the authentic hymns for inclusion in the Granth. Initially more than 6000 hymns were short listed and the final selection was of 5810 hymns.

The fear of future interpolation of unauthorized bani into the Granth was paramount, as it had happened, in the past, with other world scriptures. In addition Prithi Chand and his son Mehrban were also composing poetry under the name of Nanak to attract devotees to their fake churches.

To overcome this fear the Guru introduced a numeral system to count singly and cumulatively all the hymns included in the Granth.

The methodology of the system is as follows:

1. First number in all the shabads represents the count of the padas in the last shabad;
2. A single number represents the total pauris of a var (as in Asa di Var count is just 24 at the end of the last pauri), or stanzas/pauris in a long poem (as number 38 at the end in Japji), or number 1 at the end of poem titled Vanjara.
3. Last number of many numbers, in the shabads and chhants, is always the cumulative total of all the hymns under that heading e.g., 4/5 (where 4 represents the number of padas and 5 represent the cumulative number of shabads).
4. The count of other combinations have to be learnt individually specially in Swayas, Long and short poems etc.

QUESTION 2

All compositions in Guru Granth Sahib have been recorded in a definite order and this rule applies to both the structure and the composers of the hymns.

The Hymns

The order of the division of the compositions and their structure is as follow:

The division:

The compositions of the Granth can be divided as follows:

- a. The banis of the daily prayers
- b. The banis arranged in musical measures
- c. The Swayas and Sloaks

The arrangement of the structure within each division is as follows:

1. **Bani of daily prayers:**
 - a. Japji
 - b. Rehras (Sodar and Sopurkh)
 - c. Sohila (Kirtan Sohila)
2. **Bani of Musical measures:**
 - A. Compositions of the Gurus:
 - a. Shabads (2-6 padas)
 - b. Shabad (8 padas called Ashtpadi)
 - c. Long poems e.g., Phere, Din ren etc.
 - d. Chhant
 - e. Short poems e.g., Vangara
 - f. Vars
 - B. Compositions of the Bhagats
3. **The Swayas and the Sloaks:**
 - a. Sloak Shaskriti
 - b. Sloak Kabir
 - c. Sloak Farid
 - d. Swayas Guru Arjan
 - e. Swayas Bhattas
 - f. Sloak Varan to Vadik
 - g. Sloak Mehla 9
 - h. Sloak Mehla 5
 - i. Mundavni Mehla 5
 - j. Ragmala

The arrangement of composers with the Musical measures is as follows:

- A. Shabads (2-6 padas): Gurus Nanak, Amardas, Ramdas, Arjan, Tegh Bahadur
- B. Shabads (8 padas): Gurus Nanak, Amardas, Ramdas, Arjan, Tegh Bahadur
- C. Long poems: Gurus Nanak, Amardas, Ramdas, Arjan, Tegh Bahadur
- D. Chhants: Gurus Nanak, Amardas, Arjan, Tegh Bahadur
- E. Short poems: Gurus Nanak, Amardas, Ramdas, Arjan, Tegh Bahadur.
- F. Vars: Gurus Nanak, Amardas, Ramdas, Arjan, Tegh Bahadur.

- G. The bani of the Bhagats in the following order:
- a. Kabir, Namdev, Ravidas, Ramanand, Jaidev, Trilochan, Dhanna, Sain, Pipa, Bikhen, Sadhna, Parmanand, Surdas, Beni, Farid.

QUESTION 3

Mangal is a Sanskrit word which means an invocation or a short prayer normally offered before the start of a task.

Guru Arjan has used a different variety of Mangals in Guru Granth Sahib before the start of the compositions, heading or ragas.

The Mangals used in the Granth are as follows:

1. Ek-ong-kar Satnam Karta-purkh Nirbhau Nirver Akal-Murat A-joone Sebhang Gurprasad.
2. Ek-ong-kar Satguru Prasad.
3. Ek-ong-kar Satnam Gurprasad
4. Ek-ong-kar Satnam Karta-purkh Gurprasad.

The meaning of the different words used in the above mangal are:

- a. Ek-ong-kar - God is one, Almighty and Creator
- b. Satnam - He is the truth (everlasting, permanent)
- c. Karta-purkh - He is the designer and the creator
- d. Nirbhav - He is beyond all the fears.
- e. Nirver - He is beyond enmity
- f. Akal-murat - He is beyond death
- g. A-joone - He is beyond births
- h. Sebhang - He is self illuminated
- i. Gurprasad - He is realised with His own grace.

QUESTION 4

The numeral system as envisaged by Guru Arjan to count the hymns and to protect future interpolation into them in unique and remarkable. It can be explained and interpreted, but the learner has to learn its count with the change of each class of hymns and headings. The main points to remember are:

1. The method of counting is different in Japji (the pauris are counted consecutively and the sloaks are counted independently).
2. The method of counting and placing numbers (specially the middle numbers) is different within many cluster of shabads, e.g., in rag Siri the count at the page 26

(4/33), at page 39 (431/64), at page 42 (4/33/31/6/70), at page 53 (4/30/100).

3. The method of counting is different in short poems e.g., in vanjara the count at the end is just 1, which represents the cumulative number of poems, and there is no count of padas.
4. The method of counting is different in vars (pauris, like Japji are counted consecutively, and the sloaks are counted independently. If there are two sloaks before a pauri, the number will be 1 and 2, but this number will not be added with the sloaks preceding the next pauri/s the numbering will start again with 1,2 etc.
5. The method of counting is different in the concluding section of the Granth:
 - A. Swayas are counted differently e.g., the number at the end of all the Swayas is:

2/21/9/11/9/10/10/22/60/143 which reads as follows:

number 2	=	the number of padas in the last Swayas
number 21	=	Swayas for Guru Arjan
number 9	=	Swayas composed by Guru Arjan
number 11	=	Swayas composed by Guru Arjan
number 10	=	Swayas for Guru Nanak
number 10	=	Swayas for Guru Angad
number 22	=	Swayas for Guru Amardas
number 60	=	Swayas for Guru Ramdas
number 143	=	cumulative total of all the Swayas

$$143 = 21+9+11+10+10+22+60$$

TUTORIAL 6

QUESTION 1

Some of the banis recorded in Guru Granth Sahib have been given special headings viz., Sidh Ghost, Dakhni Onkar etc. List at least ten such headings explaining their meaning and purpose.

QUESTION 2

"The hymns of the Gurus which are included in Guru Granth Sahib, are composed by Gurus Nanak, Angad, Amardas, Ramdas, Arjan and Tegh Bahadur. The remaining Gurus Hargobind, Harrai, Harkrishen and Gobind Singh, either did not write any hymns or their hymns are not in Guru Granth Sahib." Critically examine the above statement giving examples where necessary.

QUESTION 3

The hymns recorded in the books of the world religions were only those compositions which were revealed by God to their prophets e.g., Qoran was revealed to Hazrat Mohammed and Torah was revealed to Moses, but the compositions included in Guru Granth Sahib by Guru Arjan represent a cosmopolitan collection of hymns revealed to the Sikh prophets, Hindu and Muslim saints and other holymen. Discuss

QUESTION 4

It is believed that the Author of all the world scriptures is God himself. Explain this statement highlighting the role of designing and compiling such scriptures.

TUTORIAL 6 SUGGESTED ANSWERS

QUESTION 1

Guru Granth Sahib is one of the world's greatest scripture. It was compiled by Guru Arjan Dev, the fifth Guru of the Sikhs. It took him 4 years to select and collate the authentic hymns for inclusion in the Granth. Initially more than 6000 hymns were short listed and the final selection was of 5810 hymns.

All hymns included in the Granth are the words spoken by God to the Sikh Gurus and other eminent saints.

The hymns are classified into shabads, chhants, vars and swayas. In addition there are long and short poems. Most of the hymns have no title of subject at the top, instead the title represents the raga and tal in which the hymn is to be sung. However some of the poems have been specially titled to convey their meaning. Some of these titles are:

1. Sidh Gohst: meaning a dialogue with the Hindu saints who had deserted life and were living in the mountains. The subject of the discussion was: household life and search for God page 938.
2. Baramah: description of twelve months. There are two Baramahs, one written by Guru Nanak in raga Tukhari (page 1107), and one by Guru Arjan (page 133).
3. Wangara: Wangara means a merchant. The shabad talks about the divinity and its trade by the saints. The name of God is priceless (page 81).
4. Partal: Shabads where the tune of sthai is fixed whereas the tune of antras change. There are a number of partals in Guru Granth Sahib (pages : 408, 800, 977, 1153, 1200, 1229, 1271, 1337, 1341)
5. Bawan Akhris: The description of 52 letters of the alphabet. There are two hymns on this subject, one composed by Guru Arjan (page 250) and one by Bhagat Kabir (page 340).
6. Patti: This hymn also elaborates on the letters of alphabet. There are two hymns on this subject, one by Guru Nanak (page 432) and one by Guru Amardas (page 434).
7. Birhare: The word birha means wait by the beloved. In raga Asa there is a chhant by Guru Arjan on this subject (page 431).
8. Karhale: The word karhale means the hump of a camel

(camels were the companions of legendary lovers e.g., Majnu and Punnu) There is a shabad on this subject by Guru Ramdas (page 234).

9. Kucchaji/Succhaji: The word kucchaji means an awkward and disorganised woman, whereas Succhaji means an organised and gentle woman. There are shabads on this subject by Guru Nanak (page 762).
10. Rutt/pehre/din ren: These words mean the time period. There are shabads to illustrate them (pages: 74, 296, 343, 838, 927).

QUESTION 2

The Sikh Gurus whose hymns have been included in Guru Granth Sahib are Gurus Nanak, Angad, Amardas, Ramdas, Arjan and Tegh Bahadur. There are no hymns composed by the other Gurus in the Granth. It is believed that one sloak (bal chhutka.....) in Sloak mehla 9 recorded on pages 1426-1429 is composed by Guru Gobind Singh and was in response to a sloak written to him by Guru Tegh Bahadur.

The arrangement of Gurbani in the hymns in musical measures is as follows:

- A. Shabads (2-6 padas): Gurus Nanak, Amardas, Ramdas, Arjan, Tegh Bahadur.
- B. Shabads (8 padas): Gurus Nanak, Amardas, Ramdas, Arjan, Tegh Bahadur.
- C. Long poems: Gurus Nanak, Amardas, Ramdas, Arjan, Tegh Bahadur.
- D. Chhants: Gurus Nanak, Amardas, Ramdas, Arjan, Tegh Bahadur.
- E. Short poems: Gurus Nanak, Amardas, Ramdas, Arjan, Tegh Bahadur.
- F. Vars: Gurus Nanak, Amardas, Ramdas, Arjan, Tegh Bahadur.

Guru Granth Sahib was compiled and completed by Guru Arjan. The sixth, seventh and eighth Gurus propagated the word contained therein and did not write any more hymns. That was the time of missionary work. The word which the fifth Guru had included in the Granth was communicated to the people. However, when Guru Gobind Singh was compelled to rewrite the Granth, as Dhirmal, a cousin of the Gurus refused to give to

him the original copy of the Granth compiled by Guru Arjan, he included therein the compositions of the ninth Guru. Guru Gobind Singh, himself was a writer par excellence. His hymns have been preserved in another Granth called Dasam Granth. He himself chose not to include his hymns in Guru Granth Sahib. This highlights the humility and magnanimity of the Guru.

QUESTION 3

Guru Arjan Dev gave to the world what other prophets could not give. In Guru Granth Sahib the Guru gave to the world the word of God which He had spoken not only to the Sikh Gurus but also to many saints of different religions and denominations uttered in different periods of time. Forty percent of the total hymns of Guru Granth Sahib are composed by Guru Arjan. If he had so desired he could have made a Granth only of his own hymns or hymns of only the Sikh Gurus, but he had a broader vision, a vision which no other world prophet looked at. He collected the hymns of saints and other people to whom God had spoken. He scrutinized those people's hymns and collated those which were true to the Sikh philosophy. It was a tremendous task, un-parallel in history.

Sikh religion was born as a separate faith, a distinguished religion. Throughout history the members of this new faith were persecuted both by the Muslims rulers and Hindu hill rajas, but the great Guru put in the Granth the hymns of both the Hindu and Muslim saints. This tradition was kept when Guru Tegh Bahadur, the grandson of Guru Arjan sacrificed his life for the sake of Hindu religion. The Sikh religion teaches tolerance, love and peace. It teaches how to love others and there is no place of hate in this religion. The Sikh Gurus praised the good features of others and ignored their faults, they highlighted other people's qualifications and spared their disqualifications.

QUESTION 4

God is the Master of the universe. He plans and designs at will. He wants his people to be good and honest. At times he sends his messengers to spread His message. He speaks to them and later these words are contained in the wordly Grants called scriptures. Thus all world scriptures contain the word of God spoken to the prophets or others at different periods of time.

Prophets do not start a religion, they bring with them the message of harmony and peaceful coexistence, but later the scholars twist their messages and launch a new faith or religion. Religions are a product of vested interests.

As all prophets have come from one Almighty God, thus their messages are essentially the same, the pundits, the mullahs and the bhais made them to look different.

TUTORIAL 7

QUESTION 1

Write a brief note on the subject matter of Guru Granth Sahib.

QUESTION 2

Explain the following in detail, with quotations from Guru Granth Sahib.

- a. The path of Sahj
- b. True love
- c. The account of deeds.
- d. True help

QUESTION 3

“Guru Granth Sahib contains hymns of 15 Bhagats both Hindus and Muslims who hailed from different parts of India and belonged to different denomination of caste”. Critically examine this statement.

QUESTION 4

Sikhism stands for uncompromising monotheism. Discuss

TUTORIAL 7 SUGGESTED ANSWERS

QUESTION 1

Guru Granth Sahib is one of the world's greatest scriptures. It was compiled by Guru Arjan Dev, the fifth Guru of the Sikhs. It took him 4 years to select and collate the authentic hymns for inclusion in the Granth. Initially more than 6000 hymns were short listed and the final selection was of 5810 hymns.

All hymns included in the Granth are the words spoken by God to the Sikh Gurus and other eminent saints and holymen.

From the poetic view the hymns are classified into shabads (general purpose song or a geet), chhants (song of praise), vars (heroic ballad) and swayas (a special song). In addition there are long and short poems. Most of the hymns have no title of subject at the top, instead the title represents the raga (the svar in which the hymn is to be musically composed) and tal (the thath or the tune or pitch) in which the hymn is to be sung. However some of the poems have been specially titled to convey their meaning.

Like all other world scriptures the subject matter of the Granth contains the Glories of God. In Guru Granth Sahib these Glories have been depicted in the settings of Environmental, Socio-religious, Political, Educational and Historical scenes.

ENVIRONMENTAL SCENES:

Hundred of shabads in Guru Granth Sahib have been composed in the scenes of, months, tithe, days, breeze, rain, birds, mountains, oceans and seas etc.

An important example of this scene are the shabads of Baramah, composed in raga Majh by Guru Arjan Dev. These are sung by the devotees on the start of every Indian month. A shabad is reproduced hereunder:

ਚੇਤਿ ਗੋਵਿੰਦੁ ਅਰਾਧੀਐ ਹੋਵੈ ਅਨੰਦੁ ਘਣਾ ॥ ਸੰਤ ਜਨਾ ਮਿਲਿ ਪਾਈਐ ਰਸਨਾ ਨਾਮੁ
ਭਣਾ ॥ ਜਿਨਿ ਪਾਇਆ ਪ੍ਰਭੁ ਆਪਣਾ ਆਏ ਤਿਸਹਿ ਗਣਾ ॥ ਇਕੁ ਖਿਨੁ ਤਿਸੁ ਬਿਨੁ
ਜੀਵਣਾ ਬਿਰਥਾ ਜਨਮੁ ਜਣਾ ॥ ਜਲਿ ਥਲਿ ਮਹੀਅਲਿ ਪੂਰਿਆ ਰਵਿਆ ਵਿਚਿ ਵਣਾ
॥ ਸੋ ਪ੍ਰਭੁ ਚਿਤਿ ਨ ਆਵਈ ਕਿਤੜਾ ਦੁਖੁ ਗਣਾ ॥ ਜਿਨੀ ਰਾਵਿਆ ਸੋ ਪ੍ਰਭੁ ਤਿੰਨਾ
ਭਾਗੁ ਮਣਾ ॥ ਹਰਿ ਦਰਸਨ ਕੰਉ ਮਨੁ ਲੋਚਦਾ ਨਾਨਕ ਪਿਆਸ ਮਨਾ ॥ ਚੇਤਿ ਮਿਲਾਏ
ਸੋ ਪ੍ਰਭੁ ਤਿਸ ਕੈ ਪਾਇ ਲਗਾ ॥ ੨ ॥

COMPOSITION 2 CHET MONTH 1
Chet Govind araadheeai hovai anand ghanaa. Sant janaa mil
paaeeai rasnaa naam bhanaa. Jin paa-i-aa Prabh appanaa aa-
e tisah ganna. Ik khin tis bin jeevanaa birthaa janam janaa. Jal
thal maheaal pooriaa raviala vich vanaa. So Prabh chit na aava-
ee kitraa dukh ganaa. Jinee raaviaa so Prabhoo tinaa bhag manaa.
Har darshan kao man lochdaa Naanak piaas manaa. Chet Milaae
so Prabhoo tis kai paae lagaa. 2

ਚੇਤ ਮਹੀਨੇ ਦਾ ਇਹ ਸੰਦੇਸ਼ ਹੈ, ਕਿ ਜਿਹੜੇ ਮਨੁਖ ਵਾਹਿਗੁਰੂ ਦੇ ਨਾਮ ਦਾ ਜਾਪ
ਕਰਦੇ ਹਨ, ਉਹਨਾਂ ਨੂੰ ਜੀਵਨ ਵਿੱਚ ਬਹੁਤ ਸੁਖ ਮਿਲਦੇ ਹਨ।
ਭਲੇ ਅਤੇ ਰਬ-ਤਾਈ ਪੁੱਜੇ ਹੋਏ ਮਨੁਖਾਂ ਦੀ ਸੰਗਤ ਨਾਲ ਰਬ ਦੇ ਨਾਮ ਨੂੰ ਉਚਾਰਣ
ਕਰਨ ਦੀ ਜਾਚ ਆਉਂਦੀ ਹੈ।
ਇਸ ਸੰਸਾਰ ਵਿਚ ਆਏ ਉਹ ਹੀ ਮਨੁਖ ਗਿਣਤੀ ਵਿਚ ਆਂਦੇ ਹਨ, ਜੋ ਵਾਹਿਗੁਰੂ
ਨੂੰ ਪਾ ਲੈਂਦੇ ਹਨ।
ਵਾਹਿਗੁਰੂ ਤੋਂ ਬਿਨਾਂ ਇੱਕ ਪਲ ਵੀ ਜੀਣਾ ਬਿਲਕੁਲ ਵਿਅਰਥ ਹੈ। ਜਿਹੜਾ ਵਾਹਿਗੁਰੂ
ਜਲਾਂ ਵਿੱਚ, ਥੱਲਾਂ ਵਿੱਚ ਅਤੇ ਵਣਾਂ ਵਿੱਚ ਹਰ ਥਾਂ ਵਿਆਪਕ ਹੈ।
ਜੋ ਅਜਿਹਾ ਵਾਹਿਗੁਰੂ (ਚਿਤ) ਮਨ ਵਿੱਚ ਯਾਦ ਨਹੀਂ ਆਉਂਦਾ ਤਾਂ ਕਿਤਨੇ ਦੁਖ ਦੀ
ਗਲ ਹੈ।
ਜੋ ਮਨੁੱਖ ਵਾਹਿਗੁਰੂ ਨੂੰ ਯਾਦ ਰਖਦੇ ਹਨ, ਉਹਨਾਂ ਦੀ ਕਿਸਮਤ ਦਾ ਸਿਤਾਰਾ ਹਮੇਸ਼ਾ
ਹੀ ਚਮਕਦਾ ਰਹੇਗਾ।
ਅਜਿਹੇ ਵਾਹਿਗੁਰੂ ਦੇ ਦਰਸ਼ਨ ਨੂੰ ਮਨ ਤੜਫ ਰਿਹਾ ਹੈ, ਅਤੇ ਮਨ ਨੂੰ ਅਜੇਹੇ ਰਬ
ਨੂੰ ਮਿਲਣ ਦੀ ਬਹੁਤ ਹੀ ਤਾਂਘ ਹੈ।
ਜਿਹੜਾ ਵੀ ਮੈਨੂੰ ਪ੍ਰਮਾਤਮਾ ਨਾਲ ਮਿਲਾ ਦੇਵੇਗਾ ਮੈਂ ਉਸਦੇ ਚਰਨਾਂ ਵਿੱਚ ਡਿਗ ਪਵਾਂਗਾ।

COMPOSITION 2 CHET MONTH 1
The month of Chet has come. Its message is that a person
who regularly meditates on the name of God he becomes qualified
to obtain all the comforts of life. The company of the noble and

saintly people, help a person to correctly recite the name of God. In this world only those people come in any count who realise God. To live without God even for a moment is a waste of life. Waheguru who resides in all the waters, lands and vegetation, if such a God is not remembered in one's heart, then it is a very sad affair. Those people who remember God, the star of their fortune would always shine. The heart is fluttering to meet such a God and the mind is very eager to have his audience. Whosoever would make me meet Waheguru I will bow to his feet.

Another important example is a shabad in raga Dhansari titled Arti, composed by Guru Nanak. This is sung when devotees intend to sing a Sikh arti. This is also sung every evening in the historical Gurdwaras of Southern India. Shabad with its meaning is produced hereunder:

ਰਾਗ ਧਨਾਸਰੀ ਮਹਲਾ ੧

ਗਗਨ ਮੈ ਥਾਲੁ ਰਵਿ ਚੰਦੁ ਦੀਪਕ ਬਨੇ ਤਾਰਿਕਾ ਮੰਡਲ ਜਨਕ ਮੋਤੀ ॥ ਧੂਧੁ ਮਲਆਨਲੋ
ਪਵਣੁ ਚਵਰੋ ਕਰੋ ਸਗਲ ਬਨਰਾਇ ਫੁਲੈਤ ਜੋਤੀ ॥ ੧ ॥ ਕੈਸੀ ਆਰਤੀ ਹੋਇ ਭਵਖੰਡਨਾ
ਤੇਰੀ ਆਰਤੀ ॥

ਅਨਹਤਾ ਸਬਦ ਵਾਜੰਤ ਭੇਰੀ ॥ ੧ ॥ ਰਹਾਉ ॥

ਸਹਸ ਤਵ ਨੈਨ ਨਨ ਨੈਨ ਹੈ

ਤੋਹਿ ਕਉ ਸਹਸ ਮੂਰਤਿ ਨਨਾ ਏਕ ਤੋਹੀ ॥

ਸਹਸ ਪਦ ਬਿਮਲ ਨਨ ਏਕ ਪਦ ਗੰਧ ਬਿਨੁ ਸਹਸ ਤਵ ਗੰਧ ਇਵ ਚਲਤ ਮੋਹੀ ॥ ੨ ॥

Rag Dhanasri Mehla 1

Gagan mai thal(u) rav(i) chand(u) dipak bane tarika mandal
janak moti.

Dhup(u) malianlo pavan(u) chavaro kare sagal banrae phulant joti.
Kaisi arti hoe Bhav-khandna teri arti.

Anhata sabad vajant bheri .1. Rahao

Sahas tav nain nan nain hah(i) toh(i) kau, sahas murat(i), nana
ek tohi.

Sahas pad bimal nan ek pad gandh bin(u) sahas tav gandh iv
chalat mohi

ਰਾਗੁ ਧਨਾਸਰੀ ਮਹਲਾ ੧

ਆਕਾਸ਼ਰੂਪੀ ਥਾਲ ਵਿਚ, ਸੂਰਜ ਅਤੇ ਚੰਦ ਦੀਪਕ ਹਨ, ਸਿਤਾਰਿਆਂ ਦਾ ਝੁੰਡ ਮੋਤੀ
ਹਨ, ਮਲਿਆਨ ਪਰਬਤ ਧੂਧ ਹੈ, ਹਵਾ ਚੌਰ ਕਰ ਰਹੀ ਹੈ, ਸੰਸਾਰ ਦੇ ਸਾਰੇ ਦਰੱਖਤ
ਫੁਲ ਅਤੇ ਪੱਤੇ ਸਮਿਗਰੀ ਦੇ ਰਹੇ ਹਨ,

ਕਿੰਨੀ ਅੱਜਬ ਤੇਰੀ ਆਰਤੀ ਹੋ ਰਹੀ ਹੈ, ਸਰਿਸ਼ਟੀ ਦੇ ਮਾਲਕ, ਚਾਰੋਂ ਪਾਸੇ ਸੰਗੀਤ ਵਿੱਚ ਭਿੱਜੇ ਡਫ ਤੇ ਵਜਦੇ ਸ਼ਬਦ ਵੀ ਗੂੰਜ ਰਹੇ ਹਨ ॥੧॥ ਰਹਾਉ ॥

Rag Dhanasri Mehla 1

The limitless sky is huge platter, illuminated by suns and moons, full with the cluster of stars, sprayed with the smell of most fascinating saplings of the mountains (mountain 'Malyan'), resting with the oozing touch of the great sea breezes and decorated with countless and most colourful flowers of the vegetation."1"

SOCIO-RELIGIOUS SCENE:

Another important category of shabads are those which are set in the scenes of family life, love, marriage, birth etc. The important examples are the shabads sung at the time of the birth of a child, marriage ceremony, times of agony etc. Examples of some of these shabads are given hereunder.

ਆਸਾ ਮਹਲਾ ੫ ਪੰਨਾ ੩੯੬
ਸਤਿਗੁਰ ਸਾਚੈ ਦੀਆ ਭੋਜਿ ॥ ਚਿਰੁ ਜੀਵਨੁ ਉਪਜਿਆ ਸੰਜੋਗਿ ॥ ਉਦਰੈ ਮਾਹਿ ਆਇ
ਕੀਆ ਨਿਵਾਸੁ ॥ ਮਾਤਾ ਕੈ ਮਨਿ ਬਹੁਤੁ ਬਿਗਾਸੁ ॥ ੧ ॥ ਜੰਮਿਆ ਪੂਤੁ ਭਗਤੁ ਗੋਵਿੰਦ
ਕਾ ॥ ਪ੍ਰਗਟਿਆ ਸਭ ਮਹਿ ਲਿਖਿਆ ਧੁਰ ਕਾ ॥ ਰਹਾਉ ॥ ਦਸੀ ਮਾਸੀ ਹੁਕਮਿ ਬਾਲਕ
ਜਨਮੁ ਲੀਆ ॥ ਮਿਟਿਆ ਸੋਗੁ ਮਹਾ ਅਨੰਦੁ ਥੀਆ ॥ ਗੁਰਬਾਣੀ ਸਖੀ ਅਨੰਦੁ ਗਾਵੈ ॥
ਸਾਚੈ ਸਾਹਿਬ ਕੈ ਮਨਿ ਭਾਵੈ ॥ ੨ ॥ ਵਧੀ ਵੇਲਿ ਬਹੁ ਪੀੜੀ ਚਾਲੀ ॥ ਧਰਮ ਕਲਾ
ਹਰਿ ਬੰਧਿ ਬਹਾਲੀ ॥ ਮਨ ਚਿੰਦਿਆ ਸਤਿਗੁਰੁ ਦਿਵਾਇਆ ॥ ਭਏ ਅਚਿੰਤ ਏਕ ਲਿਵ
ਲਾਇਆ ॥ ੩ ॥ ਜਿਉ ਬਾਲਕੁ ਪਿਤਾ ਉਪਰਿ ਕਰੇ ਬਹੁ ਮਾਣੁ ॥ ਬੁਲਾਇਆ ਬੋਲੈ
ਗੁਰ ਕੈ ਭਾਣਿ ॥ ਗੁਝੀ ਛੰਨੀ ਨਾਹੀ ਬਾਤ ॥ ਗੁਰੁ ਨਾਨਕੁ ਤੁਠਾ ਕੀਨੀ ਦਾਤਿ ॥ ੪
॥ ੧ ॥ ੧੦੧ ॥

Asa Mehla 5

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Satgur saachai deaaa bhej, Chir jeevan upjiaa sanjog. Udaray
maah aai keaaa nivaas, Maataa kay mun bahut bigaas. Jamiaa
poot bhagat Govind kaa. Pragtiaa sabh mah likhiaa dhur kaa.
(Rahau) Dasee maasee hukam baalak janam leaaa. Mitiaa sog
mahaa anand theaaa. Gurbani sakhee anand gaavai. Sachay Sahib
kai mun bhaavai. Vadhee vel bahu peeree chaalee. Dharam kalaa
Har bandh bahaalee. Mun chindiaa Satguru divaaiaa. Bhae achint
ek liv laaiaa. Jiu baalak pitaa oopar karay bahu maan. Bulaaiaa
bolai Gur kai bhaan. Gujhee chhanee naahee baat. Gur Nanak
tuthaa deenee daat (4.7.101.)

ਆਸਾ ਮਹਲਾ ੫

ਵਾਹਿਗੁਰੂ ਨੇ ਮੈਨੂੰ ਐਲਾਦ ਬਖਸ਼ੀ ਹੈ। ਉਸ ਦੀ ਲੰਬੀ ਉਮਰ ਹੋਵੇ ਅਤੇ ਸਾਡਾ ਰਿਸ਼ਤਾ ਇੰਜ ਹੀ ਬਣਿਆ ਰਹੇ। ਜਦੋਂ ਬੱਚਾ ਮਾਂ ਦੇ ਗਰਭ ਵਿੱਚ ਸੀ, ਉਸ ਵੇਲੇ ਉਸਨੇ ਮਾਂ ਨੂੰ ਬੇਅੰਤ ਖੁਸ਼ੀ ਦਿੱਤੀ ਸੀ। ਮੇਰਾ ਬੱਚਾ ਵਾਹਿਗੁਰੂ ਦਾ ਨਾਮ ਜੱਪਣ ਵਾਲਾ ਹੋਵੇ, ਤੇ ਵਾਹਿਗੁਰੂ ਦੀ ਮਿਹਰ ਦੇ ਸਦਕੇ ਚੰਗੀ ਤਕਦੀਰ ਵਾਲਾ ਹੋਵੇ। ਦਸ ਮਹੀਨੇ ਬਾਦ, ਵਾਹਿਗੁਰੂ ਦੀ ਬਖਸ਼ਿਸ਼ ਸਦਕੇ, ਬਾਲਕ ਦਾ ਜਨਮ ਹੋਇਆ ਹੈ, ਮੇਰੇ ਸਭ ਦੁਖ ਦੁਰ ਹੋ ਗਏ ਹਨ ਅਤੇ ਖੁਸ਼ੀਆਂ ਘਰ ਆ ਗਈਆਂ ਹਨ। ਸਭ ਰਿਸ਼ਤੇਦਾਰ, ਮਿਲ ਕੇ, ਵਾਹਿਗੁਰੂ ਦਾ ਸ਼ੁਕਰ ਕਰ ਰਹੇ ਹਨ ਅਤੇ ਸ਼ਬਦ ਪੜ੍ਹ ਰਹੇ ਹਨ ਤੇ ਗੁਰੂ ਬਹੁਤ ਪ੍ਰਸੰਨ ਹੈ। ਮੇਰਾ ਵੰਸ਼ ਅੱਗੇ ਵੱਧਿਆ ਹੈ, ਅਤੇ ਬਾਲਕ ਦੇ ਆਉਣ ਨਾਲ ਹੋਰ ਵੀ ਅੱਗੇ ਵਧੇਗਾ। ਵਾਹਿਗੁਰੂ ਨੇ ਚੰਗੇ ਕਰਮਾਂ ਦਾ ਫਲ ਬਖਸ਼ਿਆ ਹੈ। ਅਕਾਲ ਪੁਰਖ ਨੇ ਮਨ ਦੀ ਮੁਰਾਦ ਪੂਰੀ ਕੀਤੀ ਹੈ, ਮੈਨੂੰ ਜੀਵਨ ਦੀ ਖੁਸ਼ੀ ਮਿਲੀ ਹੈ, ਅਤੇ ਮੈਂ ਹੁਣ ਵਾਹਿਗੁਰੂ ਦੀ ਬੰਦਗੀ ਵਿੱਚ ਜੁੜ ਗਿਆ ਹਾਂ। ਜਿਵੇਂ ਬੱਚੇ ਨੂੰ ਆਪਣੇ ਪਿਤਾ ਤੇ ਬਹੁਤ ਮਾਣ ਹੁੰਦਾ ਹੈ, ਤਿਵੇਂ ਹੀ ਉਹ ਹੁਣ, ਗੁਰੂ-ਪਿਤਾ ਦਾ ਵੀ ਮਾਣ ਤੇ ਆਦਰ ਕਰੇਗਾ। ਕੋਈ ਗੱਲ ਲੁਕੀ ਛੁੱਪੀ ਨਹੀਂ ਹੈ, ਵਾਹਿਗੁਰੂ ਨੇ ਮਿਹਰ ਕੀਤੀ ਹੈ ਅਤੇ ਮੈਨੂੰ ਦਾਤ ਮਿਲੀ ਹੈ।

Asa Mehla 5

Waheguru has blessed me with a child, may he/she have a long life and ever-lasting relationship with me; When the child was in mothers's womb he/she gave maximum bliss to his/her mother, my child would hum His name everyday and with the grace of God he will have a great fortune. After ten long months wait the child has arrived; all my sorrows have vanished and the happiness has come in the house; all relations have assembled to thank Him and to recite His praises, Waheguru seems to be very happy with us. My lineage has extended with the arrival of the child; for my good deeds immortal God has fulfilled my heart's wish. I have got all the happiness of life and now I have composed myself to render His prayers without fail, As a child is proud of his father, likewise my child will honour God as his/her father, it is not a secret that Waheguru has blessed me and I have got a child.

ਪੰਨਾ ੭੭੩

ਸਤੁ ਸੰਤੋਖੁ ਕਰਿ ਭਾਉ ਕੁੜਮੁ ਕੁੜਮਾਈ ਆਇਆ ਬਲਿ ਰਾਮ ਜੀਉ ॥ ਸੰਤ ਜਨਾ ਕਰਿ ਮੇਲੁ ਗੁਰਬਾਣੀ ਗਾਵਾਈਆ ਬਲਿ ਰਾਮ ਜੀਉ ॥ ਬਾਣੀ ਗੁਰ ਗਾਈ ਪਰਮ ਗਤਿ ਪਾਈ ਪੰਚ ਮਿਲੇ ਸੋਹਾਇਆ ॥ ਗਇਆ ਕਰੋਧੁ ਮਮਤਾ ਤਨਿ ਨਾਠੀ ਪਾਖੰਡੁ ਭਰਮੁ ਗਵਾਇਆ ॥ ਹਉਮੈ ਪੀਰ ਗਈ ਸੁਖੁ ਪਾਇਆ ਆਰੋਗਤ ਭਏ ਸਰੀਰਾ ॥ ਗੁਰ ਪਰਸਾਦੀ ਬ੍ਰਹਮੁ ਪਛਾਤਾ ਨਾਨਕ ਗੁਣੀ ਗਹੀਰਾ ॥ ੨ ॥

Sat santokh kar bhaao kuram kurmaaeee aa-i-aa Balraam jeeo.
Sant janaa kar mel gurbaanee gaavaa-i-aa Balraam jeeo. Baanee
Gur gaeee param gat paaee panch mile sohaa-i-aa. Ga-i-aa krodh
mamataa tan naathee paakhand bharam gavaa-i-aa. Haomai peer
gaae sukh paa-i-aa aarogat bhae sareeraa. Gur parsaadee Braham
pachhaataa Naanak gunee gaheera.2.

ਪੰਨਾ ੭੭੩

ਕੰਨਿਆ ਨੂੰ ਪਵਿਤਰਤਾ, ਸੰਤੁਸ਼ਟਤਾ ਅਤੇ ਪ੍ਰੀਤ ਨਾਲ ਸਜਾ ਕੇ ਉਸ ਦਾ ਬਾਬਲ ਉਸ
ਦਾ ਲਗਣ ਕਰਣ, ਵਾਹਿਗੁਰੂ ਦੀ ਸ਼ਰਨ ਆਇਆ ਹੈ।
ਸਾਧ ਸੰਗਤ ਨਾਲ ਰਲ ਕੇ ਹੁਣ ਗੁਰਬਾਣੀ ਦਾ ਕੀਰਤਨ ਹੋਵੇਗਾ।
ਬਾਣੀ ਗਾਉਣ ਨਾਲ ਆਤਮਕ ਅਵਸਥਾ ਉੱਚੀ ਹੋ ਜਾਂਦੀ ਹੈ, ਅਤੇ ਗਿਆਨ ਦੇ ਆ
ਜਾਣ ਨਾਲ ਹਿਰਦਾ ਸ਼ੋਭਤ ਹੋ ਜਾਂਦਾ ਹੈ।
ਗੁੱਸਾ ਬਿਨਸ ਜਾਂਦਾ ਹੈ, ਮੋਹ ਮੁਕ ਜਾਂਦਾ ਹੈ ਅਤੇ ਪਾਖੰਡ ਦੋੜ ਜਾਂਦੇ ਹਨ।
ਅਹੰਕਾਰ ਦੀ ਪੀੜ ਦੂਰ ਹੋ ਜਾਂਦੀ ਹੈ, ਸੁਖ ਮਿਲ ਜਾਂਦਾ ਹੈ ਅਤੇ ਸਰੀਰ ਨਿਰੋਆ
ਜੋ ਜਾਂਦਾ ਹੈ।
ਵਾਹਿਗੁਰੂ ਦੀ ਬਖਸ਼ਿਸ਼ ਨਾਲ ਹੀ ਇਲਾਹੀ ਮਿਲਾਪ ਹੁੰਦੇ ਹਨ ਅਤੇ ਗੁਣਾਂ ਦੇ ਮਾਲਕ
ਨਾਲ ਸਾਂਝ ਪੈ ਜਾਂਦੀ ਹੈ।

The father of the bride has come in the refuge of God, after
grooming his daughter with piety, contentment and love.
In the company of the holy people now the raagis will sing the
hymns.

The singing of the hymns elevates the position of the soul and
the knowledge of the work illuminates the mind,
the anger is dispelled, the greed is vanished and the superstitions
are destroyed;

the pain of the ego is finished, the comforts come home and
the body becomes healthy.

With the grace of God the lovers are united and a relationship
with the master of the world is developed.

OTHER SCENARIOS:

Other scenarios include:

1. Historical : one of the important shabads in this scene
is composed by Guru Nank, in which he describes the
invasion of Babur. There are many other shabads of similar
description.

2. Political : This includes the scenes of cruelty, law and justice.
3. Educational : this includes shabads with the background of music, arts and human skills etc.

SPECIALIST HEADINGS:

Many shabads have specialist headings on them. Some of these are:

1. Sidh Ghost: meaning a dialogue with the Hindu saints who had deserted life and were living in the mountains. The subject of the discussion was: household life and search for God page 938.
2. Baramah: description of twelve months. There are two Baramahs, one written by Guru Nanak in raga Tukhari (page 1107), and one by Guru Arjan (page 133).
3. Wangara: Wangara means a merchant. The shabad talks about the divinity and its trade by the saints. The name of God is priceless (page 81)
4. Partal: Shabads where the tune of sthai is fixed whereas the tune of antras change. There are a number of partals in Guru Granth Sahib. (pages: 408, 800, 977, 1153, 1200, 1229, 1271, 1337).
5. Bawan Akhris: The description of 52 letters of the alphabet. There are two hymns on this subject, one composed by Guru Arjan (page 250) and one by Bhagat Kabir (page 340).
6. Patti: This hymn also elaborates on the letters of alphabet. There are two hymns on this subject, one by Guru Nanak (432) and one by Guru Amardas (page 434).
7. Birhare: The word birha means wait by the beloved. In raga Asa there is a chhant by Guru Arjan on this subject (page 431).
8. Karhale: The word karhale means the hump of a camel (camels were the companions of legendary lover e.g., Majnu and Punnu). There is a shabad on this subject by Guru Ramdas (page 234).
9. Kucchaji/Succhaji: The word kucchaji means an awkward and disorganised woman, whereas Succhaji means an organised and gentle woman. There are shabads on this subject by Guru Nanak (page 762).
10. Rutt/pehre/din ren: These words mean the time period. There are shabads to illustrate them (pages: 74, 296, 343, 838, 927).

QUESTION 2

Path of Sahj:

This is a path of God realisation. Guru Nanak has suggested this path in his master composition Japji. It includes:

- a. Listening of God's word (kirtan)
- b. Reciting of God's word (reading Nit-nem banis)
- c. Belief in God's word (unshakeable belief in God)
- d. Concentration while listening and reciting God's word (intense meditation)
- e. Daily prayers (devotion)
- f. Application of the God's word in daily life.

True Love:

According to the Sikh faith, a life without true love is both barren and futile. People must learn to love from heart and with sincerity. Intensity of love is important in all relationships. Humans must develop a relationship with God and love him with utmost faith and loyalty.

The Account of Deeds:

We all reap whatever we sow. Happiness and sorrows are the direct result of our actions. Our actions are being recorded like book keeping entries, and the account of our life will be audited by none else except God. Good actions will be rewarded, whereas the bad actions will be punished.

However, if God showers mercy on you then the records of your bad deeds are destroyed. To qualify for mercy one has to repent for the committed sins and has to make promises for a clean and virtuous life.

True Help:

According to the Sikh belief all wordly help is temporary and selfish. The true help comes only from Almighty God. One must adopt the path of Sahj and request for God's help. In fact, God is always there to help, one has to have the eyes to see and find it. Like the sunshine, the moonshine, the fresh breeze, other divine bounties are also available in abundance and to all. We have to be vigilant and ready to recognise and accept them.

QUESTION 3

Guru Arjan Dev gave to the world what other prophets could

not give. In Guru Granth Sahib the Guru gave to the world the word of God which He had spoken not only to the Sikh Gurus but also to many saints of different religions and denominations in different periods of time. Forty percent of the total hymns of Guru Granth Sahib are composed by Guru Arjan. If he had so desired he could have made a Granth only of his own hymns or hymns of only the Sikh Gurus, but he had a broader vision, a vision which no other world prophet looked at. He collected the hymns of saints and other people to whom God had spoken. He scrutinized those people's hymns and collated those which were true to the Sikh philosophy. It was a tremendous task, un-parallel in history.

Sikh religion was born as a separate faith, a distinguished religion. Throughout history the members of this new faith were persecuted both by the Muslims rulers and Hindu hill rajas, but the great Guru put in the Granth the hymns of both the Hindu and Muslim saints. This tradition was kept when Guru Tegh Bahadur, the grandson of Guru Arjan sacrificed his life for the sake of Hindu religion.

The Sikh religion teaches tolerance, love and peace. It teaches how to love others and there is no place of hate in this religion. The Sikh Gurus praised the good features of others and ignored their faults, they highlighted other people's qualifications and spared their dis-qualifications.

In addition to the Sikh Gurus, there are hymns of 15 Bhagats which include both Muslim and Hindu saints. Again amongst the Hindu saints, there are composers who were condemned by the Hindu Brahmins as untouchables.

Guru Arjan broke all the Socio-religious barriers and selected those writers which according to him had the vision of God and to whom God had spoken His word. Guru Arjan, who himself was a Khashtya of high caste, rejected the claims of Hindu priests and Muslim clergy and selected those Bhagats whom he thought to be worth for inclusion in the new scripture.

QUESTION 4

Sikhism believes in one God. Supreme being is sole without a second, as in Hinduism (Brahma, Vishnu and Shiv) and an opponent or rival as in Islam (Satan or devil).

Guru Nanak used the number 1 to describe God rather than the word one, as the words are open to different descriptions but

number 1 stands just for one and nothing else.
A Sikh is believed to worship only one Almighty God. Prophets
and humans are not to be worshipped.

TUTORIAL 8

QUESTION 1

The text of Guru Granth Sahib comprises a variety of subjects. It is said that therein the Glory of God has been written on the backdrop of a number of enthralling scenes. Discuss in detail giving relevant quotations.

QUESTION 2

Bhagat Trilochan describes the scene of rebirths in one of his hymns recorded in Guru Granth Sahib. Explain the hidden undercurrent in this shabad with your comments.

QUESTION 3

A shabad headed 'Aarti' was composed by Guru Nanak when he visited the tirath of Jagannath Puri in Orissa. Explain and analyse the Shabad, highlighting the message of Guru Nanak.

TUTORIAL 8 SUGGESTED ANSWERS

QUESTION 1

Guru Granth Sahib is the holiest scripture of the Sikhs. It was compiled by Guru Arjan Dev, the fifth Guru of the Sikhs, in 1601-1604 and was declared the living Guru of the Sikhs by Guru Gobind the Sikh Gurus and other holymen. In total there are 39 contributors whose hymns are included in the Granth. The number of hymns of each contributor ranges from one verse to many verses e.g., out of the Sikh Gurus, whereas Guru Arjan has contributed 2218 hymns, Guru Angad has contributed only 63 sloaks; out of Bhagats whereas Kabir has contributed 541 hymns, Surdas, Parmanand, Sain, Pipa and Sadna have contributed only one hymn each.

All hymns included in the Granth are essentially in the Glory of God. From the poetic point of view the hymns are classified into:

- a. Shabads (general purpose song),
- b. Chhants (song of praise),
- c. Vars (heroic ballad), and
- d. Swayas (a special song).
- e. In addition there are long and short poems e.g., Sukhmani Sahib, Anand Sahib, Japji etc. Most of the hymns have no title of subject at the top, instead the title represents the Raga (the svar in which the hymn is to be musically composed) and Tal (the thath or the tune or pitch) in which the hymn is to be sung. However some of the poems have been specially titled to convey their meaning e.g., Arti, Kafee, Karhale, Anjali etc.

ENVIRONMENTAL SCENES:

Hundred of Shabads in Guru Granth Sahib have been composed in the scenes of seasons, months, tithe, days, breeze, rain, birds mountains, oceans and seas etc.:

- a. An important example of this scene are the shabads of Baramah, composed in raga Majh by Guru Arjan Dev and in raga Tuxhari by Guru Nanak.
- b. Another important hymn is the shabad of Arti composed by Guru Nanak in raga Dhanasri at the Hindu temple of Jagannath in Puri.

c. Other examples are long poems titled Ruti, Pehre, Din ren, tithe and days etc.

A few examples of environmental scenes are :

ਸਭੇ ਰੁਤੀ ਚੰਗੀਆ ਜਿਤੁ ਸਚੇ ਸਿਉ ਨੋਹੁ ॥

(ਮਾਰੂ ੧, ਅ-੨, ੧੦੧੫)

ਜੇਹੀ ਰੁਤਿ ਕਾਇਆ ਸੁਖ ਤੇਹਾ ਤੇਹੇ ਜੇਹੀ ਦੇਹੀ ॥

ਨਾਨਕ ਰੁਤਿ ਸੁਹਾਵੀ ਸਾਈ ਬਿਨੁ ਨਾਵੈ ਰੁਤਿ ਕੇਹੀ ॥

(ਮਲਾਰ, ੧, ੫-੧, ੧੨੫੪)

ਰੁਤਿ ਸਿਸੀਅਰ ਸੀਤਲ ਹਰਿ ਪ੍ਰਗਟੇ ਮੰਘਰ ਪੋਹਿ ਜੀਉ ॥

ਜਲਨਿ ਬੁਝੀ ਦਰਸੁ ਪਾਇਆ ਬਿਨਸੇ ਮਾਇਆ ਧ੍ਰੋਹ ਜੀਉ ॥

(ਰਾਮਕਲੀ, ੫, ਰੁਤੀ, (੬), ੯੨੯)

ਸਾ ਰੁਤਿ ਸੁਹਾਵੀ ਜਿਤੁ ਤੁਧੁ ਸੰਮਾਲੀ ॥ ਸੇ ਕੰਮੁ ਸੁਹੇਲਾ ਜੋ ਤੇਰੀ ਘਾਲੀ ॥

ਸੇ ਰਿਦਾ ਸੁਹੇਲਾ ਜਿਤੁ ਰਿਦੈ ਤੂੰ ਵੁਠਾ ਸਭਨਾ ਕੇ ਦਾਤਾਰਾ ਜੀਉ ॥

(ਮਾਝ, ੫, ੫-੨, ੯੭)

ਸਾ ਰੁਤਿ ਸੁਹਾਵੀ ਜਿਤੁ ਹਰਿ ਚਿਤਿ ਆਵੈ ॥

(ਬਸੰਤ, ੫, ੫-੧੩, ੧੧੮੩)

ਬਸੰਤ

ਨਾਨਕ ਤਿਨਾ ਬਸੰਤੁ ਹੈ ਜਿਨ੍ ਘਰਿ ਵਸਿਆ ਕੰਤੁ ॥

ਜਿਨ ਕੇ ਕੰਤ ਦਿਸਾ ਪੁਰੀ ਸੇ ਅਹਿਨਿਸਿ ਫਿਰਹਿ ਜਲੰਤੁ ॥

(ਵਾਰ ਸੂਹੀ, ੩, (੧੮), ੭੯੧)

ਨਾਨਕ ਤਿਨਾ ਬਸੰਤੁ ਹੈ ਜਿਨਾ ਗੁਰਮੁਖਿ ਵਸਿਆ ਮਨਿ ਸੋਇ ॥

(ਸਲੋਕ ਵਾਰ ਤੇ ਵਧੀਕ, ੩, (੬੧), ੧੪੨੦)

ਰੁਤਿ ਸਰਸ ਬਸੰਤ ਮਾਹ ਚੇਤੁ ਵੈਸਾਖ ਸੁਖ ਮਾਸੁ ਜੀਉ ॥

ਹਰਿ ਜੀਉ ਨਾਹੁ ਮਿਲਿਆ ਮਉਲਿਆ ਮਨੁ ਤਨੁ ਸਾਸੁ ਜੀਉ ॥

(ਰਾਮਕਲੀ ੫, ਰੁਤੀ, (੨), ੯੨੭)

ਮਾਹ ਮਾਹ ਮੁਮਾਰਖੀ ਚੜਿਆ ਸਦਾ ਬਸੰਤੁ ॥

ਪਰਫਤੁ ਚਿਤ ਸਮਾਲਿ ਸੋਇ ਸਦਾ ਸਦਾ ਗੋਬਿੰਦੁ ॥ ੧ ॥

ਭੋਲਿਆ ਹਉਮੈ ਸੁਰਤਿ ਵਿਸਾਰਿ ॥

ਹਉਮੈ ਮਾਰਿ ਬੀਚਾਰਿ ਮਨ ਗੁਣ ਵਿਚਿ ਗੁਣੁ ਲੈ ਸਾਰਿ ॥

(ਬਸੰਤ ੧, ੫-੧, ੧੧੬੮)

ਤਿਸੁ ਬਸੰਤੁ ਜਿਸੁ ਪ੍ਰਭੁ ਕ੍ਰਿਪਾਲੁ ॥ ਤਿਸੁ ਬਸੰਤੁ ਜਿਸੁ ਗੁਰੁ ਦਇਆਲੁ ॥
ਮੰਗਲੁ ਤਿਸ ਕੈ ਜਿਸੁ ਏਕੁ ਕਾਮੁ ॥ ਤਿਸੁ ਸਦ ਬਸੰਤੁ ਜਿਸੁ ਰਿਦੈ ਨਾਮੁ ॥

(ਬਸੰਤ, ੫, ੫-੩, ੧੧੮੦)

ਸਬਦੇ ਸਦਾ ਬਸੰਤੁ ਹੈ ਜਿਤੁ ਤਨੁ ਮਨੁ ਹਰਿਆ ਹੋਇ ॥

(ਸਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ੩, (੬੦), ੧੪੨੦)

ਗ੍ਰਿਹਿ ਤਾ ਕੇ ਬਸੰਤੁ ਗਨੀ ॥ ਜਾ ਕੈ ਕੀਰਤਨੁ ਹਰਿ ਧੁਨੀ ॥

(ਬਸੰਤ, ੫, ੫-੩, ੧੧੮੦)

ਬਨਸਪਤਿ ਮਉਲੀ ਚੜਿਆ ਬਸੰਤੁ ॥ ਇਹੁ ਮਨੁ ਮਉਲਿਆ ਸਤਿਗੁਰੂ ਸੰਗਿ ॥ ੧ ॥
ਤੁਮ੍ਹ ਸਾਚੁ ਧਿਆਵਹੁ ਮੁਗਧ ਮਨਾ ॥ ਤਾਂ ਸੁਖੁ ਪਾਵਹੁ ਮੇਰੇ ਮਨਾ ॥

(ਬਸੰਤ, ੩, ੫-੧੪, ੧੧੭੬)

ਸਦਾ ਬਸੰਤੁ ਗੁਰ ਸਬਦੁ ਵੀਚਾਰੇ ॥ ਰਾਮ ਨਾਮੁ ਰਾਖੈ ਉਰ ਧਾਰੇ ॥੩॥

ਮਨਿ ਬਸੰਤੁ ਤਨੁ ਮਨੁ ਹਰਿਆ ਹੋਇ ॥ ਨਾਨਕ ਇਹੁ ਤਨੁ ਬਿਰਖੁ ਰਾਮ ਨਾਮੁ ਫਲੁ ਪਾਏ
ਸੋਇ ॥

(ਬਸੰਤ ੩, ੫-੧੫, ੧੧੭੬)

ਤਿਨੁ ਬਸੰਤੁ ਜੇ ਹਰਿ ਗੁਣ ਗਾਇ ॥ ਪੂਰੈ ਭਾਗਿ ਹਰਿ ਭਗਤਿ ਕਰਾਇ ॥੧॥

ਇਸੁ ਮਨ ਕਉ ਬਸੰਤ ਕੀ ਲਗੈ ਨ ਸੋਇ ॥ ਇਹੁ ਮਨੁ ਜਲਿਆ ਦੂਜੈ ਦੋਇ ॥

(ਬਸੰਤ ੩, ੫-੧੬, ੧੧੭੬)

SOCIO-RELIGIOUS SCENE:

Another important category of shabads are those which are set in the scenes of family life, love, marriage, birth etc. The important examples are the shabads sung at the time of the birth of a child, marriage ceremony, times of agony etc. Examples of some of these shabads are given hereunder.

ਪ੍ਰੇਮ

(ੳ)

ਜਉ ਤਉ ਪ੍ਰੇਮ ਖੇਲਣ ਕਾ ਚਾਉ ॥ ਸਿਰੁ ਧਰਿ ਤਲੀ ਗਲੀ ਮੇਰੀ ਆਉ ॥

ਇਤੁ ਮਾਰਗਿ ਪੈਰੁ ਧਰੀਜੈ ॥ ਸਿਰੁ ਦੀਜੈ ਕਾਣਿ ਨ ਕੀਜੈ ॥

(ਸਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ੧, (੨੦), ੧੪੧੨)

ਆਪੇ ਮੇਲੇ ਆਪਿ ਮਿਲਾਏ ॥ ਆਪਣਾ ਪਿਆਰੁ ਆਪੇ ਲਾਏ ॥
ਪ੍ਰੇਮ ਕੀ ਸਾਰ ਸੋਈ ਜਾਣੈ ਜਿਸ ਨੇ ਨਦਰਿ ਤੁਮਾਰੀ ਜੀਉ ॥

(ਮਾਰੂ ੩, ਅ-੧, ੧੦੧੬)

ਰਤੇ ਸੋਈ ਜਿ ਮੁਖੁ ਨ ਮੋੜੀਨ੍ਹਿ ਜਿਨ੍ਹੀ ਸਿਵਾਤਾ ਸਾਈ ॥
ਝੜਿ ਝੜਿ ਪਵਦੇ ਕਚੇ ਬਿਰਹੀ ਜਿਨ੍ਹਾ ਕਾਰਿ ਨ ਆਈ ॥

(ਸਲੋਕ ੫, (੧), ੧੪੨੪)

ਲਾਲ ਰੰਗੁ ਤਿਸ ਕਉ ਲਗਾ ਜਿਸ ਕੇ ਵਡਭਾਗਾ ॥
ਸੈਲਾ ਕਦੇ ਨ ਹੋਵਈ ਨਹ ਲਾਗੈ ਦਾਗਾ ॥

(ਬਿਲਾਵਲ ੫, ੫-੩, ੮੦੮)

ਪ੍ਰੇਮ ਨਗਉਰੀ ਜਿਨ ਕਉ ਪਾਈ ਤਿਨ ਰਸੁ ਪੀਅਉ ਭਾਰੀ ॥
ਤਾ ਕੀ ਕੀਮਤਿ ਕਹਣੁ ਨ ਜਾਈ ਕੁਦਰਤਿ ਕਵਨ ਹਮਾਰੀ ॥

(ਜੈਤਸਰੀ ੫, ੫-੨, ੨੦੨)

ਗੁਰ ਕੀ ਸਾਖੀ ਅੰਮ੍ਰਿਤੁ ਬਾਣੀ ਪੀਵਤ ਹੀ ਪਰਵਾਣੁ ਭਇਆ ॥
ਦਰ ਦਰਸਨ ਕਾ ਪ੍ਰੀਤਮੁ ਹੋਵੈ ਮੁਕਤਿ ਬੈਕੁੰਠੈ ਕਰੈ ਕਿਆ ॥

(ਆਸਾ ੧, ੫-੪, ੩੬੦)

ਅਤਿ ਸੁੰਦਰ ਕੁਲੀਨ ਚਤੁਰ ਮੁਖਿ ਛਿਆਨੀ ਧਨਵੰਤ ॥
ਮਿਰਤਕ ਕਹੀਅਹਿ ਨਾਨਕਾ ਜਿਹ ਪ੍ਰੀਤਿ ਨਹੀ ਭਗਵੰਤ ॥

(ਗਉੜੀ ੫, ਬਾਵਨ ਅਖਰੀ, (੧੬), ੨੫੩)

ਇਹੁ ਪਿਰਮ ਪਿਆਲਾ ਖਸਮ ਕਾ ਜੈ ਭਾਵੈ ਤੈ ਦੇਇ ॥

(ਵਾਰ ਰਾਮਕਲੀ, ੩, (੨), ੯੪੨)

ਜਬ ਅੰਤਰਿ ਪ੍ਰੀਤਿ ਹਰਿ ਸਿਉ ਬਨਿ ਆਈ ॥
ਤਬ ਜੋ ਕਿਛੁ ਕਰੇ ਸੁ ਮੇਰੇ ਹਰਿ ਪ੍ਰਭ ਭਾਈ ॥

(ਗੁਜਰੀ, ੪, ੫-੧, ੪੯੪)

ਨਦੀ ਤਰੰਦਤੀ ਮੈਡਾ ਖੋਜੁ ਨ ਖੁੰਭੈ ਮੰਤਿ ਮੁਹਬਤਿ ਤੇਰੀ ॥
ਤਉ ਸਹ ਚਰਣੀ ਮੈਡਾ ਹੀਅਤਾ ਸੀਤਮੁ ਹਰਿ ਨਾਨਕ ਤੁਲਹਾ ਬੋਤੀ ॥

(ਵਾਰ ਗੁਜਰੀ, ੫, (੯), ੫੨੦)

ਰਾਜੁ ਨ ਚਾਹਉ ਮੁਕਤਿ ਨ ਚਾਹਉ ਮਨਿ ਪ੍ਰੀਤਿ ਚਰਨ ਕਮਲਾਰੇ ॥
ਬ੍ਰਹਮ ਮਹੇਸ ਸਿਧ ਮੁਨਿ ਇੰਦ੍ਰ ਮੋਹਿ ਠਾਕੁਰ ਹੀ ਦਰਸਾਰੇ ॥

(ਦੇਵਗੰਧਾਰੀ ੫, ੫-੩, ੫੩੪)

ਅਮਲੀ ਅਮਲੁ ਨ ਅੰਬੜੈ ਮਛੀ ਨੀਰੁ ਨ ਹੋਇ ॥
ਜੋ ਰਤੇ ਸਹਿ ਆਪਣੈ ਤਿਨ ਭਾਵੈ ਸਭੁ ਕੋਇ ॥

(ਵਡਹੰਸ ੧, ੫-੧, ੫੫੭)

ਜਾਲਉ ਐਸੀ ਰੀਤਿ ਜਿਤੁ ਮੈ ਪਿਆਰਾ ਵੀਸਰੈ ॥
ਨਾਨਕ ਸਾਈ ਭਲੀ ਪਰੀਤਿ ਜਿਤੁ ਸਾਹਿਬ ਸੇਤੀ ਪਤਿ ਰਹੈ ॥

(ਵਾਰ ਵਡਹੰਸ ੪, (੧੦), ੫੯੦)

ਫਰੀਦਾ ਜਾ ਲਬੁ ਤਾ ਨੇਹੁ ਕਿਆ ਲਬੁ ਤ ਕੂੜਾ ਨੇਹੁ ॥
ਕਿਚਰੁ ਝਤਿ ਲਘਾਈਐ ਛਪਰਿ ਤੁਟੈ ਮੇਹੁ ॥

(ਸਲੋਕ, ਫਰੀਦ, (੧੮), ੧੩੭੮)

ਜੋਬਨ ਜਾਂਦੇ ਨਾ ਡਰਾਂ ਜੇ ਸਹ ਪ੍ਰੀਤਿ ਨ ਜਾਇ ॥
ਫਰੀਦਾ ਕਿਤੀ ਜੋਬਨ ਪ੍ਰੀਤਿ ਬਿਨੁ ਸੁਕਿ ਗਏ ਕੁਮਲਾਇ ॥

(ਸਲੋਕ, ਫਰੀਦ, (੩੪), ੧੩੭੯)

ਹੋਰੁ ਬਿਰਹਾ ਸਭ ਧਾਤੁ ਹੈ ਜਬ ਲਗੁ ਸਾਹਿਬ ਪ੍ਰੀਤਿ ਨ ਹੋਇ ॥
ਇਹੁ ਮਨੁ ਮਾਇਆ ਮੋਹਿਆ ਵੇਖਣੁ ਸੁਨਣੁ ਨ ਹੋਇ ॥
ਸਹ ਦੇਖੇ ਬਿਨੁ ਪ੍ਰੀਤਿ ਨ ਉਪਜੈ ਅੰਧਾ ਕਿਆ ਕਰੇਇ ॥
ਨਾਨਕ ਜਿਨਿ ਅਖੀ ਲੀਤੀਆ ਸੋਈ ਸਚਾ ਦੇਇ ॥

(ਵਾਰ ਸਿਰੀ, ੪, (੧) ੮੩)

ਮਾਈ ਮੇਰੇ ਮਨ ਕੀ ਪ੍ਰੀਤਿ ॥ ਏਹੀ ਕਰਮ ਧਰਮ ਜਪ ਏਹੀ ਰਾਮ ਨਾਮ ਨਿਰਮਲ ਹੈ
ਰੀਤਿ ॥

(ਟੋਡੀ ੫, ੫-੬, ੭੧੬)

ਸੋ ਜਪੁ ਸੋ ਤਪੁ ਸਾ ਬੁਝ ਪੂਜਾ ਜਿਤੁ ਹਰਿ ਸਿਉ ਪ੍ਰੀਤਿ ਲਗਾਇ ॥
ਬਿਨੁ ਹਰਿ ਪ੍ਰੀਤਿ ਹੋਰ ਪ੍ਰੀਤਿ ਸਭ ਝੂਠੀ ਇਕ ਖਿਨ ਮਹਿ ਬਿਸਰਿ ਸਭ ਜਾਇ ॥
(ਬੈਰਾੜੀ ੪, ੫-੬, ੭੨੦)

ਬਿਨੁ ਗੋਬਿੰਦ ਅਵਰ ਸੰਗਿ ਨੇਹਾ ਓਹੁ ਜਾਣਹੁ ਸਦਾ ਦੁਹੇਲਾ ॥
ਕਹੁ ਨਾਨਕ ਗੁਰ ਇਹੈ ਬੁਝਾਇਓ ਪ੍ਰੀਤਿ ਪ੍ਰਭੁ ਸਦ ਕੋਲਾ ॥

(ਧਨਾਸਰੀ ੫, ੫-੨, ੬੭੧)

ਅੰਦਰਿ ਸਾਚਾ ਨੇਹੁ ਪੂਰੇ ਸਤਿਗੁਰੈ ਜੀਉ ॥ ਹਉ ਤਿਸੁ ਸੇਵੀ ਦਿਨੁ ਰਾਤਿ ਮੈ ਕਦੇ ਨ
ਵੀਸਰੈ ਜੀਉ ॥ ਕਦੇ ਨ ਵਿਸਾਰੀ ਅਨਦਿਨੁ ਸਮਾਰੀ ਜਾ ਨਾਮੁ ਲਈ ਤਾ ਜੀਵਾ ॥ ਸੁਵਣੀ
ਸੁਣੀ ਤ ਇਹੁ ਮਨੁ ਤ੍ਰਿਪਤੈ ਗੁਰਮੁਖਿ ਅੰਮ੍ਰਿਤੁ ਪੀਵਾ ॥

(ਧਨਾਸਰੀ ੪, ੬-੧, ੬੯੦)

ਤੁਟਤੀਆ ਸਾ ਪ੍ਰੀਤਿ ਜੋ ਲਾਈ ਬਿਅੰਨ ਸਿਉ ॥

ਨਾਨਕ ਸਚੀ ਰੀਤਿ ਸਾਂਈ ਸੇਤੀ ਰਤਿਆ ॥

(ਵਾਰ ਜੈਤਸਰੀ ੫, (੪), ੨੦੬)

ਜਿਉ ਮਛਲੀ ਬਿਨੁ ਪਾਣੀਐ ਕਿਉ ਜੀਵਣੁ ਪਾਵੈ ॥ ਬੂੰਦ ਵਿਹੁਣਾ ਚਾਤ੍ਰਿਕੋ ਕਿਉ ਕਰਿ
ਤ੍ਰਿਪਤਾਵੈ ॥ ਨਾਦ ਕੁਰੰਕਹਿ ਬੋਧਿਆ ਸਨਮੁਖ ਉਠਿ ਧਾਵੈ ॥ ਭਵਰੁ ਲੋਭੀ ਕੁਸਮ ਬਾਸੁ
ਕਾ ਮਿਲਿ ਆਪੁ ਬੰਧਾਵੈ ॥ ਤਿਉ ਸੰਤ ਜਨਾ ਹਰਿ ਪ੍ਰੀਤਿ ਹੈ ਦੇਖਿ ਦਰਸੁ ਅਘਾਵੈ ॥

(ਵਾਰ ਜੈਤਸਰੀ ੫, (੧੨), ੨੦੮)

(ਅ)

ਅਹਿਨਿਸਿ ਜਾਗੈ ਨੀਦ ਨ ਸੋਵੈ ॥ ਸੋ ਜਾਣੈ ਜਿਸੁ ਵੇਦਨ ਹੋਵੈ ॥
ਪ੍ਰੇਮ ਕੇ ਕਾਨ ਲਗੇ ਤਨ ਭੀਤਰਿ ਵੈਦੁ ਕਿ ਜਾਣੈ ਕਾਰੀ ਜੀਉ ॥

(ਮਾਰੂ ੧, ੫-੧, ੯੯੩)

ਐਸੀ ਪ੍ਰੀਤਿ ਕਰਹੁ ਮਨ ਮੇਰੇ ॥ ਆਠ ਪਹਰ ਪ੍ਰਭ ਜਾਨਹੁ ਨੇਰੇ ॥

(ਬਿਲਾਵਲ ੫, ੫-੨, ੮੦੨)

ਮੇਰੈ ਹਿਰਦੈ ਸੁਧਿ ਬੁਧਿ ਵਿਸਰਿ ਗਈ ਮਨ ਆਸਾ ਚਿੰਤ ਵਿਸਾਰਿਆ ॥
ਮੈ ਅੰਤਰਿ ਵੇਦਨ ਪ੍ਰੇਮ ਕੀ ਗੁਰ ਦੇਖਤ ਮਨੁ ਸਾਧਾਰਿਆ ॥

(ਸੁਹੀ ਛੰਤ ੪, ਛੰ-੧, ੨੨੬)

ਮੇਰੈ ਮਨਿ ਤਨਿ ਪ੍ਰੇਮੁ ਲਗਾ ਹਰਿ ਬਾਣੁ ਜੀਉ ॥
ਮੇਰਾ ਪ੍ਰੀਤਮੁ ਮਿਤ੍ਰੁ ਹਰਿ ਪੁਰਖੁ ਸੁਜਾਣੁ ਜੀਉ ॥

(ਗਉੜੀ ਮਾਝ ੪, ੫-੬, ੧੨੫)

ਹਰਿ ਬਿਨੁ ਰਹਿ ਨ ਸਕਉ ਇਕ ਰਾਤੀ ॥
ਜਿਉ ਬਿਨੁ ਅਮਲੈ ਅਮਲੀ ਮਰਿ ਜਾਈ ਹੈ ਤਿਉ ਹਰਿ ਬਿਨੁ ਹਮ ਮਰਿ ਜਾਤੀ ॥

(ਧਨਾਸਰੀ ੪, ੫-੫, ੬੬੮)

ਹਰਿ ਅੰਮ੍ਰਿਤ ਭਿੰਨੇ ਲੋਇਣਾ ਮਨੁ ਪ੍ਰੇਮਿ ਰਤੰਨਾ ਰਾਮ ਰਾਜੇ ॥
ਮਨੁ ਰਾਮਿ ਕਸਵਟੀ ਲਾਇਆ ਕੰਚਨੁ ਸੋਵੰਨਾ ॥

(ਆਸਾ ੪, ਛੰ-੧, ੪੪੮)

ਹਰਿ ਦਰਸਨ ਕਉ ਮੇਰਾ ਮਨੁ ਬਹੁ ਤਪਤੈ ਜਿਉ ਤ੍ਰਿਖਾਵੰਤੁ ਬਿਨੁ ਨੀਰ ॥ ੧ ॥
ਮੇਰੈ ਮਨਿ ਪ੍ਰੇਮੁ ਲਗੇ ਹਰਿ ਤੀਰ ॥

(ਗੋਡ ੪, ੫-੬, ੮੬੧)

ਰੋਮਿ ਰੋਮਿ ਮਨਿ ਤਨਿ ਇਕ ਬੇਦਨ ਮੈ ਪ੍ਰਭ ਦੇਖੇ ਬਿਨੁ ਨੀਦ ਨ ਪਈਆ ॥ ਬੈਦਿਕ
ਨਾਟਿਕ ਦੇਖਿ ਭੁਲਾਨੇ ਮੈ ਹਿਰਦੈ ਮਨਿ ਤਨਿ ਪ੍ਰੇਮ ਪੀਰ ਲਗਈਆ ॥ ੨ ॥ ਹਉ ਬਿਨੁ
ਪਲੁ ਰਹਿ ਨ ਸਕਉ ਬਿਨੁ ਪ੍ਰੀਤਮ ਜਿਉ ਬਿਨੁ ਅਮਲੈ ਅਮਲੀ ਮਰਿ ਗਈਆ ॥ ਜਿਨ

ਕਉ ਪਿਆਸ ਹੋਇ ਪੁਭ ਕੇਰੀ ਤਿਨੁ ਅਵਰੁ ਨ ਭਾਵੈ ਬਿਨੁ ਹਰਿ ਕੋ ਦੁਈਆ ॥
(ਬਿਲਾਵਲ ੪, ਅ-੬, ੮੩੬)

ਮੂ ਲਾਲਨ ਸਿਉ ਪ੍ਰੀਤਿ ਬਨੀ ॥ ਰਹਾਉ ॥
ਤੋਰੀ ਨ ਤੂਟੈ ਛੋਰੀ ਨ ਛੂਟੈ ਐਸੀ ਮਾਧੋ ਖਿੰਚ ਤਨੀ ॥
(ਬਿਲਾਵਲ ੫, ੫-੨੮, ੮੨੭)

ਜਉ ਤਨੁ ਚੀਰਹਿ ਅੰਗੁ ਨ ਮੋਰਉ ॥ ਪਿੰਡੁ ਪਰੈ ਤਉ ਪ੍ਰੀਤਿ ਨ ਤੋਰਉ ॥
(ਆਸਾ, ਕਬੀਰ, ੫-੨, ੪੮੪)

ਜਲ ਦੁਧ ਨਿਆਈ ਰੀਤਿ ਅਬ ਦੁਧ ਆਚ ਨਹੀ ਮਨ ਐਸੀ ਪ੍ਰੀਤਿ ਹਰੇ ॥ ਅਬ ਉਰਝਿਓ
ਅਲਿ ਕਮਲੋਹ ਬਾਸਨ ਮਾਹਿ ਮਗਨ ਇਕੁ ਖਿਨੁ ਭੀ ਨਾਹਿ ਟਰੈ ॥ ਖਿਨੁ ਨਾਹਿ ਟਰੀਐ
ਪ੍ਰੀਤਿ ਹਰੀਐ ਸੀਗਾਰ ਹਭਿ ਰਸ ਅਰੀਪੀਐ ॥ ਜਹ ਦੂਖੁ ਸੁਣੀਐ ਜਮ ਪੰਥੁ ਭਣੀਐ ਤਹ
ਸਾਧ ਸੰਗਿ ਨ ਡਰਪੀਐ ॥ ਕਰਿ ਕੀਰਤਿ ਗੋਵਿੰਦ ਗੁਣੀਐ ਸਗਲ ਪ੍ਰਾਛਤ ਦੁਖ ਹਰੇ ॥
ਕਹੁ ਨਾਨਕ ਛੰਤ ਗੋਵਿੰਦ ਹਰਿ ਕੇ ਮਨ ਹਰਿ ਸਿਉ ਨੇਹੁ ਕਰੇਹੁ ਐਸੀ ਮਨ ਪ੍ਰੀਤਿ ਹਰੇ
॥ ੧ ॥ ਜੈਸੀ ਮਛਲੀ ਨੀਰ ਇਕੁ ਖਿਨੁ ਭੀ ਨਾ ਧੀਰੇ ਮਨ ਐਸਾ ਨੇਹੁ ਕਰੇਹੁ ॥ ਜੈਸੀ
ਚਾਤ੍ਰਕ ਪਿਆਸ ਖਿਨੁ ਖਿਨੁ ਬੁੰਦ ਚਵੈ ਬਰਸੁ ਸੁਹਾਵੇ ਮੇਹੁ ॥ ਹਰਿ ਪ੍ਰੀਤਿ ਕਰੀਜੈ ਇਹੁ
ਮਨੁ ਦੀਜੈ ਅਤਿ ਲਾਈਐ ਚਿਤੁ ਮੁਰਾਰੀ ॥ ਮਾਨੁ ਨ ਕੀਜੈ ਸਰਣਿ ਪਰੀਜੈ ਦਰਸਨ ਕਉ
ਬਲਿਹਾਰੀ ॥ ਗੁਰ ਸੁਪ੍ਰਸੰਨੋ ਮਿਲੁ ਨਾਹ ਵਿਛੁੰਨੋ ਧਨ ਦੇਦੀ ਸਾਚੁ ਸਨੇਹਾ ॥ ਕਹੁ ਨਾਨਕ
ਛੰਤ ਅਨੰਤ ਠਾਕੁਰ ਕੇ ਹਰਿ ਸਿਉ ਕੀਜੈ ਨੇਹਾ ਮਨ ਐਸਾ ਨੇਹੁ ਕਰੇਹੁ ॥ ੨ ॥ ਚਕਵੀ
ਸੂਰ ਸਨੇਹੁ ਚਿਤਵੈ ਆਸ ਘਣੀ ਕਦਿ ਦਿਨੀਅਰੁ ਦੇਖੀਐ ॥ ਕੋਕਿਲ ਅੰਬ ਪਰੀਤਿ ਚਵੈ
ਸੁਹਾਵੀਆ ਮਨ ਹਰਿ ਰੰਗੁ ਕੀਜੀਐ ॥ ਹਰਿ ਪ੍ਰੀਤਿ ਕਰੀਜੈ ਮਾਨੁ ਨ ਕੀਜੈ ਇਕ ਰਾਤੀ
ਕੇ ਹਭਿ ਪਾਹੁਇਆ ॥ ਅਬ ਕਿਆ ਰੰਗੁ ਲਾਇਓ ਮੋਹੁ ਰਚਾਇਓ ਨਾਗੇ ਆਵਣ ਜਾਵਣਿਆ
॥ ਬਿਰੁ ਸਾਧੂ ਸਰਣੀ ਪਤੀਐ ਚਰਣੀ ਅਬ ਟੂਟਸਿ ਮੋਹੁ ਜੁ ਕਿਤੀਐ ॥ ਕਹੁ ਨਾਨਕ
ਛੰਤ ਦਇਆਲ ਪੁਰਖ ਕੇ ਮਨ ਹਰਿ ਲਾਇ ਪਰੀਤਿ ਕਬ ਦਿਨੀਅਰੁ ਦੇਖੀਐ ॥ ੩ ॥
ਨਿਸਿ ਕੁਰੰਕ ਜੈਸੇ ਨਾਦ ਸੁਣਿ ਸੁਵਣੀ ਹੀਉ ਡਿਵੈ ਮਨ ਐਸੀ ਪ੍ਰੀਤਿ ਕੀਜੈ ॥ ਜੈਸੀ ਤਰੁਣਿ
ਭਤਾਰ ਉਰਝੀ ਪਿਰਹਿ ਸਿਵੈ ਇਹੁ ਮਨੁ ਲਾਲ ਦੀਜੈ ॥ ਮਨੁ ਲਾਲਹਿ ਦੀਜੈ ਭੋਗ ਕਰੀਜੈ
ਹਭਿ ਖੁਸੀਆ ਰੰਗ ਮਾਣੇ ॥ ਪਿਰੁ ਅਪਨਾ ਪਾਇਆ ਰੰਗੁ ਲਾਲੁ ਬਣਾਇਆ ਅਤਿ ਮਿਲਿਓ
ਮਿਤ੍ਰ ਚਿਰਾਣੇ ॥ ਗੁਰੁ ਥੀਆ ਸਾਖੀ ਤਾ ਡਿਠਮੁ ਆਖੀ ਪਿਰ ਜੇਹਾ ਅਵਰੁ ਨ ਦੀਸੈ ॥
ਕਹੁ ਨਾਨਕ ਛੰਤ ਦਇਆਲ ਮੋਹਨ ਕੇ ਮਨ ਹਰਿ ਚਰਣ ਗਹੀਜੈ ਐਸੀ ਮਨ ਪ੍ਰੀਤਿ ਕੀਜੈ
॥ ੪ ॥

(ਆਸਾ ੫, ਛੰ-੧, ੪੫੪)

ਤੂੰ ਜਲਨਿਧਿ ਹਮ ਮੀਨ ਤੁਮਾਰੇ ॥ ਤੇਰਾ ਨਾਮੁ ਬੁੰਦ ਹਮ ਚਾਤ੍ਰਕ ਤਿਖਹਾਰੇ ॥ ਤੁਮਰੀ
ਆਸ ਪਿਆਸਾ ਤੁਮਰੀ ਤੁਮ ਹੀ ਸੰਗਿ ਮਨੁ ਲੀਨਾ ਜੀਉ ॥ ੧ ॥ ਜਿਉ ਬਾਰਿਕੁ ਪੀ
ਖੀਰੁ ਅਘਾਵੈ ॥ ਜਿਉ ਨਿਰਧਨੁ ਧਨੁ ਦੇਖਿ ਸੁਖੁ ਪਾਵੈ ॥ ਤ੍ਰਿਖਾਵੰਤ ਜਲੁ ਪੀਵਤ ਠੰਢਾ
ਤਿਉ ਹਰਿ ਸੰਗਿ ਇਹੁ ਮਨੁ ਭੀਨਾ ਜੀਉ ॥

(ਮਾਝ ੫, ੫-੧੪, ੧੦੦)

ਸੰਮਨ ਜਉ ਇਸ ਪ੍ਰੇਮ ਕੀ ਦਮ ਕ੍ਰਿਹੁ ਹੋਤੀ ਸਾਟ ॥ ਰਾਵਨ ਹੁਤੇ ਸੁ ਰੰਕ ਨਹਿ ਜਿਨਿ
 ਸਿਰ ਦੀਨੇ ਕਾਟਿ ॥ ੧ ॥ ਪ੍ਰੀਤਿ ਪ੍ਰੇਮ ਤਨੁ ਖਚਿ ਰਹਿਆ ਬੀਚੁ ਨ ਰਾਈ ਹੋਤ ॥
 ਚਰਨ ਕਮਲ ਮਨੁ ਬੋਧਿਓ ਬੂਝਨੁ ਸੁਰਤਿ ਸੰਜੋਗ ॥ ੨ ॥ ਸਾਗਰ ਮੇਰ ਉਦਿਆਨ ਬਨ
 ਨਵ ਖੰਡ ਬਸੁਤਾ ਭਰਮ ॥ ਮੂਸਨ ਪ੍ਰੇਮ ਪਿਰੰਮ ਕੈ ਗਨਉ ਏਕ ਕਰਿ ਕਰਮ ॥ ੩ ॥
 ਮੂਸਨ ਮਸਕਰ ਪ੍ਰੇਮ ਕੀ ਰਹੀ ਜੁ ਅੰਬਰੁ ਛਾਇ ॥ ਬੀਧੇ ਬਾਂਧੇ ਕਮਲ ਮਹਿ ਭਵਰ ਰਹੇ
 ਲਪਟਾਇ ॥ ੪ ॥ ਜਪ ਤਪ ਸੰਜਮ ਹਰਖ ਸੁਖ ਮਾਨ ਮਹਤ ਅਰੁ ਗਰਬ ॥ ਮੂਸਨ
 ਨਿਮਖਕ ਪ੍ਰੇਮ ਪਰਿ ਵਾਰਿ ਵਾਰਿ ਦੇਉ ਸਰਬ ॥ ੫ ॥ ਮੂਸਨ ਮਰਮੁ ਨ ਜਾਨਈ ਮਰਤ
 ਹਿਰਤ ਸੰਸਾਰ ॥ ਪ੍ਰੇਮ ਪਿਰੰਮ ਨ ਬੋਧਿਓ ਉਰਝਿਓ ਮਿਥ ਬਿਉਹਾਰ ॥ ੬ ॥ ਘਬੁ ਦਬੁ
 ਜਬ ਜਾਰੀਐ ਬਿਛੁਰਤ ਪ੍ਰੇਮ ਬਿਹਾਲ ॥ ਮੂਸਨ ਤਬ ਹੀ ਮੂਸੀਐ ਬਿਸਰਤ ਪੁਰਖ ਦਇਆਲ
 ॥ ੭ ॥ ਜਾ ਕੋ ਪ੍ਰੇਮ ਸੁਆਉ ਹੈ ਚਰਨ ਚਿਤਵ ਮਨ ਮਾਹਿ ॥ ਨਾਨਕ ਬਿਰਹੀ ਬ੍ਰਹਮ
 ਕੇ ਆਨ ਨ ਕਤਹੂ ਜਾਹਿ ॥ ੮ ॥ ਲਖ ਘਾਟੀਂ ਉੱਚੇ ਘਨੇ ਚੰਚਲ ਚੀਤ ਬਿਹਾਲ ॥
 ਨੀਚ ਕੀਚ ਨਿਮ੍ਰਿਤ ਘਨੀ ਕਰਨੀ ਕਮਲ ਜਮਾਲ ॥ ੯ ॥ ਕਮਲ ਨੈਨ ਅੰਜਨ ਸਿਆਮ
 ਚੰਦ ਬਦਨ ਚਿਤ ਚਾਰ ॥ ਮੂਸਨ ਮਗਨ ਮਰੰਮ ਸਿਉ ਖੰਡ ਖੰਡ ਕਰਿ ਹਾਰ ॥ ੧੦
 ॥ ਮਗਨੁ ਭਇਓ ਪ੍ਰਿਅ ਪ੍ਰੇਮ ਸਿਉ ਸੂਧ ਨ ਸਿਮਰਤ ਅੰਗ ॥ ਪ੍ਰਗਟਿ ਭਇਓ ਸਭ ਲੋਅ
 ਮਹਿ ਨਾਨਕ ਅਧਮ ਪਤੰਗ ॥ ੧੧ ॥

(ਰਉਬਲੇ ੫, ੧੩੬੩-੬੪)

ਰੇ ਮਨ ਐਸੀ ਹਰਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਰਿ ਜੈਸੀ ਜਲ ਕਮਲੇਹਿ ॥ ਲਹਰੀ ਨਾਲਿ ਪਛਾੜੀਐ
 ਭੀ ਵਿਗਸੈ ਅਸਨੇਹਿ ॥ ਜਲ ਮਹਿ ਜੀਅ ਉਪਾਇ ਕੈ ਬਿਨੁ ਜਲ ਮਰਣੁ ਤਿਨੇਹਿ ॥
 ੧ ॥ ਮਨ ਰੇ ਕਿਉ ਛੁਟਿਓ ਬਿਨੁ ਪਿਆਰ ॥ ਗੁਰਮੁਖਿ ਅੰਤਰਿ ਰਵਿ ਰਹਿਆ ਬਖਸੇ
 ਭਗਤਿ ਭੰਡਾਰ ॥ ੧ ॥ ਰਹਾਉ ॥ ਰੇ ਮਨ ਐਸੀ ਹਰਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਰਿ ਜੈਸੀ ਮਛਲੀ
 ਨੀਰ ॥ ਜਿਉ ਅਧਿਕਉ ਤਿਉ ਸੁਖ ਘਣੇ ਮਨਿ ਤਨਿ ਸਾਂਤਿ ਸਰੀਰ ॥ ਬਿਨੁ ਜਲ ਘੜੀ
 ਨ ਜੀਵਈ ਪ੍ਰਭੁ ਜਾਣੈ ਅਭ ਪੀਰ ॥ ੨ ॥ ਰੇ ਮਨ ਐਸੀ ਹਰਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਰਿ
 ਜੈਸੀ ਚਾੜ੍ਹਕ ਮੋਹ ॥ ਸਰ ਭਰਿ ਥਲ ਹਰੀਆਵਲੇ ਇਕ ਬੂੰਦ ਨ ਪਵਈ ਕੋਹ ॥ ਕਰਮਿ
 ਮਿਲੈ ਸੋ ਪਾਈਐ ਕਿਰਤੁ ਪਇਆ ਸਿਰਿ ਦੇਹ ॥ ੩ ॥ ਰੇ ਮਨ ਐਸੀ ਹਰਿ ਸਿਉ
 ਪ੍ਰੀਤਿ ਕਰਿ ਜੈਸੀ ਜਲ ਦੁਧ ਹੋਇ ॥ ਆਵਟਣੁ ਆਪੇ ਖਵੈ ਦੁਧ ਕਉ ਖਪਣਿ ਨ ਦੇਇ
 ॥ ਆਪੇ ਮੇਲਿ ਵਿਛੁੰਨਿਆ ਸਚਿ ਵਡਿਆਈ ਦੇਇ ॥ ੪ ॥ ਰੇ ਮਨ ਐਸੀ ਹਰਿ ਸਿਉ
 ਪ੍ਰੀਤਿ ਕਰਿ ਜੈਸੀ ਚਕਵੀ ਸੂਰ ॥ ਖਿਨੁ ਪਲੁ ਨੀਦ ਨ ਸੋਵਈ ਜਾਣੈ ਦੂਰਿ ਹਜੂਰਿ ॥

(ਸਿਰੀ ੧, ਅ-੧੧, ੫੯)

ਜਉ ਤੁਮ ਗਿਰਿਵਰ ਤਉ ਹਮ ਮੇਰਾ ॥ ਜਉ ਤੁਮ ਚੰਦ ਤਉ ਹਮ ਭਏ ਹੈ ਚਕੋਰਾ ॥
 ੧ ॥ ਮਾਧਵੇ ਤੁਮ ਨ ਤੋਰਹੁ ਤਉ ਹਮ ਨਹੀ ਤੋਰਹਿ ॥ ਤੁਮ ਸਿਉ ਤੋਰਿ ਕਵਨ ਸਿਉ
 ਜੋਰਹਿ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜਉ ਤੁਮ ਦੀਵਰਾ ਤਉ ਹਮ ਬਾਤੀ ॥ ਜਉ ਤੁਮ ਤੀਰਥ
 ਤਉ ਹਮ ਜਾਤੀ ॥ ੨ ॥ ਸਾਚੀ ਪ੍ਰੀਤਿ ਹਮ ਤੁਮ ਸਿਉ ਜੋਰੀ ॥ ਤੁਮ ਸਿਉ ਜੋਰਿ ਅਵਰ
 ਸੰਗਿ ਤੋਰੀ ॥ ੩ ॥ ਜਹ ਜਹ ਜਾਉ ਤਹਾ ਤੇਰੀ ਸੇਵਾ ॥ ਤੁਮ ਸੋ ਠਾਕੁਰੁ ਅਉਰੁ ਨ
 ਦੇਵਾ ॥ ੪ ॥ ਤੁਮਰੇ ਭਜਨ ਕਟਹਿ ਜਮ ਫਾਂਸਾ ॥ ਭਗਤਿ ਹੋਤ ਗਾਵੈ ਰਵਿਦਾਸਾ ॥
 ੫ ॥

(ਸੋਰਠਿ ਰਵਿਦਾਸ, ੫-੨, ੬੫੮)

ਫਰੀਦਾ ਗਲੀਏ ਚਿਕੜੁ ਦੂਰਿ ਘਰੁ ਨਾਲਿ ਪਿਆਰੇ ਨੇਹੁ ॥ ਚਲਾ ਤ ਭਿਜੈ ਕੰਬਲੀ ਰਹੁ
ਤ ਤੁਟੈ ਨੇਹੁ ॥ ੨੪ ॥ ਭਿਜਉ ਸਿਜਉ ਕੰਬਲੀ ਅਲਹ ਵਰਸਉ ਮੇਹੁ ॥ ਜਾਇ ਮਿਲਾ
ਤਿਨਾ ਸਜਣਾ ਤੁਟਉ ਨਾਹੀ ਨੇਹੁ ॥

(ਸਲੋਕ ਫਰੀਦ, (੨੫), ੧੩੭੯)

ਵੈਦੁ ਬੁਲਾਇਆ ਵੈਦਗੀ ਪਕੜਿ ਢੰਦੋਲੇ ਬਾਂਹ ॥
ਭੋਲਾ ਵੈਦੁ ਨ ਜਾਣਈ ਕਰਕ ਕਲੇਜੇ ਮਾਹਿ ॥

(ਵਾਰ ਮਲਾਰ ੧, (੩), ੧੨੭੯)

(ੲ)

ਜਾ ਕਾ ਮੀਤੁ ਸਾਜਨੁ ਹੈ ਸਮੀਆ ॥ ਤਿਸੁ ਜਨ ਕਉ ਕਹੁ ਕਾ ਕੀ ਕਮੀਆ ॥ ੧ ॥
ਜਾ ਕੀ ਪ੍ਰੀਤਿ ਗੋਬਿੰਦ ਸਿਉ ਲਾਗੀ ॥ ਦੂਖੁ ਦਰਦੁ ਭੁਖੁ ਤਾ ਕਾ ਭਾਗੀ ॥

(ਗਉੜੀ ੫, ੫-੩੩, ੧੮੬)

ਪ੍ਰਭ ਕੀ ਪ੍ਰੀਤਿ ਸਦਾ ਸੁਖੁ ਹੋਇ ॥ ਪ੍ਰਭ ਕੀ ਪ੍ਰੀਤਿ ਦੁਖੁ ਲਗੈ ਨ ਕੋਇ ॥
ਪ੍ਰਭ ਕੀ ਪ੍ਰੀਤਿ ਹਉਮੈ ਮਲੁ ਖੋਇ ॥ ਪ੍ਰਭ ਕੀ ਪ੍ਰੀਤਿ ਸਦ ਨਿਰਮਲੁ ਹੋਇ ॥

(ਆਸਾ ੫, ੫-੩੪, ੩੯੧)

ਬਿਨੁ ਪਿਆਰੈ ਭਗਤਿ ਨ ਹੋਵਈ ਨਾ ਸੁਖੁ ਹੋਇ ਸਰੀਰਿ ॥
ਪ੍ਰੇਮ ਪਦਾਰਥੁ ਪਾਈਐ ਗੁਰ ਭਗਤੀ ਮਨ ਧੀਰਿ ॥

(ਆਸਾ ੩, ੫-੧੪, ੪੨੯)

ਬੇਢੀ ਪ੍ਰੀਤਿ ਮਜੂਰੀ ਮਾਂਗੈ ਜਉ ਕੋਉ ਛਾਨਿ ਛਵਾਵੈ ਹੋ ॥
ਲੋਗ ਕੁਟੰਬ ਸਭਹੁ ਤੇ ਤੋਰੈ ਤਉ ਆਪਨ ਬੇਢੀ ਆਵੈ ਹੋ ॥

(ਸੋਰਠਿ ਨਾਮਦੇਵ, ੫-੨, ੬੫੭)

ਪ੍ਰੇਮ ਠਗਉਰੀ ਪਾਇ ਰੀਝਾਇ ਗੋਬਿੰਦ ਮਨੁ ਮੋਹਿਆ ਜੀਉ ॥
ਸੰਤਨ ਕੈ ਪਰਸਾਦਿ ਅਗਾਧਿ ਕੰਠੇ ਲਗਿ ਸੋਹਿਆ ਜੀਉ ॥

(ਸਿਰੀ ੧, ੬-੪, ੮੧)

(ਸ)

ਚਿਤੇ ਦਿਸਹਿ ਧਉਲਹਰ ਬਗੇ ਬੰਕ ਦੁਆਰ ॥
ਕਰਿ ਮਨ ਖੁਸੀ ਉਸਾਰਿਆ ਦੂਜੈ ਹੋਤਿ ਪਿਆਰਿ ॥
ਅੰਦਰੁ ਖਾਲੀ ਪ੍ਰੇਮ ਬਿਨੁ ਢਹਿ ਢੇਰੀ ਤਨੁ ਛਾਰੁ ॥

(ਸਿਰੀ ੧, ੫-੧੫, ੬੨)

ਜਿਨ ਕਉ ਭਾਂਡੈ ਭਾਉ ਤਿਨਾ ਸਵਾਰਸੀ ॥ ਸੂਖੀ ਕਰੈ ਪਸਾਉ ਦੂਖ ਵਿਸਾਰਸੀ ॥
ਸਹਸਾ ਮੂਲੇ ਨਾਹਿ ਸਰਪਰ ਤਾਰਸੀ ॥

(ਸੂਹੀ ੧, ੫-੩, ੨੨੯)

ਭੈ ਕੀਆ ਦੇਹਿ ਸਲਾਈਆ ਨੈਣੀ ਭਾਵ ਕਾ ਕਰਿ ਸੀਗਾਰੋ ॥

(ਤਿਲੰਗ ੧, ੫-੪, ੭੨੨)

ਭਉ ਸੀਗਾਰੁ ਤਬੋਲ ਰਸੁ ਭੋਜਨੁ ਭਾਉ ਕਰੇਇ ॥
ਤਨੁ ਮਨੁ ਸਉਪੇ ਕੰਤ ਕਉ ਤਉ ਨਾਨਕ ਭੋਗੁ ਕਰੇਇ ॥

(ਵਾਰ ਸੂਹੀ ੩, (੯), ੭੯੯)

ਜਾਂ ਤਿਸੁ ਭਾਵੈ ਤਾ ਲਾਗੈ ਭਾਉ ॥

(ਸਿਰੀ ਕਬੀਰ, ੫-੨, ੯੨)

ਭਉ ਭਾਉ ਸਭੁ ਤਿਸ ਦਾ ਸੋ ਸਚੁ ਵਰਤੈ ਸੰਸਾਰਿ ॥

(ਵਾਰ ਸੂਹੀ ੩, (੯), ੭੯੯)

ਨਾਨਕ ਭੈ ਭਾਇ ਬਾਹਰੀ ਤਿਨ ਤਨਿ ਸੁਖੁ ਨ ਹੋਇ ॥

(ਵਾਰ ਮਲਾਰ ੩, (੯), ੧੨੮੦)

EDUCATIONAL SCENE

This includes shabads with the background of music, arts and human skills etc.

ਪੜਾਈ

(ੳ)

ਸੋ ਪੜਿਆ ਸੋ ਪੰਡਿਤੁ ਬੀਨਾ ਜਿਨੀ ਕਮਾਣਾ ਨਾਉ ॥

(ਵਾਰ ਮਲਾਰ, ੧ (੨੨), ੧੨੮੮)

ਨਾਨਕ ਸੋ ਪੜਿਆ ਸੋ ਪੰਡਿਤੁ ਬੀਨਾ ਜਿਸੁ ਰਾਮ ਨਾਮੁ ਗਲਿ ਹਾਰੁ ॥

(ਰਾਮਕਲੀ ਦਖਣੀ ੧, ਓਅੰਕਾਰ, (੫੪), ੯੩੮)

ਪੜਿਆ ਬੂਝੈ ਸੋ ਪਰਵਾਣੁ ॥ ਜਿਸੁ ਸਿਰਿ ਦਰਗਹ ਕਾ ਨੀਸਾਣੁ ॥

(ਧਨਾਸਰੀ ੧, ੫-੫, ੬੬੨)

(ਅ)

ਪੜਣਾ ਗੁੜਣਾ ਸੰਸਾਰ ਕੀ ਕਾਰ ਹੈ ਅੰਦਰਿ ਤ੍ਰਿਸਨਾ ਵਿਕਾਰੁ ॥ ਹਉਮੈ ਵਿਚਿ ਸਭਿ ਪੜਿ
ਥਕੇ ਦੂਜੈ ਭਾਇ ਖੁਆਰੁ ॥ ਸੋ ਪੜਿਆ ਸੋ ਪੰਡਿਤੁ ਬੀਨਾ ਗੁਰੁ ਸਬਦਿ ਕਰੇ ਵੀਚਾਰੁ ॥
ਅੰਦਰੁ ਖੋਜੈ ਤਤੁ ਲਹੈ ਪਾਏ ਮੋਖ ਦੁਆਰੁ ॥

(ਵਾਰ ਸੋਗਠਿ ੪, (੨੧), ੬੫੦)

ਪੜਿ ਪੜਿ ਪੰਡਿਤ ਮੁਨੀ ਥਕੇ ਦੇਸੰਤਰ ਭਵਿ ਥਕੇ ਭੋਖਧਾਰੀ ॥ ਦੂਜੇ ਭਾਇ ਨਾਉ ਕਦੇ

ਨ ਪਾਇਨਿ ਦੁਖੁ ਲਾਗਾ ਅਤਿ ਭਾਰੀ ॥ ਮੂਰਖ ਅੰਧੇ ਤੈ ਗੁਣ ਸੇਵਹਿ ਮਾਇਆ ਕੈ ਬਿਉਹਾਰੀ
॥ ਅੰਦਰਿ ਕਪਟੁ ਉਦਰੁ ਭਰਣ ਕੈ ਤਾਈ ਪਾਠ ਪੜਹਿ ਗਾਵਾਰੀ ॥ ਸਤਿਗੁਰੁ ਸੇਵੇ ਸੋ
ਸੁਖੁ ਪਾਏ ਜਿਨ ਹਉਮੈ ਵਿਚਹੁ ਮਾਰੀ ॥ ਨਾਨਕ ਪੜਣਾ ਗੁਨਣਾ ਇਕੁ ਨਾਉ ਹੈ ਬੂਝੈ
ਕੋ ਬੀਚਾਰੀ ॥

(ਵਾਰ ਸਾਰੰਗ ੪, (੨੪), ੧੨੪੬)

ਪੜਿ ਪੜਿ ਪੰਡਿਤ ਵਾਦੁ ਵਖਾਣਦੇ ਮਾਇਆ ਮੋਹ ਸੁਆਇ ॥

(ਵਾਰ ਸਾਰੰਗ ੪, (੩੧), ੧੨੪੯)

ਪੜਿ ਪੜਿ ਪੰਡਿਤੁ ਬਾਦੁ ਵਖਾਣੈ ॥ ਭਤਿਰਿ ਹੋਦੀ ਵਸਤੁ ਨ ਜਾਣੈ ॥

(ਗਉੜੀ ੪, ੫-੪, ੧੫੨)

ਲਿਖਿ ਲਿਖਿ ਪੜਿਆ ਤੇਤਾ ਕੜਿਆ ॥

(ਵਾਰ ਆਸਾ ੧, (੯), ੪੬੭)

ਸਾਚੁ ਕਤੇਬ ਬਖਾਨੈ ਅਲਹੁ ਨਾਰਿ ਪੁਰਖੁ ਨਹੀ ਕੋਈ ॥

ਪਢੇ ਗੁਨੇ ਨਾਹੀ ਕਛੁ ਬਉਰੇ ਜਉ ਦਿਲ ਮਹਿ ਖਬਰਿ ਨ ਹੋਈ ॥

(ਆਸਾ ਕਬੀਰ, ੫-੭, ੪੮੩)

ਪੜਿ ਪੜਿ ਲੂਝਹਿ ਬਾਦੁ ਵਖਾਣਹਿ ਮਿਲਿ ਮਾਇਆ ਸੁਰਤਿ ਗਵਾਈ ॥

(ਭੈਰਉ ੩, ੫-੪, ੧੧੩੧)

ਪੜਿ ਪੜਿ ਗਡੀ ਲਦੀਅਹਿ ਪੜਿ ਪੜਿ ਭਰੀਅਹਿ ਸਾਥ ॥ ਪੜਿ ਪੜਿ ਬੇੜੀ ਪਾਈਐ
ਪੜਿ ਪੜਿ ਗਡੀਅਹਿ ਖਾਤ ॥ ਪੜੀਅਹਿ ਜੇਤੇ ਬਰਸ ਬਰਸ ਪੜੀਅਹਿ ਜੇਤੇ ਮਾਸ ॥
ਪੜੀਐ ਜੇਤੀ ਆਰਜਾ ਪੜੀਅਹਿ ਜੇਤੇ ਸਾਸ ॥ ਨਾਨਕ ਲੇਖੈ ਇਕ ਗਲ ਹੋਰੁ ਹਉਮੈ ਝਖਣਾ
ਝਾਖ ॥

(ਵਾਰ ਆਸਾ ੧, (੯), ੪੬੭)

ਦੂਜੈ ਭਾਇ ਜੇਤਾ ਪੜਹਿ ਪੜਤ ਗੁਣਤ ਸਦਾ ਦੁਖੁ ਹੋਈ ॥

(ਗੁਜਰੀ ੩, ੫-੧, ੪੯੨)

ਕਿਆ ਪੜੀਐ ਕਿਆ ਗੁਨੀਐ ॥ ਕਿਆ ਬੇਦ ਪੁਰਾਨਾਂ ਸੁਨੀਐ ॥

ਪੜੇ ਸੁਨੇ ਕਿਆ ਹੋਈ ॥ ਜਉ ਸਹਜ ਨ ਮਿਲਿਓ ਸੋਈ ॥

(ਕਬੀਰ ਸੋਰਠਿ, ੫-੭, ੬੫੫)

ਕਬੀਰ ਮੈ ਜਾਨਿਓ ਪੜਿਬੋ ਭਲੇ ਪੜਿਬੋ ਸਿਉ ਭਲ ਜੋਗੁ ॥

ਭਗਤਿ ਨ ਛਾਡਉ ਰਾਮ ਕੀ ਭਾਵੈ ਨਿੰਦਉ ਲੋਗੁ ॥

(ਸਲੋਕ, ਕਬੀਰ, (੪੫), ੧੩੬੬)

ਪੜਿਐ ਨਾਹੀ ਭੇਦੁ ਬੁਝਿਐ ਪਾਵਣਾ ॥

ਖਟੁ ਦਰਸਨ ਕੈ ਭੇਖਿ ਕਿਸੈ ਸਚਿ ਸਮਾਵਣਾ ॥

(ਵਾਰ ਮਾਝ ੧, (੨੧), ੧੪੮)

ਪੜਿਐ ਮੈਲੁ ਨ ਉਤਰੈ ਪੂਛਹੁ ਗਿਆਨੀਆ ਜਾਇ ॥

(ਸਿਰੀ ੩, ੫-੩੧, ੩੯)

(ੲ)

ਮੰਦਾ ਕਿਸੈ ਨ ਆਖੀਐ ਪੜਿ ਅਖਰੁ ਏਹੋ ਬੁਝੀਐ ॥

(ਵਾਰ ਆਸਾ ੧, (੧੯), ੪੨੩)

ਪੜਿਆ ਮੂਰਖੁ ਆਖੀਐ ਜਿਸੁ ਲਬੁ ਲੋਭੁ ਅਹੰਕਾਰਾ ॥

(ਵਾਰ ਮਾਝ ੧, (੬), ੧੪੦)

ਜੇ ਪ੍ਰਾਣੀ ਗੋਵਿੰਦੁ ਧਿਆਵੈ ॥ ਪੜਿਆ ਅਣਪੜਿਆ ਪਰਮ ਗਤਿ ਪਾਵੈ ॥

(ਗਉੜੀ ੫, ੫-੯੦, ੧੯੭)

ਪੜਿਆ ਹੋਵੈ ਗੁਨਹਾਰਾਰੁ ਤਾ ਓਮੀ ਸਾਧੁ ਨ ਮਾਰੀਐ ॥

ਜੇਹਾ ਘਾਲੇ ਘਾਲਣਾ ਤੇਵੇਹੋ ਨਾਉ ਪਚਾਰੀਐ ॥

(ਵਾਰ ਆਸਾ ੧, (੨੧), ੪੬੯)

ਪੜਿਆ ਅਤੇ ਓਮੀਆ ਵੀਚਾਰੁ ਅਗੈ ਵੀਚਾਰੀਐ ॥

(ਵਾਰ ਆਸਾ ੧, (੧੨), ੪੬੯)

ਪੜਿਆ ਲੇਖੇਦਾਰੁ ਲੇਖਾ ਮੰਗੀਐ ॥

ਵਿਣੁ ਨਾਵੈ ਕੂੜਿਆਰੁ ਅਉਖਾ ਤੰਗੀਐ ॥

(ਵਾਰ ਮਲਾਰ ੧, (੨੩) ੧੨੮੮)

HISTORICAL SCENE

One of the important shabads in this scene is composed by Guru Nanak, in which he describes the invasion of Babur. There are many other shabads of a similar description.

ਬਾਬਰਵਾਣੀ

ਖੁਰਾਸਾਨ ਖਸਮਾਨਾ ਕੀਆ ਹਿੰਦੁਸਤਾਨੁ ਡਰਾਇਆ ॥ ਆਪੈ ਦੋਸੁ ਨ ਦੇਈ ਕਰਤਾ ਜਮੁ
ਕਰਿ ਮੁਗਲੁ ਚੜਾਇਆ ॥ ਏਤੀ ਮਾਰ ਪਈ ਕਰਲਾਣੇ ਤੈਂ ਕੀ ਦਰਦੁ ਨ ਆਇਆ ॥
੧ ॥ ਕਰਤਾ ਤੂੰ ਸਭਨਾ ਕਾ ਸੋਈ ॥ ਜੇ ਸਕਤਾ ਸਕਤੇ ਕਉ ਮਾਰੇ ਤਾ ਮਨਿ ਰੋਸੁ ਨ
ਹੋਈ ॥ ੧ ॥ ਰਹਾਉ ॥ ਸਕਤਾ ਸੀਹੁ ਮਾਰੇ ਪੈ ਵਗੈ ਖਸਮੈ ਸਾ ਪੁਰਸਾਈ ॥ ਰਤਨ
ਵਿਗਾਤਿ ਵਿਗੋਏ ਕੁਤੀ ਮੁਇਆ ਸਾਰ ਨ ਕਾਈ ॥ ਆਪੇ ਜੋਤਿ ਵਿਛੋੜੇ ਆਪੇ ਵੇਖੁ ਤੇਰੀ
ਵਡਿਆਈ ॥ ੨ ॥ ਜੇ ਕੋ ਨਾਉ ਧਰਾਏ ਵਡਾ ਸਾਦ ਕਰੇ ਮਨਿ ਭਾਣੇ ॥ ਖਸਮੈ ਨਦਰੀ

ਕੀੜਾ ਆਵੈ ਜੇਤੇ ਚੁਗੈ ਦਾਣੇ ॥ ਮਰਿ ਮਰਿ ਜੀਵੈ ਤਾ ਕਿਛੁ ਪਾਏ ਨਾਨਕ ਨਾਮੁ ਵਖਾਣੇ
॥ ੩ ॥

(ਆਸਾ ੧, ੫-੫, ੩੬੦)

ਜੈਸੀ ਮੈ ਆਵੈ ਖਸਮ ਕੀ ਬਾਣੀ ਤੈਸੜਾ ਕਰੀ ਗਿਆਨੁ ਵੇ ਲਾਲੇ ॥ ਪਾਪ ਕੀ ਜੰਵ ਲੈ
ਕਾਬਲਹੁ ਧਾਇਆ ਜੋਰੀ ਮੰਗੈ ਦਾਨੁ ਵੇ ਲਾਲੇ ॥ ਸਰਮੁ ਧਰਮੁ ਦੁਇ ਛਪਿ ਖਲੋਏ ਕੂੜੁ
ਫਿਰੈ ਪਰਪਾਨੁ ਵੇ ਲਾਲੇ ॥ ਕਾਜੀਆ ਬਾਮਣਾ ਕੀ ਗਲ ਥਕੀ ਅਗਦੁ ਪਤੈ ਸੈਤਾਨੁ ਵੇ
ਲਾਲੇ ॥ ਮੁਸਲਮਾਨੀਆ ਪੜਹਿ ਕਤੇਬਾ ਕਸਟ ਮਹਿ ਕਰਹਿ ਖੁਦਾਇ ਵੇ ਲਾਲੇ ॥ ਜਾਤਿ
ਸਨਾਤੀ ਹੋਰਿ ਹਿਦਵਾਣੀਆ ਏਹਿ ਭੀ ਲੇਖੈ ਲਾਇ ਵੇ ਲਾਲੇ ॥ ਖੂਨ ਕੇ ਸੋਹਿਲੇ ਗਾਵੀਅਹਿ
ਨਾਨਕ ਰਤੁ ਕਾ ਕੁੰਗੁ ਪਾਇ ਵੇ ਲਾਲੇ ॥ ੧ ॥ ਸਾਹਿਬ ਕੇ ਗੁਣ ਨਾਨਕੁ ਗਾਵੈ ਮਾਸ
ਪੂਰੀ ਵਿਚਿ ਆਖੁ ਮਸੋਲਾ ॥ ਜਿਨਿ ਉਪਾਈ ਰੰਗਿ ਰਵਾਈ ਬੈਠਾ ਵੇਖੇ ਵਖਿ ਇਕੋਲਾ
॥ ਸਚਾ ਸੋ ਸਾਹਿਬੁ ਸਚੁ ਤਪਾਵਸੁ ਸਚੜਾ ਨਿਆਉ ਕਰੇਗੁ ਮਸੋਲਾ ॥ ਕਾਇਆ ਕਪੜੁ
ਟੁਕੁ ਟੁਕੁ ਹੋਸੀ ਹਿਦੁਸਤਾਨੁ ਸਮਾਲਸੀ ਬੋਲਾ ॥ ਆਵਨਿ ਅਠਤਰੈ ਜਾਨਿ ਸਤਾਨਵੈ ਹੋਰੁ
ਭੀ ਉਠਸੀ ਮਰਦ ਕਾ ਚੇਲਾ ॥ ਸਚ ਕੀ ਬਾਣੀ ਨਾਨਕੁ ਆਖੈ ਸਚੁ ਸੁਣਾਇਸੀ ਸਚ ਕੀ
ਬੋਲਾ ॥

(ਤਿਲੰਗ ੧, ੫-੩, ੭੨੨-੨੩)

ਜਿਨ ਸਿਰਿ ਸੋਹਨਿ ਪਟੀਆ ਮਾਂਗੀ ਪਾਇ ਸੰਧੁਰੁ ॥ ਸੇ ਸਿਰ ਕਾਤੀ ਮੁੰਨੀਅਨਿ ਗਲ ਵਿਚਿ
ਆਵੈ ਧੂੜਿ ॥ ਮਹਲਾ ਅੰਦਰਿ ਹੋਦੀਆ ਹੁਣਿ ਬਹਣਿ ਨ ਮਿਲਨਿ ਹਦੂਰਿ ॥ ੧ ॥ ਆਦੇਸੁ
ਬਾਬਾ ਆਦੇਸੁ ॥ ਆਦਿ ਪੁਰਖ ਤੇਰਾ ਅੰਤੁ ਨ ਪਾਇਆ ਕਰਿ ਕਰਿ ਦੇਖਹਿ ਵੇਸੁ ॥ ੧
॥ ਰਹਾਉ ॥ ਜਦਹੁ ਸੀਆ ਵੀਆਹੀਆ ਲਾੜੇ ਸੋਹਨਿ ਪਾਸਿ ॥ ਹੀਡੋਲੀ ਚਤਿ ਆਈਆ
ਦੰਦ ਖੰਡ ਕੀਤੇ ਰਾਸਿ ॥ ਉਪਰਹੁ ਪਾਣੀ ਵਾਰੀਐ ਝਲੇ ਤਿਮਕਨਿ ਪਾਸਿ ॥ ੨ ॥ ਇਕੁ
ਲਖੁ ਲਹਨਿ ਬਹਿਠੀਆ ਲਖੁ ਲਹਨਿ ਖੜੀਆ ॥ ਗਰੀ ਛੁਹਾਰੇ ਖਾਂਦੀਆ ਮਾਣਨਿ ਸੇਜੜੀਆ
॥ ਤਿਨੁ ਗਲਿ ਸਿਲਕਾ ਪਾਈਆ ਤੁਟਨਿ ਮੋਤਸਰੀਆ ॥ ੩ ॥ ਧਨੁ ਜੋਬਨੁ ਦੁਇ ਵੈਰੀ
ਹੋਏ ਜਿਨੀ ਰਖੇ ਰੰਗੁ ਲਾਇ ॥ ਦੂਤਾ ਨੋ ਫੁਰਮਾਇਆ ਲੈ ਚਲੇ ਪਤਿ ਗਵਾਇ ॥ ਜੇ
ਤਿਸੁ ਭਾਵੈ ਦੇ ਵਡਿਆਈ ਜੇ ਭਾਵੈ ਦੇਇ ਸਜਾਇ ॥ ੪ ॥ ਅਗੇ ਦੇ ਜੇ ਚੇਤੀਐ ਤਾਂ
ਕਾਇਤੁ ਮਿਲੈ ਸਜਾਇ ॥ ਸਾਹਾਂ ਸੁਰਤਿ ਗਵਾਈਆ ਰੰਗਿ ਤਮਾਸੈ ਚਾਇ ॥ ਬਾਬਰਵਾਣੀ
ਫਿਰਿ ਗਈ ਕੁਇਰੁ ਨ ਰੋਟੀ ਖਾਇ ॥ ੫ ॥ ਇਕਨਾ ਵਖਤ ਖੁਆਈਅਹਿ ਇਕਨਾ ਪੂਜਾ
ਜਾਇ ॥ ਚਉਕੇ ਵਿਣੁ ਹਿੰਦਵਾਣੀਆ ਕਿਉ ਟਿਕੇ ਕਢਹਿ ਨਾਇ ॥ ਰਾਮੁ ਨ ਕਬਹੂ ਚੇਤਿਓ
ਹੁਣਿ ਕਹਣਿ ਨ ਮਿਲੈ ਖੁਦਾਇ ॥ ੬ ॥ ਇਕਿ ਘਰਿ ਆਵਹਿ ਆਪਣੈ ਇਕਿ ਮਿਲਿ
ਮਿਲਿ ਪੁਛਹਿ ਸੁਖ ॥ ਇਕਨਾ ਏਹੋ ਲਿਖਿਆ ਬਹਿ ਬਹਿ ਰੋਵਹਿ ਦੁਖ ॥ ਜੇ ਤਿਸੁ ਭਾਵੈ
ਸੋ ਥੀਐ ਨਾਨਕ ਕਿਆ ਮਾਨੁਖ ॥ ੭ ॥ ੧੧ ॥ ਆਸਾ ਮਹਲਾ ੧ ॥ ਕਹਾ ਸੁ ਖੇਲ
ਤਬੋਲਾ ਘੋੜੇ ਕਹਾ ਭੇਰੀ ਸਹਨਾਈ ॥ ਕਹਾ ਸੁ ਤੇਗਬੰਦ ਗਾਡੇਰਤਿ ਕਹਾ ਸੁ ਲਾਲ ਕਵਾਈ
॥ ਕਹਾ ਸੁ ਆਰਸੀਆ ਮੁਹ ਬੰਕੈ ਐਥੇ ਦਿਸਹਿ ਨਾਹੀ ॥ ੧ ॥ ਇਹੁ ਜਗੁ ਤੇਰਾ ਤੂ
ਗੋਸਾਈ ॥ ਏਕ ਘੜੀ ਮਹਿ ਬਾਪਿ ਉਥਾਏ ਜਰੁ ਵੰਡਿ ਦੇਵੈ ਭਾਂਈ ॥ ੧ ॥ ਰਹਾਉ ॥
ਕਹਾਂ ਸੁ ਘਰ ਦਰ ਮੰਡਪ ਮਹਲਾ ਕਹਾ ਸੁ ਬੰਕ ਸਰਾਈ ॥ ਕਹਾਂ ਸੁ ਸੇਜ ਸੁਖਾਲੀ ਕਾਮਣਿ
ਜਿਸੁ ਵੇਖਿ ਨੀਦ ਨ ਪਾਈ ॥ ਕਹਾ ਸੁ ਪਾਨ ਤੰਬੋਲੀ ਹਰਮਾ ਹੋਈਆ ਛਾਈ ਮਾਈ ॥
੨ ॥ ਇਸੁ ਜਰ ਕਾਰਣਿ ਘਣੀ ਵਿਗੁਤੀ ਇਨਿ ਜਰ ਘਣੀ ਖੁਆਈ ॥ ਪਾਪਾ ਬਾਝਹੁ
ਹੋਵੈ ਨਾਹੀ ਮੁਇਆ ਸਾਥਿ ਨ ਜਾਈ ॥ ਜਿਸ ਨੋ ਆਪਿ ਖੁਆਏ ਕਰਤਾ ਖੁਸਿ ਲਏ ਚੰਗਿਆਈ

॥ ੩ ॥ ਕੋਟੀ ਹੂ ਪੀਰ ਵਰਜਿ ਰਹਾਏ ਜਾ ਮੀਰੁ ਸੁਣਿਆ ਧਾਇਆ ॥ ਬਾਨ ਮੁਕਾਮ
ਜਲੇ ਬਿਜ ਮੰਦਰ ਮੁਛਿ ਮੁਛਿ ਕੁਇਰ ਰੁਲਾਇਆ ॥ ਕੋਈ ਮੁਗਲੁ ਨ ਹੋਆ ਅੰਧਾ ਕਿਨੈ
ਨ ਪਰਚਾ ਲਾਇਆ ॥ ੪ ॥ ਮੁਗਲ ਪਠਾਣਾ ਭਈ ਲੜਾਈ ਰਣ ਮਹਿ ਤੇਗ ਵਗਾਈ
॥ ਓਨੀ ਤੁਪਕ ਤਾਣਿ ਚਲਾਈ ਓਨੀ ਹਸਤਿ ਚਿੜਾਈ ॥ ਜਿਨ੍ ਕੀ ਚੀਰੀ ਦਰਗਹ ਪਾਟੀ
ਤਿਨ੍ ਮਰਣਾ ਭਾਈ ॥ ੫ ॥ ਇਕ ਹਿੰਦਵਾਣੀ ਅਵਰ ਤੁਰਕਾਣੀ ਭਟਿਆਣੀ ਠਕੁਰਾਣੀ
॥ ਇਕਨ੍ ਪੇਰਣ ਸਿਰ ਖੁਰ ਪਾਟੇ ਇਕਨ੍ ਵਾਸੁ ਮਸਾਣੀ ॥ ਜਿਨ੍ ਕੇ ਬੰਕੇ ਘਰੀ ਨ
ਆਇਆ ਤਿਨ੍ ਕਿਉ ਰੈਣਿ ਵਿਹਾਣੀ ॥ ੬ ॥ ਆਪੇ ਕਰੇ ਕਰਾਏ ਕਰਤਾ ਕਿਸ ਨੋ ਆਖਿ
ਸੁਣਾਈਐ ॥ ਦੁਖੁ ਸੁਖੁ ਤੇਰੈ ਭਾਣੈ ਹੋਵੈ ਕਿਸ ਥੈ ਜਾਇ ਰੂਆਈਐ ॥ ਹੁਕਮੀ ਹੁਕਮਿ
ਚਲਾਏ ਵਿਗਸੈ ਨਾਨਕ ਲਿਖਿਆ ਪਾਈਐ ॥

(ਆਸਾ ੧, ਅ-੧੨, ੪੧੭-੧੮)

ਨਰ ਅਚੇਤ ਪਾਪ ਤੇ ਡਰੁ ਰੇ ॥

(ਗਉੜੀ ੯, ੫-੯, ੨੨੦)

ਸੋ ਡਰੈ ਜਿ ਪਾਪ ਕਮਾਵਦਾ ਧਰਮੀ ਵਿਗਸੇਤੁ ॥

(ਵਾਰ ਸਿਰੀ ੪, (੫), ੮੪)

ਅਨ ਕਾਏ ਰਾਤੜਿਆ ਵਾਟ ਦੁਹੇਲੀ ਰਾਮ ॥
ਪਾਪ ਕਮਾਵਦਿਆ ਤੇਰਾ ਕੋਇ ਨ ਬੇਲੀ ਰਾਮ ॥

(ਬਿਹਾਗੜਾ ੫, ਛੰ-੪, ੫੬੪)

ਪਾਪੀ ਕਰਮ ਕਮਾਵਦੇ ਕਰਦੇ ਹਾਏ ਹਾਇ ॥
ਨਾਨਕ ਜਿਉ ਮਥਨਿ ਮਾਧਾਣੀਆ ਤਿਉ ਮਥੇ ਧ੍ਰਮ ਰਾਇ ॥

(ਸਲੋਕ ੫, (੯), ੧੪੨੫)

ਪਾਪੁ ਬੁਰਾ ਪਾਪੀ ਕਉ ਪਿਆਰਾ ॥ ਪਾਪਿ ਲਦੇ ਪਾਪੇ ਪਾਸਾਰਾ ॥
ਪਰਹਰਿ ਪਾਪੁ ਪਛਾਣੈ ਆਪੁ ॥ ਨਾ ਤਿਸੁ ਸੋਗੁ ਵਿਜੋਗੁ ਸੰਤਾਪੁ ॥

(ਰਾਮਕਲੀ, ਦਖਣੀ ੧, ਓਅੰਕਾਰ, (੩੮), ੯੩੫)

ਸਭੁ ਕਿਛੁ ਸੁਣਦਾ ਵੇਖਦਾ ਕਿਉ ਮੁਕਰਿ ਪਇਆ ਜਾਇ ॥
ਪਾਪੇ ਪਾਪੁ ਕਮਾਵਦੇ ਪਾਪੇ ਪਰਹਿ ਪਚਾਇ ॥
ਸੋ ਪ੍ਰਭੁ ਨਦਰਿ ਨ ਆਵਈ ਮਨਮੁਖਿ ਬੂਝ ਨ ਪਾਇ ॥

(ਸਿਰੀ ੩, ੫-੨੩, ੩੬)

ਪਾਪੀਆ ਨੋ ਨ ਦੇਈ ਥਿਰੁ ਰਹਣਿ ਚੁਣਿ ਨਰਕ ਘੋਰਿ ਚਾਲਿਅਨੁ ॥

(ਵਾਰ ਸਿਰੀ ੪, (੧੯) ੯੧)

ਕਬੀਰ ਪਾਪੀ ਭਗਤਿ ਨ ਭਾਵਈ ਹਰਿ ਪੂਜਾ ਨ ਸੁਹਾਇ ॥
ਮਾਖੀ ਚੰਦਨੁ ਪਰਹਰੈ ਜਹ ਬਿਗੰਧ ਤਹ ਜਾਇ ॥

(ਸਲੋਕ, ਕਬੀਰ, (੬੮), ੧੩੬੮)

ਕਾਮਣਿ ਲੋੜੈ ਸੁਇਨਾ ਰੁਪਾ ਮਿਤ੍ਰੁ ਲੁੜੋਨਿ ਸੁ ਖਾਧਾਤਾ ॥
ਨਾਨਕ ਪਾਪ ਕਰੇ ਤਿਨ ਕਾਰਣਿ ਜਾਸੀ ਜਮ ਪੁਰਿ ਬਾਧਾਤਾ ॥
(ਗਉੜੀ ੧, ੫-੨, ੧੫੫)

ਇਹੁ ਸਰੀਰੁ ਕੂੜਿ ਕੁਸਤਿ ਭਰਿਆ ਗਲ ਤਾਈ ਪਾਪ ਕਮਾਏ ॥
(ਗਉੜੀ ੩, ਛੰ-੩, ੨੪੫)

ਪੇਖਤ ਚਾਖਤ ਕਹੀਅਤ ਅੰਧਾ ਸੁਨੀਅਤ ਸੁਨੀਐ ਨਾਹੀ ॥
ਨਿਕਟਿ ਵਸਤੁ ਕਉ ਜਾਣੈ ਦੂਰੇ ਪਾਪੀ ਪਾਪ ਕਮਾਰੀ ॥
(ਸੂਹੀ ੫, ੫-੧੪, ੭੪੧)

ਪਾਪ ਕਰੇਦੜ ਸਰਪਰ ਮੁਠੇ ॥ ਅਜਰਾਈਲਿ ਫੜੇ ਫੜਿ ਕੁਠੇ ॥
ਦੋਜਕਿ ਪਾਏ ਸਿਰਜਣਹਾਰੈ ਲੇਖਾ ਮੰਗੈ ਬਾਣੀਆ ॥
(ਮਾਰੂ ੫, ਅ-੨, ੧੦੧੯-੨੦)

SPECIALIST HEADINGS

Many shabads have specialist headings on them, some of these are:

1. Sidh Gohst: meaning a dialogue with the Hindu saints who had deserted life and were living in the mountains. The subject of the discussion was: household life and search for God page 938.
2. Baramah: description of twelve months. There are two Baramahs, one written by Guru Nanak in raga Tukhari (page 1107), and one by Guru Arjan (page 133).
3. Wangara: Wangara means a merchant. The shabad talks about the divinity and its trade by the saints. The name of God is priceless (page 81).
4. Partal: Shabads where the tune of sthai is fixed whereas the tune of antras change. There are a number of partals in Guru Granth Sahib. (pages: 408, 800, 977, 1153, 1200, 1229, 1271, 1337, 1341)
5. Bawan Akhris: The description of 52 letters of the alphabet. There are two hymns on this subject, one composed by Guru Arjan (page 250) and one by Bhagat Kabir (page 340).
6. Patti: This hymn also elaborates on the letters of alphabet. There are two hymns on this subject, one by Guru Nanak (page 432) and one by Guru Amardas (page 434).
7. Birhare: The word birha means wait by the beloved. In raga Asa there is a chhant by Guru Arjan on this subject (page 431)

8. Karhale: The word karhale means the hump of a camel (camels were the companions of legendary lovers e.g, Majnu and Punnu) There is a shabad on this subject by Guru Ramdas (page 234).
9. Kucchaji/ Succhaji: The word kucchaji means an awkward and disorganised woman, whereas Succhaji means an organised and gentle woman There are shabads on this subject by Guru Nanak (page 762).
10. Rutt/pehre/din ren: These word mean the time period. There are shabads to illustrate them (pages: 74, 296, 343, 838, 927).

QUESTION NO. 2

Sikhism believes in the theory of rebirth. A person is reborn again and again until his/her soul gets mukti (liberation).

In the very first birth a soul gets a healthy, wealthy and intelligent body, the subsequent bodies are determined by the deeds performed in the first and subsequent lives.

The goal of the life is to liberate soul from transmigration and to merge back in God. This can be achieved only by the equilibrium gained through Bhakti (devoion) and Karm (actions).

It is believed that there are 8.4 million lives in this world of which soul may get a body depending on the account of Karmas and devotion.

Bhagat Trilochan has given examples of rebirth in one of his hymns. The main theme of the shabad is that liberation comes only through the name of God.

Some examples of shabads are reproduced below:

ਆਵਾਗਉਣ

ਜੰਮਣੁ ਮਰਣਾ ਹੁਕਮੁ ਹੈ ਭਾਣੈ ਆਵੈ ਜਾਇ ॥

(ਵਾਰ ਆਸਾ ੧, (੧੮), ੪੨੨)

ਘਲੇ ਆਵਹਿ ਨਾਨਕਾ ਸਦੇ ਉਠੀ ਜਾਹਿ ॥

(ਵਾਰ ਸਾਰੰਗ ੨, (੫), ੧੨੩੯)

ਜਾ ਆਏ ਤਾ ਤਿਨਹਿ ਪਠਾਏ ਚਾਲੇ ਤਿਨੈ ਬੁਲਾਇ ਲਇਆ ॥

(ਰਾਮਕਲੀ ੧, ਅ-੨, ੯੦੭)

ਕਈ ਜਨਮ ਭਏ ਕੀਟ ਪਤੰਗਾ ॥ ਕਈ ਜਨਮ ਗਜ ਮੀਨ ਕੁਰੰਗਾ ॥
 ਕਈ ਜਨਮ ਪੰਖੀ ਸਰਪ ਹੋਇਓ ॥ ਕਈ ਜਨਮ ਹੋਵਰ ਬ੍ਰਿਖ ਜੋਇਓ ॥ ੧ ॥
 ਮਿਲੁ ਜਗਦੀਸ ਮਿਲਨ ਕੀ ਬਰੀਆ ॥ ਚਿਰੰਕਾਲ ਇਹ ਦੇਹ ਸੰਜਰੀਆ ॥
 (ਗਉੜੀ ੫, ੫-੩, ੧੭੬)

ਏਉ ਜੀਅ ਬਹੁਤ ਗੁਭਵਾਸੇ । ਮੋਹ ਮਗਨ ਮੀਠ ਜੋਨਿ ਫਾਸੇ ।
 (ਗਉੜੀ ੫, ਬਾਵਨ ਅਖਰੀ, (੭), ੨੫੧)

ਅਸਥਾਵਰ ਜੰਗਮ ਕੀਟ ਪਤੰਗਾ ॥ ਅਨਿਕ ਜਨਮ ਕੀਏ ਬਹੁ ਰੰਗਾ ॥ ੧ ॥ ਐਸੇ ਘਰ
 ਹਮ ਬਹੁਤੁ ਬਸਾਏ ॥ ਜਬ ਹਮ ਰਾਮ ਗਰਭ ਹੋਇ ਆਏ ॥ ੧ ॥ ਰਹਾਉ ॥ ਜੋਗੀ
 ਜਤੀ ਤਪੀ ਬ੍ਰਹਮਚਾਰੀ ॥ ਕਬਹੂ ਰਾਜਾ ਛਤ੍ਰਪਤਿ ਕਬਹੂ ਭੋਖਾਰੀ ॥
 (ਗਉੜੀ, ਕਬੀਰ, ੫-੧੩, ੩੨੫-੨੬)

ਜੁੜਿ ਜੁੜਿ ਵਿਛੁੜੇ ਵਿਛੁੜਿ ਜੁੜੇ ॥ ਜੀਵਿ ਜੀਵਿ ਮੁਏ ਮੁਏ ਜੀਵੇ ॥ ਕੇਤਿਆ ਕੇ ਬਾਪ
 ਕੇਤਿਆ ਕੇ ਬੇਟੇ ਕੇਤੇ ਗੁਰ ਚੇਲੇ ਹੁਏ ॥ ਆਗੈ ਪਾਛੈ ਗਣਤ ਨ ਆਵੈ ਕਿਆ ਜਾਤੀ
 ਕਿਆ ਹੁਣਿ ਹੁਏ ॥
 (ਵਾਰ ਸਾਰੰਗ ੧, (੩), ੧੨੩੮)

ਆਵਨ ਜਾਨਾ ਹੁਕਮੁ ਤਿਸੈ ਕਾ ਹੁਕਮੈ ਬੁਝਿ ਸਮਾਵਹਿਗੇ ॥
 (ਮਾਰੂ, ਕਬੀਰ, ੫-੪, ੧੧੦੩)

ਉਦਮ ਕਰਹਿ ਅਨੇਕ ਹਰਿ ਨਾਮੁ ਨ ਗਾਵਹੀ ॥
 ਭਰਮਹਿ ਜੋਨਿ ਅਸੰਖ ਮਰਿ ਜਨਮਹਿ ਆਵਹੀ ॥
 (ਜੈਤਸਰੀ ੫, ਛੰ-੨, ੨੦੫)

ਕੋਟਿ ਜਨਮ ਭੁਮਿ ਆਇਆ ਪਿਆਰੇ ਅਨਿਕ ਜੋਨਿ ਦੁਖੁ ਪਾਇ ॥
 ਸਾਚਾ ਸਾਹਿਬੁ ਵਿਸਰਿਆ ਪਿਆਰੇ ਬਹੁਤੀ ਮਿਲੈ ਸਜਾਇ ॥
 (ਸੋਰਠਿ ੫, ਅ-੨, ੬੪੦)

ਅੰਤਿ ਕਾਲਿ ਜੋ ਲਛਮੀ ਸਿਮਰੈ ਐਸੀ ਚਿੰਤਾ ਮਹਿ ਜੇ ਮਰੈ ॥ ਸਰਪ ਜੋਨਿ ਵਲਿ ਵਲਿ
 ਅਉਤਰੈ ॥ ੧ ॥ ਅਰੀ ਬਾਈ ਗੋਬਿਦ ਨਾਮੁ ਮਤਿ ਬੀਸਰੈ ॥ ਰਹਾਉ ॥ ਅੰਤਿ ਕਾਲਿ
 ਜੋ ਇਸਤ੍ਰੀ ਸਿਮਰੈ ਐਸੀ ਚਿੰਤਾ ਮਹਿ ਜੇ ਮਰੈ ॥ ਬੇਸਵਾ ਜੋਨਿ ਵਲਿ ਵਲਿ ਅਉਤਰੈ
 ॥ ੨ ॥ ਅੰਤਿ ਕਾਲਿ ਜੋ ਲੜਿਕੇ ਸਿਮਰੈ ਐਸੀ ਚਿੰਤਾ ਮਹਿ ਜੇ ਮਰੈ ॥ ਸੂਕਰ ਜੋਨਿ
 ਵਲਿ ਵਲਿ ਅਉਤਰੈ ॥ ੩ ॥ ਅੰਤਿ ਕਾਲਿ ਜੋ ਮੰਦਰ ਸਿਮਰੈ ਐਸੀ ਚਿੰਤਾ ਮਹਿ ਜੇ
 ਮਰੈ ॥ ਪ੍ਰੇਤ ਜੋਨਿ ਵਲਿ ਵਲਿ ਅਉਤਰੈ ॥ ੪ ॥ ਅੰਤਿ ਕਾਲਿ ਨਾਰਾਇਣੁ ਸਿਮਰੈ ਐਸੀ
 ਚਿੰਤਾ ਮਹਿ ਜੇ ਮਰੈ ॥ ਬਦਤਿ ਤਿਲੋਚਨੁ ਤੇ ਨਰ ਮੁਕਤਾ ਪੀਤੰਬਰੁ ਵਾ ਕੇ ਰਿਦੈ ਬਸੈ
 ॥ ੫ ॥ ੨

(ਗੁਜਰੀ, ਤਿਲੋਚਨ, ੫-੨, ੫੨੬)

ਅਵਰ ਓਟ ਮੈ ਕੋਇ ਨ ਸੂਝੈ ਇਕ ਹਰਿ ਕੀ ਓਟ ਮੈ ਆਸ ॥
ਕਿਆ ਦੀਨੁ ਕਰੇ ਅਰਦਾਸਿ ॥ ਜਉ ਸਭ ਘਟਿ ਪ੍ਰਭੂ ਨਿਵਾਸ ॥

(ਕਾਨੜਾ ੫, ੫-੧, ੧੩੦੪)

ਜੈਸੇ ਹਰਹਟ ਕੀ ਮਾਲਾ ਟਿੰਡ ਲਗਤ ਹੈ ਇਕ ਸਖਨੀ ਹੋਰ ਫੇਰ ਭਰੀਅਤ ਹੈ ॥ ਤੈਸੇ
ਹੀ ਇਹੁ ਖੇਲੁ ਖਸਮ ਕਾ ਜਿਉ ਉਸ ਕੀ ਵਡਿਆਈ ॥

(ਪ੍ਰਭਾਤੀ ੧, ੫-੮, ੧੩੨੯)

ਏਹੁ ਜੀਉ ਬਹੁਤੇ ਜਨਮ ਭਰੰਮਿਆ ॥

(ਵਾਰ ਆਸਾ ੧, (੪), ੪੬੫)

ਹਉਮੈ ਏਈ ਬੰਧਨਾ ਫਿਰ ਫਿਰ ਜੋਨੀ ਪਾਹਿ ।

(ਵਾਰ ਆਸਾ ੨, (੭), ੪੬੬)

ਉਦਕ ਸਮੁੰਦ ਸਲਲ ਕੀ ਸਾਖਿਆ ਨਦੀ ਤਰੰਗ ਸਮਾਵਹਿਗੇ ॥ ਸੁੰਨਹਿ ਸੁੰਨੁ ਮਿਲਿਆ ਸਮਦਰਸੀ
ਪਵਨ ਰੂਪ ਹੋਇ ਜਾਵਹਿਗੇ ॥ ੧ ॥ ਬਹੁਰਿ ਹਮ ਕਾਹੇ ਆਵਹਿਗੇ ॥ ਆਵਨ ਜਾਨਾ
ਹੁਕਮੁ ਤਿਸੈ ਕਾ ਹੁਕਮੈ ਬੁਝਿ ਸਮਾਵਹਿਗੇ ॥ ੧ ॥

(ਮਾਠੂ ਕਬੀਰ, ੫-੪, ੧੧੦੩)

ਗੁਰਮੁਖਿ ਹਰਿ ਹਰਿ ਹਰਿ ਲਿਵ ਲਾਗੇ ॥ ਜਨਮ ਮਰਣ ਦੋਉ ਦੁਖ ਭਾਗੇ ॥

(ਬਸੰਤ ੪, ੫-੨, ੧੧੭੮)

ਬੁਝਿ ਬੈਰਾਗੁ ਕਰੇ ਜੇ ਕੋਇ ॥ ਜਨਮ ਮਰਣ ਫਿਰਿ ਸੋਗੁ ਨ ਹੋਇ ॥

(ਭੈਰਉ ੫, ੫-੨੦, ੧੧੪੫)

ਨੈਨ ਅਲੋਵਉ ਸਾਧ ਜਨੋ ॥ ਹਿਰਦੈ ਗਾਵਹੁ ਨਾਮ ਨਿਧੋ ॥ ੫ ॥
ਕਾਮ ਕ੍ਰੋਧ ਲੋਭੁ ਮੋਹੁ ਤਜੋ ॥ ਜਨਮ ਮਰਨ ਦੁਹੁ ਤੇ ਰਹਿਓ ॥

(ਗਉੜੀ ੫, ਅ-੧, ੨੪੧)

QUESTION 3

Guru Nanak visited almost all the important Hindu mandirs and the Muslim mosques to highlight the corruption which had crept in the religions with the lapse of time. He visited Mecca and Baghdad and Badrinath, Dwarka, Puri and Rameshvram along with many hundred other temples, and mosques.

It is believed that the Guru gave sermons wherever he went. He composed Dakhni Onkar when he visited Rameshvram in the

South and a Shabad of Aarti when he visited Jagannath Puri in Orissa. The story is that when the Guru reached the mandir in Puri, it was the time of Aarti. The Pundit brought the plate, the lights, the flowers and the fragrance and invited Nanak to join them in the Aarti. It is at of that time the Guru composed his own hymns on Aarti, which is one the best lyric written so far in the praise of God.:

The Shabad with its translation is reproduced below:

ਰਾਗ ਧਨਾਸਰੀ ਮਹਲਾ ੧

ਗਗਨ ਮੈ ਥਾਲੁ ਰਵਿ ਚੰਦੁ ਦੀਪਕ ਬਨੇ ਤਾਰਿਕਾ ਮੰਡਲ ਜਨਕ ਮੋਤੀ ॥ ਧੂਪੁ ਮਲਆਨਲੋ
ਪਵਣੁ ਚਵਰੋ ਕਰੇ ਸਗਲ ਬਨਰਾਇ ਫੂਲੰਤ ਜੋਤੀ ॥ ੧ ॥
ਕੈਸੀ ਆਰਤੀ ਹੋਇ ਭਵਖੰਡਨਾ ਤੇਰੀ ਆਰਤੀ ॥
ਅਨਹਤਾ ਸਬਦ ਵਾਜੰਤ ਭੇਰੀ ॥ ੧ ॥ ਰਹਾਉ ॥
ਸਹਸ ਤਵ ਨੈਨ ਨਨ ਨੈਨ ਹਰਿ
ਤੋਹਿ ਕਉ ਸਹਸ ਮੂਰਤਿ ਨਨਾ ਏਕ ਤੋਹੀ ॥
ਸਹਸ ਪਦ ਬਿਮਲ ਨਨ ਏਕ ਪਦ ਗੰਧ ਬਿਨੁ ਸਹਸ ਤਵ ਗੰਧ ਇਵ ਚਲਤ ਮੋਹੀ ॥ ੨ ॥

Rag Dhanasri Mehla 1

Gagan mai thal(u) rav(i) chand(u) dipak bane tarika mandal janak moti.
Dhup(u) malianlo pavan(u) chavaro kare sagal banrae phulant joti.
Kaisi arti hoe Bhav-khandna teri arti.
Anhata sabad vajant bheri .1. Rahao
Sahas tav nain nan nain hah(i) toh(i) kau, sahas murat(i), nana
ek tohi.
Sahas pad bimal nan ek pad gandh bin(u) sahas tav gandh iv
chalat mohi

ਰਾਗੁ ਧਨਾਸਰੀ ਮਹਲਾ ੧

ਆਕਾਸ਼ਰੂਪੀ ਥਾਲ ਵਿਚ, ਸੂਰਜ ਅਤੇ ਚੰਦ ਦੀਪਕ ਹਨ, ਸਿਤਾਰਿਆਂ ਦਾ ਝੁੰਡ ਮੋਤੀ
ਹਨ, ਮਲਿਆਨ ਪਰਬਤ ਧੂਪ ਹੈ, ਹਵਾ ਚੌਰ ਕਰ ਰਹੀ ਹੈ, ਸੰਸਾਰ ਦੇ ਸਾਰੇ ਦਰੱਖਤ
ਫੂਲ ਅਤੇ ਪੱਤੇ ਸਮਿਗਰੀ ਦੇ ਰਹੇ ਹਨ,
ਕਿੰਨੀ ਅੱਜਬ ਤੇਰੀ ਆਰਤੀ ਹੋ ਰਹੀ ਹੈ, ਸਰਿਸ਼ਟੀ ਦੇ ਮਾਲਕ, ਚਾਰੋਂ ਪਾਸੇ ਸੰਗੀਤ
ਵਿੱਚ ਭਿੱਜੇ ਡਫ ਤੇ ਵਜਦੇ ਸ਼ਬਦ ਵੀ ਗੂੰਜ ਰਹੇ ਹਨ ॥੧॥ ਰਹਾਉ ॥

Rag Dhanasri Mehla 1

The limitless sky is huge platter, illuminated by suns and moons,
full with the cluster of stars, sprayed with the smell of most
fascinating saplings of the mountains (mountain 'Malyan'), resting
with the oozing touch of the great sea breezes and decorated

with countless and most colourful flowers of the vegetation.“1”

ਸਭ ਮਹਿ ਜੋਤਿ ਜੋਤਿ ਹੈ ਸੋਇ ॥ ਤਿਸ ਦੈ ਚਾਨਣਿ ਸਭ ਮਹਿ ਚਾਨਣੁ ਹੋਇ ॥ ਗੁਰ
ਸਾਖੀ ਜੋਤਿ ਪਰਗਟੁ ਹੋਇ ॥ ਜੋ ਤਿਸੁ ਭਾਵੈ ਸੁ ਆਰਤੀ ਹੋਇ ॥ ੩ ॥ ਹਰਿ ਚਰਣ
ਕਵਲ ਮਕਰੰਦ ਲੋਭਿਤ ਮਨੋ ਅਨਦਿਨੋ ਮੋਹਿ ਆਹੀ ਪਿਆਸਾ ॥ ਕ੍ਰਿਪਾ ਜਲੁ ਦੇਹਿ ਨਾਨਕ
ਸਾਰੰਗ ਕਉ ਹੋਇ ਜਾ ਤੇ ਤੇਰੈ ਨਾਮਿ ਵਾਸਾ ॥ ੪ ॥

Sabh mah(i) jot(i) jot(i) hai soe. Tis dai chanan(i) sabh mah(i)
chanan(u) hoe. Gur sakhi jot(i) pargat hoe. Jo tis(u) bhavai su
arti hoe. Har(i) charan kaval mankrand, lobhit mano andino moh(i)
ahi piasa. Kripa jal(u) deh(i) Nanak saring kau, hoe ja te terai
nae vasa.

ਵਾਹਿਗੁਰੂ ਤੇਰੀਆਂ ਹਜ਼ਾਰਾਂ ਅੱਖਾਂ ਹਨ, ਪਰ ਇਕ ਵੀ ਅੱਖ ਸਾਨੂੰ ਨਹੀਂ ਦਿਸਦੀ,
ਇੰਜ ਹੀ ਤੇਰੇ ਹਜ਼ਾਰਾਂ ਰੂਪ ਹਨ ਪਰ ਸਾਨੂੰ ਇਕ ਵੀ ਰੂਪ ਨਹੀਂ ਦਿਸਦਾ ।
ਤੇਰੇ ਹਜ਼ਾਰਾਂ ਪਵਿਤਰ ਅਤੇ ਸਾਫ ਪੈਰ ਹਨ, ਹਜ਼ਾਰਾਂ ਤੇਰੇ ਨੱਕ ਹਨ, ਪਰ ਸਾਨੂੰ ਕੁਝ
ਵੀ ਨਹੀਂ ਦਿਸਦਾ । ਇਹ ਹੀ ਤੇਰੀ ਸਰਿਸ਼ਟੀ ਦੀ ਅਚੰਬੜਤਾ ਹੈ । ਤੂੰ ਸਾਰੀ ਸਰਿਸ਼ਟੀ
ਵਿਚ ਵਸਦਾ ਹੈਂ ਅਤੇ ਸਰਿਸ਼ਟੀ ਤੇਰਾ ਹੀ ਰੂਪ ਹੈ । ਤੂੰ ਇਸਨੂੰ ਆਪਣੀ ਰੋਸ਼ਨੀ ਨਾਲ
ਜਗਮਗਾਂਦਾ ਹੈਂ । ਵਾਹਿਗੁਰੂ ਦੀ ਮਿਹਰ ਸਦਕੇ ਹੀ ਵਾਹਿਗੁਰੂ ਪਰਗਟ ਹੁੰਦਾ ਹੈ ।
ਜਿਵੇਂ ਤੈਨੂੰ ਭਾਉਂਦੀ ਹੈ, ਉਵੇਂ ਹੀ ਤੇਰੀ ਆਰਤੀ ਹੁੰਦੀ ਹੈ ।
ਮੈਨੂੰ ਉਸ ਅੰਮ੍ਰਿਤ ਦੀ ਪਿਆਸ ਹੈ, ਜਿਸ ਨੂੰ ਤੇਰੇ ਕਮਲ ਵਰਗੇ ਚਰਨਾਂ ਦੀ ਛੋਹ
ਪ੍ਰਾਪਤ ਹੈ ।
ਆਪਣੀ ਕ੍ਰਿਪਾ ਦਾ ਜਲ, ਪਿਆਸੇ ਪਖੀਰੇ ਦੇ ਮੂੰਹ ਵਿਚ ਪਾ, ਤਾਂ ਕਿ ਉਹ ਹਮੇਸ਼ਾ
ਤੇਰੇ ਨਾਮ ਵਿਚ ਲੀਨ ਰਹਿ ਸਕੇ ।

O! the marvellous Designer of the universe, how unusual is Your
arti. Amidst the vastness of nature many instruments (“duff”)
are playing on their own to sing your Praises. “1”Rahao.
God! You have thousands of eyes, yet we cannot see any one
of them; You have thousands of images yet have no image;
thousands of holy and clean feet, yet have no feet and thousands
of noses yet we cannot see any nose, this is the suspense
of Your Form.“2”
You reside in Your creation and it is created in Your image.
You illuminate it with Your light.
You manifest with Your own grace.
Your aarti is what pleases You.“3”
I am longing to drink the water touched with Your lotus feet.
Everyday, like a ‘sarang’ I look forward to have a drop of the
blessed water. I want to be engrossed forever in Your worship.“4”