GURU GRANTH SAHIB
An Introductory Study

Dr. Sukhbir Singh Kapoor
Vice Chancellor, World Sikh University, London

Mrs. Mohinder Kaur Kapoor
M.A. (WSU London)

Hemkunt
Dedication

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

|--------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
INTERDUCUTION 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. Sukhabir 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 Sikhs. Guru Angad added his hymns in the book and handed it over to Guru Amardas, the third Guru of the Sikhs, Guru Amardas instructed his

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1 Puratan Janasakhis: Sakhis no. 56-57
2 About Compilation of Sri Guru Granth Sahib by Professor Sahib Singh: Page 50
granson 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 Pothis 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:

<table>
<thead>
<tr>
<th>Raga</th>
<th>Composer</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suhi</td>
<td>Guru Nanak</td>
<td>9 shabads (padas), 5 Astpadis</td>
</tr>
<tr>
<td></td>
<td>Kabir</td>
<td>2 shabads</td>
</tr>
<tr>
<td>Prabhati</td>
<td>Guru Nanak</td>
<td>17 shabads, 7 Astpadis</td>
</tr>
<tr>
<td></td>
<td>Guru Amardas</td>
<td>1 shabad, 2 Astpadis</td>
</tr>
<tr>
<td></td>
<td>Kabir</td>
<td>5 shabads</td>
</tr>
<tr>
<td></td>
<td>Namdev</td>
<td>3 shabads</td>
</tr>
<tr>
<td>Dhanasri</td>
<td>Guru Nanak</td>
<td>9 shabads (including Arti), 3 chhants</td>
</tr>
<tr>
<td></td>
<td>Guru Amardas</td>
<td>9 shabads</td>
</tr>
<tr>
<td></td>
<td>Kabir</td>
<td>5 shabads</td>
</tr>
<tr>
<td></td>
<td>Trilochan</td>
<td>1 shabad</td>
</tr>
<tr>
<td></td>
<td>Sain</td>
<td>1 shabad</td>
</tr>
</tbody>
</table>

* As these volumes have very little Bani of the first three Gurus, there must be more volumes of this Pothi.
Basant Guru Nanak
Guru Amardas
Kabir
Namdev
Ravidas
Ramanand

Tilang Guru Nanak
Kabir
Namdev

Gujri Guru Nanak
Guru Amardas
Kabir
Namdev
Trilochan
Jaidev

Bhairau Guru Nanak
Kabir
Namdev
Ravidas

Asa Guru Nanak
Guru Angad

1.6 The Pinjore Pothi's Bani is as follows:
Structure: Padas (including solhe), long poems: Onkar, Siddh 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:

<table>
<thead>
<tr>
<th>Raga</th>
<th>Composer</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maru</td>
<td>Guru Nanak</td>
<td>7 shabads, 22 solhe</td>
</tr>
<tr>
<td></td>
<td>Guru Amardas</td>
<td>5 shabads</td>
</tr>
<tr>
<td></td>
<td>Kabir</td>
<td>7 shabads</td>
</tr>
<tr>
<td></td>
<td>Jaidev</td>
<td>1 shabad</td>
</tr>
<tr>
<td></td>
<td>Ravidas</td>
<td>1 shabad</td>
</tr>
<tr>
<td>Ramkali</td>
<td>Guru Nanak</td>
<td>11 shabads, 9 astpadis, 1 Onkar, 1 Siddh Gosht</td>
</tr>
<tr>
<td></td>
<td>Guru Amardas</td>
<td>1 shabad, 5 astpadis,</td>
</tr>
<tr>
<td>Pothis</td>
<td>Artist</td>
<td>Compositions</td>
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<td>--------</td>
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<td>-----------------------</td>
</tr>
<tr>
<td>Sorath</td>
<td>Guru Nanak</td>
<td>12 shabads, 4 astpadis</td>
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<td></td>
<td>Guru Amardas</td>
<td>12 shabads, 3 astpadis</td>
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<td></td>
<td>Kabir</td>
<td>10 shabads</td>
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<td></td>
<td>Namdev</td>
<td>1 shabad</td>
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<td>Ravidas</td>
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<td>Bhikhen</td>
<td>2 shabads</td>
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<td>Sarang</td>
<td>Guru Nanak</td>
<td>3 shabads, 2 astpadis</td>
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<td></td>
<td>Guru Amardas</td>
<td>3 astpadis</td>
</tr>
<tr>
<td></td>
<td>Kabir</td>
<td>1 shabad</td>
</tr>
<tr>
<td>Malhar</td>
<td>Guru Nanak</td>
<td>9 shabads, 4 astpadis</td>
</tr>
<tr>
<td></td>
<td>Guru Amardas</td>
<td>13 shabads</td>
</tr>
<tr>
<td></td>
<td>Namdev</td>
<td>2 shabads</td>
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</tbody>
</table>

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).

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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
   Aunj
   Saibhang
   Gurparsad
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 Pothis\(^4\) 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 Bahowal Pothi (available in Bhai Vir Singh

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\(^4\) 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 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 Raggmala 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 yogi 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 jhunjhanra 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 RECEPTION 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 Gudwaras 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 Mugal court and made a mistake to change a word of a hymn of Guru Nanak to please the Emperor and his courtiers.

1.17
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.**

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

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.
   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
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 Ahiropru 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:

<table>
<thead>
<tr>
<th>Raga</th>
<th>First line of the hymn</th>
<th>Composer in Mohan Pothis</th>
<th>Folio of Mohan Pothis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suhi Kar</td>
<td>Kar lalach</td>
<td>Gulam</td>
<td>30</td>
</tr>
<tr>
<td>Suhi Pir</td>
<td>Pir kae rang rati</td>
<td>Gulam Sada Sewak</td>
<td>53/54</td>
</tr>
<tr>
<td>Suhi Mae</td>
<td>Mae avgunari ke gun</td>
<td>Gulam</td>
<td>54</td>
</tr>
<tr>
<td>Suhi Pakae</td>
<td>Pakae mandap mehl</td>
<td>Gulam</td>
<td>55</td>
</tr>
<tr>
<td>Suhi Jis</td>
<td>Jis karan tan man</td>
<td>Jigar</td>
<td>61</td>
</tr>
<tr>
<td>Parbhati</td>
<td>Sahj bhae milae</td>
<td>Gulam</td>
<td>102</td>
</tr>
<tr>
<td>Parbhati</td>
<td>Aapnae vas kitan</td>
<td>Gulam</td>
<td>103</td>
</tr>
<tr>
<td>Dhanasri</td>
<td>Kam krodh maya</td>
<td>Guru Ramdas</td>
<td>127</td>
</tr>
<tr>
<td>Tilang</td>
<td>Alaha ek Karim</td>
<td>Guru Nanak</td>
<td>149</td>
</tr>
<tr>
<td>Basant</td>
<td>Aape hi sant bhangti</td>
<td>Gulam Sada Sewak</td>
<td>211</td>
</tr>
<tr>
<td>Basant</td>
<td>Jeta kapar ang handae</td>
<td>Gulam Sada Sewak</td>
<td>211</td>
</tr>
<tr>
<td>Bhairau</td>
<td>Homae mamta</td>
<td>Sada Sewak</td>
<td>255</td>
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<tr>
<td>Bhairau</td>
<td>Sae pandit Har nam</td>
<td>Sada Sewak</td>
<td>255</td>
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<tr>
<td>Bhairau</td>
<td>Satguru purae nam</td>
<td>Sada Sewak</td>
<td>256</td>
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<tr>
<td>Kedara</td>
<td>Satgur bagon kinae</td>
<td>Sada Sewak Gulam</td>
<td>283</td>
</tr>
</tbody>
</table>
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. ¹

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 Pothi 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

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¹ 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

<table>
<thead>
<tr>
<th>RAGAS</th>
<th>Shabads</th>
<th>Shadazds</th>
<th>Others</th>
<th>Shabads</th>
<th>Shadazds</th>
<th>Others</th>
<th>Shabads</th>
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<th>Others</th>
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<tbody>
<tr>
<td>Mohan Pothi</td>
<td></td>
<td></td>
<td></td>
<td>Kartarpuri &amp; Damdami Bir</td>
<td></td>
<td></td>
<td>Guru Nanak</td>
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<tr>
<td>Shabads</td>
<td>Ashpadis</td>
<td>Others</td>
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</tbody>
</table>

**Specialist Calculation:** In Mohan Pothi there is only 1.13% of Guru Nanak Bani in comparison to Kartarpuri Bir and Damdami Bir. Regarding Guru Amar Das it is 1.52% of Guru Nanak Bani in comparison to Kartarpuri Bir and Damdami Bir. Whereas regarding Guru Angad there is only one shabak in Asa di var which is 0.58% here.
A VIEWPOINT 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 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>
<thead>
<tr>
<th>Pothis</th>
<th>Assorted Hymns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specific</td>
<td>Unidentified</td>
</tr>
<tr>
<td>Gurus (5)</td>
<td>Bhagats (15)</td>
</tr>
<tr>
<td>Others</td>
<td></td>
</tr>
<tr>
<td>Mohan Pothis</td>
<td>Sangaldeep Pothi</td>
</tr>
<tr>
<td>Guru Nanak</td>
<td>Guru Angad</td>
</tr>
<tr>
<td>Kabir</td>
<td>Namdev</td>
</tr>
<tr>
<td>Pipa</td>
<td>Parmanad</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>11 Bhat</td>
<td>Mardana</td>
</tr>
</tbody>
</table>

Table 2: Sorting of Hymns

<table>
<thead>
<tr>
<th>By Authors</th>
<th>By Ragas</th>
<th>According to the Structure</th>
<th>According to the Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gurus, Bhagats, Others</td>
<td>30 ragas</td>
<td>Sloak, Chhant, Var, Swaya</td>
<td>e.(g) God realisation, Ethic, rules of morality, Rules of life virtues &amp; sins etc.</td>
</tr>
</tbody>
</table>
### Table 3: Technical Processing

#### First Testing-editing

<table>
<thead>
<tr>
<th>Source of Hymn (1)</th>
<th>Language (2)</th>
<th>Philosophy (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author of the Hymn (1.1)</td>
<td>Main Period of the Hymn (2.1)</td>
<td>Main Language of the Hymn (2.2)</td>
</tr>
<tr>
<td>Place or Origin (1.2)</td>
<td>Time the Composer Lived (1.3)</td>
<td>Test: If the Hymn Fulfils Sikh Criterion (3.1)</td>
</tr>
</tbody>
</table>

### Table 4: Second Testing-editing

1. **First line selection 1.1**
   - **Second line selection 2.1**
   - **Final selection 3.1**

2. **Chief scribe 4.1**
   - **Scribe 1**
   - **Scribe 2**
   - **Scribe 3**
   - **Scribe 4**

3. **First proof reading 5.1**
   - **Second proof reading 6.1**

4. **Final remarks 7.1**
   - **Guru Arjan 7.2**

5. **Shud, Shud keeJay 8.1**

6. **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 ragas 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 Gujarati, 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)

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:**

(9) ਸੋਚਾਈ ਸੋਚ ਨਹੀਂ ਜਾਗੀ਼ ਜਾਗੀ਼। ਸੋਚਾਈ ਸੋਚ ਨਹੀਂ ਜਾਗੀ਼ ਜਾਗੀ਼। ਸੂਰਖੀ ਸੂਰਖੀ ਜਾਗੀ਼।

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**

(9) ਬਰਤੇ ਪ੍ਰਮਾਣ ਮੈਂਨਾ ਗਿਆਰੇ। ਮਿਲ ਪ੍ਰਮਾਣ ਬਾਲੁ ਮਹਾ। ਮਸਤ ਮਹਾ ਵਿਧਾਤਿ।

Sloak Sahskritee Mehla 1

3. Ek Krisan ta sarb devaa dev devaa 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 compostions of these Gurus are in Eastern Punjabi)

1. भजन भगवान 2
हे मेरे महान साहिब हे मेरे महान साहिब || लल्लु लल्लु धर्मरत्न भवि धर्मरत्न सत्य सत्य || 1 ||

Sloak Mehla 2
Jo sir saae naa nivai so sir deejai daar. Nanak Jis pinjar mah birhaa nahee so prinjar lai jaar. 1.

2. भजन भगवान 3 अरन्ह 2
हे मेरे महान साहिब हे मेरे महान साहिब || मिलतो मिलतो मेरो मेरो || मिलतो मिलतो मेरो मेरो सहित सहित || वस वस उठ उठ उठ वस मस्त मस्त मस्त || 9. 

Ramkali Mehla 3 Anand
Ik onkar sat gur prasad.

3. 'सुटी भजन' 4
सुटी प्रितीली राज प्रितीली राज प्रितीली राज || प्रिती सुटी प्रिती सुटी हर प्रिती सुटी हर || प्रिती सुटी प्रिती सुटी हर प्रिती सुटी हर || मिलतो मिलतो मेरें मेरें भावना मेरें मेरें भावना मेरें मेरें भावना मेरें मेरें भावना मेरें मेरें भावना मेरें मेरें भावना || 9 ||

Suhi Mehla Chautha (Laavan)
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:

1. अचछे देखा विशेष उम्मीद

2. नन्दु मेलाथि दिच्च डाउड सम्भेद

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

The Bards (Bhattas) also wrote in Hindi, but it was Eastern Hindi, imbued with Sant - Bhasha e. g.
9. Raag Sorath Baanee Bhagat Kabeer Jee Kee Ghar 1

Ik Onkaar satgur prasaad


4.1. Jab jareeai tab hoe bhasam tan rahai kiram dal khaaee. 40

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jane. 2. Ratan kamal kotharee. Chamkaar beejal tahee. Nera
Tah deepak jalai chhanchhaaraa. Gur parsaadee jaaniaa. Jan
naamaa sahaj samaaniaa. 4.1. Ghar 4 Sorath. Paar parosan poочhi
le naamaa kaa pah chhaan chhavaaee ho. To pah dugnee majooree
daihao mo kao bedhee deh bataaee ho. 1. Reel baaee bedhee
den na jaaee. Dekh bedhee rahio samaee. Hamaarai bedhee
pran adhaaraa. 1. Rahaaao. Bedhee preet majooree maangai jao
ko-oo chhaan chhavaaai 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 chhakhiya 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. Amriya madal
tat beechaaraa koe. 1. Mo kao milio Raam snehee. Jih miliai
dej sudehee. 1. Rahaaao. Mil paaras kanchan hoiaa. Mukh mansaa
ratan paroiaa. Nij bhaco bha-i-aa bhram bhaaga. Gur pooche
man pateeagaa. 2. Jal bheetar kumbh samaaniaa. Sabh Raam
ek kar jaaniaa. Gur chele hai man maaniaa. Jan naamai tat
pachhaaniaa. 3.3.

3. श्रवण से तब तक गाती ब्रज ललितम नी बी
पहिले मजलुल धूर्मलिनी।

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 maahiye. 1. Maadhve kiaa kaheea
ek singhaasan soiaa supne bha-i-aa bhikhaaree. Achhat raaj
bichhurat dukh deepak rahiaa samaae. 2. Kah kabeer ab jaaniaa.

**Sorath**

Ik Onkaar satgur prasaad.

D. Guru Arjan:

1. Hymn of Guru Arjan in Sant-bhasha:

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

(Kanra Mehla 5)

E. Hymns of Guru Arjan: In Eastern Punjabi:

Birkhai heth sabhi jant ikathee. Ik tatte ik bolan mithe. Astu
udot bhaia uth 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

9. अलहा अगाम खुदाल बंदे ||
   चोली मिहान दुली ||
   होइ पई अरदर भुपस्तव रियल राजस वस्नु रम || 9 ||
   (अवर भाषा 4)

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

1. Sloak- Dristant eko suniant eko varvant eko narharaha Nam danu jacinji 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

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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)

9. 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 Brahmu nirbana livlin paia -2-
(Ragu Maru bani Jaidev jiu ki)

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

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

(Ragu Malar Bani Bhagat Namdev jiu ki)

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 BHAII BANNO BIR

KARTARPURI BIR:

बनांगपुरी बीड़ दे समस्त

2/2

मूली पात्र पेनी वा उड़वना तत्त्वान्य पर दिने रोढ़ पेरियर तर रोड़ पेरियर दिने ।

'41 नेटी नेटी सामस्या वा लिखित ।

['अंतिम पुस्तक की वतन्त्र दे मिसाल तरस ।

मथंद 9469 जीवी अवस्था रटी देबम ।

देवी रिषय पुनः ।

45 तीमट सागर नीटि वे समस्त म. प

46 सुपु उठे तम पाम नीटि विश्व रमकु त देवह (IMPORTANT)

50 मेट्र भूष मभत

52 में भला अन्तरी भूष मभत

53 भीती रम

924 भाष

942 बाबुपिंडी

281 बाबा

381 दूल्ही

492 तेंद तौपिंडी

423 बिरहानाज

435 रूदीम

447 मेली

454 यमली

520 मैमती

528 टेंडी

533 फैनेरी

534 डिरेल

540 तीमट मी दूल्ह नीटि वे समस्त मभत ।
(हेट : उंबोबे हिस कण इस्तेमाल करी है)
164 मान सभी लक्ष्य साक्षर विश्वविद्यालय अंदाज मूलभल्य असली तैयार गृह पुराने
उदय उदि

2. मित्रानजा उपा भग उपा गाड़ी
3. अमा उपा जुनकी जेंत नोपानी
4. विश्वास जुनको जेंत
5. पत्रानंद मैदानी जेंत वैज्ञानिक
6. मूर विक्षरल बोट समावशी
7. अत प्रसी वाइकर भग दुष्टी वेदूना
8. सैदृज मानव भग क्रम
9. बलिकाद उपा विक्रम धूमणी

804/2 "जगा भग घरी बरी नीटी नी । । ।
604/2 जगा भग घरी बरी नीटी नी।
700/9 जगा भग घरी बरी नीटी नी।
802/2 जगा भग घरी बरी नीटी नी। (IMPORTANT)
८९१/२ 'टहली इंटे भगवान ५।। बना भक्त ॥

८९२/२ 'चिंतू पढ़े मध्य मरीङ ।।

८९३/२ 'ठेजू भक्ति ॥ भगत मेलन ।।

८९४/२ 'बुढ़ि मरीङ भक्ति ।।

८९५/२ 'समर नेम हिने--ी ।।

८९६/२ 'चेतन भक्ति ॥ बढ़त तिहल ।।

८९७/२ 'कामत हिने आफ़ भक्ति ॥ ॥

८९८/२ 'भिवत भक्ति ॥ तिहल वीर हिं ।।

८९९/२ 'बुढ़ि मरीङ ।।

२००/१ 'चेतन भक्ति ॥ बढ़त तिहल ।।

२०१/१ 'बुढ़ि मरीङ ।।

२०२/२ 'बुढ़ि निहल ।।
[हिन्दी] इस पृष्ठ के पाठिये मारेसे वे अंग के दूर रहे मारे द्वार द्वार उत्सर्जन विकास के रूप है। पाठ कुछ विशेषता है। "मैं संभव बनती हूँ... मैं संभव बनती हूँ... मैं संभव बनती हूँ... तथा आगे रह... जी" अर्थात् रत्न से मारे हैं।

822/2 "थानुव वह घड़ोल में पौध || ऐ || तांब संपति रामू भए आमधि"

822/1 "तं में में में दिले || खिले... ... ... ... ... ... || रामव विकरी"

822/2 "आशीर्वाद में देव देवी... ... ... ... ... ... दिन में सवेरा में आरोह आए" ||

822/1 "मध्यम भवन तेंदु || तथा र्वी || 19 माधव धूम" ||

822/2 [हिंदी] भल ववि विश्वास वे में वित्र हिते उप दिनी मुदत सिवी है। तथो रच रंग दी व बधी है। उदसर रूप हेरी है। हम में हिंदे "माधवा भल्ला पुवर्ष" मुद्दे उठा है।

822/1 "तन्दु || ती में विश्वास भए भिनी बीरा || ... ... बिक्रम देब सिटा बी ||22"

[हिंदी] मुख्य व्रीती से ए मध्यम एंग निष्क्रिया, जब ता दौड़े बल रंग बनती सी ए मध्य यिंदे हिंदी हुए।

822/1 "वजा भवन ठिकपाटेभजन 9 भव 9 ||

822/2 [हिंदी] मध्यम वर्ण भल्ला तिकटुं किसती है। आराम भूतिद अनुली में जात पुष्पार्थ धरा विकरी... धरा भीकु दमरा गर्दा... ... ... ... ... भवन भवन बोधे भर।

822/2 "मध्य भवन || भौषण अभिवेद रेती... ... मध्य समसौ ररे रमी ||8888888888"

[हिंदी] ए भवन दी व धरा गीकी... 8888888888

820/1 "मध्य भवन 3 वंदिके वर 9 ||

820/2 [हिंदी] मध्यम धूमपरी ||

820/1 "थिंचा ||8888888888 टेरे टेरे रूपो... ... ... ... ... टेर मेकर मेकर"

820/2 "थिमा ||8888888888 देवे देव देवी... ... ... ... ... पर मेकर मेकर मेकर"

820/1 "र नवी उत्तर तामाधिन उत तव उरी ||19... ... ... ...

820/2 "वजा भवन भवन 8 वर 9 वंदिके ||

820/2 [हिंदी] मध्यम धूमपरी ए"
२५/२ "वर्णकारी मीति मयुष पति परिशोध।। धर्म पति भविष्य लक्षणी।।॥
[विशेष च मदन दी वाण दिनी]

२५८/२ "जगत भक्ति भक्ति उ पुरुषे शत्रु ॥
[विशेष च मदन दी वाण दिनी]

२५५/२ "बुधे जलदि लक्ष्मी।। आदि मल्ल। संभव भक्ति है।।॥

२५६/२ "वर्णकारी नृत्य नृत्य दर्शन विशेष परिशोध।। धर्म पति परिशोध दर्शन।।॥
[विशेष च मदन दी वाण दिनी]

२५७/२ "वर्णकारी नृत्य नृत्य दर्शन।। नृत्य परिशोध।। धर्म पति परिशोध दर्शन।।॥
[विशेष च मदन दी वाण दिनी]

२५८/२ "वर्ण कार्यर। मृत्यु बनष्टु।। उ भविष्य भविष्य भविष्य भविष्य।।॥
[विशेष च मदन दी वाण दिनी]

२५९/२ "चन। उपरी विद्वेष वेष्टन।। वर्ण पवित्र बने।॥६४॥
[४ पाठ विशेष]

२६०/२ "मदन भक्ति।। उ पुरुष विशेष।।
[विशेष च मदन दी वाण दिनी]

२६१/२ "मदन भक्ति।।
[विशेष च मदन दी वाण दिनी]

२६२/२ "मदन भक्ति।।
[विशेष च मदन दी वाण दिनी]

२६३/२ "भक्ति।। उ पुरुष विशेष।।
[विशेष च मदन दी वाण दिनी]

२६४/२ अस्तीते। उपरी विद्वेष वेष्टनी।।
BANNO BIR
(RELEVANT PAGES FOR COMPARISON)
306 दे पत्रिके फिरे दे मृदू दे दे पृष्ठ 302 दे पत्रिके फिरे भजन दे। रेड लेंगा
टिंग पंडया भरी दिखा है।
333 पृष्ठ दे ध्यान फिरे फिरे दे वी ध्यान रट राजस्थान मृदू दूसरा है॥ अब दे
334 पृष्ठ दे ध्यान फिरे दे दिखाया पंडया भरे राजा सामना खुला है अब दे अंतः
334 पृष्ठ दे ध्यान दे ती दिखाया पंडया दे रेड दिखा भरे राजा भरी राज्य भर का
टूका है॥ अब दे
335 पृष्ठ दे पत्रिके (फिरे) फिरे दे दिखाया भरी राज्य नाम सामना खुला है अब दे
335 पृष्ठ दे अंतः दिखाया दे रेड फिरे बावा भरू भर का टूका है॥ भ. १॥
मफत उद्दे छद्द बी रेड बावा॥
352 पृष्ठ दे (पत्रिके) फिरे फिरे रेड पंडया दे ध्यान दी दिखाया
छत्रत उड़ा दूसरा है। छत्रत वृक्ष ठंडी दिखाया॥ अब दे दिखा पंडया दे ध्यान
फिरे फिरे दी दिखाया छत्रत दी उड़ा दूसरा है। उड़ा छत्रत
छत्रत वृक्ष ठंडी दिखाया। ध्यान फिरे दी दिखाया छत्रत छत्रत दिखा दिखा
अंतः भरू में के भ. ३
- १५५ महाद्वार पृष्ठ दे
भरू बावा चढ़ दिया है।
358 पृष्ठ दे ध्यान माते पंडया दी दिखाया छत्रत दे छन छत्रत ही कहे ध्यान
है। भरू बावा चढ़ दिया है।
भ्रु रणा सच रिरग है।

चौथे (पूर्व) अंश से देखा दिख भुज सी वां दे उद्योग हिंद वे धृपत ह्रे में हे में हिंद है।

चौथे पृष्ठ दे पंच ो पांच दिख हिंद हिंद देप सथमुख जग दे घर दूसर हरा भ्रु भाय है। तुमी अर्जित ए भी मान घरी द घर। मन नन्हे बांधक। एक न है। भजे हिंद घर ही ह्रे में बनम, ह्रे में भागी अले ह्रे में हे में हिंद है। मन्दु रणा मभाल है। अमल पृष्ठ घडी भेंग है। (IMPORTANT)

302 पृष्ठ दे पांच भी पृष्ठी अभ्यास हो दसव हृद पृष्ठ ही घर हिंद दह।

58
818 पेंग पे पिने (अंगू) पाम्य दिखायल विवाद घरी : टाना मार्गवार दी दी माधवी दी। इह भाग पेंदु कठी निझा है। (IMPORTANT)

818 पेंग पे धीरे पामे झुकें दी टाना मार्गवार भाव। भ. 9।। भाग पीछे

818 पेंग पे (पिने) पामे मांगे पामे झुकें दे धीरे दी दी माधवी दे उतराल दिर वे झुके दी पामे जैवी सिखा है। जगा मार्गवार चर डिगा है।

818 पेंग पे धीरे पामे पिने में जगद्र (घरी) पुढ़े दे आप दिखायल विवाद

829 पेंग पे धीरे पामे झुके (भ. पिने) दी दी झट पुढ़े दे रोये...........

उन्हें प्रभित है दी मार्गवार दिन दिल जगत दी बिदिषा। मैंने मापुवाँ दी में वात दिन है दी आलेह मार्गवार बिना।

उन आवाज संगत होता है झुकें दे रोम वत डिगा दे वादवाली दी दे झुकें वतवे में दिन दिल डिगा। में दे मार्गवार दी दी 'विदिषा' मी। हैम है मुक्तम दी घदे उमी दिले।

में दिनें मूक्तम है आवाज है दिंदी दिंदी दिंदी। मार्गवार दिंदी पव दे मार्गु पुड़ुवन देविषा दे मूक्तम है दिन वत डिगा बिना।

घबरी दी मार्ग मूक्तम हे संगत हे दीमारा, दिन दिक्कतवारी ग्राफ्ट दिन घदीव वीर। संगत हिंद, दिक्कतवारी हे बतीहा दे मूक्तम दी बदल दी मर्दी हिंदी कड़ा हिनें बदल हे द्रिङ ही छात्या महाद पूलट टूटी है। दिनें हैली दिखवार आलेह दिया दी बड़ी वेली वेली बाज़ी ही हैं ददत मवे। बदलान अब बाज़ी हज़ारट देंगी। नए बाज़ी हज़ार बदले मह सतः उंड उड़ान हे तेंद कृत रुप हु गाई। मूक्तम द्वारा हिंद आ बे उड़ान हे देंग कृत रुप हु गाई। मूक्तम उड़ान हे तेंद रूप हें। पव आवाज इसय दिन हिंद आ बे दिला:—

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घरे हटकिट नहीं दे।
फिर वह देने वाले मेरी।
फिर उसे मे सव सर्दी को।
उस माफ़ करें।
भू गुदु गुदु माफ़ करें इत्यादिआ नमस्कार नहीं हो। "याद मैं नाम," दिख दिख प्रमाण ही लेकर लिखें उठ "हादि भल नहीं भिख्सल वे मैंना" वी नक्सा है। हिम तुंब ते आवश्यक है। ते भल एम गुदु लोग ने राजी वो माफ़ कर। (IMPORTANT)

हिम दे भवानी प्रमाण न। मुख्य ते मार्खा मुख्येश्वर द्विम (सिम दे उठ दिख ते वि उठ नमस्कार नी दे प्रमाण दे छड़ दिख जातु भक्ति रेड नी दे आवश्यक प्रमाण भुजाधार बीजा है।)

................................................................. हिम उठ नमस्कार नी रैढ़केवल तुंब ते अथो माफ़ प्रमाण रक्षा है।

भू विश्वम्बर रात्रि रात्रि दिख पल्लवी दिख होते घायल मे परे प्रमाण छटे गजवान देगी गटी है।

"हादि भल नहीं भिख्सल वे मैंना।" (IMPORTANT)

दिख दिख उठ धेजिकपिया ही ‘उठी उठ मेघा दे समस्त दे सिम्पा। हेतु बी मी।
रक्षालेख नी नी नी मुझे कु छ नी हाय गुदु। अथ घेरे दे छठे दिख दे देवे। मोहिम नी दे छें मेघ चेत नी नी नी नी प्रमाण नी हेजिकपिया। भग नर दिख छड़ी उठ बी, दिख नी सही, नी नी महापी तृ पुसी। उं मी मोहिम नी नी हिटु दिखे बदे पुसी देवे। मोहिम नी दे उठे अथो देह देह दिख प्रमाण दे धेजिकपिया देह दे छड़ा दिखे। दिख सवाल दिख दे राज दिखेदे मार्खा मेघा दिख समस्त वद दिख। जगा —

मार्खा मैं नाम।

16 मोहिम धूमधिक।

उठ दे मेघा जबे उठ देने उठ भल आवश्यक मुख्य मुख। मुख्येश्वर मुख्य पुत्र। देव। उठी। रायम मेघाद दे दिखिया गठे दे मयमे छें। अथ घेरे मोहिम वद ला वद्वे दे मेघाद देव। 16।
मिश्रित मंदिर जलि अर्थ तु विधि
सतिकृत रत्नी उठि सेव।

मुद्रतम भव, पूजि रघु तीर्थे, दीने दिव धुमेव॥

हितं मधुरं देना भजते वयील नं ते मधुरं स्रिबिंवाह दे तणम तर बेंजा या
००। अयो भजत गण का अबितु जी दे भेंजा भी। अं मुद्रतम नी ते दूर
अपर्यो मधुरं ती दुबु दृश्यी। ने गणं त्यो नी ते विध सदी। वच्ची तीर्थ तृंजां
तिर तु मधुरं ती दुबु ने गणी त्यो नी ते विध सदी।

वत जहे ये धर दीन ये विध॥

तत्री जनम दुश्मन॥९॥ पुछु॥

वता वत वपुत तुलिये। मुद्रतम तृंजां तोङ॥

धर वे वत अनवतार भेप भवत दुबु भेता॥

पुषु पठठ घठ तत्री चेप तृंजां उठे तिर्देवा॥

मुद्रतम भुतवली भजतीं॥ चकषु तर दबु मोङ॥

(मी राजा भजत भवत लेखत मिन्दु ते विशाली)।

४६० पंडे दे पति ये पाये अयो दिनकर यहें। म: ९ वे मन्धु गठ।

पिकली गुढ़ कलम मोङ दे अभिषेक॥ दे मन्धु गठ दे देव खसी विधा गै।

४६० पंडे दे पति ये पाये दीप से जलेव राजज्ञ दे कप्त लाम गठ॥ म: १ दृढ़नी

ये दीप गै।

४६१ पंडे दे पति ये पाये मजेव राजज्ञ दे कप्त मन्धु गठ। पंडे दे दिनकर॥

पिकली गुढ़ कलम मोङ दे अभिषेक॥ दे मन्धु गठ दे देव खसी विधा गै।

४६१ पंडे दे पति मोङ (मन्दी) ये पाये अयो दिनकर दे मजेव म: ३ अरब गठ मुः ते वा

जीव मुः लिब गठ। पंडे ४६३ दे पति ये पाये दीप मन्धु गठ।

४६३ पंडे दे पति दीप पल्ले हमें दे मजेव म: ४ || आरब गठ || दी जवीना

मुनालाइ॥ दे || अठे पंडे ४५४ दे पति दीप मन्धु गठ।

४५४ पंडे दे पति दीप पल्ले (मन्दी) ये पाये पंडे दीप अयो दिनकर दे मजे गठ

भेंताही म: ४ || पालिक दीप दाम निखिर॥ अठे गठ दी गठ मजेव म: ५ || अठे मीठा

गठें गठी॥ रतक दे || दी मंके पाये मिलक दिव दे मजेव जी गठ। दीप अयो यक धाकी

दे।
864 पृष्ठ दे ये बंदे जाने सिघाले तत्त्व वे ती मण्डल 9।। देखरें टेंट
हीज गश कार उठन गठ।। पिठ रह यह भूमिव्रत सब भूमि सिघाल भवेंग।।
अण्ड दे पूंजे दे तीन हिंसा उव पिठ हीज गश कार।। तै भाषण दे फस
गंजो मण्डल উঠন।। হিস্তাব্ধ হিংসা হই ঢর্জের চাঁ কর্ণ।। হিস্তাব্ধ নাসিকে বীজ
dি হিস্তাব্ধ রূপ তিনইস্ত তিন চিন্তায়।। পীর হিষ্টাব্ধ, পীর বিবধ, পীর মিছড়ল।।

জল দেনে রানি আচর বীজ হিসা রূপ অপুঞ্জ রূপ গোল রূপ তেঁত
(পিঠ রহ যব ভূমিব্রত) (IMPORTANT)

পিঠ মণ্ডল ভগ্ন 9।। পিঠ রহ যব ভূমিব্রত।।
পিঠ হিংসা প্রাণ টালচ হিংস পর্দ টালচ।। 3।। মণ্ডল।।

বিপ্র শখ 866 পৃষ্ঠ দে রানি মুক্ত দে বে পূঁজে দে আব হিস্তাব্ধ মাথায়।।

866 পৃষ্ঠ দে যেন্দ্র পান হল মণ্ডল 9।। দেখরে টেঁত হিসাব
হই কোক্ত পান ভাষণ পরে।। হিংসা আচর আচর হিংসা হেঁকে ঘৃষ্ণ।।
যেতে জিপ্পে টেঁত।। হিংসা কর চী মাদী বীজ চী হিংসা টালচ চী
ভিক্ষী।

হিংসা আচর

হিংসা আচর আচর পারিত্ব গাঢ় ঘৃষ্ণ।।
মিষ্টি মাথাবিশিষ্ট রেঁত যেরী টেঁত আচর।।
আচরে বলিতে যা চুল মাথ মাথ ঘৃষ্ণ।। 11।।

866 পৃষ্ঠ দে যেন্দ্র পান বন মণ্ডল উঠন ভ্রান।। 9।। দেখরে টেঁত আচর
হই। আচর মাথ হিংসাব্ধ করে।। দী ঘৃষ্ণ আচর হই।। অন্তৰ্গত 866 দে পূঁজে দে পান
dে দে হিংসাব্ধ দী দী টেঁত।। রূপ বোধ মেঠে ফৈলায় রূপ মাথায়।। মণ্ডল দে
রূপ টেঁত হিংস মাথ হিংস করিপ্পি হই।।

উঠন ভাষণ সুপ হিংসা চী।

ষীৱ বা অপ্রতী উপেক্ষা মেঠে এ অমৃত শালামুক্ত খিলি।।

উঠন ভাষণ (IMPORTANT)

उत्तर भभावहरू उत्तर भभाव || भभाव 9 || 058 मेंखल्लु पूमचह ||
आचर माथ हिंसाब्ध करे || पूंजे उँच बा रिल राखे ||

Page 58 of 594
इत निष्ठा अभ्यास आगर्य ॥
उभय उपाख्याति निःसाक्ष मोऽनिःशाली।
लघुव वै मेघि श्रेयंग ॥२५॥

लघु भाषा सूच हेड़ा आगुरा तृण अभ्यास दृष्ट कहाँ

उद्धव नग भूक्षा वि हिंदी केसी वा हेड़ा वै ज्ञान लिख बन से अऽक्ष वे हिंदी नी सिम हिंद समग्र दे गम्भरे किंवदंपत्र यस्य प्रथान ते खब्र धी लक्षण त्

४६६ पुंडे दे पत्रिके गौरे पाने तेघां जीवों सिमे पेंढ़े ठ। उद्धव नग भूक्षा मने विश्वलाइ वी। उद्धव दृष्ट किंवर्य है। बंसवं किंद्व तदी है अऽक्ष पुंडे दे पत्रिके पाने साठ माहिर रात मुद्र लिख वत तृष्णा धी माहिर दृष्ट है। किंद्व मुद्र के तेघ माह पेंढ़ा धारी प्रिभा है। किंद्व बिंदु दे तृष्णा धी है। बीढ़े मने पुंडे खुलाहे ४६६ गठ। किंद्व तृष्णा मही बीढ़ की किंद्व है। किंद्व पुंडे खुलाहे सजले दे मिसाह वेदी वज्जा गठ। धवी गठ। पुँडे खुलाहे रेण बच्चे तृष्णा धी धवी दे मला धवी किंद्व हिंद दे लिख है। अऽक्ष ठहरी पण्डरी वी बनायी राहे मेंढ पेंढे धी मिसाह वेदी वज्जा गठ। धवी गठ। पुँडे खुलाहे धवी दे पनिनिरंत दिश हिंद दे गठ ठहरे ठहरे दे पवित्रां हृद के तेघ पँच वी धवी है। मुद्रां तेघी पंची माह धारी है।

(IMPORTANT)

उद्धव नग भूक्षा मने विश्वलाइ वी ॥ १६६ महाकुश्त पृष्ठिन्त

उद्धव नग भूक्षा मने....................

घर मिस्त ज़ुलु का तेघ भाषग दे पेंढ़ी एवं रहे तेघ।।
धम घसी वा रघु वेणसी घर विश्वलाइ तम है।
उदा धी मंडाल है।।

उद्धव नग भूक्षा मने विश्वलाइ वी ॥ धम निँदली है। अऽक्ष गौरे ४६६ दे पत्रिके गौरे पाने दे तेघां दे ठहरे दे बुँदे पाने तृष्णा धी माहिर दृष्ट है।

४६६ पुंडे दे पत्रिके (मेह) पाने तृष्णा धी तृण भाष शाक्ष आठव के। किंद्व भीड़ की किंद्व मेंढ के रात धी है। तृष्णा हिंद धी तृष्णा दे रात के धी है। ऊपर हिंद हिंद का हेड़ा दे तेघा किंद्व है। अऽक्ष दिन पाने तृष्णां माह पेंढ़ा धारी हेड़ के पुँडे तेघ मिसाही धी धिंद है।
मिशन की धिमि।।

१८- मानवता पूर्णि

१- मिशन की धिमि।।

२- जीवन विवाद वा लिखने वालों।

हिम मानव पहले। उन्हें वा बांधे, हिम बांधकर। तू या

वास्तव रिह जीत अच्छी। तुम्हें उपन!। भेज।

८४५ पॅट उंक सामग्री पॅटे सामग्री शरी की।

हेट = अर्थ जीवन जिते शी हरी ही पहिये पुछ्दे पउडे (अंत) ८४५

उठ। पउडे ते रिह जाने ती आगु भेजे उठ। हिम बांधे रिहे पउडे छूटे ती आगु उठ।

८४५ देख (मैं) ते अंती वेदी पावणी व्रत तर्क खु। दे गढ़े दे मानव

उठ। वैस पउडे मानव भुटे हेडे पउडे ते पपिले जाने अंत हिमकाल उंक तर्क भाले ते मानव

जीवन जिते रिह रिह ती भेज। भेज ती भेज जीवन जिते रिह ती भेज। भेज ती भेज।

(IMPORTANT)

हिम उल्लं रने भाले ती मानी जिते ती भिमस ही जतानकृ प भृती ती भिम

भीत हिम श्रष्टक्ष भूमि हेडे से माने श्रष्टक्ष ५० उठ। दिखाय मानेत

हिम ५२ श्रष्टक्ष ५२ भाले ते श्रष्टक्ष उठ पउडे ते ५२ देखे देखे रिह श्रष्टक्ष

अर्थपूर्ण ते ती रिहे भाले उठ।

टेस्ऱ्ट:

इंदु हॉटली । श्रष्टक्ष। वर । उंक सामग्री।

टेस्ऱ्ट आधार जिते रिह ती भेज सामग्री।

भवना नमस्कार १० || इंदु हॉटली। श्रष्टक्ष। वर में विहर ती रिह सामग्री।

भवना नमस्कार १० || इंदु हॉटली। श्रष्टक्ष। वर में विहर ती रिह सामग्री।
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99
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 Hindi dialects. 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. 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 Sankrit its basic form.

1. Dr. Trumpp-The Adi Granth
2. Surjit Khushidi-Punjabi Shabadartha 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 at four viz., Shaurseni, Maharashtri, Magdhi and Ardhamagdi.

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, Gujarati, 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. 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 Yogis 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
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). 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.
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. According to Leitner, 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.

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' भन्ने is a word of Purbi language, 'hambai' हम्बाई of Marwari, डाक्हनी of Bangroo, 'olgia' ओल्जिए of Dakhni, 'lave' लावे of Jangli and 'ava' अवा, 'samjhava' समझवा of Avadhi.

9. R.W. Leitner—History of Indigenous Education in the Punjab, pages 31-32
10. Professor Sahib Singh—Gurbani Viakaran—page 247
The following table shows the domicile of the Guru and Bhagats and the influence of various languages of their compositions.

<table>
<thead>
<tr>
<th>Abroad-Central Asia</th>
<th>Uttar Pradesh</th>
<th>Madhya Pradesh</th>
<th>Maharashtra</th>
<th>Rajasthan</th>
<th>Bengal</th>
<th>Punjab</th>
<th>Sind</th>
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</thead>
<tbody>
<tr>
<td>Guru Nanak [Punjabi]</td>
<td>Kabir (weaver)</td>
<td>Sain (Barber)</td>
<td>Namdev (Tailor)</td>
<td>Dhanna (Jat)</td>
<td>Jaidev (Brahmin)</td>
<td>Sikh Gurus</td>
<td>Sadhna (Bucher)</td>
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<tr>
<td>Guru Arjan [Punjab]</td>
<td>Parmanand (Brahmin)</td>
<td>Pipa (Khashatria)</td>
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<td>Farid (Muslim)</td>
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<tr>
<td>Bhagat Namdev [Maharashtra]</td>
<td>Ramanand (Brahmin)</td>
<td>Trilochan (Vaish-Arora)</td>
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<td>Namdev [Maharashtra]</td>
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<td></td>
</tr>
<tr>
<td>Bhikhan (Muslim)</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Ravidas (Cobbler)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* 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 an 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.

<table>
<thead>
<tr>
<th>Western Punjabi</th>
<th>Eastern Punjabi</th>
<th>Punjabi mixed with Hindi</th>
<th>Influence of Multani &amp; Sindhi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guru Nanak</td>
<td>Guru Nanak</td>
<td>Guru Tegh Bahadur</td>
<td>Guru Nanak</td>
</tr>
<tr>
<td>Guru Arjan</td>
<td>Guru Angad</td>
<td></td>
<td>Guru Arjan</td>
</tr>
<tr>
<td></td>
<td>Guru Amardas</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Guru Ramdas</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Guru Arjan</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bhagat Farid</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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 ‘II’
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

* Raga Asa 1, Raga Wadhans 1, Raga Suhi 3
EXAMPLES OF SHABADS OF DIFFERENT PADAS:

Two padas/section shabad

Dhanasri Mehma 5
Aukhi ghari na dekhan daiye apna birdh samalay, Hath daye rakhay apnay kau sas sas pritpalay. Prabh siyu lag rahiyo mera cheet, Aad ant Prabhu sada sahaye 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:

2. Do-tuke
पृष्ठ उठे अभिकूल पृष्ठ उठे पृष्ठ निन्दित। || निम्न पात्र बढ़ि बढ़ि उठे मे पात्र निरन्दित। || 1 ||
(Ajna मी अन्न्री निन्दित की जन्म बर्फ) ||

3. Ti-tuke
चन उठे नसौ चन आनपी ता मुझे बोला कैसी। || मे से टीम रखा एक्सेज़ मे मे अन्तर उतारी। || नित्रावुर्द निविंदुर उठे चंदू मध्य मूढ तह नित्र रेमी। || 1 ||
(Mेलध भाग 7 ज्ञान 605)

4. Chau-tuke
अनि नाथ ते बुका तीरा समूं चुइं नहाई। || बख तंत्रा से नए फिनाला बुड़ी। || गुणु बल्ला यात्रा बुड़ा हेलिया विल भति बड़ी धरती। || के तर रहू यात्रा त साधुं दिन उति पुज्य पुष्यित। || 1 ||
(Mेलध भाग 7 ज्ञान 658)
Dhanasri Mehla Panjva
Tum datay thakur pripalak naik khasam hamaray, Nimakh nimakh tumahi pripalau hum barak tumaray dharay, (1) Jehwa ek kavan guna kahai, Besumar beant swami tero unt na kinh 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:

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:
Asa Mehta 5

II. A SLOAK (couplet) (also called Dakhne Doha*)
1. It is a short saying of few verses like an Urdu shair.
2. It is mostly subjective and is complete in itself.
3. Sloaks have been composed by all the composer Gurus but of saints only by bhagat Kabir and Farid.
4. Though most of the sloaks are of two to four verses but there are examples of sloaks of up to 26 verses also.
5. Sloaks composed in Sindhi are called Dakhne. This word is used on pages (80-81).
6. Most of the sloaks have been included in Vars.
7. A few sloaks have also been included in chhants of Guru Arjan.
8. A few specialist compositions also have sloaks in them, e.g. Japji, Sukhmani Sahib etc.
9. 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**

सों ॥ ॥ गुरु हारे गुरु हारे गुरु हारे ॥ ॥

Sloak M: 1.
Balhaaree gur aapne dioharee sad waar. Jin maanas te devate kee-e karat na laagee waar.

**Guru Angad**

आज हारे आज हारे ॥ ॥ से सुंदर वेदिता मुख हरि सुग उत्तर ॥ ॥

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

**Guru Amardas**

सों ॥ ॥ गुरु हारे गुरु हारे ॥ ॥

Sloak Mehla 3
Ik Onkaar satgur prasaad. Abhiaagat eh naaakheeh jin kai man mah bharam. Tin ke dite Naanakaa teho jehaa dharam.

**Guru Ramdas**

सों ॥ ॥

Sloak Mehla 4
Ik Onkaar satgur prasaad. Wadbhaageeaa sohaaganee jinaa gurmukh miliaa har raa-e. Anar jot pargaaseeaa Naanak naaam samaa-e.1.

**Guru Arjan**

सों ॥ ॥
Sloak Mehla
Ik Onkaar satgur prasaad. Rate se-ee je mukh na morann jinee sin jaataa saa-ee, Jhar jhar pave kache birhee kaar na aa-ee. 1.

Guru Teg Bahadur


Bhagat Kabir

Ik Onkaar satgur prasaad. Sloak Bhagat Jeeo ke
Ik Onkaar satgur prasaad. Kabeer meree simranee rasnaa oopar Raam. Aad jugaadee sagal bhagat ta ko sukh bisraam. 1. Kabeer

**Bhagat Farid**

**Sloak Sekh Fareed Ke**


**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
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:**

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)
Sloak Mehla 2.

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

सुनियाई सत संतोख गियाण। सुनियाई आथमणि का रिमणल।
सुनियाई पति धीर धनवणि माल। सुनियाई लखि सवणि रिमणल।
सत्तर ज्ञान भाा गियाण। सुनियाई दूध धुध का लाम। १०।

Suniai sat santokh gian. Suniai ath sath ka isnan.
Suniai par par pavah-man. Suniai lagai sahay dhian
Nanak bhagta sada vigas. Suniai dukh pap ka nas.10.
**EXAMPLE OF A PAURI WITHOUT THE NAME OF NANAK AT THE END:**


**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:**

* Statistics on pages 123-124.
Basant Kee Waar Mehla 5

EXAMPLE OF A VAR: TWO SLOAKS PRECEDING A PAURI

Asa di Var Mehla 1
Koor meeaa koor beebee khap hoe khaar. Koor koorai neh lagaa wisariaa Kartaar. Kis naal keechai dostee sabh jag chalanhaar.

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:

85

* Statistics on Pages 120-122.
राग अपने चंह भगवान जे जे के तृतीय नींद में। नृत्य विकास सुंदर नृत्य तृतीय स्तव को गति गति नींद में। नृत्य तृतीय स्तव का में प्रसन्न अहंकार है। नृत्य तृतीय स्तव का में प्रसन्न अहंकार है। नृत्य तृतीय स्तव का में प्रसन्न अहंकार है।

RAGA SUHI CHHANT MEHLA 1 GHAH 1


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

<table>
<thead>
<tr>
<th>Raga</th>
<th>Guru</th>
<th>Guru</th>
<th>Guru</th>
<th>Guru</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Nanak</td>
<td>Amardas</td>
<td>Ramdas</td>
<td>Arjun</td>
<td></td>
</tr>
<tr>
<td>Sri</td>
<td>x</td>
<td>x</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<tr>
<td>Gauri</td>
<td>2</td>
<td>5</td>
<td>x</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>Asa</td>
<td>5</td>
<td>2</td>
<td>14</td>
<td>14</td>
<td>35</td>
</tr>
<tr>
<td>Bihagra</td>
<td>x</td>
<td>x</td>
<td>6</td>
<td>9</td>
<td>15</td>
</tr>
<tr>
<td>Wadhans</td>
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<td>6</td>
<td>x</td>
<td>3</td>
<td>15</td>
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<tr>
<td>Dhanasri</td>
<td>3</td>
<td>x</td>
<td>1</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Jaitisri</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Suhi</td>
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<td>7</td>
<td>6</td>
<td>11</td>
<td>29</td>
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<td>x</td>
<td>2</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>Ramkali</td>
<td>x</td>
<td>x</td>
<td>6</td>
<td>x</td>
<td>6</td>
</tr>
<tr>
<td>Tukhari</td>
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<td>x</td>
<td>x</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>Kedara</td>
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<td>x</td>
<td>x</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Sarang</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Malar</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kanara</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>20</td>
<td>38</td>
<td>63</td>
<td>146</td>
</tr>
</tbody>
</table>

EXAMPLE OF A CHHANT WITH A SLOAK:

तैबी महापीत २ भजन २ हंद
विजय धर्म धर्मी महापीत। भजन। विजय धर्म धर्मी महापीत। भजन।

Page 82 of 594
Jaitsiri Mehta 5 Ghar 2 Chhant

VI. A SWAYA (A shabad of undefined order)

i. Most of the Swayas in Guru Granth Sahib have been composed by Bhattaas. 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:**

(|||)

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


**EXAMPLE OF A SAWAYA BY BHATS:**

Page 84 of 594
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 by 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** (TWEWLE 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,
v. **GATHA (STORY):** A long poem by Guru Arjan (Page 1360)

vi. **PHUNE (REPTITION):** 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:* म, ठ, ठ, स, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ.

*Patti of Guru Amar Das:* अ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ.

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:* ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ.

*Bawan Akhri of Kabir:* ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ.

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. It contains 54 padas. The order of the letters in this poem is as follows: ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ, ठ.
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:

कलो मनुष पुरुषनी || सितीभृता अवमा 9 घटे अगु 9 ||
पशीने पहुँचे वैदिक दीर्घ में रंगत्विन भिन्न पुरुष挣 राज्यागम || हृदय उप अंतीत बले रंगत्विन भिन्न धाम में वैदिक अवमा ग || धरन में वैदिक अवमा दसरे हृदय पिशाचि सिद्ध गङ्गा || 9 भक्तिसु अवमा बले बीति बपुर्णि समी पुल || सेमी दलम हृदी है भावित वैदिक सीणें प्रभाव || बत्र रत्न गुरु वहने पहुँचे गुर्भिष पुरुषा राज्यागम || 9 || दुने दुने वैदिक दीर्घ में रंगत्विन भिन्न गिमति गिमाग || उबे उधि रुपसे रंगत्विन भिन्न गिमो गिमाग नामरु अवि बाह || दुने धुरि रुपसे गुर्भिष भुद बत्र गुण में || बत्र अनेक मुद्र भुद बत्र अनेक भुद बत्र बीति बीति बाह || नामरु नामरु नामरु बीति बाह || दुने धुरि रुपसे गुर्भिष भुद बत्र गुण में || बत्र अनेक मुद्र भुद बत्र अनेक भुद बत्र बीति बीति बाह || नामरु नामरु बीति बाह नामरु बीति बाह || दुने धुरि रुपसे गुर्भिष भुद बत्र गुण में || बत्र अनेक मुद्र भुद बत्र अनेक भुद बत्र बीति बीति बाह || नामरु नामरु बीति बाह नामरु बीति बाह || दुने धुरि रुपसे गुर्भिष भुद बत्र गुण में ||

**Ik Onkaar Satgur Prasad. Siriraag Pehre Mehla 1 Ghar 1.**
Kah Naanak teejai pahrai pranee dhan joban sio chit. 3. Chaothai
pahrai pranee dhan joban sio chit. 3. Chaothai
pahrai ran kai vanjaariaa mitraa laavee aai-aa khet. Jaa jam
pahrai ran kai vanjaariaa mitraa laavee aai-aa khet. Jaa jam
jubin kar chalaa-i-aa vanjaariaa mitraa kisai na miliaa bhet. Shet
chet har kisai na milio jaa jam pakar chalaa-i-aa. Jhoothaa rudan
hoaa doaalai 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
(Shabad of Guru Arjan)

Shabad of Guru Arjan in raga

Majh

(P)age 136-137

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

विलावह भगव 3 रव मत खड़ 90
पहे मिजूल धुमरो || अभिर गुर समि धुमरू || सेही || अधे बढ़े अनुत हँ वेळी || देहे बूढ़े सर ग्रिया घरेली || अधे स्तुल विेे मू सेही || कामि विेे मत सभ मू वेळी || गुरालधि विलक्षण धुमरू वेळी || 7 || दिलेे कधे कधे वधे जटामा || उम्र अमर असे देह सुमासे सखी धक वाहित पिकहेे रेंटी ग्राम्यि साप || 9 || उम्रवू || मेला मधि ग्रिया मधि || मि मी कीवड़ि वेळी ह साप || अधि अधि विेे सखी लड़ि || निम धेेे तिम धूली पादि || अधि अधेषु नाही सिधातो || सत || धुबे मधि ग्रिया मधि || धुबे मधि ग्रिया मधि || 2 || मेनिस अधिशा महे दिपारशो || अधे मिनी मिनी मेेे लक्षदी || अधि वधेे मेंी धुबेे || धुबे मधि ग्रिया मधि || धुबे मधि ग्रिया मधि || गुरालधि वेळी मधि वेळी || कामि विेे मधि बिदियू || उष्ण धुबे मधि ग्रिया मधि || धुमरो मधि ग्रिया मधि || गुरालधि वेळी मधि वेळी || कामि विेे मधि बिदियू || उष्ण धुबे मधि ग्रिया मधि || धुबे मधि ग्रिया मधि
Bilaaval Mehla 3 Var Sat Ghar 10

karnee hai kaar. Warat nemb nitaaprat pooja. Bin boojhe sabh
bhaao hai doojaa. 7.Chhanichharvaar saon saasat beechar.
Haomai meraa bharmai sansaar. Manmukh andhaa doojai bhaae.
Jam dar baadhaa chotaa khaee. Gur parsaaadee sadaa sukh paae.
Sach karnee saach liv laae. 8. Satguru sevah
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 keeeaa
Kartaar. Nihchal saach rahiaa kal dhaar. Naanak Gurmukh boojhai
ko sabad weechaar. 10.1

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.
Bilaaval Mehla 1 Thitee Ghar 10 Jat


(फ़ैल ३२५-३२६)

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.
vasandesaa 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 hovaei likhiaa dhur sanjog.
Wadbhaagee meraa Prabh milai taan utrah sabh biog. Naanak
kaao Prabh raakh leh mere saahib bandee moch. Katak hovai
saadhhsang binsah sabhe soch. 9. Maghir maahi sohandeeaa
harpir sang baithareeaa. Tin kee sobhaa kiaa ganee je saahib
melareeaa. Tan man maoliaa Raam sio sang saadh
sahelareeaa. Saadh janaa te baahree se rahan ikelareeaa.
Tin dukh na kab-hoo utrai se jam kai vas pareeaah. Jinee
raaviaa Prabh aapanaa se disan nit khareeaa. Ratan javehar
laal har kanth tinaa jareeaah. Naanak baanchhai dhoor tin
Prabh sannee dar pareeaah. Manghir Prabh araadhanaa bahur
na janmareeaa. 10. Pokh tukhaar na viaapaei kanth miliaa
Har naah. Man bedhiaa charnaar bind darsan lagraa saah.
Ot Govind Gopaal raae sevaa suamee 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 paee Naaraa-inai Naanak dar paeeaaah. 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 jaee
gumaan. Kaam krodh na moheeeai binsai lobh suaan.
Sachai maarag chaldiaa ustat kar jahaan. Athsath teerath sagal
pun jeea 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 pooree gur miharvaan. 12.
Falgun anand upaarjanaa har sajan pragate aae. Sant sahaaee
Raam ke kar kirpaad deeea milae. Sej suhaavee sarab sukh
hun dukhaa nahee jaae. Ichh punee wadbhaaganeew var paai-
-aa Har raae. Mil saheea mangal gaavhee geet Govind
alae. Har jhaa avar na dise koe doojaa lavai na laae.
Halt palt savaarion nihchal diteeana jaae. Sansaar saagar te
rakhin bahur na janmai dhaae. Jihwaa ek anek gun tare
Naanak charnee paae. Falgun nit salaheeeai jisno til na
tamaae. 13. Jin jin naam dhiae-i-aa tin ke kaaj sare. Har
Gur pooree araaadhiaa dargah sach khare. Sarab sukhiaa nidh
charan Har bhaojal bikham tare. Prem bhagat tin paeeeaab
bikhiaa nahe jare. Koor Ga-e dubidhaa naase pooren sach
iv.6 Rutti (the seasons): There is one composition on this subject by Guru Arjan in rag Ramkali.

Ramkali Mehla 5 Rutee Sloak
Ik Onkaar Satgur Prasad

1. Guru Angad (Mehla 2) has not composed any shabads, Ashtpadis, Specialist compositions or Vars. He has composed only Sloaks which have been included in Vars. This is the reason that his name (Mehla 2) is not included in the vertical sequence of Guru composers.

2. In Bhagat bani wherever Farid's compositions have come in a raga, they have been included at the end of the Bhagat bani. (see raga Asa page 488, raga Suhi page 794).

3. In Srirag compositions of Bhagats Trilochan and Beni have appeared before Ravidas, where Beni is recorded after Ravidas in raga Ramkali.

4. In raga Gujri compositions of Bhagats Trilochan and Jaidev are recorded after Ravidas.

5. In raga Dhanasri again Bhagat Trilochan's compositions have come after Ravidas followed by Sain, Pipa and Dhanna.

6. In raga Maru composition of Jaidev is recorded before Ravidas (page 1106) whereas in raga Gujri it was recorded after Ravidas (page 526).

7. In raga Basant Bhagat Ramanand's composition has appeared before Namdev and Ravidas (page 1195).

8. The sequence of Gurus is the same under each block.
## STRUCTURE OF COMPOSITIONS

<table>
<thead>
<tr>
<th>No. Difference</th>
<th>Shabad</th>
<th>Var</th>
<th>Chhant</th>
<th>Swaya</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Use of sloaks</td>
<td>no sloaks</td>
<td>minimum 2 sloaks before a pauri (couplets)</td>
<td>some with sloaks; some without sloaks (couplets)</td>
<td>no sloaks</td>
<td>Yes/no</td>
</tr>
<tr>
<td>2 Name of paragraphs</td>
<td>padas</td>
<td>pauris</td>
<td>padas</td>
<td>padas</td>
<td>padas</td>
</tr>
<tr>
<td>3 No. of padas</td>
<td>1-6, 8, 16</td>
<td>no restriction</td>
<td>normally 4 padas</td>
<td>unrestricted padas</td>
<td>unrestricted padas</td>
</tr>
<tr>
<td></td>
<td>(pada = \text{stanzas})</td>
<td>(pauris = \text{stanzas which carry forward ideas from one stanza to another})</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Lines in a pada</td>
<td>1-5 tukas in each pada</td>
<td>unrestricted tukas in each pada</td>
<td>normally have 6 tukas in a pada</td>
<td>unrestricted tukas</td>
<td>unrestricted tukas</td>
</tr>
<tr>
<td></td>
<td>(\text{tukas-lines})</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Heading/caption</td>
<td>word “Shabad” is NOT used as a heading except in Raga Maru where it is used for 2/3 times eg. Chaupadas</td>
<td>word “Var” is used as a heading</td>
<td>Word “Chhant” is used as a heading</td>
<td>word “Swaya” is used as a heading</td>
<td>special headings to illustrate the theme of the poem</td>
</tr>
<tr>
<td>6 Use of Rahau</td>
<td>yes, 1, 2, 3, 6 rahaus</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>Yes</td>
</tr>
<tr>
<td>7 Location</td>
<td>in musical measure section</td>
<td>in musical measure section</td>
<td>in musical measure section in the concluding section</td>
<td>in musical measure section</td>
<td></td>
</tr>
<tr>
<td>8 Approx number</td>
<td>2400</td>
<td>twenty two</td>
<td>144</td>
<td>52</td>
<td>only a few 32 titled other untitled</td>
</tr>
</tbody>
</table>
Extracts from Lectures
by
Dr. S.S. Kapoor
Reproduced verbatim
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 Mehla 1, 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, whereas 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

<table>
<thead>
<tr>
<th>No.</th>
<th>Page no</th>
<th>Name of bani</th>
<th>Composer</th>
<th>STRUCTURE</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Shabads</td>
</tr>
<tr>
<td>1</td>
<td>1-8</td>
<td>Jap</td>
<td>Guru Nanak</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>8-10</td>
<td>Sodar</td>
<td>Guru Nanak</td>
<td>3</td>
</tr>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Guru Arjan</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>10-11</td>
<td>Sopurakh</td>
<td>Guru Nanak</td>
<td>1</td>
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<td></td>
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<td></td>
<td>Guru Arjan</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>11-12</td>
<td>Sohila</td>
<td>Guru Nanak</td>
<td>2</td>
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<td></td>
<td></td>
<td>Guru Ramdas</td>
<td>1</td>
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<td>5</td>
<td>74-78</td>
<td>Pahre</td>
<td>Guru Nanak</td>
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<td>6</td>
<td>81</td>
<td>Wanjara</td>
<td>Guru Ramdas</td>
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<td>7</td>
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<td>Baramah</td>
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<td>136</td>
<td>Din rein</td>
<td>Guru Arjan</td>
<td>4</td>
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<td>234</td>
<td>Karhale</td>
<td>Guru Ramdas</td>
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<td>250</td>
<td>Bawan Akhri</td>
<td>Guru Arjan</td>
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<td>11</td>
<td>262</td>
<td>Sukhmani</td>
<td>Guru Arjan</td>
<td>24</td>
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<tr>
<td>12</td>
<td>296</td>
<td>Thithe</td>
<td>Guru Arjan</td>
<td>17</td>
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<td>340</td>
<td>Bawan Akhri</td>
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<td>No remarks</td>
</tr>
<tr>
<td>13</td>
<td>Bilawal ki</td>
<td>Mehla4</td>
<td>Bilawal</td>
<td>849</td>
<td>13</td>
<td>5,7,11,12,13</td>
<td>Sudh</td>
</tr>
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<td>14</td>
<td>Ramkali ki</td>
<td>Mehla3</td>
<td>Ramkali</td>
<td>947</td>
<td>21</td>
<td>10,20,21,</td>
<td>Sudh</td>
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<td>15</td>
<td>Ramkali ki</td>
<td>Mehla5</td>
<td>Ramkali</td>
<td>957</td>
<td>22</td>
<td>17,18,19,20,21,22</td>
<td>Sudh</td>
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<td>Mehla3</td>
<td>Maru</td>
<td>1086</td>
<td>22</td>
<td>10,20,21,22</td>
<td>Sudh</td>
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<td>Mehla5</td>
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<td>Mehla5</td>
<td>Basant</td>
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<td>3</td>
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<tr>
<td>19</td>
<td>Sarang ki</td>
<td>Mehla4</td>
<td>Sarang</td>
<td>1237</td>
<td>36</td>
<td>All</td>
<td>Sudh</td>
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<tr>
<td>20</td>
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<td>Mehla1</td>
<td>Malar</td>
<td>1278</td>
<td>28</td>
<td>4,10,12,14,18,22,24,27,28</td>
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<td>21</td>
<td>Kanra ki</td>
<td>Mehla4</td>
<td>Kanra</td>
<td>1312</td>
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<td>5,10,15,</td>
<td>Sudh</td>
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</tbody>
</table>

1. - Pauri 13 preceded by 7 sloaks
2. - Pauris 28-31 are composed by Guru Arjan
3. - Pauri 18, first sloak preceding this pauri is named as Sloak Doha
4. - Pauri 12 has 3 preceding 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

<table>
<thead>
<tr>
<th>1pada (5)</th>
<th>2padas (608)</th>
<th>3padas (73)</th>
<th>4padas (1255)</th>
<th>5padas (80)</th>
<th>6padas (11)</th>
<th>8padas (Astpadis) (311)</th>
<th>16padas (Sohle) (62)</th>
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SPECIAL SHABADS

<table>
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<tr>
<th>Specific long/short compositions (130) (Titled 32)</th>
<th>Chhants (144)</th>
<th>Vars (Odes) (22)</th>
<th>Swayas (143)</th>
<th>Sloaks (1659)</th>
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<table>
<thead>
<tr>
<th>Composer</th>
<th>2-6 padas hymns</th>
<th>Asht-padas</th>
<th>Sohle</th>
<th>Chhants</th>
<th>Vars (Pauris)</th>
<th>Specific Long/short hymns</th>
<th>Sloak</th>
<th>Swayas</th>
<th>Total</th>
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<tr>
<td>Guru Nanak</td>
<td>211</td>
<td>119</td>
<td>22</td>
<td>25</td>
<td>3(79)</td>
<td>13</td>
<td>251</td>
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<tr>
<td>Guru Angad</td>
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<td>74</td>
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<td>4(86)</td>
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<td>344</td>
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<tr>
<td>Guru Amar Das</td>
<td>237</td>
<td>31</td>
<td>2</td>
<td>36</td>
<td>3(189)</td>
<td>3</td>
<td>121</td>
<td></td>
<td>619</td>
</tr>
<tr>
<td>Guru Ram Das</td>
<td>1346</td>
<td>64</td>
<td>14</td>
<td>61</td>
<td>6(110)</td>
<td>64</td>
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<td>Kabir</td>
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<td>1</td>
<td>130</td>
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<tr>
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<td>3</td>
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<td>2</td>
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<td>1</td>
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<td>Others</td>
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<td>1(8)</td>
<td>1</td>
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<td>12</td>
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<td>Total</td>
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<td>296</td>
<td>38</td>
<td>141</td>
<td>22(472)</td>
<td>130</td>
<td>1659</td>
<td>143</td>
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Page 120 of 594
# A VIEW OF NITNEM BANIS

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<tr>
<th>BANI</th>
<th>CONTENTS</th>
<th>AUTHOR</th>
<th>WHERE IN SCRIPTURES</th>
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<tbody>
<tr>
<td>Jap (ji)</td>
<td>Opening sloak=1</td>
<td>Guru Arjan</td>
<td>GGS pages 1, 285 sloak preceding Ashtpadi 17 in Sukhmani Sahib.</td>
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<tr>
<td></td>
<td>Closing Sloak=1</td>
<td>Guru Angad</td>
<td>GGS pages 8, 146-147 Second sloak preceding pauri 18 in Var Maj Mehta 1</td>
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<tr>
<td></td>
<td>Pauris=38</td>
<td>Guru Nanak</td>
<td>GGS Page 1-8 Pauris of different length</td>
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<tr>
<td></td>
<td>Verses=199</td>
<td>Guru Gobind Singh</td>
<td>DG page 1-10 Verses of different length</td>
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<td></td>
<td>pados=10</td>
<td>DG pages 13-15</td>
<td>Verses of different length</td>
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<tr>
<td>Rehras:</td>
<td>Opening Sloak</td>
<td>Guru Nanak</td>
<td>GGS page 469 2 padas+ 1 verse</td>
</tr>
<tr>
<td>(Present version)</td>
<td></td>
<td></td>
<td>Asa di var 2 padas+ 1 verse of rahao</td>
</tr>
<tr>
<td>Shabads:</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Sodar:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IN JAP JI</td>
<td>11 verses of 2 lines (numbered as pauri 27)</td>
<td>Guru Nanak</td>
<td>GGS page 6 11 verses</td>
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<tr>
<td></td>
<td>IN REHRAS; Cluster of 5 shabads</td>
<td>Guru Nanak-first 3 shabads Guru Ramdas-Fourth shabad-Guru Arjan-Fifth shabad</td>
<td>GGS 9-10</td>
</tr>
<tr>
<td></td>
<td>IN RAGA ASA Cluster of 2 shabads</td>
<td>Guru Nanak-First shabad titled 'Sopurkh'; Guru Ramdas-Second shabad titled Sopurkh</td>
<td>GGS 347-348</td>
</tr>
<tr>
<td>SOPURKH:</td>
<td>IN REHRAS Cluster of 4 shabads</td>
<td>Guru Nanak-Third shabad Guru Ramdas-First two shabads Guru Arjan Fourth shabad</td>
<td>GGS pages 10-12</td>
</tr>
<tr>
<td>Shabad Type</td>
<td>Composer</td>
<td>Page No.</td>
<td>Details</td>
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<td>---------------------------</td>
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<td>----------------------------------------------</td>
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<tr>
<td>IN RAGA ASA</td>
<td>Guru Ramdas</td>
<td>GGS 348</td>
<td>5 padas</td>
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<td>BENTI</td>
<td>Guru Gobind Singh</td>
<td>DG page 1386</td>
<td>Each verse contains 2 lines</td>
</tr>
<tr>
<td>CHAUPAI</td>
<td>Guru Gobind Singh</td>
<td>DG page 254</td>
<td>25 verses composition</td>
</tr>
<tr>
<td>SWAYA</td>
<td>Guru Gobind Singh</td>
<td>DG page 254</td>
<td>1 verse</td>
</tr>
<tr>
<td>DOHA</td>
<td>Guru Gobind Singh</td>
<td>DG page 254</td>
<td>1 verse</td>
</tr>
<tr>
<td>ANAND SAHIB</td>
<td>Guru Amardas</td>
<td>GGS 917, 922</td>
<td>6 pauris; first five and the last pauri</td>
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<tr>
<td>MUNDAVNI</td>
<td>Guru Arjan</td>
<td>GGS page 1429</td>
<td>1 pada</td>
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<tr>
<td>SLOAK</td>
<td>Guru Arjan</td>
<td>GGS 1429</td>
<td>1 verse</td>
</tr>
<tr>
<td>PAURI</td>
<td>Guru Arjan, Pauri 9 of Var Ramkali</td>
<td>GGS pages 961-962</td>
<td>8 lines</td>
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<td>SLOAK</td>
<td>Guru Arjan</td>
<td>GGS page 517</td>
<td>First sloak of Var Gujri</td>
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<td></td>
<td>Guru Arjan</td>
<td>GGS page 517</td>
<td>Second sloak of Var Gujri</td>
</tr>
<tr>
<td><strong>FIVE SHABADS:</strong></td>
<td>Guru Nanak</td>
<td>GGS pages 12, 4 padas</td>
<td>First Shabad (vara Gujri) Deepki</td>
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<tr>
<td></td>
<td>Guru Nanak</td>
<td>GGS pages 12-13, 357 (vara Asa) 2 padas</td>
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<td></td>
<td>Guru Nanak</td>
<td>GGS page 13, 663 (vara Dhanasri) 4 padas</td>
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<tr>
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<td>Guru Ramdas</td>
<td>GGS page 13, 171 (vara Gauri Purbi) 4 padas</td>
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<td>Guru Arjan</td>
<td>GGS page 13, 205 (vara Gauri Purbi) 4 padas</td>
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GGS-Guru Granth Sahib

DG-Dasam Granth
# FURTHER ANALYSIS OF NITNEM BANIS AS LISTED IN
# GURU GRANTH SAHIB

<table>
<thead>
<tr>
<th>The bani</th>
<th>Raga</th>
<th>Composer</th>
<th>Structure/size</th>
<th>Location &amp; Numeral</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jap (ji)</td>
<td>None</td>
<td>God, brought to earth by Guru Nanak</td>
<td>2 sloaks, 38 pauris (though title of pauris is not given)</td>
<td>Page 1-First sloak (though title of sloak is not given) 1; Pages 1-8, Pauris (38), Page 8-Second sloak (1)</td>
</tr>
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</table>

**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 raee
   - 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
   - Dhansa
   - 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 gatea....'
<table>
<thead>
<tr>
<th>No.</th>
<th>RAG</th>
<th>NAME OF COMPOSER</th>
<th>PAGE</th>
<th>REFERENCE OF THE SPECIFIC TUNE*</th>
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<td>1</td>
<td>Siri</td>
<td>Guru Ramdas</td>
<td>83</td>
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<td>Maj</td>
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<td>Mallik Murid tatha Chanderhara Sohia ke dhuni gavni</td>
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<td>4</td>
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<td>Rai Kamali Maujdi ki var ki dhuni gavni</td>
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<td>Tundae Asrajae ki dhuni</td>
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<td>7</td>
<td>Gujri</td>
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<td>Mehrnae Hasnae ki dhuni</td>
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<td>Malar</td>
<td>Guru Nanak</td>
<td>1278</td>
<td>Ranae Kelash tatha Maldae ki dhuni tatha Maldae ki dhuni</td>
</tr>
<tr>
<td>21</td>
<td>Kanra</td>
<td>Guru Ramdas</td>
<td>1312</td>
<td>Musae ki var ki dhuni</td>
</tr>
</tbody>
</table>

* 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 Lakh 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-Rane Kelash tatha Maldae ki dhuni gavni :**

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 fiancee 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 ghars (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:

<table>
<thead>
<tr>
<th>Gurus</th>
<th>Ragas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guru Nanak</td>
<td>19 ragas - Sri, Maj, Gauri, Asa, Gujri, Wadhans, Sorath, Dhanasri,</td>
</tr>
<tr>
<td></td>
<td>Tilang, Suhi, Bilawal, Ramkali, Tukhari, Bhairav, Maru, Basant,</td>
</tr>
<tr>
<td></td>
<td>Sarang, Malar, Parbhati.</td>
</tr>
<tr>
<td>Guru Amard4as</td>
<td>17 ragas - all the rags used by Guru Nanak except Tilang &amp; Tukhari.</td>
</tr>
<tr>
<td>Guru Ramdas</td>
<td>30 ragas - all ragas except Jaijaiwanti.</td>
</tr>
<tr>
<td>Guru Arjan</td>
<td>30 ragas - all ragas except Jaijaiwanti.</td>
</tr>
<tr>
<td>Guru Tegh</td>
<td>15 ragas - Gauri, Asa, Gujri, Bihagra, Sorath, Jaitsiri, Dhanasri,</td>
</tr>
<tr>
<td>Bahadur</td>
<td>Todi, Tilang, Bilawal, Ramkali, Maru, Basant, Sarang and Jaijaiwanti.</td>
</tr>
<tr>
<td>No.</td>
<td>Name of the Rag</td>
</tr>
<tr>
<td>-----</td>
<td>------------------</td>
</tr>
<tr>
<td>1.</td>
<td>Sri</td>
</tr>
<tr>
<td>2.</td>
<td>Majh</td>
</tr>
<tr>
<td>3.</td>
<td>Gauri</td>
</tr>
<tr>
<td>4.</td>
<td>Asa</td>
</tr>
<tr>
<td>5.</td>
<td>Gujri</td>
</tr>
<tr>
<td>6.</td>
<td>Dwaragandhari</td>
</tr>
<tr>
<td>8.</td>
<td>Wadhans</td>
</tr>
<tr>
<td>9.</td>
<td>Sorath</td>
</tr>
<tr>
<td>10.</td>
<td>Dhanasri</td>
</tr>
<tr>
<td>11.</td>
<td>Jaitisiri</td>
</tr>
<tr>
<td>12.</td>
<td>Todi</td>
</tr>
<tr>
<td>13.</td>
<td>Berari</td>
</tr>
<tr>
<td>14.</td>
<td>Tiling</td>
</tr>
<tr>
<td>15.</td>
<td>Suhi</td>
</tr>
<tr>
<td>16.</td>
<td>Bilawal</td>
</tr>
<tr>
<td>17.</td>
<td>Gaund</td>
</tr>
<tr>
<td>18.</td>
<td>Ramkali</td>
</tr>
<tr>
<td>20.</td>
<td>Mali Gaura</td>
</tr>
<tr>
<td>21.</td>
<td>Maru</td>
</tr>
<tr>
<td>22.</td>
<td>Tukhari</td>
</tr>
<tr>
<td>23.</td>
<td>Kedara</td>
</tr>
<tr>
<td>24.</td>
<td>Bharav</td>
</tr>
<tr>
<td>25.</td>
<td>Basant</td>
</tr>
<tr>
<td>26.</td>
<td>Sarang</td>
</tr>
<tr>
<td>27.</td>
<td>Malhar</td>
</tr>
<tr>
<td>28.</td>
<td>Kanra</td>
</tr>
<tr>
<td>29.</td>
<td>Kalyan</td>
</tr>
<tr>
<td>30.</td>
<td>Parbhati</td>
</tr>
<tr>
<td>31.</td>
<td>Jaijariwanti</td>
</tr>
</tbody>
</table>
4.8.1 Singing of bani in ragas (kirtan) is one of the fundemental 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:
   a. The basic svars in the Indian music are 7: Sa Re Ga Ma Pa Da Ni.
   b. Two svars out of the above are fixed: Sa and Pa.
   c. The remaining five svars are changing svars and can be played as follows:

   \[
   \begin{array}{cc}
   & 1 & 2 & 3 \\
   \hline
   Re & \text{lower flat} & \text{flat} & \text{natural (shudh)} & 3 \\
   Ga & \text{lower flat} & \text{flat} & \text{natural} & 3 \\
   Da & \text{lower flat} & \text{flat} & \text{natural} & 3 \\
   Ni & \text{lower flat} & \text{flat} & \text{natural} & 3 \\
   Ma & \text{sharp} & \text{very sharp} & \text{natural} & 3 \\
   \hline
   \text{Total} & & & & 15 \\
   \text{Fixed svars} & & & & 2 \\
   \text{Grand total of svars/ghars} & & & & 17
   \end{array}
   \]

   d. 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.

   e. The hymns composed in ghars are as follows:
<table>
<thead>
<tr>
<th>The Ghar</th>
<th>Number of hymns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>98</td>
</tr>
<tr>
<td>2.</td>
<td>77</td>
</tr>
<tr>
<td>3.</td>
<td>34</td>
</tr>
<tr>
<td>4.</td>
<td>22</td>
</tr>
<tr>
<td>5.</td>
<td>20</td>
</tr>
<tr>
<td>6.</td>
<td>14</td>
</tr>
<tr>
<td>7.</td>
<td>9</td>
</tr>
<tr>
<td>8.</td>
<td>9</td>
</tr>
<tr>
<td>9.</td>
<td>4</td>
</tr>
<tr>
<td>10.</td>
<td>9</td>
</tr>
<tr>
<td>11.</td>
<td>2</td>
</tr>
<tr>
<td>12.</td>
<td>3</td>
</tr>
<tr>
<td>13.</td>
<td>3</td>
</tr>
<tr>
<td>14.</td>
<td>1</td>
</tr>
<tr>
<td>15.</td>
<td>1</td>
</tr>
<tr>
<td>16.</td>
<td>1</td>
</tr>
<tr>
<td>17.</td>
<td>1</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Ragas</th>
<th>No. of hymns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Rag siri</td>
<td>5</td>
</tr>
<tr>
<td>2. Rag Majh</td>
<td>5</td>
</tr>
<tr>
<td>3. Rag Gauri</td>
<td>1</td>
</tr>
<tr>
<td>4. Rag Asa</td>
<td>97</td>
</tr>
<tr>
<td>5. Rag Gujri</td>
<td>39</td>
</tr>
<tr>
<td>6. Rag Sorath</td>
<td>17</td>
</tr>
<tr>
<td>7. Rag Dhanasri</td>
<td>23</td>
</tr>
<tr>
<td>8. Rag Todi</td>
<td>7</td>
</tr>
<tr>
<td>9. Rag Bairagee</td>
<td>7</td>
</tr>
<tr>
<td>10. Rag Suhi</td>
<td>33</td>
</tr>
<tr>
<td>11. Rag Bilawal</td>
<td>20</td>
</tr>
<tr>
<td>12. Rag Gaund</td>
<td>9</td>
</tr>
<tr>
<td>13. Rag Ramkali</td>
<td>9</td>
</tr>
<tr>
<td>14. Rag Maru</td>
<td>17</td>
</tr>
<tr>
<td>15. Rag Kidara</td>
<td>6</td>
</tr>
<tr>
<td>16. Rag Bhairao</td>
<td>16</td>
</tr>
<tr>
<td>17. Rag Basant</td>
<td>15</td>
</tr>
<tr>
<td>18. Rag Sarang</td>
<td>14</td>
</tr>
<tr>
<td>19. Rag Malhar</td>
<td>14</td>
</tr>
<tr>
<td>20. Rag Kanra</td>
<td>13</td>
</tr>
<tr>
<td>21. Rag Kalyan</td>
<td>2</td>
</tr>
</tbody>
</table>
EXAMPLES OF COMPOSITIONS WITH 1-17 GHARS:

GHAR 1

Raag Kaanaraa Chaopade Mehla 4 Ghar 1

Ik Onkaar satnaam kartaa purkh nirbhaa nirvair akaal moorat ajoone saibhang gur prasaad.

GHAR 2

Kaanaraa Mehla 5 Ghar 2

Ik Onkaar satgu prasaad. Gaaeeai gun Gopaal Kripaaniidh. Dukh

GHAAR 3

Kaanaraa Mehla 5 Ghar 3

GHAAR 4

Kaanaraa Mehla 5 Ghar 4

GHAAR 5
विना देव लोक भगवान्। पूर्व गर्व गवलिंग सिन्ध भगवान् भ्रमण में ज्ञेय संज्ञ महामिन्। ॥ ६ ॥ नत्र देव मैं ब्रह्म से गृह रिविंग नी हि देव में भगवान्। विना सीता मैं वहे महामिन्। नीतीश मांट भुज भिख लिम। पूर्व उपासन त्रिश्चं विध्यम। नत सरुवर लाम नवीवरवृत्ते है अनुज मैं गल यस्ते महन सरुवर नाम। ॥ २ ॥ १ ॥ ३ ॥

**Kaanaraa Mehla 5 Ghar 5**


**GHAR 6**

वरुन महल ६ अवार ॥

सहित ज्ञान बुद्धि। नवन्द दृष्टिक नाम दृष्टि देवी। तत्त्व तिन्य तमस तिन्य प्रथा। जगत ज्ञान नींद अंतर अंतर। जगत ज्ञान नींद अंतर अंतर। जगत ज्ञान नींद अंतर अंतर।

**Kaanaraa Mehla 5 Ghar 6**

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 piaar.

GHAR 8

Ik Onkaar satgur prasaad. Tiaageeai gumaan maan pekhtaa da-i-al laal haa haa man charan ren.

(Pages 1305-1306)

GHAR 9

(Pages 1305-1306)
**Kaanaraa Mehla 5 Ghar 9**


**GHAR 10**

**Kaanaraa Mehla 5 Ghar 10**


**GHAR 11**

**Kaanaraa Mehla 5 Ghar 11**


**GHAR 12**

(Pages 1307)
राग आसाम मेहला 5 घर 12

घर 13

राग आसाम मेहला 5 घर 13

Raag Aasaa Mehla 5 Ghar 13

घर 14

आसा मेहला 5 घर 14

Aasaa Mehla 5 Ghar 14
Ik Onkaar satgur prasaad. Oh nehu navelaa Apune Preetam sio

(Page 407-408)

GHAR 15

आसा मंकल 4 खं 4 अद्वरस


Aasaa Meela 5 Ghar 15 Partaal

GHAR 16

वज्ज आमकीली खं 95 वेव 2 मंकल 4 सुरंग

Raag Aasaavaree Ghar 16 ke 2 Meela 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. Rahaa. 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.

(GHAR 17)

Raag Aasaa  Mehla 5  Ghar 17  Aasaavaree
Ik Onkaar satgur prasaad. Gobind Gobind kar haan. Har Har man
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 (a person 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)

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 the 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)

* The title Sudhang means the 'pure tune'.

Page 141 of 594
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. 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? Some love for worldly attachments and ego. The Master's servant embraces love for the Master and the state of Nirvanaa.

Raga Asawari, Ghar 16, Mehla 4, Sudhang:

Raga Hindol-It is an independent raga, which Guru Nanak has mixed with raga Basant in his compositions.

Example 3 page 1171 (an independent raga mixed with raga Basant)

Page 142 of 594
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)

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. 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.

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)**

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. 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)

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 humble beings who know how to throw the dice, never lose the game of life 4.4.
Composition 1

Gauri Sukhmani Mehla 5

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

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

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

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

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

Composition 2

Raga Ramkali Mehla 5

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

I salute to the Almighty who is everywhere and in all.

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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||

मेरे भर माँड़कूट मेरे मुझे उसी ||
maerae man sathigur sae v 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.)

मेरे रिक्त मेरे दन्त दाह दिंग तुधू त दिखाए तेरी ||1|| रदारु ||
jo eishhahu soee hai pavahu fir dhookh n viapai koe ||1|| rehao ||
Whatever you desire, you shall receive and you shall not be afflicted by pain any longer. ||1||Rahau||

कच्छे छाड़ मानि रिखने अछूत मेरे साथी ||
kachae bhaddae saj nivajae anthar joth samaee ||
He creates and adorns earthen vessels [the living creatures] and infuses His light within them.

jaisa likhath likhia dhhur 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||

मन दुर धार्मि कीमा मन अधर हेरे अरोट साटा ||
man than thhap keea sable 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.

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||

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
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

Mool Bhagat 9
Suhi Mehla 5

thoon jeevan thoon pran adhara
O! Almighty God, you are my life, the very support of the breath of my life.

thujh hee paekh paekh man sadhara
Gazing upon You, beholding You, my mind is soothed and comforted. ||1||

thoon sajan thoon preetham maera
You are my best friend, You are my beloved.

chithehi n bisarehi kahoo baera
I will never forget You even for a second. ||1||Rahaul||

bai khareedh ho dhasaro thaera
I am Your indentured servant; I am Your slave.

thoon bharo thakur gunee gehaera
You are the greatest of all, the treasure of excellence. ||2||

kott dhas ja kai dharabarae
There are millions of servants in Your Royal court.
Each and every moment of time, You give them support. ||3||

I am nothing; everything, which I possess, is in fact Yours.

Through and through, You abide with all of us [You live in every one's heart]||4||5||11||

Composition 4

Ma 4 ||
Ma 4 ||
Mehla 4

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.

He/she is to bathe, and cleanse himself/herself in the pool of water [bath/shower].

He/she must follow the instructions of the Guru and recite the Name of Waheguru. This will eradicate all sins, misdeeds and negativity.

Then, at the rising of the sun, he/she is to hum Gurbani and keep Waheguru’s Name close to their bosom.
Those who meditate on Waheguru’s name with every breath and every morsel of food – they become pleasing to God.

That person, unto whom my Master is kind and compassionate - upon that GurSikh, the boon of Guru’s teachings is bestowed.

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.
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:

Rahau Verse

Suhi Mehla 5

Jis ke sira ooper tu swami so dukh kaisa pavay, Bol na Janay maya mad matta marna cheeto na aavay, II 1 II Meray Ram rai tu santa ka sant teray, Teray sewak kau bhaue kichh nahe jama nahi avay neray. (Rahau) Jo teray rung ratay Swami tin ka Janam maran dukh naaasa. Teri bakash na maitay koi Satgur ka dilasa, II 2 II Nam dhiyayan sukh phala payan athh pahir aradhaha, Teri saran teray bharvasay punch dusht lai sadhaha, II 3 II 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 I 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:
Srirag Mehla 4 Wanjaraa

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:

Mehla 5 Raga Gauri Guaaree Chaupade

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:

Gauri Chetee Mehla 1

kapar kere bhaaraa. Kis hee naal na chale Naanak jhar jhar pa-
ene gavaaraa. Koojaa mevaa mai sabh kichh chaakhiaa ik amrit
nam tumaaraa. 4. De de neev divaal usaaree bhas mandar kee
dheree. Sanche sanch na de-ee kis hee andh janai sabh meree.
Soin lanka soin maaree sampai kisai na keree. 5. Sun moorakh
man ajaanaa. Hog tisai ka bhaanaa. 1. Rahaaao. 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. Sodar—First shabad titled Sodar 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)

\[ \text{Example-1 One rahau with numeral (1) (page 14)} \]

\[ \text{Example-1 One rahau with numeral (1) (page 14)} \]

\[ \text{Example-1 One rahau with numeral (1) (page 14)} \]
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)

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.

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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)
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)

Example-7 A shabad with six rahau verses (pages 81-82)
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 firs 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 ‘Suchaji and Kuchaji 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 Parbhati (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
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 is the ‘Raga section’ (pages 14-1353) of Guru Granth Sahib have a rahau verse in them and there are example 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, there 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 paced 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 dooj'.

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

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

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

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.
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. Listen, you foolish and ignorant mind — only his Will prevails. 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. 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
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

मिलीताजन भजन 9 ||
भजन तम भजने मलिनहे शिष्यें मलिने संते || घट उत्तमी भूषण मेसन भवत तुष्ट तीसे || इतिम भजनहे हरि देव स न हि तपसि तन्द्रि || 9 || घण देव
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. 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.
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. I am a sacrifice, my soul is a sacrifice, to the divine look my beloved Guru-father. 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. 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. I am a sacrifice, my soul is a sacrifice, to that true assembly of the beloved Guru-father. 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. I am a sacrifice, my soul is a sacrifice; I am your slave my Guru-father.

*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.*
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. 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. With hope and desire, I approach his Bed, but I do not know whether he will be pleased with me or not. How do I know what will happen to me, O my mother? without the divine vision of Waheguru's sight, I cannot survive. 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. Even now, I am held by hope and desire. I am depressed; I have no hope at all. She overcomes her egotism, and adorns herself; the husband-Waheguru now ravishes and enjoys the soul-bride on his divine Bed. Then the bride becomes pleasing to Bridegroom Waheguru; she sheds her self-conceit, and is absorbed in her Master.

Shabad 4 page 660, shabad no. 1

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Page 181 of 594
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. My God and Master is forever new; He is the giver, forever and ever. 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. O merciful Waheguru, your Name carries me across. I am forever a sacrifice to you. 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. 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. I serve my God and Master; I ask for no other. Moment by moment, bit by bit, I am a sacrifice to Him. O Master, I am a sacrifice to your Name, moment by moment, bit by bit.

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.
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. 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. 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. 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. 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. 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.

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. 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.

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. 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.

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. 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.

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:


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

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

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 shabad' (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.

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.
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. There 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:**

<table>
<thead>
<tr>
<th>Shabad</th>
<th>Number</th>
<th>Padas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jar ghar</td>
<td>4/1</td>
<td></td>
</tr>
<tr>
<td>Chhe ghar</td>
<td>2/2</td>
<td></td>
</tr>
<tr>
<td>Gagan mein</td>
<td>4/3</td>
<td></td>
</tr>
<tr>
<td>Kam krodh</td>
<td>4/4</td>
<td></td>
</tr>
<tr>
<td>Karo benanti</td>
<td>4/5</td>
<td></td>
</tr>
</tbody>
</table>

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 represents 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 kejey' (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:

<table>
<thead>
<tr>
<th>Pages of Guru Granth Sahib</th>
<th>Name of bani</th>
<th>Count at the end</th>
</tr>
</thead>
<tbody>
<tr>
<td>1353-1353</td>
<td>Sloak Shaskriti Mehla 1</td>
<td>4</td>
</tr>
<tr>
<td>1353-1360</td>
<td>Sloak Sahaskriti Mehla 5</td>
<td>67/4</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Period</th>
<th>Title</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1360-1361</td>
<td>Mehla 5 Gatha</td>
<td>24</td>
</tr>
<tr>
<td>1361-1363</td>
<td>Phuney Mehla 5</td>
<td>23</td>
</tr>
<tr>
<td>1363-1364</td>
<td>Chaubole Mehla 5</td>
<td>11</td>
</tr>
<tr>
<td>1364-1377</td>
<td>Sloak Kabir</td>
<td>243</td>
</tr>
<tr>
<td>1377-1385</td>
<td>Sloak Farid</td>
<td>130</td>
</tr>
<tr>
<td>1385-1387</td>
<td>Swayas Mukhvak Mehla 5</td>
<td>9</td>
</tr>
<tr>
<td>1387-1389</td>
<td>Swayas Mukhvak Mehla 5</td>
<td>2/11/20</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Period</th>
<th>Title</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1389-1390</td>
<td>Swayas mehle pehle ke</td>
<td>10</td>
</tr>
<tr>
<td>1391-1392</td>
<td>Swayas mehle duje ke</td>
<td>10</td>
</tr>
<tr>
<td>1392-1396</td>
<td>Swayas mehle teeje ke</td>
<td>22</td>
</tr>
<tr>
<td>1396-1406</td>
<td>Swayas mehle chaotive ke</td>
<td>60</td>
</tr>
<tr>
<td>1406-1409</td>
<td>Swayas mehle panjave ke</td>
<td>21</td>
</tr>
<tr>
<td>1410-1412</td>
<td>Sloak Varaan te wadek mehla 1</td>
<td>33</td>
</tr>
<tr>
<td>1413-1421</td>
<td>Sloak Varaan te wadek mehla 3</td>
<td>67</td>
</tr>
<tr>
<td>1421-1424</td>
<td>Sloak Varaan te wadek mehla 4</td>
<td>30</td>
</tr>
<tr>
<td>1424-1426</td>
<td>Sloak Varaan te wadek mehla 5</td>
<td>22</td>
</tr>
<tr>
<td>1426-1429</td>
<td>Sloak Mehla 9</td>
<td>57</td>
</tr>
<tr>
<td>1429</td>
<td>Mundavni Mehla 5</td>
<td>1</td>
</tr>
<tr>
<td>1429</td>
<td>Sloak Mehla 5</td>
<td>1</td>
</tr>
<tr>
<td>1429-1430</td>
<td>Raghmala</td>
<td></td>
</tr>
</tbody>
</table>
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.

Gauri Kabir Ji Panchpadas:
The title, in Guru Granth Sahib, is recorded as follows:

Gauri Kabir Ji, Panch-Padas:

I am like a fish out of water, because in my previous life, did not practise penance and intense meditation. Now tell me, Lord, what will my condition be? I left Banaras—I had little common sense. Pause I wasted my whole life in the city of Shiva; at the time of my death, I moved to Magahar. 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!
the same. With inadequate devotion, how can anyone swim across? II 4 II Says Kabir, the Guru and Ganesha and Shiva all know that Kabir died chanting the Lord's Name. II 5 II 15 II GAURI, KABIR JI: You may anoint your limbs with sandalwood oil, but in the end, that body will be burned with the firewood. II 1 II 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. II 1 II Pause They sleep by night and work during the day, but they do not chant the Lord's Name, even for an instant. II 2 II 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. II 3 II 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. II 4 II In His Mercy, He implants the Naam within us; inhale deeply the sweet aroma and fragrance of the Lord, Har, Har. II 5 II Says Kabir, remember Him, you blind fool! The Lord is True; all worldly affairs are false. II 6 II 6 II

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:


dhaddi chhadi no diapt ||

15
chattu mehndi pahndi rehdi || Har te ram shriya ||

1 ||

Sah behde ram amrut vair sahas ||

2 ||

Sah mukarrat meh bhal bhal sahas ||

3 ||

Urachi ||

4 ||

Yamini vidi vidi amrut sahas ||

5 ||

Ram pagod dende pari bhikhad ||

6 ||

Ram pagod dende pari bhikhad ||

7 ||

Ram pagod dende pari bhikhad ||

8 ||

Ram pagod dende pari bhikhad ||

9 ||

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Page 198 of 594
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. II 1 II Now I recognize that He is my Lord. My mind is intuitively pleased with Him. II 1 II Pause II 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. II 2 II Says Kabir, I have renounced my restless intellect. It is my destiny to worship the Lord alone II 3 II II 1 II

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:

Gauri, Kabir Ji, Dopadas:

2

I have not practised Yoga, or focused my consciousness on meditation. Without renunciation, I cannot escape Maya. II 1 II How have I passed my life? I have not taken the Lord’s Name as my Support. II 1 II Pause II Says Kabir, I have searched the skies, and have not seen another, equal to the Lord. II 2 II 34 II GAURI KABIR JI: That head which was once embellished with
the finest turban—upon that head, the crow now cleans his beak.

What pride should we take in this body and wealth? Why not hold tight to the Lord's Name instead? Pause Says Kabir, listen, O my mind: this may be your fate as well! Thirty-Five Shabads of Gauri Guareri.

**Explanation:**

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:

```
गुरु जी जश्न भराके २ फ़िड़काव पूजा हो ||
क भद्र भिन्न हि गुरु भरे रह जाए ॥ के री भेम मंड्र मात्र मुहतार भक्ति भवना टीट घटनी
```

(4) Raga Gauri Purbi, Mehla 5

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:

```
जानी बैरागन टिपदें ॥
क द्रैसुटा पदहुँ चौ पर सोटे सुबिध मुंक
अलवधी ॥ भाजी त लांदि भरे तेसी उम्र चें बैरागनी ॥ १ ॥
```

**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:

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:

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:
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.

Example 9.
Page 334
The titles reads as:

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?

Example 10.
Page 336
The title reads as:

बड़ी मैले भट्टी गेली || टिम्ब्र भट्टी बी मुड़वी लेनी || १ ||
Gauri:
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:

Gauri:

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 irrespective of the sizes and fonts used.

7.5 The arrangement of banis in the current birs is as follows:

THE HYMNS OF DAILY PRAYERS:

<table>
<thead>
<tr>
<th>Name of the Bani</th>
<th>Pages</th>
<th>Other Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Japji</td>
<td>1-8</td>
<td>2 sloaks and 38 pauris (morning prayer)</td>
</tr>
<tr>
<td>2. Sodar*</td>
<td>8-10</td>
<td>5 shabads (evening prayer)</td>
</tr>
<tr>
<td>3. Sopurkh*</td>
<td>10-12</td>
<td>4 shabads (evening prayer)</td>
</tr>
<tr>
<td>4. Sohila</td>
<td>12-13</td>
<td>5 shabads (night time prayer)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* These shabads form a part of Rehras Sahib (the evening prayer)</td>
</tr>
</tbody>
</table>

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:

- Shabads of various padas (e.g., Chaupadas etc.)
- Shabads of 8 padas (Ashtpadi)
- Special long hymns (e.g., phere, thiti, din ren, vanjara etc.)
- Chhants
- Special short poems
- Vars
- 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:

<table>
<thead>
<tr>
<th>The Gurus: (in the following order)</th>
<th>Total number of compositions</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Guru Nanak</td>
<td>974</td>
</tr>
<tr>
<td>b. Guru Amardas</td>
<td>907</td>
</tr>
<tr>
<td>c. Guru Ramdas</td>
<td>679</td>
</tr>
<tr>
<td>d. Guru Arjan</td>
<td>2218</td>
</tr>
<tr>
<td>e. Guru Teg Bahadur</td>
<td>115</td>
</tr>
</tbody>
</table>

*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.*

<table>
<thead>
<tr>
<th>The Bhagats: (in the following order)</th>
<th>Total number of composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Kabir</td>
<td>541</td>
</tr>
<tr>
<td>b. Namdev</td>
<td>60</td>
</tr>
<tr>
<td>c. Ravidas</td>
<td>41</td>
</tr>
<tr>
<td>d. Ramanand</td>
<td>1</td>
</tr>
<tr>
<td>e. Jaidev</td>
<td>2</td>
</tr>
<tr>
<td>f. Trilochan</td>
<td>4</td>
</tr>
<tr>
<td>g. Dhanna</td>
<td>4</td>
</tr>
</tbody>
</table>

215
h. Sain
i. Pipa
j. Bhikhan
k. Sadhna
l. Parmanand
m. Surdas
n. Beni
o. Farid

<table>
<thead>
<tr>
<th>Others</th>
<th>Number of compositions</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Satta &amp; Balwand</td>
<td>1 var in raga Ramkali (page 966)</td>
</tr>
<tr>
<td>b. Mardana</td>
<td>3 sloaks in var raga Bihagra (Page 553)</td>
</tr>
<tr>
<td>c. Sunder</td>
<td>1 shabad of stanzas in raga Ramkali (Page 923)</td>
</tr>
</tbody>
</table>

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 Jayaiwanti at the end of the ragas. For the order of ragas, please refer to module 4.

THE CONCLUDING HYMNS:

<table>
<thead>
<tr>
<th>Name of the bani</th>
<th>Pages</th>
<th>Other Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sloak Sahskriti</td>
<td>1353-1360</td>
<td>Guru Nanak (4) and Guru Arjan (67)</td>
</tr>
<tr>
<td>2. Gatha</td>
<td>1360-1361</td>
<td>Guru Arjan</td>
</tr>
<tr>
<td>3. Phuney</td>
<td>1361-1363</td>
<td>Guru Arjan</td>
</tr>
<tr>
<td>4. Chaubole</td>
<td>1363-1364</td>
<td>Guru Arjan</td>
</tr>
<tr>
<td>5. Sloak Kabir</td>
<td>1364-1377</td>
<td>-</td>
</tr>
<tr>
<td>6. Sloak Farid</td>
<td>1377-1385</td>
<td>-</td>
</tr>
<tr>
<td>7. Swayas</td>
<td>1385-1389</td>
<td>Guru Arjan</td>
</tr>
<tr>
<td>8. Swayas</td>
<td>1389-1409</td>
<td>Bhats</td>
</tr>
<tr>
<td>9. Sloak varan to vadeek</td>
<td>1410-1426</td>
<td>Gurus Nanak, Amardas, Ramdas, Arjan</td>
</tr>
<tr>
<td>10. Sloak Mehla 9</td>
<td>1426-1429</td>
<td>Guru Teg Bahadur</td>
</tr>
<tr>
<td>11. Mundavni</td>
<td>1429</td>
<td>Guru Arjan</td>
</tr>
<tr>
<td>12. Sloak</td>
<td>1429</td>
<td>Guru Arjan</td>
</tr>
<tr>
<td>13. Raghama</td>
<td>1429-1430</td>
<td>list of ragas</td>
</tr>
</tbody>
</table>
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by
Dr. S.S. Kapoor
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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 ommitted 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 MaCauliffe 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. Guru Gobind Singh also recited this Bani as the opening hymn at the time of first baptism at Kesgarh in Anandpur in 1699. 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. 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’ verse, thus it is presumed that the whole Japji is the ‘Rahau’ i.e., the theme of Guru Granth Sahib.

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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.
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<td>38 Pauris/ Stanzas</td>
<td>God Himself directly revealed to (Guru Nanak) humanity</td>
<td>Pages 1-8 (in Japji)</td>
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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

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<td>Jaap (Sahib)</td>
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<td>Sudha Swayas</td>
<td>Sodar &amp; Sopurkh</td>
</tr>
<tr>
<td>(Kirtan) Sohila</td>
<td></td>
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</tbody>
</table>

2 sloaks 38 pauris
A direct utterance of God to humanity
Brought on earth by Guru Nanak

20 minutes 30 minutes 5 minutes 30 minutes 5 minutes
= 90; venue normally is one's own home.
Congregational prayer

- 24 pauris & 59 sloaks of Asa di var
  - All pauris composed by Guru Nanak
  - Sloaks by Guru Nanak = 44
  - Sloaks by Guru Angad = 15

- 6 pauris (First five and the last pauri) of Anand Sahib
  - by Guru Amardas

- Ardas
  - First part composed by Guru Gobind Singh
  - Second part composed by The Sikh scholars
  - Third part (open) to be composed by the devotees themselves

An early morning prayer normally sung by the raagas in raag Asa

Approximate time of recitation

- 1.5 hours to 2 hours
- 5 minutes
- 5 minutes

= 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.” "ਜਨਮ ਮੁਹਿੰਦਰ
ਵਿਖਾਡੁ ਪਨਨਾ।" ||

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: ए, इ, आ, ए, ओ, औ, ज, ढ, ठ, ध, त, थ, भ, व, ळ, ह, व, श, ष, ष, ऊ, ऋ, ए, ऐ, ओ, औ, ज, ढ, ठ, ध, त, थ, भ, व, ळ, ह, व, श, ष, ऊ, ऋ, ए, ऐ, ओ, औ. (Total letters are 44, ए, इ, आ have been repeated three times, whereas उ, ध, 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
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<th>Page/s</th>
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<th>Specialist Heading/ subheading and its meaning</th>
</tr>
</thead>
<tbody>
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<td>1</td>
<td>None</td>
<td>Jap- to recite</td>
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<tr>
<td>6,8, 347</td>
<td>Asa Mehla 1</td>
<td>Sodar- Gate way to God, (that door)</td>
</tr>
<tr>
<td>10, 348</td>
<td>Asa Mehla 4</td>
<td>Sopurakh- Waheguru, (that greatest human)</td>
</tr>
<tr>
<td>12</td>
<td>Gauri Deepki, Asa, Dhanasri, Gauri Purbi</td>
<td>Sohila- Songs of separation, honour</td>
</tr>
<tr>
<td>81</td>
<td>Sri Mehla 4</td>
<td>Wanjara- Trader (a trader of divine shabads)</td>
</tr>
<tr>
<td>133</td>
<td>Maj Mehla 5</td>
<td>Bara Mah- Twelve months</td>
</tr>
<tr>
<td>136</td>
<td>Maj Mehla 5</td>
<td>Din ren- Day &amp; night</td>
</tr>
<tr>
<td>250</td>
<td>Gauri Mehla 5</td>
<td>Bawan Akhri- 52 letters of an Alphabet (Sanskrit)</td>
</tr>
<tr>
<td>262</td>
<td>Gauri Mehla 5</td>
<td>Sukhmani- song of peace</td>
</tr>
<tr>
<td>296</td>
<td>Gauri Mehla 5</td>
<td>Thithe- 15 lunar days</td>
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<tr>
<td>340</td>
<td>Gauri Kabir</td>
<td>Bawan Akhri- 52 letters of an Alphabet (Sanskrit)</td>
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<td>343</td>
<td>Gauri Kabir</td>
<td>Thithe- 15 lunar days</td>
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<td>344</td>
<td>Gauri Kabir</td>
<td>Vars- days of the week</td>
</tr>
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<td>365</td>
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<td>Kafi- a raagni (wife of a raag), intoxicant</td>
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<td>369</td>
<td>Asawari Mehla 4</td>
<td>Sudhang- pure</td>
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<td>396</td>
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<td>Kafi</td>
</tr>
<tr>
<td>408</td>
<td>Asa Mehla 5</td>
<td>Partal- where in singing ‘tal’ is changed</td>
</tr>
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<td>Page</td>
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<td>Patti</td>
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<td>Wadhans Mehla 1</td>
<td>Allahnian - Songs of grief</td>
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<td>663</td>
<td>Dhanasri Mehla 1</td>
<td>Aarti - song of worship</td>
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<td>683</td>
<td>Dhanasri Mehla 5</td>
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<td>Kafi</td>
</tr>
<tr>
<td>762</td>
<td>Suhi Mehla 1</td>
<td>Kuchajji - a disorganised woman</td>
</tr>
<tr>
<td>763</td>
<td>Suhi Mehla 1</td>
<td>Suchajji - an organised woman</td>
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<td>763</td>
<td>Suhi Mehla 1</td>
<td>Gunwanti - a woman with good qualities</td>
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<td>838</td>
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<td>Thithe</td>
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<td></td>
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<td>Jat - a style of playing tabla (drums)</td>
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<td>Bilawal Mehla 4</td>
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<td>Sad - song of grief</td>
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<td>927</td>
<td>Ramkali Mehla 5</td>
<td>Ruti - season</td>
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<td>Type</td>
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<tr>
<td>929</td>
<td>Ramkali Mehla 1</td>
<td>Dakhni Onkar- Letter of alphabet (Dakhni is related with Raag Ramkali and not Onkar)</td>
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<tr>
<td>938</td>
<td>Ramkali Mehla 1</td>
<td>Sidh Gosht- a dialogue with the Sidhs (a group of holymen)</td>
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<td>Nut Narain Mehla 4</td>
<td>Partial</td>
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<td>Maru Mehla 5</td>
<td>Anjali- request</td>
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<td>1107</td>
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<td>Parbhati Mehla 5</td>
<td>Partal</td>
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<tr>
<td>1353</td>
<td>Mehla 1, Mehla 5</td>
<td>Sahaskriti- a variant of Sanskrit, a language of roaming hoymen</td>
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<tr>
<td>1360</td>
<td>Mehla 5</td>
<td>Gatha- a story</td>
</tr>
<tr>
<td>1361</td>
<td>Mehla 5</td>
<td>Phuney- a type of chhant, where a specific word is repeated e.g., ‘herha’.</td>
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<tr>
<td>1363</td>
<td>Mehla 5</td>
<td>Chaubole- a type of chhant, where a conversation of four participants is recorded (participants are: Samman, Musan, Jamal and Patang)</td>
</tr>
<tr>
<td>1429</td>
<td>Mehla 5</td>
<td>Mundavni- seal (to seal), a riddle</td>
</tr>
<tr>
<td>1429</td>
<td>Not known</td>
<td>Raagmala- a list of ragas, an index</td>
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## A VIEW OF DIVERSIFIED HEADINGS AND SUBHEADINGS USED IN GURU GRANTH SAHIB

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<td>Gauri Guareree Mehla 4 Chautha Chaupadas</td>
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<td>368</td>
<td>Asa</td>
<td>Mehl 4 Raag Asa Ghar 6 ke 3</td>
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<td>Asa</td>
<td>Raga Asa Ghar 8 ke Kaf Mehla 4</td>
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<td>Asa</td>
<td>Asa Ghar 9 Mehla 5</td>
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<td>Page</td>
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<tr>
<td>405</td>
<td>Asa Asa</td>
<td>Mehla 5 Ghar 12</td>
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<td>409</td>
<td>Asa Asa</td>
<td>Mehla 5 Ghar 17 Asawari</td>
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<td>Mehla 5 Ghar 3</td>
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<td>440</td>
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<td>3 Chhant Ghar 3</td>
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<td>Asa Asa Chhant Mehla</td>
<td>4 Ghar 1</td>
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<td>478</td>
<td>Asa Asa Sri Kabir Jeo ke Chaupadasik-tukae</td>
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<tr>
<td>481</td>
<td>Asa Asa Sri Kabir Jeo</td>
<td>ke tipada 8 dotuke 7 iktuke 1</td>
</tr>
<tr>
<td>483</td>
<td>Asa Asa Sri Kabir Jeo</td>
<td>ke dopadas</td>
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<tr>
<td>487</td>
<td>Asa Asa Bhagat Dhanna jeo ke</td>
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<td>488</td>
<td>Asa Asa Sheikh Farid jeo ke Bani</td>
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<tr>
<td>524</td>
<td>Gujri Gujri</td>
<td>Bhagta ke Bani</td>
</tr>
<tr>
<td>525</td>
<td>Gujri Gujri</td>
<td>Namdev je ke pada Ghar 1</td>
</tr>
<tr>
<td>525</td>
<td>Gujri Gujri</td>
<td>Sri Trilochan jeo ke pada Ghar 1</td>
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<tr>
<td>656</td>
<td>Sorath Sorath</td>
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<tr>
<td>692</td>
<td>Dhanasri Dhanasri</td>
<td>Bani Bhagat Namdev je ke</td>
</tr>
<tr>
<td>695</td>
<td>Dhanasri Dhanasri</td>
<td>Bani Bhagta ke Trilochan</td>
</tr>
</tbody>
</table>

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—Nitinem, 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 Gurareere
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 Faird 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 jeeo Ghar 1
ii. Raga Gaund Bani Kabir jeeo 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 jeeo ki Ghar 2

*Analysis:*
1. The heading is plural and it has Bani of three Bhagats, Kabir, Namdev and Ravidas.
2. The epithets ‘ki’, ‘jeeo 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 jeeo
ii. Ramkali Ghar 2 Bani Kabir ji ki
iii. Bani Namdev jeeo ki Ramkali Ghar 1
iv. Ramkali Bani Ravidas ji ki
v. Ramkali Bani Beni jeeo 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 ‘jeeo 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 different 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 Prabhati—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 Jaijaiwanti-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 jee ke

ii. Sloak Sheikh Farid ke

**Analysis:**

1. The epithets used are ‘jee 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 ralae likhia Mehla 5**, meaning shabad of Kabir in raga Gauri mixed with a shabad of Guru Arjan.

Gauri, Kabir Ji, with writings of Mehla 5:

Kabir has seen such wonders! Mistaking it for cream, the people are churning water. II 1 II Pause II The donkey grazes upon the green grass; arising each day, he laughs and brays, and then dies. II 1 II The bull is intoxicated, and runs around wildly. He romps and eats and then falls into hell. II 2 II Says Kabir, a strange sport has become manifest: the sheep is sucking the milk of her lamb. II 3 II Chanting the Lord's Name, my intellect is enlightened. Says Kabir, the Guru has blessed me with this understanding. II 4 II 1 II 14 II

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:

हृदि भरत धरि विमुखल वे मून दुः

शारीर धरि फूरं दुआर भई इतत पुलां दुः

उठ भरत धरि स्रवण भई स्रवण णिड भई इतत पुलां दुः

हृदि भरत धरि जिधि जुंग निधि दुधें दुधें दुधें दुधें दुधें दुधें दुधें दुधें

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. II 1 II Pause II 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 beauteous Face of God. II 1 II 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. II 2 II 1 II 8 II

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.

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’

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. II 1 II

The following is the first pauri of the var of Satta & Balwand:

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. II 1 II

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 anywhere 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:

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. II 209 II 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. \( \text{Il} \) 210 \( \text{Il} \) Mehla 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. \( \text{Il} \) 211 \( \text{Il} \\

1.4.2
Sloaks 212-213, pages 1375-1376 are the sayings of Bhagat Trilochan to Bhagat Namdev.

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? \( \text{Il} \) 212 \( \text{Il} \) 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. \( \text{Il} \) 213 \( \text{Il} \\

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 Mehla 3—this is Guru Amardas's sloak in answer to Farid's sloak no. 12.

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. \( \text{Il} \) 13 \( \text{Il} \\

1.5.2
Sloak 32, page 1379, has no title, this is a sloak of Guru Nanak, in Var Maru, Mehla 3. Page 1088
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. II 32 II

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.

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. II 52 II

1.5.4
Sloak 75, page 1381, has title of Mehla 5. This sloak is an answer of Farid's sloak no. 74.

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. II 75 II

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.
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 ||

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 ||

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. II 110 II 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. II 111 II

1.5.7
Sloak 113, page 1384, is sloak of Guru Nanak in Var Siri raga Mehla 4, page 53.

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. II 113 II

1.5.8

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. II 121 II

1.5.9

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 II 122 II

1.5.10
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:

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

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/slokas and Guru Angad's sloaks

Example 1
Jap ji and Maj di Var:

Guru Nanak:

\[ \text{Jap ji and Maj di Var:} \]

Guru Angad:

\[ \text{Maj di Var, Sloak, page 147 GGS} \]

Example 2
Asa di Var

Guru Nanak:

\[ \text{Asa di Var:} \]

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. II 22 II (Asa di Var, page 474 GGS)

Guru Angad:

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. II 1 II (Asa di Var, page 474)

Example 3
Suhi di Var

Guru Nanak:

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. II 1 II (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. II 2 II (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.

<table>
<thead>
<tr>
<th>The opening wordings</th>
<th>Number of Shabads of Guru Nanak</th>
<th>Number of Shabads of Guru Amardas</th>
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<tbody>
<tr>
<td>Man re</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Mere mun, Mun mere</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Bhai re</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Mundhe</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

3. Use of similar rhymes in Ashtpadis in Raga Maj:
The following similarities are observed in the Ashtpadis in Raga Maj:

<table>
<thead>
<tr>
<th>Gurus</th>
<th>Guru Nanak</th>
<th>Guru Amardas</th>
<th>Guru Ramdas</th>
<th>Guru Arjan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhyming words</td>
<td>patiavania</td>
<td>chukavania</td>
<td>pavana</td>
<td>lakhavania</td>
</tr>
</tbody>
</table>

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)
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 Sarath:**
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)

<table>
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<tr>
<th>Raga</th>
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|      |       | 2    | Devghandhari | Devgh-
|      |       | 3    | Gandhari | andhari |
|      |       | 4    | Seehuti | Parbal-chand |
|      |       | 5    | Dhanasri | Dhanasri |
|      |       | 6    | Ubhara |       |
|      |       | 7    | Khaukhat |       |
|      |       | 8    | Bhauranad |       |
| 3    | Hindol | 1    | Sumanand | Hindol |
|      |       | 2    | Devkari |       |
|      |       | 3    | Basanti | Chander Bimb |
|      |       | 4    | Sandhur | Manglan |
|      |       | 5    | Sahs-Ahiri | Sarsban |
|      |       | 6    | Binoda |       |
|      |       | 7    | Basant | Basant |
|      |       | 8    | Kamoda |       |
| 4    | Deepak | 1    | Kecheli | 1    |
|      |       | 2    | Patmanjri | 2    |
|      |       | 3    | Todi | Rama |
|      |       | 4    | Kamodi | Kamal Kusam |
|      |       | 5    | Gujri | Chapak |
|      |       | 6    | Gaura |       |
|      |       | 7    | Kanra | Kanra |
|      |       | 8    | Kalana | Kalyan |
| 5    | Siri | 1    | Berari | 1    |
|      |       | 2    | Karnati | 2    |
|      |       | 3    | Gavri | 3    |
|      |       | 4    | Asawari | 4    |
|      |       | 5    | Sindhvi | 5    |
|      |       |       |       |       |

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)
<table>
<thead>
<tr>
<th>Meg</th>
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<td>Siama</td>
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</table>

Used out of this list

Total-Ragas, Raginis and their sons: $6 \times 30 + 48 = 84, 19 + 3 = 22, +2 = 24$
Ragas, Raganis and their sons included in Guru Granth Sahib but not included in the list of ragas in Raagmala

<table>
<thead>
<tr>
<th>Used in the Main Text</th>
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<tbody>
<tr>
<td>1 Maj</td>
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<tr>
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<td>5 Jaitsiri</td>
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<tbody>
<tr>
<td>1 Bhopli</td>
</tr>
<tr>
<td>2 Vibas</td>
</tr>
<tr>
<td>3 Kafee</td>
</tr>
</tbody>
</table>

Total 15
The Authorship of the Sloaks in Japji?
Please compare the following and give your views

Page 1

नमो नमस्ति

नमः

अर्थित श्रद्धा समाधि मनः ॥

de श्री मनः तनुभ तेमी श्री मनः ॥

Gauri Sukhmani Mehla 5 (page 285)

॥ मंत्रें ॥ अर्थित श्रद्धा समाधि मनः ॥ तै हि मनः ॥ तनुभ तेमी हि मनः ॥ ९ ॥

Page 8

नमो नमस्ति

मंत्रें ॥

हरदेव गुरु धर्मी धिनः, भवं पवित्रं मनः ॥

d्विराम गाजि दृष्टि लाभि साधिशा, येई समाधि नमः ॥

dंगिणाजीश्च सुविष्णुजीश्च दृष्टि पल्लव उद्दृश्यि ॥

बधी मनः अपपढः, वे हेदे वे दृष्टि ॥

सिती रमण विशेषतिः, वाचे भमविष्ट परिष्ठि ॥

श्रवण दे भृष सृजने, वेजः हृदी रगिषि ॥

Maj ki var Mehla 1

Page 146/47

॥ ॥

हरदेव गुरु धर्मी धिनः, भवं पवित्रं मनः ॥

d्विराम गाजि दृष्टि लाभि साधिशा, येई समाधि नमः ॥

dंगिणाजीश्च सुविष्णुजीश्च दृष्टि पल्लव उद्दृश्यि ॥

बधी मनः अपपढः, वे हेदे वे दृष्टि ॥

सिती रमण विशेषतिः, वाचे भमविष्ट परिष्ठि ॥

श्रवण दे भृष सृजने, वेजः हृदी रगिषि ॥ ॥

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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:

<table>
<thead>
<tr>
<th>The Raga</th>
<th>Counts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Siri</td>
<td>12</td>
</tr>
<tr>
<td>Majh</td>
<td>4</td>
</tr>
<tr>
<td>Gauri</td>
<td>38</td>
</tr>
<tr>
<td>Asa</td>
<td>59</td>
</tr>
<tr>
<td>Gujri</td>
<td>31</td>
</tr>
<tr>
<td>Bihagra</td>
<td>4</td>
</tr>
<tr>
<td>Wadhans</td>
<td>14</td>
</tr>
<tr>
<td>Sorath</td>
<td>19</td>
</tr>
<tr>
<td>Dhanasri</td>
<td>26</td>
</tr>
<tr>
<td>Jaitsri</td>
<td>10</td>
</tr>
<tr>
<td>Todi</td>
<td>8</td>
</tr>
</tbody>
</table>
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 syllables 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:

<table>
<thead>
<tr>
<th>Raga</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Siri (Vanjara)</td>
<td>1</td>
</tr>
<tr>
<td>Bihagra</td>
<td>1</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Raga</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Majh di var</td>
<td>1</td>
</tr>
<tr>
<td>Gauri ashtpadi</td>
<td>1</td>
</tr>
<tr>
<td>Gauri Gurareri</td>
<td>1</td>
</tr>
<tr>
<td>Gauri Purbi</td>
<td>2</td>
</tr>
<tr>
<td>Gauri Bhagata di bani</td>
<td>2</td>
</tr>
<tr>
<td>Gauri purbi Bawan Akhri</td>
<td>1</td>
</tr>
<tr>
<td>Bilawal</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9</strong></td>
</tr>
</tbody>
</table>

5. **Ik Onkar Satnaam Kartapurkh Nirbahu Nirver Akalmurat Ajoone Saibhang Gurprasad:**

This 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 follows:

Ek Ong Kar - God is One, Almighty and Creator
Satnaam - he is the Truth
Kartapurkh - he is the Designer and Creator
Nirbhou - 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.

* This mangal was handed personally by God to Guru Nanak alongwith Japji Sahib.
Extracts from Lectures
by
Dr. S.S. Kapoor
Reproduced verbatim
A VIEW ON THE PRONUNCIATION OF \( और \)

1.1
To pronounce the word it is broken into three parts:

a. 1 (one) pronounced as \( इक \).

b. \( और \) pronounced as ‘ong’

c. \( ओर \) pronounced as ‘kar’

Thus it is pronounced as Ik Ong Kar.

1.2
Numeral ‘1’ means one and thus needs no explanation. \( इक \) 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 \( ओर \), 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 \( इक-ओम-कर \), whereas in the Sikh thought it is pronounced as \( इक-ओंग-कर \).

The witness of this pronunciation is found in the hymns of the Gurus:

Guru Nanak: “Ik-Ong-Kar avar nahin duja Nanak ek smahi.”

Guru Amardas: “Ong-Kar sab srisht upae.”

Guru Ramdas: “Ong-Kar eko rav riha sab ekas mahaes smavogae.”


“Pratham kal jab kiya pasara Ong-Kar the srisht upara.”

1 Ramkali Mehla 1, Dakhni Onkar, 4 Maru Mehla 5,
2 Maru Mehla 3, Sohle, 5 Dasam Granth, Jap Sahib, verse
3 Kanra Mehla 4, Ashtapadi 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 Mehl 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), Sukhman Sahib (pages 262-296) (psalms of peace). This composition has 24 Astpadis and 24 Sloaks preceding each Astpad, there is one rahau in this composition and that is set in the first Astpad. Sohila (psalms of union and separation) (pages 11-12). Sohar (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
Dr. S.S. Kapoor
Reproduced verbatim
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 person's account books, which are finally checked by God after death.

   In the words of Guru Nanak, “leka 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:
   “apa bēj apa ē 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

God's abode

Restricted area, absolutely no entry

Abode of Prophets

No entry

Abode of saints

Abode of other holymen

Heavens (also has a God's chamber in here, and chambers of prophets and saints) After a short stay there is a choice to live here or go back to earth.

Hell

(short stay, then sent back to earth)

Either this way (noble karma)

or this way (bad karma)

Transitory lounge

Trial court

(trial is on 40th day of death on earth)

13 days' journey from planet earth, the passage is dark and dangerous. Recitation of Gurbani on Earth illuminates the way and makes it safer.

comes back on earth to pass through 8.4 million lives of sufferings (if condemned), or to live a happy life (if rewarded)

Planet earth

(route of the soul after death)

Other planets

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

   **M. 9 || राक्षस आपै ते भगु गुडीवे विवर सती || देखा तथा अभावे मीलीक नष्ट बनि बंध तद्दी || उठा दृष्टिमत्ता भवरे भवी निरा निरा तद्दी || भयतदेशी रागसु ग्रेम व भी भापित उड़ी || आइठ नाड़ तेज़ ब्रह्मी जीवी जावी तद्दी || वुढ़ घिस्टे ढाल दुखिस्तिव मिंग तद्दी || 2 ||

   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. Azraaeel, 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)

   **साहित भवरे भवी निरा निरा तद्दी || देखा तथा अभावे मीलीक नष्ट बनि बंध तद्दी || आइठ नाड़ तेज़ ब्रह्मी जीवी जावी तद्दी || 38 ||

   || 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

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. II 7 II

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)

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. II 4 II 5 II

Dharamrai is ordered by God to pass only fair and correct judgement, based on the facts of accounts of the Karmas
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. II 1 II 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. II 1 II Rahau II The Judge of Dharma, by the orders of God’s Command, site and administers True Justice. Those evil souls, 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 serves them; bleassed is the Lord who adorns them. II 2 II 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. II 3 II 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.
II 4 II 30 II 63 II
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
   c. Seventeen Bhatts: Bal, Bhal, Bhikha, Das, Gayand, Harbans, Jal, Jalan, Jalap, Kal, Kalashar, Kirat, Mathura, Nal, Sal and Tal [some scholars give a total of eleven bhatts 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 evolution 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 fulfill 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 Kshtriya (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 sings ongs 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
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, Ayodhaya, 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, Macchendernath 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 Seek 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. McGregor
(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 Bhnni 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 despositing 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 milestones 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 Sangatias 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 Sangatias 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 everyone 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 Faruqui Sirhindi
Sheikh Ahmed Faruqui 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 Faruqui 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, Makhan 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, 1966, 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 Makhowal, 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 habitated 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. Cunnignham (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 Ramananad (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.

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

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 Khashtri 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
<table>
<thead>
<tr>
<th>Number</th>
<th>Place</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Jalan</td>
<td>1 Swaya</td>
</tr>
<tr>
<td>9</td>
<td>Jalap</td>
<td>4 Swayas,</td>
</tr>
<tr>
<td>10</td>
<td>Kal</td>
<td>46 Swayas, 2 Sorathhas</td>
</tr>
<tr>
<td>11</td>
<td>Kalashar</td>
<td>4 Swayas</td>
</tr>
<tr>
<td>12</td>
<td>Kirat</td>
<td>8 Swayas</td>
</tr>
<tr>
<td>13</td>
<td>Mathura</td>
<td>10 Swayas</td>
</tr>
<tr>
<td>14</td>
<td>Nal</td>
<td>6 Swayas</td>
</tr>
<tr>
<td>15</td>
<td>Sal</td>
<td>3 Swayas</td>
</tr>
<tr>
<td>16</td>
<td>Sewak</td>
<td>7 Swayas</td>
</tr>
<tr>
<td>17</td>
<td>Tal</td>
<td>1 Swaya</td>
</tr>
</tbody>
</table>
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 var 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.
<table>
<thead>
<tr>
<th>No.</th>
<th>Lines</th>
<th>Name of Nanak in</th>
<th>Total sloaks count</th>
<th>Composer/s</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3</td>
<td>3,3</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3</td>
<td>9,4</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3</td>
<td>4,3</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3</td>
<td>3,11</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>yes</td>
<td>2</td>
<td>Mehla 3</td>
<td>2,2</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3</td>
<td>4,4</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3,</td>
<td>3,4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Meha 4</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3</td>
<td>4,4</td>
</tr>
<tr>
<td>9</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3</td>
<td>5,5</td>
</tr>
<tr>
<td>10</td>
<td>5</td>
<td>yes</td>
<td>2</td>
<td>Mehla 3</td>
<td>5,4</td>
</tr>
<tr>
<td>11</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3,</td>
<td>4,2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Meha 4</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>5</td>
<td>no</td>
<td>3</td>
<td>Mardana</td>
<td>6,5,2</td>
</tr>
<tr>
<td>13</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3</td>
<td>4,2</td>
</tr>
<tr>
<td>14</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Meha 5</td>
<td>2,2</td>
</tr>
<tr>
<td>15</td>
<td>5</td>
<td>yes</td>
<td>2</td>
<td>Mehla 3</td>
<td>4,6</td>
</tr>
<tr>
<td>16</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3</td>
<td>7,4</td>
</tr>
<tr>
<td>17</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3,</td>
<td>5,2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Kabir</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3</td>
<td>6,2</td>
</tr>
<tr>
<td>19</td>
<td>5</td>
<td>no</td>
<td>2</td>
<td>Mehla 3</td>
<td>4,5</td>
</tr>
<tr>
<td>20</td>
<td>5</td>
<td>yes</td>
<td>2</td>
<td>Meha 1</td>
<td>2,5</td>
</tr>
<tr>
<td>21</td>
<td>5</td>
<td>yes</td>
<td>2</td>
<td>Mehla 3</td>
<td>3,3</td>
</tr>
</tbody>
</table>
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:

   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. II 1 II 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 Prasie 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. II 2 II 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. II 3 II

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 mardana\textsuperscript{2} Dr. Sahib Singh, counts all these sloaks as of Guru Nanak\textsuperscript{3}. 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.\textsuperscript{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.

\textbf{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)

\textsuperscript{2} Guru Granth Sahib, an analytical study, page 8
\textsuperscript{3} Sri Guru Granth Sahib Darpan, volume 4, page 303
\textsuperscript{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

O mind, do not even associate with those who have turned their backs on the Lord.

Sarang Mehla 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. II 1 II Pause II 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 beauteous Face of God. II 1 II 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. II 2 II 8 II

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.,
(sloaks 210, 211 (preceding pauri 20) and sloak 214 (preceeding 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)

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, ਨਾਨਕ (ਜੋਰਦਾਰ), ਨਾਨਕ (ਜੋਤੀ). This variation has grammatical significance.

2. According to Gurbani grammar the symbol (’) and (ੀ) 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:

<table>
<thead>
<tr>
<th></th>
<th>Nominative case</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular noun</td>
<td>ਨਾਨਕ, ਨਾਨਕ, ਨਾਨਕ</td>
<td>ਨਾਨਕ, ਨਾਨਕ, ਨਾਨਕ</td>
</tr>
<tr>
<td>Plural noun</td>
<td>ਨਾਨਕ, ਨਾਨਕ, ਨਾਨਕ</td>
<td>ਨਾਨਕ, ਨਾਨਕ, ਨਾਨਕ</td>
</tr>
</tbody>
</table>

3. Following are given a comparison of both Punjabi and English sentences, according to Gurbani grammar:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular noun</td>
<td>Nanak lives</td>
<td>ਨਾਨਕ ਜੀਵਨ</td>
</tr>
<tr>
<td>Plural noun</td>
<td>Nanak live</td>
<td>ਨਾਨਕ ਜੀਵਨ</td>
</tr>
</tbody>
</table>

4. The name ਨਾਨਕ also refers to ‘of Nanak’ or ‘belonging to Nanak’.

5. The pronunciation of all the variation is same i.e., ‘Nanak’.

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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 ||

Page 725

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 ||

Page 1315

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 Bhatts, 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 Singh, 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 epic 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:

<table>
<thead>
<tr>
<th>For the Bhatts</th>
<th>Guru Nanak</th>
<th>Guru Angad</th>
<th>Guru Amardas</th>
<th>Guru Ramdas</th>
<th>Guru Arjan</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Nal</td>
<td>10</td>
<td></td>
<td>16</td>
<td></td>
<td></td>
<td>26</td>
</tr>
<tr>
<td>2. Kalshar</td>
<td></td>
<td>10</td>
<td>9</td>
<td>13</td>
<td>12</td>
<td>44</td>
</tr>
<tr>
<td>3. Jalap</td>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>4. Kirat</td>
<td></td>
<td></td>
<td>4</td>
<td>4</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>5. Bhikhey</td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>6. Sal</td>
<td></td>
<td>1</td>
<td>2</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>7. Bhal</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>8. Gayandh</td>
<td></td>
<td></td>
<td></td>
<td>13</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>9. Mathura</td>
<td></td>
<td></td>
<td>7</td>
<td>7</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>10. Bal</td>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>11. Harbans</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>10</td>
<td>10</td>
<td>22</td>
<td>60</td>
<td>21</td>
<td>123</td>
</tr>
</tbody>
</table>
THE SUBJECT MATTER

11.1 Guru Granth contains the word of God spoken through Sikh Gurus 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:
   a. **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.
   b. **Socio-Religious**: including family life, love, birth, marriage, death, family relationship, sleep, awakening, dreams, wearing, health, diseases etc.
   c. **Political**: including law, justice, injustice, wars, weapons of war etc.
   d. **Educational**: including arts, skills, music, natural sciences, theatres etc.
   e. **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)*

\[
\begin{align*}
\text{The Month: New Year (From Baramah, Raga Majh, M 5)}
\end{align*}
\]
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

Raga Dhanasri Mehla 1: Gagan mai thal(u) rav(i) chand(u) dipak bane tarika mandal janak moti. Dhup(u) maliano 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.

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:

Raga Dhanasri Mehla 1
Asa Mehla 5

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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:*

> ਪੰਜਾਬੀ<p>Punjabi</p>
> ਸਹਿਣਾ ਕਰੋ ਖਰਮ ਕੁਰਮ ਮਮਾ ਬਾਲਰਾਮ ਜੀ ਕਰੋ।
> ਸਹਿਣਾ ਕਰੋ ਖਰਮ ਗੁਰ ਬਾਲਰਾਮ ਜੀ ਕਰੋ।
> ਗੁਰ ਗੱਡ ਪਾਣੀ ਤੋਂ ਸੰਧ ਰੋਜ਼ ਬਾਲਰਾਮ ਜੀ।
> ਗੁਰ ਪਾਣੀ ਬੁੱਧ ਜੀ ਕਦੀ ਸੰਝਾ ਗੁਰ ਪਾਣੀ ਤੋਂ ਸੰਝਾ ਜੀ।
> ਹੋਮ ਪੀਰ ਗੁਰ ਬਾਲਰਾਮ ਜੀ।
> ਗੁਰ ਪਾਣੀ ਬੁੱਧ ਜੀ ਕਦੀ ਸੰਝਾ।

*Page 773*

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 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:

Suhi Mehla Pehla
Page 764

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 nikhewal janam maran dukh nasa. Sagali jot jata tu soi milya bhae subhaay, Nanak Sajan kau bal jaeeay sach milay ghar aay,
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:

Suhi Mehla Chautha (Laavan)

Page 773

(2) दुमी यद्य दे अभ्रुसं दे समो, दे पाप उधो, इत्य बालिधु दा राम
लपता दे गुट्ट-मधुर दा सिभवंत बवचं घटुं नवली है।
(3) दुमी अभ्रुसं वेद्वर विष्णु भिन्नवाम-चाँद्रवाम ती जी बचती है। इत्य
अभ्रुसं जी थपसं दा राम वब मदली है।
(4) दुमी भव राह अभ्रुसं मंगल धिक्काव बचतो (दे लंगिवाम ती चर्चगिम
राह धुमिरीं पूर्णाद वजेती).
दहल्ल दा बवर अलङ्क है जिमा है। अभ्रुसं दुमी देश जाप बहरा।

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 Gurubani;
(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:

Sloak Mehla 2

Ek kinehee aaskee doojai lagai jaee. Naanak aasak kaanadheeai
sad hee rahai samaae. Changai changaa kar manne mandai
mandaa hoe. Aasak eh na aakheeai je lekhai wartai soe.

शंकर:
शंक धिखाव बिम पूर्णाद दा है, नट तिव भधु विमें तेव राम दी धिखाव बजे।
भव भव जुह ती उट्टा है मिराम भव भव भव दीस सभा संबे। भाद्रे
भव भव, भुमी भवे गामी, तेंदां दिव धिखाव बजे। जुह भव, मिराम धिखाव हित
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**

उत सम मन्त्र सिष्टिस मेशंत || त्रिवं मह नवसु मह चेत ||

There is true justice and decision:
There the master and the servant are at par

(Sorathi M.5.)

वेत देिसित उपचमु न रेिसी दिमु ध्यायी उदबान मति नाए || जागी देखें दिशाधु मह चेतु लयें नेचु लेशी लघे देते देशी फरे ||

(Sorathi M.5.)

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**

उद नम मन्त्र सिष्टिस लयें धाव बहे ||

(Uma H: 4)
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

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)

2. Historically, the fall of Khorasan was a significant event in the history of India. The Mughal Empire, under the leadership of Babur, invaded India and brought about significant changes in the country. (Asa M: 1)
2. The heads on which the hair plaits are beautifully arranged, with vermillion 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 samadhi). 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.

TRANSIMI 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 ineradicable 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 to 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 Akhri 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 may 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 she 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.

11.43

**Sriraga Mehla 1**


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).
Sri Raga Mehla 5


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 reference to what should or what should not be eaten. Both shabads are produced hereunder for discussion:

Shabad of Guru Nanak (page 1289)
Salok M:1.


2. Paoree. Hao kiaa aakhaa ik jeebh teraa ant na kinhee paa-i-aa. Sachaa sabad weeehaa se tujh-hee maahhe samaa-
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 to 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 understand 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.

Sirirag Mehta 1


**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 thirty-six 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 happiness, 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:

Kabeer bhaang maachhulee suraa paan jo jo praanee khaahe. Teerath bart nem kee-e te sabhai rasaatal jaahe. 233.

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)
अवधि 2.1

मरु भ्रमण 1


Maru Mehla 1

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 Brahma 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 Simirits 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.
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 'ਵੀਟ ਅੰਤਰ ਵੀਟ, ਵਿਨ ਰੈਮ ਪਚੇ ਦਾ the comma is after ਵੀਟ and not ਵਿਨ.

2. The pronunciation of certain words has to be learnt for they have special pronunciation, e.g. ਅੰਤਰ is pronounced as Ik-Onkar and not as is written.

3. The words 'ਭੁਰਾ ਅੰਤਰ 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 'ਨਾਨਾ' and 'ਤਾਤਾ' are pronounced as 'naa' and 'taa'.

5. At many places the words Mehla is shortened as ਮੇਲਾ but it must be read as 'Mehla'.

6. Many words are set with the use of Sanskrit grammar, e.g., ਲਿਖਿਤ ਸਾਹਿਬ, ਰੈਮ ਪਚੇ, ਮੱਗਲਾ ਤਰਿਕਾ are pronounced with half 'H' sound at the end e.g., ਲਿਖਿਤਾਂਤਰ, ਰੈਮਾਂਤਰਿਕ, ਮੱਗਲਾਂਤਰਿਕ

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., ਝੀਆਂਲੀ In this word 'aunkar' (-) is used to write it correctly whereas 'hora' (―) is used in the pronunciation; in word ਝੀਂਦੀ 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':

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<td>1429-1430</td>
<td>1</td>
</tr>
</tbody>
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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

385
Page 370 of 594
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

VARS

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

GURUTEGHBAHADUR

9- Rag Gauri (1-6= 2 padas, 7-8= 3 padas, 9= 2 padas) (219-220) 2/9/251

ASHTPADIS

GURUNANAK

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

GURUAMARDAS

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
GURURAMDAS
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 SUKHAMANI) (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
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

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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

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Page 380 of 594
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

**VARS**

**GURU NANAK**
1 (24 Pauris) (Shud) (462-475) 24/1
BHAGAT BANI

KABIR

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

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**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**

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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

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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

VARS

GURU RAMDAS
1 (29 Pauris) (Shud) (642-654) 29/1

BHAGAT BANI

KABIR
6 Ghar 1 chaupadas (654-655) 4/6
2 Ghar 1 tintapas (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, 11"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

408
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 TEHG 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 (Partial, 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

**VARS**

**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

VARS

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

422
Page 407 of 594
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

SPEICALIST 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 delivered 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

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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 separation and joy of union with God**

ANALYSIS

CHANTS

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 backdrop 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 Gh 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

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**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

VARS

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

439

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CHHANTS

GURU ARJAN DEV
1 (chaupada) (1278) 4/1

VARS

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 Partial) (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

PHUNEY

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 sway a 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 swaya- 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 Sali- 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) 2/21/9/11/10/22/60/123

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
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Matrix showing different type of Bani of Bhagats as contained in Guru Granth Sahib.
### Matrix Showing Different Type of Bani of the Sikh Gurus as Contained in Guru Granth Sahib (10)

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*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

Page 438 of 594
### III

**MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS**

**GURU NANAK DEV**

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Notes: In Rags Bilawal, Nanhari, Mahhar, Kanra and Parbhal Vbhals shabads of 2 padas are titled PARTIAL.
# VII

MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS

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### MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS

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726-727 Kahsa 3 padas
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### MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS

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**MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS**

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## MATRIX-ANALYSIS OF SHABADS (2-8 padas) AND SPECIALIST COMPOSITIONS

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*Note: T = Trilochan, J = Jaidev, D = Dhanna, S = Surds, R = Ramanand, P = Parmanand, Sm = Sain, pd = pad-pades*
### RAGMALA (pages 1429-1430)

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**Total Raags, Raganis and their sons:**

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**Total Raags, Raganis and their sons:**

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**Total Raags, Raganis and their sons:**

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Ragas, Raagnis and their sons included in Guru Granth Sahib but not included in the list of ragas in Raagmala

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**Total 15**
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

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<tr>
<th>THE BOOK (Mandalas)</th>
<th>Number of hymns</th>
<th>Number of mantras</th>
<th>Mantras addressed to</th>
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<tr>
<td>One</td>
<td>181</td>
<td>2006</td>
<td>Mainly Indra and Agni (fire god)</td>
</tr>
<tr>
<td>Two</td>
<td>43</td>
<td>429</td>
<td>Ascribed to sage Gritsmada; addressed to Indra, Agni and Rudra (god of storms)</td>
</tr>
<tr>
<td>Three</td>
<td>62</td>
<td>617</td>
<td>Ascribed to sage Vishwamitra; addressed to Indra, Agni, Yupa (Sacrificial post), Usha (dawn)</td>
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<tr>
<td>Number</td>
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<td>Ascribed to</td>
<td>Details</td>
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<td>--------</td>
<td>-----------</td>
<td>-------------</td>
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<tr>
<td>Four</td>
<td>58, 589</td>
<td>Ascribed to sage Namdeva, son of sage Gautama. Bulk are addressed to Agni, others include: Shyena (falcon), Dadhikra (celestial horse)</td>
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<td>87, 727</td>
<td>Ascribed to various sages; addressed mainly to Agni</td>
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<td>75, 765</td>
<td>Ascribed to Sage Bhardavaja; addressed to Indra &amp; Agni</td>
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<td>104, 841</td>
<td>Assigned to sage Vashisht; addressed to Indra followed by Agni</td>
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<tr>
<td>Eight</td>
<td>103, 1716</td>
<td>Ascribed to various sages; addressed to Indra, Agni &amp; Ashvinis</td>
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<td>Nine</td>
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<td>Ascribed to sage Vishvamitra; addressed to Pavamana Soma (moon god)</td>
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<td>Ten</td>
<td>181, 1754</td>
<td>Ascribed to sages; a dialogue between Yama &amp; Yami (son and daughter of Sun)</td>
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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:

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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. Purvārūḍhika 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 Dhritrastra. The whole Scripture is divided into 3 Sections, 18 Chapters and seven hundred and one verses.

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<thead>
<tr>
<th>Section 1 - Path of Action</th>
<th>Number of Verses</th>
<th>Chapters</th>
<th>Contents</th>
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<td>Verses 1-47</td>
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<td>1-11 Description of warriors</td>
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<td>12-19 The sound of conches</td>
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<td></td>
<td>20-27 Arjun looks at brother-enemies</td>
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<td>28-47 Expression of grief by Arjun</td>
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<td></td>
<td>The Despondency of Arjun</td>
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<td>1. Identifying the imperishable soul as the perishable body</td>
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<td></td>
<td>2. Considering waging a war even for a righteous cause to be a sin.</td>
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<td></td>
<td>Verses 1-72</td>
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<td>1-11 Arjun's grief</td>
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<td>12-30 Yoga of knowledge</td>
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<td>31-38 Duties of Kshatriyas</td>
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<td>39-53 Karmyogi</td>
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<td>54-72 Marks and glories of stable mind</td>
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<td>The Philosophy of Discrimination</td>
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<td>Dual aspects of human personality:</td>
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<td></td>
<td>1. the changing body complex</td>
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<td></td>
<td>2. the unchanging soul</td>
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<tr>
<td>3 Verses 1-43</td>
<td>The path of Karma</td>
<td>Union with God through selfless service. Karma in a spirit of worship unto God without longing for reward</td>
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<tr>
<td>1-8 Detachment &amp; duty</td>
<td>9-16 Sacrifices</td>
<td>17-24 Actions for the good of world</td>
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<tr>
<td>25-35 Wise and unwise</td>
<td>36-43 Control of desires</td>
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<thead>
<tr>
<th>4 Verses 1-43</th>
<th>The Path of Wisdom</th>
<th>Wisdom leads to the state of purity; It includes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-18 Selfless actions</td>
<td>19-23 Yogis &amp; sages</td>
<td>24-32 Sacrifices &amp; fruits</td>
</tr>
<tr>
<td>24-32 Sacrifices &amp; fruits</td>
<td>33-43 Glory of knowledge</td>
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</tbody>
</table>

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<thead>
<tr>
<th>5 Verses 1-29</th>
<th>The Renunciation of Karma</th>
<th>Stages of Jivan Mukat (selfless karma) include:</th>
</tr>
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<tr>
<td>1-6 Yoga of disinterested actions</td>
<td>7-12 Marks and glories of nishkam karyam</td>
<td>13-26 Yoga of knowledge</td>
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<tr>
<td>27-29 Meditation and devotion</td>
<td>28-32 Sacrifices Guru and fruits of actions</td>
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</tr>
<tr>
<td>33-43 Glory of knowledge</td>
<td>34-43 Faith in Guru</td>
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<tr>
<td>44-47 Self Control</td>
<td>48-52 Attachment with divine.</td>
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<tr>
<td>Section 2 Path of Devotion</td>
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<tr>
<td><strong>6 Verses 1-37</strong></td>
<td>Meditation and Mind can be self-control</td>
<td>Mind can be controlled through practice and dispassion-the will to do</td>
</tr>
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<td>1-4 Yoga of disinterested actions</td>
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<td>5-10 Marks of God realised soul</td>
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<tr>
<td>11-31 Description of Dhyanyoga</td>
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<td>32-36 Mind control</td>
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<td>36-37 Fall from yoga</td>
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<td><strong>7 Verses 1-30</strong></td>
<td>Knowledge and Knowledge and Worship: with and without motives</td>
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<td>1-7 Knowledge of manifest divinity</td>
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<td>8-12 Inherence of God</td>
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<td>13-19 Villain and devotees</td>
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<td>20-23 Worship of semi-gods</td>
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<td>14-30 Ignorant and wise</td>
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<td><strong>8 Verses 1-28</strong></td>
<td>The life everlasting</td>
<td>The yoga of the indestructible Brahma</td>
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<td>1-7 Adhyatma &amp; Karma</td>
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<td>8-22 Bhaktiyoga</td>
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<tr>
<td>23-28 Dark &amp; bright Paths</td>
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<tr>
<td><strong>9 Verses 1-28</strong></td>
<td>Sovereign science and secret</td>
<td>The all comprehensive truth</td>
</tr>
<tr>
<td>1-6 Jnana and glory of God</td>
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<td>7-10 Origin of world</td>
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<tr>
<th>10 Verses 1-42</th>
<th>Divine manifestations</th>
<th>The prime secrets of Almighty</th>
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<tr>
<td>1-7 Power of yoga</td>
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<td>8-11 Bhaktiyoga</td>
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<td>12-18 Prayer to God</td>
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<td>19-42 God describes His glories</td>
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<tr>
<th>11 Verses 1-55</th>
<th>Vision of the Cosmic form</th>
<th>Cosmos in the person of God</th>
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<td>5-8 God describes His manifestation</td>
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<td>9-14 Description of universal form</td>
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<td>15-31 View of God's universal form</td>
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<td>35-46 Prayer of Arjun</td>
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<td>47-50 Revelation by God to Arjun</td>
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<td>51-55 Devotion and its fruits</td>
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<tr>
<th>12 Verses 1-20</th>
<th>Path of devotion</th>
<th>Modes of worship</th>
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<tr>
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<td>13-20 God realised soul</td>
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<td>SECTION 3</td>
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<td>PATH OF</td>
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<td>WISDOM</td>
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<tr>
<td>13 Verses 1-34</td>
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<tr>
<td>1-18 Kshetra &amp; Purusha</td>
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<td>19-34 Matter &amp; Spirit</td>
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<tr>
<td>Spirit &amp; Matter</td>
<td>Body and mind complex</td>
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<td>14 Verses 1-27</td>
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<tr>
<td>1-4 Prakriti &amp; Purusa</td>
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<td>5-18 Gunas described</td>
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<td>19-27 God Realisation</td>
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<td>The Triple Qualities</td>
<td>Sattav, Rajas and Passion</td>
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<td>15 Verses 1-20</td>
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<td>1-5 Universe</td>
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<td>7-11 individual soul</td>
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<td>12-15 God &amp; His glory</td>
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<td>16-20 Perishable and Imperishable</td>
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<tr>
<td>The Supreme Self universe</td>
<td>Ultimate source of manifested</td>
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<td>16 Verses 1-24</td>
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<td>1-6 Divine &amp; Demonical Properties</td>
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<tr>
<td>6-20 Vices described</td>
<td></td>
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<tr>
<td>21-24 Scriptures</td>
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<tr>
<td>Divine &amp; Demonical qualities</td>
<td>Personalities of Divine The vices</td>
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<td>17 Verses 1-28</td>
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<td>1-6 Penances</td>
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<td>7-22 Kind of food</td>
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<td>23-28 Om Tat Sat</td>
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<tr>
<td>Threefold Faith</td>
<td>Behaviour of Sattavic, Rajasic and Tamasic people</td>
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<tr>
<td>18 Verses 1-68</td>
<td>Spirit of Renunciation</td>
<td>Summary of the previous 17 chapters</td>
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<tr>
<td>1-12 Relinquishment</td>
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<td>13-18 Causes of karma</td>
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<td>19-40 Gunas</td>
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<td>41-48 Duties of castes</td>
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<tr>
<td>49-55 Path of knowledge</td>
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<td></td>
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<tr>
<td>56-66 Path of karmayoga</td>
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<tr>
<td>67-68 Glory of Geeta</td>
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</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Kand no.</th>
<th>Title</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bal kand</td>
<td>Childhood, adult life, marriage</td>
</tr>
<tr>
<td>2</td>
<td>Ayodhya kand</td>
<td>Life in Ayodhya coronation, exile</td>
</tr>
<tr>
<td>3</td>
<td>Aranya kand, Forest</td>
<td>Life in exile, abduction of Sita,</td>
</tr>
<tr>
<td>4</td>
<td>Kishkindha kand</td>
<td>Rama at Pampasar, Luxman stay in Kishkindha</td>
</tr>
<tr>
<td>5</td>
<td>Sundar kand</td>
<td>Hanuman crosses the ocean, anger of Ravan, Lanka on fire</td>
</tr>
<tr>
<td>6</td>
<td>Lanka kand</td>
<td>Ravan and the great war, death of Ravan, return to Ayodhya, coronation</td>
</tr>
<tr>
<td>7</td>
<td>Uttar kand</td>
<td>Life of Ram, life of Luv &amp; Kush, last days of Sita, Ram &amp; Luxman enroute to heavens.</td>
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</tbody>
</table>
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:

<table>
<thead>
<tr>
<th>No.</th>
<th>The Book</th>
<th>Contents</th>
<th>Number of padas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The Achar Anga</td>
<td>Rules of conduct for ascetics</td>
<td>18,000</td>
</tr>
<tr>
<td>2.</td>
<td>The Sutrakrita-Anga</td>
<td>Exposition of knowledge, humility etc.</td>
<td>36,000</td>
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<td>3.</td>
<td>The Sthanas Anga</td>
<td>Exposition of knowledge of soul</td>
<td>42,000</td>
</tr>
<tr>
<td>4.</td>
<td>The Samavaya-Anga</td>
<td>Account of similarities that arise from the point of view of (dravya) universe, (kshetra) place, (kala) time and (bhava) character</td>
<td>164,000</td>
</tr>
<tr>
<td>5.</td>
<td>The Vyakhyaprajnapati</td>
<td>Including 60,000 questions put to Lord with the answers</td>
<td>228,000</td>
</tr>
<tr>
<td>6.</td>
<td>The Jnatridharma katha Anga</td>
<td>Exposition of nature</td>
<td>556,000</td>
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<td>7.</td>
<td>The Upasakadh-yayana Anga</td>
<td>Stages (eleven) of a householder's life, the vows of chastity and rules of conduct for a householder</td>
<td>1,170,000</td>
</tr>
<tr>
<td>8.</td>
<td>The Antakrid-dasa Anga</td>
<td>Detail of 10 dasa Angas, who in the period of each of the 24 Tirthankaras, undergo very strict torture of ascetism and finally set themselves free from karma</td>
<td>2,238,000</td>
</tr>
<tr>
<td>9.</td>
<td>The Anuttvropap-daka-dasa Angas</td>
<td>Detail of 10 ascetics, who practised ascetism of a high type and in virtue of that took birth in the five Anuttara-vimnas or heavens</td>
<td>9,244,000</td>
</tr>
<tr>
<td>10.</td>
<td>The Prasnavyakarana Angas</td>
<td>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.</td>
<td>9,316,000</td>
</tr>
</tbody>
</table>
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

i. The Chandra prajnapti

Five Parikarmas

Account of motion, period, satellites of the moon, lunar days etc.

3,605,000

ii. The Surya prajnapti

Account of the satellites of the sun.

503,000

iii. The Jambu-dvipa-prajnapti

Account of Meru mountain, mountains, lakes, rivers etc.

325,000

iv. The Dvipa prajnapti

Account of all the continents and sea and the residence of gods and the sites of the Jain temples.

5,236,000

v. The Vyakhyasutra prajnapti

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

Prathamanuyoga

This contains an

5000
<table>
<thead>
<tr>
<th></th>
<th>Fourth part</th>
<th>Fourteen Purvagatas</th>
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</thead>
<tbody>
<tr>
<td>i.</td>
<td>The Utpadapurva</td>
<td>Account of 63 pious persons: 24 Tirthankaras 12 Chakra-vartins 9 Narayanas 9 Prati-narayanas 9 Bala-bhadras</td>
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<tr>
<td></td>
<td></td>
<td>Exposition of soul, matter and time etc.</td>
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<td></td>
<td></td>
<td>10,000,000</td>
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<tr>
<td>ii.</td>
<td>The Agraynaiya-purva</td>
<td>Account of seven tattvas, nine padarthas, six dravys</td>
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<td></td>
<td></td>
<td>9,600,000</td>
</tr>
<tr>
<td>iii.</td>
<td>The Viryanuvada purva</td>
<td>Account of the powers of the soul, of the non soul, of place and time, nature etc.</td>
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<td></td>
<td></td>
<td>7,000,000</td>
</tr>
<tr>
<td>iv.</td>
<td>The Astinastipravada-purva</td>
<td>Account of jiva and other dravyas</td>
</tr>
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<td></td>
<td>6,000,000</td>
</tr>
<tr>
<td>v.</td>
<td>The Jnana-pravada-purva</td>
<td>Account and analysis of five kinds of rights and three kinds of wrongs e.g., mati-sruta, avadhi, manahparyaya and kevala-jnana and of ku-mati, kusruta, and vidhangani-jnana</td>
</tr>
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<td>9,999,999</td>
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<tr>
<td></td>
<td>Title</td>
<td>Description</td>
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<tr>
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The Muslim Scriptures - Holy Quran

Quran 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 Quran.

From the recitation point of view, Quran is divided into 30 equal parts, so that the devotee can complete its recitation in one month.

The Quran 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.

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God is the Master of all

God's signs
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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__________

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 _________ 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 to 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 Sahhib 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 for 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 _______ Bhattas.

e. The Bhattas 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:  
   "Iek 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_.

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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 __COUPLETT__.
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:

b. Mohan Path is 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 believe 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:
   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. Bhatta
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:


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.

e. 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. Bhatta  
   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)  
   (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
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.

c. 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 gharas.
o. Guru Arjan has composed hymns in all the rags 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
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**

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.

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
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.

d. 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.
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  22  3456

b. The correct count given at the end of ‘Sopurkh’ is (the last shabad has four padas in it):
   4/5  4/6  4/7

c. How many sloaks are there in Japji?
   2  4  6  7

d. How many total shabads are there under the headings of both ‘Sodar’ and ‘Sopurkh’?

e. Give the actual heading, if any, in Guru Granth Sahib of the Nitnem Banis
   __________  __________  __________  __________

f. Which of the following banis are recorded under the musical measures in Guru Granth Sahib?
   Japji  Asa di Var  Sopurkh  Sodar  Anand Sahib  Sukhmani

   Sloak Mehla 9 are recorded on pages
   __________

h. One example of Debate-related hymn is:
   Sidh Gosht  Baramah  Gunwanti.

i. Two Examples of subject related hymn are:
   i. __________
   ii. __________

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. __________
   2. __________
   2. __________
k. Match the following:
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 Mardā. 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. Raghmala 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  22  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. 'ads 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 musical measures in Guru Granth Sahib?
   Japji  Asa di Var  Sopurkh  Sodar  Anand Sahib  Sukhmani

   Sloak Mehla 9 are recorded on pages 1426-29.

h. One example of Debate-related hymn is:
   ___ Sidh Goshh___ 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
   *3  
   Give one word answers for: 1  Rag is Gauri Purbi .
   2  Author- Guru Arjan .  3 Sanatmi School of Music-Shiv

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k. Match the following:
   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:

<table>
<thead>
<tr>
<th>Kartarpuri Bir</th>
<th>Damdami Bir</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Place of Compilation</td>
<td>Amritsar</td>
</tr>
<tr>
<td>ii. Year of Compilation</td>
<td>1601-1604</td>
</tr>
<tr>
<td>iii. Scribe</td>
<td>Bhai Gurdas</td>
</tr>
<tr>
<td>iv. Pages</td>
<td>1968</td>
</tr>
<tr>
<td>v. Hymns of Guru</td>
<td>Tegh Bahadur</td>
</tr>
<tr>
<td>vi. Presence of ‘Sopurkh’</td>
<td>In Nitnem Banis</td>
</tr>
<tr>
<td>vii. Blank Pages</td>
<td>Yes</td>
</tr>
</tbody>
</table>

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  Separation & 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. Raghmala is composed by Guru Nanak.
NO, AUTHOR IS NOT KNOWN.
MULTIPLE CHOICE QUESTION PAPER

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 backgrounds 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  

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?

One example of a Calendar-related hymn is:
Wanjara  Baramah  Thitthe.

e. Two Examples of Human-qualities related hymns are:
   i. ________________  
   ii. ________________  

j. In raga Gauri, one shabad has the following heading:
   Rag Gauri Mehta 5
   3

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What does number 3 stand for? ______________

k. Match the following:

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

<table>
<thead>
<tr>
<th>Difference</th>
<th>Shabad</th>
<th>Var</th>
</tr>
</thead>
<tbody>
<tr>
<td>i.</td>
<td></td>
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<tr>
<td>ii.</td>
<td></td>
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<tr>
<td>iii.</td>
<td></td>
<td></td>
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<tr>
<td>iv.</td>
<td></td>
<td></td>
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<tr>
<td>v.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 ____________
Karhale ____________
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. ____________________
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.

b. The correct count given at the end of 'Sodar' is: 

\[
\begin{array}{ccc}
4/5 & 4/6 & 4/7 \\
\end{array}
\]

(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 ?

Sukhmansi 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)  (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

<table>
<thead>
<tr>
<th>Difference</th>
<th>Shabad</th>
<th>Var</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Paragraphs</td>
<td>Padas</td>
<td>Pauris</td>
</tr>
<tr>
<td>ii. Presence of Rahao</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>iii. Presence of Sloaks</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>iv. Heading/Title</td>
<td>Chaupadas</td>
<td>Var</td>
</tr>
<tr>
<td>v. Restriction of</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Padas/Tukas</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Socio-religious</th>
<th>Environmental</th>
<th>Educational</th>
<th>Political</th>
<th>Historical</th>
</tr>
</thead>
</table>

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

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:
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

<table>
<thead>
<tr>
<th>Difference</th>
<th>Shabad</th>
<th>Var</th>
<th>Chhant</th>
<th>Swaya</th>
</tr>
</thead>
<tbody>
<tr>
<td>i.</td>
<td></td>
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</tr>
<tr>
<td>ii.</td>
<td></td>
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<tr>
<td>iii.</td>
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<tr>
<td>iv.</td>
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<td></td>
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<tr>
<td>v.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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:
   Raghmala
   Raga
   Ghar
   Mangal
The following Gurus have composed no Swaya:
Guru Amardas    Guru Angad    Guru Tegh Bahadur
Guru Nanak    Guru Arjan    Guru Ramdas

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 ____________________

The hymns of lavan were composed by Guru __________ in raga ________________

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?

______________________________

Name one place outside India which Guru Tegh Bahadur had visited: ________________
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:

<table>
<thead>
<tr>
<th>Socio-religious</th>
<th>Environmental</th>
<th>Educational</th>
<th>Political</th>
<th>Historical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family Life</td>
<td>Sun, Moon</td>
<td>Arts, Music</td>
<td>Law,</td>
<td>Invasion</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Justice</td>
<td></td>
</tr>
</tbody>
</table>

| Love, Birth     | Rain, Seas    |
| Marriage        | 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 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) (ii) (iii) (iv)

   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


m. List at least five differences between a Chhant, Shabad, Swaya and a Var

<table>
<thead>
<tr>
<th>Difference</th>
<th>Shabad</th>
<th>Var</th>
<th>Chhant</th>
<th>Swaya</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Para</td>
<td>2-6,8,16 Pauris</td>
<td>Padas</td>
<td>Padas</td>
<td></td>
</tr>
<tr>
<td>ii. Tukas</td>
<td>1-5 no-restriction</td>
<td>no-restriction</td>
<td>no-restriction</td>
<td></td>
</tr>
<tr>
<td>iii. Heading</td>
<td>Chaupadas, Astpadi</td>
<td>Var</td>
<td>Chhant</td>
<td>Swaya</td>
</tr>
<tr>
<td>iv. Rahau</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>v. Sloak</td>
<td>No</td>
<td>Yes</td>
<td>Yes/No</td>
<td>No</td>
</tr>
</tbody>
</table>

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 Amar Das  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

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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

<table>
<thead>
<tr>
<th>Socio-religious</th>
<th>Environmental</th>
<th>Educational</th>
<th>Political</th>
<th>Historical</th>
</tr>
</thead>
</table>

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 
   _______________________

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:.
   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

<table>
<thead>
<tr>
<th>Difference</th>
<th>Shabad</th>
<th>Var</th>
<th>Chhant</th>
<th>Swaya</th>
<th>Poem</th>
</tr>
</thead>
<tbody>
<tr>
<td>i.</td>
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<td>ii.</td>
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<tr>
<td>iii.</td>
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<td>iv.</td>
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<tr>
<td>v.</td>
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<td></td>
</tr>
</tbody>
</table>

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:
   Mehl 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. __________________
<aqua>SUGGESTED ANSWERS</aqua>

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.

<table>
<thead>
<tr>
<th>Socio-religious</th>
<th>Environmental</th>
<th>Educational</th>
<th>Political</th>
<th>Historical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sleep, awakening</td>
<td>Valleys</td>
<td>Wars</td>
<td>Dropdi</td>
<td></td>
</tr>
<tr>
<td>Wearing</td>
<td>birds</td>
<td>Science</td>
<td>Dushasan</td>
<td></td>
</tr>
<tr>
<td></td>
<td>animal-</td>
<td>Skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>kingdom</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 Mehma 4 Panch Padas ________

f. Which of the following banis are recorded in the musical section of Guru Granth Sahib?

Sukhmanii  Anand Sahib  Asa di Var

g. What does the word Gurprasad means? ________ With The ________
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    d. Guru Tegh Bahadur
   b. Guru Amardas    e. Baserke
   c. Guru Arjan    f. Goindwal
   (iv) 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 Baramah
   2. Name of the raga Majh
   3. Name of the Composer Guru Arjan

m. List at least five differences between a Shabad, Var, Chhant, Swaya and a Long/short poem

<table>
<thead>
<tr>
<th>Difference</th>
<th>Shabad</th>
<th>Var</th>
<th>Chhant</th>
<th>Swaya</th>
<th>Poem</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Paras</td>
<td>Padas</td>
<td>Pauri</td>
<td>Padas</td>
<td>Padas</td>
<td>Padas</td>
</tr>
<tr>
<td>ii. Heading/Pada/Pauri</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>iii. Rahau</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>iv. Sloak</td>
<td>No</td>
<td>Yes</td>
<td>Yes/No</td>
<td>No</td>
<td>Yes/No</td>
</tr>
<tr>
<td>v. No of Padas/Pauri</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
</tr>
</tbody>
</table>

(Restriction)
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 ______ Arian ______ 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.
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 Jallandur. 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 Raghmala. 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 (quatrain) 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 cojointly. 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 Jallandur. 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 argued 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. Raghmala
Raghmala 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.
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 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’ mean 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.
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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 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 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 Bhatt 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 in 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 Bhatts 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 Bhatt 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 mehle 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.
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, Madhya 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.
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 differing lengths. Explain the construction of the poetry used in Guru Granth Sahib.
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 musica 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. Rgmala

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 rhaua verses: first verse includes a question whereas the second verse contains an answer,
3. three rhaua verses: first verse contains an advice, second the limitations of the listener and the third contains a suggestion.
4. six rhaua verse: there is only one composition of six rhaua called 'Vanjara'. Though it is a chhant verse but it has been titled differently. Normal chhant verses have no rahau in them. The six rhaua 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 Bhatas. 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 an 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 is 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 gharas 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 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 types 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.
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 'Mangat' 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.
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 Bhatts
   f. Sloak Varan to Vadik
   g. Sloak Mehla 9
   h. Sloak Mehla 5
   i. Mundavni Mehla 5
   j. Ragnala

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 Nirbha 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
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

   \[143 = 21+9+11+10+10+22+60\]
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 holy men. 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.
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. Rutl/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.


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 eight 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 Hindus 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 worldly 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:
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:

\[\text{Rag Dhanasri Mehta 1}\]
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 paci bimal nan ek pad gandh bin(u) sahas tav gandh iv chalat mohi

\[\text{Rag Dhanasri Mehta 1}\]
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 paci bimal nan ek pad gandh bin(u) sahas tav gandh iv chalat mohi

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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.

**Asa Mehla 5**
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.
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. Siddh 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. Kuchaji/Succhaji: The word kuchaji means an awkward and disorganised woman, whereas Suchaji means an organised and gentle woman. There are shabads on this subject by Guru Nanak (page 762).
10. Ruth/pethre/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 worldly 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 to 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.
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 if Jagannath Puri in Orissa. Explain and analyse the Shabad, highlighting the message of Guru Nanak.
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 holy men. 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 Tukhari 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:

मदे लुड़ी लंगीर निंद्र मदे मिटी हेतु ||

(रस्ता १, न-२, १०७४)

मेरी लुडि लंगीर सुधु ठुँढ़ ठुँढ़ मेली हेतु ||
रत्न लुड़ि लंगीर मदी दिबु लुड़ि लंगीर ||

(रस्ता १, न-२, १०७४)

रुड़ि निषिद्ध सीढ़ि तित ठुँढ़े अध्य धैर्य नै दीर्घ ||
रलंगि युजी जवाउ प्रभाव बिलमै भक्ति पूज़ा नै दीर्घ ||

(रखली, न, जूनी, (४), २२५)

म लुड़ि मुराड़ी निंद्र ठुँढ़ संभाली ||
मे देस मुत्ता मे देखी अवती ||
मे ठिक मुद्दे मिडा ढिके ठुँढ़ महंता मे रागुण नै दीर्घ ||

(रस्ता, न, न-२, २२)

म लुड़ि मुराड़ी निंद्र मती मिटी आहे ||

(समूह, न, न-१३, १९५३)


dharm

रतन डिल वसुन्द हे सिंह अवधि दोस्तः ठंड ||
सिंह हे ठंड सिम पुली मे अविलम्बित दिजिवि नलिन ||

(रस्ता मुली, स, (२), २५३)

रतन डिल वसुन्द हे सिंह बालमुखि दोस्तः भनि में ||

(समूह देव-३ रत्नी, स, (६९), २०२०)

रुड़ि मधम वसुन्द भए ठंड हामध मधु मनुर नै ||
रति नै || ठंड मिलना मर्मिला मर्मिला मधु उत्त मनुर नै ||

(रखली न, जूनी, (२), २२७)

भगा भए मुखपति दोस्तः मध मंसूर ||

उठनुडू निंद्र मंसूर मंसूर मंसूर ढिलिनुडू || 
अलिय कहि मुक्ति हिमाले ||
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.

प्रम

(१)

नहिँ उठइ रूप भेंक ले राखइ || बिघु यदि उल्ली गाली मेहरी आई ||
हिंद भरतम धैर दरी ने मेंद || हिंद भरत मनि जुले देंद ||
(संत लिखे वे राम० ३, (२०), १९२६)
(हार्द ३, अ-५, १०१)
भक्ति अभिलाष न अंधकृत भक्ति सिद्ध ते विविध ॥
नन नन भक्ति अभिलाष दिन भक्ति सिद्ध ते ॥ (रवि 9, 6-1, 592)

नन नन भक्ति सिद्ध ते विभिन्न दिन कृपया ॥
नन नन भक्ति सिद्ध ते विभिन्न दिन कृपया ॥ (रवि 9, 6-1, 592)

देवीना सा लघु आ तेजु विभक्ति सख्यां तु लघु ते भेजु ॥
देवीना सा लघु आ तेजु विभक्ति सख्यां तु लघु ते भेजु ॥ (भक्ति दलित, 69, 1328)

नन नन भक्ति सिद्ध ते विभिन्न दिन कृपया ॥
देवीना सा लघु आ तेजु विभक्ति सख्यां तु लघु ते भेजु ॥ (भक्ति दलित, 69, 1328)

वेद विद्वान मह वाचन है सख्यां मात्र भीड़ि से विविध ॥
हिंद अभिलाष में भजन देवरूप से विविध ॥
वेद वेद विभक्ति से विभक्ति आँख सुहृद विभक्ति आँख ॥
वेद वेद विभक्ति में आँख सुहृद विभक्ति आँख ॥ (भक्ति दलित, 6-1, 83)

भक्ति में भक्ति भक्ति भक्ति ॥ देवी भक्ति वर्षम सब भक्ति त्रिवेदित्व है
भक्ति ॥ (देवी 3, 6-1, 79)

नन नन भक्ति सिद्ध ते विभिन्न दिन कृपया ॥
वेद वेद वेद विभक्ति सख्यां तु लघु ते भेजु ॥ (भक्ति दलित, 6-1, 220)

देवीना सा लघु आ तेजु विभक्ति सख्यां तु लघु ते भेजु ॥
वेद वेद वेद विभक्ति सख्यां तु लघु ते भेजु ॥ (भक्ति दलित, 6-1, 220)

भक्ति से भक्ति से भक्ति से भक्ति से । देवीना से भक्ति से भक्ति से भक्ति से भक्ति से ॥
देवीना से भक्ति से भक्ति से भक्ति से भक्ति से ॥ (भक्ति दलित, 6-1, 61)

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ਲਾਲ ਮਹੀਲੀ ਲੀਦਾ ਮੰਟੀ ਮੇਠੀ ਉਦੱਖਾ।

(ਰੁਲ ਮੈਂਮਲੀ ਦ, (੭), 206)

ਨਿੱਦੀ ਮਹੀਲੀ ਲੀਦਾ ਮੰਟੀ ਲੀਦਾ।

(ਰੁਲ ਮੈਂਮਲੀ ਦ, (੭), 206)

ਅਧਿਕਾਰੀ ਮਹੀਲੀ ਲੀਦਾ ਮੰਟੀ ਲੀਦਾ।

(ਰੁਲ ਮੈਂਮਲੀ ਦ, (੭), 206)
उसी धिशाम वेंट पूरा देवी दिष्ट्य अर्थः क बृहस्पति वेंट सार्कर दिष्ट्य यक्ति वेंट सूर्यीयः。
(शिस्तश ४, मा-४, ५२४)

भ सुखसिन श्रीपद दत्तां दिनः दण्डः।
उद्दी न दुःस्करे हमी न हुटे भौमी भयं धिष्ट्य उली।
(शिस्तश ४, मा-२५, २२२)

नहि उठ सिद्धश्रीं भंडू न सेवुः। धिष्ट्य भी उठिय श्रीपद न उठिय।
(आमा, वशेष, मा-२, ५५४)

सब ध्रुप तिशिकेन वेदः ध्रुप भास्कर भत्य भौमी श्रीपद जाणे। अर वृहदशजी अपि बधसेव चापल अर्थः भाल दिष्ट्य विवाह ध्रुप भी रुपः। धिष्ट्य रुप ध्रुपके श्रीपद उद्धी भी ध्वना उदारा उद्त महाबीरः। नद्य ध्रुप धर्मके भा मंत्र धर्मके उद नेवः। अर्थ श्रीपद तिशिकेन तिशिकेन भास्कर ध्रुप धर्मके उद उद उद्धी।
ध्रुप ध्रुप धर्मके महाबीरः। नैसी भौमी तीन लिपि लिख भी रुप भाल श्रीपद जाणे। नैसी तिशिकेन धिशाम धिष्ट्य धिष्ट्य ध्रुप धर्मके उद नेवः। अर्थ श्रीपद जाणे। धिष्ट्य भौमी श्रीपद जाणे। धिष्ट्य नैसी तीन लिपि लिख भी रुप भाल श्रीपद जाणे।

उद्धी नैसी तैन लिपि लिख भी रुप भाल श्रीपद जाणे। नैसी तैन लिपि लिख रुप ध्रुप धर्मके उद उद्धी।

(आमा, वशेष, मा-२, ५५४)

भूत भूत रुप रुप ध्रुप धर्मके महाबीरः। धिष्ट्य भूत भूत रुप ध्रुप धर्मके उद उद्धी।

(आमा, वशेष, मा-२, ५५४)

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मैंने हर बीमा सुभाष ने गलत अंक लिख दिया। 1। मैंने व्यापार की काम करने के लिए दिन भर जमकर काम किया। 2। मैंने व्यापार की काम करने के लिए दिन भर जमकर काम किया। 3। मैंने व्यापार की काम करने के लिए दिन भर जमकर काम किया। 4। मैंने व्यापार की काम करने के लिए दिन भर जमकर काम किया। 5। मैंने व्यापार की काम करने के लिए दिन भर जमकर काम किया।

(सहित 3, 1953-64)

हे भगवान आज निर्दिष्ट पूजा विधि सैलानी सत्य बसलखुर। कर्नल लिंग बहुत से बिजाने आपको। तब भाषा सीधा दृष्टि के है। हिंदू सह भक्ति नदी। 1। मैंने वहां की बुद्धिरुप हिंद विधि प्रति पूजा आप भक्ति। 2। मैंने वहां की बुद्धि प्रति पूजा आप भक्ति।

(सहित 5, त-99, दूर)

नहीं उस जीविकिर उस उस में। नहीं उस उसंह उस में। जिन्हें बसे हे चक्रवर्तु। 1। आपने नहीं उस उसंह उस में। जिन्हें बसे हे चक्रवर्तु।

(सहित विशेष, 6-2, दूर)}
ਦੋਵੇਂ ਯੋਗਦਾਨਾਂ ਨਾਲ ਚੋਇਆ ਖ਼ਬਰ ਲਿਖ ਪਿਆ ਅਤੇ ਲੇਖਣ ਕੇ ਉੱਤੇ। ਚਲਾ ਤੇ ਜਿਨ੍ਹਾਂ ਖ਼ਬਰਾਂ ਜਾਂ ਉੱਤੇ ਲੇਖ ਕੇ ਉੱਤੇ। 24। ਕਈ ਲੋਕ ਮੈਨੂੰ ਖ਼ਬਰਾਂ ਦੇ ਹਨ ਜਿਸਦੇ ਮੇਲ। ਤਿੰਨ ਤਰੀਕਾਂ ਨਵੇਂ ਮੇਲਟ ਲਗਣ ਲਗਦੀ ਹੈ।

(ਮਿਰਜਾ ਬਲਾਹ, (੨), ੬੫੨੫)

ਦੋਵੇਂ ਖ਼ਬਰਾਂ ਦੀ ਖ਼ਬਰ ਦਾ ਦੇਖਾਈ ਦਿੱਤਾ ਹੈ। ਤਸੀਲ ਜਾਂ ਕਈ ਹੋਣ ਦੀ ਕਾਰਨ ਹੈ।

(ਫ਼ਲਵਾਨੀ ੧, (੩), ੬੫੨੫)

(ਕੁਝ)

ਪ੍ਰਭਾਵ ਜੋ ਸਾਲ ਸਥਾਨ ਲਗਦਾ ਹੈ। ਪ੍ਰਭਾਵ ਜੋ ਕਈ ਹੋਣ ਦੀ ਕਾਰਨ ਹੈ।

(ਫ਼ਲਵਾਨੀ ੧, ਚੈਰੋਤ, ੬੫੨੫)

ਪ੍ਰਭਾਵ ਜੋ ਪ੍ਰਭਾਵ ਨਹੀਂ ਹੋਣ ਦੀ ਕਾਰਨ ਹੈ।

(ਫ਼ਲਵਾਨੀ ੧, ਉੱਗੌਠ, ੬੫੨੫)

ਪ੍ਰਭਾਵ ਜੋ ਪ੍ਰਭਾਵ ਨਹੀਂ ਹੋਣ ਦੀ ਕਾਰਨ ਹੈ।

(ਫ਼ਲਵਾਨੀ ੨, ਚੈਰੋਤ, ੬੫੩੨)

ਪ੍ਰਭਾਵ ਜੋ ਪ੍ਰਭਾਵ ਨਹੀਂ ਹੋਣ ਦੀ ਕਾਰਨ ਹੈ।

(ਪ੍ਰੇਮ ਰਾਜਪੁਤਰ, (੨-੪, ੬੫੩੨)
EDUCATIONAL SCENE
This includes shabads with the background of music, arts and human skills etc.

पद्मस्ती ।
(ख)
में पद्मस्ती में पंडित शीता सिद्धि बनाया नहीं ।
(राज अभियोग, १ (२५), ७२८६)

पद्मस्ती में पंडित शीता सिद्धि बनाया नहीं ।
(राज अभियोग, १ (२५), ७२८६)

(छ)
पंडित पंडित संगम ली बंि दे अंतिका दिमुक दिलात । उदिमे दिमक दिल परि
धरे खुशी अमेर प्रभात । में पंडित में पंडित शीता बुध मनिर बने रूपानु ।
अदित देि उदि लंि पहे मंग डिलात ।
(राज अभियोग, ४ (२५), ७५४०)

पंडित पंडित पंडित मुली घरे रंगाव स्तंभ परि घरे बृहदग्नी । दुमे रंि परि लंि लंि
ਰ ਪਹਿਚਨਾ ਹੁੰਦਾ ਲਫ਼ਾਜਾ ਮਾਲ ਵਾਲੀ। ਭੂਗਤ ਅੰਗੇ ਕੇ ਗੁਢ ਮੇਲਿਆ ਅਧਿਆਨ ਸੀ ਗਿਹਿਆਲੀ। 
ਅਲਹਾਵਾ ਭਾਵ ਹੈ ਕਰ ਬਣ ਮੋਹਨਾ ਕੰਗੀ। ਮੋਹਾਲੂ ਮੇਂ ਮੁਦੂ ਪਹਿਚਨੇ ਰਿਹਾ ਲਫ਼ਾਜਾ ਹੀ ਸਨਾਨ ਪਹਿਚਨਾ ਹੁੰਦੀ ਹੈ ਸਨਾਨ ਕੇ ਬਿੱਨਾਲੀ।

(ਸਿੰਘ ਸਮਾਨ 8, (34), ੧੨੫੬)

ਪੰਤ ਪਹਿਚਨਾ ਹੁੰਦਾ ਹਰ ਸਚਮੇਂ ਅਧਿਆਨ ਮੇਂ ਸਕਦੀ।

(ਸਿੰਘ ਸਮਾਨ 8, (39), ੧੨੫੬)

ਪੰਤ ਪਹਿਚਨਾ ਹੁੰਦਾ ਕਹਿਨਾ ਕਛਾ ਵਾਲੀ। ਹੋਰਕੀ ਵੇਦੀ ਮੁੱਕੁ ਨ ਨਹੀ।

(ਧਾਰਣੀ 8, ਰ-ਤ, ੪੭੨)

ਕਵਿਤਾ ਪਹਿਚਨਾ ਕਹਿਨਾ ਲਫ਼ਾਤਿਆ ਮਿਲੀ ਅਧਿਆਨ ਮੁਖਬਦਾ ਗਲੀਦਾ।

(ਕੰਪਲੀਟ, ਰ-ਤ, ੭੭੨)

ਪੰਤ ਪਹਿਚਨਾ ਗਾਉ ਤੀਭਿਆਤ ਪੰਤ ਪਹਿਚਨਾ ਸਾਰ। ਪੰਤ ਪਹਿਚਨਾ ਵਾਲੀਆਂ 
ਪੰਤ ਪਹਿਚਨਾ ਦੀਆਂ ਕਿਸਮ ਕਿਸਮ ਪਹਿਚਨਾ ਐਲੇਣਾ 
ਪੰਤਾਗਤ ਉੱਤੇ ਸਾਇ ਕਿਸਮ ਪਹਿਚਨਾ ਐਲੇਣਾ ਤੋਂ ਮਾਮ। 
ਪੰਤਾਗਤ ਐਲੇਣਾ ਪਹਿਚਨਾ ਐਲੇਣਾ ਮਾਮ। ਸਰਚ ਐਲੇਣਾ ਦੀਆਂ ਮਾਮ ਐਲੇਣਾ ਭਾੜਾ 

(ਸਿੰਘ ਸਮਾਨ 9, (੪੩), ੪੫੨)

ਪੰਤ ਪਹਿਚਨਾ ਉੱਤੇ ਪਹਿਚਨਾ ਪੰਤ ਗੁਢੀ ਮਾਮ ਰਵ ਵੇਦੀ। 

(ਕੰਪਲੀਟ 3, ਰ-ਤ, ੭੭੨)

ਭਿਨਨ ਪਹਿਚਨਾ ਭਿਨਨ ਹੁੰਦੀਆਂ। ਭਿਨਨ ਕਰ ਪੰਤਾਗਤ ਮੁਹੀਆਂ। 
ਪੰਤ ਖਲੇ ਭਿਨਨ ਊੱਤੇ ਸਨੀ ਮੁਹਿਆ 

(ਅਰੋਹਣ ਸੀਮਾ ਰ-ਤ, ੧੨੩)

ਅਰੋਹਣ ਮੇ ਮਾਲਿ ਪਹਿਚਨਾ ਬਲੇ ਪਹਿਚਨਾ ਮਿਹੀ ਬਲੇ। 
ਪੰਤਾਗਤ ਐਲੇ ਸਾਰ ਦੀ ਬਲੇ ਹਿੱਂਦੀ ਲੇਖ।

(ਸਿੰਘ ਸਮਾਨ, ਗੰਧਰਵ, (੪੪), ੧੨੫੬)

ਪੰਤਾਗਤ ਸਾਰੀ ਦੇਣਾ ਭਿਨਨ ਪਹਿਚਨਾ ਹਨ।

602
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.
नेमी में आपके भाषा की घटी दृष्टि व्यक्ति गाना मैं भी व्यक्ति की जाना है। अगर आपके भाषा की घटी दृष्टि व्यक्ति की जाना है। नेमी में आपके भाषा की घटी दृष्टि व्यक्ति तथा हमारी दुनिया है।

(अपर 9, य-4, 360)

दीवार से दूर रहते हुए भाग पहुँचो हम ताजा हो। नेमी में आपके भाषा की घटी दृष्टि व्यक्ति तथा हमारी दुनिया है। नेमी में आपके भाषा की घटी दृष्टि व्यक्ति तथा हमारी दुनिया है।

(जिप्स 9, य-3, 222-23)

दीवार से दूर रहते हुए भाग पहुँचो हम ताजा हो। नेमी में आपके भाषा की घटी दृष्टि व्यक्ति तथा हमारी दुनिया है। नेमी में आपके भाषा की घटी दृष्टि व्यक्ति तथा हमारी दुनिया है।
(आठ 9, व-92, 872-98)

सह अनेक प्रक्रिया देखने हर ते हैं।

(सिंघी 5, व-8, 200)

में जैसे सिंहवभावना पल्पी रिहायेंग।

(सिंघी 8, (व), 94)

अग्रथ पीछा नृत्यादर रुपक वृत्ती सम
प्रथा भविष्यादर उद्ध निर्देश त बखरी ताव

(विजयलल 6, व-8, नौ)

पथी तत्पति भविष्या वचने करें उपहर
रूप निश्चित समय भविष्या निदुरु सज्जे प्रमुख उपहर

(समव, व-2, 924)

पथु भविष्या पथी विहार होते प्रमुख हामार
पथवार पथु पहले भागु र उसम भविष्या बिसेनवें उपहर

(प्रभास, रामी 9, विजयलल, (व), 82)

मुझे सिर घड़ी देखने विकट भविष्या प्रमुख होते
पथु पथवार पथी पवित्र भविष्या
में पथु भविष्या हामारी भविष्या गुड़ न भविष्या

(सिंघी 3, व-23, वै)

पथीसाहित्य ते हैं देखी प्रियता मुद्रित सुविधी बृजधारण होते

(रामी 8, (व), 57)

कमी दिन पथी बागड़ र वर्त्तमान पथण भविष्या मुद्रित होते
पथी सिलसिले बदले नए दिशीय देव निष्ठा होते

(समव, विजयलल, (व), 9368)

605
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/Sucahaji: The word kucchaji means an awkward and disorganised woman, whereas Sucahaji 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 (devotion) 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:

\[\text{अन्नालाहूद}^2\]
समबूख अजरा रुचभ है बाटे आदे सहि ॥

(सह्न आम ९, (६५), ४०२)

अधे अवर्ति लतला मधे बैठी सहि ॥

(सह्न आमं २, (४), २३२)

सा आदे उ विनयि पछि गई दिसैं घृणिमि लिखिमा ॥

(सह्न सं. ९, (५), २०२)

607
टेजी लीख व्युढ़ खुबसूरत | में माल भीड़ नीचे दाम |  
(मृणुदी, व-1, 925)

भास्कर संग्रह वीर पुरुष | अखिल नहीं वीरे घर वेड़ा | 9 | भेंसे बात राह घरू घरू घरू | सत कर राम राम देख आए | 9 | रागुरं | नेती नहीं उर्वररत्नी | विस्त जन बन्धुनुद विस्त बन्धु
(मृणुदी, वशव, व-13, 325-26)

लौट तवी दिखें दिखड़ लौटे | नीचे नीचे भेंसे भरे नीचे | बेवफाल वे घर वेमिशा वे घरे घरे घरे | भेंसे बादे गलट न भरे विदा नहीं लिख गुढ़े गुढ़े |  
(राघ सर्वश्रेष्ठ 9, (3), 923)

अब भर नहा तुम्ह नमूने का गुढ़मै युष्क |  
(भूष, वशव, व-4, 9103)

वेस्क दरि अवेल जन रघु व गद्वा |  
(सैमली, व-2, 204)

नेरे नर ऊर्वर अखिला फिल्में अखिल नीचे रघु जति |  
(सैमली, व-1, 480)

आठ वर्ष लेख आखिर फिल्में अखिल नीचे रघु जति |  
(सैमली, व-1, 480)

608  
Page 591 of 594
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:

**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’’

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’’