On the advice of the Prime Minister, the executioner did not kill Prince Us, but merely cut off one of his hands, which was shown to the King as evidence that Us was killed.

(See Page 10)
Lelan and Behlima, are seen in this painting on horseback. They are talking to each other of the bountiful harvest. But later, hostilities broke out between them because Lelan went back on his promise. Lelan was defeated in a battle. (See page 14)
THE NINE ODES IN GURBANI

Compiled and Edited
by
Surjan Singh PBM, PBS
FRGS, B.A. (Lond)
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गुरगती दिस्त

पुत्तिमा मिहाण दिंग मैहिका दिंग दीद धम मिहाणुद कंडी दों दे तेह वरीड़ा
ही हणं, छारीखं दे वारीि गारीखं संगीि माध। दिंगुं दे मुख तरल मैहं दिंग संग आ
तांग मी दे होंगे दस्ता वक्तु दे दिंगुं दे दस्ता माधं, तमधे मध्ये होंगे सुपृं दिंग दुहत
पुहुं बत्ते मा।

गुरु तरंग देंह नी दे माधं, बत्त तरंग दिंगुं दिमम दे गुरुमा दे बची मी। दों दे दों
अधी, काढळे भाग दे दिंगुंमतृल दिंग हीिंगं दे दिंगुं मम, उ दुख उध भन बत्ते मा। दिंगुं हुं
देवध दस्ता वेदी लवी मी। दिंगुं हुं, दे दुधक देख दोह रण लूध दे हृजी भवता मी, दिंगुं हुं
बहु दल देख दे भलेखं सं बहुतीि भवता दिंगुं मी। “धृतीिं हं द परध बकिखा भवता
बहुतस्रा गारीि।” गुरु तरंग देंह नी हुं भठं मी दि दिंगुंमतृलीिं ह्यमे घंघघ घंटे दे हृजी
रण दाखं वत्त कंदं नुसी है। दिंगुं हुं गुरु नी हे संंधं हुं देखास दोंि दिंगुं दिंगुं मी
बे - “हटी उत्ति भृप पहुंचः वा हटी। हिंद पदी उली गारी मेही भुआः।”

गुरु तरंग देंह नी हे, संंधं दिंग ही बन दम पैड़ वत्त कंदं मीमे भवतुल दिंग दस्ता
दी गाओवतीि दिंग बत्त कंद। दिंगुं दे दिंगुं गुरु अभवता नी हे दे, गुरु अभवता नी हे
दिंगुं दे गुरु अभवता देंह नी दे रहग देंह हिंदी। मी गुरु दुधक स्वरिविद दिंग दिंग ५ दस्ता उन,
ने हुजींगं दुधक दाखं दुधु अभवता देंह नी ह्यमे संंधं हुं स्वरिविद है। ने वर्गजीिं दिंगुं
दस्ता रण तुजीिं उन, हुजींगं दा गुरगतीि रण वेदी नीडं नीडं। संंधं मी गुरु दुधक स्वरिविद
नी दा घणं बत्त दस्ता दस्ते, नकला फड़ोिं नि दस्ता दे दिभे दे वर्गजीिं ऊंदे उंदे ही उन, निभे
बे र्े दुधु आम गाना बेंग मी हे हों दुधु दुधु बि र्ें वर्गजीिं।

दिंगुं हैं दस्ता दे देखा दिंग उहं हैं:

1 दस्ता भठं दी उला सलेव भवता १ - भवता भृशीं उला दंडीि बी पुतीि गारीि (१३२)
2 भजींगं दी दस्ता भवता ५ - बनी वमहली गीिंटी दी दस्ता पुतीि र्ुपिंि गारीि (३१८)
3 आमा भवता १।। दस्ता सलेवं हस्त नलेवं दी भवते पदेसे दे दिंगुं -
    टूंदे आम दमे दी पुतीि (४६२)
4 दुधकीि दी दस्ता भवता ३ - बिनबौं बिंतीि बी दुधकीि गारीि (५०४)
5 दंडवीिं दी दस्ता भवता ४ - ललं दाखंििं बी पुतीि गारीि (५८५)
6 उजवसीिं दी दस्ता भवता ३ - सेंगी दीिं भुंघठीि बी पुतीि (४७२)
7 महदीिं दी दस्ता भवता ४ - राफीि भवते अससेि बी पुतीि (१२३२)
8 दस्ता भवता दी भवता ५ - दस्ते दीिंम उला भवतेि बी पुतीि (१२२७)
9 दस्ता भवता दी भवता ६ - भृमी दी दस्ता दी पुतीि (१२१२)
UNDERSTANDING THE WORD “DHUNI”

The word “Dhuni” is derived from the Sanskrit word “Dhuvani”. According to the author of “Mahaan Kosh”, Bhai Kahn Singh, “Dhun” or “Dhuni” means the sound or tune of singing. In the Guru Granth Sahib, the term appears to mean tune and it is stated at the head of 9 of the 22 Vars (odes). When Guru Arjan Dev ji was compiling the Holy Book, he wanted these 9 odes of the Sikh Gurus to be sung, in the same way and on the same tune as the “rebabbis” (musicians) used to sing the folklores of the mighty warriors of bygone eras. The purpose of these folklores was to bring about a feeling of bravery and courage in the audience, so that they will not beat a retreat, but face the enemy squarely for victory or die as martyrs on the battlefield.

Guru Hargobind popularized the reciting and singing the “varans” and other folk songs extolling militarism, fearlessness and valour. During his time, professional singers, like Abdullah and Bhai Natha, used to sing heroic ballads in the precincts of Harmandir Sahib and Akal Takhat, highlighting the feats of warriors. In this way, Guru Hargobind aroused in the Sikh disciples a fighting spirit which had lain dormant in them. As a result, when Guru Hargobind had to face the enemy in four subsequent battles, he and his Sikhs won with dignity.

It must be remembered that the 9 odes which Guru Arjan Dev mentions in the Guru Granth Sahib have nothing to do with Gurbani and a person who does not read the Granth Sahib, the stories in the odes have no bearing. But Sikhs who read the Granth Sahib regularly would at least like to know the stories behind the odes. For example, in Asa Ki Var, one would like to know who was this Tundah Us Raja and similarly other personalities whose names appear at the heading of the Vars. The 9 Vars (odes) are:

1 Var Majh by Guru Nanak Dev – Malak Murid thatha Chandrahara Sohia ki Dhuni (Guru Garnth Sahib – p 137)
2 Gauri ki Var by Guru Arjan Dev – Rai Kamaldi Mojdi ki Dhunif (GGS – p 518)
3 Asa ki Var by Guru Nanak Dev – Tundeh Us Rajeh ki Dhuni (GGS – p 462)
4 Gujri ki Var by Guru Amar Das – Sikandar Brahim ki Var ki Dhuni (GGS – p 508)
5 Vadhans ki Var by Guru Ram Das – Lallan Behlima ki Dhuni (GGS – p 585)
6 Ramkali ki Var by Guru Amar Das – Jodeh Vireh Purbani ki Dhuni (GGS – p 947)
7 Sarang ki Var by Guru Ram Das – Rai Mehmeh Hasneh ki Dhuni (GGS – p 1237)
8 Var Malar ki by Guru Nanak Dev – Raneh Kailas thatha Maaldeh ki Dhuni (GGS – p 1278)
9 Kanare ki Var by Guru Ram Das – Museh ki Var ki Dhuni (GGS – p 1312).
उत्तराखंड तथा महाराष्ट्र भर्ती
मुंबई भूती जून संस्थान में विद्यालय की पूर्वी गार्डसी।

भूती जून संस्थान में विद्यालय की पूर्वी गार्डसी। भूती के अनेकों वर्षों में विद्यालय का विकास हुआ। संस्थान की स्थापना बाल दस्तावेज के लिए पंजीकृत हुई। विद्यालय के लिए स्थापित हुई। इससे भूती जून संस्थान में विद्यालय का विकास हुआ।

बुधवार को विद्यालय शिक्षा स्मारक प्रतियोगिता के लिए आयोजित किया जाएगा। भूती जून संस्थान में विद्यालय का विकास हुआ।

...
Murid and Chanderhara were rajput military officers in the employ of Emperor Akbar. Murid had earlier been honoured and given the title of Malak. Hence, he was well known as Malak Murid. Chanderhara on the other hand was from the “Sohia” lineage and went by the name of Chanderhara Sohia. Both were well known for their bravery and courage in battle. They appeared friendly on the surface, but deep inside they were holding grudges against each other.

There was a rebellion in the country of Sarhad. The officials there had refused to pay their taxes. Akbar sent Malak to teach them a lesson and collect the government tax plus a penalty. When the rebels in Sarhad heard that Malak was heading a large military force, they laid down their weapons. They paid a hefty fine, but could not pay the original tax. The penalty money was sent to the government coffers in Delhi. Malak Murid stayed back in Sarhad to collect the promised tax and to ensure that the rebels were not up to any further mischief.

Some months passed. Malak Murid could not collect and send the government tax in time because he was busy in tracking down the rebels; some of whom had disappeared underground. Chanderhara Sohia realized that this was an opportune time to malign Malak Murid. He spread a rumour that Malak had joined the rebels and kept all the government tax for himself. The news reached the ears of Akbar, who then sent Chanderhara with a formidable force to teach Malak a lesson.

Meanwhile, Malak Murid was informed by his spies of the happenings in the royal court and that Chanderhara was on his way with a strong army. He prepared himself and his men for the onslaught. A bloody battle followed. The battle was evenly matched with neither side winning, but the losses on both sides were great. In the end Chanderhara sent a message to Malak in which he said that the enmity was between them and that they should fight each other to decide the outcome of the battle, instead of the soldiers fighting everyday and laying down their lives.

The challenge was accepted. The next morning, both warriors descended on the battlefield alone. The fight between them lasted throughout the day. By sunset, both were mortally wounded. Thus, there was no victor and vanquished. The bards sang in praise of the bravery and the skill in the use of arms of both warriors.
गाद्वत्र दी रात भव्या उ गनि भयहरली भेंसी दी यृति स्वयंति कापूटी।

गनि मात्रा के गनि भयहरली (भयहरली) दे मध्ये बड़ा मल, ने बलता हेम दे मंदिरां मह। गनि भयहरली ने हेता मी, आफ्ते हेंदे बड़ा दी मराठी-भरिोल दे बस्ता जगता गलरू मी। धेरी हां गनि मात्रा के घाणुट दी इकानी बनत सुया दिंदीं। धेरी हेम दे नमे दे फिनुं मासे नामे के फिरा वेंटी घुसेल वीजां, गनि मात्रा हुं बंडी घटा लिल। दिसे दे गनि भयहरली दे मात्रा मराठी फिनुं घटा बल सिद्धा।

बुड़ सिंदां यमर, मसे दों भालमीनव दा घटा लिल। धेरी हां मात्रा हुं फिनुंस ठिरारीं, घेरे भाक-वाणी घड़ा दिना बल सिद्ध। फिनुं गनि भयहरली हेंदे बड़ा दी मराठी बनिंग नहीं मी बस्ता गलरू। धेरी हां बड़ा दी तिरागी दर घररा घड़ा बले दिसे हेंदे समय भलिूट दी माजी घट्टी। पह दिसे मसल दिच मात्रा हुं घेंघे घड़ा मराठी दिच मानिस भिंवा बे अपरे दुरा हूं बाला सिद्ध।

मात्रा दी घनी भाप्ते की भाजल्ला घुंडू, मम्मती (मम्मती), ठूर दे बे पेंखे-पता बा जाय। मम्मती हुं मस्त दिसिंग दिंदर बाबीली बीडा लिखा। नंय मम्मती महत मेंिरा, धेरी तलिंगां दी उणी हेम है। बे अपरे घेंघे तुंडा बिंडा समय ना पुराविंग। बचे-बडीवे दिच मानार सं नंप लिखा। मम्मती भासौं मराठी घड़ा नंडिंग दिव गनि भयहरली हुं मम्मत दिशालासा दिखा।

घचींग दे दिसे दुंहूँ घांचे दिच रात लिखी, दिसे दी दिच घचींग दिसे मट कृपू।

“उल्ल गनि भयहरली उत बड़ा घटा। नंयः मम्मती उठणेची दिखिंग माजी। दुंहे समय बाबीला हुंदे अंबू तरी। नंये आफ्रे मस्ताआं घेंघे दुंहवती। मम्मती बड़ा दिसरीणे घड़ मस्तः पारी।”

दिसे दुंहूँ दी पुली मूहं घड़ू उख भरिंग नी दी गाद्वत्र दी रात भव्या ु घुंटे बलम दे: “नंये दुंहूँ घांचे मे बड़ा मस्त उषा बघी।” (भृंग - २८२)

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Rai Sarang and Rai Kamaldi (Kamaldin) were both blood brothers. Both were chieftains in the country called Bara. Kamaldi was younger, but was of an avaricious nature and wanted to take over all the properties of his elder brother. He waited for an opportunity. He spread a rumour that Sarang was preparing a rebellion against the King of Bara in order to take over the kingship himself. When the news reached the King, he was very angry. In his rage, the King did not conduct an investigation. Sarang was made a prisoner.

Some time later, the King realized that it was only a rumour and that Sarang had no intention of overthrowing him. Sarang was released and his honour restored. The greedy brother was in no mood to part with the property of Sarang, which he had obtained through mischief. This set him thinking. He decided to hold a grand welcoming function for Sarang. At the party, he was able to mix poison in his brother’s drink through an accomplice.

With the death of Sarang, his widow took her young son, Maujdi (Maujdeen) and escaped to her parents’ residence for safety. There in his maternal grandparents’ village, Maujdi was given training in horse-riding and in the use of various types of weapons. He grew up to be a gallant and fearless young man. He trained his men in the art of warfare and finally challenged his Uncle, Kamaldi, to an open fight. Maujdi showed great prowess and skill and soon the battle was over.

Rai Kamaldi was killed in a face-to-face spear fight with Maujdi. The bards sang an ode extolling the proficiency and competence of Maujdi in the use of arms.

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FOR THE RICH

Guru Gobind Singh once offered to make a poor devotee rich with all the accompanying benefits and comforts. The Sikh declined the gracious offer with the plea that riches in its wake might lead to loss of mental balance, egoism, selfishness, wickedness, rudeness and indulgence to vices. Besides, he might also forget God. He would rather remain poor, and be happy and contented through service to others.

The Guru advised him that the afflictions could be taken care of, if he would follow two of his prescriptions.

Remember death which is certain. A person under the shadow of death does not forget God and commits no sin.

Do not hurt anyone’s feeling. Consider everyone’s heart as yours. You will become loving, sweet, affectionate, humble and considerate.

- Contributed by Brig Hardit Singh

WINNING THE WHOLE WORLD

For what will it profit a man if he gains the whole world but loses his own soul?

Guru Gobind Singh says:
ਅਮਾ ਭਰੁੱਧ ੧

ਦੱਖ ਮਲੇਖਣ ਕਰੋ ਮਲੇਖ ਦੀ ਭਰਾਣ ਪਰਿਵਰੀਤ ਵੇ ਲਿਖੇ।
ਟ੍ਰੇਕ੍ਕ ਅਮ ਦੇਖੋ ਦੀ ਪੁੱਛਣ।

ਅਮਾ ਦੀ ਦੱਖ ਦੇ ਅਧਿਕ ਹੈਂਗ ਗੁਢੁ ਅਧਾਰ ਦੇਖ ਦੀ ਤੇ ਮਾਧਾਲ ਬੀਤ ਹੈ ਕਿ ਹੋਣ ਦੀ ਗੁਢ ਭਾਵ ਦੇਖ ਦੀ ਤੀਘ ਉਤਸ। ਹੀਘਾਂ ਦੱਖਣ ਦੇ ਮਲੇਖ ਦੀ ਪ੍ਰਦਾਨ ਮੇਂ ਗੁਢ ਭਾਵ ਦੇਖ ਦੀ ਤੇਖ ਤੇ ਅਭਿਨਵਤਾ ਦੇ ਲਿਖਣ ਦੀ ਮਤ – "ਮਲੇਖ ਦੀ ਭਰਾਣ ਪਰਿਵਰੀਤ ਵੇ ਲਿਖੇ।" ਹੀਘ ਮੁਤਸ਼ਾਮ ਹਿਮ ਦੇਖ ਦੀ ਹੋ ਨਾਲ ਬੀਤ ਹੈ। ਗੁਢ ਭਾਵ ਦੇਖ ਦੀ ਤੇ ਅਮਾ ਦੀ ਦੱਖ ਦੀਆਂ ਪ੍ਰਦਾਨਾ ਹੀ ਵਜ਼ੀਆਂ
ਅੱਠ ਮਲੇਖਣ ਹੀ ਅਭਿਨਵਤਾ ਦੇ ਹੋਣ ਨੇ ਬਰਕਾਂ। 
ਦੱਖ ਦੇ ਮਲੇਖ ਗੁਢ ਅਧਾਰ ਦੇਖ ਦੀ ਤੇ ਉਤਾਂ, ਸੇ ਗੁਢ ਅਧਾਰ ਦੇਖ ਦੀ ਤੇ ਲਵੇ ਉਤ।

ਦੱਖ ਦੇਖ ਦੀ ਹੋ ਨਾਲ ਹਿੰਧ ਤਾਂ ਦੀਆਂ ਦਵਾਈਆਂ ਸਤਨੀਆਂ ਮਲ। ਤੇਥੇ ਗੁਢੁ ਅਧਾਰ ਦੇਖ ਦੀ ਤੇ ਅਮਾ ਦੀ ਦੱਖ ਆਪਣੀ ਹੀ ਫਲਿੱਕ ਲਗਾਨ ਵਿੱਚ, ਹੀਘਾਂ ਦੇ ਅਧਿਕ ਹੈਂਗ ਵਿੱਚ ਦੀ ਫਲਿੱਕ ਦੀਆਂ
ਪ੍ਰਦਾਨਕਾ ਦੋ ਹੋ ਨਾਲ ਕੁੱਝ ਟ੍ਰੇਕ ਅਮ ਦੇਖੋ ਦੀ ਦੱਖ ਪ੍ਰਭਾਵ ਦੀਪਾਨ ਦੀ।

ਮਾਸੀ ਟ੍ਰੇਕ ਅਮ ਦੇਖੋ ਦੀ

ਅਮ ਦੇਖਣ ਦੀਆਂ ਦਵਾਈਆਂ ਸਤਨੀਆਂ ਉਤ, ਪਹਾਣ ਮਾਸੀ ਲਿਖਣ ਦੀ ਤੀਘ ਨਹੀਂ ਪਹਾਣ। ਫ਼਼ੋਨੂਰ ਮੁਖ ਮੇਵ ਵਹ ਵਹ ਤੇ ਮਹੀ ਦੁਪਲਾਪਤ ਮੀ, ਬਾਕੀ ਭਿੱਖਣੀ ਉਤ।

ਦੱਖ ਦੋਵਾਂ ਦੀ ਸ਼ਿਆਲ ਤਾਮ ਮਲੇਖ ਮੀ। ਹੀਘ ਦੂਰ ਹੋ ਨਾਲ ਦੱਖ ਮੋਹੰ ਦੀ ਅਭਿਨਵਤਾ ਕਰ ਨਹੀਂ
ਫ਼ਿਲਾਂ। ਨਹੀਂ ਦੋਸਤ ਵੀਰਾਗ ਦੀ ਦੱਖ ਦੀਆਂ ਮਹੀਆਂ, ਤਰੁਭਾਣ ਹੀ ਅਧਿਕ ਦੀਆਂ
ਮਹੀਆਂ ਦੇ ਮਹੀਆਂ ਦੀ ਹੋ ਨਾਲ ਦੇ ਹੀ ਦੱਖ ਪਹਾਣ ਦੀਪਾਨ ਦੀ।

ਸਤਨੀਆਂ ਦੀ ਟ੍ਰੇਕ ਅਮ ਦੇਖੋ ਦੀ ਦੱਖ ਪ੍ਰਭਾਵ ਦੀ ਪ੍ਰਭਾਵ ਵੇ ਕਰਨਾ ਤੇ ਕਾਨੂੰਨ ਦੀ ਪ੍ਰਦਾਨਕਾ ਦੀ ਹੋ ਨਾਲ ਦੋ ਸਤਨੀਆਂ ਦੀਆਂ
ਮਾਸੀ ਟ੍ਰੇਕ ਅਮ ਦੇਖੋ ਦੀ ਦੱਖ ਦੀਆਂ

ਅਮ ਦੇਖਣ ਦੀਆਂ ਦਵਾਈਆਂ ਸਤਨੀਆਂ ਉਤ, ਪਹਾਣ ਮਾਸੀ ਲਿਖਣ ਦੀ ਤੀਘ ਨਹੀਂ ਪਹਾਣ। ਫ਼਼ੋਨੂਰ ਮੁਖ ਮੇਵ ਵਹ ਵਹ ਤੇ ਮਹੀ ਦੁਪਲਾਪਤ ਮੀ, ਬਾਕੀ ਭਿੱਖਣੀ ਉਤ।

ਦੱਖ ਦੋਵਾਂ ਦੀ ਸ਼ਿਆਲ ਤਾਮ ਮਲੇਖ ਮੀ। ਹੀਘ ਦੂਰ ਹੋ ਨਾਲ ਦੱਖ ਮੋਹੰ ਦੀ ਅਭਿਨਵਤਾ ਕਰ ਨਹੀਂ
ਫ਼ਿਲਾਂ। ਨਹੀਂ ਦੋਸਤ ਵੀਰਾਗ ਦੀ ਦੱਖ ਦੀਆਂ ਮਹੀਆਂ, ਤਰੁਭਾਣ ਹੀ ਅਧਿਕ ਦੀਆਂ
ਮਹੀਆਂ ਦੇ ਮਹੀਆਂ ਦੀ ਹੋ ਨਾਲ ਦੇ ਹੀ ਦੱਖ ਪਹਾਣ ਦੀਪਾਨ ਦੀ।

ਸਤਨੀਆਂ ਦੀ ਟ੍ਰੇਕ ਅਮ ਦੇਖੋ ਦੀ ਦੱਖ ਪ੍ਰਭਾਵ ਵੇ ਕਰਨਾ ਤੇ ਕਾਨੂੰਨ ਦੀ ਪ੍ਰਦਾਨਕਾ ਦੀ ਹੋ ਨਾਲ ਦੋ ਸਤਨੀਆਂ ਦੀਆਂ
गुरु हर क्रिष्ण जी 1656 - 1664

जन्म-ललित अम्मा हुईं चरित्रा।

माँ की में हेथ टू हेथ घुम दी मलत - मलड़ के ने मलड़ धर। ननें ठुकरां हूं हिम गाला सा भूख सेंगा विर नम-ब्रज भूक हैं नम हम हुं सिंड ना दिः दै, तुं हेथ टू हेथ अम मे हितुध ठुक खड़े। उद्धां हिंड पैठ दा यूंग हेंकिंगा। अम उसे ही सिंड पैठी हे अप्से धिंड हे नृतीगु दा भ्रमव धिंडा। इसीमां हे पाली हे मुबाली टूड़े अम उसे ही हिंडवूडी हिंड रहत वधी, निम्री मृती हिंडब गुरु अवसह रहें नी हे अमां हे दं गारिट वधत सा हिंडवूड रिंग।

इसीमां से दं रह सा तन्भुता:

“उघविला में मलड़ रागी वध भ्रम हें।
 मलड़ धन घड मुखें हिंड वध दे गाने। बल लिंहे हें ह्यामां हुं धांडमगी अले।
 हिंडवा माजी गान दे हिंडवा दर सेंगे।
 दरिंद हदी अमां नी माजी धर मेंसे।”

दिम बेश धूम धर्रुती तम अम्मा हे दं रह सी धर्रुती है:
“आपों अपे मासिध, अपीले नाचिध लंड़।” - थंबा 453

Guru Har Krishan Ji 1656 - 1664

Father: Guru Har Rai Ji
Mother: Mata Kishan Ji

Date of birth: 7th July 1656.
Place of birth: Kiratpur (Ropar - Punjab)
Gurghadi: 7th October 1661 in Kiratpur.
Jyoti jyot: 39th March 1664 in Delhi.
There are a number of stories about Us Raja, but the real story is unknown. However, Dr Gurcharan Singh Seik writes about one story, which was the most popular.

Us Raja was a handsome prince. His father, Sarang, was the King of a mighty kingdom. As was the custom of kings and the nobility, Sarang too had a number of wives, of which his youngest by the name of Roopmati was the prettiest. One day, the Prince visited his stepmother Roopmati at her mansion. She was greatly attracted by the good looks of the young prince and wanted to have sexual liaison with him. The pious and virtuous Prince refused this. Thereupon, the wicked Queen falsely accused Us Raja of attempting to molest her. The King in his anger passed a death sentence on his innocent son.

The Prime Minister was aware of the innocence of the Prince and with his help, the executioner did not kill the Prince but merely amputated one of his hands, which was shown to the King as evidence that Us was killed. A group of wandering gypsies found the bleeding Prince and took him along with them. After nursing him for many days and months, they decided to sell him to a washerman. It was now his daily routine to collect the soiled clothes of the citizens in the city.

One day, an astonishing thing happened. The king of that city suddenly died without leaving an heir to his throne. It was the practice of the region that he who knocked at the city gates first at the ambrosial hours of the morning would be crowned king. It happened, Us was the first person to knock at the city gates. The ministers and other nobles, who were waiting, took Us to the Palace where he was crowned the new king.

Us Raja ruled his kingdom justly and there was progress in all spheres of the economy. The citizens were very happy with his judicious, rational and fair government. However, in his father’s kingdom there was a great famine due to lack of rain. The ministers came to the country of Us to purchase grain on credit. Us recognized the Prime Minister, who had saved his live. The Prime Minister too, recognized Us as the son of Sarang and was very happy that the young prince was now a king of another country. Us in his benevolence gave a large quantity of grain for the citizens of his father’s kingdom, free of charge. When the whole story was narrated by the Prime Minister to his King, he was very remorseful and decided that Us was the rightful heir to his throne.

Sarang had two other sons, by the names of Sardool Rai and Sultan Khan. When they heard that their father was planning to hand-over the throne to their stepbrother, they rose in rebellion. A great battle followed in which Us Raja was victorious. He added the territory of his father to his own and ruled over the two kingdoms. There was peace and plenty for many years for the people of the regions.

The bards of the day, wrote and sang an ode extolling the bravery and courage of their virtuous and peerless king.
ਨਾਨਕ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

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ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

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ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||

ਨਾਨਕੀ ਨੀ ਲਾਟ ਭਾਰਤ 3
ਨਿਵਾਸ ਫਿਲਾਗੀਮ ਲਈ ਪੁਰਤੀ ਗਾਹਟੀ ||
Sikandar and Brahim were distant cousins. Both were Rajputs and rulers of their own small principalities. It is said that Brahim was of an amorous disposition and spent most of his time in the company of dancing girls, drinking wine and in merrymaking. It happened that one day, he saw a pretty Brahmin girl, who had just been married. He was so fascinated by her beauty that he wanted to make her a victim of his name.

The helpless husband in tears sought the assistance of Sikandar to free his bride. Whereupon, Sikandar sent a message to his cousin to release the Brahmin’s wife without delay. But Brahim took the warning of Sikandar lightly and refused to release the woman. To teach him a lesson, Sikandar took his army and attacked Brahim. A violent battle followed. Sikandar and his soldiers showed great skill in warfare and within a short time Brahim was made a captive. The wife was handed over to her husband.

Brahim was sorry and remorseful for his actions and promised that he would lead a pious and virtuous life in the future. Sikandar forgave him and returned his territory to his cousin. The bards sang an ode praising the courage and generosity of Sikandar. Guru Amar Das wrote an ode (Vaar) in Raag Gujri, which is to be sung in the same musical note as that sung by the bards.
दक्तिमान वाल भवसा 4
सलम धरा लिहान कै हु गाइटी।

लल से धरा लिहान कै हु गाइटी दे दे नम्बुट धरा लिहान नाम सह। वाणी में गाइटी दे बजर राय दिंच बजरा दिपद नूवर सद ते देना नसाय बदल देना ताने सह। धरा लिहान जिन्दा लिंटा दिंच नमाज वट देना बदले मेंत्र (draught) ते हु दिलाह अटा लें टी हाली द्रमा में गाइटी दे बजर नसाय बदल देना सह। धरा लिहान गाइटी दी नम्बुट धरा लिहान नाम सह।

लल से अंगे भिंतान इटो घराडी लीडी दे बिह आपदी दी नम्बुट दिंचे दृतान्द में द्रमा तू धरा लिहान दे देना। धरा लिहान दे देना ती बेदी लिया वट लिहान, बढ दिंच बजर धरा दिपद नूवर सह। बू दें नम्बुट धरा लिहान दे धरा लिहान दीमां नम्बुट दे धरा लिहान (irrigation canals) दीमां आपदी में बेदी सिंह लिहान।

लल से द्रमा बजर गाइटी दे लल से दिंच बेटीहान चे हु दिलाह। धरा लिंटा दे देना दिंचे दें देना बिहान वट दिंच। धरा लिहान दे दिंच नम्बुट नमाज बदल में बेंगा दे दें बहु बहु बहु बिहान। धरा लिंटा दे दिंच नम्बुट नमाज बदल में बेंगा दे दें बहु बहु बहु बिहान। धरा लिहान दे देना दिंच नमाज बदल में बेंगा दे दें बहु बहु बहु बिहान। धरा लिहान दे देना दिंच नमाज बदल में बेंगा दे दें बहु बहु बहु बिहान। धरा लिहान दे देना दिंच नमाज बदल में बेंगा दे दें बहु बहु बहु बिहान।

हु दिंच रात द्रम दिंच हू दिंच दिंच दिंच दिंच दिंच दिंच हू दिंच दिंच दिंच दिंच दिंच दिंच दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिंच हू दिंच दिं
A BETRAYAL
EPISODE OF LELAN AND BEHLIMA

Lelan and Behlima were two rajput rajas in the hilly country of Kangra. Being neighbours they had good and friendly relationship. By an act of God, there was lack of rainfall one year and a severe draught hit the country. As a result all the farmlands of Lelan were in danger of being destroyed. However, in the territory of Behlima, there were many small streams and there was no danger of their being drying up. Lelan sought the help of his friend to supply him water. Behlima agreed to this on condition that one-sixth of the crops of Lelan are given to him in return for the water. Lelan agreed and special inundation canals were constructed to take water to the fields of Lelan.

When the crops were harvested, Lelan refused to part with the agreed grains. Behlima told Lelan that an agreement had already been made and it was imprudent and unbecoming on his part to betray a friend. Lelan paid no heed to the advice, and instead spoke foul and malevolent words, slating the character of his neighbour. Behlima had no option except to confront Lelan on the battlefield. Hostilities broke out. It is the norm of nature that honesty and fair-play will triumph in the end. Lelan was made a prisoner. After a few days in prison, Lelan begged for forgiveness. He agreed to abide by the original agreement and one-sixth of the crops was transferred to the stores of the victor.

Behlima not only forgave his friend and neighbour, but also gave back the territory he had won in battle from Lelan. Seeing the good and forgiving nature of their king, the bards sang in praise of Behlima.

AN IMPORTANT LESSON

In the olden days when it was common practice to buy and sell slaves, a Muslim nobleman bought a slave, who was a young man. Since the nobleman was deeply religious and was graciously kind at heart, he had the following conversation with the slave.

Nobleman: Youngman, now that you are going to live here, what kind of food do you like?

Slave: Sir, I am a slave. I have no wish. I shall eat when and what you provide me.

Nobleman: Where would you lie to sleep?

Slave: Again, Sir, I have no wish. A slave will accept whatever his master decides.

Nobleman: What kind of clothes would you wear?

Slave: Sir, I must repeat. I shall wear what you give me. I have no choice, no wish. I shall abide by your commands.

The nobleman immediately fell at the slave’s feet and said that he had found the way now to reach Prophet Mohammad.

निजिने तुम्हाल्याकडून तिकट दी वघरता हठ मुठे रेखांच्या वजिचा मेट हल्ला।
आणि भजता १ : पंढर यथासर
ਨੇਤਾ ਤੇ ਟੀਵੀ ਦੇ ਪ੍ਰਸਿਧ ਉਦਾਹਰਣ ਦੀ ਸਮਾਜਕ ਦਾ ਵਿਰੋਧ ਦਰਸਾਉਂਦੇ ਹਨ। ਇਹ ਉਦਾਹਰਣ ਵਰਤਣ ਵਾਲੇ ਦੇ ਖਿਆਲ ਦੇ ਸੰਦੂਰੰਗ ਵਿੱਚ ਸਭਿਆਤਾ ਦੀ ਨਜਦੀਕੀ ਲਗਦੀ ਸੀ। ਮੁਹ੍ਹਾ ਤੇ ਟੀਵੀ ਵਿੱਚ ਖਿਆਲ ਦੇ ਖਿਆਲ ਦਾ ਵਿਰੋਧ ਦਰਸਾਉਂਦੇ ਹਨ। ਇਹ ਉਦਾਹਰਣ ਵਰਤਣ ਵਾਲੇ ਦੇ ਖਿਆਲ ਦੇ ਸੰਦੂਰੰਗ ਵਿੱਚ ਸਭਿਆਤਾ ਦੀ ਨਜਦੀਕੀ ਲਗਦੀ ਸੀ। ਇਹ ਉਦਾਹਰਣ ਵਰਤਣ ਵਾਲੇ ਦੇ ਖਿਆਲ ਦੇ ਸੰਦੂਰੰਗ ਵਿੱਚ ਸਭਿਆਤਾ ਦੀ ਨਜਦੀਕੀ ਲਗਦੀ ਸੀ। 

ਨੇਤਾ ਦੀ ਸਾਂਭਵ ਪ੍ਰਦਰਸ਼ਣਕ ਤੇ ਟੀਵੀ ਦੀ ਸਮਾਜਕ ਦਾ ਵਿਰੋਧ ਦਰਸਾਉਂਦੇ ਹਨ। 

ਨੇਤਾ ਤੇ ਟੀਵੀ ਦੇ ਪ੍ਰਸਿਧ ਉਦਾਹਰਣ ਦੀ ਸਮਾਜਕ ਦਾ ਵਿਰੋਧ ਦਰਸਾਉਂਦੇ ਹਨ।
Jodha and Vira were two well-known highway robbers, who lived during the reign of Emperor Akbar. They were rajputs and the name of their father was Purbani. Their home was the Lakhi Forest, where they and their merry-men used to plunder the goods and possessions of those rich landlords passing through the forest. They had also plundered the rich gifts sent to the Emperor from Kabul and Kashmir. On many occasions, Akbar used to send his soldiers to capture the bandits, but they used to disappear in the thick foliage. On some occasions there was a skirmish between the brothers and the royal army, but they used to escape arrest.

The story goes that Jodha and Vira were both generous and liberal with their loot, which was distributed amongst the needy peasantry. (One is reminded of the famous escapades of Robin Hood of Sherwood Forest). On many occasions they had arranged for the marriages of young brides, who were unable to pay dowries or other expenses connected with their wedding.

Akbar had come to know of the generous nature of the brave brothers. He wanted them to leave their forest-abode and enlist in his service as army officers. But the brothers were unwilling to do that, and replied, “We are the true Rajputs, who do not sell their daughters, in order to be subservient to you.” Akbar was very angry when he heard this. He sent a large army to hunt down the brothers and teach them a lesson. Jodha Vira and their companions fought bravely, but could not stand against such odds. In the end Jodha and Vira were killed in the battle. They died of multiple wounds on the chest and none at the back – a sign of courageous warriors. The bards sang in praise of the gallant and chivalrous brothers.

Guru Arjan Dev found that the ode (Vaar) written in Raag Ramkali by Guru Amar Das had the same musical note as that of the bards. He enjoined the Sikhs when reading Ramkali Ki Vaar to read it, on the same note.

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VIGNETTES OF SIKH HISTORY

BHAI BACHITTAR SINGH
In 1704 the Mughul army and the hill rajahs found the Anandpur fort impregnable. They brought an intoxicated rogue elephant to breach the gates of the fort. Guru Gobind Singh handed his serpentine spear (NAGNI BARCHHA) to Bhai Bachittar Singh, to confront the elephant’s assault. Bhai Bachittar Singh riding his steed, aimed the blow of his deadly spear at the exposed muzzle of the elephant. It penetrated through the trunk. The pain maddened the animal which turned back routing the Moghul army.

BHAI UDEH SINGH
The siege of Anandpur lasted long and there were no signs that the Sikhs were surrendering. Kesari Chand, one of the besieging chief proudly said that he would capture or kill Guru Gobind Singh. Guru ji appointed Bhai Udeh Singh to challenge Kesari Chand and gave him his spear, known as KIRPA BARCHHA.
The next day Bhai Udeh Singh challenged Kesari Chand for a duel. The challenge was accepted and in the fight Kesari Chand was killed and his severed head pierced with the spear was brought to the Guru’s camp.
Rai Mehma and Rai Hasna were bhatt rajput landlords from Kangra and Dhaul. It is said that during the time of Shahab Odeen Gauri, many bhatt rajputs became Muslims and they were given the title “Rai”. Both, Mehma and Hasna were royal officers in the court of Emperor Akbar. Due to some crime committed by Hasna, Akbar dismissed him from his duties.

Hasna sought employment with Mehma, who was of a forgiving nature.
Thinking that Hasna was now sorry for his mistake, he employed him by giving a high and responsible job. Soon the time came to collect the government tax. Mehma appointed Hasna to take charge of all the collections. It is said that if a person is addicted to a certain crime, it is very difficult for that individual to give it up, particularly when an opportunity is given to him. Seeing so much wealth in his possession, he decided to transfer it to his account and go into hiding in his own territory. Mehma who was appointed by Akbar to collect the tax and being unable to fulfill his obligations was arrested and imprisoned.

Akbar held an enquiry into the missing revenue. The enquiry revealed that Mehma was innocent and the real culprit to run away with the government tax was Hasna. Mehma was released with honour. Akbar gave him a large force to track down Hasna, bring him to justice and get back the revenue. Mehma marched into Hasna’s domain. A long and drawn battle followed between Mehma and Hasna, but in the end Mehma was victorious. The tax was recovered and sent to Delhi. Hasna was made a prisoner but he begged for forgiveness. And for the second time the generous Mehma forgave him but not to his former status. The bards sang in praise of Mehma – virtuous and righteous in character, heroic and matchless in battle.

O my camelian stranger soul, how shall thou meet God, thy Mother. When I obtain the Guru, by perfect good luck, the Beloved came and embraced me. My soul make a determined effort and meditate on the Divine True Guru.

SGGS – p 234

Source: Punjabi Lokdhara – Vanjara Bedi
राज भलय दी भवस 9
राजे वैलाम उधा भल्ले दी यूति "

वनु वसु रसी बीज दिन दिम दिख दे मित-लेख "राजे वैलाम दी यूति उधा भल्ले" है। वैलाम रेखे अभ रेखे दे मरे रता मर े वास्तव सताणीव दे मरे रित तिथु वमानीत दे वने मा। रेखे ब्रज अभाग दिन दे तुमकुम दित दिन दे अब भल अपने दौरे ही वास्तव हूँ रेखे हूँ मा। दितन ही वैरित वदली दिते-दिते नरसिंह देख दे सतनीत हूँ ऋत नरिंशस भी िज दिख रेखे ब्रज राही ता दे ररह। दिन रही वास्तव हूँ दिख रेखे िज दिख दे ब्रजन हूँ आभाग दिख रक्त दिख।

देख वडी वैलाम रेखे दे ऐथे रम हेटे दाधी दे धमरा उन्न-बाना देख दिखा दे धुम रम अपने दौरे ही बीड़। भल रेखे अभाग राहा म्या मी। दिंदु है अपमे रोंगे महाक्ष, मरल मरे बुझादी मर, बुझाद माफी मिले दे पतसा हूँ अपमे देख रता रिखा। भागमण दे संभा वेलिका। बड़ी दिख लहारी दूरी वडी दे अलेकी निपकी मरीज रेखे। आमि दिख भल रेखे दी िंदू रेखे अदे वैलाम रेखे हूँ बनी भरा रिखा रिखा।

अभटी दिख दिख मरीजी है िंदू हेन हुढ़ी दी मुलख चबरानी है दिमारा वी नरिंशस दे युवथ अथवाम धुमके दूढ़ है िंदू हूँ वर्मवाल मर भल भल अपमे दिख शनराल की। िंदू है ब्रजन में दिख दुढ़े दे भादी भली है भली दे आदों दे वरिंश दुंगा मिल-मल दे रावत से भुत बीड़। भल रेखे दे ऐथे रम हूँ अभ उन्न-बाना दुमके में दिखा, दिम उदय मिरंस्ट दे पेख निल बीड़ मी। बड़ी देखे दे रिम सम दी रम पंधरी दिख अभी, दिम दे भलेन्द किम उदय है।

"पवस खेता पवसह धरत मिख टॉट अस्वम।
दे मय रेती तरखी ता नह देशम।
झोंक दशः अविभ देख देख अन्य सा।
हार रेखा शनका देखासै अर्ज।"

विस्त किरिं समनारेष धुंड़ा दिख अभी
भल रेखे वैलाम हूँ बरख दर अस्वम।
दिख भयं यह भल दे मंडका बाजू अस्वम।
भल रेखे तम अमरा हंगा मांग मिरंस्ट।"

राज भलय दी भवस 9 है दिम उभट डुढ़ी दूरी ही यूति, गदृ भलवत देख मै देखे चढ़ी गाई है।

"अपमी अयु माफ! अयु माफ! मरांका।" (पंका 928)
KNOW THY ENEMY!

STORY OF TWO LOVING BROTHERS

Kailash Deo and Maal Deo were two brothers who were kings of small
principalities in Jammu-Kashmir region. They had high regards for each other and
loved each other very much. At that time, the emperor in Delhi was Jahangir. The
brothers used to pay their taxes in time, but Jahangir was not happy with them because
they were brave and defiant, and had strong armies with them. Jahangir was afraid
that they might rebel or refuse to pay their dues. So, he employed the services of a
secret agent, who brought a misunderstanding between the brothers.

Kailash Deo, the elder brother, through fraud and deception, took over the
kingdom of Maal Deo. He also treated him with injustice and unfairness. Maal Deo
was a popular king. He was respected by his soldiers and subjects for his uprightness,
integrity and impartiality. They gathered around him and soon Maal Deo had a powerful
force of men. A fierce battle followed between the brothers, which lasted for many
days. Loss on both sides was great, but in the end Maal Deo emerged victorious and the
erlder brother, Kailash Deo was made a prisoner.

Truth will surface in the end. A close relation told the brothers of the plot
hatched and connived by Emperor Jahangir to bring about discord and friction between
the brothers in order to divide and weaken them. The brothers were sorry for what had
happened and promised to love each other as before. Upon this understanding, Maal
Deo returned half of the kingdom that had previously belonged to his elder brother.
According to the bards of the day, this was an act very similar to that which transpired
between Sikandar (Alexander the Great) and King Porus of Punjab. Legend goes that
Sikandar gave back half of the kingdom he had won from Porus, after finding that
Porus was the bravest and finest warrior he had to fight with.

SHARAAB – THE DEVIL’S DRINK

Sharaab is a Persian word. Shar means “Shaitan” (a mischief-maker, an evil
person, devil) and aab means water. Thus sharaab means – the devil’s drink.
Dr Dalitam Singh gives an interesting account of the four stages of alcohol
consumption in an article, “Charm and Harm of the Bottle”. He says:
“A drink or two in a congenial atmosphere
makes a person happy, euphoric and
relaxed. He engages himself in the finest
and most impressive conversation thus
attaining the “Mynah Stage” of the
beautiful singing bird.

After having consumed a few more pegs
he gets a false sense of well being, talk and
walk becomes incoherent and precision
and accuracy is affected. There is a
tendency to boast and repeat the same
jargon; this is the “Parrot Stage”.
Few more drinks makes the person noisy,
boisterous, agitated and unstable on legs
thus progressing to the “Leopard Stage”.
Excessive consumption causes
intoxication, depression, loss of
consciousness and the person ends up on
the ground, street or drain, achieving the
“Pig Stage”.


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बरहँदे ली दत्त भगवान ॥
भूमे ली दत्त ली युवती ॥

भूमल ने सवं, भूमा दिन घरापत लेना दे बेंड़ मनीलूप सी। दिन दे अपने बद्दी
दिन पले दी दिया चुभा दी लौही वेदी सी। भूमे दी भंगती दिल देखे बल दिन
घरत, तत रघुर दिन भूमे दे बेंड गैटीज़ा दे लड़ली दे दिया दुः ऋषाम बुलवायिंशए दि हृषा दे
दिन दे देखा बेंड़ दिन के लौही सी माती दिमे उंन उद्व सब देखी दी।

बेंड दिलं घरत, भूमे दे दिया दिन चुभा घरत भूष दे गाती दिर भूमे दी भंगतर रात
दिपाय दरहे लौह से दिया है। भूमे दे प्रिज्ञा दिलं आपदी बे-दिया दे दिया
भंगती। भूमे दे अपदी देश दे दे देखे पलं बेंड दिन। भूमे दे घरापती दे दुः लेखे देखे
दी मने दिंद दरहे दुः बौदी बत दिया दे हुनी मन-दिया दी नाम दी अपदी भंगतर दुः
दी बौद दरहे अपदे भनिंश सिंह है आया। दिन दे घरत भूमे दे दिया दिया दिन घटी
दिन दी भूमे दे आपदी भंगतर रात दिया नामे स्वती है प्ले से बेंडी दरहे पी भते हुं
आपदी दुःखा दरहे दे, उं दिन रात भेदे नंदिन दिन आ दिया। नव बेंडी ही उंने दा
हिमिन्दी मातहे ना आया।

भूमे दे आपदी भंगतर दे दिया दिन नगर दिनर नाम देखे। दिन दे
कौदी हे दरहा दिना दि दुः दे दरहे नगर दिया नामे है, दुमे पल दी दी दी दे भूमा दरहे
बेंड दी दरहे दुः दरहे ही दी बहुती दरहे। भूमा रेड आदम दस दे दुः मी। आपदी भंगतर
दी हसल मुहे भूमा घरर्द दी पुतलिर दिया है दुमे दरहे हुं भत दर हें आठ दिन के देखे
कौदी मुरामा दे दे कौदी हुं दरहे नगर दिना।

भूमे दे दुःखा दिनार दे देख मुरामा पर दवीज़ा हे दरहे नती है, दिन दी दिन दिहरी दिम
उद्व है दि:

“उद्व हे मंड भगवाऊँ दिन दिली देख। दिनार भूमा थापाड़ मद लेंग दिर्दिंग।
दिन बेंड दे बर गौशीला बर दिन हवे दि।
दुर ऐली बनारसिंह बन बाली बंधी।
बंधी बीची भूमा दिल बती र बॉया।”

आपदे दुःखा दिन घरता ही नगर भगवाऊँ दिने है दिन दिन दी युवती दवीज़ा भीलशी है:

“उद्व हे मंड दी मय सायले हुं अपे दी नगर सेही।” (यंत्र १२९३)

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Musa was a brave warrior. He was also a landowner of a large estate comprising of many villages. To keep law and order in his territory and the safety of his villagers, he was keeping a strong army. It came to pass that he was engaged to a young lady from a respected family. A good man can also have enemies. Musa’s enemies were jealous of his good reputation and wanted to harm him. They conveyed false rumours to his would-be father-in-law, who decided that he would not marry his daughter to Musa. Instead he secretly married her to another rich landowner, by the name of Rana.

A few days later, the news spread amongst the villagers of Musa that his fiancé was already married to someone else. When Musa came to hear of this, he was naturally angry and considered it an act to tarnish and stigmatise his good name. He took his army and attacked Rana, who put-up a half-hearted and unimpressive fight. Musa made him a prisoner and the bride (his fiancée) was taken to his palace. Musa then made a public announcement to his enemies that if they so desire to free Rana and the lady, they should come forward to battle. But none came.

Musa then asked the young lady whether she would be happy to stay with him. The girl replied, “I am already married to Rana and I have stayed in his palace for a number of days. So, whatever you do, I will still be Rana’s wife.” Musa who had an impeccable and infallible character was very pleased to hear this reply from his ex-fiancée. He forgave Rana, who was actually an innocent victim of a bigger controversy. Giving the lady a large dowry, he sent her back to her husband.

The bards of the day were greatly impressed and they sang in praise of Musa.

GUERRILLA WARFARE CALLED “Dhai Phat”

The Dal Khalsa adopted a unique style of mounted guerrilla warfare to fight against a superior force. It was a hit and run theory which they called Dhai Phat, meaning two and half injuries/strikes. Rattan Singh Bhangoo, grandson of the famous guerrilla leader Mehtab Singh Malerkootla, describes the strategy as follows: 

“The wise old men have said, there are two and a half strikes, or ways to fight a battle. First, finding their weakness, engage your opponent, and inflict maximum damage. The second is to engage but then to disengage, when the enemy gets the upper hand. In this case the Sikh would let the enemy believe that he was running away from the battle scene. The enemy would then chase the Sikh and be drawn away from the rest of his men. The Sikh would then suddenly turn back and face the enemy for a hand-to-hand encounter. Sometimes, he would be joined by other Sikhs waiting in hiding and they would finish off the enemy.

Both these are regarded as whole strikes in battle. To kill or be killed is considered only half a strike, or an inferior outcome.”
NANAKSHAHI CALENDAR

The Institute of Sikh Studies, Chandigarh, convened the first meeting on 14 Nov 1995. It was represented by Sikh scholars representing a large number of Panthic organizations and universities in Punjab (38 scholars participated). Sardar Pal Singh Purewal, an international authority on Calendar from Canada pointed out 2 major weaknesses in the Bikrami Samvat, which could do immense harm to the Sikh Panth, if no action was taken. The major weaknesses he pointed out were:

1. Bikrami Samvat follows a sidereal year which is based on the position of the earth relative to constellation of stars (and not on the Sun), and is longer than the Solar year (365 days 5 hours 48 minutes and 46 seconds) by 20 minutes and 24.5 seconds. This adds up to one day in 70.56 years. The effect will be visible over time. For example, Vesakhi fell on 27 March 1469 (Guru Nanak’s birthday), on 30 March 1699 (Khalsa’s birthday) and moved to 14 April in 2003. This slide, unless corrected, will continue, so that Vesakhi will pass into the month of May in the next millennium and to October after 13 millenniums. This will cause confusion between the months and seasons and what is described in Barah Maha.

2. Gurpurbs are linked to lunar tithes, leading to wide variations from year to year. For example Guru Gobind Singh’s birthday in some years comes twice in a CE (Common Era/AD), and in others not at all. In 1999, when Sikhs celebrated the tercentenary of the Khalsa, Guru Gobind Singh’s birthday did not figure on the calendar.

Important Resolutions taken at the first Meeting on 14 Nov 1995
(1) The Sikh Calendar/Nanakshahi Samvat should be dilinked from the Bikrami.
(2) Nanakshahi Calendar should be based on purely solar year, so as to conform to the internationally accepted Calendar, like the CE system.
(3) The available information on the chronology of events in Sikh history, and dates of Gurpurbs should be carefully examined and exact dates determined. A Sub-Committee was appointed to look into this.
(4) The meeting requested the SGPC to take up the matter, and made an appeal to all Sikh organizations to co-operate

Next Important Meeting was held on 27 November 1995
The meeting was held in Chandigarh, under the aegis of the Institute of Sikh Studies. It formulated proposals, which were formally accepted, in principle, by 40 eminent scholars from universities and other institutions. The proposals submitted to SGPC were:

1. Length of the solar year in the Nanakshahi Samvat should conform to the more accurate tropical year, instead of the sidereal year.
(2) Begin the year from the month of Chet as in Barah Maha.
(3) Fix the number of days in the month as follows:
   31 days for Chet, Vaisakh, Jeth, Harh and Sawan
   30 days for Bhadon, Asu, Katik, Maghar, Poh, and Magh, and
   for Phagun 30 days, but 31 days in a leap year.
(4) Fix the beginnings of the months in relation to the CE Calendar, as
Chet (14 March), Vaisakh (14 April), Jeth (15 May), Harh (15 June), Sawan (16 July), Bhadron (16 August), Asu (15 September), Katik (15 October), Maghar (14 November), Poh (14 December), Magh (13 January) and Phagun (12 February).

(5) Celebrate the Gurpurbs according to the Solar dates and not according to the Lunar calendar.

Announcement by SGPC, followed by opposition from certain quarters

The General House of the SGPC adopted the Nanakshahi Calendar on 18 March 1998, and the President, Sardar Gurcharan Singh Tohra, announced that it would be implemented with effect from Vesakhi in 1999, the Khalsa Tercentenary year. Two lakh copies of the new calendar were printed and distributed.

Opposition started mounting. The first to object was the Sant Samaj. Then the Jethedar of Sri Akal Takht, Singh Sahib Giani Puran Singh did not approve the reforms, and stayed its implementation. Those who showed support for the Nanakshahi Calendar, including Bibi Jagir Kaur, the then SGPC President, had to face his wrath.

Meeting in May 1999
The Institute of Sikh Studies again took up the matter in May 1999. A special meeting was convened which was chaired by Bibi Jagir Kaur, President of the SGPC, and was attended by the Jathedar of Sri Akal Takht, Singh Sahib Giani Puran Singh. At this meeting Singh Sahib pointed out 3 main objections raised by opposition parties, and these must be considered, otherwise there would be further resistance. These were:

1) Guru Nanak’s birthday should continue to be celebrated on Katik Puranmashi as before.
2) Hola Mohalla should continue to be linked to Holi.
3) Bandi Chhod Divas of Guru Hargobind Sahib should continue to be celebrated on Diwali, as before.

For he sake of compromise, it was decided; to accept the above and the President of the SGPC then announced the introduction of the reforms and educate the masses on the importance of accepting the Nanakshahi calendar. Education of the masses lacked and was not done on the desired scale. Opposition continued, particularly by the Sant Samaj, who convened a meeting on 4 Nov 1999 with Singh Sahib Giani Puran Singh, Jathedar of Sri Akal Takht. Their purpose was to elicit a Hukumnama from Sri Akal Takht to ban the Nanakshahi Calendar and continue with the Bikrami Calendar. However, the opponents failed to get the desired Hukumnama from Sri Akal Takht.

Final approval of the Nanakshahi Calendar by Sri Akal Takht
Final approval came from Singh Sahib Giani Joginder Singh ji, present Jathedar Sri Akal Takht that the Nanakshahi Calendar be accepted as the Calendar of Sikh Panth with effect from Vesakhi of 2003. The SGPC endorsed the decision on 29 March 2003.
This is a battle scene. In the painting, Maujdi is seen striking a spear in the chest of Kamaldi, his uncle. Kamaldi was a greedy person and had earlier poisoned his elder brother and taken over all his property. (See Page 7)
In this painting, Sikander, a Rajput ruler, is seen handing over the pretty Brahim girl to her husband. The girl was earlier abducted by Sikander’s cousin. (See page 12)