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# ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ

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ਆਨਰੇਰੀ ਸੰਪਾਦਕ  
ਡਾ. ਜਾਗੀਰ ਸਿੰਘ

ਮੁੱਲ 15/-

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## ਪੜ੍ਹਦੇ ਪੁੱਤਰ ਨੂੰ ਉਤਸ਼ਾਹ

ਛੋਟੇ ਪੁੱਤਰਾ ! ਸਦਾ ਹੀ ਖੁਸ਼ ਰਹਿਕੇ,

ਆਪਣੀ ਸਿਹਤ ਦਾ ਅੱਛਾ ਖਿਆਲ ਰੱਖਣਾ।

ਹੱਸ ਹੱਸ ਕੇ ਸਮਾਂ ਗੁਜ਼ਾਰਨਾ ਏ,

ਕਦੇ ਮੁੱਖ ਤੇ ਨਾਹੀ ਮਲਾਲ ਰੱਖਣਾ।

ਪੜ੍ਹਨ ਲਿਖਣੇ ਵਿੱਚ ਹੋਸ਼ਿਆਰ ਰਹਿਣਾ,

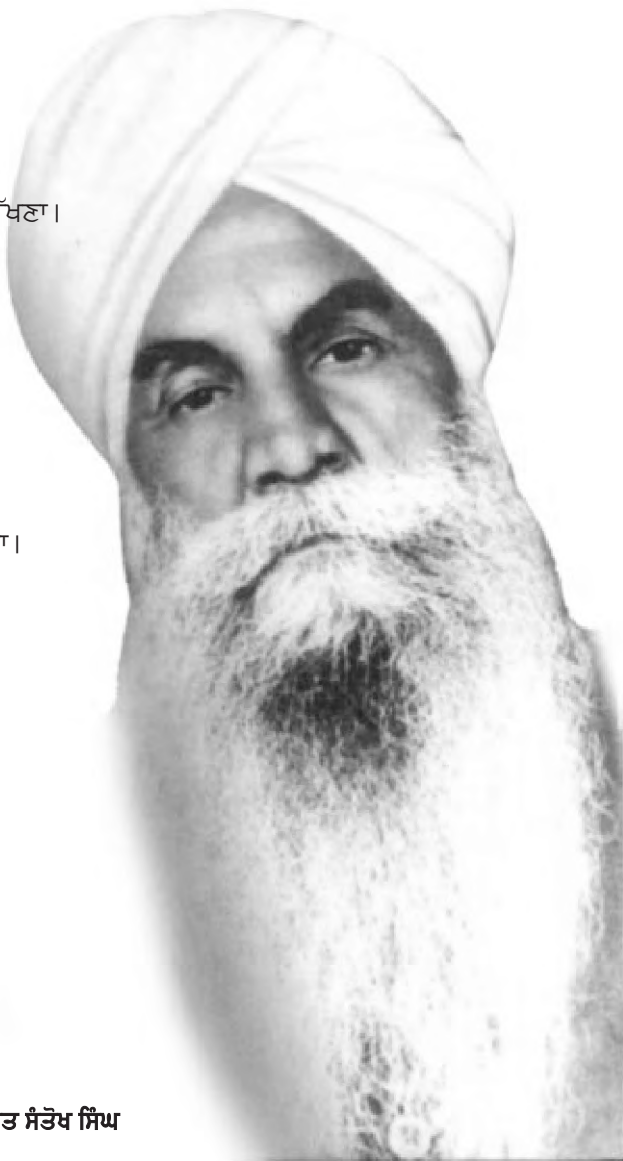
ਆਪਣੇ ਸਾਥੀਆਂ ਵਿੱਚ ਇਕਬਾਲ ਰੱਖਣਾ।

ਜਿਵੇਂ ਨੱਚਣ ਤੇ ਭੰਗੜੇ ਦਾ ਚਾਅ ਤੈਨੂੰ,

ਹੱਸ ਹੱਸ ਕੇ ਮਨ ਖੁਸ਼ਹਾਲ ਰੱਖਣਾ।

ਨਿੱਤ ਜਾਉ ਗੁਰਦਵਾਰੇ ਪਾਠ ਕਰਕੇ,

ਸੱਚੇ ਰੱਬ ਵਲ ਸਦਾ ਧਿਆਨ ਰੱਖਣਾ।



ਪੁਸਤਕ - ਗੁੱਝੀਆਂ ਰਮਜ਼ਾਂ : ਕਵੀ ਸੁਰਗਵਾਸੀ ਸੰਤ ਸੰਤੋਖ ਸਿੰਘ



# ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ

## ਇਸ ਅੰਕ ਵਿਚ

ਸੰਪਾਦਕ (ਆਨਰੇਰੀ)

ਡਾ. ਜਾਗੀਰ ਸਿੰਘ

ਐਮ.ਏ. (ਸੰਗੀਤ, ਪੰਜਾਬੀ, ਧਾਰਮਿਕ ਅਧਿਐਨ), ਪੀਐਚ. ਡੀ

ਸਹਿਯੋਗੀ

ਸ. ਹਰਭਜਨ ਸਿੰਘ ▲ ਸ. ਉੱਤਮ ਸਿੰਘ

ਆਨਰੇਰੀ ਸਲਾਹਕਾਰ

ਸ: ਹਰਚੰਦਨ ਸਿੰਘ

- ▲ ਲੇਖਾਂ ਵਿੱਚ ਪ੍ਰਗਟਾਏ ਵਿਚਾਰ ਲੇਖਕਾਂ ਦੇ ਨਿੱਜੀ ਹਨ। ਇਨ੍ਹਾਂ ਨਾਲ ਸੰਪਾਦਕ ਜਾਂ ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ ਟ੍ਰਸਟ ਦਾ ਸਹਿਮਤ ਹੋਣਾ ਜ਼ਰੂਰੀ ਨਹੀਂ ਹੈ।
- ▲ 'ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ' ਡਾਇਰੈਕਟਰ ਸਿੱਖਿਆ ਵਿਭਾਗ ਪੰਜਾਬ, ਚੰਡੀਗੜ੍ਹ ਦੇ ਪੱਤਰ ਨੰ: ੪/੮/੯੦ ਮਿਤੀ ੨੦/੨/੯੧ ਅਨੁਸਾਰ ਰਾਜ ਦੇ ਸੀਨੀਅਰ ਸੈਕੰਡਰੀ ਸਕੂਲਾਂ ਦੀਆਂ ਲਾਇਬ੍ਰੇਰੀਆਂ ਲਈ ਪ੍ਰਵਾਨਿਤ ਹੈ।

ਚੰਦੇ ਦਾ ਵੇਰਵਾ

- ▲ ਇਕ ਕਾਪੀ 15 ਰੁ., ਦੇਸ਼ ਸਾਲਾਨਾ ਚੰਦਾ 150 ਰੁ. ਜੀਵਨ ਮੈਂਬਰ ਚੰਦਾ 1500 ਰੁ.
- ▲ ਵਿਦੇਸ਼: ਸਲਾਨਾ ਚੰਦਾ 30 £, ਜੀਵਨ ਮੈਂਬਰ ਚੰਦਾ 300 £
- ▲ 'ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ' ਲਈ ਡਰਾਫਟ, ਮਾਇਕ ਸਹਾਇਤਾ, ਚਿੱਠੀ ਪੱਤਰ ਅਤੇ ਰਚਨਾਵਾਂ ਭੇਜਣ ਲਈ ਪਤਾ-

ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ ਟ੍ਰਸਟ (ਰਜਿ.)

422, ਸੈਕਟਰ 15-ਏ, ਚੰਡੀਗੜ੍ਹ 160 015

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ਡਾ. ਜਾਗੀਰ ਸਿੰਘ, ਪ੍ਰਧਾਨ 'ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ ਟ੍ਰਸਟ' ਨੇ

ਸਿਰਜਣਾ ਪ੍ਰਿੰਟਰਜ਼ ਅਤੇ ਸਟੇਸ਼ਨਰਜ਼,

ਸ਼ੋਅਰੂਮ ਨੰ: 443, ਮਟੋਰ, ਸੈਕਟਰ 70, ਮੁਹਾਲੀ

ਫੋਨ : 0172-2216283, 98150-72197 ਤੋਂ ਛਪਵਾ ਕੇ

422, ਸੈਕਟਰ 15-ਏ, ਚੰਡੀਗੜ੍ਹ ਤੋਂ ਪ੍ਰਕਾਸ਼ਿਤ ਕੀਤਾ।

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Heritage in Paintings' by S. Makhan Singh  
Dr. Harpreet Kaur

Bhai Santa Singh: A Unique 16  
Exponent of the Guru's Hymn  
Harjap Singh Aujla

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ਉਸਤਾਦ ਸੁਰਜੀਤ ਸਿੰਘ

## ਵਿਸ਼ੇਸ਼ ਸੂਚਨਾ

ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ ਇਕ ਵਿਸ਼ੇਸ਼ ਪ੍ਰਕਾਰ ਦਾ ਮਾਸਿਕ ਪੱਤਰ ਹੈ। ਜੇ ਇਹ ਤੁਹਾਨੂੰ ਨਹੀਂ ਚਾਹੀਦਾ ਤਾਂ ਤੁਸੀਂ ਐਡਰੈੱਸ ਰੈਪਰ (ਕਵਰ ਪੇਪਰ) 'ਤੇ ਵਾਪਿਸ ਜਾਵੇ ਜਾਂ Return ਲਿਖ ਕੇ ਪੋਸਟ ਬਾਕਸ ਵਿਚ ਪਾ ਦਿਉ ਤਾਂ ਜੋ ਅੱਗੇ ਤੋਂ ਤੁਹਾਨੂੰ ਮੈਗਜ਼ੀਨ ਬੰਦ ਕਰ ਦਿੱਤਾ ਜਾਵੇ ਜਾਂ 9814053630 'ਤੇ ਸੂਚਿਤ ਕਰੋ ਜੀ।

## ਮਾਇਕ ਸਹਾਇਤਾ ਭੇਜਣ ਦੀ ਕਿਰਪਾ ਕਰੋ ਜੀ

ਚੈੱਕ ਜਾਂ ਡਰਾਫਟ 'ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ ਟ੍ਰਸਟ' ਦੇ ਨਾਮ ਹੀ ਭੇਜੇ ਜਾਣ ਜੀ। ਜਾਂ State Bank of Patiala ਵਿਚ Amrit Kirtan Trust A/c 65079603302 ਵਿਚ ਸਿੱਧਾ ਜਮਾਂ ਕਰਾ ਕੇ ਸਾਨੂੰ ਨਾਮ ਅਤੇ ਐਡਰੈੱਸ ਜ਼ਰੂਰ ਸੂਚਿਤ ਕਰੋ ਜੀ ਤਾਂ ਜੋ ਅਸੀਂ ਰਸੀਦ ਕੱਟ ਸਕੀਏ।

Donations are eligible for relief u/s 80 G of Income-Tax Act, 1961 (43 of 1961) vide CIT/- I/ CHD/ Tech./ 80-G/ 2008-939 dated 19-05-



## ਮੇਰੇ ਸਰਪ੍ਰਸਤ ਸਾਹਿਬੋਗੀ-

ਸ੍ਰ ਹਰਭਜਨ ਸਿੰਘ ਜੀ (ਚੋਪੜਾ)

## ਕਰਉ ਬੇਨੰਤੀਆ

ਮੈਂ ਪਾਠਕਾਂ ਕੋਲ ਕਬੂਲ ਕਰਨਾ ਚਾਹੁੰਦਾ ਹਾਂ ਕਿ ਚੋਪੜਾ ਸਾਹਿਬ ਤੋਂ ਬਿਨਾਂ ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ ਦੀ ਪ੍ਰਕਾਸ਼ਨਾ ਸੰਭਵ ਨਹੀਂ ਸੀ। 1989 ਵਿੱਚ ਜਦੋਂ ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ ਪ੍ਰਕਾਸ਼ਿਤ ਕਰਨ ਦੀ ਗੱਲ ਤੁਰੀ ਉਦੋਂ ਮੈਂ ਨੌਕਰੀ ਕਰਦਾ ਸਾਂ ਤੇ ਆਪਣੇ ਤੌਰ ਤੇ ਮੈਗਜ਼ੀਨ ਪ੍ਰਕਾਸ਼ਿਤ ਨਹੀਂ ਸੀ ਕਰ ਸਕਦਾ। ਚੋਪੜਾ ਸਾਹਿਬ ਨੇ ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ ਟ੍ਰਸਟ ਬਣਾਉਣ ਦਾ ਸੁਝਾਅ ਦਿੱਤਾ। ਇਸ ਟ੍ਰਸਟ ਦੀ ਡੀਡ ਉਹਨਾਂ ਹੀ ਤਿਆਰ ਕੀਤੀ ਤੇ ਆਪ ਵੀ ਇੱਕ ਟ੍ਰਸਟੀ ਬਣ ਗਏ। ਉਦੋਂ ਤੋਂ ਲੈ ਕੇ ਹੁਣ ਤਕ ਟ੍ਰਸਟ ਦੇ ਅਕਾਊਂਟ ਦਾ ਕਾਰਜ ਉਹੀ ਸੰਭਾਲ ਰਹੇ ਹਨ। ਆਰਥਿਕ ਸੰਕਟ ਨੂੰ ਵੀ ਉਹ ਕਿਸੇ ਨਾ ਕਿਸੇ ਤਰ੍ਹਾਂ ਸੰਭਾਲ ਲੈਂਦੇ ਹਨ।



ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ ਦੇ ਹੁਣ ਤਕ ਦੇ ਸਫਰ ਵਿੱਚ ਇੱਕ ਅਹਿਮ ਥੰਮ੍ਹ ਸ੍ਰ ਹਰਭਜਨ ਸਿੰਘ ਆਪਣੇ ਨਾਮ ਨਾਲ ਭਾਵੇਂ ਚੋਪੜਾ ਲਗਾ ਕੇ ਖੁਸ਼ ਨਹੀਂ ਹੁੰਦੇ ਪਰ ਇਸ ਤੋਂ ਬਿਨਾਂ ਉਹਨਾਂ ਬਾਰੇ ਗੱਲ ਕਰਨੀ ਜ਼ਰਾ ਮੁਸ਼ਕਿਲ ਹੋ ਜਾਂਦੀ ਹੈ। ਚੋਪੜਾ ਸਾਹਿਬ ਬਹੁਤ ਸੀਨੀਅਰ ਚਾਰਟਡ ਅਕਾਊਂਟੈਂਟ ਹਨ। ਹੁਣ ਤਕ ਉਹ ਅਨੇਕਾਂ ਵਿਦਿਆਰਥੀਆਂ ਨੂੰ ਟ੍ਰੇਨਿੰਗ ਦੇ ਚੁੱਕੇ ਹਨ ਜੋ ਬੜੀ ਸਫਲਤਾ ਨਾਲ ਆਪਣਾ ਕਾਰੋਬਾਰ ਚਲਾ ਚੁੱਕੇ ਹਨ। ਚੋਪੜਾ ਸਾਹਿਬ ਬਾਰੇ ਇਹ ਪ੍ਰਸਿੱਧ ਹੈ ਕਿ ਜਿਸਨੇ ਉਹਨਾਂ ਕੋਲੋਂ ਟ੍ਰੇਨਿੰਗ ਲੈ ਲਈ ਉਹ ਫਿਰ ਅਕਾਊਂਟ ਵਿੱਚ ਮਾਰ ਨਹੀਂ ਖਾਂਦਾ।

ਉਹ ਅਨੇਕਾਂ ਚੈਰੀਟੇਬਲ ਸੰਸਥਾਵਾਂ ਨਾਲ ਜੁੜੇ ਹੋਏ ਹਨ। ਇਹਨਾਂ ਸੰਸਥਾਵਾਂ ਨੂੰ ਮਾਇਕ ਪੱਖੋਂ ਮਜ਼ਬੂਤ ਕਰਨ ਵਿੱਚ ਉਹਨਾਂ ਦਾ ਵੱਡਾ ਹੱਥ ਹੈ। ਉਹਨਾਂ ਨੇ ਅਨੇਕਾਂ ਚੈਰੀਟੇਬਲ ਟਰਸਟ ਕਾਇਮ ਕਰਨ ਵਿੱਚ ਵੱਡਾ ਯੋਗਦਾਨ ਪਾਇਆ ਹੈ। ਉਹਨਾਂ ਦੇ ਟ੍ਰਸਟ ਕਾਇਮ ਕਰਨ ਦੀ ਇਤਨੀ ਪ੍ਰਸਿੱਧੀ ਹੋਈ ਕਿ ਜਦੋਂ ਮੰਦਰ ਮਸਜਿਦ ਝਗੜਾ ਬਹੁਤ ਚਰਚਾ ਵਿੱਚ ਸੀ ਤਾਂ ਮੇਰੇ ਇੱਕ ਮਿੱਤਰ ਕਹਿੰਦੇ ਹੁੰਦੇ ਸਨ ਇਹ ਝਗੜਾ ਚੋਪੜਾ ਸਾਹਿਬ ਨੂੰ ਸੌਂਪ ਦੇਣਾ ਚਾਹੀਦਾ ਹੈ ਇਹਨਾਂ ਨੇ ਰਾਮ ਰਹੀਮ ਟ੍ਰਸਟ ਬਣਾ ਕੇ ਇਸ ਨੂੰ ਹੱਲ ਕਰ ਦੇਣਾ ਹੈ।

ਚੋਪੜਾ ਸਾਹਿਬ ਦੇ ਸੁਭਾਅ ਦੀਆਂ ਕਈ ਵੰਨਗੀਆਂ ਹਨ। ਕਈ ਵਾਰ ਉਹ ਬਹੁਤ ਨਿਮਰ ਜਾਪਦੇ ਹਨ। ਕਈ ਵਾਰ ਉਹ ਬਹੁਤ ਸਖਤ ਜਾਪਦੇ ਹਨ। ਕੰਮ ਕਾਰ ਦੇ ਮਸਲੇ ਸਮੇਂ ਉਹ ਕੰਮ ਦੇ ਠੀਕ ਹੋਣ ਨੂੰ ਤਰਜੀਹ ਦਿੰਦੇ ਹਨ। ਸਬੰਧਾਂ ਨੂੰ ਉਹ ਇੱਕ ਪਾਸੇ ਰੱਖ ਦਿੰਦੇ ਹਨ। ਇਸ ਕਾਰਨ ਕਈ ਲੋਕ ਉਹਨਾਂ ਨੂੰ ਉਸ ਵੇਲੇ ਪਸੰਦ ਨਹੀਂ ਕਰਦੇ ਪਰ ਬਾਅਦ ਵਿੱਚ ਉਹੀ ਲੋਕ ਉਹਨਾਂ ਦਾ ਪੰਨਵਾਦ ਕਰਨ ਲੱਗ ਪੈਂਦੇ ਹਨ। ਜਦੋਂ ਕਿਸੇ ਗਲਤ ਗੱਲ ਬਾਰੇ ਉਹ ਅਗਲੇ ਨੂੰ ਗੁੱਸੇ ਹੁੰਦੇ ਹਨ ਤਾਂ ਉਹ ਕਹਿੰਦੇ ਹਨ ਮੈਂ ਇਹਨਾਂ ਨੂੰ ਮਿਠੀ ਕੁਨੈਨ ਖੁਆ ਰਿਹਾ ਹਾਂ ਤਾਂ ਕਿ ਮਲੇਰੀਆ ਨਾ ਹੋਵੇ। ਪਰ ਕਈ ਵਾਰ ਉਹ ਕੁਨੈਨ ਵਿੱਚ ਮਿਠਾਸ ਭਰਨੀ ਭੁੱਲ ਜਾਂਦੇ ਹਨ ਤੇ ਇਸ ਦਾ ਨਤੀਜਾ ਕੁਝ ਤਨ ਭਰਿਆ ਮਾਹੌਲ ਬਣ ਜਾਂਦਾ ਹੈ। ਇਸ ਕਿਸਮ ਦੇ ਚੋਪੜਾ ਸਾਹਿਬ ਦੇ ਬਹੁਤ ਕੋੜੇ ਮਿੱਠੇ ਤਜਰਬੇ ਹਨ। ਉਹਨਾਂ ਕੋਲ ਬੈਠ ਕੇ ਇਹ ਗੱਲਾਂ ਸੁਣਿਆਂ ਬੜਾ ਅਨੰਦ ਵੀ ਆਉਂਦਾ ਹੈ ਤੇ ਬਹੁਤ ਕੁਝ ਸਿੱਖਣ ਨੂੰ ਵੀ ਮਿਲਦਾ ਹੈ।

ਚੋਪੜਾ ਸਾਹਿਬ ਬਾਰੇ ਇੱਕ ਹੋਰ ਗੱਲ ਬੜੀ ਪ੍ਰਸਿੱਧ ਹੈ। ਉਹਨਾਂ ਕੀਰਤਨ ਕਰਨ ਅਤੇ ਕੀਰਤਨ ਸਿਖਾਉਣ ਦਾ ਜਨੂੰਨ ਦੀ ਹੱਦ ਤੱਕ ਸ਼ੌਂਕ ਹੈ। ਉਹ ਕੀਰਤਨ ਪ੍ਰੇਮੀਆਂ ਨੂੰ ਉਹਨਾਂ ਦੇ ਘਰ ਕੀਰਤਨ ਸਿਖਾਉਣ ਜਾਂਦੇ ਹਨ। ਜਿੱਥੇ ਕਿਤੇ ਵੀ ਮੌਕਾ ਮਿਲਦਾ ਹੈ ਆਪ ਕੀਰਤਨ ਕਰਦੇ ਹਨ। ਚੋਪੜਾ ਸਾਹਿਬ ਨੇ ਕੀਰਤਨ ਦੀ ਸਿੱਖਿਆ ਬਰੂਮਾ ਵਿਖੇ ਗਿਆਨੀ ਮੇਹਰ ਸਿੰਘ ਜੀ ਜੋ ਤਰਨਤਾਰਨ ਸਾਹਿਬ ਦੇ ਪੰਡਿਤ ਨਾਥੂ ਰਾਮ ਜੀ ਦੇ ਸ਼ਗਿਰਦ ਸਨ, ਤੋਂ ਲਈ ਸੀ। ਬਾਅਦ ਵਿੱਚ ਕੁਝ ਸਮਾਂ ਉਹ ਮਾਸਟਰ ਨਿਹਾਲ ਸਿੰਘ ਜੀ ਬੰਬਈ ਵਾਲਿਆਂ ਤੋਂ ਵੀ ਕੀਰਤਨ ਸਿੱਖਿਆ ਪ੍ਰਾਪਤ ਕਰਦੇ ਰਹੇ। ਜਦੋਂ ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਵਿਖੇ ਗੁਰਮਤਿ ਸੰਗੀਤ ਦਾ ਡਿਪਲੋਮਾ ਕੋਰਸ ਅਰੰਭ ਹੋਇਆ ਤਾਂ ਉਹਨਾਂ ਨੇ ਅਨੇਕਾਂ ਕੀਰਤਨ ਪ੍ਰੇਮੀਆਂ ਨੂੰ ਇਹ ਡਿਪਲੋਮਾ ਕਰਨ ਲਈ ਪ੍ਰੇਰਿਆ ਤੇ ਨਾਲ ਆਪ ਵੀ ਇਹ ਕੋਰਸ ਪਾਸ ਕੀਤਾ। ਉਹ ਕੀਰਤਨ ਨਿਰਧਾਰਿਤ ਰਾਗਾਂ ਵਿੱਚ ਕਰਦੇ ਹਨ। ਤਾਲ ਵਿੱਚ ਉਹਨਾਂ ਦੀ ਪਕਿਆਈ ਦਾ ਵੱਡੇ ਵੱਡੇ ਕੀਰਤਨਕਾਰ ਵੀ ਲੋਹਾ ਮੰਨਦੇ ਹਨ। ਝਪਤਾਲ ਉਹਨਾਂ ਦੀ ਪਿਆਰੀ ਤਾਲ ਹੈ ਇਸ ਤਾਲ ਵਿੱਚ ਗਾਇਨ ਕਰਕੇ ਬਹੁਤ ਅਨੰਦ ਮਹਿਸੂਸ ਕਰਦੇ ਹਨ। ਸ਼ਬਦ ਦੀ ਨੋਟੇਸ਼ਨ ਬਣਾਉਣ ਵਿੱਚ ਉਹ ਮਾਹਿਰ ਹਨ। ਨੋਟੇਸ਼ਨ ਤੋਂ ਕੀਰਤਨ ਸਿਖਾਉਣ ਵਿੱਚ ਵੀ ਉਹਨਾਂ ਨੂੰ ਮੁਹਾਰਤ ਹਾਸਲ ਹੈ। ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ ਵਿੱਚ ਨੋਟੇਸ਼ਨ ਵਾਲਾ ਪੰਨਾ ਉਹ ਹੀ ਵੇਖਦੇ ਹਨ। ਉਸ ਪੰਨੇ ਵਿੱਚ ਜੇ ਕੋਈ ਗਲਤੀ ਰਹਿ ਜਾਂਦੀ ਤਾਂ ਇਹ ਮੇਰੀ ਅਣਗਹਿਲੀ ਕਾਰਨ ਹੈ ਚੋਪੜਾ ਸਾਹਿਬ ਤਾਂ ਆਪਣੇ ਅਕਾਊਂਟ ਦੇ ਕੰਮ ਵਾਂਗ ਹੀ ਇਸ ਨੂੰ ਤਰੂਟੀ ਰਹਿਤ ਕਰਦੇ ਹਨ। ਜਦੋਂ ਕਦੀ ਮੈਂ ਅੰਮ੍ਰਿਤ ਕੀਰਤਨ ਪ੍ਰਕਾਸ਼ਤ ਕਰਨ ਦੀ ਖੋਚਲ ਅਤੇ ਔਕੜਾਂ ਵੇਖ ਕੇ ਡੋਲ ਜਾਂਦਾ ਹਾਂ ਚੋਪੜਾ ਸਾਹਿਬ ਮੈਨੂੰ ਪ੍ਰੇਰਨਾ ਦੇ ਕੇ ਫਿਰ ਤਿਆਰ ਕਰ ਦਿੰਦੇ ਹਨ। ਮੈਂ ਉਹਨਾਂ ਦਾ ਜਿਤਨਾ ਵੀ ਪੰਨਵਾਦ ਕਰਾਂ ਥੋੜਾ ਹੈ। ---ਭੁੱਲ ਚੁੱਕਾ ਖਿਆ

ਜਗਜੀਤ ਸਿੰਘ

ਡਾ. ਜਾਗੀਰ ਸਿੰਘ

## ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਵਿਚ ਕੀਰਤਨ ਅਤੇ ਕੀਰਤਨੀਏ ਦਾ ਸੰਕਲਪ

ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਦੀ ਬਾਣੀ ਵਿੱਚ ਜਿਸ ਆਦਰਸ਼ਕ ਮਨੁੱਖ ਦਾ ਸੰਕਲਪ ਪੇਸ਼ ਕੀਤਾ ਗਿਆ ਉਸ ਦੀ ਸ਼ਖਸੀਅਤ ਉਚੇਰੇ ਗੁਣਾਂ ਨਾਲ ਭਰਪੂਰ ਹੋਣੀ ਚਾਹੀਦੀ ਹੈ। ਉਸ ਵਿੱਚ ਨੈਤਿਕ ਗੁਣ ਤਾਂ ਹੋਣਗੇ ਹੀ ਪਰ ਉਸ ਨੂੰ ਕੌਮਲ ਕਲਾਵਾਂ ਦਾ ਅਨੰਦ ਮਾਣਨ ਦੀ ਤੁਰੀ ਵੀ ਹੋਵੇ। ਜਿਹੜੇ ਮਨੁੱਖ ਰਾਗ ਅਤੇ ਕਾਵਿ ਕਲਾ ਤੋਂ ਵਿਹੁਣੇ ਹਨ ਉਹਨਾਂ ਬਾਰੇ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਸਾਰੰਗ ਦੀ ਵਾਰ ਵਿੱਚ ਉਚਾਰਦੇ ਹਨ—

ਇਕਨਾ ਨਾਦੁ ਨ ਬੇਦੁ ਨ ਗੀਅ ਰਸੁ  
ਰਸੁ ਕਸੁ ਨ ਜਾਣੀਤਿ॥  
ਇਕਨਾ ਸਿਧਿ ਨ ਬੁਧਿ ਨ ਅਕਲਿ ਸਰ  
ਅਖਰ ਕਾ ਭੇਉ ਨ ਲਹੀਤਿ॥  
ਨਾਨਕ ਤੇ ਨਰ ਅਸਲਿ ਖਰ  
ਜਿ ਬਿਨੁ ਗੁਣ ਗਰਬੁ ਕਰੀਤ॥

(ਸਲੋਕ ਮਹਲਾ ੧, ਪੰਨਾ 1246)

ਇਸੇ ਤਰ੍ਹਾਂ ਗੁਰਬਾਣੀ ਵਿੱਚ ਅਧਿਆਤਮਕ ਤੌਰ ਤੇ ਆਦਰਸ਼ਕ ਮਨੁੱਖ ਨੂੰ ਸਚਿਆਰ ਆਖਿਆ ਗਿਆ ਹੈ। ਜਪੁ ਜੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਦੀ ਪ੍ਰਮੁਖ ਬਾਣੀ ਹੈ। ਇਸ ਵਿੱਚ ਗੁਰਬਾਣੀ ਦੇ ਲਗਭਗ ਸਾਰੇ ਸੰਕਲਪਾਂ ਦੀ ਝਲਕ ਮਿਲ ਜਾਂਦੀ ਹੈ। ਇਸ ਬਾਣੀ ਵਿੱਚ ਮਨੁੱਖੀ ਜੀਵਨ ਦਾ ਮਨੋਰਥ ਸਚਿਆਰਾ ਬਣਨਾ ਦੱਸਿਆ ਹੈ। ਸਚਿਆਰਾ ਬਣਨ ਲਈ ਹੁਕਮ ਅਨੁਸਾਰ ਚੱਲਣ ਦੀ ਸ਼ਰਤ ਲਗਾਈ ਹੈ। ਹੁਕਮ ਅਨੁਸਾਰ ਚੱਲਣ ਲਈ ਹੁਕਮ ਬਾਰੇ ਜਾਣਨਾ ਜ਼ਰੂਰੀ ਹੈ ਅਤੇ ਹੁਕਮ ਨੂੰ ਜਾਣਨ ਲਈ ਹੁਕਮ ਦੇ ਮਾਲਕ ਪਰਮੇਸ਼ਰ ਦਾ ਜਸ ਗਾਇਨ ਕੀਤਾ ਜਾਂਦਾ ਹੈ ਇਸ ਬਾਰੇ ਜਪੁਜੀ ਵਿੱਚ ਸਪਸ਼ਟ ਕੀਤਾ ਗਿਆ ਹੈ—

ਕਿਵ ਸਚਿਆਰਾ ਹੋਈਐ  
ਕਿਵਿ ਰੂੜੈ ਤੁਟੇ ਪਾਲ॥  
ਹੁਕਮ ਰਜਾਈ ਚਲਣਾ

ਨਾਨਕ ਲਿਖਿਆ ਨਾਲ॥

ਅਤੇ ਫਿਰ ਕਿਹਾ ਹੈ:

ਨਾਨਕ ਹੁਕਮੇ ਜੇ ਬੁਝੈ

ਤ ਹਉਮੈ ਕਹੈ ਨ ਕੋਇ॥ (ਜਪੁ ਜੀ, ਪੰਨਾ 1)

ਹੁਕਮ ਨੂੰ ਬੁਝਣ ਲਈ ਪਰਮੇਸ਼ਰ ਦੇ ਗੁਣ ਗਾਇਨ

ਕਰਨ ਨੂੰ ਸਾਧਨ ਦੱਸਿਆ ਹੈ :

ਗਾਵੈ ਕੋ ਤਾਣ ਹੋਵੈ ਕਿਸੈ ਤਾਣ॥

ਗਾਵੈ ਕੋ ਦਾਤਿ ਜਾਣੈ ਨੀਸਾਣ॥

ਜਿਨ ਸੇਵਿਆ ਤਿਨਿ ਪਾਇਆ ਮਾਨ॥

ਨਾਨਕ ਗਾਵੀਐ ਗੁਣੀ ਨਿਧਾਨ॥

(ਜਪੁ ਜੀ, ਪੰਨਾ 1-2)

ਸੋਦਰ ਵਾਲੀ ਪਉੜੀ ਵਿੱਚ ਬ੍ਰਹਿਮੰਡੀ ਕੀਰਤਨ ਅਰਥਾਤ ਕੁਦਰਤ ਦੇ ਸੰਗੀਤ ਦੀ ਤਸਵੀਰ ਖਿੱਚੀ ਹੋਈ ਹੈ। ਪ੍ਰਮਾਤਮਾ ਦੇ ਦਰਬਾਰ ਵਿੱਚ ਗਾਇਨ ਕਰਨ ਵਾਲਿਆਂ ਦਾ ਵਰਣਨ ਅਦੁੱਤੀ ਹੈ। ਇਥੇ ਚਿਤਰ-ਗੁਪਤ, ਧਰਮਰਾਜ, ਈਸ਼ਵਰ, ਬ੍ਰਹਮਾ, ਦੇਵੀ, ਦੇਵਤੇ, ਸਿੱਧ, ਜਤੀ, ਸਤੀ, ਜੋਧੇ ਆਦਿ ਹੀ ਨਹੀਂ ਗਾ ਰਹੇ ਸਗੋਂ ਪੌਣ, ਪਾਣੀ, ਅੱਗ, ਤਾਰਿਕਾ ਮੰਡਲ ਅਤੇ ਸਮੁਦਾ ਬ੍ਰਹਿਮੰਡ, ਸਮੁੱਚੀ ਸ੍ਰਿਸ਼ਟੀ ਗਾ ਰਹੀ ਹੈ

ਸੋ ਦਰੁ ਕੇਹਾ ਸੋ ਘਰੁ ਕੇਹਾ

ਜਿਤੁ ਬਹਿ ਸਰਬ ਸਮਾਲੇ॥

ਵਾਜੇ ਨਾਦ ਅਨੇਕ ਅਸੰਖਾ

ਕੇਤੇ ਵਾਵਣਹਾਰੇ ॥

ਕੇਤੇ ਰਾਗ ਪਰੀ ਸਿਉ ਕਹੀਅਨਿ

ਕੇਤੇ ਗਾਵਣ ਹਾਰੇ॥—॥

ਅੰਤ ਵਿੱਚ ਆਖਦੇ ਹਨ ਕਿ ਕਿਤਨੇ ਗਾ ਰਹੇ ਹਨ ਮੇਰੇ ਚੇਤੇ ਵਿੱਚ ਨਹੀਂ ਆਉਂਦੇ—

ਹੋਰ ਕੇਤੇ ਗਾਵਨ ਸੇ ਮੈ ਚਿਤਿ ਨ ਆਵਨ



ਨਾਨਕ ਕਿਆ ਵੀਚਾਰੇ॥

(ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ, ਪੰਨਾ 6)

ਗੁਰੂ ਸਾਹਿਬਾਨ ਨੇ ਕੀਰਤਨ ਦਾ ਪ੍ਰਯੋਗ ਸੁਚੇਤ ਰੂਪ ਵਿੱਚ ਕੀਤਾ ਹੈ। ਸੰਗੀਤ ਕਈ ਪੱਖਾਂ ਤੋਂ ਕਾਵਿ ਕਲਾ ਨਾਲੋਂ ਵਧੇਰੇ ਪ੍ਰਭਾਵਸ਼ਾਲੀ ਹੈ। ਕਾਵਿ ਦੀ ਮੁੱਖ ਸਮੱਗਰੀ ਭਾਸ਼ਾਗਤ ਸ਼ਬਦ ਹੁੰਦਾ ਹੈ। ਸ਼ਬਦ ਦੀ ਮਜ਼ਬੂਤੀ ਹੈ ਕਿ ਇਹ ਉਸ ਸਰੋਤੇ ਤੇ ਹੀ ਅਸਰ ਕਰਦਾ ਹੈ ਜਿਹੜਾ ਉਸ ਭਾਸ਼ਾ ਤੋਂ ਜਾਣੂ ਹੋਏ ਪਰ ਸੰਗੀਤ ਵਿੱਚ ਨਾਦ ਤੋਂ ਕੰਮ ਲਿਆ ਜਾਂਦਾ ਹੈ। ਇਹ ਨਾਦ ਮਨੁੱਖਾਂ ਨੂੰ ਹੀ ਨਹੀਂ ਸਗੋਂ ਪਸ਼ੂ-ਪੰਛੀਆਂ ਨੂੰ ਵੀ ਕੀਲ ਲੈਂਦਾ ਹੈ। ਸੰਗੀਤ ਰਤਨਾਕਰ ਵਿੱਚ ਸੰਗੀਤ ਦੀ ਮਹਿਮਾ ਕਰਦਿਆਂ ਦੱਸਿਆ ਹੈ ਕਿ ਪਾਰਵਤੀ ਪਤੀ ਅਤੇ ਦੇਵਤਾ ਗੀਤ ਨਾਲ ਪ੍ਰਸੰਨ ਹੁੰਦੇ ਹਨ। ਅਨੰਤ ਗੋਪੀ-ਪਤੀ ਵੀ ਬੰਸਰੀ ਦੀ ਧੁਨ ਦੇ ਵਸ ਹੋ ਗਏ। ਬ੍ਰਹਮਾ ਸਾਮਰਾਜ ਕਰਦੇ ਹਨ। ਸੁਰਸਤੀ ਵੀਣਾ ਵਿੱਚ ਮਗਨ ਹੈ। ਯਕਸ਼, ਗੰਧਰਬ, ਦੇਵ ਦਾਨਵ ਆਦਿ ਦੀ ਤਾਂ ਗੱਲ ਹੀ ਕੀ ਹੈ, ਵਿਸ਼ੇ ਸਵਾਦਾਂ ਤੋਂ ਕੌਰਾ ਪੰਥੂੜੇ ਵਿੱਚ ਪਿਆ ਰੋਂਦਾ ਹੋਇਆ ਬਾਲ ਵੀ ਗੀਤ ਦਾ ਅੰਮ੍ਰਿਤ ਪੀ ਕੇ ਬੜੀ ਖੁਸ਼ੀ ਪ੍ਰਾਪਤ ਕਰਦਾ ਹੈ। ਹੈਰਾਨੀ ਤਾਂ ਇਹ ਹੈ ਕਿ ਜੰਗਲ ਵਿੱਚ ਘੁੰਮਣ ਵਾਲਾ ਮਿਰਗ ਪਸ਼ੂ ਹੁੰਦਿਆਂ ਵੀ ਸ਼ਿਕਾਰੀ ਦੇ ਸੰਗੀਤ ਵਿੱਚ ਕੀਲੇ ਜਾਣ ਨਾਲ ਆਪਣੀ ਜਾਨ ਗੁਆ ਬਹਿੰਦਾ ਹੈ। 1

ਪੁਰਾਤਨ ਲੋਕਾਂ ਦਾ ਵਿਸ਼ਵਾਸ ਸੀ ਕਿ ਸੰਗੀਤ ਕੇਵਲ ਖੁਸ਼ੀ ਹੀ ਪ੍ਰਦਾਨ ਨਹੀਂ ਕਰਦਾ ਸਗੋਂ ਇਸ ਵਿੱਚ ਦੇਵੀ ਸ਼ਕਤੀ ਹੈ ਜਿਸ ਕਰਕੇ ਇਹ ਫਸਲਾਂ ਦਾ ਵਾਧਾ ਅਤੇ ਬਰਖਾ ਲਿਆਉਣ ਦਾ ਕਾਰਜ ਵੀ ਕਰਦਾ ਹੈ। ਉਹਨਾਂ ਅਨੁਸਾਰ ਸੰਗੀਤ ਪ੍ਰਮਾਤਮਾ ਦੀ ਦਾਤ ਸੀ। 2

ਸੰਗੀਤ ਮਨੁੱਖ ਦੀਆਂ ਮਨ ਬਿਰਤੀਆਂ ਨੂੰ ਆਪਣੇ ਨਾਦ ਵੱਲ ਖਿੱਚ ਲੈਂਦਾ ਹੈ ਤੇ ਮਨੁੱਖੀ ਮਨ ਸਮੋਹਨ ਸ਼ਕਤੀ ਸਦਕਾ ਉਸ ਨਾਦ-ਪ੍ਰਵਾਹ ਦੇ ਨਾਲ ਨਾਲ ਤੁਰੀ ਜਾਂਦਾ ਹੈ ਇਸ ਤਰ੍ਹਾਂ ਮਨੁੱਖ ਆਪਣੇ ਅੰਦਰੂਨੀ ਅਨੰਦ ਵਿੱਚ ਮਗਨ ਹੋਇਆ ਗੋਚਰ ਸੰਸਾਰ ਤੋਂ ਅਤੀਤ ਮੰਡਲਾਂ ਵਿੱਚ ਵਿਚਰਦਾ ਹੈ। 3 ਸੰਗੀਤ ਦੇ ਅਨੰਦ ਨੂੰ ਮਾਣਨ ਲਈ ਸਰੋਤੇ ਨੂੰ ਕੇਵਲ ਜੀਵਨ ਦੀਆਂ ਤ੍ਰਿਸ਼ਨਾਵਾਂ ਤੋਂ ਮੁਕਤ ਹੋ ਕੇ ਸੁਰ ਪ੍ਰਵਾਹ ਦੇ

ਹਵਾਲੇ ਹੋ ਜਾਣ ਦੀ ਲੋੜ ਹੈ। 4 ਸੰਗੀਤ ਅਸਲ ਵਿੱਚ ਮਨੁੱਖ ਦੇ ਹਿਰਦੇ ਦੀ ਭਾਸ਼ਾ ਹੈ ਅਤੇ ਮਨੁੱਖ ਦੇ ਮਨ ਨੂੰ ਪ੍ਰਸੰਨ ਕਰਨ ਲਈ ਸੰਗੀਤ ਨਾਲੋਂ ਵੱਧ ਕੇ ਹੋਰ ਕੋਈ ਸਾਧਨ ਨਹੀਂ ਹੈ। 5 ਜਿਹੜੇ ਮਨੁੱਖ ਸੰਗੀਤ ਨਾਲ ਵੀ ਦ੍ਰਵਿਤ ਨਹੀਂ ਹੁੰਦੇ ਸੈਕਸਪੀਅਰ ਉਹਨਾਂ ਨੂੰ ਖਤਰਨਾਕ ਦਸਦਾ ਹੈ ਅਤੇ ਕਹਿੰਦਾ ਹੈ ਕਿ ਅਜੇਹੇ ਮਨੁੱਖਾਂ ਤੇ ਵਿਸ਼ਵਾਸ ਨਹੀਂ ਕੀਤਾ ਜਾਣਾ ਚਾਹੀਦਾ। 6

ਯਗਿਆਵਾਲਕ ਨੇ ਤਾਂ ਸੰਗੀਤ ਨੂੰ ਮੁਕਤੀ ਦਾਤਾ ਮੰਨਿਆ ਹੈ ਉਸ ਅਨੁਸਾਰ, “ਜਿਹੜਾ ਵੀਣਾ ਵਾਦਨ ਦੇ ਤੱਤ ਨੂੰ ਜਾਣਦਾ ਹੈ, ਜਿਹੜਾ ਸ਼ਰਤੀ ਅਤੇ ਜਾਤੀਆਂ ਦਾ ਗਿਆਨ ਰੱਖਦਾ ਹੈ, ਜਿਹੜਾ ਤਾਲ ਗਿਆਤਾ ਹੈ ਉਹ ਬਿਨਾਂ ਜਤਨ ਦੇ ਮੁਕਤੀ ਪ੍ਰਾਪਤ ਕਰ ਲੈਂਦਾ ਹੈ।” 7 ਸੰਗੀਤ ਮਨ ਨੂੰ ਭਟਕਣ ਤੋਂ ਬਚਾਉਂਦਾ ਹੈ। ਜਿਸ ਤਰ੍ਹਾਂ ਮੂੰਹ ਵਿੱਚ ਸੜ੍ਹ ਹੋਣ ਤਾਂ ਹੱਸਣਾ ਅਸੰਭਵ ਹੈ ਓਸੇ ਤਰ੍ਹਾਂ ਗਾਉਣ ਵੇਲੇ ਮਨ ਦਾ ਭਟਕਣਾ ਅਸੰਭਵ 8 ਹੈ। ਸੰਗੀਤ ਮਨੁੱਖਾਂ ਨੂੰ ਇੱਕ ਦੂਜੇ ਦੇ ਨੇੜੇ ਲਿਆਉਂਦਾ ਹੈ ਅਤੇ ਉਹਨਾਂ ਵਿੱਚ ਸਮੂਹਕ ਚੇਤਨਾ ਦਾ ਸੰਚਾਰ ਕਰਦਾ ਹੈ। 9

ਜਦੋਂ ਕਾਵਿ ਨਾਲ ਸੰਗੀਤ ਦਾ ਸੁਮੇਲ ਕੀਤਾ ਜਾਂਦਾ ਹੈ ਤਾਂ ਕਾਵਿ ਦਾ ਅਰਥ ਸਮਝਣ ਸਮਝਾਉਣ ਦੀ ਲੋੜ ਨਹੀਂ ਪੈਂਦੀ ਸਗੋਂ ਭਾਵ ਆਪਣੇ ਆਪ ਹਿਰਦੇ ਵਿੱਚ ਵਸ ਜਾਂਦਾ ਹੈ। ਪੰਡਤ ਓਅੰਕਾਰ ਨਾਥ ਠਾਕੁਰ ਲਿਖਦੇ ਹਨ, “ਸਾਰੇ ਜਾਣਦੇ ਹਨ ਕਿ ਸੰਗੀਤ ਵਿੱਚ ਸ਼ਬਦ ਦੇ ਅਰਥ ਦਾ ਬੋਧ ਹੋਏ ਬਿਨਾਂ ਹੀ ਭਾਵ ਜਾਂ ਰਸ ਦੀ ਪ੍ਰਤੀਤੀ ਹੋ ਜਾਂਦੀ ਹੈ।” 10 ਕਵਿਤਾ ਉਪਰ ਸੰਗੀਤ ਦੇ ਪ੍ਰਭਾਵ ਦਾ ਸਮਰਥਨ ਸੰਗੀਤਕਾਰ ਹੀ ਨਹੀਂ ਸਗੋਂ ਸਾਹਿਤਕਾਰ ਵੀ ਕਰਦੇ ਹਨ। ਡਾਕਟਰ ਹਰਿਭਜਨ ਸਿੰਘ ਲਿਖਦੇ ਹਨ, “ਇਸ ਵਿੱਚ ਕੋਈ ਸ਼ੱਕ ਨਹੀਂ ਕਿ ਸੰਗੀਤ ਕਾਵਿ ਰਚਨਾ ਦੇ ਪਰਭਾਵ ਨੂੰ ਤੀਖਣ ਕਰਦਾ ਹੈ।” 11

ਸੰਗੀਤ ਵਿੱਚ ਸੁਰ ਪ੍ਰਧਾਨ ਹੈ ਅਤੇ ਕਾਵਿ ਵਿੱਚ ਸ਼ਬਦ, ਪਰ ਸ਼੍ਰੇਸ਼ਟ ਕਾਵਿ ਵਿੱਚ ਗਾਇਨ ਦਾ ਵੀ ਘਟ ਉਪਯੋਗ ਨਹੀਂ। ਸੰਗੀਤ ਭਾਵੇਂ ਸੁਤੰਤਰ ਕਲਾ ਹੈ, ਪਰ ਕਵਿਤਾ ਵਿੱਚ ਉਹ ਸ਼ਬਦ ਨਾਲ ਮਿਲਕੇ ਹੀ ਸਾਰਥਕ

ਹੁੰਦੀ ਹੈ। ਪ੍ਰਾਚੀਨ ਵਿਦਵਾਨਾਂ ਨੇ ਗੀਤ, ਨ੍ਰਿਤ ਅਤੇ ਵਾਦਨ ਨੂੰ ਸੰਗੀਤ ਵਿੱਚ ਹੀ ਸ਼ਾਮਲ ਕੀਤਾ ਹੈ ਕਿਉਂਕਿ ਤਿੰਨਾਂ ਦਾ ਮੂਲ ਅਧਾਰ ਗਤੀ ਹੈ। ਇਹ ਗਤੀ ਛੰਦ ਪਦਤੀ ਰਾਹੀਂ ਪ੍ਰਗਟ ਹੁੰਦੀ ਹੈ। 12 ਸੰਗੀਤ ਕੇਵਲ ਕਵਿਤਾ ਨੂੰ ਹੀ ਪ੍ਰਭਾਵਸ਼ਾਲੀ ਨਹੀਂ ਬਣਾਉਂਦਾ ਸਗੋਂ ਆਮ ਗੱਲ-ਬਾਤ ਵਿੱਚ ਵੀ ਸੰਗੀਤਕ ਤੱਤਾਂ ਦੇ ਪ੍ਰਯੋਗ ਕਰਕੇ ਉਸਨੂੰ ਵਧੇਰੇ ਪ੍ਰਭਾਵਸ਼ਾਲੀ ਬਣਾਇਆ ਜਾਂਦਾ ਹੈ। ਲਲਿਤ ਕਿਸ਼ੋਰ ਸਿੰਘ ਲਿਖਦੇ ਹਨ, “ਅੱਜ ਵੀ ਇਹ ਵੇਖਿਆ ਜਾਂਦਾ ਹੈ ਕਿ ਜਦੋਂ ਕਿਸੇ ਵਿਚਾਰ ਨੂੰ ਭਾਵ ਭਰਪੂਰ ਕਰਨਾ ਹੁੰਦਾ ਹੈ ਤਾਂ ਵਕਤਾ ਇੱਕ ਸੁਰ ਦੀ ਥਾਂ ਕਈ ਸੁਰਾਂ ਦੀ ਅਰੋਹੀ-ਅਵਰੋਹੀ ਜਾਂ ਲੈਅ ਤੋਂ ਕੰਮ ਲੈਂਦਾ ਹੈ ਅਰਥਾਤ ਸਾਰਥਕ ਵਾਕਾਂ ਵਿੱਚ ਸੰਗੀਤ ਦਾ ਪੁੱਟ ਪਾਉਂਦਾ ਹੈ।” 13 ਇਸ ਤਰ੍ਹਾਂ ਸੰਗੀਤ ਤੇ ਭਾਸ਼ਾ ਦੋਵੇਂ ਅੰਤਰ ਸੰਬੰਧਤ ਸਾਬਤ ਹੁੰਦੇ ਹਨ। ਇਸ ਬਾਰੇ ਭਗਵਤ ਸ਼ਰਨ ਉਪਾਧਿਆਇ ਦਾ ਇਹ ਕਥਨ ਵੀ ਵਰਣਨਯੋਗ ਹੈ, “ਸੰਗੀਤ ਅਤੇ ਸਾਹਿਤ ਵਿੱਚ ਗੂੜ੍ਹਾ ਸੰਬੰਧ ਹੈ। ਸਾਹਿਤ ਸੰਗੀਤ ਨੂੰ ਬੋਲੀ ਦਿੰਦਾ ਹੈ। ਸੰਗੀਤ ਉਸ ਨੂੰ ਆਪਣੀ ਲੈਅ ਤੇ ਤਰੰਗਤ ਕਰਕੇ ਉਸਨੂੰ ਅਸੀਮ ਕਰ ਦਿੰਦਾ ਹੈ।” 14 ਇਸੇ ਲਈ ਡਾ. ਉਮਾ ਮਿਸ਼ਰ ਨੇ ਕਿਹਾ ਹੈ, “ਕਵਿਤਾ ਜਦੋਂ ਤਕ ਗਾਈ ਨਹੀਂ ਜਾਂਦੀ ਉਦੋਂ ਤਕ ਉਹ ਆਪਣਾ ਪੂਰਾ ਪ੍ਰਭਾਵ ਨਹੀਂ ਪਾ ਸਕਦੀ ਅਤੇ ਸੰਗੀਤ ਵੀ ਜਦੋਂ ਤਕ ਗੀਤ ਦਾ ਸੰਗ ਨਹੀਂ ਮਾਣਦਾ ਉਦੋਂ ਤਕ ਪੂਰੀ ਤਰ੍ਹਾਂ ਪ੍ਰਭਾਵ ਪੈਦਾ ਕਰਨ ਦੇ ਕਾਬਲ ਨਹੀਂ ਹੋ ਸਕਦਾ।” 15

ਜਿਸ ਸੰਗੀਤ ਕਲਾ ਵਿੱਚ ਇਤਨੀ ਸ਼ਕਤੀ ਹੈ ਕੁਦਰਤੀ ਸੀ ਕਿ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਇਸ ਦਾ ਉਪਯੋਗ ਕਰਦੇ। ਸੋ ਉਹਨਾਂ ਨੇ ਆਪਣੀ ਕਾਵਿ ਬਾਣੀ ਨੂੰ ਸੰਗੀਤ ਨਾਲ ਸੰਬੰਧਤ ਕਰਕੇ ਗਾਇਆ ਤੇ ਜੋ ਉਸਦਾ ਜੋ ਅਸਰ ਹੋਇਆ ਉਸ ਸੰਬੰਧੀ ਭਾਈ ਵੀਰ ਸਿੰਘ ਜੀ 16 ਦਾ ਕਥਨ ਹੈ, “ਜਦੋਂ ਸੁਣਨ ਵਾਲਿਆਂ ਦੇ ਮਨ ਨਾ ਪੰਘਰੇ ਯਾ ਬਹੁਤ ਪਥਰਾਈ ਕਾਰਨ ਜ਼ੋਰ ਲਾਉਂਦਿਆਂ ਬੀ ਪੰਘਰਨੇ ਅੜ ਖਲੋਤੇ ਤਾਂ ਰੰਗ ਰਤੜੇ ਦਾਤਾ ਗੁਰੂ ਜੀ ਨੇ ਆਪਣੇ ਅੰਦਰ ਦੀਆਂ ਡੂੰਘਾਈਆਂ ਵਿੱਚ ਗੋਤਾ ਲਾਇਆ ਅਤੇ ਰਤਨਾਂ ਜਵਾਹਰਾਂ ਮੋਤੀਆਂ

ਨਾਲ ਡੁਲ੍ਹ-ਡੁਲ੍ਹ ਪੈਂਦੇ ਅਰਬੀ ਸੁੰਦਰਤਾ ਨਾਲ ਚਮਕਦੇ ਤੇ ਸੂਰਜ ਵਰਗੇ ਤੇਜ਼ ਨਾਲ ਚਮਕਦੇ ਬਾਹਰ ਨਿਕਲੇ । ਤੇਜ਼ ਦਾ ਅਸਰ ਚੁਫੇਰੇ ਪਾਇਆ ਤੇ ਸੰਗੀਤਕ ਲਹਿਰ ਵਿੱਚ ਆ ਕੇ ਉਹਨਾਂ ਦੇ ਇਲਾਹੀ ਗਲੇ ਤੋਂ ਛਿੜ ਪਿਆ ਇਲਾਹੀ ਨਾਦ। ਉਸ ਤੇਜ਼ ਨਾਲ ਉਸ ਸੰਗੀਤ ਲਹਿਰਾਉਂਦੀ ਛੁਹ ਨਾਲ ਉਹ ਪੰਘਰੇ ਮਨ ਦ੍ਰਵ ਕੇ ਵਹਿ ਕੇ ਤੁਰੇ ਤੇ ਵਹਿ ਜਾ ਕੇ ਮਿਲੇ :

**ਓਰਾ ਗਰਿ ਪਾਨੀ ਭਇਆ**

**ਜਾਇ ਮਿਲਿਓ ਢਲਿ ਕੁਲਿ॥”**

(ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ, ਪੰਨਾ 1374)

ਕੀਰਤਨ ਦੀ ਮਹਿਮਾ ਬਾਰੇ ਗੁਰਬਾਣੀ ਵਿੱਚ ਅਨੇਕਾਂ ਕਥਨ ਦਰਸਾਉਂਦੇ ਹਨ ਕਿ ਗੁਰੂ ਸਾਹਿਬਾਨ ਕੀਰਤਨ ਅਰਥਾਤ ਪਰਮੇਸ਼ਰ ਦੇ ਗੁਣ ਗਾਇਨ ਕਰਨ ਨੂੰ ਬਹੁਤ ਪ੍ਰਭਾਵਸ਼ਾਲੀ ਸਮਝਦੇ ਸਨ।

**ਕਲਿਜੁਗ ਮਹਿ ਕੀਰਤਨੁ ਪਰਧਾਨਾ॥**

**ਗੁਰਮੁਖਿ ਜਪੀਐ ਲਾਇ ਧਿਆਨਾ॥**

(ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ, ਪੰਨਾ 1075)

**ਕੀਰਤਨੁ ਨਿਰਮੋਲਕ ਹੀਰਾ॥**

**ਆਨੰਦ ਗੁਣੀ ਗਹੀਰਾ॥**

(ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ, ਪੰਨਾ 893)

ਗੁਰੂ ਸਾਹਿਬ ਉਸ ਸਥਾਨ ਦੀ ਭਾਲ ਕਰਦੇ ਹਨ ਜਿਥੇ ਕੀਰਤਨ ਹੁੰਦਾ ਹੈ-

**ਸੋ ਅਸਥਾਨ ਬਤਾਵਹੁ ਮੀਤਾ॥**

**ਜਾਕੈ ਹਰਿ ਹਰਿ ਕੀਰਤਨੁ ਨੀਤਾ॥**

(ਪੰਨਾ 385)

**ਗੁਰਦੁਆਰੇ ਹਰਿ ਕੀਰਤਨੁ ਸੁਣੀਐ ॥**

**ਸਤਿਗੁਰ ਭੇਟਿ ਹਰਿ ਜਸੁ ਮੁਖਿ ਭਣੀਐ॥**

(ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ, ਪੰਨਾ 1075)

**ਜਾਗਨਾ ਜਾਗਨੁ ਨੀਕਾ**

**ਹਰਿ ਕੀਰਤਨ ਮਹਿ ਜਾਗਨਾ॥**

(ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ, ਪੰਨਾ 1018)

**ਜੈਸੇ ਗੁਰਿ ਉਪਦੇਸਿਆ**

**ਮੈ ਤੈਸੇ ਕਹਿਆ ਪੁਕਾਰਿ॥**

**ਨਾਨਕ ਕਹੈ ਸੁਨਿ ਰੇ ਮਨਾ**

**ਕਰਿ ਕੀਰਤਨੁ ਹੋਇ ਉਧਾਰੁ॥**

(ਚੱਲਦਾ)

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## **An insight of the book, 'Sikh Heritage in Paintings'**

**by S. Makhan Singh**

**Dr. Harpreet Kaur**

The pictorial hard-bound volume namely, Sikh Heritage in Paintings is a compilation of the paintings from the compendium in the archives Punjab and Sind Bank that depicts in the context of the Sikh tradition, great and sustained efforts of the Sikh Gurus to overcome the hardened traditions prevalent in the society and to break rigidly fixed social alignments through the bond of love for God and humanity. The world view developed by the Gurus impelled them to challenge the unjust caste order and segregating tendencies of religious dominations and considered acceptance of the foundation of universal humanism as the beginning of all solutions. The strings of the Sikh Tree has been knitted together to create an ensuing continuity and weave the common thread of the human values exalted by our Gurus including complete devotion and dedication to Almighty, the One God and brotherhood of the entire humanity, service to humanity, upliftment of downtrodden, righteousness (Dharma), Truth, compassion, piety, honesty, egalitarianism, endurance, honesty, valour etc.

The pictorial representation has a longer lasting impact on the readers and the conception and calligraphy of the book is by S. Makhan Singh Ji, Former DGM, PSB, a distinguished Sikh personality, whose immense contribution is a matter of great pride for the community. In the historical backdrop, S. Makhan Singh, with utmost thoughtfulness has meticulously detailed their contexts in a very precise and interesting manner for the benefit of a large number of readers. The author, in this insightful monograph, has appreciably presented various anecdotes with a rudimentary chronology that grips the readers.

The book has been dedicated to the Stalwarts of Punjab and Sind Bank, namely, Bhai Sahib Bhai Vir Singh, Sir Sunder Singh Majithia and Sardar Tarlochan Singh. Imbued with dedication to the religious essence of Sikhism and their far-sighted vision for the Sikhs in the modern times, all the three can be aptly described as not only, the leading personalities of India but also of the world. The Sikh community throughout the world has taken inspiration from their zealous efforts to create a niche place of the Sikh community even in the changing era and their efforts will be acclaimed till posterity.

The Punjab and Sind Bank, in its unique effort, initiated a long-standing custom of calendars, which depicted the Sikh heritage and pioneering events from the lives of Gurus and other holy men and women. This effort to spread the tenets of Sikhism and acquaint the common people with the historical insights into the events pertaining to the Sikh history has been commendable and till the present day, the calendars from Punjab and Sind Bank are adorned in the homes of a large number of Sikh devotees. This way to serve the community and strike a connecting cord in the community with the Sikh history, heritage and tenets is indeed, simple and unparalleled.

K.S. Bains, Chairman cum Managing Director of the Bank has penned down the foreword of the exclusive and priceless pictorial book. Mulk Raj Anand, in his scholarly observation, in the book has titled it aptly as, 'In Praise of Painting of Pity and Love of Sikh Traditions'. He mentions that the Gurus were revered and blessed souls who set examples from their lives for the upliftment of needy, sick and vulnerable communities. The pity of the agonized and downtrodden and the efforts of the Gurus to ameliorate their pains are discernible in the paintings. The facial expression of the characters depicted in the paintings, in fact, elucidates the entire sequence of



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occurrences, in a nutshell and the subsequent impact of the same on the character himself and also, on the onlookers is unique in its own way and conveys the deepest meaning and context of the event.

The very first painting very aptly illustrates the very Mool Mantra, the cardinal principle of Sikhism. Mool Mantra, pronounced by Guru Nanak expounds the boundless qualities of One Reality (Onkar or Akalpurukh). Guru Nanak, in this celestial proclamation enumerates the Akalpurukh's immeasurable, divine and innate traits and also reveals the path to salvation. The firm, absolute and all-embracing devotion of the people in Akalpurukh enlightens their minds, removes maliciousness in thought and conduct and inspires them to tread on the path of righteousness and spiritualism.

The next on the canvas is the serene and heavenly abode of Harmandir Sahib, which is the living symbol of the spiritual and historical traditions of the Sikhs. The tank- temple of Sri Harmandir Sahib has a very special place and the Sikhs, in their Ardas invoke and seek 'Sri Amritsar ke Darshan Ishnan' i.e., a glimpse of the Holy City and wish to bathe in Amrit Sarovar (pool of nectar). The artist, in one of the paintings has captured the scene of Kar Seva of the periodic cleaning of the sacred Sarovar by a large number of enthusiasts, men and women alike.

The Founder of the Sikh Faith, Guru Nanak was a visionary who envisioned a world society and eliminated all sorts of differences that segregate the society into fixed regimentation and fervently opposed the redundant traditions that support such distinctions. This universal and non-sectarian gospel of Guru Nanak laid a foundation of new distinctive faith. A number of anecdotes from the life of the Guru substantiate this and are included in the book as vividly envisioned by the artists and painted exquisitely on the canvas. In those times, when the lepers were isolated, at Goindwal, Amritsar, the Guru did not hesitate to spend a night with a lonesome and agonized leper in his hut situated in the outskirts of the town and even when the near and dear ones had deserted him. The Guru cured him by the magical healing touch and the painting brings out this episode in a poignant manner.

Even when Guru Nanak had joined the vocation of his father as a shopkeeper, fairness in dealings was paramount to him and the painting to this effect is self-explicit. The choices one makes in the trade and occupation have measurable consequences for the rest of the world and hence, the importance of ethical business is becoming a necessity of the modern commercial world. In the era of globalization, when commercial dealings and institutions are the leading factors, it is imperative to endorse the pronouncements made by the First Guru to make the world a better place to live in. The Guru pronounced that all human beings, regardless of the gender, caste, race or birth are to be judged only by their deeds. Being true to one's vocation will not only, be instrumental in having a well-balanced personality and leading a dignified life but also, ensure that people transcend in spiritual affairs.

Guru Nanak set up a glistening example of egalitarianism in the epoch marked by the malice of caste system that had perpetuated itself for the benefit of the upper caste people, who thwarted all attempts to put an end to it for the protection of their vested interests. Caste by birth is of no avail and God's benediction and Grace is bestowed at the place where the lowly are tended. Guru Nanak preferred to go the house of Bhai Lalo and even had meal with him dissipating the caste system and reiterating that all are born from one God and there was no differences whatsoever based on the birth or caste. The emotion of surprise in the villagers is visible, as they could not imagine that one could undertake such an act of flouting the deep-rooted social norms and the expression of contentment and gratification is visible in Bhai Lalo who had been subject of discrimination. The Guru's face is radiating with a mystical aura revealing his sensitivity

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towards the cause of an outcaste. Bhai Mardana who served as his life long companion and was a part of the mystic experiences is also seen in the picture replicating the Guru with all humility. Rababi Bhai Mardana, musician companion of the Guru belonged to Muslim faith and was a 'marasi' or an outcaste. Yet when Bani descended from the Almighty in form of Divine Revelations, the Guru used to request Bhai Mardana to take out Rebeck (Rabab) on the 'throne' of which Bani would alight and Bhai Mardana gave melodious music to Gurbani.

Cleanliness is Godliness and Guru Nanak urged this on his visits. He was pained to see dirt littered around in a slum. He motivated the people to resort to self-help for such an endeavor and after setting ablaze the slums, new dwelling areas with spanking clean surroundings was erected. In the era when the position of women in the society was pitiable and deplorable, the Guru condemned the 'man-made notion' that gave an inferior status to the women and also, denounced polygamy and other immoral rituals. The Guru accorded an exalted status to women who are the bearer of even the mightiest of kings.

The Gurus emphasized the importance of disseminating religious doctrines to the people through the written literature. Guru Angad Devgavemodified and polished form to Gurmukhi alphabets. Mata Khivi Ji, Guru Mahal and wife of Guru Angad Dev Ji played an instrumental role in institutionalizing the system of Langar. Her devotion finds a distinctive reference in the Sri Guru Granth Sahib. With utmost devotion and dedication, she would prepare and oversee the preparation of Langar and serve the Sangat, devotees and visitors with humility and hence, provided a soothing canopy to all and encouraged them to have a spiritual appetite as well. This not only, explains an exalted role of women in the Sikh society and but also, exemplifies how dutifully the Sikh women accepted the accompanying role as a wife to further the efforts her husband in his pursuits. Her painstaking efforts supplemented the efforts of the Great Guru to spread spiritual enlightenment among the masses and she embraced it as an onerous duty of a dedicated and devoted wife. This noble cause also visualizes an enhanced role of women and participation in the activities dedicated to the social cause.

Guru Amar Das distributed small booklets inscribed by Sansar Ram, his grandson among the devotees to elevate their mental faculties by reading, which can be an assured path towards empowerment and enlightenment. This was instrumental in making available education to all, whether downtrodden or underprivileged. The morning sessions of his discourse and the Kirtan recital in the holy congregations was thronged by a large number of the needy, distressed and sick, who sought respite and relief from their benefactor and the painting outlines pain on the faces of people along with an optimistic hope that they would be purged of all problems and become healthy by merely by the curative touch of the Guru.

Baba Amar Das, even at the age of sixty plus, overlooking his age and the social status and his relationship with Guru Angad Sahib rendered selfless service to Guru Angad and the Sangat by bringing water, serving Langar, cleaning utensils etc. His unceasing and continual routine was to fetch fresh water from River Beas in a big metal pitcher (Gaagar). His daily routine of preparation for the early morning bath of the Guru would start a little past midnight and for twelve long years, he would withstand all the vagaries of weather, summer or winter, stormy, rainy or calm weather. The painting on page 23 depicts the hardships that a man of advancing age would have faced in this tedious routine and many a times, he would tumble in the darkness of night in inclement weathers. The painting very minutely reveals the mental disposition through the facial expressions of Baba Amar Das that reflect his complete dedication and poise even after stumbling down in the darkness of night. This Seva was well recognized by Guru Angad Sahib by conferring a robe of honour or Siropa as many as seven times. Seva, a paramount value was exemplified in the lives and very conduct of the Gurus.

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In the patriarchal times, Guru Amar Das appointed and ordained men and women to conduct Sikh missionary and parish work by appointing them as territorial deputies or Vicars (Manji). The districts in the charge of women were Pirhian (from Pirhi or low-sitting stools) from where they convened as a preacher to a large number of believers. This served as a major step towards discontinuing degrading traditions, disapproving gender discrimination, denouncing the evil tradition of Sati and more positively, recognizing the leadership qualities in the women. In the society when women were denied privileges and burnt alive when their husbands would die, the imaginary in the painting depicting the missionary work by women is revolutionary in the sense it presents the progressive vision of the Guru in questioning the prevalent system and disapproving the role of women as mute, unquestioning and unequal.

A single painting, with different sections elucidates the entire chain of events pertaining to the episode of Gangu and one would be curious to fathom the sequence of events. The painting by Devender Singh shows how Gangu approached Guru Amar Das to seek his blessings to promote his livelihood. A section of the painting shows Gangu turning away the needy person who approached him but very soon, the impact of this disapproving conduct was visible and he realized his mistake and fell at the Guru's feet for his discourteous and self-centered behavior and in his later years, remained steadfast to the promise given to Guru in all his pursuits.

Bhai Jehta Ji, due to compulsions of his life, at a very tender age was obliged to earn his living by selling boiled wheat grains as presented on the canvas impelling penetrating contemplation by one and all. The inclination to help the needy was his natural disposition and hence, used to distribute boiled grains among them, although he was supposed to earn his livelihood out the vocation. Bhai Jehta Ji was bestowed by the divine succession and was called as Ram Das, the Fourth Guru of the Sikhs. The painting on the page 36 depicts commencing the construction work of Amritsar on 13 June, 1577 by Guru Ram Das. The holy place is visited by such a large number of people that has become exemplary and taking bath in the holy Sarovar is an act of faith till date.

The Fifth Guru, Guru Arjun Dev in order to alleviate the condition of farmers suffering from draught guided them to dig Persian wheel (Chheharta) wells of six-channels and outlets to irrigate the fields. The deprived, sick and destitute were under the care of the Fifth Guru and a Leper Home was built near the holy Sarovar of Taran Taran Sahib for the treatment of the sick. By his own example, the Guru inspired a large number of people to take care of them and the heart touching paintings on pages 40 and 45 reveals the plight of the sick and lepers along with the fervor of the devotees of the Guru to follow the example. The Sikh Gurus made social service or Seva a prerequisite to the spiritual development and the Sikh way of life.

Another episode that finds mention in the book, which demonstrates the importance of clean environment and need to keep the surroundings clean, was when Guru Arjun Dev distinguished the bright red bricks from the kiln of Bhai Bahilo. He had prepared the bricks after collecting garbage of the city on his head, taken it to the kiln and prepared the bricks for the construction of Harmandir Sahib. Such an example from our rich heritage can be an exemplar for the escalating environmental problems. Another painting shows that out of the entire congregation, the Guru acknowledged Bhai Banno who had rendered selfless services in the construction of Harmandir Sahib and served him the platter first of all in the Pangat. The profound foresight of the Guru made him visualize the impending warfare that would become a necessity during the times of succeeding Gurus, and as a precursor stimulated the people to learn horse riding and to take up horse-trading as profession.

Guru Arjun called as 'Bani Ka Bohitha' gave precious and immortal gift to the humanity. The

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poise and absorption of the composer and editor, Guru Arjun and the scribe, Bhai Gurdas while compiling of the Granth in the tranquil and serene background of the Sarovar depicts the art of writing as an act of faith that entails relentless efforts and concentration. Guru Arjun had deeply studied, modified and edited the manuscripts to envisage the prime place accorded to One God. The Holy Granth Sahib was installed at Sri Darbar Sahib, Amritsar with reverence at a higher pedestal and Baba Buddha Ji was appointed as the First Granthi. The soothing and relieving effect of Bani rendition is visible on the devotees who were the part of the holy congregation at Harmandir Sahib. Due to these religious and human undertakings, the supreme sacrifice of Guru Arjun was imminent, which has been described by Dr. Trump, a Christian Scholar as 'a great turning point in the development of the Sikh community', and Hari Ram Gupta pays tribute to the Great Guru by saying, "Guru Arjun set the noblest example of courage and boldness in resisting the wrongs of mightiest power on the earth and thus, sowed the seed which was to bear rich fruit in due course".

Guru Hargobind, the Sixth Guru portrayed the elevated and enlightened role of Baba Buddha Ji in preaching the essential religious tenets and respecting the noble customs true to Sikhi and described him as epitome of Sikhi. At the instance of Guru Arjun Sahib, Mata Ganga Ji approached Baba Buddha Ji with a simple rustic meal and Baba Ji smashing the onion instantaneously, showered the blessing on her that she would bear a fearless son who would smash the heads of the wicked like he had smashed the onion. Bandi Chhor, the Saviour Guru accepted his release from the Fort of Gwalior only along with his co-prisoners, 52 Kings and arrived at Amritsar on auspicious occasion of Diwali. Dara Shikoh, eldest son of Jahangir was seriously ill and was graciously cured by Guru Hargobind.

Even when Guru Hargobind was a child, efforts were made to harm him and he thwarted the attempt of the snake charmer to harm him by letting a poisonous snake loose and much to the surprise of the onlookers as depicted in the sketch. The Gurus were possessors of the divine powers, yet miracles were not a common practice with them and it was only in exceptional circumstance that such miracles were done by the Gurus. Queen Nur Jahan, beautiful wife of Emperor Jahangir was an ardent devotee of the Sixth Guru and the image captures Nur Jahan along with the Hindu and Sikhs alike in the assembled congregation.

The environmental concerns are depicted on page 62 in the episode when Guru Har Rai, as a young child was strolling in an orchard and a rose got entangled in the fringe of his robe and was separated from the branch. The concern for the environment is a part of the integrated approach to life and nature and consequently, Guru Hargobind did not overlook this instance, however trivial it would appear. Guru Hargobind explicated to the child Guru Har Rai about the importance of life of the plants and animals that are living organisms and a considerate human being must be conscious of their relationship with the rest of creation, not harm them, rather one must nurture them with full tenderness. This proves the far-sightedness of our Gurus in recognizing that the relationship of human beings with other beings is of primal importance if they cannot find harmony with nature, the consequences will be disastrous. The vegetative cover on the earth is vital for sustainability and it is onerous duty of each and every human being to shower utmost care and protect the plants for the sake of posterity.

Guru Har Krishan at the tender age of five years and eight months was anointed as the Guru. Small pox or some mysterious disease had afflicted the residents of Delhi and a large number of people thronged him for his healing touch. The artists in two paintings included herein have given an agonizing, yet vivid presentation of the scene when the residents, Hindus and Muslims alike, approached the Guru with devotion and complete faith in his Divine touch. The agony of



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the people is visible from the facial expressions and bodily appearances of the people lying on the streets. The divine blessings of the Guru gave solace to them all and his magic touch cured them. Bhai Santokh Singh detailing the divine aura of the personality of Guru has said, “The early morning sun looks small in size but its light is everywhere, so was Guru Har Krishan’s fame, without limit”.

Guru Tegh Bahadur Ji, ‘Dharam Da Rakha’ or Protector of the Religion and ‘Hind Di Chaddar’ or the Sheet of Hindustan is exemplary in his supreme sacrifice. The Guru endured hardships for the cause of Kashmiri Pandits who had approached in a delegation to the Guru threatened by the fear of forcible conversions by the tyrant rulers. For the protection of human rights and for ensuring the freedom to profess religion of one’s choice, prolonged tortures were borne unwearyingly by the Ninth Guru in the Divine Name. The heroic act of Bhai Jaitha Rangretta, who despite all security succeeded to pick up the Guru’s severed scared head, covered it with all respect and reached Anandpur Sahib and placed before Guru Gobind Singh who showered blessings on Guru Ka Bete, is vividly painted on the canvas.

The entire life of Guru Gobind Singh was devoted to obliterate all differences. The divine light in the Guru was perceptible even at the birth, when at the time of his birth Pir Bhikam Shah, a Muslim Mystic performed an act that was contrary to his religious customs and offered prayers in the Easterly direction, in place of West. Even as a child, in the episode of Pir Bhikan Shah of Thaska, this divine spark is discernible. On reaching Patna Sahib, Pir Bhikan Shah offered two bowls and the Guru placed hands on both the pitchers, one that contained milk and other water, with the inference implicit that both the religions, Hinduism and Islam are equal and it was comprehended by the Pir, the child was not ordinary and has a divine spark.

The Guru gave providential blessings to Pir Budhu Shah for his dedication in the war for righteousness. During the battle of Bhangani, when 500 Pathans kept on his recommendation turned unfaithful, the Pir was dismayed and offered his four sons and 1500 devotees. The Guru duly acclaimed such an act of faith and presented him hair entangled in his comb as desired by the Pir. Mata Sahib Kaur, Mahal of Guru Gobind Singh poured sugarplum into the Vessel of the Holy Amrit and as Mother of Khalsa organized and led the Khalsa in the trial times after the Guru. There is no example akin to the symbiotic relationship of the Guru and his disciples in any religion and the tradition of ‘Ape Gur Chela’ has been illustrated magnificently in the book in the picture wherein the Tenth Guru with all humility bows down before the PanjPayaras.

The picture of Guru Gobind Singh seated on the horse standing on a mount, with eagle held in his hands has a message to convey that the Khalsa created by him has the power to triumph against all odds with preparedness and fearlessness and can be placed at the higher echelons with their valour, code of discipline (Rahit), good conduct and faith.

The composition of Barah Maha has been elucidated eloquently in the paintings included in this hardcover volume. Guru Arjun Dev composed Barah Maha and a tribute to the Guru was the theme of the yearly calendar in 2006. The year solemnly marks the 400th year of the martyrdom of Guru Arjun. As part of the archive of the rich Sikh heritage, these picturesque paintings are, undoubtedly, a visual treat and bring out graphic description of the twelve months. The supreme longing for the Supreme Being is depicted in all weathers which change during the course of the year but the divine lover always longs for merging with God unaffected by the vagaries of weather. Even with the commencement of spring, the flowering of the forests and the cuckoo singing melodiously on the mango tree, there is an unfathomable longing in the hearts as the bride is separated with her spouse, all this is symbolically represented in the painting of ‘Chetu’

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month. So, a vivid and beautiful scene of spring month is photographically presented in the painting on page number 80.

The inclusion of paintings of Baba Sheikh Farid, Bhagat Dhanna, Bhagat Trilochan, Bhagat Kabir, Bhagat Namdev, Bhagat Ravidas and other holy men reiterates the inter-cultural texture of Guru Granth Sahib. All of them span across different times and belong to diverse religions, sects and castes; among them were 'so-called' low castes having an underlying unity of thought for they accord a special place to the celestial Bani emanating from One God. Bhai Kanhiya's painting shows him serving water to the deceased in the battlefield to the wounded soldiers irrespective of the fact whether they belonged to the Muslim or the Sikh faith and the entire humanity for him was God's reflection and this historical painting is replicated again and again.

Langar, in fact, a harbinger of new social consciousness for all is rightly considered as one of the practical measures taken by our Gurus to eradicate social divisions in the society. Everyone is seated in the Pangat without any distinctions of caste or creed for partaking Langar i.e., eating together from the common kitchen, in fact, endorses all-inclusive equality of the human beings without any distinction of caste, creed, status and religion. The institution of Langar had prime importance in creating an equal society in the times of Gurus and even later. Bhai Nand Lal successfully managed Langar at Anandpur Sahib where food was served to all at all times, even at odd times. Bhai Tara Singh of Van and his family ardently continued the tradition of Langar and care to the injured, men or animals even the cost of his life. Bhai Buddha Shah prepared Langar for the Sangat in routine and on one day of heavy downpour, he used the wooden doors of his house as firewood for the preparation of Langar to the people. Three basic tenets of Sikhism, Kirta Karo, Nam Japo and Vand Chhako is an act of faith with the Sikhs even in the times of paucity of resources or when they were undergoing all sorts of hardships in the trail times and the picture is an apt manifestation of this.

Most of the pictures exhibit that multiculturalism was the way of life at the societal level, although the political scene was marked by the Mughal ascendancy and the imperial officials were indulging in all sorts of atrocities. The society was reeling under the oppression of the atrocious Mughal Rulers and the Gurus raised their voice against their cruelty and instilled a sense of confidence in them.

The fervour of the children to remain steadfast to Sikhi is visible from the episode of the youth who was being sacrificed along with Banda Singh Bahadur and his companions. He readily laid his life for the Faith despite being pardoned by the Mughals as her mother had pleaded his innocence and brought orders of his release. But he refused to be separated from his companions laying life for the sake of religion. The extreme of torture that the atrocious officials could inflict on the innocent people and the height of forbearance of the devout Singhs is the highpoint of the picture. Another Sikh child during the Akali Movement fearlessly entered the precincts of the court of Jalandhar with Kirpan when the British Government banned it. These episodes highlight the fervour of the children of the Sikh community in upholding the precepts and traditions of the faith even in dire circumstances.

The role of great women in the Sikh history is cited in the paintings from the compendium. Mata Gujri bared all hardships with the younger Sahibzadas in the tower at Sirhind. Mata Sunder Kaur assumed her mantle of providing leadership to the Khalsa after the sudden exit of Guru Gobind Singh, with great prudence, valour and far-sight. Her relentless efforts to spread Gursikhi were visible in her works. She issued Hukamnamas to the Sikhs individually and to the Sangats seeking their assistance and aid for the community, distributed Gutkas to the devotees to bring

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them closer to the daily prayers and organized Langar system and thus, strengthened the socio-economic and religious pillars for the sake of the community when a sudden void was created, which was filled statily by her. Mata Sahib Kaur, revered mother of the Khalsa has been given befitting homage by the splendid painting dedicated to her.

Mai Bhago's glorious role in charging the faithless forty deserters for their cowardice and stirring them to fight at Mukatsar, ultimately redeemed them, this is well highlighted in the graphic picture. Sardarni Sada Kaur, Frontrunner of the Kanhiya Misl was instrumental in establishing Maharaja Ranjit Singh's rule in Punjab. Sardarni Balbir Kaur scarified her infant child and herself against the atrocities unleashed by the British on the innocent people proving that the flame of spirit and sacrifice laid down by the Gurus is still burning.

Banda Singh Bahadur, commissioned by the Tenth Master to pursue the struggle for Righteousness imbibed the secular principles laid by our Gurus in his Raj, however short-lived it was. He had instructed his soldiers not to demolish Mausoleums or Masjids during his military expeditions and a number of historians have verified it presenting valid facts and dispelling any doubts raised on him. Maharaja Ranjit Singh who laid foundation of the first Sikh Raj in Punjab, considered himself a Sevdar of the Tenth Guru, Gobind Singh and even rewarded the work of a Muslim Calligrapher who has inscribed Quran meticulously and gave donations generously and unreservedly to the places of worship belonging to different faiths.

A short history of the paintings has been penned down in Punjabi, Hindi and English at the end of the book by S. Makhan Singh, reiterating the message contained for the larger benefit of multilingual readers of present and posterity. The community that has an ardent fervor and utmost devotion inculcated in its entire populace, including women, children or men, then there is no doubt, that such an enlightened community has a bright future. Sincere efforts are to be made to bring the succeeding generations closer to the rich history and heritage in an interesting and absorbing way and in fact, this humble endeavor by Punjab and Sind Bank to disseminate this message through its yearly calendars is laudable. The paintings of artists pertain to various social issues and problems encountered by the people of those times and the milieu that surrounded them. The everyday objects and life forms around them is depicted so intently that any reader who gives a casual glimpse or intently looks into the paintings, the embedded but not easily perceived becomes evident to one and all. The artist brings out those emotions, reactions and perceptions, which cannot be seen or felt easily. The paintings, in all authenticity reveals the social ideas of the Gurus and pinpoint the social conditions of their times through delving into history after a thorough and laborious research.

S. Makhan Singh Ji has depicted the historical narratives and string of events collected from various sources and presented it in his unique style in a very stimulating manner in the pictorial book, which is an engrossing experience for the readers and 'a divine journey' if one looks with an eye of faith. A unique and refreshing way of book of a different style reinvigorates people and urges them to comprehend the narratives of the events with an insightful understanding. The humanist import of the message spread by the Gurus is the crux stirring the thinking of the people and impels them to take a fresh look into the Sikh perspective and issues in the modern setting.

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**Bhai Santa Singh :**  
**A Unique Exponent of the Guru's Hymn**  
**Harjap Singh Aujla**

As a child I was used to waking up between 6 and 7am. But on one cold early winter morning of 1948 my mother woke me up at about 4:30am, gave me a bath and made my "Joora" (a bun of combed and knotted hair worn by the Sikhs). After I put on new clothes, she took me to the family radio and asked me to operate it. I pushed the on-button and the light came on. Soon the sound appeared. The sign-on tune of All India Radio looked like a great achievement. Then a sweet voice announced the time 5:00am and the start of a special one hour morning service on the airwaves of All India Radio Jalandhar-Amritsar in honour of the birth anniversary of Guru Nanak. The announcer told that we are taking you to the Golden Temple Amritsar for a direct transmission of the recitation of "Asa Di Vaar". In a split second the beat of the drums (Tabla), the sound of harmonium and high pitched voices of a group of musicians could be heard. It seemed that the musicians were emotionally calling Guru Nanak to once again bless this earth with his physical presence in human form. The special recitation of the hymns of the "Guru" sounded genuinely emotional and appeared rather impressive. At that young age I did not understand as to what was

being sung, nevertheless, I felt highly impressed by the melody, tone and texture of the music. I had no knowledge as to who was singing, nor did anybody announce it especially. For a number of years the voices heard on that day were shrouded in mystery, but my curiosity was always there to un-revel this mystery.

Several years later, I had a chance meeting in America with Sardar Jodh Singh, the retired Assistant Station Director of All India Radio Jalandhar. Sardar Jodh Singh happened to be the announcer of the programme in the sanctum sancrorum of the Golden Temple on that auspicious day. He revealed for the first time that the group of musicians performing "Shabad Kirtan of Asa Di Vaar" at the Golden Temple during the first ever live transmission on the Birth Anniversary of Guru Nanak was indeed led by Late Bhai Santa Singh, the then senior most musician of the Golden Temple. I knew it all along that it was somebody special, somebody highly accomplished. A number of "Shabads" recorded on 78 RPM gramophone records in the voices of Bhai Santa Singh Ragi and party were available in the market for decades and different stations of All India Radio including Delhi, Jalandhar, Jammu and Lucknow used to play these records.



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Bhai Santa Singh had the God given unique capability to sing in very high notes, which most other musicians could not replicate. His exact date of birth is not known, but according to recorded information he was born in the walled city of Amritsar in 1904. During those days very few Sikhs used to sing even in the gurdwaras and those who did sing had to hone their skills at classical music under the strict guidance of Muslim or Pandit professional classical teachers. Bhai Santa Singh was no exception, he enrolled at a very young age as a learner of Sikh classical music in the music department of the famous "Yateem Khana" in Amritsar. The head teacher was a renowned trainer in classical music Bhai Sain Ditta. Several of Sain Ditta's students served as the "Huzoori Ragis" at the Golden Temple. Other famous students of Sain Ditta included Bhai Taba, Bhai Naseera, Bhai Darshan Singh Komal and Sain Ditta's own son Bhai Desa. But Bhai Santa Singh was exceptional among them all. Soon after completing his education at the "Yateem Khana" Bhai Santa Singh was employed as a "Hazoori Ragi" at the Golden Temple during early twenties. His group included among others another famous personality Late Bhai Surjan Singh also. Both were bestowed with very sharp and melodious voices and could sing in unison. The democratically elected governing body for the Sikh shrines the Shiromani Gurdwara Prabandhak Committee (SGPC), replacing

the old institution of "Mahanthhood" took control of all the historic Sikh shrines in Punjab and North West Frontier Province in 1925, but still a very high standard of "Gurmat Sangeet" (traditional Sikh religious music) was maintained at most of its Gurdwaras at least during the first three decades of the inception of the SGPC.

During those days the Golden Temple Amritsar was known for employing highly accomplished musicians for performing "Chawnkis of Shabad Kirtan" in its sanctum sanctorum. Recommendations by the influential and the powerful were never considered for recruitment of staff. Other great musicians in the service of the Golden Temple included legendary Bhai Lal, Bhai Chand, Bhai Chanan, Bhai Hira Singh etc. Soon Bhai Santa Singh carved a niche for himself. He was very hard-working. As a first step he used to grasp the meaning of the "Shabad" to be sung. He modulated his voice to convey the true meaning of the "Shabad" without the need of explaining it through a speech or a discourse. At times he used to slow down the beat so much that the meaning of each word of the "Guru" was understood clearly even by the layman. While reciting the "Bir Rus Bani" (martial music) of the tenth master Guru Gobind Singh, he used to convey the message of war by increasing the pace of the musical composition.

On special occasions, the Golden Temple and Gurdwara Jēnam Asthan Sri Nankana Sahib, the two most sacred

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Gurdwaras, used to exchange their leading musicians. Bhai Santa Singh used to go to Nankana Sahib on those occasions.

All India Radio Lahore came into being in 1936, but the full fledged production facilities were added in 1937. That was the year when Bhai Santa Singh was also approved as a casual radio artist. During those days the line up of the classical vocal radio artists of All India Lahore included among others Dalip Chander Vedi, Bade Ghulam Ali Khan, Master Rattan of Phagwara, Master Madan, Dina Qawwal of Jullundur, Mubarik Ali Fateh Ali of Jullundur and Harish Chander Bali. The leading Sikh religious musicians included Bhai Santa Singh of the Golden Temple and Bhai Samund Singh of Gurdwara Janam Asthan Nankana Sahib. Malika Pukhraj, Bhai Chhaila of Patiala, Mohammad Rafi, Noorjehan, Zeenat Begum, Shamshad Begum, Dilshad Begum, Mukhtar Begum, Parkash Kaur and Surinder Kaur were considered much junior Punjabi song and "Ghazal" singers.

Casual singing at All India Radio Lahore made Bhai Santa Singh very famous. During those days Genophone Recording Company opened its modern recording studio in Lahore. Master Ghulam Haider was hired as its music director. Master Ghulam Haider developed a special liking for the voice of Bhai Santa Singh. He persuaded Bhai Santa Singh to record some "Shabads". The tunes were either traditional Sikh religious

"Reets" handed down from generation to generation or Bhai Santa Singh's own highly melodious creations. The orchestra with special preludes and interludes was of course Ghulam Haider's. Eight "Shabads" were recorded on four discs of three minutes each and each became very popular. These recordings were made in 1941-42, but their 45RPM extended play discs were available till 1970s. Other Sikh musician whose recordings of Sikh religious music are among the earliest available on records include Bhai Budh Singh Taan, whose rendering of "As Di Vaar" was available on 12 discs in 78RPM.

"Asa Di Vaar" by the group of Bhai Sudh Singh Pardhan Singh was also recorded during the forties. One or two records of "Shabad Gayan" in the voices of Bhai Gurmukh Singh Sarmukh Singh Fakkar of Nankana Sahib were also available in the market. In addition one disc of "Shabad Gayan" in the voice of child prodigy Master Madan was also recorded during the nineteen forties. This recording after disappearing from the market for several decades is once again available. Some "Shabads" sung by Bhai Budh Singh Taan and Surinder Kaur were also available in the market during the forties. Bhai Samund Singh, although sang regularly for the radio, but did not record his "Shabad Gayan" on discs until the nineteen sixties, when during the Quin Centennial celebrations of the birth of Guru Nanak a set of five long playing records was published.



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After the creation of Pakistan, Bhai Samund Singh also joined Bhai Santa Singh in the service of the Golden Temple. They had very different styles of performing "Shabad Kirtan". Bhai Samund Singh used to perform a modified version of "Khayal Gayaki". He used to leave the "Alaap", "Jorh Alaap" and the "Vilambhat Lai" as well as the climax "Dhrut Lai" and sing the entire "Shabad" in "Madh Lai". On the other hand Bhai Santa Singh either sang in the traditional "Reets" handed down from generation to generation or he created his own "Reets" by improvising new tunes from the source "Ragas" and "Raginis". Bhai Santa Singh used to rehearse the tunes for hours at a stretch to the accompaniment of "Taan Pura".

Bhai Santa Singh believed in very simple living. He used to ride a by-cycle on his way to perform "Shabad Kirtan". One day an admirer presented a car to him, which he retained for a few days before returning it back to him. The reason given for spurning the offer was that he used to recite a path while riding a cycle and he used to complete the path while riding the bike. But when he started being driven in the car the same distance was traveled in 5 minutes and he could not complete the path. Such was the simplicity and lack of greed in Bhai Santa Singh. Once the famous Bhai Chand was supposed to perform last of all in a special "Kirtan Diwan" in pre-partition Lahore and Bhai Santa Singh was the penultimate singer.

But Bhai Chand got so much impressed with the "Shabad Gayan" by Bhai Santa Singh, that he requested to skip his own turn and requested Bhai Santa Singh to finish the "Diwan" by singing "Raga Darbari Kanra". Bhai Santa Singh completely mesmerized the audience with his soulful rendition of "Raga Darbari Kanra". This story was narrated to me by Bhai Gurdip Singh ji, the head priest of New York's famous Richmond Hill Gurdwara.

Round about in 1949, Bhai Santa Singh abruptly left the service of the SGPC and temporarily moved to New Delhi. Soon he tried his hand at becoming a building contractor in Assam, but contractorship did not suit his temperament and he took employment in Gurdwara Sis Ganj Old Delhi. Delhi was fast becoming a city of refugees from West Pakistan. Some of his most ardent admirers had moved from Lahore, Gujranwala, Lyallpur, Montgomery, Sialkot and Sheikhupura to Delhi. For them it was a pleasure to listen to the "Shabad Gayan" by Bhai Santa Singh. On hearing about Bhai Santa Singh's joining the service of Gurdwara Sis Ganj Delhi, the crowds at that historic gurdwara started swelling each morning.

The refugee "Sangat" of Delhi got so much hooked to listening to Bhai Santa Singh's "Shabad Kirtan" at Gurdwara Sis Ganj Chandni Chowk that they insisted that the early morning "Chawnki of Asa Di Vaar" must always be performed by the group of Bhai Santa Singh. The only

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other group allowed to perform "Asa Di Vaar" in the absence of Bhai Santa Singh was Bhai Avtar Singh Gurcharan Singh and Swaran Singh, formerly of Sultanpur Lodhi in Kapurthala District.

While in Delhi Bhai Santa Singh became the staff artist of All India Radio Delhi and his live performance of "Shabad Kirtan" became a regular feature of its Punjabi Program. Some years after 1947, one of the most important members of his group Bhai Surjan Singh parted company and formed his own group. This incident affected him badly, but he trained his brother Bhai Shamsheer Singh to sing alongside him. This did not diminish the popularity of his group. In the meanwhile Bhai Surjan Singh's newly created group also became very popular. To this day the best selling records of "Asa Di Vaar" are Bhai Surjan Singh's.

On the death of India's First Prime Minister Pandit Jawahar Lal Nehru in 1964, Bhai Santa Singh was the only Sikh religious musician, who was especially invited to perform "Shabad Kirtan" during the period of mourning at All India Radio Delhi. Some of these recordings are still preserved in the archives of the Delhi Station of All India Radio. At one time or the other every great maestro, be it a vocalist or an instrumentalist of India, had the honour of singing at one or the other stations of All India Radio. Some of those artists were recorded and many others were not. Even those who's performances were recorded, their recordings were destroyed

later on due to the callousness of the authorities. If all the recordings of Bhai Santa Singh and Bhai Samund Singh would have been preserved, we would have had at least 300 hours of recordings of each. Such musicians are not born every day. We are sorry to lose their historic moments.

Late Yogi Harbhajan Singh was a great admirer of the "Kirtan Shelley" of Bhai Santa Singh. In order to train his followers, the American Sikhs, in the art of performing "Shabad Gayan" he wanted to bring one of the students of Bhai Santa Singh's school of music to America. Bibi Amarjit Kaur, who had honed her skills under the guidance of Bhai Santa Singh was brought from India to America for the purpose. She now works in the World Bank and lives in Northern Virginia, in one of the suburbs of the American Capital Washington D.C. By listening to her you can get a glimpse of her great mentor. The way she modulates her voice, it appears that she is coming true on the teachings of her great mentor.

In 1965, Bhai Santa Singh's former companion Bhai Surjan Singh suddenly left for his heavenly abode. Although they had parted company years ago, but still Bhai Santa Singh took this loss to heart. For several days he felt very much dejected. But according to the "Gurus" message the life must go on and Bhai Santa Singh did not miss his "Kirtan" schedules.

Bhai Santa Singh was in great



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demand for his unique style of "Shabad Kirtan" all over India, but he seldom stepped out of Delhi. Once in 1966, on the persistent request of the "Sangat" of Bombay he was allowed to go to Bombay for a couple of weeks. On hearing this welcome news, the knowledgeable "Sadh Sangat" of Bombay was electrified. They had the once in a lifetime experience of listening to Bhai Santa Singh live. They requested for more of his time, but the management of Gurdwara Sis Ganj in Delhi refused to extend his stay, because the "Sangat" in Delhi also wanted to listen to his "Shabad Kirtan". On the day of his departure for Delhi big crowds gave him a tearful sendoff in Bombay. On his way back to Delhi, while still in train, he suffered a massive heart attack. Before any medical care could be administered, he had already left for his heavenly abode, in the feet of his divine master.

Bhai Santa Singh's funeral saw the community in deep mourning. This story was narrated to me by his pupil Bibi Amarjit Kaur.

After Bhai Santa Singh's death, his brother Bhai Shamsheer Singh took over his group. Bhai Shamsheer Singh could sing in all the tunes of Bhai Santa Singh, but he lacked the range and modulation. After the death of Bhai Shamsheer Singh about two decades ago, Bhai Santa Singh's nephews Bhai Harjit Singh and Bhai Gurdip Singh are keeping his tradition alive. They can not match the dexterity of Bhai Santa Singh, but they have kept all his "Reets" alive. Today they are the leading musicians of Delhi Sikh Gurdwara Management Committee are held in a high esteem. The life may not be perfect but it is, nevertheless, going on.

*Mob.: 9814906024*

### ਜ਼ਰੂਰੀ ਬੇਨਤੀ

ਜੇ ਇਹ ਮੈਗਜ਼ੀਨ ਆਪ ਨੂੰ ਚੰਗਾ ਲਗਦਾ ਹੈ ਤਾਂ ਮਾਇਕ ਸਹਾਇਤਾ ਭੇਜੋ ਜੀ। ਜੇ ਚੰਗਾ ਨਹੀਂ ਲਗਦਾ ਤਾਂ ਸਾਨੂੰ ਸੂਚਿਤ ਕਰੋ ਤਾਂ ਜੋ ਤੁਹਾਨੂੰ ਇਹ ਮੈਗਜ਼ੀਨ ਭੇਜਣਾ ਬੰਦ ਕਰ ਦਿੱਤਾ ਜਾਵੇ ਜੀ।

– ਸੰਪਾਦਕ : 09814053630

## ਸੁਰ ਲਿਪੀ- ਰਾਗ ਗਉੜੀ ਦੱਖਣੀ

ਉਸਤਾਦ ਸੁਰਜੀਤ ਸਿੰਘ

ਰਿਖਬ ਵਾਦੀ ਪੰਚਮ ਸੰਵਾਦੀ ਸਮਾ ਦਿਨਦਾ ਚੌਥਾ ਪਹਿਰ ਜਾਤੀ ਔਡਵ-ਸੰਪੂਰਨ ।

ਅਰੋਹੀ :- ਸ ਰੁ, ਮ ਪ, ਨ ਸ ।

ਅਵਰੋਹੀ :- ਸਾਂ ਨ ਧੁ ਪ, ਮ ਗ ਰੁ, ਸ ।

ਮੁੱਖ ਅੰਗ :- ਸ ਰੁ, ਮ ਪ, ਧੁ ਮ ਪ, ਗ ਰੁ -, ਮ ਗ ਰੁ -, ਸ ।

ਸੁਰ:- ਰਿਖਬ ਪੈਵਤ ਕੋਮਲ ਬਾਕੀ ਸੁੱਧ । ਅਰੋਹੀ ਵਿੱਚ ਗੰਧਾਰ ਔਰ ਪੈਵਤ ਨਹੀਂ ਲੱਗਦੇ ।

ਪ੍ਰਧਾਨ ਅੰਗ ਪੂਰਬਾਰਧ ਗਉੜੀ ਦੱਖਣੀ ਦੇ ਨਾਮ ਤੋਂ ਹੀ ਸਪੱਸ਼ਟ ਹੋ ਜਾਂਦਾ ਹੈ ਕਿ ਇਹ ਰਾਗ ਦੱਖਣੀ ਸੰਗੀਤ ਪੱਧਰੀ ਦਾ ਹੈ । ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਨੇ ਜਿੱਥੇ ਉੱਤਰੀ ਸੰਗੀਤ ਪੱਧਰੀ ਨੂੰ ਅਪਨਾਇਆ ਹੈ ਉੱਥੇ ਦੱਖਣੀ ਸੰਗੀਤ ਪੱਧਰੀ ਨੂੰ ਸਵੀਕਾਰਿਆ ਹੈ । ਜਿਵੇਂ ਕਿ ਗਉੜੀ ਦੱਖਣੀ, ਵਡਹੰਸ ਦੱਖਣੀ, ਬਿਲਾਵਲ ਦੱਖਣੀ, ਰਾਮਕਲੀ ਦੱਖਣੀ, ਮਾਰੂ ਦੱਖਣੀ ਅਤੇ ਪ੍ਰਭਾਤੀ ਦੱਖਣੀ ਕੁਝ ਸੰਗੀਤਬੋਤਾ ਇਸ ਰਾਗ ਦਾ ਸਮਾਂ ਸਵੇਰ ਦਾ ਮੰਨਦੇ ਹਨ ਪਰੰਤੂ ਵਾਦੀ ਸੁਰ ਸਪਤਕ ਦੇ ਪੂਰਬਾਂਗ ਵਿੱਚ ਹੋਣ ਕਰਕੇ ਗਉੜੀ ਦੱਖਣੀ ਦਾ ਸਮਾਂ ਦਿਨ ਦਾ ਚੌਥਾ ਪਹਿਰ ਹੀ ਠੀਕ ਬੈਠਦਾ ਹੈ ।

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(“ਗਉੜੀ ਦੇ ਪ੍ਰਕਾਰ” ਪੁਸਤਕ ਵਿਚੋਂ ਧੰਨਵਾਦ ਸਹਿਤ)

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## ਸ਼ਬਦ ਅਰਥ

ਗਉੜੀ ਮਹਲਾ ੧ ਦਖਣੀ ॥

Gauree, First Mehl, Dakhane:

ਸੁਣਿ ਸੁਣਿ ਬੂਝੈ ਮਾਨੈ ਨਾਉ ॥ ਤਾ ਕੈ ਸਦ ਬਲਿਹਾਰੈ ਜਾਉ ॥

I am forever a sacrifice to the one who listens and hears, who understands and believes in the Name.

ਆਪਿ ਭੁਲਾਏ ਠਉਰ ਨ ਠਾਉ ॥

When the Lord Himself leads us astray, there is no other place of rest for us to find.

ਤੂੰ ਸਮਝਾਵਹਿ ਮੇਲਿ ਮਿਲਾਉ ॥੧॥

You impart understanding, and You unite us in Your Union. ||1||

ਨਾਮੁ ਮਿਲੈ ਚਲੈ ਮੈ ਨਾਲਿ ॥

I obtain the Naam, which shall go along with me in the end.

ਬਿਨੁ ਨਾਵੈ ਬਾਧੀ ਸਭ ਕਾਲਿ ॥੧॥ ਰਹਾਉ ॥

Without the Name, all are held in the grip of Death. ||1||Pause||

ਖੇਤੀ ਵਣਜੁ ਨਾਵੈ ਕੀ ਓਟ ॥

My farming and my trading are by the Support of the Name.

ਪਾਪੁ ਪੁੰਨੁ ਬੀਜ ਕੀ ਪੋਟ ॥

The seeds of sin and virtue are bound together.

ਕਾਮੁ ਕ੍ਰੋਧੁ ਜੀਅ ਮਹਿ ਚੋਟ ॥

Sexual desire and anger are the wounds of the soul.

ਨਾਮੁ ਵਿਸਾਰਿ ਚਲੇ ਮਨਿ ਪੋਟ ॥੨॥

The evil-minded ones forget the Naam, and then depart. ||2||

ਸਾਚੇ ਗੁਰ ਕੀ ਸਾਚੀ ਸੀਖ ॥

True are the Teachings of the True Guru.

ਤਨੁ ਮਨੁ ਸੀਤਲੁ ਸਾਚੁ ਪਰੀਖ ॥

The body and mind are cooled and soothed, by the touchstone of Truth.

ਜਲ ਪੁਰਾਇਨਿ ਰਸ ਕਮਲ ਪਰੀਖ ॥

This is the true mark of wisdom: that one remains detached, like the water-lily, or the lotus upon the water.

ਸਬਦਿ ਰਤੇ ਮੀਠੇ ਰਸ ਈਖ ॥੩॥

Attuned to the Word of the Shabad, one becomes sweet, like the juice of the sugar cane. ||3||

ਹੁਕਮਿ ਸੰਜੋਗੀ ਗੜਿ ਦਸ ਦੁਆਰ ॥

By the Hukam of the Lord's Command, the castle of the body has ten gates.

ਪੰਚ ਵਸਹਿ ਮਿਲਿ ਜੋਤਿ ਅਪਾਰ ॥

The five passions dwell there, together with the Divine Light of the Infinite.

ਆਪਿ ਤੁਲੈ ਆਪੇ ਵਣਜਾਰ ॥

The Lord Himself is the merchandise, and He Himself is the trader.

ਨਾਨਕ ਨਾਮਿ ਸਵਾਰਣਹਾਰ ॥੪॥੫॥

O Nanak, through the Naam, the Name of the Lord, we are adorned and rejuvenated. ||4||5||



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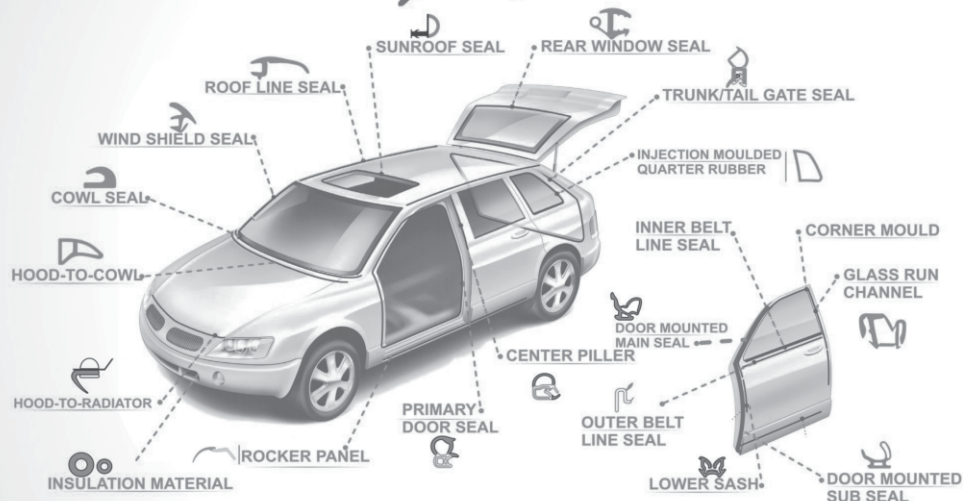


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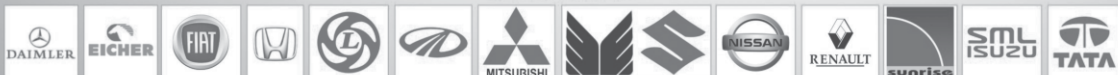


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