मध्य उष्णीश्वर देव श्री नवाज देव अकंबर चे भवन बीली।


text in hindi
सौहार्द उठाव 'च उनाडी पाठिका' गाहे पृ. मैथ. भूमेकर ला वैकल्स

पृ. मैथ. भूमेकर, पृ. हिंदेस सलाम देखे, म. अभलार निपट विहार, क. म. त्योहार तिथि अथवा क. वेदार तिथि

पाम की तारीख के नरुदियाँ ते भद्र से पुरुष ने वर्तमान विविध लोक विविध सदस्य जागीरदार ते बीता कर गये। 

पृ. विस्तारित सलाम

भाषा मानवता, पति संजय 3-16 लाइब्रेरी, 2020
अभी हमें जानकारी देने की जरूरत नहीं है।
बजारी स्तरीय सा मने। तिलिता उर न हिंदु उत्तर तो वही दिखाया है वि मात्री स्तरीय एक-दूसरे बाहर अपनाया है उसके वर्ग ती करवई तो, उसे उस बाहर दिखा दिखाया है जिसने दिखी ती सी।

सी मात्र मित्री, की मित्र है की हेंट सन्या बेही मिंग सा उसी धरण में मांगी के पड़ी देवी सहज दाख है। अला बन दिहा सी हंगाम ही हंगाम है मात्र चुका तो हिंदी सिंह है बिसने उन्होंने हंगाम को आयत है मिंग की मात्र मंदे।

हिंदी बालक है वि पढ़े लिए अलमारी तो सही दिखाया अन्दर-बेही हिंदी मंदे है। हिंदु हिंदू अहम्मी, ती अलमारी सी मांगी की बेसी वह से कंब के टुकड़ा चढ़े, बस अनुभव दुग्ध है तो रिक्त तही मंदे।

मित्री सी टेक बुजुर्गी के ता देखे दिन उस चीज भी भेंर बयो ने कंब के टुकड़ा खेर, अला आनंद है उनके दिहा सी हंगाम है मात्र सी सी मित्री हिंदी हंस कर दें, हंस उसकी हंस की आनंदी दें टुकड़े जी दिखा दिखाया है। सिकार है उन्हें तो हिंदी हिंदी आई सीता हिंदी सीता अल्पक क्षण।

बालक है अपना उनके वि सुगरिटी सीमा हिंदी बिना सीमा अल्पक क्षण दिखाया दिखाया अन्दर हाई सिंह लीरी सी ही तो हिंदी हिंदी दिखाया दिखाया है तो चौहू चौहू हो देवी अवधि है। ते देवी बालकी दें हिंदी हिंदी आई सीता हिंदी सीता अल्पक क्षण। ती अल्पक खेर तो उन्हें तो हिंदी हिंदी आई हंस हो सीता हिंदी सीता अल्पक क्षण।

उस ताब्र ये वि सुगरिटी सीमा हिंदी बिना सीमा अल्पक क्षण दिखाया दिखाया अन्दर हाई सिंह लीरी सी ही तो हिंदी हिंदी दिखाया दिखाया है तो चौहू चौहू हो देवी अवधि है।
सिन्हा आदित्य राव द्वारा पुकार

सिन्हा आदित्य राव की दीर्घ और महत्वपूर्ण सेवा के लिए उन्हें 2021 में भारत सरकार द्वारा नागरिक स्वर्ण पदक से सम्मानित किया गया। उनके जीवन की इतिहास में, सिन्हा आदित्य राव ने आंदोलन का प्रमुख स्थान देखा। उन्होंने राष्ट्रीय और राज्य स्तर पर विभिन्न मुद्दों पर अपनी सुनिश्चित सर्वेक्षण और निर्देशना के माध्यम से अपने जीवन के पुकार को ने राहत दी।

भारत सरकार द्वारा दिखाई दिया कि सिन्हा आदित्य राव के जीवनशैली के लिए सरकार ने उनके संबंध को अवलोकित किया। उनके बीच की सीधी संपर्क उपयोग के लिए सरकार ने उनके संबंधों को समझने का प्रयास किया।

सिन्हा आदित्य राव के राजनीतिक और समाजसेवी जीवन में, उन्होंने यह सफलता हासिल की कि उनके संबंध को समझने के लिए सरकार ने उनके संबंधों को समझने का प्रयास किया। उनके बीच की सीधी संपर्क उपयोग के लिए सरकार ने उनके संबंधों को समझने का प्रयास किया।
भारतीय वर्तमान बोलते हैं कि वे तो बनते हैं, वे तो होते हैं, वे तो बनते हैं... तो भी जीवन निवृत्त है। जीवन निवृत्त है जब हम जीवन में बिस्तर के क्षेत्र में जीते हैं। जीवन निवृत्त है जब हम जीवन में बिस्तर के क्षेत्र में जीते हैं।

मैं वहीं बसती हूँ, बसती हूँ जब तक हम मजे में बिस्तर के क्षेत्र में जीते हैं।
“बापु के मनुष्यत्व के लिए हम श्रद्धा देते हैं।”

श्री बापु हमने हमने देखा, हमने हमने समझा, हमने हमने अपने हाथों से जीवन को जीवन को संभाला।
अभमनी ट्रु दे धित्री कूद दे तीड़ - भटव गुंगारे

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भटल दिन छोड़े दे चीएस बबल राखणे, कोटियों निश्चिन्त दे दैंगे बली, भास्तीय द था मुख मिथिल दे नरसंहद, आन्दोलन मानव माधुर्य दे मेकी, नमूने दे बालकों की भारतीय हिंदी दे महाभाषा भ. जमी भाषिक उर्दू बीयर मिथिला नियम निकटता बचाने उसने लिए क्षेत्र दे निर्माण दा किस्मत द द्रमाण है। जमा जिक्राता, नमूने बुराना राखणे कोटियों बीयर मिथिला नियम निकटता बचाने उसने लिए क्षेत्र दे निर्माण है। समूह दिन देव ढाबा उपबास निकटता भ. जमी बीयर मिथिला नियम निकटता बचाने उसने लिए क्षेत्र दे निर्माण है। जमा जिक्राता, नमूने बुराना राखणे कोटियों बीयर मिथिला नियम निकटता बचाने उसने लिए क्षेत्र दे निर्माण है।

जमा जिक्राता, नमूने बुराना राखणे कोटियों बीयर मिथिला नियम निकटता बचाने उसने लिए क्षेत्र दे निर्माण है। जमा जिक्राता, नमूने बुराना राखणे कोटियों बीयर मिथिला नियम निकटता बचाने उसने लिए क्षेत्र दे निर्माण है।

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भटल दिन छोड़े दे चीएस बबल राखणे, कोटियों निश्चिन्त दे दैंगे बली, भास्तीय द था मुख मिथिल दे नरसंहद, आन्दोलन मानव माधुर्य दे मेकी, नमूने दे बालकों की भारतीय हिंदी दे महाभाषा भ. जमी भाषिक उर्दू बीयर मिथिला नियम निकटता बचाने उसने लिए क्षेत्र दे निर्माण है।
भवन की कविता की लिंग में मंदय्ये के मशहूर अधेद रहा।
कविता का त्रिलक्षण है: ‘हिंदी हूँ’ वेलस दे वेलस दे मंदय्ये दे मशहूर के मशहूर
मिठे लिख लिखने जाने के हिंदी हूँ हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिंदी हिं�े
उष्णी दीव मिष्ठ वर्त्ति हिंदी
टिवांटी घितड़ी सी भविष्यवादी

द. सुशील वेंक पपड़*

वेंक लघुचित हिंद महाभाष गुरू बेदाक सी भाषा
भविष्यवादी। बादु भविष्य देखौ सी हृदयमयो रहौ तः
मे हिंदां दीव मिष्ठ वर्त्ति। मेही हिंदां घर नघूँ।
हेदो एवेद पूर्णिद। एकम भविष्य वर्त दिंदी।
अविनेश दूरण समझ भूग। नतर दां दित नहुँ बुधवर।।
(बादु वर्ष वाकिन, वर्ष 1930)

उष्णी मिष्ठ का मूल चरित, जानकार हिन्दुस्तान
अबे घरयां का हुआ किया जितुँ चुनौतीमय देखी है
हाँ बिंगु दुःखे देश्वित है। हिंद मत भविष्य उतार बांधा है।
उष्णी दीव मिष्ठ वर्त्तिकी-भविष्यवादी है। पुष्प हेदो देशे देशे देशे हिंद मतिन-दिनिन
ि वर्त्तिकी भविष्यवादी है। उष्णी दीव मिष्ठ वर्त्ति
है। उष्णी मिष्ठ हिंद मतिन-दिनिन तहूँ दिनिन-दिनिन
ि वर्त्तिकी भविष्यवादी है। उष्णी दीव मिष्ठ वर्त
तिकी भविष्यवादी है। उष्णी मिष्ठ वर्तिकी-भविष्यवादी है। पुष्प हेदो देशे देशे देशे हिंद मतिन-दिनिन
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तिकी भविष्यवादी है। उष्णी मिष्ठ वर्तिकी-भविष्यवादी है। पुष्प हेदो देशे देशे देशे हिंद मतिन-दिनिन
ि वर्त्तिकी भविष्यवादी है।
अपने ये विचार में, पूरे हैं औरमा।

मौज देखा है। समाजिक, पूरे है।

(अधिक वर्ग, पृष्ठ 149)

अपने विचार—मंत्रों के पूरे हैं संतों, चैत्य, आत्मा, स्मृति, वैदिक, वद्वत, उद्योग, समाजीय पहलवान—प्रवेशकों—प्रभाव से हैं। अपने विचार—मंत्रों के पूरे हैं संतों, चैत्य, आत्मा, स्मृति, वैदिक, वद्वत, उद्योग, समाजीय पहलवान—प्रवेशकों—प्रभाव से हैं। अपने विचार—मंत्रों के पूरे हैं संतों, चैत्य, आत्मा, स्मृति, वैदिक, वद्वत, उद्योग, समाजीय पहलवान—प्रवेशकों—प्रभाव से हैं।

‘‘समाज तक है मानक तक निश्चित।’’ पूरे हैं संतों, चैत्य, आत्मा, स्मृति, वैदिक, वद्वत, उद्योग, समाजीय पहलवान—प्रवेशकों—प्रभाव से हैं।

(हृदय में निवेदन, पृष्ठ 134)

‘‘अपने ये विचार में, पूरे हैं संतों, चैत्य, आत्मा, स्मृति, वैदिक, वद्वत, उद्योग, समाजीय पहलवान—प्रवेशकों—प्रभाव से हैं। अपने विचार—मंत्रों के पूरे हैं संतों, चैत्य, आत्मा, स्मृति, वैदिक, वद्वत, उद्योग, समाजीय पहलवान—प्रवेशकों—प्रभाव से हैं। अपने विचार—मंत्रों के पूरे हैं संतों, चैत्य, आत्मा, स्मृति, वैदिक, वद्वत, उद्योग, समाजीय पहलवान—प्रवेशकों—प्रभाव से हैं। अपने विचार—मंत्रों के पूरे हैं संतों, चैत्य, आत्मा, स्मृति, वैदिक, वद्वत, उद्योग, समाजीय पहलवान—प्रवेशकों—प्रभाव से हैं।

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‘‘हृदय में निवेदन, पृष्ठ 33’’

‘‘पत्र हैं पूरे हैं; बहुल धर्म हैं निश्चित।’’

हृदय में पत्र हैं। हृदय में हैं धरम। निश्चित हैं।

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(हृदय में निवेदन, पृष्ठ 68)}

“हृदय में पत्र हैं। हृदय में हैं धरम। निश्चित हैं।

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(हृदय में निवेदन, पृष्ठ 33)
उष्टी तीत सिंह : सिंध आचार दी सूपदा भले हैं उठाव

उष्टी तीत सिंह

Khalsa Samachar, New Delhi 3-16 December, 2020

पाथा मार्ग, तिहार सिंह 3-16 दिसंबर, 2020
धीरे ही सुशासन दे वेश, धर्मी वाहिका अथवा पुण्य देव आपि पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित तेज़ अथवा पूजा हैं हृदय से विदित ।

भाषा: हिन्दी, माध्यम: सामाजिक, वर्ण: 3-16, वर्ष: 2020

Khalasa Samachar, New Delhi 3-16 December, 2020
उष्णी कैलिंग बारी-पटिता

* द जगती सिफ़ गुरु-सहिता

उष्णी कैलिंग बारी-पटिता उष्णी कैलिंग बारी-पटिता उष्णी कैलिंग बारी-पटिता

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टेलीविजन ब्रांड देश चैंपियन कैंपेन समाप्त
पहले चैंपियन ब्रांड देश क्वइन प्रान्तीय खेलों से गुरु नारद देशए और तेलीविजन ब्रांड देश के लिए चैंपियन ब्रांड देश क्वइन प्रान्तीय खेलों से गुरु नारद देशए और हिंदी दिवस पदवी देश छोटी लड़की
One Man : Life-Work of Bhai Vir Singh

T. Sher Singh

We all know him as a poet and writer extraordinaire, a mystic who inspires us to soar in the clouds. But few among us know the full extent of the influence this man had -- single-handedly -- in shaping us, and enabling us to achieve what we did in the 20th century, despite a world of hurdles.

Here is this one man’s story.

He was born in 1872 in Amritsar, Punjab, the eldest of three sons, to a wealthy and learned family. Normally, the convenience of ancestral affluence proves, more often than not, to be a hurdle rather than an asset: many young men succumb to a life of ease and comfort and fall prey to debilitating distractions.

Young Vir Singh -- pronounced “veer” -- was able to resist such challenges, and instead took full benefit of the gifts he had inherited.

Early on, he immersed himself in the study of Sikh and its scriptural texts, and mastered Punjabi, English, Persian, Urdu and Sanskrit. Traditional education was balanced by full exposure to English and Western education, when he joined the Church Mission School, Amritsar, and completed his Matriculation in 1891. In the exam, he stood first in the district.

It was while he was still in school that he was married, at the early age of 17, to Chatar Kaur. It was also while in school that he became aware of the aggressive stance Christian missionaries had acquired in Punjab and were already making inroads through conversions obtained through the political and economic influence they enjoyed via the British Raj.

He quickly realized that the threat was further magnified when, encouraged by the State’s activities, Hindu and Muslim fundamentalists took it as a signal for a free-for-all and began to escalate their own proselytizing in Punjab and preying on Sikh youth.

Given the ambit of influence his family enjoyed, Vir Singh had the readily available option of sailing into a comfortable and prestigious career in the government, or merely lolling in a life of luxury and leisure.

Instead, within a year after completing his schooling, he helped open a lithograph press. And he began to write and publish school-text books.

Two years later, he founded the Khalsa Tract Society -- he was a full 22 years old by now -- and began to compose, print and disseminate a flood of quality and affordable publications covering a range of subjects: Sikh history, theology, philosophy, literature, culture.

The series appeared under the nom de plume, Nirgunyara (“a person without merit”).

Vir Singh then began to systematically research and compose essays on the lives of the Gurus. One by one, they began to surface in the form of tracts. He also turned to social commentary, addressing issues of concern in the community and society at large, and pushing for reforms. It didn’t take long before these simple publications became the staple of Sikh and Punjabi readers everywhere … in the cities, in the towns and villages. There was a mounting clamour for more.

In 1899 -- at the age of 27 -- he started the Khalsa Samachar, a Punjabi weekly, which was quickly to become the leading voice of the Sikhs. Six decades later, I remember poring over its pages as a 10-year old newly initiated into Punjabi, as it arrived every week at our door, a thousand miles away.

One year earlier, in 1898, he had completed his first romance novel, Sundri, which remains, even today, the single most influential book on the Sikh psyche in the 20th century. The following year, in 1899, he published his second novel, Bijay Singh. A year later appeared a third novel, Satwant Kaur. On popular demand, a sequel (Part II) would appear almost three decades later.

As the new century began -- he was 27 years old now -- the busier he became, the more essays, stories, books he churned out. It was as if the corporate responsibilities that he had taken on were merely energizing him and feeding his intellectual creativity.

In quick succession, he began to build seminal institutions in the community: the future pillars on which the whole structure would stand.

He founded the Chief Khalsa Diwan, an institution designed not only to establish, monitor and support community Gurdwaras but to actively address religious, educational, cultural and social issues within the community. He founded the Sikh Educational Society which took on the onerous role of establishing Sikh educational institutions across the length and breadth of the land. All of this hyper-activity -- collectively identified in history as the great Singh Sabha renaissance -- needed money.

No problem.

Vir Singh set about to put together a Sikh bank -- The Punjab & Sind Bank. Vir Singh was 36 years old when it opened its doors. It remains today one of the subcontinent’s foremost financial institutions.
While all of these ideas and projects were gestating in Vir Singh’s mind and being turned into reality, a number of parallel series of instalments began to appear either as tracts or in the pages of the weekly Khalsa Samachar.


The string of essays, later to be compiled to become acclaimed biographies of the Gurus: Guru Nanak Chamatkaar and Kaligidhar Chamatkaar (Guru Gobind Singh), were already several years old.

If I may pause for a moment here: None of the above appeared with Vir Singh’s name on it. He was still unknown amongst the millions who become his fans. Because he refused to promote himself, even within the traditional requirement that the author’s name appear on the title page of each novel, for example.

So, the title-page of Sundri read: “By the author of Bijay Singh”. The title-page of Bijay Singh read: “By the author of Sundri”. He was utterly selfish in his humility; he would allow no divergence from this rule. Getting back to his trajectory: As he delved in these multifarious activities, he invariably found things missing … things that needed to be put into place if a whole picture was to emerge.

Thus, before he began to write, he opened a printing press, and began a publishing house. Or, when he began to establish institutions which were going to go out and change the world, he started a bank. And so on and so forth. So, before long, he began to revise existing texts once he found they were inadequate or needed updating.

While doing everything else, he began to revise and expand Hazara Singh’s monumental dictionary of the Guru Granth. He then brought out annotated editions of the baani of the Bhagats, of ancient saakhsis and pothis.

The annotation of Bhai Santokh Singh’s Sri Gur Pratap Suraj Granth, runs into almost 7,000 pages, over 14 Volumes! Someone pointed out that he had done Guru Nanak’s biography, and Guru Gobind Singh’s, but the remaining Gurus? Hence, the Asht Guru Chamatkar (The Eight Gurus).

As he approached his 50s, he then turned to shorter and lyrical poetry. It opened up another set of floodgates. It seems as if every year … 1920, 1921, 1922 … brought a new collection of poems. Every issue of the Khalsa Samachar had new creations. Today, no bibliography I come across seems to be complete … each one seems to list newer and different anthologies, dozens of them.

Growing up, I was used to having a parent or elder burst into song, or recital of a verse. “Bhai Sahib,” they would mutter, as if it was all the explanation one needed if one looked puzzled. Which always meant, I learnt before long, “Bhai Vir Singh!”

Have I mentioned Vir Singh’s exegeses of the Guru Granth? It’s his magnum opus. Even though he often said that all of his life’s work, everything he did, everything he wrote, was but an interpretation of the Guru Granth! His exegesis, though begun when he was 35, was published posthumously. In 7 Volumes. It remains incomplete because it covers less than half of the Guru Granth.

But then, how does a man like Vir Singh ever complete his life-work?

Sadly, his work indeed remains incomplete in more ways than one. His work remains beyond the reach of the English-speaking world. Not a single decent translation of any of his novels is to found even though more than half a century has passed since his death in 1957, at the age of 84.

Not a single film that does justice to his life or his life-work. Sometimes I think that maybe we’ve been blessed with too much and it overwhelms us. Surrounded by, nay, buried under the greatest intellectual and spiritual treasures known to man, we have become incapable of action. It appears we look at all that we have and all that we need to do, and we’ve simply thrown up our hands and surrendered it all to the might and will of God.

There are those amongst us who have many times more material wealth, even in historical terms, than Vir Singh or his family ever had. And more material gifts and opportunities than he ever enjoyed.

Yet, when we do a bit here and a bit there, we wait to see if people have taken notice. If they haven’t, we raise ourselves higher, beat our drums harder, to make sure others know of what we’ve done.

Nothing says more about Vir Singh than when people sought, late in his life, to honour him at a public function in Bombay. He refused to come to the stage.

And even when pressed, he simply would not give a speech. He simply remained seated, eyes closed, as if in deep meditation. The sangat/congregation continued to insist from the floor that he say at least a few words.

Reluctantly, he wrote a few words on a piece of paper -- as the enthralled and anxious audience looked on -- and handed it to the Chair, Hardit Singh Malik. Who then read it out from the podium.

*It was a verse from gurbani. Vir Singh remained seated, eyes closed, head bowed, genuinely embarrassed by the attention.*

“O Lord, you know only too well who I really am, I but wander the streets, worthless and insignificant, It’s only thy proximity, thy grace, that gives me recognition.”

[GG:167.10]
Bhai Vir Singh and Children Literature

Roopam Jasmeet Kaur*

Bhai Vir Singh, popularly called ‘Universal Man’ is known as one of the most loved and most widely read writers of twentieth century Punjab. He chose to write vividly on varied themes, which turns out to be the most special characteristic of his art and style of writing. Bhai Vir Singh has authored numerous novels, poems, religious histories, biographies of the Gurus, pamphlets, newspaper articles and tracts. He is known for the translation and editing of many relevant books of historical significance.

In this essay, I wish to write about the contribution of Bhai Vir Singh to children’s literature and discuss what message he conveys to the children and the youth through his writings. Though all the genres in which Bhai Vir Singh chose to write have been discussed and analysed by scholars and critics, I feel that the literature he created with a special objective to influence the new generation of the society and to train them in particular values-moral and social- remains somewhat ignored by the scholars and the readers.

Bhai Vir Singh saw a great potential in children. He found it significant to write and edit some literature which is of interest to the children and which may inspire them to inculcate high moral values and practices in life. Bhai Vir Singh always believed that a mother plays a great role in making the future of her children. He has portrayed women - ‘mothers’- in his novels and stories as careful from the very childhood of their kids, to train them in a Sikh way of life and make them understand Sikh ideals and practices.

Here, this must be understood that Bhai Vir Singh, when writes about Sikh Children and the role of a mother in training her child to identify and embrace Sikh values, his message was not limited to any particular set of people (Sikhs in this case), rather it was a Sikh way of life as preached by Sikh Gurus, which he chose to write about. As the Sikh Gurus never closed the doors of this new religion to any one, and all irrespective of whether they were ready to embrace Sikhism or not, were welcome to join the sangat, community prayers, and other practices of the Sikhs. The Sikh values, for him, were high moral ideals which stand universally true for the whole humanity and thus Sikhism, needs to be understood as a ‘way of life’ which Sikh Gurus kept open for everyone, irrespective of ones religious, regional or racial boundaries. Thus the children’s literature, as penned down by Bhai Vir Singh stands relevant not just for the Sikh children but to the whole humanity, which aims to train them as better human beings.

In order to provide some interesting and relevant literature for the kids he published Sri Guru Nanak Dev Ji dian Gur Balam Sakhian in 1955 and Sri Guru Gobind Singh Ji dian Gur Balam Sakhian (1955). These books are a compilation of short stories (sakhian) and anecdotes from Guru Nanak’s and Guru Gobind’s life, written in a brief but captivating way. Bhai Vir Singh very wisely chose to use easy and fluid language for both these works, so that these may be easy to read and understand by the children and their parents. Sri Guru Gobind Singh Ji dian Gur Balam Sakhian contains 91 Sakhian and 8 Gur Balam Geet/ Songs. Sri Guru Nanak Dev Ji dian Gur Balam Sakhian has 62 Sakhian and 6 Gur Balam Geet/Songs. In Sri Guru Nanak Dev Ji dian Gur Balam Sakhian Bhai Vir Singh writes about the objective to publish these works. He states that mothers must have some literature to read and narrate as stories to their children which may help the former to train the latter in the early years of their life to lead a moral and upright life. He states that the life, words, deeds and message of the Gurus when narrated by the mothers to their children, it will have a deep imprint on the thoughts and behavior of the children. This will help inculcate the same values in them and thus will provide a strong foundation for the rest of their lives.

In the preface to the translation of Guru Gobind Singh Ji dian Gur Balam Sakhian, M.L. Mongia writes that Bhai Vir Singh always used to suggest everyone to recite the Lord’s name for at least five minutes a day. Once a doctor from America came to meet him, Bhai Sahib suggested him too to recite God’s name at least for five minutes in a day. The Doctor replied that he is not able to do so as his life is so busy that he cannot spare even five minutes in a day. Bhai Sahib suggested him that he may recite God’s name when he is on his way to office. The doctor got so influenced by this insistence that he promised that everyday it takes him two hours to commute to his office, and he will spend these two hours daily reciting the name of God. (M.L. Mongia, Gur Balam Sakhian: Stories of Beloved Guru Gobind Singh, Bhai Vir Singh Sahitya Sadan, 2010, p. 4)

This small anecdote from Bhai Sahib’s life elucidates that how dedicated he was towards spreading the name of God. Religion or race was not a barrier to him. It was not just the Sikhs amongst whom he wanted to spread the message of Guru Nanak
Bhai Vir Singh ‘greatest Sikh of 20th Century’

Who’s the most influential Sikh of this century? On the occasion of the Khalsa completing 300 years, Hindustan Times on Sunday posed this question to several thinking persons - Bhishm Sahani, Patwani Singh, Maheep Singh, Bipan Chandra, Ajit Caur, Arpana Caur and Manjit Bawa. Surprisingly, most chose Sikh men of letters over soldiers and politicians. They also steered clear of naming a Sikh who may have left a lasting impression on this century, but dubiously.

Writer and poet Bhai Vir Singh emerged clear favourite. Patwani Singh, who has just written a book on the Sikhs, said, “He was responsible for the intellectual renaissance of Sikhism by activating the Chief Khalsa Diwan which published monographs and tracts on the Sikh community. His newspaper Khalsa Samachar demolished myths about Sikhism. His works have had a ripple effect and remain as fresh as when first written.”

Bhai Vir Singh (1872-1957) also the favourite of Ajit Caur and Bhishm Sahni, was a recluse, who left a mark as poet, novelist, historian, philosopher and reformer. His major works include Rana Surat Singh and Sundri. Others who vied for the top slot were Puran Singh, pioneer of new trends in Punjabi literature; Bhai Kahn Singh, author of the Sikh encyclopaedia Mahankosh; Amrita Pritam, who has been at the vanguard of Punjabi literature for decades; Khushwant Singh, who has written on everything from Sikh history to sex; poet Harbhajan Singh; and painter Amrita-Sher-Gil.

Among freedom fighters and politicians, revolutionary Bhagat Singh was predictably head of the pack. He was followed by Master Tara Singh and Partap Singh Kairon, the builder of modern Punjab. Historian Bipan Chandra noted: “Bhagat Singh was the initiator of socialism and secularism in the country. No one understood the menace of communalism better than him. On Master Tara Singh, writer Maheep Singh said, “He kept alive the political issues concerning Sikhs.”

Others mentioned were Lt-Gen. J.S. Aurora, who led the decisive battle against Pakistan in 1971, and former Finance Minister Dr. Manmohan Singh.

The surprise omissions were Gen. Harbaksh Singh, whose role in the 1965 Indo-Pak war has not been given its due; and Sohan Singh Bhakna, leader of the Ghadar movement in freedom struggle of India.

-Hindustan Times

but all humans could adopt and embrace the ideas of Guru Nanak and become better human beings.

In the stories, Bhai Vir Singh uses Punjabi language and a simple but easy vocabulary, so as to maintain the interest of the readers, specially children. In many of the stories, he poses questions to instill curiosity amongst the children and then answers them on his own. The stories are written about various incidents in Guru’s life, but nowhere is it mentioned that the moral values discussed here or the message conveyed is limited to any particular section of the society, the message stands relevant universally, and that seems to be a valid reason why he has been given the title ‘Universal Man’.

Bhai Vir Singh was aware of the Western trends in literature being introduced in Punjab, but he chose to stick to his own independent style of writing in Punjabi. As the literature for children was becoming a popular genre in Europe in nineteenth and twentieth century, we see that Bhai Vir Singh also chose to write for the new generation, but his style remains independent of any outside influences. His writings definitely reflect the wide variety of readings which were shaping his ideas and philosophy and yet there was a consistent effort to remain connected to the roots. In Bhai Vir Singh’s writings, we find reference to Confucius, Shankaracharya, Kalidas, Sheikh Sadi, Hafiz Shirazi, Immanuel Kant, Hegel, Goethe, Max Muller and others. (Mohinder Singh, From Sikh Identity to Ultimate Reality: Literary Journey of Bhai Vir Singh, Sikh Formations, Vol. 16, No. 1-2, March-June 2020, pp. 117-121) and truly he carves out a niche for himself amongst all the above as the most beloved Sikh and the most widely read writer of Punjabi in the twentieth century.

Bhai Vir Singh Sahitya Sadan has done commendable job by preparing books for children based on Bhai Vir Singh’s writings under the series, Navin Panaeeri and has published in Punjabi life-stories of Guru Nanak in three Volumes and Guru Gobind Singh in two Volumes. These have also been translated in English, Hindi and Bangla. Ms Inni Kaur, from Sikh Research Institute, United States, has prepared books for children written in Western idiom for the Sikh diaspora. Worth mentioning in this series are her three volume books Journey with the Gurus retold by Inni Kaur, Illustrated by Pardeep Singh and Edited by Manjyot Kaur.

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The present article is about the non-communal and spiritual ideations of Bhai Vir Singh. The article will be presenting the contribution of Bhai Vir Singh in the light of 21st century’s young thoughts.

He was born on December 5, 1872 in Amritsar and died on June 10, 1957 at the age of 85, an aeon of reform and revival. He served humanity in manifold ways – as a reformer, educationist, political thinker, theologian, philosopher, far-sighted research scholar, imaginative historian, pragmatic organizer, prose writer, novelist and poet. That is the reason Khushwant Singh called him a ‘many faceted personality’. His range covered Poetry, Prose, Fiction, Drama, History, Commentaries, Annotations and Lexicography.

Before proceeding further, I like to expand the meaning of Theology for my readers first. The first half of Theology is Theos which means God in Greek and the suffix logy means ‘the study of’, so theology literally means “the study of God”. Usually, to expand the meaning, most of the people says, that it is the study of religion more broadly. Here I contradict. Human’s most common habit, to mould anything as per their comfort as altered or crumbled the meaning and even raised the conflicts of understanding. To restrict those misunderstandings, for me, there’s only one meaning and that is the literal meaning of Theologian: the one who engages in the study of God and doesn’t abide by religion only. The article will throw some light on his being a theologian as well, in its later words.

Popularly known as the father of modern Punjabi literature, Bhai Vir Singh was a nature enthusiast. Usually, he spent his evening getting inspired by the greens. He was so fond of flowers. It would not be wrong to call him an anthropile. Narcissus and Chrysanthemum were his favorites.

He was a shy person and a man of modesty. He used to spend much time in writing only. While working for the Khalsa Samachar, it was during the tea time that he used to receive his visitors. At that time also, he used to speak little. He had a disciplined and punctual life.

He began his first magnificent work, Rana Surat Singh, in 1905. This poem was written in blank verse. This was followed by two equally the greatest works, Kalgidhar Chamatkur and Guru Nanak Chamatkur. Then followed several anthologies of short poems Matak Hularey, Bijlian De Har, Lahran De Har (were published during 1917-27) and others. He wrote extensive commentaries on the sacred scriptures of the Sikhs and researched about the sources of Sikh History. His influences include Sikh Gurus and Muslim Sufi mystics like Bulleh Shah and Warris Shah. He produced 27 Volumes of encyclopedia. To our surprise, none of his books ever carried his name.

His most celebrated work, Trel Tupke or Dew Drops, gave the Punjabi poetry a new form of Punjabi verse, adapted by many modern writers. He was the initiator of a new meter – Turai, akin to the Persian form of Rubai. This anthology captured his reminiscences of years followed by 1909.

He was the founder of the famous Khalsa Samachar, co-founder of Khalsa Tract Society, co-founder of Chief Khalsa Diwan, co-founder of the Punjab & Sind Bank Ltd., co-founder of Education Committee, co-founder of Homoeopathic Hospital, and many other humanitarian institutions. In 1949 the Panjab University gave him the “Doctorate of Oriental Learning”. In 1956 the Award of Padam Bhushan came. That was just a year before his passing away. When Padam Bhushan was awarded he was at Calcutta. In one of the letters he wrote a couplet. The English translation would be like this:

_I always felt shy of letting my name be known.  
Now they have clamped an adjective to the noun._

Khalsa Samachar, New Delhi 3-16 December, 2020
Although he mentored the leading politicians and social workers of the time but was never involved personally on either politics or social work.

He didn’t travel much. But as a young man, his favorite was Kashmir. It’s the subject of his many poems too. He visited Mumbai perhaps once a year. But most of the year, he remained in his house on Lawrence Road in Amritsar.

His contribution to the Punjabi literature will never be paid off. It is true that words can change the history and can recreate the history. Bhai Vir Singh’s dedicated work evoked the immense valor present in the Sikh community. His contribution to the Sikh community in restoring the lost confidence in the divine ministries of the gurus and the eternal truth enshrined in the Guru Granth Sahib in incomparable. But being a woman writer of the 21st century, I would like to throw the light to other social causes and themes he wrote for. His writings include the topics like gender equality and women empowerment as well. His novels, like Sundri and Satwant Kaur, didn’t enslave and subjugate the female characters. He gave immense freedom to his female characters and gave them freedom to take their own decisions. His characters were given the choice of freedom. They are alive, devoted, loyal, kind, adventurous, spiritual, patient, forgiving, positive, thoughtful, modest, courageous, mindful and balanced. All his characters showed the 21st century skills and perfectly fit in the role model for the present day population.

His writings are creations and not an interpretation of something. In the words of Dr. Balbir Singh, ‘In the field of Punjabi, Bhai Vir Singh played a Shakespearian role’. But I would say, why to compare him with the western laureates. He has his own identity. An American Review witnessed something like this, ‘It can be easily understood how this man has influenced every writer, poet, and scholar of his age. He has a delicate and flower, like touch yet beneath his greatness, is a consciousness of immortality that does not fail to communicate itself to the reader.’

The mighty pen of Bhai Vir Singh was enlightened by Gurbani. In the words of Dr. Hari Singh, ‘Gurbani was the weapon in his hands. His poetry and prose were absolute expression of Gurbani and appraisal of the teachings of Gurus. Getting back again to comment Gurbani as - the verses which tells the way of life. In turns out again to be the Humanitarian view, that Dr. Bhai Vir Singh elucidated in all his creative genres.

His noble thoughts are ground to the humanity and magnanimity. There is no dilemma to the fact that his pen revoked the adulterated sense of identity in the people of his community. Along with that, his writing preached a new healing touch and embraced a true warrior spirit of our culture. He always emphasized to fight against the evils within one self. He preached the truest way of healing is to liberate one’s soul from the evils of Kama, Kroth, Lobb, Moh, Ahankar which continuously cloud the human mind to designate right from wrong.

Through his pen, he preached the ‘Believe in one God’. He never failed to decorate his words to the omnipotent, omnipresent and omniscient God. According to him, everything is the reflection of the Supreme Being and in His control only:

The hand that dropped me from the high
In itself, holds all the strings of guiding light.
It is the hand of my King!
I play on the lotus-leaf today;
Tomorrow I shall be with Him!
He drops me, and he draws me up
A dew drop on the lotus –leaf.

(He never forgot to interpret the nature in his lyrics)- Writer’s view

Such a concept doesn’t propose to be followed by one community only. Many such thoughts and concepts have been projected by the Punjabi Laureate Dr. Bhai Vir Singh in his various genres. Hence, I would never call him a community poet or writer. His visions were not limited to one State or province, rather his were unified ideals which have shown us a path to be followed. His words have inspired many and will continue to inspire the present and future generations.

For he, provided his greatest of life lessons to all the ignorant beings, says:

They say man is the crest of the wave of life;
But what is man, who is lost in the smoke
Of the fire that burns within him!

For he is lord of creation only if he is lord of himself.

Like his name, his bravest deeds to show us the glorified paths, led by nature to nature itself, which is truly virtuous. His greatest of affirmed convictions are honestly universal. His name will continue to denote the Bravest Pen of Punjab who gave a modern insight to the buds of the nation.

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उस्ती दीर्घ मिठ एवं 63वें संस्करण फिल्मफेयर पुरस्कार

मूं बापु नीति मानविक विशिष्टेश वेदें दे दितीश्वाली घड़ी एवं भेसक नीतिक़ बढ़ेः तेंदे।

10 फूल हुई उस्ती दीर्घ मिठ एवं संस्करण फिल्मफेयर पुरस्कार

हिंदी फिल्म नीति मानविक विशिष्टेश वेदें दे दितीश्वाली घड़ी एवं भेसक नीतिक़ बढ़ेः तेंदे। हिंदी में हुई उस्ती दीर्घ मिठ एवं संस्करण फिल्मफेयर पुरस्कार हिंदी मानविक विशिष्टेश वेदें दे दितीश्वाली घड़ी एवं भेसक नीतिक़ बढ़ेः तेंदे। हिंदी में हुई उस्ती दीर्घ मिठ एवं संस्करण फिल्मफेयर पुरस्कार हिंदी मानविक विशिष्टेश वेदें दे दितीश्वाली घड़ी एवं भेसक नीतिक़ बढ़ेः तेंदे।

भीमराव पंडूरंग सङ्गीत

भीमराव सङ्गीतकार आकांक्षाते पंडूरंग वर्तमानतः, उस्ती दीर्घ मिठ एवं संस्करण फिल्मफेयर पुरस्कार हिंदी भेसक नीतिक़ बढ़ेः तेंदे।

उद्धारण मानविक विशिष्टेश वेदें दे दितीश्वाली घड़ी एवं भेसक नीतिक़ बढ़ेः तेंदे। 18 फूल हुई इससे मानविक विशिष्टेश वेदें दे दितीश्वाली घड़ी एवं भेसक नीतिक़ बढ़ेः तेंदे।

युवा मानविक विशिष्टेश वेदें दे दितीश्वाली घड़ी एवं 63वें संस्करण फिल्मफेयर पुरस्कार

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10 सूर, 2020 के भव्य होशंग बूढ़े क्षेत्र में मस्तान काषर रिहाम के ब्र. अभयोग सिख दी सूरज रमण सक्षमक वाद्ययंत्र लेकर, जर्जी मरिया का भव्य संवाद ने मरिया के ब्रह्मण बहुत देखने लगे।

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Guru Granth Sahib Resource Centre, Bhai Vir Singh Sahitya Sadan, New Delhi

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Vachna Expression in the Context of Indian Bhakti

by Rajesh Gill

Saturday, 17th October 2020 at 4:00 pm IST