

DASAM GRANTH

An Introductory Study

by

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Introduction to the First Edition

The compilation of this book is a dream come true. We know that writing about the Dasam Granth is a very sentimental, delicate and emotional issue, but we have ventured to present to readers something, in our own style, which has not been presented in this format before. We have not gone into the controversy of establishing the authorship of the Granth. It is a valuable treatise, and in absence of any solid evidence to prove or disapprove its authorship, let us evaluate it as a Book.

We are thankful to Dr. S.S. Kohli and Dr. Jodh Singh for the use of English translation of a few selected compositions used in the book.

Our thanks are also due to Ms. Poonam Kapoor for her help to complete this book in its present format.

23rd January 2004

**Dr. Sukhbir Singh Kapoor
Mrs. Mohinder Kaur Kapoor**

Introduction to the Second Edition

I am very thankful to my readers for appreciating my attempt to produce a book on Dasam Granth amongst floods of controversies.

We all know that Dasam Granth has been in unending altercation since its compilation by Bhai Mani Singh. Despite living in the 21st century in transparent and open societies, the devotional aspect of the Sikhs, still, does not allow them to discuss its authenticity in open. They want to accept it as it is and avoid all negative and positive debates.

Let us stick to that contention for the time being, until Akal Takhat allows the debates to open.

23rd January 2009

**Dr. Sukhbir Singh Kapoor
Mrs. Mohinder Kaur Kapoor**

OTHER BOOKS BY THE SAME AUTHOR

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

Year of publication/book list

- | | |
|---------|--|
| 2008 | <ol style="list-style-type: none"> 1. The Crowning Glory of Guru Granth Sahib 2. The Last Rites in Sikhism - A Comparative Study of the Last Rites of Different Religions 3. The Making of the Sikh Rehatnamas 4. Sloaks of Guru Tegh Bahadur |
| 2007 | <ol style="list-style-type: none"> 1. A Dynamic Look into Sukhmani Sahib |
| 2006 | <ol style="list-style-type: none"> 1. The Birds and Guru Granth Sahib |
| 2005 | <ol style="list-style-type: none"> 1. The Sikh Ideology 2. Janam Sakhi Parampara 3. Hinduism — An Introductory Study |
| 2004 | <ol style="list-style-type: none"> 1. The Sikh Law Book – The Law personally handed by God to Guru Nanak 2. Guru Granth Sahib – An Insight into its Format and Design 3. Islam – An Introduction 4. Sui Generis Martyrdom – Martyrdom of Mata Gujri and Sahibzadas 5. Sikhism – Guru Granth Sahib and The Sikh History |
| 2003 | <ol style="list-style-type: none"> 1. Guru Granth Sahib – An Advance Study Volume 2 2. Dasam Granth – An Introductory Study 3. Comparative Studies of World Religions. (Second edition) 4. Asa di Var – An epic the listening of which fulfils all worldly desires |
| 2002 | <ol style="list-style-type: none"> 1. Guru Granth Sahib – An Advance Study Volume 1 2. Sikh Religion and the Sikh People (Third revised edition) 3. Sikhism – An Introduction (Second revised and enlarged edition) 4. Japji – A way of God realisation (Third edition) |
| 2001 | <ol style="list-style-type: none"> 1. Sikhism – 1000 questions answered 2. Guru Granth Sahib – An introductory Study (enlarged edition) 3. Sikh Philosophy, Facts and Fundamentals of Sikh Religion (2nd ed) 4. Japji – The Sikh Morning Prayer (Illustrated deluxe edition) |
| 2000 | <ol style="list-style-type: none"> 1. Bhagat Bani 2. Sikh Religion and the Sikh People (2nd ed) '<i>Adjudged best book of the year</i>' |
| 1999 | <ol style="list-style-type: none"> 1. Sikhism—An Introduction 2. Saint Soldier (The Khalsa Brotherhood) 3. Comparative Study of World Religions 4. The Creation of Khalsa (Edited) 5. Japji, "A way of God realisation" (2nd edition) '<i>Adjudged one of the best available translations in English</i>' |
| 1998/97 | <ol style="list-style-type: none"> 1. Guru Angad Dev, Life, History and Teachings 2. Nitnem (The daily Sikh Prayers) (Translation in both easy Panjabi and English) 3. Khushi de Hanju – (ਖੁਸ਼ੀ ਦੇ ਹੰਜੂ) Punjabi poetry |
| 1996 | <ol style="list-style-type: none"> 1. The Sikh Marriage Ceremony (Anand Marriage) 2. Baramah (The twelve months) |
| 1995 | <ol style="list-style-type: none"> 1. Kirtan Sohila and Ardas 2. Gurbani – God's Word 3. Jap Sahib, Swayas and Ardas, Master compositions of Guru Gobind Singh Ji (Translation followed by relevant Sakhis (life stories)) 4. Janoon – (ਜਨੂਨ) Punjabi poetry |
| 1994/93 | <ol style="list-style-type: none"> 1. Rehras & Kirtan Sohila – "The torch to pass through the darkness of death and the Lyric that speaks of lacerations and pangs of separation." (Translation followed by relevant Sakhis (life stories)) 2. Sikh Philosophy, Facts and Fundamentals of Sikhism (1st edition) 3. Puniya da Chand – (ਪੁਨਿਆ ਦਾ ਚੰਨ) Punjabi poetry |
| 1992/91 | <ol style="list-style-type: none"> 1. Japji (1st edition) 2. Sikh Religion and the Sikh people (1st edition) |
| 1990 | <ol style="list-style-type: none"> 1. Being a Sikh |
| 1989/88 | <ol style="list-style-type: none"> 1. Ideal Man, Guru Gobind Singh's Concept of a Saint Soldier |
| 1984 | <ol style="list-style-type: none"> 1. Invasion of Golden Temple |
| 1983 | <ol style="list-style-type: none"> 1. Sikh Festivals |
| 1982 | <ol style="list-style-type: none"> 1. Sikhs & Sikhism |

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Dedication:

This book is dedicated to Mahek and Nanaki for their immense love for us.

Module 1

Introduction

*The readers are advised not to make comparisons between the **text** of Guru Granth Sahib and the Dasam Granth for they differ in spirit and subject matter. We, however, have tried to highlight a few important **technical differences** between the two Granths, wherever appropriate.*

Guru Granth Sahib is a heavenly book, it unites humans with Waheguru, whereas Dasam Granth is a worldly book, it unites man with man. If Guru Granth Sahib is a Gurdwara for Sikhs, teaching them the glories and laws of Waheguru, Dasam Granth, then, is like a Fortress inculcating in them, courage to face calamities, bravery to combat enemies and strength to stand for truth and justice.

The major points of technical difference, however, are:

As the compositions of Dasam Granth are not composed in ragas so there is no use of 'Rahau' verses' in them, except composition titled 'Shabad Hazare' which has rahau verses in it.

As each chapter of Dasam Granth stands on its own and discusses specific topic, so there is no advanced numerical system to count padas and hymns like Guru Granth Sahib, rather it has a simple and straight forward system of counting hymns in a composition along with its sub totals, where necessary.

As there is a single author of all compositions (according to one school of thought) in the Granth, the author caption used in the Granth reads: Patshai 10 (rather Mehla 10)

There is no reference of composer's name in the last pada of the composition like other poetic compositions of the time e.g., 'Nanak' as used in Guru Granth Sahib.

Whereas there are compositions of 6 Gurus, 15 Braggarts, 11 Bhatts and 4 other Sikhs in Guru Granth Sahib; There are compositions of only one Guru and probably a few court poets (Shyam, Ram and Kali) in the Dasam Granth.

The Mangals used at the beginning of the compositions also differ from Guru Granth Sahib. The most frequent used mangals, however, are 'Sri Waheguru ji ki Fateh', 'Ik ongkar Satgur Prasad', 'Sri Bhagauti ji sahai'

1.1 Dasam Granth is the second sacred book of the Sikhs.

1.2 It is believed that compositions included in the Granth are the work of Guru Gobind Singh. Many scholars, however, disagree with this statement, they are of the opinion that the Granth contains compositions written both by the Guru as well as a few court poets viz., Ram, Shyam Kal and others.

1.3 The compositions included in the Granth were written between 1684 – 1706 at places including Anandpur, Paonta, foothills of Naina Devi, Jatpura and Dina (Malwa).

- 1.4 The first composition was written in 1684, when the Guru was 18 years old, at Anandpur. In Krishan Avtar the Guru says that he had composed about a thousand verses at Anandpur before he left for Paonta.
- 1.5 A major part of his compositions were then completed during his stay in Paonta during 1685 – 1688. Here he composed ‘Chandi Charitar’, ‘Chandi di var’, ‘Krishan Avtar’ and ‘Shastar Nam Mala’.
- 1.6 Further compositions were then written on his return to Anandpur during 1689 – 1698. However, Chaubis avtar was written at the foothill of mountain Naina Devi.
- 1.7 The last two compositions, Fateh Nama and Zafarnama were composed in 1705 at Jatpura and Dina in Malwa.
- 1.8 The Adi Granth was rewritten at Damdama in 1706.
- 1.9 It is believed that most of the Guru’s work was perished in the Sirsa river, flooded by the rains, on 22nd December 1704. My own contention is, however, different. I believe that the Guru must have buried and hidden his work in sealed containers somewhere in the fort of Anandpur before he had left the fort or had it smuggled out for a safe haven with some trusted followers. The Guru was a prophet, he could foresee the coming peril and had not written voluminous literature to drown it in river Sirsa. One day the archaeologists will definitely find most of Guru’s original work during excavations, buried and hidden, some where safe in the fort of Anandpur or elsewhere.
- 1.10 The languages used in the Granth are Braj, Avadhi, Dingal, Hindi, Sanskrit, Panjabi, Persian and Arabic. However, most of the Granth is in Braj which is a dialect of Western Hindi and it was the chief dialect for poetry in the sixteenth century.
- 1.11 The chief scribe of the present version of the Granth is Bhai Mani Singh and all compositions are recorded in the Gurmukhi script. It is believed that he got all compositions approved by Mata Sundri before collating them together in the Granth. (Many scholars do not believe this and state that even the very letter of Bhai Mani Singh is forged)
- 1.12 The Granth is composed in poetry.
- 1.13 The Granth is divided into 15 chapters and each chapter has a title of its own contents.
- 1.14 According to one count the first published Granth had 1066 pages, each page consisting of 23 lines and each line of from 38 – 41 letters. **The later printed and approved Granth and its copies have 1428 pages.**

1.15 The 15 chapters, in the Granth of 1428 pages, contain the following compositions:

<i>N0.</i>	<i>Title</i>	<i>No. of Verses</i>	<i>% of total</i>	<i>Page number</i>	<i>Total Pages</i>	<i>% of total</i>	<i>Place of Compilation</i>
1	Jap	199	1.1	1-10	10	.7	Anandpur
2	Akal Ustat	271.5	1.5	11-38	28	2	Anandpur
3	Bachitar Natak	471	2.6	39-73	35	2.5	Anandpur
4	Chandi Charitar I	233	1.3	74-99	26	2	Poanta Sahib
5	Chandi Charitar II	262	1.4	100-119	20	1.4	Poanta Sahib
6	Var Bhagauti ji ki	55	.3	119-127	9	.7	Poanta Sahib
7	Gyan Parbodh	336	1.8	127-155	29	2	Anandpur
8	Chaubis avtar	5571	30	155-611	457	32	Foothill of Naina Devi
9	Braham Avtar	348	1.9	611-635	25	2	Anandpur
10	Rudar Avtar	855	4.6	635-709	75	6	Anandpur
11	Miscellaneous:						
	Ramkali	10	.05	709-712	4	.3	Anandpur
	Swayas	33	.18	712-716	5	.3	Anandpur
	Khalsa Mehma (Swaya)	4	.0002	716-717	2	.2	Anandpur
12	Shastar Nam Mala	1318	7	717-808	92	6.4	Poanta Sahib
13	Charito Pakhyan	7569	41	809-1388	580	41	Anandpur
14	Zafarnama	111	.6	1389-1394	6	.3	Dina
15	Hikayat	756	4.1	1394-1428	35	2.5	Anandpur
	Total hymns	18408		Total pages	1428		

Module 2

History of the Granth

The readers please note that they should not make comparisons between the text of Guru Granth Sahib and the Dasam Granth. Guru Granth Sahib is a heavenly book, it unites humans with Waheguru, whereas Dasam Granth is a worldly book it unites man with man.

- 2.1 It is believed that the compositions of the Granth, in its present form, were collected and collated in the form of a Granth by Bhai Mani Singh in 1716, at Amritsar. He carried out this task at the specific instructions of Mata Sundri and got all compositions approved by her, though this statement cannot be verified)
- 2.2 There were many scribes of the Granth headed by one Bhai Shihan Singh.
- 2.3 According to the Sikh traditions, this Granth was also ceremoniously kept and revered in many Gurdwaras, along with Guru Granth Sahib, until SGPC was formed in 1920s.
- 2.4 In many Gurdwaras in the erstwhile PEPSU state, Granthis would take Hukamnama from both the Granths. On the day of *Sangrandh*, Baramahs would be recited from Guru Granth Sahib as well as from Dasam Granth (a chapter in Krishan Avtar).
- 2.5 The SGPC discontinued this practice in all the historical Gurdwaras which came under its ambit, other local Gurdwaras in Punjab and in other states followed the suit. At takhats Patna Sahib and Hazoor Sahib, which are outside the control of SGPC the practice still continues.
- 2.6 In the beginning, the whole Granth was called 'Bachitar Nanatak' but later on it was christened as 'Dasam Granth'.
- 2.7 The scholars have been successful to locate and find four old and original copies of the Granth.
 - 2.7.1 The first recension is called 'Bhai Mani Singh vali bir'. This is a very voluminous Granth and it contains in it both Guru Granth Sahib and the Dasam Granth. In this volume, the compositions of Guru Granth Sahib are arranged according to the Guru-bani rather than according to the ragas. The bani of the Dasam Granth in it is in the following order:
 1. Jap, 2. Bachitar Natak, 3. Chandi Charitar I, 4. Chandi Charitar II, 5. Chaubis Avtar, 6. Braham Avtar, 7. Rudar Avtar, 8. Paras Nath (32 Swayas and 9 shabads), 9. Shastar Nam mala, 10. Gyan Parbodh, 11. Akal Ustat, 12. Var Durga ki, 13. Charitopakhayan, 14. Zafarnama (including Hikayats) and 15. SadhAt the end of the bir, the date of compilation is give as 1770 Bikarmi (1713AD)

- 2.7.2 The second recension is called 'Moti Bagh wali bir'. This recension was first kept in Moti Bagh Gurdwara, Patiala and later sent to Sikh reference library, Amritsar. There is a probability that this bir was destroyed during Operation Blue Star in 1984.

The bani in this bir has been arranged as follows:

- , 2. Bachitar Natak, 3. Chandi Charitar I, 4. Chandi Charitar II, 5. Chaubis Avtar, 6. Braham Avtar, 7. Rudar Avtar, 8. Paras Nath (32 Swayas and 9 shabads), 9. Shastar Nam mala, 10. Akal Ustat, 11. Gyan Parbodh, 12. Var Durga ki, 13. Charitopakhayan, 14. Miscellaneous, 15. Swayas 33, 16. Shabad Hazare, 17. Sad, 18. Zafarnama (Gurmukhi and Persian).

- 2.7.3 The third recension is called 'Sangrur wali bir'. This bir also had in it both volumes of Guru Granth Sahib and Dasam Granth.

The volume which contained hymns of Guru Granth Sahib was, by keeper's carelessness, damaged by dust-mites and was later submerged in water. The other volume (Dasam Granth) was installed in the Gurdwara Deori Sahib, Diwan Khana Sangrur. This bir is now very old but is being maintained by its keepers

In this bir the compositions are recorded in the following order:

1. Jap, 2. Shastar Nam mala, 3. Akal Ustat, 4. Bachitar Natak, 5. Chandi Charitar I, 6. Chaubis Avtar, 7. Braham Avtar, 8. Rudar Avtar, 9. Gyan Parbodh, 10. Chritopakhyan, 11. Sanhahr Sukhmana, 12. Var Malkau ki, 13. Chhaka Bhagauti ji ka, 14. Bisan Padas, 15. Zafarnama (Gurmukhi and Persian script), 16. Swayas 33, 17. Miscellaneous compositions, 18. A few compositions without any heading.

- 2.7.4 The fourth recension is called 'Patnae wali bir'. This volume is preserved in Gurdwara Janam Asthan, Patna Sahib.

The sequence of compositions recorded in this volume is as follows:

1. Jap, 2. Akal Ustat, 3. Swayas 32, 4. Bachitar Natak, 5. Chaubis Avtar, 6. Chandi Chairitar I, 7. Brahamavtar, 8. Gyan Parbodh, 9. Chandi Charitar 2, 10. Rudaravtar, 11. Bisanpadas, 12. Chhaka Bhagauti ju ka, 13. Shastar Nammala, 14. Var Durga ki, 15. Charitropakhyan, 16. Miscellaneous compositions, 17. Bhagwat Gita, 18. Sansar Sukhmana, 19. Shabads in ragas, 20. Var Malkaus ki, 21. Var Bhagauti ju ki, and 22. Zafarnama (Gurmukhi).

- 2.8 In addition to the above four historical birs, there are hundreds of other handwritten birs but they do not have any historical significance.

2.9 Due to diversification in the arrangement and contents of different birs, the *Gurmat Granth Parchark Sabha*, Amritsar, prepared an authentic version of the Granth after consulting about 32 old birs. This task was carried out in 1897. This Granth contains 1428 pages.

2.10 A comparative study of the contents of the four historical birs and one approved by the *Gurmat Granth Parcharak Sabha* is produced hereunder:

Chapters	Bhai Mani Singh vali bir	Motibagh vali bir	Sangruru vali bir	Patna Sahib vali bir	The present Bir
1	Jap	Jap	Jap	Jap	Jap
2	Bachitar Natak	Bachitar Natak	Shastar Nam-mala	Akal Ustat	Akal Ustat
3	Chandi Charitar 1	Chandi Charitar 1	Akal Ustat	Swayas 32	Bachitar Natak
4	Chandi Charitar 2	Chandi Charitar 2	Bachitar Natak	Bachitar Natak	Chandi Charitar 1
5	Chaubis Avtar	Chaubis Avtar	Chandi Charitar 1	Chaubis Avtar	Chandi Charitar 2
6	Braham Avtar	Braham Avtar	Chaubis Avtar	Chandi Charitar 1	Var Sri Bhagauti ji ki
7	Rudar Avtar	Rudar Avtar	Braham Avtar	Braham Avtar	Gyan Parbodh
8	Parasnath- 32 Swayas and nine (9) shabads	Parasnath- 32 Swayas and nine (9) shabads	Rudar Avtar	Gyan Parbodh	Chaubis Avtar
9	Shastar Nam-mala	Shastar Nam-mala	Gyan Parbodh	Chandi Charitar 2	Braham Avtar
10	Gyan Parbodh	Akal Ustat	Charitaro-Pakhyan	Rudar Avtar	Rudar Avtar
11	Akal Ustat	Gyan Parbodh	Sansahar Sukhmana	Shabad Hazare (Binas-padas)	Miscellaneous: Ramkali P:10 Swayas Khalsa Mehma (Swaya)

12	Var Durga ki	Var Durga ki	Var Malkaus ki	Chhaka Bhagauti ji ka	Shastar Nam-mala
13	Charitaro-Pakhyan	Charitaro-Pakhyan	Chhaka Bhagauti ji ka	Shastar Nam-mala	Charitaro-Pakhyan
14	Zafarnama with Hiquait	Miscellaneous	Shabad Hazare (Binas-padas)	Var Durga ki	Zafarnama
15	Sadh	Swayas 33	Zafarnama (Gurmukhi & Persian)	Charitaro-Pakhyan	Hiquait
16	Xxxxx Xxxxx xxxxxxx	Shabad Hazare (Binas-padas)	Swayas 33	Miscellaneous kabits	Xxxxx Xxxxx xxxxxxx xxxx
17	Xxxxx Xxxxx xxxxxxx	Sud	Miscellaneous kabits	Bhagwant Gita	Xxxxx Xxxxx xxxxxxx
18	Xxxxx Xxxxx xxxxxxx	Zafarnama (Gurmukhi & Persian)	A few padas without a heading	Sansahar Sukhmana	Xxxxx
19	Xxxxx	Xxxxx	xxxxxxx	Shabad (in ragas)	Xxxxx
20	Xxxxx	Xxxxx	xxxxxxx	Var Malkaus ki	xxxxxxx
21	Xxxxx	Xxxxx	xxxxxxx	Var Bhagauti ju ki	Xxxxx
22	Xxxxx	Xxxxx	xxxxxxx	Zafarnama (Gurmukhi)	Xxxxx

2.11 From the 20th Century writers, the scholars who have supported the view that the whole Granth is the poetry of Guru Gobind Singh include: Pandit Tara Singh, Gyani Gian Singh, Bhai Dr. Vir Singh, Bhai Kahn Singh Nabha, Principal Teja Singh, Gyani Sher Singh, Pandit Kartar Singh, Dr. Balbir Singh, Dr. Gopal Singh, Dr. Tirlochan Singh, Dr. Harbhajan Singh, Bhai Randhir Singh, Dr. Taran Singh, Dr. Piara Singh Padam, Dr. D.P. Ashta, Dr. Mahp Singh and others.

2.12 The others who support the view that only a part of the Granth is of Guru Gobind Singh include: Bhai Santokh Singh, Dr. G.C. Narang, Indubhushan Banerji, M.A. McCauliffe, J.D. Cunningham, and Dr. Mohan Singh Diwana

2.13 Guru Gobind Singh had 52 court poets. They were producing heroic poems and translation of Hindu scriptures. Some of their compositions and translations bound under the title of 'Vidyasagar' was also believed to have been drowned in the river Sirsa.

2.13.1 The names of the fifty two poets of Guru Gobind Singh's court, as collected by Bhai Kahn Singh, are as follows:

1. Uday Rai, 2. Ani Rai, 3. Amrit Rai, 4. Allu, 5. Asa Singh, 6. Alam,
7. Ishwar Das, 8. Sukhdev, 9. Sukha Singh, 10. Sukhia, 11. Sudma,
12. **Sainapat**, 13. **Shyam**, 14. Heer, 15. Hussain Ali, 16. Hansram, 17. **Kalu**
18. Kuvresh, 19. Khan Chand, 20. Gunia, 21. Gurdas, 22. Gopal, 23. Chandan
24. Chanda, 25. Jamal, 26. Tehikan, 27. Dharam Singh, 28. Dhanna Singh,
29. Dhyan Singh, 30. Nanu, 31. Nischal Das, 32. Nihal Chand, 33. Nand Singh
34. **Nand Lal**, 35. Pindi Das, 36. Balabh, 37. Ballu, 38. Bidhi Chand
39. Buland, 40. Bikhu, 41. Brij Lal, 42. Mathura, 43. Madan Singh
44. Madangeer, 45. Mallu, 46. Mandas, 47. Mala Singh, 48. Mangal
49. **Ram**, 50. Rawal, 51. Roshan Singh, 52. Lakha.

2.13.2 The names of poets Shyam (13) and Ram (49) appear in compositions Chaubis Avtar and Charitra Pakhyan:

Example:

- a. ਕਵਿ ਰਾਮ ਮਹਾਬਲ ਧਾਰਿਯੋ.....(Krishan Avtar verse 1416)
- b. ਸੁ ਕਵਿ ਸਿਆਮ ਇਹ ਕਥਾ ਤਬੈ ਪੂਰਨ ਭਈ... [(Charitr Pakhyan 11, (227)]
- c. ਕਥਾ ਸਤ੍ਰੁਵੀਂ ਰਾਮ ਕਵਿ ਉਚਰੀ ਹਿਤ ਚਿਤ ਲਾਇ.....[Charitr Pakhyan 1, (18)]

2.13.3 There is also name of poet Kali (ਕਾਲਿ) in Charitar Pakhyan, but this name is not in the above list (or is it (17) spelt as Kalu?)

Example:

- a. ਸੁ ਕਵਿ ਕਾਲਿ ਪੂਰਨ ਭਣੇ, ਤਬ ਹੀ ਕਥਾ ਪ੍ਰਸੰਗ

2.13.4 From the above list of poets, poetry books/manuscripts/compositions which have either been found by the scholars or have been separately printed or assigned to the existing literature are:

1. Bhai Nand Lal - Zindgi Nama, Jang Nama, Jyot Vikas, Tosifo Sana, Insha Dastur, Diwan Goya, Arzul Ilfaz, Khatma (Persian).

2. Sainapat - Gursoba.
3. Gurdas II – One var included as 41st var in Bhai Gurdas I.'s book 'Varan'
4. Daya Singh – Rehat Nama
5. Amrit Rai – Chitar Bilas Kavay, Ras Ratnakar, Mahabharat (translation)
6. Hans Ram – Mahabharat (Translation).
7. Kavi Kavresh – Mahabharat (Translation)
8. Mangal – Mahabharat (Translation) and a few Chhands.
9. Ram & Shyam – Chaubis Avtar, Shastar Nam Mala, Charitro Pakhayan, Chandi CharitarI.
10. Chand Swarankar – Triaya Charitar (it is different from Charitra Pakhayan).
11. Gurdas II - One Var (Ode).

According to the Sikh Rehat Maryada, Bhai Nanad Lal's compositions and Var of Bhai Gurdas can also be recited (sung) along with compositions from Guru Granth Sahib, Dasam Granth and Varan Bhai Gurdas I, in the Sikh Gurdwaras.

- 2.14 After the martyrdom of Bhai Mani Singh the Khalsa Panth sent the copy of Dasam Granth as prepared by Bhai Mani Singh to Damdama Sahib for a review and comments. At that time, Damdama Sahib was considered to be the highest seat of learning for the Sikhs. Earlier in 1706, Guru Gobind Singh had called Damdama Sahib as the *Kashi* (highest learning centre for the Hindus) of the Sikhs.
- 2.15 For a long time the Sikhs at Damdama Sahib considered and debated the authenticity of Dasam Granth. The suggestions regarding the compositions and reorganisation of the Granth included the following:
 - a. The Granth should be divided, according to the subject matter, into many small Granths.
 - b. The Granth should be divided into two volumes, one containing spiritual compositions and the other containing stories and translations.
 - c. The Granth should exclude the books on Charitra Pakhyon, Hikayat and Zafarnama.
 - d. The Granth should be left as it is and no changes should be made.

2.16 The debate dragged on and the Khalsa Panth could not reach a consensus.

At that time Bhai Mehtab Singh (who later killed Masa Rangar) came to Damdama Sahib from Bikaner en-route to Amritsar. He was marching towards Amritsar to liberate Harmandir from the nasty occupation of Masa Rangar, the Police Chief of Amritsar. He listened to the debate and made a suggestion. He said that as he was going for a divine mission so let the Panth wait until the completion of his mission. If he could kill Masa Rangar and return back to Damdama then the Granth should be left as prepared by Bhai Mani Singh, and if he had failed in his mission or had been killed in performing his duty then the Granth be divided into many books as being suggested by a few scholars.

2.17 Bhai Mehtab was successful in his mission. He killed Masa Ranger and reached triumphantly at Damdama (1740). A great honour was showered on Bhai Mehtab Singh by the members of the Khalsa Panth and as per their promise they left the Dasam Granth in the form as was prepared by Bhai Mani Singh.

2.18 The present bir, apart from a few minor changes, is more or less in the same format.

Module 3

Subject Matter

The readers please note that they should not make comparisons between the text of Guru Granth Sahib and the Dasam Granth. Guru Granth Sahib is a heavenly book, it unites humans with Waheguru, whereas Dasam Granth is a worldly book it unites man with man.

3.1 Dasam Granth is a collection of religious, secular, philosophical, and historical literature.

3.2 It consists of divine prayers, tales of heroism, historical letters, ethics and rules of morality.

3.3 The compositions can be classified, according to their subject matter, as follows

Chapter no	Divine	Philosophy	Description weaponry	Letters	Tales - Women	Translation	Shabads	Auto Biography
1	✓							
2	✓							
3								✓
4								✓
5								✓
6								
7		✓						
8						✓		
9						✓		
10						✓		
11	✓						✓	
12			✓					
13					✓			
14				✓				
15				✓				

3.14 Composition 1 – Jaap

This composition contains 199 hymns using 950 names of God. It is believed that the composition was written at Anandpur in 1684. The language is Hindi and Sanskrit. There is a use of many Arabic words.

This composition was recited when Guru Gobind Singh prepared 'Amrit' to baptise Khalsa at Kesghar Sahib in 1699. It is included in the Sikh morning prayer according to the Sikh Rehat Maryada.

3.15 Composition 2 – Akal Ustat

It is a collection of many subjects, the main, however, is the praise of God, the timeless, formless and all pervading. It was composed at different times and then compiled together. The language is a mixture of Sanskrit, Braj, Persian and Arabic. It has 271.5 verses. *The last verse i.e., 272 is incomplete, half of it seems to be either lost or lying untraced somewhere.*

Herein Verses 21 – 30 are titled 'Sudha Swayas' and were recited, along with Jap, when the Amrit was prepared. It is also included in the Sikh morning prayer as per the Sikh Rehat Maryada.

3.16 Composition 3: Bachitar Natak

This work is an autobiography of the Guru. It was written in 1692 at Anandpur. Its language is old Hindi, with a large number of Sanskrit words. The main contents of this composition are:

- d. The lineage of Bedi and Sodhi clan..
- e. The sacrifice of Guru Tegh Bahadur.
- f. The Guru's own meditation at the mountain of Hemkund.
- g. His own mission.

3.17 Composition 4,5 & 6: Chandi Charitar I (Chandi Charitar Ukt Bilas), Chandi Charitar II and Var Bhagauti ji ki

These compositions are based on the tales of Markande Purana and contain stories of goddess Chandi's (Durga) battles and her triumph over evil. The language of both Chandi Charitars is Hindi whereas the language of Var Bhagauti ji ki is Panjabi.

The compositions are in different metres and narrate in detail the battles of Durga with demons: Madhu, Kaitab, Mahikhasur, Dhumar Lochan, Chand, Mund, Rakat Bij, Nisumbh and Sumbh.

Chandi Charitar I is divided into eight chapters, composed in 233 Dohas (couplets) and Swayas (quatrains). The metres used are Soratha, Kabitta, Totak, Punha and Rekta.

Chandi Charitar II is also divided into eight chapters, composed in 262 Dohas and Swayas. The metres used include: Soratha, Sangit Naraj, Sangit Bhujang, Prayat, Sangit Madhubhar, Kulka, Chaupai, Totak, Dohra, Naraj, Bijal, Beli Bidrum, Bridh Naraj, Bhujang Paryat, Madhubar, Manohar, Raswal, Ruamal and Rual.

Var Bhagauti is a Panjabi version of the main text of Chandi Charitar II. The form of verse is 'Pauris'. The metres have been used with freedom, and the length of lines varies from pauri to pauri. The composition has 55 pauris and is in blank verse. **The first pauri of this var is recited in the beginning of the Sikh Ardas.** The details of the pauris are as follows:

- a. First 25 verses form invocation to Bhagauti (Sword, power, Waheguru)
- b. Next six verses serve as the backround.
- c. The rest of the composition describes the battle scenes.

3.18 Composition7: Gyan Parbodh (The book of excellence of wisdom)

The book of excellence of wisdom is a composition in sixteen metres consisting of two parts, each part having a theme of its own. It has 336 stanzas composed in Hindi language. The text of two parts is as follows:

- a. The first part has 125 stanzas and consists praises of Waheguru, His attributes and excellence.
- b. The second part has 211 stanzas. The theme of this part is the practical philosophy of the world. The practical philosophy has been divided into four parts: Raj Dharam, Dan Dharam, Bhog Dharam and Moksh Dharam. *(A major chunk of this part seems to be incomplete, either it was washed away in the Sirsa river or the composer could not complete it due to varying circumstances, or it is lying untraced somewhere..)*

3.19 Composition no. 8 Chaubis Avtar

In this composition 24 incarnations of Vishnu are described in 5571 verses. Its language is Hindi. A note at the end of the composition states that this work was completed on the banks of river Satluj at the foothill of Naina Devi in 1698.

The twenty four incarnations are:

- | | |
|-----------------------------------|---|
| 1. Machh (The fish)* | 13. Bishen or Vishnu |
| 2. Kachh (The tortoise)* | 14. Sheshshayi |
| 3. Nar (The original eternal man) | 15. Arhant Dev (Jain prophet) |
| 4. Narayan (Who resides on water) | 16. Man Raja |
| 5. Mohini | 17. Dhanantar (Doctor of Medicine) |
| 6. Bairah (The Boar)* | 18. Suraj (The sun) |
| 7. The Narsingh* | 19. Chandrama (The Moon) |
| 8. Bawan (The dwarf)* | 20. Rama* |
| 9. Paras Ram*. | 21. Krishna* |
| 10. Brahma | 22. Nar (Arjun) |
| 11. Rudra | 23. Budh (Buddha)* |
| 12. Jalandhar | 24. Kalki *(to appear at the end of Kalyug) |

*These ten avatars are the most prominent ones.

Before describing the stories of the 24 Avatars, the composer has firmly asserted that none of the above avatars should be equated with God, and that none of them knew the secrets of Almighty.

3.20 Composition 9: Brahma Avatar

There is a mention of 7 avatars of Brahma in the Dasam Granth, they are: Balmik, Kashyap, Sukra, Baches, Vyas, Khat and Kalidas. The language is Braj and there are 348 verses composed in 20 metres.

3.21 Composition 10: Rudra Avatar

There are two avatars of Rudra (Shiv) in the Dasam Granth. The first one is Datta and the second one is Paras Nath. The language of the composition is Hindi with a mixture of Sanskrit words.

The first six chhands of the composition are introductory verses and next 849 chhands narrate stories of 'Datta' avatar.

The stories of Paras Nath are then told in the next 358 Chhands.

3.22 Composition 11: Miscellaneous compositions (Shabad Hazare, 33 Swayas, Khalsa Mehma)

Shabad Hazare

There are ten shabads composed in seven ragas. The distribution of shabads in ragas is as follows:

No.	Shabads	Ragas
1	Re man aesi kar sanaysa...	Ramkali
2	Re man in bin jog kamao	Ramkali
3	Prani param purkh pag lago	Ramkali
4	Prab ju tu keh laj hamari	Sorath
5	Bin kartar na kirtam mano	Kalyan
6	Mitr piyarae nu	Khyal
7	Kewal kal ee	Tilang Kafi
8	So kim manas rup kahai	Bilawal
9	Ik bin dusar so na chinar	Devchandhari
10	Bin her nam na bachan pae hai	Devchandhari

The main characteristics of the ten shabads are:

1. All shabads except shabad number 6 have a rahau verse in them.
2. The Rahau verse is placed in the beginning of the shabads.
3. Each shabad, except shabad number 6, is of three padas.
4. Shabad number 6 is a lyric of two couplets and is in Panjabi language.
5. All other shabads are in Braj and Hindi languages.
6. The word Shabad Hazare means thousand shabads, or a fountain of shabads, or selected shabads.

Thirty three Swayas

This is another long composition in thirty three stanzas of four lines each. The theme of the composition is:

- a. First stanza highlights the dos and don'ts of a true Khalsa, which include:
 - i. Worship only one Almighty God.
 - ii. Avoid worshipping any grave or tomb.
 - iii. Avoid *karam kands* and rituals.
 - iv. With the feelings of love and piety the presence of God is felt within you.
- b. Next ten stanzas narrate the nature and attributes of Waheguru.
- c. In stanzas 12- 16 and 22 – 23 it is made clear that the avatars must not be equated with Waheguru.
- d. Stanzas 19, 21 condemn idol worship.
- e. Stanzas 26 – 30 highlight the hypocrisy of fake yogis and sanyasis.
- f. Stanzas 31-33 deal with true friendship.

Khalsa Mehma

It is a composition of one Doha and three swayas and is composed in Braj. The theme of the composition is the condemnation of old and futile rituals.

3.23 Composition 12: Shastar Nam Mala

This composition describes various weapons of war, has 1323 verses grouped in 5 chapters and is spread in about 91 pages of the Granth. In addition to listing important weapons of war of those times, it also deals with their usefulness for the heroic deeds of valour which their wielders performed in the cause of their duty.

It is composed in seven metres. The contents of the five chapters are as follows:

- a. First chapter has 27 verses and contains the praises of Bhagauti.
- b. Second chapter 47 verses and explain mainly the significance of 'Chakar' along with other weapons.
- c. Third chapter has 178 verses and highlights the importance of bow and arrow in battlefields.
- d. Fourth chapter has 208 verses and deals with weapon called 'pas'
- e. Fifth chapter has 858 verses and describes various types of guns available at that time.

3.24 Composition 13: Charitiopakhan

This is the largest single composition in the Granth. It has 7569 verses and is 44% of the total compositions. It contains 404 stories on the character and qualities of women and men, bad effects of vices and folk tales

The breakdown of the stories in the Charitiopakahan are as follows:

<i>Title/subject of stories</i>	<i>Number of stories</i>
Intelligence, bravery and devotion of women	78
Wiles and tricks of women	269
Man's cunningness in relation to women	28
Adverse effects of drinking, gambling and drug taking	10
Folk tales	19

3.25 Composition: 14 Zafarnama

It is a letter of Guru Gobind Singh addressed to Emperor Aurangzeb. It is written in Persian and has 111 verses. It was written in February 1705 at Dina in Malwa. Herein the Guru warns the Emperor for his faithlessness and treachery towards his subjects. He calls the Emperor oath-breaker. He foretells him of his (Aurangzeb's) case in the court of God and possible punishment he would get.

3.26 Composition 15: Hikayats

This composition is also in Persian. It contains 11 tales in 756 couplets. The breakdown of the theme of tales is as follows:

<i>Subject matter of the tales</i>	<i>Number of tales</i>
Politics	1-2
Deceit and wiles of women	3-11

Some scholars believe that these tales were also enclosed with Zafarnama and sent to Aurangzeb. This point of view, however, does not seem to be tenable.

3.27 Other Compositions:

Compositions included in Patnae wali bir

1. **Sansahar Sukhmana** – This composition is in 24 pauris
2. **Var Maukaus ki** – This composition has 11 pauris and each pauri ends with the following line:
“ਨਾਨਕ ਜੋ ਪ੍ਰਭ ਭਾਵਹਿੰਗੇ, ਹਰਿ ਜੀ ਹਰਿਮੰਦਰ ਆਵਹਿੰਗੇ”।
3. **Chhaka Bhaugauti ji ka** – This composition has 8 Chhands

Composition included in Bhai Mani Singh wali bir

4. **Sadh** – It is believed that Guru Gobind Singh wrote this composition in Lakhi Jungle, it reads,

Maj Sri Mukhvak Patshai 10

“ਲੱਖੀ ਜੰਗਲ ਖਾਲਸਾ, ਆਇ ਦੀਦਾਰ ਲਗੇ ਨੇ ॥
ਸੁਣਕੈ ਸੱਦ ਮਾਹੀ ਦਾ, ਮੋਹੀ ਪਾਣੀ ਮਤੇ ਨੇ॥
ਕਿਸੇ ਨਾਲ ਨ ਰਲੀਆ ਕਾਈ, ਕੋਈ ਸਉਕ ਪਿਯੋ ਨੇ॥
ਗਿਆ ਫਿਰਾਕ, ਮਿਲਿਆ ਮਿਤ ਮਾਹੀ, ਤਾਹੀ ਸੁਕਰ ਕਿਤੇ ਨੇ॥”.

It is composed in a popular tune of Malwa.

The devotees (Khalsa) rushed to Lakhi forest to have a glimpse of their beloved (the Guru),

As the buffalows ran, leaving behind water and grass, to hear the flute of Ranja.

They all wanted to beat each other in their run, a strong magnetic force was pulling them towards it.

It seemed as if the separation was ended, and the beloved was close to the bosom

Module 4

The Structure of the poetry –Metres used

Most of the compositions in Dasam Granth have been composed in various types of Chhands, the exceptions, however, are:

1. Var Bhagauti ki – it is a Var (ode or ballad) and is composed in pauris.
2. Shabad Hazare – these are shabads (songs) composed in padas (stanzas)

4.1 A Chhand is a poetic composition in Panjabi, Hindi and Sanskrit prosody. There are different types of chhands with varying *matras*.

4.2 Dasam Granth's poetry is marked by a very vast range of metres employed, where metres denote the rhythm and mood.

4.3 In Indian classical prosody the time required to pronounce the syllables, according to their phonetic make-up, is designated into two forms:

- a. short (laghu), shown by sign I
- b. long (guru), shown by sign S

4.4 Poetry and metres have existed together all along. The metres used in Dasam Granth can be divided into:

- a. matrik (where syllabic instants are counted)
- b. varnik (where short and long vowels are taken into account)

The type of metres in alphabetic order, the count of metres and the name of relevant compositions are as follows:

METRES

1. **AcMara** is of 12 syllables having four] *ragans* (SIS) in each line. It is a new name: and alternative names for it are Sragvirri,* Kamini Mohana and Lakshmdhara. It hasj been used 12 times in the *Rudra Avatar* (Parasj Nath).

2. **Aja** is of 8 syllables having *yagan* (ISS)J ragan (SIS), *laghu* (I) and *guru* (S) consecutively in each quarter. It is a new name and the alternative name for it is Anjan. It has. been used thrice in the *Chaubis* Autarj (Nihkalariki).

3. **Ajba** is of 4 syllables having *magan* (SSS) and guru (S) consecutively in each quarter. It is a new metre and alternative names for it are Akva, Kanya and Tlrna. It has been used 19 times in the *Chaubis Autar* (Rama) for the purpose of reproducing the sound of the actual action in the battlefield.
4. **Akra** is of 5 syllables having *nagan* (III) and *yagan* (ISS) consecutively in each quarter. It is of Sanskrit origin and alternative names for it are Anaka, Anahad, Anubhav, Sasivadna, Chandrasa and Madhurdhuni. It has been used 16 times in the *Chaubis Autar* (Rama).
5. **Akra** having one *sagan* (US), two *jagans* (ISI) consecutively in each quarter is a new name. It has been used eight times in the *Chaubis Autar* (Rama).
6. **AJcva** is of 4 syllables having *magan* (SSS) and guru (S) consecutively in each quarter. It is a new metre and alternative names for it are Ajba, Kanya and Tirna. It has been used six times in the *Chaubis Autar* (NihkalarikI) for the purpose of reproducing the sound of the actual action in the battlefield.
7. **Alka** is of 12 syllables having *nagan* (III), *yagari* (ISS) *nagan* (III) and *yagan* (ISS) consecutively in each quarter. It is of Sanskrit origin and the alternative name for it is Kusam-vichitra or Kusam-bichitra. It has been used six times in the *Chaubis Autar* (Rama).
8. **Anad** is of 8 syllables having *magan* (SSS) *yagan* (ISS), guru (S) and Jaghu (I) consecutively and pause at 4 syllables in each quarter. It is also called Vapl. It has been used eight times in the *Chaubis Autar* (Rama).
9. **Anant TuJca Bhujarig Prayat**: An unrhymed 12 syllable metre with four *yagans* is a new name and the alternative name for it is Bhujarig-Prayat. It has been used eight times in the *Chaubis Autar* (Rama).
10. **Anhad** is of 6 syllables having *nagan* (III) and *yagan* (ISS) consecutively in each quarter. Alternative names for it are Akra, Anaka, Anubhav, Sasivadna, Chandrasa and Madhurdhuni. It has been used four times in the *Chaubis Autar* (*Nihkalanki*).
11. **Anaka** is of 6 syllables having *nagan* (III) and *yagan* (ISS) consecutively in each quarter. It is of Sanskrit origin and alternative names for it are Akra, Anhad, Anubhav, Sasivadna, Chandrasa and Madhurdhuni. It has been used sixteen times in the *Chaubis Autar* (Rama).
12. **An up Naraj** is of 16 syllables having *jagan* (ISI), *ragan* (SIS), *jagan* (ISI), *ragan* (SIS), *jagan* (ISI) and guru (S) consecutively in each quarter. It is of Sanskrit origin and alternative names for it are Naraj, Bichitra Naraj, Narach and Bridhi. It has been used forty-seven times in the *Chaubis Autar* (Rama- 29; Nihkalanki - 5) and *Rudra Avatar* (Datta-13).

13. **Anubhav** is of 6 syllables having nagan (III) and yagan (ISS) consecutively in each quarter. Alternative names are: Akra, Anaka, Anhad, Sasivadna, Chandrasa and Madhurdhuni. It has been used once in the *Chaubis Autar* (Suraj).

14. **Apurab** or **Apurav** is of 6 syllables having ragan (SIS) and tagan (SSI) consecutively in each quarter. It is of Sanskrit origin and alternative names for it are Arupa and Krira. It has been used 26 times in the *Chaubis Autar* (Rama).

15. **Aruha** is of 10 syllables having sagan (US), jagan (ISI), and guru (S) consecutively in each quarter. Alternative names for it are Sanjuta, Sariyukta and Priya. It has been used six times in the *Chaubis Autar* (Rama).

16. **Arupa** is of 4 syllables having yagan (ISS) and guru (S) consecutively in each quarter. Krira is the alternative name given it. It has been used four times in the *Chaubis Autar* (Rama).

17. **Asta** is 12 syllables having four sagan (US) in each quarter. It is of Sanskrit origin and alternative names given it are Kilaka, Tarak and Totak. It has been used five times in the *Chaubis Autar* (Nihkalariki).

18. **Astar** or **Astra** is of 12 syllables having four yagans (ISS) in each quarter. It is of Sanskrit origin and alternative name for it is Bhujarig-prayat. It has been used twice in the *Brahma Avatar* (Mandhata Raja).

19. **Bachitra Pad** is of 8 syllables having two bhagans (SII) and two gurus (S) consecutively in a quarter. It has been used twice in the *Rudra Avatar* (Datta).

20. **Bahir Tvil Paschami** is of five syllables having sagan (US) and two laghus (I) consecutively in each quarter. Its formation is based on Pashto lyric and alternative name given it is Nayak. It has been used 19 times in the *Gian Prabodh*.

21. **Banturaiigam** is of seven syllables having magan (III), ragan (SIS) and guru (S) consecutively in each quarter. It has been used four times in the *Chaubis Autar* (Nihkalariki).

22. **Bell Bindram** is of two kinds ; one is of eleven syllables having nagan (III), two sagan (US), laghu (I) and guru (S) consecutively in each quarter. The other is of ten syllables having sagan (US), twojagans (ISI) and guru (S) consecutively. It has been used fifteen times in the *Chandi Charitra II* (11) and *Chaubis Autar* (Narsiiigh - 2 and Suraj - 2).

23. **Bhagvan** or **Bhagauti** is of two kinds ; one is of six syllables having two yagans (ISS) and the other is of 8 syllables having jagan (ISI), sagan (US), laghu (I) and guru (S) consecutively in each quarter. It is of Hindi origin and Bhavani and Sri Bhagvati are the other names given it. The first kind is also known as Somraji or Sarikhanari. It has been used 141 times in the *Japu* (41), *Chaubis Autar* (Nihkalariki - 17), and the *Rudra Avatar* (Datta - 60; and Paras Nath - 23).

24. **Bharrhiia** is of six syllables having two *yagans* (ISS) in each quarter. The alternative name given it is Sarikhanari and it suits the description of destruction in war. It has been used twenty-five times in the *Chaubis Autar* (Nihkalariki).
25. **Bhavanf** is of two kinds : one is of six syllables having two *yagans* (ISS), and the other is of eight syllables having *jagan* (ISI), *sagan* (US), *laghu* (I) and *guru* (S) consecutively in each quarter. The alternative name given it is Bhagauti. It has been used six times in *Chaubis Autar* (Nihkalariki). (See Bhagvati)
26. **Bhujarig** is similar to Bhujarig-prayat. It has been used 317 times (*Bachitra Natak* (41), *Chaubis Autar* (55) and *Pakhyan Charitra* (221)).
27. **Bhujarig-prayat** is of 12 syllables having four *yagans* (ISS) in each quarter. It is of Sanskrit origin and alternative names for it are Bhujarig and Astar. It has been used 609 times (*Japu* (62), *Akal Ustati* (30), *Bachitra Natak* (72), *Chandi Charitra II* (70), *Gian Prabodh* (88), *Chaubis Autar* (117), *Brahma Avatar* (22), *Rudra Avatar* (Datta: 17 and Paras Nath: 65) and *PaJchyan Charitra* (66). In some of the old manuscript copies of the *Japu*, Aradh Bhujarig is found written in place of Bhujarig-prayat.
28. **Bidhup Naraj** is of 8 syllables having *jagan* (ISI), *ragan* (SIS) *laghu* (I) and *guru* (S) consecutively in a quarter. Alternative names for it are Aradh Naraj and Pramanika. It has been used six times in the *Chaubis Autar* (Nihkalariki).
29. **Biraj** is of six syllables having two *ragans* (SIS) in each quarter. It is of Hindi origin and alternative names for it are Vijoha and Vimoha. It has been used four times in the *Chaubis Autar* (Rama).
30. **BiseJch** or **Bishesha*** is of sixteen syllables having five *bhagans* (SII) and *guru* (S) consecutively in each quarter. Alternative names given it are Asvgati, Manaharan and Nil. It has been used four times in the *Chaubis Autar* (Nihkalariki).
31. **Bridh Naraj**. See Naraj *Bridh*.
32. **Chachari** is of two kinds - one is of four syllables having *jagan* (ISI) and *guru* (S) and the other is of three syllables having one *yagan* (ISS). Alternative names given it are Sudhi and Sasi. It has been used 57 times in the *Japu* (32) and *Chaubis Autar* (Rama- 6; and Nihkalanki-19).
33. **Chamar** is of 15 syllables having *ragan* (SIS), *jagan* (ISI), *ragan* (SIS), *jagan* (ISI), *ragan* (SIS) consecutively in each quarter. It is of Sanskrit origin and alternative names for it are Somvallari and Tun. It has been used two times in the *Chaubis Autar* (Nihkalanki).
34. **Chanchala** is of 16 syllables having *ragan* (SIS), *jagan* (ISI), *ragan* (SIS), *jagan* (ISI) and *laghu* (I) consecutively in each quarter. Alternative names given it are Chitra, Biraj and Brahmrupak. It has been used twice in the *Chaubis Autar* (Nihkalanki).

35. **Charpatis** of five syllables having *bhagan* (SII) and two gurus (S) or sagan (US) and two gurus (S) consecutively in each quarter. It is of Sanskrit origin and alternative names for it are Uchhal, Hansak and Parikti. It has been used 27 times in thejapu and Rudra Avatar (Datta) 19.

36. **Dodhak** is of eleven syllables having three bhagans (SII) and two gurus (S) in each quarter. It is of Sanskrit origin and alternative names for it are Bandhu, Modak and Sundari. In *Chaubis Autar* (Narsiiigh) this metre has been used for Modak with four bhagans (SII) in each quarter. It has been used 22 times, in the *Chaubis Autar* (Narsiiigh 3; Chand - 4; and Rama -10) and *Brahma Avatar* (Mandhata Raja - 5).

37. **Ek Achhari** is of three types, i.e. Mah! with two syllables having *laghu* and guru (IS) in each quarter beginning with the same letters ; Mrigendra with three syllables in the formation of (*jagan* (ISI) in each quarter beginning with the same letter ; and Sasi with three syllables in the formation of *yagan* (ISS) in each quarter beginning with the same letter. Alternative names given it are Ekakhari and Sri. It has been used eight times in thejapu.

38. **Haribolmana** (six syllables with two sagans (US), in each quarter) is also called Tilka. It has been used 69 times, in thejapu (14), Chaubi's Autar (NihkalahkT) (30) and *Brahma Avatar* (Manu Raja - 1, Prith Raja -24).

39. **Hoha** is of four syllables having *jagan* (ISI) and guru (S) consecutively in each quarter. The alternative name for it is Sudhi. It has been used 14 times in the *Chaubis Autar* (Rama).

40. **Jhula** is of six syllables having two *yagans* (ISS) in each quarter. Alternative names given it are Somraj and Aradh Bhujarig. It has been used four times in the *Chaubis Autar* (Rama).

41. **Jhulna** (24 syllables having eight *yagans* (ISS) in each quarter) is also known as Manidhar Savaiyya. It has been freely used by the poets of medieval period and one kind of it is also included in *matrik* metres. It has been used seven times in the composition *Chaubis Autar* (Krsna - 4 ; Rama - 3).

42. **Kabitt** is of 31 syllables with pause at 8,8,8,7 and guru (S) at the end of each quarter. Its origin is not known though it is profusely found in old Hindi and Punjabi poetry. Tulsidas, Padmakar, Bhal Gurdas and Hirdya Ram Bhalla were quite fond of using it in their works. Alternative names for it are Dandak, Manaharan and Ghanaksarl. It rhymes and ends with a *guru*. It has been used 154 times in the *Dasam Granth - Akal Ustati*: 44, *Chandi Charitra I*: 7, *Gian Prabodh*: 8, *Chaubis Autar*: 69 (Krsna: 58 and Rama 11), *Brahma Avatar* (Vyas): 1, and *Pakhyan Charitra*: 25.

43. **Kanth Abhukhan** is of eleven syllables having three *bhagans* (SII) and two *gurus* (S) in each quarter. In Sanskrit it is called Dodhak. It has been used eight times in the *Chaubis Autar* (Rama).

44. **Kilka** is of twelve syllables having four sagans (US) in each quarter. Alternative names for it are Asta and Totak. It has been used twice in *Chaubis Autar* (NihkalarikI).

45. **Kripankrit** is of seven syllables having *sagan* (US), *nagan* (III) and *laghu* (I) consecutively in each quarter. The alternative name for it is Madhubhar. It has been used 34 times in the composition *Chaubis Autar* (NihkalarikI) 12 and *Rudra Avatar* (Datta) 22.

46. **Kulak** or **Kulka** is of two kinds ; one, *Kulak*, has six syllables in order of *bhagan* (SII) and *jagan* (ISI), and the other, *Kulka*, has six syllables in order of *nagan* (III) and *yagan* (ISS) in each quarter. It is of Sanskrit origin and the alternative name for it is *Sasivadana*. It has been used 23 times in the *Chandi Charitra II* (4), *Chaubis Autar* (NihkalarikI -11), and *Rudra Avatar* (Datta -3).

47. **Kumar-lalit** is of eight syllables having *jagan* (ISI), *ragan* (SIS), *laghu* (I) and *guru* (S) consecutively in each quarter. It is of Hindi origin and the alternative name for it is Mallika. It has been used eight times in the *Chaubis Autar* (NihkalarikI).

48. **Kusam Bichitra**, also written as Kusum *Vichitra*, is of 12 syllables having *nagan* (III), *yagan* (ISS), *nagan* (III) and *yagan* (ISS) consecutively in each quarter. It is of Sanskrit origin and was adopted by Keshav in his works. It has been used eight times in *Chaubis Autar* (Rama).

49. **Madhurdhuni**, is also known by the names of Akra, Anka, Anhad, Anubhav, Sasivadana and Chandrasa, is of six syllables having *nagan* (III) and *yagan* (ISS) consecutively in a quarter. It has been used 18 times in the *Chaubis Autar* (Rama - 11, and Suraj - 7).

50. **Malti** is of twenty-three syllables having, seven *bhagans* (SII) and two *gurus* (S) consecutively in each quarter. It is of Sanskrit origin and is a kind of Savalya. Alternative names given it are Indav, Bijai and Mattagyand. It has been used four times in the *Chaubis Autar* (NihkalarikI).

51. **Manohar** is of 23 syllables, having seven *bhagans* (SII) and two *gurus* (S) consecutively in each quarter. It is of Hindi origin and is a kind of Savalya. Alternative names given it are Bijai and Mattagyand. It has been used 24 times in the *Chandi Charitra II* (I) and *Chaubis Autar* (Rama - 23).

52. **Mathan** is of six syllables having two *tagans* (SSI) in each quarter. It has been used nine times in the *Chaubis Autar*. (NihkalarikI).

53. **Medak** or **Totak** is of twelve syllables having four *sagans* (US) in each quarter. It has been used five times in the *Brahma Avatar* (Vyas).

54. **Nagsarupini**, also called *Pramanika*, is of eight syllables having *jagan* (ISI), *ragan* (SIS), *laghu* (I) and *guru* (S) consecutively in each quarter. It is of Sanskrit origin and has been used 10 times in the *Chaubis Autar* (NihkalarikI - 6 ; and Rama - 4).

55. **Nagsarupim Aradh** is of Sanskrit origin and is of 4 syllables having *jagan* (ISI) and *guru* (S) in each quarter. Alternative names given it are Sudhi and Naraj-laghu and it has been used five times in the *Chaubis Autar* (Rama).

56. **Naraj**, of Sanskrit origin and also called Narach, Nagraj, Panch Chamar and Vichitra, is of 16 syllables having *jagan* (ISI), *ragan* (SIS), *jagan* (ISI), *ragan* (SIS), *jagan* (ISI) and *guru* (S) consecutively in each quarter. It has been used 150 times in the *Akal Ustati* (20), *Bachitra Natak* (33), *Chandi Charitra II* (21), *Gian Prabodh* (37), *Brahma Avatar* (8), *Rudra Avatar* (Paras Nath 30) and *Pakhyon Charitra* (I).

57. **Naraj Aradh** is of eight syllables having *jagan* (ISI), *ragan* (SIS), *laghu* (I) and *guru* (S) consecutively in each quarter. Alternative names for it are Nagsarupim" and Pramanika. It has been used 21 times, in the *Gian Prabodh* (12) and *Chaubis Autar* (Suraj - 4, Rama - 5).
58. **Naraj Briddh**, also called Mahanarach, is of 16 syllables having *jagan* (ISI), *ragan* (SIS), *jagan* (ISI), *ragan* (SIS), *jagan* (ISI), and *guru* (S) consecutively in a quarter. It has been used 10 times, in the *Chandi Charitra II* (I) *Gian Prabodh* (5) and *Chaubis Autar* (Rudra) (4).
59. **Naraj Laghu** is of 4 syllables having *jagan* (ISI) and *guru* (S) consecutively in each quarter. Alternative names given it are Sudhi and Hoha. It has been used 20 times in the *Akal Ustati*
60. **Nav Namak**, also named Narhari, is of 8 syllables having two *nagans* (III) and two *laghus* (I) consecutively in each quarter. It has been used six times in the *Chaubis Autar* (Rama).
61. **Nispal** is of 15 syllables having *bhagan* (SII), *jagan* (ISI) *sagan* (US), *nagan* (III) and *ragan* (SIS) consecutively in each quarter. It is also known by the names of Nispalika and Nisipal. It has been used four times in the *Chaubis Autar*. (NihkalarikI).
62. **Padhistaka** is of 12 syllables having four *sagans* (US) in each quarter (See Sariglt Padhistaka). The alternative name for it is Totak, and it has been used twice in the *Chaubis Autar* (NihkalarikI)
63. **Padhrf Aradh**, also named Madhubhar, is of five syllables having two *gurus* (S) and *jagan* (ISI) consecutively in each quarter. It has been used five times in the *Brahma Avatar* (Vyas).
64. **Pahkaj Batika**, of Sanskrit origin, is of 12 syllables having four *bhagans* (SII) in each quarter. The alternative name given it is Modak. In the books of prosody its composition is different, i.e. *bhagan* (SII), *nagan* (III), two *jagans* (ISI) and *laghu* (I). It has been used twice in the *Chaubis Autar* (NihkalarikI).
65. **Priya**, of Sanskrit origin and also known as Aruha and Sariyut, is of ten syllables having *sagan* (US), two *jagans* (ISI) and *guru* (S) consecutively in each quarter. It has been used twice in the *Chaubis Autar* (NihkalarikI).
66. **Raman** is of six syllables having two *sagans* (US) in each quarter. Alternative names for it are Ramanaka and Tilka. It has been used four times in the *Chaubis Autar* (NihkalarikI).
67. **Rasaval** is of six syllables having two *yagans*(ISS) in each quarter. It has been used in the compositions titled Japu (8), *Bachitra Natak* (90), *Chandl Charitra II* (69), *Gian Prabodh* (17), *Rudra Avatar* (17), and *Chaubis Autar* (179) having been named as Aradh Bhujarig in the Japu and the *Bachitra Natak*.
68. **Ravanbad** is of six syllables having two *jagans* (ISI) in each quarter. It has been used twice in the *Chaubis Autar* (Nihkalariki).

69. **Rekhta** is of 31 syllables having pause at 8,8,8,7. This is not the name of a metre but is a metrical composition of mixed Persian and Hindi words. In *Chandl Charitra I*, Rekhta is used only once for Kabitt (Manhar).

70. **Ruamal** is of 17 syllables having *ragan* (SIS), *safari* (US), *two jagans* (ISI), *bhagan* (SII), *guru* (S) and *laghu* (I) consecutively in each quarter, with pause at 10,7. Alternative names for it are Rual and Ruarpan. It has been used 186 times in the *Japu* (8), *Akal Ustati* (20), *Chandl Charitra II* (15), *Gian Prabodh* (30), *Chaubis Autar* (26), *Brahma Avatar* (25), *Rudra Avatar* (57), *Sastra Nam Mala* (2) and *Pakhyan Charitra* (3).

71. **Runjhun** is of six syllables having *nagan* (III) and *yagan* (ISS) consecutively in each quarter. Alternative names for it are Akva and Sasivadna. It has been used thrice in *Rudra Avatar*.

72. **Samanika** is of eight syllables having *ragan* (SIS), *jagan* (ISI) and *guru* (S) consecutively in each quarter. The alternative name given it is *Pramanika* (ISI, SIS, I, S). It has been used 12 times in the *Chaubis Autar* (Rama -8 and Nihkalariki - 4).

73. **Sahgit Bhujang-prayat** has been used 44 times in the *Chandi Charitra II* (7) and *Chaubis Autar* (Rama - 13 and Nihkalariki -24).

74. **Saiigit Naraj** has been used only once in the *Chandl Charitra II*.

75. **Sangit Padhistaka** is of eleven syllables having *rag-an* (SIS), *Jagan* (ISI), *tagan* (SSI), *guru* (S) and *laghu* (I) consecutively in each quarter. But in the *Nihkalanki Avatar*, this name has been given to Totak (See Padhistaka). It has been used 8 times in *Chaubis Autar* (Rama),

76. **Sanjuta** or **Sanyuta**, of Sanskrit origin, is of 10 syllables having *sagan* (US), *two jagans* (ISI) and *guru* (S) consecutively in each quarter. Alternative names given it are Sarijukta, Aruha and Priya. It has been used six times in the *Brahma Avatar*.

77. **Sakhnari** is of six syllables having two *yagans* (ISS) in each quarter. Its other alternative names are Somraj and Aradh Bhujarig. In the *Dasam Granth (Japu)* it is given under the name of Aradh Bhujarig.

78. **Sarasvati** is of 17 syllables having *ragan* (SIS), *sagan* (US), *two jagans* (ISI), *bhagan* (SII), *guru* (S), *laghu* (I) consecutively in each quarter, with pause at 8,9. It is of Prakrit and Apbhrarisa origin and its other alternative names are Ruamal, Rual and Ruala. It has been used 8 times in the composition *Chaubis Autar* (Rama).

79. **Savaiyya** is of 48 kinds out of which Madira, Indav, Malti, Ramaya, Kirt, Drumila, Manoj, Utarikan, SurdhunI and SarvagamI are found in the *Dasam Granth*. Final alliteration of all the quartets is essential in a Savaiyya. Its origin lies in the Braj. In the medieval Hindi poetry it has been usually chosen for sensuous love poetry due to its smoothness, but in the *Dasam Granth* it is applied for war poetry with unique success. It has been used for a total of 2252 times in the *Dasam Granth*, the maximum use (1782 times) of it being in the "Krsna Avatar" in the *Chaubis Autar*.

80. **Savaiyya Anant-tuka** is a kind of Savaiyya with no final alliteration as is clear from its name. It has been used only once in the Chaubis Autar (Rama).

81. **Somraji** is of 6 syllables having two *yagans* (ISS) in each quarter. It is of Sanskrit origin and its other alternative names are Utbhuj, Aradh Bhujarig, Sarikhanarl and Jhula. In the *Dasam Granth* ("Nihkalarikl Avatar" in the *Chaubis Autar*), this name has been given to four Bhujarig-prayat metres.

82. **Sukhda Bridh** is of eight syllables having *laghu* (I) in the beginning and *guru* (S) at the end of each quarter, with pause at 5,3- Its other alternative name is Sagauna. It has been used four times in the *Chaubis Autar* (Nihkalarikl).

83. **Sundari** is a form of Savaiyya comprising 25 syllables - eight sagans (US) and one guru (S). In the "Rama Avatar" of the Chaubis Autar it has been used eighteen times.

84. **Tarak** is of 12 syllables having four sagans (US) in each quarter. Alternative names for it are Asta and Totak. It has been used 26 times in the *Dasam Granth - Chaubis Autar* (Nihkalarikl - 24), Rudra Avatar (Datta - 2).

85. **Tarka** is of 13 syllables having four sagans (US) and guru (S) consecutively in each quarter. Alternative names given it are Ugadh and Yasoda. It is used 8 times in the *Chaubis Autar* (Rama).

86. **Tar Naraj** is of 7 syllables having *ragan* (SIS), *jagan* (ISI) and guru (S) consecutively in each quarter, but in the *Dasam Granth* we find it consisting of only two quarters (charans) instead of four. The alternative name for it is Samanika. It has been used eight times in the *Chaubis Autar* (Nihkalarikl).

87. **Tilka** is of 4 syllables having *magan* (SSS) and guru (S) consecutively in each quarter. Alternative names for it are Akva, Ajba, and Kanya. It has been used eight times in the *Chaubis Autar* (Rama).

88. **Tilkana** is of five syllables having *jagan* (ISI) and two gurus (S) consecutively in each quarter. Alternative names for it are Ugadh and Yasoda. A speciality of this metre is that herein sound conveys the sense. It has been used six times in *Chaubis Autar* (Rama).

89. **Totak** is of 12 syllables having four sagans (US) in each quarter. It is of Sanskrit origin and its other alternative names are Asta, Kilka and Tarak. It has been used 232 times in the compositions namely *Akal Ustati* (20), *Bachitra Natak* (6), *Chandi Charitras* (6), *Gian Prabodh* (15), *Chaubis Autar* (101), *Brahma Avatar* (3), *Rudra Avatar* (63), and *Pakhyan Charitra* (18).

90. **Trigata** is of 4 syllables having *magan* (SSS) and guru (S) in each quarter. The first letter of each line (charan) is repeated thrice with a view to reproducing the sound of actual action. Alternative names for it are Akva and Ajba. It has been used 10 times in the *Chaubis Autar* (Rama).

91. **Trinnin** is of six syllables having *nagan* (III) and *yagan* (ISS) consecutively in each quarter. The first word of each line (charan) is *trinnin* or similarly sounding word so that its repetition helps to

produce the sound of actual fighting in the field. It has been used 8 times in the *Chaubis Autar* (Rama).

92. **Trirlca** is of 6 syllables having *nagan* (III) and *yagan* (US) consecutively in each quarter. Alternative names are: Akva and Sasivadna. The sound of mridarigis reproduced through the use of alliteration of words. It has been used ten times in the *Chaubis Autar* (Nihkalariki).

93. **Uchhla** is of 5 syllables having *bhagan* (SII) and two *gurus* (S) consecutively in each quarter. Alternative names for it are Uchhal, Hahsak and Parikti. It has been used nine times in the *Brahma Avatar*.

94. **Ugadh** is of 5 syllables having *jagan* (ISI) and two *gurus* (S) consecutively in each quarter. It is of Sanskrit origin and is also called Tilkana and Yasodha. It has been used 13 times in the *Chaubis Autar* (Rama).

95. **Ugatha** is of 10 syllables having *jagan* (ISI) *tagan* (SSI), *ragan* (SIS) and *guru* (S) consecutively in each quarter with pause at 5,5. It is of Sanskrit origin. It has been used nine times in the *Chaubis Autar* (Rama).

96. **Utaiikan** is of 22 syllables having seven *ragans* (SIS) and *guru* (S) consecutively in each quarter with pause at 12,10. It is of Sanskrit origin and the alternative name given it is Utarigan. It is a kind of Savaiyya. It has been used 10 times in the *Chaubis Autar* (Rama).

97. **Utbhuj**, also called *Udbhuj*, is of 6 syllables having two *yagans* (ISS) in each quarter. Alternative names are: Arad, Bhujarig, Somraji, Sarikhanarl, Jhula and Rasaval. It has been used four times in the *Chaubis Autar*. (Nihkalariki). SYLLABIC INSTANT (MATRIK) METRES

98. **Abhlr** is of 11 syllabic instants having *jagan* (ISI) at the end of each quarter. It is of Prakrit and Apbhraris origin and the alternative name for it is Ahir. It has been used four times in the *Chaubis Autar* (Nihkalariki).

99. **Arill** is of 21 syllabic instants having pause at 11,10 with *ragan* (SIS) at the end of each quarter and use of 'Ho' syllabic instant at the beginning of the fourth quarter, which is always in addition to the actual count. It is of Apbhraris origin and is an early form of Chaupal. It is a popular metre of narrative Hindi poetry. It has been used 962 times in the *Bachitra Natak* (1), *Sastra Nam Mala* (253), *Pakhyan Charitra* (690) and *Chaubis Autar* (18 : Krsna 14, Suraj -2, Rudra - 2).

100. **Arill Duja** is of 16 syllabic instants with *bhagan* (SII) at the end of each quarter. It is of Apbhraris origin and alternative names for it are Dilla and Pada Kulak. It has been used twice in the *Chaubis Autar* (Nihkalariki).

101. **Atimall** is of 16 syllabic instants having pause at 8,8, with two *gurus* (S) at the end of each quarter. It is of Sanskrit origin and the alternative name given it is Pada Kulak. It has been used four times in the *Chaubis Autar* (Nihkalariki).

102. **Avatar** is of 23 syllabic instants having pause at 13,10 with *laghu* (I) and *guru* (S) consecutively at the end of each quarter. The alternative name for it is Mritgati. According to

Bhal Kahn Sirigh, only Aradh Avatar has been used in the *Dasam Granth*, but the scribe has erroneously put it under the heading of Dohara (See *Dohara*).

103. **Bahora** is of 16 syllabic instants having pause at 8,8 with *jagan* (ISI) at the end of each quarter. The alternative name for it is Padharl. It has been used four times in the *Chaubis Autar* (Rama).

104. **Bahra** is of 21 syllabic instants having pause at 11,10 with *jagan* (ISI) at the first pause and *ragan* (SIS) at the second pause. The alternative name given it is Punha. It has been used twice in *Chaubis Autar* (Rama).

105. **Bait** is of 18 syllabic instants having pause at 10,8 with *laghu* (I) at the end of each *charan*. It is of Arabic and Persian origin and is popular in narrative Punjabi poetry. It has been used 863 times in the *Zafarnamah* (111) and *Hikayats* (752).

106. **Bishanpad** is of different syllabic instants in different kinds and alternative names for it are Sabda, Visnupad and Bisanpad. It is of Hindi origin and was freely used by poets of Bhakti tradition. In the *Dasam Granth* it is found only in the *Chaubis Autar*, (Krsna - 5) and the *Rudra Avatar* (Paras Nath - 45).

107. **Charpat Chhlga** is of eight syllabic instants having six *matras* and *guru* (S) consecutively in each quarter. It is a kind of Charpat and has been used for eight times in the *Chaubis Autar* (Rama).

108. **Chatuspadi** or **ChaturpadI** is of 30 syllabic instants having pause at 10,8,12 with *sagan* (US) and *guru* (S) at the end of each quarter. Alternative names given it are Chavpalya and Chaupalya. It has been used four times in the *Chaubis Autar* (Nihkalarik!).

109. **Chaupai** is of 16 syllabic instants having *guru* (S) at the end of each quarter. It is of Apbhraris origin and alternative names for it are Rup-Chaupai, Jaykari and Sarikhim. This metre is known as of two kinds, namely Chaupal and Chaupai. The first kind is of 15 *matras* and the second is of 16 *matras*, but in the Sikh scriptures there is no such distinction and usually it is of 16 *matras*. It is a popular metre in Hindi narrative poetry. Tulsidas's *Rama-chariia Manasa* is in this metre. In early periods Paddharia was preferred to Chaupal. This metre has been used 5555 times in the *Dasam Granth - Akal Ustati*, (10), *Bachitra Natak* (162), *Chandi Charitra II* (20), *Gian Prabodh* (46), *Chaubis Autar* (414), *Brahma Avatar* (56), *Rudra Avatar* (79), *Sastra Nam Mala* (344), and *Pakhyan Charitra* (4424).

110. **Chhand** can be used for all kinds of metres. It is of Hindi origin and the alternative name for it is Chhant. It has been used 29 times in the *Sastra Nam Mala* (5) and *Pakhyan Charitra* (24).

111. **Chhand Vadda** is of 28 syllabic instants having pause at 16,12, and *ragan* (SIS) at the end of each quarter. It is of Hindi origin and has been used once in the *Sastra Nam Mala* in place of Harigitika, vide Kahn Sirigh Nabha, *Gurushabad Ratnakar Mahan Kosh*, p. 498.

112. **Chaubola** is a kind of Savaiyya but is defined as Chaubola because of the use of four different languages in it. It has been used thrice in the *Chaubis Autar* (Rama).

113. **Chhappai**, a combination of Ullala and Rola, is of six *charans*. It is of Apbhraris origin and alternative names for it are Chhappa, Chhappaya, Khatpad and Sardul-vikririt. In the *Dasam Granth* it has been used in various forms for 81 times in the Japu (I), *Bachitra Natak* (I), *Gian Prabodh* (8), *Chaubis Autar* (19), *Rudra Avatar* (47) and *Pakhyan Charitra* (5).

114. **Dohara**, of two *charans* and 24 syllabic instants with pause at 13,11 and *guru laghu* (SI) at the end of each *charan* is of Apbhraris origin and alternative names given it are *doha* (in Apbhraris), *gatha* (in Prakrit) and *sloka* (in Sanskrit). It is of many kinds and almost all the kinds have been used in the *Dasam Granth*. It is always preferred for shorter patterns of verse. Gorakh Nath, Kabir, Jayasi, Tulsidas, Biharl, *et al.* had expressed themselves through this metre. It has been used 3150 times in the *Dasam Granth: Akal Ustati* (10), *Bachitra Natak* (38), *Chandi Charitra I* (80), *Chandi Charitra II* (14), *Chandi dl Var* (I), *Gian Prabodh* (2), *Chaubis Autar* (454), *Brahma Avatar* (I), *Rudra Avatar* (8), *Savaiyya:Jo kicch lekh likhio bidhata* (I), *Sastra Nam Mala* (711), and *Pakhyan Charitra* (1830).

115. **Ela** is of 24 syllabic instants having pause at 11,13 with two *gurus* (S) at the end of each line. It is made of three *charans* (lines) and is of Sanskrit origin. It is *visam matrik* in the *Dasam Granth* but according to *Hindi Chhand Prakash* it is *varnik* metre. It has been used four times in the *Chaubis Autar* (Nihkalariki).

116. **Gaha Duja** is of 27 syllabic instants having two *charans* with pause at 14,13 in each *charan*. It is of Prakrit origin and other name given it is Gatha. It is also said to be four *charans* with 62 *matras* in all, but it has been given a new form in the *Dasam Granth*. It has been used four times in the *Chaubis Autar* (Nihkalariki).

117. **Ghatta** is generally of two *charans* having 32 syllabic instants but in the *Dasam Granth* it is of three *charans* - the first foot of 24 syllabic instants with pause at 11,13; the second of 16 syllabic instants with pause at 8,8, and the third of 32 syllabic instants with pause at 8,8,16 and having two *laghus* (I) at the end. It is a Visam metre and is of Prakrit and Apbhraris origin. It has been used twice in the *Chaubis Autar* (Nihkalariki).

118. **Gitmalati** is of 28 syllabic instants with pause at 16,12 in each quarter. It has been used 16 times in the *Chaubis Autar* (Rama -8; Nihkalariki - 8).

119. **Haiis** is of 15 syllabic instants having two *charans* with pause at 7,8 and *guru* (S) and *laghu* (I) at the end of each *charan*. It is of Sanskrit origin and has been used four times in the *Chaubis Autar* (Nihkalariki).

120. **Harigita** is of 28 syllabic instants having pause at 16,12 with *ragan* (SIS) at the end of each quarter. It is of Hindi origin and the alternative name given it is Harigltika. It has been used twice in the *Chaubis Autar* (Nihkalariki).

121. **Hfris** of 23 syllabic instants having pause at 6,6,11 with *guru* (S) in the beginning and *ragan* (SIS) at the end of each quarter. It is of Prakrit and Apbhraris origin and the alternative name for it is Hlrak. It is also counted in Varnik metres. It has been used twice in the *Chaubis Autar* (Nihkalariki).

122. **Ka7as** is the name of a combined metre. In the *Dasam Granth* it is made of Chaupal and Tribharigl, in which the last *pad* of the first stanza is reproduced in the beginning of the following

stanza. The Guru has given, the name Kalas in place of Chaupal and named the second metre independently as *Tribhangi*. Alternative names for it are Ullas and Hullas. It has been used 13 times in the *Gian Prabodh* (4), and *Chaubis Autar* (Rama -9).

123. **Kundalia** is of 24 syllabic instants and is a combination of Doha and Rola with pause at 13,11 in the two charans of Doha and pause at 11,13 in the four quarters of Rola, but in the *Dasam Granth* only two *charans* of Rola are combined with Doha and as such this metre is of four *charans* instead of six. It is of Apbhraris origin and the alternative name for it is Kundaria. It is commonly used in Hindi poetry. In the *Dasam Granth* it has been used five times in the *Chaubis Autar* (Nihkalariki).

124. **Madho** is of 16 syllabic instants having two gurus (S) at the end of each quarter. It is a kind of Arill and the alternative name given it is Karlra. It has been used seven times in the *Chaubis Autar* (Nihkalariki).

125. **Madhubhar** is of 8 syllabic instants having j'agan (ISI) after four matras. It is of Prakrit and Apbhraris origin and alternative names for it are Chhabhi and Mohana. It has been used 97 times in *thejapu* (17), *Bachitra Natak* (12), *Chandi Charitra - II* (8), *Chaubis Autar* (Nihkalariki -11), *Brahma Avatar* (34), and *Rudra Avatar* - 15.

126. **Makra** is of 12 syllabic instants and has three kinds of rhymes. It has been used 14 times in the *Chaubis Autar*.

127. **Maraha** or **Marah** is of 29 syllabic instants having pause at 10,8,11 with two gurus (S) at the end of each quarter. Alternative names for it are Manhari, Marharl and Marhata. It has been used twice in the *Chaubis Autar* (Nihkalariki).

128. **Mohan** is of 28 syllabic instants having pause at 16,12 with *ragan* (SIS) at the end of each quarter. Alternative names given it are Mohana and Madhubhar. It has been used four times in the *Chaubis Autar* (Nihkalariki). Another form of it, *Mohana*, is a kind of Harigitika which is of 8 syllabic instants having *jagan* (ISI) at the end of each quarter.

129. **Mohani** is of 16 syllabic instants having *sagan* (US) in the beginning and *magan* (SSS) at the end of each quarter. Its alternative name in the *Dasam Granth* is Modak. It has been used 52 times, in the *Chaubis Autar* (Rama - 8) *Brahma Avatar* (Aj Raja - 8) and *Rudra Avatar* (36). .

130. **Mritgat** is of 12 syllabic instants with *nagan* (III) at the end of each quarter. It is of Sanskrit origin and alternative name for it is Amritgati. It has been used thrice in the *Chaubis Autar* (Rama).

131. **Navpadiis** of 16 syllabic instants having *bhagan* (SII) at the end of each quarter. It is a type of Chaupal and Arill and has been used four times in *Chaubis Autar* (Nihkalariki).

132. **Pad** is of different syllabic instants in different kinds. It is of Hindi origin and alternative names for it are Sabda, Visnupada and Bishanpad. It was a favourite with the medieval Indian poets writing in the devotional mould. It is actually not a metre, but a poetic form as in the case of Paun. Its first *charan* is comparatively short. It has been used 55 times in the *Shabad Hazare* (10) and *Rudra (Paras Nath) Avatar* (45).

133. **Paddhari**, also written as *Paddhari*, is of 12 syllabic instants having *jagan* (ISI) at the end of each quarter with pause at 8,8. It is of Apbhraris origin and is taken, at times, to mean Chaupal. It has been used 312 times in the *AM7 Ustati* (38), *Bachitra Natak* (2), *Gián Prabodh* (16), *Chaubis Autar* (92), *Brahma Avatar* (40), and *Rudra Avatar* (124).

134. **Paddhari Aradh** is of eight syllabic instants having two *gurus* (S) and *jagan* (ISI) consecutively in each quarter. It resembles Madhubhar. It has been used five times in the *Brahma Avatar* (Vyas).

135. **Padmavati** is of 30 syllabic instants having *sagan* (US) and *guru* (S) at the end of each quarter with pause at 10,8,12 and rhyming at the first and the second pause. It resembles Chaupal and its other alternative names are Chaturpadi and Chavpaiya. It has been used thrice in the *Chaubis Autar* (Nihkalariki).

136. **Faun** is a Visam Chhand having no limitation of lines (*charans*) but its last *charan* is generally short. The alternative name for it is Nihshreni, and is usually of two kinds: one, Nishani which rhymes at the end of each *charan* and the other, Sirkhindi having only middle-rhyme without any rhyming at the end. This metre is usually sung by the court-bards or *dhadhis* and is musical in character. It is more a form of poetry than a metre. It has been used 61 times in the *Chandi di Var* (54) and *Chaubis Autar* (7).

137. **Punha** is of 21 syllabic instants having pause at 11,10. Some poets have stressed the use of *jagan* (ISI) in the middle while others have emphasized *ragan* (SIS) in the end. Alternative names given it are Harihari, Chandrayan, Parihari and Punha. It is also considered a kind of Arill. It has been used twice in *Chandi Charitra I*.

138. **Sadd** is of 29 syllabic instants having pause at 17,12 with *yagan* (ISS) at the end of each *charan*. It has been used only once in the *Dasam Granth*.

139. **Sangit Bahra**, which is different from Bahra metre used in the *Dasam Granth*, has been treated four times in the *Chaubis Autar* (Rama).

140. **Sangit Chhappaya** has been used 17 times- 8 times in the *Chaubis Autar* (Rama) and 9 times in the *Rudra Avatar* (Paras Nath).

141. **Sangit Madhubhar**. The *Sangit* is prefixed to it as it contains the strains of musical instruments which increases the tempo of war. It has been used 9 times in the *Chandi Charitra II*.

142. **Sangit Paddhan** (See Paddhari) has been used twice in the *Brahma Avatar* (Vyas).

143. **Sirkhindi** is of 21,22, or 23 syllabic instants having pause at 12,9 or 12,10 or 14,9 respectively. It is of Sanskrit origin and alternative names for it are Palvarigam and Srikhand. It has been used in the *Dasam Granth* generally under the name of Paun (See Paun).

144. **Soratha** is of 24 syllabic instants and is an inverted form of Doha (Dohara). It has two *charans* with pause at 11,13. The first pause ends with *laghu* (I), whereas the second pause ends with *guru* (S). It is of Hindi origin and has been used 80 times in the *Chandi Charitra I* (7), *Chandi Charitra II* (1), *Chaubis Autar* (44), *Sastra Nam Mala* (2), and *Pakhyan Charitra* (26).

145. **Sukhda** is of 8 syllabic instants having *guru* (S), *laghu* (I) consecutively at the end of each quarter. It has been used 8 times in the *Chaubis Autar* (Rama).

146. **Supriya** is of 16 syllabic instants with *bhagan* (SII) at the end of each quarter. Its other alternative name is Dilla and has been used- 4 times in the *Chaubis Autar* (Nihkalariki).

147. **Tiloki** is of 16 syllabic instants having *guru* (S) after four and eight *matras* and also at the end of each quarter. The alternative name given it is Upchitra, and it has been used twice in the *Chaubis Autar* (Nihkalariki).

148. **Tomar** is of 12 syllabic instants having *guru* (S) and *laghu* (I) at the end of each quarter. It is of Sanskrit origin and its other alternative name is Padharika. Bhal Kahn Sirigh has defined it as *varnik* metre also, having *sagan* (US) and two *jagans* (ISI) in each quarter. But this definition does not disturb the pattern of *matrik* metre as it is treated in Hindi poetry. It has been used 204 times in the *Dasam Granth: Akal Ustati* (20), *Gian Prabodh* (22), *Chaubis Autar* (26), *Brahma Avatar* (70), *Rudra Avatar* (60), and *Pakhyan Charitra* (6).

149. **Tribhaiigiis** of 32 syllabic instants having pause at 10,8,8,6 with *guru* (S) at the end of each quarter. There are ordinarily three subordinate rhymes at each pause. It is of Sanskrit origin and poets of Prakrit and Apbhraris have also practised it. It has been used 41 times in the *Akal Ustati* (20), *Bachitra Natek* (2), *Gian Prabodh* (7), and *Chaubis Autar* (12).

150. **Vijaya**, also written as Bijai, is of 40 syllabic instants having pause at 10,10,10,10 with *ragan* (SIS) at the end of each quarter. It is of Prakrit and Apbhraris origin and also falls under the category of *varnik* metre. It has been used 19 times in the *Chandi Charitra II* (2), *Chaubis Autar* (1) and *Pakhyan Charitra* (16).

Module 5

An Introspection

The readers please note that they should not make comparisons between the text of Guru Granth Sahib and the Dasam Granth. Guru Granth Sahib is a heavenly book, it unites humans with Waheguru, whereas Dasam Granth is a worldly book it unites man with man.

5.1 The compositions of the Granth can be classified under the following headings:

- a. Devotional compositions. (Jap, Akal Ustat, Shabad Hazare)
- b. Philosophical treatise. (Gyan Parbodh)
- c. Translations of Hindu scriptures (Avtaras)
- d. Stories of ethical values and morality. (Chritropakhyan)
- e. Letters to Aurangzeb Alamgir. (Fatehnama and Zafarnama)
- f. Autobiography (Bachitar Natak)

5.2 A few compositions of the Dasam Granth which are either a part of the Sikh Nitnem as per the *Sikh Rehat Maryada* or are frequently recited by the Sikhs are chosen from different parts of the Granth e.g.,

3.28 Popular Compositions and their location

- a. **Jap Sahib** (a nitnem bani) – This bani is complete in itself and is the first bani of the Granth. It is recited in the morning along with other two banis viz., Japji of Guru Nanak and Sudha Swayas of Guru Gobind Singh.
- b. **Sudha Swayas** (a nitnem Bani) – This bani is a part of Guru Gobind Singh's composition titled 'Akal Ustat' which has 271.5 hymns. *Sudha Swayas are hymns 21-30 of this composition. It is recited in the morning.*
- c. **Benti Chaupai** (a nitnem bani) – This bani is a part of composition titled 'Charitropakhyan'. It has a total of 405 verses. *Benti Chaupai consists of verses 377–401 (25 verses). This composition is now a part of evening prayer called 'Rehras'.*
- d. **Swaya & Doha (nitnem bani)** - These two couplets are part of a long composition titled 'Ram Avtar' which has a total of 864 verses. *These two verses are number 863 and 864 i.e., the last two verses of the composition.*
- e. **Ardas (daily prayer)** – This bani is *the first pauri of 55 pauris of the composition titled 'Var Bhagauti Patshai dasvi'*. This is the only 'Var' in the Dasam Granth.

- f. 'Deh Shiva...' (a popular composition, which many Sikhs label as Sikh religious Anthem) – *This is the 231st verse of the composition titled as 'Chandi Charitar I' which has in total 233 verses.*
- g. 'Mitar Piyarae nu...' (a popular shabad) – *This composition is the sixth shabad of a group of 10 shabads titled 'Shabad Hazare'. In the musical measures it is called 'Khayal Patshai dus.'*
- h. 'Inhi ki kripa ke sajae hum hain..' *It is the 2nd verse of composition Khalsa Mehma*

3.29 Devotional Compositions: (Jap, Akal Ustat, Shabad Hazare and part of Gyan Parbodh)

1. JAP SAHIB

5.2 The first bani in the Granth is *Jap Sahib*, and in all copies of Dasam Granth it finds the same place. There are no two opinions on the authenticity of this bani, all scholars agree that this Bani is composed by Guru Gobind Singh. *The first stanza (Chhand) of the bani is considered to be the theme of the bani.*

The Structure of the composition:

In Guru Granth Sahib, the bani is structured in: Shabads (1-6 padas), Ashtapdis (shabads of 8 padas), Sohle (Shabads of 16 padas), Chhants (Shabads of special praise), Specialist bani (long and short compositions of varying length with or without titles), Vars (Odes), Swayas and Sloaks).

In Dasam Granth only 10 compositions titled 'Shabad Hazare' are shabads of 2-3 padas and one composition is titled as var, all other compositions are specialist, titled and long poems composed in Chhants (distichs) of varying metres, Dohas (couplets) and Chaupais (quatrains).

In Guru Granth Sahib though there are 144 compositions titled Chhands and one sloak called Doha (page 1429, out of about 5,894 compositions) but there is no mention of Chaupais.

The composition is structured in *Chhands (distichs)*, and ten types of *chhands* have been used. There are 800 verses in 199 Chhands. The classification of chhands is as follows:

<i>number</i>	<i>Metre (structure) - Chhands</i>	<i>Serial number of chhands</i>	<i>Grand total of chhands</i>
1	Chhappai	1	1
2	Bhujang Prayat	2-28 = 27 44-61 = 18 64-73 = 10 96-98 = 3 185-188 = 4 197 - 199 = 3	65
3	Chachri	29 - 43 = 15 62 - 63 = 2 94 - 95 = 2 99 - 102 = 4 133 - 144 = 9	32
4	Rual	79 - 86	8
5	Bhagwati	103 - 132 = 30 150 - 160 = 11	41
6	Harbolmana	171 - 184	14
7	Charpat	74 - 78 = 5 142 - 144 = 3	8
8	Madhubhar	87 - 93 = 7 161 - 170 = 10	17
9	Rasawal	145 - 149	5
10	Ek Achhari	189 - 196	8
			199

The Language:

In Guru Granth Sahib, the predominant languages are Panjabi and Sant Bhasha, though there are a number of Shabads with Bengali, Marathi, Sindhi, Multani, Sanskrit, Persian and Arabic influences.

In the Dasam Granth the predominant languages are Braj, Hindi and Sanskrit, two compositions are in Persian and there are words of both Persian and Arabic in many other compositions.

As said before the language of Jap Sahib is a mixture of Braj, Hindi, Sanskrit, Persian and Arabic words.

Example:

Braj/ Sanskrit/Hindi: ਕਰਣਾਲਯ ਹੈਂ, ਅਰ ਘਾਲਯ ਹੈਂ। ਖਲ ਖੰਡਨ ਹੈਂ, ਮਹਿ ਮੰਡਨ ਹੈਂ। (verse 171) (refer also verses 81, 87, 133, 134)

Arabic/Persian: ਗਨੀਮੁਲ ਸ਼ਿਕਸਤੈ, ਗਰੀਬੁਲ ਪ੍ਰਸਤੈ, ਬਲੰਦੁਲ ਮਕਾਨੈ, ਜ਼ਮੀਨੁਲ ਗ਼ਮਾਨੈ (verse 122) (refer also verses 110, 123, 124)

The Mangal (a short prayer, praise of Waheguru, Invocation)

In Guru Granth Sahib, five different types of Mangals have been used, the shortest is 'Ikongkar' and longest is full 'Moolmantra', whereas in Dasam Granth only one type of mangal, as found in Guru Granth Sahib, has been used and that is 'Ikongkar Satgur Prasad' and this is also the most used mangal in Guru Granth Sahib (519 times).

In Guru Granth Sahib Mangals have been used both in the beginning of chapters and also within chapters when captions change, whereas in Dasam Granth, the Mangal 'Ikongkar Satgur Prasad' has been used only in the beginning of chapters though a new short mangal 'TAV PRASAD' [With your (Waheguru's) Grace] has been used with most of the captions. Other varied mangals used include, 'Waheguru ji ki Fateh', 'Sri Akal Purkh Teri Saran' etc.

The Mangal used at the beginning of Jaap Sahib is:

Ikongkar Satgur Prasad =1

(Followed by)

Waheguru ji ki Fateh

Sri Akal Purkh teri saran

Tav Prasad =13 (one mangal reads Tav Prasad kathtae ਤਵ ਪ੍ਰਸਾਦਿ ਕਥਤੈ— see chhand no. 13)

2. AKAL USTAT

The major part of the second bani '*Akal Ustat*' contains glories of Waheguru and also highlights His special features.

There are three points to note regarding its text:

- a. Firstly, there are 20 Chhands, from serial numbers 211 – 230, which relate more to the text of *Chandi Charitar II* rather than *Akal Ustat*, and many scholars suggest that these Chhands should have been the opening verses of *Chandi Charitar II*.
- b. Secondly, there are 10 Dohas, serial number 201 – 210, which relate more to the text of Gyan Parbodh rather than *Akal Ustat*, and
- c. Finally, the last Chhand, serial number 272, seems to be incomplete. It should have had four verses as is in other chhands, under the caption of Padhari Chhand, rather than only two verses which it now has.
- d. Where the main text of the composition is to describe the vastness and greatness of Waheguru, it also has hymns longing for peace and fellowship.

Verse 15 – 85

ਹਿੰਦੂ ਤੁਰਕ ਕੋਉ ਰਾਫਿਜੀ ਇਮਾਮ ਸਾਫੀ
ਮਾਨਸ ਕੀ ਜਾਤਿ ਸਬੈ ਏਕੇ ਪਹਚਾਨਬੋ

Some are Hindus, others Muslims – Shia or Sunni
recognise all of them as humans.....

Verse 16 –86 reads:

ਦੇਹੁਰਾ ਮਸੀਤ ਸੋਈ ਪੂਜਾ ਔ ਨਿਵਾਜ ਓਈ
ਮਾਨਸ ਸਬੈ ਏਕ ਪੈ ਅਨੇਕ ਕੋ ਭਰਮਾਉ ਹੈ।

.....

ਅਲਹ ਅਬੇਖ ਸੋਈ ਪੁਰਾਨ ਅਉ ਕੁਰਾਨ ਓਈ
ਏਕ ਹੀ ਸਰੂਪ ਸਬੈ ਏਕ ਹੀ ਬਨਾਉ ਹੈ।

A temple and a mosque are the same,
Puja and Namaz are the same.
All humans are one, it is through error,
That they appear different.
Allah and Abekh (Narain) are the same,
Purana and Qoran are the same.
They are alike, all Creation of One.

The Structure of the composition

<i>number</i>	<i>Metre (structure) - Chhands</i>	<i>Serial number of chhands</i>	<i>Grand total of chhands</i>
1	Chhappai	1 - 10	10
2	Kabit	11 - 20 = 10	
		71 - 90 = 20	
		253 - 266 = 14	44
3	Swayas	21 - 30 = 10	
		243 - 252 = 10	20
4	Tomar	31 - 50 = 20	20
5	Lagnaraj	51 - 70 = 20	20
6	Bhujang	91 - 120 = 30	30
7	Padri	121 - 140 = 20	
		231 - 242 = 12	
		267 - 272 = 5.5	37.5
8	Totak	141 - 160 = 20	20
9	Naraj	161 - 180	20
10	Rual	181 - 200 = 10	10
11	Dohra	201 - 210 = 10	10
12	Deegar	211 - 230 = 20	20
		Total	271.5

The Language

The predominant language of the composition is Braj, though Persian and Arabic words have been added where necessary. The flow, the beauty and expression of the language is so great that this composition can surely have a dominant place in the *Sant Kavaya* of the Hindi literature.

The composition has beautiful pieces of poetry coloured with coolness and serenity:

Example:

ਜਲੇ ਹਰੀ। ਥਲੇ ਹਰੀ। ਉਨੇ ਹਰੀ। ਬਨੇ ਹਰੀ। ੧। (੫੧)

ਤੁਹੀ ਤੁਹੀ। ਤੁਹੀ ਤੁਹੀ। ਤੁਹੀ ਤੁਹੀ। ਤੁਹੀ ਤੁਹੀ। (੬੯)

The Mangal (a short prayer, praise of Waheguru, Invocation)

Ikongkar Satgur Prasad = 1

(followed by)

Sri Bhagauti ji sahai

Sri Akal ji ki ustat

Utara Khasae dust-khat ka Patshai 10 (ਉਤਾਰ ਖਾਸੇ ਦਸਖਤ ਕਾ ਪਾਤਿਸਾਹੀ ੧੦)

Tav Parsad = 17

(Please note that in this composition caption of Swayas is preceded by the mangal ‘Tav Parsad’ whereas in Jap Sahib, it follows the caption of Swayas)

3. SHABAD HAZARE

1. The theme of the eleventh composition *Shabad Hazare* is the worship of one Almighty God. The Guru said, "Worship none but the Creator, not the creation."
2. In this chapter there are ten shabads.

Nine shabads (seraial no. 1-5, 7-10) are of three padas and in addition have one pada of a 'Rahau verse' placed in the beginning of the shabad.

Shabad no. 6 is of one pada of four tukas and has no rahau verse in it.

All shabads have been composed in ragas.

The distribution of shabads in ragas is as follows:

<i>No.</i>	<i>Shabads</i>	<i>Ragas</i>
1	Re man aesi kar sanaysa...	Ramkali
2	Re man in bin jog kamao	Ramkali
3	Prani param purkh pag lago	Ramkali
4	Prab ju tu keh laj hamari	Sorath
5	Bin kartar na kirtam mano	Kalyan
6	Mitr piyarae nu	Khyal
7	Kewal kal ee	Tilang Kafi
8	So kim manas rup kahai	Bilawal
9	Ik bin dusar so na chinar	Devchandhari
10	Bin her nam na bachan pae hai	Devchandhari

The Language

The language of shabads 1-5, 7-10 is Braj, whereas the language of shabad 6 is Panjabi.

The Mangal

Ikongkar Satgur Prasad = 1

(followed by *Waheguru ji ki Fateh*)

There is no mention of 'Tav Prasad' in these compositions.

4. Gyan Parbodh - The Book of Philosophy

1. Gyan Parbodh is one of the best metaphysical poetry in the Hindi literature. The composition explains the philosophy of God as propounded by different religions. Unfortunately, this composition is not complete, either the Guru could not complete it due to his other commitments or that a part of it has been lost.
2. The composition divides the religious philosophy into four parts but discusses in detail only the first part i.e., Raj Dharma:

Divisions/Parts:

- a. Raj Dharma (Politics).
- b. Dan Dharma (Charity).
- c. Bhog Dharma (Household life), and
- d. Mokhs Dharma (Salvation)

The Language

The language of the composition is Braj with words of Sanskrit, Persian and Arabic

The Structure

There are sixteen types of Chhands used in this composition. Their spread is as follows:

<i>number</i>	<i>Metre (structure) - Chhands</i>	<i>Serial number of chhands</i>	<i>Grand total of chhands</i>
1	Bhujang Paryat	1-8, 169-215,	
		219-236, 272-286	88
2	Naraj	9-20, 79-103	37
3	Tribhangi	21-24, 26, 28, 30	7
4	Kalas	25, 27, 29, 31	4
5	Chhappai	32-39	8
6	Kabitta	40-47	8
7	Bahir Tawil	48-66	19
8	Aradh Naraj	67-78	12
9	Bhridh Naraj	104-108	5
10	Rasawal	109-125	17
11	Padhari	126-141	16
12	Rual	142-168, 334-336	30
13	Chaupai	216-218, 237-249, 251, 252, 254-271, 287-296	46

14	Dohra	250-253	4
15	Totak	297-311	15
16	Tomar	316-333	18
	Total		336

The Mangal

Ikongkar Satgur Prasad = 1

(followed by)

Sri Bhagauti ji Sahai

Ath (ਅਥ) Gyan Parbodh Granth Likh-ee-tae (ਲਿਖਯਤੇ)

Patshai 10

Tav Prasad=11

Other instructions given include:

At the end of hymn 149: ਪ੍ਰਿਥਮ ਜਗ ਸਮਾਪਤਿਹ

At the start of hymn 150: ਸ੍ਰੀ ਬਰਣ ਬਧਹ

At the end of hymn 156: ਸ੍ਰੀ ਗਿਆਨ ਪ੍ਰਬੋਧ ਪੋਥੀ ਦੁਤੀਆ ਜਗ ਸਮਾਪਤੰ।

At the start of hymn 157: ਅਥ ਰਾਜਾ ਪ੍ਰੀਛਤ ਕੋ ਰਾਜ ਕਥਨੰ।

At the end of hymn 164: ਇਤ ਰਾਜਾ ਪ੍ਰਛਿਤ ਸਮਾਪਤੰ ਭਏ।

At the start of hymn 165: ਰਾਜਾ ਜਨਮੇਜਾ ਰਾਜ ਪਾਵਤ ਭਏ।

There is no instruction at the start of hymn 166

At the end of hymn 237: ਇਤਿ ਜਨਮੇਜਾ ਸਮਾਪਤ ਭਇਆ ।

At the end of hymn 311: ਇਤਿ ਅਜੈ ਸਿੰਘ ਕਾ ਰਾਜ ਸੰਪੂਰਨ ਭਇਆ ।

At the start of hymn 312: ਜਗਰਾਜ

At the end of hymn 319: ਇਤਿ ਪੰਚਮੇ ਰਾਜ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ।

3.30 Translations of Hindu Scriptures (Chandi Charitar I, Chandi Charitar II, Chaubis Avtar, Brahma Avtar and Rudra Avtar)

1. In Dasam Granth there are three compositions related to goddesses Chandi (also called Durga): Chandi Charitar I (Ukat Bilas) Chandi Charitar II and Var Baghauti. ***In fact Chandi Charitar II is not an independent composition but is a part of Bachitar Natak. The 20 opening Tribhungi Chhands of this composition have been, by mistake, inserted in Akal Ustat.***
2. Chandi Charitar I is a translation of chapters 81-94 of *Markandae Puran*. Guru Gobind Singh either translated the stories of gods and goddesses himself or got them translated from his court poets, to inculcate the ideals of victory of virtue over evil.
3. The Guru was a worshipper of one Almighty God and had no faith in any deities. He used their names only as drama-characters in heroic stories and not for any religious propaganda. At many places in the Granth he has used the name Bhagauti and Chandi to represent the power of God rather than any deity.
4. Similarly the Guru translated the fables of incarnations of Vishnu, Brahma and Rudra. The theme of these stories is that even the avatars could not unfold the secrets of God. Some of them got entangled in Maya and others preferred their own worship rather than the worship of their Creator, the Almighty God.
5. The stories also tell that the worldly life of an avtar is more like a punishment to him/her rather than a vacation on earth, for, according to the divine rules, everyone who is born on earth has to live a life of an ordinary citizen with no special privileges.

CHANDI CHARITAR I

As referred above the Chandi Charitar I describes exploits of Durga – the Power. This composition is a Hindi (Braj) poetic version of ‘Durga Sapta Sati’. The text has been taken from chapters 81 –94 of Markandae Purana. In Dasam Granth it is recorded in 233 verses and is divided into 8 chapters. The contents of the chapters are as follows:

- a. Chapter 1 – The story of the killing of Madhu Kaitab demons.

The chapter ends with: ‘Iti Sri Markande Purana Sri Chandi Charitra ukti bilas....pratham dhiyaya samaptam’

- b. Chapter 2 – The story of the death of Mahikhasur.

The chapter ends with: ‘Iti Sri Markande Purana Sri Chandi Charitra ukti bilas....dhiyaya samaptam’

- c. Chapter 3 – The story of the death of Dhumar Lochan.

The chapter ends with: 'Iti Sri Markande Purana Sri Chandi Charitra ukti bilas.... dhiyaya samaptam'

- d. Chapter 4 – The story of the destruction of Chund and Mund.

*The chapter ends with: **Iti Sri Bachitar Natak** Sri Chandi Charitara Chand Mund badh... ..dhiyaya samaptam'*

- e. Chapter 5 – The story of the death of Raktbeej.

The chapter ends with: 'Iti Sri Markande Purana Sri Chandi Charitra ukti bilas... dhiyaya samaptam'

- f. Chapter 6 – The story of the death of Nisumbh.

The chapter ends with: 'Iti Sri Markande Purana Sri Chandi Charitra ukti bilas...dhiyaya samaptam'

- g. Chapter 7 – The story of the death of demon king Sumbh, and

The chapter ends with: 'Iti Sri Markande Purana Sri Chandi Charitra ukti bilas..... dhiyaya samaptam'

- h. Chapter 8 – The story of the glory of Chandi

No ending line

The Structure of the composition

In this composition there is more use of Dohas, Kabits and Swayas.

number	Metre (structure) – type of Chhand	Serial number of chhands in the composition	Grand total of chhands
1	Soratha	12,20,87,117,122,129,172	7
2	Swayas	1,4,7,11,14-18, 26, 32, 34, 36, 40, 41, 43, 46-50, 54, 55, 59, 62, 64-69, 71, 73 – 75, 78. 79, 88, 92, 97-99, 101, 108, 110-116, 125 – 127, 130 – 135, 137, 138 – 140, 142 –144, 146 – 151, 153 – 162, 164 – 166, 168 – 173, 175, 177, 179, 180, 182, 184 – 186, 188 – 202, 205 –207, 211 – 219, 221, 224 – 226, 228, 229, 231 - 232	134
3	Kabit	52, 89, 181, 209, 210, 227, 230	7
4	Totak	8, 9	2
5	Dohra	2, 3, 5, 10, 19, 21, 23 – 25, 27 – 31, 33, 35, 37 – 39, 42 – 45, 51, 53, 56 – 58, 60, 61, 63, 70, 72, 76, 77, 80 –86, 90, 91, 93 – 96, 100, 102 – 107, 109, 118 – 121, 123, 124, 128, 136, 141, 145, 152, 163, 167, 174, 176, 178, 183, 187, 203, 204, 208, 220, 222, 223, 233	80
6	Punha	6, 13	2
7	Rekhta	22	1
		Grand Total	233

The Language

The language of the composition is Braj.

The Mangal

Ikong kar Waheguru ji ki fateh = 1

(followed by)

Sri Bhagauti ji Sahai

ਅਥ ਚੰਡੀ ਚਰਿਤ੍ਰ ਉਕਤਿ ਬਿਲਾਸ ਲਿਖਯਤੇ

CHANDI CHARITAR II (Life of Chandi)

1. This composition also glorifies the victories of Durga. It is a poetic version of chapters 21 – 35 of Bhagwat Skandh (some scholars do not agree with this and state that this composition is also based on the Markandae Purana.)
2. This composition has 262 hymns and is also divided into eight chapters. The text of the chapters though similar in theme with Chandi Charitar I is depicted in a different style and in different metres. The division of the chapters is as follows:
 - a. Chapter 1 – the story of the killing of Mahikhasur (hymns 1- 38).
 - b. Chapter 2 – the story of the killing of Yumar Nain (hymns 39 – 64)
 - c. Chapter 3 – the story of the killing of Chund Mund (hymns 65 – 77)
 - d. Chapter 4 – the story of the killing of Rakat Beej (hymns 78 – 122)
 - e. Chapter 5 – the story of the killing of Nisumbh (hymns 123 – 156)
 - f. Chapter 6 – the story of the killing of Sumbh (hymns 157 – 219)
 - g. Chapter 7 – the glories of Chandi (220 – 256)
 - h. Chapter 8 – the glories of Chandi (257 – 262)

Each chapter begins with, 'Athjudh kathnam'

And ends with, 'Iti Sri Bachitar Natake Chandi Charitra.....dhiyaya sampuranmastu subhmastu'

The Language

The language of the composition is the same as Chandi Charitar I i.e., Braj.

The Structure

The structure of this composition is, however, different from the Chandi Charitar I. This composition is composed in the following 18 metres.

number	Metre – types of Chhands	Serial no. of chhands in the composition	Total of Chhands
1	Sortha	78	1
2	Sangit Naraj	175	1
3	Sangit Bhujang Paryat	112 - 118	7
4	Sangit Madhubar	166 - 172	7
5	Kulka	39 -42	4
6	Chaupai	26, 27, 44, 45, 66, 67, 79 – 89, 193, 195 – 200, 221 - 222	20
7	Totak	16 - 19	4
8	Dohra	12, 38, 43, 46, 64,	14

		65, 77, 123, 139, 164, 188, 194, 219, 262	
9	Naraj	1-5, 20, 21, 47, 48, 119, 120, 140 – 146, 165, 173, 174	21
10	Bijai	109, 111	2
11	Beli Bidrum	133 – 138, 215 – 218, 220	11
12	Bridh Naraj	147	1
13	Bhujang Prayat	13 – 15, 22 – 25, 55-58, 124 – 126, 157 – 163, 205, 206, 211 – 214, 223 - 261	70
14	Madhubhar	28 – 31, 201 - 204	8
15	Manohar	110	
16	Rasaval	6-11, 49-54, 59 – 63, 90-108, 121, 122, 127 – 132, 148 – 156, 176 – 187, 189 – 192, 207 - 210	69
17	Ruamal	32 – 37	6
18	Rual	68 - 76	9
		Grand Total	262

The Mangal

(There is no traditional Mangal viz., Ikongkar Satgur Prasad at the start)

(the starting lines are)

Sri Bhagauti ji Sahai

ਅਬ ਚੰਡੀ ਚਰਿਤ੍ਰ ਲਿਖਯਤੇ

- Some scholars believe that Chandi Charitra II, in fact is a part of Bachitra Natak-book rather than an individual book. They rest their belief on the ending line of the composition, which reads 'Iti Bachitar Natak.....' But this is not a conclusive evidence to rest the belief upon.

4. VAR BHAGAUTI JI KI

1. Var Bhagauti Ji ki, popularly known as the Chandi di var, is a Panjabi version of Chandi Charitra II, which itself is another version of Chandi Charitra I.
2. The source of these stories is Markandeya Purana (or and Bhagwat Sikand)).
3. The Var Bhagauri ji ki narrates the story of the battles fought between Durga and demons. Once, in the Treta Yug, king Indra (ruler of heaven) was defeated by demons Mahikhsaur, Sumbh and Nisumbh. Indra approached Durga for help. She rode her tiger, engaged the demons in battles and killed all of them.
4. The Var gives a thrilling account of six engagements in three battles.
5. The Var has 55 pauris. The first five and the last one are narrative and the rest forty nine pauris describe the scenes of actual fighting of the three battles.

The Language

Tha language of the Var is Panjabi. and the dialect is Lehndi. (The only other complete composition which is in Panjabi language in Dasam Granth is Shabad 'mitar piyare nu....)

The Structure

The sturcute of the composition is pauris of various lengths. A pauri literally means a rung of a ladder. In poetry it means a stanza which rolls over its idea or undercurrent meaning from one stanza to the next satanza. Pauri can also be defined as a rhythmical composition summing up the description of a var and it may be in a metrically regulated form or otherwise

In this var the pauris are not metrically regulated. The number of feet (tukas) are also different in different pauris. Some begin with longer feet and end with shorter ones or vice versa.

<i>Feet (Tukas)</i>	<i>Pauri no.</i>	<i>Total of pauris</i>
2	6 (Dohra)	1
4	5,7,12,14,16,21,22-24, 27, 32, 37, 42, 46-47, 51	16
5	25, 26, 31, 48	4
6	1, 10, 11, 13, 17, 18, 30, 35, 36, 38, 53-55	13
7	9, 29, 34, 52	4
8	3,4,15,20,28,39, 44, 45, 49	9
9	2, 8	2
10	33, 50	2
11	19, 40, 43	3
12	41	1
	Grand Total	55

The Mangal

Ikongkar Satgur Prasad = 1

(followed by)

Sri Bhagauti ji Sahai

ਅਬ ਵਾਰ ਦੁਰਗਾ ਕੀ ਲਿਖਯਤੇ

Patshai 10

3.31 The Autobiography of Guru Gobind Singh - Bachitar Natak

Bachitar Natak

1. In the approved bir of Dasam Granth, the Bachitar Natak is the name of only that composition which contains the autobiography of Guru Gobind Singh, though in the other old birs this title incorporates many other compositions as well.
2. The autobiography covers first 32 years of Guru's life upto the advent of prince Muazzim (later Emperor Bahadur Shah) in Punjab. It contains 471 hymns and is divided into 14 cantos (chapters).
3. In the old birs, the book of Bachitar Nanatk also included compositions titled Chaubis Avtar, Brahm Avtar, Rudr Avtar, Chandi Charitra I and Chandi Charitra II. These compositions have, now, been recorded separately under their own titles and Bachitar Nanatak contains only Guru's autobiography.

The Subject Matter

The subject matter of the fourteen chapters of Bachitar Natak is as follows:

Chapter 1 – This chapter is devoted to the praises of Waheguru.

Chapters 2-4 – These chapters give an account of the Bedi and Sodhi sub castes of the Kshatriya race.

Chapter 2 – Lineage of Sodhis:

verse 18

“Banita, Kadru, Ditti and Aditi were married to the rishis of whom were born Naga, Garud, gods and demons.

Verse 19

One of them assumed the form of the sun who sufficiently increased the clan.....

Verse 22

From first queen (of king Dasrath) was born Rama.....

Verse 23

Two sons of Sita (Luv and Kush) then became kings....

Verse 24, 27

They founded two cities, Lahore and Kasur, after their names. Their sons and grandspns also ruled this world.I talk of Kalket and Kalrai whom were born innumerous sons.....

Verse 29

The son born to Kalrai was named Sodhi Rai.....

Verse 30

The sons and grandsons born to them were called Sodhis.....

Chapter 4: The lineage of Bedis

Verse 1

Those who recited Vedas came to be known as Vedis (Bedis) and they advanced the religious activities.

Verse 5

The king of Madra (first listening to Vedas from the Bedis) gave his kingdom to the family members of Kush.....

Verse 7

Having received the kingdom, the Bedis became happy and gladly started granting boons (to the Luv family). When in Kalyug (dark age) we will be known by the name Nanak, for the whole world we will become acceptable and you will get the supreme status.....

Chapter 5 – This chapter deals with the confusion and infusion of various castes and sub castes.

It also highlights that how the spirit of Nanak had entered the body of succeeding Gurus. The Guru stated that after Nanak's death he was reborn as Angad, as Amardas, as Ramdas, as Arjan, as Hargobind, as Harrai, as Harkrishen and as Tegh Bahadur successively, as one lamp is lighted with another.

Chapter 5: Verses 7 – 16 How the light of Nanak passed into the other Gurus

Nanak assumed the body of Angad and spread religion in this world. Then he was named Amardas as if a lamp was lit by the lamp. (verse 7)

When the time of the boon came, Ramdas became the Guru. Granting him the old boon Guru Amardas left for this heavenly abode. (verse 8)

When Ramdas merged in Waheguru he offered the seat of Guruship to Arjan Dev. When Arjan Dev went to the abode of Waheguru, Hargobind was established in his place. (11)

When Guru Hargobind merged in the Supreme Reality, Hari Rai sat in his place. His son was Hari Krishan from whom emerged Tegh Bahadur. (12)

Committing this act of sacrifice for the sake of dharma, he gave up his head but never left his insistence on truth.....(14)

Breaking the body-pitcher on the head of the king of Delhi, he left for the abode of Waheguru. None else performed the great act as was done by Tegh Bahadur. (15)

As soon as Teg Bahadur left, this world became full of grief. Cries of distress were heard all around whereas in the heavens resounded ovation of applause. (16)

Chapter 6: This chapter states Guru's meditation at Hemkunt and Waheguru's order to him to descend on the earth. The chapter is composed in chaupais.

Chaupai

Now I relate my own story as to how undergoing meditation I was brought here. Where there is mountain Hemkunt seven summits adorn it there (1)

Where the Pandav kings underwent penances those summits came to be known as Saptsring. There I prayed intensely and meditated upon All-Pervasive Waheguru (Mahakal), Waheguru of the Kal (Time) (2)

This way undertaking devotional prayer my individuality merged in Waheguru and I became one from two. My parents meditated upon that invincible Waheguru and variously and suitably prayed before Him (3)

Since they served the Imperceptible, the Guru God became happy upon them. When that Waheguru commanded I took birth in this dark age (Kaliyuga) (4)

My meditational faculty was so much merged in the feet of Waheguru that my heart never wished to come (here). However Waheguru God made me understand and saying thus sent me to this world (5)

Waheguru said to this small insect :-

Chaupai

When I first created this world I created the most tyrant demons. They became mad of their power of the arms and discarded the worship of the Supreme Reality (6)

In a moment I finished them off and in their place I established the gods. They also kept indulged themselves in their own mights and worships and started to be called themselves Waheguru (7)

Mahadev caused people to call him the Highest and Vishnu declared himself the Highest One. Brahma considered himself the transcendental God and none knew Waheguru as the ever Master of all (8)

Then Waheguru created five elements, sun, moon and Dharamraj (earth, air, water, stones, the all eight as witness so that they could see and witness themselves. They also started saying that worship us, because there is none other master except us (9)

Who themselves did not know about the Supreme Reality, they also caused themselves to be called Waheguru. Many of the men accepted that also and started worshipping Sun and Moon. They started accepting *yajna and pranayam* (breath control) as valid in all respect (10)

Some accepted Waheguru in the stones (icons) and many started accepting pilgrimage centres as the Supreme Reality. Many people even performing these rituals (understanding their *hollowness*) started remaining full of fear and identifying the way of *dharma* (ethics) would

lead the ethical life alone (11)

Those who were created by Waheguru as the mere witness, started calling themselves the Wahegurus. Their activities might have been forgotten and they could remain spreading their glories (12)

But when they all refused to recognize Waheguru, the Waheguru came to be known in the form of men. Getting controlled by 'myness' they (men) further exiled God in the stones (13)

Then Waheguru created the proven personalities (*siddhas*) and the saints, but they also could not attain the Supreme Being. Whosoever became a bit adept in the world, he initiated his own Dharma (sect) (14)

None could know the mystery of the Supreme Reality and instead, increased enmity, debates and consequent ego. However, these all made plants, leaves and water their sustenance but none could tread the path of Waheguru (15)

Whosoever got a bit of miraculous power, he started his own religion. None recognized Waheguru and cying 'my my' they got madii (16)

None realized the Supreme Reality and all got entangled in their inner webs. After them those *rishis* who were created by the Waheguru, also initiated Smrities after their names (17)

Whoever became followers of Smrities repudiated the Brahm-oriented activity. Those who attuned their mind to the feet of Waheguru, they did not follow the path of the Smrities (18)

Bralima prepared the four Vedas and caused all the people to undertake Karmas (according to them). Those who merged their consciousness in the feet of Waheguru, they all considered Vedas worth forsaking (19)

Those who kept their wisdom away from the Vedas and the Katebas, they indeed proved themselves to be the true followers of the transcendental Waheguru. Whosoever follows their advice, crushes his many types of sufferings (20)

Imbued with the love of Waheguru who offer even only their body (for the welfare of humanity) they attain the highest abode and no difference remains between them and Waheguru (21)

Who being afraid of the *varnashram dharma* remained bonded to this way and could not adopt Waheguru in their heart, they all shall fall in the pit of hell and shall go on transmigrating (22)

Then the Waheguru created Dattatreya and he also introduced his own cult. He laid much stress on nails and the matted hair but thought nothing of adoption of the conduct of the Waheguru (23)

Then Gorakh was created by Waheguru and he made many great kings his disciples. Slitting his ears he wore earings but nothing he thought of the tradition of love with Waheguru (24)

Then God sent Ramanand who assumed the garb of a renouncer and

wearing wooden rosary from his neck. He also did not (try to) know the love of Waheguru (25)

Whosoever great people were created by Waheguru, they all started their own cults. Then Waheguru caused to be born the Paigambar (messenger of God-Muhammad) and gave him the kingdom of Arabia (26)

He also produced one religious order and made all the kings undergo circumcision. He got all to recite his name and did not impress upon anybody to meditate upon the True name (of the Waheguru) (27)

All indulged in their own affair and none recognized the transcendental Waheguru. The supreme God called me when I was undergoing meditation and sent me to this world saying thus (28)

*The Timeless Waheguru said
Chaupai*

I have established you as my son and have created you to spread dharma. Go from this place to that one, move the cycle of *dharma* and stop people from committing ill deeds (29)

*The poet said
Dohara*

I stood there with my hands folded and bowing my head said that the *dharma* in the world would only spread if you helped men (30)

Chaupai

Therefore Waheguru sent me and taking birth I came to this world. What He said to me I will say the same and I shall have no enmity towards anyone (31)

Those who would call me God they will fall into the deep pit of hell. Know me as His servant and nothing is other than truth in it (32)

I am the humble servant of the Supreme Being and have come to see the acrobatic display of the world. What Waheguru has asked me to say to the world, I would definitely say and I would not sit as a silent spectator (of the ritualism, exploitation and tyranny let loose on earth) (33)

Naraj Chhand

What Waheguru has said I will say that and will not be lenient to anybody. I will not recognize any special garb and will sow on earth the seed of the name of the imperceptible Waheguru (34)

I am neither worshipper of stones nor considerate for any guise. I will sing the infinite names of Waheguru and will attain the Supreme Being (35)

Neither I will keep matted hair nor will I wear rings through the ears. Without being indulgent for anyone, I will accomplish what the Waheguru has said (36)

Chapters 7 – 13: These chapters describe in detail the battles in which the Gurus was engaged with the hill rajas and the Mughal forces.

Chapter 14: This chapter is an invocation, a short prayer.

The Language

The language of the composition is Braj.

The Structure

<i>Metre</i>	<i>Canto/Chapter no.</i>	<i>Serial no. of the verse</i>	<i>Total and sub totals</i>	
Dohra	I	I	i	
	II	2,9,18,35.	4.	
	IV	8.	1.	
	V	2,4,15,16.	4.	
	VI	30,47,56,59,		
		60,64.	6.	
	VHI	19,23,36,37.	4.	
	IX	15,2*	2-	
	X	9,10	2.	
	XI	4,5,7,53,57-59		
		65,66.	9.	
	XII	9,11	2.	
	xm	22	1.	36.
Dohra (Oharani Tr/bhangi	XIII	24,25	2.	2.
	I	2.	1.	
Bhujang- L Prayat	XI	25.	1.	2.
	I	3-19	17.	
Bhujang.		24—30	7.	
		35—36	2.	
		59—69	11.	
		76-77	2	
		83—85	2.	
		87—88	2	
	III.	1— 5	6.	
		9	1.	
		52	1.	
	IV.	1— 3	3.	
	VIII.	4—12	9.	
		17—18	2.	
		20-22	21!	
	X	5- 6	2.	
	XI.	1-3	3.	72.
	III	39—44	6.	
		49.	1.	
	VIII.	24—30	7.	
	IX.	3— 7	5.	
		16—22	7.	
	XL	26—32	7.	
		45—52	8.	41.
Swaiya.	J.	84.	1.	
Totak.		92—101	10.	11.
	I.	53—58	6.	6.

Naraj	I.	45-52	8.
		78-81	4.
	m.	10-13	9.
	V.	1.	1.
	VI.	34-40	7.
	X.	7-8	2.
	XI.	55-56	2.
			33.
	I.	20-23	4.
		31-34	4.
Rasawal.			

<i>Metre</i>	<i>Canto/Chapter no.</i>	<i>Serial No. of verses</i>	<i>Total/sub totals</i>
Rasawal continued		37-44, 70-75	8. 6.
		82	1.
		86	1.
		89-91	3.
	III	6-8	3.
		19-38, 45-48	24
	IV	4-6	3.
	VI	61-52	2.
	VII	13-16	4.
		31-35	5.
...	IX	11-14	4.
	XI.	33-42	10.
		60-64	5.
	XII	6-8	3.
	ii	1.	1.
		3-8	6.
		10-17	8.
		19-34	16.
		36.	1.
	III	51	11
Chaupai.	IV	9-10	2.
	V	3	1.
		5-14	10.
	VI	1-29	29.
		31-33	3.
		41-46	6.
		48-50	3.
		53-55	3.
		57-58	2.
		61-63	3.
	VII	1-3	3.
	VIII	1-3	3.
		38	3. 1
	IX	1-2	2.
		3.	1.
	X	1-4	4.
	XI	6.	1.
		8-15, 54, 67-69	12
	XII	1-5, 10, 12	7.
	XIII	1-21	21.
		23.	1.
	XIV	1-11	11. 162

Chhappai.	III	50	1.	1.	1.
Arilla	IV	7	1		
Madhubhar.	IX	8-10	3	3	
	XI	16-24	9	9	
Padhri.		43-44	2.	2.	
		Grand Total			471

The Mangal

Ikongkar Satgur Prasad =1

(followed by)

ਅਬ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥ ਲਿਖਯਤੇ

ਸ੍ਰੀ ਮੁਖਵਾਕ ਪਾਤਸਾਹੀ ੧●

3.32 CHARITRA PAKHAYAN –The Stories of Wiles

CHARITRA PAKHAYAN

1. Scholars who believe that this composition is of Guru Gobind Singh, they suggest that the stories collected under this heading contain practical wisdom and have the element of moral suggestiveness. Whereas those who argue that these stories were not penned by the Guru, they call some of them vulgar and pervert. One original document which throws some light on the authenticity of these tales is a letter of Bhai Mani Singh addressed to Mata Sundri. The letter is produced hereunder:

ੴ ਅਕਾਲ ਸਾਹਿਬੇ॥

ਪੂਜਯਾਤ ਜੀ ਜੀ ਦੇ ਚਾਨ ਪਰ ਮਨੀ ਸਿੰਘ ਕੀ ਤੂੰ
 ਤੁਧੇਨਾ॥ ਥਧੇ ਸਾਹਿਬ ਦਾ ਚਾਨ ਕਿ ਇਥੇ ਅਧਿਕਾਰ ਸਾਹਿਬ
 ਸਾਹਿਬ ਦਾ ਅਧਿਕਾਰੀ ਹੋਇ ਗਇਆ ਹੈ॥ ਸਾਹਿਬ
 ਸਾਹਿਬ ਸਿੰਘ॥ ਤਾਪ ਕੀ ਰਸਾ ਦੇ ਚਾਨ ਸਾਹਿਬ॥ ਪਰ ਮੰਦਿਰ ਕੀ
 ਸੇਵਾ ਮੇ ਕੋਈ ਆਸਰ ਨਾਹੀ॥ ਦੇਸ ਵਿਚਿ ਆਸਰੇ ਦਾ ਦਾਨ
 ਛੋਟੇ ਸਾਹਿਬ॥ ਸਿੰਘ ਪਰਬਤ ਬਾਹਾਨਾਇਓ ਜਾਇਓ ਧਰਮੇ ਯੋ॥
 ਮੰਦਿਰ ਕੀ ਦੇਸ ਮੇ ਦੇਸੀ ਰੋਗਾਸਤੀ ਮੇ ਆਸਰ ਜੁਏ ਇਤਨੀ
 ਮਨਾਮਤ ਨਾਹੀ॥ ਮੁਛ ਮੁਛ ਕਰਿ ਮਾਰੇ ਯੋ॥ ਗੁਰੂ ਦੇ ਰੋਗੀ ਧੀ
 ਤਿਨ ਦੇ ਸੰਗਿ ਮਿਲਿ ਗਏ ਯੋ॥ ਤੇਰਾ ਧੀ ਦੇ ਨਿਭੇ ਕਰਿ ਮੁਕਾਰੀ
 ਰਹੇ ਯੋ॥ ਸਾਹਿਬ ਚਕੁ ਛੋੜ ਗਏ ਯੋ॥ ਮੁਤਸਰੀ ਭਾਗੁ ਗਏ ਯੋ॥
 ਸਾਹਿਬ ਪਰ ਅਧੀ ਤੇ ਅਕਾਲ ਕੀ ਬਣੁ ਯੋ॥ ਕਾਲ ਕੀ ਖਬਰ ਨਾਹੀ॥
 ਸਾਹਿਬ ਦੇ ਤਕਮ ਅਦਰ ਯੋ॥ ਬਿਨੈਦ ਸਿੰਘ ਦੇ ਪੁਤਰੇ ਦੇ ਤਕਮ
 ਸਤੁ ਹੋਇ ਗਇਆ ਹੈ॥ ਪੋਥੀਆਂ ਦੇ ਤੁੰਡ ਸਿੰਘ ਗਭਿਰੇ ਜੀਧੀ॥
 ਤਿਨ ਵਿਚਿ ਸਾਹਿਬਾਂ ਦੇ ਤੁੰਡ ਚਰਿਤਰ ਉਪਦਿਸ਼ਾਨ ਦੀ ਪੋਥੀ
 ਜੋ ਯੋ ਜੋ ਸੀਨਾ ਸਿੰਘ ਨੇ ਮਾਨ ਵਿਚਿ ਦੇਨ ਜੀ॥ ਨਾਮ ਮਾਨ ਕੀ
 ਪੋਥੀ ਦੀ ਸਾਬਰ ਅਧੀ ਮਿਲੀ ਨਾਹੀ॥ ਕਰਿਨਾ ਦੁਤਾਰ ਪੁਰ
 ਚਾਗਾ ਤੇ ਚਿਕਾ॥ ਉਤਰਾਧ ਨਾਹੀ॥ ਜੇਮਿਨ ਅਧੀ ਭੇਜ ਦੇਵੇਗੇ॥
 ਦੇਸ ਵਿਚਿ ਹੋਸਾ ਤੋਂ ਕਿ ਧੀਰਾ ਧੀਧਨ ਮੁਕਤਿ ਹੋਇ ਭਾਗੁ ਗਇਆ ਹੈ॥
 ਸਾਹਿਬ ਬਾਹੁੜੀ ਕਰਨਗੇ॥ ਤੇਨ ਪੂ ਜੋਨ ਸਾਹਿਬ ਜਾਏ ਕੀ ਧਰਨੀ
 ਤੇ ਅਭੁਖਨ ਨਹੀ ਗੁਰਕਿਆ ਖੰਡੂਰ ਮੇ ਭੇਜਾ ਹੈ॥ ੧੧॥ ਤਜਤਪਨ
 ਦੀ ਤੁੰਡ ਸਿੰਘ ਸੇ ਭਰਾਯੋ॥ ਪਰ ਤਜਤਪਨ ਇਥੇ ਤੇਸਾ ਦੀਆਂ
 ਥੀ॥ ੧੨॥ ਸਾਰਥਕਾ ਧੀ ਹੈ॥ ਇਸ ਮੇ ਉਠਿ ਜਾਏ ਮੇਅਸਤਰੀਓ
 ਤੇ ਹਿਸਾਬ ਨਾਹੀ ਦੀਆ॥ ਜੇ ਦੇਵੇ ਤਾਂ ਥੜੇ ਸਹਿਰ ਮੇ ਤੁੰਡੀ
 ਕਰਾਹਿ ਭੇਜੇ॥ ਸਾਹਿਬ ਸੁਰੀਰ ਦੀ ਗੁਛਿਆ ਹੀ ਤਾਂ
 ਕੁਆਰ ਦੇ ਮਾਨੀ ਆਵੇਗੇ॥ ਮਿਤੀ ਦੇ ਸਾਖੁ ੨੨॥
 ਦੇਸ ਮਤ ਮਨੀ ਸਿੰਘ॥ ਗੁਰਚਕੁ ਚੀਗਾ॥ ਜੁਆਰ ਪੋਥੀ
 ਮੇ॥

The English version of the letter is as follows:

"May Almighty help us !

Mani Singh makes his humble prostration at the holy feet of his revered mother. Further news is that the climate of this place has aggravated my rheumatism and my health deteriorates fast. Twice I have heard the healing parable of the tertian fever. But my illness has caused no slackness in, the performance of the holy service of the Hari Mandir (Golden Temple).

The Khalsa no more holds sway over the country and its power has waned. The Sikhs have migrated to the mountain retreats. The Malechhas (Muslims) reign supreme in the country. There is no security for the (Sikh) children and women at any place. They are hunted out and killed. The apostates have also

joined hands with them. The Hindalians spy on the Sikhs. All the Sikhs have deserted the Chak¹. The masands (priests) have also fled. So far the Immortal Waheguru has protected me. Tomorrow is uncertain. What is ordained by Waheguru shall prevail. The adopted son of Binod Singh has passed away. Among the books I sent per Jhanda Singh, there is one entitled 303 *Charitra.Upakhians* by the Master (Guru Gobind Singh). Give that to Shian Singh in the Mahal². So far there is no trace of the book *Nam Mala*. I found the first part of the *Krishna Avtar* but not the second. I shall send it when available. There is a rumour in the country that Banda (Bahadur) has made good his escape from the Emperor's jail. May the Guru protect him. The Guru's family,³ at Khandur has sent five tolas of gold as a gift for your son's⁴ bride. Recover seventeen rupees from Jhanda Singh. I gave him rupees five to meet the expenses of the journey..? These expenses will be incurred by him. The masands have not yet settled accounts, otherwise I would have sent you a draft from the big city⁵. If my health improves, I shall come in the month of Asoj.

Baisakh 22
Sd/- Mani Singh
Guruchak, Bunga.

P. S. Reply in bamboo stick *

1. The earliest name of Amritsar.
2. Matia Mahal i. e. in the interior of the city.
3. The descendants of the Gurus.
4. An adopted son of Sata Ji as all her four sons were martyred already.
5. Presumably Lahore.
6. As being confidential."

In this document, Bhai Mani Singh says that he is sending her a manuscript containing "303 tales⁷" of women by the Guru and another manuscript containing the first half of *Krishnaviar*, the second part of which has not yet been traced out. Further, he regrets that he has not been able to recover so far any manuscript copy of the *Sastra Nam Mala*. The year of the composition of the letter is most probably 1774 B (April 1716 A.D.) as it makes reference to what appears to be the death of Banda Bahadur in the same year. It shows that *Pakhyan Charitra* and *Krishnavtar* were written by Guru Gobind Singh himself.

Readers must note that this letter is by Bhai Mani Singh and not of Mata Sundri to authenticate compositions mentioned therein, moreover, the authenticity of the letter is also in question.

The tales can be analysed under the following groups:

1. The Puranic tales giving an account of the exploits of Shakti (Chandi, Durga or Kali)
2. Heroic tales of warrior women like Tilotma who killed Sund and Apsund; like Draupadi who not only protected Arjuna in the battle field but drove away his enemies; like Parvati who burnt alive Bhamasur, a demon; like Laxmi who put an end to the life of Janbhasur, another demon. Then tales of Rajput women like Padmini and many others.

3. Tales of violence and crimes.
4. Tales of love
5. Tales of sex debauchery
6. Tales of legendary romances like Heer Ranja, Sohani Mahiwal etc.
7. Tales of deceit.

The Language

The language of the tales is Braj mixed with Panjabi

The structure

<i>Number</i>	<i>Type of metres</i>	<i>Number of metres</i>	<i>Total number of tales</i>
1	Chaupai	One metre tales	54
2	Arilla	One metre tales	1
3	Bhujang Prayat	One metre tales	1
4	Dohra & Chaupai	Two metres tales	146
5	Dohra & Arilla	Two metres tales	6
6	Chaupai & Arilla	Two metres tales	9
7	Chaupai & Swaya	Two metres tales	2
8	Chaupai & Soratha	Two metres tales	1
9	Dohra, Chaupai & Arilla	Three metres tales	100
10	Dohra, Chaupai & Swaya	Three metres tales	8
11	Dohra, Chaupai & Sortha	Three metres tales	6
12	Dohra, Chaupai & Chhapai	Three metres tales	2
13	Dohra, Chaupai & Kabitt	Three metres tales	2
14	Dohra, Chaupai & Totak	Three metres tales	1

Sub total of this page 349

15. Dohra, Chaupai and Bhujans 4
16. Dohra, Chaupai and Bhujang-Prayat 1
17. Dohra, Bhujang and Totak 1

Four-metres tales

18. Dohra, Chaupai, Arilla and Sortha 5
19. Dohra, Chaupai, Arilla and Swaiya 9
20. Dohra, Chaupai, Arilla and Bhujang 3
21. Dohra, Chaupai, Arilla and Bhujang Prayat 2
22. Dohra, Chaupai, Arilla and Chhand 1
23. Dohra, Chaupai, Arilla and Kabitta 2
24. Dohra, Chaupai, Arilla and Totak 1
25. Dohra, Chaupai, Arilla and Bijai Chhand 1
26. Dohra, Chaupai, Swaiya and Kabitta 1
27. Dohra, Chaupai, Swaiya and Sortha 3
28. Dohra, Chaupai, Swaiya and Bhujang 4

29.	Dohra, Chaupai, Sortha and Chhand	1
30.	Dohra, Cfaupai, Ritamal and Tomar	1
31.	Dohra, Swaiya, Bhujang and Totak	1
32.	Dohra, Swaiya, Totak and Sortha	1

. . .

Five-metres tales

33.	Dohra, Chaupai, Arilla, Swaiya and Bhujang	5
34.	Dohra, Gtaiipai, Arilla, Swaiya and Tolak	1
35.	Dohra, Chaupai, Arilla, Swaiya and Sortha	1
36.	Dohra, Chaupai, Arilla, Sortha and Bhujang	2
37.	Dohra, Ciiapui, Swaiya, Kabitta and Sortha	1

Six-metre tales

38.	Dohra, Chaupai, Arilla, Swaiya, Sortha and Kabitta	1
39.	Dohra, Chaupai, Arilla, Swaiya, Sortha and Bhujang	1
40.	Dohra, Chaupai, Arilla, Swaiya, Bhujang and Kabitta	1

Sub total	54
Grand Total	403

The Mangal

Ikongkar Sri Waheguru ji ki Fateh =1

(followed by)

Sri Bhagauti ae nam

ਸ੍ਰੀ ਭਗੋਤੀ ਏ ਨਮ

ਅਬ ਪਖਯਾਨ ਚਰਿਤ੍ਰ ਲਿਖਯਤੇ

Pathshai 10 Bhujang Paryat Chhand Tav Prasad

The Subject Matter

Every aspect of human life has been touched and covered in these tales. All the stages in the life drama have been depicted in a crystal clear format. The kings, sadhus, mullahs and pandits, with all their wealth and wisdom are subject to the same weakness as the poor or the illiterate. The woman is both power and weakness of man.

There is frequent use of sexual terms, like hugging, kissing and intercourse. Many stories also use the names of the private parts of both men and women. There is also references of the use of alcohol and drugs to excite sentiments of the sexual partners.

Most of the stories centre around married women and their infidelity.

Analysis of excerpts of selected stories to judge its authorship:

1. Story 1 (48 verses) praises of Chandi.
2. Story no. 16 (50 verses) verse 38 reads, “....my dear bring some drugs and alcohol and the we will do the sex.....” .
3. Story 17 (27 verses) verse 5 reads, “...I will have sex with one friend and ask the other friend to tie the belt (nala or nara of my pyjamas....”
5. Story 18 (10 verses) verses 5 & 6 read, “...she asked her husband to un-tie her pyjama's belt and on a pretence to go to urinate she went to her paramour to have sex.....”
6. **Stories of Anup Kaur 21 - 23 (60 + 9 + 12 verses)**

verse 11 Story 21 reads, “...on seeing him coming she got dressed and hurriedly did her make-up. She then sent for flowers, beetle-leaves (*paan*) and alcohol....”

Verse 19

She pleads with him to have sex with her.

Verse 20

She quotes the example of Krishna, who was worshipped by devotees but he did have frequent sex with Radha and was not condemned to hell.

Verse 32

“...firstly God has given me birth in the Khashytri caste, then my family has been given utmost respect, further I am considered holy and nearer to God (people worship me). If I do sex with you then I will be reborn in an untochable family.

Verse 33

“..what about birth and rebirth ? you yourself are the designer of births. If you do not have sex with me then I will think myself a very unfortunate woman.and will drink poison and die...”

Verse 51

“.....I have been taught and instructed not to have exmarital sex.. I will love only my own wife and will not get involved with any other woman....”

Verse 54

“... I consider my Sikhs as my sons and their wives as my daughters. O! beautiful one, how can I have sex with them?

7. Stories of legendary love are:

- a. Heer Ranja – story no. 98
- b. Sohni Mahival – story no. 101
- c. Sassi Punu – story no. 108
- d. Mirza Sahiba – story no. 129

8. A few Hindu mythology stories are:

- a. Ahilia (wife of Gautam rishi) – story no. 115
- b. Churning of milk ocean – story 123
- c. Raja Dasrath, Kekeae and her two wishes – story 102 and many more

9. A few European stories are:

- a. Portuguese background – Stories 133, 269
- b. English background – Stories 308, 322

10. Story 402 (29 verses), verses 24 & 25 read,

“...poppies, *bhang* and opium were consumed. They hugged, kissed and had intercourse. When the king put his penis in her vagina she got extremely excited and vehemently kissed the king....”

It is left to the reader to judge the authorship of these tales.

3.33 CHAUBIS AVTAR

Twenty four incarnations of Vishnu

1. This composition covers about 30% of the Granth. It contains life stories of 24 incarnations of Vishnu, the most important of which are Ram Avtar and Krishna Avatar.
2. The composition has a total of 5571 verses of which Ram Avatar is of 864 (16%) verses, Krishna Avatar is of 2492 verses (48%) and Kalki Avatar 586 verses (11%) (Total of 75%, rest 19 avatars are 25 %)
3. The percentage of other avatars is as follows:

Composition	Hymns	Composition	Hymns
Machh (The fish)*	16 (.3%)	Bishen or Vishnu	5 (.1%)
Kachh (The tortoise)*	4 (.1%)	Sheshshayi	7 (.1%)
.Nar (The original eternal man)	6 (.1%)	Arhant Dev (Jain prophet)	20 (.3%)
Narayan (Who resides on water)	6 (.1%)	Manu	8 (.1%)
Brahma	7 (.1%)	Nar (Arjun)	7 (.1%)
Mohini	8 (.1%)	Dhanantar (Doctor of Medicine)	6 (.1%)
Bairah (The Boar)*	14 (.3%)	Suraj (The sun)	27 (.4%)
The Narsingh*	26 (.4%)	Chandrama (The Moon)	15 (.2%)
Bawan (The dwarf)*	27 (.4%)	Rama*	864 (16%)
Jallandhar	28 (.4%)	Kalki *(to appear at the end of Kalyug)	586 (11%)
Paras Ram*.	35 (.6%)	Krishna*	2492 (48%)
Rudra	39 (.6%)	Budh (Buddha)*	3 (.1%)

The composition begins with an introduction in 38 quatrains (chaupais) **where the theme is follows:**

The Theme

- a. Incarnation of Avatars take place when righteousness is in danger – verse 2
- b. God is the sole birth giver and he himself manifests in all of them – verse 3
- c. He is not responsible for human sins and failures, humans themselves are responsible for their actions- verse 5
- d. He is the creator and the destroyer – verse 6
- e. The twenty four incarnations of Him could not attain a glimpse of His, they too were deluded (deceived) by the worldly affairs – verse 7
- f. He has created this world many times over – verse 9
- g. He is eternal and no one would ever know his secrets. When he manifests then He is visible in His creation – verse 12
- h. He is unborn – verse 13
- i. He is invincible and wears no special garb (uniform) – verse 15
- j. He is the giver of all bounties and rewards – verse 16
- k. The primary aim of religion is to realise Him and live in harmony and peace – verses 20 -21
- l. He is seriously watching (with great concern) the loot of innocent people by fake yogis, sanyasis, monks and fakirs – verse 23
- m. His total attributes are beyond description – verse 28
- n. He is the father and from Him has emerged his power called ‘Bhavani’, who further created the universe – verse 29
- o. He firstly spoke the word ‘Onkar’, from this sound and the combination of Prakriti (nature) and Purusha (living objects) the world got expanded –verse 30
- p. He manifests in everything – verse 36

The stories of **twenty-four avatars** as given in Dasam Granth are independent stories and each story starts with its own verse number and there are no cumulative total numbers given. The stories are summarised as follows:

1. **Machh Avatar (The Fish Avatar) (verses 39 –54)** – Once a demon Sankhasur threatened the whole world. Vishnu incarnated as a fish, churned the ocean, and troubled the demons. Sankhasur got angry, stole the four Vedas and threw them into the ocean, this upset Brahma. The Fish Avatar then fought with the demons, killed Sankhasur, seized the Vedas from him and restored them to Brahma.

2. **Kachh Avtar (The Tortoise Avtar) (verses 1- 5)** - In order to help churning the ocean with the help of Mt. Mandrachal, using it as a churning stick (Vasuki snake was made the string) Vishnu assumed the form of a tortoise to give a base to the mountain to stand upon.
3. **Nar Avatar (verses 15 – 20)** – When the 14 *ratans* came out by churning the milk ocean, there was an unpleasant argument between the gods and demons regarding their distribution. Vishnu appeared as Nar and then Narayan to defend gods but gods got defeated in the battle, which pursued between gods and demons.
4. **Narayan Avtar (verses 15 – 20 as above).** The story of Nar Avatar and Narayan Avatar has been given in one episode as narrated above.
5. **Mohini Avatar (verses 1 – 8)** - Then Vishnu incarnated himself in the form of Maha Mohini (most beautiful damsel). Seeing her both gods and demons threw their weapons and swarmed around her. They all wanted to become her lovers and accepted her verdict regarding the distribution of the *ratans* without any conditions.
6. **Bairah or Varah Avatar (The Boar (wild pig) Avatar) (verses 1 – 14)** - This story is taken from the Shiv Puran. Two demons Hirankashyap and Hirnachhas with their physical power harassed gods and pushed the Earth, Vedas and Meru Mountain under the water. Vishnu incarnated in the form of a Boar, defeated the demons and restored earth, Vedas and the mountain to their respective sites/places.
7. **Narsingh Avatar (The Man-join Avatar) (verses 1- 42)** - This story is mentioned in Bhagwat Puran, Vishnu Puran and Padam Puran. Prehlad was a son of demon king Hirankashyap. He refused to accept his father as God and instead recited the name of Gopal as the Almighty God. Hirankashyap in his anger tied Prehlad to a pillar and struck him with his sword. The sword struck the pillar and from its column appeared Narsingh Avatar. In a fight, which pursued between Hirankashyap and Narsingh, Hirankashyap was killed. Prehlad was then made the king with great pomp and show.
8. **Bawan or Vaman Avatar (The dwarf Avatar) (verses 1-27)** – Bali was a demon king. He got too proud of status and ruined god Indra's capital. Vishnu then descended as a dwarf Avatar. He went to Bali's court in the garb of a poor Brahmin and there recited all Vedas. King Bali was very pleased with him and offered him many gold coins as a reward. The Dwarf Avatar refused to accept any money and instead wanted to have two and a half steps of land. The king readily accepted this most modest demand much against the advice of his minister Sukra, who recognised dwarf as Vishnu himself. The Dwarf Avatar covered the whole length and breadth of earth with his first divine step and covered the whole sky with his second step. For the remaining half a step, Bali offered his body. Bali was then banished to *Patal* (nether land).

9. **Paras Ram Avatar (verses 1 – 35)** – Once gods were harassed by demons that had appeared in the form of Kshatriyas. On the request of gods, God asked Vishnu to descend on earth to punish the troublemakers. Vishnu appeared as Paras Ram Avatar. Earlier, when the milk ocean was churned, rishis were awarded a cow called ‘Kam Dhenu’ (desire yielding cow) as their common share. The king Sahasrabahu forcibly carried away Kam Dhenu’s female calf called ‘Nandini’ and killed Paras Ram’s father. In revenge, Paras Ram killed Sahasrabahu and all members of his, so called kshtriya, clan. Then Brahmins were made the future kings. Kshatriyas appeared again and threatened Brahmins, the Brahmins invoked Paras Ram who descended again and killed all the kshtriyas. This incident happened twenty one times.
10. **Braham Avatar (verses 1 – 7)** – Brahma is known as the presiding god of Vedas, Simiritis and Shastras. Whenever there is a decline in learning skills and education, Brahma descends on earth.
11. **Rudra Avatar (verses 1 – 89)** – In order to punish demons, wicked people and enemies of humanity Vishnu descends as Shiv. Once two demons Tripura and Andak disturbed the balance of earth and the peace of the mind of gods. On an appeal by gods, Vishnu descended as Rudra and killed Tripura with his arrow and Andak with his trident. Shiv then got married to Gauri, daughter of Daksh. Daksh insulted Shiv during his *Yajna* and Gauri threw herself in the fire. Shiv then cut Daksh’s head and later replaced it with a goat’s head. Shiv then burnt ‘*Kamdev*’ in the *Yajna* fire.
12. **Jallandar Avatar (verses 1 – 28)** – A demon named Jallandar was blessed by God that he would not die until his wife was indulged in unfaithful acts. Jallandar then extended his empire far, near, and sent an ultimatum to Shiv to surrender his wife to him or to face death. The war, which followed, continued for many years. Shiv could not kill Jallandar. Vishnu then made a plan and came to help Shiv. He (Vishnu) descended disguising as Jallandar and seduced Jallandar’s wife Brinda, who thought Vishnu to be Jallandar. The loss of chastity by Brinda resulted in the death of Jallandar and the victory of Shiv.
13. **Aditi-son Vishnu Avatar (verses 1 – 5)** – When earth was troubled by demons, Vishnu incarnated as a son of Aditi, killed all demons and then merged in God.
14. **Sheshshayi Avatar (verses 1 – 7)** – Once when Vishnu lay asleep in water on a couch under the canopy of Sheshshaynag (serpent with a thousand heads), out of dirt of his ears two demons sprang up. Their names were Madhu and Ketab. They created havoc on earth. Vishnu then incarnated as Sheshshayi Avatar and killed both of them.

15. **Arhant Dev Avatar (verses 1 – 20)** – Once demons assembled and thought about their future and the means by which they could defeat gods. In their discussion, they resolved that like gods they should adopt Vedic religion, perform sacrifices and hold Yajnas, which would then give them supernatural powers. When gods heard this, they became alarmed and thought of ways to defeat demons in their resolve. Vishnu descended on earth to perform this job. He took birth as Arhant and started a new cult called Sravag. He forbade sacrifices and ahinsa. He promoted asceticism. This diverted the attention of demons and their power declined.
16. **Manu Avatar (verses 1 – 8)** - Arhant's preaching gave birth to Jainism, which had adverse effects on the spread of Vedic religion. Vishnu then descended as Manu Avatar, revived the Vedic religion and codified all laws. He patronised charities, sacrifices and pilgrimages.
17. **Dhanantar Avatar (The doctor of medicine) (verses 1 – 6)** – With the spread of prosperity and luxuries the earth was engulfed with various diseases. Dhanantar Avatar came out from the milk ocean when gods and demons churned it. He established a new medicine system and opened many clinics.
18. **Suraj Avatar (verses 1 – 27)** – When demons born from Aditi became powerful, Vishnu assumed the form of Sun and destroyed them all. Later on, another demon Dirag-Kaya held the chariot of sun and threw a great challenge to gods. The battle, which followed, witnessed the defeat of demons and the victory of gods.
19. **Chandrama or the Moon Avtar (verses 1 – 15)** – In the due course, with the increase in the heat of the sun the earth became barren and crops were burnt. The household maids lost sexual interest in their husbands. Vishnu incarnated as Moon and cooled down the heat of the sun for the night hours. Later Moon became arrogant and took to evil ways. He helped god Indra to seduce Ahilaya, the wife of rishi Gautam. Rishi cursed him and he developed black marks of infamy on its face and suffered from periodical waning.
20. **Ram Avtar (verses 1 – 864)** – Ram Avtar is the story of Ram the hero of epic 'Ramayana'. It begins with the story of Raghu, the founder of the solar dynasty and ends at the death of Ram and Sita and the rule of Lav and Kush. The population of demons increased and they made the life of gods miserable. It was for their protection Vishnu incarnated as Ram and cleared the whole country (Hindustan) up to Sri Lanka of demons.
21. **Krishan Avatar (verses 1 – 2492)** – Krishna Avatar is the story of Krishna the author of Bhagvad Gita and the charioteer of Arjan in the battlefield of Kurukhstra. It has been discussed in five parts, first part deals with Krishna's parents and his childhood; the second part deals with his stay at

‘Kunj Gali’, his sport with cow maids and his romance with Radha; third part deals with the pain of separation felt by Radha and her maids on Krishana’s departure to Mathura; fourth part deals with Krishna’s battles with Kans, Jarsandh and others; and the last part deals with other incidents of Krishna’s life.

- 22. Nar (Arjun) Avatar (verses 1 – 7)** – This is the story of Arjun, the hero of Mahabharat. He defeated great warriors like Daryodan (son of Dhiritrashtra), Karan (son of god Sun) and Bhisham Pitamba (son of Ganga). He also fought with Shiv.
- 23. Baudh Avtar (verses 1-3)** – This short composition deals with Mahatma Budh as an incarnation of Vishnu.
- 24. Kalki Avatar (or Nil Kalanki Avatar) (verses 1- 586)** – This composition narrates the incarnation of Vishnu as Kalki Avatar and the destruction of the evil. As prophesied, when religion and virtue were in peril and Sudras came into power, the worship of gods was given up. In such times, a Brahmin worshipped Chandrika Devi. His wife could not stand his devotion for Chandrika and complained to the king, who forbade Brahmin to worship Chandrika. The Brahmin preferred death to apostasy. The king ordered Brahmin to be beheaded. Before the sword could fall upon him, the floor of the court was parted and Kalki Avatar appeared dressed in armour and riding a winged steed of Turkey. The battle, which followed between the soldiers of the Sudra King and the Kalki Avatar, lasted for many months. The Sudra king was killed along with his warriors and the Kalki Avatar restored era of peace.

A critical analysis of the birth of Avtaras:

- a. The composer of the compositions has been deeply impressed by the idea which runs throughout the Puranic literature i.e., a saviour appearing from time to time to destroy evil and to restore justice.
- b. The concept of avatars used herein is, however, completely different from the one used in Puranas or other Hindu scriptures. Here an Avtar is an agent of God appearing on earth or elsewhere for a specific purpose and is not God himself, for God, as is repeatedly said, is beyond births.
- c. The composer strongly objects to the avatar’s worship. He suggests that only God is to be worshipped. He further states that even twenty four Avatars have not known a bit of God. They are not even intermediaries. People should pray directly to God. Avatars are sent for specific mission/s and are called back when the mission is completed or when God so wishes.

- d. Some of the names which the composer has called as Avtars e.g., Arhant, Sun, Chandra (Moon), Nar are not mentioned as Avtars in the Purans.
- e. Brahma and Rudra have been mentioned as Avatars of Vishnu though they also have their own incarnations mentioned elsewhere in the Dasam Granth.
- f. The whole composition of Chaubis Avatars is filled with martial spirit.
- g. The composer has used 125 varieties of metres in this composition.
- h. In the Ram Avatar the composer has also used blank verses

The Language

The language used in this large chapter varies considerably from composition to composition and sometimes from verse to verse. Though the predominant language is Braj the influence of other languages is found as follows:

- a. Pure Persian – Krishan Avatar verse 1917
- b. Pure Panjabi – Ram Avtar verses 467 – 470, Nar Avatar verses 179 –181.
- c. Partly in Persian and Braj – Ram Avatar verses 655 –668
- d. Partly in Panjabi and Braj – Krishan Avatar verse 387.
- e. Partly in Avdhi and Braj – Ram Avatar verses 859 - 864

The Mangal

At the start of the composition:

Ikongkar Satguru Prasad
Sri Bhagauti ji sahai
Ath Chaubis Avatar kathnang
Patshahi 10 Tavprasad

At the start of other Avatar chapters:

Sri Bhagauti ji sahai

((There is no mangal at the start of a few Avatars))

At the start of Ram Avatar:

Ikongkar Waheguru ji ki Fateh

At the start of Krishan Avatar

Ikongkar Waheguru ji ki fateh
Sri Akal Purkh ji sahai

The following table gives the total number of verses and the variety of metres used in each Avatar chapter

Total number of verses and variety of metres

Number	The Avatar	No. of verses	Variety of metres
	Introduction	38	1
1	Macch	16	5
2	Kucch	5 + 14 Manthan	2, 4
3	Nar	
4	Narayan	6	2
5	Mohini	8	4
6	Bairah	14	2
7	Narsingh	42	9
8	Bawan	27	6
9	Paras Ram	35	5
10	Brahma	7	2
11	Rudra	89	10
12	Jalandhar	28	4
13	Vishnu	5	2
14	Sheshshayi	7	2
15	Arhant Dev	20	2
16	Manu	8	2
17	Dhanantar	6	2
18	Suraj	27	9
19	Chandra	15	3
20	Ram	864	68
21	Krishan	2492	12
22	Nar (Arjun)	7	1
23	Baudh	3	2
24	Kalanki	588	70
		4371	
not counted in 24 avtars	Mir Mehndi	11	1

Mir Mehdi Avtar (verses 1-11) –

This composition prophesied the incarnation of Mir Mehdi to destroy Kalki when the later had become too powerful and haughty. The Kalyug had ended and Satyug started. Mir Mehdi also became filled with pride and regarded himself as equal to God and as mighty as Him. To punish him God sent an insect which crept into his ear and gave him such an agonising pain that he died of it.

3.34 BRAHMA AVTAR – Seven incarnations of Brahma

BRAHMA AVTAR

1. It is a composition of 348 verses, the arrangement of which is as follows:
 - a. Introduction , 41 quatrains, 39 composed in Tomar and 2 composed in Naraj.
 - b. The first 19 quatrains are devoted to the praise and glories of God. The composer has once again emphasised that Hindu deities including Ram and Krishna and the Muslim prophet Mohammed were all creation of one Almighty God. He further emphasised that all Avtars and prophets had to worship and meditate on the name of God to be in his good books.
 - c. In the 20th quatrain, the composer asserted that he had just finished Chaubis Avtar of Vishnu.
 - d. In the 21st quatrain, he told that now he was going to narrate the story of the incarnations of Brahma.
 - e. In the next 22 quatrains, the poet said that in order to mend for the sins of his (Brahma) pride, Brahma was ordered to incarnate on earth and was further warned not to come in conflict with Vishnu who had excelled himself in devotion to God.
2. Brahma incarnated seven times, his incarnations are –
 - a. Balmik Avtar (verses 1-6)– Brahma's first incarnation was that of Balmik. He suffered from dumbness in childhood but in later life composed verses, which became immortal in the religious literature. (He is the composer of Ramayana).
 - b. Kashyap Avtar (verses 7 – 9) – Brahma's second incarnation is of rishi Kashyap. He is remembered for his commentary on Vedas. He had four wives and from them he had both gods and demons whose wars have been narrated in the Chaubis Avtars.
 - c. Sukra Avtar (verses 1-2) – Brahma incarnated as Sukra to teach demons religion and morality.
 - d. Brihaspat Avtar (3-4) – In due course demons rose in power and gods were pushed into the oblivion. Brahma incarnated as Brihaspat and dwelled with gods. He gave them spiritual strength and prepared them to rise against demons. They then defeated demons and started ruling again.

- e. Vyas Avtar - The fifth incarnation of Brahma was of rishi Vyas, who was a contemporary of Krishna. He wrote stories on the rule of many kings of his times:
- i. Story of raja Man (मन) (verses 9-22) – He was the patron of art, culture and religion. He established peace and brought richness and prosperity to his people. He is popularly known as Manu and is the lawgiver to the Indian Society. He was an expert in statistical and mathematical calculations. He is the author of most of the statistical figures e.g., the count of the stars, the count of the lives after death, the number of heavens and hells, the time period of the journey of soul after death, the length of the eras etc.
 - ii. Story of king Prithu (verses 23 – 50) this is the story of raja Prithu and Sakuntla who were made immortal by poet Kalidas.
 - iii. Story of king Bharath (verses 51 – 62) – This is the story of a king who distributed all his wealth and belongings amongst his seven sons. The son who ruled earth was Bharath and the earth then became famous as Bharat Land.
 - iv. Story of king Jujat (verses 90 – 102) – King Jujat was a very wise king and was well versed in all the known skills.
 - v. Story of king Ben (verses 103 – 107) – The king's subjects were very happy during his rule.
 - vi. Story of king Mandata (verses 108 – 119) – When Mandata became a king he went to visit god Indra. Indra, out of respect, offered him half of his throne to sit upon. This gesture annoyed king Mandata, as he was expecting full throne to himself. He ran to hurt Indra. Brahma intervened and advised Mandata that if he wanted the complete throne to himself then he should first kill demon 'Lavnasar'. Mandata then came to Mathura and challenged 'Lavnasar' in the battle, which pursued, Mandata was killed.
 - vii. Story of king Dilip (verses 120 – 134) – He was a very generous, wise and popular king. He came to throne after Mandata was killed.
 - viii. Story of king Raghuraj (verses 135 – 177) – Like king Dilip he was also very famous, wise and a popular king.
 - ix. Story of king Aj (verses – 108)¹ page 158 –180 - The story of king Aj is an account of the 'swayambar' held by King Subah to enable his daughter Indramati to select her own match. She selected king Aj. The story depicts the splendour and grandeur of the court of king Subah.

¹ Please note that, here, the verse numbers have started again from verse 1.

- f. Khat Rishi Avtar – The sixth incarnation of Brahma is Khat Rishi. Rishi Vyas is the author of Puranas². When he became guilty of spiritual pride, God grew wrathful and tore Vyas into six pieces each of which was born as a rishi. The Six Hindu Shastras were composed by these rishis. These shastras and their authors are: Sakh by rishi Kapil, Niyae by rishi Gautum, Visheshik by rishi Canadh, Yoga by rishi rishi Patanjali, Mimansa by rishi Gemini and Vedanta by rishi Vyas.
- g. Kalidas Avtar – The seventh and the last incarnation of Brahma is Kalidas. He was a poet in the court of Bikramjit and wrote Sanskrit classics like Shakuntla and Raghuvanshi etc.

In the Braham Avtar, there are seven episodes, which revolve around seven heroes. While the main characters of Vishnu Avtar are kings and warriors, who were skilled in weaponry; the leading characters of Brahma Avtar are scholars who are skilled in their writings.

The Structure:

The episodes of the Brahma Avtar have been narrated in twenty metres, they are:

Tomar (70 verses)	Naraj (8 verses)	Padhari (40 verses)	Sangit Padhari (2 verses)
Haribolmana (25 verses)	Totak (3 verses)	Rual (25 verses)	Madhubhar (34 verses)
Sanjuta (6 verses)	Dodhak (5 verses)	Astar (2 verses)	Medak (5 verses)
Chaupai (56 verses)	Ardha Padhari (5 verses)	Uchhal (9 verses)	Mohani (11 verses)
Bhujang Paryat (22 verses)	Swayas (13 verses)	Dohra (1 verse)	Kabitta (1 verse)

The dominant characteristic of this composition is coolness and Shanti (pacific). except the episode of king Aj, wherein the description of ‘Swayambar’ is full of grandeur and beauty.

² A Puran has been defined as a book which contains stories/commentaries on: 1. Creation of the universe, 2. Destruction and recreation of the universe, 3. gods and the demons, 4. The history of eras in which the time period has been divided, 5. The history of Solar and Lunar dynasties.

The Puranas are eighteen in number and can be classified under three groups:

Firstly, Puranas where Sattav Guna is predominant, they are: Vishnu Puran, Nard (-ee) Puran, Bhagwat Puran, Garur Puran, Padam Puran, and Varah Puran.

Secondly, Puranas where Tamas Guna (darkness/ignorance) is predominant, they are: Matsay, Kuraam, Ling, Shiv, Sarkand and Agni.

Thirdly, Puranas where Rajas Guna is predominant. These are mainly related to Brahma, they are: Brahma, Brahmand, Brahmvevrat, Markanday, Bhavishae, and Vaman.

The total sloaks in all Puranas is counted as 400,000. Sikand Purana is the longest with 81,000 sloaks and Brahm Purana and Vaman Puranas are the shortest with 10,000 slokas each.

Furthermore there are Puranas which are called semi/sub-Puranas. They are eighteen. Their names are: Sanat karmar, Narsing, Nardee, Shiv, Durvasa, Kapil, Manav, Aushnas, Varun, Kalika, Shanb, Nandi, Saur, Parasar, Aditya, Mahesar, Bhagwat and Vashisht.

The Language:

The language of the composition is simple and easy Braj

The Mangal

At the start of the composition:

Ikongkar Satgur Prasad

ਅਬ ਬ੍ਰਹਮਾ ਅਵਤਾਰ ਕਥਨੰ

ਪਾਤਿਸਾਹੀ ੧●

There are no further use of Mangals at the start of different episodes.

3.35 RUDAR AVTAR – Two incarnations of Shiv

RUDAR AVTAR

1. There are two Avtars of Rudar (Shiv); they are Datta (Dattatreya), and Paras Nath. (Please note that there is no mention of Rudar Avtars in the ancient (Hindu) scriptures).
2. When Rudra became too proud with powers given to him, God (Kal) addressed to him, “Pride has a fall. Brahma in his pride had a fall, so shall you. I am a pride killer. Now you shall be born as a man.” (Verses 1-6)

Dattatreya Avtar – A Muni called Atri was a great scholar, he did long and hard penances. Rudra appeared before him and offered to grant him a boon, the Muni asked him to bless him with a son. Rudra then incarnated as his son and was named Datta. He grew up to be a great scholar, yogi and sanyasi. A voice from heavens once advised Datta to adopt a guru, failing which he will not be able to achieve salvation. He then meditated for 10 million years and adopted 24 (though actual count is 23) gurus. Later he retired to Sumer Mountain and breathed his last. (verse 486)

Datta’s gurus included - First the divine voice (verse 113-116), and secondly his own mind (verse 117), later he adopted the following gurus in the journey of his life:

1. A Spider – who had made a cobweb of thread produced from within himself and was happy within his domain where he could live on flies which came to be caught in it. (verses 176-181)
2. A Heron (long legged wading bird), A Wild Cat, and a Fisherman – who could spot and seize their victims with the power of their concentration. (verses 182 –187, 192– 194).
3. A Carder (a mechanic handling a spinning machine) who was so engrossed in his work that he failed to notice even a section of an army which passed by. (verses 188-191)
4. A Slave Woman – who was crushing sandalwood and making a paste with so much concentration that she failed to take notice of what walked past her. (verses 195-199)
5. A Trader (Wanjara) – who travelled abroad in spite of his wealth stored at home, and his heart and mind fixed on business and profit. (verses 200 – 204)
6. A Female – who regularly cried ‘one who sleeps he loses’ early in the morning and woke up people from their sleep. (verses 205-210)

7. A Raja named Surath – who was well versed in the studies of arms, was also a worshipper of Durga, and still lived a life of detachment.(verses 211 – 255)
8. A Beautiful Girl – who remained devoted to her doll. (verses 256 – 269).
9. A Loyal Watchman – who was very honest to his employer and stood firm at his post in all weathers. (verses 270 –280).
10. A beautiful woman – who had rare gifts and accomplishments and was ever true to her husband. (verses 287 – 342).
11. An Arrow Maker – who was so, engrossed in his work that he did not notice the procession of a King, which passed near by. (verses 343 – 358).
12. A Hawk -- who dropped a piece of flesh, which she was carrying to her nest, but when pursued by another hawk to snatch it she threw it away, giving evidence of her strong conviction. (verses 359 – 364)
13. A Crane – who hovered over fish in water in darkness, even when the sun had set. (verses 365 – 369).
14. A Deer hunter – who mistook a group of good-looking rishis in the distance, for a herd of deer. (verses 370 – 388).
15. A Parrot – who released himself from a trap, symbolising the freedom of man from the worldly confinement. (verses 389 – 437).
16. A Rich Man – who absorbed himself in moneymaking and failed to notice a holy man to whom everyone around him had paid homage. (verses 438 – 445).
17. A Bird-teacher – who was teaching his pet-parrot and failed to notice Datta passed nearby. (verses 446 – 450)
18. A Woman – who was carrying breakfast for her husband attending soldiers. (verses 451 – 462)
19. A Jachh Woman – who was intensely devoted to music and had forsaken everything else. (verses 463 – 473)

The most important characteristics in the above examples are the concentration, honesty, devotion, loyalty and conviction of duty of those whom Datta made his gurus.

Paras Nath Avtar – (verses 1 – 358) After 100,010 years of Datta Avtar, Rudra incarnated as Paras Nath. He held many Yagnas in his lifetime and ruled for 10,000 years. When he performed the first great Yagna, he invited all saints, yogis, scholars and rulers from far and near. Discourses and discussions were held on Vedas. Paras Nath was blessed by goddess Durga to rule the then known world (verse 89)

When Paras Nath thought of holding Rajmedh Yagya he was asked to fulfil the following conditions:

- a. Give away in charity 100,000 elephants (verse 125).
- b. Give away in charity 100,000 horses (verse 125)
- c. Give away in charity to Brahmins priests 10,000,000 gold coins (verse 125)
- d. Humble at least 100,000 other rajas (verse 124), and
- e. To find out from his subjects one specific secret, which according to Puranas and Smiritis had yet not been found (verses 127 – 132)

Paras Nath could fulfil the first four conditions easily, but for the fifth condition he had to find a rishi called 'Macchinder Nath' who was meditating in the body of a whale and was a descendent of Datta Avtar's family.

Paras Nath deployed all soldiers of his army to catch the named whale, cut its stomach and take out Macchinder Nath. Despite efforts of every one involved, the named whale could not be found. All seas of Paras Nath's kingdom and the 'Sea of Milk' were searched. (verses 133 – 134)

When all efforts failed then Paras Nath went to a chosen 'Wise Men' for their advice. They advised him to use the net of *Gyan* (knowledge)(verses 141 – 142) to haul out the whale and secure a knife of *Bibek* (self-knowledge) (verses 148 – 149) to cut its stomach. Paras Nath followed the advice and discovered rishi 'Macchinder Nath' in a deep trance. He (Paras Nath) put a doll made with seven metals under rishi's nose to catch his eye and to bear his wrath for disturbing him in his trance (verse 151). The doll was burnt to ashes by the blaze of rishi's angry glance. When the rishi's wrath was spent out Paras Nath approached him for advice. Macchinder Nath told Paras Nath that inspite of all his conquests he was still not invincible for he had not conquered his mind. All belongings and wealth, which he had collected, are of no avail, for they would not go with him hereafter.

Machhinder Nath further told that Paras Nath was yet to conquer Abibek (ignorance of inner self). The study of the working of both Abibek and Bibek, which come from the same origin, caste and parentage, but were always opposed to each other, was essential to become invincible and a world conqueror.

Macchinder Nath then illustrated and gave details of Abibek and Bibek to Paras Nath.

The important characteristics of Abibek (Ignorance of Innerself) are:

- a. He has black complexion,
- b. He wears black clothes which attract men and women,
- c. He rides a black chariot pulled by black horses and driven by a black charioteer.
- d. His flag, sword and bow are all black (Verses 165, 169)

The retinue of Abibek are:

- a. Kamdev (Cupid) – He has a bow of flowers, the arrow of bee, and the flag with the symbol of a fish. He is attended by the music of lyre and other instruments and a group of beautiful women. When he attacks, none but Bibek can escape his onslaught. (verse 170).
- b. Basant (Spring – the king of seasons) – Basant is a son of Kamdev. Sweet music and the company of most beautiful and attractive women accompany him. His favourite ragas are Sorath, Sarang, Malhar, Vibas, Ramkali, Hindol, Gaund and Gujri. When he attacks, none but Bibek can escape his onslaught (verses 171 –172).
- c. Hulas (Enjoyment) – Hulas is the second son of Kamdev. He is a beloved of women. There is thunder of clouds, croaking of frogs and the cry of peacocks in his own retinue. When he attacks, none but Bibek can escape his intoxicating effect (verse 173).
- d. Anand (Pleasure) – Pleasure is the third son of Kamdev. Women also surround him. He is dressed in silk embroidered with gold thread and lace, and bedecked with ornaments. When he attacks, none but Dhiraj (Patience/Endurance) can face him (verses 174 – 175).
- e. Bharam (Superstition) – He is the fourth son of Kamdev. His complexion is black like smoke. His ornaments, charioteer and chariot horses are all smoke black. He vomits black pitch. He is an object of shame to both humans and gods. He is a source of misery. When he attacks in anger, he routs the other forces in a moment. (Verse 176).
- f. Kalaeh (Strife) – The fifth member of Kamdev's retinue is 'Strife'. She has not spared any one in the four known worlds. She is expert in the use of all sorts of weapons. (Verse 177)
- g. Vaer (Malice) - He has blood shot eyes, bearing red arms and red flag. Only Shanti (calm) can take a stand against him. (verses 178, 185)
- h. Aa-lus (Sloth) – His colour is smoke. Men, gods, snakes and demons all are afraid of him. All except Udhym (Endeavour) would perish at his onslaught. (Verse 179).
- i. Madh (Wine) – She has pale dress, pale flag, pale bow, pale chariot and pale horses. She has caught hearts of both gods and men. She flies like whirlwind. When her steed starts dancing none can face her fury, except Bibek. (verse 180)
- j. Kur-rity (Perversity) – It is pitch black. When he attacks every one will run away except those with Endurance (verse 181)
- k. Gumaan (Galat-fehmi) (Misunderstanding) – It is wearing a leather shield. When he attacks all will die except one who are protected by politeness (verse 182)
- l. Apmaan (dishonour) – It is like thunder. When this warrior attacks all will fall except the warrior named politeness (sheel) (verse 183).

- m. Aanarth (misfortune) – It is ever aggressive, the only one who can face him is Endurance. (verse 184).
- n. Veir (Enmity) – It wears yellow garments. When this warrior attacks only Gyan (knowledge) can fight with him (verse 185)
- o. Ninda (Slander) – It is ever dirty. The only warrior who can face him is Patience (verse 186)
- p. Narak (Hell) – He has most dreadful wearing, the only warrior who can face him is the Name of Waheguru (verse 187).
- q. Nasil-Dusil-Kuchil (Bura bartav)(Misbehaviour) – He is accompanied with vengeance. The only warrior who can obstruct his way is Purity. (verse 188).
- r. Bhukh-treh (Hunger and thirst) – He is clothed in red. The only warrior who can face him is Persistence (verse 189).
- s. Kapat (Deceit) – The only warrior who can face him is Peace (verse 190)
- t. Lob (Greed) – It has bewitching eyes. Facing this mighty warrior the facing army withers away like clouds taken away by strong wind. (verse 191).
- u. Moh (Attachment) – The only warrior who can face him is the judicious notion (verse 192).
- v. Krodh (Anger) – It is fierce like wind and can be repulsed only by the might of warrior Peace (verse 193)
- w. Hankar (Pride) – He attacks like an intoxicated elephant. He wears black and has been invincible so far. (verse 194)
- x. Droh (Treachery) – He wears white uniform and has humbled most of his enemies (verse 195)
- y. Bharam- (Scepticism) – It resides in pearls. His attack can be quelled only by Bibek. (verse 196)
- z. Bharam-Dosh (Finder of flaws in Divnity) – He has named head and wear necklaces of rubies. He is also invincible. (verse 197).
- aa. Anarth (Misfortune) – His wearing are all black. He too is unconquerable. (verse 198)
- bb. Jhooth (Falsehood) – It is in peacock colour. He can be defeated only by warrior called Truth (verse 199)
- cc. Mithia (Vanity) – His war-horse has black and white spots. He has conquered everyone and can not be defeated (verse 200).

- dd. Chinta (Worry) – She is holding a dreadful wheel in her hand and has conquered almost all beings. (verse 201).
- ee. Daridar (Lethargy) – He mounts an elephant and is very powerful. (verse 202).
- ff. Sanka (Doubt) – He is the chief of all warriors and is invincible. (verse 203)
- gg. Shaurat (Gratification) – He rides a brown horse. His body is indestructible. (verse 204)
- hh. Asantusht (Discontent) – He rides a black horse and the three worlds are scared of him. (verse 205).
- ii. Anashch (Imperishable) – He rides an unrestful horse and is a very powerful warrior. (verse 206)
- jj. Hinsra (violence) – He has a chariot of white horses and is known as unconquerable in all worlds. (verse 207).
- kk. Kumant (Mistake, folly) – He has conquered the warriors of all places. (verse 208)
- ll. Alajja (Immodesty) – He is pigeon shaped warrior. His anger is dreadful (verse 209).
- mm. Chori (Theft) – He wears dirty clothes and is a great warrior. (verse 210).
- nn. Vibahuchar (Fornication) – He wears torn clothes and rides a buffalo. H is a mighty fighter. (verse 211).
- oo. Swamighat and Kritaghanta (Disloyalty, Ingratitude) - These are also two very powerful warriors . (verse 214).
- pp. Mitra Dokh (Betraying a friend) and Raj Dokh (treachery) – These two real brother warriors are born of same mother. (verse 215)
- qq. Eerkha (Jealousy) Uchat (Indifference) – They are both warriors and are crazy of heavenly damsels. They conquer all warriors and no one can dare to face them.(verse 216).
- rr. Ghaat (Ambush) and Vasikaran (Control) – The actions of these warriors are very hard hearted. (verse 217).
- ss. Apda (Adversity) and Jhoothata (Falsehood) – They are like axe for the warrior clan. They are long in stature and wear no clothes. They can discharge their arrows from the seven sides. (verse 218)

- tt. Biyog (Seperation) and Apradh (Guilt) – They are popular for their anger. When they do get angry then opponents run for safety. (verse 219)
- uu. Khed (Distress) – He is extremely powerful. (verse 222).
- vv. Kukriya (Misdeed) – He is dreadful like the flames of fire. (verse 223)
- ww. Gilani (Hatred) – He is a great fighter and with persistence can defeat others. (verse 224)
- xx. Bahu Kasat (Suffering) – He is never impatient and has the power to agonise others. (verse 225)

After the above description of the army of Abibek, Paras Nath asked rishi Macchinder Nath to describe the army of Bibek. The rishi performed many rituals and recited many mantras. Every one was amazed when he told that how the light of Bibek would destroy the darkness of Abibek. (verse 229). The army of Bibek include the following warriors.

The characteristics of the character of Bibek's army personnel are as follow:

Dhiraj (Endurance) Verse 232	Suvriti (Good intentions) verse 233	Sanjam (self restraint) Verses 234, 239	Dur-dharakh (farsighted) Verse 235
Vigyan (Science), (knowledge) Verse 236	Ishnan (purification) Verse 237	Nivratti & Bhavana (Freedom and Goodwill) Verse 238	Yoga (Union) Verse 240
Aarcha (Prayer)	Puja (Worship)	Aa-vikar (vices less) Verse 241	Vidya-Lajja (knowledge, modesty) Verse 243
Sanjog- (happy partnership) Verse 244	Sukrit (good deeds) Verse 245	Amoh (detachment) Verse 246	Akam (desireless) Verse 247
Akrodh (peaceful) Verse 248	Nirhankar (ego less) Verse 249	Prem (love) Verse 253	Sanjog (coherence) and Shant (calm) Verse 254
Supath- (spiritual reading) Verse 255	Sukaram- (good actions) Verse 256	Susikh- (good disciple)	Sujag (Alertness) Verse 257
Prabodh (wakefulness) Verse 257	Sat (Truth) Verse 258	Santokh (Contentment) Verse 258	Tap (Penance) Verse 258
Jap (Recitation) Verse 258	Niyam (principles) Verse 259	Dhian (meditation) Verse 259	Pranayam (Deep meditation) Verse 259
Dharam (religion) Verse 259	Subh-aachar (good conduct) verse 260	Anumaan (realisation) Verse 260	Vikram (Bravery) Verse 260
Samadhi (Contemplation) Verse 260	Uddam (Effort) Verse 260	Upkar (noble service for others) Verse 260	Subichar (right thinking) Verse 261
Hom (sacrifice) Verse 262	Puja (Worship) Verse 262	Anurakatata and Virakata (Attachment and unattached) Verse 263	Sat-sang (good company), Bal (power), Sneh (love) Verse 264
Har-Bhagti (devotion), Preet (love), Verse 265	Akrudh (control on temper) Verse 266	Prabodh (true-knowledge) Verse 266	

Macchinder Nath further told that Abibek and Bibek had fought battles for the last two million and one thousand years, but neither side has won. After stating the above secrets, Macchinder Nath became silent forever.

Paras Nath then heard a divine sound, which told him that the world and heavens were created when God had uttered word 'Ongkar'. He (God) then created 'Truth' from his right side and 'Falsehood' from his left side, and the eternal conflict between the two started from that very moment. Only God Himself knows His mysterious ways. No one born on earth can resolve them.

Paras Nath then thought that if he was unable to find a solution then he must quit. He ordered a funeral pyre and committed self-immolation. (verses 353 –358). Most of the verses which precede these verses describe the long unconcluded battle of the two armies of Abibek and Bibek.

The structure

Analysis of the Metres in the Datta Avatar

Metre	Verse no.	Total	Metre	Verse no.	Total
1. Armp Naraj	454—166	13	11. Dohra	173	1.
2. Swaiya	491—498	8.	12. Padhri	7—24	
3. Kripan Krit	389—410	22		37—62	
4. Shri Bhagwati	223-255 293—324	60.		142—169	73.
5. Kulak	411—418	8.	13. Padhari	69—108.170-172	52.
6. Charpat	419—437	19.	14. Bachitra Pad	482—483	2.
7. Chaupai	174-212		15. Bhujang Prayat	118-134	17.
	438—453	46.	16. Hadhubhar	213-227	15.
S. Tarak	484—485	&	17. Mohan	28-31	4.
9. Totak	343-388		18. Mohani	325—342	18.
	486-490	51.	19. Raaawal	256—266	
JO. Tomar	1—6			287-292	17
	25—27		29. Run Jhun	267—269	3.
	32—36		21. Rual	109-117	
	270—288			135—141	16.
	467-481	46.		Grand total	493

In this composition the composer has used 21 types of metres in 498 stanzas.

Analysis of metres in the Paras Nath Avtar

	Metre	Verse no.	Total		Metre	Verse no.	Total
1	Achkara	63-74	12	10	Naraj	154-158, 244-253, 254-258	20
2	Swaya	15-20, 159-162	10	11	Bhujang Paryat	21-44, 205-213, 297-310, 312-317, 325-328, 340-343	65
3	Shri Bhagwati	268-290	23	12	Mohani	45-62	18
4	Chaupai	1-4, 291-295, 330-333, 349-354	34	13	Rasawal	346-348	3
5	Chhappai	166-201, 228-238	47	14	Ruamal	120-125	6
6	Sangit Chhappai	239-241, 242-260, 323-324	9	15	Rual	126-144, 202-204, 214-221, 318-322	25
7	Totak	147-153, 222-226	12	16	Bisanpad	75-119	45
8	Tomar	146-163, 165-261, 266, 355-358	14				
9	Dohra	145, 227, 267, 296, 311, 329	7				
					Grand Total		358

In this composition, there are 16 metres in 358 stanzas. Basanpad Chhand has been composed in 16 types of ragas, which are:

Paraj, Sorath, Suhi, Ramkali, Dhanasri, Sarang, Tilang, Kidara, Devghandari, Kalian, Mary, Bhairo, Gauri, Kafi, Adan and Basant.

Language

The language used is Braj

Mangal

The Mangal/s used are

Ik ongkar Satgur Prasad
Sri Bhagauti ji Sahai

3.36 Thirty Three Swayas

33 Swayas

1. The subject matter of these swayas is, praises of Waheguru, the condemnation of useless rituals and the *karamkands* of fake yogis. The subject matter can be grouped as follows:
 - a. First Swaya – the characteristics of Khalsa
 - b. 2-11 swayas – the attributes of Waheguru.
 - c. 12-16, 22-23 swayas – Ram, Krishan, Shiv, Brahma and Vishnu should not be compared with Waheguru. They were mortals.
 - d. 19-21 swayas – Idolatry cannot help in God realisation.
 - e. 24-30 swayas – The study of Vedas and pilgrimage has no relevance to union with God.
 - f. 31-33 swayas – All worldly relationships are temporary and changeable.
2. In many copies of Dasam Granth the number of swayas is 32 rather than thirty three, but now it is generally accepted that the correct number of swayas is thirty three rather than thirty two. Those who count swayas as thirty two they do not include the first swaya 'jagat jot....' as a part of this collection.
3. **A translation of the swayas is produced hereunder:**

The Waheguru is One and the Victory is of the Waheguru.

Utterance from the holy mouth of the Tenth King (Guru)

SWAYYA 1

He is the true Khalsa, who remembers the ever-awakened Light throughout night and day and does not bring anyone else in the mind; he practises his vow with whole hearted affection and does not believe in even by oversight, the graves, Hindu monuments and monasteries;

He does not recognise anyone else except One Waheguru, not even the bestowal of charities, performance of merciful acts, austerities and restraint on pilgrim-stations; the perfect light of Waheguru illuminates his heart, then consider him as the immaculate Khalsa. 1.

SWAYYA 2

He is ever the Truth-incarnate, Pledged to truth, the Primal One Beginningless, Unfathomable and Unconquerable; He is comprehended through His qualities of Charitableness, Mercifulness, Austerity, Restraint, Observances, Kindliness and Generosity;

He is Primal, Blemishless, Beginningless, Maliceless, Limitless, Indiscriminate and Fearless; He is the Formless, Markless, Waheguru Protector of the lowly and ever compassionate. 2.

SWAYYA 3

That great Waheguru is Primal, Blemishless, Guiseless, Truth-incarnate and ever-effulgent Light; the essence in Absolute Meditation is the Destroyer of all and Pervades in every heart;

O Waheguru! You are the Primal, from the beginning of the ages; You pervade everywhere in everyone; You are the Protector of the lowly, Merciful, Graceful, Primal, Unborn and Eternal.3.

SWAYYA 4

You are the Primal, Guiseless, Invincible and Eternal Waheguru. Vedas and the Semitic holy texts could not know Your Mystery; O Protector of the lowly, O compassionate and Treasure of Mercy Waheguru! You are Ever Truth and Pervader in all;

Sheshnaga, Indra, Ganesha, Shiva and also the Shrutis (Vedas) could not know Your Mystery; O my foolish mind! why have you forgotten such a Waheguru ? 4.

SWAYYA 5

That Waheguru is described as Eternal, Beginning less, Blemish less, Limitless, Invincible and Truth-incarnate; He is Powerful, Effulgent, known throughout the world;

His mention has been made in various ways at the same place; O my poor mind ! Why do you not recognise that Blemishless Waheguru. ? 5.

SWAYYA 6

O Waheguru! You are Indestructible, Beginningless, Limitless and ever Truth-incarnate and Creator; You are the sustainer of all the beings living in water and on plain;

The Vedas, Quran, Puranas together have mentioned many thoughts about you; but O Waheguru ! there is none else like You in the whole universe; You are the supremely Chaste Waheguru of this universe.6.

SWAYYA 7

You are considered Primal, Unfathomable, Invincible, Indiscriminate, Accountless, Unconquerable and Limitless; You are considered Pervasive in the present, past and future;

The gods, demons, Nagas, Narada and Sharda have been ever thinking of You as Truth-incarnate; O protector of the lowly and the Treasure of Grace! Your mystery could not be comprehended by the Quran and the Puranas.7.

SWAYYA 8

O truth-incarnate Waheguru! You have created the true modifications of Vedas and Katebs (Semitic texts); at all times, the gods, demons and mountains, past and present have also considered You Truth-incarnate;

You are Primal, from the beginning of the ages and limitless, who can be realised with profound insight in these worlds; O my mind ! I cannot say as to from which significant individual, I have heard the description of such a Waheguru.8.

SWAYYA 9

The god, demons, mountains, Nagas and adepts practised severe asuterities; the Vedas, the Puranas and the Quran, all were tired of singing His Praises, even then they could not recognise His mystery;

The earth, sky, nether-world, directions and anti-directions are all pervaded by that Waheguru; the whole earth is filled with His Grandeur; and O mind; what new thing you have done for me by eulogising Him ? 9.

SWAYYA 10

The Vedas and Katebs could not comprehend His Mystery and the adepts have been defeated in practising contemplation; various thoughts have been mentioned about God in Vedas, Shastras, Puranas and Smrities;

That Waheguru-God is Primal, Beginningless and unfathomable; stories are current about Him that He redeemed Dhruva, Prehlad and Ajamil; by remembering His name even Ganika was saved and the support of His name is also with us.10.

SWAYYA 11

All know that Waheguru as beginningless, unfathomable and adept-incarnate; the Gandharvas, Yakshas, men, Nagas consider him on the earth, sky and all the four directions;

All the worlds, directions, anti-directions, gods, demons all worship Him; O ignorant mind! by following whom, you have forgotten that self-existent and omniscient Waheguru? 11.

SWAYYA 12

Someone has tied the stone-idol around his neck and someone has accepted Shiva as the Waheguru; someone considers the Waheguru within the temple or the mosque:

Someone calls him Ram or Krishna and someone believes in His incarnations, but my mind has forsaken all useless actions and has accepted only the One Creator. 12.

SWAYYA 13

If we consider Ram, the Waheguru as unborn, then how did he take birth from the womb of Kaushalya ? He, who is said to be the KAL (destroyer) of KAL (death), then why did none become subjugated himself before KAL ?

If he is called the Truth-incarnate, beyond enmity and opposition, then why did he become the charioteer of Arjuna ? O mind ! you only consider him the Waheguru God, whose Mysetry could not be known to anyone. 13.

SWAYYA 14

Krishna himself is considered the treasure of Grace, then why did the hunter shot his arrow at him ? He has been described as redeeming the clans of others, then he caused the destruction of his own clan;

He is said to be unborn and beginningless, then how did he come into the womb of Devaki ? He, who is ; considered without any father or mother, then why did he cause Vasudev to be called his father ? 14.

SWAYYA 15

Why do you consider Shiva or Brahma as the Waheguru ? There is none amongst Ram, Krishna and Vishnu, who may be considered as the Waheguru of the Universe by you;

Relinquishing One Waheguru, you remember many gods and goddesses; in this way you prove Shukdev, Prashar etc. as liars; all the so-called religions are hollow; I only accept the One Waheguru as the Providence. 15.

SWAYYA 16

Someone tells Brahma as the Waheguru-God and someone tells the same thing about Shiva; someone considers Vishnu as the hero of the universe and says that only on remembering him, all the sins will be destroyed;

O fool! think about it a thousand times, all of them will leave you at the time of death, therefore, you should only meditate on Him, who is there in the present and who will also be there in future. 16.

SWAYYA 17

He, who created crores of Indras and Upendras and then destroyed them; He, who created innumerable gods, demons, Sheshnaga, tortoises, birds, animals etc.,

And for knowing whose Mystery, Shiva and Brahma are performing austerities even till today, but could not know His end; He is such a Guru, whose Mystery could not be comprehended also by Vedas and Katebs and my Guru has told me the same thing. 17.

SWAYYA 18

You are deceiving people by wearing matted locks on the head extending the nails in the hands and practising false trance; smearing the ashes on your face, you are wandering, while deceiving all the gods and goddesses;

O Yogi! you are wandering under the impact of greed and you have forgotten all the discipline of Yoga; in this way your self-respect has been lost and no work could be accomplished; the Waheguru is not realised without true love.18.

SWAYYA 19

O foolish mind! Why are you absorbed in heresy ?, because you will destroy your self-respect through heresy; why are you deceiving the people on becoming a cheat ? And in this way you are losing the merit both in this and the next world;

You will not get a place, even very small one in the abode of the Waheguru; therefore O foolish creature ! you may become careful even now, because by wearing a garb only, you will not be able to realise that countless Waheguru.19.

SWAYYA 20

Why do you worship stones ?, because the Waheguru-God is not within those stones; you may only worship Him, whose adoration destroys clusters of sins;

With the remembrance of the Name of the Waheguru, the ties of all suffering are removed; ever meditate on that Waheguru because the hollow religious rituals will not bear any fruit.20.

SWAYYA 21

The hollow religion became fruitless and O being! you have lost crores of years by worshipping the stones; you will not get power with the worship of stones; the strength and glory will only decrease;

In this way, the time was lost uselessly and nothing was achieved and you were not ashamed; O foolish intellect! you have not remembered Waheguru and have wasted your life in vain.21.

SWAYYA 22

You may even perform the austerities for an age, but these stones will not fulfil your wishes and please you; they will not raise their hands and grant you the boon;

They can't be trusted, because in the time of any difficulty, they will not reach and save you, therefore, O ignorant and persistent being ! you may become careful, these hollow religious rituals will destroy your honour.22.

SWAYYA 23

All the beings are entrapped in the noose of death and even Ram or Rasul (Prophet) could not escape from it; that Waheguru created demons, gods and all other beings living on the earth and also destroyed them;

Those who are known as incarnations in the world, they also ultimately repented and passed away; therefore, O my mind! why do you not run catch the feet of that Supreme KAL i.e. Waheguru.23.

SWAYYA 24

Brahma came into being under the control of KAL (death) and taking his staff and pot in his hand, he wandered on the earth; Shiva was also under the control of KAL and wandered in various countries far and near;

The world under the control of KAL was also destroyed, therefore, all are aware of that KAL; therefore, abandoning the differentiation of Vedas and Katebs, accept only KAL as the Waheguru, the ocean of Grace.24.

SWAYYA 25

O fool! You have wasted your time in various desires and did not remember in your heart that most Gracious KAL or Waheguru; O shameless! abandon your false shame, because that Waheguru has amended the works of all, forsaking the Youghts of good and bad; O fool! why are you thinking of riding on the ass of *maya* instead of riding on elephants and horses ? You have not remembered the Waheguru and are damaging the task in false shame and honour. 25.

SWAYYA 26

You have studied Vedas and Katebs for a very long time, but still you could not comprehend His Mystery; you had been wandering at many places worshipping Him, but you never adopted that One Waheguru;

You had been wandering with bowed head in the temples of stones, but you realised nothing; O foolish mind ! you were only entangled in your bad intellect abandoning that Effulgent Waheguru.26.

SWAYYA 27

The person, who goes to the hermitage of Yogis and causes the Yogis to remember the name of Gorakh; who, amongst the Sannyasis tells them the mantra of Duttatreya as true,

Who going amongst the Muslims, speaks about their religious faith, consider him only showing off the greatness of his learning and does not talk about the Mystery of that Creator Waheguru.27.

SWAYYA 28

He, who on the persuasion of the Yogis gives in charity all his wealth to them; who squanders his belongings to Sannyasis in the name of Dutt,

Who on the direction of the Masands (the priests appointed for collections of funds) takes the wealth of Sikhs and gives it to me, then I think that these are only the methods of selfish-disciplines; I ask such a person to instruct me about the Mystery of the Waheguru.28.

SWAYYA 29

He, who serves his disciples and impresses the people and tells them to hand over the victuals to him and present before him whatever they had in their homes;

He also asks them to think of him and not to remember the name of anyone else; consider that he has only a Mantra to give, but he would not be pleased without taking back something.29.

SWAYYA 30

He, who puts oil in his eyes and just shows to the people that he was weeping for the love of the Waheguru; he, who himself serves meals to his rich disciples,

But gives nothing to the poor one even on begging and even does not want to see him, then consider that base fellow is merely looting the people and does not also sing the Praises of the Waheguru.30.

SWAYYA 31

He closes his eyes like a crane and exhibits deceit to the people; he bows his head like a hunter and the cat seeing his meditation feels shy;

Such a person wanders merely with the desire to collect wealth and loses the merit of this as well as the next world; O foolish creature ! You have not worshipped the Waheguru and had been uselessly entangled in the domestic as well as outside affairs.31.

SWAYYA 32

Why do you tell repeatedly to these people for performing the actions of heresy ? These works will not be of any use to them; why are you running hither and thither for wealth ? You may do anything, but you will not be able to escape from the noose of Yama;

Even your son, wife and friend will not bear witness to you and none of them will speak for you; therefore, O fool! take care of yourself even now, because ultimately you will have to go alone.32.

SWAYYA 33

After abandoning the body, O fool! Your wife will also run away calling you a ghost; the son, wife and friend, all will say that you should be taken out immediately and cause you to go to the cemetery;

After passing away, the home, store and earth will become alien, therefore, O great animal! take care of yourself even now, because ultimately you have to go alone.33

Structure

There are 33 swayas of four lines each

Language

The language of the composition is Braj

Mangal

The Mangal used at the start of the Swayas reads, 'Ikongkar Waheguru ji ki Fateh'

3.37 KHALSA MEHMA –The praises of the Khalsa

KHALSA MEHMA

1. It is a composition of three stanzas and a couplet (Dohra).
2. The text is the praises of the Khalsa.
3. It is believed that the composition was addressed to Pandit Kesho Dutt, a Hindu scholar, on the conclusion of *Yagna* at Naina Devi.
4. **The translation of the Swaya is given hereunder. The second part of stanzas 2 is a popular reading amongst the Sikhs:**

Waheguru is One and the Victory is of Waheguru.

The utterance from the holy mouth of the Tenth King (Guru).

SWAYYA

O friend! whatever the providence has recorded, it will surely happen, therefore, forsake your sorrow; there is no fault of mine in this; I had only forgotten (to serve you earlier); do not get enraged on my error;

I shall surely cause to send the quilt and bed as religious gift; do not be anxious about that, the Kshatriyas had been performing the jobs for the Brahmins; now be kind to them, looking towards them.1.

By the kindness of these Sikhs, I have conquered the wars and also by their kindness, I have bestowed charities; by their kindness the clusters of sins have been destroyed and by their kindness my house is full of wealth and materials;

By their kindness I have received education and by their kindness all my enemies have been destroyed; by their kindness I have been greatly adorned, otherwise there are crores of humble person like me.2.

I like to serve them and my mind is not pleased to serve others; the charities bestowed on them are really good and the charities given to others do not appear to be nice;

The charities bestowed on them will bear fruit in future and the charities given to others in the world are unsavoury in front of donation given to them; in my house, my mind, my body, my wealth and even my head everything belongs to them. 3.

DOHRA

Just as straws while burning in fire are flabbergasted, in the same way, the Brahmin got enraged in his mind and thinking about his means of sustenance, he wept.⁴

Structure

The composition has three swayas and a doha.

The Language

The language of the composition is Braj mixed with Panjabi words.

The Mangal

The Mangal reads as, 'Ikongkar Waheguru ji ki Fateh'

3.38 SHASHTAR NAM-MALA – A catalogue of weapons

SHASHTAR NAM-MALA

- a. It is in fact a detailed catalogue of war weapons used during the times of Guru Gobind Singh. It includes:
 - a. An objective description of weapons,
 - b. The praise for the brave deeds of heroism which their wielder had performed.
- b. The composition has 1318 stanzas and couplets, (there are 1455 hymns in the Patna bir) and is divided into five chapters. The five weapons discussed are, Sword (including dagger and *barchhi*), Discuss (*Chakara*), Bow & Arrow, Spear, Noose (*Pash*) and Gun (*Tupak*).
- c. The first 27 verses are an invocation in praise of God. Here, the composer has merged God with Power and Power with God. To him both are synonyms.
- d. The further analysis of verses is as follows:
 - a. Verses 28 – 56 , various names and forms of Sword.
 - b. Verses 57 – 74 , various names and forms of Discuss,
 - c. Verses 75 – 252, various names and forms of Bow and Arrow,
 - d. Verses 253 – 460 – various names and forms of Noose.
 - e. Verses 461 – 1318 – various names and forms of Gun.
- e. The verses of chapter one read as follows:

Waheguru is One and the Victory is of the True Guru.

**Shastra-Nama Mala Purana (the Rosary of the Names of weapons)
is now composed**

DOHRA

O Waheguru! protect us by creating *Saang*, *Sarohi*, *Saif* (Sword), *As*, *Teer* (arrow) *Tupak* (gun), *Talwaar* (sword and other weapons and armours causing the destruction of the enemies. 1.

O Waheguru ! Create *As*, *Kripan* (sword), *Dharadhari*, *Sail*. *Soof*, *Jamdaadh*, *Tegh* (sabre), *Teer* (arrow), *Talwaar* (sword), causing the destruction of armours and enemies.2.

As, *Kripan* (sword), *Khanda*, *Khadag* (sword), *Tupak* (gun), *Tabar* (hatchet), *Teer* (arrow), *Saif* (sword), *Sarohi* and *Saihathi*, all these are our adorable seniors.3.

You are the *Teer* (arrow), You are *Saihathi*, You are *Tabar* (hatchet), and *Talwaar* (sword); he. who remembers Your Name crosses the dreadful ocean of existence.4.

You are the Kal (death), You are the goddess Kali. You are the sabre and arrow, You are the sign of victory today and You are the Hero of the world. 5.

You are the *Sool* (spike), *Saihathi* and *Tabar* (hatchet), You are the *Nikhang* and *Baan* (arrow), You are the *Kataari*, *Sel*, and all and You are the *Kard* (knife), and *Kripaan* (sword).6.

You are the arms and weapons, You are the *Nikhang* (quiver), and the *Kavach* (armour); You are the destroyer of the armours and You are also all pervading.7.

You are the cause of peace and prosperity and the essence of learning; You are the creator of all and the redeemer of all.8.

You are the day and night and You are the creator of all the *Jivas* (beings), causing disputes among them; You do all this in order to view Your own sport.9-

O Waheguru ! protect us by smashing the armours with the blows of Your hands with the help of *As*, *Kripaan* (sword), *Khanda*, *Kbarag*, *Saif*, *Tegh*, and *Talwaar* (sword). 10.

You are *Kataari*, *Jamdaadb*, *Bichhuua* and *Baan*, O power! I am a serf of Your feet, kindly protect me. 11.

You are *Baank*, *Bajar*, *Bichhuua*, *Tabar*, and *Talwaar*, You are the *Kataari*, and *Saihathi*; protect me.12.

You are *Gurj*, *Gadaa* (mace), *Teer* (arrow) and *Tufang*; protect me ever considering me as Your slave. 13.

You are the *Chhurri*, the enemy-killing *Karad* and the *Khanjar* (dagger) are Your names; You are the adorable power of the world, kindly protect me. 14.

Firstly You create the world, and then various groups; then You create the disputes and their solution. 15.

You are *Machh* (fish incarnation), *Kachh* (tortoise incarnation) and *Varaha* (the boar incarnation); You are also the Dwarf incarnation; You are also *Narsingh* and *Buddha* and You are the Essence of the whole world. 16.

You are *Rama*, *Krishna* and *Vishnu*; You are the people of the whole world and You are also the Sovereign. 17.

You are the Brahmin, Kshatriya, the king and the poor; You are also *Sama, Dama, Dand* and *Bhed*. 18.

You are the head, trunk and the life-force of all the creatures; the whole world imbibes all the learning from You and elucidates the Vedas.19.

You are the significant arrow fitted in the bow and You are also called the warrior *Kaibar*; O You called by various names of arrows ! You may also do my job.20.

Your house is the quiver and You kill like deer, all enemies by becoming the shaft-power; Your reality is that You kill the enemies beforehand and the sword strikes later on.21.

You are the axe which tears away the enemies and also You are the noose, which binds down; You are supremely enduring one; on whomsoever You did bestow the boon, You did make him the king of the world.22.

You are the sword and dagger chopping the enemies and considering Indra as Your devotee; You did bestow on him the position of the king of gods.23-

Yamdhaar and Yamdadh and all other names of the weapons for the destruction of the warriors, You have folded up and bound all their power in Yourself.24.

Baank, Bajar, Bichhuua and the shafts of love, on whomsoever You did shower Your Grace, they all became the Sovereigns of the world.25.

The lion is Your weapon like the sword in the war. which destroys the enemies; he, on whom, You did shower Your Grace, he was redeemed from the noose of *Yama*.26.

You are the *Saifand Sarohi* and Your Name is the destroyer of the enemies; You abide always in our heart and fulfil our tasks.27.

End of the first chapter entitled "The Praise of the Primal Power" in Shri Nam-Mala Purana.

f. The translation of chapter 2 on the 'Discuss' weapon reads as follows:

The Description of the Names of Discuss

DOHRA

Putting the word "Kavach" in the beginning and adding the word Ar-deha at the end, the wise people know all the other names of Kirpan.28.

The word "Shatru" is uttered in the beginning and the word "Dusht" is spoken at the end and in this way all the names of Jagannath are adopted in the heart.29.

Saying the word "Prithvi" in the beginning and then uttering the word "Paalak" all the Names of the Waheguru are stuffed in the mind.30.

Uttering the word "Sarishti" in the beginning and then the word "Nath". all the Names of the Waheguru are adopted in the heart.31.

Uttering the word "Singh" in the beginning and then the word "Vahan", the poets may in this way say all the Names of Durga, the mother of the world.32.

That Waheguru is the destroyer of enemies, creator of the world and also the vanquisher of the foolish people in this world. His Name should be remembered, by hearing which all the sufferings come to an end.33.

Uttering the names of all the weapons, and saying the word "Pati" in the beginning and at the end, all the names of Kirpan are adopted in the heart.34.

It plays in the limb of Kshatriyas; it is called Kharag, Khanda or the enemy of Kshatriyas; it brings the end of war; it is the destroyer of hides; these are thoughtfully spoken names of the sword.35.

It is described as the goddess bringing the end of all elements and the destroyer of all the sufferings; O the sword-Bhavani (goddess)! You are the destroyer of fear; bring the happiness to all.36.

If the word "Ar" is said after uttering the word "Bhoot", then all the names of the sword are uttered;

If the word "Dhanu" is spoken after uttering all names of "Mrig" (deer), then all these are the names of Khanda, which is true.37.

DOHRA

After speaking names of "Yama" in the beginning, if the word "Radan" (tooth) is uttered, then O poets ! names of Jamdaadh can be understood correctly.38.

Speaking the word "Udar" in the beginning and then uttering the word "Ar", the thoughts of all the names of Jamdaadh can be manifested correctly.39.

After uttering "Mrig-Greevaa" and "Sir-Ar" and then speaking the word "As", all the names of Kharag can be spoken.40.

Uttering correctly the words "Kar, Karantak, Kashtripu, Kalayudh, Karvaar, Karachol" etc., the names of Kirpan can be spoken.41.

After uttering "Hast, Kari, Kar" in the beginning and then saying the word "Ar" is caused to be heard, then the names of Kirpan, the king of weapons are formed; O Kirpan ! Do help me.42,

O Sirohi, the symbol of victory ! You are like a lion; there is none other like you; O creatures! If all of you remember Tegh, then all of you will be redeemed.43.

Uttering the words "Khag, Mrig, Yaksha, Bhujang, Gana etc," in the beginning and then speaking "Ar", the resultant words mean *Talwaar* (sword).44.

In other countries, its names *Halabbi, Junabbi, Magharbi, Misri, Una, Saif, Sirohi* etc., are the names of Kirpan, the Waheguru of weapons in which has conquered the countries like Ram, Sham etc.45.

Known as "Kami" in Yemen and renowned as Bhagvati. the chief of all weapons in India, it had been assumed by Kalki incarnation himself. 46.

Uttering the word "Shakti" in the beginning and then speaking the word "Shakat", all the names of Saihathi are uttered.47.

Firstly uttering the word "Subhat" and then saying "Ardeh", the wise people understand the names of Saihathi in their mind.48.

Speaking the word "Sannah" in the beginning and then saying the word "Ripu", all the names of Saihathi are spoken cleverly.49.

Uttering the word "Kumbh" in the beginning, then saying the word "Ar", O wise people ! You may understand in your mind all the names of Saihathi.50.

After uttering the word "Tantraan" and then saying the word "Ar" O wise people ! all names of Saihathi are said with interest.51.

Saying "Yashtishwar" in the beginning and then uttering "Ardhang", all names of Saihathi can be described.52.

Saihathi, manifesting the powerful form of the lance and war, which is also the best amongst the weapons, was used by the mighty warrior Indra, taking it in his own hand for conquering the war. 53-

Chhattardhara, Mrigvijai, Kar etc. are its names; it is the donor of all the powers and also the treasure of infinite powers. 54.

Uttering Lakshman and Ghatotkach in the beginning and then saying "Ar", many names of *Sbakat* (Kirpan) are evolved.55.

She is the one which plants and frightens; she is also called Bhaala and Neja, Barachhi, Saihathi, Shakat etc., are the names worth concentrating in respect of war in the mind.56.

Uttering the word "Vishnu" in the beginning and then saying "Shastar", many names of Sudarshan continue to be formed.57.

Saying firstly the word "Mur" and then uttering the word "Mardan", the wise people understand the name of Sudarshan Chakra.58.

Saying "Madhu" in the beginning and then uttering "Ha" the poets speak correctly the names of Sudarshan Chakra.59-

Uttering firstly the word "Narakasura" and then the word "Ripu" is pronounced, O wise people ! names of Sudarshan Chakra are comprehended.60.

Uttering the name of the demon Bakatra and then speaking the word "Shoodan", the names of Sudarshan Chakra are spoken.61.

Naming Chanderinath Shishupal in the beginning and then speaking the word "Ripu", the names of Sudarshan Chakra are formed.62.

Uttering "Narakasura" firstly and then saying the word "Mardan" the names of Sudarshan Chakra are uttered correctly.63.

Uttering the words "Krishan, Vishnu" and then saying the words "Anuj" and "Aayudh", many names of Sudarshan Chakra continue to be evolved.64.

Speaking the words "Vajra and Anuj" in the beginning and then adding the word "Shastar", the names of Sudarshan Chakra are known.65.

Uttering the word "Virah" in the beginning and then speaking many names of weapons, the names of Sudarshan Chakra continue to be formed.66.

Uttering firstly the name of Ishwara, the treasure of all powers and then adding the word "Shastar", the names of Chakra continue to be formed.67.

Uttering the word "Girdhar" in the beginning and then speaking the word "Aayudh", many names of Sudarshan Chakra continue to be evolved.68.

Speaking the word "Kalinath" in the beginning and then adding the word "Shastar" at the end, innumerable names of Sudarshan Chakra continue to be formed.69.

Uttering firstly the name of the killer of Kansa-Keshi i.e. Krishna and then reflecting on the names of weapons, the poets pronounce the names of Sudarshan Chakra.70.

Saying the words "Bakasura and Baki" and then uttering the word "Shatru", the names of Sudarshan Chakra continue to be formed.71.

Uttering the name of the Waheguru, the destroyer of sins, and then describing the weapons, the wise people know the names of Sudarshan Chakra.72.

Speaking various names of "Upendra" and then adding the word "Shastar", the learned people comprehend all the names of Sudarshan Chakra.73.

Speech of the poet: DOHRA

All the warriors and poets should understand this fact nicely that there is not even the slightest difference between Vishnu and the names of his Chakra.74.

End of the second chapter entitled "Names of Chakra" in Nam-Mala Purana.

g. The style of compositions in other chapters is the same. Chapter three lists the names of bows and arrows. A few of 178 chhands are produced as follows for reference:

The Description of the Names of Bow and Arrow

DOHRA

O significant Baan (arrow), the son of the bow and destroyer of the armour! ever bring victory to us and fulfil our tasks.75.

Uttering first the word "Dhanush" and then the word "Agraj", all the names of Baan can be comprehended correctly.76.

Uttering first the word "Panach" and then the word "Agraj", all the names of Baan continue to be evolved.77. I

Uttering the names of *Nikhang* and then describing "Vanshi" all the names of Baan can be known.78.

After naming all the deer and then uttering the word "Ha", all the names of Baan are comprehended in mind. 79,

After uttering all the names of "Kavach" (armour) and then adding the word "Bhedak" with them all the names of Baan continue to be evolved.80.

After uttering the names of "Charam" and then adding the word "Chhedak", the wise people come to know all the names of Baan in their mind.81.

After uttering the name "Subhat" and then adding the word "Ha", the wise people tell all the names of Baan.82.

Uttering the names of all the birds and then adding the word "Par" with them, the wise people recognise the names of Baan.83. -

After adding the word "Antak" with the words "Pakshi, Paresh and Pakhdhar" all the names of Baan are recognised in mind.84.

Uttering all the names of "Aakaash" and then saying the word "Char", the wise people recognise all the names of Baan.85.

After saying the words "Khe, Aakaash, Nabh and Gagan" and then uttering the word "Char", the wise people may comprehend correctly all the names of Baan.86.

After speaking the words "Aasmaan, Sipihir, div, Gardoon etc." and then saying word "Char", the names of Baan are known.87.

Uttering the name "Chandra" in the beginning and then adding the word "Deh" and afterwards speaking the word "Char", the names of Baan are formed.88.

After adding the word "Char" at the end of the words "Go, Marich, Kiran, Chhataadhar etc.", names of Baan are formed.89.

After uttering the words "Rajnishwar and Dinha" and adding the word "Dhurandhar" at the end, the names of Baan are evolved.90.

Saying the word "Chardhar" alongwith the words "Ratri, Nisha and Din-ghatini", all the names of Baan are evolved.91.

After uttering the name "Raatri", then speaking "Char" and afterwards saying the word "Dhar", all the names of Baan can be remembered.92.

The words "Raatri, Andhakaarpati, Nispati" etc. are known by the name Chandra-Baan, which in the form of "Chandrama" (moon), kill the forms steeped in darkness. 93.

Saying the names of all the rays, then uttering the word "Dhar" and afterwards repeating the word "Dhar" again, all the names of Baan are known.94.

Saying all the names of "Samundra" (Ocean), adding the word "Shatdeh" at the end and afterwards uttering the word "Dhar", all the names of Baan come forward.95.

After saying the word "Samudra" (ocean), Waheguru of water and Waheguru of streams, then uttering the word "Satdeh" and afterwards saying the word "Dhar", all the names of Baan can be comprehended.96.

After uttering the words "Neeralya and Saritadhipati", then adding the word "Shat" and afterwards saying "Dhar", the names of Baan are pronounced.97.

Naming once all the disputes and then saying the word "Shatdhar", many names of Baan get evolved.98.

Naming the fish remaining alive in water, then adding the word "Aashraya" with them and then saying the word "Shatdhar", the names of Baan continue to be described.99.

Naming the Nagas (serpents) found on the earth, and adding the word "Dharshat" and then saying the word "Dhar", the names of Baan are known.100.

h. The chapter 4 lists the names of different types of noose. In those days soldiers carried a special type of noose made of cotton or leather. There are 208 chhands to describe the noose. A few representative chhands are as follows:

The Description of the Names of Noose

Saying the word "Var" in the beginning and then uttering the word "Ari", the names of Baan the destroyer of enemies, continue to be evolved.238.

Uttering firstly the word "Dakshin" and then saying the word "Bhakshan" at the end, the meaning of Baan is comprehended, because Ram had given the food of Baan to Ravana, the resident of a Southern country and had killed him.239.

Saying "Risra" in the beginning, then the word "Mundari" is uttered and then the Baan of Raghupati (Ram) are comprehended.240.

Raghunath (Ram) chopped into bits with his single Baan and also made the relatives of the mighty Dasgriev j Ravana as headless trunks.241.

Saying the word Sugriv in the beginning, then adding the word "Bandh", the wise people know all the names of

Baan.242.

Saying "Angad-Pitr" (Bali) in the beginning and then adding the word "Ari", all the names of Baan are comprehended.243.

Uttering the names of Hanuman and adding the words "Ish, Anuj and Ari", all the names of Baan are understood in the mind.244.

Uttering firstly the word "Shastar" and then adding the word "Ari" at the end, all the names of Baan are known.245.

The word "Astar" is said in the beginning and the word "Ari" at the end, in this way all the names of Baan are comprehended.246.

Saying all the names of "Charam" and adding the word "Ari" at the end, innumerable names of the enemy-destroying Baan continue to be evolved.247.

Adding the word "An" at the end of Tan-Iran (armour), all the names of Baan are formed, for which we should exhibit affection. 248.

Saying all the names of Dhanush (bow), and then uttering the word "Ardan", all the names of Baan are known.249.

Saying the names of Panach (Pratyacha) and then adding the word "Antak", all the names of Baan are described.250.

Saying the word "Shar" in the beginning and then adding the word "Ari", all the names of Baan are known in mind.251.

Saying the word "Mrig" in the beginning and then adding the word "Ha", the word "Mrig-ha is formed, which connotes the Baan, which is the destroyer of the deer, which is recognised in the mind by the wise persons.252.

End of the third chapter entitled "Shri Baan" in Shastar Nam Mala Puran.

Now begins the description of the names of Shri Paash (Noose)

DOHRA

By uttering the words "Veer-Grast, Grievdhar and Varunaayudh", all the names of Paash continue to be evolved.253.

O creator of fear for the neck, the giver of fear to the earth, the weapon of the ocean ! Strike on the throats of the tyrants and redeem me.254.

Naming primarily all the streams and then uttering the word "Ish" and afterwards the word "Shastar", all the names of Paash are known in the mind.255.

Adding the word "Shastar" with the word "Gangesh", all the names of Paash continue to be evolved.256.

After uttering the words "Jataj, Jahnavi and Ganga", then adding the word "Ish" and afterwards saying the word "Aayudh", the names of Paash are described.257.

Naming all the sins and then uttering the word "Ha", the wise people comprehend all the names of Paash in their mind.258.

After narrating all the sins and then uttering the words "Ripu Pati Shastar", O wise people ! recognise all the names of Paash. 259.

Describing "Adharma and Paap" and adding the words "Naash Shatru", all the names of Paash are known in the mind.260.

Naming all the matted locks (Jataaon) and then uttering the words "Ja, Pati and Astar", innumerable names of Paash are known.261.

Associating the word "Shastar" with "Varuna", who is the destroyer of the enemy of tank, the names of Paash are recognised.262.

Saying the words "Giri-nashini and Naath" and then uttering the word "Shastar", the names of Paash are recognised.263.

the weapon destroying various kinds of birds, is known by the name of Paash. 264.

Saying the word "Kasht" in the beginning and adding the words "Aghan, Pati and Shastar" at the end, the wise people comprehend the names of Paash.265.

Uttering the word "Parvati" in the beginning, then adding the words "Medini" and "Ish Shastar", the names of Paash are known.266.

Uttering the words "Jal-nayak and Vari Astar" and then adding the word "Shastar", the wise people recognise all the names of Paash.267.

Uttering all the names of "Ganga" and then saying "Pati-Shastar", all the names of Paash are comprehended.268.

Saying primarily the word "Yamuna" and then uttering the words "Ish-Astar", all the names of Paash continue to be evolved. 269.

Saying the word "Kaalindi" in the beginning and then adding the words "Indra-Astar" afterwards, many names of Paash continue to be evolved.270.

Saying the words "Kaali Anuja" in the beginning and then uttering the word "Ishar-Astar", the wise people comprehend the names of Paash.271.

Saying "Krishan-Vallabha" in the beginning and then uttering the word "Ishar-Astar" at the end, all the names of Paash continue to be evolved.272.

Saying "Surya-Putri" (Yamuna) in the beginning and then uttering the words "Pati-Astar", the wise people know all the names of Paash.273.

Saying primarily the words "Bhanu-Aatmaj" and then adding the word "Aayudh" at the the end, the wise people know all the names of Paash.274.

Uttering primarily the words "Surya Aatmaj" and then adding the word "Shastar", the skilful people know all the names of Paash.275.

5.46 The chapter 5 lists the names of Tupak which means a gun. The last 858 chhands lists the description of tupak. A few selective chhands are produced hereunder:

The Description of the Names of Tupak (Gun)

Saying the word "Ankapi" primarily and then adding "Ripu Ari" at the end, the names of Paash are known correctly.456.

Saying the word "Naagini" firstly and then adding "Ripu Ari", O wise men! the names of Paash continue to be evolved.457.

Saying the word "Harni" in the beginning and then adding "Ripu Ari", O wise men ! comprehend the names of Paash.458.

Saying the word "Maatangani" in the beginning and then adding "Ripu Ari" at the end, O good poets ! know the Names of Paash correctly.459-

Saying the word "Baajani" in the beginning and then adding "Ripu Ari" at the end, the names of Paash are formed, which O talented persons ! may be considered as true.460.

End of the fourth chapter entitled "The Names of PAASH" in Shastar Xaam-Mala Puran.

Now Begins the **description of the names** of the Tupak

DOHRA

Uttering the word "Vaahini" and then adding "Ripu Ari" at the end. the names of Tupak are formed, which O poets! You many comprehend.461.

Uttering the word "Sindhvani" in the beginning and saying the word "Ripuni" at the end, the names of Tupak are formed.462.

Uttering the word "Turangni in the beginning and saying : "Ripu Ari" at the end, the names of Tupak ate j formed.463.

Adding the word "Haa" with the word "Hayani", O wise men ! the names of tupak are formed.464.

Saying the word "Arbani" in the beginning and adding "Ripu Ari" at the end, the names of Tupak are formed.465.

Saying "Kinkani"- primarily and then uttering the word "Ripu", the names of Tupak are formed.466.

Saying the word "Ashivani" in the beginning and then adding the word "Ari" at the end, O skilful people ! the names of Tupak may be comprehended.467.

Saying the word "Shavasni" in the beginning and then adding "Ripu Ari" at the end, the names of Tupak are recognised.468.

Saying the word "Aadhani" in the beginning and adding the words "Ripu Ari", O wise men ! the names of tupak are formed.469.

Saying the word "Prabhuni" in the beginning and then adding the word "Ripu" at the end, O wise men ! the names of Tupak are formed.470.

Uttering the word "Bhoopani" in the beginning and the adding "Ripu Ari" at the end, the names of Tupak are known correctly.471.

Uttering the word "Ishani" in the beginning and then adding "Ripu Ari", the names of Tupak are formed.472.

Uttering the word "Saudani" in the beginning and then adding "Ripu Ari", O wise people ! the names of Tupak come to the fore.473.

Uttering the word "Shatruni" in the beginning and then adding "Ripu Ari", the names of Tupak are formed.474.

Naming all the conopies and uttering the word "Nee"¹¹ and then adding the word "Ripuhi", the names of Tupak continue to be evolved.475.

Saying the word "Chhatrani" in the beginning and then adding "Ripu Ari", at the end, the •wise men recognisethe names of Tupak.476.

Uttering the word "Patrani" in the beginning and then saying "Ripuni", O wise men ! recognise the names of Tupak.477.

Saying the word "Patakani" in the beginning and then adding "Ripu Ari", O skilful persons ! understand the names of Tupak.478.

Saying firstly the word "Kshitipati" and then adding "Ripu Ari" at the end, the names of Tupak are formed, which O good poets ! You may consider.479.

Uttering the word "Ravdan" in the beginning and then adding "Ripu Ari" at the end, the names of Tupak are formed, which O wise men ! You may recognise.480.

Saying the word "Shastarni" in the beginning and then adding "Ripu Ari", the names of Tupak are formed.481.

Saying the word "Shatruni" in the beginning and then adding "Ripu Ari", O Skilful persons ! the names of Tupak are formed.482.

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Saying the word "Subhatni" in the beginning and then adding "Ripu Ari", at the end, the wise men may comprehend the names of Tupak.483

laying the word "Rathni" in the beginning and then uttering "Mathni-mathan", the names of Tupak are formed.484.

Saving the word "Sindhuni" in the beginning and then adding "Ripu An", the names of Tupak are formed.485.

Saying the word "Shakatni" in the beginning and then adding "Ripu Ari", O wise people! understand the names of Tupak.486.

Saying the word "Shatruni" in the beginning and then adding "Ripu Ari", the names of Tupak are formed, which the good poets may improve.487.

Saying the word "Dushtani" in the beginning and then adding "Ripu Ari" at the end, O wise men ! the names of Tupak are formed, which you may recognise.488.

Saying the word "Ashtakvachani" in the beginning and then adding "Ripu Ari", the names of Tupak are formed.489.

Saying the word "Barmani" in the beginning and then adding "Ripu Ari" at the end, O wise men ! recognise the names of Tupak.490.

Saying the word "Tantranani" in the beginning and then adding "Ripu Ari" at the end, the names of Tupak are formed, which may be comprehended.491.

Saying the word "Charmani" in the beginning and then adding "Ripu Ari" at the end, the names of Tupak are formed, which may be comprehended correctly.492.

Saying the word "Kshiprani" in the beginning and then adding "Ripu Ari" at the end, all the names of Tupak in innumerable forms continue to be evolved.493

>aying firstly the words "Vibudhantak antak", add the word "Nrip" three times, then uttering the word "ripu", know the names of Tupak for using them unhesitatingly in Rooaalaa stanza.1313.

saying firstly the words "Saparbaan pari ari", add the word "Pati" three times, then uttering the word "ari", know the names of Tupak and use them fearlessly in Chancherayaa stanza.1314.

Saying the word "Tridevesh", add the words "ari ari" and then the word "Nrip" three times, then connect the word "shatru" at the end and know the names of Tupak.1315.

Saying firstly the words "Brindaarak ari ari", add the word "ari" three times, then uttering the word "Shatru" at the end, and know the names of Tupak.1316.

Saying the names of all air vehicles, utter the word "gati", : then speaking "ari ari", add the word "Nrip" four times,"! then add the word "shatru" at the end and know the names of Tupak intelligently. 1317.

Saying the word "Aganjim", then uttering "ari ari", add the word "Nrip" four times, then speaking the word "Ripu" recognise the names of Tupak and use them unhesitatingly in the stanzas of poetry. 1318.

End of the Fifth Chapter of Shastra Naam Maalaa Purana.

Language

The main language used is Braj though it has influence of both Panjabi and Sanskrit.

Mangal

The mnagals used are:
Ik ongkar Waheguru ji ki fateh
Sri Bhagauti ji Sahai

Structure

There are seven types of chants in this compositions. Their deatail is as follows:

Number	Type of Chhant/metre	Number of hymns
1	Aril	253
2	Soratha	2
3	Chaupai	344
4	Chhand Sadharan	5
5	Chhand Wadda	1
6	Dohra	716
7	Ruamal	2

3.39 ZAFARNAMA (THE LETTER OF VICTORY)

ZAFARNAMA

- i. It is believed that Emperor Aurangzeb, a few months before his death, had sent a special emissary to Guru Gobind Singh to arrange a meeting with the Guru. The Emperor had realised the follies made by his Qazis and Provincial Governors in torturing and persecuting Sikhs.
- j. In response Guru Gobind Singh sent him a very bold letter called Zafarnama. The letter was taken to the Emperor by Bhai Daya Singh and Bhai Dharam Singh. It was written in Persian. It was written when the Guru was resting at Dina.
- k. The letter moved Aurangzeb both emotionally and sentimentally. He showed an eagerness to meet the Guru at the first available opportunity, but he died in Deccan before he could have the divine glimpses of the Guru.
- l. Zafarnama is in two parts and is composed in 111 couplets. The first part is an invocation wherein the Guru has enumerated the attributes of Almighty God. It is in 12 couplets.
- m. The second part is titled as 'Dastan' meaning a story. It narrates in detail the atrocities and cruelties which the Mughal forces along with the Hill rajas had inflicted on the innocent citizens.
- n. The Guru is bold enough to narrate both qualities and dis-qualities of the Emperor. He warns him about the wrath of God for the blood of the innocent victims.
- o. The Guru further states that the raising of arms by the Sikhs, for their defence, was justifiable in the religious code. He says that the use of arms, for defence of the innocent, is lawful and right, when all other means fail.

p. A translation of the letter is given hereunder:

Waheguru is One and His Word is True. The Victory is of Waheguru.

ZAFARNAMAH (The Epistle of Victory)

The Sacred Utterance of the Tenth Sovereign.

Waheguru is perfect in all faculties. He is Immortal and Generous. He is the Giver of victuals and Emancipator. 1.

He is the Protector and Helper; He is Compassionate, Giver of food and Enticer.2.

He is the Sovereign, treasure-house of qualities and Guide; j He is unparalleled and is without Form and Colour.3.

Through His Generosity, He provides Heavenly Enjoyments to one without any wealth, falcon, army, property and authority.4.

He is the Transcendent as well as Immanent; He is Omnipresent and bestows honours.5.

He is Holy, Generous and Preserver; He is Merciful and Provider of victuals.6.

Waheguru is Generous, the Highest of the High; He, the Preserver, is Most Beautiful.7.

Waheguru is Omniscient, the Protector of the lowly; He, the Friend of the poor, is the Destroyer of the enemies.8.

He is the Source of all virtues, keeper of Dharma; He knows everything and is the Source of all Scriptures.9.

He is the Perfect Being and Treasure of Wisdom; He, the All-Pervading Waheguru, is Omniscient. 10.

Waheguru of the Universe, Knows all the sciences and breaks the knots of all complications.11.

He, the Supreme and Most High, Supervises the whole world; He, the Sovereign of the Universe, is the Source of all Learning.12.

THE STORY (HIKAYAT I)

I have no faith in your oaths; Waheguru Himself is the Witness. 13.

I have not an iota of faith in such a person, whose officers have relinquished the path of Truth. 14.

Whosoever puts faith on the oath of Quran, he is subjected to punishment on the final reckoning.15.

He, who comes under the shade of the legendary Huma, a very brave crow cannot harm him.16.

He, who takes refuge of the fierce tiger; the goat, sheep and deer do not go near him. 17.

Even if I had taken an oath on Quran, in concealment, I would not have budged an inch from my place.18. |

How could forty famished persons fight in the battlefield, on whom ten lakh soldiers made a sudden attack. 19-

Your army breaking the oath and in great haste plunged in the battlefield with arrows and guns.20.

For this reason, I had to intervene and had to come fully armed.21.

When all other methods fail, it is proper to hold the sword in hand.22.

I have no faith in your oaths on the Quran, otherwise I had nothing to do with this battle.23.

I do not know that your officers are deceitful, otherwise I would not have followed this path.24.

It is not appropriate to imprison and kill those, who put faith on the oaths of Quran.25.

The soldiers of your army, clad in black uniforms, rushed like flies on my men.26.

Whosoever from them came near the wall of the fort, with one arrow he was drenched in his own blood.27.

None dared to come there near the wall; none faced then the arrows and destruction.28.

When I saw Nahar Khan in the battlefield, he was greeted with one of my arrows.29.

All those boasters who came near the wall, they were despatched in no time.30.

Another Afghan, with a bow and arrows came in the battlefield like a flood.31.

He shot arrows heroically, sometimes in senses and sometimes in madness.32.

He made several attacks and was drenched with blood; after killing two warriors, he breathed his last.33.

Khwaja Mardud hid himself behind the wall; he did not enter the field like a brave warrior.34.

If I had seen his face once, one of my arrows would have despatched him to the abode of death.35.

Many warriors wounded with arrows and bullets died in the battle on both sides.36.

The darts were showered so violently, that the field became red like poppyflowers.37.

The heads and limbs of the dead were scattered in the field like the balls and sticks in the game of Polo.38.

When the arrows hissed and bows tinkled, there was a great hue and cry in the world.39.

There the spears and lances provided a dreadful sound and the warriors lost their senses.40.

How could bravery ultimately withstand in the field, when only forty were surrounded by innumerable warriors ?41.

When the lamp of the world veiled itself, the moon shone in brightness during the night.42.

He, who puts faith on the oaths of the Quran, the True Waheguru gives him the guidance.43.

There was neither any harm nor injury; my Waheguru, the vanquisher of the enemies, brought me to safety.44.

I did not know that these oath-breakers were deceitful and followers of mammon.45.

They were neither men of faith, nor true followers of Islam, they did not know Alaha nor had faith in the Prophet. 46.

He, who follows his faith with sincerity, he never budes an inch from his oaths.47.

I have no faith at all in such a person for whom the oath of the Quran has no significance.48.

Even if you swear a hundred times in the name of the Quran, I shall not trust you any more.49.

If you have even a little of faith in God, come in the battlefield fully armed.50.

It is your duty to act on these words, because for me, these words are like the Orders of God.51.

If the Holy Prophet had been there himself, you would have acted on them with all your heart. 52.

It is your duty and a binding on you to do as bidden in writing.53. .

I have received your letter and the message, do, whatever is required to be done.54.

One should act on his words; the speech and action should correspond.55.

I agree with the words conveyed by the Qazi, but if you promise to come on the right path.56.

If you want to see the letter containing oaths, I can send you the same immediately.57.

If you come yourself in village Kangar, we can meet each other.58.

Do not bring in your mind the danger of coming there, because the Brar community acts according to my orders.59.

We can talk to each other in this way; kindly come so that we may have direct talk.60.

Your saying that I may bring for you a very fine steed of one thousand rupees and get this area as a *jagir* from you, you may keep this thing in your mind.61.

I am the man of the Sovereign of Sovereigns and His slave; if He permits me, then I shall present myself there.62.

If He permits me, then I shall be present there in person.63-

If you worship One Waheguru, you will not cause any delay in this work of mine.64.

You should recognise Waheguru, so that you may not talk ill or cause injury to anybody.65.

You are the Emperor and you sit on the throne, but I wonder at your ill acts of injustice.66.

I wonder at your acts of piety and justice; I feel sorry at your sovereignty.67.

I wonder very much regarding your faith; anything said against truth brings downfall.68.

Do not be rash in striking your sword on helpless, otherwise the Providence will shed your blood.69.

Do not be careless, recognise Waheguru, who is averse to greed and flattery.70.

He, the Sovereign of Sovereigns, fears none; He is the Master of the earth and heavens.71.

He, the True Waheguru, is the Master of both the worlds; He is the Creator of all the creatures of the universe.72.

He is the Preserver of all, from ant to elephant; He gives strength to the helpless and destroys the careless.73.

The True Waheguru is known as 'Protector of the lowly'; He is carefree and free from want.74.

He is Unassailable and Unparalleled; He shows the path as a Guide.75.,

You are strained by the oath of the Quran, therefore, fulfil the promise made by you.76.

It is appropriate for you to become sane and do your task with severity.77. .

What, if you have killed my four sons, the hooded cobra still sits coiled up.78.

What type of bravery it is to extinguish the spark of fire and fan the flames ?79.

Listen to this well-said quotation of Firdausi: 'The hasty action is the work of Satan',80.

I have also come from the abode of Your Allah, who will be the witness on the day of Judgement.81.

If you prepare yourself for the good action, Waheguru will give you an apt reward.82.

If you forget this task of Justice, Waheguru will forget you.83.

The righteous has to tread the path of truth and virtue, but it is still better to recognise Waheguru.84.

I do not believe that that man recognises Waheguru, who injures the sentiments of others through his actions.85.

The True and Merciful Waheguru does not love you, though you have unaccountable wealth.86.

Even if you swear a hundred times by the Quran, I shall never trust you.87.

I cannot come to you and am not prepared to tread your path of oaths; I shall go, wherever my Waheguru will ask me to go.88.

You are king of kings, O fortunate Aurangzeb; you are a clever administrator and a good horseman.89.

With the help of your intelligence and the sword, you have become the master of Deg and Tegh.90.

You are the acme of beauty and wisdom; you are the chief of chiefs and the king.91.

You are the acme of beauty and wisdom; you are the master of the country and its wealth.92.

You are most generous and a mountain in the battlefield; you are like angels wielding high splendour.93-

Though you are the king of kings, O Aurangzeb ! you are far from righteousness and justice.94.

I vanquished the vicious hill chiefs, they were idol-worshippers and I am idol-breaker.95.

Look at the time-cycle, quite undependable; whosoever it pursues, it brings his decline.96.

Think of the power of the Holy Waheguru, which causes one person to kill lakhs of people.97.

If God is friendly, no enemy can do anything; the generous actions proceed from the Merciful Waheguru.98.

He is the Emancipator and the Guide, who causes our tongue to sing His Praises.99.

In troubled times He withdraws the faculty of sight from the enemies; He releases without injury the suppressed and the lowly.100.

He, who is truthful and follows the right path, the Merciful Waheguru is Graceful towards him.101.

He, who surrenders his mind and body to Him, the True Waheguru is Graceful towards him.102.

No enemy can ever beguile him, on whom the Merciful Waheguru showers His Graces. 103.

When one man is attacked by a lakh, the Generous Waheguru gives him protection. 104.

Just as your hopes lie in your wealth, I depend upon the Grace of Allah.105.

You are proud of your kingdom and wealth, but I take refuge in the Non-Temporal Waheguru. 106.

Do not be careless about this fact that this *saraae* (resting place) is not the permanent abode. 107.

Look at the time-cycle, which is undependable; it gives a fatal blow to everything of this world. 108.

Do not oppose the lowly and helpless; do not break oaths taken on the Quran. 109.

If God is friendly, what the enemy can do ?, though he may be inimical in many ways. 110.

The enemy may try to give a thousand blows, but he cannot harm even one hair, (if God is friendly).!!!.

3.40 HIKAYATS – Eleven Tales

HIKAYATS

1. The Hikayats means tales. They are eleven in number and are written in Persian in 752 couplets. A few historians believe that the Hikayats were a part of Zafarnama and sent along with it to Aurangzeb, but the contents of these tales do not show any relevance of tales with the letter.

2. **The outline contents of the eleven tales are as follows:**

a. First tale (65 couplets)– It is the story of king Mandhata who nominates, after a trial, his fourth son as his successor.

The raja had given 10,000 drunk elephants to the first son, 500,000 horses with golden saddles to the second son, 300,000 camels loaded with silver to the third son and one grain of a pulse and half a grain of a gram to the fourth son. After a few years the raja called back all his sons and asked them what they had done with the booties given to them. While the first three sons had used their gifts unwisely in battles and donations, the fourth son had used his gift wisely, the seeds sown had multiplied and with the income from the farms he had now many elephants, horses and jewels, even the town of Delhi was also constructed by him.

b. Second tale (57 couplets) – It is the story of a Chinese king who gave a very odd advice to his ministers to select his successor. He told them that they should select a person who has the following qualities:

- ii. One who does not have feet, hands, eyes and a tongue (so that he does not walk into bad company, does not steal with his hands, does not look with greed at other people's property and does not speak ill for others).
- iii. One who does not have any courage, or a plan and is not alert. (so that he does not show his strength to the poor, makes no foul schemes and is always submerged in good thoughts)
- iv. One who does not have a beating heart, and (so that he takes decisions with his head rather than with his heart)
- v. One who does not have a nose, sight and ears. (so that he does not smell bad odour, avoid looking at vulgar scenes and refuses to listen to slander)

- c. **Third tale (141 couplets)** - It is the story of a princess Bchhatratmati, who was more beautiful than sun, moon and stars. Her father arranged a '*swambar*' for her. She chose raja Subhatta Singh and forced him to marry her after defeating him in the battle. Initially, Subhatta Singh had refused to marry her for he was already married to a very beautiful woman. When Bachhatramati heard this she lost her balance and challenged Subhatta Singh to fight her to settle her claim over him. She defeated all brave soldiers present in the *swambar* and in the end defeated Subhataa Singh as well. In this way he was forced to marry her.
- d. **Fourth tale (51 couplets)** - It is the story of the wife of a Qazi who murdered her husband to wed her paramour Raja Subal. Qazi's wife was very beautiful, when she saw raja Subal, she fell for him and asked him to marry her. He told her that if she could bring Qazi's head to him, only then he would marry her. That night she cut Qazi's head and took it to him. Raja Subal trembled with awe when he saw the blood dripping head of the Qazi. He refused to marry her. Out of revenge she took him to the court of Jehangir accusing him of killing her husband. He then hurriedly agreed to marry her, if she took her accusation back. She withdrew her accusation and declared that she was going to Mecca for forgiveness, and secretly went to Raja Subal to live with him.
- e. **Fifth tale (43 couplets)** - It is the story of the wise daughter of a Prime Minister of an Arabian country. She rescued her King Kaiser from the prison of his enemy with her wisdom. One morning King Kaisar went for hunting with his soldiers. There in the forest they confronted with another King who had come from the west. There was a fierce battle. Both sides fought with bravery but at the end King Kaisar was defeated and arrested. When the daughter of the Prime Minister of King Kaiser heard about the fate of her king, she made a clever scheme. She wore battle dress and went to see the King of the west. She told him that the person he has arrested along with his fellows is not King Kaiser but his gardener. He along with other garden labourers had come to the forest for cutting grass for the King's horses. She further told him that King Kaiser has a very mighty army and if he would know about the arrest of his people he would attack with his might and destroy them all. The Western King thought that if the garden workers of a king could be so brave how much brave would the regular army of the king would be. Out of awe he issued orders of the immediate release of King Kaiser (thinking him to be a gardener) and his men.
- f. **Sixth tale (49 couplets)** - It is the story of grand daughter of King Asfand Yar. She became the queen after the death of her father Bahimen. She gave birth to a son from her illicit relations. She put the baby in a box with diamonds and jewels and floated him in a river. The baby was recovered by a washerman. Later, the queen

came to know of her son's whereabouts. She took back the boy from the washerman and adopted him as her son, avoiding telling his true identity to others. He became the king after his mother's death.

- g. Seventh tale (47 couplets)** – It is the tale of a queen's infidelity, who even allowed her paramour to kill her young sons in front of her eyes. She told people that they got intoxicated with wine and killed each other.
- h. Eighth tale (44 couplets)** - It is the tale of another unfaithful queen. She falls in love with a young jeweller. He disguises as a woman and starts living with the queen. Once King sees him, and believing him to be woman also falls for him. When the queen came to know of this she and her paramour make a tricky plan to make a fool of the king. From that night they started sleeping together in the palace so that the King should not get him alone.
- i. Ninth tale (179 couplets)** –It is the tale of a prince who eloped with the daughter of the country's Prime Minister. The name of the king was 'Roshan Zamir', the name of the prince was 'Roshan Dil' and the name of the Prime Minister's daughter was 'Roshan Dimag'. Dil and Dimag were of the same age and grew up together. Dil went to the boys school and Dimag went to girls school. A wall separated the two schools. There lived a mouse in that wall who made a big hole in the wall, and the two started looking at each other from that hole and fell in love. When king Zamir came to know about this he put them in separate boats and floated them in high sea. The strong waves brought the two boats together. On way they were attacked by many evils. First attack came from a snake on one side and a wild water animal from the other side, the second attack came from a lion and a crocodile. While God saved Dil and Dimag, the attacker killed each other. At the end they reached the land of a cannibal who made Dil his Minister. Later Dil attacked the kingdom of his father and made him a prisoner. In all battles Dimag also played a very brave role.
- j. Tenth tale (60 couplets)** – It is the tale of a noble woman who stole two horses from the stable of Sher Shah and gave them as a wedding gift to her lover. The story relate to the kingdom of Kalingar. The daughter of a noble fell in love with the prince of Kalingar. She proposed him to marry her. He said that if she could bring two Arabian horses named 'Raho' and 'Suraho' from the custody of another king Sher Shah, then he will accept her proposal. She accepted the challenge. She went to Delhi, made the caretaker-soldiers unconscious, climbed the wall of the fort, untied 'Raho' from the stable, rode it and jumped in river Yamuna from the fort's wall. When Sher Shah heard of this theft, he made announcement that if the thief presents himself voluntarily then he will give him

reward rather than punishment for this brave robbery. The noble woman dressed like a man and presented herself to Sher Shah. He asked her that how did she plan the robbery. She replied that she can demonstrate it with practical actions rather than narrating it in prose, Sher Shah agreed. She cleverly repeated her act and to the surprise of all rode away with the second horse as well.

k. Eleventh tale (21 couplets) - It is the tale of a dare-devil woman, wife of an Afghan named Rahim. She fell in love with one Hasan Khan. An informer informed her husband about her affair. When he came to catch them together she killed her lover, cut him into pieces and cooked his meat in a big pan. When Rahim reached home, she offered him that meat and made love to him. Rahim did not suspect any foul play he went back and killed the informer.

IMPORTANT NOTES:

1. All tales start with an invocation to God.
2. All tales relate to Muslims, though many names are non Muslim. The oaths taken are of Allah.
3. The tales have no relevance with Zafarnama, and thus cannot be a part of it.
4. The tale of Kalingar (no. ten) resemble with the sakhi of 'Bidi Chand' a devotee of Guru Hargobind.

REVISION QUESTIONS

Test Paper 1 (Refer module 1)

1. What is the meaning of the word Dasam Granth?
2. Is Guru Gobind Singh the sole author of Dasam Granth?
3. Write the important places where most of the bani was written.
4. At which place Guru Gobind Singh wrote the historic letter 'Zafarnama'?
5. It is said that most of the Guru compositions were perished in a river:
 - a. Name the river in which they were supposed to be perished _____
 - b. Give the date and year of peril _____
 - c. Do you believe that the Guru lost his compositions? _____

6. Name the scribe of the Dasam Granth _____
7. How many chapters the Granth has? _____
8. Name three compositions of the Granth which contain devotional compositions.

9. How many pages the printed Granth has ?
10. Is the Granth composed in poetry or in prose ?

Test paper 1 (Suggested answers)

1. What is the meaning of the word Dasam Granth? *The book of the tenth Guru*
2. Is Guru Gobind Singh the sole author of Dasam Granth? *Perhaps, there are different views on this subject.*
3. Write the important places where most of the bani was written. *Anandpur, Paonta Sahib*
4. At which place Guru Gobind Singh wrote the historic letter 'Zafarnama'? *Dina in Malwa*
5. It is said that most of the Guru compositions were perished in a river:
 - d. Name the river in which they were supposed to be perished. *Sirsa*
 - e. Given the date and year of peril. *22nd December 1704*
 - f. Do you believe that the Guru lost his compositions? *No.*
I believe that the Guru must have either hidden them somewhere in the fort of Anandpur, or would have smuggled them out through a trustworthy Sikh.
6. Name the scribe of the Dasam Granth. *Bhai Mani Singh*
7. How many chapters the Granth has? *15*
8. Name three compositions of the Granth which contain devotional compositions.
Jaap Sahib, Akal Ustat and Shabad Hazare
9. How many pages the printed Granth has ? *1428*
10. Is the Granth composed in poetry or in prose ? *Poetry*

Test Paper 2 (Refer module 2)

1. Until which period, Dasam Dasam had found the same place as that of Guru Granth Sahib in most of the Punjab Gurdwaras.
2. What was the first name of Dasam Granth, as used by Bhai Mani Singh?
3. How many original birs of the Granth have been found so far, to base the research work upon?
4. In which year and what task was performed by 'Gurmat Granth Parcharak Sabha'?
5. Write the names and a short description of the additional compositions found in Patnae Sahib wali bir.
6. How many poets were employed by Guru Gobind Singh to work in his court?
7. Give the names of three court poets, with the titles of their own compositions, whose compositions have been published separately from the Dasam Granth.
8. Describe court poets named 'Ram', 'Shyam' and 'Kal' and the controversy which surrounds their names.
9. Which incident of the 18th century A.D. prompted the Sikh Panth to avoid any edit of Dasam Granth by the Sikh Scholars?
10. What is/are the name/s of the chapter/s of Dasam Granth which contain/s stories of men and women

Test Paper 2 Suggested answers

1. Until which period, Dasam Dasam had found the same place as that of Guru Granth Sahib in most of the Punjab Gurdwaras.

Until 1925, the formation of SGPC

2. What was the first name of Dasam Granth, as used by Bhai Mani Singh?

Bachitar Natak.

3. How many original birs of the Granth have been found, so far, to base the research work upon?

Four

4. In which year and what task was performed by 'Gurmat Granth Parcharak Sabha'?

In 1897, the Sabha after consulting 32 birs of Dasam Granth produced an authentic bir of the Granth which now has 1428 pages.

5. Write the names and a short description of the additional compositions found in Patnae Sahib wali bir.

1. Sansahar Sukhmana – composition of 24 pauris

2. Var Malkaus – var of 11 pauris

3. Chhaka Bhagauti ji ka- composition of 8 chhands,

6. How many poets were employed by Guru Gobind Singh to work in his court?

52

7. Give the names of three court poets, with the titles of their own compositions, whose compositions have been published separately from the Dasam Granth.

1. Nand Lal

2. Sainapat - Gursobha

3. Bhai Gurdas II – One Var

8. Describe court poets named 'Ram', 'Shyam' and 'Kal' and the controversy which surrounds their names.

Their names are found in compositions titled Charitra Pakhyon and Chaubis Avtar, though many scholars believe that these names were used by Guru Gobind Singh himself to write poetry. This seems to be a doubtful statement.

9. Which incident of the 18th century A.D. prompted the Sikh Panth to avoid any edit of Dasam Granth by the Sikh Scholars?

The return to Damdama Sahib of Bhai Mehtab Singh after chopping the head of Masa Rangar at Amritsar.

10. What is/are the name/s of the chapter/s of Dasam Granth which contain/s stories of men and women?

Charitara Pakhyan and Hikayats.

Test Paper 3 (Refer module 3)

1. What percentage are the following of the total compositions of Dasam Granth.
 - a. Charitra Pakhyan -
 - b. Chaubis Avtar -
2. Name the raga title of the shabad 'mitar piyarae nu.....'.
3. List the ten most important incarnations of Vishnu.
4. Which composition contains Dos and Don'ts for the Khalsa? How many hymns it has and what is the metre-title of these hymns?
5. Out of all compositions of Dasam Granth, name the following:
 - a. Compositions which are composed in Panjabi -
 - b. Compositions which are composed in Persian -
6. Name one composition which is in Bhai Mani Singh's bir but which is not included in the present day approved bir.
7. It is believed that some compositions are either incomplete or a part of them has been lost. Name such compositions and the part which is incomplete or has been lost.
8. Which verses of Akal Ustat constitute 'Sudha Swayas'. What is the importance of these swayas?
9. Which composition of the Granth contains the first part of the 'Sikh Ardas'? What is the proportion of this part with the total length of the composition?
10. Name the compositions which form part of Patnae wali bir but which are not included in the present day approved bir.

Test Paper 3 suggested answers

1. What percentage are the following of the total compositions of Dasam Granth.

- c. Charitra Pakhyan - **41%**
- d. Chaubis Avtar - **30%**

2. Name the raga title of the shabad '**mitar piyarae nu.....**' *Khyal*

3. List the ten most important incarnations of Vishnu.

Macch, Kucch, Boar, Bawan, Paras Ram, Narsingh, Rama, Krishan, Kalki, Buddha

4. Which composition contains Dos and Don'ts for the Khalsa? How many hymns it has and what is the metre-title of these hymns?

Thirty Three Swayas, 33, Swayas

5. Out of all compositions of Dasam Granth, name the following:

- c. Compositions which are composed in Panjabi – ***Var Bhagauti, Shabad 'mitar..'***
- d. Compositions which are composed in Persian – ***'Zafarnama, Hikayats'***

6. Name one composition which is in Bhai Mani Singh's bir but which is not included in the present day approved bir.

Shabad called 'Saddh'

7. It is believed that some compositions are either incomplete or a part of them has been lost. Name such compositions and the part which is incomplete or has been lost.

Akal Ustal – last hymn (it has only two lines whereas all other hymns have 4 lines.

***Gyan Parboth – the book contains a mention of 4 divisions of religious philosophy,
but it contains discussion of only the first part.***

8. Which verses of Akal Ustat constitute ‘Sudha Swayas’. What is the importance of these swayas?

Verses 21 – 30; this bani was recited by Guru Gobind Singh when he prepared the ‘Amrit’ at Kesgarh Sahib in 1699. The Sikh Rehat Maryada has made it a nitnem bani.

9. Which composition of the Granth contains the first part of the ‘Sikh Ardas’? What is the proportion of this part with the total length of the composition?

Var Bhagauti ki, it is pauri one of a total of 50 pauris of the composition.

10. Name the compositions which form part of Patnae wali bir but which are not included in the present day approved bir.

- a. *Sansahar Sukhmana*
- b. *Var Malkaus*
- c. *Chhaka Bhagauti ji ka*

Test Paper 4 (Refer module 4/5)

1. Define the following with reference to poetic compositions included in the Granth::

- a. Metre
- b. laghu (I)
- c. guru (S)

2. What is a Chhand? How many Chhands are used in the Dasam Granth?

3. How many variety of Chhands have been used in Jap Sahib? (make a table to illustrate your answer)

. Define the following with reference to the structure of poetry:

- a. Doha -
- b. Chaupai –
- c. Swaya -

5. How many Vars are there in the Dasam Granth? What is the title and language of this/these var/s?

6. Are there any compositions in the Granth where the stanzas are called padas and compositions have 'rahau' verses in them? Illustrate your answer.

Test Paper 4 (Refer module 4/5) suggested answers

1. Define the following with reference to poetic compositions included in the Granth::

- d. Metre: *Rhythm and mood*
- e. laghu (I) *Short phonetic make-up*
- f. guru (S) *Long phonetic make-up*

2. What is a Chhand? How many Chhands are used in the Dasam Granth?

A Chhand is a poetic composition in a language posody. There are 150 different type s of chhands used in the Granth.

3. How many variety of Chhands have been used in Jap Sahib? (make a table to illustrate your answer)

Ten, for the table refer to page 35

4. Define the following with reference to the structure of poetry:

- d. Doha - *a couplet*
- e. Chaupai – *a quatrain*
- f. Swaya - *a verse of undefined length*

5. How many Vars are there in the Dasam Granth? What is the title and language of this/these var/s?

There is only one Var, it is titled 'Var Bhagauti' and it is composed in Panjabi

6. Are there any compositions in the Granth where the stanzas are called padas and compositions have 'rahau' verses in them? Illustrate your answer.

Yes, the ten shabads under the title of 'Shabad Hazare'. For the table refer to page 40

Paper 5

1. Which type of Mangals have been used in the Dasam Granth? How do they compare with the mangals used in Guru Granth Sahib.
2. Chandi Charitar I, Chandi Charitar II and Var Bhagauti have the same stories, what then makes them three different compositions.
3. The devotional part of Dasam Granth is only a marginal percentage of the total compositions. Comment
4. What is the theme of the composition titled 'Gyan Parbodh' ? What omissions and commissions are concerned with this composition in relation to the hymns included in there?
5. Is there enough documentary proof to suggest that the compositions included in the Dasam Granth were approved by Mata Sundri?

Paper 5 suggested answers

1. Which type of Mangals have been used in the Dasam Granth? How do they compare with the mangals used in Guru Granth Sahib.

In Guru Granth Sahib five different types of mangals have been used, they are

੧. ੴ (only once in Sahaskriti Sloaks M:1)
੨. ੴ ਸਤਿ ਨਾਮੁ ਗੁਰ ਪ੍ਰਸਾਦਿ (only twice, Sri raga, raga Bihagra)
੩. ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਗੁਰ ਪ੍ਰਸਾਦਿ (nine times: 7 times in raga Gauri, once in raga Maj and once in raga Bilawal)
੬. ੴ ਸਤਿ ਗੁਰ ਪ੍ਰਸਾਦਿ (519 times through out in the Granth)
੭. ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥ (33 times: 26 times at the start of a new raga and seven other places)

In the Dasam Granth the mangals used are

1. ੴ ਸਤਿ ਗੁਰ ਪ੍ਰਸਾਦਿ
 2. ਤਵ ਪ੍ਰਸਾਦਿ
 3. ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹ
 ੪. ਸ੍ਰੀ ਆਕਾਲ ਪੁਰਖੁ ਤੇਰੀ ਸਰਨ
 ੫. ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
2. Chandi Charitar I, Chandi Charitar II and Var Bhagauti have the same stories, what then makes them three different compositions.

The style of writings, the metres used and the description of events

3. The devotional part of Dasam Granth is only a marginal percentage of the total compositions. Comment

The statement is correct, the devotional part makes only about 3% of the total compositions (Jap Sahib 1.1 %, Akal Ustat 1.5 % and others .4%). Largest composition which covers about 41% of the Granth is Charito Pakhyani (Tales of women's wiles) and translation of the Hindu Avatars cover about 40%

4. What is the theme of the composition titled 'Gyan Parbodh' ? What omissions and commissions are concerned with this composition in relation to the hymns included in there?

The theme of the composition is the Philosophy of religions. A major part of the second part of the composition is incomplete.

5. Is there enough documentary proof to suggest that the compositions included in the Dasam Granth were approved by Mata Sundri?

No, there is no such proof. The only evidence normally produced is a letter of Bhai Mani Singh, supposed to have been written to Mata Sundri. The criticism of this point is:

- a. There is not enough evidence to prove that the letter was original.***
- b. Even if the letter was original, there is no reply of Mata Sundri of this letter.***

Test Paper 6

1. What is the subject matter of the book (chapter) Bachitar Natak? Discuss
2. In one of his hymns Guru Gobind Singh refers himself to be God's son (verse 29) while in another hymn he calls himself to be his servant (verse 33). Explain what do you understand by these two significantly different statements.
3. Charitra Pakhyan is one of the most controvertial composition included in the Dasam Granth. Comment giving your own point of view.

Test Paper 6 suggested answers

1. What is the subject matter of the book (chapter) Bachitar Natak? Discuss

It is the autobiography of Guru Gobind Singh and covers some events of the first 32 years of the Guru's life. It has 14 chapters and contains 471 hymns. It was composed in Anandpur and covers about 2.6% of the total compositions in the Granth.

2. In one of his hymns Guru Gobind Singh refers himself to be God's son (verse 29) while in another hymn he calls himself to be his servant (verse 33). Explain what do you understand by these two significantly different statements.

Both statements mean more or less same thing. Readers must not confuse Guru Gobind Singh's saying with those of Jesus Christ. In Sikh thought the devotee must develop a relationship with Waheguru to realise Him. Here Guru Gobind Singh is mentioning two of those relationships. Refer also to shabad of Guru Arjan, 'tu mera pita tu hain mera mata.....'

3. Charitra Pakhyan is one of the most controvertial composition included in the Dasam Granth. Comment giving your own point of view.

In my personal view, this composition is certainly not penned by Guru Gobind Singh. In fact this composition should not be a part of any religious scripture.

Test Paper 7

1. The author of Dasam Granth has counted 24 incarnations of Vishnu whereas according to tradition there are only ten incarnations of Vishnu. Discuss.
2. Name the three compositions of Chaubis Avtar which make bulk of this composition.
3. Describe briefly the story of Jallandar Avtar.
4. Explain in your own words, the inclusion of Mahatma Budh as an incarnation of Vishnu.

Test Paper 7 suggested answers

1. The author of Dasam Granth has counted 24 incarnations of Vishnu whereas according to tradition there are only ten incarnations of Vishnu. Discuss.

This is a fact that the Hindu scriptures and the Hindu traditions count only ten incarnations of Vishnu. Dasam Granth, however, lists 24 incarnations of Vishnu, 7 incarnations of Brahma and 2 incarnations of Shiv.

2. Name the three compositions of Chaubis Avtar which make bulk of this composition.

There are 4371 verses in all compositions of Chaubis Avtar, of which the three major compositions are:

- a. Krishan Avtar – 2494 verses***
- b. Ram Avtar – 864 verses, and***
- c. Kalki Avtar – 588 verses.***

3. Describe briefly the story of Jallandar Avtar.

Jallandar is the name of a demon. He had a boon that he would not die until his wife remained faithful. Vishnu disguised as Jallandar and seduced her thus rupturing her faithfulness. For full story refer to page 68

4. Explain in your own words, the inclusion of Mahatma Budh as an incarnation of Vishnu.

It is really surprising to note that Budha has been included as an incarnation of Vishnu. Budha did not believe in the Hindu scriptures. He introduced his own scripture and his own philosophy which is different from the Hindu thought.

PAPER 8

1. How is the subject matter of Brahma Avtar differs from Vishnu Avtar?
2. Describe briefly the stories of kings as narrated in Vyas Avtar.
3. Explain (Meaning and brief description) briefly the following:
 - a. Vedas
 - b. Vedanta
 - c. Upnashids
 - d. Puranas
 - e. Epics

PAPER 8 suggested answers

1. How is the subject matter of Brahma Avtar differs from Vishnu Avtar?

The avtars of Vishnu were all fighters, they had descended into this world to destroy evil. The avtars of Brahma were scholars who gave to the world many scriptures and laws.

2. Describe briefly the stories of kings as narrated in Vyas Avtar.

There are nine stories of various kings narrated by Vyas. They include stories of King Man, Prithu, Bharath, Jujat, Ben, Mandata, Dilip, Raghuraj and Aj. For detail of these stories refer to page 74.

3. Explain (Meaning and brief description) briefly the following:

- a. Vedas – The most important Hindu scriptures. They are four in number: Rig Ved, Yagur Ved, Sam Ved and Athur Ved.***
- b. Vedanta – One of the six scriptures of Hindu philosophy (The other five are: Niya, Vashisk, Sankh, Yog and Purav mimansa)***
- c. Upnashids – These books contain a commentary on major concepts mentioned in Vedas. There are 150 books of Upnashids.***
- d. Puranas – These are the books of stories. There are 18 major Purans and 18 sub-Puranas. All Puranas have about 400,000 sloaks.***
- e. Epics – These books include the stories of Ramayan and Mahabharat.***

PAPER 9 (Rudra Avtar)

1.

Most of the stories in the Dasam Granth are from Puranas, except Rudra Avtar. Discuss.

2.

What lesson do we learn to study the life, specially the variety of gurus he adopted, of the Dattatreya Avtar.

3.

Critically examine the characteristics of Abibek and Bibek as narrated by rishi Machhinder Nath to Paras Nath Avtar

PAPER 9 (Rudra Avtar) suggested answers

1.

Most of the stories in the Dasam Granth are from Puranas, except Rudra Avtar. Discuss.

This a fact that the stories included in Rudar Avtar are not a part of 36 Puranas. The source of these stories in not known.

2.

What lesson do we learn to study the life, specially the variety of gurus he adopted, of the Dattatreya Avtar.

The Gurus which Dattatreya adopted had one thing common in them and that was the devotion of work. All were honest and loyal to their work.

3.

Critically examine the characteristics of Abibek and Bibek as narrated by rishi Machhinder Nath to Paras Nath Avtar

Abibek and Bibek illustrate the continuous war between good and evil. The under current of the narration is that this war has been going on since the start of the time and will go on until the end of the time i.e., the doomsday. The victory of good over evil rests on the soldier sent to combat the evil. If the choice of the soldier is correct thean the good will win otherwise it will face the defeat. The making of the correct choice is not only difficult but sometimes it is impossible.

TEST PAPER 10

1. The subject matter of the 33 Swayas is the praises Waheguru, rejection of unnecessary rituals and the deceptive mission of the fake yogis. Discuss
2. Some authors count Swayas as 32, which swaya is not counted and why?
3. What is the text of Swaya titled 'Khalsa Mehma'? Which hymns of this swaya are popularly recited by the readers.

TEST PAPER 10 (33 Swayas & Swaya Khalsa Mehma) suggested answers

1. The subject matter of the 33 Swayas is the praises Waheguru, rejection of unnecessary rituals and the deceptive mission of the fake yogis. Discuss

The count of Swayas is 33. The first swaya explains the form and characteristics of a true Khalsa. It lays down the code of conduct of the Khalsa:

- a. Khalsa must worship only one formless Waheguru,***
- b. Khalsa must not worship tomb and graves,***
- c. Khalsa must not indulge in rituals and Karam kands,***
- d. Khalsa should find Waheguru in his/her innerself with meditation and love.***

The main theme of other Swayas can be summed up as follows:

- a. The Waheguru is much higher than has been described in religious scriptures.***
- b. People must be aware of fake and bogus yogis.***
- c. People must also be careful about corrupt Masands***
- c. Waheguru has always helped his devotees.***
- d. All relations, except the relationship with Waheguru, are temporary and end with death of the mortal body.***

2. Some authors count Swayas as 32, which swaya is not counted and why?

Many scholars are of the opinion that the first Swaya does not belong to this group of Swayas and thus do not include it in this cluster of swayas. Its text is different from the other Swayas.

3. What is the text of Swaya titled 'Khalsa Mehma'? Which hymns of this swaya are popularly recited by the readers.

This composition has four chhants. It is believed that this Swaya was composed At the end of the 'Naina Devi yagna'. Here, when Guru Gobind Singh sent Gifts and donations to his Sikhs preferring them over the Hindu priest Keso Dutt. This composition highlights the praises of Sikhs by their Master.

Hymn number 2 reads, ".....With their (Khalsa) help my foes have been eliminated. With their support I am the Guru, otherwise there are thousands like me....."

TEST PAPER 11 (SHASTRA NAM MALA)

1. What is the meaning of the word 'Shastra Nam Mala'? How many weapons have? Been mentioned in this composition?
2. What is the place of a composition like this in a religious scripture?
3. Analyse verses of this composition according to the categories of weapons Listed therein.

TEST PAPER 11 (SHASTRA NAM MALA) suggested answers

1. What is the meaning of the word 'Shastra Nam Mala'? How many weapons have? Been mentioned in this composition?

Shastra Nam Mala means a list of names of weapons. The composition has 1318 chhants and is divided into five chapters. There is a mention of 30 weapons in the first chapter, five weapons (discuss, sword, spear etc) in the second chapter, one weapon (bow and arrow and its various kinds) in the third chapter, one weapon (pas and its various names) in the fourth chapter, and one weapon (gun and its various names) in the fifth chapter.

2. What is the place of a composition like this in a religious scripture?

Dasam Granth is a not a religious scripture. It is a book of various colours. Only 2-3% of its verses have religious text. Other verses include subjects of Philosophy, stories of wiles, letters, translation of Hindus scriptures. Thus There is a place of a chapter of weapons and their usefulness in this book

3. Analyse verses of this composition according to the categories of weapons Listed therein.

Refer to answer in question 1.

TEST PAPER 12 (ZAFARNAMA)

1. What was the purpose of writing this letter to Aurangzeb when he was the cause Of maximum bloodshed of the Sikhs?
2. Name the couriers who took Zafarnama to Aurangzeb. Was a written reply sent by Aurangzeb?
3. Where and when Guru Gobind Singh met Aurangzeb (if at all he met him)?

TEST PAPER 12 (ZAFARNAMA) suggested answers

1. What was the purpose of writing this letter to Aurangzeb when he was the cause of maximum bloodshed of the Sikhs?

When persecution exceeds all limits then it too comes to an end. Aurangzeb was, indeed a merciless killer. He had imprisoned his father and killed his brothers to usurp power. He had executed Guru Tegh Bahadur and countless Sikhs and Hindus.

However, nearer his end he wanted to repent and was begging forgiveness from Allah. He had sent emissaries to Guru Gobind Singh to come and see him. Guru Gobind Singh's letter was a reply to Aurangzeb for his invitation. The tone and text of the letter aptly titles is 'Epistle of Victory'.

2. Name the couriers who took Zafarnama to Aurangzeb. Was a written reply sent by Aurangzeb?

Bhai Daya Singh and Bhai Dharam Singh personally delivered the letter to Aurangzeb in Deccan. Yes, Aurangzeb sent a reply, requesting Guru Gobind Singh to meet him. Unfortunately Aurangzeb died before he could see the Guru

3. Where and when Guru Gobind Singh met Aurangzeb (if at all he met him)?

No, the Guru did not meet Aurangzeb. Though the Guru had left Punjab to meet Aurangzeb who coming back from Deccan, but he (the Guru) learnt about the death of the Emperor when he had reached Agra, so he came back to Punjab.

TEST PAPER 13 (HIKAYATS)

1. What is the meaning of the word 'Hikayats'? How many 'Hikayats' and in which Language have they been recorded
2. Many scholars believe that 'Hikayats' were a part of Zafarnama and were sent to Aurangzeb along with the Zafarnama. Discuss
3. Explain briefly the text of these 'Hikayats'.

TEST PAPER 13 (HIKAYATS) suggested answers

1. What is the meaning of the word 'Hikayats'? How many 'Hikayats' and in which Language have they been recorded

Hikayats mean tales. There are eleven tales in the chapter and all are composed in Persian.

2. Many scholars believe that 'Hikayats' were a part of Zafarnama and were sent to Aurangzeb along with the Zafarnama. Discuss

This contention is absolutely incorrect, for there is nothing common in the two Compositions.

3. Explain briefly the text of these 'Hikayats'.

The text of each Hikayat is different from each other. Briefly it can be summed up as follows:

- a. First and second tales are about the choice of a successor,
- b. Third tale is about a swambar,
- c. Fourth tale is of an unfaithful wife,
- d. Fifth tale is of a rescue attempt,
- e. Sixth tale is of a boy born of illicit relationship,
- f. Seventh and eight tales are of women's infidelity,
- g. Ninth tale is of two lovers,
- h. Tenth and Eleventh tales are of two dare devil women.

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