



Sri Dasam Granth
Sahib

Facts Beyond
Doubt

SRI GURU GRANTH SAHIB JI
ACADEMY

Sri Guru Granth Sahib Ji Academy



Introduction to Sri Dasam Granth Sahib

A journey from the content to the greatest poetry
ever written in human history after
Sri Guru Granth Sahib Ji

Sri Guru Granth Sahib Ji Academy




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Jaap Sahib

-
- Jaap Sahib is a morning prayer, composed by Guru Gobind Singh. It is one of 5 Banis that Sikhs are required to recite each day.
 - 735 names of Almighty in Braj, Sanskrit, Punjabi, Arabic & Persian
 - Salutation to Almighty
 - Concludes at Pauri 199 denoting the praises continues endlessly.



Akal Ustat — The title is uniquely derived from initiation to the conclusion of the composition

- "Akal" means "timeless primal being" and the word "Ustat" (from the Sanskrit word 'stuti') means "praise". So together, the words "Akal Ustat" mean "the praise of the Timeless One". In it, Guru Gobind Singh writes that Almighty is worshipped by various peoples in many different ways, and with varying names and methods:



Akal Ustat - 2

- The scripture is notable for its unalloyed disavowal of the caste system, and of cultural elitism in general. At various points in this composition, Guru Gobind Singh speaks out against the belief that some people are superior to others, by virtue of belonging to a particular religion, region, history, culture, colour or creed. Instead, he clearly and firmly states that "all human beings are equal"

Akal Ustat –The Title

ਅਕਾਲ ਪੁਰਖ ਕੀ , ਰਛਾ ਹਮ ਨੈ ॥ ← First word 'Akaal'

– I have solely embraced the protection of Almighty who is immortal and beyond time (AKAAL) and who exists in all the worlds (PUR) who reserves the right and capability to destroys all the worlds (KH);

ਸਾਤੋ ਅਕਾਸ ; ਸਾਤੋ ਪਤਾਰ ॥ The 2nd tile word as conclusion 'Ustat'

ਬਿਥਰਿਓ ਅਦ੍ਰਿਸਟ ; ਜਿਹ ਕਰਮ ਜਾਰਿ ॥ ਉਸਤਤ ਸਪੂਰਨੰ ॥

The net of His grace is spread invincibly in all the seven skies and seven nether - lands

Akal Ustat concludes at Chand 271½ - Denoting the endless praises of Waheguru



Bachitar Natak

- The literal meaning of Bachitar Natak is Resplendent Drama and is effectively an autobiography of Guru Gobind Singh's life.
- This Bani is an autobiographical narrated by the tenth Sikh Guru, Guru Gobind Singh for the early part of his life.
- The Guru has outlined the circumstance and history of the time and how great courage and strength was required to overcome the many hurdles that were upon the community.
- It starts with a praise of Akal Purakh (God). It then gives a genealogy of Bedis and Sodhis starting from Lord Rama and his two sons Lav and Kush. It gives the author's own biography and includes the battle of Bhangani, Nadaun, Husaini battle and the arrival of prince Muazzam in the Punjab.



Bachitar Natak- Index

- Chapter 1: Eulogy of Akal Purukh, the ultimate being.
- Chapter 2: My Story. Opening statements and mention of Lava and Kusha, the two sons of Rama.
- Chapter 3: Descendants of Lava and Kusha and emergence of the Bedi and Sodhi clans (in which 8 of the 10 Sikh Gurus were born).
- Chapter 4: The Recitation of the Vedas and the Offering of Kingdom. The interaction of the two clans.
- Chapter 5: Description of the Spiritual Rulers, i.e. of the nine Sikh Gurus preceding Guru Gobind Singh himself, from Guru Nanak Dev Ji to Guru Teg Bahadur (father of Guru Gobind Singh).
- Chapter 6: The Command of Supreme Lord to Me be born into the World. Includes an account of Guru Gobind Singh performing meditation at Hemkunt in the Himalayan mountains, in a previous birth.
- Chapter 7: Description of the Poet. Starts with his birth in Patna, and arrival in the Madra desh (the middle country i.e. Punjab region).



The Mission of Guru Gobind Singh Ji

ਯਾਹੀ ਕਾਜ ਧਰਾ ਹਮ ਜਨਮੰ ॥

ਸਮਝ ਲੇਹੁ ਸਾਧੂ ਸਭ ਮਨ ਮੰ ॥

I have taken birth of this purpose, the saints should comprehend this in their minds.

ਪਰਮ ਚਲਾਵਨ ਸੰਤ ਉਬਾਰਨ ॥

ਦਸਟ ਸਭਨ ਕੋ ਮੂਲ ਉਪਾਰਨ ॥੪੩॥

(I have been born) to spread Dharma, and protect saints, and root out tyrants and evil-minded persons.43.

ਦਸਮ ਗਰੰਥ ਸਾਹਿਬ :੧੩੮



Bachitar Natak- Index (2)

- Chapter 8: The Battle of Bhangani. Includes his settlement of the Anandpur, which was to be the center of his spiritual and literary activities.
- Chapter 9: Description of the Battle of Nadaun.
- Chapter 10: Description of the Expedition of Khanzada and his flight.
- Chapter 11: Description of the fight with Hussaini and loss of his associates Kirpal, Himmat and Sangatia.
- Chapter 12: Description of the battle of Jujhar Singh.
- Chapter 13: Arrival of the Mughal Prince and his officers.
- Chapter 14: The Supplication to the Lord, Destroyer of All.
- The autobiography concludes with His mission to manifest the Khalsa, ‘The Army of Almighty’.



Chandi Charitar I - Intro

- Guru Gobind Singh narrates the spirit of Almighty's power in feminine lead role as Guru Ji is the first to uplift the woman's status to arouse the dead conscious of Indian Society.
- Chandi Charitar is the title of two compositions by Guru Gobind Singh Ji in His marvelous poetry. Written in Braj verse it describes the exploits of goddess Chandi or Durga. The first composition is known as Chandi Charitar Ukt Bilas.
- The second has its title in the manuscript of the Dasam Granth preserved in the Toshakhana at Takht Sri Harimandar Sahib at Patna, which is designated Chandi Charitar Trambi Mahatam.



Chandi Charitar I - Content

- The first work is divided into eight cantos and comprises 233 couplets and quatrains, employing seven different metres, with Saweiya and Dohra predominating.
- Although the source of the story mentioned is Satsaf or Durga Saptasati which is a portion of Markandeya purana, from chapters 81 to 94, Guru Gobind Singh narrated in His own poetry and the content reflects the power of Almighty instrumented in a feminine warrior.
- Both the works were composed at Anandpur Sahib, before AD 1695, the year when the Bachitar Natak was completed.
- The concluding lines of the last canto of Chandi Charitra Ukti Bilas as included in the Dasam Granth manuscript preserved at Patna, however, mention 1752 Bk / AD 1695 as the year of the composition of this work.

Chandi Charitar I - Reality



In these compositions, Chandi, the goddess of Markandeya purana, takes on a more dynamic character. Guru Gobind Singh reoriented the old story imparting to the exploits of Chandi a contemporary relevance.

The Chandi Charitra Ukti Bilas describes, in a forceful style, the battles of goddess Chandi with a number of demon leaders, such as Kaitabha, Mahikhasur (Mahisasur), Dhumra and Lochana.

The valiant Chandi slays all of them and emerges victorious. The battle scenes are portrayed with a wealth of poetic imagery. The last contains an invocation to Waheguru.

Sikh National Anthem

ਸ੍ਵੈਯਾ ॥

SWAYYA

ਦੇਹ ਸਿਵਾ ਬਰ ਮੋਹਿ ਇਹੈ ਸੁਭ ਕਰਮਨ ਤੇ ਕਬਹੂੰ ਨ ਟਰੋਂ ॥

O Almighty, grant me this that I may not hesitate from performing good actions.

ਨ ਡਰੋਂ ਅਰਿ ਸੋ ਜਬ ਜਾਇ ਲਰੋਂ ਨਿਸਚੈ ਕਰ ਅਪਨੀ ਜੀਤ ਕਰੋਂ ॥

I may not fear the enemy, when I go to fight and assuredly I may become victorious.

ਅਰੁ ਸਿਖ ਹੋਂ ਆਪਨੇ ਹੀ ਮਨ ਕੋ ਇਹ ਲਾਲਚ ਹਉ ਗੁਨ ਤਉ ਉਚਰੋਂ ॥

And I may give this instruction to my mind and have this temptation that I may ever utter Thy Praises.

ਜਬ ਆਵ ਕੀ ਅਉਧ ਨਿਦਾਨ ਬਨੈ ਅਤ ਹੀ ਰਨ ਮੈ ਤਬ ਜੂਝ ਮਰੋਂ
॥੨੩੧॥

When the end of my life comes, then I may die fighting in the battlefield.231.

ਦਸਮ ਗਰੰਥ ਸਾਹਿਬ : ੨੪੦

Chandi Charitar II – Intro & Content

- Chandi Charitar II composition has eight cantos, contains 262 couplets and quatrains, mostly employing Bhujang prayat and Rasaval measures.
- The Compositions contains following chapters
 - Chapter 1 - Story of Killing of Mahishasura
 - Chapter 2 - Story of Killing of Dhumar Nain
 - Chapter 3 - Story of Killing of Chand Mund
 - Chapter 4 - Story of Killing of Rakat Beej
 - Chapter 5 - Story of Killing of Nishumbh
 - Chapter 6 - Story of Killing of Shumbh
 - Chapter 7 - The Glories of Chandi - The Giver
 - Chapter 8 - The Glory of Holy Composition i.e. Chandi Charitar 2

Chandi Charitar II



-
- The aim of these ballads (1st one has 233 verses, the 2nd has 266 verses, the 3rd has 55 verses) is to inspire warriors to stand up for truth and righteousness in the face of tyranny and oppression.
 - On a deeper level they deal with the internal struggle to control basic animal instincts.
 - All 3 ballads are extremely metaphorical and deeply narrative in nature, and describe the battles of Durga (also known as Chandi, Bhawani, Kalika) against many demon warlords (such as Sumbh, Nisumbh, Chandh, Mundh, Domar Lochan and Rakt Beej).
 - Based on the tales of Durga in Markandey Puraan, these ballads also weave in the intricacies of the higher power (Akal) that controls creation, yet is also within it.



Chandi Di Vaar

- The first Pauri is the Ardaas
- A ballad to describe about Chandi
- Also known as Var Sri Bhagauti Ji, this composition is based on an episode from the Markandey Puran, and describes the conflict between the Gods and the Demons.
- In the ballad, the supreme goddess (Almighty) is transformed into a liberating divine power in the form of sword, that crushes perpetrators of falsehood.

Chandi Dhi Vaar – The Initiation Evocation

ੴ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤੇ ॥

ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ ॥ ਵਾਰ ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਕੀ ॥

ਪਾਤਸਾਹੀ ੧੦ ॥

ਪ੍ਰਿਥਮ ਭਗਉਤੀ ਸਿਮਰ ਕੈ ; ਗੁਰ ਨਾਨਕ ਲਈਂ ਧਿਆਇ ॥

ਫਿਰ ਅੰਗਦ ਗੁਰ ਤੇ ਅਮਰਦਾਸ ; ਰਾਮਦਾਸੈ ਹੋਈ ਸਹਾਇ ॥

ਅਰਜੁਨ ਹਰਿਗੋਬਿੰਦ ਨੋ ; ਸਿਮਰੋ ਸ੍ਰੀ ਹਰਿਰਾਇ ॥

ਸ੍ਰੀ ਹਰਿਕ੍ਰਿਸਨ ਧਿਆਇਐ ; ਜਿਸੁ ਡਿੱਠੇ ਸਭੁ ਦੁਖ ਜਾਇ ॥

ਤੇਗ ਬਹਾਦੁਰ ਸਿਮਰੀਐ ; ਘਰ ਨਉਨਿਧਿ ਆਵੈ ਧਾਇ ॥

ਸਭ ਥਾਈਂ ; ਹੋਇ ਸਹਾਇ ॥੧॥

Gyan Perbodh



- The Awakening of Knowledge. This composition has two main divisions. The first part is devoted to the praise of the Almighty in the perspective of knowledge which is the light of the formless within creation.
- His various attributes, His might, magnanimity and his greatness are the subject of this part of Gyan Prabodh. The entire description follows the tradition of Gurbani and elucidates the main ideas that are presented within it.
- The second part is in the form of a dialogue in which the Atma questions ParmAtma (Almighty) about that super power whose radiance and glory is unending. The answers are all within. He is without differences of caste, creed, religion. For Him friend and foe are alike.



Gyan Perbodh

- Then the soul asks about the four dharmas in answer the four dharmas are elaborated upon.
- These are Raj Dharm, Daan Dharma, Bhog Dharma and Mokh Dharma.
- Giving examples from the lives of great personalities as mentioned in the various scriptures about Daan Dharam have been explained to the soul. The writing also is a source of knowledge and wisdom since in it we find elucidated the various kinds of Yagnas that were performed and how they were performed. This information is very significant since no other source of information regarding these exists.

Chaubis Avtar

Narrative of 24 incarnations of Vishnu, as ordered by Almighty.

- | | | |
|---|---------------------|------------------------|
| 1. Macha (Matsya) | 8. Bavana (Vamana) | 16. Manu Raja (Manu) |
| 2. Kaccha (Kurma) | 9. Parashurama | 17. Dhanvantari |
| 3. Nara (Nara in Nara-Narayana) | 10. Brahma | 18. Suraj (the sun) |
| 4. Narayana (Narayana in Nara-Narayana) | 11. Rudar | 19. Chandra (the moon) |
| 5. Maha Mohini (Mohini) | 12. Jalandhara | 20. Rama |
| 6. Bairaha (Varaha) | 13. Bishan (Vishnu) | 21. Krishna |
| 7. Nar Singha (Narasimha) | 14. Sheshnavi | 22. Nara (Arjun) |
| | 15. Arihant Dev | 23. Buddha |
| | | 24. Kalki |

Chaobis Avtaar – Rama Avataar

ਸੁਨੇ ਰਾਮ ਆਏ ॥ ਸਭੈ ਲੋਗ ਧਾਏ॥
ਲਗੇ ਆਨ ਪਾਯੰ ॥ ਮਿਲੇ ਰਾਮ ਰਾਯੰ ॥੬੬੯॥

When the people heard that Ram had returned, then all the people ran and fell at his feet; Ram met all of them.

ਕੋਊ ਚਉਰ ਢਾਰੈ॥ ਕੋਊ ਪਾਨ ਖੁਆਰੈ॥
ਪਰੇ ਮਾਤ ਪਾਯੰ॥ ਲਏ ਕੰਠ ਲਾਯੰ॥੬੭੦॥

Someone swung the fly-whisk, someone offered the betel; Ram fell at the feet of his mother and his mother hugged him to their bosom.

Sri Guru Gobind Singh Ji depicts a historical event of the return of Ram Chander Ji (the Prophet of Threta Age) to Ayudhya after 14 years. Everyone were falling in Ram Chander Ji's feet but he fell on His mother's feet. Guru Gobind Singh Ji emphasizes that one can be the greatest and most respected person in the world, but a Mother is still greater. A mother's warm hug is all one can ask for. Choubis Avtaar – Page 618 Line 8 ਦਸਮ ਗਰੰਥ ਸਾਹਿਬ : ਪੰਨਾ ੬੧੮ ਪੰ. ੮

A large, stylized feather graphic in a light beige color, positioned on the left side of the slide. It has a central rachis with many fine, radiating barbs.

Brahma Avtar

– Narrative of 7 incarnations of [Brahma](#), as ordered by Almighty.

1. Valmiki
2. Kashyap
3. Shukra
4. Brahaaspati
5. Vyas
6. Sastrodhaarak
7. Kalidas



Rudra Avtar

- Written in Anandpur Sahib
- This composition and epic poetry under title *Ath Rudra Avtar Kathan(n)*, written by Guru Gobind Singh, covers the most important war of Gurmat philosophy i.e fight between *Bibek Buddhi* and *Abibek Budhi* which is actually fight between truth and false, fight between Wisdom and Ignorance.
- This composition also covered the concept of Gyaan (Wisdom) and Dhyana(Attention) and is against Fake Ritualism and Practices.
- Guru Gobind Singh Ji sanctified and narrated the Life history of following two souls, which is designated them with title Rudra:
- Dattatreya (849 Chands)
- Paras Nath (359 Chandds)



Shabad Hazare

- 10 religious hymns composed by Guru Gobind Singh. Also called Shabad Hazaare Patshahi 10. These hymns have comments on ritualistic practices in Sanyasis, Yogis and Bairagis and also against any form of Idolatry, Human Worship or worshiping deities. Listed below are the 10 hymns:
-

1. Re Man Aiso Kar Sanyasa - Rag Ramkali
2. Re Man in bidh jog kamao - Rag Ramkali
3. Praani Param Purakh Pag laago - Raga Ramkali
4. Prabh ju tu keh laaj hamari - Raga Sorath
5. Bin Kartar na Kirtam Maano - Raga Kalyan
6. Mittar pyare nu – Khyaal (First Khyaal ever written in Indian Musical History)
7. Kewal Kaal hi Kartaar - Raga Tilang Kaafi
8. So kim Manas roop kahai - Raga Bilawal
9. ek bin dusar na ko chinar - Raga Devgandhari
10. Bin har naam na bachan paayi hai - Raga Devgandhari



Shabad Hazare

- The hymns are primarily composed in Braj and Hindi languages, with plentiful use of sanskritic words, except 6th Hymn (Mittar Pyare Nu...), which is composed in Punjabi with some Urdu words.
- Excluding the 6th hymn, all hymns have 3 Padas and a Rahau (The Pause) is placed in beginning of Shabad
- Hymn 6th was composed at Machiwara and the others were composed at Anandpur Sahib.



33 Sewaiye

- 33 stanzas. These are thirty-three in all. Apart from describing the form of the Khalsa, these describe God in a style very similar to that employed in the Akaal Ustat. God as described here is above the limiting descriptions of the Vedas and the puranas. He is Omniscient, Omnipotent, the Sublime, The Transcendent, the Supreme Being. He is the Creator, Without hate, Without fear, Beyond time, Not incarnated, Self-existent, the Enlightener. He always takes care of his followers. In these compositions, the false hoods of people who masquerade as saints have been exposed.



Khalsa Mahima

- **Khalsa Mahima** is the name of two compositions that praise the Khalsa in poetic form, composed by Guru Gobind Singh, each present in Dasam Granth and Sarbloh Granth.
- In Dasam Granth, the composition is present at end of the 33 Savaaiyes. Guru Gobind Singh explains the role of the Saint Soldiers (Sant Sipahi) to the Brahmins (Pandit Keshav Das).



Shastar Nam Mala

- One of the first scripture written on the praises of Almighty in regards to the distinction of weaponry and the demonstration of power to destroy.
- More in the form of a dictionary in verse, this composition includes the description of the various weapons used in warfare.
- There is no similar writing in existence and it stands out unique for its presentation and theme.
- While on the one hand the various well-known ancient personalities who used these weapons have been referred to, on the other the way in which these weapons are used in the contemporary period is also highlighted.

Charitropakhyan



-
- Completed at Sri Anandpur Sahib in Bikrami 1753 (1695-6 AD)
 - It has the biggest portion (1/3) in Dasam Granth
 - It mainly describes the characters of females and males trapped in pursuits of pleasure.
 - The primary sources of these Charitars are the Mahabharata, stories from Puranas, Brihat Katha, Saritasagar Katha, Alif Laila, and Katha Granths etc.; (contain famous religious, social and historical tales from local and international places.)

Charitropakhyan



-
- These stories are associated with kings and queens, prince and princesses, wealthy people, sadhus and sanyasis, prostitutes, etc.
 - There is a moral message, in one form or another, attached with each of these stories; a message that is universally applicable to entire mankind.
 - Guru Gobind Singh Ji describes the vital role of a woman in shaping a society by giving metaphorical examples each unique to its own

A Moral Message

Guru Tegh Bahadur Sahib Ji left His son at a young age but He has advised him a life of a virtuous man.

ਛੰਦ ॥ ਸੁਧ ਜਬ ਤੇ ਹਮ ਧਰੀ ; ਬਚਨ ਗੁਰ ਦਏ ਹਮਾਰੇ ॥

Chand - Ever since I have attained my consciousness, my Guru & father, Sri Guru Tegh Bahadur Sahib Ji advised me that,

ਪ੍ਰਤ ਇਹੈ ਪ੍ਰਨ ਤੋਹਿ ; ਪ੍ਰਨ ਜਬ ਲਗ ਘਟ ਥਾਰੇ ॥

My son (Gobind Rai), take a vow that until the last moment you have your breaths remaining,

ਨਿਜ ਨਾਰੀ ਕੇ ਸੰਗ ਨੇਹ ; ਤੁਮ ਨਿੱਤ ਬਢੈਯਹੁ ॥

Your love for your wife must grow as the moments of life passes through,

ਪਰਨਾਰੀ ਕੀ ਸੇਜ , ਭੂਲਿ ; ਸੁਪਨੇ ਹੂੰ ਨ ਜੈਯਹੁ ॥੫੧॥

But, never ever even by mistake You should ever dream of an other women

(Charitropakhyan Charitr 21)

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Charitropakhyan

Can be divided into;

1. It begins with 'Chandi Charitar' (Chandi meaning Almighty) comprising of 48 verses, in which the Devi has been eulogised.
2. In the second part, ministers of King Chitr Singh tell him 402 different tales of crimes originating from sexual desires (Kaam), so that the dreadful veil of kaam could be lifted from his mind.
3. After 403 tales, there is a composition called 'Sabudh Baach' in which 'Baala' and 'Kaal' clash with demons.
4. In the end, there is Chaupai Sahib (Nitnem Bani).

Respect

Serve Your Parents

ਬ੍ਰਿਧ ਮਾਤਾ ਅਰੁ ਤਾਤ ਕੀ ; ਸੇਵਾ ਕਰਿਯੋ ਨਿਤ॥

Serve your respected mother and father daily.

ਤਯਾਗ ਨ ਬਨ ਕੋ ਜਾਇਯੈ ; ਯਹੈ ਧਰਮੁ ਸੁਨੁ ਮਿਤ॥੯੨॥

Listen Mate, never abandon them to perform meditation or any other penance as this is dharma (righteous path).

Sri Guru Gobind Singh Ji says, it is the first and foremost duty of an offspring to serve their parents as the greatest deed possible for an individual is renunciation of worldly possession but even that is not equivalent to serving ones parents.

Sri Charitropakhyan – Charitr 81

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Zafarnama

- Epistle of victory, a letter written to Emperor Aurangzeb and includes Hikaaitaan in 1705 AD.
- In this letter, Guru Gobind Singh reminds Aurangzeb how he and his henchmen had broken their oaths sworn upon the Quran. He also states that in spite of his several sufferings, he had won a moral victory over the Emperor who had broken all his vows. Despite sending a huge army to capture or kill the Guru, the Mughal forces did not succeed in their mission.
- In the 111 verses of this notice, Guru Gobind Singh rebukes Aurangzeb for his weaknesses as a human being and for excesses as a leader. Guru Ji also confirms his confidence and his unflinching faith in the Almighty even after suffering extreme personal loss of his father, mother, and all four of his sons to Aurangzeb.



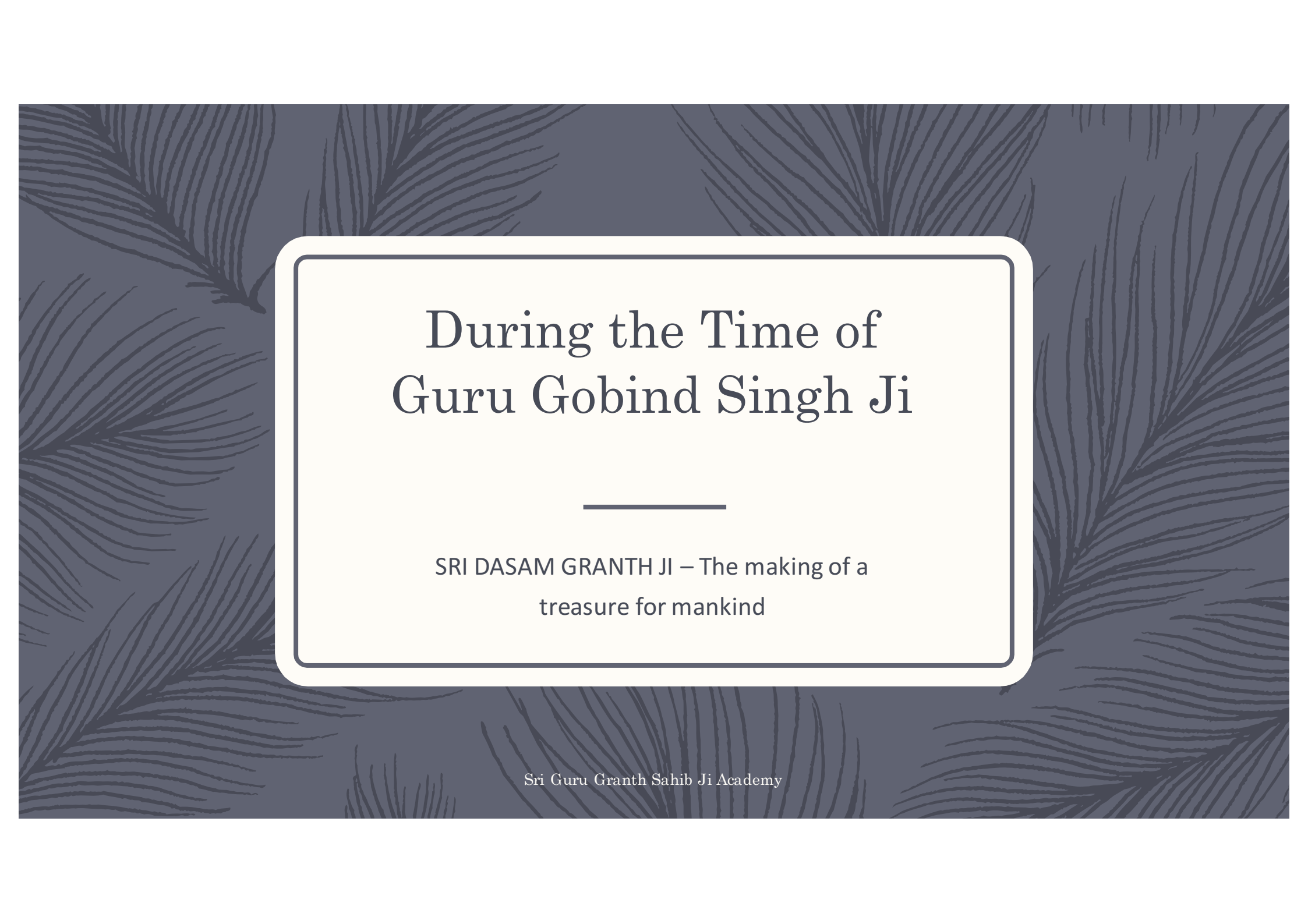
Hikayat

- Since Persian was the language of the Mughal Court, Guru Gobind Singh wrote the Zafarnamah in Aurangzeb's language, adding the Hikayats in same language. Guru Gobind Singh was well versed in Persian; the tales are in keeping with the literary taste and style of medieval India, ranging from the romantic and chivalrous to the fantastic and the macabre.
- Hikayats were composed by Guru Gobind Singh at Dina Kangar, Punjab and is part of Zafarnamah which was sent along with Zafarnama.



Hikayat

- **Hikayat 1 - Tale of Guru Gobind Singh and King Aurangzeb**
- **Hikayat 2 - Tale of King Daleep and his four Sons**
- **Hikayat 3 - Tale of King of China**
- **Hikayat 4 - Tale of King Subhat Singh and Bachitarmati**
- **Hikayat 5 - Tale of King Sabal Singh**
- **Hikayat 6 - Tale of King Chakrawati and Qazi Daughter**
- **Hikayat 7 - Tale of King Darab and Queen of Rome**
- **Hikayat 8 - Tale of Princess of bilistaan**
- **Hikayat 9 - Tale of King of France and his wife**
- **Hikayat 10 - Tale of King Mayindra and Advisor's daughter**
- **Hikayat 11 - Tale of King Sher Shah and Tycoon's daughter**
- **Hikayat 12 - Tale of Pathan Raheem Khan and his wife**



During the Time of Guru Gobind Singh Ji

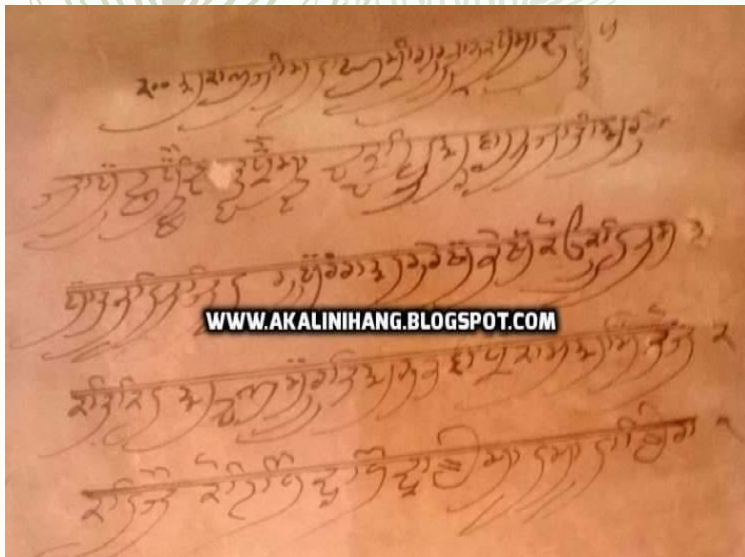
SRI DASAM GRANTH JI – The making of a
treasure for mankind

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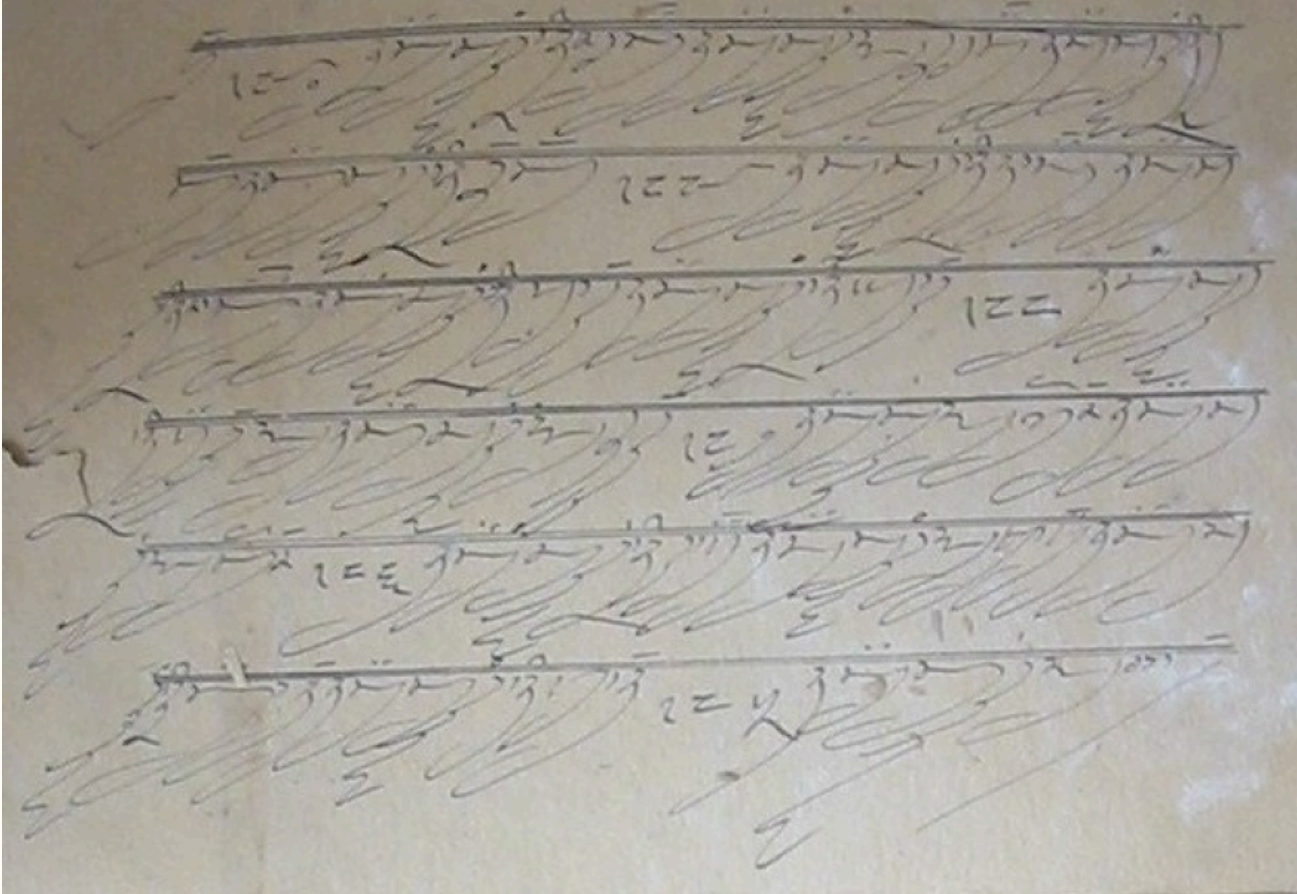
Dasam Bani - NITNEM of a Sikh

- Guru Gobind Singh Ji read the following Five (5) Bani while preparing Amrit during Vesakhi in 1699;
- 1. Jap Ji Sahib – The first bani in Sri Guru Granth Sahib Ji
- 2. Jaap Sahib – The first Bani in Sri Dasam Granth Ji
- 3. Saweiye - the 21st to 30th Sewaiya of Akaal Ustat
- 4. Benti Chaupai – the 405th Chriter of Chritropakhyan
- 5. Anand Sahib – Guru Amar Das Ji composition
- 6. Rehraas – consist of Bani from SGGS and SDG (24 Avtaar)
- 7. Kirten Sohila – Based on Bani from SGGS Ji.
- 8. Ardaas – The 1st Pauri of Chandi Dhi Vaar
- The above proves that most of the bani were written much earlier than 1699 (in 1695) therefore Sri Dasam Granth's Jaap Sahib, Akaal Ustat, Bachittar Natak, Chandi Chritter, Chandi Dhi Vaar, Gyan Perbodh 24 Avtaar and Chritropakyan. While Zafarnama & Hikayat was written later in 1707

Khas Patrey

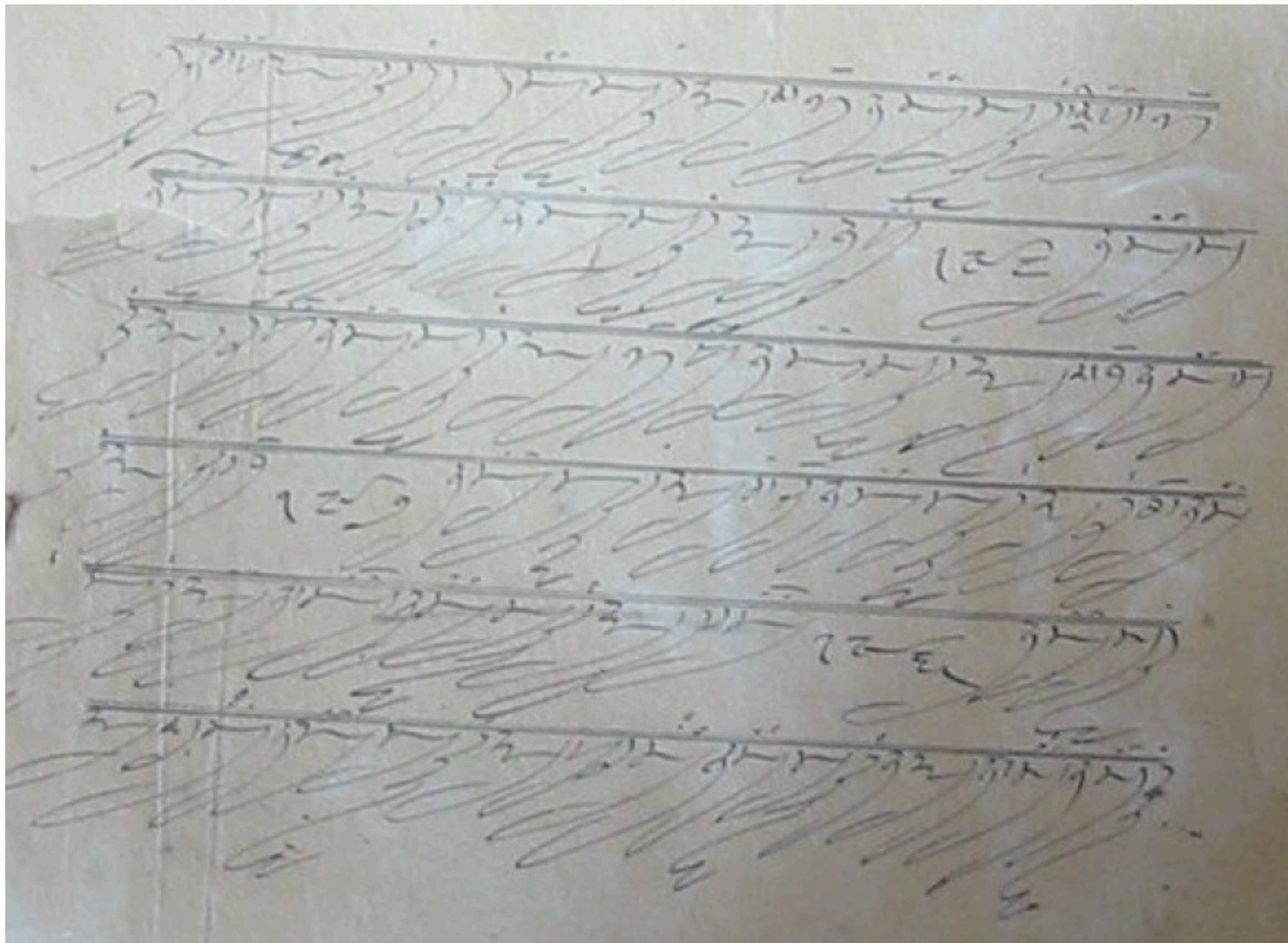


- It means special pages
- This term is used for those pages (angs) that have Guru Gobind Singh Ji's writing or signature
- It was done in order to have the Pothe authenticated by the Guru



JAAP SAHIB

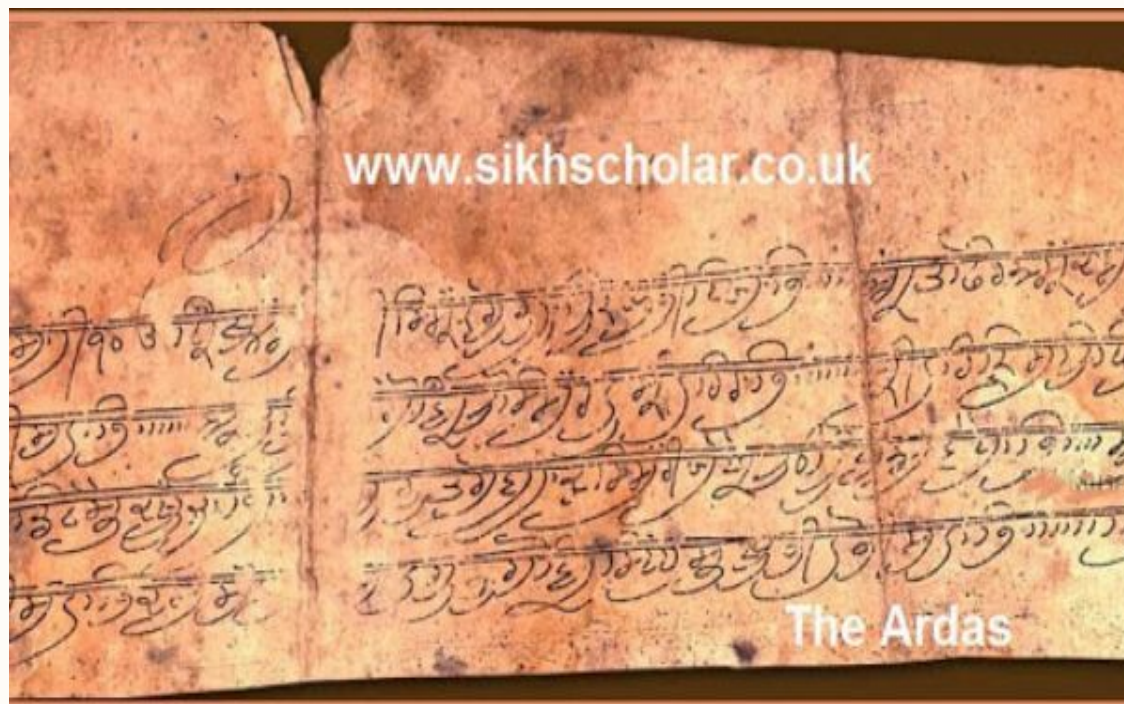
Guru Gobind Singh Ji's Handwritting



JAAP SAHIB

Guru Gobind Singh
Ji's Handwritting

Chandi Dhi Vaar – handwritten by Guru Gobind Singh Ji



Pothi of Charitropakhyan

This Charitropakhyan Pothi is written by the own hands of Guru Gobind Singh Ji as evident from the distinct calligraphy

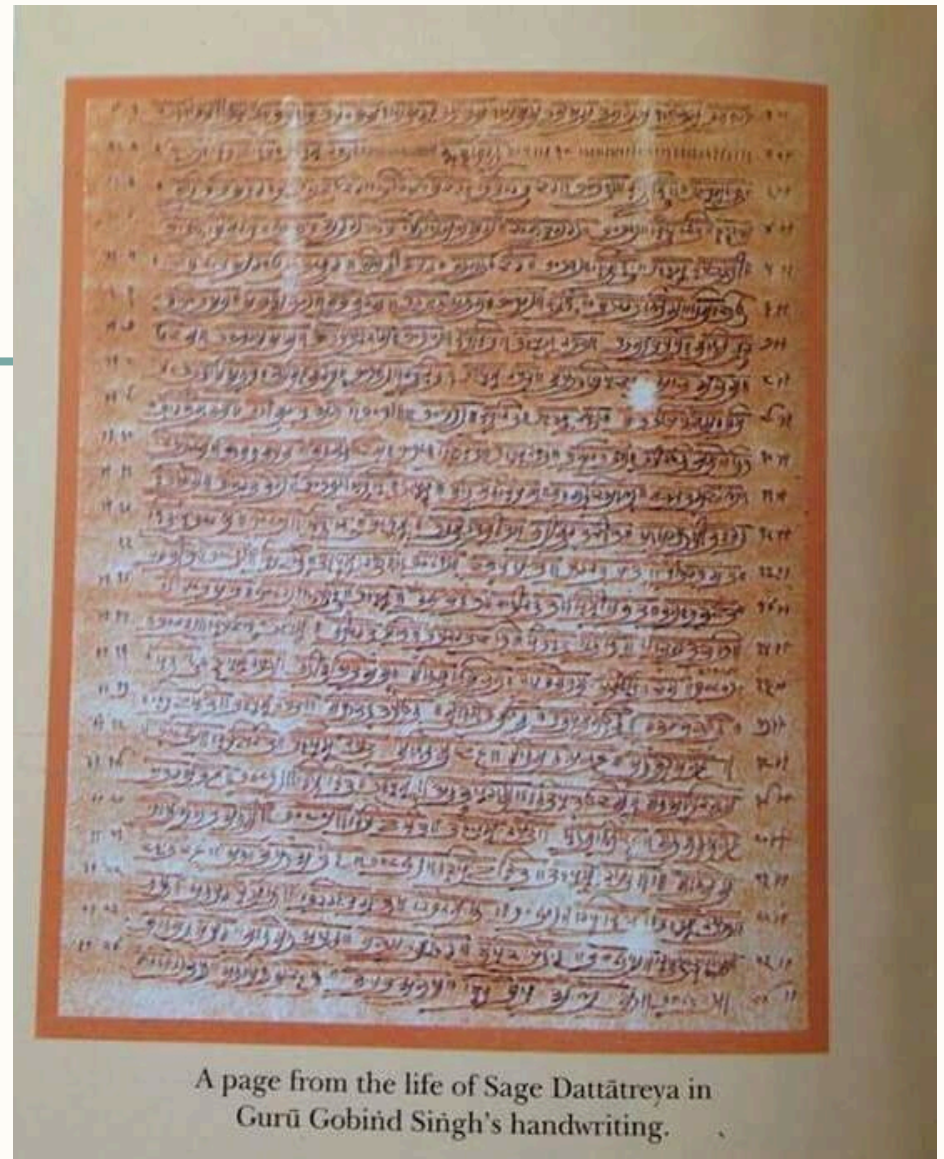
It was in possession of the Royal House of Nabha until 2015 when it was handed over to SGPC along with other relics.



Guru Gobind Singh Ji's Handwritten Saroop



Sri Guru Granth Sahib Ji Academy



A page from the life of Sage Dattātreya in
Gurū Gobind Singh's handwriting.

Sword of Sri Guru Gobind Singh Ji

- Description of sword bestowed to Rai Kalaa in 1705AD
- Has opening stanza of Akal Ustat engraved on the sword
- This sword was brought to England when Maharaja Duleep Singh signed the Treaty of Lahore
- H.Brereton was the deputy commissioner of Ludhiana and the letter is dated 1854
- The sword was returned to India in 1966, currently in Keshgarh Sahib

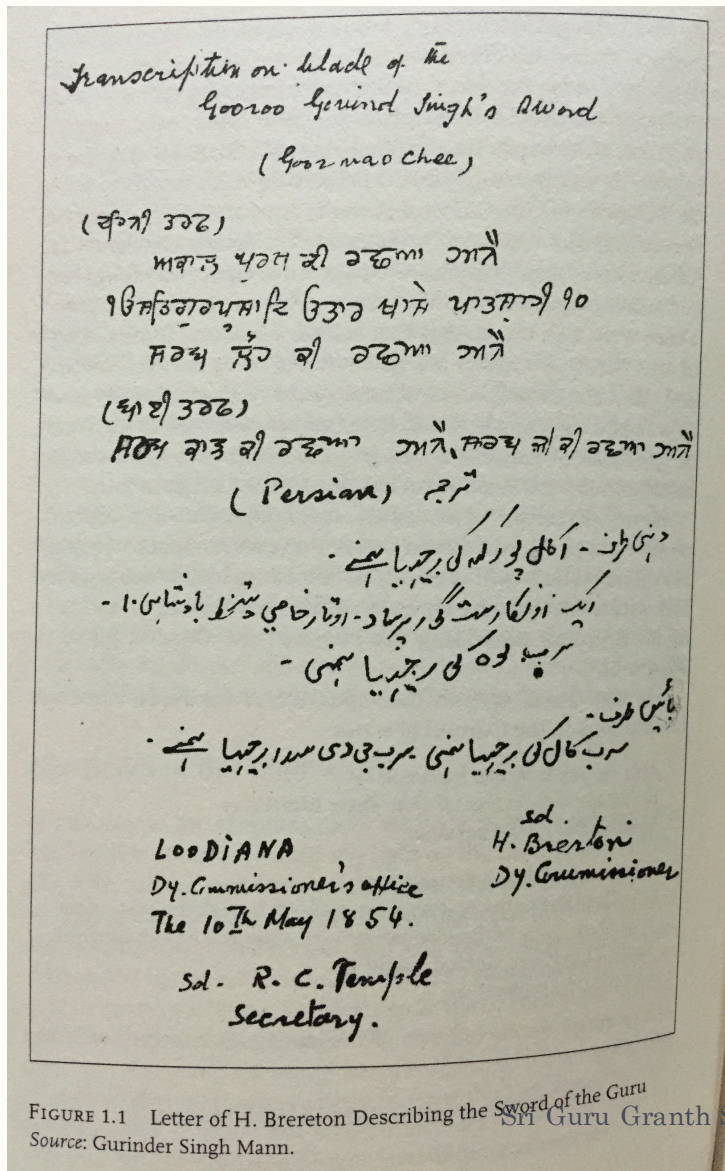
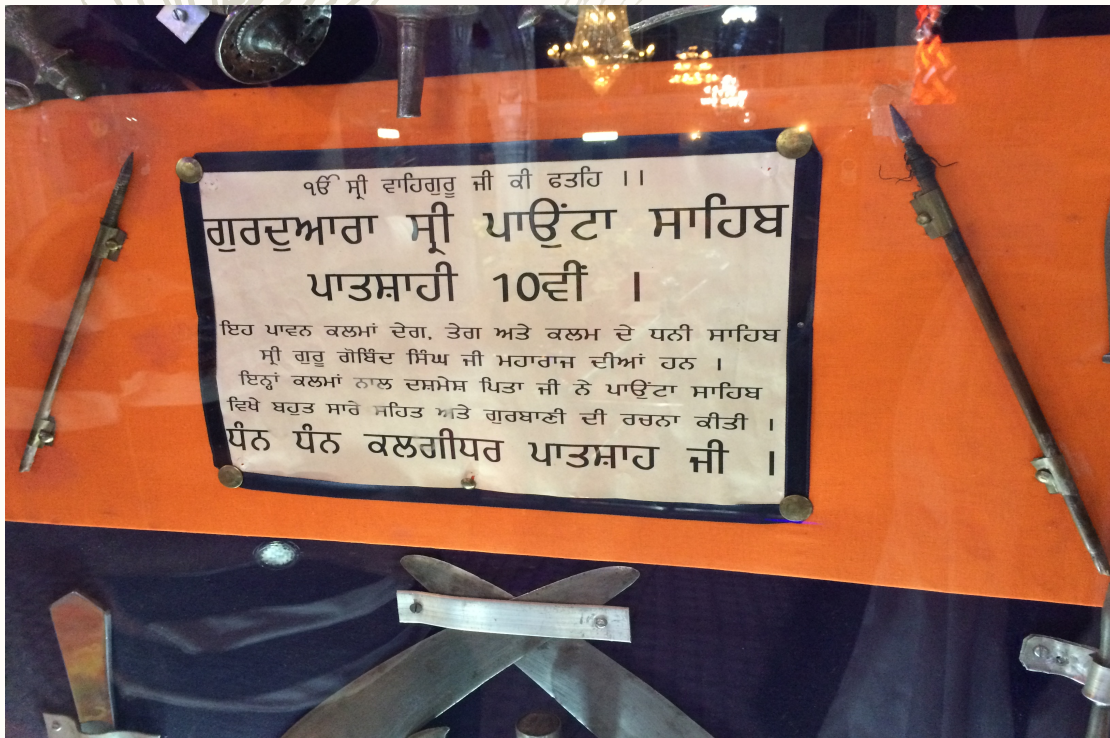


FIGURE 1.1 Letter of H. Brereton Describing the Sword of the Guru
Source: Gurinder Singh Mann.

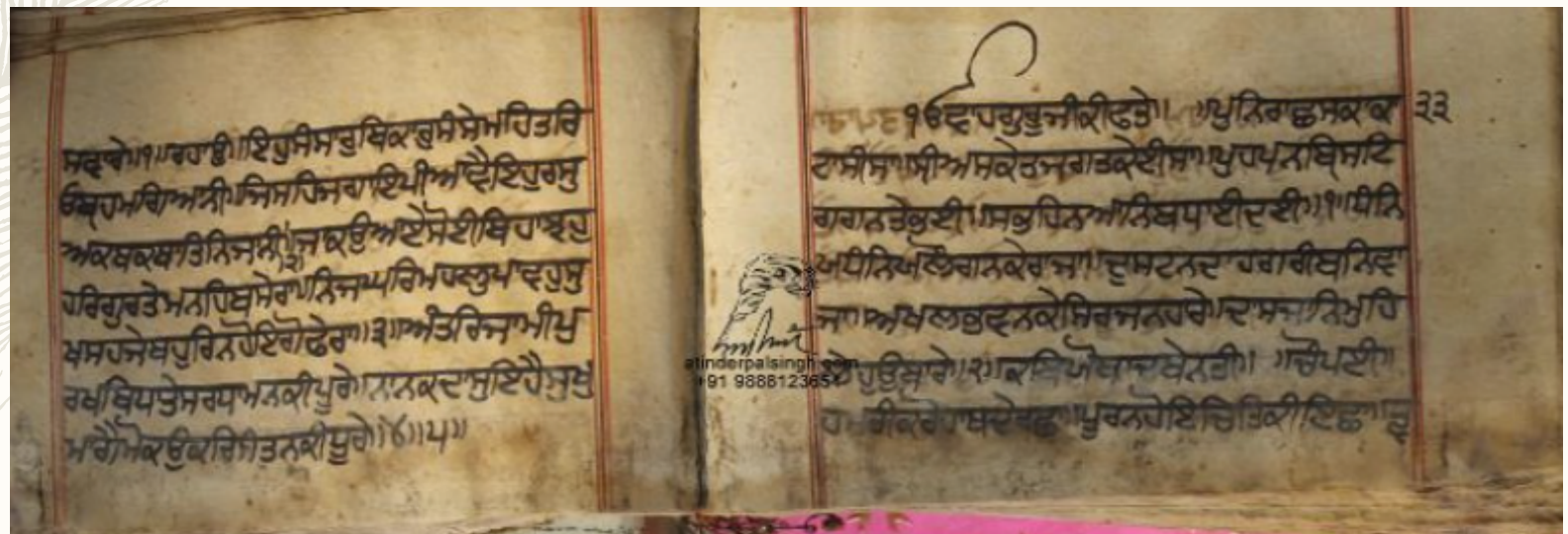
Pens used by Guru Gobind Singh Ji



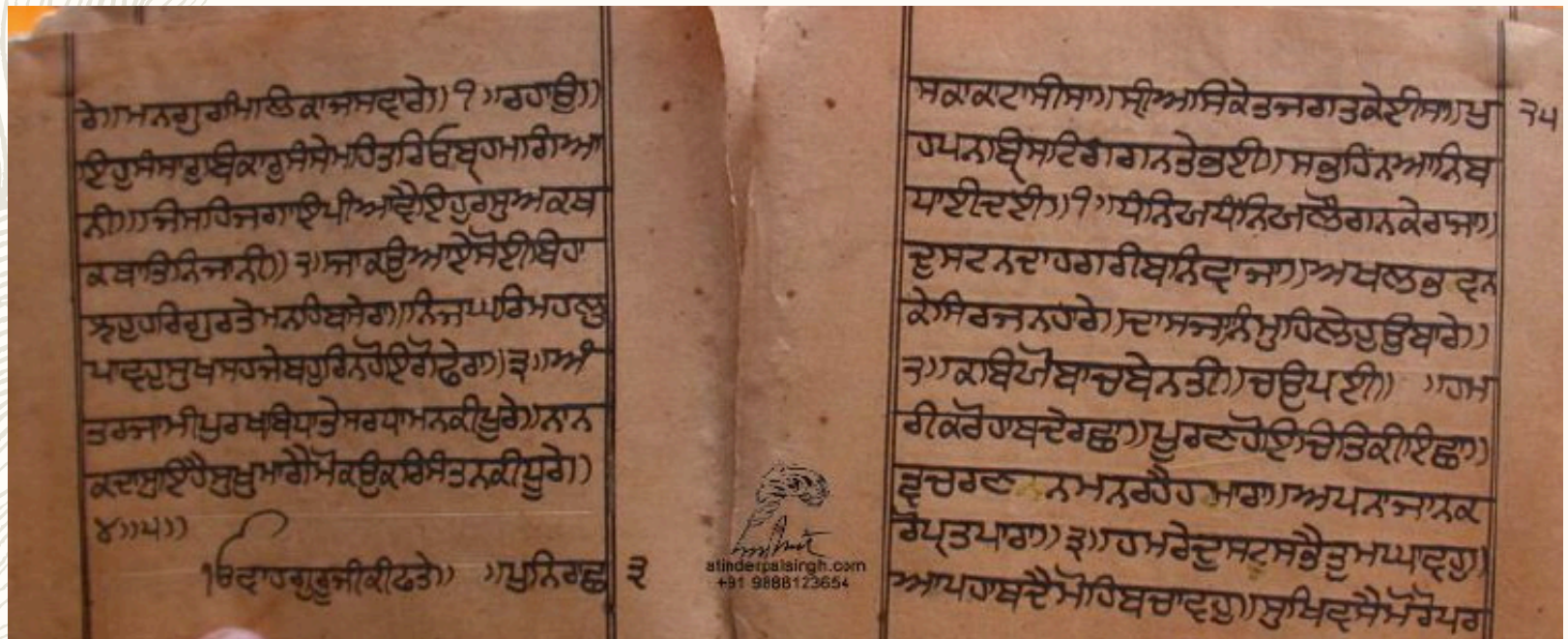
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- These pens were used by Guru Ji to write his Bani while His stay in Paonta Sahib.
- It is here that Guru Ji composed Jaap Sahib, Sewaiyas and Chandi Di Vaar.

Gutka of Baba Natha Singh Ji – The Nagarchee of Guru Gobind Singh Ji



Gutka of Baba Jeet Singh – Companion of Guru Gobind Singh Ji

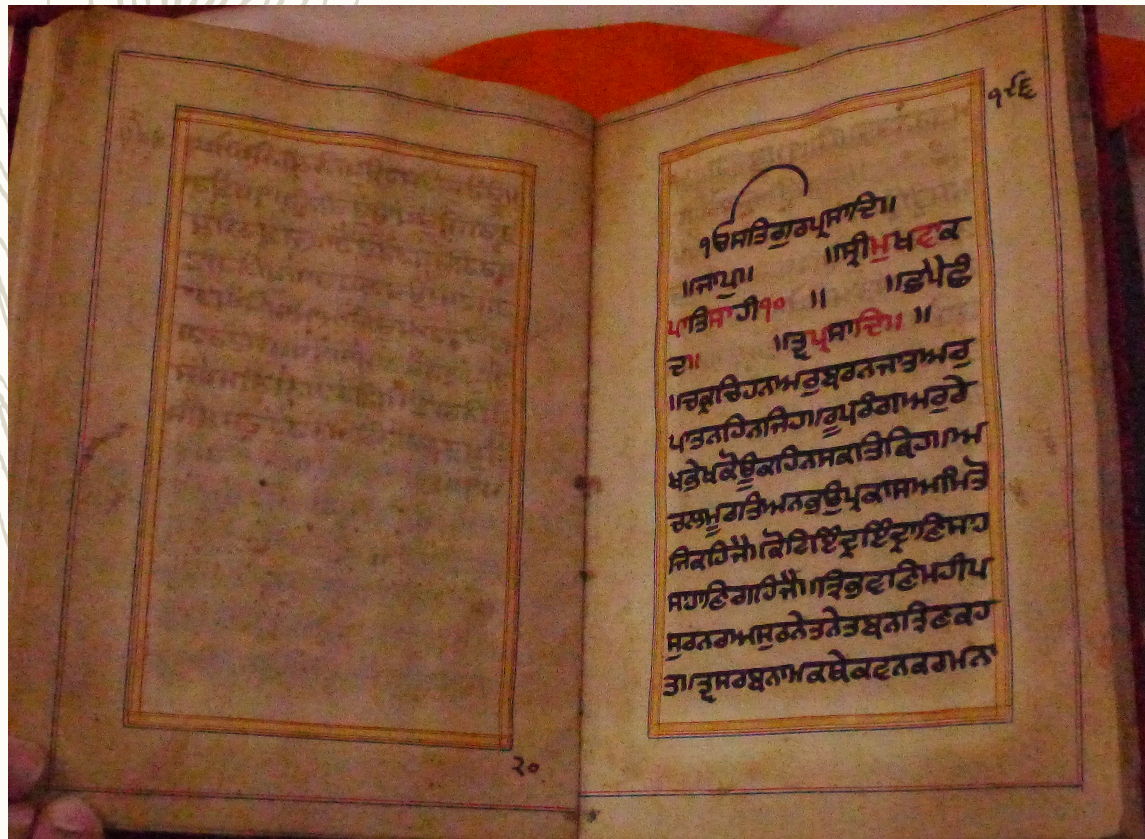


Chaupai Sahib Gutka



- This is a miniature size Chaupai Sahib Gutka and has signature of Guru Gobind Singh Ji in its folios.
- This manuscript was kept by the descendants of Baba Suraj Mal Ji son of Sri Guru Hargobind Sahib Ji in Anandpur Sahib

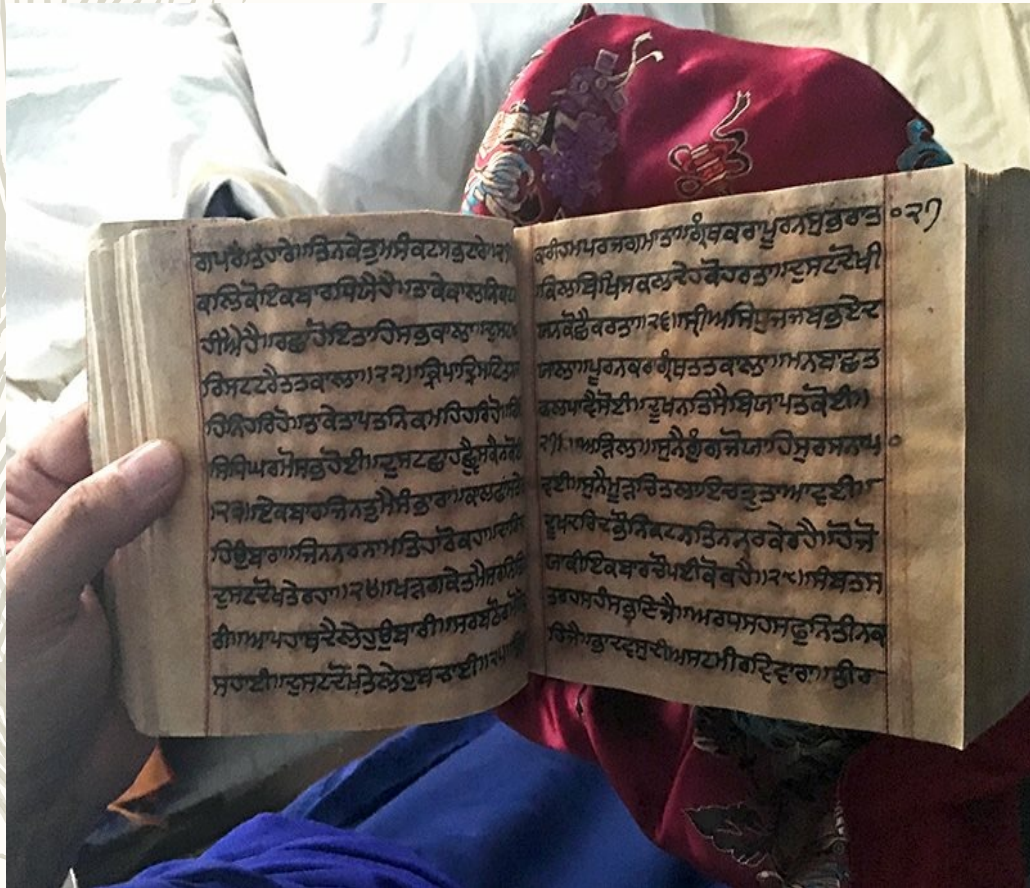
Personal Gutka



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- Bhai Param Singh was the companions of Guru Gobind Singh Ji
- He was the descendants of Bhai Roopa
- Param Singh used to read Bani from this Gutka in the Darbar of Guru Gobind Singh Ji.

Manuscript from the Darbar

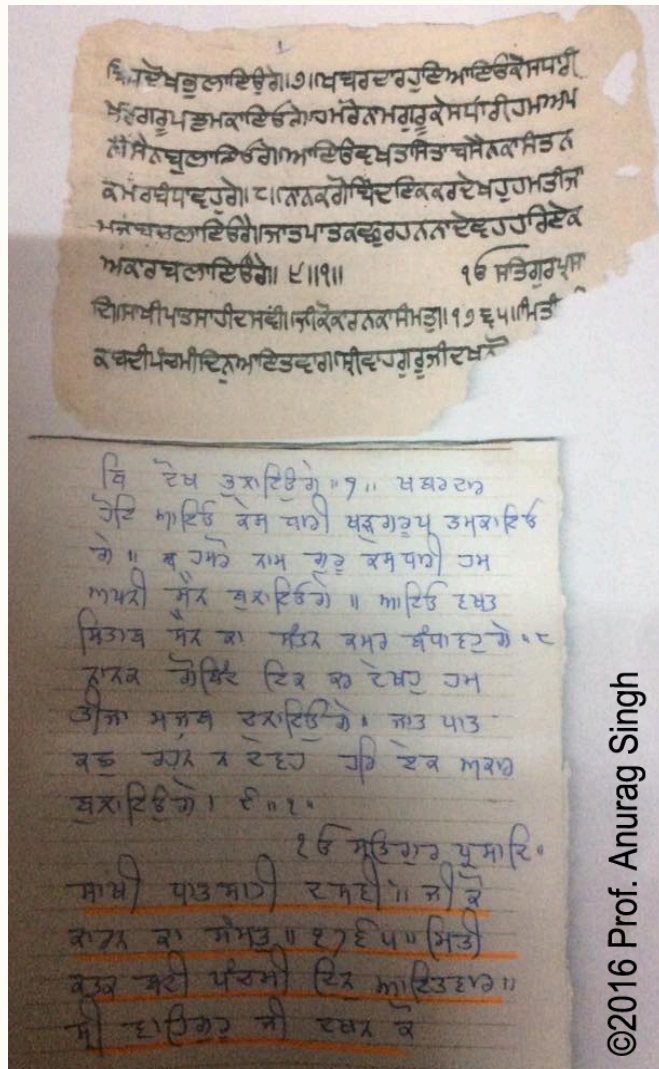


Sri Guru Granth Sahib Ji Academy

- This manuscript was used in the court of Guru Gobind Singh Ji
- Composition from Dasam Granth are also present.
- The picture shows verses from Rehras specifically Charitropakhyan

Historic Manuscript

- A historic manuscript which writes on the events of Guru Gobind Singh ji's last 20 days at Nanded.
- The document was retrieved from by Dr. Trilochan Singh in 1963.
- It mentions stanzas from Akal Ustat being read at Guru Gobind Singh Ji's Bhog.





Bhai Hardas/Haridas manuscript- 1695

- This Birr has been compiled by Bhai Haridas who was grandfather of Jassa Singh Ramgaria
- Bhai Hardas has also prepared Anandpuri Codex of Guru Granth Sahib in 1682 at Anandpur Sahib with the Bani of Guru Tegh Bahadur included.
- This Manuscript was in Sikh Reference Library until 1984.

1698 – Akaal Takhat Bir of Sri Dasam Granth

–This manuscript was
previously kept at Sri
Akaal Takhat

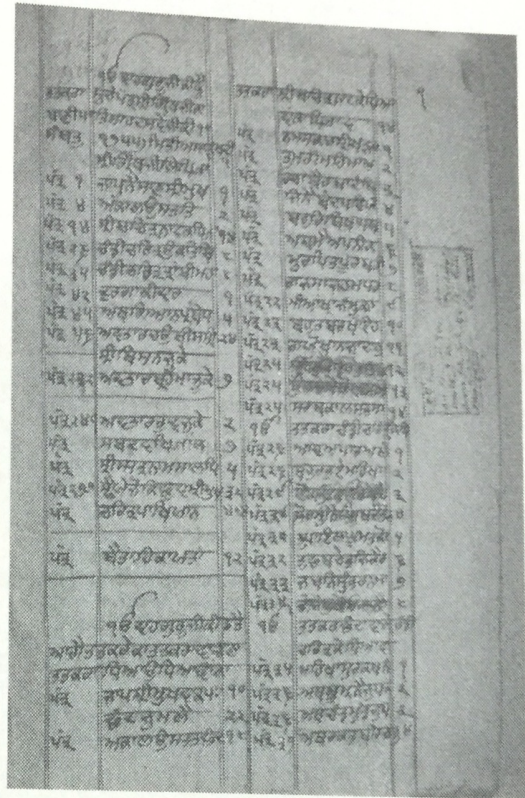


FIGURE 3.1 A DG Manuscript Contents Folio from AD 1698
Previously Kept at Sri Akal Takht

1698 – Patna Sahib Bir of Sri Dasam Granth

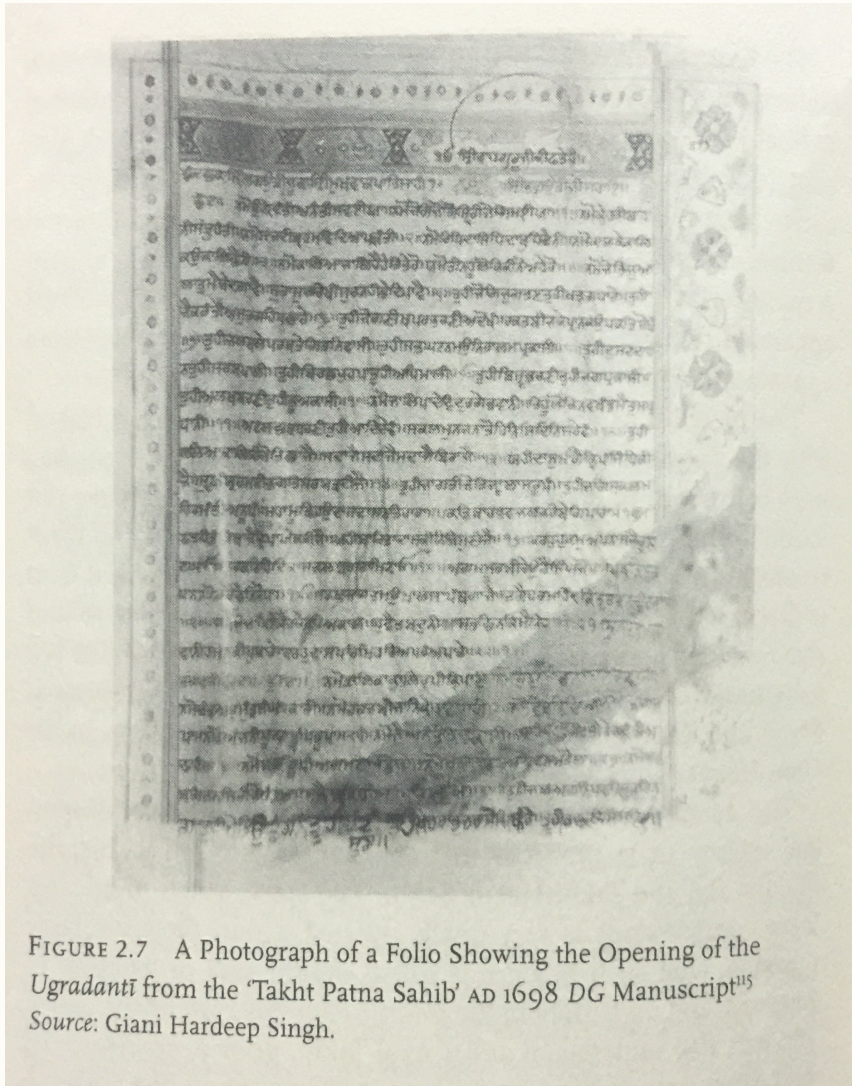
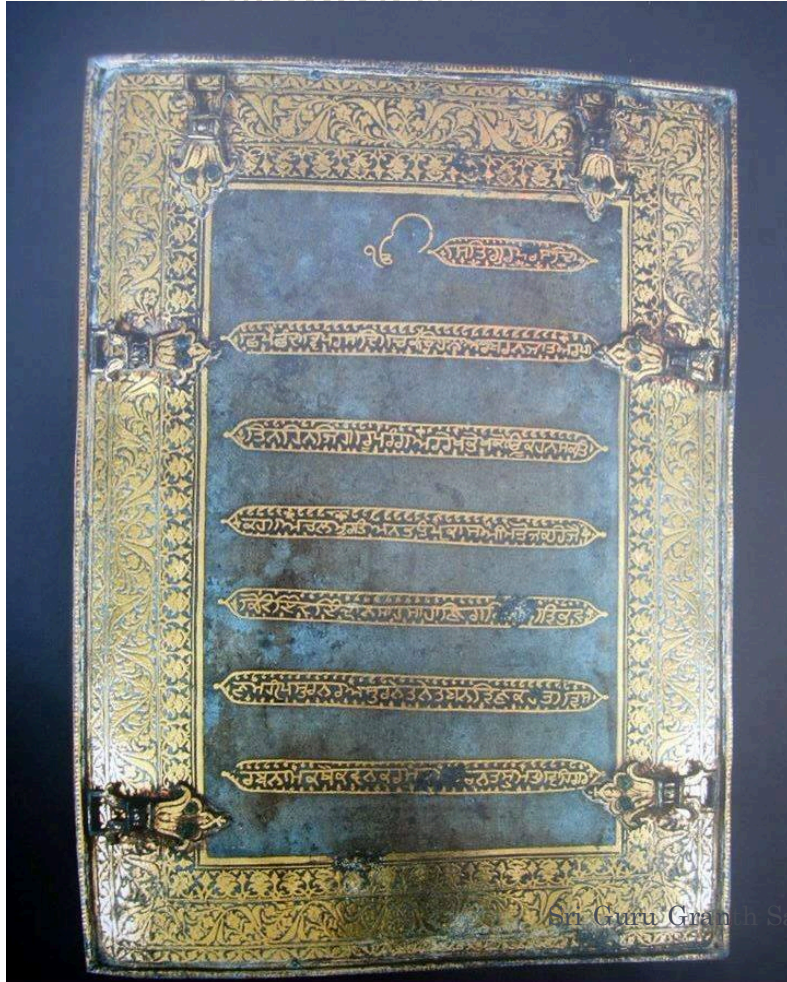


FIGURE 2.7 A Photograph of a Folio Showing the Opening of the Ugradanti from the 'Takht Patna Sahib' AD 1698 DG Manuscript¹⁵

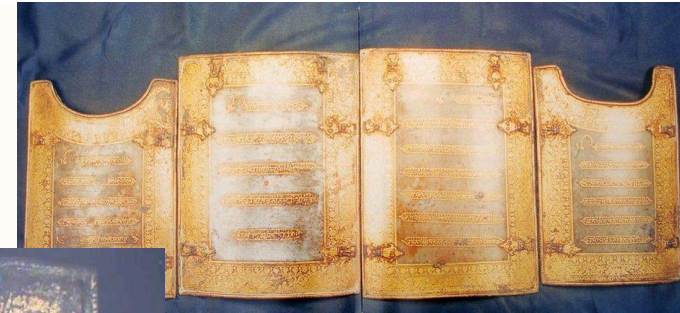
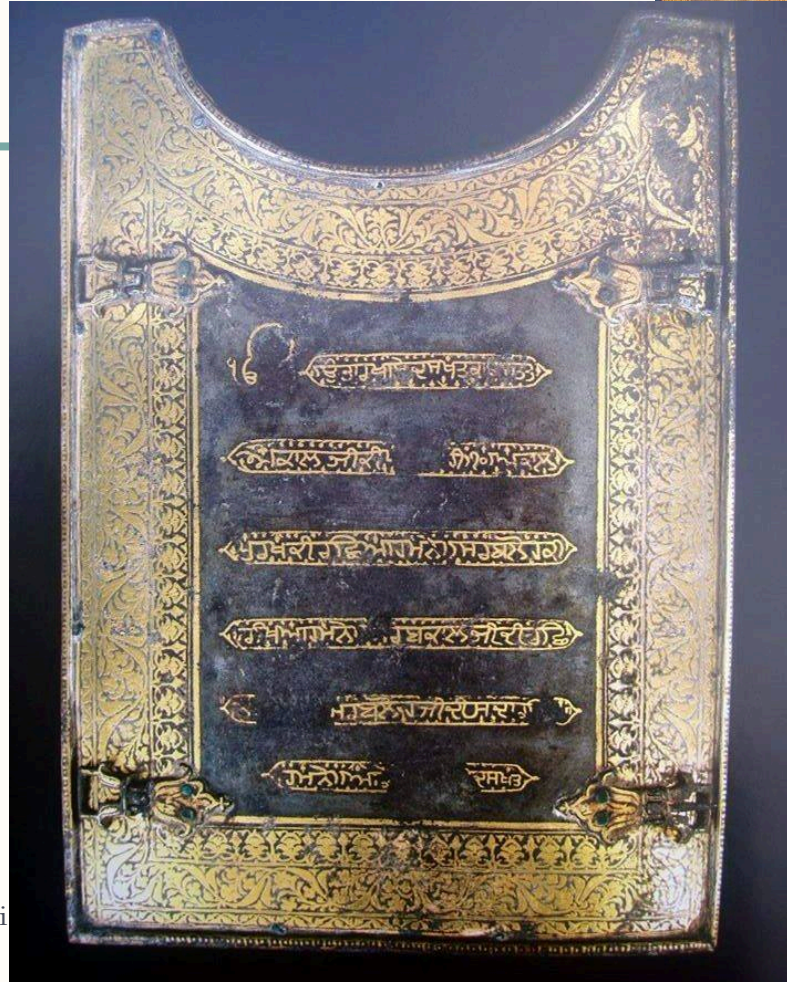
Source: Giani Hardeep Singh.

- A manuscript kept in Takhat Sri Harmandhir, Sri Patna Sahib
- Contents a Bani titled Ugardanti (Ugar means Fierce and Danti means Tooth which means the 'The crusher of sins')
- **Ugardanti** (PA: ਉਗ੍ਰਦੰਤੀ) is a poetic composition written by Guru Gobind Singh, after the creation of the Khalsa Panth at Anandpur Sahib. The composition is present in Dasam Granth Bir Patna Sahib.
- In *Bansavalinama Dasan Patshahian ka* (1769), the author Kesar Singh Chibbar explains and quotes a few passages from Guru Gobind Singh's Ugardanti
- This composition was left out in the compilation by Sodh Committee in 1897

Relics – Armour



Armour of Guru Granth Sahib Ji



Guru Gobind Singh Ji's body armour with a part of Jaap Sahib and Akaal Ustat inscribed with gold on it



Evidence as in Bachittar Natak

ਤਿਤੀਯ ਬਾਣ ਮਾਰਜੋ ; ਸੁ ਪੇਟੀ ਮਝਾਰੰ ॥
ਬਿਧਿਅੰ ਚਿਲਕਤੰ ; ਦੁਆਲ ਪਾਰੰ ਪਧਾਰੰ ॥

The third arrow he shot at my belt which piercing went across the belt.

ਚੁਭੀ ਚਿੰਚ ਚਰਮੰ ; ਕਛੂ ਘਾਇ ਨ ਆਯੰ ॥
ਕਲੰ ਕੇਵਲੰ ; ਜਾਨ ਦਾਸੰ ਬਚਾਯੰ ॥੩੦॥

Its tip pricked my skin but no wound occurred. That Almighty in the form of time saved the life of this humble servant

Mark of War on Guru Gobind Singh Ji's Armour

The right bottom has the Raja Hari Chand's arrow penetration mark during Bhangani Battle as mentioned in Bachittar Natak





Mark on Armour – as in Bachittar Natak

ਰਸਾਵਲ ਛੰਦ

Rasaval Chhand

**ਜਬੈ ਬਾਣ ਲਾਗਯੋ ॥ ਤਬੈ ਰੋਸ ਜਾਗਯੋ ॥ ਕਰੰ ਲੈ
ਕਮਾਣੰ ॥ ਹਨੰ ਬਾਣ ਤਾਣੰ ॥੩੧॥**

As soon as the tip pricked me, my anger flared up. Catching the bow in my hand I pulled an arrow and shot it

ਸਤਿਗੁਰੂ ਸ੍ਰੀ ਗੁਰੂ ਗੋਬਿੰਦ ਸਿੰਘ ਜੀ ਆਪਣੇ ਦੇ ਦੁਮਾਲੇ ਵਿੱਚ ਜਿਹੜੇ ਚਕ੍ਰ ਸਜਾਉਂਦੇ ਸਨ ਉਨ੍ਹਾਂ ਉਪਰ ਵੀ ਇੱਕ ਪਾਸੇ "ਜਾਪੁ" ਬਾਣੀ ਉੱਕਰੀ ਹੋਈ ਹੈ। ਇਨ੍ਹਾਂ ਵਿੱਚੋਂ ਇੱਕ ਚਕ੍ਰ ਸਤਿਗੁਰੂ ਨੇ ਫੂਲਕੀਆਂ ਨੂੰ ਭਖਸਿਸ ਕੀਤਾ ਜੋ ਮਾਹਾ ਰਾਜਾ ਪਟਿਆਲਾ ਪਾਸ ਮੌਜੂਦ ਹੈ। ਦੂਜਾ ਚਕ੍ਰ ਸਤਿਗੁਰੂ ਨੇ ਭਾਈ ਦੀਪ ਸਿੰਘ ਜੀ ਨੂੰ ਬਖਸਿਸ ਕੀਤਾ ਜੋ ਸ੍ਰੀ ਅਕਾਲ ਤਖ਼ਤ ਸਾਹਿਬ ਦੇ ਤੋਸ਼ਾਖਾਨੇ ਵਿੱਚ ਮੌਜੂਦ ਹੈ। ਇਸ ਦੇ ਰੋਜ਼ਾਨਾ ਸਿੱਖ ਸੰਗਤਾਂ ਨੂੰ ਦਰਸਨ ਕਰਵਾਏ ਜਾਂਦੇ ਹਨ। —



Sri Guru Granth Sahib Ji Academy

Chekar of Sri Guru Gobind Singh

Guru Gobind Singh Ji used to install this chekar in His Dumala which as gold engraving of Jaap Sahib. There were two, one of which was blessed to Phulkian (in possession of Maharaja Patiala and the other one was blessed to Baba Deep Singh Ji (kept in Sri Akaal Takhat)





After 1708

The evidence of Sri Dasam Granth Ji
existence through Sikh History

Sri Guru Granth Sahib Ji Academy

Sri Dasam Granth – Compilation Post Guru Gobind Singh Ji

A decorative graphic of a feather, rendered in a light beige or tan color, is positioned on the left side of the slide. It has a central rachis with numerous fine barbs extending outwards, giving it a delicate, fan-like appearance. The feather is oriented vertically, with its base near the bottom left and its tip pointing towards the top left.

-
- Baba Binod Singh, who compiled Dasam Granth sometime in 1718-19AD;
 - Bhai Mani Singh ji, who compiled Dasam Granth sometime in 1732-33,
 - Baba Deep Singh ji, who also compiled Dasam Granth sometime in 1740-41

ਭਾਈ ਮਨੀ ਸਿੰਘ ਜੀ
ਦੀ
ਇਤਿਹਾਸਕ ਚਿੱਠੀ

੨੬ ਅਕਤੂਬਰ ਸੰਨ ੧੭੧੩

ਪੂਜਯਾਤਮ ਜੀ ਜੀ ਦੇ ਚਾਨਾ ਪਰ ਮਨੀ ਸਿੰਘ ਕੀ ਭੁੱਤ
ਪਹਿਲਾ। ਧਰੇ ਸਾਧਕ ਦਾ ਚਾਨਾ ਕਿ ਇਹ ਮਾਧਿਅਮ ਸਾਧ
ਕਰੀਤ ਦਾਨ ਕਾ ਅਧਿਕਾਰੀ ਹੋਇ ਗਇਆ। ਮਾਧਿਅਮ
ਨਾਮੀ ਜਿਹਿਆਂ ਤਾਪ ਕੀ ਕਰਾ ਦੇ ਚਾਨਾ ਜਾਨੀ। ਪਰ ਮੰਦਰੀ
ਮੇਰਾ ਮੇ ਕੋਈ ਅਧਿਕਾਰ ਨਾਹੀ। ਏਸੇ ਹਿੱਸੇ ਆਖੇ ਦਾ ਦਾਨ
ਛੇ: ਗਇਆ ਹੈ। ਜਿੰਨ੍ਹਾਂ ਪਰਪਤ ਚਾਨਾ ਦਿੱਤਾ ਜਾਇ ਧਰੇ ਹੈ।
ਮੰਦਰੀ ਕੀ ਏਸ ਮੇ ਦੇਸੀ ਤੋਂ ਆਖਸਤੀ ਮੇ ਆਖਕ ਜਾਇ। ਤੁਰੀ
ਮਧਿਅਮ ਨਾਮੀ। ਮੁਛ ਮੁਛ ਕੀ ਆਖੇ ਹੈ। ਗੁਰਦੇਸੀ ਦੀ
ਭਾਨ ਦੇ ਸੰਗ੍ਰਹਿ ਗਏ ਹੈ। ਮੰਦਰੀ ਦੇ ਮੰਦਰੀ ਕੀ ਆਖਕੀ
ਕਰੇ ਹੈ। ਮਧਿ ਚਕੁ ਫੇਰ ਗਏ ਹੈ। ਮਧਿ ਚਕੁ ਭਾਗ ਗਏ ਹੈ।
ਭਾਤ ਪਰ ਮਧਿ ਤੇ ਅਧਿਕਾਰ ਕੀ ਕਰਾ ਹੈ। ਕਰਾ ਕੀ ਆਖਕ ਨਾਹੀ।
ਸਾਧਿਕਾ ਦੇ ਦਾਨ ਮਧਿ ਮੇ ਆਖਿਕਾਰ ਸਿੰਘ ਦੇ ਪੁਤਰੇ ਦਾ ਦਾਨ
ਸਤੁ ਏਇ ਗਇਆ। ਮਧਿ ਚਕੁ ਹੈ। ਜੇ ਤੁਹਾ ਸਿੰਘ ਅਧਿਕਾਰੀ।
ਉਨਹਿ ਚਿ ਸਾਧਿਕਾ ਦੇ ੩੦੩ ਚਰਿਤਰ ਉਪਦਿਸ਼ਾਨ ਦੀ ਪੋਥੀ
ਜੇ ਤੋਂ ਜੇ ਸੀਧਾ ਸਿੰਘ ਹੈ। ਮਧਿ ਚਿ ਦੇਨਾ ਜੀ। ਨਾਮ ਮਧਿ
ਪੋਥੀ ਦੀ ਮਧਿ ਮਧਿ ਮਿਸ਼ੀ ਨਾਹੀ। ਕਰਿਨਾ ਦਾਨਾ
ਦਾਨਾ ਤੇ ਮਿਸ਼ਾ। ਉਤਰਾਧ ਨਾਹੀ। ਜੇ ਮਿਸ਼ਾ ਨਾਹੀ ਤੇ ਮਧਿ
ਏਸੇ ਹਿੱਸੇ ਜੋਗਾ ਹੈ। ਫੀਰਾ ਚੀਧਨ ਮੁਕਤਿ ਏ। ਭਾਗ ਗਇਆ ਹੈ।
ਸਾਧਿਕਾ ਦਾਨੀ ਕਰਾ ਹੈ। ਤੇਨਾ ਪ੍ਰ ਜੋਗ ਸਾਧਿਕਾ ਦੇ ਕੀ ਆਖਕੀ
ਕੇ ਆਖਕੀ ਨਾਹੀ ਮਧਿ ਚਕੁ ਹੈ। ਮਧਿ ਚਕੁ ਹੈ। ੧੧ ਤਤਮ
ਦੀ ਫੁੱਲ ਸਿੰਘ ਮੇ ਕਰਾ ਹੈ। ਮਧਿ ਚਕੁ ਹੈ। ਤੇਨਾ ਦੀ ਆਖਕੀ
ਏ। ੧੧ ਆਖਕੀ ਦੀ ਹੈ। ਇਸ ਮੇ ਉੱਠਿ ਕਾਰੇ ਮੇ ਆਖਕੀ
ਤੇ ਜਿਸਾਧ ਨਾਹੀ ਦੀਆਂ। ਜੇ ਦੇਵੇ ਤਾਂ ਧਰੇ ਸਾਧਿਕਾ ਮੇ ਤੁਰੀ
ਕਰਾਏ ਤੇਨਾ ਮਧਿ ਮਧਿ ਮਧਿ ਤੇਨਾ ਦੀ ਗਇਆ ਦੀ ਤਾਂ
ਕਰਾਏ ਦੇ ਮਧਿ ਮਧਿ ਮਧਿ ਮਧਿ ਮਧਿ ੨੨ ॥
ਦਸਖਤ ਮਨੀ ਸਿੰਘ ॥ ਗੁਰਚਕੁ ਦੀਨਾ ॥ ਜਾਧ ਪੋਥੀ
ਮੇਂ ॥

ਇਹ ਚਿੱਠੀ (ਅਸਲ ਰੂਪ 'ਚ) ਗਿਆਨੀ ਚਰਿਤਮ ਸਿੰਘ 'ਬੱਲਰ'-
ਸੰਪਾਦਕ 'ਸਿੰਘ ਬੀਰ' (ਹਿੰਦੀ) ਆਸਕ ਪੱਤ-ਗੁਰਦੁਆਰਾ 'ਬਥਾਬ ਗੰਜ' ਦਿੱਲੀ,
ਨੂੰ ਮਨਸ਼ੀ ਬਮਸੇਰ ਸਿੰਘ 'ਕਾਇਸਰ' 'ਮਟੀਆ ਮਹਿਲ' ਦਿੱਲੀ ਨਿਵਾਸੀ ਪਾਸ
ਜਾਂਭੇ ਹਏ ਪੁਰਾਣੇ ਕਾਗਜ਼ ਵਿੱਚੋਂ ੧੯੨੯-੩੦ ਈਸਵੀ 'ਚ ਮਿਲੀ ਸੀ। ਅਤੇ
ਉਨ੍ਹਾਂ ਪਾਸੋਂ ਇਸ ਦਾ ਬਲਾਕ ਮੰਗ ਕੇ, ਅਸਾਂ ਪਹਿਲੀ ਵਾਰ ਵਿੱਚ ਵਾਪਸੀ ਸੀ।

—ਲੇਖਕ

Bhai Mani Singh Ji's Letter

Bhai Mani Singh accomplished the compilation of the Dasam Granth in AD 1713 five years after the demise of Guru Gobind Singh Ji.

੨੬ ਅਕਤੂਬਰ ਸੰਨ ੧੭੧੩

ਪੂਜਯਾਤਮ ਜੀ ਜੀ ਦੇ ਚਾਨਾ ਪਰ ਮਨੀ ਸਿੰਘ ਕੀ ਭੁੱਤ
ਪਹਿਲਾ। ਧਰੇ ਸਾਧਕ ਦਾ ਚਾਨਾ ਕਿ ਇਹ ਮਾਧਿਅਮ ਸਾਧ
ਕਰੀਤ ਦਾਨ ਕਾ ਅਧਿਕਾਰੀ ਹੋਇ ਗਇਆ। ਮਾਧਿਅਮ
ਨਾਮੀ ਜਿਹਿਆਂ ਤਾਪ ਕੀ ਕਰਾ ਦੇ ਚਾਨਾ ਜਾਨੀ। ਪਰ ਮੰਦਰੀ
ਮੇਰਾ ਮੇ ਕੋਈ ਅਧਿਕਾਰ ਨਾਹੀ। ਏਸੇ ਹਿੱਸੇ ਆਖੇ ਦਾ ਦਾਨ
ਛੇ: ਗਇਆ ਹੈ। ਜਿੰਨ੍ਹਾਂ ਪਰਪਤ ਚਾਨਾ ਦਿੱਤਾ ਜਾਇ ਧਰੇ ਹੈ।
ਮੰਦਰੀ ਕੀ ਏਸ ਮੇ ਦੇਸੀ ਤੋਂ ਆਖਸਤੀ ਮੇ ਆਖਕ ਜਾਇ। ਤੁਰੀ
ਮਧਿਅਮ ਨਾਮੀ। ਮੁਛ ਮੁਛ ਕੀ ਆਖੇ ਹੈ। ਗੁਰਦੇਸੀ ਦੀ
ਭਾਨ ਦੇ ਸੰਗ੍ਰਹਿ ਗਏ ਹੈ। ਮੰਦਰੀ ਦੇ ਮੰਦਰੀ ਕੀ ਆਖਕੀ
ਕਰੇ ਹੈ। ਮਧਿ ਚਕੁ ਫੇਰ ਗਏ ਹੈ। ਮਧਿ ਚਕੁ ਭਾਗ ਗਏ ਹੈ।
ਭਾਤ ਪਰ ਮਧਿ ਤੇ ਅਧਿਕਾਰ ਕੀ ਕਰਾ ਹੈ। ਕਰਾ ਕੀ ਆਖਕ ਨਾਹੀ।
ਸਾਧਿਕਾ ਦੇ ਦਾਨ ਮਧਿ ਮੇ ਆਖਿਕਾਰ ਸਿੰਘ ਦੇ ਪੁਤਰੇ ਦਾ ਦਾਨ
ਸਤੁ ਏਇ ਗਇਆ। ਮਧਿ ਚਕੁ ਹੈ। ਜੇ ਤੁਹਾ ਸਿੰਘ ਅਧਿਕਾਰੀ।
ਉਨਹਿ ਚਿ ਸਾਧਿਕਾ ਦੇ ੩੦੩ ਚਰਿਤਰ ਉਪਦਿਸ਼ਾਨ ਦੀ ਪੋਥੀ
ਜੇ ਤੋਂ ਜੇ ਸੀਧਾ ਸਿੰਘ ਹੈ। ਮਧਿ ਚਿ ਦੇਨਾ ਜੀ। ਨਾਮ ਮਧਿ
ਪੋਥੀ ਦੀ ਮਧਿ ਮਧਿ ਮਿਸ਼ੀ ਨਾਹੀ। ਕਰਿਨਾ ਦਾਨਾ
ਦਾਨਾ ਤੇ ਮਿਸ਼ਾ। ਉਤਰਾਧ ਨਾਹੀ। ਜੇ ਮਿਸ਼ਾ ਨਾਹੀ ਤੇ ਮਧਿ
ਏਸੇ ਹਿੱਸੇ ਜੋਗਾ ਹੈ। ਫੀਰਾ ਚੀਧਨ ਮੁਕਤਿ ਏ। ਭਾਗ ਗਇਆ ਹੈ।
ਸਾਧਿਕਾ ਦਾਨੀ ਕਰਾ ਹੈ। ਤੇਨਾ ਪ੍ਰ ਜੋਗ ਸਾਧਿਕਾ ਦੇ ਕੀ ਆਖਕੀ
ਕੇ ਆਖਕੀ ਨਾਹੀ ਮਧਿ ਚਕੁ ਹੈ। ਮਧਿ ਚਕੁ ਹੈ। ੧੧ ਤਤਮ
ਦੀ ਫੁੱਲ ਸਿੰਘ ਮੇ ਕਰਾ ਹੈ। ਮਧਿ ਚਕੁ ਹੈ। ਤੇਨਾ ਦੀ ਆਖਕੀ
ਏ। ੧੧ ਆਖਕੀ ਦੀ ਹੈ। ਇਸ ਮੇ ਉੱਠਿ ਕਾਰੇ ਮੇ ਆਖਕੀ
ਤੇ ਜਿਸਾਧ ਨਾਹੀ ਦੀਆਂ। ਜੇ ਦੇਵੇ ਤਾਂ ਧਰੇ ਸਾਧਿਕਾ ਮੇ ਤੁਰੀ
ਕਰਾਏ ਤੇਨਾ ਮਧਿ ਮਧਿ ਮਧਿ ਤੇਨਾ ਦੀ ਗਇਆ ਦੀ ਤਾਂ
ਕਰਾਏ ਦੇ ਮਧਿ ਮਧਿ ਮਧਿ ਮਧਿ ਮਧਿ ੨੨ ॥
ਦਸਖਤ ਮਨੀ ਸਿੰਘ ॥ ਗੁਰਚਕੁ ਦੀਨਾ ॥ ਜਾਧ ਪੋਥੀ
ਮੇਂ ॥

Translation of The Letter (1)

- May the Almighty help us. Mani Singh makes his humble prostration at the feet of the holy venerable mother. Further news is that the climate of this place has aggravated my rheumatism and my health deteriorates fast. I will have to listen to 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. The Khalsa no more hods away over the country and its power has waned. The Sikhs have migrated to the mountain retreats. The Malacchas reign supreme in the country. There is no security for the (Sikh) children and women in any habitation. They are hunted out and killed. The opposing states have also joined hands with them. The Hindalis spy on the Sikhs. All (the Sikhs) have deserted the Chak (the earliest name of Amritsar). The Mutsaddis (priests) have also fled. So far the Immortal Lord protects me. Tomorrow is uncertain. What is ordained by the Lord shall prevail. The adopted son of Binod Singh has passed away. Among the books I send per Jhanda Singh, there is one entitled "303 Chritra Upakhyans" by the Lord (Guru Gobind Singh Ji).

Translation of The Letter (2)

Give this to Sihan Singh in the Mahal (Matia Mahal in the interior of Delhi city). So far there is no trace of the book "Naam Mala." I found the first part of Krishan Avatar but not the second. I shall send it when available. There is a rumour in the country that Bundha (Singh Bahadur) has made his good escape from the Emperor's jail. May the Guru protect him. The Guru's family (the descendents of the Guru) at Khandur have sent five tolas of gold as a gift for your son's bride (an adopted son of Mata Ji, as all four Sahibzadhay had been martyred). Recover seventeen rupees from Jhanda Singh. I gave him five rupees to meet the expenses of the journey. These expenses will be incurred by him. The Mutsaddis have not yet settled accounts, otherwise I would have sent a draft from the city (presumably Lahore). If my health improves I shall come in the month of Kartik. **Baisakh 22**

Signed- Mani Singh,

Guruchak, Bunga

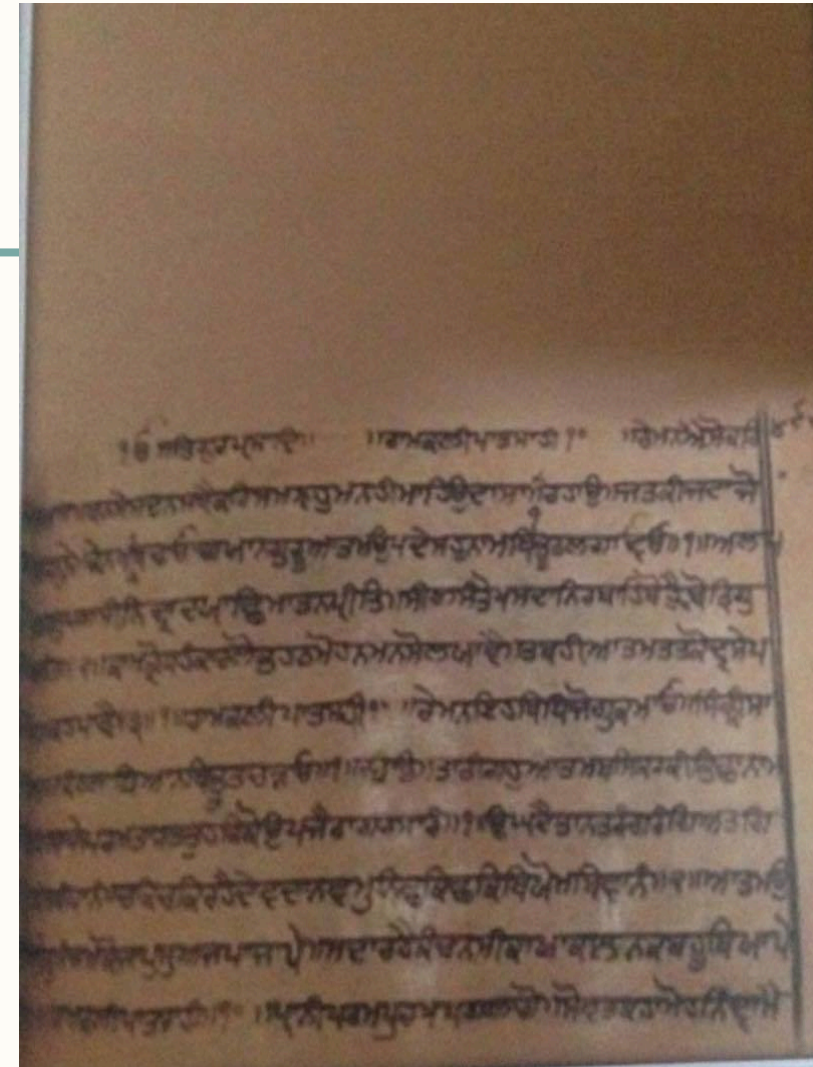
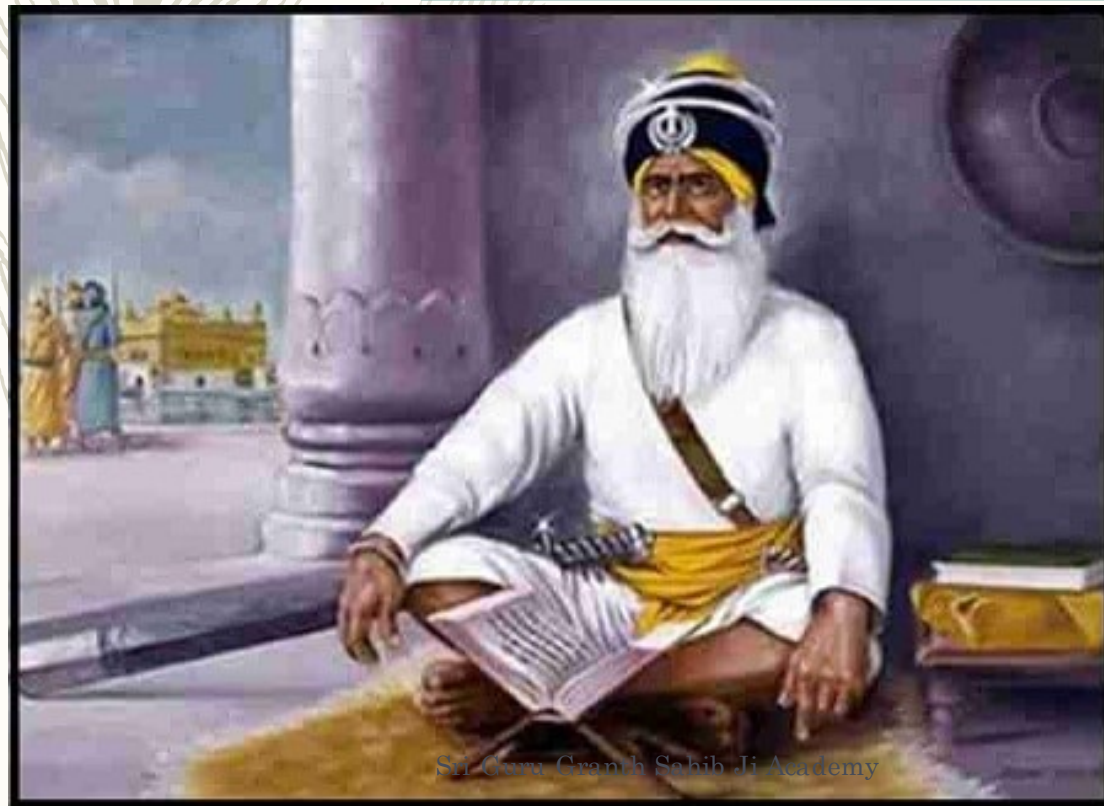
P.S. Reply in bamboo stick. (as being confidential)



Saroops

- Bhai Haridas, who compiled Dasam Granth in 1695AD;
 - Baba Binod Singh, who compiled Dasam Granth sometime in 1718-19AD;
 - Bhai Mani Singh ji, who compiled Dasam Granth sometime in 1732-33,
 - Baba Deep Singh ji, who also compiled Dasam Granth sometime in 1740-41
-

Baba Deep Singh Shaheed's Handwritten Saroop



Baba Deep Singh Shaheed's Handwritten Saroop

- Baba Deep Singh wrote the Sri Dasam Granth Bir in Damdama Sahib

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1800 – Fresco Painting at Gurdwara Ram Sar, Amritsar



- The painting depicts Dasam Granth placed on a lower palanquin and on the left hand side from SGGS.

1841 - Painting of Maharaja Ranjit Singh by Audust Schoefft



- Maharaja Ranjit Singh sitting in front of Sri Guru Granth Sahib Ji (right) and Sri Dasam Granth Sahib Ji (left).
- SGGS was always placed on the right and higher than SDG as a mark of respect.



References - 1

- Rehitnama Bhai Nand Lal mentioned Jaap Sahib is an important Bani for a Sikh.
 - RehitNama Chaupa Singh Chibber quotes various lines from Bachitar Natak, 33 Swiayey, Chopai Sahib, Jaap Sahib.
 - In 1711, Sri Gur Sobha was written by Poet Senapat mentioned Conversation of Guru Gobind Singh and Akal Purakh, and written three of it's Adhyay on base of Bachitar Natak.
- Sri Guru Granth Sahib Ji Academy

References - 2

- In 1741, Parchian Sevadas Kian quoted lines from Rama Avtar, 33 Swaiyey and mentioned Zafarnama with Hikayats.
- in 1751, Gurbilas Patshahi 10 - Koyar Singh Kalal, mentioned Guru Gobind Singh composed Bachitar Natak, Krisna Avtar, Bisan Avtar, Akal Ustat, Jaap Sahib, Zafarnama, Hikayats etc. This is first Granth mentioned Guruship of Guru Granth Sahib.



References - 3

- in 1751, Gurbilas Patshahi 10 - Koyar Singh Kalal, mentioned Guru Gobind Singh composed Bachitar Natak, Krisna Avtar, Bisan Avtar, Akal Ustat, Jaap Sahib, Zafarnama, Hikayats etc. This is first Granth mentioned Guruship of Guru Granth Sahib.
- In 1766, Kesar Singh Chibber mentioned history of Compilation of Dasam Granth by Bhai Mani Singh Khalsa on directions of Mata Sundri, as he was first who wrote history after death of Guru Gobind Singh.
- In 1766, Sri Guru Mahima Parkash - Sarup Chand Bhalla, mentioned about various Banis of Guru Gobind Singh and Compilation of Dasam Granth




References - 4

- In 1790, Guru Kian Sakhian - Svarup Singh Kashish, mentioned Guru Gobind Singh Composed, bachitar Natak, Krishna Avtar, Shastarnaam Mala, 33 Swaiyey etc.
- In 1797, Gurbilas Patshahi 10 - Sukkha Singh, mentioned compositions of Guru Gobind Singh.
- In 1812, JB Malcolm, in Sektch of Sikhs mentioned about Dasam Granth as Bani of Guru Gobind Singh.

Sri Gur Sobha- Sainapat (1711)

- The following are conclusive points reached about the Dasam Bani while studying Sri Gur Shobha:
-
- Poet Senapati had access to the Bachitar Natak Granth.
 - Poet Senapati has narrated the conversation of Guru Gobind Singh and Akal Purakh, which is a part of Bachitar Natak.
 - Poet Senapati has written history of religion in the same way and style as in the Bachitar Natak Composition.
 - Poet Senapati used words like Sri Kaal, Chandi Sudhari in his poems which means, that these words were part of Sikh hymns of that time.
 - Poet Senapati used the language in futuristic accent as used in Kalki Avtar of Dasam Bani.



Bansavalinama- Kesar Singh Chibber, 1769 – Slide 1

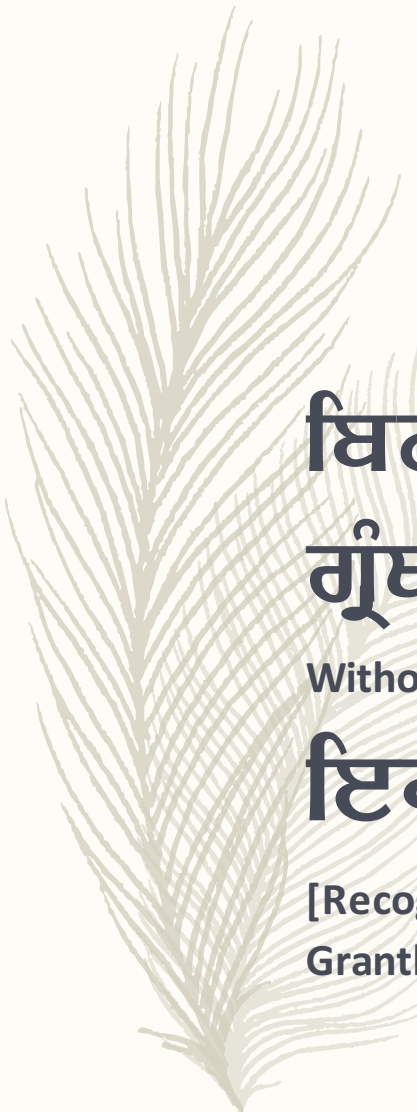
ਸੁਣੇ ਭਾਈ ਸਿਖੋ । ਐਸਾ ਸੰਤ ਬਾਬਾ ਨਾਨਕ ਸਚੁ ਜਾਨੋ ।
ਦਸੇ ਮਹਲ ਇਕ ਬਾਬਾ ਨਾਨਕ ਜੀ ਪਛਾਨੋ ।

Listen Sikh Brothers! Recognize Baba Nanak as a true Saint, this is truth. In the ten forms [10 Guru's], recognize Baba Nanak in all of them.

ਦਸਵਾਂ ਪਾਤਸ਼ਾਹ ਗੱਦੀ ਗੁਰਿਆਈ ਦੀ ;
ਗ੍ਰੰਥ ਸਾਹਿਬ ਨੂੰ ਦੇ ਹੈ ਗਿਆ ।

The tenth King has given the Guruship to the Granth Sahib.

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Bansavalinama- Kesar Singh Chibber, 1769 - Slide 2

ਬਿਨਾਂ ਗ੍ਰੰਥ ਕੋਈ ਹੋਰ ਨ ਜਾਣੇ,
ਗ੍ਰੰਥ ਸਾਹਿਬ ਹੈਨਿ ਦੁਇ ਸਕੇ ਭਾਈ।

Without the Granth there is nothing else, the Granth Sahib has it's form in two brothers.

ਇਕ ਹੈ ਵਡਾ ਇਕ ਛੋਟਾ ਕਹਾਈ।੨੬੫।

[Recognize] One as larger [brother, which is Adi Granth] and one as smaller [brother, Dasam Granth].



Bansavalinama- Kesar Singh Chibber, 1769 – Slide 3

ਸੰਮਤੁ ਸੋਲ੍ਹਾ ਸੈ ਅਠਵੰਜਾ ਸੇ ਗਏ ।

ਤਬ ਆਦਿ ਗ੍ਰੰਥ ਜਿ ਜਨਮੁ ਲਏ ।


In 1658 Bikrami the Adi Granth took birth [was created].

ਗੁਰੂ ਅਰਜਨ ਜੀ ਕੇ ਧਾਮ ਗ੍ਰੰਥ ਸਾਹਿਬ ਜਨਮੁ ਹੈ ਧਾਰਾ ।

In the house of Guru Arjan Dev Ji the Granth Sahib took its birth.

ਦਾਇਆ ਸੀ ਭਾਈ ਗੁਰਦਾਸ, ਲਿਖਾਰੀ ਖਿਡਾਵਣਹਾਰਾ ।੨੬੬।

Bhai Gurdas, with the blessings [of Guru Arjan], was the scribe.




Bansavalinama- Kesar Singh Chibber, 1769 – Slide 4

ਛੋਟਾ ਗ੍ਰੰਥ ਜੀ, ਜਨਮੇ ਦਸਵੇਂ ਪਾਤਸ਼ਾਹ ਕੇ ਧਾਮ ।

The smaller [brother] Granth, took birth in the Tenth King's house.

ਸੰਮਤੁ ਸਤਾਰਾਂ ਸੈ ਪਚਵੰਜਾ,
ਬਹੁਤ ਖਿਡਾਵੇ-ਲਿਖਾਰੇ ਨਾਮ ।

In 1755 Bikrami [it was born], [Guru Ji wrote it] under many names [Das Gobind, Syaam, Ram, Kaal etc].




Bansavalinama- Kesar Singh Chibber, 1769 – Slide 5

ਸਾਹਿਬ ਨੂੰ ਸੀ ਪਿਆਰਾ ।
ਹੱਥੀ ਲਿਖਿਆ, ਖਿਡਾਇਆ ।

[Guru Gobind Singh] Sahib had much love for this scripture, He himself hand wrote it.

ਸਿਖਾਂ ਕੀਤੀ ਅਰਦਾਸੁ,
ਜੀ ਅਗਲੇ ਨਾਲਿ ਚਾਹੀਏ ਰਲਾਇਆ ।੨੬੭।

Sikhs did a plea [towards Guru Gobind Singh] to merge Adi Granth with Dasam Granth.



Bansavalinama- Kesar Singh Chibber, 1769 – Slide 6


ਬਚਨ ਕੀਤਾ, "ਗ੍ਰੰਥ ਸਾਹਿਬ ਹੈ ਉਹੁ,
ਏਹ ਅਸਾਡੀ ਹੈ ਖੇਡ ।"

[Guru Gobind Singh Ji] said, "Granth Sahib is the Adi, and [Dasam Grath] is my play."

ਨਾਲ ਨ ਮਿਲਾਇਆ ਆਹਾ ਪਿਆਰਾ,
ਕਉਨ ਜਾਣੇ ਭੇਦ ।

The wondrous beloved Guru Gobind Singh did not merge them together, who can understand this secret of Guru Sahib? [of why they were kept separate]

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Bansavalinama- Kesar Singh Chibber, 1769 – Slide 7


ਸੋ, ਦੋਨੋ ਗ੍ਰੰਥ ਸਾਹਿਬ ਭਾਈ ਗੁਰ ਕਰ ਜਾਨੋ ।

So, recognize both Granth Sahib's as Guru and brothers.

**ਵਡਾ ਹੈ ਟਿਕਾ ਗੁਰੂ, ਗੁਟਕੇ-ਪੋਥੀਆਂ ਪੁਤ੍ਰ ਪੋਤ੍ਰੇ ਕਰਿ
ਪਛਾਨੋ ।੨੬੮।**

The larger [Adi Granth] received the Tika [Guruship], the smaller gutka-pothian
recognize them as sons and grandson.

Page 244, Bansavalinama. !769 AD



Bansavalinama- Kesar Singh Chibber, 1769 – Slide 8

ਸੰਮਤੁ ਸਤਾਰਾਂ ਸੈ ਪਚਵੰਜੇ, ਸਿਖਾਂ ਬਿਨਤੀ ਸਾਹਿਬ ਅਗੇ ਸੀ ਕੀਤੀ ।

In 1755 Bikrami, Sikhs had done a plea in front of Sahib [Guru Gobind Singh].

"ਗਰੀਬ ਨਿਵਾਜ !

ਜੋ ਬਚਨ ਹੋਵੈ ਤਾਂ ਦੋਹਾਂ ਗ੍ਰੰਥਾਂ ਦੀ ਜਿਲਦ ਇਕ ਚਹੀਐ ਕਰਿ ਲੀਤੀ ।"

"Oh protector of the poor!, If you make the commandment, we shall put both Granths in one cover [one Granth]. »

ਸਾਹਿਬ ਬਚਨ ਕੀਤਾ: "ਆਦਿ ਗੁਰੂ ਹੈ ਗ੍ਰੰਥ ।

ਇਹ ਅਸਾਡੀ ਹੈ ਖੇਡ, ਜੁਦਾ ਰਹੇ ਮਨ ਮੰਥ ।"

Sahib [Guru Gobind Singh] said, "Adi Granth is Guru, this [Dasam Granth] is my play, they should remain separate, but recognize them as the same light"

Page 161, Bansavalinama

Bhasaurias



- Between 1920 and 1940 the Dasam Granth Sahib was desecrated. It was speared and thrown through the Akal Takht Sahib window, at Gurdwara Ramsar Sahib its pages were cut out with a knife. This was done by the followers of Babu Teja Singh Bhasauria.
- The SGPC then decided to remove the parkash of Sri Dasam Granth Sahib and only do the Akhand Path of it on Guru Gobind Singh's Gurburab this happened till 1947, and then that was stopped also.



Ram Rayias

As per records, Ram Rayias were first who had hated for Guru Gobind Singh, his compositions. In Paayal Pur Ghudarni village, when Ragi Bulaki Singh read rehraas in sangat and read Chopai bani of tenth guru then Ram Raiyas abused him and Guru Gobind Singh and beat him too. Moreover they break musical instrument (saranda) he had with him. When Khalsa and Baba Banda Singh Bahadur got to know about this they went to Paayal Pur Ghudarni Village. Khalsa and Baba Banda Singh Bahadur punished Ram Raiyas for their act. Samsher Khalsa, Giani Gian Singh, Page 28

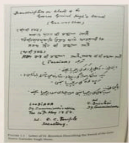
1913 - Sri Dasam Granth Printing in Lahore



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SRI DASAM GRANTH: FACTS BEYOND DOUBT

1666 AD



Guru Gobind Singh Ji's sword

This sword which was bestowed to Rai Kalaa in 1705 AD has verses of Akal Ustat engraved on it. This has been described by H.Brereton.



Guru Gobind Singh Ji's body armour

Two of the plates has Jaap Sahib & Akal Ustat engraved. One has a dent made by the arrow of King Hari Chand in 1686AD the proof of which is inscribed in Bachitar Natak.



Charitro Pakhyan Pothi

This manuscript is written by the very own hands of Sri Guru Gobind Singh Ji



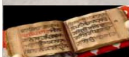
Personal Gutka of Bhai Param Singh

This manuscript was read daily to Sri Guru Gobind Singh Ji in Anandpur Sahib till 1704

1695 AD

Dasam Granth Manuscript

Compiled by Bhai Haridas who was the grandfather of Jassa Singh Ramgaria (Sikh leader during the period of the Sikh Confederacy)



Chaupai Sahib Gutka

This miniature Gutka has the signature of Sri Guru Gobind Singh Ji in its folios

1698 AD

Dasam Granth Manuscript

This manuscript was previously available at Akal Takht



1708 AD

SRI GURU GRANTH SAHIB JI ACADEMY

Source: The Granth of Guru Gobind Singh by Kamalroop Singh & Gurinder Singh Mann, Prof.Anurag Singh, Royal House of Patiala, SGPC, Baba Buta Singh of Bhai Roopa, The Tribune

Conclusion – Facts Beyond Doubt

Sri Dasam Granth was written by Sri Guru Gobind Singh Ji during his time mostly before 1695