

THE POETRY
OF
THE DASAM GRANTH

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P R E F A C E

The *Dasam Granth*, the Book of the Tenth Guru, is the second most sacred *granth* of the Sikhs. There are three most well-known *birs* (compilations) of this *Granth*, viz. *Bhai Mani Singh wali Bir*, *Patna Sahibji di Misl* and *Sangrur wali Bir*. They are rare manuscripts, too tender and fragile for consultation. There are other manuscripts of the *Granth* found in certain libraries and with certain individuals, but they cannot be considered authentic. There is, further, a large variety of printed versions both lithographic and stereo-typed. Giani Kartar Singh Hitkari mentions nine such versions, some of which are without title pages. It is, therefore, difficult to trace them or give any authenticity to them. One of these is *Sri Dasam Granth Sahib Ji* published by the Khalsa National Agency, Amritsar. But this is out of print. I have, therefore, depended upon *Sri Guru Granth Sahib Ji Dasam Patshahi*, published by Rai Sahib Munshi Gulab Singh & Sons, Lahore *Samvat Sri Guru Nanak 444*. Its manuscript, as indicated on the title page, was prepared by a Sodhak Committee at Akal Takhat, Har Mandir, Amritsar, after consulting thirty-two old manuscripts. Dr. Indu Bhushan Banerjee has, also, consulted it in his work, *Evolution of the Khalsa* (1947). I have myself compared this printed work with Bhai Mani Singh's *Bir* in possession of S. Gulab Singh Sethi, New Delhi, and found it dependable. I have, therefore, accepted its text for my work.

This *Bir* has 1399 foolscap pages with 19 lines on each page. The total number of verses in it goes up to 17,155. It is a collection of various works dealing with a variety of subjects, viz.,

1. *Japu*, popularly known as *Jap* (ਜਾਪ), is a prayer to be read or repeated in the morning, as it continues to be, by pious Sikhs.
2. *Ustat*, commonly known as *Akal Ustat*, is a hymn in praise of the Timeless, to be recited in the morning.
3. *Bachitra Natak Granth*, often known as *Bachitra Natak*, is an incomplete autobiography of Guru Gobind Singh.
4. *Chandi Charitra Ukti Bilas*, popular as *Chandi Charitra Pahila* or *Chandi Charitra Chhota*, describes the exploits of *Chandi*, performed in her wars with demons.
5. *Chandi Charitra* known as *Chandi Charitra Dooja* or *Chandi Charitra Vadda*, treats the same theme in a different metre.
6. *Var Sri Bhagauti Ji Ki*, known as *Chandi di Var*, is a ballad in praise of the goddess *Bhagauti*, a supplement to the *Chandi Charitras*.
7. *Gian Parbodh Granth* is devoted to the praise of God, with illustrations from ancient legends.
8. *Chaubis Avtar* describes in quatrains and couplets the twenty-four incarnations of *Vishnu*.
9. *Mehdi Mir Badh* is a supplement to the *Chaubis Avtar*.
10. *Brahma Avtar* describes seven incarnations of *Brahma*.
11. *Rudra Avtar* is an account of the two incarnations of *Rudra i.e. Shiva*.
12. *Ram Kali Patshahi 10*, widely known as *Shabad Hazare*, is a collection of ten hymns in seven rags.
13. *Sri Mukhibak Swaiya* is a collection of thirty-two hymns. They give an exposition of the divinity and of different religions followed in India.
14. *Jo Kichh Lekhu Likhiyo Bidhna Swaiya*, generally known as *Khalse di Mahima*, is a poem in a couplet and three stanzas in praise of the *Khalsa*.
15. *Sri Sastra Nam Mala Puran* gives a catalogue and description of the weapons of war.
16. *Pakhyan Charitra* relates 404 tales of men and women.

17. *Jafarnamah* is a letter in Persian addressed to Aurangzeb.

18. *Hikayats*, which immediately follow the *Jafarnamah*, are eleven tales in Persian, similar to those given in the *Pakhyan Charitra*.

Bachitra Natak, *Chandi Charitra Ukti Bilas*, *Chandi Charitra II*, *Chaubis Avtar*, *Mehdi Mir Badh*, *Brahma Avtar* and *Rudra Avtar* may all be included in the *Bachitra Natak Granth*. While *Bachitra Natak* is the title of Guru Gobind Singh's autobiography, the stories of the *Chaubis* and other *Avtars*, and *Chandi Charitra Ukti Bilas* and *Chandi Charitra II* constitute the other part of the *Granth*. This is suggested by the same concluding remark repeated at the end of each one of these : *Iti Sri Bachitra Natak Granthe..... samapatamastu subhamastu etc.*

The *Granth* provides an excellent evidence of the influence exercised by the Hindu theology, mythology, philosophy, history and literature in the life and activities of Guru Gobind Singh. The accounts relating to the mythical heroes of the *Purans* deal with the glorification of arms with the object of awakening heroic sentiment in the Sikhs, thereby encouraging them to fight against political cruelty and oppression. According to Bhai Sher Singh, '*Ad-Granth* began the process of esoteric rendering, but authenticated versions of connected myths were not added thereto, as it was then not considered necessary. Guru Gobind Singh Ji compiled a sister volume to fulfil this need, and in order to give such a stirring form to old inspiring myths as may awaken the slumbering Indian masses in a manner in which the Guru's ingenious pen alone could have accomplished'. *Dasam Granth*, as such, serves as a monumental reference book of all the classical allusions found in the *Guru Granth Sahib*. It has, therefore, a very important place in the Sikh literature and theology.

The whole of the *Granth* is in verse, with a large variety of stylistic devices. From the point of view of theme, the various works it includes may be broadly classified into subjective and objective poetry. The devotional works like the *Jap*, *Akal Ustat*, *Benti Chaupai*, *Shabad Hazare*, etc., come under subjective poetry. A very good specimen of subjective poetry is the verse (*shabad*) composed in the forest of Machhiwara.

The narrative compositions are *Bachitra Natak*, *Chaubis Avtar*, *Mehdi Mir Badh*, *Brahma Avtar*, *Rudra Avtar*, *Khalse di Mahima*, *Hikayats*, *Sastra Nam Mala*, *Chandi Charitras*, *Chandi di Var*, *Gian Parbodh*, and *Pakhyan Charitra*. These may be said to come under objective poetry.

The *Granth* reveals an elaborate use of figures of speech. Its variety of apt and numerous metres coupled with some strikingly original ones, and its forceful diction are unique in the literature of the Panjab.

The *Granth* is composed in more than one language. *Jafarnamah* and *Hikayats* are in Persian; *Jap*, *Akal Ustat*, *Bachitra Natak*, *Chaubis Avtar*, *Brahma Avtar*, *Rudra Avtar*, *Sri Mukhibak Swaiyas* and *Pakhyan Charitra* are in Braj; *Chandi di Var* is in Lehndi Panjabi—the western dialect of the Panjab, while the hymn like *Mitra Piare nun.....* is in the Central Panjabi. The script, however, of all the works is Gurmukhi.

The people in the Panjab found it difficult to understand Braj, a dialect of Hindi, in which most of the works are composed, whereas non-Panjabis could not have access to it because of the provincial character of Gurmukhi script of the *Granth*. Consequently, this led almost to a total eclipse of the whole *Granth* so far as its literary contribution was concerned. An eminent scholar like Dr. Motan Singh Diwana puts it rather pungently when he says, "The historians of Hindi literature have deliberately insulted his (Guru Gobind Singh's) genius by either ignoring him or including not more than a dozen lines from him, misquoted and selected from amongst the comparatively unimportant parts of his works." It is, no doubt, true to some extent that the poetry of the *Dasam Granth* has been briefly or insufficiently taken notice of by the historians of Hindi literature like Shiv Singh Sengar, M shra Bandhu, Grierson, Tasse, Shukla, Hazari Prasad Dwivedi, while others like Shyam Sundar Dass have taken no notice of it at all. But the charge of ignoring it deliberately is rather unfair. The real cause of this neglect has, however, been a different one.

Gurmukhi script was originally adopted by the Sikh Gurus to record their compositions in it. Compositions of the non-Sikhs were, however, written in Persian or *Devnagari* script. Because of the alleged sectarian

character of the script, it was not adopted by others. It was, therefore, believed that all compositions in Gurmukhi script, related to Sikh religion, theology and history. The *Dasam Granth* was accordingly treated as such. Being in Gurmukhi script, its contents remained obscure to the students and scholars of Hindi. Nor did the Sikh scholars themselves take pains to examine the text critically or appreciate its literary values. It was only recently that the Shiromani Gurdwara Prabandhak Committee, Amritsar, brought out *Devnagari* transliterations of the *Jap*, the *Akal Ustat* and the *Bachitra Natak*. It is, however, hoped that the Hindi knowing people would now come forth to appreciate the literary wealth of the *Dasam Granth*. The reasons for the obscurity of the *Granth* have, therefore, been in the main, the provincial character of the script, the paucity of Braj scholars in the Panjab and the text being continuous and lacking in spacing between words.

My objective in taking up the study of this *Granth* is to revive and re-orientate the study of it by attempting a dispassionate estimate of its literary values. In my study of the *Granth*, I have tried to deal with its authorship, its poetic back-ground, a brief critical study of its works, its thought value and art value, its stylistic features and finally its place in Hindi literature.

My approach to the *Granth* is primarily oriental, though, of course, here and there I have followed western standards of literary criticism.

In order to give those who are interested in a deeper study of this *Granth*, an opportunity of first-hand acquaintance with the authorship, thought and art of the poetry of the *Dasam Granth*, I have given quotations liberally in the footnotes in *Devnagari* script, closely and faithfully following the original text, as far as as possible. The texts in the appendix are extracts from the *Krisanavtar*, *Gian Parbodh* and *Pakhyan Charitra*, which serve to illustrate discussions on pages 83, 92, 112, 150-165, 228-230, and 306. These are the traditional forms of poetry attempted in the *Dasam Granth* besides many others some of which have already come in their proper contexts. The need for a ready reference to these texts for the proper evaluation and critical analysis of thought and art contained therein, has obliged me to put them as such. In giving references, I have used figures in brackets to indicate verses and figures without brackets to indicate page-numbers.

Here and there some repetitions may be noticed in the language, thought, treatment and quotations of passages. These are unavoidable as they arise in discussions in different relevant contexts and serve as good illustrations.

As is well-known, transliteration of words, sounds and symbols with correctness and consistency in a foreign language is difficult. Scholars have adopted diacritical marks to bring an exact representation of texts. Others, however, have used corresponding syllables instead to meet the same end. I could not use the diacritical marks in the representation of words and textual quotations for want of facilities in the press. I have therefore followed the latter method *i.e.* without the diacritical marks. Accordingly, I have used the following characters for the Hindi transliteration of the text and other Hindi and Sanskrit words.

(a)	a	for	अ	(b)	ch	for	च
	aa	for	आ		chh	for	छ
	i	for	इ		s	for	स
	ee	for	ई		sh	for	श, ष
	u	for	उ		r	for	र and ङ
	oo	for	ऊ		rh	for	ढ़
	e	for	ए		d	for	ड
	ai	for	ऐ		dh	for	ढ and ध
	ou	for	औ		t	for	त and ट
	ng	for	ङ		th	for	थ and ठ
	nj	for	ज		ni	for	न and ण
					ksh	for	क्ष

I have, however, deviated from the above system in the following cases :

- (a) *Rasa*, *Guna*, etc., for *Ras*, *Gun*, etc.
- (b) *Ram* for *Rama*.

- (c) Conventional spellings of some words like 'Lila' have been kept intact.
- (d) The forms of spellings used in the translations and texts of certain authors have also been preserved.

For a faithful representation of the text, the spellings of words are in conformity with the spellings in the original—Gurmukhi script—which vary not only among themselves in the case of a single word but also from their spellings in Hindi frequently, even on the same page.

I have consulted and frequently quoted translation in English of *Sri Mukhibak Swaiya* by Principal Jodh Singh; of the *Jap* and ten *swaiyas* in the *Akal Ustat* and *Shabad Hazare* by S. Brijindar Singh; of various texts by Macauliffe given in *The Sikh Religion*, and the translations by Dr. Mohan Singh Diwana, Dr. Trilochan Singh, Sardar Khushwant Singh and Prof. Teja Singh, etc. At times these writers have translated the same passage differently. I have adopted the translation which has appealed to me the most in a particular context. In other cases, I myself have attempted the translation in English of different pieces of the *Dasam Granth* and also have tried to improve upon the existing English translations here and there where I felt the real spirit was not brought out. My acknowledgments, however, are due to the scholars on whose translations I have drawn with gratitude.

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Dharam Pal Ashta

To
the affectionate memory of
my beloved Mother Shrimati Bishan Devi
who inspired me to undertake this work
and sustained me in my endeavour

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ABBREVIATIONS

A.	Avtar
A. G.	The Adi Granth
A. S.	Apbhransh Sahitya
A. U.	Akal Ustat
A. W.	The Art of Wordsworth
B.	Bansawali Nama Dasam-Patshaian ka
B. A.	Brahma Avtar.
B. B. R. A. S.	Journal of Bombay Branch of the Royal Asiatic Society
B. K.	Bhakti Kusumanjali
B. N.	Bachitra Natak
C. D. H. M.	A Classical Dictionary of Hindu Mythology
C. S.	Prabhakar Chhand Sikhsha
Ch. A.	Chaubis Avtar
Ch. Ch. I.	Chandi-Charitra Ukti Bilas
Ch. Ch. II	Chandi Charitra
Ch. V.	Chandi-di-Var
D. A.	Datta Avtar
D. D.	Dashmesh Darpan
D. G. G. S.	Dasam Guru Granth Sahib Satik
D. G. I.	Dasam Granth Da Itihas
D. V. S.	Das Varan S atik
E. K.	Evolution of the Khalsa
G. B.	Gur Bilas
G. D.	Guru Chhand Diwakar
G. G.	Git Govinda
G. G. S.	Guru Gobind Singh (a pamphlet)
G. G. G. S.	The Gospel of the Guru Granth Sahib
G. P.	Gian Parbodh Granth
G. H. L.	Grammar of the Hindi Language
G. S. A.	Guru Shabad Alankar
H.	Hikayat
H. A.	Hindi Sahitya ka Adikal
H. B.	Hindi Sanitya ki Bhumika
H. C. P.	Hindi Chhand Prakash
H. H. L.	A History of Hindi Literature
H. L.	Hindi Literature
H. P. L.	A History of Panjabi Literature
H. K. P. C.	Hindi-Kavya-men-Prakriti-Chitran
H. N.	Hindi Natak : Udbhav Aur Vikas
H. R. S.	Hindi Riti Sahitya
H. S.	A History of Sikhs
H. S. A. I.	Hindi Sahitya ka Aalochanatmak Itihas
H. S. I.	Hindi Sahitya ka Itihas
H. S. M. R.	How the Sikhs became a Militant Race
H. S. V.	Hindi Sahitya ka Vikas
I. E. P.	Indigenous Education in Panjab until Annexation
I. P. & M. C.	Indian Philosophy and Modern Culture

I. P. L.	An Introduction of Panjabi Literature
I. S. L.	An Introduction to the Study of Literature
J. D. V.	Jayadaman-Haritosamala No. I—Velankar
J. G.	Jayasi Granthavali
J. N.	Jafarnamah
J. S.	Jiwan Sandes
K. A.	Krisanavtar
K. V.	Kabir Vachanavali
L. G. G. S.	Life of Guru Gobind Singh
M. A.	Machh Avtar
M. A. S. I.	The Mystics, Ascetics and Saints of India
M. K.	Mahan Kosh Guru Shabad Ratnakar
M. M. I.	Medieval Mysticism of India
N. A.	Nihkalanki Avtar
N. S.	Natya Sutra
P. Ch.	Pakhyan Charitra
P. D. V.	Panjab Dian Varan
P. L. C.	Principles of Literary Criticism
P. N.	Paras Nath Avtar
P. P.	Panth Parkash
P. R. A.	Paras Ram Avtar
P. R.	Prithviraj Rasso
P. S.	Philosophy of Sikhism
P. S. P.	Panjabi Sufi Poets
P. V.	Panjabi Varan
R. A.	Ramavtar
R. N. D.	Rahat Nama Desa Singh
R. N. G.	Rahat Nama Guru Gobind Singh
R. S. P.	Report Sodhak Committee Dasam Patsahi Shri Guru Granth Sahib
R. V.	Rag Vigyan Part I
S.	Sri Mukhibak Swaiya
S. A.	Suraj Avtar
S. C. A. S.	Some Concepts of the Alankara Sastra
S. D.	The Sahitya Darpan of Vishwanath
S. D. K.	The Sahitya Darpan of Vishwanath—Kane.
S. D. K. P.	Shri Dashmesh Kavya Pradip
S. E. D.	sanskrit English Dictionary
S. H.	Sabad Hazare
Sh. H.	Shabad Hazare
S. I. I.	Sikhism—Its Ideals and Institutions
S. M. or S. N.	Sastra Nam Mala
S. M. B.	The Sikh Martyrs—Bhagat Lakshman Singh
S. R.	The Sikh Religion
T. G. K.	Tarikh Guru Khalsa
T. S.	Transformation of Sikhism
T. T. B.	Trump's Translation of Siri Guru Granth Sahib. Vol. I
Up. A. Intro.	Up Avtar Introduction
V. S.	Vedant Sutra
Yaj.	Yajur Ved
Z. N.	Zafarnamah

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CHAPTER I

AUTHORSHIP OF THE DASAM GRANTH

The *Dasam Granth* is variously known to be *Daswen Padshah ka Granth*, *The Book of the Tenth King*, *The Granth of the Tenth Guru*, *The Granth of the Sahib Tenth Guru*, *The Granth of Gobind Singh*, and as *Sri Dasam Guru Granth Sahib Ji*.¹

It is, therefore, held sacred and treated as one of the holy books, second in sanctity only to the *Adi Granth*, or a "Sister Volume"² to it. In certain gurdwaras, it is also given a place of honour. Some parts of it, like the *Jap*, the *Swaiyas*, *Akal Ustat* and *Benti Chaupai* are included in *nit-nem* or daily recitations by pious Sikhs.³

But while the tradition about authorship of the *Dasam Granth* is so strong, there are historians who hold that all the works included in the *Dasam Granth* were composed not only by Guru Gobind Singh himself but also by some other poets kept in his service at Anandpur.⁴

On the authority of *Suraj Parkash* by Santokh Singh, Macauliffe in his *The Sikh Religion*, says :—

"The Guru kept fifty-two bards permanently in his employ and others occasionally visited him. They wrote on all the nine subjects* which in the opinion of the orientals are suitable themes for poetry ; but the composition of eulogies on the Guru occupied most of their attention. The Guru once had the curiosity to weigh their compositions. They amounted to about two and a half hundredweight. They included them in a compilation which he called *Vidyadhar*. He so valued the book that he ever kept it by him—even when he went into battle—but it was lost in one of his engagements. Some of the bards' compilations are preserved in the *Suraj Parkash*, where they may be perused by the curious."⁵

Cunningham in his *History of the Sikhs*, also holds the same view :

"Five chapters, or portions only and the commencement of a sixth are attributed to Gobind himself ; the remainder, *i. e.*, by far the larger portion, is said to have been composed by four scribes in the service of the Guru ; partly, perhaps, agreeably to his dictation. The names of Sham and Ram occur as two of the writers, but, in truth, little is known of the authorship of the portions in question."⁶

1. H. S., 356 ; S. R. Vol. V., 223, 260 ; T. S., 336 ; H. H. L., 64 ; G. G. S., 3 ; M. M. I., 105 ; D. D., 2f ; A. G., CXXVI. ; P. S. 58. M. K., 1845.

2. T. S. 336, 342 ; D. D. 3 ; In New Delhi, Hanuman Road, Kothi No. 47, I have noticed a manuscript of the *Dasam Granth* bound together with one of the *Adi Granth* in the same volume in the possession of Raja Gulab Singh Sethi who has secured it from Nader. This fact is further corroborated by a writer in *Jiwan Sandesh*, May, 1951. page 145.

Bhai Kahan Singh on page 1252, photo-stat No. 5, of *Guru Shabad Ratnakar Mahan Kosh*, Vol. II, refers to an edition of the *Dasam Granth* at Hazur Sahib and has given a photostat of page 746 of this Granth. This very edition is now in the possession of Raja S. Gulab Singh Sethi.

3. R. N. G. (13), R. N. D., 32 ; S. I. I., 100 ; *Jap*, i. preface.

4. T. S., 342, H. H. L., 64 ; S. R. Vol. V., 161 ; H. S. 356 ; H. P. L. 40 ; P. S., 59.

*The nine subjects are love, mirth, pity, anger, heroism, terror, hate, wonder, and contentment. S. R. Vol. V., 161.

5. S. R. Vol. V., 161. In his *Mahan Kosh* Vol. IV, p. 2530, Bhai Kahan Singh has given the names of these fifty-two poets.

6. H. S., 356.

The critics of this school firmly believe that certain portions of the *Granth* could never have been the composition of Guru Gobind Singh. The works like *Pakhyan Charitra* and *Hikayats*, they argue, seem to be quite out of harmony with the deep religious and philosophical portions of the *Granth*. A poet, they add, who had written extremely devotional verses could not have indulged in purely earthly matters, relating to women and their "wiles".

Macauliffe also records in Volume V of *The Sikh Religion* that the sentiment of disapproval was voiced by several learned Sikhs at Talwandi Sabo or Damdama who met to examine the compilation of the *Dasam Granth* after Mani Singh's execution in 1734 A. D. (1791 B). He says :

"Several intelligent Sikhs were of opinion that the tales and translations in the volume, as at present found, ought not to have been included in it, for many of them are of Hindu origin, others not fit for perusal and none comparable with hymns contained in *Adi Granth*. The Sikhs, therefore, maintained that the *Hikayats* or Persian tales, and the whole of the *Triya Charitra* or stories illustrating the deceits of women, should be omitted and included in a separate volume which might be read not for religious purposes but for the entertainment and delectation of the public¹."

Dr. Mohan Singh Diwana is of the opinion that :

"Rama and Shyama of the fifty-two poets said to have lived at the socio-religious court of the Guru at Anandpur, are the writers of the anthology *Triya Charitra*, women's wiles²."

It is probably this composition which provokes a similar opinion in Dr. G. C. Narang :

"It is a miscellaneous collection and only a part forms the Guru's own work, the rest being written by a number of Hindi poets, whom the Guru kept in his service. The collection does not do credit to Guru's name and much of it, except the Guru's own composition, might well have been omitted. The book does not command much respect among cultured Sikhs who look upon most of its contents as spurious³."

From all this it appears that there is a strong difference of opinion on the authenticity of the *Dasam Granth*.

Besides the question of the authenticity of the *Granth*, there is another difficulty about the date and the place of its composition and compilation. The critics generally put it in 1706 A. D. (1763 B), at Damdama.

Quoting Cunningham, Indu Bhushan Bannerjee writes in the second volume of his *Evolution of the Khalsa* :

"That at Damdama the Guru occupied himself in composing the supplementary or the *Book of the Tenth King*, to rouse the energies and sustain the hopes of the faithful". "But this," adds Bannerjee, "cannot be true. The *Dasam Granth* is a huge unwieldy medley of heterogeneous matter and there is clear internal evidence that different parts of it were written by different writers at different times. The Guru is said to have kept fifty-two bards in his employ,

1. S. R. Vol. V., 260.

2. H. P. L., 40.

3. T. S., 342.

the names of some of whom are given in the *Panth Parkash*¹. Together with these, the Guru had commenced abridged versions of the more interesting works on the Hindu mythology and from a few references, here and there, it appears that much of it had been completed even before 1699²."

This, however, does not rule out the possibility that a part of it might have been written at Damdama.

Dr. Narang says that the Guru compiled the *Dasam Granth* at Damdama³, but we know from the Sikh records that the compilation by Bhai Mani Singh took place twenty-six years after the Guru's death⁴.

We shall now carefully examine this formidable body of evidence and try to find out as to which of the works included in the *Dasam Granth* are from the pen of Guru Gobind Singh, and which others, if any, may have been contributed by his court poets.

External Evidence

There is sufficient external evidence to contend that the *Dasam Granth* was written by Guru Gobind Singh himself :

1. Kesar Singh Chhibber⁵, who claims to be a grandson of Dharam Chand⁶, a Dewan in the court of Guru Gobind Singh, and the son of Bhai Gurbaksh Singh, Darogha, Darbar Sahib, Amritsar, was, in his early life, intimately associated with Mata Sundari⁷, wife of Guru Gobind Singh. He wrote his work *Bansawati Nama Dasan Patshahian ka** (Geneology of the Ten Kings) in 1826 B. and revised it in 1836 B⁸ (1779 A.D.).

1. P. P., 164 ; S. R. op. cit.-Vol. V, 67.

2. E.K., 189.

3. T. S., 166.

4. S. R. Vol. V., 223 f, n.

5. He seems to have been either unfortunately ignored by, or most probably unknown to, the authorities quoted already.

6. गुरु हरि राइ जी रखिआ दीवान दारोघामल छिब्वर पास ।
सोई गुरु हर क्रिशन जी पास रहिआ ॥ B. (301)

“.....अते गुरु तेग बहादर जी भइआ..... ।
सतीदास मतीदास तां के छिब्वर दीवान ।
करदे आए आप पर सदि दीवानां नूं बाहान ।
हउँ धरम चन्द का नाती लिखी कर चाहिके ।
दीवान साहिब चंद दीवान धरम चंद दीवान दसवें पातिसाह के ॥ B., (166)

7. सतर वरस सोध मैं कीती तां इह कथा बणार्ई ।
दिली दरबार माता जी दे जाइ बैठा कुम्भ ओथे सुण मन बसाई ॥ B. (420)

*This work, though not of high order from poetic point of view, is very useful in determining the authenticity of the *Dasam Granth*.

8. असू सुदी इकादसी इह पूरी कीती ।
टुटी भन्नी जोड़ जाड़ मुड़ साबत कर लीती ।
सम्मत अठारह सै छत्ती बीते भोग पोथी दा पाइआ ।
गुरु नानक दी चरनी लागे जो दस जामे धर आइआ ॥ B., (420)

The manuscript is in the possession of Bhai Vir Singh, and an incomplete copy of it is available in the Khalsa College, Sikh History Research Library, Amritsar. He tells us in this manuscript that Guru Gobind Singh completed his *Granth* in the year 1755 B¹. (1698 A. D.) at Anandpur. He tells us further that it was composed by the Guru himself :

Sahiban nun si pyara apne hathin likhia ate khidaya².

(It was dear to the Lord who wrote it himself and got^{it} acted.)

He may have dictated, partly at least, to his court poets :

Ate ap rasnan thi uchar banaya.³

(And the composition he uttered from his own lips.)

He further adds that some of his courtiers requested the Guru to add the *Dasam Granth* to the volume of the *Adi Granth* which he had already completed in the same year, but he declined to do so⁴.

2. The view that the *Dasam Granth* was finally completed at Anandpur is further confirmed in the Report of Sodhak Committee Dasam Patshahi Shri Guru Granth Sahib Ji, Khalsa Dewan, Amritsar, Katak 1, 1954 B. (Nanak Shahi 428 or 1897 A.D.).

"Bachitra Natak, Chandi Charitra Vadda, Chhota, Var, Gian Prabodh ad sabh banian da uchar Anandpur men hoya⁵."

(*Bachitra Natak, Chandi Charitra I & II, Var, Gian Prabodh, etc.*, all the poetic works "Baniyan" were recited at Anandpur.

3. Still further light is thrown on the sanctity and the Guru's authorship of the *Dasam Granth* by the Report which says in clause 20,—

If this *Granth* (*Bani*) had not been the Guru's, the ten *swaiyas* beginning with *Sravag sudh*, etc., and the quatrain (*Benti Chaupai*), *Hamri karo hath de rachha* would not have been recited at the time of the Sikh baptism ; the recitations from *Ramavtar* would not have been given on the Dussehra days, the recitations from *Chandi Charitra* would not have

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- | | | |
|----|--|------------------------|
| 1. |छोटा ग्रंथ जी जनमे साहिब दसवें पातिसाह, के धाम ।
समत सतारां सै पचवंजा, बहुत खिडावे लिखारे नाम ॥ | B., (222) |
| 2. | साहिबां नूं सी पिआरा अपणी हत्थीं लिखिआ ते खिडाया । | B., (244) |
| 3. | अते आप रसना थी उचर बनाया । | B., (294) |
| 4. | सिखां कीती अरदास, जी ! नाल चाहीए मिलाया ।
बचन कीता 'ग्रन्थ है उह, इह असाड़ी है खेड' ।
नाल ना मिलाइआ, आहा पिआरा, कउन जानै भेद । | B., (223)
B., (244) |
| 5. | बचित्र नाटक, चंडी चरित्र, वडडा, छोटा, वार, गयान प्रबोध, आद सब बाणीआं दा उचार अनंदपुर में होया । | R. S., P. II, cl. 2. |

been given during Nauratas (the nine nights preceding Dussehra), the recitations from *Krishan Avtar* would not have been given at the Harmandir during Hola Mohalla¹.

It appears that historians like Narang, Cunningham and Macauliffe did not come across this piece of evidence, which is dated 1954 B. and a printed copy of which is with Principal Jodh Singh, now at Ludhiana.

4. In 1944, from December 21 to December 25, on the occasion of the birthday celebrations of Guru Gobind Singh, there was held an *Akhand Path* of the *Dasam Granth* at the Akal Takhat by Jathedar Mohan Singh who was then the Jathedar of Akal Takhat Sahib as well as the President of the Shiromani Gurdwara Prabandhak Committee².

5. During his retreat at Damdama (1704-7)* in the Patiala State, between Ferozapore and Hansi, it is said by Dr. Narang and Cunningham that the Guru compiled the *Dasam Granth*³. But as Indu Bhushan Bannerjee has pointed out, the Sikh records nowhere confirm the view. The writer himself has gone through *Suraj Parkash* by Santokh Singh, *Panth Parkash* by Gyani Gian Singh, *Twarikh Guru Khalsa*, but has found no mention of *Dasam Granth* having been compiled at Damdama Sahib. Dr. Indu Bhushan Bannerjee himself, however, is of the view that a part of it might have been written at Damdama⁴. It is, no doubt, true, as Trumpp says and *Gur Bilas* confirms it, that Damdama became a new centre of literary activities and the Guru called it "Hamari Kasi"⁵ (our Banaras). The study of the *Granth* became much in vogue there and the "Gurmukhi" writers of Damdama came to be regarded as the best, for the Guru himself had blessed the place saying that howsoever foolish a man might be, he could become wise by his stay there⁶. But there is no evidence to prove that the *Dasam Granth* was compiled there. On the authority of Bhai Kahan Singh and Macauliffe, it may be contended that it was here, in 1705, that Guru Gobind Singh wrote his *Bachitra Natak* which was later incorporated with his other literary labours of Anandpur into *Dasam Granth*⁷. But there is no evidence to prove the same. The account of the events narrated in the *Bachitra Natak* precedes 1699 A.D., long before Anandpur Sahib was evacuated. Sikh tradition, however, maintains that the *Adi Granth*, not the *Dasam Granth*, was thus dictated to Bhai Mani Singh by the Guru from memory in as much as his personal copies of the *Granth* were lost in the confusion that followed the battle near the *Sirsa*. It was on the same

1. "जे इह बाणी स्त्री मुखवाक ना हुं दी तां १० सवैये स्रावग सिद्ध समूह आद, सवैये अर चौपई, हमरी करो हाथ दे रच्छा आद बाणी दा पाठ अंम्रित छकाउण समै अर रामावतार दा पाठ दसहिरे दे दिन अर चंडी चरित्रां दे पाठ नवरातिआं मै तखतां पर अर क्रिष्णावतार दे सवये होले महले विखे हरीमन्दिर स्त्री दरबार साहिव अंम्रितसर नां हुंदा । इस ते प्रगट हुंदा है कि इह स्त्री मुखवाक है ।" R. S. P. II cl. 20

2. The testimony is reliable because it was given to me by S. Randhir Singh, Research Scholar, Sikh History Society, in the employ of Shiromani Gurdwara Prabandhak Committee and who was one of the reciters of the Akhand Path (a continuous recitation) of the *Dasam Granth*.

*"According to Giani Gian Singh, the Guru stayed there for nine months and nine days only." T. G. K., and according to Bhai Kahan Singh for nine months and a half." M. K., 1857.

3. T. S., 159; H. S. P., 80.

4. E. K., 190.

5. G. B., 488; M. K., 1857.

6. E. K., 139 A. G. XCIII; I. E. P. 219.

7. M. K., 225, 282; S. R. Vol. V. 223, 226, 260; I. E. P. 218.

occasion that the Guru's mother, Gujari, with her two younger grandsons, Jujhar Singh and Fateh Singh had got separated from the Guru's party¹. Unfortunately the two copies of the *Adi Granth* prepared here are believed to have been lost in Kulba Bahmani Ghalu Ghara in 1762 B².

6. Kesar Singh Chhibber tells us further in his *Bansawali Nama* that Bhai Mani Singh³ came to Amritsar and compiled the *Granth* (1782—92 B). Dr. Kshitimohan Sen, in his *Medieval Mysticism of India*, also supports the same⁴. Here Macauliffe also holds the same view about Mani Singh's achievement⁵. Macauliffe, however, adds that it was compiled at Amritsar⁶. Mani Singh made a long search and cast his net wide in order to find out manuscript-copies of the *Dasam Granth* from everywhere. He spared no pains and no expenses in achieving his object⁷. He secured five of the leaves from a Sikh, in Lahore, found folded three times and tied up in a piece of cloth. Seven more leaves were found with another person in Delhi. These manuscript-leaves were genuine, because they were in the handwriting of the Guru himself⁸. The original compilation made at Anandpur was not bound in a single volume⁹. On account of a hurried evacuation of Anandpur and the sudden attack from behind, of the imperial armies on the evacuees, the works of the *Dasam Granth* were almost cast to the winds¹⁰. And Bhai Mani Singh collected these with the help of many Sikh followers and friends.

1. E. K., 137.

2. J. S., 131 f; P. P., 226

3.

.....'इह ग्रंथ अवतार लीला' दा जो हैसी ॥

सो भाई मनी सिंह जी होरां इकट्ठा करवाइआ खरच पैसी ॥

सम्मत सतारां सौ बिआसी जब गए ॥

तब भाई मनी सिंह जी दूजे अम्मित सर आवत भए ॥

B. (375)

4. M. M., 105. According to Dr. Kshitimohan Sen the *Granth* was compiled in 1734 A. D. (1792 B.)

5. S. R., Vol. V, 260.

6. S. R., Vol. V, 233.

7.

दूजा, अम्मितसर जी चौले बाग विच है बणिआ ॥

भाई मनी सिंह जी मुसदी जाति कंबोउ सिख सिखां विच गणिआ ॥

जो सिख माइआ लैके बहुत है सी आइआ ॥

सिखां न खरच रुपये दे के बाणी दुहाइआ ॥

B. (376)

8.

इस विच अवतार लीला लिखी सी संपूरन ॥

तिस विच होर लिख कीता सी संपूरन ॥

बीड़-जिलद दोहां दी ना सी होई ॥

सति पत्रे उस ग्रंथ दे दिल्ली पढ़े हैनि असां भी सोई ॥

पंज पत्र लाहौर इक सिख पास भी आहे ॥

अठणी तहि कीती बधे रुमाल माहि ॥

अते एस 'दूजे ग्रंथ' दीआं ॥

संचीआ भी से खिंड गईआं ॥

खास दसखती पत्ते लिखे हथि आए ॥

उन्हा पत्रां दे बरोबरि नाल सभ बाणी लई लिखाए ॥

इतनी वधीक उस पासों गल सी होई ॥

जो 'भगत बाणी' जुदा करि लिखी सी सोई ॥

B., (377)

9. B., (373)

10. S. R., Vol. V, 161.

The tradition says that Bhai Mani Singh made copies of the manuscript that he recovered, while he sent the original to Mata Sundari per Jhanda Singh to be delivered to Shian Singh. Bhai Mani Singh kept the copies with himself. In this way there were compiled, in course of time, two copies of the *Dasam Granth*, one made by Mani Singh himself at Amritsar and the other by Shian Singh at Delhi, under the supervision of Mata Sundari. The former manuscript copy is now in the possession of Raja Gulab Singh Sethi of New Delhi and the latter is in Gurdwara, Sangrur. The index of either is the same and their paging is continued from the *Adi Granth*. In other words, there is a continuity in pages from the *Adi Granth* to the *Dasam Granth* indicating that both form two parts of the same Scripture. Both the manuscripts are found existing to this day and it can be verified by any critic.

7. By far the most valuable evidence is available in the historic manuscript letter by Bhai Mani Singh, a playmate, classfellow and a devoted disciple of Shri Guru Gobind Singh Ji and a top-ranking scholar of his time, who survived the Guru by many years and was martyred at Lahore¹. He wrote it from Amritsar to Mata Sundari Ji (the wife of Shri Guru Gobind Singh Ji) at Delhi in April 1716. This manuscript is in the possession of Giani Harnam Singh 'Ballabh', Gurdwara Rakab Gunj, New Delhi, a photostat of which is given below, along with a photostat of romanized copy of this letter taken from *The Sikh Review* April, 1955.

ੴ ਅਕਾਲ ਸਾਹਿਬੇ ॥

ਪੂਜ ਮਾਤਾ ਜੀ ਜੀ ਦੇ ਚਰਨ ਪਰ ਮਨੀ ਸਿੰਘ ਕੀ ਤੁੰਤੁ
 ੩ ਬੰਦਨਾ ॥ ਬਹੁ ਸਾਹਿਬ ਦਾ ਦਰਦ ਕਿ ਇਹ ਮਾਹਿਰ ਸਾਹਿਬ
 ਸੁਰੀਰ ਟਾਕੁ ਕਾ ਅਧਿਕ ਵਿਕਾਰੀ ਹੋਇ ਗਇਆ ॥ ਸਾਹਿਬ ਸਤੁ
 ਨਾਮੀ ਸਿੰਘ ॥ ਤਾਪ ਕੀ ਕਸਾ ਦੇ ਚਾਰ ਸੁਖੀ ॥ ਪਰ ਮੰਦਿਰ ਕੀ
 ਸੇਵ ਮੇ ਕੋਈ ਆਸਕ ਨਾਮੀ ॥ ਦੇਸ ਵਿਚਿ ਖਾਸੇ ਦਾ ਚਾਕੁ
 ਛੋਟਿ ਸਇਆ ॥ ਸਿੰਘ ਪਰਬਤ ਬਾਨਾ ਵਿਚਿ ਜਾਇ ਬਸੇ ॥
 ਮਨੋ ਕੀ ਦੇਸ ਮੇ ਦੇਸੀ ॥ ਬਸਤੀ ਮੇ ਬਾਸਕ ਜਦੇ ਇਹੁਤੀ
 ਸੁਖਾਮਤੁ ਨਾਮੀ ॥ ਮੁਠੁ ਮੁਠੁ ਕਰਿ ਮਾਰੇ ॥ ਗੁਰੂ ਦੇ ਸੀਖੀ
 ਉਨ ਦੇ ਸੰਗੁ ਮਿਲਿ ਗਏ ॥ ਤੇਰਾ ਸੀਖੀ ਕਰਿ ਮਕਾਰੀ
 ਕਰੇ ॥ ਸਥੀ ਚਕੁ ਛੋੜ ਗਏ ॥ ਮੁਤ ਸਦੀ ਭਾਗ ਗਏ ॥
 ਸਾਹਿਬ ਪਰ ਅਧੀ ਤੇ ਅਕਾਲ ਕੀ ਬਣੁ ॥ ਕਾਲ ਕੀ ਖਬਰ ਨਾਮੀ ॥
 ਸਾਹਿਬ ਦੇ ਤਕਮ ਅਦੁ ॥ ਸਿੰਘ ਦੇ ਪੁਤਰੇ ਦਾ ਤਕਮ
 ਸਤੁ ਹੋਇ ਗਇਆ ॥ ਸਿੰਘੀਆ ਜੇ ਤੁੰਤੁ ਸਿੰਘ ਅਧਿਕੁ ਜੀਖੀ ॥
 ਉਨ ਵਿਚਿ ਸਾਹਿਬ ਦੇ ੩੦੩ ਚਰਿਤੁਰ ਉਪਠਿਆਨ ਦੀ ਪੋਥੀ
 ਜੇ ॥ ਜੇ ਸੀਖ ਸਿੰਘ ਮੁਠੁ ਵਿਚਿ ਦੇਨਾ ਜੀ ॥ ਨਾਮ ਮਾਨ ਕੀ
 ਪੋਥੀ ਦੀ ਅਧਰ ਅਧੀ ਮਿਲੀ ਨਾਮੀ ॥ ਕਰਿ ਸਨਾਹਤਾਰ ਪੁਰ
 ਚਾਰ ਚ ਤੇ ਮਿਲਾ ॥ ਉਤਰਾਰਧ ਨਾਮੀ ॥ ਜੇ ਮਿਲਾ ਅਸੀ ਕੁੰਦੇ ਦੇ ॥
 ਦੇਸ ਵਿਚਿ ਗੋਰਾ ॥ ਕਿ ਘੀਰਾ ਘੋਧਨ ਮਕਤਿ ਹੋਇ ਗੁਰਗ ਗਇਆ ॥
 ਸਾਹਿਬ ਚਾਹੁੜੀ ਕਰਨ ਗੋ ॥ ਤੇਰਾ ਪੂ ਜੇ ਸਾਹਿਬ ਜਾ ਦੇ ਕੀ ਘਰੀ
 ਕੇ ਆਗੁ ਖਨ ॥ ਸੀ ਗੁਰੂ ਵਿਆ ਖੰਡੁਰ ਸੇ ਕੁੰਦੇ ॥ ੧੭ ਰਜਤਪਨ
 ਘੀ ਤੁੰਤੁ ਸਿੰਘ ਸੇ ਭਰਾਏ ॥ ਪੰਜ ਰਜਤਪਨ ਇਸੇ ਤੇ ਸਾ ਦੀਆ ॥
 ਇ ॥ ੧ ਚਰਕ ਘੀ ॥ ਇਸ ਜੇ ਉਠਿ ਜਾਏ ਗੋ ਮੁਸਤਦੀ ਚਿ
 ਤੇ ਸਿੰਘ ਨਾਮੀ ਦੀਆ ॥ ਜੇ ਦੰਦੇ ਤਾਂ ਚਕੁ ਸਹਿਰ ਜੇ ਤੁੰਤੁ
 ਕਰਾਏ ਭੇਜੇ ॥ ਅਸਾ ਤੇ ਸੁਰੀਰ ਦੀ ਗੁਠਿਆ ਸੀ ਤਾਂ
 ਕੁਆਰ ਦੇ ਮਨੀ ਆਵਾਂਗੇ ॥ ਮਿਤੀ ਦੇ ਸਾਖੁ ੨੨ ॥
 ਦਸਖਤ ਮਨੀ ਸਿੰਘ ॥ ਗੁਰੂ ਚਕੁ ਚੀਗਾ ॥ ਜੁਆਬ ਪੋਥੀ
 ਮੇ ॥

Romanized copy of Bhai Mani Singh's
 letter to Mata Sundari ji

ik onkār akāl sahāe

pūj mātā jī de carnāṁ par manī singh kī ḍaṁḍaut baṁdnā. bahoro samācār vācnā ke idhar āon par sādā sarīr vāyū kā adhik vikārī hoe gaeā hai-suast nāhī hoeā. tāp kī kalā do bār sunī. par mādar kī sevā meṁ koī ālak nāhī. des vic khālse dā bal chut gaeā hai. singh parbatāṁ babānā vic jāe base hain. malechoṁ kī des meṁ dohī hai. bastī meṁ bālak juvā istrī salāmat nāhī. much much kar mārde hain. gurū darohī bī unāṁ de saṅg mil gae hain. haṁḍālīe mil kar mukbarī karde hain. sabī cak choḍ gae hain. mutsadi bhāg gae hain. sādē par abī to akāl kī rachā hai. kal kī khabar nāhī. sāhibāṁ de hukam aṭal hain. binod singh de putrele dā hukam sat hoe gaeā hai. pothīṁ jo jhāṁḍā singh hāth bhejī thī unāṁ vic sāhibāṁ de 303 caritar upkhyān dī pothī jo hai so sikhān singh nūṁ mahal vic denā jī. nām mātā kī pothī dī khabar abī milī nāhī. karisnāvtār pūrbāradh to milā utrārādh nāhī. je milā asī bhej devāṅge. des vic gogū hai ke bandā bandhan mukat hoe bhāg gaeā hai. sāhib dāhuḍī karan ge. tolū par sonā sāhibjāde kī gharnī ke ābhūkhan lāī gurū kī khāṁḍūr se bhejū hai 17 rajatpan bī jhāṁḍā singh se bhar pāneṁ. 5 rajatpan ise toṣā dī is nūṁ badrakā bī hai. is se uṭh jāṁveṁ ge. mutsadiṁ ne hisāb nahī dī jo deṁde tāṁ bade kṁhir se huṁdī karāī bhejde. asādē sarīr dī rachīū rahī tāṁ kuār de mahīne āvāṅge. milī vāisākh 22. daskhat manī singh gurū cak bungā. juāb porī maiṁ

1. S. R. Vol. I, IV, V; M, K., 2845; P. S., 8 f; S. M., 116 f.

The English version of this letter by the learned Giani runs thus :

“May Almighty help us !

Mani Singh makes his humble prostration at the holy feet of his venerable 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 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 apostates have also joined hands with them. The Hindalians spy on the Sikhs. All the Sikhs have deserted the Chak¹. The mutasaddis (priests) have also fled. So far the Immortal Lord has protected me. Tomorrow is uncertain. What is ordained by Lord 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 Lord (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 Khardur 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 mustasaddis 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 ⁶

1. The earliest name of Amritsar.
2. Matia Mahal i. e. in the interior of the city.
3. The descendants of the Garus.
4. An adopted son of Mata 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 tales” of women by the Guru and another manuscript containing the first half of *Krishnavtar*, 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 in the same year. It shows that *Pakhyan Charitra* and *Krishnavtar* were written by Guru Gobind Singh himself. This evidence is as definite and authoritative as any.

Summary :

After weighing the external evidence given above we arrive at the hypothesis^e that

(i) The *Dasam Granth* was composed at Anandpur;

*T. T. B., ΔIX.

- (ii) The *Dasam Granth* was recompiled by Mani Singh at Amritsar, after a long research covering a period of about nine years;
- (iii) *Charitra Upakhyān* and *Avtars* were regarded, and recovered by Mani Singh, as genuine writings of the Tenth Guru ;
- (iv) Ten swaiyas of the *Akal Ustat* and *Chaupai*, *Ramavtar*, *Chandi Charitra*, *Krisanavtar* being taken as the Guru's compositions were in the beginning recited on sacred occasions by the Sikhs.

Internal Evidence

Now with the help of the internal evidence we shall try to establish that all the contents of the *Dasam Granth*, found in the authentic copy compiled by Bhai Mani Singh and now in the possession of Raja Gulab Singh Sethi, are genuine works of the Tenth Guru :

1. Some of the works included in the *Dasam Granth* begin with the phrase *Sri Mukhwak Patsahi Das* (From the lips of the Tenth King). These are :

- (i) The *Jap*, (ii) *Bachitra Natak*, (iii) *Swaiya* and (iv) *Sabad Hazare*.

All these four are unquestioned as genuine writings of the Tenth Guru. The (i), (iii) and (iv) are, as stated in the beginning, parts of the Sikh scriptures, recited daily and especially on all sacred occasions. The (ii) is quoted by all historians as an authentic document.

The introductory phrase suggests that the Guru dictated these words (wak) to an amanuensis, i.e. to some of his fifty-two court poets. Such a practice was not uncommon in those days, for, gurus, saints and other scholarly sanyasis sometimes dictated their thoughts or hymns to their disciples. It would, therefore, be too much to suggest that all that the court poets wrote were their own compositions. This introductory phrase warns us against such a presumption.¹

2. In the *Bachitra Natak* which is a fragment of his autobiography, the Guru says :—

“ Just as intuition awakened in me the knowledge of the *Avtars*, so I composed my works in giving their accounts.

I will describe what I have learnt of Satyug in my account of the Goddess (*Debi Charitra*).”

I first composed *Chandi Charitra*. I related it from the beginning to the end in proper order.

Then I dealt with it at length. Now I wish to re-compose it in praise (of her)².

1. R. S. P. II, cl. 12.

2. चौपई—जिह जिह बिध जनमन सुधि आई । तिम तिम कहे ग्रिंथ बनाई ॥
 प्रथमे सति जुग जिह बिधि लहा । प्रथमै देबि चरित्र को कहा ॥ B. N., XIV (10)
 पहिले चंडी चरित्र बनायो । नख सिखते क्रम भाख सुनायो ॥
 छोर कथा तब प्रथम सुनाई । अब चाहत फिरि करौ बडाई ॥ B. N., XIV (11)

Dr. Trilochan Singh, Giani Narain Singh and others however translate the last line as “It was a short version. Now I wish to give a more detailed version.” This translation does not seem to be correct as would be clear from examples given under Evidence of Style, (i) 24, in this Chapter.

This bit of evidence is a plain statement about the composition of *Chandi Charitra* I and II. The first version contained 233 stanzas and couplets, while the second version has 262. Secondly, this evidence tells us that the Guru had composed the stories of incarnations even as they suggested themselves to him. In other words, *Chandi Charitra*—two versions, and stories of Avtars, according to his own admission, are his own compositions.

3. At the end of the story of *Ramavtar*, the author gives his name as 'Gobind' and gives also the date of completing the story as 1755 B (or 1698 A. D.) at the foot of the *Netra Tung (Naina Devi)* mountain, besides the *Sutlaj*¹. It may be recalled that in the following year, *i.e.* 1699 A.D., the Guru was re-christened as Gobind Singh by his founding the *Khalsa* Baptism of the *Khanda* (two-edged sword). This confirms Guru's own statement of the composition of Avtars before the Baptism in 1699 A. D.

4. The composition of *Krisanavtar* throws considerable light on several important points.

In the first place, the poet says that he composed 1192 chhandas :

*Je Je Kisan charitra dikhaye Dasam bich sabh bhakh sunaye,
Gyara sahas banve chhanda kahe Dasam Pur baith Ananda*².

At the end of *Krisanavtar* he further adds :

*Satrah se petal mahi Sawan sudi thiti dip
Nagar Panvata subh karan Jamana bahe samip*³,
*Dasam katha Bhagaut ki bhakha kari banae
Avar basana nahi Prabh dharam judh ke chae*⁴.

That is, he finished the composition in *Bhakha*, of the tenth skandh of *Bhagwat* at *Paunta* in 1745 B, besides the *Jamana* with the intention of the "Holy War" (*dharam judh*). The phrase *dharam judh ke chae* (for the love of Holy War) indicates that it was Guru Gobind and no other poet who had the high ambition of waging a holy war. This view is supported by Giani Harnam Singh who says in his *Dashmesh Kavya Pradip*, that Guru Gobind Singh commenced the composition of *Krisanavtar* at the age of 18 and completed it when he was 22 *i. e.* in about 1687 A. D.⁵

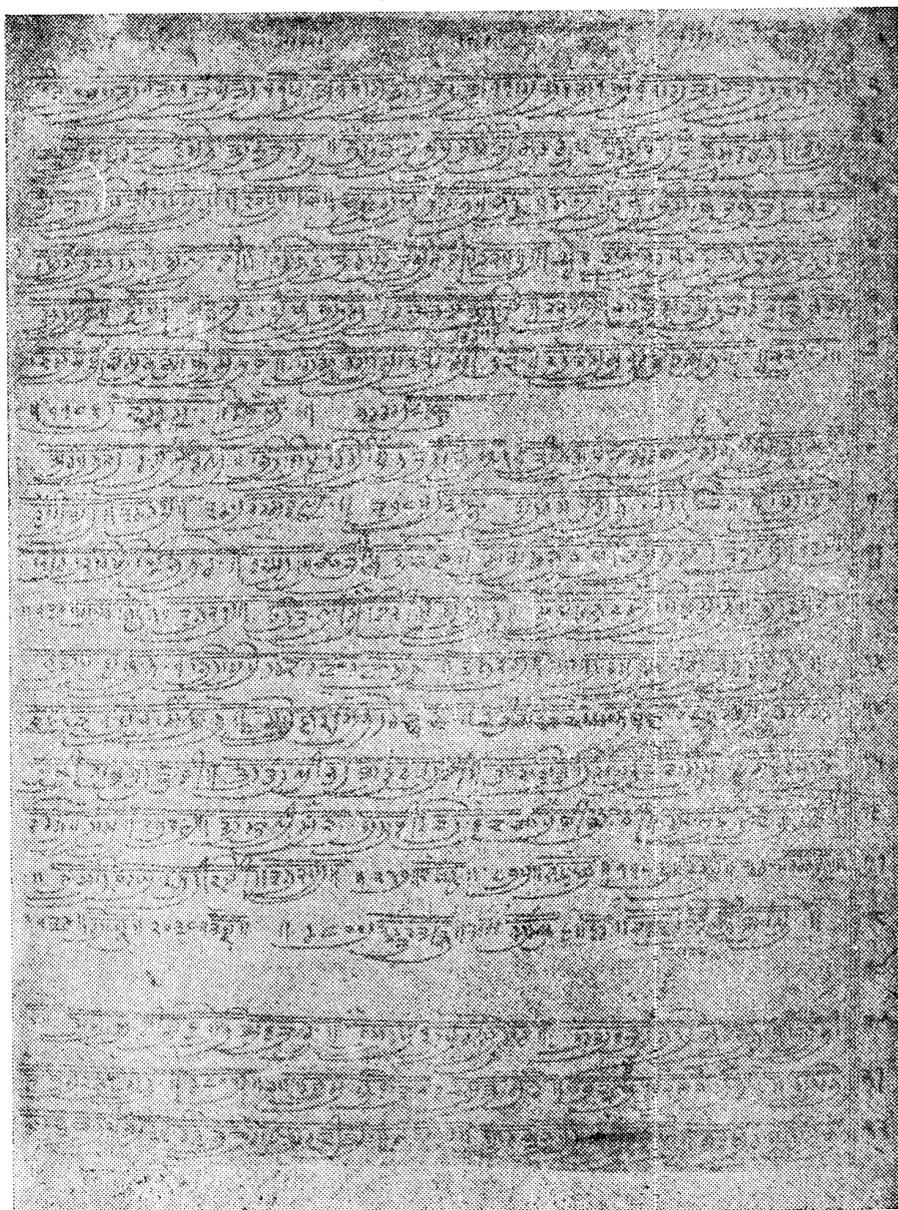
1. चौपई—सम्मत सत्रह सहस पचावन । हाड़ वरी प्रियम सुखदावन ॥
त्व प्रसादि करि ग्रंथ सुधारा । भूल परी लहु लेहु सुधारा ॥ R. A., (860)
दोहरा— नेत्र तुंग के चरनतर सतद्रव्य तीर तरंग ॥
स्त्री भगवत पूरन कौयो रघुवर कथा प्रसंग ॥ R. A., (861)
दोहरा— सगल दुआर कउ छाडि के गहयो तुहारो दुआर ॥
बांहि गहे की लाज अस गोविंद दास तुहार ॥ R. A., (864)
2. चौपई—जे जे किसन चरित्र दिखाए । दसम बीच सभ भाख सुनाए ॥
गयारा सहस बानवे छंदा । कहे दसम पुर बैठ अनंदा ॥ K. A., (4)
3. दोहरा— सत्रह सै पैताल महि सावन सुदि थिति दीप ॥
नगर पांवटा सुभ करन जमना बहै समीप ॥ K. A., (2490)
4. दोहरा— दसम कथा भागौत की भाखा करी बनाइ ।
अवर बासना नाहि प्रभ धरम जुद्ध के चाइ ॥ K. A., (2491)

In Bhai Mani Singh's *Bir* on Page 615/i (a photostat copy of which is given here) in chhandas 2255, 2256, 2257, 2258, 3444, 3445, 3785, 3786, 3921, 3922, 3923, 3924, 3925, 4800, 4801, and 4802, Guru Gobind Singh, while staying at *Paunta*, says he had composed at *Anandpur* 1186 stanzas of the *Dasam skandh*. He further adds that he has composed more chhandas as under :—

227	<i>Debi Path</i> (देवी पाठ)
875	<i>Judh Prabandh</i>
340	<i>Ras Mandal</i>
134	<i>Gopi Birah</i>

1576	
2038	<i>Ab Ka</i> (now composed)

3614	



The photostat copy and its contents¹ help us to prove that Guru Gobind Singh composed *Krisanavtar* partly at *Anandpur* and partly at *Paunta*. The handwriting, as affirmed in his *Guru Shabad Ratnakar Mahan Kosh* by Bhai Kahan Singh, the great lexicographer, who has produced a photostat copy

1. चौपई—अब बरनो क्रिसना अवतारु । जैस भांति बपु धरा मुरारु ॥
परम पाप ते भूमि डरानी । डगमगात बिधि तीर सिधानी ॥ (2255)
ब्रहमा गयो छीरनिधि जहां । काल पुरखु इसथित थे तहां ॥
कहियो बिसनु कह्ह निकट बुलाई । क्रिसन अवतार धरो तुम जाई ॥ (2256)
दोहरा—काल पुरख के बचन तें संतन हेत सहाइ ।
मथुरा मंडल के बिखै जनम धरो हरि आइ ॥ (2257)
चौपई—जे जे क्रिसन चरित्र दिखाए । 'दसम' बीच सभ भाखि सुनाए ॥
गियारा सै सु छिआसी छंदा । कहे 'दसम' पुर बैठ अनंदा ॥ (2258)
११८६ 'दसम' का मिलाइ लैणा ॥ ३४४४ अफजू ॥ (3444)

(The above line clearly shows that the Guru himself wrote on loose sheets and gave the necessary instructions to the copyists.)

- चौपई—अरु पुनि कहा 'रास मंडला' । जिह बिधि हरि गोपन संग खिला ॥
तीन सपत अरु चालिस कहे । जे सभ 'रास मंडल' महि अहे ॥ (3445)
३४० रास मंडल ॥ ३७८५ ॥ अफजू ॥ (3785)
चौपई—बहुरि 'गोपंगना बिरह' उचारा । जिह बिधि बिरह करयो त्रिजनारा ॥
एक सपत चौतीस छंदाए । जो अफजू के बीचि गाए ॥ (3786)
१३४ ॥ गोपिद बिरहा ॥ ३६२१ ॥ अफजू ॥ (3921)

of another page in the same hand-writing, from the same *Bir*, is that of Guru Gobind Singh himself¹. It is also clear from the photostat copy of the Guru's hand-writing produced here. This photostat copy is taken from the article *Afghanistan Cha Ik Mahina* by Dr. Ganda Singh, appearing in the annual number of *Itihasik Patra* Samvat 484 Guru Nanak=2009B=1952-53 A. D. of the Sikh History Society (S. G. P. C). The evidence is, therefore, authentic and establishes the authorship of the composition.

It confirms further that *Chandi Charitra* called here *Debi Path* (देवी पाठ) is also Guru Gobind Singh's composition.

5. In some chhandas of the *Krisanavtar*, the name of *Rama*² occurs as a narrator of the events of the story. In some others, the name of *Syam*³ as a poet, similarly

चौपई—उनतालीस सै इकीस बखाने । सो अफजू के मीधि प्रमाने ॥
 बहुरि सु 'जुध प्रबंध' बखाना । जिह बिधि हरि दारुण रण ठाना ॥ (3922)
 आठ सपत पचहत्र प्रमाने । कहा सु 'जुध प्रबंध' मिआने ॥
 सो सभ कहे मनोहर छंदा । दुतीय छंद को परा न बंदा ॥ (3923)
 भूलि परी लखिअहु जहं भाई । तहं तहं लीजो अछु बनाई ॥
 हौं कबि नाहि कबिन को दासु । सेवक जानु करो नुपहासु ॥ (3924)
 अठताली सै कहा बनाई । दोहा छंद चौपई आई ॥
 सवालछ छंदागे होई । जा महि एक घाट नहि कोई ॥ (3925)

कबियो बाच

दोहरा ॥ सकल दुआर कों छाड कै । गहियो तिहारो दुआर ॥
 बांह गहे की लाज असि । 'गोविंद' दास तुहार ॥ २२६५ ॥
 २२७ 'देवी पाठ' ॥ ८७५ 'जुध प्रबंध' ॥ ११८६ 'दसम' ॥
 ३४० 'रास मंडल' ॥ १३४ 'गोपी बिरह' ॥ २०३८ अबके ॥
 ४८०० ॥ अफजू का अफजू ॥ क्रिसना अवतार इकीसवां ॥ (4800)
 आगे इसके नर अवतार है ॥ १४५५ 'नाम माला' ॥ वार ॥ ५५ ॥

1. इह शिकस्ता गुरुमुखी दशमेश दी काठ है । कलगीधर जी.....इस लिखत विच्च बहुत काव्य लिखदे सन.....। कलगीधर दे हुकमनामिआं ते दस्तखत इन्हां ही अक्खरां विच्च होइआ करदे सन । M. K, Vol. II, 1252.
2. स्वैया—धन सिंघ सो स्त्री हरि जुद्ध करे कबि राम कहै कहू जात न मारयो ॥ K. A. (1119)
 देख सत्क्रित कउतक कौ कबि राम कहै प्रभ को जसु गावै ॥ K. A. (1180)
 Also cf. K. A. (1116, 1117, 1148, 1222, 1300, 1412, 1430, 1449, 1455, 1481, 1530, 1562, 1707, 1751, 1776, 1853, 1872).
3. सवैया—कबि सयाम निहार कै राम की ओर धवाइ तहां रथु जाइ परयो । K. A. (1121)
 कबि सयाम कहै बलदेव महारन की छित ते नही पैगु टरयो ॥ K. A. (1131)
 Also cf. K. A. (368, 369, 381, 383, 384, 388, 389, 442, 444, 447, 449, 454, 458, 1122, 1192, 1235.)

occurs. This has led certain critics like Cunningham and Dr. Mohan Singh to believe that Ram and Syam were two of the Guru's fifty-two court-poets, who composed entirely or at least partly some of the works included in the *Dasam Granth*. *Krisanavtar* is cited as an evidence for this contention. But this cannot be accepted.

(a) The report of the Sodhak Committee throws an interesting light on this point by telling us that the original name of Guru Gobind Singh was Syam as suggested by the time of his birth. It may, therefore, be taken provisionally that *Syam* was a favourite pen name of the Guru and he adopted *Ram* also as an alternative to it¹.

(b) In his *Dasam Granth Da Itihas*, Randhir Singh points out that in the two versions of the *Dasam Granth* in possession of the Patna Gurdwara, there are *chhandas* which show that the pen name *Ram* is used in place of *Syam* in these two, at many places. They are interchanged therein, i. e., the same *chhand* is associated with *Ram* in one version and with *Syam* in the other². This evidence, therefore, suggests that *Ram* and *Syam* are most probably two pen names of the same poet.

Dr. Trilochan Singh also affirms this view when he says :

"The names Ram and Shyam are used in some places as pen names. Actually speaking, they were not pen names but poetic translations of Guruji's names. Guruji's name Gobind is an attributive name of God; so also are Ram and Shyam. In Sikh theology the three words *Govind*, *Ram* and *Syam* mean the same thing as the following quotations from the Guru Granth prove :

Syam Sunder taj nind kion ai

Guru Arjan Suhi

सिआम सुंदर तजि नींद किडू आई ।

(गुरु अर्जुन, सूही)

Govind Govind Govind Har Govind guni nidhan

Govind Govind Govind jap mukh ujla parihan

Guru Ram Das : Var Kanra

गोविंदु गोविंदु गोविंदु हरि गोविंदु गुनी निधानु ॥

गोविंदु गोविंदु गोविंदु जपि मुखु ऊजला परधानु ॥

(गुरु रामदास, वार कान्हाड़ा)

Ram Ram Ram kirtan gae. Ram Ram Ram sada sahae राम राम राम कीरतनु गाइ ॥ राम राम राम सदा सहाइ ॥

Guru Arjan : Rag Gond

(गुरु अर्जुन, राग गौंड)

In all the above quotations from the Guru Granth the words *Ram*, *Syam* and *Govind* mean the same thing and so also do they in the "Dasam Granth" where they stand for Guru Gobind Singh. That is why two or sometimes all three of these names occur in the same composition.*

1. सो कलगीधर गुरु जी दा जनम सत भिख निछत्र दे दूजे चरन विच होया । इस करके गुरु जी दा जनम नाम शाम सी, अर हनुमान नाटक अजिहा प्रिय सी जो गुरु जी गात्रे विच रखदे से, अर (जो कुछ लेख लिखयो बिधना) अर (देवकी तनैया कहो) ऐसे कविता गुरु साहिब ने नाटक की चाल पर ही रचे होए हन । सो इस चाल ते ही थोड़े से छंदां में राम कवि लिखिआ है । अर प्राचीन सवारे साहिब मै शाम ही है राम है ही नहीं ॥

R. S. P. II, cl. 13

2. D. G. I., 26, f. n.; K. A. (1930, 1211).

*In the *Guru Granth* the name Gobind is written both as Govind and Gobind. But in Guru Gobind Singh's writings it always occurs with "b" as Gobind. Guru Gobind Singh spent most of his life in Doaba area of the Punjab where words with "v" are pronounced with "b" sound. Guru Gobind Singh used it very often in his writings. He writes *bade bade* for *vade vade*; *maru bajia* for *maru vajia*; *abigat* for *avigat*; *Bishnu* for *Vishnu*; *barn* for *varn*; and in innumerable other cases. So Guruji preferred to write his name as Gobind and not as Govind." - *The Sikh Review* April, 1955, page 54

This practice of writing a synonym for the proper noun in the *Dasam Granth* applies not only to his own name but to many other names also. In the *Dasam Granth*, Guru Gobind Singh writes Netra Trung for Naina Devi, Satdrav for Satluj, Daspur for Anandpur, Shah Sangram for Sango Shah, and Madra-desh for the Punjab.

(c) This suggestion is further supported by a tradition among the Sikhs that the name of a new born child was obtained from the lips of the Guru. So Guru Tegh Bahadur who was in Assam at the birth of his son at Patna, was requested to give a name to the child. He, it is said, named him 'Gobind.' But when the child came to be called Gobind, his mother still called him by the original name, 'Syam', since his new name was similar to that of his grand-father, Har Gobind, the sixth Guru, and she would not use that name out of regard for him, according to the old custom among the Hindus. The words Gobind and Syam have the same meaning. Because the mother hesitated to call him 'Gobind', she preferred to call him 'Syam'.

(d) In the Introduction to the *Chaubis Avtar*, the Guru says :

"Now I am telling you the stories of the twenty four incarnations as I have come to understand them.

O, ye, all saints, listen carefully. Syam is going to tell you, as he has found them interesting".

In other words, the stories of the *Chaubis Avtars* are being narrated by the poet 'Syam', but the author of *Bachitra Natak*, has told us already that before writing his autobiography he has written the story of Avtars³. In other words, the author of the *Bachitra Natak* is also the author of the *Avtars* i.e. Guru Gobind Singh is the self-same poet as Syam.

(e) In *Krisanavtar*, the poet Syam expresses his desire to die as a martyr⁴. He says that he is not interested in getting rich, for riches come to him from all parts of the country if only he wants them⁵. He is skilled in warfare, too, besides being a poet of note. He is respected by all.

2. चउपई—अब चउबीस उचरोँ अवतारा । जिह् विघ तिन का लखा अखारा ॥
सुनियहु संत सबै चित लाई । वरनत सयाम जथा मत भाई ॥ Ch. A. Intro, (1)
3. B. N. XIV. (10, 11)
4. स्वैया—ससत्रन सिउ अति ही रन भीतर जूझ मरो कहि साच पतीजै ॥
संत सहाइ सदा जग माइ क्रिपा करि स्याम इहै बरु दीजै ॥ K. A., (1900)
5. स्वैया—जउ किछु इच्छ करो धन की तउ चलयो धनु देसन देस ते आवै ॥
अउ सब रिद्धनि सिद्धन पै हमरो नही नैकु हीया ललचावै ॥
अउर सुनो कछु जोग बिखै कहि कउन इतो तप कै तनु तावै ॥
जूझ मरो रन मै तजि मै तुम ते प्रभ स्याम इहै बरु पावै ॥ K. A., (1901)

A person of this stamp who is venerated and who can command money as well as influence all over the country, can be no other than Guru Gobind Singh himself. These lines reveal the great awareness that the poet feels about his own fame and name both as a poet and a warrior. An ordinary court poet could not have dared to express his sentiments so strongly and so openly. Therefore, these lines indicate that Syam is no other a person than Guru Gobind Singh himself.

(f) The poet concludes *Ramavtar* with the verse :

“Of all the doors, I have chosen to knock at Thine,
Thou shalt honour me by Thy protection, *Gobind* is Thy slave¹.”

This is a clear indication that *Ramavtar*, in particular, was composed by Guru Gobind Singh himself. The date of its composition is further indicated to be 1755 B.²

6. (a) It is on the basis of this assumption that we agree with the report of the Sodhak Committee that *Pakhyan Charitra*³ also is the Guru's composition, in as much as the pen names, Ram and Syam are, also, employed in it for the author of the composition⁴. The chhandas 14th of the 28th tale, 22nd of tale No. 122, 10th of tale No. 401, bear out this suggestion⁵. In particular, the chhandas 19 and 32 of the 109th tale contain both the pen names, Ram and Syam, indiscriminately⁶.

(b) In *Pakhyan Charitra* the pen name Kal (काल) occurs at three places together with other pen names.⁷ This is interpreted by some to be the pet name of some poet Kalidas or Kali Charan, but this seems to be unwarranted because Kal (काल) cannot be read as Kali (काली). Randhir Singh concludes, therefore, that this 'Kal' is another pen name⁸ like

1. दोहरा—सगल दुआर कउ छाडि कै गहयो तुहारो दुआर ॥
बांहि गहे की लाज अस गोबिंद दास तुहार ॥ R. A. (864)

2. चौपई—संमत सत्रह सहस्र पचावन ॥ हाड़ बदी प्रथम सुखदावन ॥
त्व प्रसादि करि ग्रंथ सुधारा ॥ भूल परी लहु लेहु सुधारा ॥ R. A. (860)

3 The reader may recall to his mind in this connection that Bhai Mani Singh had secured 303 women's tales and sent the manuscript to Delhi per Jhanda Singh to Shian Singh through Mata Sundari.

4 D. G. I., 28.

5. 'राम' भनै तिन त्रिय भए अधिक बढ़ायो नेह । P. Ch., 28 (14,2)
सु कवि 'स्याम' पूरन भयो तब ही कथा प्रसंग ॥ P. Ch., 122 (22, 2)
इह्ह विधि छलि पितु मात कह्ह गई मित्र के संग ।
सु कवि 'स्याम' पूरन भयो तब ही कथा प्रसंग ॥ P. Ch., 401 (10, 2)

6. भूमक देत भुकै भूमके कवि राम सुभाव भलो लखि पायो ॥ P. Ch., 109, (19, 3)
स्याम भनै महि लोक की मानहु माननि को मनु मोहनु आयो ॥ P. Ch., 109 (32, 4)

7. अति वर कै भाटी जुभयो तनक न मोरयो अंग ।
सुकवि 'काल' पूरन भयो, तब ही कथा प्रसंग ॥ P. Ch., 195 (29)
अछल छैल छैली छलयो इह चरित्र के संग ।
सुकवि 'काल' तब ही भयो पूरन कथा प्रसंग ॥ P. Ch., 217 (52)

8. D. G. I., 28.

'Ram', 'Syam', 'Hari' and 'Gobind' of the Guru, who had a special feeling for the God's name *Akal Purakh* (अकाल पुरख) or *Akal* (अकाल).¹

(c) There is also another bit of evidence which lends support to the view that *Pakhyan Charitra* is also a genuine composition of the Guru. We noticed in paragraph 1, above, that some major compositions of the Guru begin with *Sri Mukh Wak* (स्त्री मुख वाक). Compared with it there is another phrase: "Thus speaketh the poet²." It suggests that the poet himself employs this phrase speaking of himself in the third person as the poets in Persian and Urdu have been doing from the earliest times. While speaking of his birth in his autobiography, the author writes not the 'story of my birth', but the 'story of the poet's birth³, speaking of himself again in the third person. But at the same time in the same context, five lines below, he writes,

"There was I born in the city of Patna⁴"

In this way, he confirms our view that the word *Kabi* (कबि) stands for Guru Gobind Singh himself. The phrase 'Kabi bach' or 'Kabyobach' occurs twice in the *Bachitra Natak*. This leaves no doubt that the phrase 'Kabi bach' or 'Kabyobach' is adopted by Guru Gobind Singh for himself. Now a very similar phrase occurs in *Pakhyon Chritra* at the end as the title of the epilogue: The poet's plea (*Kabyo bach benti* कब्यो बाच बेनती)⁵.

1. G. D. I. 28.

- (i) सब सखियां हरखति भई कातर भई न कोइ ।
जुद्ध काज सभ ही चलीं 'काल' (God) करे सो होई ॥ P. Ch., 128 (22)
पाप करे बिन क्यों बचै, बचै बचावै 'राम' ॥ P. Ch., 183 (19, 2)
वह चरित्र ता कौ लखै जाकै 'स्याम' सहाई ॥ P. Ch., 193 (7, 2)
हो बैठी प्रिह के मांभ 'गुर्विंद' गुन गावई । P. Ch., 242 (19, 4)
स्त्री 'हरि' सिउ हरि ए कही बात धरम के तात ।
तिही समै सिव जू कह्यो ब्रह्मे सिउ मुसकात ॥ K.A., (1656),
- (ii) हो सुकबि 'स्याम' इहह कथा तबै पूरन भई । P. Ch., 227 (11.4)
सुकबि 'स्याम' पूरन भयो तब हीं कथा प्रसंग । P. Ch., 296 (11, 2)
सुकबि 'स्याम' या कथा को तब हीं भयो निदान । P. Ch., 336 (47, 2)
कथा सत्रवी 'राम' कबि उचरी हित चित लाइ ॥ P. Ch., 18 (1, 1)

2-

कबि बाच

दोहरा— ठाढ भयो मै जोरि करि बचन कहा सिर नियाइ ॥
पंथ चलै तब जगत मै जब तुम करहु सहाइ ॥ B. N., VI (30)

कबि बाच

दोहरा— जो निज प्रभ मो सो कहा सो कहि हौ जग माहि ॥
जो तिह प्रभु कौ धिआइ है अंत सुरग को जाहि ॥ B. N., VI (59)

3.

अथ कबि जनम कथनं

B. N., VII, (head line)

4.

चौपई— तही प्रकास हमारा भयो । पटना सहर बिखै भव लयो ॥
मद् देस हम को ले आए । भांति भांति दाईअन दुलराए ॥ B. N., VII (2)

5.

कब्यो बाच बेनती

P. Ch. 405(377, head line)

This epilogue is in twenty-six quatrains¹. In the second quatrain, the poet says :

Hamari karo hath de rachha, etc.

‘O God give me Thy hand of protection and the desire of my heart be fulfilled,
My mind may remain attached to Thy feet. Protect me as Thy own.

Throughout the epilogue, the poet uses for himself the first person plural *Hamari*,² *Hamara*,³ *Hamre*⁴ as is the fashion or wont with him in other books⁵ as well. The translators invariably render this in the first person singular. In other words, then, it is Guru Gobind Singh who, after finishing his tales of *Pakhyan Charitra*, offers thanks-giving to his Creator, using both the terms *Kabi* and *Hamre* for himself.

(d) In *Pakhyan Charitra*, we find echoes of the *Bachitra Natak*. There is, for instance, a *swaiya* in *Bachitra Natak*⁶ in which the poet declares his faith in the sword :

“In this Kali Age and at all times there is great confidence in the powerful arm of the sword.”

This faith is further affirmed in *Pakhyan Charitra*⁷.

There is again a couplet in *Bachitra Natak* in which the poet says that the grace of God works wonders :

“The dumb would recite the six shastras, cripples would climb mountains ;
the blind would see ; the deaf, hear ; if God would only favour⁸.”

The same couplet with a little change is transferred to *Pakhyan Charitra*⁹.

There is another echo in *Pakhyan Charitra* of an early work like *Chaubis Avtar* :

“There is one spirit, one reality assuming forms radically different from one another.
Verily, He is in the king, in a petty chief and in the pauper¹⁰.”

1. In certain printed texts the number is twenty-five.

- 2-3 चौपई— हमरी करो हाथ दै रच्छा । पूरन होइ चित्त की इच्छा ॥
तव चरनन मन रहै हमारा ! अपना जान करो प्रतिपारा ॥ P. Ch. 405, (377)
4. हमरे दुसट सभै तुम घावहु । ॥ P. Ch. 405, (378)
5. दोहरा—नदी जमुना के तीर मै तीरथ मुचन कपाल ।
नगर पांवटा छोरि हम आए तहां उताल ॥ P. Ch., 71 (2, 2)
6. सवैया—मेर करो त्रिण ते मुहि जाहि गरीब-नवाज न दूसर तोसो ।
.....
.....
या कल मैं सब काल क्रिपान के भारी भुजान को भारी भरोसो । B.N., I (92)
7. या कलि मै सभ कालि क्रिपान की भारी भुजान को भारी भरोसौ । P. CH., I (47, 4)
8. मूक उचरै सासत्र खटि पिंग गिरन चडि जाइ ॥
अंध लखै बधरो सुनै जौ काल क्रिपा कराइ ॥ B. N., II (2)
9. मूक उचरै सासत्र खट पिंग गिरन चडि जाइ ॥
अंध लखै बधरो सुनै जौ तुम करौ सहाइ ॥ P. Ch., (I,43)
10. चौपई—एकह रूप अनूप सरूपा । रंक भयो रावत कहूं भूपा । Ch. A, Intro. (37)

The same idea is found in the same words in the epilogue of *Pakhyan Charitra*¹.

(e) In the prologue to *Bachitra Natak*, there is a *swaiya* in which the Guru says :

“It is difficult to win the Grace of God by any means other than prayer².”

The same spirit of piety and devotion is found in the same verses in the *Pakhyan Charitra*.³

(f) There is another similarity between *Pakhyan Charitra* and *Ramavtar*. In *Ramavtar*, the poet, instead of giving the whole story (of how King *Dasharath* granted two boons to his wife), has made only a passing reference to it as, according to him, he himself had already dealt with it in *Bachitra Natak* and also in *Pakhyan Charitra*⁴.

From this it is evident that the author of *Ramavtar* and *Bachitra Natak* is also the author of *Ramavtar* and *Pakhyan Charitra*.

From this sixfold internal evidence, besides the external evidence given above on pages 3 to 8, we can safely assert that *Pakhyan Charitra*, too, like others is a genuine work of Guru Gobind Singh.

If we add to these the epilogue to *Pakhyan Charitra*, the evidence appears to be conclusive. The last *Chaupai* known as “*Kabyobach Benti*” is one of the five daily prayers of the Sikhs. This, “poet’s invocation”, is also used for preparing the *Amrit* in the initiation of a person into Khalsa brotherhood.

This is also corroborated by the *Nirmala* view that the internal evidence of style, idiom, and general form of presentation bear ample proof of Guru Gobind Singh’s authorship of *Pakhyan Charitra*⁵.

All the facts mentioned above clearly prove that all the parts of the *Dasam Granth* were composed by Guru Gobind Singh himself. Most of his works seem to have been written while he was at Anandpur and even the work like the *Pakhyan Charitra* came from him. If at all, any of the court poets had any hand in the composition of the *Granth*, it was purely in the nature of an amanuensis. It is quite possible that the Guru dictated his poems to his court poets. This does not necessarily mean that they had composed any part of the *Granth*. The personality of Guru Gobind Singh, is indelibly stamped on almost every line of this *Granth*. It may, therefore, in the end, be said with confidence that the *Dasam Granth* is the work of Guru Gobind Singh himself and of no body else.

1. चौपई—एके रूप अनूप सरूपा । रंक भयो राव कहीं भूपा । P. Ch. 405 (394)

2. काल क्रिपान बिना बिनती न तऊ तुम कौ प्रभ नैक रिमैडौ । B. N., I (101)

3. P. Ch., 266 (14)

4. पुन रीभ दोऊ तीय वरं । चित मोसु बिचार कछू न करं ॥

कही नाटक-मध चरित्र कथा । जय दीन सुरेस नरेस जथा ॥ R. A., (17)

Cf. B. N. II, (20, 21) ; P. Ch., 102.

5. P. S., (59)

The Evidence of Style

The saying that style is the man, holds good in the works of Guru Gobind Singh, as it does in the case of other poets of note. The excellencies as well as the peculiarities, manners as well as mannerisms, imagery, diction as well as metres of his works, bear the stamp of his versatile genius. In his treatment of different themes, the Guru consciously or unconsciously projects his personality in his works and gives or lends his personal touch even to conventional themes. The unity of style in all his works is a further proof and internal evidence of the common authorship of these works.

(a). After the manner of ancient poets and dramatists, the poet begins his works with an invocation¹, not, however to a god or goddess, but to God Himself seeking his blessings in his adventurous song. It is a poetic convention that he has adopted, but with a different note that is ringing in the voice of the rebel architect. He ends again, *Ramavtar* and *Pakhyan Charitra* of his works with a thanks-giving to God, expressing his gratitude for successfully accomplishing the work with all the humility, as a slave to God.²

(b). (i) A peculiar feature of his style is his Sirkhandi Chhand which is his own invention in Punjabi literature. This is the sole metre of *Chandi-di-Var*³, which is composed

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1. दोहरा— नमस्कार स्त्री खड़ग को करौ सु हितु चितु लाइ ।
 पूरन करौ गिरंथ इह तुम मुहि करहु सहाइ । B. N. I, (1)
- दोहरा— प्रमुद - करन सभ भै - हरन नाम चंडका जास ।
 रचो चरित्र बचित्र तुअ करो सबुध प्रकास । Ch. Ch. I, (5)
- दोहरा— सैफ सरोही सत् अरि सारङ्गारि जिह्वा नाम ।
 सदा हमारे चित बसो सदा करो मम काम । S. M., (27)
2. दोहरा— साध असाध जानो नही बाद सुबाद बिबाद ।
 ग्रंथ सकल पूरण कीयो भगवत क्रिपा प्रसादि । R. A., (862)
- स्वैया— पाइ गहे जब ते तुमरे तब ते कोऊ आख तरे नहीं आनयो ।
 राम रहीम पुरान कुरान अनेक कहै मत एक न मानयो ॥
 सिंम्रति सासत्र बेद सबै बहु भेद कहै हम एक न जानयो ।
 स्त्री असपान क्रिपा तुमरी करि मै न कहयो सब तोहि बखानयो ॥ R. A., (863)
- दोहरा— सगल दुआर कउ छाडि कै गहयो तुहारो दुआर ।
 बांहि गहे की लाज अस गोबिंद दास तुहार ॥ R. A., (864)
- चौपई— स्त्री असिधुज जब भए दिआला । पूरन करा ग्रंथ ततकाला ॥
 मन बांछत फल पावै सोई । दूख न तिसै बिआपत कोई ॥ P. Ch., 405 (403)
3. सिरखंडी— कड़क उठी रण चंडी फिउंजां देख कै । धूहि मिआनो खंडा होई सामणे ।
 सभे बीर संघारे धूमर-नैण दे । जण लै कटे आरे दरखत बाढीआं ॥ Ch. V, (27)

in Punjabi, in 55 verses. This chhand has also been employed in *Ramavtar*¹, and also in *Nihkalanki Avtar*² while these latter compositions are in Braj, not in Panjabi. In his times no one else employed nor since then, has any other poet employed this metre in Braj.

We may add to this, his predilections for Persian Phraseology, which he introduces in Braj versification. This again was a poetic idiosyncrasy of no one other than Guru-Gobind Singh himself.³

(ii) It is customary in the use of the Arilla chhand to add a particle to a word in the very last line. Such a particle is the peculiar mark of a poet who uses it. Invariably while employing this very chhand, Guru Gobind Singh adopted 'ho' as a sound particle. This is found in all the specimens of Arilla chhand, used in the *Dasam Granth*.⁴

This stylistic device proclaims his authorship of the works in which it is found.

(iii). In the course of his treatment of a subject the poet when, having dealt with

1. सिरखंडी— जुट्टे वीर जुझारे धग्गां वज्जीआं । बज्जे नाद करारे दलां मुसाहदा ।
लुज्जे कारण्यारे संवर सूरमे । वुट्टे जागु डरारे घणीअर कैवरी ॥ R. A. (467)

For further references see R. A., (468,469,470)

2. सिरखंडी— वज्जे नाद सुरंगी धग्गा घोरीआ । नच्चे जाण फ़िरंगी वज्जे घूंघरू ।
गदा त्रिसूल निखंगी भूलन बैरखां । सावण जाण उमंगी घटा डरावणी ॥ N. A., (179)

Also cf. N. A., (180, 181)

3. भगवती छंद— गर्नीमुल - सिकसतै, गरीबुल - परसतै । बिलंदुल - मकानै, जमीनुल - जमानै । Jap., (122)
मकरा छंद— जालम - जमाल खूबी । रोसनुदिमाग अखसर ॥
पुरचसत जां जिगररा । वह गुल - चिहर कहां है ॥ R. A. (664)

For further references see R. A., (655-63, 665-68)

- स्वैया— जंग दराइद कात - जमन बगोइद की मन फौज को शाहम ।
बामन जंग बुगोकुन बिया हरगिज दिल मो न जराकुन वाहम ॥
रोज मयां दुनीआ अफताबम स्याम शबे अदली सब शाहम ।
कान्ह गुरैजी मकुन तु बिआ खुस मातु कुनेम जि जंग गुआहम ॥ K. A., (1917)

Also cf. A. U. (260).

4. अड़िल— बेदी भयो प्रसंन राज कह पाइकै । देत भयो बरदान हीऐ हुलसाइकै ।
जब नानक कल मै हम आन कहाइ है । हो जगत पूज करि तोहि परम पद पाइ है ॥ B. N. IV, (7)
- अड़िल— भूत सबद कौ भाखि बहुर अरि भाखीऐ । सभ असि जू के नाम जान जीअ अराखीऐ ।
नाम अगिन सभ कहि धनु सर उच्चारीऐ । हो सभ खंडे के नाम सत्ति जीअ धारीऐ ॥ S. N. (37)
- अड़िल— धन्नि चंडका मात हमै बर इह दयो । धन्नि दियोस है आज कान हम मित भयो ।
दुरगा अब इह किरपा हम पर कीजीऐ । हो कान्हर को बहु दिवस सुदेखन दीजीऐ ॥ K. A. (283)
- अड़िल— नाक मूंदि करि चारि घरी ठाढे रहै । सिव सिव सिव हूँ एक चरन इसथित कहै ।
जो कोऊ पैसा एक देत करि आइ कै । हो दांतन लेत उठाइ सिवहि बिसराइ कै ॥ P. Ch., 265 (18)

Senapati has used 'ji' as a distinguishing sound-particle in all his Arilla chhandas.

one point, takes up the next, he employs certain phraseology, thereby giving a hint to his readers, though inadvertantly, of the change-over¹.

(c) Lest there should be created any misunderstanding in the mind of the readers at some future time, the poet cannot help telling us that he does not believe in incarnations, gods or goddesses of Hindu or Mohammedan religious books :

(i) While treating the story of *Ramavtar*, he says,

“Since I have embraced Thy feet I have paid regard to none besides.
The Puranas and Quran, Ram and Rahim express various opinions, but I accept none of them.
The Simritis, Shastras, and the Vedas all expound different doctrines, but I accept none of them.
O holy God, by Thy favour it is not I who have been speaking; all that hath been said hath been said by Thee²”

(ii) Similarly in “Introduction to his Hindi translation of the *Krisanavtar*”, as Macauliffe puts it, we find the touch of ^{the} poet’s personality, when he says,

“I do not at the outset propitiate Ganesh; I never meditate on Krishan or Vishnu;
I have heard of them but I know them not; It is only God’s feet I love.³”

(iii) In *Krisanavtar*, he has created new characters : Kharag Singh, Karam Singh, Anup Singh and many others with ‘Singh’ as a second part of their names⁴, for which there was ample scope in the account of war in which many heroes and warriors played their part. But there is no evidence of such names in the days when Krishna lived. It was only Guru Gobind Singh who could venture to take the liberty of using anachronisms. There are other similar instances also in which we find the touch of Guru Gobind Singh.

(d). Now we shall see that certain verses and words which are favourites of the poet, help us to establish his craftsmanship of these works. In *Bachitra Natak*, for example, we find these lines :—

Nahin jan jai kachoo rup rekham, kahan bas toko phirai kaun bhekham
*Kaha nam tako kaha kai kahave, kaha main bakhano kahe mo na auve.*⁵

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1. कथा ऐस एह दिस मो भई ॥ अब चल बात रुद्र पर गई ॥ Jullundhar A. (12)
एति कथा सु यापै भई ॥ अब कथ चली तिह त्रिय पै गई ॥ P. Ch., 109, (22)
2. स्वैया—पाइ गहे जब ते तुमरे तब ते कोऊ आंख तरे नहो आनयो ।
राम रहीम पुरान कुरान अनेक कहै मत एक न मानयो ॥
सिंघ्रति सासत्र वेद सबै बहु भेद कहै हम एक न जानयो ।
स्त्री असपान क्रिपा तुमरी करि मै न कहयो सब तोहि बखानयो ॥ R. A. (863)
3. चौपई—मै न गनेसहि प्रियम मनाऊ । किसन बिसन कबहूं नह धिआऊ ।
कान सुने पहिचान न तिनसो । लित्र लागी मोरी पग इनसो ॥ K. A., (434)
4. See K. A. (1352—1476)
5. नही जानि जाई कछू रू ररेखं । कहा बास तोको फिरै कउन भेखं ॥
कहा नाम ताको कहां कै कहावै । कहा मै बखानो कहे मो न आवै ॥ B. N., I (14)

These very two lines are repeated in *Akal Ustat*, with a slight variation in two words only¹.

Happily, this very stanza occurs again in prologue to *Gyan Prabodh*² with no difference at all, and also in *Pakhyan Charitra*³.

The context of all the four is the same an invocation to God in the same mood and spirit. The sameness of their author is unimpeachable and it leads us to hold that all the four compositions (*Bachitra Natak*, *Akal Ustat*, *Gyan Prabodh* and *Pakhyan Charitra*) in which this stanza occurs bear the stamp of the author.

There is again a verse common between *Akal Ustat* and *Bachitra Natak* :

*Kite Krisan se keet kotai upai*⁴

(Millions of Krishnas are created there.)

*Kite Krisan se keet kotai banae*⁵

(Millions of Krishnas are made there.)

(e). There is another common point of similarity in *Akal Ustat* and *Upavtars* (containing incarnations of *Brahma* and *Rudra*). There are two verses rhyming together in the 38th chhand in *Akal Ustat*, which is again found in the introduction to the *Upavtars*. The only difference being in one word 'Bhagat' in *Akal Ustat*⁶ and 'Nam' in *Upavtar*.⁷

This similarity also points to the same conclusion that *Akal Ustat* and the *Upavtars* are from the same author.

Again, a line found in canto XI of *Bachitra Natak* (Apni katha) in the description of war in which the Guru himself was an active participant, appears without any alteration in *Chandi Charitra II* in which the exploits of the goddess Chandi are narrated⁸.

Expressions like these, repeated in almost all the works indicate the oneness of the author of all these compositions.

(f). Apart from these common verses suggesting common authorship of *Bachitra Natak*, *Akal Ustat*, *Gyan Prabodh*, *Upavtars*, the DICTION of the poet also provides evidence of common authorship of works like *Bachitra Natak*, *Akal Ustat*, *Gyan Prabodh*, *Pakhyan Charitra*, *Avtars*, *Swaiyas* and *Sabad Hazare*.

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|----|---|--------------------|
| 1. | नही जान जाई कछू रूप रेखं । कहा बास तोको फिरै कउन भेखं ॥
कहा नाम ताको कहा कै कहावै । कहा कै बखानो कहै मै न आवै ॥ | A. U., (93) |
| 2. | नहीं जान जाई कछू रूप रेखं । कहा बासु ताको फिरै कउन भेखं
कहा नाम ताको कहा कै कहावै । कहा मै बखानो कहै मै न आवै ॥ | G. P. (6) |
| 3. | नहीं जानि जाई कछु रूप रेखा । कहा बास ताको फिरै कौन भेखा ॥
वहां नाम ताको कहा कै कहावै । कहा कै बखानो कहै मै न आवै | P. Ch. 263 (37) |
| 4. | किते क्रिसन से कीट कोटे उपाए ॥ | A. U. (6) |
| 5. | किते क्रिसन से कीट कोटे बनाए । | B. N. I (72) |
| 6. | कई राम क्रिसन रसूल । विनु भगत को न कबूल ॥ | A. U., (33) |
| 7. | कई राम क्रिसन रसूल । विनु राम को न कबूल ॥ | Up. A., Intro (12) |
| 8. | टका टुक टोप टका टुक टाल ॥ | B. N., XI (48) |

This verse is found repeated in Ch. Ch. II, (162).

(i). As a religious reformer Guru Gobind Singh condemns what he regards as corrupt practices, ceremonies and customs. He expresses this attitude of his towards them, by employing a set of these words: *jar* (जड़), *pasu* (पसु), and *murh* (मूढ़).

(ii) These very words *jar* (जड़), *pasu* (पसु) and *murh* (मूढ़) are made use of under similar circumstances in the secular works also of the *Dasam Granth*.

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जड़

(i) Devotional Works	चेत रे चेत अजो जीअ मै जड़ काल क्रिया बिन काम न ऐहै । पाइ परो परमेसर के जड़, पाहन मै परमेसर नाही । कैसे तोहि तारि है सुनि जड़ आप डुबियो भव सागर । ता मै कहां सिद्ध है रे जड़ तोहि वछू बर दै है । बार हजार बिचार अरे जड़, अंत समै सभ ही तजि जैहै । चेत रे चेत अचेत महा जड़, भेख के कीने अलेख न पैहै । स्त्री भगवंत भजियो न अरे जड़, ऐसे ही ऐस सुबैत गवाई ।	B. N., I. (98) B. N., I. (99) S.H., (5) S. H. (9) S. (15) S. (18) S. (20)
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For Further references, see S. (24, 30, 32)

(ii) Secular Works	ताहि पछानत है न महा जड़ जाको प्रताप तिहूं पुर माही । काम ही काम फसा घर के जड़ काल ही काल कै काल गयो रे । माटी कौ सीस निवावत है जड़ या ते कदो तोहि का सिद्धि ऐहै । किउ जड़ जुधु करै हरि सिउ मध कीटब से जिह सत्र खपाए । सोऊ आइ ठाढ भयो तहा जड़ याहि सिर न निवाइ कै ।	P. Ch. 266, (12) P. Ch. 266, (22) P. Ch. 266 (56) K. A. (2376) K. A. (2387)
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For further references, see K. A., (70), P. Ch. 37 (11), 48 (2), 89 (9), 92 (10), 107 (5), 120 (15), 145 (12), 156 (12), 171 (15), 196 (10, 19), 213 (22), 228 (18), 232 (9), 235 (18), 238 (12), 239 (10), 251 (14), 255 (9), 312 (11), 341 (7, 9) 364(11).

पसु

(i) Devotional Works	लूटत है पसु लोगन को कबहूं न प्रमेसर के गुन गावै । चेत रे चेत अचेत महापसु अंत की बार अकेतोई जैहै । कोऊ बुतान कौ पूजत है पसु कोउ म्रितान कउ पूजन धाइओ । औरन कहा उपदेसत है पसु तोहि परबोध न लागो ।	S. (29) S. (32) A. U. (30) S. H. (3)
(ii) Secular Works	चेत रे चेत अचेत महा पसु काहु के संगि चली न हली हउ । फूलि गयो पसु बात सुन निज सुभ माने अंग । मोहे निरिख छबि बालको छित पर गिरियो अनंग । बहुबिधि ता पूजा तिहह करे । बार बार पाइ पसु परै । पाहन कौ सिव तू जो कहै पसु याते कछु तुहि हाथ न ऐहै ।	D. A. (492) P. Ch. (13) P. Ch. 275 (10) P. Ch. 266 (21)

मूढ़

(i) Devotional Works	जाते न छूटीऐ मूढ़ रूहु हसि ताकी न किउ सरणागति जईयै । लीयो छीन अन्न दलं बांदि दीयं । महा मूड़ियं कुतसत काजकीयं । रे मन मूढ़ अगूढ़ प्रभु तजि आपन हूइ कक्षा उरफायो । रे मन मूढ़ अगूढ़ि इसो प्रभ तोहि कदो किहि आन सुनायो । मूढ़ रूढ़ पीटत न गूढ़ता को भेद पावै पूजत न ताहि जाके राखे रहिअतु है । सब जीव जंत जानंत जाहि । मन मूड़ किउ न सेवंत ताहि । दूबे नरक धार मूढ़ ज्ञान के बिना बिचार, भावना विहीन कै रे गिआन को बिचार ही । कई मूढ़ पत्र पूजा करंत । कई सिद्ध साध सूरज सिवंत ।	B. N., I. 1, 96) B. N., XI (3) S. (25) S. (7) A. U. (74) A. U. (233) A. U. (83) A. U. (234)
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(g). The poet employs the names of the weapons of war for God Himself. And this he does, not only in his devotional works but in his secular ones also. These weapons are *Kharag* (खड़ग), *Kati* (काती), *Katari* (कटारी), *Asi* (असि), *Bhagauti* (भगौती), and the like¹.

- (ii) Secular Works
- दोहरा— तव राजा चैरो भए ताकौ रमत निहारि ।
दुहंअन कौ मारत भयो सक्यो न मूड़ बिचारि ॥ P. Ch. 170(4)
- कावित्तु— लीए कहा जात तेरो काल हैरे मूड़ मति आठवो गरभ या छो तो को डारै मारकै । K. A., (39)
- भुजंग प्रयात—कहा मूड़ बैठो सु असत्रं संभारो । चलो भाज ना तो सबै सस्त्र डारो ॥ P. R. A., (9)
- दोहरा— मूड़ नांह कछु ना लखा खोजन लागा छार ।
सो न लहा चुप है रहा सक्यो न भेद बिचारि ॥ P. Ch. 45, (9)
- दोहरा— अधिक मूड़ ताको पिता सक्यो भेद नहि चीन ।
आखन अंजन आंजि त्रिय मीत बिदा करि दीन ॥ P. Ch., 90 (7)
- दोहरा— सत्ति सत्ति तव त्रिप कहयो ताहि टूकरो डारि ।
आगे है कै निकसया सक्यो न मूड़ बिचारि ॥ P. Ch., 87 (7)
- दोहरा— ऐसे करै चरित्र बहु सकै मूड़ि नहि पाइ ।
मदरो अधिक पिवाइ कै मूंड मूंडि लै जाइ ॥ P. Ch., 105 (16)
- दोहरा— मूड़ राव प्रफुलित भयो सक्यो न छल कछु पाइ ।
सेवा कौ रानी दई ताइ सिद्ध ठहराइ ॥ P. Ch., 143 (30)
- दोहरा— मूड़ राव चुप है रह्यो सक्यो न चरित बिचारि ।
प्रगट अखारे साठि सत रानी दए संघारि ॥ P. Ch., 168 (28)
1. दोहरा— नमसकार स्त्री खड़ग को करौ सु हितु चितु लाइ ।
पूरन करौ गिरंथ इह तुम मुहि करहु सहाइ । B. N., I. (1)
- भुजंग प्रयात—कहूं हलब्बी जुनब्बी सरोही दुधारी । वही कोप काती क्रिपाणं कटारी ।
कहूं सैहथीअं कहूं सुद्ध सेलं । कहूं सेल सांगं भई रेल पेलं । B. N., III(9)
- भुजंग प्रयात—नमो खग खंडं क्रिपाणं कटारं । सदा एक—रूपं सदा निरबिकारं ।
नमो बाण पाणं नमो दंड - धारियं । जिनै चौडहूं लोक जोतं बिथारियं । B. N., I. (87)
- दोहरा— सांग सरोही सैफ अस तीर तुपक तरवार ।
सत्तांतक कवचांति - कर करीए रच्छ हमार । S. M. (1)
- अस क्रिपान धारा धरी सैफ सूल जम - दाढ ।
कवचांतक सत्रांत कर तेग तीर धरबाढ । S. M. (2)
- अस क्रिपान खंडो खड़ग तुपक तबर अरु तीर ।
सैफ सरोही सैहथी यहै हमारै पीर । S. M. (3)
- तीर तुही सैथी तुही तुही तबर तरवार ।
नाम तिहारो जो जपै भए सिंध भव पार । S. M. (4)
- तुही सूल सैथी तबर तूं निखंग अरु बान ।
तुही कटारी सेल सभ तुमही करद क्रिपान । S. M. (6)
- प्रिथम भगौती सिमर कै गुर नानक लई धिआइ ।
फिर अंगद गुर ते अमर दास रामदासै होई सहाइ । Ch. V. (1)
- इत्यादि

(h). The poet has also coined a few martial phrases which are found in several of his works, both devotional and secular. These phrases are :—

Asipan (असिपान)¹, *Asidhuj* (असिधुज)², *Asidhari* (असिधारी)³, *Asiketu* (असिकेतु)⁴, *Kharagketu* (खड़गकेतु)⁵, *Chhatram-chhatri* (छत्रंछत्री)⁶, *Satram-pranasi* (सत्रं-प्रणासी)⁷, *Sasatrapane* (ससत्रपाणे)⁸, *Asatrapane* (असत्रपाणे)⁹, *Dhanurpane* (धनुरपाणे)¹⁰, *Kharagpane* (खड़गपाणे)¹¹, *Kharag-dharam* (खड़गधारं)¹², *Banpanam* (बान-पाणं)¹³, *Sarangdhar* (सारंगधर)¹⁴.

1. पाइ गहे जब ते तुमरे तब ते कोऊ आख तरे नहीं आनयो ।
राम रहीम पुरान कुरान अनेक कहै मत एक न मानयो ॥
सिंघति सासत्र बेद सबै बहु भेद कहै हम एक न जानयो ।
स्त्री 'असिपान' क्रिपा तुमरी करि मै न कहयो सब तोहि बखानयो ॥ R. A., (863)
2. आपु हाथ दै मुझै उबरियै । मरनकाल का त्रास निवरियै ।
हूजो सदा हमारे पच्छा । स्त्री 'असिधुज' जू करियहु रच्छा ॥ P. Ch., 405 (381)
स्त्री 'असिधुज' जब भए दिआला । पूरन करा ग्रंथ ततकाला ॥
मनबांछत फल पावै सोई । दूख न तिसै बिआपत कोई ॥ P. Ch., 405 (403)
3. निरबिकार निरजुर निद्रा बिनु निरबिख नरक - निवारी ।
क्रिपा - सिंध काल - त्रै - दरसी कुकित - प्रनासनकारी ॥
धनरपान धितमान धराधर अनबिकार 'असिधारी' ।
हौ मतिमंद चरन - सरनागति कर गहहि लेहु उवारी ॥ S. H., (4)
4. बहुरि असुर का काटसि माथा । स्त्री 'असिकेति' जगत के नाथा ।
दुतिय बान सौ दोऊ अरि कल । काट दयो असि धुज नर नाहर ॥ P. Ch. 405 (374)
5. 'खड़गकेत' मैं सरनि तिहारी । आपु हाथ दै लेहु उवारी ।
सरब ठौर मो होहु सहाई । दुसट दोख ते लेहु बचाई ॥ Ch. P., 405 (401)
6. कि जगतं क्रिती है । कि 'छत्रंछत्री' है ।
कि ब्रह्मं सरूपै । कि अनभउ अनूपै ॥ Jap, (106)
7. सदा सचदानंद 'सत्रं प्रणासी' । करीमुल कुनिदा समसतुल निवासी ।
अजाइब बिभूते गजाइब गनीमे । हरीअं करीअं करीमुल रहीमे ॥ Jap, (19)
- 8, 9. नमो 'ससत्रपाणे' । नमो 'असत्रपाणे' ।
नमो परमगिआता । नमो लोकमाता ॥ Jap. (52)
10. 'धनुरपान' धितमान धराधर अनिरबिकार असिधारी ।
हौ मतिमंद चरनसरनागति कर गहि लेहु उवारी ॥ S. H., (4)
11. सदा एक जोत्यं अजुनी सरूपं ॥ महादेवदेवं महाभूपभूपं ।
निरंकार नित्यं न रूपं त्रिबाणं । कलंकारण्यं नमो 'खड़गपाण' । B.N., I (3)
12. नमो देवदेवं नमो 'खड़गधारं' । सदा एक रूपं सदा निरबिकारं ।
नमो राजसं सातकं तामसेअं । नमो निरबिकारं नमो निरजुरेअं । B.N., I (85)
13. नमो 'बाणपाणं' । नमो निरभयाणं ॥ नमो देवदेवं । भवाणं भवेअं ॥ B.N., I (86)
नमो खड़ग खंडं क्रिपाणं कटारं । सदा एकरूपं सदा निरबिकारं ।
नमो बाणपाणं नमो दंडधारियं । जिनै चौदहु लोकजोतं बिथारियं । B.N., I (87)

(i). There are a few expressions, words and phrases, which occur here and there in different works, both devotional and secular, which seem to be peculiar to the poet and are seldom found in any other poet's works. These expressions are :—

Bhagauti (भगौती, भगउती)¹, *Granth badhan te ati daru maniat or Katha badhan te adhik draun or Katha bridh te mai daron, etc.* (ग्रंथ बढन ते अति डरु मानियत अथवा कथा बढन ते अधिक डराउं अथवा कथा त्रिध ते मै डरों इत्यादि)², *Deg teg* (देग तेग)³, *Bhut bhavikh bhawan* (भूत भविख भवान)⁴

14. नमो नाथ त्रिदाइक नमो निमरूप निरंजन ।
अगंजाणअगंजण अभंज अनभेद अभंजन ।
अछै अखै अविकार अभै अनभिज अभेदन ।
अखेदान खेदन ॥ अखिज अनछिद्र अछेदन ।
आजानबाह 'सारंगधर' खडगपाण दुरजनदलण ।
नरवर नरेस नाइक त्रिपणि नमो नवल जल थल रवणि । G. P. (35)
1. स्त्री 'भगउती' जी सहाइ । Ch. V; S. M; G. P; Avatars. (first line)
- प्रिथम 'भगौती' सिमर कै गुर नानक लई धिआइ । Ch. V. (1, i)
लई 'भगउती' दुरगसाह वर जागन भारी ॥ Ch. V., (53, ii)
2. बहु विथार कहा लगै बखानीअत । 'ग्रंथ बढन ते अति डर मानीअत' । B. N., II (16, ii)
जो तिन के कहि नाम सुनाऊं ॥ 'कथा बढन ते अधिक डराऊं' ॥ B. N., 11 (19, iv)
'कथा त्रिध ते मै डरो कहां करों बख्यान' ।
निसाहत असुरेस सो सर ते भयो निदान । Suraj A. (27, i)
सभै सु चुनता जौ करि जेये ॥ 'ग्रंथ बढन ते अधिक डरैये' ॥
ताते थोरी कथा उचारी ॥ चूक होइ कबि लेहु सुधारी ॥ P. Ch., 320 (10)
जौ क्रम क्रम करि कथा सुनाऊं ॥ 'ग्रंथ बढन ते अधिक डराऊं' ॥ P. Ch., 405 (20)
3. अपना जान मुकै प्रित परीऐ । चुन चुन सत्र हमारे मरीऐ ॥
'देग तेग' जग मैं दोऊ चलै । राख आप मुहि अउर न दले । K. A. (436)
- (This verse is a part of the Reh Ras, an evening prayer of the Sikhs).
- बिधीसैन राजा इक सूरु ॥ 'तेग देग' दुहूंअनि करि पूरो ॥ P. Ch. 304, (1)
अद्द्र पाल इक त्रिपात परोसा ॥ 'देग तेग' को जाहि भरोसा ॥ P. Ch. 307, (2)
- This expression is also found used in the following verses impressed on the seal of Banda Bahadur (1708—1716) and adopted by Maharaja Ranjit Singh for his coinage.
4. 'देग तेगो' फतह नुसरत बे दरंग ॥
याफत अज नानक गुरु गोविंद सिंघ ॥
'भूत भविख भवान' के भूपत कउन गनै नही जात विचारे ॥
स्त्रीपत स्त्री भगवान भजे बिनु अंत कउ अंत के धाम सिधारे ॥ A. U. (23)
सु 'भूते भविखे भवाने' अचित्रे ॥ A. U. (98)
अजेयं अभेयं 'भविखियं भवाणं' ॥ B. N. I, (8)
सु भूत 'भविखं भवानं' भवेयं ॥ B. N. I, (9)
'भूत भविख भवान सदा' कबहूँ रन मंडल ते न टरे है ॥ P. Ch. 217 (33)
कीट पतंग कुरंग भुजंगम 'भूत भविख भवान' बनाए ॥ A. U. (245)
'भूत भविख भवान' कहानी ॥ घट घट के पट पट की जानी ॥ A. U., (7)

Ant ke dham (अंत के धाम)⁵, *Jatra tatra* (जत्र तत्र)⁶, *Disa visa or disa bidisa* (दिसा विसा अथवा दिसा बिदिसा)⁷, *Afju* (अफजू)⁸, *Phokat dharam* (फोकट धरम)⁹, *Jimin jaman* (जिमीन जमान)¹⁰, *Dimbh* (डिंभ)¹¹, *Tawan* (तवन)¹²

5. भूत भविष्य भवान क भूपत कउन गने नही जाति बिचारे ।
स्त्रीपत स्त्री भगवान भजे बिनु अंत कउ 'अंत के धाम' सिधारे ॥ A. U., (23)
दीन दइआल अकाल भजे बिन अंत को 'अंत के धाम' सिधारे ॥ A. U., (251)
कीयो एक ही बार प्रहार क्रिपान को 'अंत के धाम' पठाइ दयो ॥ K. A., (1565)
6. 'जत्र तत्र' दिसा विसा हुइ फैलिओ अनुराग ॥ Jap., (80)
'जत्र तत्र' दिसा विसा जिह ठउर सरब निवास ॥ Rudra. A., (116)
'जत्र तत्र' दिसा विसा निपराज साज बिसार । आन आन सबो गहे पग दत्त देव उदार ।
जान जान सुधरम को घर मान कै गुरदेव ॥ प्रीतिमान सबै लगै मन छाडि कै अहमेव ॥ Rudra. A. (139)
7. जत्र तत्र 'दिसा विसा हुइ फैलिओ अनुराग । Jap. (80)
कि बूझ बूझ कै हठी अरुझ आन जूझ है । सु अंध धुंध हुइ रही 'दिसा विसा' न सूझ है । N.A. (386)
आग लगी सु 'दिसा बिदिसा' मधि जाग तबै तिह ते डर रोए । K. A., (222)
काल ही पाइ सुरासुर गंधव जच्छ भुजंग 'दिसा बिदिसा' है । B.N., I (84)
8. This Persian word is used in *Dasam Granth* throughout to indicate total number of verses and to show that the matter is continuous.
9. सभे 'फोकट धरम' कामं न आयं । B. N. I. (63)
काल न सकत बचाइ कै 'फोकट धरम' निदान । B.N. VI (47)
'फोकट धरम' लखो कर भरमा । इनते सरत न कोई करमा । B.N. VI, (49)
नासां मूंद करै परणामं । 'फोकट धरम' न कउडी कामं । B.N. VI, (57)
'फोकट धरम' जिते जग करही । नरकि कुंड भीतर ते परही । B.N. VI. (58)
जिह 'फोकट धरम' सभै तजि है । इक चित्त क्रिपानिध को भज है । A. U. (159)
'फोकट धरम सजे' सब ही हम एक ही कौ बिध नैक प्रमानयो । S., (13)
ता ही को ध्यानु प्रमान सदा इन 'फोकट धरम' करे फलु नाही । S., (18)
'फोकट धरम' भयो फलहीन जु पूज सिला जुगि कोट गवाई । S., (19)
10. वेद पुरान कतेब कुरान 'जिमीन जमान' सभान के पेखे । A. U. (24)
'जिमी जमान' के विखै समस्त एक जोत है । A. U. (166)
ईहां हरी । उहां हरी । 'जिमी हरी । जमा हरी' । A. U. (53)
कि ओ बे मुहाबसतु शाहानि शाह ।
'जिमीनो जमां' रा सच्चहए पातशाह । J. N. (71)
11. जो तिन कहा सु सभन उचारौ डिंभ विंभ कछु नैक न करौ । B. N. VI (50)
काहे को डिंभ करो जग में इहलोक गयो परलोक गवावो । P. Ch. 266 (24)
न नैनं मिचाऊ । न डिंभं दिखाऊ । न कुकरमं कमाऊ । न भेखी कहाऊ । B. N., VI (52)
जे जे जग को डिंभ दिखावे । लोगन मूडि अधिक सुख पावे । B.N., VI (57)
12. जो हम को परमेसर उचरि है । ते सभ नरिक कुंड महि परि हैं ।
मो को दासु 'तवन' का जानो । या में भेद न रंच पछाना । B.N., VI (32)
जुद्ध काज त्रिप हमै बुलायो । आपि 'तवन' की ओर सिधायो । B.N., IX (2)
पूजि जानि करि जो तरुनि मुरि कै करत पयान ।
'तवनि' तरुनि गुर तवन की लागत सुता समान । P. Ch. 21 (38)
'तवन' त्रिया को तुरत ही डोगर घाड उबारि । ताहि तुरत मारत भयो गरे रसरिया डारि । P. Ch., 17 (2)

Keet (कीट)¹³, *Moond mundana* (मूंड मुंडाना)¹⁴, *Madra des* (मद्र देस)¹⁵, *Samapata-masatu subhamasatu* (समापतमसतु सुभमसतु)¹⁶, *Kal* (काल)¹⁷, *Mahakal* (महाकाल)¹⁸,

13. अकाल पुरख बाच इस 'कीट' प्रत । B. N. VI (5 f)
लखे साह संग्राम जुभे जुभारं । तवं 'कीट' बाण कमाणं संभारं । B. N. VIII (24)
तवं 'कीट' तौ लौ तुफंगं संभारो । B. N., IX (17)
14. हाथ मित्र के दरब न आयो । नाहक अपनो 'मूड मुंडायो' । P. Ch. 83 (14)
15. तही प्रकास हमारा भयो । पटना सहर बिखै भव लयो ।
'मद् देस' हम को ले आए । भांति भांति दाइअन दलराए । B. N. VII (2)
तब अउरंग मन माहि रिसावा 'मद् देस' को पूत पठावा । B. N., XIII (1)
'मद् देस' एस्वरजा बरी जब । भांति भांति के जग कीए तब । B. N., II (23)
ताको नाथ बिलाइत गयो । आवत 'मद् देस' नहि भयो । P. Ch., 176 (2)
बहुरौ मिली नाथ सौ जाई । तिय कौ 'मद् देस' लै आई । P. Ch., 176 (21)
16. This expression is found at the end of almost each part or work of the *Dasam Granth*.
17. 'काल' ही पाइ भयो भगवान सु जागत या जग जा की कला है । B. N., I (84)
चेत रे चेत अजो जीअ मै जड़ 'काल' क्रिया बिन काम न ऐहै । B. N., I. (98)
हमहं लोगन अधिक डरायो । 'काल' करम को मरम न पायो । B. N., XIII (2)
'काल' ही पाइ सदा सिव जू सब देस बिदेस भइया हम जानयो । S. (23)
कछु 'काल' की भूअ बक्र छित डारीआ जिम सक । B. A., Intro. (23)
अत करत सब जग कौ 'काला' । नामु काल ताते जग डाला । Ch. A. Intro (9)
'काल' तास आगिआ दीन । तब बेद ब्रहमा कीन ।
तब तास बाढयो गरब । सरि आप जानन सरब । B. A., Intro (22)
जो 'काल' कौ इक बार धिऐ है । ताके काल निकट नहि ऐहै । P. Ch. 405 (398)
जब जब होत अरिसटि अपारा ॥ तब तब देह धरत अवताग ॥
काल सबन को पेख तमासा ॥ अंतहकाल करत है नासा ॥ Ch. A. Intro. (2)
काल सबन का करत पसारा ॥ अंतकाल सोई स्थापनदारा ॥
आपन रूप अनंतन धरही ॥ आपहि मध लीन पुन करही ॥ Ch. A. Intro. (3)
काल आपनो नामु छपाई ॥ अवरन के सिरि दै बुरिआई ॥
आपन रहत निरालम जग ते ॥ जान लए जाना मै तब ते ॥ Ch. A. Intro. (5)
अथ स्त्री काल जी की उमतति । B. N., I. (1 f)
रणं तिआगि भागे ॥ सबै त्रास पागे ॥
भई जीत मेरी ॥ क्रिया काल केरो ॥ B. N. VIII (4)
जवन काल सब जगत बनायो । देव दंत दच्छन उपजायो । P. Ch. 405 (385)
जवन काल सब लोक सवारा नमस्कार है ताहि हमारा ॥ P. Ch. 405 (384)
चेत रे चेत अजो जीय मै जड़ काल क्रिया बिन काम न ऐहै ॥ B. N. I (98)
18. तह हम अधिक तपस्सिआ साधी । 'महाकाल' कालका अराधी । B. N., VI (2)
'महाकाल' रखवार हमारो । महालोह मै किंकर थारो । K. A. (435)
तब दिज 'महाकाल' को ध्यायो । सरिता महि पाहन न बहायो । P. Ch. 226 (124)
दिज हम 'महाकाल' कौ मानै । पाहन मै मन को नहि आने । P. Ch. 266 (91)
एकै 'महाकाल' हम माने । महौरुद्र कह कछु न जाने । P. Ch. 266 (89)

Akal (अकाल)¹⁹, *Sarab kal* (सरब काल)²⁰, *Karam kal or karam rekh or Karam jar* (करम काल अथवा करम रेख अथवा करम जार)²¹, *Asidhuj* (असिधुज)², *Asiketū* (असिकेतु)²³, *Chhor* (छोर)²⁴

19. दीन दइआल 'अकाल' भजे बिन अंत को अंत के धाम सिधारे ॥ A. U., (252)
 अकाल दिआल अलेख अभेख ॥ Jap., (192)
 आदि अपार अलेख अनंत 'अकाल' अभेख अलकख अनासा । Ch. Ch., I (1)
20. नमो सरब काले ॥ Jap., (19)
 'सरब काल' जी दी रछिआ हमने । सरबलोह जी दी सदा रछिआ हमने । A. U. (1)
 'सरब काल' सभ साध उवारे । दुखु दैकै दोखी सभ मारे । B. N., XIV (1)
 'सरब काल' है पिता अपारा । देबि कालका मात हमारा । B. N. XIV (4)
 'सरब काल' करणा तब भरे । सेवक जानि दया रस ढरे ॥ B. N. XIV (7)
 'सरब काल' रच्छा सभ काल । लोहरच्छ सरबदा बिसाल ॥ B. N., XIV (9)
21. बहुरि बिखाध बाधियं । किनी न ताहि साधियं ।
 'कर'म काल' यौ भई । सु भूम बंस ते गई । B. N. V, (1)
 हमहूं लोगन अधिक डरायो । 'काल करम' को मरम न पायो । B. N. XIII (2)
 कितक दिवस बीते जबै कंस राज उतपात ।
 तबै कथा अउरै चली 'करम रेख' की बात । K. A. (44)
 सातो अकास सातो पतार । बिथरिओ अद्रिसट जिह 'करमजारि' ॥ A. U. (272)
22. जे पूजा असिकेतु की नित प्रति करै बनाइ ।
 तिन पर अपनो हाथ दै 'असिधुज' लेत बचाइ । P. Ch. 405, (367)
 आपु हाथ दै मुभै उवरियै । मरन काल का त्रास निबरियै ।
 हूजो सदा हमारे पच्छा । स्त्री 'असिधुज' जू करियहु रच्छा । P. Ch. 405, (381)
 जो 'असिधुज' तव सरनी परे । तिनको दुमटु दुखित ह्वै मरे । P. Ch. 405, (397)
23. जे पूजा 'असिकेतु' की नित प्रति करै बनाइ ।
 तिन पर अपनो हाथ दै असिधुज लेत बचाइ । P. Ch. 405, (367)
 पुनि राछस का काटा सीसा । स्त्री 'असिकेत' जगत के ईसा ॥ P. Ch. 405(375)
24. तुमरी प्रेम भगति जब गहि हौ । 'छोर' कथा सब ही तब कहि हौ । B. N., II (8)
 पाहिले चंडी चरित्र बनायो । नख सिल ते क्रम भाख सुनायो ।
 'छोर' कथा तब प्रथम सुनाई । अब चाहत फिरि करौ बडाई । B. N. XIV, (14)
 बिनु सौदा आवत भई तीर पिया के नार ।
 छोरि गांठ देखै कहा तामैं निकसी छार । P. Ch. 45 (6)
 यह सुनि बात रीफि जड़ गयो । 'छोरि' भंडार अधिक धनु दयो । P. Ch. 105 (14)
 भेजि सहचरी ताहि बुलायो निजु सदन । काम भोग तिह संग करयो त्रिय 'छोरि' मन । P. Ch. 119 (12)
 'छोरि' दए कच कांधन ऊपर सुहे पाग सौ सीस सुहावै । P. Ch. 119 (12)
 जार हमारो चोर तव या संदूक के माहिं । 'छोरि' अब इह देखियै कहौ सुवाहि कराहिं । P. Ch. 44, (6)
 'छोरि' भंडार अमित धन दियो । दुहिता हेत बिदा तिह कियो । P. Ch. 119 (12)

Rai or Rae or Ray (राई अथवा राए)²⁵, *Mahadin* (महादीन)²⁶, *Tapodhan* (तपोधन)²⁷, *Mare reechh rojh jhankhara* (मारे रीछ रोक्क भंखारा)²⁸, *Ka (kaha) bhayo jo* (का भयो जो अथवा कहा भयो जो)²⁹.

(j) There are certain words and expressions, frequently used by the poet in his works, which have left a precedent for the Sikhs to follow in every day life. These words and expressions are :—

Sattinam (सत्तिनाम)¹, *Ek Onkar Wahiguru ji ki Fateh* (एक ओंकार वाहिगुरु जी की फतह)²,

25. सरब काल रच्छा सभकाल । लोहरच्छ सरबदा विसाल ॥
 ढीठ भयो तव क्रिया लखाई । ऐंडो फिरो सभन भयो 'राई' ॥ B. N. XIV, (9)
 सुनत 'राव' को बचन सवन त्रिय मन अधिक रिसाइ ।
 चोर चोर कहि कै उठी सिख्यन दियो जगाइ ॥ P. Ch. 21 (59)
 इह छल खेलि 'राइ' भज आयो । बंदसाल त्रिय भ्रात पठायो ।
 सिख्यन भेद अभेद न पायो । वाही कौ तसकर ठहरायो । P. Ch. 22 (9)
 'राइ' सभा महि बचन उचारे । पनही पामरी हरे हमारे ।
 तांहि सिख्य जो हम्मै बतावै । ताके काल निकट नहि आवै ॥ P. Ch. 23, (3)
26. किते क्रिसन से कीट कोटै बनाए । किते राम से मेटि डारे उपाए ।
 'महांदीन' केते प्रिथी मांभ हूए । समै आपनी आपनी अंति मूए ॥ B. N. I (27)
 जे प्रभ परम पुरख उपजाए । तिन तिन अपने राह चलाए ॥
 'महादीन' तबि प्रभ उपराजा । अरब देस को कीनीं राजा ॥ B. N. VI (26)
 संनिआसन दत्त रूप करि जानयो । जोगन गुर गोरख करि मान्यो ।
 रामानंद बैरागन जाना । 'महादीन' तुरकन पहचाना । B.A. Raghu Raja (140)
 परमं पुरानं पवित्रं परेयं ॥ आनादं अनीलं असंभं अजेयं ।
 अभेदं अछेदं पवित्रं प्रमार्थं ॥ 'महादीन' दीनं महानाथ नाथं ॥ B.N., I (16)
27. तीरथ कोट कीए इसनान दीए बहुदान महाव्रित धारे ।
 देस फिरिआ करि भेस 'तपोधन' केस धरे न मिले हरि पिआरे । A. U. (252)
 'कहा भयो' जो धर मूड जटा सु 'तपोधन' को जग भेख दिखायो । K. A. (2237)
28. भांति भांति बन खेल सिकारा । 'मारे रीछ रोक्क भंखारा' । B. N. VIII (1)
 सो त्रिय खेलन चढ़ा सिकारा । 'रोक्क रीछ मारे भंखारा' । P. Ch. 344 (4)
 तहिं के सिंघ घने चुनि मारे । 'रोक्क रोछ' बहु भांति बिदारे । B. N. VIII (3)
29. 'कहा भयो' जो दोऊ लोचन मूंद कै बैठि रहिआो बक धिआन लगाइआो । A. U. (29)
 'का भयो' जो धर मूड जटा सु तपोधन को जग भेख दिखाआो । K. A. (2237)
 'का भयो' जो कोऊ लोचन मूंद भली बिध सों हरि गुन गायो । K. A. (2237)
 'कहा भयो' जो भांग भूलि भौदू नहि खाई ।
 हो निजु तन ते बिसंभार रहत सभ लखत लुकाई । P. Ch. 266, (80)
 'कहा भयो' जो दोऊ लोचन मूंद कै बैठि रहिआो बक धिआन लगाइआो । A. U. (29)
1. तिन भी एकु पंथु उपराजा । लिंग बिना कीने सभ राजा ।
 सभ ते अपना नामु जपायो । 'सति नामु' काहू न दिड़ायो ॥ B. N., VI (27)
 यह सभ भेद साधु कोऊ जानै । 'सत्ति नाम' को तत्तु पछानै ।
 जो साधक या कौ लखि पावै । जननी जठर बहुरि नहि आवै ॥ P. Ch. 81. (11)
 'सत्तिनाम' जो जिय लख पावै । ताके काल निकट नहि आवै ॥ P. Ch. 81 (14)

2. Ch. I (first line) ; Ch. V. (first line) Ch. A. (first line), S. (first line) ; S. M. (first line), P. Ch. (first line), J. N. (first line).

Ek Onkar Satgur Prasadi (एक ओंकार सतगुरु प्रसादि)³, *Akal Purakh* (अकाल पुरख)⁴, *Kal Purakh* (काल पुरख)⁵, *Sach he Patshah* (सच्चह ए पातशाह)⁶, *Yazdan Akal* (यजदां अकाल)⁷, *Twa prasadi* (त्व प्रसादि)⁸, *Ardas* (अरदास)⁹, *Kes* (केस)¹⁰, *Sardar* (सरदार)¹¹, *Singh* (सिंह)¹², *Kuar or Kunari or kaur* (कुअर अथवा कुअरि अथवा कौर)¹³.

The seven-fold external evidence and six-fold internal one together with that of a matchless style with a vigorous uniformity of its own, when fully weighed and considered, lead one to the conclusion that the whole of the *Dasam Granth*, with all its parts, without exception, is the work of one poet alone and that that poet is no other than Guru Gobind Singh. He is himself *Ram, Syam, Hari, Kal* and *Gobind*. He was a versatile genius, a warrior, a saint, a poet, gifted with a sense of humour and a love for drama, as it is evident from the anecdotes of his life, narrated by Macauliffe. He was himself the greatest actor of his time on the stage of the Punjab. In every line of each of the works of the *Dasam Granth*, there is a characteristic ring of his voice, a characteristic touch of his hand, and every word of it bears a characteristic impress of his mind.

3. Jap (first line), A. U. (first line), B. N. (first line), G. P. (first line), B.A. (first line), Rudra A (first line) S. H. (first line).
4. काल हीन कला संजुगति 'अकाल पुरख' अदेस ।
धरम धाम सु भरम रहत अभूत अलख अभेस ॥ Jap, (84)
'अकाल पुरख' की रच्छा हमनै । सरबलोह दी रछिआ हमनै ।
सरबकाल जी दी रछिआ हमनै । सरबलोह जी दी सदा रछिया हमनै ॥ A. U. (1)
5. आन हरत प्रिथवी को भारा । बहु विधि असुरन करत संघारा ।
भूम भार हर सुरपुर जाई । 'काल पुरख' मो रहत समाई ॥ Bishen A. 4
'काल पुरख' की देहि मो कोटिक बिसन महेस ।
कोट इंद्र ब्रहमा किते रव ससि क्रोर जलेस ॥ Shesh Shai A. (1)
6. कि ओ बे मुहाबसतु शाहान शाह । जिमीनो जमां 'सच्चहए पातशाह' ॥ J. N. (71)
7. कि औरा गरूर असत बर मुलको माल । व मारा पनासत 'यजदां अकाल' ॥ J. N. (106)
8. G. P. (39, 40, 41, 42, 43, 44, 45, 46, 47, 48, etc.), Jap, (In the very beginning) ; A. U. 267 ;
9. अब जो जो मै लखे तमासा । सो सां करो तुमै 'अरदासा' ॥ B. N., XIV, (3)
जाइ सखी बीरम दे पासा । इह्वि विधि साथ करी 'अरदासा' ॥ P. Ch, 336, (14)
10. तीरथ कोट कीए इसनान दीए बहुदान महाब्रित धारे ।
देस फिरिओ करि भेस 'तपोधन' 'केस' धरे न मिले हरि पिआरे ॥ A. U. (252)
बड़े सिद्ध जाके धरे सूर सोभै । लखै दैत कनया जिनै चित लोभै ।
कढ़े दंत पंतं सिर 'केस' उच्चं । लखे गरभणीआणि के गरभ मुच्चं ॥ B. A, Aj Raja, (58)
मोचन कौ गहि कै इक हाथन सीस हू के सभ 'केस' उपाँ ॥ P. Ch. 266 (50)
11. जुद्ध भयो इह भांति अपारा । तुरकन को मार्यो 'सिरदारा' ॥ B. N., XII, (1)
दौला की गुजराति मै बसत सु लोक अपार ।
चारि बरन तिह्व ठां रहै ऊच नीच 'सरदार' ॥ P, Ch, 255, (1)
तैलंगा जह्व देस अपारा । समरसैन तह्व को 'सरदारा' ॥ P, Ch, 271, (1)
12. B. N., IX (3), XII (3) ; K. A. (1352-1476).
13. 'मोचन कौ' गहि कै इक हाथन सीस हू के सभ केस उपाँ ॥ P, Ch, 266, (5)
'प्रेम कुअरि' ताकी इक रानी । विरध राव लखि करि डरपानी ।
याके धाम एक सुत नाही । इह चिंता ताके चित माही ॥ P. Ch. 25 (4)

CHAPTER II

THE POETIC BACKGROUND

The poetry of the *Dasam Granth* is a brilliant, though apparently an isolated phenomenon in the literary history of the Punjab. The Tenth Guru of the Sikhs (1666-1708) with a century-old tradition of 'Gurbani' before him, took to Braji Poetry. In his darbar at Anandpur, he patronised poets of Braji and himself composed verses in the language of the east. In the Punjab itself, the Poets of Braji, if any, were few and far between and wooed the Muse in the blissful obscurity of their private lives or in the hills of the north. Some of them who were touched by the martyrdom of the Ninth Guru and admired the youthful ardour of Gobind Singh, sought his patronage and wrote verses under his inspiration. The impulse to write Braji appears, therefore, to have come from two sources. In the darbar of the Ninth Guru, there were according to Kahan Singh, the great Lexicographer, several poets who attempted verse in Braji. The poetry of the Guru himself is considerably, if not wholly, Braji in character as it is evident in the last verses of his in the holy *Granth*.² The other source of inspiration must be the contemporary Braji poetry³, the waves of which came to the Punjab like the waves of light or the waves of thought from the east, unlike the hordes of barbarians that came down upon it from the west. The poetry of Kabir and Sur, like that of Tulsi and other Bhaktas, had come in this way and spread over it like the sun-shine and flooded the parched hearts of the Punjabi Hindus. It may be, therefore, surmised or even presumed that some of the poets who enjoyed his patronage, hailed from the Braji region, bringing with them the gift of charming Braji verse of their day.

When the *Dasam Granth* was composed, the early *Riti* School of poetry was flourishing. When Guru Gobind Singh came of age, Chintamani was dead, Raja Jaswant Singh had recently, in 1681, been killed in action against the Afghans, and *Satasai* of Bihari Lal (1603-1663) had become a rage. The story of how these 700 dohas had come to be composed at the court of Jai Singh, the ruler of Jaipur, had gone abroad to each province and awakened a universal curiosity about it. *Satasai* had become the Bible of young poets and lovers. Mati Ram and Deva Datta were, however, his contemporaries, though the former was senior to him. Mati Ram's *Rasaraja* treated *rasas* in general, and *Nayika-bheda* in an elaborate manner and is still regarded as one of the classics of *Riti* poetry.⁴ Deva Datta, too, a representative of his age, was keenly interested in love and feminine beauty.⁵

All these were scholar poets, who had fully studied the art of poetry and its technique. They had led a new school of poetry, patronised by the court, the rich and the idle. It was secular, sensuous and lyrical. It combined in itself the various cults like *Rasa*, *Alankara* and *Dhwani*.⁶ The poets were not so much inspired by the passion of love, as

1. M. K.

2. *Adi Granth*, Shalok Mahala Nawan.

3. *Adi Granth* Bhagtan di-Bani.

4. H. L. 100 f.

5. Ibid.

6. H. L., 80.

were concerned with *Nayika-bheda*, *Nakha-shikha*, the minute details or physical features of their object of passion or praise. Their method became, therefore, descriptive, elaborate and analytical. Its effect was rhetorical. Its use became, consequently, conventional.

The composition of the *Dasam Granth* bears evident marks of this influence of the *Riti* School. The composition of *Ras Mandal Varnan* and *Birah Natak* is a specimen of love poetry, the old motif of which is Radha-Krishna romance. The *Ras Mandal Varnan* contains an account of Krishna's stay at Kunj Gali, his sports with cowmaids and his intimacy with Radhika, and her *Maan Lila* (मानलीला). *Birah Natak* describes in two *Barah Mahas*¹ the pangs of separation felt by Radhika and her maids. The poet has not, however, indulged in any passion of his own. There are no love lyrics in the manner of Bihari, Mati Ram or Deva Datta. The wonderful effect of the *Riti* School can, however, be traced in the description of characters or portrait-painting, of which there are numerous instances in the *Granth*².

The other great tendency of Braji poetry which seems to have exercised considerable influence on the poetry of the *Dasam Granth*, and which must have made a greater appeal to the son of a martyr, was the poetry of *vir rasa* narrated in a long poem. The great exponent of this school of poetry was Bhushan (1613-1715) who is believed to have entered upon his career about 19 years before Guru Gobind Singh was born in Patna. He enjoyed the patronage of Shivaji and Chhatrasal of Panna, and paid homage to them in immortal verse. What Dr. Dwivedi says of him may aptly hold good in the case of Guru Gobind Singh also :

"This great poet virtually ignored *sringara* and dedicated his great talents to other *rasas*, particularly *vira* and *raudra*. Thus the presence of Bhushan who flouted the tendencies of his degenerate age is an agreeable surprise and a refreshing fact. His bold and clamant voice must have sounded like a clarion call, seeking to rally the down-trodden Hindus suffering from despair to a new effect at revival³."

The clarion-call, no doubt, echoed and re-echoed all over the country and had a rallying effect on the Sikhs of the Punjab. They heard it in the person of Guru Gobind Singh and answered it with the voice that has not died yet.

Speaking of *Bhushan's* popularity, Dr. Dwivedi adds :

"Bhushan was not a mere court poet but had a large audience and touched the hearts of the common man of his times..... Bhushan's name is a byword and his poetry is recited in all parts where Hindi is spoken⁴."

No wonder that Bhushan's heroic poetry might have been recited in the darbar of Guru Gobind Singh, and it stirred the hearts of the rebellious Punjabis. His *Shivaraj Bhushan*, *Shiva Bavani*, and *Chhatrasal Dasak* must have been read and recited while the

1. "Barah Mah is an account of the twelve months of the Punjabi year. The poet describes the pangs of.....separation in each of these months".—P. S. P., XXIII.

In Hindi it is known as Barah Masa (बारह मासा)

2. See chapter on Art Value : *Art of Description*

3. H. L., 99.

4. *ibid.*

Moghul tyranny had made the Hindus sullen and sore. It would, therefore, be not unseemly to presume that Guru Gobind Singh drew inspiration from the revolt of Shivaji, particularly, from the Rajputs whose name-suffix *Singh* and saffron-coloured banner he adopted ! His three versions of *Chandi Charitra*, two in Braji and one in Punjabi (*Chandi-di-Var*), bear an eloquent testimony to this suggestion. His descriptions of battle-scenes, skirmishes and duels, are numerous and met with in almost every part of the *Dasam Granth*. They are informed with *vir* and *raudra rasas* and are a thrilling fare for the audience which was called upon to wage an eternal war against political and religious tyranny of the foreign rulers.

In the Punjabi verse, the poetic tradition of the Sikh Gurus and Bhai Gurdas must have influenced the minds of Guru Gobind Singh, more deeply and intensely. The *Dasam Granth* itself is a compendium of verse in various metres, *rags* or forms, with a rich content on numerous themes, ranging from mysticism to satire. The main body of the verse is, no doubt, devotional but it is set off with the didactic on the one hand and the satirical on the other. Guru Gobind Singh was a profound scholar of the *Adi Granth* and is believed to have dictated orally the whole of it to Bhai Mani Singh at Damdama. It is, no wonder, therefore, that he should have been deeply influenced by the thought, the music, the sentiments and the style of the hymns of the Gurus, as well as those of the *Bhaktas*, the select pieces from whom in Braji have been included in the *Granth* in *Gurmukhi* script. It is, therefore, suggested that his devotional, didactic and satirical verse owes a great deal to the *Gurbani* of the *Adi Granth*.

The secular culture of the Punjab in the Mughal period cannot but have exercised a considerable influence on the young poet. Romances of love were very popular in those days and were sung on social or festive gatherings. It was probably these which provided, to some extent, the motif for *Pakhian Charitra*, popularly known as *Triya Charitra*. The Punjabi mind loved romance into which it escaped from the sordid realities of the political suppression and religious tyranny, from the despotism of the kings and the ever-haunting shadow of foreign invasions or eruptions. Humour and romance were, therefore, always welcomed, next to religion, as the saving grace of life. Once the story of Gopi Chand was recited in a gathering in the evening. Some of the Puritans objected to it for its secular exoteric character. Guru Gobind Singh, however, allowed it for its deep moral and spiritual significance¹. On another occasion he staged a skit at the expense of the Masands² who had begun to tyrannise over his Sikhs as petty rulers and who exercised religious sway over them in his name. The young Guru had a keen sense of humour, satire and irony as well as of romance; and this may be detected in abundance in his secular verse.

The composition of the *Bachitra Natak Granth* in the *Dasam Granth* seems to bear ample marks of influence, both in subject-matter and style, of early popular *Lila* narratives which came into vogue as early as Nand Das's *Ras Panchadhyayi*, *Maan Lila*, *Daan Lila*, *Virah Manjari*, etc. This approach is supported by a passing remark in the Report of the Sodhak Committee Dasam Patshahi Sri Guru Granth Sahib Ji that *Hanumannatak* was so dear to the *Guru* that he always kept it in his *Gatra*³. *Hanumannatak*, it may be added in this connection, falls in the category of *Lila* narratives and is quoted side by side with the *Bachitra Natak Granth*⁴

1. S. R. Vol. V., 119. 2. S. R. Vol. V, 86 f, 3. Scabbard-strap 4. H. N. pp 154—157

CHAPTER III
BRIEF CRITICAL STUDY OF WORKS IN THE DASAM GRANTH.

1. JAP जाप

The *Jap* is one of the noblest hymns in praise of God. It is inspired by an ardent faith in the benevolence of the First Cause.

The Creator and Lord of the Universe (*Akal*) is formless, invisible, immeasurably great, King of kings, God of gods, the Moon of moons, the Sun of suns. His mystery is impenetrable. His glory is indefinable. His holiness is unsurpassable. His sovereignty is eternal and His law is constant.

It is impossible to know Him fully, to represent Him in any form, to identify Him with any religion, caste or sect, to confine Him to any place. But He manifests Himself in countless forms and in countless ways. He pervades everywhere in His creation, in its permanent or fleeting phases. He is changeless, immortal, everywhere, ever-active, ever-luminous.

He is the Creator, Preserver and Destroyer of all. He is the enemy of miscreants and strikes down the tyrannous. Yet out of His infinite mercy He provides daily bread to all. He redeems man from hell and from birth and death. He hears the prayer of every heart.

He is Light, Love, Good, Beauty, Truth, Energy. He is Glory of kings, the Support of the lowly and the Home of grace. He is accessible to the soul alone through a life of prayer and praise. After playing the wonderful game of creation, He resolves everything into Himself and becomes the Absolute again. His word to us is the Yoga, His name the highest gift and honour. In short, He is the highest ideal to man. He is more real than all rites and ceremonies. He speaks in all things. He is the master-mind.

The *Jap* was composed by the Tenth Guru himself for daily recitation as a supplement to the *Japji* of Guru Nanak. It was probably suggested to him by "*Vishnu Sahasra Nam*"—Vishnu's thousand names, a popular book of religious recitations amongst the Hindus.² It is a long poem composed in nearly eight hundred verses, in 199 distichs, in ten metres:³ *Chhappai*, *Bhujang Pravat*, *Chachari*, *Rual*, *Bhagwati*, *Harbolmana*, *Charpat*, *Madhubhar*, *Rasawal* and *Ek-Achhari* which are often repeated with varying effects.³

1. A. G., CXIII; S. R. Vol. V, 261 fn.

2. S. R. Vol. V, 260; H. S., 356; H. P. L., 39.

3. Metre	Serial No.	Total No.	Metre	Serial No.	Total No.	
Chhappai	1.	1.	Rual	79—86=8	8.	
Bhujang Pravat.	2—28=27	65.	Bhagwati	103—132=30	41.	
	44—61=18			150—160=11		
	64—73=10		Harbolmana	171—184=14	14.	
	96—98=3					
	115—188=4					
Chachari	197—199=3	32.	Charpat	74—78=5	8.	
	21—43=15		Madhubhar.	142—144=3		
	62—63=2			87—93=7		
	94—97=2		Rasawal.	161—170=10		17.
	99—102=4			145—149=5		
133—141=9	Ek-Achhari	189—196=8	8.			
					199	

Besides its rich variety, the *Jap's* metre is a powerful instrument of expression as controlled by the dynamic personality of the *Guru* and his spirit of devotion. It is, therefore, full of vigour, enthusiasm as well as piety and devotion. *Vir rasa* as well as *shant rasa* alternate even as the mood of the verse controls them.

The language of the *Jap* is *Braj*, a variety of medieval Hindi, with a mixture of Sanskrit, Persian and Arabic words as well, which form nearly 7% of the diction¹. The language of the *Jap*, like that of the *Akal Ustat* or the *Swaiyas*, is characterized by "Profusion of colour and sound form". This is due to the rich variety of diction drawn from all possible sources.²

The *Jap* contains *Stotra* (Mantraic or Incantational) form of verse³. It is composed in Sanskrit phraseology, in familiar Hindi rhythms and rhymes. The words are simple and familiar to a reader of Hindi. The diction consists mosly in substantives which are the names of God, and epithets which are the attributes of God. The lines are short and the words vary often from one to four. The rhythm is, therefore, quick. There is often a pause in the middle of a line and both parts appear to rhyme together. This makes the verse most suitable for recitation⁴.

1. Compare :

(a) Braj with Sanskrit

रुआल छंद—	नाम काम बिहीन पेखत धाम हूं नहि जाहि	॥ सरबमान सरबत्रमान सदैव मानत ताहि	॥
	एकमूर्ति अनेकदरसन कीन रूप अनेक	॥ खेलखेल अखेलखेलन अंत को फिरि एक	॥ Jap, (81)
• मधुभार छंद—	गुनगन उदार	॥ महिमा अपार	॥ आसन अभंग
चाचरी छंद—	अभंग हैं	॥ अनंग हैं	॥ उपमा अनंग
	अभरम हैं	॥ अकरम हैं	॥ अभेख हैं
			॥ अलेख हैं
			॥ अनादि हैं
			॥ जुगादि हैं

(b) Mixed with Sanskrit, Arabic & Persian.

भगवती छंद—	कि राजक रहीम हैं	॥ कि करमं करीम हैं	॥ कि सरबं कली हैं	॥ कि सरबं दली हैं	॥ Jap, (110)
	तमीजुलतमामै	॥ रुजूअलनिधानै	॥ हरीफुत्तअजीमै	॥ रजाइकयकीनै	॥ Jap, (123)
	अनेकुलतरंग हैं	॥ अभेद हैं अभंग हैं	॥ अजीजुलनिवाज हैं	॥ गनीमुलखिराज हैं	॥ Jap, (124)

2. H. P, L., 40.

3 In Hindi literature *stotra* form of verse came from Sanskrit *stotras* written as prayers to gods and goddesses. It was extremely popular with the poets of the Bhakti School and it was a medium of devotional singing. In the *Riti Kal* that followed the *Bhakti Kal*, it has not been a favourite with the poets of secular works. There were however, poets here and there who still continued attempting the mantraic verse. In *Hanumannatak* and *Hanuman Bahuk* we meet with examples of this verse. Guru Gobind Singh has employed this form of composition in many of his works in the *Dasam Granth*.

4. Compare :

भुजंग प्रयात—	नमसत्वं अकाले	॥ नमसत्वं क्रिपाले	॥ नमसतं अरूपे	॥ नमसतं अनूपे	॥ Jap, (2)
	नमसतं अगंजे	॥ नमसतं अभंजे	॥ नमसतं अनामे	॥ नमसतं अठामे	॥ Jap, (4)
	नमो सरब काले	॥ नमो सरब दिआले	॥ नमो सरब रूपे	॥ नमो सरब भूपे	॥ Jap, (19)
	नमो काल काले	॥ नम उतस्सत दिआले	॥ नमसतं अबरने	॥ नमसतं अमरने	॥ Jap, (23)
	नमो सरब सोखं	॥ नमो सरब पोखं	॥ नमो सरब करता	॥ नमो सरब हरता	॥ Jap, (27)
चाचरी छंद—	अरूप हैं	॥ अनूप हैं	॥ अजू हैं	॥ अभू हैं	॥ Jap, (29)
	अलेख हैं	॥ अभेख हैं	॥ अनाम हैं	॥ अकाम हैं	॥ Jap, (30)
	अधे हैं	॥ अभे हैं	॥ अजीत हैं	॥ अभीत हैं	॥ Jap, (31)
	त्रिमान हैं	॥ निधान हैं	॥ त्रिबरग हैं	॥ असरग हैं	॥ Jap, (32)
	अनील हैं	॥ अनाद हैं	॥ अजे हैं	॥ अजाद हैं	॥ Jap, (33)

2. AKAL USTAT

The *Akal Ustat* is a hymn written in praise of the Timeless (*Akal*). A portion of this composition (*Swaiyas: Sravag Sudh...etc.*) is also enjoined to be recited by the faithful in the morning together with the *Japji* and the *Jap*. It was composed by the *Guru* himself.¹

The *Akal Ustat*, as it appears from its themes, was composed not at one time; its different parts were rather composed at different times and were later on compiled together².

The main themes of this long devotional poem are God, religion and rituals, the world and *Chandi*. This work may conveniently be sub-divided into six parts, though the theme of godhood occurs again and again in almost every part.

In the invocation (1-20) to the Timeless (*Akal*), All-steel (*Sarab Loh*), the poet dwells on His Omnipresence, Omnipotence and Supreme Nature.

In the second part (21-30) which is written out in ten *swaiyas*, the poet dwells on the vanity of worldly pomp, power, valour and pilgrimages, rituals, charities, *yoga* and idol-worship.

In the third part (31-200), there is a satire on the various penances and austerities, practised by various sects in India. This part ends with a homily on the equality of men and on the Hindu and Mohammedan forms of worship.

अजनम ॥	अवरन ॥	अभूत ॥	अभरन ॥	Jap, (34)	
अगंज ॥	अभंज ॥	अभूभ ॥	अभंभ ॥	Jap, (35)	
अमीक ॥	रफीक ॥	अधंध ॥	अबंध ॥	Jap, (36)	
निबूभ ॥	अमूभ ॥	अकाल ॥	अजाल ॥	Jap, (37)	
अलाह ॥	अजाह ॥	अनंत ॥	महंत ॥	Jap, (38)	
अलीक ॥	निसीक ॥	निलंभ ॥	असंभ ॥	Jap, (39)	
अगंम ॥	अजंम ॥	अभूत ॥	अछूत ॥	Jap, (40)	
अलोक ॥	असोक ॥	अकरम ॥	अभरम ॥	Jap, (41)	
अजीत ॥	अभीत ॥	अबाह ॥	अगाह ॥	Jap, (42)	
अमान ॥	निधान ॥	अनेक ॥	फिर एक ॥	Jap, (43)	
एक-अछरी छंद—	अजै ॥	अलै ॥	अभै ॥	अवै ॥	Jap (189)
	अभू ॥	अजू ॥	अनास ॥	अकास ॥	Jap, (190)
	अगंज ॥	अभंज ॥	अलख ॥	अभख ॥	Jap, (191)
	अकाल ॥	दिआल ॥	अलेख ॥	अभेख ॥	Jap, (192)
	अनाम ॥	अकाम ॥	अगाह ॥	अढाह ॥	Jap, 193)
	अनाथे ॥	प्रमाथे ॥	अजोनी ॥	अमोनी ॥	Jap, (194)

1. H. P. L., 40 ; I. P. L. 63 ; S. R. 261 ; H. S. 336,

Cunningham, however, holds the view that "the initiatory verse alone is the composition of Gobind", but no other authority supports his statement, for both in spirit and style the initiatory verse and the main text are of a piece together and claim to be the work of the author of the *Jap*. The error of judgment on the part of Cunningham appears to be due to the introductory line to the initiatory verse 'Utar Khase daskhat Ka, Patsahi Das' (Copy of the Tenth King's own handwriting).

2. D. G. I., 6.

The fourth part contains ten couplets (201-210). The first couplet (201) is an introduction to the remaining nine. In these nine couplets the poet deals with theological queries on the spiritual aspect of life, popular along with the philosophy of the Hindu Shastras.

The fifth part (211-230) sings the praises of *Chandi*, the incarnation of the martial spirit. This portion is not believed to be a part and parcel of the *Akal Ustat*, since it has no link with the remaining subject-matter of the work. It appears to be a misfit here. Its right place has yet to be established¹. This is, in fact, an exact translation in twenty *Tribhangis* of the 30 *Tribhangis* in *Bhagwati Padya Pushpanjali Stotra* by Pt. Ram Krishen. In some cases the fourth line of each chhand is, except with minor changes, almost the same, both in *the Akal Ustat* and the original².

The poem concludes with the sixth part (231-272), with a hymn to God in all His splendour.

The last chhand, viz., 272 is incomplete. It should have had four verses as in others, under the heading *Padhari Chhand*. The stanzas 267-268, 269-270 and 271-272 go together in groups. The first group ending with stanza 268 and the second group ending with stanza 270 have the ending line in each as जह्ह तह्ह प्रफुल्ल सुंदर सुजान । The third group should also have ended with the same verse. Accordingly, the third and fourth verses of the last stanza should have been :

बन तन महीप करुणानिधान,
जह्ह तह्ह प्रफुल्ल सुंदर सुजान ।

In the middle of the poem (194—200), the *Guru* gives his conception of divinity which is after that of the other nine *Gurus*. This conception is also contained in ten swaiyas which bring out the mystery, the benevolence and the power of God. Along with the ten swaiyas mentioned in the beginning these form part of the *pahul* or the baptismal ceremony of the Sikhs. Throughout the poem, the *Guru* lays stress on the importance of devotion and the love of God's name.

In the long devotional poem containing a mixture of ecclesiastical satires³ are

1. Dr. Trilochan Singh believes that the verses 211 to 230 fit more properly into some version of *Chandi Charitra* than in *the Akal Ustat*—*The Sikh Review*, May, 1955, P. 34.

2. S. D. K. P., 96.

3. Satire in religious verse in Hindi Literature appears to begin with the *Bhaktas* of the school of Rama Nand. Most of them belonged to the lower class and had inherited unconsciously the spirit of revolt against the formalism, caste superiority and cultural aristocracy of Brahmanic religion of those days. Rama Nand. in his hymns or songs protested against the oppressive nature of religion with its insistence on pilgrimage, observance of vows, worship of image, rituals, etc. Kabir was a very powerful representative of this school and the most popular of all the *Bhaktas* whose influence dominated the Panjab. "He has left many fiery sayings against caste, image-worship and sectarianism." (M. M. I, 101) To me it appears that Kabir is the first religious satirist who influenced *Guru Nanak* and his followers down to *Guru Gobind Singh* in didactic and satirical verse,

found interspersed here and there, gems of pure poetry¹. There are beautiful pieces imbued with *Shant rasa*, typical of the style of the poet. One such piece is *Jale Hari, thale Hari, ure Hari, bane Hari*, ending in a trance of ecstasy : *tuhi tuhi, tuhi tuhi, tuhi tuhi, tuhi tuhi, tuhi tuhi*², i e. Thou in truth art Thou, Thou, Thou; Thou in truth art Thou, Thou, Thou³ ! He loses himself in the most elevated state of realisation, feeling the entire universe losing its separate entity and melting into the Supreme Being he is addressing.

1. Compare :

नाचत फिरत मोर बादर करत घोर दामनी अनेक भाउ करिओ ई करत है ॥
 चंद्रमा ते सीतल न सूरज ते तपत तेज इंद्र सो न राजा भव भूम को भरत है ॥
 सिव से तपसी आदि ब्रह्मा से न वेद चारी सनतकुमार सी तपस्सिआ न अनत है ॥
 गिआन के बिहीन कालफास के अधीन सदा जुगन की चउ ढड़ी फिराए ई फिरत है ॥ A. U., (76)
 नाचिओ ई करत मोर दादर करत सोर सदा घनघोर घन करिओ ई करत है ॥
 एक पाइ ठाढे सदा बन मै रहत बिछ फूक फूक पाव भूम स्रावग धरत है ॥
 पाहन अनेक जुग एक ठउर बासु करै काग अउर चील देस देस विचरत है ॥
 गिआन के बिहीन महादान मै न हूजै लीन भावना यकीन दीन कैसे कै तरत है ॥ A. U., (81)
 जैसे एकु स्वांगी कहूं जोगीआ वैरागी बनै कबहूं सन्निआस भेस बन कै दिखावई ॥
 कहूं पउनअहारी कहूं बैठे लाइ तारी कहूं लोभ की खुमारी सौ अनेक गुन गावई ॥
 कहूं ब्रह्मचारी कहूं हाथ पै लगावै बारी कहूं डंडधारी हुइ कै लोगन भ्रमावई ॥
 कामना अधीन परिओ नाचत है नाचन सो गिआन के बिहीन कैसे ब्रह्मलोक पावई ॥ A. U., (82)
 निरजुर निरूप हो कि सुंदर सरूप हो कि भूरन के भूप हो कि दाता महादान हो ॥
 प्रान के बचया दूध पूत कै दिवया रोग सोग के मिटया किधो मानी महामान हो ॥
 बिदिआ के बिचार हो कि अद्वै अवतार हो कि सिधता की मूर्त कि सुधता की सान हो ॥
 जोबन के जाल हो कि कालहूं के काल हो कि सत्रन के सूल हो कि अतन के प्रान हो ॥ A. U., (19)
 दीनन की प्रतपाल करै नित संत उबार गनीमन गारै ॥
 पच्छ पसू नग नाग नराधप सरब समै सभ को प्रतिपारै ॥
 पोखत है जल मै थल मै पल मै कल के नही करम बिचारै ॥
 दीनइआल दइआनिधि दोखन देखत है पर देत न हारै ॥ A. U., (243)
 देव देवतान कौ सुरेस दानवान कौ महेस गंगधान कउ अभेस कहीअतु है ॥
 रंग मै रंगीन राग रूप मै प्रबीन और काहू पै न दीन साध अधीन कहीअतु है ॥
 पाईए न पार तेजपुंज मै अपार सरब बिदआ के उदार है अपार कहीअतु है ॥
 हाथी की पुकार पल पाछे पहुचत ताहि चीटी की चिघार पहिले ही सुनीअतु है ॥ A. U., (256)
 छीर कैसी छीरावध छाछ कैसी छत्रानेर छपाकर कैसी छब कालिद्रो के कूल के ॥
 हंसनी सी सीहा रूम हीरा सी हुसैनाबाद गंगा कैसी धार चली सातो सिध रूल के ॥
 पारा सी पलाऊगढ रूपा कैसी रामपुर सोरा सी सुरंगाबाद नीके रही भूल के ॥
 चंपा सी चंदेरीकोट चांदनी सी चांदागड़ि कीरति तिहारी रही मालती सी फूल के ॥ A. U., (264)

2. जले हरी ॥ थले हरी ॥ उरे हरी ॥ बने हरी ॥

A. U. (51)

तुही तुही ॥ तुही तुही ॥ तुही तुही ॥ तुही तुही ॥

A.U. (69)

3. G. G. G. S. 56. The beauty of this piece cannot be fully expressed in any translation.

Many of the quatrains or *Swaiyas* are marvellous compositions, strong in diction, rich in poetic fancies and superb in imagery. Here is, for example, one such piece:

“There are many that swim and many that waddle,
And many that eat them up,
There are myriad birds—the feathered beings
That in a trice can take to wings.
But up in the sky are many another
That on these warblers sup,
Where are the waters, where the land,
And where the vaulted blue,
Yet all that “Time” has brought forth,
Both “Time” itself subdued,
As darkness mingles with the light.
As light embraces dark,
All will at last dissolve in Him.
From whom they got the spark¹.”

“This piece of verse is full of pictures and images. The whole drama of life and death has been set forth in picturesque and vivid poetry. So compactly the whole thought has been condensed in just four lines that to translate it aptly in English, it has taken fourteen lines. In other words, what a sonnet ordinarily contains, the poet compactly condensed in a quatrain. Brevity and lucidity are the outstanding merits of his compositions. His words not only convey an idea, but, at the same time, also paint a picture and play a tune.”

The poet's power of expressing subtle truths in a familiar picturesque manner is best illustrated from the verses like this :—

“As sparks flying out of a flame
Fall back in the fire from which they rise ;
As dust rising from the earth
Falls back and on the earth does lie :
As waves beating on the shingle
Go back and in the ocean mingle,
So from God come all things under the sun
And to God return when their race is run.”²”

This long composition is written in *stotra*,³ didactic⁴ and satirical⁵ forms of verse and is imbued with *Adbhut*⁶ and *Shant*⁷ rasas. The luxuriant fluency and the musicalness of the vocabulary can be felt everywhere. It is reeking with *Prasad*⁸ and *Oja gunas*⁹.

1. केते कच्छ मच्छ केते उन कउ करत भच्छ केते अच्छ वच्छ हुइ सपच्छ उड जाहगे ॥
केते नम बोच अच्छ पच्छ कऊ करैगे भच्छ केतक प्रतच्छ हुइ पचाइ खाइ जाहिगे ॥
जल कहा थल कहा गगन के गउन कहा काल के बनाए सबै काल ही चवाहगे ॥
तेज जिउ अतेज मै अतेज जैसे तेज लीन ताही ते उपज सबै ताही मै समाहिगे ॥ A. U., (87)

2. This verse is a free translation by Khushwant Singh and an improvement upon Macauliffe.

जैसे एक आग ते कनूका कोट आग उठे निआरे निआरे हुइ कै फेरि आग में मिलाहगे ॥
जैसे एक धूर ते अनेक धूर पूरत है धूर के कनूका फेर धूर ही समाहगे ॥
जैसे एक नद ते तरंग कोट उपजत है पान के तरंग सबै पान ही कहाहगे ॥
तैसे बिस्वरू ते अभूत भूत प्रगट हुइ ताही ते उपज सबै ताही मै समाहगे ॥ A. U., (87)

This passage, perhaps, shows the predominantly *vishishtadvaita* position of the Guru's thought.—G. G. S., 33 fn.

3. Compare : A. U., (51—69, 211—230, etc).
4. Compare : A. U., (22—26, 28, 79 etc.)
5. Compare : A. U., (21, 24, 29, 30, 71, 72, 73, 75, 76, 79, 82, 83, 84).
6. Compare : A. U., (11—20, 106—120, 129—140, 166)
7. Compare : A. U., (51—69 etc).
8. Compare : A. U., (201—209, 243—251 etc)
9. Compare : A. U., (211, 212, 213, 214, 215, 223, etc.)

The *Akal Ustat* is composed in twelve metres, viz., *Swaiya*, *Kabitta*, *Chaupai*, *Totak*, *Tomar*, *Diragh Tribhangi*, *Dohara*, *Naraj*, *Padhari*, *Bhujang Prayat*, *Ruamal*, and *Laghu Naraj*, very appropriate to the theme and situations. *Swaiyas* are repeated twice, *Kabitta* and *Padhari* three times each¹.

Considering from a literary and philosophical point of view, the *Akal Ustat* would appear to be one of the best works of Guru Gobind Singh. It shows the poet's mastery over language and style and his deep vision in the eternal glory and self-completeness of God. This composition is sure to have a prominent place in the *Sant Kavya* of Hindi Literature, with the growth of study of the *Dasam Granth*.

BACHITRA NATAK GRANTH

While the *Bachitra Natak* is the title of Guru Gobind Singh's autobiography, the stories of *Chaubis Avtar* of *Vishnu* and those of *Brahma* and *Rudra* and *Chandi Charitra I & II*, also constitute a part of the *Bachitra Natak Granth*. This is suggested by the concluding endorsements made by the author in almost all these compositions, such as

Iti Sri Bachitra Natak Granthe..... samapatamastu subhamastu.

Although the *Bachitra Natak* is an autobiography, this as well as the other compositions, are nearer, both in matter and form², to the miracle-narratives (लीला³-वर्णन⁴) which in *Braj Bhasha* came with Nand Dass, near about 1625 B. These miracle-narratives essayed to narrate the miraculous and salient, human as well as supernatural, events of the lives of gods, goddesses or other mythological heroes. *Ras Panchadhyayi*, *Maan Lila*, *Daan Lila*, *Virah Manjari*, *Ramayan Maha Natak*, *Hanumannatak*, *Samayasar Natak*, are some of the popular miracle-narratives⁵. The only reason for naming such compositions as *Natak* seems to be that they displayed to the devotees the various marvels or wonderful performances of their favourite deity.

The *Bachitra Natak Granth* also narrates the wonderful deeds or actions of Guru Gobind Singh as well as those of gods and goddesses who were sent by *Akal Purakh* on a special mission⁶. This part of the *Dasam Granth* has, therefore, been aptly named as the *Bachitra Natak Granth* i. e., the Book of the Wonderful Performances. The word *Natak*

1.	Metre	Serial No.	Total	Metre	Serial No.	Total
	Swaiya.	21—30. 10		Dohara.	201—210. 10	10.
		243—252. 10	20.	Naraj.	161—180. 20	20.
	Kabitta.	11—20. 10		Padhari.	121—140. 20	
		71—90. 20			231—242. 12	
		253—266. 14	44.		267—272. 6	38.
	Chaupai.	1—10. 10	10.	Bhujang Prayat	91—120. 30	30.
	Totak	141—160. 20	20.	Ruamal.	181—200. 20	20.
	Tomar	31—50. 20	20.	Laghu Naraj.	51—70. 20	20.
	Diragh					
	Tribhangi	211—230. 20	20.			272

2. H. N. 105.

3. Compare :

रूप धरो सभ सुरन यो भूम माहि इह भाइ ।

अब लीला देवकी की मुख ते कहौ सुनाइ ॥

इति स्त्री बिसन अवतार ह्वैवो बरननं ।

K. A., (15)

K. A., concluding line after (15)

4. Compare :

5. H. N. 154-57.

6. B. N. VI, (28, 29, 42, 43) ; Ch. A. 8 (3), 9 (3, 4), etc.

has been used by the *Guru* as a synonym of the term *Lila*¹, the wonderful performance² and not in its widely accepted sense i.e., drama, a form of literature. This is evident from the use of the word *Natak* by the *Guru* in his autobiography³.

3. BACHITRA NATAK

The first narrative composition of the *Bachitra Natak Granth* is the *Bachitra Natak*, *Guru Gobind Singh's* autobiography, which begins with a couplet invoking the blessings of the Holy Sword :

"I bow with love and devotion to the Holy Sword.
Assist me that I may complete this work⁴."

The first canto is devoted, like the very last, to the praises of the Almighty. The second canto commences with the life story of the author in his own words. It is related in twelve sections and in three parts. The first part, second to fifth cantos, gives the genealogy of the *Guru's* family from the ancient times. The second part, the sixth canto, deals with the *Guru's* divine mission of emancipation and reformation. In the third part, seventh to thirteenth cantos, the author describes his wars with the hill rajas and the Moghul armies. This autobiography, like any other, is incomplete as it holds out a promise to relate further experiences of the present when it has receded into the past⁵.

Cantos II to IV give what may be called a mythological account of the Sodhi and Bedi sub-castes of the Kshatriya race, of the rulers of the Panjab at Lahore and Kasur, and the descendants of Lav and Kush, the sons of Ram, who traced his descent through Dasarath, Raghu, Suraj and others to Kalsain, a primaeval monarch. There is at the end a prophecy that in Kalyug Nanak would bestow blessings on the Sodhis, and would, on his fourth mortal appearance, become one of that tribe⁶.

In the fifth canto, the *Guru* says that in course of time the castes got mixed up. The Brahmans began to follow the ways of the Sudras; the Kshatriyas the ways of the Vaishyas; the Sudras the ways of the Brahmans; and the Vaishyas the ways of the Kshatriyas.

In good time, Nanak came with a message of his own. After his death, he was reborn as Angad, as Amar Das and as Ram Das successively, as one lamp is lighted by another. Apparently these were four *Gurus* but in truth in each body there was the soul of *Guru Nanak*. When Ram Das departed, his son Arjun became *Guru*, who was followed in order by Har Gobind, Har Rai, Har Krishen⁷, and Teg Bahadur who gave up his life for the Hindu religion in Delhi at the Moghul court⁸.

The sixth canto takes the reader to Hem Kunt⁹, near the Seven *Sring* (Peaks), where

1. Sankshipta Hindi Shabda Sagar (Nagari Pracharini Sabha, IV. Edition, 2002 B. P. 1104). विचित्र काम

2. Bhargava's Standard Illustrated Dictionary of the Hindi Language (Hindi-English 5th Ed., P. 963) 'Wonderful Performance'

3. B. N., V (14)

4. S. R. Vol. V, 286. Compare : नमसकार स्त्री खड्ग को करौ सु हितु चितु लाइ ॥

पूरन करौ गिरंथ इह तुम मुहि करहु सहाइ ॥ B. N., I (1)

5. B. N., XIV

6. H. S. 367, B. N., IV (7, 9).

7. B. N., V (7-12)

8. Compare :

चौपई— तिलक जंमू राखा प्रभ ताका ॥ कीनो बड़ो कलू महि साका ॥

साधनि हेति इती जिनि करी ॥ सीसु दीया परु सी न उचरी ॥ B. N., V (13)

9. B.N. VI, (1,2). In Sanskrit 'Hemakuta,' the Golden Peak, is a chain of mountains between the Himalayas and Mount Meru. —S. R. Vol. V, 296.

the Pandus exercised sovereignty. The soul of Guru Gobind Singh meditated on the Almighty and became absorbed in the Divine essence. The parents of the Guru performed penance. God looked on them with favour and (the soul of) Gobind was called from the Seven Peaks to become one of mankind, much against his will :

“Then my wish was not to reappear,
For my thoughts were bent upon the feet of the Almighty;
But God made known to me His desires.”
And.....sent me into this world¹.
“The Lord said, ‘When mankind was created, the Daityas were sent for the punishment of the wicked,
But the Daityas being strong, forgot me as their God.
Then the Devtas were sent.
But they caused themselves to be worshipped by men as Siva, and Brahma, and Vishnu.
The Sidhs were afterwards born;
But they, following different ways, established many sects.
Then Gorakhnath appeared in the world.
And he, making many kings his disciples, established the sect of Jogis.
Ramanand later came into the world,
And he established the sect of Bairagis after his own fashion.
Mahadin (Muhammad) too was born, and became lord of Arabia.
He established a sect, and required his followers to repeat his name.
Thus they who were sent to guide mankind perversely adopted modes of their own, and misled the world,
None taught the right way to the ignorant²”

1. H. S. 368. Compare :

चौपई—चित न भयो हमरो आवन कह ॥ चुभी रही स्मृत प्रभू चरनन महि ॥
जिउ तिउ प्रभ हम को समझायो ॥ इम कहि के इह लोक पठायो ॥ B. N., VI (5)

2. H. S. 368-89. Compare :

चौपई—जब पहिले हम सिसटि बनाई ॥ दईत रचे दुसट दुखदाई ॥
ते भुजबल बवरे हूँ गए ॥ पूजत परम पुरख रहि गए ॥ B. N., VI (6)
ते हम तमकि तनक मो खापे ॥ तिन की ठउर देवता थापे ॥
ते भी बल पूजा उरभाए ॥ आपन ही परमेसर कहाए ॥ B. N., VI (7)
महादेव अचुत कहवायो ॥ बिसन आप ही को ठहरायो ॥
ब्रहमा आप पारब्रहम बखाना ॥ प्रभ को प्रभू न किनहूँ जाना ॥ B. N., V (8)
तब हरि सिद्ध साध ठहिराए ॥ तिन भी परम पुरुख नहीं पाए ॥
जे कोई होत भयो जगि सिआना ॥ तिन तिन अपनो पंथु चलाना ॥ B. N., VI (14)
पुनि हरि गोरख कौ उपराजा ॥ सिक्ख करे तिन हूँ बडराजा ॥
स्रवन फारि मुद्रा दुऐ डारी ॥ हरि की प्रीति रीति न बिचारी ॥ B. N., VI (24)
पुनि हरि रामानंद को करा ॥ भेस बैरागी को जिन धरा ॥
कंठी कंठि काठ की डारी ॥ प्रभ की क्रिआन कछू बिचारी ॥ B. N., VI (25)
जे प्रभ परम पुरख उपजाए ॥ तिन तिन अपने राह चलाए ॥
महादीन तबि प्रभ उपराजा ॥ अरब देस को कीनो राजा ॥ B. N., VI (26)
तिन भी एकु पंथु उपराजा ॥ लिंग बिना कीने सभ राजा ॥
सभ ते अपना नामु जपायो ॥ सतिनामु काहू न दिडायो ॥ B. N., VI (27)
सभ अपनी अपनी उरभाना ॥ पारब्रहम काहु न पछाना ॥ B. N., VI (28)

'Wherefore, thou, O Gobind ! has been called,
That thou mayest propagate the worship of the One True God, and guide those who have lost
the road'.

On this account God sent me, then I took birth and came into this world.
As He spoke to me so I speak unto men : I bear no enmity to any one.
But whosoever regards me as the Lord, shall be dashed into the pit of hell,
For I am but, as other men, a beholder of the wonders of creation.
The religions of the Hindus and Muhammedans have become corrupt.
The Jogis and the readers of Korans and Purans are but deceivers.
The sanyasis and bairagis no less show the wrong way.
No faith should be put in the worship of images and stones.
The modes of worship of Brahmans and Khshatriyas and others are idle and vain.
All shall pass into hell, for God is not in books and scriptures, but in humility and truth-
fulness¹ !

The next seven cantos relate the conflicts in which the Guru was engaged with the rajas of the hills and the imperial forces. The following details have been given at length in them :

"An account of the battle of Bhangani; the dispatch of Mian Khan and Alif Khan to Jammu and Naudaun respectively to collect revenue ; the victory gained with the Guru's assistance by Raja Bhim Chand over Alif Khan; the dispatch of General Dilawar Khan against the hill chiefs and of his son against the Guru, who was left unmolested owing to the son's flight ; the dispatch by Dilawar Khan of Husain Khan to reduce the Guru to subjection ; the failure of Husain Khan to carry out his orders; his attack on the weaker of the hill chiefs; the victory of Gopal, King of Guler, and of Ram Singh, King of Jaswan, over Himmat, one of Husain Khan's officers ; whom they put to death, the single-handed combat between Raja Ram Singh and Jujhar Singh, Raja of Chander, in which the latter was slain; the dispatch by Aurangzeb of his son to the Panjab, where the masands, fearing that he would attack the Guru, deserted him and fled to the highest mountains; the dispatch of an officer named Mirza Beg to support the young prince and the subsequent expedition of an army under four other officers who, believing that the masands were men of wealth, destroyed their houses and plundered their property."²

The fourteenth and the last canto is an invocation. Here is an abstract of this canto as given by Cunningham :

"O God ! Thou who hast always preserved Thy worshippers from evil,
And hast inflicted punishment on the wicked;
Who hast regarded me as Thy devoted slave and hast served me with Thine own hand.
Now all that I have beheld,
And all Thy glories which I have witnessed,
Will I faithfully relate.
What I beheld in the former world,
By the blessing of God will I make known.
In all my undertakings the goodness of the Lord hath been showered upon me.
Loh (iron) has been my preserver.
Through the goodness of God have I been strong,
And all that I have seen during the various ages will I put in a book;
Everything shall be fully made known³."

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1. H. S. 368-69. Compare : मैं अपना सुत तोहि निवाजा ॥ पंथ प्रचुर करबे कहु साजा ॥
जाहि तहां तै धरमु चलाइ ॥ कबुधि करन ते लोक हटाइ ॥ B.N.,VI (29)
- Also, Compare : B. N. VI (31, 32, 33, etc.)
2. S. R. Vol. V, 304
3. H. S., 369.

This autobiography relates the chief events of the Guru's life up to the advent of prince¹ Muazzim (famous in Indian history as Bahadur Shah)² in the Punjab. After this begins the unforgettable period in the life of the Guru, full of woes and miseries when he was a fugitive³. This period which represents a land-mark in the struggle for freedom from the political aggression and religious tyrannies of the Moghul rulers unfortunately remains unrecorded. However, even in its Present form the *Bachitra Natak* has attracted the attention of literateurs like Dr. Trilochan Singh and Dr. Mohan Singh Diwana:

To Dr. Trilochan Singh the autobiography appears unique for the following reasons :—

- (i) "Guru Gobind Singh gave a detailed account of his previous birth."
- (ii) "Guru Gobind Singh's discourse with God when he was not quite willing to leave His lotus feet, but to fulfil His will and purpose he had to go."
- (iii) "The battles which are described could never have been depicted by other writers in the way Guru Gobind Singh has depicted them, even if he had used available contemporary accounts"
- (iv) "Towards the end of the autobiography is given the plan of *Bachitra Natak* that was yet to be completed. He said, 'I will write about the life story of Avatars as Thou revealest to me, O God.'"

I first wrote *Chandi Charitra*. It was a short version. Now I wish to give a more detailed version⁴,"

Dr. Mohan Singh regards *Bachitra Natak* as—

"a model piece of the art of self-portrayal and self-estimation for its prophet's self-consciousness its simplicity of statement, its frugality of effects⁵"

It is, in truth, an enchanting life story told in a confident, serene and charming manner. By the sweep of his epic imagination, he brings even the pre-historic past to bear on the grim present. The supernatural seems to him as real as the hard facts of his harassed existence.

The *Bachitra Natak* reveals the *Guru's* great love for describing battle-scenes. Out of fourteen cantos, in the eight he has described battles out of which in the seven he was directly or indirectly connected. In such contexts he has often exhibited good taste in the employment of figures of speech. He modifies the spellings and the forms of the words also, in order to extract musical value from them.

The Guru himself gives the following description of a single combat and of the fighting in the battle of Bhangani:—

"Mahant Kripal, raging, lifted his mace and smote the fierce Haiyat Khan on the head, upon which his brains issued bubbling forth as butter from the earthen vessel which Krishan broke. Nand Chand raged in dreadful ire, launching his spear, then wielding his scimitar. When the keen weapon broke, he drew forth his dagger for the honour of the Sodhi race. Then my maternal uncle, Kripal, advanced in his rage. The brave man's body received many arrows, yet he emptied the saddle of many a Turkish chief. Sahib Chand, as a true Kshatri, strove in the battle's fury and slew bloodthirsty heroes, shining lights of Khurasan. Many excellent warriors were slain, and those who survived fled with their lives. Sango Shah, lord of battle, gloriously acquitted himself, and trampled underfoot bloodthirsty Pathans Raja Gopal shouted as he stood in the battle-field, like a tiger in the midst of deer. The brave Hari Chand planted his feet firmly on

1. B. N., XIII.
 2. L. G. G. S., 95.
 3. Ibid, 226.
 4. The Sikh Review, June 1955, pp 45—47.
 5. H. P. L., 40.

the field and in his fury discharged sharp arrows which went through and through his adversaries¹”

The Guru himself confronted Raja Hari Chand and afterwards thus described the combat that ensued :—

“Hari Chand, in his rage, drew forth his arrows. He struck my steed with one and then discharged another at me, but God preserved me and it only grazed my ear in its flight. His third arrow penetrated the buckle of my waist-belt and reached my body, but wounded me not. It is only God who protected me, knowing me His servant. When I felt the touch of the arrow, my anger was kindled. I took up my bow and began to discharge arrows in abundance. Upon this my adversaries began to flee. I took aim and killed the young chief, Hari Chand. When he perished, my heroes trampled their enemies under foot. The Chief of Korori was seized by death. Upon this the hillmen fled in consternation and I, through the favour of the eternal God, gained the victory. Having thus held the battle-field, we raised aloud the song of triumph. I showered wealth on my warriors².”

1. S. R. Vol. V, 39-40. Compare :

भुजंग प्रयात —	क्रिपाल कोपीयं कुतको संभारी ॥	हठी खान हयात के सीस झारी ॥	
	उठी छिच्छि इच्छं कटा मेज जेरं ॥	मनो माखनं मट्टकी कान्ह फोरं ॥	B.N., VIII (7)
	तहा नंदचंदं कीयो कोपु भारो ॥	लगाई बरच्छी क्रिपाणं संभारो ॥	
	तुटी तेग त्रिक्खी कटे जम्मदहुं ॥	हठी राखीयं लज्ज बंसं सनहुं ॥	B.N., VIII (8)
	तहां मातलेयं क्रिपाल क्रुद्धं ॥	छकियो छोभ छत्ती कर्यो जुद्ध सुद्धं ॥	
	सहे देह आपं महाबीरबाणं ॥	करो खान बानीन खाली पलाणं ॥	B.N., VIII (9)
	हठियो साहबं चंद खेतं खत्रियाणं ॥	हने खान खूनी खुरासान भानं ॥	
	तहां बीर बंके भली भांति मारे ॥	बचे प्रान लैकै सिपाही सिघारे ॥	B.N., VIII (10)
	तहां साह संग्राम कीने अखारे ॥	घने खेत मो खान खूनी लतारे ॥	
	त्रिपं गोपलाय खरो खेत गाजै ॥	मिगाभुंड मद्धियं मनो सिघ राजै ॥	B.N., VIII (11)
	तहां एक बीरं हरीचंद कोपियो ॥	भली भांति सोखे तमो पाव रोपियो ॥	
	महां क्रोध कै तीर तीखे प्रहारे ॥	लगै जौन के ताहि पारै पधारै ॥	B.N., VIII (12)

2. S. R. Vol. V, 44. Compare :

भुजंग—	हरी चंद कोपे कमाणं संभारं ॥	प्रथम बाजीयं ताण बाणं प्रहारं ॥	
	दुतीय ताक कै तीर मोकौ चलायं ॥	रखिओ दईव मै कान छवै कै सिघायं ॥	B.N., VIII (29)
	त्रितीय बाण मारियो सु पेटी मभारं ॥	बिधिअं चिलहतं दुअल पारं पधारं ॥	
	चुभी चिंच चरमं कछू घाइन आयं ॥	कलं केवलं जान दासं बचायं ॥	B.N., VIII (30)
रसावल छंद—	जबै बान लगियो ॥	तबै रोस जगियो ॥	
	करं लै कमाणं ॥	हणं बाण ताणं ॥	B.N., VIII (31)
	सबै बीर धाए ॥	सरोधं चलाए ॥	
	तबै ताकि बाणं ॥	हनियो एक जुआणं ॥	B.N., VIII (32)
	हरीचंद मारे ॥	सुजोधा लतारे ॥	
	सु कारोड़ रायं ॥	वहै काल घायं ॥	B.N., VIII (33)
	रणं तिआगि भागे ॥	सबै त्रास पागे ॥	
	भई जीत मेरी ॥	क्रिपा काल केरी ॥	B.N., VIII (34)
	रणं जीति आए ॥	जयं गीत गाए ॥	
	धनं धार बरखे ॥	सबै सूर हरखे ॥	B.N., VIII (35)

The imagery of the *Bachitra Natak* is varied because the nature of the work is mythical,¹ historical² and realistic,³ while the scope of it is vast. The poet has drawn on

1. Mythical. Cosmogony i. e, the theory of the origin of the universe and its inhabitants :—

- चौपई— प्रिथम काल जब करा पसारा ॥ ओअंकार ते खिसटि उपारा ॥
 कालसैण प्रथमै भइओ भूपा ॥ अधिक अतुलि बलि रूप अनूपा ॥ B. N. II, (10)
 कालकेत दूसर भूअ भइओ ॥ क्रूर बरस तीसर जग ठयो ॥
 कालधुज चतुरथ निप सोहै ॥ जिह ते भयो जगत सभ को है ॥ B. N. II, (11)
 सहसराछ जांके सुभ सोहै ॥ सहसपाइ जाके तन मोहै ॥
 सेखनाग पर सोइबो करै ॥ जग तिह सेख साइ उचरै ॥ B. N. II, (12)
 एक स्रवण ते मैल निकारा ॥ ताते मधुकीटभ तन धारा ॥
 दुतीआ कान ते मैलु निकारी ॥ ताते भई खिसटि इह सारी ॥ B. N. II, (13)
 तिन को काल बहुर बध करा ॥ तिन को मेद समुंद मो परा ॥
 चिकन तास जल पर तिर रही ॥ मेधा नाम तबहि ते कही ॥ B. N. II, (14)

2. Historical. History of the origin of the Sodhis :—

- चौपई— तिन के बंस बिखै रघ भयो ॥ रघवंसहि जिह जगहि चलयो ॥
 ताते पुत्र होत भयो अजबर ॥ महारथी अरु महाधनुरधर ॥ B. N. II, (20)
 जब तिन भेस जोग को लयो ॥ राजपाट दसरथ को दयो ॥
 होत भयो वहि महा धनुरधर ॥ तीन त्रिआन बरा जिह रुचिकर ॥ B. N. II, (21)
 प्रिथम जयो तिह राम कुमारा ॥ भरथ लच्छमन सत्रबिदारा ॥
 बहुत काल तिन राज कमायो ॥ काल पाइ सुरपुरहि सिधायो ॥ B. N. II, (22)
 सीआ सुत बहुरि भए दुइ राजा ॥ राजपाट उनही कउ छाजा ॥
 मद्र देस एस्वरजा बरी जब ॥ भांति भांति के जग कीए तब ॥ B. N. II, (23)
 तही तिनै बाधे दुइ पुरवा ॥ एक कसूर दुतीअ लहुरवा ॥
 अधिक पुरी ते दोऊ बिराजी ॥ निरख लंक अमरावत लाजी ॥ B. N. II, (24)
 बहुत काल तिन राज कमायो ॥ जाल काल ते अंत फसायो ॥
 तिन ते पुत्र पौत्र जे वए ॥ राज करत इह जग को भए ॥ B. N. II, (25)
 जौ अब तउ किरपा बल पाऊं ॥ नाम जथामत भाख सुनाऊं ॥
 कालकेत अरु कालराइ मन ॥ जिन ते भए पुत्र घर अनगन ॥ B. N. II, (27)
 कालकेत भयो बली अपारा ॥ कालराइ जिनि नगर निकारा ॥
 भाज सनौढ देस ते गए ॥ तही भूपजा बिआहत भए ॥ B. N. II, (28)
 तिह ते पुत्र भयो जो धामा ॥ सोढी राइ धरा तिहि नामा ॥
 बंस सनौढ त दिन ते थीआ ॥ परम पवित्र पुरख जू कीआ ॥ B. N. II, (29)

3. Realistic. Account of the battle of Bhangani :—

- दोहरा— जुद्ध जीत आए जबै टिकै न तिन पुर पाव ॥
 काहलूर मै बांधियो आन अनंदपुर गांव ॥ B. N. VIII, (36)
 जे जे नर तइह ना भिरे दीने नगर निकार ॥
 जे तिह ठउर भले भिरे तिनै करी प्रितिपार ॥ B. N. VIII, (37)
- चौपई— बहुत दिवस इह भांति बिताए । संत उबार दुसट सभ घाए ॥
 टांग टांग करि हने निदाना । कूकर जिमि तिन तजे प्राणा ॥ B. N. VIII, (36)

his encyclopaedic knowledge of the past as well as of the present and has enriched his arguments¹ by drawing on all his wide resources.

The *Bachitra Natak* is replete with *Adbhut*, *Raudra* and *Vira* Rasas, and *Ojas* and *Prasad* Gunas. Its verse or metres closely correspond to the poet's dominating mood. Its beautiful invocation to the sword in the beginning of this composition is a master-piece of vigorous and powerful style rendered into *Tribhangi* metre.² According to Dr. Narang, the following four verses of Gobind Singh forming an invocation to the sword are among the finest of their kind to be met with in any literature of the world and as they are almost wholly in Sanskrit they will be easily understood in all parts of India³ :—

Khaga Khanda Vihandam, Khala dala Khandam ati ran mandam bara bandam.

Bhuja danda akhandam. tej prachandam, joti-amandam bhana prabham.

Sukha Santa Karnam durmati darnam, Kilbikh harnam asa sarnam.

Jai, jai, jagkaran, srusti ubharan mama pratiparan jai tegham⁴.

“Thou art the Subduer of countries, the Destroyer of the armies of the wicked, in the battle-field. Thou greatly adornest the brave.

Thine arm is infrangible, Thy brightness refulgent, Thy radiance and splendour dazzle like the sun. Thou bestowest happiness on the good, Thou terrifiest the evil, Thou scatterest sinners, I seek Thy protection.

Hail ! hail to the Creator of the world, the Saviour of creation, my Cherisher, hail to thee, O Sword !⁵”

But when he describes his mission of championing the cause of truth and the suppressed humanity, he adopts the *Chaupai* metre in a quieter tone:

“And this great mission did Father, then entrust Himself unto me; and I took birth.

And as He doth command I speak on earth sans jealousy, sans hostility, sans distrust. to any one. Those who call me god shall go to blazing fire of Hell.

Indeed, am just His humble, humble slave let all men know.

Am but his bondsman, only come to see this earthly pantomime—this pageantry⁶”.

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|----|--------|---|----------------|
| 1. | चौपई— | कहा लगे इहु कीट बखानै । महिमा तोरि तुही प्रभ जानै ॥
पिता जनम जिम पूत न पावै । कडा तवन का भेद बतावै ॥ | B. N. II, (4) |
| | दोहरा— | हारि हरिजन दुइ एक है बिब बिचार कछु नाहि ॥
जल ते उपजत तरंग जिउ जल ही बिखै समाहि ॥ | B. N. VI, (60) |
| | दोहरा— | जैसे रवि के तेज ते रेत अधिक तपताइ ॥
रविबल छुद्र न जानई आपन ही गरबाइ ॥ | B. N. XI, (7) |

2. Compare H. P. L. 40.

3. T. S., 142. It is, however, difficult, to fully agree with Dr. Narang that these verses are wholly in Sanskrit as most of the words are in *Apbhraṅsha* form and the compounds and forms do not completely follow the Sanskrit grammar rules.

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|----|-----------|--|--------------|
| 4. | Compare : | खगखंडं बिहंड खलदलखंडं अनिरणमंडं वरबंडं ॥
भुजदंडं अखंडं तेजप्रचंडं जोतिअमंडं भान प्रभं ॥
सुखसंताकरणं दुरमतिदरणं किलबिखहरणं अससरणं ॥
जै जै जगकारणं सिसटउवारणं मम प्रतिपारणं जै तेगं ॥ | B. N. I, (2) |
|----|-----------|--|--------------|

5. S. R. Vol. V. 286.

6. The Spokesman, Guru Gobind Singh Number, 1952, p. 18.

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|-----------|--------|--|---|
| Compare : | चौपई — | इह कारनि प्रभ मोहि पठायो ॥ तब मै जगत जनम धरि आयो ॥
जिम तिन कही इनै तिम कहि हौ ॥ अउर किसु ते बैर न गहि हौ ॥
जे हम को परमेसर उचारि है ॥ ते सभ नरकि कुंड महि परिहै ॥
मो को दासु तवन का जानो ॥ या मै भेदु न रंच पछानो ॥
मै हौ परम पुरख को दासा ॥ देखनि आयो जगत तमासा ॥ | B. N., VI, (31)
B. N., VI, (32)
B. N., VI, (33) |
|-----------|--------|--|---|

The metres used in the *Bachitra Natak* are *Swaiya*, *Totak*, *Tribhangi*, *Dohra*, *Naraj*, *Bhujang Prayat*, *Rasawal*, *Chaupai*, *Chhappai*, *Bhujang*, *Arilla*, *Madhubhar*, *Padhri*. *Dohra*, *Bhujang Prayat*, *Rasawal* and *Chaupai* have been repeated a number of times, as is evident from the data given in the footnote¹.

1.	Metre	Canto No.	Serial No.	Total		Metre	Canto No.	Serial No.	Total	
	Dohra	I	1.	1.				37-44	8.	
		II	2,9,18,35.	4.				70-75	6.	
		IV	8.	1.				82	1.	
		V	2,4,15,16.	4.				86	1.	
		VI	30,47,56,59,					89-91	3.	
			60,64.	6.		III		6-8	3.	
		VIII	19,23,36,37.	4.				19-38	20.	
		IX	15,24	2.		IV		45-48	4.	
		X	9,10	2.		VI		4-6	3.	
		XI	4,5,7,53,57-59			VIII		51-52	2.	
			65,66,	9.				13-16	4.	
		XII	9,11	2.		IX		31-35	5.	
		XIII	22	1.	36.	XI		11-14.	4.	
	Dohra (Charani)	XIII	24,25	2.	2.	XI		33-42	10.	
	Tribhangi.	I	2.	1.				60-64.	5.	
		XI	25.	1.	2.	XII		6-8	3.	90.
	Bhujang- Prayat	I	3-19	17.		Chaupai.	II	1.	1.	
			24-30	7.				3-8	6.	
			35-36	2.				10-17	8.	
			59-69	11.				19-34	16.	
			76-77	2.				36.	1.	
			83-85	2.		III		51	1.	
			87-88	2.		IV		9-10	2.	
		III.	1-5	5.		V		3	1.	
			9	1.				5-14	10.	
			52	1.		VI		1-29	29.	
		IV.	1-3	3.				31-33	3.	
		VIII,	4-12	9.				41-46.	6.	
			17-18	2.				48-50	3.	
			20-22	3.				53-55	3.	
		X.	5-6	2.				57-58	2.	
		XI.	1-3	3.	72.			61-63	3.	
	Bhujang.	III.	39-44	6.		VII		1-3	3.	
			49.	1.		VIII		1-3	3.	
		VIII.	24-30	7.				38	1.	
		IX.	3-7	5.		IX		1-2	2.	
			16-22	7.				23.	1.	
		XI.	26-32	7.		X		1-4	4.	
			45-52	8.	41.	XI		6.	1.	
			84.	1.				8-15	8.	
	Swaiya.	I.	92-101	10.	11.			54	1.	
								67-69	3.	
	Totak.	I.	53-58	6.	6.	XII		1-5	5.	
	Naraj	I.	45-52	8.				10, 12	2.	
			78-81	4.		XIII		1-21	21.	
		III.	10-18	9.				23.	1.	
		V.	1.	1.		XIV		1-11	11.	162.
		VI.	34-40	7.		Chhappai.	III	50	1.	1.
		X.	7-8	2.		Arilla	IV	7	1.	1.
		XI.	55-56	2.	33.	Madhubhar.	IX	8-10	3.	12.
	Rasawal.	I.	20-23	4.			XI	16-24.	9.	2.
			31-34.	4.		Padhri.		43-44	2.	2.
									Grand Total.	471.

The diction of *Bachitra Natak* has a characteristic of its own. It has all sorts of words, monosyllabic as well as polysyllabic, simple as well as compound, current as well as poet's own coinages, but words of Persian and Arabic origin are conspicuous by their absence. The poet's mastery of the diction is evident from the fact that the poet, though a Panjabi, has rarely employed Panjabi words of common usage into this Braji composition which is influenced by Avadhi and archaic Hindi.

With the exception of *Gosain Charitra* by Beni Madhav, *Ardh Kathanak* by Jain poet Banarsi Dass and few works of its kind, biographical poetry in the history of Hindi literature, as found at present, is rare*. However, in the Hindi literature of the Panjab, which, being in Gurmukhi script, still remains unrecorded in the history of Hindi literature, are to be found two types of biographical poetry, i.e., biographies and autobiographies. The works known as *Guru Bilas* and *Janam Sakhis* by different authors are the poetical compositions of the first kind. Those which have come to light so far are *Guru Bilas* by Bhai Darbara Singh, by Bhai Sukha Singh and by Mohan Kavi and *Janam Sakhi* by Baba Ganesha Singh based on the lives of the Gurus. But the *Bachitra Natak* by Guru Gobind Singh is an autobiography which is unique in the history of the Hindi literature.

4-5. CHANDI CHARITRA I & II

The theme of *Chandi Charitra* (I & II), the exploits of Chandi, is the same as that of *Chandi-di-Var*, the ballad of Chandi. Both are the free versions—the former in Hindi¹ and the latter in Panjabi—of Durga Shapta Shati², i.e., the seven hundred verses describing the exploits of the goddess Durga in the *Markandeya Puran* in fourteen cantos (81-94) :

*Racho Chandka Ki Katha bani subh sabb hoi*³

*Iti Sri Markande Purane Sri Chandi Charitra Ukti Bilas.....adhyaya samaptamastu subhamastu*⁴

Both the *Chandi Charitras* and the *Chandi-di-Var* are Guru's renderings, in different metres, of the wars of the goddess with eight demons: Madhu, Kaitab, Mahikhasur, Dhumar Lochan, Chand, Mund, Rakat Bij, Nisumbh and Sumbh.

Chandi was the ruling princess of Ujjain. She succeeded to her father's throne on his death. Being the only child of her royal parents, she led a secluded life, but had a great reputation for her ability and valour. While on her way to the river for offering ablutions, she was approached by Indra who could not get access to her otherwise. He had been driven out of his kingdom by the demons Mahikhasur, Sumbh, Nisumbh and others and had in his utter humiliation no other source of help than Durga's. She laughed at him, for, his overweening pride lay now in the dust. But then she took pity upon him and riding on a tiger she marched her forces into the field in order to destroy his enemies, the demons. The demons led by Mahikhasur were very brave warriors but were at last defeated and driven

* H. S. I., 216.

1.	भाखा सुभ सभ करिहो धरियो कित मैं ।	Ch. Ch. I, (6)
2.	रचो चंडका की कथा बाणी सुभ सभ होइ ॥	Ch. Ch. I, (2)
3.	ग्रंथ सतिसइत्रा को करिओ ॥	Ch. Ch. I, (233)
	दुग्गा पाठ बनाइत्रा सभे पडडीत्रां ॥	Ch. V. (55)
4.	इति श्रीमारकंडेपुराने स्त्रीचंडीचरि त्रेडकतिभिलासअध्याय संपूर्णमसतु सुभमसतु ।	Ch. Ch. I,

out of Indra's kingdom. After her return they began to harass the king again. This time the battle waged fiercer and more havoc was wrought on either side. At last Durga succeeded in extirpating them one and all, and reinstating Indra in perfect peace.

The first *Chandi Charitra* begins with the line :-

Ek Oankar Sri Wahiguru ji ki fateh. Ath Chandi Charitra Ukti Bilas.

The only one God! Victory to the holy Wahiguru ! Now the tale (bilas) of the deeds of Chandi will be told¹

Then comes an adorational invocation. The poet, after invoking blessings to begin the work, prays for the safe completion of the work undertaken and says :

Oh, the giver of happiness, the remover of all the fears, called Chandika ! If you grant me light and intelligence, I shall compose a wonderful tale².

I now start composing the *Granth* if you permit me.

I shall stud the composition with sentences full of jewel-like choicest words.

Kindly help me in putting in a propitious language this entire composition, Which I think is a wonderful narrative³.

In the end, the poet says :

I have narrated *Chandi Charitra* in verse. It is imbued with *raudra rasa* (the martial spirit).

Each verse is more stirring than the other. From the beginning to the end all the similies are luscious, fresh and new.⁴

He says that he did it for amusement⁵, but adds :

He who heareth or readeth this for any object shall assuredly obtain it⁶.

He further refers to a special object of his own :

I have translated the book called the *Durga Sapta Sati*, the equal of which there is none.

Chandi ! grant the object with which the poet has translated it.⁷

The *Chandi Charitra I* is divided into eight *adhyayas*. Each one of the first, second third, fifth, sixth and seventh *adhyaya* ends in :

Iti Sri Markande Purane Sri Chandī Charitre ukti bilas.....dhiyayi⁸

And the eighth *adhyaya* has no such ending line at all. But strange enough to say that the fourth *adhyaya* ends in :

Iti Sri Bachitra Nataka Sri Chandī Charitre Chand Mund badh Chatrath dhiyayi⁹

Thus ends the fourth chapter of *Chand Mund badh* of *Chandi Charitra* in *Bachitra Natak Granth*.

1. S. R. Vol. V., 81.

- | | | |
|----|---|----------------------|
| 1. | १ ओंकार वाहगुरुजीकी फते ॥ अथ चंडी चरित्र उक्तिबिलास ॥ | Ch. Ch. (First line) |
| 2. | प्रमुद करन सभ भैहरन नाम चंडका जास ॥ रचो चरित्र बचित्र तुअ करो सबुध प्रकाश ॥ | Ch. Ch. I. (5) |
| 3. | आइस अब जो होइ ग्रंथ तउ मै रचौ ॥ रतन प्रमुदकर बचन चीन तामै गचौ ॥ | |
| 4. | भाखा सुभ सभ करहो धरिहो कित मै ॥ अदभुत कथा अपार समझ करि चित्त मै ॥ | Ch. Ch. I. (6) |
| | चंडी चरित्र कवितन मै बरनिओ सभ ही रस रुद्रमई है ॥ | |
| | एक ते एक रसाल भइओ नख ते सिख लउ उपमा सु नई है ॥ | Ch. Ch. I. (232) |
| 5. | कउतक हेत करी कवि ने सतिसया की कथा इह पूरी भई है ॥ | Ch. Ch. I. (232) |
| 6. | जाहि नमित्त पढ़ै सुनिहै नर सो निसचै करि ताहि दई है ॥ | Ch. Ch. I. (232) |
| 7. | ग्रंथ सतिसइआ को करिओ जा सम अवरु न कोइ ॥ | |
| | जिह नमित्त काव ने कहिओ सु देह चंडका सोइ ॥ | Ch. Ch. I. (232) |
| 8. | इति स्त्रीमारकंडेपुराने स्त्रीचंडीचरित्रे उक्तिबिलास.....धिआइ ॥ | |
| 9. | इति स्त्रीबचित्रनाटके स्त्रीचंडीचरित्रे चंडमुंडवद्धचतरथ धिआइ ॥ | |

This line alone is sufficient to establish that the Guru had planned this composition to be a part of the *Bachitra Natak Granth*¹.

The *Chandi Charitra I* is composed in 232 couplets and quatrains. The poet has made a liberal use of *Swaiyas* and *Dohras* with a sprinkling of *Sortha*, *Kabitta*, *Totak*, *Punha* and *Rekhta* metres in it².

The *Chandi Charitra II* begins in the same way as the *Chandi Charitra I* but without the words *Ukti Bilas*.

The prologue of *Chandi Charitra II* which is in praise of *Chandi* ends with the following couplet :

“The saints who continually meditate on thee, O Chandi,
‘Shall at last obtain salvation and find God as their reward’.
Even if a foolish person reads the life of Chandi, immense wealth will be bestowed on him;
If a coward reads it, he will be able to fight most bravely:
If a jogi keeping awake the whole night mutters her name, he will achieve the highest yog with all
its sidhis⁴.
If a student reads it, he will be enlightened with knowledge of all the shastras.
If any jogi, sanyasi or bairagi mutters her name, he will attain the highest virtue⁵.

Each adhyaya generally begins with :

“*Ath* *judh Kathnam*⁶”

And ends in :

Iti Sri Bachitra Nataka Chandi Charitre.....*dhiyaya sampuranmastu subhmastu*.⁷

1. Dr. Trilochan Sigh contends that *Chandi Charitra I* is not a part of *Bachitra Natak Granth*—The Sikh Review, May 1955, pp 36—41

Chandi Charitra I

Ukti Bilas

Cantos 8.

Metre	Serial No.	Total	Metre	Serial No.	Total
Sortha.	12, 20, 87, 117, 122, 129, 172,	7	Kabitta.	52, 89, 181, 209, 210, 227, 230.	7.
Swaiya	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, 126, 127, 130-135, 137, 138, 139, 140, 142, 143, 144, 146, 147, 148, 149, 150, 151, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 164, 165, 166, 168-173, 173, 175, 177, 179, 180, 182, 184, 185, 186, 188, 189, 190-199, 200, 201, 202, 205, 206, 207, 211, 212-218, 219, 221, 224, 225, 228, 229, 231, 232.	134	otak.	8, 9.	2.
			Dohra.	2, 3, 5, 110, 19, 21, 23-25, 27-31, 33, 35, 37- 39, 42, 43, 44, 45, 51, 53, 56-58, 60, 61, 63, 70, 72, 76, 77, 80-86, 90, 91, 93-96, 100, 10 -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.
			Punha,	6, 13.	2.
			Rekhta.	22.	1.
			Grand Total		233
3.	जे जे तुमरे धिआन को निन उठि धिऐ है संत ॥ अंत लहैगे मुकत फल पावहिगे भगवंत ॥				Ch. Ch. II. (262)
4.	पढ़े मूढ़ याको धन धाम बाढ़े ॥ सुनै सूम सोफी लरै जुद्ध गाढ़े ॥ जगै रैणि जोगी जपै जाप याको ॥ धरै परम जोगं लहै सिद्ध ताको ॥				Ch. Ch. II. (260)
5.	पढ़ै याहि बिद्यार्थी विद्य हेतं ॥ लहै सरव सासत्रान का मद चेतं ॥ जपै जोग सन्यास वंराग कोई ॥ तिसै सरब पुननयान को पुनि हाई ॥				Ch. Ch. II. (261)
6.	अथ.....जुद्ध कथनं ।				
7.	इति स्त्रीचित्रनाटके चंडीचरित्रे.....उसतत बरननं नाम असटमों धिआय संपूर्णमसतु सुभमसतु ॥				

The *Chandi Charitra II* is divided into eight adhyayas as *Chandi Charitra I* and is composed in 262 couplets and quatrains. A large variety of metrical patterns, viz., *Sortha*, *Sangit Naraj*, *Sangit Bhujang Prayat*, *Sangit Madhubhar*, *Kulka*, *Chaupai*, *Totak*, *Dohra*, *Naraj*, *Bijai*, *Beli Bidrum*, *Bridh Naraj*, *Bhujang Prayat*, *Madhubhar*, *Manohar*, *Rasawal*, *Ruamal* and *Rual* metres have been employed to suit the thought, emotion, character and situation¹.

To Guru Gobind Singh, Durga was an incarnation of Bhagauti (Sword) who is herself a symbol of the divine power. Her spirit, that protects the weak, awakens the suppressed and inspires and stirs them into action against injustice and tyranny. Guru Gobind Singh wanted to revive the ancient spirit of *kshatriyas* and breathe valour into the veins of the old dying nation. It was with this exalting notion of his national mission that he regarded heroic literature as a means to this noble end. It was in this martial spirit that he regarded God as All-Steel and Shakti and gave expression to his burning desire for new shakti in both his devotional and secular works, and thus founded the cult of Shakti. He always invoked the blessings of Shakti to give him strength in order to champion the cause of truth justice and oppressed humanity:—

“Give me this power O Almighty, from righteous deeds I may never refrain.

Fearlessly may I fight all battles of life, full confidence may I ever have in asserting my moral victories.

May my supreme ambition and learning be, to sing of Thy glory and victory.

When this mortal life comes to a close may I die with the joy and courage of a martyr.”

Well does Dr. Diwana say that *Chandi Charitra* unveils Shakti in all her affection and awe¹.

1. Chandi Charitra II.					
Cantos 8.					
Metre	Serial No.	Total	Metre	Serial No.	Total
Sortha.	78.	1.	Bijai.	109, 111.	2.
Sangit Naraj.	175.	1.	Beli Bidrum.	133-138, 215-218, 220.	11.
Sangit Bhujang Prayat,	112-118.	7.	Bridh Naraj.	147,	1.
Sangit Madhubhar.	166-172.	9.	Bhujang Prayat.	13-15, 22-25, 55-58,	
Kulka.	39-42.	4.		124-126, 157-163, 205,	70.
Chaupai.	26, 27, 44, 45, 66,		Madhubhar,	28-31, 201-204.	8.
	67, 79-89, 193,	20.	Manohar.	110.	1.
	195-200, 221-222.		Rasawal.	6-11, 49-54, 59-63,	
Totak.	16-19.	4.		90-108, 121, 122,	
Dohra.	12, 38, 43, 46, 64,			127-132, 148-156,	
	65, 77, 23, 139, 164,	14.		176-187, 189-192, 207-210.	69.
	188, 194, 219, 262.		Ruamal,	32-37.	6.
Naraj.	1-5, 20, 21, 47, 48,		Rual.	68-76.	9.
	119, 120, 140-46,	21.			<u>262</u>
	165, 173, 174				

2. The Sikh Review, May 1955, p. 39.

स्वैया—

देह सिवा बर मोह इहै सुभ करमन ते कबहूँ न टरो ॥
 न डरो अरि सो जब जाइ लरो निसचै कर आपनी जीत करो ॥
 अरु सिख हौ अपने ही मन कौ इह लालच हउ गुन तउ उचरो ॥
 जब आव की अउध निदान बनै अत ही रन मैं तब जूझ मरो ॥

Ch. Ch. I. (231)

3. H. P. L., 41,

In the *Chandi Charitra (I & II)*, the poet has shown his mastery of similies and epigrams. He has not merely told the story of the goddess and her battles but has described in details all the various incidents interlarding them with similies and metaphors and thus has given vivid and lively pictures of the field of battle and the various fighters¹. Each verse, each line and each syllable breathes the fire of life in the dead, inspires the cowardly to love war and kindles new courage in the blood of both the reciters and the listeners.

In the *Chandi Charitra*, Guru Gobind Singh has forged a new style, an inkling of which we find in the *Bachitra Natak* in his invocation to the Sword. The rhythm of the verse, the use of alliteration and the diction, all combined together produce a music, which is played in accompaniment with the twanging of arrows, the clashing of swords, the beating

1. Compare :	Chandi Charitra I.	
स्वैया—	बीर बली सिरदार दैईत सु क्रोध कै मियान ते खगु निकारिओ ॥ एक दइओ तन चंड प्रचंड कै दूसर केहरि के सिर भारिओ ॥ चंड संभार तबै बलुधार लइओ गहि नारि धरा पर मारिओ ॥ जिउ धुवीआ सरता तट जाइ कै लै पट को पट साथ पछारिओ ॥	Ch. Ch. I, (34)
	लै करि चंड कुवंड प्रचंड महां बरबंड तबै इह कीनो ॥ एक ही बार निहार हकार सुधार बिदार सभै दलु दीनो ॥ दैत घने रन माहि हने लखि सोन सने कवि इउ मन चीनो ॥ जिउ खगराज बडो अहिराजसमाज कै काट कता करि लीनो ॥	Ch. Ch. I, (36)
	बात सुनी प्रभ की सभ सैनहि सूर मिले इकु मंत्र करिओ है ॥ जाइ परै चहुं ओर ते धाइ कै ठाट इहै मनमद्वि करिओ है ॥ मार ही मार पुकार परे असि लै करि मै दलु इउ बिहरिओ है ॥ घेरि लई चहुं ओर ते चंड सुचंद मनो परवेख परिओ है ॥	Ch. Ch. I, (40)
	देखि चमूं महखासुर की करि चंड कुवंड प्रचंड धरिओ है ॥ दच्छन बाम चलाइ घने सर कोप भयानक जुद्धु करिओ है ॥ भंजन भे अरि के तन ते छुट सउन समूह धरान परिओ है ॥ आठवो सिंध पचाइओ हुतो मनो या रन मै बिधि ने उगरिओ है ॥	Ch. Ch. I, (41)
	इह भांत को जुद्धु करिओ सुनि कै कवलास मै धिआन छुटिओ हर का ॥ पुनि चंड संभार उभार गदा धुनि संख बजाइ करिओ खरका ॥ सिर सत्रनि के पर चक्र परिओ छुट ऐसे बहिओ करिके बर का ॥ जनु खेलन को सरतातट जाइ चलावत है छिछली लरका ॥	Ch. Ch. I, (43)
	भूभ परी सभ सैन लखी जबतौ महखासुर खगु संभारिओ ॥ चंड प्रचंड के सामुहि जाइ भइआनक भालक जिउ भभकारिओ ॥ मुगदरु लै अपने करि चंड सु कैबरि ता तन ऊपर डारिओ ॥ जिउ हनूमान उखार पहार को रावन के उर भीतर मारिओ ॥	Ch. Ch. I, (46)
	सब सूर संघार दए तिह खेत महां बरबंड पराक्रम कै ॥ तह सूनत सिंध भइओ धरनी परि पूज गिरे असिकै धम कै ॥ जगमात प्रताप हने सुरताप सु दानब सैन गई जम कै ॥ बहुरौ अरि सिंधुर के दल पैठ कै दामन जिउ दुरगा दमकै ॥	Ch. Ch. I, (50)

of drums, the blowing of conches and the shouts of war cries. The verbal music produced chiefly by employing the devices of alliteration and onomatopoeia seems to reproduce the

	भूम को भार उतारन कौ जगदीस बिचार कै जुधुठटा ॥ गरजै मदभक्त करी बदरा बगपंत लसै जन दंतगटा ॥ पहरे तनत्रान फिरै तह बीर लीये बरछी कर बिज्जुछटा ॥ दल दैतन को अरि देवन पे उमडिअौ मानो घोर घमंडघटा ॥	Ch. Ch. I, (62)
	जुद्ध निसुंभ भइआन रचिअो अस आगे न दानव काहू करिअो है ॥ लोथन उपरि लोथ परी तह गीध सिगालनि मासु चरिअो है ॥ गूद बहै सिर केसन ते सित पुंज प्रवाह धरान परिअो है ॥ मानहु जटाधर की जट ते जनु रोस कै गंग को नीर ढारिअो है ॥	Ch. Ch. I, (68)
	बार सिवार भए तिह ठउर सु फेन जिउ छत्र फिरे तरता ॥ कर अंगुलका सफरी तलफै भुज काट भुजंग करे करता ॥ हय नक्र धुजा द्रुम स्रउणत नीर मै चक्र जिउ चक्र फिरै गरता ॥ तब सुंभ निसुंभ दुहुं मिलि दानव मार करी रन मै सरता ॥	Ch. Ch. I, (69)
स्वैया—	कोप कै चंड प्रचंड चढी इत क्रद्ध कै धूम्र चढै उत सैनी ॥ बान क्रिपानन मार मची तब देवी लई बरछी कर पैनी ॥ दउर दई अर के मुखि मै कटि ओठ दए जिमु लोह कौ छैनी ॥ दांत गंगा जमुना तनु सिआम सो लोहू बहिअो तिह माहि त्रिबैनी ॥	Ch. Ch. I, (97)
कवितु—	प्रथम मधकैट मदमथन महिखासुरै मानमरदन करन तरन बरबंडका ॥ धूम्र द्विग धरन धर धूर धानी करन चंड अरु मुंडके मुंड खंड खंडका ॥ रकतबीरज हरन रकत भञ्जन करन दरन अनसुंभ रन रार रिस मंडका ॥ सुंभ बलुधार संघाकर वारकरि सकल खलु असुरदलु जेत जै चंडका ॥	Ch. Ch. I (230)
	Chandi Charitra II.	
रुआल छंद—	ससत्र असत्र लगे जिते सब फूल माल हुऐ गए ॥ कोप आप बिलोकि अतिभुत दानवं बिसमै भए ॥ दउर दउर अनेक आयुध फेर फेर प्रहारहीं ॥ जूझ जूझ गिरे अनेक सु मार मार पुकारहीं ॥	Ch. Ch. II, (69)
	रेल रेल चले हएंद्रन पेल पेल गजेंद्र ॥ भेल भेल अनंत आयुध हेल हेल रिपेंद्र ॥ गाहि गाहि फिरे फवज्जन बाहि बाहि खतंग ॥ अंग भंग गिरे कहू रण रंग सूर उतंग ॥	Ch. Ch. II, (70)
	भार भार फिरे सरोतम डारि भारि क्रिपान ॥ सैल से रण पुंज कुंजर सूर सीस बखान ॥ बक्र नक्र भुजा सुसोभत चक्र से रथ चक्र ॥ केसपास सिबाल सोहत असथचूर सरक्र ॥	Ch. Ch. II, (71)
	बीर कंगने बंधहीं अरु अच्छरै सिर तेलु ॥ बीनि बीनि बरे बरंगन डारि डारि फुलेल ॥ घालि घालि बित्रान लेगी फेर फेर सु बीर ॥ कूदि कूदि परे तहां ते भागि भागि सु तीर ॥	Ch. Ch. II, (74)

actual action which this verse sets out to echo. The galloping verse, the best of accented sounds and the varying pause reproduce the speed of action and the hurry of movement in actual fighting. It is indeed a rare verse that shows a mastery of technique and elaborate art.

The *Chandi Charitra (I & II)* has a character different from ^{that of} all other works. It has nothing of a sectarian spirit, little of a religious tone, rarely inserting prayers and invocations to any deity, and such, as are inserted, are brief and moderate. It deals little in precepts, ceremonial or moral. It presents an uninterrupted succession of legends. Its leading feature is

	धाइ धाइ संघारीअं रिपुराज बाज अनंत ॥ स्रोण की सरता उठी रण मद्धि रूप दुरंत ॥ वाण अउर कमाण सैथी सुल तिच्छ कुठार ॥ चंड मुंड हणे दोऊ कर कोप काल क्रवार ॥	Ch. Ch. II, (76)
भुजंगप्रयात छंद—	भिमि तेज तेगं सुरोसं प्रहारं । खिमी दामनी जाण भादौ मभारं ॥ उठे नह नादं कडक्के कमाणं । मचियो लोहक्रोहं अभूतं भयाणं ॥ बजे भेर भेरी जुभारे भणंके । परी कुट्ट कुट्टं लगे धीर धक्के ॥ चवी चावडीयं नफीरं रणंके । मनो बिच्चरं बाघ गंके बबक्कं ॥	Ch. Ch. II, (84) Ch. Ch. II, (85)
मनोहर छंद—	परी कुट्ट कुट्टं रुले तच्छ मुच्छं । कहूं मुंड तुंडं कहूं मासु मुच्छं ॥ भयो चार सै कोस लउ बीर खेतं । बिदारे परे बीर बिंदं बिचेतं ॥	Ch. Ch. II, (89)
संगीत भुजंगप्रयात छंद—	स्त्री जगनाथ कमान लै हाथ प्रमाथिन संख स्रजयो जब जुद्धं ॥ गाहत सैण संघारत सूर बबक्कति सिंघ भ्रमयो रण क्रुद्धं ॥ कउचह भेद अभेदित अंग सुरंग उतंग सो सोभित सुद्धं ॥ मानो बिसाल बड़वानल जुआल समुद्ध के मद्धि बिराजत उद्धं ॥	Ch. Ch. II, (110)
	कागड़दंग कानी कटारी कड़ाकं । तागड़दंग तीरं तुपक्कं ताड़कं ॥ भागड़दंग नागड़दंग बागड़दंग बाजे । गागड़दंग गाजी महांगज गाजे ॥ सागड़दंग सूर कागड़दंग कोपं । पागड़दंग परमं रणं पाव रोपं ॥ सागड़दंग ससत्रं भागड़दंग भारै । बागड़दंग बीरं डागड़दंग डकारै ॥ चागड़दंग चउपे बागड़दंग बीरं । मागड़दंग मारे तनं तिच्छ तीरं ॥ गागड़दंग गज्जे सु बज्जे गहीरै । कागड़दंग कब्बीयान कथेकथीरै ॥ दागड़दंग दानो भागड़दंग भाजे । गागड़दंग गार्जी जागड़दंग गाजे ॥ छागड़दंग छउही छुरे प्रेछड़ाके । तागड़दंग तीरं तुपक्कं तड़ाके ॥	Ch. Ch. II, (112) Ch. Ch. II, (113) Ch. Ch. II, (114) Ch. Ch. II, (115)
बेलीबिद्रम छंद—	कह कह सु कूकत कंकीयं । बहि बहत बीर सु बंकीयं ॥ लह लहत बाणि क्रिपाणयं । गह गहत प्रेत मसाणयं ॥ डह डहत डवर डमंकयं । लह लहत तेग त्रमंकयं ॥ ध्रम ध्रमत सांग धमंकयं । बबकंत बीर सु बंकयं ॥	Ch. Ch. II, (133) Ch. Ch. II, (134)
भुजंगप्रयात छंद—	टका टुकक टोपं टका टुकक ढालं । तझा मुच्छ तेगं बके बिककरालं ॥ हला चाल बीरं धमा धम्म सांगं । परी हाल हूलं सुणियो लोग नागं ॥	Ch. Ch. II, (162)
भुजंगप्रयात छंद—	ढमा ढम्म ढोलं ढला टुकक ढालं । गहा जूह गज्जे हयं हाल चाल ॥ सटा सट्ट सेलं खहा खूनि खगं । तुटे चरम बरमं उठे नाल अगं ॥	Ch. Ch. II, (213)

narrative absolutely devoted to the heroic achievements of Chandi, 'the Fierce'. Such a dynamic poetry which was written with the purpose of inspiring bravery, dispelling cowardice and filling the hearts of the troops with valour, and which induced in them the dreams of battle-scenes and made them feel the very presence of *Ran Chandi* (रण-चंडी), the Goddess of war, dancing in the temple of their hearts, thus inciting them to spare no sufferings until they had put an end to the political and religious oppression of the Mughal rulers and liberate their motherland, the Panjab, will undoubtedly find a prominent place in the immortal ballad poetry of the Hindi literature as and when it becomes easily available in Dev Nagari character.

6. CHAUBIS AVTAR

The *Chaubis Avtar* begins with an introduction running into thirty-eight quatrains (*Chaupais*¹). This introduction, though brief, reveals Guru Gobind Singh's conception of God and his belief in the cause, purpose and form of the descent of a deity upon earth. The Guru firmly believes that the One-God Himself is unborn², garbless³ and unseen⁴ but is contained in all things⁵. He is the Creator⁶ and Destroyer⁷ of the whole universe. All acts ultimately proceed from Him⁸, though they appear to be done by His human instruments⁹. He Himself remains completely detached and hidden in this universe¹⁰. He does not accept censure from any one (for destroying him) but rather casts censure on others¹¹, and as such whenever there is a portentous phenomenon foreboding a great misfortune,

I.	Introduction	38.
Chaupai	1- 38	
2.	जोन जगत मै कबहूँ न आया ॥ या ते सभौ अजोन बताया ॥	Ch. A. Intro (13)
3.	सदा अभेख अभेखी रहई ॥ ताते जगत अभेखी कहई ॥	Ch. A. Intro (15)
4.	किनहूँ कहूँ न ताहि लखायो ॥ इह कर नामु अलख कहायो ॥	Ch. A. Intro (13)
	अलख रूप किनहूँ नहि जाना ॥ तिह कर जात अलेख बखाना ॥	Ch. A. Intro (15)
5.	जितिक जगति के जीव बखानो ॥ एक जोत सभ ही महि जानो ॥	Ch. A. Intro (34)
	जो भिछ दिसट अगोचर आवत ॥ ताकहु मन माया ठहरावत ॥	
	एकह आप सभन मो बिआपा ॥ सभ कोई भिन्न भिन्न कर थापा ॥	Ch. A. Intro (35)
6.	सभ ही महि रम रहयो अलेखा ॥ ॥	Ch. A. Intro (36)
	जग मो रूप सभन के धरता ॥ या ते नामु बखानीयत करता ॥	Ch. A. Intro (12)
	काल सबन का करत पसाग ॥ ॥	Ch. A. Intro (3)
	ताते जगत भयो बिसथारा ॥ ॥	Ch. A. Intro (30)
7.	अंत करत सब जग कौ काला ॥ ॥	Ch. A. Intro (9)
8.	आप रचे आपे कल घाए ॥ अवरन कै दै मूँड हताए ॥	Ch. A. Intro (6)
9.	काल आपनो नाम छुपाई ॥ अवरन के सिरि द बुरिआई ॥	Ch. A. Intro (5)
	Compare the Panjabi proverb :	
	लैन आए आप ॥ नाम धराए ताप ॥	
	Death cometh to take one, but it is called by the name of fever.	
10.	आपन रहत निरालम जग ते ॥ जान लए जा नामै तब ते ॥	Ch. A. Intro (5)
	आप निरालमु रहा न पाया ॥ ॥	Ch. A. Intro (6)
11.	आप किसू को दोस न लीना ॥ अउरन सिर बुरिआई दीना ॥	Ch. A. Intro (38)

He bids gods to descend on earth as saviours of humanity, called Avtars*, to fulfil His will and purpose¹.

The Guru maintains, as revealed to him by *Akal Purakh*², that all the various incarnations have failed to find even a trace of God, have got themselves confused in false conceptions and useless ceremonies and have confused others equally³.

He says that the *Yogis* and the *Sanyasis*, the Jains and the Muslim *faqirs* are all looting the world with various types of hypocrisy and display of religious fervour. The true saint, the lover of God, can never remain hidden. The true love of God is always rewarded and the evil doers are ultimately punished⁴.

The Guru asserts that God is one for all and the primary aim of religion is to realise Him and that if a person rises above the narrow sectarian views and knows the one Supreme Being even a little, he knows the Real Thing⁵.

The *Chaubis Avtar* is a romance of twenty-four legends of as many incarnations of god Vishnu⁶. It is composed by Syam⁷ who is no other than Guru Gobind Singh himself⁸.

These twenty-four incarnations are :—

- | | |
|-----------------------------------|-------------------------------------|
| (1) Machh (The Fish) | (2) Kachh (The Tortoise). |
| (3) Nar(The original eternal man) | (4) Narayan. (Who resides on water) |
| (5) Mohini. | (6) Bairah or Varah (The Boar). |
| (7) Narsingh (The Man-Lion). | (8) Bawan or Vaman (The Dwarf). |
| (9) Paras Ram. | (10) Brahma. |
| (11) Rudra. | (12) Jalandhar. |

* *Avtar* is a Sankrit word which means 'a descent' or 'an incarnation'.—C. D. H. M., 33. The title is given to those champions of humanity who come to its rescue in national crisis or emergencies.

God manifests Himself in striking forms whenever new adjustments have to be sought about. The special revelations are called in Hindu mythology avtars or descents of God.—An Idealist View of life by S. Radhakrishnan, p. 337.

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|-----------|--|--|
| 1. | जब जब होत अरिसटि अपारा ॥ तब तब देह धरत अवतारा ॥
धरम चलावन संत उबारन ॥ दुसट सभन को मूल उपारनि ॥ | Ch. A. Intro. (2)
B. N. VI, (43) |
| Compare : | यदा यदा हि धर्मस्य ग्लानिर्भवति भारत ।
अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम् ।
परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।
धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥ | Bhagwad Gita, IV, (7)
Bhagwad Gita, IV, (8) |
| 2. | B. N, VI (6-28) | |
| 3. | जो चउबीस अवतार कहाए ॥ तिन भी तुम प्रभ तनक न पाए ॥
सभ ही जग भरमे भवरायं ॥ ताते नामु बिअंत कहायं ॥ | Ch. A. Intro. (7) |
| 4. | The Sikh Review, June 1955, p 48. | |
| | जोगी सन्निआसी है जेते ॥ मुंडीआ मुसलमान गन केते ॥
भेख धरे लूटत संसारा ॥ छपत माध जिह्वा नामु अधारा ॥ | Ch. A. Intro (23) |
| 5. | एक पुरख जिन नैक पछाना ॥ तिन ही परम तत्त कह्ह जाना ॥
जिन नर एक वहै ठहरायो ॥ तिन ही परम तत्तु कह पायो ॥ | Ch. A. Intro (22)
Ch. A. Intro. (36) |
| 6. | The great deity of preservation and restoration.—C. D. H. M., 36, | |
| 7. | ॥ वरनत स्याम जथासत भाई ॥ | Ch. A. Intro. (1) |
| 8. | For the discussion on the name Syam see Chapter I. | |

- (13) Bishen or Vishnu. (14) No name specified, but understood to be a manifestation of Vishnu (Shesh-shayi Avtar).
- (15) Arhant Dev (considered to be the founder of the saravagis sect of the Jain persuasion, or, indeed, the great Jain prophet himself).
- (16) Man Raja. (17) Dhanantar (The Doctor of Medicine).
- (18) Suraj (The Sun). (19) Chandrama (The Moon).
- (20) Rama. (21) Krishna.
- (22) Nar (Arjun) (23) Baudh or Buddha
- (24) Kalki or Nih Kalanki to appear at the end of the Kalyug, or when the sins of men are at their height¹.

Prominent among these are the following ten² :—

- (1) Machh. (6) Paras Ram.
- (2) Kachh. (7) Rama.
- (3) Bairah or Varah. (8) Krishna.
- (4) Narsingh. (9) Baudh.
- (5) Bawan or Vaman. (10) Kalki.

Of these the major and most important are Ramavtar (864 Verses) and Krishnavtar (2492 Verses).

The brief stories of the wonders and marvels of each of these Avtars as given in the *Dasam Granth* are given below. The metres in which they have been narrated are indicated in the foot notes.

(I) Machh Avtar (The Fish)

Once a demon, Sankhasur by name, harassed the entire world. Upon this, Vishnu appeared in the form of a fish who churned the ocean, and thus troubled the demons. The latter got enraged and threw away the Vedas into the ocean. This naturally upset Brahma. Now Machh Avtar came to his rescue. A terrible fight ensued in which he overpowered the demon at last. He seized back the Vedas and restored them to Brahma.

1. C. D. H. M, 38. Compare : H. P. L. 39; H. S , 358.

2. इन महि सिसटि सु दस अवतारा ॥ जिन महि रमिया राम हमारा ॥
अनत चतुरदस गन अवतारु ॥ कहो जु तिन तिन कीए अखारु ॥ Ch. A., Intro (4)

Compare : According to the generally received account the incarnations of Vishnu are ten in number, each of them being assumed by Vishnu, the great preserving power, to save the world from some great danger or trouble.—C. D. H. M, 35.

वेदानुद्धरते जगन्ति वहते भूगोलमुद्धिभ्रते दैत्यं दारयते बलिं छलयते चत्रक्षयं कुर्वते ।
पौलस्त्यं जयते हलं कलयते कारुण्यमातन्वते म्लेच्छान्मूर्छयते दशाकृतिकृते कृष्णाय तुभ्यं नमः ॥ G G II (1)

Metre	Serial No.	Total	Metre	Serial No.	Total
	1. Machh Avtar,				
Chaupai,	39, 40.	2.	Bhujang Prayat.	41-44.	4.
Tribhangi.	54.	1.	Rasawal.	45-47.	3.
Bhujang.	48-53.	6.			<u>10.</u>

(2) Kachh Avtar (The Tortoise)

(3)—(4) Nar-Narayan (5) Mohini Rup Avtar.

The churning of ocean by gods and demons was the occasion for the advent of these three incarnations. In order to help churning the ocean with the help of the Mt. Mandrachal, Vishnu assumed the form of Kachh to fix up the mountain. When the gems (*ratna*, etc.,) discovered from the bottom of the ocean could not be amicably distributed among them, Nar-Narayan appeared; but when he failed to achieve his object, a fight ensued between the gods and the demons, and Mohini Rup appeared and charmed them into accepting her award.

(6) Bairah or Varah Avtar (The Boar)

The story of Varah Avtar is taken from *Shiv Puran*. There were two demons, Hirankashyap and Hirnachhas. By virtue of their physical prowess they played a lot of mischief in the world and made it impossible for people to live under their sway. A great chaos prevailed everywhere and when Hirankashyap pressed the Meru mountain with the toe of his foot, the earth was sub-merged into the water. Then Vishnu came to the rescue of the people in the form of a boar. This boar became a source of terror to the demons until the stronger of the two demons, Hirnachhas came forward to extirpate it. But Hirnachhas was killed in a fight that continued for eight days and nights. Thus peace was restored to the land.

(7) Narsingh Avtar (The Man-lion)

The story of the Narsingh Avtar is related in *Bhagwat* and *Vishnu Purans* and partly in *Padam Puran*. Prahlad, the son of Hirankashyap, the demon king, while yet a boy, refused to acknowledge his father as Almighty God, but asserted his faith in Gopal whom he believed to be omnipresent, even in the pillar that supported the ceiling of the court. As the king struck his sword at the pillar in defiance of Gopal, there appeared all

Metre	Serial No.	Total	Metre	Serial No.	Total
	2. Kachh Avtar.			6. Bairah or Varah (The boar) Avtar.	
Bhujang.	2, 3, 4, 5,	4.	Bhujang.	2-14.	13.
Bhujang Prayat.	1.	1	Bhujang Prayat.	1.	1.
		<u>5.</u>			<u>14.</u>
	Samudra Chhir Mathan			7. Narsingh (The Man-lion) Avtar.	
Chaupai.	12, 13.	2.	Chaupai.	28, 29, 35, 36, 37.	5
Totak.	1-10.	10.	Totak.	5-18, 26, 27	16.
Dohra.	11.	1.	Tomar.	21, 22,	2.
Bhujang.	14.	1.	Dohra.	34,	1.
		<u>14.</u>	Padhari.	1, 2, 3, 4, 40-42.	7.
	3-4. Nar-Narayan Avtar		Beli Bindram.	19, 20.	2.
Bhujang.	15-20.	6.	Bhujang.	31-33, 38, 39.	5.
		<u>6.</u>	Bhujang Prayat.	50,	1.
	5. Mohini Avtar		Dodhak.	23, 24, 25.	3.
Chaupai.	5.	1.			<u>42.</u>
Dohra	6, 7-	2.			
Bhujang.	1. 8.	2.			
Bhujang Prayat.	2, 3, 4.	3.			
		<u>8.</u>			

of a sudden, out of this column Narsingh to whom Hirankashyap gave a brave and long fight but fell ultimately. Prahlad was then made the king in the place of his father.

(8) Bawan or Vaman (The Dwarf)

Bali, a demon king got proud of his status, power and dominion and almost ruined Indra's capital. Upon this *Akal Purakh* ordered Vishnu to descend on the earth as the Bawan (Vaman) Avtar. Thus Vishnu appeared in the form of a poor, lean, thin dwarfish Brahman, well-versed in the Vedas which he recited standing before the court. The king was much pleased with his recitation and offered him much wealth as a reward. The dwarf refused to accept anything except two and a half karamas (steps) of land. The king readily agreed to this apparently modest proposal much against the advice of his minister, Sukra, who suspected a great fraud. In the first step that the dwarf took, he covered the whole earth and in the second he reached up to Brahma Lok. There being no further ground to measure, Bali offered his own body for the remaining half-step. This banished him to the *Patal* (under-world) and Bawan with him as his door-keeper, bound as he was by the term of his boon.

(9) Paras Ram

This story is also drawn, like the *Krishnavtar*, from *Bhagwat*. The gods having been harassed by the Asuras who had appeared in the form of Kshatriyas, approached *Akal Purakh* and invoked His help. He was pleased to order Vishnu to descend on the earth to kill the evil-doers. Vishnu, accordingly, appeared in the form of Paras Ram. In the award of gems, discovered from the churning of the ocean, the Rishis got *Kam Dhenu*, (desire-yielding cow) as their common share. The king Sahasrabahu forcibly carried it off and killed Paras Ram's father. In revenge, Paras Ram killed Sahasrabahu and slaughtered Kshatriyas wherever he met them and wiped them out of the earth twenty-one times.

(10) Brahma Avtar.

The story of Brahma Avtar may be traced back to *Brahma*, *Brahma Vaivarta*, *Brahmand*, *Bhavishya* and *Markandeya Purans*. Brahma is regarded as the inspirer and the presiding deity of the *Vedas*, the *Smritis* and the *Shastras*. Whenever there is a decline of learning or culture, he appears as the tenth Avtar of Vishnu to resuscitate, foster and spread the *Vedas* and other forms of knowledge and learning. He has assumed the human form again and again in course of ages as the greatest scholar of Indian learning.

Metre	Serial No.	Total	Metre	Serial No.	Total
(8) Bawan or vaman (The Dwarf) Avtar			9. Paras Ram Avtar.		
Chaupai.	8-11, 13-16, 20-25,		Chaupai.	1-4, 35.	5.
	27.	15.	Naraj.	12, 13.	2.
Tomar.	17-19,	3.	Bhujang.	6-11, 27-30, 32-34.	13.
Dohra,	12, 26,	2.	Bhujang Prayat.	5, 31.	2.
Naraj.	4-7,	4.	Rasawal.	14-26.	13.
Bhujang.	2, 3,	2.			<u>35.</u>
Bhujang Prayat.	1,	1.	10 Brahma Avtar.		
			Chaupai.	1-5, 7.	6.
			Dohra.	6.	1.
		<u>27.</u>			<u>7.</u>

(11) Rudra Avtar

In order to punish the wicked persons, the enemies of humanity and the demons Vishnu appears as Rudra (Shiv). Accordingly, Vishnu descended as Rudra to punish demon kings particularly those like Tripura and Andhak. The latter possessed great wealth and power and used both to serve his nefarious purposes. After a long fight between the two armies arrayed on either side in the manner of Chandi's wars, Rudra and Andhak came in close grips with each other, the former killing the demon with his unfailing *trishul* (trident).

(12) Jalandhar Avtar

The demon, Jalandhar, who had extended his power far and wide sent an ultimatum to Shiva asking him to surrender his wife or to face death. Thus ensued war between Shiva and Jalandhar which continued for years, but in vain. At last Vishnu came to rescue and thought of a device. While Jalandhar was engaged in the fight, Vishnu assumed his form and approached his wife Brinda as Jalandhar and received her homage and flesh, thus depriving Jalandhar of the spiritual strength of his wife's chastity. This resulted in the death of Jalandhar and the triumph of Shiva.

The Bhagwat Puran also tells us that Shiva killed three sons of the demon, and Tarak and Andhak, and others who were a source of great annoyance and fear to the gods, on account of their increasing power and predatory ways.

(13) Bishen or Vishnu Avtar

Whenever mankind is in distress, wickedness takes the upper hand over virtue or whenever the gods are attacked by demons and forced to leave their homes and hearths, the god Vishnu is called upon to come to their rescue and save them from humiliation.

(14) Sheshshayi Avtar

Once, as the story goes, Vishnu lay asleep in water on the couch and under the canopy of Sheshnag, a serpent having thousand heads. Out of the dirt of his ears there came two demons, Madhu and Ketab, who created a great havoc. Thus, alarmed out of his composure, Sheshshayi (Vishnu) rushed to them and after a protracted fight, succeeded in killing them.

Metre	Serial No.	Total	Metre	Serial No.	Total
	11. Rudra Avtar				
Arilla.	38, 37.	2.	Bridh Naraj	31-34, 39-41.	4.
Chaupai.	53, 35.	3.	Bhujang.	45-47.	3.
Totak.	1-6, 9-16, 38, 39.	16.			<u>50.</u>
Naraj.	21, 22.	2.	12. Jalandhar Avtar.		
Padhari.	7, 8.	2.	Chaupai.	1, 2, 3, 5-9, 11-14, 24-28.	17.
Rasawal.	23, 32.	10.	Totak.	15-20.	6.
Ruamal.	17-20.	4.	Dohra.	4, 10.	2.
		<u>39.</u>	Bhujang Prayat.	21, 22, 23.	3.
	Gaur Badh Kathnam				<u>28.</u>
Chaupai.	4, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 42, 43, 44, 48, 49, 50.	31.	13. Bishen or Vishnu Avtar.		
Totak.	-3.	3.	Chaupai.	1-2, 4, 5.	4.
Dohra.	6, 25.	2.	Dohra.	3.	1.
Naraj.	31-33, 35-38.	7.			<u>5.</u>
			14. Shesh-shayi Avtar.		
			Chaupai.	2, 3, 5, 6.	4.
			Dohra.	1, 4, 7.	3.
					<u>7.</u>

(15) Arhant Dev

Once demons assembled together in a temple under the leadership of their Guru to think how to protect themselves from the gods and challenge their superiority. In their deliberations they resolved that like gods they should adopt the Vedic religion and perform sacrifices which would lend them spiritual strength. When the gods heard of it, they became uneasy and debated on how to defeat the demons in their objective. At last they approached *Akal Purakh* who ordered Vishnu to descend on the earth to do so. He took his birth as Arhant and founded a new cult, the *Sravag*. He became popular among saints and preached his cult far and wide. He forbade *himsa*, discouraged sacrifices and promoted asceticism. He had followers who shaved their heads, gave up sacrifices and developed a passion for the sanctity of life. This gave the gods the much-needed relief, for the power of the demons declined.

(16) Manu Avtar

There was, however, an unhappy result of Arhant's preaching, i.e., the Jain Dharma came to be established and the Vedic Dharma had a set-back. Vishnu came down again as another Avtar in the person of King Manu who revived the old religion and codified the laws known as Manu-Smriti. He patronised charities, sacrifices and pilgrimages and thus restored the Vedic religion to its former position.

(17) Dhanantar (The Doctor of Medicine)

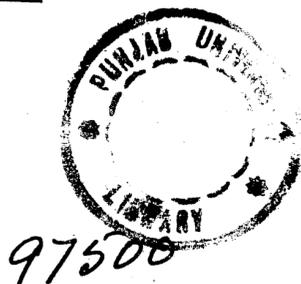
With the increase of wealth, prosperity and the life of ease which the people led, many diseases and maladies began to overtake people. Both the kings and the people were worried because no effective cures were known. God enjoined upon Vishnu to under take this mission. The gods churned the ocean and got Dhanantar Baid. The Baid founded a system of medicine which ensured a better health and a longer life.

This story is found in *Harivansh Puran* also.

(18) Suraj (The Sun)

When the demons born of Aditi became powerful, they established a reign of terror. As desired by *Akal Purakh*, this time Vishnu assumed the form of Suraj, and destroyed them all. Later on, another demon Diragh-Kaya arose as the bitterest enemy of the gods

Metre	Serial No.	Total	Metre	Serial No.	Total
	15. Arhant Dev Avtar.				
Chaupai.	1-13, 15-18	17.			
Dohra.	14, 19, 20.	3.			
		<u>20.</u>		18. Suraj Avtar.	
	16. Manu Raja.		Ardh Naraj	5, 6, 21, 22.	4.
Chaupai.	1-7.	7.	Arilla.	9, 10.	2.
Dohra.	8.	1.	Chaupai.	1, 2, 8	3.
		<u>8.</u>	Totak.	25, 26.	2.
	17. Dhananter Avtar.		Dohra.	7, 27.	2.
Chaupai,	1-3, 5.	4.	Naraj.	3, 4, 19, 20.	4.
Dohra,	4, 6.	2.	Beli Bidram.	23, 24.	2.
		<u>6.</u>	Anbhav Chhand.	11.	1.
			Madhur Dhun.	12-18.	7.
					<u>27.</u>



and the Brahmans. It is said that he grew incredibly taller in status and once held up the chariot of the Sun. This was a signal for another long battle between the gods and the demons, with these two as their heads. This time, too, the gods won the day and Diragh-Kaya was killed.

(19) Chandrama or The Moon

In the evolution of the world, there came a stage when nights were perpetually dark and the sun ever shone hot in the day. No vegetable or food could grow for long under the heat of the sun. The women, too, were loveless and indifferent to their husbands. In response to the prayers *Akal Purakh* asked Vishnu again to go out for the help of mankind, to play the role of the moon. He acted accordingly. This quickened new life in nature as well as in women and cooled down the heat of the sun for the night hours. But in course of time the moon grew vain and took to evil ways. He enticed the wife of Brahaspati and that of Gautam. Cursed by the Rishis, he developed black marks of infamy and suffered from periodical waning.

(20) Ramavtar

The *Ramavtar* is the story of Shri Ram Chandra, son of King Dashratha, the ruler of Ayodhya and the hero of the epic, "the Ramayan." As pointed out at the end of the composition; it has been taken from the *Bhagwat Puran* and versified in couplets and quatrains. It begins with the story of Raghu, the founder of the solar dynasty ^{running} up to the

I. R. A. (861)

Metre	Serial No.	Total	Metre	Serial No.	Total
	19. Chand Avtar or The Moon				
Chaupai.	12-15.	4.	Bhujang Prayat.	113-117, 398-411, 413-421, 680-694,	
Tomar.	5-11.	7.		708-736.	72
Dodhak.	1-4.	4.	Sangit Bhujang Prayat.	575-587	13
		<u>15.</u>	Anant Tuka Bhujang- Prayat.	695-702,	8
	20. Rama Avtar.		Sundari Chhand.	118-127, 332-339,	18
Chaupai	1, 2, 3, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 818, 819, 820, 821, 828, 829, 830, 831, 832, 833, 834, 835, 837, 838, 839, 840, 842, 843, 844, 845, 847, 849, 851, 45 852, 853, 854, 855, 856, 857, 859, 860, 43		Madhur Dhun Chhand.	128-138	11
Totak Chhand.	4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 356, 357, 358, 359, 360, 361, 362, 363, 27		Chatpat Ch heega ke- adkrit Chhand.	139-146	8
Padhari Chhand.	23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 39		Swaiya.	147-157, 610, 623, 363	26
Naraj Chhand.	39, 40, 41, 42, 43, 44, 45, 46.	8	Swaiya Anant Tuka.	608	1
Ruamal Chhand,	47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68.	22	Chabol Swayya.	609.	1
Rasawal Chhand.	69-112, 426-445, 630-654, 669-679.	100	Kabitta.	169, 170, 171, 172, 173, 174, 175, 176, 265, 266, 300.	11
			Dodhak Chhand.	177, 178, 179, 180, 181, 182, 183, 184, 185, 186.	10
			Samanka Chhand.	187, 188, 189, 190, 191, 192, 193, 194.	8
			Saraswati Chhand.	195, 196, 197, 198, 199, 200, 201, 202.	8
			Nag Sarupi Chhand.	203, 204, 205, 206.	4
			Nag Sarupi Adha- Chhand.	207, 208, 209, 210, 211.	5
			Ugadh Chhand.	212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224.	13

death of Sita and Ram who left Lav and Kush to rule after them. The population of demons multiplied so fast that the gods found it impossible to lead a life of peace and honour. It was for their protection that Ram was born; and he ultimately cleared the whole country, from the Gangetic Valley down to Ceylon, of demons, though he paid a heavy price for it. *Vir rasa* or heroic sentiment is dominant in this part.

Metre	Serial No	Total	Metre	Serial No.	Total
Ugatha Chhand	225, 226, 227, 228, 229, 230, 231, 232, 233.	9	Mohani Chhand	446, 447, 448, 449, 450, 451, 452, 453.	8
Dohra	234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 262, 264, 323, 412, 466, 751, 806, 807, 808, 809, 823, 827, 836, 841, 846, 848, 850, 858, 861, 862, 864.	31	Nav Namak Chhand	454, 455, 456, 457, 458, 459.	6
Sortha	244, 245, 246.	3	Tilkarya Chhand	460, 461, 462, 463, 464, 465.	6
Manohar Chhand	247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 348, 349, 350, 351, 352, 353, 354, 355.	23	Sirkhandi Chhand	467, 468, 469, 470.	4
Bijai Chhand	263.	1	Sangit Padhisataka Chhand	483, 484, 485, 486, 487, 488, 489, 490.	8
Apurab Chhand	267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 301, 302, 303, 304, 305, 306, 307, 762, 763, 764, 765, 766, 767, 768, 769, 770.	26	Hoba Chhand	491, 492, 493, 494, 495, 496, 497, 498, 527, 528, 529, 530, 531, 532.	14
Kusum Bachitra Chhand	277, 278, 279, 280, 281, 282, 283, 284.	8	Ajba Chhand	501, 502, 503, 504, 505, 506, 507, 508, 509, 521, 522, 523, 524, 525, 526, 758, 759, 760, 761.	19
Kanth Abhukhan Chhand	285, 286, 287, 288, 289, 290, 291, 292.	8	Trinnin Chhand	533, 534, 535, 536, 537, 538, 539, 540.	8
Jhula Chhand	293, 294, 295, 296.	4	Trigata Chhand	541, 542, 543, 544, 545, 546, 547, 548, 549, 550.	10
Jhoolna Chhand	297, 298, 299.	3	Anad Chhand	551, 552, 553, 554, 555, 556, 557, 558.	8
Anoop Naraj Chhand	308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 570, 571, 572, 573, 574, 789, 790, 791, 792, 793, 794, 795, 796, 797.	29	Bahra Chhand	559, 560.	2
Sukhda Chhand	324, 325, 326, 327, 328, 329, 330, 331.	8	Sangit Bahra Chhand	561, 562, 563, 564.	4
Tarka Chhand	340, 341, 342, 343, 344, 345, 346, 347.	8	Ardh Naraj Chhand	565, 566, 567, 568, 569.	5
Geeta Malti Chhand	364, 365, 366, 367, 368, 369, 370, 371.	8	Tribhangi Chhand	589, 591, 593, 595, 597, 599, 601, 603, 605.	9
Chhappai Chhand	372, 373, 374, 375, 376, 377, 378, 379, 499, 500.	10	Kalas Chhand	588, 590, 592, 594, 596, 598, 600, 602, 604.	9
Sangit Chhappai Chhand	390, 391, 392, 393, 394, 395, 396, 397.	8	Chaubola Chhand	606, 607.	2
Utangan Chhand	380, 381, 382, 383, 384, 385, 386, 387, 388, 389.	10	Alka Chhand	624, 625, 626, 627, 628, 629.	6
Biraj Chhand	422, 423, 424, 425.	4	Makra Chhand	655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668.	14
			Mritgat Chhand	703, 704, 705.	3
			Anka Chhand	706, 707, 743, 744, 745, 746, 747, 748, 749, 750, 752, 753, 754, 755, 756, 757.	16
			Chachari Chhand	737, 738, 739, 740, 741, 742.	6
			Aruha Chhand	771, 772, 773, 774, 775, 776.	6
			Akra Chhand	777, 778, 779, 780, 781, 782, 783, 784, 810, 811, 812, 813, 814, 815, 816, 817.	16
			Bahora Chhand	785, 786, 787, 788.	4
			Tilka Chhand	798, 799, 800, 801, 802, 803, 804, 805.	8
			Arupa Chhand	822, 824, 825, 826.	4
				Grand Total.	864

The Guru, with the joy of an author at the end of his toil, was pleased to note the date and place of the completion of *Ramavtar*,

On the first day of the dark half of Har, a day of pleasure to me.

In the sambat year seventeen hundred and fifty five (1755 B.)

Through Your grace I composed this Granth.

As to the errors of omission and commission, poets may please correct them.

At the base of lofty Naina Devi by the side of the Satluj,

Through God's grace I completed the history of Ram from Bhagwat.

This part of the *Chaubis Avtar* is the *Ramayan* which is evident from the concluding remark : *Iti Sri Ramayan Samapat*.

(21) Krisanavtar.

The story of the *Krisanavtar* is also taken from the *Bhagwat Puran, Tenth Book*.¹ It is divided into five parts. The first part (*Dasam* : 1-440) deals with Krishna's parents

1. K. A. (4)., Ibid in (2491).

Metre	Serial No.	Total	Metre	Serial No.	Total
	21. Krisanavtar			301, 302, 303, 304, 305, 306, 307,	
Arila	107, 283, 783, 1419, 1499, 1500,			309, 310, 312, 313, 314, 315, 317,	
	1568, 1664, 1690, 1691, 1715, 2071,			318, 319, 320, 321, 322, 323, 324,	
	2072, 2073,	14		325, 326, 328, 329, 330, 331, 334.	
				335, 338, 339, 340, 341, 342, 343,	
Swaiya (1782)	5, 8 9, 10, 11, 12, 21, 24, 27, 33,			344, 345, 346, 347, 348, 349, 350,	
	34, 37, 43, 46, 49, 50, 51, 53, 55, 57,			351, 352, 353, 354, 355, 356, 358,	
	63, 65, 67, 69, 70, 71, 73, 74, 76,			359, 360, 361, 362, 363, 364, 365,	
	77, 80, 82, 84, 87, 89, 92, 96, 99,			366, 367, 368, 369, 370, 371, 372,	
	100.	39		373, 374, 375, 376, 377, 378, 379,	
				380, 381 382, 383, 384, 385, 386,	
	101, 103, 104, 105, 106, 108, 109,			387, 388, 389, 390, 391, 392, 393,	
	110, 111, 112, 113, 114, 115, 118,			394, 395, 396, 397, 398, 399, 400,	91.
	119, 120, 121, 122, 123, 124, 125,			401, 402, 403, 404, 405, 408, 409,	
	126, 127, 128, 131, 132, 133, 135,			410, 411, 412, 413, 414, 416, 417,	
	138, 139, 142, 143, 144, 146, 147,			418, 419, 420, 441, 442, 443, 444,	
	148, 149, 150, 153, 154, 156, 157,			445, 446, 447, 448, 449, 450, 451,	
	158, 159, 160, 162, 164, 165, 166,			452, 453, 454, 455, 456, 457, 458,	
	167, 169, 170, 171, 172, 173, 174,			459, 460, 461, 462, 463, 464, 465,	
	175, 176, 177, 179, 180, 181, 182,			466, 467, 468, 469, 470, 471, 472,	
	183, 184, 185, 186, 187, 188, 189,			473, 474, 475, 476, 477, 478, 480,	
	191, 192, 193, 194, 195, 196, 197,			481, 482, 483, 484, 485, 486, 487,	
	198, 199, 200,	80.		488, 489, 490, 491, 492, 494, 495,	
				496 497, 498, 499, 500.	75.
	201, 202, 203, 204, 208, 209, 210,			501, 503, 504, 505, 506, 507, 508,	
	211, 212, 213, 214, 215, 216, 217,			509, 510, 511, 512, 513, 514, 515,	
	218, 219, 220, 221, 222, 223, 225,			516, 517, 518, 519, 520, 521, 522,	
	226, 227, 228, 230, 231, 233, 234,			523, 524, 525, 526, 527, 528, 529,	
	235, 236, 237, 238, 239, 240, 241,			530, 531, 532, 533, 534, 535, 536,	
	242, 243, 244, 247, 248, 249, 250,			537, 539, 540, 541, 542, 543, 544,	
	251, 252, 253, 254, 255, 256, 257,			545, 546, 547, 548, 549, 550, 551,	
	259, 260, 261, 262, 263, 265, 266,			552, 553, 556, 557, 558, 559, 560,	
	267, 269, 271, 272, 273, 274, 275,			561, 562, 563, 564, 565, 566, 567,	
	276, 278, 279, 280, 281, 282, 284,			568, 569, 570, 571, 572, 573, 574,	
	286, 288, 290, 292, 293, 294, 295,			575, 576, 578, 579, 580, 581, 582,	
	296, 297, 298,	80.			

and his childhood. The second part (*Ras Mandal* : 441-756) deals with Krishna's stay at Kunj Gali, his sports with cow-maids, his intimacy with Radhika and her *Maan Leela* (मानलीला). The third part (*Birha* 756-1028) describes the pangs of separation felt by Radhika and her maids on Krishna's departure for Mathura and during his stay there, etc. In the fourth part, (*Judh Prabandh* : 1029-1951) we have accounts of Krishna's duels and battles with Kans, his father-in-law, Jarasandh and their loyal followers. The fifth part (1952-2492) contains other incidents, described in a milder tone because they are of a domestic nature.

Metre	Serial No.	Total	Metre	Serial No.	Total
	583, 584, 585, 586, 587, 588, 589, 590, 591, 593, 594, 595, 596, 598, 599, 600,	93		901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 986, 987, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000,	96
	601, 602, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700,	97		1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1029, 1035, 1036, 1037, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1047, 1049, 1050, 1051, 1052, 1053, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1070, 1071, 1072, 1073, 1075, 1076, 1077, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100,	83
	701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 757, 758, 760, 761, 762, 763, 764, 765, 766, 768, 769, 770, 771, 772, 773, 774, 775, 777, 778, 779, 780, 781, 782, 784, 785, 788, 790, 791, 792, 794, 795, 797, 798, 799, 800,	89		1101, 1102, 1103, 1104, 1105, 1106, 1108, 1109, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1137, 1138, 1139, 1140, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1155, 1156, 1157, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1168, 1170, 1171, 1172, 1173, 1174, 1175, 1177, 1178, 1179, 1180, 1181, 1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195,	
	801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 815, 816, 817, 819, 820, 824, 826, 828, 829, 830, 831, 832, 833, 835, 839, 840, 841, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 893, 894, 895, 896, 897, 898, 899, 900,	86			

Vatsalya Rasa in the first, *Shringar Rasa* in the second and third and *Vir Rasa* in the fourth and fifth parts prevail in this story. The translation is mostly in quatrains adorned with similies and metaphors.

Metre	Serial No.	Total	Metre	Serial No.	Total
	1196, 1197, 1198, 1200.	88		1701, 1702, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1714, 1717, 1718, 1741, 1742, 1743, 1744, 1745, 1746, 1748, 1749, 1750, 1753, 1754, 1755, 1762, 1763, 1764, 1766, 1767, 1768, 1769, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1794, 1795, 1796, 1797, 1799, 1800.	58.
	1207, 1211, 1212, 1214, 1215, 1216, 1217, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1227, 1229, 1230, 1231, 1233, 1234, 1235, 1236, 1238, 1239, 1241, 1243, 1245, 1247, 1249, 1250, 1253, 1254, 1256, 1264, 1269, 1270, 1272, 1274, 1275, 1276, 1278, 1280, 1285, 1286, 1289, 1290, 1293, 1297, 1298.	49.		1802, 1803, 1804, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1826, 1827, 1829, 1830, 1831, 1832, 1833, 1835, 1836, 1837, 1838, 1839, 1843, 1844, 1845, 1846, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1866, 1867, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1884, 1885, 1887, 1888, 1889, 1890, 1891, 1892, 1894, 1896, 1897, 1898, 1900.	79.
	1302, 1304, 1306, 1308, 1309, 1310, 1311, 1312, 1313, 1315, 1317, 1320, 1327, 1330, 1331, 1332, 1333, 1335, 1336, 1341, 1344, 1347, 1349, 1350, 1352, 1357, 1358, 1362, 1363, 1365, 1366, 1367, 1368, 1369, 1377, 1380, 1383, 1385, 1387, 1388, 1389, 1395, 1396.	43.		1901, 1902, 1903, 1904, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1917, 1918, 1920, 1921, 1923, 1925, 1926, 1928, 1931, 1934, 1937, 1938, 1939, 1940, 1941, 1946, 1950, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1965, 1968, 1969, 1970, 1971, 1972, 1975, 1976, 1978, 1979, 1980, 1981, 1983, 1984, 1985, 1986, 1987, 1989, 1990, 1992, 1993, 1994, 1995, 1996, 1998, 1999, 2000.	68.
	1402, 1404, 1405, 1406, 1407, 1408, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1430, 1432, 1435, 1436, 1437, 1438, 1440, 1441, 1442, 1445, 1446, 1447, 1448, 1449, 1450, 1451, 1452, 1453, 1455, 1456, 1458, 1459, 1460, 1463, 1464, 1465, 1466, 1467, 1472, 1479, 1481, 1484, 1486, 1487, 1488, 1490, 1493, 1494.	61.		2001, 2002, 2004, 2005, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2017, 2018, 2026, 2027, 2028, 2029, 2032, 2033, 2034, 2035, 2037, 2038, 2039, 2042, 2045, 2046, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2074, 2078, 2081, 2082, 2083, 2088, 2089, 2090, 2091, 2092, 2093, 2095, 2096, 2097, 2098, 2099.	63.
	1504, 1505, 1506, 1512, 1513, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1526, 1531, 1532, 1533, 1534, 1544, 1545, 1547, 1548, 1554, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1585, 1586, 1587, 1588, 1589, 1593, 1600.	48.			
	1601, 1602, 1603, 1604, 1606, 1611, 1613, 1614, 1615, 1617, 1618, 1619, 1620, 1621, 1623, 1624, 1626, 1627, 1629, 1630, 1636, 1637, 1638, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1652, 1653, 1654, 1655, 1657, 1661, 1662, 1663, 1666, 1667, 1668, 1672, 1678, 1679, 1680, 1684, 1688, 1689, 1693, 1700.	54.			

The *Krisanavtar*, which the poet says is the *Dasam Sikandh* of the *Bhagwat*, was completed at Paunta, with the Jamuna flowing nearby, on the seventh day of the bright half of *Savan*, 1745 *Bikrami*¹ (1688 A. D.).

1. K. A., (2490, 2491)

Metre	Serial No.	Total	Metre	Serial No.	Total
	2102, 2104, 2105, 2106, 2107, 2108			1922, 1924, 1929, 1930, 1933, 1942,	
	2109, 2110, 2111, 2112, 2113, 2114,			1943, 1948, 2016, 2188, 2204, 2223,	
	2115, 2119, 2120, 2121, 2123, 2124,			2249, 2255, 2257, 2263, 2313, 2317,	
	2125, 2126, 2127, 2128, 2130, 2131,			2456,	37.
	2132, 2133, 2134, 2135, 2136, 2137,		Kabitta	7, 19, 28, 35, 39, 52, 54, 72, 136,	
	2138, 2139, 2141, 2144, 2145, 2146,			163, 190, 224, 229, 232, 245, 246,	
	2147, 2148, 2149, 2150, 2151, 2152,			270, 285, 287, 308, 311, 327, 332,	
	2153, 2154, 2155, 2157, 2158, 2160,			333, 337, 357, 407, 502, 538, 836,	
	2161, 2164, 2171, 2172, 2175, 2176,			837, 1054, 1074, 1078, 1110, 1141,	
	2177, 2178, 2180, 2181, 2182, 2185,			1267, 1281, 1294, 1295, 1296, 1300,	
	2186, 2187, 2189, 2191, 2192, 2193,			1379, 1397, 1418, 1495, 1497, 1608,	
	2194, 2198, 2199.	69		1632, 1635, 1751, 1752, 1798, 1816,	
	2201, 2202, 2205, 2206, 2207, 2208,			2246, 2250, 2254, 2269.	58
	2210, 2211, 2212, 2213, 2214, 2215,		Chaupai	1, 2, 4, 434, 435, 436, 437, 438, 439,	
	2216, 2217, 2218, 2219, 2220, 2221,			440, 1031, 1032, 1033, 1202, 1205,	
	2224, 2225, 2226, 2229, 2230, 2231,			1258, 1259, 1324, 1337, 1354, 1355,	
	2232, 2233, 2234, 2235, 2236, 2237,			1360, 1391, 1392, 1400, 1470, 1471,	
	2238, 2239, 2240, 2241, 2242, 2247,			1475, 1476, 1477, 1480, 1482, 1483,	
	2253, 2256, 2258, 2259, 2262, 2264,			1485, 1491, 1492, 1495, 1498, 1515,	
	2265, 2266, 2268, 2270, 2271, 2272,			1527, 1528, 1529, 1530, 1535, 1536,	
	2273, 2274, 2275, 2276, 2279, 2280,			1538, 1539, 1541, 1543, 1549, 1550,	
	2283, 2284, 2285, 2289, 2290, 2291,			1551, 1552, 1553, 1557, 1566, 1572,	
	2292, 2293, 2294, 2295, 2296, 2300.	66		1599, 1659, 1660, 1669, 1670, 1671,	
	2301, 2303, 2304, 2306, 2307, 2308,			1673, 1674, 1675, 1676, 1681, 1682,	
	2310, 2311, 2315, 2316, 2318, 2319,			1683, 1686, 1696, 1698, 1712, 1713,	
	2320, 2321, 2322, 2323, 2324, 2325,			1714, 1720, 1721, 1725, 1731, 1732,	
	2326, 2327, 2328, 2329, 2330, 2331,			1734, 1736, 1737, 1740, 1759, 1782,	
	2332, 2333, 2334, 2335, 2336, 2338,			1840, 1841, 1919, 1935, 1936, 1952,	
	2339, 2340, 2341, 2342, 2343, 2344,			1966, 1988, 2019, 2020, 2021, 2022,	
	2345, 2346, 2347, 2348, 2349, 2351,			2023, 2024, 2040, 2068, 2069, 2070,	
	2352, 2353, 2354, 2356, 2358, 2359,			2085, 2100, 2101, 2103, 2117, 2142,	
	2360, 2361, 2362, 2363, 2364, 2365,			2162, 2163, 2165, 2166, 2167, 2168,	
	2366, 2367, 2368, 2369, 2371, 2372,			2169, 2173, 2174, 2183, 2184, 2190,	
	2373, 2376, 2377, 2378, 2379, 2380,			2195, 2196, 2200, 2222, 2227, 2228,	
	2381, 2386, 2388, 2389,	70		2243, 2244, 2252, 2277, 2281, 2582,	
	2401, 2402, 2403, 2404, 2405, 2406,			2286, 2287, 2298, 2299, 2312, 2314,	
	2407, 2408, 2410, 2411, 2412, 2415,			2337, 2382, 2384, 2385, 2387, 2390,	
	2416, 2417, 2418, 2419, 2421, 2422,			2391, 2392, 2394, 2395, 2396, 2397,	
	2423, 2424, 2425, 2427, 2431, 2432,			2398, 2399, 2400, 2429, 2430, 2433,	
	2437, 2440, 2443, 2444, 2448, 2449,			2334, 2436, 2438, 2445, 2454, 2465,	
	2450, 2451, 2452, 2457, 2458, 2459,			2468, 2469, 2470, 2471, 2478, 2479,	
	2460, 2461, 2462, 2463, 2464, 2466,			2480.	172
	2467, 2472, 2473, 2474, 2475, 2481,		Chhappai	1026, 1359, 1372, 1633, 1729.	5
	2482, 2483, 2484, 2485, 2486, 2487,		Jhoolna	1805, 1806, 1807, 1808.	4
	2488, 2489, 2492.	57....1782	Totak	1507, 1508, 1509, 1510, 1511, 1537,	
Sortha	26, 822, 1027, 1034, 1305, 1399,		Tomar	1944, 1947, 2248, 2297.	10
	1421, 1474, 1489, 1540, 1569, 1571,			2383.	1
	1610, 1612, 1726, 1730, 1761, 1765,				

(23) Baudh Avtar

The twenty-third Avtar is the *Baudh Avtar*, the nameless champion of humanity, whose whereabouts is unknown, whose forms are unknown, whose very name has not been recorded and whose very stories have been forgotten. But these stories have played their part well. These are now like stories unknown and unsung.

(24) Nih-Kalanki (Kalki) Avtar

It was prophesied that when sin and wickedness would again rule the world to the utter destruction of religion and virtue, a prophet would arise at Sambhal (which some scholars have identified with Muradabad, while Pandit Raj Narain Parmahansa in his work, the *Chetawani*, has after long research stated it to be a place in the Gobhi desert in Mangolia, in the north-west of Korea)¹. Years passed away, religion and culture declined, evil

I. D. G. G. S., VI, 375 fn.

Metre	Serial No.	Total	Metre	Serial No.	Total
	23. Baudh Avtar.				
Chaupai	1, 2.	2	Chanchala Chhand	408, 409.	2
Dohra	3.	1	Chaturpadi Chhand	68, 69, 70, 71.	4
		<u>3</u>	Aila Chhand	72, 73, 74, 75.	4
	24. Nihkalanki Avtar.		Bisekh Chhand	404, 405, 406, 407.	4
Chaupai	1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, 299, 300, 301, 302.	20	Ghatta Chhand	76, 77.	2
Swaiya	141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 28		Nav Padi Chhand	79, 80, 81, 82.	4
Dohra	9, 78, 115, 116, 279, 375, 493.	7	Arilla Dooja	83, 84.	2
Sortha	117, 118, 138, 576.	4	Kulka Chhand	85, 86, 87, 88, 89, 90, 91, 157, 158, 159, 160.	11
Gita Malti Chhand	18, 19, 20, 21, 22, 23, 24, 25.	8	Padmavati Chhand	92, 93, 94,	3
Hansa Chhand	119, 120, 121, 122.	4	Kilka Chhand	95, 96.	2
Malti Chhand	123, 124, 125, 126.	4	Madhubhar Chhand	97, 98, 99, 100, 101, 102, 103, 104, 161, 162, 163.	11
Atmalti Chhand	127, 128, 129, 130.	4	Harigeeta Chhand	105, 106.	2
Bridh Naraj Kahatumo Chhand	26, 27, 28, 29.	4	Tribhangi Chhand	107, 108.	2
Abhir Chhand	131, 132, 133, 134.	4	Hari Chhand	109, 110.	2
Kundiria Chhand	135, 136, 137, 139, 140.	5	Padhisatka Chhand	111, 112.	2
Taran Raj Chhand	30, 31, 32, 33, 34, 35, 36, 37.	8	Mahar (Marh or Marha) Chhand	113, 114.	2
Tarak Chhand	307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330.	24	Trirka Chhand	410, 411, 412, 413, 414, 415, 416, 417, 418, 419.	10
Kumar Lalit Chhand	38, 39, 40, 41, 42, 43, 44, 45.	8	Padhri Chhand	164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 420, 421, 422, 423, 451, 452, 453, 454, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 528, 529, 530, 531, 532, 533, 534.	44
Nag Sarupi Chhand	46, 47, 48, 49, 50, 51.	6	Sirkhandi Chhand	179, 180, 181.	3
Raman Chhand	52, 53, 54, 55.	4	Samanka Chhand	182, 183, 184, 185.	4
Somraji Chhand	56, 57, 58, 59.	4	Tomar Chhand	186, 187, 188, 303, 304, 305, 306, 583, 584, 585, 586, 587, 588.	13
Priya Chhand	60, 61, 62, 63.	4			
Supriya Chhand	400, 401, 402, 403.	4			
Gaha Chhand Dooja	64, 65, 66, 67.	4			

dominated the world, Sudras came into power, the worship of gods was given up, bad customs prevailed, tyranny and oppression demoralized the people. In such times, there lived a Brahmin who worshipped Chandika *Devi* who had killed many notorious demons, patronized and protected many gods and held Indra in terror. His wife could not stand his constant devotion to the goddess. She quarrelled with him and at last complained against him to the king who forbade him to do so. But the Brahmin preferred death to apostasy. Consequently, he was ordered to be beheaded with a sword. Before the sword could fall on him, there arose suddenly a noise like the rumbling of the earth from underneath the floor of the court. The sudden rise of *Kalki* Avtar armed with a sword and riding a beautiful winged steed of Turkistan, created confusion in the court, giving rise to a tumultuous noise. The warriors came rushing to the place, arms were taken up, bugles sounded, challenges were hurled, drums were beaten, horses neighed, swords were drawn and arrows were shot. The court changed into a battle-field and a war ensued that raged for days and nights, and weeks and months. At last the Sudra king was killed along with his strong warriors, his army was routed, the era of peace was ushered in by *Kalki* and the world swung back to its ancient glory of material prosperity and spiritual grandeur.

Metre	Serial No.	Total	Metre	Serial No.	Total
Bharthua Chhand	189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213.	25	Pankaj Batika Chhand	345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360.	30
Ancop Naraj Chhand	214, 215, 216, 217, 218.	5	Chamar Chhand	378, 379.	2
Akva Chhand	219, 220, 221, 222, 223, 224.	6	Nispalak Chhand	380, 381, 382, 383.	4
Chachari Chhand	225, 226, 227, 228, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255.	19	Naraj Chhand	384, 385, 386, 387, 439, 440.	6
Kripan Krit Chhand	229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240.	12	Bhujang Prayat Chhand	461, 462, 463, 464, 465, 466, 467, 481, 482, 483, 484, 485, 486, 487, 504, 505, 506.	17
Bhagouti Chhand	256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272.	17	Asta Chhand	470, 471, 472, 473, 474.	5
Bhawani Chhand	273, 274, 275, 276, 277, 278.	6	Badhup Naraj Chhand	475, 476, 477, 478, 479, 480.	6
Rasawal Chhand	280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 455, 456, 457, 458, 459, 460, 468, 469, 488, 489, 490, 491, 535, 536, 537, 538, 539, 540, 541.	53	Totak Chhand	492, 493, 494, 495, 497, 498, 499, 500, 501, 502, 503.	11
Sangit Bhujang Prayat Chhand	361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450.	24	Utthuj Chhand	521, 522, 523, 524.	4
Haribolmana Chhand	331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344,		Anjan (Or Aja) Chhand	525, 526, 527.	3
			Chhappai Chhand	542, 543, 544, 545.	4
			Madhc Chhand	546, 547, 548, 549, 550, 551, 552,	7
			Anhad Chhand	553, 554, 555, 556.	4
			Tiloki Chhand	557, 558,	2
			Mohan Chhand	559, 560, 561, 562.	4
			Mathan Chhand	563, 564, 565, 566, 567, 568, 569, 570, 571.	9
			Sukhda Brind Chhand	572, 573, 574, 575.	4
			Ravanbad Chhand	577, 578.	2
			Ban Turangam Chhand	579, 580, 581, 582.	4
				Grand Total	586

1. The *Chaubis Avtar* reveals that Guru Gobind Singh has been deeply impressed by the idea which runs throughout the Puranic literature, the idea of a saviour¹ appearing from time to time to destroy the unrighteousness and uphold the righteousness, to uproot

1. जब जब होत अरिसटि अपारा ॥ तब तब देह धरत अवतारा ॥ Ch. A. Intro., (2)
 संखासुर दानव पुन भयो ॥ बहु विधि कै जग को दुख दयो ॥
 मच्छ अवतार आप पुन धरा ॥ आपन जाप आप मो करा ॥ Machh. A., (39)
 सबै देव थापे कीयो दुसट नासं ॥ टरे सरब दानो भरे जीव त्रासं ॥ Machh. A., (53)
 धरयो खसटमं विसन ऐसावतारं ॥ सबै दुसट जिते कीयो वेद उधारं ॥
 थटयो धरमराजं जिते देव सरबं ॥ उतारियो भली भांत सों ताहि गरबं ॥ Bairah. A., (14)
 इइ भांत जब जगत दोही फिराइ ॥ जल बा थलेथ हिरनाछराइ ॥ Narsingh. A., (2)
 प्रह्लाद भगत लीनो अवतार ॥ संब करनि काज संतन उधार ॥ Narsingh. A., (4)
 भए दिवस केते नरसिंघावतारं ॥ पुनर भूम मों पाप बाढियो अपारं ॥ Bawan A., (4)
 करी जोग अराधना सरब देवं ॥ प्रसन्नं भए कालपुरखं अभेवं ॥ Bawan. A., (2)
 दीयो आइसं कालपुरखं अपारं ॥ धरो बावना विसन असटमावतारं ॥ Bawan A., (3)
 अब बरनो दसमो अवतारा ॥ संत जना का प्रान अधारा ॥ Paras Ram A., (35)
 जब जब वेद नास होइ जाही ॥ तब तब पुन ब्रहमा प्रगटाही ॥ Brahma A., (2)
 जग जीवन भार भरी धरणी ॥ दुख आकल जात नहीं बरणी ॥ Rudra A., (2)
 सु कहयो तुम रुद्र सरूप धरो ॥ जग जीवन को चलि नास करो ॥ Rudra A., (4)
 अब मै गनो विसन अवतारा ॥ जैसक धरो सरूप मुरारा ॥
 बिआकल होतु धरन जब भारा ॥ कालपुरख पह करत पुकारा ॥
 असुर देवतन देति भजाई ॥ छीन लेत भूअ की ठकुराई ॥
 करत पुकार धरण भर भारा ॥ कालपुरख तब होत क्रिपारा ॥
 आन हरत प्रिथवी को भारा ॥ बहु विधि असुरन करन संघारा ॥
 भूम भार हर सुरपुर जाई ॥ कालपुरख मो रहत समाई ॥ Bishen A., (1, 2, 4)
 दोहरा—धारत है ऐसो विसन चौदसवों अवतार ॥
 संत संबूहनि सुख नमित दानव दहूं संघार ॥ Sheshshayi A., (7)
 जब जब दानव करत पसारा ॥ तब तब विसन करत संघारा ॥ Arhant Dev A., (1)
 खावग मत सब ही जन लागे ॥ धरम करम सब ही तज भागे ॥
 तयाग दई सबहूं हरिसेवा ॥ कोइ न मानत भे गुरदेवा ॥
 साधि असाधि सबै हुऐ गए ॥ धरम करम सबहूं तज दए ॥
 कालपुरख आगया तब दीनी ॥ विसनचंद सोई विधि कीनी ॥
 सकल कुपंथी पंथ चलाए ॥ पाप करम ते लोग हटाए ॥ Manu A., (1, 2, 3)
 रोगाकुल सब ही भए लोगा ॥ उपजा अधिक प्रजा को सोगा ॥
 परमपुरख की करी बड़ाई ॥ किरपा करी तिन पर हरिराई ॥ Dhanantar A., (2)
 जे जे होत असुर बलवाना ॥ रवि मारत तिन को विधि नाना ॥
 अंधकार धरनी ते हरे ॥ प्रजाकाज ग्रिह ते उठ परे ॥ Suraj A., (2)
 लोग सबै इह ते अकुलाने ॥ भाजि चले जिम पात पुराने ॥
 भांत ही भांत करे हरिसेवा ॥ तांते प्रसन्नि भए गुरदेवा ॥
 नारि न सेव करै निज नाथं ॥ लीने ही रोसु फिरै जीअ साथं ॥
 कामनि कामु कहूं न संतावै ॥ काम बिना कोऊ कामु न भावै ॥ Chand A., (4)

some great evil and to establish some great good, to rescue the weak and the innocent, to protect the saints and the devotees, to dispel their sorrows and to shed favour on them and to lift them high in this world.

2. A critical study of the composition would disclose that the Guru did not accept in toto the Puranic conception of *avatar*. Having been imbued with the firm faith in the one-ness of God (*Ek-Onkar*), he could not reconcile with the conception of the descent of God Himself. Thus, his view of *avatar* appears to be quite different from that of the *Purans* inasmuch as he firmly believed that *avatars* are not descents or incarnations of God; they are rather the elevated souls blended with *Kal Purakh**, their Master, Who in response to the prayers of the sufferers directs them to descend on the earth in a particular form, human or supernatural, with a special mission to be fulfilled. To the Guru, thus, God and *avatar* are two separate entities, the latter emanating from the former as and when He wishes¹.

The Guru vehemently objects to the idea of an *avatar* being an independent divinity, co-equal or co-powerful with God and worthy of human worship. He maintains that God

असुर लगे बहु करै बिखाधा ॥ किन्हूं न तिनै तनक में साधा ॥
 सकल देव इकठे तब भए ॥ छीर समुंद्र जहथो तिह गए ॥
 बहु चिर बसत भए तिह ठामा ॥ बिसन सहित ब्रहमा जिह्हा नामा ॥
 बार बार ही दुखत पुकारत ॥ कान परी कल के धुनि आरत ॥ R. A., (2, 3)
 दइतन के भर ते डर ते जु भई प्रिथमी बहु भार हि भारी ॥
 गाइ को रूपु तबै धर कै ब्रहमा रिख पै चल जाइ पुकारी ॥
 ब्रहम कहयो तुमहूं हम हू मिल जाहि तहां जहि है व्रतधारी ॥
 जाइ करै बिनती तिह की रघुनाथ सुनो इह बात हमारी ॥ K. A., (9)
 भाराकित होत जब धरणी ॥ पाप ग्रसत कछु जात न बरणी ॥
 भांत भांत तन होत उतपाता ॥ पुत्रह सेज सोवत लै माता ॥ N. A., (2)
 पापाक्रांत धरा भई पल न सकत ठहराइ ॥
 कालपुरख को धिआन धर रोवत भई बताइ ॥
 रोवत भई बताइ पाप भार न भर धरणी ॥
 महापुरख के तीर बहुतु विधि जात न बरणी ॥ N. A., (137)
 Also see N. A., (138-166)

* कालपुरख की देहि मो कोटिक बिसन महेस | Sheshshayi A. (1)
 भूमभार हर सुरपुर जाई ॥ कालपुरख मो रहत समाई ॥ Bishen A., (4)

Compare : "He (Guru Gobind Singh) says in his autobiography, the *Bichitra Natak*, that his own unembodied soul reposed in bliss, in the Father's Mansion, wrapt in meditation and His life-giving *Darshan*. But God called him forth, and much against his will, for he did not wish to leave the Divine presence, sent him into this world, charged with the following mission :—

God :— I install and cherish thee as my own son; And create thee to form and spread the Panth.,
 Go and spread the law of Dharma in every place; And restrain people from senseless acts.

L. G. G. S., 119

1. जब जब होत अरिसटि अपारा ॥ तब तब देह धरत अवतारा ॥
 काल सबन को पेख तमासा ॥ अंतह काल करत है नासा ॥ Ch. A., Intro (2)
 दीयो आइसं कालपुरखं अपारं ॥ धरो बावना बिसन असटमावतारं ॥
 लई बिसन आगिआ चलयो धाइ ऐसे ॥ लइयो दारदी भूप भंडार जैसे ॥ Bawan A., (3)

is Infinite and that even the twenty-four *avtars* have not known a bit of Him.¹ According to the Guru, they are not even intermediaries as the prayers are sent direct to God. They are just on mission².

Some of the *avtars* narrated by the Guru in the composition are not as the *avtars* of Vishnu found in the Purans. Jallandhar, Sheshshayi, Arhant Dev, Suray, Chandra and Nar (Arjun) are the *avtars* of this type.

दिज जमदगन जगत मो सोहत ॥	नित उठि करत अधन ओघन हत ॥	
तह तुम धरो बिसन अवतारा ॥	हनहु सक्र के सत्र सुधारा ॥	Paras Ram A., (4)
सु कहयो तुम रुद्र सरूप धरो ॥	जगजीवन को चलि नास करो ॥	Jallandhar A., (20)
तव ही तिह रुद्र सरूप धरयो ॥	जगजंत संघार कै जोग करयो ॥	Rudra A., (4)
कहियो बिसन जलंधर रुर धरो ॥	पुनि जाइ रिपेस को नास करो ॥	
दई काल आगिआ धरियो बिसन रूपं ॥	सजे साज सरब बनयो जान भूपं ॥	Jallandhar A., (21)
कालपुरख तब भए दइआला ॥	दास जान कह बचन रिसाला ॥	
धर अरहंत देव को रूपा ॥	नास करो असुरन के भूपा ॥	Arhant Dev A., (7)
बिसनदेव आगिआ जब पाई ॥	कालपुरख की करी बडाई ॥	
भूअ अरहंत देव बन आयो ॥	आन अउर ही पंथ चलायो ॥	Arhant Dev A., (8)
साधि असाधि सबै हुऐ गए ॥	धरम करम सबहूं तज दए ॥	
कालपुरख आगया तब दीनी ॥	बिसनचंद सोई विधि कीनी ॥	Manu Raj A., (2)
मनु ह्वैउ राजवतार अवतरा ॥	मनु सिमर तहि प्रचुर जग करा ॥	
सकल कुपंथी पंथ चलाए ॥	पाप करम ते लोग हटाए ॥	Manu Raj A., (3)
बिसनचंद को कहा बुलाई ॥	धर अवतार धनंतर जाई ॥	
आयुरवेद को करो प्रकासा ॥	रोग प्रजा को करीयहु नासा ॥	Dhanantar A., (3)
कालपुरख की आगया पाई ॥	सुरज अवतार धरयो हरिराई ॥	Suraj A., (3)
तब कालपुरख बुलाई ॥	बिसनै कहयो समभाइ ॥	
ससि को धरहु अवतार ॥	नही आन बात विचार ॥	Chandra A., (7)
तब बिसन सीस निवाइ ॥	करि जोर कही बनाइ ॥	
धरिहों दिनांतवतार ॥	जित होई जगत कुमार ॥	Chandra A., (8)
बिसनेस धुणं सुण ब्रहम मुखं ॥	अब सुद्ध चली रघुवंसकथं ॥	R. A., (5)
ब्रहमा गयो छीरनिध जहां ॥	कालपुरख इसथित थे तहां ॥	
कहहो बिसन कह निकट बुलाई ॥	किसन अवतार धरो तुम जाई ॥	K. A., (2)
कालपुरख के बचन ते संतन हेत सहाइ ॥		
मथरामंडल के बिखै जनमु धरहौ हरिराइ ॥		K. A., (3)

1. जो चउबीस अवतार कहाए ॥ तिन भी तुम प्रभ तनक न पाए ॥
सभ ही जग भरमै भवराय ॥ ताते नाम बिअंत कहायं ॥ Ch., A., Intro (7)
2. बिआकल होत धरन जब भारा ॥ कालपुरख पह करत पुकारा ॥ Bishan A., (1)
परमपुरख की करी बडाई ॥ किरपा करी तिन पर हरिराई ॥ Dhanantar A., (2)
कालपुरख आगया तब दीनी ॥ बिसनचंद सोऊ विधि कीनी ॥ Manu A., (3)

It is surprising to find Brahma and Rudra appearing as the *avtars* of Vishnu, also although they are dealt with separately and in detail as independent avtars elsewhere in the *Dasam Granth*.

3. The *Chaubis Avtar* contains the Ramaite and Krishnaite poetry almost of the kind met with in the Hindi literature.

The composition of Ramavtar represents the Ramaite poetry. It embodies accounts of the life and exploits of Ram, the incarnation of Vishnu, and of his wife Sita, the embodiment of purity, tenderness and conjugal affection. The mild and gentle Ram, the husband of one wife, pure in thought and noble in action, is in many places held in the highest esteem, and the worship paid to him and his faithful wife Sita is the purest and the least degenerated of many forms of Hindu worship.¹ This composition is full of episodes that touch the heart and make a powerful impression. For instance, we might mention Ram's departure with his wife and younger brother for the forest, Bharat's meeting with Ram in the jungle, Sita's carrying away by Ravan, Ram's search for her, and the like. The poet has presented these episodes elaborately and has sought with care and enthusiasm to develop their full implications in terms of moral ideals and human feelings. The most commendable feature of this narrative is its pure and lofty moral tone. There are no sensual wretches, no epicurean and seductive stories. Lustful and greedy characters go disappointed. The composition continues to hold up a high moral ideal before its readers. The moral outlook which permeates the whole work is never allowed to mar or vitiate the human or aesthetic quality. An atmosphere of purity and devotion broods over it from start to finish without losing the human touch or without growing cold in its appeal. Ram is depicted as a saviour and deliverer, as a god rather than a man².

A verse in the epilogue says, "He who reads and repeats this story is liberated from all his sins and troubles. A worshipper of Vishnu will be free from all the mental and physical ailments³."

It is a valuable work for the high level of its technique, for the sincerity of its religious content and particularly for the heroic sentiment which the poet wanted to inculcate

1. C. D. H. M. Intro, XIV.

2. अगाधि देव अनंत है । अभूत सो भवंत है ॥
 क्रिपाल करम-कारण ॥ बिहाल दिआल तारण ॥ R. A., (204)
 अनेक संत तारण ॥ अदेव देव कारण ॥
 सुरेस भाइ रूपण ॥ समिद्ध सिद्ध भूपण ॥ R. A., (205)
 जहाँ भाव कै जेण जैसे विचारे ॥ तिसी रूप सौ तउन तैसे निहारे ॥ R. A., (693)
 जिसी भाव सो जउन जैसे विचारे ॥ तिसी रंग के काछ काछे निहारे ॥ R. A., (694)
 प्रभू है ॥ अजू है ॥ अजै है ॥ अभै है ॥ R. A., (706)
 अजा है ॥ अता है ॥ अलै है ॥ अजै है ॥ R. A., (707)

3. R. A., (859)

and this last feature alone distinguishes this composition from the rest of the Ramaite poetry. The *Ramavtar* has in all 864 verses, out of which 425 are exclusively devoted to the heroic poetry.¹ This composition will always rank as one of the great literary works in the Hindi literature.

Lord Krishna has been the most popular and celebrated of all the deities around whom a vast mass of legend and fable has been gathered. In the Hindu mythology, he is considered to be the direct manifestation of Lord Vishnu himself and thus worshipped the most. The attitude of the devotees towards him is not that of reverence as in the case of other *avtars* but one of love and joy which found full expression in the mischievous pranks of the child Krishna, feats of the miraculous strength of his boyhood, and the romance and amours of his youth, these being the subjects of boundless wonder and delight to the popular mind.

A glance at the history of Krishnaite poetry in the Hindi literature would reveal that all those who composed this type of poetry, were the true devotees of lord Krishna. The intensity of their devotion was so much that they could do away with all other deities and be devoted to him exclusively. To them, Lord Krishna was an incarnation of love and joy, in whose devotion they found full satisfaction. This idea found full expression in their poetry which was not a means to anything but an end in itself. But the attitude of Guru Gobind Singh was quite different. He was neither devoted to lord Krishna in the sense and to the extent² the other devotees were, nor did he consider this poetry an end in itself. On the other hand, he had set a great aim before him—that of preparing his followers for the *Dharam Judh* (holy war) which he had been waging throughout his life against the evil forces of his time.³ Being a Kshatriya himself, he could not even think of adopting the attitude of escapism towards the disturbed conditions of his time. He, on the other hand, thought it fit to face the enemies of religion and society boldly, aiming

1.	Subah Marich Judh	67—95	29	Atkai Dait Judh	483—517	35
	Ram Parsuram Judh	118—153	36	Makarachh Judh	518—526	9
	Viradh Danav Badh	301—322	22	Ravan Judh	527—622	96
	Khar Dookhan Dait Judh	337—347	11	Ram Ashwamedh	731—750	20
	Akampan Dait Badh	372—375	4	Lachhman Lav Kush Judh	752—770	19
	Devantak Narantak Badh	388—393	6	Bharath Lav Kush Judh	771—783	13
	Prahasta Judh	394—440	47	Babhikhan Lav Kush Judh	784—785	2
	Trimund Judh	441—443	3	Sugriv Lav Kush Judh	786—795	10
	Mahodar Mantri Judh	444—466	23	Ram Lav Kush Judh	796—819	24
	Inderjit Judh	467—482	16			<u>425</u>

2. मै न गनेसहि प्रथम मनाऊ ॥ किसन बिसन कबहूँ नह धिआऊ ॥
कान सुने पहिचान न तिनसो ॥ लिव लागी मोरी पग इन सो ॥ K. A., (434)
3. दसम कथा भागौत की भाखा करी बनाइ ॥
अवर बासना नाहि प्रभ धरमजुद्ध के चाइ ॥ K. A., (2491)
धन्न जीओ तिह को जग मै मुख ते हरि चित्त मै जुधु बिचारै ॥
देह अनित्त न नित्त रहै जसु नाव चढ़ै भवसागर तारै ॥
धीरजधाम बनाइ इहै तन बुधि सु दीपक जिउ उजीआरै ॥
गिआनहि की बढनी मनहु हाथ लै कातरता कुतवार बुहारै ॥ K. A., (2492)

at blasting them whenever and wherever he could find an opportunity.¹ In *Krisnavtar*, he has undoubtedly narrated, and at times elaborately too, many stories connected with the childhood and the youth of Lord Krishna; such as, sucking away of Putna, a female demon, who tried to kill him by suckling him; the dashing to pieces, of the cart of the demon Saktasur who tried to drive it over him; the bringing down to the ground with great violence and killing of the demon Trinavartta who took up the form of a whirlwind to fly off with him; the uprooting of the two trees when he was fastened by his mother with a rope round his belly to a bowl which got stuck between the two trees as he dragged it and thereby earning the name of *Damodar* (rope-belly); compelling, by exercising his divine powers, the great five-hooded serpent which dwelt in a deep pool of the Jamuna, with numerous attendant-serpents whose mouths emitted fire and smoke and laid waste all the country around, to free the river and to move to the ocean; baffling Indra by lifting the Gowardhan mountain and holding it upon his finger for seven days and nights to shelter cowherds and their cattle from a heavy rain and thus earning the title of *Gowardhan-dhar* i.e., upholder of Gowardhan mountain; and the kind, which made him an embodiment of the highest and keenest joy for all. Having once taken up the theme of *Krishnavtar*, the poet could not escape describing the stories connected with him. But he did not dwell on them like other Krishnaite poets but went ahead, devoting himself keenly and vigorously to the heroic incidents of Krishna's life, the depiction of which did rouse his followers to spare no suffering until they had put an end to the political and religious oppressions.

This composition has in all 2,492 verses, out of which 923, from 1,029 to 1,951, are exclusively devoted to heroic poetry. In the rest, also, there is a good deal of war-poetry sprinkled here and there, as if the author was very eager to come to his mainstay, the heroic sentiment.²

In the Krishnaite poetry *Rup Madhuri* has found a prominent place. The attitude of the devotees of Lord Krishna towards him being one of love and joy, he has **Rup Madhuri** throughout been portrayed as one possessing the most fascinating personality.

The descriptions of Jaidev in Sanskrit and those of Sur and Mira in the Hindi literature deserve a special mention in this connection. Not only his physical appearance infatuated his devotees but his expressive movements and the traits of his personality had also a captivating effect on whosoever came into his contact. There was hardly any person who was not infatuated by his lovely appearance. Right from the early days of his childhood to the prime of his youth, people around him enjoyed his presence so much that they always anxiously sought his company.

1. छत्री को पूत हो बामन को नहि कै तपु आवत है जु करो ॥
अरु अउर जंजार जितो ग्रह को तुहि तिआग कहा चित ता मै धरो ॥
अब रीफ कै देहु. वही हम कउ जोऊ हउ बिनती कर जोर करो ॥
जब आउ की अउध निदान बनै अति ही रन मै तब जूफ मरो ॥ K. A., (2489)

2. Compare : K. A., (212-214, 647-648, 761-764, 768-769, 770-782, 788-789, 820, 831-847, 848-849, 850-854, 1962, 2015-2035, 2037-2061, 2066-2084, 2117-2125, 2126-2138, 2161-2183, 2184-2242, 2252-2272, 2273-2284, 2285-2288, 2309-2327, 2328-2330, 2331-2342, 2365-2381, 2382-2404)

Guru Gobind Singh did not fail to make the most of the everlasting impressions of Lord Krishna's infatuating personality sunk deep into the minds of his followers. He presented this most favourite deity of the Hindus in all his charms. Not only did he reveal that Lord Krishna had a charming personality but also went ahead of them to show that his victories¹ in the battlefield against the enemies of the ancient religion, culture and society were wonderful. To elaborate this thesis, it was almost incumbent on him to depict the Lord's winning personality from the very beginning.

The innocent appearance of Lord Krishna's childhood captivated the hearts of all the young and old around him. His movements, gestures and childlike pranks*, were all fascinating and endearing².

1.	प्रिथम	पूतना	हनी	बहुर	सकटासुर	खंडयो	॥	
	त्रिणावरत	लै	उडयो	ताहि	नभि	माहि	बिहंडयो	॥
	काली	दीओ	निकार	चोच	गहि	चीर	बकासुर	॥
	नागरूप	मग	रोक	रहयो	तब	हतिओ	अघासुर	॥
	केसी	सु	बच्छ	धेनक	हनयो	रंगभूम	गज डारयो	॥
	चंडूर	मुसट	के प्राण	हरि	कंस	केस	गहि मारयो	॥ K. A., (1026)

* K. A., (123-130)—*Maakhan Lila* ; K. A., (251-298)—*Cheer Haran*.

2. Childhood	बालकरूप	धरे	हरि	जी	पलना	पर	भूलत	है	तब	कैसे	॥			
	मात	लडावत	है	तिह	कौ	औ	भुलावत	है	करि	मोहित	तैसे	॥		
	ता	छवि	की	उपमा	अति	ही	काबि	सयाम	कही	मुख	ते	फुनि	ऐसे	॥
	भूभि	दुखी	मन	मै	अति	ही	जनु	पालत	है	रिप	दैतन	जैसे	॥ K. A., (103)	
	मोहि	बढाइ	महा	मन	मै	हरि	कौ	लगी	फेरि	खिलावन	माई	॥		
	तउ	हरि	जी	मन	मधि	बिचार	सिताब	लई	मुख	माहि	जंभाई	॥		
	चक्रत	होइ	रही	जसुधा	मन	मद्धि	भई	तिह	के	दुचिताई	॥			
	माइ	सु	ढाप	लई	तब	ही	सभ	बिसन	मया	तिन	जो	लख	पाई	॥ K. A., (113)
	कान्ह	चले	घुंढूआ	घरि	भीतर	मात	करै	उपमा	तिह	चंगी	॥			
	लालन	की	मन	खाल	किधौ	नंद	धेन	सभै	तिह	के	सभ	संगी	॥	
	लाल	भई	जसुधा	पिख	पुत्रहि	जिउ	घनि	मं	चमकै	दुतरंगी	॥			
	किउ	नहि	होवै	प्रसंन्य	सु	मात	भयो	जिनके	ग्रह	तात	त्रिभंगी	॥ K. A., (114)		
	साल	बितीत	भयो	जब	ही	तब	कान	भयो	बल	कै	पग	मै	॥	
	जस	मात	प्रसंन्य	भई	मन	मै	पिख	धावत	पुत्रहि	कौ	मग	मै	॥	
	बात	कही	इह	गोपन	सो	प्रभा	फैल	रही	सु	सभै	जग	मै	॥	
	जन	सुंदरिती	अति	माखन	कौ	सब	धाइ	धसी	हरि	के	नग	म	॥ K. A., (118)	
	बारइ	साल	बितीत	भए	तु	लगे	तब	कान्ह	चरावन	गाई	॥			
	सुंदर	रूप	बनयो	इह	को	कह	कै	इह	ताह	सराहत	दाई	॥ K. A., (189)		
	रूप	बिराजत	है	अति	ही	जिन	को	पिख	कै	मन	आनंद	बाढे	॥	
	खेलत	कान्ह	फिरै	तिह	जाइ	बने	जिह	ठउर	बडे	सर	गाढे	॥		
	ग्वाल	हली	हरि	के	संग	राजत	देख	दुखी	मन	को	दुख	काढे	॥	
	कउतक	देख	धरा	हरखी	तिह	ते	तन	रोम	भए	तन	ठाढे	॥ K. A., (194)		

In his youthful form he was an object of a sensuous and joyous worship.¹ To the devotees he was the Supreme Deity from whom all creation is but a sportive emanation and who is full of love for them. The Gopis were so much infatuated at the sight of

1. Youth

- रीफ रहे सभ ही पुर के जन आनन पै इह ते ससि हारो ॥ K. A., (237)
 फूल गुलाब न लेत है ताब सहाब को आब ह्वै देखि खिसानो ॥
 पै कमला दल नरगस को गुत्त लज्जत है फुनि देखत तानो ॥
 सयाम किधो अपने मन मै बरता गन कै कबिता इह ठानो ॥
 देखन को इन के सम पूरब पच्छम डोलै लहे नहि आनो ॥ K. A., (239)
- कोमल कंज से फूल रहे द्विग मोर को पंख सिर ऊपर सोहै ॥
 है बरनी सर सी भरुटे धन आनन पै ससि कोटिक को है ॥
 मित्र की बात कहा कहीये जिह को पिख कै रिप को मन मोहै ॥
 मानहु लै सिव के रिप आप दयो विधना रस याहि निचोहै ॥ K. A., (317)
 लोचन कान्ह निहार त्रिया दिजरूप कै पान महां मत हूई ॥
 होइ गई तन मै ग्रिह की सुध यौ उडगी जिमु पउन सो रूई ॥
 स्याम कहै तिन को विरहागनि यौ भरकी जिमु तेल सो धूई ॥
 जिऊ टुकरा पिख चुंमक डोलत बीच मनो जल लोह की सूई ॥ K. A., (319)
 आनन जाहि निसापति सो द्विग कोमल है कमला दल कैसे ॥
 है भरटे धन से बरनी सर दूर करै तन के दुखरै से ॥
 काम की सान के साथ धसे दुख साधन के कटवे कहु तैसे ॥
 कउल के पत्र किधो ससि साथ लगे कवि सुंदर सयाम अरै से ॥ K. A., (442)
 बद्धक है टटीआ बरुनीधर कोरन की दुत साइक साधे ॥
 ठाढे है कान्ह किधो बन मै तन पै सिर पै अबुवा रंग बाधे ॥
 चाल चलै हरुए हरुए मनो सीख दई इह बद्धक पाधे ॥
 अउ सभ ही ठट बद्धक से मन मोहन जाल पीतंबर कांधे ॥ K. A., (443)
 सो उठ ठाढि किधो बन कै जुग तीसर मै पति जोऊ सीया ॥
 जमना महि खेल के कारन कौ घस चंदन भाल मै टीको दीआ ॥
 भिलरा डर नैन के सैनन को सभ गोपन को मन चोर लीआ ॥
 कवि सयाम कहै भगवान किधो रस कारन को ठगवेस कीया ॥ K. A., (444)
 द्विग जाहि म्रिगीपति की सम है मुख जाहि निसापति सी छवि पाई ॥
 जाहि कुरंगन के रिप सी कट कंचन सी तन नै छवि छाई ॥
 पाट बने कदलीदल द्वै जंधवा पर तीरन सी दुत गाई ॥
 अंग प्रतंग सु सुंदर स्याम कछू उपमा कही ऐन ही जाई ॥ K. A., (445)
 मुख जाहि निसापति की सम है बन मै तिन गीत रिभयो अरु गायो ॥
 ता सुर को धुन सउनन मै त्रिज हूं की त्रिया सभ ही सुन पायो ॥
 धाइ चली हरि के मिलबे कहु तउ सबे के मन मै जब भायो ॥
 कान्ह मनो म्रिगनी जुवती छलबे कहु धंटक हेर बनायो ॥ K. A., (446)
 राजत है पीअरो पट कंध विराजत है म्रिग से द्विग दोऊ ॥
 छाजत है मन सो उर मै नदीआपति साथ लीए फुन जोऊ ॥
 कान्ह फिरै तिन गोपिन मै जिह की जग मै सम तुल्लि न कोऊ ॥
 ग्वारन रीफ रही त्रिज की सोऊ रीभत है चक देखत सोऊ ॥ K. A., (501)

his fascinating beauty that they abandoned themselves to him and forgot all about their homes and their husbands, and did not entertain even the fear of their mothers-in-law.¹ According to the poet, the earth also was pleased to see Lord Krishna's face and felt like becoming

- कान्ह बिराजत ग्वारन मै कवि सयाम कहै जिनको कछु भउना ॥
तात की बात को नैक सुनै जिन के संग भ्रात करयो बन गउना ॥
ता की लटै लटकै तन मो जोऊ साधन के मन गिआन दिवउना ॥
संदल पै उपजी उपमा मनो लाग रहे अहि राजन छउना ॥ K. A., (599)
खेलत है सोऊ ग्वारन मै जोऊ ऊपर पीत धरे उपरउना ॥
जो सिर सत्रन के हरिता जोऊ साधन को वरदान दिवउना ॥
बीच रहयो जग के रवि कै कवि सयाम कहै जिहको पुन खउना ॥
राजत यौ अलकै तिनकी मनो चंदन लाग रहै अहि छउना ॥ K. A., (600)
- कीर से नाक कुरंग से नैनन डोलत है सोऊ बीच त्रीया मै ॥
जो मन सत्रन बीच रवयो जू रहयो रवि साधन बीच हीया मै ॥
ता छबि को जस उच महां इह भांतन सो फुन उचरीया मै ॥
ता रस की हम बात कही जोऊ रावन के सु बसयो है जीया मै ॥ K. A., (601)
खेलत संग ग्वारन के कवि सयाम कहै जोऊ कान्हर काला ॥
राजत है सोई बीच खरो सु बिराजत है गिरदे तिह बाला ॥
फूल रहे जह फूल भली बिधि है अत ही जह चंद उजाला ॥
गोपिन नैनन की सु मनो पहरी भगवान सु कंजनमाला ॥ K. A., (602)
- ग्वारन रीभ रही हरि पेखि सभै तजि लाजि सु अउ डर सासो ॥ K. A., (606)
जो जुग तीसर है करता सोऊ है तन पै धरीया पट पीले ॥
जाहि छलयो बलिराज बली जिन सत्र हने कर कोप हठीले ॥
ग्वारन रीभ रही धरनी जु धरे पट पीतन पै सु रंगीले ॥
जिउ अंगनी सर लाग गिरै इह तिउ हरि देखत नैन रसीले ॥ K. A., (607)
- मंघर मै सभ ही गुपीआ मिलि पूजत चंड पते हरि काजै ॥
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- अंग अनंग बढयो तिन के पिख कै जिह लाज को भाजन भाजै ॥ K. A., (240)
गावत गीत बिलावल मै सभ ही मिलि गोपन उज्जल कारी ॥
कान्हर को भरता करवे कहु बांछत है पतली अरु भारी ॥ K. A., (241)
कान्ह को पेख कलानिध सो मुख रीभ रही सभ ही त्रिजबारा ॥ K. A., (293)
लोचन कान्ह निहार त्रिया दिज रूप कै पान महामत हूई ॥
होइ गई तन मै ग्रिह की सुध यौ उडगी जिमु पउन सो रूई ॥
स्याम कहै तिन को बिरहागनि यौ भरकी जिमु तेल सो धूई ॥
जिउ टुकरा पिख चुंमक डोलत बीच मनो जल लोह की सूई ॥ K. A., (319)
- कान्ह को रूप निहार त्रिया दिज प्रेम बढयो दुख दूर भए है ॥
भीखममात को जिमु परसे छिन मै सभ पाप बिलाइ गए है ॥
आनन देखि कै सयाम घनो चित बीच बसयो त्रिग मूंद लए है ॥
जिउ धनवान मनो धन को धर अंदर धाम किवार दए है ॥ K. A., (320)

his queen, and, therefore, tried to present herself in a form which could make her look so.¹

Lord Krishna, the great Hindu *avatar*, was according to the traditional belief, an accomplished flute-player. His flute produced such a ravishing music as took in its **Flute** grip the hearts of human beings, goddesses, demonesses, and the Nag women. Even cows and deer could not help following the bewitching melody of the flute.

कान्ह के पास गई जब ही तब ही सभ गोपन लीन सुसडा ॥
 चीर परे गिर कै तन भूखन टूट गई तिन हाथन बंडा ॥
 कान्ह को रूप निहार सभै गुपीआ कवि सयाम भई इक रंडा ॥
 होइ गई तनमै सभ ही इक रंग मनो सभ छोड कै सडा ॥ K. A., (451)

गोपन भूल गई ग्रिह की सुध कान्ह ही के रस भीतर राची ॥
 भउह भरी मधरी वरनी सभ ही सुढरी जनु नैन के साची ॥
 छोर दए रस अउरन स्वाद भले भगवान ही सो सभ माची ॥
 सोभत ता तन मै हरि के मनो कंचन मै चुनीआ चुन खाची ॥ K. A., (452)

कान्ह को रूप निहार रही त्रिज मै जु हुती गुपीआ अति हाछी ॥
 राजत जाहि त्रिगीपतनैन विराजत सुंदर है सम माछी ॥
 सोभत है त्रिजमंडल मै जन खेलवे काज नटी इह काछी ॥
 देखनहार किधौ भगवान दिखावत भाव हमै हिया आछी ॥ K. A., (453)

हसि कै सु कही बतीआ तिन सौ कवि स्याम कहै हरि जो रस रातो ॥
 नैन त्रिगीपति से तिह के इम चाल चलै जिम गइइयर मातो ॥
 देखत मूरत कान्ह की गोपन भूलि गई ग्रिह की सुध सातो ॥
 चीर गए उड कै तन के अरु टूट गयो नैन ते लाज को नातो ॥ K. A., (463)

जिउ त्रिग बीच त्रिगी पिखीए हरि तिउ गन ग्वारन के मधि सोभै ॥
 देखि जिसै रिप रीभ रहै कवि सयाम नही मन भीतर छोभै ॥
 देखि जिसै त्रिग धावत आवत चित्त करै न हमै फुन को भै ॥
 सो बन बीच विराजत कान्ह जोऊ पिखवै तिह को मन लोभै ॥ K. A., (470)

तज कै अपने भरता हमरी मति कान्ह जू ऊपरि तोहि रमी ॥
 अति ही तन कामकरा उपजी तुम कौ पिखए नहि जात छमी ॥ K. A., (471)

त्रिखभानसुता पिखि रीभ रही अत सुंदर सुंदर कान्ह को आनन ॥
 राजत तीर नदी जिह के सु विराजत फूलन के जुत कानन ॥
 नैन के भावन सो हरि को मन मोहि लयो रस की अभिमानन ॥
 जिउ रस लोगन भउहन लै धनु नैनन सैन सु कंज से बानन ॥ K. A., (567)

ग्वारन रीभ रही हरि पेखि सभै तजि लाजि सु अउ डर सासो ॥
 आई है तिआग सोऊ ग्रिह पै भरतार कहे न कछु कहि सासो ॥

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मोहि गिरै धर पै सु त्रीया कवि सयाम कहै चितवै हरि जासो ॥ K. A., (606)

आनन देख धरा हरि को अपने मन मै अति ही ललचानी ॥
 सुंदर रूप बनयो इह को तिह ते प्रतमा अत ते अति भानी ॥
 सयाम कही उपमा तिह की अपने मन मै फुनि जो पहिचानी ॥
 रंगन के पट लै तन पै जु मनो इह की हुइवै पटरानी ॥ K. A., (196)

When Krishna played the flute in woods and groves, all the *ganas* were gratified and the stars stood motionless.

In the following stanzas, the poet describes the flute of Lord Krishna and its bewitching effect on all. There are various Hindi hymns expressing the ravishing delight that Krishna's flute-playing inspired. Mira's poignant call to Murli Manohar must be fresh in everyone's mind. Lord Krishna is often painted and sculptured with the flute by his lips. These stanzas would make a glorious addition to the rich heritage of Radha-Krishna literature in Hindi :

Ram Kali, Sorath, Sarang, Malsiri and Gauri, all the strains are in play,
And Jaitsiri, Gaur, Malhar and Bilawal melodies reside in the flute at their proper place.
To say nothing of human beings, even goddesses and demonesses become drunk on hearing the notes of the flute.

The women of Braj come running like young female deer when the sound of the flute catches their ears.

Basant, Bhairav, Hindol rag along with Dhanasri are all being played.

Krisan, the abode of bliss, is playing the Malwa, Kalyan, Malkaus and Maru rag on the flute in the woods.

All the goddesses, demonesses and Nag women present there became self-forgetful on hearing the strains of the flute.

Gobind Dass says that from the manner in which the flute was played upon, it appears to him that all the melodies reside in the flute.

He is the repository of compassion ; the Vedas have eulogised him. His fragrance pervades the three worlds.

On hearing the strains of his flute, heavenly maidens have deserted heaven and are hurrying down to the earth.

Delighted at tasting the beauty of Krisan and the melodies of flute, they gave it as their opinion that providence had designed the flute to contain all the melodies within it.

When Krisan drew the strain from the flute in woods and groves., all the *ganas* were gratified and the stars stood absorbed.¹

Sports & Feats The Guru delighted in describing the sports of lord Krishna,² the circular dances performed by him and the milkmaids, in which he formed the centre, whilst

1. K. A. (331, 332, 333). For text, see the Appendix.

Also see

कान्ह तरै तरु के मुरली सु बजाइ उठयो तन को कर ऐंडा ॥
मोह रेही जमना खग अउ हरि जच्छ सभै अरना अरु गैंडा ॥
पंडित मोहि रहे सुन कै अरु मोहि गए सुन कै जन जैंडा ॥
बात कही कबि नै मुख ते मुरली इह नाहन रागन पैंडा ॥ K. A., (195)

For more references see K. A., (232, 235, 237, 332, 333, 457, 458, 474, 475, 476, 594, 628, 650 etc.)

2. Sports.

गोपन सौ मिलकै हरि जो जमना तट खेल मचावत है ॥
जिम बोलत है खग बोलत है जिम धावत है तिम धावत है ॥
फिर बैठ बरेतन मद्धि मनो हरि सो वह ताल बजावत है ॥
कबि सयाम कहै तिन की उपमा सुभ गीत भले मुख गावत है ॥ K. A., (119)
आइ जबै हरि जी ग्रह आपने खाइ कै भोजन खेलन लागे ॥
मात कहै न रहै घरि भीतरि बाहरि को तबही उठ भागे ॥
सियाम कहै तिन की उपमा ब्रिज के पति बीथन मै अनुरागे ॥
खेल मचाइ द्यो लुकमीचन गोप सभै तिह के रस पागे ॥ K. A., (121)

the Gopis danced around him and sang in swinging circles, on the margin of the Jamna¹,

खेलत है जमनातट पै मन आनंद कै हरि बारन सौ ॥
चड़ रुख चलावत सोट किधो सोऊ धाड़कै लिआवै गुआरन सौ ॥
कवि सयाम लखी तिन की उपमा मनो मद्धि अनंत अपारन सौ ॥
बल जात सभै मुन देखन कौ करिकै बहु जोग हजारन सौ ॥ K. A., (122)

माघ बितीति भए रत फागुन आइ गई सभ खेलत होरी ॥
गावत गीत बजावत ताल कहै मुख ते भरुआ मिलि जोरी ॥
डारत है अलता बनिता छटका संग मारत बैस न थोरी ॥
खेलत सयाम धमार अनूप महा मिलि सुंदरि सांवल गोरी ॥ K. A., (225)

बैठ करि ग्वार आंखै मीचै एक ग्वार हूं की छोर देत ताको सो तो अउरो गहै धाड़कै ॥
आंखै मूंदत है तब ओही गोपहूं की फेरि जाके तन कौ जो छूए कर साथ जाड़कै ॥
तह तो छल बल कै पलावै हाथ आवै नहीं तउ मिटावै आखै आप ही ते सो तो आड़कै ॥
कहै कवि सयाम ताको महिमा न लखी जाइ ऐसी भांति खेलै कान्ह महासुखु पाड़कै ॥ K. A., (229)

Aquatic :

कुंजन मै जमनातट पै मिल गोपन सो हरि खेलत है ॥
तरि कै तब ही सिगरी जमना हट मद्धि बरेतन पेलत है ॥
फिरि कूदत है जु मनो नट जिउ जल कौ हिरदे संगि रेलत है ॥
फिर है हुंड़आ लरके दुहूं ओर ते आपसि मै सिर मेलत है ॥ K. A., (120)

गावत गीत बिलावल मै सभ ही मिलि गोपन उज्जल कारी ॥
कान्हर को भरता करवै कहु बांछत है पतली अरु भारी ॥
सयाम कहै तिन के मुख की पिखि जोति कला ससि की फुनिहारी ॥
नावत है जमुनाजल मै जनु फून रही ग्रिह मै फुलवारी ॥ K. A., (241)

नावत है गुपीया जल मै तिन के मन मै फुन हउल न को ॥
गुन गावत ताल बजावत है तिह जाइ किधो इक ठउलन को ॥
मुखि ते उचरै इह भांति सभै इतनो सुख ना हरि धउलन को ॥
कवि सयाम बिराजत है अति ही कि बनयो सर सुंदर कउलन को ॥ K. A., (242)

हसि कै हरि जू त्रिजमंडल मै संग गोपन के इक होड बदी ॥
सभ घाइ परै हमहूं तुमहूं इह भांत कहयो मिलि बीच नदी ॥
जब जाइ परे जमनाजल मै संग गोपन के भगवान जदी ॥
तब लै चुभकी हरि जी त्रिय को सुख्यो मुख चूम किधो सु तदी ॥ K. A., (465)

ताल के बीच तरै जदनंदन सोक सबै चित को बिसरायो ॥
लै त्रीया बालक दै दिज कउ जब स्त्रीत्रिजनाथ बडो जसु पायो ॥ K. A., (2472)

त्रीअन सो जल मै त्रिजनाइक सयाम भनै रुच सिउ लपटाए ॥
प्रेम बढयो उनके अति ही प्रभ के लगी अंग अनंग बढाए ॥
प्रेम सो एक ही हुइ गई सुंदर रूप निहार रही उरभाए ॥
पास ही साम जू रूप रची त्रीआ हेर रही हरि हाथ न आए ॥ K. A., (2473)

where in the *Kunj Galis* (bowers), they were skipping and springing about, chasing each

- Raas Lila : रास कहीं सभ ही मिलि कै जसुधा सुत को तिन मान कहयो है ॥
 रीझ रही प्रिथमी प्रिथमीगन अउ नभिमंडल रीझ रहयो है ॥ K. A. , (517)
- गावत एक बजावत ताल सभै त्रिजनार महाहित सौ ॥ K. A. , (518)
- मोर को पंख बिराजत सीस सु राजत कुंडल कानन दोऊ ॥
 लाल की माल सु छाजत कंठहि ता उपमा सम है नहि कोऊ ॥ K. A. , (519)
- गोपन संग तहा भगवान मनै अत ही हित को कर गावै ॥
 रीझ रहै खग ठउर समेत सु या विध ग्वारन कान्ह रिभावै ॥ K. A. , (520)
- चांदनी सुंदर रात बिखै कबि सयाम कहै सु बिखै रुत सावन ॥
 ग्वारनीया तजि कै पुर को मिलि खेलि करै रस नीकनि ठावन ॥ K. A. , (522)
- एक नचै इक गावतगीत बजावत ताल दिखावत भावन ॥
 रासबिखै अति ही रस सो सु रिभावन काज सभै मन भावन ॥
 नंदलाल लला इत गावत है उत ते सभ ग्वारनीया मिलि गावै ॥ K. A. , (525)
- मंडल रास बचित्र महा सम जे हरि की भगवान रचयो है ॥ K. A. , (526)
- जल मै सफरी जिम केल करै तिम ग्वारनीया हरि के संगि डोलै ॥
 जिउ जन फाग को खेलत है तिह भांत ही कान्ह के साथ कलोलै ॥
 कोकिलका जिम बोलत है तिम गावत ताकी बराबर बोलै ॥
 सयाम कहै सभ ग्वारनीया इह भांतन सो रस कान्ह निचोलै ॥ K. A. , (527)
- खेलत ग्वारन मद्धि सोड कबि सयाम कहै हरि जू छवि वारो ॥
 खेलत है सोऊ मैनभरी इनहूं पर मानहु चेटक डारो ॥
 तीर नदी त्रिजभूमि बिखै अति होत है सुंदरभांत अखारो ॥
 रीझ रहै प्रिथमी के सभै जन रीझ रहयो सुरमंडल सारो ॥ K. A. , (530)
- गावत एक नचै इक ग्वारनि तारिन किंकन की धुन बाजै ॥
 जिउ त्रिग राजत बीच त्रिगी हरि तिउ गन ग्वारनि बीच बिराजै ॥
 नाचत सोऊ महाहित सो कबि सयाम प्रभा तिन की इम छाजै ॥
 गाइब पेखि रिसै गन गंधर्व नाचब देख बधू सुर लाजै ॥ K. A. , (531)
- रागन अउर सु भावन की अति गारन की तह मांड परी ॥
 त्रिजगीतन की अतिहासन सो जह खेलत भी कई एक घरी ॥
 गावत एक बजावत ताल कहै इक नाचहु आइ अरी ॥
 कबि सयाम कहै तिह ठउर बिखै जिह ठउर बिखै हरि रास करी ॥ K. A. , (570)
- खेलत संग ग्वारन के कबि सयाम कहै जोऊ कान्हर काला ॥
 राजत है सोई बीच खरो सु विराजत है गिरदे तिह बाला ॥
 फूल रहे जह फूल भली विधि है अत ही जह चंद उजाला ॥
 गोपिन नैनन की सुमनो पहरी भगवान सु कंजनमाला ॥ K. A. , (602)
- बीन सी ग्वारनि गावत है सुनबे कहु सुंदर कान्हर कारे ॥
 आनन है जिन को ससि सो सु विराजत कंजन से त्रिग भारे ॥
 भाभन ताकी उठी धर पै धुन ता छवि को कबि सयाम उचारै ॥
 डोलक संग तंबूरन होइ उठे तह्ह बाज त्रिदंग नगारे ॥ K. A. , (611)
- त्रिखभानसुता हरि के हित गावत ग्वारन के सु किधौ गन मै ॥
 इम नाचत है अति प्रेमभरी बिजुली जिह भांत घने घन मै ॥ K. A. , (616)

other as in a game of hide and seek,¹ and his miraculous feats that have secured him deification among the Hindus². The style is highly embellished with rhetoric, metaphors, choice similes, long-drawn imagery and fanciful juxtapositions. These apt and beautiful descriptions would not fail to attract the reader.

कान्हर लै त्रिखभानसुता संग गीत भली बिधि सुंदर गावै ॥ K. A., (628)

ग्वारन संग भले भगवान सु खेलत है अरु नाचत ऐसे ॥

...

...

सावन की रत मै मनो नाचत मोरनि मै मुरवानर जैसे ॥ K. A., (629)

नाचत है सोऊ ग्वारन मै जिह को ससि सो अति सुंदर आनन ॥

खेलत है रजनी सित मै जह राजत थो जमुनाजुत कानन ॥

भानसुता त्रिख की जह थी सु हुती जह चंद्रभगा अभिमानन ॥

छाजत ता महि थौ हरिजू जिउ बिराजत बीच पन्ना नग खानन ॥ K.A., (630)

1. Krishna's chase

कान्ह कहियो सिर पै धर कै मिलि कुंजन मै सुभ भांत गई है ॥

कंजमुखी तन कंचन से सभ रूप बिखै मनो मन मई है ॥

खेल बिखै रस की त्रीया सभ सयाम के आगै हूँ ऐसे धई है ॥

यौ कबि सयाम कहै उपमा गजगामन कामन रूप भई है ॥ K. A., (657)

कान्ह छुहयो चहै ग्वारन कौ सोऊ भाग चलै नहि देत छुहाई ॥

जिउ म्रिगनी अपने पति को रितिकेल समै नही देत मिलाई ॥

कुंजन भीतर तीर नदी त्रिखभानसुता सु फिरै तह धाई ॥

ठउर तहा कबि सयाम कहै इह भांत सु सयाम जु खेल मचाई ॥ K. A., (658)

पाछै परै तिन के हरिजू चड़ कै रस कै हय ऊपर धाई ॥ K. A., (660)

अति भागत कुंज गलीन बिखै त्रिखभानसुता को गहे हरि ऐसे ॥

कैधौ धवाइ धवाइ महा जमना तट हारत मानक जैसे ॥ K. A., (662)

2. Miraculous feats :

कान्ह तबै संग गोपन के तब ही फुन अंतर धिआन हूँ गइइया ॥

खे कह गयो धरनी धसि गयो किधो मद्धि रहयो समभयो नही पइइया ॥

गोपिन की जब यौ गत भी तब ता छबि को कबि सयाम कहइइया ॥

जिउ संग मीनन के लर कै तिन तियाग सभो मनो वारध रइइया ॥ K. A., (480)

ग्वारन खोजि रही बन मै हरिजी बन मै नही खोजत पाए ॥

एक बीचार करयो मन मै फिर कै न गयो कबहूँ उहु जाए ॥

फेर फिरी मन मै गिनती कर पारथसूत की डोर लगाए ॥

यौ उपजी उपमा चकही जनु आवत है कर मै फिर धाए ॥ K. A., (490)

तिह ग्वारन को अति ही पिख प्रेम तबै प्रगटे भगवान सिताबी ॥

जोति भई धरनी पर इउ रजनी महि छूटत जिउ महताबी ॥

चउक परी तबही इह इउ जैसे चउक परै तम मै डरि खुआबी ॥

छाडि चलयो तन को मन इउ जिम भाजत है प्रिह छाडि सराबी ॥ K. A., (499)

¹ For more references, see the *Krisanavtar* : Slaying of Putana (80-93), Trinavartta (103-109), Bakasur (159-163), Aghasur (170-175) Dhenuk (189-200), Pralambh (226-227), Kalinath Nag to clear off the Jamuna (207-219) Lifting of the Govardhan Mountain (335-408) and the like. Rescuing of Jumlarjan (135-145) etc. etc.

separation between them. In the depiction of union between lovers he, at times, dwells on their various limbs from top to toe in the style of *Nakhshikh Varnan* so popular in the

Description of Krishna :

कमल सो आनन कुरंग ताके बाके नैन कट केहरि त्रिनाल बाहै ऐन है ॥
 कोकल सो कंठ कीर नासका धनुखु भउ है बानी सुरसर जाहि लागै नहि चैन है ॥
 त्रीअनि को मोहति फिरति ग्राम आस पास बिरहन के दाहवे को जैसे पतरैन है ॥ K. A., (190)
 पुन मंदिमति लोक कछु जानत न भेद याको एते पर कहै चरवारो सयाम धेन है ॥
 लोचन है त्रिग के कट केहरि नाक किधो सुक सो तिह को है ॥
 ग्रीव कपोत सी है तिह की अधरा पीअ से हरि मूरत जो है ॥
 कोकिल अउ पिक से बचनाम्रित सयाम कहै कवि सुंदर सोहै ॥
 पै इह ते लज कै अब बोलत मूरत लैन करे खग रोहै ॥ K. A., (238)
 द्रिग जाहि त्रिगीपति की सम है मुख जाहि निसापति सी छवि पाई ॥
 जाहि कुरंगन के रिप सी कट कंचन सी तन नै छवि छाई ॥
 पाट बने कदलीदल द्वै जंघवा पर तीरन सी दुत गाई ॥
 अंग प्रतंग सु सुंदर स्याम कछु उपमा कहीऐ नही जाई ॥ K. A., (445)

Description of Gopis in union :

सित सुंदरु साज सभै सजि कै त्रिखभानसुता इह भांति बनी ॥
 मुख राजत सुद्ध निसापति सो जिह मै अति चांदनी रूप घनी ॥
 रस को करि राधका कोप चली मन साज सो साज कै मैन अनी ॥
 तिह पेख भए भगवान खुसी सोऊ त्रियन ते त्रियराज गनी ॥ K. A., (543)
 उत ते घनसयाम बिराजत है हरि राधिका बिदुलता इतते ॥ K. A., (546)
 ग्वारन जोत तरईयन की छपगी दुत राधिका चंद्रकला सो ॥ K. A., (548)
 तिन सेंधर मांग दई सिर पै रस सो तिन को अत ही मन भीनो ॥
 बेसर आड सु कंठसिरी अरु मोतिसिरी हूं को साज नवीनो ॥
 भूखन अंग सभै सजि सुंदर आखन भीतर काजर दीनो ॥
 ताही सु ते कवि सयाम कहै भगवान को चित्त चुराई कै लीनो ॥ K. A., (557)

Description of Radha :

सयाम की सोभ सु गोपिन ते सुनि कै तरनी हरनी जिम धाई ॥ K. A., (537)
 सेत धरे सारी त्रिखभान की कुमारी जस ही की मनो बारी ऐसी रची है न को दई ॥
 रंभा उरबसी अउर सची सु मंदोदरी पै ऐसी प्रभा काकी जग बीच न कछु भई ॥
 मोतिन के हार गरे डार रुच सो सुधार कान्ह जू पै चली कवि सयाम रस के लई ॥
 सेतै साज साज चली सावरे की प्रीतिकाज चांदनी मै राधा मानो चांदनी सी ह्वै उ गई ॥ K. A., (538)
 अंजन आंङ्ग सुधार भले पट भूखन अंग सुधार चली ॥
 जनु दूसर चंद्रकला प्रगटी जन राजत कंज की सेत कली ॥
 हरि के पग भेटन काज चली कवि सयाम कहै संग राधे अली ॥
 जनु जोत तरीयन ग्वारन ते इह चंद की चांदनी बाल भली ॥ K. A., (539)
 हरि को पिखि कै निहुराई गई उपमा तिह की कवि भाख दई ॥
 मनो जोवन भार सहयो न गयो तिह ते त्रिजभामन नीची भई ॥ K. A., (545)

For more references, see K. A., (270, 273, 279, 539, 540, 541, 542, 544, 545, 546, 547, 552, 553, 554, 555, 558, 559, 560, 561, 562, 563, 564, 566, 569, 572, 580, 581, 584, 585, 586, 693, 595, 598, 634, 640, 652, 657, etc.)

Riti Kal of the Hindi literature. He employs various conventional and fresh similes and metaphors in describing each limb.

5. In the *Chaubis Avtar*, we come across numerous short and long descriptions¹ of (a)

Description of Gopis in separation :

कंचन के तन जो सम थी जु हुती सम ग्वारन चंदकरा सी ॥
 मैन की सान सो सान बनी दोऊ भउह मनो अखीया सम गासी ॥
 देखत जा अति ही सुख हो नहि देखत ही तिह होत उदासी ॥
 सयाम बिना सस पै जल की मनो कंजमुखी भई सूक जरा सी ॥ K. A., (811)
 धिआन धरै तिहते जीय मै तिह धयानहि ते अति ही दुखु पावै ॥
 यौ मुरभावत है मुख ता ससि जिउ पिख कंज मनो मुरभावै ॥ K. A., (862)
 एक गिरी कहुं ऐसे धरा इक कूकत है सु हहा री हहा री ॥ K. A., (863)
 ताही की ओर निहारत है पिखीयै नही सयाम हहा मोरी माई ॥ K. A., (866)

For more references, see K. A., (812, 861, 865, 867-879).

Description of *Apsaras* :

कमलबदन	साइकम्रिगनैणी ॥	रूपरास	सुंदरपिकबैणी ॥	
म्रिगपतकट	छाजत गजगैणी ॥	नैनकटाछ	मनहि हरलैणी ॥	R. A., (592)
सुंदरम्रिगनैणी	सुरपिकबैणी	चितहरलैणी	गजगैणं ॥	
माधुरबिधिवदनी	सुबुद्धिनसदनी	कुमतिनकदनी	छबिमैणं ॥	
अंगकासुरंगी	नटवररंगी	भांभउतंगी	पगधारं ॥	
बेसरगजरारं	पहुच्चअपारं	कचिघुघ्वरारं	आहारं ॥	R. A., (593)

1. (a) Description of a forest

बेल बिराजत है जिह जा गुल चंपक का सुप्रभा अति पाई ॥
 भोलिसिरी गुल्लाल गुलाब धरा तिन फूलन सो छव छाई ॥
 चंपक मउलसिरी बट ताल लवंगलता कचनार सुहाई ॥
 बार भरै भरना गिरते कवि सयाम कहै अति ही सुखदाई ॥ K. A., (483)

Soothing effect of the forest :

जहां	साल	भारे	॥	द्रुमं	ताल	नयारे ॥
छुए	सुरग	लोकं	॥	हरै	जात	सोकं ॥

R. A., (294)

Thickness of the forest :

ऊचे द्रुम साल जहां लांबे बट ताल तहां ऐसी ठउर तप कउ पधारै ऐसो कउन है ॥
 जाको छव देख दुत खांडव की फीकी लागै आभा ताकी नंदन बिलोक भजै मौन है ॥
 तारन को कहा नैक नभ न निहारयो जाइ सूरज की जोत तहां चंद्र की न जउन है ॥
 देव न निहारयो कोऊ दैत न बिहारयो तहां पंछी की न गंम जहां चीटी को न गउन है ॥ R. A., (300)

Fierceness of the forest :

गूजत	सिंघ	डकारत	कोल	भयानक	भील	लखै	भ्रम	ऐहै ॥
सूंकत	साप	बकारत	बाघ	भकारत	भूत	महादुख	पैहै ॥	R. A., (248)
कंटक	कानन	बेहड़	गाहि	त्रियोदस	बरख	बिते	फिर	आऊ ॥
जहां	घोर	सालं	तमालं	बिक्रालं	॥	तहां	सीअ	को छोर

R. A., (722)

Description of trees, flowers and fruits :

पत्र	भले	इनके	सुभ	फूल	भले	फल	है	सुभ	सोभ	सुहाई ॥
भूख	लगे	घर	को	उमगे	पै	बिराजन	को	सुखदा	परछाई ॥	K. A., (301)

forests, trees, flowers and fruits; (b) riverside and lakes; (c) clouds, heavy rain, and seasons;(d)

ग्वार कही बिनती हरि पै इक ताल बडो तिह पै फल हच्छे ॥
लाइक हैं तुमरे मुख की करुआ जह दाख दसो दिस गुच्छे ॥ K. A., (197)
घासि भलो द्रुम छाह भली जमना ढिग है नग है तट जाके ॥
कोटि भरै भरना तिह ते जग मै सम तुल्लि नही कछु ताके ॥
बोलत है पिक कोकल मोर किधौ घन मै चहू ओरन बाके ॥
बेग चलो तुम गोकल को तज पुन्न हजार अबै तुम गाके ॥ K. A., (150)

(b) Description of the riverside :

तीर नदी त्रिजभूमि बिखै अति होत है सुंदर भांत अखारो ॥
रीक रहै प्रिथमी के सभै जन रीक रहयो सुरमंडल सारो ॥ K. A., (530)
फूल रहे जिह फूल भली बिधि तीर बहै जमुना सु तहा को ॥
खेलत है सोऊ भांत भली कबि सयाम कहै कछु त्रास न ताको ॥ K. A., (536)
राजत तीर नदी जिहके सु विराजत फूलन के जुत कानन ॥ K. A., (567)

Description of a lake :

ताल भले तिह ठउर बिखै सभ ही जन के मन के सुखदाई ॥
सेत सरोवर है अति ही तिन मै सरमा ससि सी दमकाई ॥
मद्ध बरेतन की उपमा कबि नै मुख ते इम भाख सुनाई ॥
लोचन सउ करि कै वसुधा हरि के इह कउतक देखन आई ॥ K. A., (193)
ग्वार कही बिनती हरि पै इक ताल बडो तिह पै फल हच्छे ॥
लायक हे तुमरो मुख की करुआ जह दाख दसो दिस गुच्छे ॥ K. A., (197)

(c) Description of clouds and heavy rainfall :

बूंदन तीरन सी सभ ही कुप कै त्रिज के पुर पै जब पइईया ॥
सोऊ सही न गई किह पै सभ धामन बेध धरा लग गइईया ॥ K. A., (358)
दीसत है न कहुं अरणोदिति घेरि दसो दिस ते घन आवै ॥
कोपभरे जनु केहरि गाजत दामन दांत निकास डरावै ॥ K. A., (359)
मेघन को पिख रूप भयानक बहुतु डरै फुन जीउ असाडा ॥ K. A., (362)
आइस पाइ पुरंदर को घन घोर घटा चहुं ओर ते आवै ॥
कै कर क्रुद्ध किधो मन मद्धि त्रिज ऊपर आन कै बहु बल पावै ।
अउ अति ही चपला चमकै बहु बूंदन तीर सी बरखावै ॥
गोप कहे हम ते भई चूक सू याते हमै गरजै औ डरावै ॥ K. A., (363)
कोप कयो हम पै मघवा दिन सात इहा बरख्यो घन गाढो ॥ K. A., (365)

Description of seasons :

सीत भई रुत कातक की मुनदेव चड़यो जल ह्वै गयो थोरो ॥
कान्ह कनीरे के फूल धरे अरु गावत बेन बजावत भोरो ॥ K. A., (233)

For more references, see the Appendix 'Barah Mahas.'

(d) Morning. :

प्रात भयो चुहलात चिरी जलजात खिरे बन गाइ छिरानी ॥
गोप जगे पतिगोप जगयो कबि सयाम जगी अरु गोपन रानी ॥
जाग उठे तब ही करुनानिध जाग उठयो मुसलीधर मानी ॥
गोप गए उत नान करै इह कान्ह चले गुपीआ निज कानी ॥ K. A., (296)

mornings and moonlit nights ; (e) celebrations and (f) dishes. These descriptions are in quatrains adorned with similes, metaphors, imagery and poetic fancies.

Moonlit light :

राजत है तरण जमुना अत ही तह चांदनी चंद करी है ॥ K. A., (552)
 फूल रहे जह फूल भली बिधि है अत ही जह चंद उजाला ॥ K. A., (602)
 जहां चंद की चांदनी छाजत है जह पात चंबेली के सेज डही है ॥
 सेत जहा गुल राजत है जिह के जमुना ढिग आइ बही है ॥ K. A., (671)
 सेज बनी संग फूलन सुंदर चांदनी रात भली छबि पाई ॥
 सेत बहे जमुना पट है सित मोतनहार गरे छबि छाई ॥ K. A., (912)

(e)

Celebrations—Ram's birth :

दुंदभ अउर अिदंग तूर तरंग तान अनेक ॥ बीन बीन बजंत छीन प्रबीन बीन बिसेख ॥
 भांभ बार तरंग तुरही भेर नादिनि यान ॥ मोहि मोहि गिरे धरा पर सरब बयोम बिवान ॥ R. A., (56)
 जत्र तत्र बिदेस देसन होत मंगलचार ॥ बैठ बैठ करे लगे सब बिप्र बेद बिचार ॥
 धूप दीप महीप प्रेह सनेह देत बनाइ ॥ फूल फूल फिरै सबै गण देव देवनराइ ॥ R. A., (57)

Ram's marriage :

बंदनवार बधी सब ही दर चंदन सौ छिरके ग्रह सारे ॥
 केसर डार बरातन पै सब ही जन हुइ पुर हूत पधारे ॥
 बाजत ताल मुचंग पखावज नाचत कोटनि कोटि अखारे ॥ R. A., (157)
 आन मिले सब ही अगूआ सुत कउ पितु लै पुर अउध सिधारे ॥
 सभहू मिलगिल कीयो उछाहा ॥ पूत तिहूं कउ रचयो बियाहा ॥ R. A., (158)
 राम सीआ बर कै घरि आए ॥ देस बिदेसन होत बधाए ॥
 जहह तहह होत उछाह अपारु ॥ तिहुं सुतन को बिआह बिचारु ॥ R. A., (159)
 बाजत ताल अिदंग अपारं ॥ नाचत कोटन कोट अखारं ॥
 वन वन बीर पखरीआ चले ॥ जोबनवंत सिपाही भले ॥
 भए जाइ इसथित त्रिप दर पर ॥ महारथी अरु महाधनरधर ॥ R. A., (160)
 बाजत जंग मुचंग अपारं ॥ ढोल अिदंग सुरंग सुधारं ॥
 गावत गीत चंचला नारी ॥ नैन नचाइ बजावत तारी ॥ R. A., (161)

A decorated horse in the marriage :

नागरा के नैन है कि चातरा के बैन है बघूला मानो गौन कैसे तैसे थहरत है ॥
 त्रितका के पाव है कि जूप कैसे दाउ है कि छल को दिखाउ कोऊ तैसे बिहरत है ॥
 हाकेबाज बीर है तुफंग कैसे तीर है कि अंजनी के धीर है कि धुज्जा से फहरत है ॥
 लहरें अनंग की तरंग जैसे गंग की अनंग कैसे अंग ज्यों न कहूं ठहरत है ॥ R. A., (171)

Devki's marriage :

आसनि दिज्जन को धर कै तर ताको नवाइ लै जाइ बैठायो ॥
 कुंकम को घसकै कर प्रोहति बेदन की धुन सो तिह लायो ॥
 डारत फूल पचात्रिति अचछत मंगलचार भयो मनभायो ॥
 भाट कलावत अउर गुनी सभ लै बखसीस महां जसु गायो ॥ K. A., (21)
 --- --- --- --- --- --- --- --- --- --- --- ---
 आवत कौ सुनि कै बसदेवहि रूप सजे अपने तन नारी ॥
 गावत गीत बजावत ताल दिवावति आवत नागर नारी ॥
 कोठन पै निरखै चड़ तासनि ता छब की उपमा जीअ धारी ॥
 बैठ बिवान कुटंब समेत सु देखत देवन की महतारी ॥ K. A., (27)

6. Dialogues. Dialogue, more or less, is an integral part of a narrative poem. When a reader is tired of pursuing the narrative, dialogues are introduced. They create a dramatic atmosphere and thus sustain his interest and take the story ahead. The best characterisation is achieved through dialogues, in which case the narrator stands apart, allowing his characters to reveal themselves through their speech, and reinforces their self-delineation by the comments and judgment of other characters of the story¹. This creates a permanent understanding of, and sympathy with, the characters. Fielding has very properly urged that true knowledge of the world is gained only by conversation; and the manners of every rank must be seen in order to be known.² Dialogue has also the merit of brevity. That which would otherwise have occupied lines, can be clearly expressed in a few words in a dialogue.

Jayasi, Tulsi, Keshav and other poets have frequently introduced dialogues in their narratives. Guru Gobind Singh's dialogues are not less absorbing than theirs and that is because of the excellence of their technique. Among the many dialogues contained in the *Chaubis Avtar*, those in the *Maan Lila Kathnam*, *Udhav-Gopi Samvad* in the *Krisanavtar*, between Ram and Paras Ram, Ravan and Angad in the *Ramavtar* are a few of the best of the lot. The text of the first is given in the Appendix. Here is an English translation of it :

Radhika Maan

The poet Syam says that having spoken thus, she left the bower of creepers.

Her face resembles the moon, her body is like gold, she excels all the cowherdresses in beauty.

She adopted the attitude of *maan*. She left them (the other gopis) and went away like a strayed female deer; she had no friend with her.

It has suggested a simile to the poet—as if on getting angry with her husband (Cupid), Rati (Kamdev's wife) was going away all alone.

K. A., (677)

“Here, during the *raas sport*, because of his love (for Radhika), Hari looked for the daughter of Brikhbhan (Radhika).

He stood gazing but she was not to be seen among the cowherdresses—she, who was dear to him,” says poet Syam.

“Whose face resembled moon-light and whose person was extremely beautiful like gold.

(Thinks Krisan) either she is feeling sleepy and has gone home or she has resorted to *maan*.”

K. A., (678)

(Continued from Page 91)

गावत बजावत सु गारन दिवावत सु आवत सुहावत है मंद मंद गावती ॥

केहरि सी कटि अउ कुरंगन से द्रिग जाके गज कै सी चाल मन भावत सुआवती है ॥

मोतिन के चउक करे लालन के खारे धरे बैठे तबै दोऊ दूलाह दुलही सुहावती ॥

बेदन की धुन कीनी दच्छना दिजन दीनी लीनी सात भावरै जो भाव ते साभावती ॥ K. A., (35)

(f)

Names of dishes.

सालन अउ अखनी विरीआ जुज ताहरी अउर पुलाव घने ॥

नुगदी अरु सेवकीआ चिरवे लडूआ अरु सूत भले जु बने ॥

फुन खीर दही अरु दूध के साथ बरे बहु अउर न जात गने ॥

इह खाइ चलयो भगवान ग्रिहं कहु सयाम कबीसुर भाव भने ॥ K. A., (329)

1. I. S. L., 147.

2. 'Tom Jones', Book XIV Chapter i

Kaanha Speaks

Jaduraj called the female companion whose name was Bijjuchhata.
The lustre of whose limbs resembled gold and from whose face the moon got its effulgence.
Hari said to her, "Listen, go to the daughter of Brikkbhan.
Fall at her feet, and persuade her to accompany you hither." K. A., (679)

On hearing Hari's message and getting Hari's order, the female friend ran to reconcile the daughter
of Brikkbhan who is a very good maiden,
Whose beauty is like the beauty of Cupid and as if she were a beautiful lotus flower
This has suggested to the poet the simile of a top free from its cord. K. A., (680)

The Female Friend Speaks

The female friend, called Bijjuchhata, came to Radhika, the daughter of Brikkbhan.
And then she uttered these sweet words, "Listen, O, woman! the Lord of Braj, has called thee."
"Who is that Lord of Braj?" says the lady of Braj (Radhika). (The maid replies) "He is Krisan"
"Which Krisan?" (asks Radhika).

"The dear one with whom thou sportest, O woman" replies the maid. "Who is he?" asks
Radhika. "Him, with whom you have fallen in love," comes the reply. K. A., (681)

"O friend! the darling of Nand calls you. Do not be stubborn in the least.
I have walked to you all the way. Therefore, you should act on my advice.
Go quickly to Jaduraj, you shall lose nothing thereby.

This very fact prompts me to urge you. Be happy yourself and make others also happy.
(Persuasion, request or entreaty) K. A., (682)

"Do not be moody, therefore, O friend! Listen to my advice. Rise to your feet and hasten to,
Where Krisan is playing on his flute. There the cowherdresses cut jokes and indulge in sweet
abuses.

This is why I am asking you, come, do not be apprehensive in your mind in any way.
I fall on your feet, give up your apprehensions and proceed to Hari without any hesitation.
(Exhortation and persuasion) K. A., (683)

"Listen, O truculent one! Do not be apprehensive in your mind in any way. Shed your mis-
givings and come with me unhesitatingly.

O proud one, Hari loves you mightily. This is why I have urged you.

Your eyes appear like sharp arrows whetted on the whet-stone of love.

Hari loves you mightily. It appears that you are quite unaware of this fact. (or Are you yourself
not really aware of this fact?)" (Eulogy; New Idea). K. A., (684)

"Jaduraj (Krishna) is playing on his flute, on a very beautiful spot," says poet Syam.

"This is why I have been sent to you by him. He asked me to hurry on to you and conduct you
to him.

To the place where Chandrabhaga is dancing, and the cowherdresses are singing in swinging circles.
Therefore, hurry up, friend, every body is regaled with ecstasies of the sport. You are the only
exception. (Stimulation and jealousy). K. A., (685)

"Therefore, I wish you all happiness. Come away quickly. The darling of Nand calls you.
Syam is playing on the flute where the cowherdresses sing in chorus."

"By playing the *Soratha*, *Sudh Malhar* and *Bilawal* strains", says poet Syam, "the darling of
Nand is regaling everybody."

To say nothing of others, even the gods have abandoned heaven and gone thither."
(Stimulation of emotion). K. A., (686)

Radha speaks : reply and counter-reply

"I shall not go to Hari, O friend, I swear by the Lord of Braj. I will not go.
 Hari has given up his love for me and has fallen in love with Chandrabhaga"
 "Syam loves you mightily" returns (says in reply) the female friend, "Dear me, give up your
 truculence and come away, shaking off all your misgivings.
 Krishna will not play without your company."
 "Go tell him to play with the one with whom he has fallen in love," retorts Radha.
 (Cause : Sense of wounded pride and jealousy) K. A., (687)

The Dooti speaks

"I fall on your feet, O friend ! Do not be so moody in the depth of your mind.
 You should at once proceed to the place where Hari calls you.
 You should dance as other cowherdesses dance, you should sing as they sing.
 Say whatever else you will, O Radhe, but do not swear. I vouchsafe my life to you."
 (Persuasion) K. A., (688)

Radha speaks

"Hear me, O friend ! I shall not budge an inch even if Hari sends a million cowherdesses like you.
 What if he plays on the flute and what does it mean to me again if he sings auspicious songs.
 I will not go to that place even if Brahma comes in person to deliver his message.
 Of what account are others ? Even if Hari appears in person, I will not go."
 (Excess of sense of wounded pride) K. A., (689)

The Dooti speaks to Radha

"Listen, O cowherdess ! Why art thou so truculent, get up and do what Syam bids you do.
 Hear me, you should do what pleases Hari. God bless you ! That should be your sole concern.
 If he has sent for you, it is clear that he is deeply in love with you.
 Otherwise, art thou so foolish as to imagine that there is none so beautiful in the *raas* as
 thyself.
 (Threat ; Disregard) K. A., (690)

"Every body knows that on thee alone Hari lavishes his love. There is nothing new in it.
 Listen, O friend ! Deserting him whose countenance radiates the superb lustre of the moon, whose
 person is the embodiment of beauty as it were,
 Thou hast taken the way to the house so abruptly.
 The Lord of Braj has many companions like thee. What, if one more cowherdess comes in or
 goes ?

(Threat and disregard are continued.) K. A., (691)

Hearing these utterances of this cowherdess the daughter of Brikhbhan got irritated.
 Said she, "Listen, O, woman ! without being commissioned by Hari, thou hast taken upon thyself
 the task of a mediator between him and myself.
 Thou hast come to conciliate us but hast spoken words that do not appeal to us."
 Thus returning an angry reply Radha said "Hie thee, hence ! Who has made thee an arbitrator."
 K. A., (692)

When Radha returned an angry reply, the one (Bijjuchhata) came home and said,
 "The woman is sitting in a truculent mood. I have used all my persuasion but the foolish one
 would not listen to it.
 Conciliation, she would not have. Punishment she would not care for. Diplomacy and rewards
 have no meaning for her.
 Where can there be love for such a vulgar one, who is a stranger to the strains of your love ?"
 (Stimulant.) K. A., (693)

Main (Madan) Prabha speaks to Krisan

Main Prabha was sitting beside Hari when she heard these words. She spoke,

“O Hari ! I shall bring the cowherdess to you, who has thus got estranged.”

Then she rose for the self-appointed task of bringing her to the feet of Krisan.

Her, on the beauty of whose face the bloom of the lotus flower could be sacrificed and then flung
aside. K. A., (694)

Thus she spoke at the feet of Hari, “I shall presently repair to her.

And shall bring the beautiful one round by any tact that appeals to her.

I shall fall on her feet, I shall entreat her, I shall cajole her. I shall take every possible step to
conciliate that beautiful cowherdess.

This very day I shall bring her and reunite her with you. If I fail in this mission, I shall, of course
forfeit all your tender regards for me.” (Oath, swearing) K. A., (695)

Says poet Syam “Main Prabha paid her obeisance to Hari and went straight to her,

Who is unexcelled by Mandodari, the like of whom there is none at the court of Indra.

Whose beautiful face radiates, who so shines in her grandeur.

As if the moon, the deer, the lion and the parrot had all obtained all their peculiar beauties from
this lady.” K. A., (696)

Counter-reply

The moon-faced one took leave of Hari and walked all the way to the daughter of Brikhbhan.

On reaching there she spoke to her, “I would fain die for thee, come away. The darling of
Nand has called thee.”

“I have no mind to go thither to Hari,” said Radha. Then replied the maid, “Do not utter such
words. Have no mis-givings.

Why art thou sitting here after having stolen the heart of Hari as it were ? K. A., (697)

“Where rolling clouds gather from all the directions, where pea-cocks scream.

Where cowherdresses dance and forlorn people offer themselves as sacrifice :—

There in such surroundings and at such a time, O friend ! The lord of Jadus plays on his flute and
calls thee to mind.

Therefore, hurry up, and come away O friend, so that we may also reach in time to behold the
spectacle. (Nature as excitant, stimulation, euology) K. A., (698)

“Therefore, give up your truculence, O friend ! come away to Hari, shake off all your mis-givings.
Set thy heart on love alone. Do not harbour any stubborn thought in thy mind.”

Poet Syam continues Dooti's words, “Sing thou the glory of Krisan who provides such pageants
for thine eyes to see.

Why dost thou sit so stubborn ? The whole world is agog to see his glories.”

(Admonition) K. A., (699)

‘ I have no desire, O friend, to go to Hari, nor have I any curiosity to see the pageants.

Syam has ceased to cherish that profound love that he once had for me and has taken to another
woman for his love sports.

He loves Chandrabhaga.” Pat comes the reply, “No it is not so. Some body seems to have
misreported.” Radha retorted, “I have seen it with my own eyes.

Therefore, I shall not go to Hari. Be quick, go if thy mind is so much stirred up.”

(Disregard for Krishna, Tit for tat) K. A., (700)

The Dooti speaks

“What is there O woman, that I should go to see ? “The Lord of the Jadus has sent me to
conduct you to him.

This is why of all the cowherdresses I have come to thee straightway.

Thou art sitting here in thy pride and wilt not hear anybody.

Quick, therefore, come away with me. That is my errand. Krisan is awaiting you, standing there
in expectation.” (Ser; on pride). K. A., (701)

Radha speaks

"I shall not go to Hari, O friend ! what gainest thou by faking facts ?

Syam has not sent thee to me. Your words have revealed you. Thou hast been found lacking in thy professions."

The Dooti replied . "What if I am insincere, O cowherdess ! Thou knowest not the distress of another."

So saying she bowed her head and then spoke. "I have not seen such a truculent one, O lady !"
(Insult ; compassion) K. A., (702)

The Dooti speaks.

Again she spoke thus : "Come away, dear maiden ! I would fain have sacrificed my own interest for thine. I have promised to Hari thus :

'Do not feel distressed, O Lord of Braj, here I go to persuade her and I shall fetch her hither.'

Here thou art sitting in a truculent mood, O friend, come away to Hari after having shaken off your misgivings.

Without thee, it is not possible for me to return. You probably do not realise others' difficulties."
(Self-surrender) K. A., (703)

"What if I have come home straight O cowherdess ! I admit, I did not ask for permission. In fact no astrologer had advised me to ask for it.

Go back and tell Hari. Art thou not ashamed of indulging in such frivolity ?"

Poet Syam says, Radhika advises her to convey her feelings to Hari :

"Thou art in love with Chandrabhaga, O Lord, me thou lovest not."

(Co-wifely jealousy) K. A. (704)

Hearing these utterances of Radhika the cowherdess rose and fell on her feet.

Then said she, "Hari's love is for you. He has given up his love for Chandrabhaga".

Poet Syam continues Dooti's words : "She is not as intelligent as you are. This is why he has a yearning for seeing you.

This is why, O maiden, I have such a self-effacing fondness for thee. O, fortunate one ! come straightway to Hari.

(Persuasion, attempt to appease anger, praise). K. A. (705)

"The Lord of Braj calls thee. Come away, O, ignorant one ! Dost thou know anything about love ?

Syam is waiting for thee. He would not even drink water without thee.

Here thou speakest in a strange language that thou wouldst not go to Hari.

This makes me think, O friend, that thou hast become drunken now because of thy youth.

(Censure) K. A., (706)

"Thou hast, O, woman, in thy truculence withdrawn into thy own shell. Thou hast abandoned Syam's love and art sitting forlorn here.

Thou art lost in contemplation which is no more than a heron's attentive pose. Everybody knows the object of the love thou cherishest in thy heart.

I have told thee, O, friend, whatever worth-telling has welled up in my heart.

Now it occurs to me that thy youth is but a four nights' guest."

K. A., (707)

Poet Syam continues Dooti's words, 'Thou wilt not hesitate to repair to him who enjoys the whole human creation.

Thou art sitting here, O woman, in thy stubbornness. He is not to lose in any way. It is thou who wouldst lose.

The youth thou prided on so much, shall come to such a sorry plight that

It shall desert thee and wander about like a mendicant in tiger's skin thrown over his shoulders.

K. A., (708)

"Listen, O friend, thine eyes resemble the eyes of the deer; thy waist is like the waist of the lion; Thy face is beautiful like the moon; the lotus is nothing in its comparison, Thou art sitting so stubbornly. Thou thus art the loser.

Thou art gone against thy very person. By showing stubbornness to Hari what shalt thou gain?"
(Praise or admiration) K. A., (709)

Hearing the words of this cowherdess, the daughter of Brikhbhan was extremely indignant. With her eyes blinking, and shooting up to her eye-brows she was aflame with anger in her heart. She spoke thus to the cowherdess who had come to persuade her,
'Why should I go to Hari? O, friend! I care a fig for him.'

K. A., (710)

When she had given the reply in this way, the maid uttered these words:

"O, Radhe! thou art dearer to me than life. Do not get angry. Why art thou so full of anger? Thou art here in a truculent mood; Hari, the rival of the moon, on the other side, is straining his eyes for thy sight.

Thou sayest that thou carest a fig for Hari. Why then does Hari care for thee?"

K. A., (711)

Having uttered these words, she again spoke: "Get up and hasten to Hari and be united with him. The eyes of him, who sports with the whole human creation, are fixed in this direction. If thou dost not go to him, O, friend, he shall lose nothing. Thou thyself shalt be the loser. O, dear friend, Jadurai's eyes have grown like those of a forlorn lover just to have a glimpse of thy face.

(Stimulation) K. A., (712)

"He would not look at other women. He is always straining his eyes to catch thy glimpse on thy way to him.

He is always absorbed in thy meditation. When he speaks thou art the subject of his speech. Sometimes, he would stagger to the ground and then would come to himself while absorbed in thy contemplation.

At such a time Hari averts the darts of Cupid by re-calling thee to mind.

(Transient emotion) K. A., (713)

"Therefore, give up thy truculence, O friend, get up and come away quickly. Do not have any apprehension in thy mind.

I myself bear witness to Syam's feelings. He has lost his heart in thine.

He is absorbed in thy thought to the exclusion of everything else. He is grieved at heart but he somehow pretends to be care-free.

A frail woman as thou art, thou hast grown truculent in thy stupidity. Thou dost not realise the love that Hari has for thee."

(Admonition) K. A., (714)

Having heard these words of the cowherdess Radhika made the following reply:

"What makes thee leave Hari and run over to me to cajole me?"

I have said I will not go to Hari. Now tell me what wilt thou do hence.

O friend! you call others stupid; dost thou not perceive that thou thyself hast grown stupid."

(Retort) K. A., (715)

Hearing the words uttered by the daughter of Brikhbhan the cowherdess made a reply like the one following:

"Listen to what I say, O cowherdess, give thy ears to my utterance.

Thou sayest from thy lips that I am stupid. Just think within thyself if I am really so.

I have come on the errand of Jadurai and mark, it is Jadurai himself with whom you have grown stubborn by truculence."

K. A., (716)

Having spoken thus she said, "Come away. O dear, find thy feet. Do not entertain any mis-givings.

It is thou and thou alone on whom Hari lavishes his love in such abundance. That is why he has sent word through me to you. Take it to be true.

I fall on thy feet, O damsel, shed your stubbornness. For once let my request be granted.

Therefore, come away with a clear mind, leaving all thy mis-givings. For once at least try to get a the core of Hari's love. (Climax of persuasion) K. A.; (717)

"In the sylvan bowers, O friend, at the time of *raas*, Hari sported with thee in the wood.

He has not half the love for those other cowherdesses that he has for thee.

Hari has languished in thy separation. He would not sport with the cowherdesses.

Therefore shed your mis-givings and come straightway re-calling to thy mind the memory the Sylvan bowers. (Love intoxication). K. A., (718)

"Come away, dear friend, Krisan calls thee. Do not harbour any waywardness in thy mind.

Thou art so deeply lost in thy truculence. Give a little heed to what others have to say.

The reason why I am speaking to thee is that you have nothing to lose in this act of thine.

Just look at me a while. Give up all your truculence, and smile forthwith."

K. A., (719)

Radha speaks to the Dooti

"I will not smile. Nor will I repair to Hari even if a million of friends like thee come.

Let them come and practise their many arts and bow their heads at my feet.

Never will I repair thither. Let people like thee use a million of their winning arts.

Let others alone, I will not go even if Krisan himself comes and bows his head," K. A., (720)

Counter-thought

When Radha uttered these words the cowherdess spoke :

"When I say, she replies 'I have given up all love for Syam.'

Dear me ! what shall I say to Syam who loves her perforce ?

He sends us to this one. Has he any paucity of cowherdesses like her ?

(Soliloquy) K. A., (721)

"He sends us to this one and lo ! this cowherdess prides herself on her beauty.

She has the feeling that he is inferior to her (in beauty), therefore, she has grown truculent and will not budge (from her waywardness)."

Poet Syam continues Dooti's words : "Look at the wit of this cowherdess. She is not afraid of Syam's anger.

God bless me ! What shall I say to him ? He always utters, 'Bring her hither, bring her hither,'" (*Bali Jaon* literally means—I would fain sacrifice my ownself for him; but in this context the expression has been simply thrown in as an exclamation to show a feeling of surprise).

(Soliloquy) K. A., (722)

"O, friend ! if Syam courts another's love then alone could this cowherdess realise her blunder.

O friend, unless he resorts to this expedient, she would not listen to what he says.

If he forgets her and obliterates her from his mind, then alone can she realise the consequences of truculence.

At long last when she is abashed and is extremely distressed, then and not until then is there any possibility of her coming round." (Soliloquy. Stimulation of jealousy) K. A., (723.)

Hearing this the daughter of Brikhbhan made the following reply to the cowherdess :

"Hari has given his heart to Chandrabhaga and for this reason I have adopted this attitude of reserve.

O friend ! when my exasperation had come to the breaking point, then it was that I got offended."

"Hari has cast his love to the winds even without hearing these words of thine."

(Disclosure of secrets) K. A., (724.)

Poet Syam says, "Having addressed these words to the cowherdess, she again spoke —
 "Hie thee hence, cowherdess ! why sittest thou here ? I have gone to the farthest limit in tolerating
 what thou hast uttered."

(Then the cowherdess replies) "I have spoken everything to the utmost limit in thine interest but it
 has found no tender corner in thine heart, my friend."

(Radha replies) "Hari and I are both utterly estranged. Therefore, O friend, I have resolved not to
 go." K. A., (725)

Poet says, "On hearing this she made a reply that would go in favour of Hari. :

'I have come to her because Krisan sent me and I have spared no pains to persuade her,'

(So thinking, she risked a new approach). She said, "Listen, O friend. It occurs to me that Syam is
 the ruddy goose (*Chakor* bird).

And thou art the moon-faced one. 'He would gaze and gaze on thy face and shall become thine
 in the very act of gazing.' (Exaggeration) K. A., (726)

"What, O cowherdess, if he goes on gazing ? I have said, 'I will not go to him'.

Why should I bear the reproaches of the world ? I have my own dignity to stand upon and it is
 enough for me to keep me self-contented.

Syam has fallen in love with another woman. What glory am I to attain by repairing to him ?

Therefore, away with thee, dear friend, I will not show my face to Hari as long as life lasts,"
 K. A., (727)

Then Main Prabha returns to Krisan and speaks to him

When she had heard these words, she rose to go and came to the darling of Nand.

Having come she spoke to Hari in words like these : "O Hari, I strove to persuade her but the
 silly fellow would not be persuaded.

Either desert her altogether and lavish your love on these cowherdresses or go yourself and bring
 her home with your own persuasive skill."

Says poet Syam "When Hari heard what the cowherdess had said, he hurriedly set out himself."
 K. A., (728)

Then Hari instead of sending any other cowherdess himself came all the way to Radha.

Seeing his appearance the daughter of Brikhbhan was delighted in her heart.

Inwardly she was intensely delighted, outwardly she spoke words sullen in indignation.

"Sport with Chandrabhaga, why have you come hither after having quitted all sense of shame ?
 K. A., (729)

Radha speaks to Krisan

"Leaving Chandrabhaga in the *raas*, why have you come to me ? ———"

Friend, either he has been instructed by the cowherdresses or has hurried hither of his own accord.
 I knew that he is a great juggler. I have found him so by these dealings. ———

Tell me why you have come to me. I never sent for you." K. A., (730)

Krisan speaks to Radha.

He made his reply thus : "Certainly not, O cowherdess, thou hast not sent for me.

Thou hast inflicted deep wounds with the darts of thy eyes. Therefore, the deer in my heart has
 run hither.

My limbs are burning with the flames of separation. They could not be rescued from those flames.

I have not come, dear one, on an express call from thee. I have simply come to foment the burnt
 spots." (Hunting experience, Psychological treatment or psycho-analysis). K. A., (731)

Radha speaks to Krisan

Poet Syam says : "Radha replied thus, 'O Hari ! I have always sported with you and felt the bliss thereof.

I bore the derision of people. I recognised thy form and thereafter did not care to know anybody else.

I drained my heart to you to the utmost drop but you have deserted me and brought me to this plight.

You have developed love for another woman, So saying she heaved a sigh and filled her eyes with tears.'

(Taunt) K. A. , (732)

Krisan speaks

"I have intense love for thee. I do not love another cowherdess.

While thou art nearby, I look on thee, when thou art not here, I see thy image."

So saying Krisan gripped the arms of Radha saying "Come away, be happy with me in the woods.'

Radha was startled (made involuntary movement due to some surprise), and swore thrice by her own life.

Krisan would not have her swear so and said "Not by thy life, not by thy life ." K. A. , (733)

So saying he who is the 'enjoyer of the three spheres, seized her arms.

He, whose waist is like the waist of a lion, whose face would eclipse a myriad moons with its radiance;

He spoke, he who stole the hearts of all the cowherdresses, "Come away with me."

Then Radha entreated him not to behave so, saying that she knew well what the darling of her heart had in his mind.

K. A. , (734)

"Why do you shower reproaches, O friend, I have immense love for thee.

In vain hast thou harboured a wrong notion in thy mind. I have no place for Chandrabhaga in my heart.

Therefore, rise, give up your truculence. Let us enjoy on the banks of the Jamna."

Radha would not give up her truculence. Therefore, distressed with pangs of separation the forlorn Krisan made repeated calls.

K. A. , (735)

He said again , "Shed your truculence now, O friend. Let us both go deep into the woods.

In vain, dost thou cherish feelings of indignation in thy heart, I have no place for any other woman in my heart.

Therefore, listen, cheerfully, O dear one, let us fling all unhappy thoughts into the dark waters of the Jamna.

There is no bliss higher than the one that we should both combine to avert the hauteur of Cupid.'

K. A. , (736)

Krisan spoke to the daughter of Brikhbhan in deep distress on account of his love-lorn condition.

Therefore, she got reconciled to him and shed all her truculence from her mind,

Then catching her by the arms, Syam said, "Let us now indulge in friendly sports."

More frankly, he spoke to Radha again, "O my darling ! Let me have the bliss of thy conjugal sportiveness."

K. A. , (737)

Radha speaks to Krisan.

Hearing these words, the daughter of Brikhbhan made her reply to the darling of Nand :

"Sport with her, O Hari, on whom you have lavished your love so profusely.

Why do you seize my arms ? Why do you oppress me ?"

So saying she filled her eyes and heaved a sigh of distress.

K. A. , (738)

"Sport with the cowherdesses on whom your heart is set,"
Spoke the daughter of Brihbbhan, sighing and filling her eyes with tears.
"I will not accompany you even if you seize a weapon and stab me therewith.
I am telling you the truth, O best of Jadus, leave me here and take your way home,"

K. A., (739)

Krisan speaks to Radha

"Rise and come away with me, O friend, do not harbour any sullen indignation in your mind.
I have come with an open mind, giving up all doubts, Therefore, thou shouldst understand the
ways of love.
I have heard this spoken about love, O friend, that if one's friend would sell one in love, one should
be ready for the sale.
Therefore, I entreat you, O friend, do what I wish you to do".

(Philosophy of love. Himself a solicitor). K. A., (740)

Radha speaks

Hearing the words of Hari, she replied to him thus :

"When did you have any love for me, O Hari ?" while so saying her eyes were filled with tears.
"You had given your love to Chandrabhaga, therefore, am I extremely exasperated."
Poet Syam says, so saying she heaved a sigh and then said "You are extremely deceitful."

(Physical realisation of emotion) K. A., (741)

Full of anger as she was, the daughter of Brihbbhan opened her beautiful lips and spoke,
"There was no love between you and myself. What was there that could lead me thither ?"
Then Hari said, "I have my love for thee." She replied indignantly, "When did you show me the
same ?"

Then Hari said, "Hear me, dear one ! I sported with thee in the woods."

Krisan speaks to Radha. (Disregard). K. A., (742)

"I am bewitched, O friend, by thy gait. Thy eyes have infatuated me.
The sight of thy curls has fascinated me. I am bound to this sport so much so that I cannot
leave for home.
I am captivated by thy limbs. Hence love has increased in my heart.
The very sight of thy face has infatuated me even as the *Chakor* birds are infatuated by the sight
of the moon.

K. A., (743)

"Therefore, give up thy truculence, O friend, rise forthwith and come away with me.

I have profuse love for thee. Shed thy anger and speak thy mind.

It is the petty who talk in this vein. It does not behove thee, O dear one !

Therefore heed my request and come away. There is no use indulging in fruitless deeds."

(Exhortation, entreaty.) K. A., (744)

(Maan Mochan : reconciliation)

When Krisan importuned her to the extreme, the woman gave a little thought to it.
She understood the love of Hari and shed off the broodings of her mind (against Hari).
Then that princess among the beauties of the world, gave up her doubts and with words of love
that befitted her dignity she gave her reply to Hari thus.

(Denouement). K. A., (745)

"You say 'come away with us.' I know you will deceive me with love.

I know you will take me with you to the *raas* sports as your beloved and you will get entangled
with the cowherdesses.

But I will not be defeated at your hands. You yourself will get defeated.

You will serve your own end, I am sure, by taking me to those bowers which are all strange to me."

K. A., (746)

Poet Syam says : "The daughter of Brikhbhan who was excessively immersed in Hari's love
Said with a laugh 'O Lord of Braj !' The lustre of her teeth showed itself to great advantage.
That lustre has suggested to the poet an exquisite simile and he has described it thus :
'A flash of lightning has spread itself over a dark cloud.' (the lustre of the teeth is the lightning ;
Brij Nath is the dark cloud). He had gone to beguile her. But the beguiler himself was beguiled."
K. A., (747)

Poet Syam says : "The daughter of Brikhbhan was immersed in the love of Hari through and
through.

When she had conceded all that Krisan said, her heart overflowed with raptures.
She fulfilled the desire of Hari which he had expressed thus : "We shall sport in the Sylvan
bowers together."

And thus laughing she uttered fair words with all her doubts fully resolved.

(Feeling of oneness) K. A. (748)

(Self-abandonment)

Both smiled and were drawn to each other while they talked and all their ecstasies and indulgence
waxed.

Krisan embraced the damsel with a smile and hugged her hard to his bosom on account of his
consuming love (Cupid).

The tags snapped and bodice burst, rubbies scattered around as they fell from the necklace
As if glowing coals of the fire of separation have come out from the heart of the woman by her
union with her lover.
K. A. (749)

Poet Syam says, "Hari took Radhika with him to the woods. His heart rejoiced.
They sported in the Sylvan bowers and had all their sorrows obliterated from their minds.
The same story has been either sung in mind or recited on earth by Suka and others.
He who hears it, is enraptured. Its glory has covered the whole world."

(Mahatmya) K. A. (750)

Krishna speaks to Radha

Hari spoke to Radha : "Swim thou in the Jamna. I shall catch thee.
We shall sport in the water to our heart's content. Listen to all the secrets of love I shall tell the
Wherever the Braj women see us they are tempted in their minds and are eager to watch us.
There, these cowherdesses shall not reach. Thou and I shall enjoy ourselves there to our hearts
content."
K. A., (751)

When the daughter of Brikhbhan heard from the mouth of Hari his wish to enter the waters,
She extolled the Lord of Braj to the skies and jumped into the river with a rush.
Syam followed close on her heels and a simile like the one following suggested itself to the
poet's mind.

The whole thing looked as if Syam the hawk had swooped on the Braj damsel, the goose.

K. A., (752.)

The Lord of Braj penetrated the waters of the Jamuna and caught hold of the same Braj woman.
Hari's whole frame was thrilled when he met her and all his worries flowed like water.
Poets have recounted the joys that waxed in the minds of these lovers.
All who saw were gratified and even the Jamuna was gratified to see them.

K. A. , (753)

Poet Syam says "Hari took her milk-maid from the waters and inaugurated the *raas* dance.
The daughter of Brikhbhan sang. She was extremely delighted at heart.
The lord of Braj played a strain on the *sarangi* in the midst of the cowherdesses.
Hearing it the deer came running and the cowherdesses were delighted.

(Hunting). K. A., (754)

This story has been rendered in the year 1745 Bikrami.

Whatever lapses there be in it, let the good poets correct them all.

K. A., (755)

Hear me, O Lord of the world, I beseech thee with folded hands.

Let my head always rest on thy feet like a slave.

K. A., (756)

So ends the chapter, entitled the *Raas Mandal Barnanam*, in the *Krisanavtar* of the *Bachitra Natak* Granth in the Tenth Book of Puran called the *Dasam Sikandh*. Amien !

How beautifully the poet has through dialogues delineated the stiff attitude of a woman whose sense of pride is wounded when she finds her lover sporting with another woman ! How tactfully all the expedients (उपाय) of conciliatory means (साम), bribery (दास्य), dissensions (भेद), punishment or open attacks (दंड), humility (प्रणति), trick, deceit, neglect (उपेक्षा), etc., have been employed by the female messenger, the confidante, to persuade Radhika to go to Krishna ! But all her persuasions, requests, entreaties, exhortations, praises, eulogies, compassion, sympathies, sermons, creation of the sense of jealousy, stimulations of cowifely jealousy, threats, disregard, admonitions, insults, censures, humility and neglects have no effect on the love-intoxicated Radhika who possesses a keen sense of her wounded pride unless a psychological treatment is given to her by Krishna, the darling of her heart, himself and who frankly declares in her face that he had no place for any other woman in his heart and requests her to fling all the unhappy thoughts into the waters of the Jamuna.

The motive for the action of the *Maan Lila* has been laid in the beginning in order that the reader may enjoy to the full extent the pleasure of the surprise, and perceive that it corresponds exactly to the constitution of the character. The love sports are practically suspended while thoughts, feelings, and motives are brought to the fore-front.

Here is an English translation of the spirited dialogue between Ram and Paras Ram in the *Ramavtar* :—

With the quiver tied to his waist, bow in hand, the twice-born Ram (Paras Ram) said in anger,

“Snapping the bow of Shanker at the house of Janak, you are carrying away Sita. Tell me who you are.

Your life cannot be spared unless you tell the truth. Let not your throat feel the edge of my axe. Give up the fight and go home, O Rama ! If you stay on a moment longer, you will surely fall in action.

R. A., (147)

“I know, no resolute warriors shall stand in their places at my sight. Will they, whose sires caught blades of grass between their teeth, will they (I say) give fight today ?

When martial drums are sounded and I stand here like a pillar of war, will they take up arms and display their ardour ?

Tell me, O Ram, where shall they find a place to hide themselves on earth, in the sky and in the nether regions.”

R. A., (148)

The Poet says

While he thus heard the words of his enemies, the mighty Raghbir decided to show his valour. Mountains sank right up to the shore of the seven seas ; both the earth and the sky trembled. Yakshas and serpents of all the quarters, gods and demons both shook in their shoes. Taking up the bow in his hand Shri Raghunath spoke angrily "Tell me at whose head shall I aim my arrow ?

R. A., (149)

Paras Ram says to Ram

"Enough of whatever you have said. If you utter a word more, you shall not find yourself alive. Whatever arms you have taken up are enough. If you take up more, you shall not have strength to wield them. When Paras Ram is infuriated in fight, tell me, O Ram ! where shall you find refuge to save your life.

You have snapped the bow of Shiv and are carrying away Sita but mind, you shall not be allowed to go home."

R. A., (150)

Ram says to Paras Ram

"Let there be no more words, O Brahmin. Whatever thou hast said is enough. If thou utterest one word more, thou shalt have to pay for it ^{with} thy life.

Why dost thou, O wicked one ! speak so haughtily ? Thou shalt be spared to go home only when all thy teeth have been smashed.

That thou art courageous, I shall know only when thou canst discharge a single arrow at the critical moment.

Think before thou speakest. Thou shalt forthwith face the consequences of all that thou sayest.

R. A., (151)

Paras Ram speaks

"If you really claim to be the incarnation of Rama, I shall be convinced of the truth, O Lord, only when you display your power before me even as you did in breaking the bow of Shiv. And appear before me with the Sudarshan disc, the club, and the sarang, bow in hand and the mark of Bhrgu's foot on your bosom (i. e. you appear before me in your fourarmed form). O mighty one ! unstring this bow of mine and then string it again."

R. A., (152)

The Poet says

Shri Raghbir, the best of heroes, took up the bow in his hands with a smile. He strung it in a trice and then drawing it instantaneously broke it into half a dozen fragments. He all atonce neutralised his (Paras Ram's) power of soaring into the sky and the whole fuss hung in the air.

It all proved infructuous like the juggler's bag and it looked as if a detached sword were atonce caught up in the snares of this phenomenal world.

R. A., (153)

In this dialogue social etiquette and decent deportment have been fully preserved. The gradual unfolding of the characters in the dialogue is also psychological. Proverbs, idioms and irony combined with simple speech have made it all the more impressive.

The dialogue between Ravan and Angad, the two great heroes, well-versed in politics and skill-in-affairs, acquaints us with their self-confidence. One is *Maha Pratapi*, the king

of Lanka and very proud of himself whom even the gods like to serve; and the other, the son of Bali, whose foot once pitched on earth could not be moved even by the best of the heroes of Ravan. Both keep themselves within the bounds of etiquette and converse in a natural manner in keeping with their social status. Both cast aspersions on each other and reveal the inferiority of the adversary and their own greatness according to the situation.

In the language of the dialogues of the *Chaubis Avtar*, too, there is no slackening. In a conversation running into one and the same stanza one can easily apprehend who addresses whom, even in the absence of the names of the speakers.

The poet takes pains to indicate the main traits of human life in his principal characters—the traits on which the story hinges—as clearly as possible. The characters behave like ordinary human beings.

In the *Chaubis Avtar* the dialogues have proved to be of immense value in the exhibition of passion, motives, feelings of the reaction of the speakers to the events in which they are taking part; and of their influence upon one another. In the expert hands of the Guru, in a characteristically dramatic way, dialogues are made to perform the work of analysis and commentary. Further, all this has been done very naturally, appropriately and effectively.

7. Rasas. Almost the whole of the composition of the *Chaubis Avtar* is imbued with martial spirit. Our author possessed a poetical mind and his description of the heroic deeds of the mythological heroes and others, and the various fighters, lays before the reader vivid pictures of the fields of battle in ages gone-by. While Jayasi and other poets indulge in elaborate descriptions of preparations for battles rather than the battles themselves, Guru Gobind Singh has a preference in depicting the actual battle. The tumult and the hideousness of the battle-fields are depicted with great skill¹.

The metres employed by him are appropriate to the dominating moods and

1. March to the battle-field :

पागड़दी प्रहसत पठियो दागड़दी दै कै दल अनगन ॥
कागड़दी कंप भूअ उठी बागड़दी बाजी खरी अनगन ॥

The next part of the stanza and the rest of the stanzas of the description of the war are devoted to the actual operation.

नागड़दी नील तिह्ह भिणयो भागड़दी गहि भूमि पछाड़ीअ ॥
सागड़दी समर हहाकार दागड़दी दानव दल भारीअ ॥

घंघागड़दी घाइ भक भक करत रागड़दी रुहिर रण रग बहि ॥

जंजागड़दी जुधह जुगण जपै कांगड़दी काक कर कह ककह ॥ R.A., (394)

For more references see Matsya A., (41-52); Nar—Narayan A., (17-18); Berah A., (5-14); Paras Ram A., (12-13, 14-30); Rudra A., (15-32) Gaur Badh (22-25); Jalandhar A.; (15-20); Surya A., (10-18, 19-26); R. A., (373, 390-393, 394-397, 405-411, 419-425, 441-443, 473, 501, 502, 527-587, 596-622) N. A., (189-213, 332): cte.

situations. Shorter metres are availed of to show the brisk speed, the fierceness of the action and the enthusiasm of the warriors¹.

Conjunct letters, cerebrals, conjuncts with र्, archaic words, all expressive of rugged style (Oja Gun) are profusely used to lend vigour and force to the descriptions².

Martial music is abundant in his descriptions of battle-scenes. Speed is shown by the beat of drum. Words resound the beating of drums. Sounds of actual fighting are reproduced by the playing of *Mridang* and other musical instruments. The use of alliteration and Onomatopoeia helps a long way to reproduce the actual action. There is a close correspondence between meaning and music³.

The poet very often coins new words to give them pictorial, musical, and suggestive values. He does not hesitate to alter a word or adopt an incorrect pronunciation, to use archaic words and words of another language. The choice of words is also governed by sound and speed. The diction is studied but easy and smooth⁴.

1. उठाई ॥ दिखाई ॥ नचाई ॥ चलाई ॥ R.A., (737)
 उठाए ॥ गिराए ॥ भगाए ॥ दिखाए ॥ R.A., (741)
 जुट्टे वीरं ॥ दुट्टे तीरं ॥ फुट्टे अंगं ॥ तुट्टे तंगं ॥ R.A., (798)
 चटाक चोटै ॥ अटाक ओटै ॥ भडाक भाडै ॥ तडाक ताडै ॥ R.A., (460)

For more references see Rudra A., Gaurbadh : (31-33, 35-38) ; R. A., (426-454, 460, 491-498, 501-509, 521-526, 530, 737-742, 799-805) ; N. A. (219-228, 241-255), etc.

2. इक्क इक्क इ आरहे इक्क इक्कन कह्ह तक्कै ॥
 इक्क इक्क लै चलै इक्क कह इक्क उच्चकै ॥ R.A., (499)
 खल खंड खंड बिहंड कै अरि दंड दंड बडो दीयो ॥ N.A., (562)
 जुट्टे वीरं ॥ छुट्टे तीरं ॥ जुम्मे गाजी ॥ डिम्मे गाजी ॥ N.A., (219)

For more references see Rudra A. Gaurbadh., (41). Surya A., (12-18, 23-24) ; R. A., (118-127, 225-233, 308-322, 405-411, 420, 422-425, 428-435, 446-453, 467, 499-550, 798-805, etc..

3. जुट्टे वीरं ॥ छुट्टे तीरं ॥ दुकी ढालं ॥ क्रोहे कालं ॥ R.A., (501)
 त्रपे ताजी ॥ गज्जे गाजी ॥ सज्जे ससत्रं ॥ कच्छे असत्रं ॥ R.A., (521)
 त्रिणण्ण तीरं ॥ त्रिणण्ण वीरं ॥ द्रण्णण ढालं ॥ ज्रण्णण ज्वालं ॥ R.A., (533)
 तत्ततीरं ॥ बब्बवीरं ॥ दढ्ढढालं ॥ जज्ज जुआलं ॥ R.A., (541)
 तत्त ताजी ॥ गग्ग गाजी ॥ मम्म मारे ॥ तत्त तारै ॥ R.A., (542)

For more references see R. A., (118-127, 460-465, 484-490, 491-498, 501-509, 521-526, 541-550, 552, 561, 624-628, 806-809) ; N. A., (189-213, 361-376, 410-419, 441-450).

4. डागड़दंग डारै डाकिनि डहक्क ॥ कागड़दंग कूर कागं कहक्क ॥
 चागड़दंग चतुर चावडि चिकार ॥ भागड़दंग भूत डारत धमार ॥ R.A., (490)
 सागड़दी सांग संग्रहै तागड़दी रणतुरी नचावहिं ॥
 भागड़दी मूम गिर भूमि सागड़दी सुरपुरहि सिधावहि ॥

The imagery is vivid, striking, impressive, bright and distinct. The comparisons by which the pictorial effect is produced, are appropriate and suitable. With one sweep of his mighty imagination, the poet brings together various elements of awe and beauty and grandeur. It is the warrior who is describing the scenes. While reading the descriptions, the reader beholds with the mind's eye the same or similar sights or pictures¹.

Although *Vir Rasa* with its allied *Raudra* and *Bhayanak* Rasas predominates in all the twenty-four manifestations of Vishnu, *Krisanavtar* has, in addition, *Shringar*, *Vatsalya* and *Adbhut Rasas*. The reason for this deviation is apparent. Krishna is worshipped not only as a paragon of virtues but also as an image of joy. The attitude of devotees towards him is not that of reverence as in the case of other *Avtars* but one of love and joy which found full expression in *Shringar*, *Vatsalya* and *Adbhut Rasas*, thus making it exquisitely devotional and lyrical, sweet and sincere. *Shringar Rasa* is depicted elaborately in all its forms and at its highest and best².

A particular example of the treatment of *Shringar Ras* is found in the description of the episode *Cheer Haran*. The gopis remonstrate^{wiz} Krishna when he has run away with their clothes, that love is a spontaneous phenomenon which is offered freely without coercion

आगड़दी अंग हुऐ भंग आगड़दी आहव महि डिग्गहिं ॥
हो बागड़दी बीर बिकार सागड़दी सोणत तन भिगहीं ॥ R.A., (561)

बागड़दंगबीरं जागड़दंग जूटे ॥ तागड़दंग तीरं छागड़दंग छूटे ॥
सागड़दंग सुआरं जागड़दंग जूके ॥ कागड़दंग कोपे रागड़दंग रूके ॥ N.A., (361)
त्रिड़रिड़ तीरं ॥ त्रिड़रिड़ बीरं ॥ त्रिड़रिड़ डोलं ॥ त्रिड़रिड़ बोलं ॥ N.A., (410)

For more references see R. A., (390-397, 422-425, 446-453, 467-470, 543-540, 541-550, 561-564, 575-587)
N. A., (241-255, 331-360, 411-419, 441-450), etc.

1. लीयो पान संभार कै चक्र भगवान जू क्रोध कै सत्रु को सैन कुट्टी ॥
मही चाल कीनो दसो नाग भागे रमानाथ जागे हरहि डीठ छुट्टी ॥
घनी मार संघार बिदार दीनी घनी सयाम को देख के सैन कुट्टी ॥
ऐसे स्याम भाखै महं सूरमा की तहां आपनी जीत की आस तुट्टी ॥ K.A., (1805)
K. A., (1372, 1385, 1405, 1411, 1414, 1417, 1423, 1425, 1427, 1428, 1430, 1432, 1440, 1512, 1520, 1548, 1587, 1589, 1597, 1608, 1664, 1748, 1749, 1750, 2269-2272), etc.

2. *Poorvanurag* पूर्वानुराग (Attachment before seeing or meeting). K. A., (537)

Raas Lila रास-लीला or *Raas Mandal* रासमंडल (Circular Dance).

- (a) *Prem Prasang* प्रेमप्रसंग (Courtship, Love-talks). K. A., (663-673 or 669, 670, 671)
- (b) *Maan Lila* मान-लीला (Truculence) K. A., (693 iii, 700, 702, 715 iii, 720)
- (c) *Maan Mochan* मान-मोचन (Reconciliation) K. A., (737, 745, 749 i & ii)
- (d) *Samarpan* समर्पण (Self-abandonment or self-dedication) K. A., (749, 753)

Pravas virah प्रवासविरह (Separation because of stay abroad) K.A., (793-817), K. A. The *Barahmahas*.
(869-879, 914-925),

or compulsion. To this Lord Krishna's reply is typical in that he says that real love consists in open exhibition and indulgence.¹

He reaches supreme heights when he depicts the pangs of separation. When Krishna migrates to Mathura and settles down there in the happy enjoyment of the affections of his hump-backed mistress, the Gopikas almost run mad with grief.

8. Metres. The poet has used more than 125 varieties of metres in this composition. He has remarkably managed them and has made them subservient to the passing moods or emotions and changing situations. The metres are short as well as long. The length of metres gets smaller or longer as the fury of battle increases or lessens. Shorter metres accord well with the brisk speed, fierceness of action and heavy destruction in war. The longer metres too are there to convey the fierceness of the action but not to the extent the smaller metres denote.

The poet has used metres like *Trirka*², *Trinnin*³, *Trigata*⁴, *Ajba*⁵, *Akva*⁶, *Hoha*⁷, etc. to reproduce the sound of the actual action. There are metres which reproduce the sound of Mridang and various other instruments played in the course of operation. Thus most of the metres employed by him in describing war serve as suitable substitutes for the musical instruments. Many metres, which are intended to be sung to work up fury in the warriors to attack the enemy, are specially used in this composition. In them the same rhyme is often continued throughout all the lines of the stanza. His lines move with resounding feet and their music is full of echoes.

Some novelties can also be traced in this part of the *Granth* particularly in the sphere of application of metres, for instance blank verse in Panjabi has been inserted by the Guru in narrating the victories of Rama and his reception of sages, brahmans, and kings in the court under the title "Ath Mata Milnam". Guru Gobind Singh was the first to introduce blank verse into Panjabi in the Sirkhandi metre⁸. In his devotional poetry, Guru

1. Gopis : Oh Hari ! Love is begot not by force or violence. K. A., (262, 269).
 Love is quickened at first sight. K. A., (269).
 Krishna : Fancy is (as Shakespeare has said in the Merchant of Venice) bred in the eyes and fed by gazing. By sporting it is sealed into an entity. K. A., (262)
 Krishna says to Gopis :
 You do not know what love is. He that experiences it, knows it.
 He alone can taste the fruit of love who is not only instinct with it but also would dare indulge in sports. K. A., (297)
- 1, Chachri Chhand R. A., (737—742) Anka Chhand R. A., (706, 707, 743—750, 752—757) Apoorab Chhand R. A., (267—276, 301—307, 762—776) Tilka Chhand, R. A., (798—805) Bharthua Chhand, N. A., (189—213) Trirka Chhand N. A., (410—419),
 2. N. A., (410—419) 3. R. A., (533—540) 4. R. A., (541—550)
 5. R. A., (501—509, 521—526, 758—761) 6. N. A., (219—224)
 7. R. A., (491—498, 527—532) 8. R. A., (467—470), N. A., (179—181)

Gobind Singh has also, like other devotional poets, used devotional metres like *Haribolmana*¹, *Madhur Dhun*², *Kalas*³, *Tribhangi*⁴, etc., and in addition has extended their application to the heroic poetry, and with equal success.

Kabbitta, *Swaiya* and *Doha* were the most popular metres with the poets of the

1. N. A., (331-360) 2. R. A., (128-138), Suraj A., (12-18) 3. R. A., (588,590, 592, 594, 596, 598, 600, 602, 604)
4. R. A., (589, 591, 593, 595, 597, 599, 601, 603, 605).

Metres in the Chaubis Avtar

Metre	Number in each Avtar	Total	Metre	Number in each Avtar	Total
1. Chaupai	Intro-38, Machh A-2, Kachh A.-2 Mohini A.-1; Narsingh A.-5; Bawan A-5, Paras Ram A-5; Brahma A.-6; Rudra A.-3; Gaur Badh Kathnam-31; Jallandhar A.-17; Bisan A-4; Sheshshayi A.-4; Arhant Dev A.-17; Manu Raja A.-7, Dhanantar A.-4; Suraj A.-3, Chand A.-4; Rama A.-45; K. A.-172, Nar A.-7, Baudh A.-2, N. A.-20.	414	17. Dodhak	Narsingh A.-3, Chand A-4, R. A.-10	17
2. Totak	Kachh A. Samudra Chhir Manthan-10, Narsingh A.-16, Rudra A.-16, Gaur Badh Kathnam A.-3; Jallandhar A.-6, Suraj A.-2, Ram A.-27, K. A.-10, N. A.-11.	101	18. Samanka	R. A.-8	8
Padhari	Narsingh A.-7, Rudra A.-2, Ram A.-39, N. A.-44.	92	19. Saraswati	R. A.-8	8
4. Niraj (Naraj)	Bawan A.-4, Paras Ram A.-2, Rudra A.-2, Gaur Badh Kathnam-7, Suraj A.-4, R. A.-8, N. A.-6.	33	20. Nag Sarupi	R. A.-4, N. A.-6	10
5. Ruamal	Rudra A.-4, R. A.-22	26	21. Nag Sarupi Adha	R. A.-5.	5
6. Rasawal	Machh A.-3, Paras Ram A.-13, Rudra A.-10, R. A.-100, N. A.-35, 179		22. Ugadh	R. A.-13.	13
7. Bhujang Prayat	Machh A.-4, Kachh A.-1, Mohini A.-3, Bairah A.-1, Narsingh A.-1, Bawan A.-1, Paras Ram A.-2, Jallandhar A.-3, R. A.-72, K. A.-12, N. A.-17	117	23. Ugatha	R. A.-9.	9
8. Sangit Bhujang Prayat	R. A.-13, N. A.-24.	37	24. Dohra	Kachh A.-1, Mohini A.-2, Narsingh A.-1, Bawan A.-2, Brahma A.-1, Rudra A.-2, Jallandhar A.-2, Bisen A.-1, Sheshshayi A.-3, Arhant Dev A.-3, Manu Raj A.-1, Dhanantar A.-2, Suraj A.-2, R. A.-31, K. A.-392, Baudh A.-1, N. A.-7,	454
9. Anant Tuka	R. A.-8	8	25. Sortha	R. A.-3, K. A.-37, N. A.-4.	44
Bhujang Prayat	R. A.-18	18	26. Manohar	R. A.-23.	23
10. Sundari	Suraj A.-7, R. A.-11	18	27. Bijai	R. A.-1.	1
11. Madhur Dhun	R. A.-8	8	28. Apurab	R. A.-26.	26
12. Chatpat Chheega Adkrit	R. A.-26, K. A.-1782, N. A.-28, 1836		29. Kusum Bachitra	R. A.-8.	8
13. Swaiya	R. A.-1.	1	30. Kanth Aubhukhan Chi and	R. A.-8.	8
14. Swaiya Anant Tuka	R. A.-1.	1	31. Jhoola Chhand	R. A.-4.	4
15. Chabol Swaiya	R. A.-11, K. A.-58.	69	32. Jhoolna Chhand	R. A.-3, K. A.-4.	7
16. Kabitta			33. Anoop Naraj Chhand	R. A.-29, N. A.-5.	34
			34. Sukhda Chhand	R. A.-8,	8
			35. Tarka Chhand	R. A.-8.	8
			36. Geeta Malti Chhand	R. A.-8, N. A.-8.	16
			37. Chhappai Chhand	R. A.-10, K. A.-5, N. A.-4,	19
			38. Sangit Chhappai Chhand	R. A.-8.	8
			39. Utangan Chhand	R. A.-10.	10
			40. Biraj Chhand	R. A.-4.	4
			41. Mohini Chhand	R. A.-8.	8
			42. Nav Namak Chhand	R. A.-6.	6
			43. Tilkarya Chhand	R. A.-6.	6
			44. Sirkhandi Chhand	R. A.-4, N. A.-3.	7
			45. Sangit Padhisatka Chhand	R. A.-8	8
			46. Hoha Chhand	R. A.-14.	14
			47. Ajba Chhand	R. A.-19.	19
			48. Trinnin Chhand	R. A.-8,	8

Continued

*Ritikal*¹. *Kabitta* was considered to be very appropriate both for love and heroic poetry². *Swayias* were considered most suitable for love and pathetic poetry, though they were used here and there for heroic poetry as well. Guru Gobind Singh has composed his

1. H. S. I., 229. H. L., 79.

2. H. S. I., 229.

Metres in the Chaubis Avtar					
Metre	Number in each Avtar	Total	Metre	Number in each Avtar	Total
49. Trigata Chhand	R. A.—10.	10	87. Gaha Chhand		
50. Anad Chhand	R. A.—8.	8	Dooja	N. A.—4.	4
51. Bahra Chhand	R. A.—2.	2	88. Chanchala		
52. Sangit Bahra			Chhand	N. A.—2.	2
Chhand	R. A.—4.	4	89. Chaturpadi Chhand	N. A.—4.	4
53. Ardh Naraj Chhand	Suraj A.—4, R. A.—5.	9	90. Aila Chhand	N. A.—4.	4
54. Tribhangi Chhand	Machh A.—1, R. A.—9,		91. Bisekh Chhand	N. A.—4.	4
	N. A.—2.	12	92. Ghatta Chhand	N. A.—2.	2
55. Kalas Chhand	R. A.—9.	9	93. Navpadi Chhand	N. A.—4.	4
56. Chaubola Chhand	R. A.—2.	2	94. Arilla Dooja	N. A.—2.	2
57. Alka Chhand	R. A.—6.	6	95. Kulka Chhand	N. A.—11.	11
58. Makra Chhand	R. A.—14.	14	96. Padmavati Chhand	N. A.—3.	3
59. Mritgat Chhand	R. A.—3.	3	97. Kilka Chhand	N. A.—2.	2
60. Anka Chhand	R. A.—16.	16	98. Madhubhar		
61. Chachri Chhand	R. A.—6, N. A.—19.	25	Chhand	N. A.—11.	11
62. Aruha Chhand	R. A.—6	6	99. Hari Gita Chhand	N. A.—2.	2
63. Akra Chhand	R. A.—16.	16	100. Har Chhand	N. A.—2.	2
64. Bahora Chhand	R. A.—4,	4	101. Padhisataka		
65. Tilka Chhand	R. A.—8.	8	Chhand	N. A.—2.	2
66. Arupa Chhand	R. A.—4.	4	102. Mahar Chhand	N. A.—2.	2
67. Bhujang	Machh A.—6, Kachh A.—4, Chheer Sa-		103. Tirka Chhand	N. A.—10.	10
	mundra Manthan—1, Narayan A.—6,		104. Samanka Chhand	N. A.—4.	4
	Mohini A.—2, Bairah A.—13,		105. Bharthua Chhand	N. A.—25.	25
	Narsingh A.—5, Bawan A.—2,		106. Akva Chhand	N. A.—6.	6
	Paras Ram A.—13, Rudra A.—3.	55	107. Kripankrit Chhand	N. A.—12.	12
68. Tomar	Narsingh A.—2, Bawan A.—3, Chand		108. Bhagouti Chhand	N. A.—17	17
	A.—7, K. A.—1, N. A.—13.	26	109. Bhawani Chhand	N. A.—6	6
69. Beli Bidram	Narsingh A.—2, Suraj A.—2.	4	110. Haribolmana		
70. Arilla	Rudra A.—2, Suraj A.—2, K. A.—14.	18	Chhand	N. A.—30	30
71. Bridh Naraj	Rudra A.—4.	4	111. Pankaj Vatika		
72. Anbhav	Suraj A.—1.	1	Chhand	N. A.—2	2
73. Bishan pad	K. A.—5.	5	112. Chamar Chhand	N. A.—2	2
74. Hansa Chhand	N. A.—4.	4	113. Nispalak Chhand	N. A.—4	4
75. Malti Chhand	N. A.—4.	4	114. Asta	N. A.—5	5
76. At Malti Chhand	N. A.—4.	4	115. Badhupnaraj		
77. Bridh naraj Kahat-			Chhand	N. A.—6	6
umo Chhand	N. A.—4.	4	116. Utbhuj Chhand	N. A.—4	4
78. Abhir Chhand	N. A.—4.	4	117. Anjan Chhand	N. A.—3	3
79. Kundiria Chhand	N. A.—5.	5	118. Madho Chhand	N. A.—7	7
80. Taranraj Chhand	N. A.—8.	8	119. Anhad Chhand	N. A.—4	4
81. Tarak Chhand	N. A.—24.	24	120. Tiloki Chhand	N. A.—2	2
82. Kumarlalit			121. Mohan Chhand	N. A.—4	4
Chhand	N. A.—8.	8	122. Mathan Chhand	N. A.—9	9
83. Raman Chhand	N. A.—4.	4	123. Sukhdabrind		
84. Somraji Chhand	N. A.—4.	4	Chhand	N. A.—4.	4
85. Priya Chhand	N. A.—4.	4	124. Ravanvad Chhand	N. A.—2	2
89. Supriya Chhand	N. A.—4.	4	125. Banturangam		
			Chhand	N. A.—4	4

that whatever he touched was transformed into something noble. Most conspicuous of these forms are *Stotra*¹, *Acrostics*² and *Baramahas*³.

12. Classical Mode of Presentation. The *Chaubis Avtar* is draped in the classical mode of presentation of his time. 'Ath' (then⁴) comes at the commencement of each *Avtar*, excepting the first. Its appearing in the heading shows the beginning, while 'Iti' towards the close, the end of each tale.

'Ath' as the first word of any composition, has throughout been considered as a sign of auspiciousness, and this goes well with the beginning of narrative poetry also. The introduction and other parts in the *Chaubis Avtar* observe this convention. The opening line of the introduction begins with *Ath* and contains an indication of the subject-matter (*Vastu Niradesh*). We have a devotional invocation also in it. In many other parts of this composition, too, we meet with *Vastu Niradesh*. Indian Sanskrit writers generally introduce their works with a salutation or benediction or *Vastu Niradesh*. This introductory verse (*Mangla Charan*) was considered necessary for overcoming obstacles and for the safe completion of the work undertaken⁵.

Like his predecessors, the poet ends the major poems of this part of the *Dasam Granth* with a *Mahatmya*⁶, i.e. declaration of the advantages accruing from its recitation, with a statement regarding the date, place of completion of the work, source of the story and expression of the sense of gratitude to God, through whose favour the poet thinks he has been able to complete the work⁷.

13. The Place of the Chaubis Avtar in the Hindi Literature. The composition of the *Chaubis Avtar* is often classified as a *Maha Kavya*, on account of the narration of the marvellous deeds of mythological heroes, its considerable length, its division into cantos, naming of its cantos after their subject-matter, its varying and elaborate descriptions, etc. But a close examination of this work would reveal that it is deficient in some essential attributes of a *Maha Kavya*. It has, no doubt, the bulk of a *Maha Kavya* but not the singleness of a plot embodying all the stages of development of main action (*Karyavastha*). It also lacks dramatic divisions (*Sandhiyan*) which are the essential factors of a *Maha Kavya*.

In the *Chaubis Avtar* there are as many themes and plots as the number of *Avtars*. Each plot is complete in itself embodying in it the various stages of its development. Each one is self-contained with its own beginning and end. It is quite unlinked in any way with the episodes preceding or following it with the exception of inner connecting references

1. K. A., (5--8, 240--249, 283--288, 421--440)

2. K. A., (347--399, 441--478)

3. K. A., (867--878, 914--925)

4. S. E. D, 12

5. Ibid, 12

6. आदौ नमस्क्रियाशीर्वा वस्तु निर्देश एव वा—S. D.

In the beginning there should be either an invocation or benediction or indication of the subject-matter.

7. Ramavtar : Mahatmya	(859)	Krisnavtar : Mahatmya	(2480)
Date of completion	(860)	Date & Place	(2490)
Place of completion	(861)	Source	(2491)
Thanks-giving	(862)	Object	(2491)

given towards the end of four of the tales. The narrative continuity in the cantos is, therefore, absent. Thus, removal of an episode from the composition would not in any way cause a gap in the narrative.

Another essential attribute of a *Maha Kavya* not followed in this composition is the use of a single metre in each canto. But it is evident from the number of metres (given in the table below) used by the poet that in each Avtar except in *Narayan* and *Nar* he has employed more than one metre. He has gone so far as to employ 68 metres in the *Ramavtar* and 70 in the *Nih Kalanki Avtar*. In fact, in two of the 24 *Avtars* he has employed over 120 metres. In thirteen of these episodes, however, there is a change of metre at the end; but the number of metres exceeds two except in six episodes. In any case, the observance of this rule in itself in the six cases cannot entitle them to the status of a *Maha Kavya*. Only in *Narayan*, *Bawan*, *Paras Ram* and *Nih Kalanki Avtars*, however, there is a reference to the next episode:

Name of the Avtar	Total No. of verses in each Avtar	Varieties of metres in each Avtar	Whether or not metre is changed at the end	Verse No. indicating the subject of the tale following
Introduction	38	1	No	...
1. Macch	16	5	No	...
2. Kachh	5	2	...	---
Chheer S. Manthan	14	4	Yes	...
3. Nar-
4. Narayan	6	2	Yes	20
5. Mohini	8	4	Yes	...
6. Bairah	14	2	No	...
7. Narsingh	42	9	No	...
8. Bawan	27	6	Yes	27
9. Paras Ram	35	5	Yes	35
10. Brahma	7	2	Yes	...
11. Rudra (39+50)	89	10	No	...
12. Jalandhar	28	4	No	...
13. Bisan	5	2	No	...
14. Sheshshayi	7	2	Yes	...
15. Arhant Dev	20	2	No	---
16. Manu Raj	8	2	Yes	...
17. Dhanantar	6	2	Yes	...
18. Suraj	27	9	Yes	...
19. Chand	15	3	No	...
20. Ram	864	68	Yes	...
21. Krisan	2492	12	Yes	...
22. Nar (Arjun)	7	1	No	---
23. Baudh	3	2	Yes	...
24. Nih Kalanki	588	70	No	587
	<u>4371</u>			

According to the *Dash Rupak*¹ a canto in a *Maha Kavya* should have not less than thirty and not more than two hundred verses. Most of the Avtars in the *Chaubis Avtar* fail to fulfil this condition as is evident from the table given above. In the *Ramatvar*, the *Krisanavtar*, the *Nih Kalanki Avtar* the number of verses exceeds 200. On the other hand the *Machh*, *Kachh*, *Nar-Narayan*, *Mohini*, *Bairah*, *Bawan*, *Paras Ram*, *Brahma*, *Jalandhar*, *Bishen*, *Sheshshayi*, *Arhant Dev*, *Manu*, *Dhanantar*, *Suraj*, *Chand*, *Nar* (Arjun) and *Baudh Avtar* each contains less than 30 verses.

Every tale, having a separate theme and plot, has also a separate hero who at times is not even the incarnation of Vishnu ; for instance, in Narsingh Avtar Prahlad can be aptly termed as a hero, for, he is the central figure of the narrative. It is he who suffers and it is for him that the incarnation appears towards the end in the form of Narsingh, only to end his sufferings at the hands of his father, Hiranyakashyap.

These deviations from the essential attributes of a *Maha Kavya* lead us to the conclusion that the composition was not designed to have the architectural quality of a *Maha Kavya* and it would be too far-fetched to classify it as such. It may best be regarded as a collection of narrative poems both long and short.

7. MEHDI MIR

Towards the close of *Kaliyug*, when people stopped worshipping *Kal Purakh*, He, having been annoyed, created a person, Mehdi Mir by name. Mehdi Mir destroyed Kalki because the latter had become too powerful and too haughty to distinguish between right and wrong. *Kaliyug* passed away and *Satyayug* began. But Mehdi Mir, the destroyer of Kalki and the supreme ruler of the world, became filled with overweening pride. He regarded himself as equal to God and as mighty as He is. To punish him *Kal* sent an insect which crept into his ear and gave him such an agonising pain that he died of it.

The *Mehdi Mir* is a post-script to the *Chaubis Avtar*, the idea of which seems to have been suggested to the author by the writings of Shia sect of the Mohammedans².

This composition runs into eleven quatrains. All of them are in Tomar metres³.

8. BRAHMA AVTAR

The *Brahma Avtar* begins with an introduction running into forty-one quatrains, thirty-nine in *Tomar* and two in *Naraj*. The first nineteen quatrains are devoted to the praise

1. अष्टसर्गान् तु न्यूनं त्रिंशत्सर्गान् च नाधिकम्
नात्यन्तविस्तरः सर्गस्त्रिंशतो वा न चोन्ता ॥
द्विशत्या नाधिकं कार्यमेतत्पद्यस्य लक्षणम्

2. M. K., Vol. IV, 2793 ; H. S., 358

3. Tomar 1-11

and importance of the remembrance of God's name¹. Guru Gobind Singh has reiterated his faith in the one-ness of God who is the Creator as well as the Destroyer of the universe, and by worshipping Whom only one can attain salvation. He has again emphasised that Ram, Krishna, Mohammed, etc., have all been His creations and even they, to be acceptable to God, must worship Him. In the twentieth quatrain³, the poet tells us that he had just finished the *Chaubis Avtar* of Vishnu and now he would relate the *Up Avtar* (उप अवतार).

In the twenty-first quatrain³, the poet says that he is going to narrate the incarnations of Brahma in a beautiful verse, and also those of Rudra. In the remaining twenty-two quatrains the poet adds that in order to expiate for the sin of pride, Brahma was ordered by the Creator to assume seven incarnations and was further warned not to come in conflict with Vishnu who had excelled him in his devotion to *Kal*.

(1) Balmik Avtar.

Brahma was first born as Balmik. He suffered from dumbness in his childhood. His devotion to Ram, the incarnation of Vishnu, inspired him with immortal verse, which has ever been appreciated both by critics and grammarians.

- | | | |
|----|---|---------------------|
| 1. | जे जाप है कलि नाम ॥ तिस पूरन हुइ है काम ॥
तिस दूख भूख न पयास ॥ नित हरख कहूं न उदास ॥ | B. A., Intro., (3) |
| | बिन एक दूसर नाहि ॥ सभ रंग रूपन माहि ॥
जिन जापिआ तिह जाप ॥ तिनके सहाई आप ॥ | B. A., Intro., (4) |
| | जे जीव जंत अनेक ॥ तिन मो रहें रम एक ॥
बिन एक दूसर नाहि ॥ जग जान लै जीअ माहि ॥ | B. A., Intro., (7) |
| | भवगड़न भंजनहार ॥ है एक ही करतार ॥
बिन एक अउर न कोइ ॥ सब रूप रंगी सोइ ॥ | B. A., Intro., (8) |
| | कई सुक ब्रसपत देख ॥ कई दत्त गोरख भेख ॥
कई राम क्रिसन रसूल ॥ बिनु नाम को न कबूल ॥ | B. A., Intro., (12) |
| | बिनु एक आस्रै नाम ॥ नही और कौनै काम ॥
जे मान है गुरदेव ॥ ते जान है अनभेव ॥ | B. A., Intro., (13) |
| | बिन तास अवर न जान ॥ चित आन भाव न आन ॥
इक मानि जै करतार ॥ जित होइ अंत उधार ॥ | B. A., Intro., (14) |
| | बिन तास यौ न उधार ॥ जीअ देख यार बिचार ॥
जो जाप है कोई और ॥ तब छूट है वह ठौर ॥ | B. A., Intro., (15) |
| 2. | गनि चउबिसे अवतार ॥ बहु कै कहै बिसथार ॥
अब गनो उपअवतार ॥ जिम धरे रूप मुरार ॥ | B. A., Intro., (20) |
| 3. | जे धरे ब्रहमा रूप ॥ ते कहो काब अनूप ॥
जे धरे रुद्रवतार ॥ अब कहीं ताहि बिचार ॥ | B. A., Intro., (21) |

(2) Kashyap Avtar

Brahma assumed the form of Rishi Kashyap and expounded the Vedas. He had four wives and begot from them all the gods and demons whose wars have been related in the *Chaubis Avtar*.

(3) Sukra Avtar

When the demons grew in power, they established their kingdoms and founded new dynasties. In order to reform them, Brahma was born as Sukra who taught them religion and morality.

(4) Baches (Brihaspat) Avtar

When, with the rise of demons in power, the gods were thrown into the background, they adopted the path of piety in order to retrieve their lost position. Brahma took pity on them and came to dwell among them as Baches. With his spiritual strength, the gods regained their power and Indra had his triumph over the demons.

(5) Vyas Avtar

The fifth incarnation of Brahma was Vyas who was a contemporary of Krishna. He wrote an account of kings of his age. Manu, one of the kings, was the most powerful, the noblest, and the wisest and also the greatest patron of art, culture and religion. He established peace and brought prosperity to his people.

Another account given by Vyas relates to the story of King Prithu and Shakuntala which has been made immortal by the Sanskrit poet, Kalidas.

In the account of King Sagar, there is a story of Ashvamedh Yagya performed by him and his sons who were burnt to ashes by the fury of a muni who was disturbed in his meditation.

Besides the stories of Benu Raja, and Mandhata Raja, the poet has related the peaceful reign of Daleep of Delhi and the story of Raghu, the founder of Raghu dynasty. The Story of Aj Raja is an account of the *swayambar*¹ held by the king Subah to enable his

I.	तब देस देस के भूप आन ॥ किन्नौ प्रणाम राजा महान ॥	
	तह बैठ राज सोभंत ऐस ॥ जन देवमंडली समन तैस ॥	Aj Raja (8)
	बाजंत ढोल दुंदभ अपार ॥ बाजंत तूर भनकंत तार ॥	
	सोभा अपार बरनी न जाइ ॥ जनु बैठ इंद्र आभा बनाइ ॥	Aj Raja (9)

Swayambar Sabha Varnan :

इह भांत राजमंडली बैठ ॥ अविलोकि इंद्र जह नाक ऐठ ॥	
आभा अपार बरनै सु कउन ॥ हु रहे जच्छ गंधब मउन ॥	Aj Raja (10)
सोभंत सूर ॥ लोभंत हूर ॥ अछी अपार ॥ रिञ्भी सुधार ॥	Aj Raja (11)
गावंत गीत ॥ मोहंत चीत ॥ मिल दे असीस ॥ जुग चारि जीस ॥	Aj Raja (12)
बाजंत तार ॥ डारै धमार ॥ देवान नार ॥ पेखत अपार ॥	Aj Raja (13)
कै बेदरीत ॥ गावंत गीत ॥ सोभा अनूप ॥ सोभंत भूप ॥	Aj Raja (14)

For more references see Aj Raja, (8, 9, 15-26, 28, 30-36)

daughter Indarmati to select her own match which she found in King Aj. The story is remarkable for its descriptive power, courtly splendour and music, and dance and beauty.

Saraswati introduces the Rajas one by one to the princess Indarmati:

अविलोकि सिंधराजाकुमार ॥ नही तास चित्त किन्नो सुमार ॥
 तिहह छाडि पाछ आगै चलीस ॥ जनु सरब सोभ कहु लील लीस ॥ Aj Raja (41)
 पुनि कहै तास सारस्वती बैन ॥ इह पसचमेस अब देख नैन ॥
 अविलोकि रूप ताको अपार ॥ नही मद्धि चित्ति आनिओ कुमार ॥ Aj Raja (42)

× × × ×

Saraswati has shown her all the Rajas who have assembled there but she accepts none:

आनि जुरे निपमंडल जेतिक तेत सबै तिन तास दिखाए ॥
 देखि फिरी चहुं चक्रन के निप राजकुमारि हिदै नही लिआए ॥
 हारि परिओ सब ही भटमंडल भूपति हेरि दसा मुरभाए ॥
 फूक भए मुख सूक गए सब राजकुमारि फिरे घरि आए ॥ Aj Raja (71)

Meanwhile Aj Raja appears. His beauty, dress and army attract one and all :

तउ लगि आन गए अजिराज सु राजनराज बडो दल लीने ॥
 अंबर अनूप धरे पसमंबर संबर के अरि की छबि छीने ॥
 बेखन बेख चड़े संग हूँ निप हान सबै सुखधाम नवीने ॥
 आन गए जरकंबर से अजि अंबर से निप कंबर कीने ॥ Aj Raja (72)

Everyone is captivated by his beauty :

पांति ही पात बनाइ बडो दल ढोल म्रिदंग सुरंग बजाए ॥
 भूखन चारु दिपै सब अंगविलोकि अनंग प्रभा मुरछाए ॥
 बाजत चंग म्रिदंग उपंग सुरंग सु नाद सबै सुनि पाए ॥
 रीझ रहे रिक्वार सबै ललि रूप अनूप सराहत आए ॥ Aj Raja (73)

His beauty is unparalleled :

जैस सरूप लखिओ अजि को हम तैस सरूप न अउर विचारे ॥
 चंदि चपिओ लखि कै मुख की छबि छेद परे उर मै रिस मारे ॥
 तेज सरूप विलोकि कै पावक चित्त चिरी ग्रिह अउर न जारे ॥
 जैस प्रभा लखिओ अजि को हम तैस सरूप न भूप निहारे ॥ Aj Raja (74)

बोलि उठे पिक जान बसंत चकोरन चंदसरूप बखानिओ ॥
 सांतिसुभाव लखिओ सभ साधन जोधन क्रोध प्रतच्छ प्रमानिओ ॥
 बालन बालसुभाव लखिओ तिहह सत्रन कालसरूप पछानिओ ॥
 देवन देव अदेवन कै सिव राजन राजि बडो जीअ जानिओ ॥ Aj Raja (76)

साधन सिद्धसरूप लखिओ तिहह सत्रन सत्रुसमान बसेखिओ ॥
 चोरन भोर करोरन मोरन तास सही घन कै अबिरेखिओ ॥
 कामसरूप सभै पुरनारन संभुसमान सबू गन देखिओ ॥
 सीप खुांत की बूंद तिसै करि राजन राज बडो तिह पेखिओ ॥ Aj Raja (77)

Continued--

(6) Khat Rishi Avtar

The sixth incarnation of Brahma was Khat Rishi. After completing the Puranas, Vyas became guilty of spiritual pride. God grew wrathful at his haughtiness and tore Vyas into six pieces each of which quickened into birth as a rishi.

कंबर जिउं जरकंबर की ढिग तिउ अविनंबर तीर सुहाए ॥
नाक लखे रिस मान सूआ मन नैन दोऊ लखि एण लजाए ॥
पेखि गुलाब सराब पीऐ जनु पेखत अंग अनंग रिसाए ॥
कंठ कपोत कटू पर केहर रोस रसे ग्रिह भूल न आए ॥

Aj Raja (78)

It appears as if Indarmati was created only for Aj Raja :

पेखि सरूप सिरात न लोचन घूटत है जनु घूट अमी के ॥
गावत गीत बजावत ताल बजावत है जनो आछर ही के ॥
भावत नार सुहावत गार दिवावत है भर आनंद जी के ॥
तू सुकुमार रची करतार कहै अविचार त्रीआ बर नीके ॥

Aj Raja (79)

देखत रूप सिरात न लोचन पेखि छकी पीअ की छबि नारी ॥
गावत गीत बजावत ढोल म्रिदंग मुचंगन की धुनि भारी ॥
आवत जात जिती पुर नागर गागर डार लखे दुति भारी ॥
राज करो तब लौ जब लौ महि जउ लग गंग बहै जमुना री ॥

Aj Raja (80)

नैनन बान चहुं दिस भारत घाइल कै पुर बासन डारी ॥
सारस्वती न सकै कहि रूप सिंगार कहै मति कउन बिचारी ॥
कोकल कंठि हरिओ त्रिप नाइक छीन कपोत की प्रीव अनि-आरी ॥
रीभ गिरे नर नार धरा पर घूमति है जनु घाइल भारी ॥
नागन के छउना है कि कीने काहू टउना है कि काम के खिलौना है बनाए है सुधार कै ॥
इसत्रिन के प्रान है कि सुंदरता की खान है कि काम के कलान बिधि कीने है बिचार कै ॥
चातुरता के भेस है कि रूप के नरेस है कि सुंदर सुदेस एस कीने चंद्रसार कै ॥
तेग है कि तीर है कि बाना बांधे बीर है सु ऐसे नेत्र अजि के बिलोकीए संभार कै ॥

Aj Raja (82)

Aj Raja (84)

तीरन से तरवारन से म्रिग बारन से अविलोक हु जाई ॥
रीभ रही रिभवार लखे दुति भाख प्रभा नही जात बताई ॥
संगि चली उठि बाल बिलोकन मोर चकोर रहे उरभाई ॥
डीठि परे अजिराज जबै चित देखत ही त्रीअ लीन चुराई ॥

Aj Raja (85)

The princess immediately has to her hand a garland of flowers :

अविकोकीआ अजिराजि ॥ अतिरूप सरब समाज ॥
अति रीभ कै हस बाल ॥ हुहि फूल माल उताल ॥

Aj Raja (86)

And garlands Aj Raja :

गहि फूल माल प्रबीन ॥ उर डारि ताके दीन ॥
तब बाज तूर अनेक ॥ डफ बीण बेण बसेख ॥
डफ बाज ढोल म्रिदंग ॥ अति तूर तान तरंग ॥
नय बासुरी अरु बैन ॥ बहु सुंदरी सुभ नैन ॥

Aj Raja (90)

Aj Raja (91)

Aj Raja marries her and returns home with a large dowry :

तिह बिआहि कै अजिराजि ॥ बहु भांति लै करि दाज ॥
ग्रिह आईआ सुख पाइ ॥ डफ बेण बीण बजाइ ॥

Aj Raja (92)

Thus six shastras were composed by these six rishis, Vyas being the last of them who revised and expounded all the six.

(7) Kalidas Avtar

The seventh incarnation of Brahma was Kalidas. The authors of the Vedas, Puranas and Shastras appeared in Kaliyug as Kalidas. Bikramajit patronised this genius who composed Raghuvansha and other master-pieces of the Sanskrit literature which still add lustre to the glory of Bikramajit.

In the *Brahma Avtar* there are seven episodes which centre round seven heroes. While the heroes of the Vishnu Avtar are kings and warriors who are saviours with the sword, those of the Brahma are, in the main, scholars like Balmik and Vyas who are saviours with the pen. They lead a peaceful life and excel in achievements of literary and creative type.

The first twenty verses form an invocation to God. The stories of these *avtars* are told very briefly so much so that the episodes of Sukra and Baches Avtars have been dealt with only in two verses, Kashyap in three, Khat Rishi and Kalidas in four each and Balmik in six. At the end of every Avtar is written : *Iti Sri Bachitra Natak Granthe Brahma Avtar... ..samapat.*

The poetry of the *Brahma Avtar*, according to the poet himself, is a beautiful verse. It is in easy Braj with no admixture of Persian and alien words. The dominating sentiment in this poetry is *Shant* (pacific) except in the episode of Aj in which the description of the incident of *Swayambar* is full of *Shringar*. As regards imagery it is conventional at places but relieved by fresh and original observations. The metres¹ employed in this work are mostly those found in the *Chaubis*

1. Metres in the Brahma Avtar					
Metre	Serial No.	Total	Metre	Serial No.	Total
	Introduction		Haribolmana	22.	1
Tomar Chhand	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39.	39		<i>Prithu Raja.</i>	
Naraj Chhand	40, 41.	2		(Serial No is continued from the last Raja)	
	1. Balmiki Avtar		Totak Chhand	23, 24.	2
Naraj Chhand	1, 2, 3, 4, 5, 6,	6	Haribolmana	25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48.	24
	2. Kashyap Avtar		Rual Chhand	49, 50.	2
	(The serial No. is continued from the last Avtar).			<i>Bharat & Sagar Rajas</i>	
Padhari Chhand	7, 8, 9,	3	Rual Chhand	(Serial No. is continued), 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 73.	23
	3. Sukra Avtar		Madhubhar Chhand	74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89.	16
Padhari Chhand	1, 2,	2		<i>Benu Raja</i>	
	4. Baches (Brihaspat) Avtar			(Serial No. continued from the last)	
	(The Serial No. is continued from the last Avtar)		Madhubhar Chhand	90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101,	12
Padhari	3, 4	2	Sanjuta Chhand	102, 103, 104, 105, 106, 107,	6
	5. Vyas Avtar			<i>Mandhata Raja</i>	
	(Serial No. is continued from the last Avtar)			(Serial No. is continued).	
	<i>Manu Raja</i>		Dodhak Chhand	108, 109, 110, 111, 112.	5
Padhari	5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19	15			
Sangeet Padhari	20, 21.	2			

Continued

Avtar. There is nothing peculiar in the use of metre here. The tone of the metre, however, is quiet and the movement equable.

The episodes of the seven incarnations of Brahma are narrated in twenty metres viz., (1) *Tomar* 70, (2) *Naraj* 8, (3) *Padhari* 40, (4) *Sangit Padhari* 2, (5) *Haribolmana* 25, (6) *Totak* 3, (7) *Rual* 25, (8) *Madhubhar* 34, (9) *Sanjuta* 6, (10) *Dodhak* 5, (11) *Astar* 2, (12) *Medak* 5, (13) *Chaupai* 56, (14) *Ardha Padhari* 5, (15) *Uchhal* 9, (16) *Mohani* 11, (17) *Bhujang Prayat* 22, (18) *Swaiya* 13, (19) *Dohra* 1, (20) *Kabitta* 1.

Metres in the Brahma Avtar (Avtar-wise)

Metre	Serial No.	Total	Metre	Serial No.	Total
Astar Chhand	113, 114.	2	Uchhal Chhand	16, 17, 18, 19, 20, 21, 22, 23, 24,	9
Medak Chhand	115, 116, 117, 118, 119.	5	Mohani Chhand	25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35.	11
	<i>Dalip Raja</i>		Madhubhar Chhand	43, 44, 45, 46, 47, 48.	6
	(Serial No. is continued)		Bhujang Prayat Chhand	49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70.	22
Totak Chhand	120.	1	Swaiya	71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 85.	13
Chaupai	121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134.	14	Dohra	83.	1
	<i>Raghu Raja</i>		Kabitta	84.	1
	(Serial No. is continued)		Tomar Chhand	86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108,	23
Chaupai	135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176.	42	6. Khat Rishi Avtar		
Padhari Chhand	177.	1	(New Serial No.)		
	<i>Aj Raja</i>		Tomar Chhand	1, 2, 3, 4,	4
	(New Serial No.)		7. Kalidas Avtar		
Padhari Chhand	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 36, 37, 38, 39, 40, 41, 42.	17	(New Serial Order),		
Ardha Padhari Chhand	11, 12, 13, 14, 15.	5	Tomar Chhand.	1, 2, 3, 4,	

1.

Metres in the Brahma Avtar (Metre-wise)

Metre	Number in each Avtar or Raja	Total	Metre	Number in each Avtar or Raja	Total
1. Tomar	Intro. 39, Aj Raja 23, Khat Rishi—4, Kalidas—4,	70	9. Sanjuta Chhand	Benu Raja—6.	9
2. Naraj	Intro—2, Balmiki Avtar—6.	8	10. Dodhak	Mandhata Raja—5.	5
3. Padhari Chhand	Kashyap Avtar—3, Sukra Avtar 92, Baches Avtar—2, Manu Raja—15, Raghu Raja—1, Aj Raja—17,	40	11. Astar	Mandhata Raja—2.	2
4. Sangit Padhari	Manu Raja—2.	2	12. Medak Chhand	Mandhata Raja—5.	5
5. Haribolmana	Manu Raja—1, Prithu Raja—24.	25	13. Chaupai	Daleep Raja 14, Raghu Raja—42	56
6. Totak	Prithu Raja—2, Daleep Raja—1.	3	14. Ardha Padhari Chhand	Aj Raja—5.	5
7. Rual	Prithu Raja 2, Bharat & Sagar Rajas—23.	25	15. Uchhal	Aj Raja—9.	9
8. Madhubhar	Bharat & Sagar Rajas—16, Benu Raja—12, Aj Raja—6.	34	16. Mohini Chhand	Aj Raja—11.	11
			17. Bhujang Prayat Chhand	Aj Raja—22.	22
			18. Swaiya	Aj Raja—13.	13
			19. Dohra	Aj Raja—1.	1
			20. Kabitta	Aj Raja—1.	1

9. RUDRA AVTAR

(1) Datta (Dattatreya) Avtar

When Rudra became extremely proud, Fate (*Kal*) addressed him thus: "Pride hath a fall. Brahma in his pride had a fall. So shalt thou; for verily, I am pride-killer. Now shalt thou go and be born as man."

Atri Muni, a scholar of the four Vedas and fourteen branches of learning, did long and hard penance. Rudra appeared before him and offered to grant him a boon in reward for his austerities. The Muni was filled with surprise and joy, and asked him to bless him with a son like himself. "Be it so", said Rudra and disappeared.

Atri married a beautiful girl, Ansuya¹ by name, of whom Datta, the incarnation of Rudra, was born. He grew up to be a great scholar, yogi and sanyasi, with rare qualities of body and mind.² A voice from the heavens once advised Datta to adopt a guru, failing which he would not be able to achieve salvation. In obedience to the call, he began to pray to god³ for guidance. The voice came again and advised him to adopt whomsoever he loved, as his guru, and to serve him with heart and soul. Datta, thereupon, left his parents for a thick forest and began to perform severe austerities which earned him the gift of infinite wisdom. And in his infinite wisdom he adopted God as well as his own mind as his two gurus.

Datta then renounced the world and devoted himself to yog as a Brahmachari Sanyasi⁴. His reputation spread far and wide and admirers, including rajas, from all parts of the world came and adopted his creed of yog and engaged themselves in many yogic exercises. He, too, travelled in *Bharat* and all over the world and recruited followers in jungles and hills, near the sea, in *ashrams*, beside the Saraswati, and at holy places⁵. Once Datta came across a *spider* who had made a cobweb of thread produced from within himself and was contented with this kingdom of his wherein he could live on flies which came to be caught in it. Datta adopted it as a *guru*⁶. In the same way he adopted the *heron*⁷, the *fisherman*⁸, and the *wild cat*⁹ successively as his gurus, for their power of concentration in spotting and seizing their victims. A *carder* of wool failed to notice an army passing by; so engrossed was he in his work¹⁰. A *slave woman* who was rubbing sandal-wood into paste did not notice him when he brushed past her¹¹. His ninth guru, after these, Datta found in a *trader*, who travelled abroad in spite of his riches stored at home, but with his mind fixed on trade and profit.¹² Next, he came across a *spinach-seller* whose cry "*Soa chuk*", i.e., 'Green spinach' seemed to convey by play upon words, the meaning, 'He that sleepeth, loseth'. Datta adopted her as his tenth guru¹³. His eleventh Guru was *Raja Surath* well-versed in the science of arms, a worshipper of Durga, but without attachment, a sanyasi with a captivating personality¹⁴. A *pretty*

1. Her beauty is described in seven stanzas (13-19) ; her anger at Brahma in st. 25-33.

2. Datta is described in 29 stanzas (34-62) with a lot of repetition. Further again in st. 65-77.

3. God is described in terms of attributes in st. 79-109.

4. Described in (119-129).

5. D. A., (167-175).

6. D. A., (176-181).

7. D. A., (182-184).

8. D. A., (185-187).

9. D. A., (192-194).

10. D. A., (188-191).

11. D. A., (195-199).

12. D. A., (200-204).

13. D.A., (205-210).

14. D. A., (211-255).

girl lost in flying kite became his twelfth guru¹. His other gurus were, a *loyal watchman* at his post, at dead of night, even when it rained heavily²; a *beautiful woman* with rare gifts and accomplishments³, ever true to her husband; an *arrow-maker* who was so busy with his work that he did not raise his eyes to see an army passing by with all its pomp and show led by a Raja, well-known as a Royal hunter⁴; a *beautiful kite* which dropped her bit of flesh with which she was flying when pursued by another kite to snatch away her bit, thus giving evidence of her lack of attachment⁵; a *dudhira bird* which hovered over the fish in water even when the sun was set⁶; a *deer hunter* who even mistook a group of handsome *rishis* in the distance, for a herd of deer⁷; a *parrot* which, released from a trap, flew away symbolising the freedom of man from the worldly entanglements⁸, a *rich man* who, absorbed in money-making, failed to notice the Sanyasi to whom everyone around him paid homage⁹; a man who while teaching his parrot to utter some words did not take notice of Datta passing by with a host of his followers¹⁰; a *woman* carrying gruel for her husband not attending to the soldiers fighting together in a battle-field¹¹, and a beautiful *Jachh woman* devoted to music, gone almost crazy for it, forgetting and forsaking everything else¹².

Then Datta retired to the highest peak of the Sumeru mountain to meditate on the Almighty to understand His relation with the world. After years of austerities, he found the world all a 'cloud of smoke'. Then he shuffled off his mortal coil by his yogic power¹³. Time (*Kal*) is inexorable and spares none¹⁴.

1. D.A., (264—269)

2. D.A., (272—286)

3. D.A., (292-342) A tour de force of beauty.

4. D.A., (343—358) Description of army (341 f; 347-9); of women passers-by (351-2.)

Description of an army passing by :

तोटक छन्द—दलनाथ लए बहु संगि दल । जल बारद जान प्रलै उछल ।

हय हिमत चिसत गूड़ गजं । गल गज्जत लज्जत सुंड लजं । Datta A., (347)

द्रुम ढाहत गाहत गूड़ दलं । कर खींचत सींचत धार जलं ।

सुख पावत धावत पेखि प्रभं । अविलोक बिमोहत राज सुभं । Datta A., (348)

चप डारत चाचर भान सूअं । सुख पावत देख नरेस भूअं ।

गल गज्जत ढाल अिदंग सुरं । बहु बाजत नाद नयं मुरजं । Datta A., (349)

Description of women passers-by :

मुख पोछ गुलाब फुलेल सुभं । कलि कज्जल सोहत चारु चखं ।

मुख उज्जल चंदसमान सुभं । अविलोक छके गज गंधबिसं । Datta A., (351)

सुभ सोभत हार अपार उरं । तिलकं दुति केसर चार प्रभं ।

अनसंख अछूदन संग दलं । तिह जात भए सन सैन मगं । Datta A., (352)

5. D. A., (359—364)

6. D. A., (365—369)

7. D. A., (370—388)

8. St. 430-437, 594-423 are devoted to the praise of Datta and his greatness.

9. D. A., (438—445)

10. D.A., (446—450)

11. D.A., (459-61), arbitration (456)

12. D.A., (463-70)

13. D.A., (489.)

14. D.A., (490-8.)

The *Datta Avtar* is a long narrative poem in which the poet has employed a variety of twenty-one metres¹ in about 500 stanzas. They are: *Tomar* 46, *Padhari* 49, *Padhri* 72, *Chaupai* 45, *Rasawal* 17, *Totak* 51, *Bachitra Pad* 2, *Bhujang Prayat* 17, *Mohan* 4, *Anup Naraj* 13, *Kulak* 8, *Tarak* 2, *Dohra* 1, *Mohani* 18, *Run Jhun* 3, *Rual* 16, *Swaiya* 8, *Shri Bhagwati* 60, *Madhubhar* 15, *Charpat* 19 and *Kripan Krit* 22.

The total number of stanzas is 498, each of which has four lines. *Padhri* and *Bhagwati* exceed others. *Bhagwati*, *Kripan Krit* and *Charpat* are the lightest while *Swaiya* is the longest and slowest.

This long narrative poem has twenty-three episodes, a prologue and an epilogue. The introduction covers 116 stanzas giving an account of the parentage, the early life and the ascetic career of Datta. The change of metre occurs about 33 times, each time marking a turn in the development of the story or giving a description of unusual interest. In the narrative, there is a lot of repetition, diffuseness and prolixity, most probably due to the poet's delight in the luxury of musical and pictorial beauty. Guru Gobind Singh is a past master in the art of depicting the *Vir* and *Shringar Rasas* (sentiments of valour and love). Of the description of war scenes, we have only little, in stanzas 458-61. But of the painting of portraits there is an abundance, as in the personal charms of Ansuya (13-19), in the majesty of Datta (34-62) and in the pure beauty of the devoted and loyal wife (292-342). In these, the poet chiefly excels, the last being his *tour de force*. In the description of women, the ascetics, the saints, the poet lavishes all his resources of art and brings out the beauty of character through the beauty of person. He evokes in the mind of the reader the same admiration for his character as he himself possesses.

Each episode begins with the praise of Datta, the hero of the narrative and ends either with the same motive or with a comment on the situation and a moralising on the incident or the episode, for the edification of the reader. This treatment is rather conventional and didactic, though relieved by touches of human or natural beauty here and there. The imagery of the poet is rich and varied and saves the poem from becoming monotonous.

1. Analysis of the Metres in the Datta Avtar

Metre	Serial No.	Total	Metre	Serial No.	Total
1. Anup Naraj	454-466	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			142-169	72.
	293-324	60.	13. Padhari	69-108	49.
5. Kulak	411-418	8.		170-172	3.
6. Charpat	419-437	19.	14. Bachitra Pad	482-483	2.
7. Chaupai	174-212		15. Bhujang Prayat	118-134	17.
	438-453	45.	16. Madhubhar	213-227	15.
8. Tarak	484-485	2.	17. Mohan	28-31	4.
9. Totak	343-388		18. Mohani	325-342	18.
	486-490	51.	19. Rasawal	256-266	
10. Tomar	1-6			287-292	17.
	25--27		29. Run Jhun	267-269	3.
	32--36		21. Rual	109-117	
	270-286			135-141	16.
	467-481	46.			Grand total <u>498.</u>

(2) Paras Nath Avtar

A hundred thousand and ten years after the death of Datta, there was born in the country of Roh, a child, Paras Nath by name. He grew up to be a brilliant youth whose reputation for qualities of head and heart spread far and wide. The Raja sent for him, and was, like others, so well impressed by his person and scholarship that he made him his son-in-law¹, and kept him in his palace. For about two years and eight months, Paras Nath devoted himself to the worship of Durga² who granted him the boon of two sheaves (*Bhathe*) of arrows, a bow and an axe, by dint of which the scholar of the Vedas established his sway over the neighbouring countries.

Paras Nath proposed to perform a *yagya* and hold discussions on the Vedas. He broadcast his invitation³ to all saints, *yogis*, scholars and rulers who came from Banga, Raphaj, Roh, Room, Balakh, Bhimbar, Kashmir, Kandhar, Kalmakh, Kas Kar and the South. Discourses were held and discussions made, freely and fearlessly; gifts were showered on the guests; and scholars and kings were honoured in the assembly⁴. After the day was over, at night, Paras Nath offered his worship to goddess Durga, enumerating her attributes and praising her achievements⁵, and prayed⁶ to her for long. The goddess was pleased with his worship and offered to grant him a boon; and for it he chose the sovereignty of the world. In a short time, he became the Maharaja of the world around him and won the title of Abhai Pad, "Fearless Majesty". Once he called an assembly of all the rajas and yogis and addressed them thus: "There is no *yog*, no wisdom in keeping matted hair. Even after renouncing the world, you will keep wandering in the world. You have apparently left *Maya* but *Maya* has not left you. Explain all this or I would get you clean shaven⁷". While some of the yogis agreed to follow the advice of Paras Nath, saying that they were not the followers of Datta, others raised an uproar and hurled defiance at the Maharaja. Some warriors sided with him while others opposed them. This led to a fierce fight⁸ in accompaniment with *Maru Rag*⁹, which ended in the death of his opponents¹⁰ and the surrender of others. Thus the creed of Datta came to an end.

Paras Nath ruled for ten hundred years and established his rule and cult all over the world, and hoarded a big treasury. Then he thought of holding Rajmedh Yagya as Jambh had done in *Satyayug*¹¹. His minister advised him to fulfil the necessary conditions, viz., reduce a hundred thousand principalities, give away in charity a hundred thousand elephants, a hundred thousand horses, ten million gold coins to each Brahman priest¹². This the Maharaja could easily do. Then the minister advised him to find out from his people all over the empire what one particular secret, according to the Puranas and the Samritis, had yet to be revealed.

1. Description of Paras Nath St. 7-20, his eyes 15-17, Shringar Ras.

2. Description of Durga 21.-24, Bhyanak Ras.

3. St. 28-35, repetition and prolixity.

4. St. 38-44.

5. 45-62 (Mohani Chhand), 63-74 (Achkara Chhand)—Unique in their powerful description- 75-80 (Bisanpad and Sortha)

6. St. 81-85 including poet's homily to men 84-5.

7. St. 98-99.

8. St. 103.

9. St. 100-18 of eight or seven lines in about 140 lines of long verse, 10 St. 104 describe heavenly dancers (apsaras selecting and wooing brave warriors).

11. St. 123.

12. St. 124.

Paras Nath called another assembly of five hundred thousand rajas and placed before them his inquiry. One of them said, "There is a *muni* (ascetic) Machhindar Nath by name, living in the body of *machh* (big fish) in the sea. He was born of Datta's seed¹. He only can enlighten you on this point." All the soldiers of his army were deployed and numerous nets were cast in the sea which was thoroughly combed out. Many watery creatures were hauled out of the sea and they perished in vain. At last, the surviving creatures of the sea waited upon the god of sea to save them from utter annihilation. On his part, in the form of a Brahman, with all precious stones as a tribute, the sea waited upon the Emperor submitting that there was no such *machh* in his kingdom² but it might be found in the sea of milk (*K'hir*). Thither went the Maharaja with his soldiers and found damsels merry-making and playing music. There they cast a net of cotton, caught many a fish, but failed to discover the *machh* which housed the *muni* in its body. At last, as advised by the wise, the net of *gyan* (knowledge) was cast and the *machh* hauled out. But its skin was too tough to be cut through by an ordinary knife; therefore, a special type of it (*Bibek*-Self-knowledge) was secured to bring out the saint who was discovered in a state of trance. A little doll of seven metals was placed under his nose to catch his eye when he emerged from his *dhyān*, which was later burnt to ashes by the blaze of his angry glance.³

Thus, when his wrath was spent out, the *muni* was approached by the Maharaja who asked, "Who is the king, who is the warrior and which is the country that has not been vanquished or reduced by me that have extended empire all over the world and claim to be next to God Himself?"⁴ To this Machhindar Nath replied that all his conquests were insignificant, for, he had not yet learnt to control his own mind and that all his achievements were of no use to him, for, nothing would abide by him, not even his own body, much less his warriors, relations, wife or children⁵. "But which is the king I have not yet been able to conquer?" asked the Maharaja again. "It is *Abibek* (Ignorance of innerself) whose minister is *Kamdev* (Cupid), and who has brought about the downfall of Ravan, Yadvas, and Kauruas, and has outwitted Balraja, Brahma, Krishna, Indra, Mahikhasur and others,"⁶ said Machhindar Nath.

"But", continued Paras Nath, "how is it that *Bibek* and *Abibek*, well-accomplished of the same origin, caste and parentage, as they are, are always opposed to each other? Pray, throw some light on this and help me to distinguish between the two".⁷

"*Abibek*" said Machhindar Nath in reply, "has black complexion, wears black clothes which attract men and women, rides a black chariot pulled by black horses and driven by a black charioteer. His flag and sword and bow are also black. He cannot be conquered; he cannot be repudiated; verily he is like Krishna."⁸

"Of his retinue, *Kamdev* (कामदेव-Cupid) has a bow of flowers, the arrow of bee, the flag with the symbol of fish. He is attended by the music of lyre and of other instruments and a bevy of women. When he is crossed, none but *Bibek* can escape his wrath".⁹

"Next to *Kamdev* is his son, *Basant* (वसंत-Spring), who is accompanied by beautiful dancing women and the sweet music of lyre. He is fond of *rags* like *sorath*, *sarane*, *suddh*

1. St. 132

2. St. 136

3. St. 151

4. St. 158

5. St. 169-72

6. St. 167

7. St. 168

8. S. 169

9. St. 170

malar and *bibhas* (बिभास), *ramkali*, *hindol*, *gaud* and *gujri* of high pitch; and *lalit*, *paraj*, *gavri*, *malhar* and *kanra* of great mien. When he is crossed, none save *Bibek* can escape his wrath.¹

“The third attendant is *Hulas* (हुलास—fun and laughter), the second son of *Kamdev* beloved of women with trembling hearts. In his retinue is heard the chorus of the thunder of clouds, the cry of peacocks, the croaking of frogs, and the jingling of jhilly. When he is crossed, none can escape his wrath but *Bibek*².

“*Anand* (आनन्द—Pleasure) is the third son of *Kamdev* surrounded by women, dressed in silk embroidered with gold thread and lace and bedecked with ornaments like his chariot. When he is crossed none but *Bibek* can stand his ire³.

“The fourth son of *Kamdev* is *Bharam* (भरम—Superstition) whose complexion is black like smoke, whose ornaments are smoke-black, whose charioteer and chariot-horses are smoke-black and who vomits black pitch. He is an object of shame to both men and gods. He is a source of misery to his enemies. When he attacks in his wrath, he will rout your forces in a minute⁴.

“The fifth member of his retinue is *Kalhi* (कलहि—Strife) who has spared no god or man in any of the fourteen worlds; for she is expert in the use of all sorts of weapons. In all countries, all the rajas are overawed by her⁵.

“Next comes *Bair* (बैर—Malice) with blood shot eyes, bearing red arms and a red flag. He is a great fighter who has broken up alliances made with many a raja. *Shanti* (Calm) alone can take a stand against him⁶.

“*Alas* (आलस—Sloth) follows with a flag of smoke with a chariot and a charioteer smoke-like. He wears clothes like smoke. Even smoke feels eclipsed by itself, as his bow and arrow are also smoke-like. Gods, men, snakes, elves (*Jachh*) and demons all are afraid of him. All but *Udyam* (उद्यम—Endeavour) would perish at his onslaught.⁷

“*Mad* (मद—Wine) has pale dress, a pale flag, a pale bow, a pale chariot and pale horses. He has captivated the hearts of both gods and men. He flies like whirlwind. When his steed starts dancing, none can face his fury, but *Bibek*⁸”. Similarly runs the description of *Kuvriti*⁹ (कुव्रिति—Perversity) in black, *Guman*¹⁰ (गुमान—Misunderstanding) in leather, *Apman*¹¹ (अपमान—Dishonour), like thunder; *Anadhar*¹² (अनधर—Cruelty), ever aggressive; *Ninda*¹³ (निंदा—Calumny), ever dirty; *Narak*¹⁴ (नरक—Hell), ever dreadful; *Nasil-Dusil-Kuchil*¹⁵ (नसील दुस्सील कूचील—Mis-behaviour), ever accompanied by wrath; *Bhukh-treh*¹⁶ (भुख-त्रेह—Hunger and thirst), ever in red; *Lobh*¹⁷ (लोभ—Avarice) with bewitching eyes; *Moh*¹⁸ (मोह—Attachment) ever fickle, *Krodh*¹⁹ (क्रोध—Wrath), fierce like wind; *Hankar*²⁰ (हंकार—Pride), like an elephant in rut; *Droh*²¹ (द्रोह—Treachery), in white; *Bharam Dokh Anmokh*²² (भरम दोख अनमोख—Scepticism), in pearls; *Jhooth* and *Rooth*²³ (झूठ रूठ—False and untrue), in peacock colour; *Mithia*²⁴ (मिथिया—Vanity) in white and black spots²; *Chinta*²⁵ (चिन्ता—Worry), holding a dreadful wheel in her hand; *Daridar*²⁶ (दरिदर—Poverty), with pomp and show; *Sanka*²⁷ (संका—Doubt), *Asobh*²⁸ (असोभ—Ugliness), *Asantusat*²⁹ (असंतुसट—Discontent), *Anas uch*³⁰ (अनास ऊच),

1. St. 171-2	2. St. 173	3. St. 174-5	4. St. 176, 196.	5. St. 177	6. St. 178, 185 Repetition
7. St. 179, 221,	8. St. 180	9. St. 181	10. St. 182	11. St. 183	12. St. 184, 198
13. St. 186	14. St. 187	15. St. 188	16. St. 189	17. St. 191	18. St. 190, 192
19. St. 193	20. St. 194	21. St. 195	22. St. 197	23. St. 198	24. St. 200
25. St. 201	26. St. 202, 203	27. St. 203	28. St. 204	29. St. 206	30. 205

*Hinsa*¹ (हिंसा—Violence), *Kumant*² (कुमंत—Folly), *Alajja*³ (अलज्जा—Immodesty), *Chori*⁴ (चोरी—Theft), *Bibhaichar*⁵ (बिभैचार—Adultery), *Swamighat* and *Kritagnata*⁶ (स्वामिघात, कृतघ्नता—Disloyalty, Ingratitude), *Mitra Dokh* (मित्र दोख—Betrayal of friend) and *Raj Dokh*⁷ (राज दोख—Rebellion), *Eerkha* (ईरखा—Jealousy) and *Uchat*⁸ (उचाट—Detachment); *Ghat* (घात—Trick) and *Basi Karan*⁹ (बसी करन—Conjuration), *Apda* (आपदा—Adversity), *Jhootha* (झूठा—Falsehood), and *Bans Kuthar*¹⁰ (बंस कुठार—Anti-family), *Biyog* (बियोग—Separation) and *Apradh*¹¹ (अपराध—Guilt), *Khed*¹² (खेद—Distress), *Kukriya*¹³ (कुक्रिया—Misdeed), *Gilani*¹⁴ (गिलानी—Abhorrence), *Bahu Kasat*¹⁵ (बहू कसट—Sufferings), and *Karam*¹⁶ (करम—Action).

Having listened to a detailed account of *Abibek* and his army, Paras Nath requested Machhindar Muni to enlighten him further about *Bibek* and his brave soldiers. After a deep study and thought, the Muni gave him a detailed description¹⁷ of the allegorical character of *Bibek*¹⁸ (बिबेक), *Dhiraj*¹⁹ (धीरज—Patience), *Brat*²⁰ (व्रत—Vow, fast), *Sanjam*²¹ (संजम—self-restraint), *Durdharakh*²² (दुरधरख—Far-seeing), *Bigyan*²³ (बिग्यान—Science), *Isnan*²⁴ (इसनान—Purification), *Bhavana*²⁵ (भावना—Goodwill) *Jog*²⁶ (जोग—Yoga), *Archa*²⁷ (अरचा—Prayer), *Puja*²⁸ (पूजा—Worship), *Abikar*²⁹ (अबिकार—Viceless), *Bidia Lajja*³⁰ (बिदिआ लज्जा—Knowledge and Modesty, a sense of decency), *Sanjog*³¹ (संजोग—Sociability or happy partnership), *Sukrit*³² (सुकृत—Doing good), *Amoh*³³ (अमोह—Detachment), *Akam*³⁴ (अकाम—Unaddicted to sex), *Akrodh*³⁵ (अक्रोध—not liable to anger), *Nirhankar*³⁶ (निरहंकार—Non-individuation), *Bhagti*³⁷ (भगती—Devotion) *Santi*³⁸ (संती—tranquility), *Path*³⁹ (पाठ—Devotional reading), *Sukarim* (सुकरम—Good action), *Susikh*⁴⁰ (सुसिख—Good disciple), *Sujag* and *Prabodh*⁴² (सुजग, प्रबोध—Alertness and wakefulness), *Sat* (सत—Truth), *Santokh* (संतोख—Contentment), *Tap* (तप—Penance), *Jap*⁴³ (जाप—Recitation), *Nem Prem* (नेम प्रेम—Love for observance of religious rites), *Dhian* (ध्यान—Meditation), *Pranayam* (प्राणायाम—Deep breathing), *Dharam* (धरम—Religion), *Subhachar* (सुभाचार—Good conduct), *Anuman* (अनुमान—Realization), *Bikram* (बिक्रम—Bravery), *Samadhi* (समाधी—Contemplation), *Uddam* (उद्दम—Effort), *Upkar*⁴⁴ (उपकार—Doing service), *Subichar*⁴⁵ (सुबिचार—Right thinking), *Hom* (होम—Fire-sacrifice) *Puja*⁴⁶ (पूजा—Worship), *Anurakatata*⁴⁷ (अनुरक्तता—Attachment) *Sat Sang*⁴⁸ (सत संग—Good company) *Priti*⁴⁹ (प्रीति—Affection), *Akrudh* (अक्रुद्ध—Absence of anger) and *Prabodh*⁵⁰ (प्रबोध—True-knowledge), etc.

This is followed by an account of war between *Bibek* and *Abibek* and their armies, which lasted for two million and one thousand years⁵¹ but neither side could win a victory over the other. Paras Nath told his tale of woe to Machhindar Nath, who, however, became silent for ever. Suddenly he got a vision of Charpat Nath who addressed him thus : “*Moh* (Attachment), and *Bibek* (True-knowledge) are not two but one. When *Adi Purakh* (First person) came to Himself, He uttered the sound ‘Onkar’ and created thereby the world and the heavens. Then He created Truth from His right side and Falsehood from His left and the eternal conflict began from that moment. He, the Absolute, alone knows the mystery or the end of life. Repetition of His name alone can help us in this mysterious world in which there is a constant conflict between good and evil.’

1. St. 207	2. St. 208	3. St. 209	4. St. 210	5. St. 211-2	6. St. 213	7. St. 214	8. St. 216
9. St. 217	10. St. 218	11. St. 219-20	12. St. 222	13. St. 223	14. St. 225	15. St. 226	16. St. 226
17. St. 231-266	18. St. 231	19. St. 232	20. St. 233	21. St. 234	22. St. 235	23. St. 236	24. St. 237
25. St. 238	26. St. 240	27. St. 241	28. St. 241	29. St. 242	30. St. 243	31. St. 244	32. St. 245
33. St. 246	34. St. 247	35. St. 248	36. St. 249	37. St. 250	38. St. 254	29. St. 255	40. St. 256
41. St. 257	42. St. 258	43. St. 259	44. St. 260	45. St. 261	46. St. 262	47. St. 263	48. St. 264
49. St. 265	50. St. 266	51. St. 268-330					

“Since I cannot resolve it”, said Paras Nath, “I must quit and retire”. He ordered a funeral pyre to be built for him and a fire to be set on. He sat in it and committed self-immolation. Thus he liberated himself from the misery of old age¹.

Metres used in the Paras Nath section of the *Rudra Avtar*² are of no fewer than sixteen varieties. They are *Achkara*, *Swaiya*, *Shri Bhagwati*, *Chaupai*, *Chhappai*, *Sangit Chhappai*, *Totak*, *Tomar*, *Dohra*, *Naraj*, *Bhujang Prayat*, *Mohani*, *Rasawal*, *Ruamal*, *Rual*, *Bisa pad*.

Of peculiar interest in this section of the *Rudra Avtar*, is the use of Bisanpad, the four and eight line stanzas in sixteen types of rags: *Paraj*, *Sorath*, *Suhi*, *Ram Kali*, *Dhanasri*, *Sarang*, *Tilang*, *Kidara*, *Dev Gandhari*, *Kalian*, *Maru*, *Bhaira*, *Gauri*, *Kafi*, *Adan* and *Basant*. The number of stanzas used is, however, only 26 describing Paras Nath's rise to power after the blessings of Durga, his convoking an assembly of followers of Datta, the yogis with matted locks and the clash between the two creeds. The first line is comparatively short but the average contains no fewer than 18 syllables.

The description of war between *Bibek* and *Abibek* is, however, given in a light and quick verse like *Shri Bhagwati* which is followed by *Chaupai* alternating with *Bhujang Prayat*. Here the poet has introduced *Chhappai* metre in four forms, in six line stanzas describing in detail the causes and effect of action rather than the action itself. Action progresses rapidly, the strokes and the blows are exchanged at terrific speed but the effects of these are given graphically in a comparatively slow verse like *Chhappai*.

Next to the description of action and war scenes, the poet has given us in the Paras Nath section a portrait gallery of virtues and vices (169-226, 230-66), static in character, like mural paintings of old. It must have been suggested by the statuary of old, which was a familiar sight in temples in the middle ages.

The pageant of allegorical figures is striking in many ways. The colour forms an important feature of the portraits and the colours like the dark, black, smoky, red, pale or white are symbolical. Ornaments, clothes and weapons are equally colourful, striking and significant. So are the chariots, the horses and the flags. The charioteer is like his master, an allegorical figure though a little less impressive. Put together, all these features fully characterize the central figure and help to build up the unity of impression. The poet does not fail to add to physical and emotional details any traits of character if the figure is important as an allegorical virtue or vice. These portraits which are about a hundred in number are divided into two processions, frozen into their respective attitudes. Portraits of *Dhiraj* and *Bibek* are particularly important as they would help

1. P. N., (352-358)

2.

Analysis of the metres in the Paras Nath Avtar

Metre	Serial No.	Total	Metre	Serial No.	Total
1. Achkara,	63-74.	12.	10. Naraj	154-158, 244-253, 254-258	20
2. Swaiya.	15-20, 159-162	10	11. Bhujang Prayat.	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, 330-338, 349-354.	34.	13. Rasawal	846-348	3
5. Chhappai.	166-201, 228-238.	47.	14. Ruamal	120-125	6
6. Sangit Chhappai	239-241, 242-243, 259, 260, 323, 24	9.	15. Rual	126-144, 202-204, 214-221, 318-322	35
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	<u>358</u>

us to appreciate the poet's art. The portraits of Paras Nath¹, Kamdev², Basant³ and Hulas⁴ are striking for their beauty, both natural and symbolical, while those of Abibek⁵, Bharam⁶ and Alas⁷ are examples of the grotesque art. The pen picture of Anand⁸ is remarkable for artificial or ornamental beauty. The poet has an eye for the details which are not only significant in characterization but also notable for depicting their physical charm or emotional appeal.

Another interesting portrait is that of the goddess Durga⁹. All the gods have assembled after her victory. She is seated on a lofty pedestal. The gods make all preparations for her exaltation and utter their praises. There are applauses of victory on all sides. The sweet sound fills the heart with tumultuous joy, e. g.,

Ambaka Totala Sitla Sikani Sindhhri Suprabha Subhrāma Dakini

How vividly Durga has been portrayed in all her forms and with all her names and all her limbs from top to toe in the eulogies offered to Durga by the gods ! Such delineations are found only in great poets.

The imagery of both the sections, Datta and Paras Nath Avtars, of the poem is rich and varied drawing upon all familiar aspects of life and nature. There are homely images like those of a faithful wife, a girl flying a kite, a slave-girl making sandal wood paste, a woman carrying gruel for her workman husband, spinach-seller in the street; images from arts and crafts like those of an arrow-maker, a man teaching his parrot, a *jachh* woman crazy for music, a carder of wool at work; a rich man busy in his accounts, a sanyasi, a watchman, a deer, a hunter, etc. There are images from wild life like a wild cat, a deer, a spider, a heron, a *dudhira* bird, etc. Besides a wealth of allusions of classical, historical, semi-historical character, there is an abundance of similes and metaphors drawn from nature.

Mirth presides over the scene of fun and laughter comparable only to the roaring of summer clouds, the flash of lightning amidst them, a chorus of frogs and other little beloveds of rain.¹⁰

The prominent features of the allegorical characters are illustrated with the help of concrete imagery. The onslaught of greed, for instance, attacking man's nobler impulses is like Shelley's *West Wind* which scatters wide the floating clouds in the sky¹¹. Again the army of Datta has routed its enemies like the *wind* that plays havoc with the old leaves in autumn.¹²

The poet is a past master in the art of verbal music. He rings changes on the same word not only in the form of synonyms but in spellings also. The word *lightning*, for instance has eight forms :

1. Chanchalaka ¹³	चंचालका	5. Biddulata ¹⁷	बिद्दुलता
2. Chanchala ¹⁴	चंचला	6. Beejuree ¹⁸	बीजुरी
3. Chanchali ¹⁵	चंचाली	7. Daman ¹⁹	दामन
4. Chapla ¹⁶	चपला	8. Damanee ²⁰	दामणी

1. St. 3-7.

2. St. 170

3. St. 171-72

4. St. 173

5. St. 169

6. St. 176

7. St. 179

8. St. 175

9. St. 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74

In this connection the reader may as well share the joy of the Sanskrit verses from Durga-Sapta-Shati (8, 9, 10, 12, 13,

14, 15, 16, 20, 21, 26)

10. P. N., 173.

11. P. N., 191.

12. P. N., 205.

13. D. A., (315)

14. D. A., (325, 327)

15. D. A., (326)

16. P. N. (232, 237)

17. D. A. (378)

18. P. N., (192)

19. P. N., (173)

20. P. N., (251)

Each form has its own significance in the context according as the rhythm, movement or sound requires it.

Similarly he has used in two successive stanzas two forms for the name of Durga, the inhabitant of the Sindh region : Sindhla¹ (सिंधला), and Sindhula² (सिंधुला).

The *Achkara Chhand* is the best specimen of rhetorical effects which the poet produces by adopting particular sounds in particular combinations in which assonance masculine and feminine rhymes dominate together with consonant sounds. The stanzas 63-74 of Paras Nath Avtar illustrate this art of verbal music.

Endorsements like *Iti Sri Bachitra Natak Granthe.....samapatamastu subhamastu* in the Datta and Paras Nath Avtars of Rudra are a clear testimony of the fact that the *Rudra Avtar* is a part of the *Bachitra Natak Granth*. Such testimonies are not found in any work of the *Dasam Granth* other than the *Bachitra Natak*, *Chandi Charitra I and II*, *Chaubis Avtar*, *Brahma Avtar* and *Rudra Avtar*, and for this reason alone they have been put here together, though in all the available editions of the *Dasam Granth* they are not so.

With this we have come to the end of our brief critical study of the *Bachitra Natak Granth*. The remaining works which do not bear such testimonies will now be taken up.

10. VAR SIRI BHAGAUTI JI KI

(The War Ballad of Chandi).

The *Var Siri Bhagauti Ji Ki*, popularly known as the *Chandi di Var*, is a Panjabi version of *Chandi Charitra II* (The life of Chandi), which is itself a comparatively brief version of *Chandi Charitra I*.

The source of all the three is 'Markandeya Purana', which relates the mythical story of the birth of Brahma, Durga and the demon Madh-Kaitab, from different parts of the body of Vishnu who lay in yogic trance in the primordial waters, and of the protracted wars between the gods and the demons. The *Chandi di Var* relates only the story of the battles fought between Durga and the demons. According to the legend, once, thousands of years ago, in the *Treta Yug*, the age before ours, there lived a king, Indra by name, whom a life of peace and prosperity made ease-loving, proud and irresponsible. His enemies, Mahikhasur, Sumbh and Nisumbh, the demon kings, seized his throne and drove him out of his kingdom, *dev bhoomi*. In utter humiliation, the exiled king approached Durga, the princess ruler of Ujjain, for help. She was a brave soldier and kept a tiger which she rode on her occasional tours. She led a quiet uneventful life but was at last persuaded to take up arms for Indra's sake. She engaged Mahikhasur in a battle, killed him, and placed Indra back on his throne. After some time, however, the demons led by Sumbh and Nisumbh, king brothers, launched another attack on Indra and in a tough fight succeeded in dispossessing him again of his land. Durga came again to the fallen Raja's rescue. The demons, too, ranged themselves in full strength and resolved to capture her alive, marry her and annex her territory as well. The Amazonian princess, too, made up her mind to put an end to

1. P. N., (63)

2. P. N., (64)

this demon nuisance for good. She sought the help of Kalika, the goddess of Fury. Both of them took the field and fought a long and terrible battle in which many brave demon leaders like Sharanvat Bij, Chand, Mund, Lochan and Dhoom were killed along with Sumbh and Nisumbh. Thus was the demon-power extinguished at last.

The *Chandi di Var* gives an account of six engagements in three battles out of four, two lost by Indra and two won by Durga. The story begins with Indra, crestfallen and a refugee approaching Durga with a tale of woe. Of the fifty-five stanzas, forty-nine are devoted to the description of three battle-scenes, the first five and the twenty-first being purely narrative and informatory, helping to elucidate the situation.

The *Chandi di Var* is, thus, the poetry of action like Sir Walter Scott's *Battle of Bannockburn* and *The Flooden Field*. It is instinct with martial spirit, being a description of martial display of scenes of actual fighting. The theme and its style, tone, imagery and diction are like those of two versions of the *Chandi Charitra*.

Guru Gobind Singh was a soldier poet, who in the words of Dr. Mohan Singh, "decided to press poetry into the service of both spirituality and the fight for freedom", It was his mission, as he writes in his autobiography—the *Bichitra Natak* :

'To re-establish *Dharma*,
To annihilate the calumniators and oppressors,
Enemies of Universal peace and love,
To succour the good,
To exterminate the evil'

"To instil", therefore, adds the learned Doctor, "heroism into the people he re-sang for them the glorious heroic achievements of their war-gods and goddesses, their human ancestral victors on the battlefield and their folkheroes."³

*Chand di Var*⁴ or *Bhagauti di Var*,⁵ as it is alternately called, was also done in the vernacular probably with the same end in view as in case of the *Krisnavtar*:

Dasam Katha Bhagaut Ki Bhakha Kari Banaei.
*Awar Basna Nahi Prabh Dharam Juddh Ke Chaei*⁶

The tenth story of Bhagaut is rendered into the vernacular with no other motive than to inspire people for the holy war of freedom.

Guru Gobind Singh "the son of a martyr father and the father of (four) martyr sons" as he is aptly described, waged many a battle against the imperial forces, fought all his life and at last died a martyr, leaving the legacy of an uncompromising spirit of fight against tyranny—political, religious or social. To the suppressed and emasculated people of the Panjab, he gave the message of *Shakti* (power), which infused a new life in them. To them he gave a new conception of their Creator, the conception of "*Sarva Loh*" All Steel, of whom Bhagauti, Durga or Chandi was a symbol⁷.

After invoking the blessings of Bhagauti as the nine Gurus had done before him, the Guru says in the prologue to the legend :

Khanda Prithmas Sajkai Jin Sabh Saisar Upaia
Brahma Bisan Mahes Saji Kudrat Da Khel Rachai Banaia

1. I. P. L. 65.

2. Abid, 100.

3. I. P. L. 63.

4. M. K. Vol. II (1438)

5. M. K. Vol. IV., (3268)

6. K. A., (2491)

7. I. P. L., 64

8. Ch. V. (2)

First the Timeless created Power (Khanda) and therefrom the whole world. With the creation of Brahma, Vishnu and Shiv began the play of Nature.

The gods and the demons, the heroes and the ascetics, all derived their inspiration and strength from Bhagauti, the presiding genius of all historic events. Durga, the heroine of the *Chandi di Var*, is a manifestation of Bhagauti. The heroic exploits of Durga charged with the *Vir Ras* (sentiment of valour) have, therefore, been versified for the edification of his followers and friends, who took a sacred vow along with him, on the Bisakhi (the New Year's day) to dedicate their lives to the cause which he and they all held so dear.

To popularise the stirring legend, the Guru adopted *Var*² as the poetic form which had been traditional and popular. In those far-off days the bard (Bhatt or Dhadi³) used to entertain people by his ballads of war or love romances. In the court of Guru Gobind Singh there were bards as well as poets³. The former used to sing or recite ballads which aroused the martial spirit of the listeners. Tradition says that the *Chandi di Var* came to be recited later on in *diwans* or special congregations after the custom of the Guru's own court.

Var lends itself to the sentiment of valour and martial music; accompanied by appropriate gestures it held the nineteenth century audience spell-bound. The potentialities of the form had been fully exploited by the race of minstrels⁴ until the time of Guru Nanak, who made it 'artificial'. He put the medium to literary uses and made it a form of subjective poetry of a religious and metaphysical type. His noted *Malar di Var* is a cry of protest against the slaughter of innocent common people of Eminabad by the Mogul hordes of Babar who invaded India in 1526⁵. The first Guru composed two other *Vars*, *Majh Ki Var* and *Asa Ki Var*. The last is religious and moral. The poet has adopted the form to a new use, in praise of God, instead of that of a hero of a national character. This bold experiment was repeated by his followers.

There are in the *Adi Granth*, nineteen more *Vars* of the new type, all in 17 *rags*, attempted by the third, fourth and the fifth Gurus, the last of whom made innovations in the traditional pattern which was made up of 27 stanzas⁶, (*Pauries*) each having 8 lines in the same rhyme. He added a couplet at the end. Bhai Gurudas (1608-1636) who was his literary amanuensis, also experimented with the form and attempted 39 *vars* in the eulogy of the Gurus. But Guru Gobind Singh adopted the tradition as a secular pattern and attempted the *Chandi di Var* with the theme of war as "a thing of art". His example was catching. Time too was conducive to the martial strain. Many a *Var* was attempted after him, in the eventful years that followed his death⁷. Not only were there internal disturbances caused by his followers led by Banda Biragi, who were persecuted by provincial governors of Lahore, but also invasions of the Punjab from the Khyber Pass began with the advent of Nadir Shah. The civil government broke down. Intrigues and counter-intrigues between provincial governors on the one hand and the Afghan invaders or the Delhi Government on the other made confusion worse confounded⁸. For

1. *Var* is a brief form of *varta* or story. The corresponding term in Hindi is *Rasso*. P.V., 19

2. P.V., 20; P.D.V., 10-14.

3. P.V., 20, P.D.V., 13.

4. There were six such *vars* extant when Guru Nanak attempted the verse form—Bani *Biyora* by Dr. Charan Singh. 44

5. *Ibid* 57, Macauliffe's *Adi Granth*.,

6. D. V. S., 10

7. P.D.V., 13 f P.V., 20.

8. P.D.V., 18

about four generations the Panjab had an uneasy time. War poetry was, therefore, produced in abundance, side by side with the poetry of doubt, despair and detachment. Some of the outstanding instances of *Vars* are Nijabat's *Nadar Shah di Var*, Agare's *Var Haqiqat Rai*, Hasham's *Var Sardar Mahan Singh*, *Fateh Nama* by Bhai Dayal Singh, *Jang Nam*, *Sardar Hari Singh* by Ram Dyal, Qadar Yar's *Var Sardar Hari Singh*, Shah Mohd's *Angrezan te Sikhan di Larayi*,¹ etc.

These *Vars* are no doubt more thrilling than the legendary *Vars* because they are realistic. Their themes are historical, of the bygone age, provincial or regional, occurring in the very plains, villages and cities in which we live or move about ; and national, affecting us as a community or people. They come home to us at so many points. Secondly, *Vars* are not purely objective poetry. Poet's own sympathies, which are broad and communal, form the under-tone of ballads carrying the reader or listener emotionally with them. Thirdly, these *Vars* are a harmonious blend of the descriptive and narrative elements. The long drawn description tends to produce music and the narration does not appear to grow monotonous.

But all these are mostly 'artificial', attempted by a particular poet with an identity of his own, and not by a professional bard, whose art was conventional or empirical, whose anonymity was his creed. "Songs connected with mythical or semi-historical native heroes were," says Dr. Mohan Singh², "a class of folk songs and folk poetry". But these *Vars* with notable exceptions remained literary, like the *Chandi di Var*, confined to manuscripts and select audiences. In this artificial character *Chandi di Var* is the poet's tour de force of literary craftsmanship.

Guru Gobind Singh owed much to the folk-ballad, the true old ballad which he adopted with a new objectivity as his cardinal virtue. The *Chandi di Var* is a performance of a virtuoso, skilled in the mechanical part of a fine art, the swift and sonorous verse describing the movement of large bodies of men and beasts, trumpets' loud clangour, and the fierce combats between fighters in a succession of exciting incidents³. His objectivity enabled the

1. P. D. V., 13 f; P. V., 20

2. I. P. L., 47.

3. Compare

जंग	मुसाफा	बज्जिआ	रण	घुरे	नगारे	चावले ॥
भूलन	नेजे	वैरकां	नीसाण	लसनि	लसावले ॥	
ढोल	नगारे	पउण	दे	ऊंघन	जाण	जटावले ॥
दुरगा	दानो	डहे	रण	नाद	वज्जन	खेत भीहावले ॥
बीर	परोते	बरछीऐं	जण	डाल	चमुट्टे	आवले ॥
इक	वढ्ढे	तेगी	तड़फोअन	मद	पोते	लोटनि बावले ॥
इक	चुण	चुण	भाइउ	कढो	अन	रेत विचौ सुइना डावले ॥
गदा	त्रिसूला	बरछीआं	तीर	वगन	खरे	उतावले ॥
जण	डसे	मुजंगम		सावले ॥		
मर	जावन	बीर		रुहावले ॥		

poet to achieve a mastery of technique which is rare in Panjabi verse. It is difficult to hold, in the absence of further evidence, whether he adopted any theory of poetic imitation which aims at forging links between feeling and metre and making sound 'an echo to the sense'. The choice of diction is governed by the twofold motive of sound and speed. While the letters of words give us required verbal sound, the felicity of phrases lends rapid movement to the

चोट पई दमामे दलां मुकाबला ॥
 देवी दसत नचाई सीहण सार दी ॥
 पेट मलंदे लाई महखे दैत नू ॥
 गुरदे आंदां खाई नाले रुक्कडे ॥
 जेही दिल विच आई कही सुणाइकै ॥
 चोटी जाण दिखाई तारे धूमकेत ॥
 लकख नगारे वजन आम्हो साम्हणे ॥
 राकस रणो न भज्जन रोहे रोहले ॥
 सीहां वांगु गज्जन सभे सूरमे ॥
 तणि तणि कैवर छड्डन दुरगा सामणे ॥
 घुरे नगारे दोहरे रण संगलीआले ॥
 धूड़ि लपेटे धूहरे सिरदार जटाले ॥
 उखलीआं नासां जिनां मुहि जापन आले ॥
 धाए देवी सामणे बीर मुछलीआले ॥
 सुरपत जेहे लड हटे बीर टले न टाले ॥
 गज्जे दुरगा घेरिकै जगु घनीअर काले ॥
 उमल लथे जोधे मारु बज्जिआ ॥
 बहल जिउ महिखासुर रण विचि गज्जिआ ॥
 इंद्र जेहा जोधा मैथउ भजिआ ॥
 कउण विचारी दुरगा जिन रणु सजिआ ॥
 सणवत बीज हकारे रहदे सूरमे ॥
 जोधे जेडु मुनारे दिस्सन खेत विचि ॥
 सभनी दसत उभारे तेगां धूहिकै ॥
 मारोमार पुकारे आए सामणे ॥
 संजा ते ठणिकारे तेगी उभरे ॥
 घाट घड़नि ठठिआरे जाणि बणाइकै ॥
 धग्गां संगलीआली संघर वाइआ ॥
 बरछी बंबलीआली सूर संघरे ॥
 भेड़ि मचिआ बीराली दुरगा दानवीं ॥
 मार मचो मुहराली अंदरि खेत दै ॥
 जण नट लथे छाली ढोलि बजाइकै ॥
 लोहू फाथी जाली लोथी जमधड़ी ॥
 घण विचि जिउ छंझाली तेगां हसीआं ॥
 घुम्मारआरि सिआली बणीआं केजमां ॥

Pauri 10

Pauri 12

Pauri 13

Pauri 16

Pauri 35

Pauri 39

verse. The letter sound, in particular, of gha, jha, rha (ढ़), dha (ढ), reproduce the heavy sounds of combat. Some letters are occasionally modified to produce similar effects, 'tarwar' for 'talwar', chaali for chali, haali for hali, Jodha for Yodha. Similar effects of sound and speed are produced by making compounds. 'Bumbal wali' is changed into 'Bambliali', 'Sanglan wale' into 'Sangliale', 'Muchhan wale' into 'Muchhliale'; 'Khoon sake' becomes 'Khunsaekai'; etc. The diction and the emotional intensity of words correspond to the spirit of the verse.

It must have been a terrible hell of noise in which the warriors plunged into action as drums (dhol), kettle-drums, (dhaunse, nagare, bheri, etc.) were all beaten. To add to these, war music was produced by blowing conch shells (sankh), singing Maru Rag and playing tablas and musical instruments (bajas).

दुहा कंधारा मुहि जुड़े अणीआं चोइआं ॥

धूहि किरपाणा तिकखीआ नाल लोहू धोईआं ॥

हूरां स्रणवत बीज नूं घत्ति घेरि खलोईआं ॥

लाड़ा देखन लाड़ीआं चउगिरदै होईआं ॥

Pauri 42

बउजे संगलीआले संघर डोहरे ॥

डहे जु खेत जटाले हाठा जोड़िकै ॥

नेजे बंबलीआले दिस्सनि ओरडे ॥

चल्ले जाण जटाले नावण गंगनू ॥

Pauri 46

दुरगा अतै दानवी सूल होईआ कंगा ॥

वाछड़ घत्ती सूरिआं विच खेत खतंगा ॥

धूहि किरपाणा तिकखीआं बढू लाहनि अंगा ॥

पहला दलां मिलंदिआ भेड़ पइआ निहंगा ॥

Pauri 47

दुहा कंधारा मुहि जुड़े सट्ट पई जमघाण कउ ॥

तद खिंग नसुंभ नचाइआ डाल उपरि बरगसताण कउ ॥

फड़ी बिलंद मगाइउस फुरमाइस करि मुलुतान कउ ॥

गुस्से आई साम्हणे रण अंदरि घतण घाण कउ ॥

अगै तेग वगाई दुरग साह बढ सुंभन बही पलाण कउ ॥

रड़की जाइकै धरत कउ बढ पाखर बढू किकाण कउ ॥

बीर पलाणा डिगिआ करि सिजदा सुंभ सुजाण कउ ॥

साबास सलोणे खाण कउ ॥

सदा साबास तेरे ताण कउ ॥

तारीफां पान चवान कउ ॥

सद रहमत कैफां खान कउ ॥

सद रहमत तुरे नचाण कउ ॥

Pauri 50

दुहा कंधारा मुहि जुड़े नाल धउसा भारी ॥

लई भगउती दुरगसाह वर जागन भारी ॥

लाई राजे सुंभ नो रतु पीए पिआरी ॥

सुंभ पलाणो डिगिआ उपमा बीचारी ॥

डुब रतु नालहु निकली बरछी दुधारी ॥

जाण रजादी उतरी पैन सूही सारी ॥

Pauri 53

The sounds that are studied to produce desired effects do not seem to lend themselves to vocal music. They are rather declamatory as is evident from a random choice :

*Umal Lathe Joḍhe Maru bajiya,
Sat Payi Jamdhani dalan mukabla¹.*

The pause and the accent at the last consonant sound suggest its declamatory tone. Most of the last sounds are short and cannot, as such, lend themselves to longdrawn music. The rapidity of movement also cannot harmonize with vocal music but with declamatory tone. In the narrative verses like the prologue and the epilogue, there is, however, a comparative quiet and smoothness.

The imagery of the *Chandi di Var* is rich and varied as its diction is abundant and sonorous. There are as many as twenty-five similes in 55 stanzas (*pauris*). They range from the falling stars² to the buffaloes locked together in a combat³, from the hissing snakes⁴ to bride's friends crowding round the bride-groom⁵. A dozen comparisons are drawn from nature, lightning⁶, falling stars⁷, fruit laden branch of a tree⁸, clouds⁹, showers¹⁰, golden sand¹¹, hissing snakes¹², flowers of pomegranate¹³, three from drinking scenes, two from common trades of carpenter and confectioner, two from social customs, marriage and *holi*, etc. The earth is trembling like a boat in a river. Arrows fall thick as heavy showers. Deadly bolts come hissing like snakes. Soldiers are locked in a deadly combat like he-buffaloes. Kalika is compared to a he-buffalo in her wild charge. Soldiers cut down are like logs of wood. They are struck down like trees, felled like towers or mountains and their dead bodies are trampled upon as if of drunkards. Homely images come in as picturesquely as those drawn from the grand aspects of nature. They appeal to the reader's sense of beauty, wonder, awe and humour and offer a wealth of imaginative enjoyment.

Word-pictures are profuse¹⁴. The similes and metaphors are not all conventional or hackneyed, but fresh and startling¹⁵.

1. Pauri 16, (1), 36(1)	2. Pauri 29	3. Pauri 23	4. Pauri 8	5. Pauri 42	6. Pauri 2, 17, 29	7. Pauri 29
8. Pauri 8	9. Pauri 13	10. Pauri 47	11. Pauri 8	12. Pauri 8	13. Pauri 49	
14.	देवी दसत नचाई सीहण सार दी ॥					
	पेट मलंदे लाई महखे दैत नू ॥					
	गुरदे आंदां खाई नाले रुक्कड़े ॥				Pauri 10, (2,3,4)	
	देखन बैठ अटारी नारी राकसां ॥				Pauri 11, (4)	
	भूतां इल्लां कागी गोसतु भक्खिआ ॥				Pauri 24, (3)	
	सणे तुरा पलाणी डिग्गन सूरमे ॥				Pauri 36, (3)	
	हूरां स्रणवत बीज नू घति घेरि खलोईआं ॥					
	लाड़ा देखन लाड़ीआं चउगिरदै होईआं ॥				Pauri 42, (3,4)	
	सोहन संजा बागड़ां जगु लगे फुल्ल अनार कउ ॥				Pauri 49, (4)	
15. Pauri 8, (5, 6, 7);	Pauri 42;	Pauri 39, (8);	Pauri 45;	Pauri 53, (4, 5, 6).		

In the *Chandi di Var*, along with *Sirkhandi* metre, the poet has adopted the *Pauri* form of verse which was the favourite of minstrels or bards who used to recite acts of heroism in old ballads of the middle ages. *Pauri* is a rhythmical composition summing up the description of a war and it may be in a metrically regulated form or otherwise. For this reason, some consider it merely a section of a long poem and not a metre. In the *Chandi di Var* the *pauris* are not metrically regulated. The number of feet are also different in different *Pauris*¹. Some begin with longer feet and end with shorter ones. There is no scheme in the alliteration and pauses. It appears the poet varies the length of the foot to avoid monotony². *Sirkhandi* metre used in *Chandi di Var* is characteristic of the Panjabi freedom-loving temperament. It has been used with perfect ease and an occasional rhyme does not appear to be obtrusive³.

The *Lahndi* dialect has given *Chandi di Var* the 'grace and strength of a perfect narrative'. Its dramatic excellences captivate the reader. It is the first *Var* of its kind, complete and exhaustive and in blank verse, used for the first time in the Panjabi literature. It is instinct with heroic sentiment and unsurpassed in contemporary verse.

1. Analysis of the Pauris in the Chandi di Var according to the number of feet

Feet	Pauri No.	Total	Feet	Pauri No.	Total
2.	6 (Dohra).	1.	8.	3, 4, 15, 20, 28, 39, 44, 45, 49.	9.
4.	5, 7, 12, 14, 16, 21, 22, 23, 24, 27, 32, 37, 42, 46, 47, 51.	16.	9.	2, 8,	2.
5.	25, 26, 31, 48.	4.	10.	33, 50.	2.
6.	1, 10, 11, 13, 17, 18, 30.	4.	11.	19, 40, 43	3.
	35, 36, 38, 53, 54, 55,	13.	12.	41.	1.
7.	9, 29, 34, 52.	4.			55

2.	(a)	जुट्टे सउहे जुद्ध नू इकि जात न जाएन भज्जे ॥ खेत अंदरि जोधे गज्जे ॥	Pauri 7,(3,4)
	(b)	एदू पारउ अत पार हरिनराकसि कई हजार कउ ॥ जिए इक्का रही कंधार कउ ॥ सद रहमत तेरे वार कउ ॥	Pauri 49,(6,7,8,)
	(c)	दुहा कंधारां मुहि जुड़े सदृ पई जमधाण कउ ॥ तद खिंग नसुंभ नचाइआ डाल उपरि बरगसताण कउ ॥ फड़ी विलंद भगाइ उसु फुरमाइस करि मुलुतान कउ ॥	Pauri 50, (1,2,3)
3.		इन्द्र बिरथा सुणार्ई अपणे हाल दी ॥ छीन लई ठकुरार्ई साते दानवी ॥ लोकी तिही फिरार्ई दोही आपणी ॥ बैठे वाइ वधार्ई ते अमरावती ॥	Pauri 4, (2,3,4,5)
		दुरगा अतै दानवी गह संघार कथे ॥ ओरड़ उट्ठे सूरमे आ डाहे मथे ॥ कट्ट तुफंगी कैबरी दल गाहि निकथे ॥ देखनि जंग फरेसते असमानो लथे ॥	Pauri 51

11. GIAN PRABODH GRANTH

The *Gian Prabodh Granth* (the Book of Excellence of Wisdom) is a long poem in sixteen metres¹ consisting of two parts in 336 stanzas, each part having a theme of its own. In the first i.e., the introductory part (1-125), the poet begins with salutations² to the Almighty and then sings His praises and enumerates His attributes and excellences³. His conception of Divinity⁴ is the same as is described in the *Akal Ustat*. The verse, the language and the style

1. Analysis of metres in the Gian Prabodh Granth						
Metre	Serial No.	Total	Metre	Serial No.	Total	
1. Aradh Naraj	67—78.	12.	9. Naraj	9—20, 79—103.	37.	
2. Kabitta	40—47.	8.	10. Padhari	126—141.	16.	
3. Chaupai	216—218, 237—249, 251, 252, 254—271, 287—296.	46	11. Bahir Tawil	48—66.	19.	
4. Chhappai	32—39.	8.	12. Bhridh Naraj	104—108.	5.	
5. Totak	297—311.	15.	13. Bhujang Prayat	1—8, 169—215, 219—236, 272—286.	88.	
6. Tomar	312—333.	22.	14. Rasawal	109—125.	17.	
7. Tribhangi	21—24, 26, 28, 30.	7.	15. Rual	142—168, 334—336.	30.	
8. Dohra	250—253.	2.	16. Kalas	25, 27, 29, 31.	4.	
					Grand Total	336.
2.	नमो नाथ पूरे सदा सिद्धकरमं ॥ अखेदी अभेदी सदा एकधरमं ॥					
	कलंकं विना निहकलंकी सरूपे ॥ अखेदी अभेदं अखेदं अनूपे ॥ G. P., (1)					
	नमो लोकलोकेस्वरं लोकनाथे ॥ सदैवं सदा सरबसाथं अनाथे ॥					
	नमो एकरूपं अनेकसरूपे ॥ सदा सरबसाहं सरबभूपे ॥ G. P., (2)					
Compare	आजानुचाहु सारंगकरधरणं ॥ अमितजोति जगजोतप्रकरणं ॥					
	खडगपाण खलदलबलहरणं ॥ महाबाहु बिस्वंबरभरणं ॥ G. P., (29)					
	खलदलबलहरणं दुसटबिडरणं असरणसरणं अमितगतं ॥					
	चंचलचख चारण मच्छबिडारण पापप्रहारण अमितमतं ॥					
	आजानसुबाहं साहनसाहं महिमामाहं सरबमई ॥					
	जलथलबनरहता वनत्रिनिकहिदा खलदलिदहिता सुनरि सही ॥ G. P., (30)					
with	खगखंडबिहंडं खलदलखंडं अतिरणमंडं बरवंडं ॥					
	भुजदंडअखंडं तेजप्रचंडं जोतिअमंडं भानप्रभं ॥					
	सुखसंताकरणं दुरमतिहरणं किलबिखहरणं अससरण ॥					
	जै जै जगकारण सिसटउबारण ममप्रतिपारण जै तेगं ॥ B.N.I., (2)					
4. (a) Compare	बेद भेद नही लखे ब्रहम ब्रहमा नही बुझै ॥					
	बिआस परासुर सुक सनादि शिव अंतु न सुझै ॥					
	सनतिकुआर सनकादि सरब जउ समान पावहि ॥					
	लख लखमी लख विसन किसन कई नेत बतावहि ॥					
	असंभरूप अनभैप्रभा अतिबलिसट जलिथलिकरण ॥					
	अचुत अनंत अद्वै अमित नाथ निरंजन तव सरण ॥ G. P., (32)					
with	जच्छ भुजंग सु दानव देव अभेव तुमै समही कर धिआवै ॥					
	भूम अकास पताल रसातल जच्छ भुजंग समै सिर निआवै ॥					
	पाइ सकै नही पार प्रभाहु को नेत ही नेतह भेद बतावै ॥					
	खोज थके सब ही खुजीआ सुर हार परे हरि हाथ न आवै ॥ A. U., (249)					

Continued

are also about the same. The poet rises to the same heights of grandeur and achieves the same perfection of technique¹.

The second part consists of 211 stanzas (126-366) of four lines each. The theme of this part is the practical philosophy of the world. The argument and exposition are elaborated in the form of a dialogue, reminiscent of the one in the Bhagwad Gita, between Jivatma and Ishwaratma. After defining the nature of these two and ^{of} Brahma, the Guru explains² in reply to a question by the Jivatma that the practical philosophy of the world is four-fold: politics (*Raj Dharam*), charity (*Dan Dharam*), house-hold life (*Bhog Dharam*)

and

नारद से चतुरानन से रुमना रिख से सभहूँ मिलि गाइओ ॥
 बेद कतेब न भेद लखिओ सभ हार परे हरि हाथ न आइओ ॥
 पाइ सकै नही पार उमापत सिद्ध सनाथ सनंतन धिआइओ ॥
 धिआन धरो तिह को मन मै जिह को अमितोज सभै जग छाइओ ॥ A. U., (250)

and

देव भेव न जानही जिह मरम बेद कतेब ॥
 सनक अउ सनके सनंदन पावही नह सेब ॥
 जच्छ किन्नर मच्छ मानस मुग उरग अपार ॥
 नेत नेत पुकार ही सिव सक्र औ मुखचार ॥ A. U. (183)

Compare

आत्मा प्रधान जाह सिद्धता सरूप ताह बुद्धता विभूत जाह सिद्धता सुभाउ है ॥
 राग भी न रंग ताहि रूप भी न रेख जाहि अंग भी सुरंग ताह रंग के सुभाउ है ॥
 चित्र सो विचित्र है परमता पवित्र है सु मित्रहूँ के मित्र है विभूत को उपाउ है ॥
 देवन के देव है कि साहन को साहु है कि राजन को राज है कि रावन को राउ है ॥ G.P., (47)

with

निरजुर निरुम हो कि सुंदर सरूप हो कि भूपन के भूप हो कि दाता महादान हो ॥
 प्रान के बचया दूध पूत के दिवया रोग सोग के मिटया किधो मानी महामान हो ॥
 बिदिआ के विचार हो कि अद्वै अवतार हो कि सिधता को सूरति हो कि सुधता की सान हो ॥
 जोवन के जाल हो कि कालहूँ के काल हो कि सत्रन के सूल हो कि मित्रन के प्रान हो ॥ A.U., (19)

Also with A. U., (90, 245, 249, 250, 251)

1. Compare

छत्रधारी छत्रोपति छैलरुम छितनाथ छैणीकर छाइआबर छत्रोपत गाईऐ ॥
 बिसुनाथ विस्वंबर बेदनाथ बालाकर बाजीगरि बानधारीबंधन बताईऐ ॥
 निउलीकरम दूधाधारो बिदिआधर ब्रहमचारी धियान को लगावै नैक धियानहूँ न पाईऐ ॥
 राजन के राजा महाराजन के महाराजा ऐसो राज छोडि अउर दूजा कउन धिआईऐ ॥ G.P., (62)

with

छीर कैसी छीरावध छाछ कैसी छत्रानेर छपाकर कैसी छब कालइंद्रो के कूल के ॥
 हंसनी सी सीहारूम हीरा सी हुसैन्नावाद गंगा कैसी धार चली सातो सिध रूल के ॥
 पारासी पलाऊगढ रूपा कैसी रामपुर सोरा सी सुरंगावाद नीके रही मूल के ॥
 चंपा सी चंदेरीकोट चांदनी सी चांदागडि कीरति तिहारी रही मालती सी फूल कै ॥ A.U., (264)

2.

दिन अजब एक आतमाराम ॥ अनभउ सरूप अनहद अकाम ॥
 अनछिज तेज आजानबाहु ॥ राजान राजु साहान साहु ॥ G.P., (126)
 उचरिओ आतमा पर आतमा संग ॥ उतभुज सरूप अबिगत अभंग ॥
 इह कउन आहि आतमा सरूप ॥ जिह अमित तेजि अतिभुति बिभूति ॥ (127)

Continued

and salvation (*Moksh Dharam*)¹. How this four-fold religion of man is to be lived up to is illustrated from the legendary history of the kings commencing with Raja Shantanu down to the war of the Mahabharat, from the reign of Yudhisthir and his brothers and from the history of Parikhshit who succeeded Yudhisthir, of his son and successor Janmejya and of the latter's son and successor, Ajai Singh, born of a slave mother. This wisdom, Yudhisthir and his brothers learnt at the feet of Bhisham Pitamah before he expired in the battle-field of Kurukshetra. It is pointed out in the course of a discourse that with the advent of *Kaliyug*, the virtues of truth, mercy and asceticism must disappear and that the worst features of the age consisting in gambling, drinking, violence, adultery, falsehood, sensuality, intolerance and self assertiveness would

पर आत्मा वाच

- यहि ब्रह्म आहि आतमाराम ॥ जिह अमित तेजि अबिगत अकाम ॥
जिह भेद भरम नही करम काल ॥ जिह सत्र मित्र सरवा दिआल ॥ (128)
- डोबियो न डुबै सोखियो न जाइ ॥ कटियो न कटै न बारियो बराइ ॥
छिज्ज न नैक सतस सत्र पात ॥ जिह सत्र मित्र नही जात पात ॥ (129)
- सत्र सहंस सति सति प्रघाइ ॥ छिजै न नैक खंडिओ न जाइ ॥
नही जरै नैक पावक मंभार ॥ बोरै न सिंधु सोखै न वयार ॥ (130)
1. इक करयो प्रसन आतमा देव ॥ अनभंगरूप अनिभउ अभेव ॥
यहि चतुरवरग संसार दान ॥ किहु चतुरवरग किजै वखिआन ॥ (131)
- इक राजु धरम इक दान धरम ॥ इक भोग धरम इक मोछ करम ॥
इक चतुरवरग सभ जग भणंत ॥ से आतमाह परातमा पुछंत ॥ (132)
- इक राज धरम इक धरम दान ॥ इक भोग धरम इक मोछवान ॥
तुम कहो चत्र चत्रे बिचार ॥ जे त्रिकाल भए जुग अपार ॥ (133)
- बरनंन करो तुम प्रथम दान ॥ जिम दान धरम किने त्रिपान ॥
सति जुग करम सुरदान दंत ॥ भूमादि दान कीने अकथ ॥ (134)
- त्रै जुग महीप बरने न जात ॥ गाथा अनंत उपमा अगात ॥
जो कीए जगत मै जग धरम ॥ बरने न जाहि ते अमित करम ॥ (135)
- कलजुग ते आदि जो भए महीप ॥ इहि भरथखंडि महि जंबू दीप ॥
त्व बल प्रताप बरणौ सु तैण ॥ राजा युधिसट् भू भरथ एण ॥ (136)
- खंडे अखंड जिह् चतुर खंड ॥ कैरौ कुरखेत्र मारे प्रचंड ॥
जिह चतुर कुंड जितियो दुबार ॥ अरजन भीमाद आता जुभार ॥ (137)
- अरजन पठियो उत्तर दिसान ॥ भीमहि कराइ पूरब पयान ॥
सहिदेव पठियो दच्छण सुदेस ॥ नुकलहि पठाइ पच्छम प्रवेस ॥ (138)
- मंडे महीप खंडियो खत्राण ॥ जिते अजीत मंडे महान ॥
खंडियो सु उत्र खुरासान देस ॥ दच्छन पूरब जीते नरेस ॥ (139)
- खग खंड खंडज जीते महीप ॥ बज्जथो निसान इह जंबू दीप ॥
इक ठउर कीए सब देस राउ ॥ मखराज सूअ को कीओ चाउ ॥ (140)
- सब देस देस पठ्ठे सु पत्र ॥ जित जित गुनाढ कीए इकत्र ॥
मखराज सूअ को कीयो अरंभ ॥ निप बहु बुलाइ जिते असंभ ॥ (141)

predominate. The legendary history of these kings is a tissue of incidents, probable and improbable, the lust for sex and revenge, conflicts and battles, intrigues and wholesale murders, forced marriages and *niyog*, fratricide and fraud. The *rishis* are as much guilty of unworthy conduct as kings, mothers no less than brothers. The fate of most of the characters in these dramas is tragic and offers, therefore, food for thought and teaches philosophy by example.

The two supernatural elements are the curse called down on Parikshit by the son of Shamik Rishi and Tachhak, the serpent, which bit the former in the disguise of a worm lying in the core of a fruit. Kashyap Rishi is bribed by the snake to keep his remedy of snake-bite to himself. Uttank Rishi incites king Janmejaya to avenge his father's murder upon Tachhak but Austik Rishi, by a counter-move, made him give up his resolve. So in these conflicts of passions and clashes of motives the reader is given an insight into the human conduct.

The latter part of the *Gian Prabodh* would appear to form a poem by itself. The nature of its theme is that of a heroic romance while that of the first part is lyrical and meditative. Since it is an account of historical and legendary incidents, it is a narrative in character and has little lyrical or descriptive in it. It has the interest of romance and history blended into that of an historical tale. It has dramatic episodes like that of Parikshit's despair at the indifference of Shamik Rishi, the curse called on by his son, the wholesale murder of the Brahmans, the demonstration by Tachhak of his deadly poison and the scene between Ajai Singh and his brothers.

From the name of this composition as well as the outline thereof, as given by the poet after the introduction, it appears that either this work has not come down to us in full or the poet could not complete it due to his preoccupations. The only available part of the work is the introduction and one of the four stages of the evolution of religion which the poet wanted to discuss. It was probably intended to be another monumental work like the *Bachitra Natak Granth*. The available part alone is sufficient to rank it amongst the best metaphysical poetry in Hindi literature.

12. SHABAD HAZARE

The *Shabads* immediately following the *Rudra Avtar* are hymns in 38 couplets. These *Shabads* are ten in number; all, except one, contain four couplets. The shortest of these is the sixth which reads like a lyric in two couplets. These *shabads* are musical compositions in *Ramkali*, *Sorath*, *Kalyan*, *Bilawal*, *Devghandhari*, *Khial*, and *Tilang-Kafi rags*. It was a convention with the old *sidh* saints to compose the songs under some *rag* or other, e.g., *Gavra* (gauri), *Dhanasar*, etc. This tradition is noticeable in Sur Das, Tulsi Das and other saints like Dadu. In the *Adi Granth* also the *rags* of songs are mentioned. The songs of Kabir collected in the *Adi Granth* are also composed in the *rags* mentioned as titles to them¹. Guru Gobind Singh, a saint-poet as he was, made use of this prevalent poetic form popular with the saint-poets, and imbued it with his own preachings.

1. H. A., 105

In these *Shabads*, the Guru discourages asceticism, *yog*, worldly attachment, worship of gods and goddesses and their incarnations, and idolatry. In place of asceticism, he enjoins the inculcation of mental detachment, continence, divine knowledge, prayers, communion with God and the love of His name together with contentment and peace and avoidance of lust, anger, pride, greed and obstinacy¹. In place of *yog*, he stresses the importance of truthfulness, sincerity, self-restraint, temperance, self-instruction, love of His name and meditation². Preaching of sermons to others should be given up for the pursuit of self-knowledge. Religious shows should be replaced by contemplation and humility³. The Guru's conception of divinity, as expounded in these *shabads*, is not new but the one already given in *Jap Sahib* and the *Adi Granth*. He is Incomprehensible, the Subtlest of the subtle (*Sucham te Sucham*), the Formless and Immovable (*Nirakar*), Undefined (*Niranjana*), above sin (*Nirvikar*), Ocean of mercy (*Kirpa sindh*), the Seer of past, present and future (*Kal Trai Darshi*), the Destroyer of miseries and evil actions, the Giver of salvation, the Premier (*Adi*) God. Here too God is described as the Wielder of sword (*Asidhari*), the Archer

1.

रामकली पातसाही १०

रे मन ऐसो करि संनिआसा ॥

बन से सदन सबै करि समझहु मनही माहि उदासा ॥ १ ॥ रहाउ ॥
 जत की जटा जोग को मंजनु नेम के नखन बढाओ ॥
 गिआन गुरु आतम उपदेसहु नाम बिभूत लगाओ ॥ १ ॥
 अलप अहार सुलप सी निद्रा दया छिमा तन प्रीति ॥
 सील संतोख सदा निरबाहिबो हूँ बो त्रिगुण अतीति ॥ २ ॥
 काम क्रोध हंकार लोभ हठ मोह न मन सो लयावै ॥
 तब ही आतम तत को दरसे परम पुरख कह पावै ॥ ३ ॥

रामकली पातसाही १०

2.

रे मन इह बिधि जोगु कमाओ ॥

सिंडी साच अरुपट कंठला धिआन बिभूत चड़ाओ ॥ १ ॥ रहाउ ॥
 ताती गहु आतम बसि कर की भिच्छा नाम अधार ॥
 बाजे परम तार ततु हरि को उपजै राग रसार ॥ १ ॥
 उघटै तान तरंग रंगि अति गिआन गीत बंधान ॥
 चकि चकि रहे देव दानव मुनि छकि छकि बयोम विवान ॥ २ ॥
 आतम उपदेस भेसु संजम को जाप सु अजपा जापे ॥
 सदा रहै कंचन सी काया काल न कबहूँ बयापे ॥ ३ ॥

3.

रामकली पातसाही १०

प्रानी परम पुरख पग लागो ॥

सोवत कहा मोह निद्रा मै कबहूँ सुचित हूँ जागो ॥ १ ॥ रहाउ ॥
 औरन कहा उपदेसत है पसु तोहि परबोध न लागो ॥
 सिंचत कहा परे विखियन कह कबहुँ बिखैरस तयागो ॥ १ ॥
 केवल करम भरम से चीनहु धरम करम अनुरागो ॥
 संग्रह करो सदा सिमरन को परम पाप तजि भागो ॥ २ ॥
 जाते दूख पाप नहि भेटै काल जाल ते तागो ॥
 जो सुख चाहो सदा सभन कौ तौ हरि के रस पागो ॥ ३ ॥

(*Dhanurpan*), and yet stainless. At the end, the Guru lays emphasis on the worship of God Himself and the love of His name¹.

The most touching of these is the sixth *shabad* composed in the *rag* 'Khial'. This hymn is human in its emotion and bereavement. It has only four verses charged with pathetic feelings, aroused at the death of a friend, Bhai Mahan Singh, at the battle-field of Muktasar². Another view is that while giving a hearty send-off, from the besieged fortress of Chamkaur, to his two elder sons to the battlefield for waging the crusade against the tyrants and laying down their lives for the sacred cause, the Guru thought that his sons were going after their death to God from whom he himself was separated. Through his sons he sent, in the form of this lyric, a message to Him. Again, according to others, after the battle of Chamkaur when the Guru had lost all the four of his sons and was without any company, shelter or succour³ in the forest of Machhiwara, he sang this famous song,

*Mitra pyare nun hal muridan da Kahna*⁴—

“Beloved friend, beloved God, Thou must hear
Thy servant's plight when Thou art not near.
The comfort's cloak is as a pall of pest,
The home is like the serpent's nest.
The wine chokes like the hangman's noose.
The goblet's edge is like the assassin's knife.
But with Thee shall I in adversity dwell,
Now without Thee life of ease is life in hell.”⁵

The imagery is rich and abundant. Image follows image in quick succession like the homely image of the quilt and the snake, the furnaces, the wild images of the thorn and the snake, the profane images of the wine vessel and the goblet, the destructive image of dagger and butcher's knife, and lastly, the charming imagery of the sweet-heart and a bed of straw.

If poetry is a spontaneous outburst of powerful emotions, this hymn of Guru Gobind Singh must be classed as poetry of the highest order, for, it is an unpremeditated

1.

राग सोरठि पातसाही १०

प्रभ जू तो कह लाज हमारी ॥

नीलकंठ नरहरि नाराइण नीलवसन बनवारी ॥ १ ॥ रहा ॥

परमपुरख परमेसर सुआमी पावन पउनआहारी ॥

माधव महाजोति मधमरदन मान मुकंद मुरारी ॥ १ ॥

निरबिकार निरजुर निद्रा बिनु निरबिख नरक निवारी ॥

क्रिपासिध कालत्रैदरसी कुकितप्रनासनकारी ॥ २ ॥

धनरपान धितमान धराधर अनिबिकार असिधारी ॥

हौ मतिमंद चरनसरनागति कर गहि लेहु उवारी ॥ ३ ॥

2. The Jap (translated and annotated by S. Brijinder Singh, Amritsar 1925), p. 46. It is probably due to this incident that Brijinder Singh thinks that the title of the whole composition is given as Hazare. Also see page V.

3. The Sikh Review, May 1955, p. 35.

4.

खिआल पातसाही १०

मित्र पिआरे नूं हालु मुरीदां दा कहणा ॥

तुधु बिनु रोगु रजाइयां दा ओढण नाग निवासा दे रहणा ॥

सूल सुराही खंजरु पियाला विंगु कसाईयां दा सहणा ॥

यारडे दा सानू सथरु चंगा भट्ट खेडिआं दा रहणा ॥

5. Poetically rendered by S. Khushwant Singh—The Spokesman, Guru Gobind Singh Number, 1952, p. 12.

and spontaneous strain of a spiritually intoxicated love-lorn person pouring forth the strains of over-powering music.

These *shabads* are traditionally called *Shabad Hazare* or *Hazare Shabad* or *Hazare-Ke-Shabad*. Cunningham is, however, of the opinion that these were originally intended to be a thousand (*Hazaar*) verses of the metre called *Shabad*¹. Others believe that these verses were addressed to the Guru's *sangat* or followers who had come from the district of Hazara in the North-West Frontier Province to have his *darshan*². There is another view that these *shabads* are named after the sixth hymn depicting the pangs of separation (*Hijer*) of the love-lorn soul of the Guru. Some others hold the view that they are called *Hazare-Ke-Shabad*, because the Guru uttered them in a sigh or spirit of divine bereavement³.

Incidentally, it may be interesting to note that literally the word *Hazara* means a fountain⁴ also. It may, therefore, be construed that because these *shabads* gushed forth as if from a spiritual fountain sprinkling soothing drops on the restless souls of the Guru's disciples, they came to be known as *Shabad Hazare*.

Whatever be the reason for the naming of these hymns as such, they are an invaluable and beautiful short composition for the reason that they bring out Guru Gobind Singh's opinions on *Yog*, *Sanyas*, the religion of love and his sad plight in separation from God and instil devotional fervour in the reader. They are also notable for the speciality of music, the serenity of thought and style and the technique of composition. These *shabads* are a fine example of *Sant Kavya* in Hindi literature.

13. SRI MUKHBAK SWAIYA

This is another long poem like the *Akal Ustat* composed in thirty-two stanzas of four lines each. Each verse has about eight feet corresponding to the thirty *matras*. Next to *Jhoolna* metre, it is the longest line, longer than the Alexandrine which we meet occasionally in poems like Spencer's *Fairy Queen* and Shelley's *Sky Lark*. There the Alexandrine occurs once in a stanza of nine or five lines but here we have thirty-two stanzas of four lines, each having nearly eight feet. It reveals great technical mastery, patient craftsmanship and elaborate versification. Naturally the speed of such metres cannot be rapid. Since there was no practice of marking a pause, it was left to the reader to fix a pause for himself according to the rhythm in the line. Such a metre is ill-suited to the description of action, for, as we noticed in the *Chandi Charitra* and the *Chandi di Var*, it must correspond with the rhythm of action. This metre, however, is used here to describe abstract thoughts and reflections in a critical style which is in marked contrast with the well-known *Swaiyas* of Raskhan in Hindi literature which teem with erotic sentiment.

The theme of the *Swaiyas*, to begin with, is divinity. In the first eleven stanzas the nature and attributes⁵ of God are given as in the *Shabad Hazare*, the *Akal Ustat*, etc. In the

1. H. S. 356.

2. The Jap : Brijinder Singh, P. V.

3. The Jap : Brijinder Singh, P.V.

4. Sankshipta Hindi Shabda Sagar, Nagari Pracharini Sabha, Samvata 2002 2, IV Edition, Page 1303.

हजारा--वि० (फा०) (फूल) जिसमें हजार या बहुत अधिक पंखड़िया हो । सहस्रदल । संज्ञा पु० फुहारा । फवारा ॥

5. In some editions the number of stanzas is thirty-three and hence the composition is known as 'Tetis Swaiya'.

6. सत्ति सदैव सरूप सतव्रत आदि अनादि अगाध अजै है ॥
दान दया दम संजम नेम जतव्रत सील सुत्रित अबै है ॥
आदि अनील अनाद अनाहद आपि अद्वैत अमेख अभै है ॥
रूप अरूप अरेख जरारदन दीनदयाल किराल भर है ॥

next seven stanzas (12-16 and 22-23), it is explained to the reader that Ram, Krishna, Shiv, Brahma and Vishnu cannot be identified with God. They were mortals. They committed mistakes and suffered heavily for them. They should not, therefore, be regarded as objects of worship. Nor should the disciple pay attention to the ways of *sanyasis* and *yogis*¹. Idolatry, too (19,21) cannot help the seeker to elevate him spiritually². Nor can the study of the Vedas, pilgrimages and other activities (24-25) do him any good³. The *yogis* and *sanyasis* and *masands* simply loot people without uplifting them spiritually. They are huntsmen who, in the guise of hypocrisy, shoot their victims (26-30)⁴. Man should not lose himself in foolish activities and vain deeds, nor forget himself in the company of friends, companions or disciples, for neither one's property, nor one's friends are loyal to the mortal to the last (31-32)⁵.

In brief, the poet has treated two themes—God and religious practices, concluding with an admonition against worldly attachment.

1. जौ कहौ राम अजोनि अजै अति काहे कौ कौसल कुक्ख जयो जू ॥
कालहू कान्ह कहै जिहि कौ किहि कारख काल ते दीन भयो जू ॥
संत सरूप बिबैर कहाइ सु कियो पथ को रथु हांक धयो जू ॥
ताही को मानि प्रभू करि कै जिह को कोऊ भेदु न लेन लयो जू ॥ (12)
जाल बधे सब ही म्रित के कोऊ राम रसूल न बाचन पाए ॥
दानव देव फनिंद धराधर भूत भविकख उपाइ मिटाए ॥
अंत मरै पछुताइ प्रिथीपरि जे जग मै अवतार कहाए ॥
रे मन लैल इकेल ही काल के लागत काहि न पाइन धाए ॥ (22)
2. काहे कउ पूजत पाहन कउ कछु पाहन मै परमेसर नाही ॥
ताही को पूज प्रभू करि कै जिह पूजत ही अघ ओघ मिटाही ॥
आधि बिआधि के बंधन जेतक नाम के लेत सबै छुटि जाही ॥
ताही को ध्यानु प्रमान सदा इन फोकट घरम करे फलु नाही ॥ (19)
वेद कतेव पड़े बहुते दिन भेद कछु तिन को नहि पायो ॥
पूजत ठौर अनेक फिरियो पर एक कबै हीय मै न बसायो ॥
पाहन कौ असथालय को सिर न्याइ फिरियो कछु हाथि न आयो ॥
रे मन मूड़ अगूड़ प्रभू तजि आपन हूड़ कहा उरभायो ॥ (25)
4. जो जुगियान के जाइ उठियासम गोरख को तिहि जापु जपावै ॥
जाइ सनयासन के तिह कौ कह दत्त ही सत्त है मंत्र त्रिड़ावै ॥
जो कोऊ जाइ तुरक्कन मै महिदीन के दीन तिसै गहि ल्यावै ॥
आपहि बीच गनै करता करतार को भेदु न कोऊ बतावै ॥ (26)
आंखन भीतरि तेल कौ डार सु लोगन नीरु बदाइ दिखावै ॥
जो धनवानु लखै निज सेवक ताही परोसि प्रसादि जिमावै ॥
जो धनहीन लखै तिह देत न मांगन जात मुखो न दिखावै ॥
लूटत है पसु लोगन को कबहूं न प्रमेसर के गुन गावै ॥ (29)
5. तो तन त्यागत ही सुन रे जड़ प्रेत बखान त्रिआ भजि जैहै ॥
पुत्र कलत्र सुमित्र सखा इह बेग निकारहु आइसु दैहै ॥
भउन भंडार धरा गड़ जेतक छाडत प्रान बिगान कहै है ॥
चेत रे चेत अचेत महा पसु अंत की बार अकेलोई जैहै ॥ (30)

14. SWAIYA JO KICHH LEKH LIKHIO BIDHNA

Swaiya Jo Kichh Lekh Likhio Bidhna popularly known as the *Khalse Di Mahima* is a poem of three stanzas and a couplet, fourteen lines in all. They are believed to have been addressed by Guru Gobind Singh to Pandit Kesho Dutt, a great scholar who, on the conclusion of the sacrifice (*yagya*) at Naina Devi, protested against his giving alms (*yagyadan*) to his low-caste Sikhs and not to the Brahmans. In reply to it the Guru defended his action by exalting the Sikhs to the rank of Brahmans. As the dialogue is interesting, a translation of the poem is given below:—

“Whatever God wrote in thy destiny, thou hast obtained, O Brahman, banish thy regret.

It is not my fault that it escaped my memory, think not of anger.

I shall send thee clothes and bedding today, be thoroughly assured of this.

Kesho replied - All Khatris are made by the Brahmans. The Guru - Look on my Sikhs here with a glance of favour.

My victories in battle have been through their favour; through their favour I have already made gifts,

Through their favour all my troubles have been removed, through their favour again my house is replenished.

Through their favour I have acquired knowledge, through their kindness all my enemies have been killed,

Through their favour I am exalted ; otherwise there are millions of ordinary men like myself.

To serve them pleaseth my heart. no other service is dear to my soul.

To bestow gifts on them only is proper ; making gifts to others is not profitable for my Sikhs.

To bestow upon them will bear fruit in the next world and will bring honour even in this , to bestow on others is altogether useless.

All the wealth of my house with my soul and body is for them.

The Brahman became angry and his heart began to fry and burn like dry grass.

He wept at the custom which had been established for the future²⁷”

This short poem shows Guru Gobind Singh's humility and intense consciousness of the vitality of his *Khalsa*, and his love for the so called low-caste people. He had faith in the collective wisdom of his followers rather than in the devotion of a favourite few.

Analysis of the Metres in the *Khalse Di Mahima*

1. Swaiya — 1, 2, 3.

2. Dohra — 4

Grand Total — 4

2. स्वैया	जो किछु लेखु लेखिओ विधना सोई पायतु भिख जू सोक निवारो ॥	
	मेरो कछु अपराधु नही गयो याद ते भूल न कोपु चितारो ॥	
	बागो निहाली पठै दैहो आजु भले तुम को निहचै जीअ धारो ॥	
	छत्री सभै कित बिप्पन के इनहू पै कटाछ क्रिपा कै निहारो ॥	(1)
	जुद्ध जिते इनही के प्रसादि इनही के प्रसादि सुदान करे ॥	
	अघ अउघ टरे इन ही के प्रसादि इनही की क्रिपा फुन धाम भरे ॥	
	इन ही के प्रसादि सुविदिआ लई इनही की क्रिपा सभ सत्र मरे ॥	
	इन ही की क्रिपा के सजे हम है नही मो से गरीब करोर परे ॥	(2)
	सेव करी इन ही की भावत अउर की सेव सुहात न जी को ॥	
	दान दयो इनही को भलो अरु आन को दान न लागत नीको ॥	
	आगै फलै इनही को दयो जग मै जसु और दयो सभ फीको ॥	
	मो ग्रह भै तन ते मन ते सिर लउ धन है सभ ही इन ही को ॥	(3)
दोहरा—	चटपटाइ चित मै जरयो त्रिण जियो क्रुद्धत होइ ॥	
	खोज रोज के हेत लग दयो भिख जू रोइ ॥	(4)

15. SASTRA NAM MALA

The *Sastra Nam Mala* (String of the names of weapons) appears to be an exhaustive catalogue of weapons used in warfare in the days of the Guru. It is not merely an objective description of the weapons but their panegyric for the brave deeds of heroism which their wielders have performed in the service of their cause, telling at the same time the stories of the gods and demons who wielded them. The *Sastra Nam Mala* is composed in 1318 stanzas and couplets, and in seven metres¹, viz., *Arilla* (253), *Sortha*(2), *Chaupai* (344) *Chhand Sadharan* (5), *Chhand Wadda* (1), *Dohra* (716), and *Ruamal* (2).

This composition is further remarkable for two things. Firstly, it begins with the personification of each of the weapons, and concludes again with the

1. Analysis of the Metres in the Sastra Nam Mala

<i>Arilla.</i>	37, 697, 717, 718, 719, 742, 743, 744, 754, 755, 756, 764, 765, 767, 768, 769, 774, 787, 788, 789, 791, 793, 800, 801, 807, 808, 809, 810, 811, 812, 813, 814, 820, 822, 833, 834, 839, 847, 848, 849, 850, 854, 861, 862, 867, 868, 869, 870, 873, 874, 875, 876, 877, 878, 883, 885, 886, 887, 888, 889, 890, 891, 892, 193, 894, 895, 896, 897, 899, 906, 911, 921, 932, 933, 938, 940, 955, 963, 975, 976, 999, 1000, 1001, 1002, 1010, 1011, 1016, 1017, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1053, 1054, 1055, 1060, 1061, 1062, 1068, 1072, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1091, 1100, 1103, 1104, 1105, 1106, 1107, 1110, 1111, 1113, 1114, 1123, 1124, 1131, 1132, 1135, 1137, 1141, 1142, 1143, 1144, 1146, 1149, 1150, 1157, 1162, 1165, 1166, 1167, 1168, 1172, 1173, 1174, 1179, 1180, 1193, 1196, 1197, 1198, 1199, 1200, 1204, 1205, 1206, 1207, 1209, 1210, 1212, 1213, 1215, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1249, 1266, 1267, 1268, 1269, 1270, 1271, 1272, 1276, 1277, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1307, 1308, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318.	253.
<i>Sortha.</i>	107, 168.	2.
<i>Chaupai</i>	673, 674, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 720, 721, 722, 723, 724, 726, 727, 728, 730, 731, 737, 738, 739, 741, 745, 746, 747, 748, 749, 750, 751, 752, 753, 757, 758, 759, 760, 761, 766, 771, 772, 773, 775, 776, 777, 778, 779, 780, 782, 783, 784, 785, 786, 790, 794, 795, 796, 797, 798, 802, 803, 804, 805, 806, 817, 818, 819, 821, 823, 824, 825, 826, 827, 828, 829, 830, 831, 835, 836, 837, 838, 840, 841, 842, 843, 844, 845, 846, 851, 852, 853, 355, 856, 357, 858, 859, 860, 363, 864, 865, 866, 871, 872, 879, 880, 881, 882, 884, 898, 900, 901, 902, 903, 904, 905, 907, 908, 909, 910, 912, 913, 914, 915, 916, 917, 918, 919, 920, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 934, 935, 936, 937, 939, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 967, 968, 969, 970, 971, 972, 973, 974, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 981, 990, 991, 992, 993, 994, 995, 996, 997, 998, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1012, 1013, 1014, 1015, 1018, 1019, 1020, 1021, 1044, 1045, 1051, 1056, 1057, 1058, 1059, 1063, 1064, 1065, 1066, 1067, 1069, 1070, 1071, 1073, 1074, 1075, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1101, 1102, 1108, 1109, 1112, 1125, 1126, 1127, 1128, 1129, 1130, 1134, 1136, 1138, 1139, 1140, 1145, 1147, 1148, 1151, 1152, 1153, 1154, 1155, 1156, 1158, 1159, 1160, 1163, 1164, 1169, 1170, 1171, 1175, 1176, 1177, 1178, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1194, 1195, 1201, 1202, 1203, 1208, 1211, 1214, 1218, 1229, 1248, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1273, 1274, 1275, 1278, 1306.	344
<i>Chhand.</i>	725, 729, 734, 735, 989. 736.	5 (Sadharan). 1 (Wadda). 5 1
<i>Dohra</i>	1—36, 38—106, 108—167, 169—252, 253—460, 461—672, 675—684, 698—699, 715—716, 732, 733, 740, 762, 763, 770, 782, 792, 799, 815, 816, 832, 1046—1050, 1052, 1115—1122, 1216, 1217.	711
<i>Ruamal</i>	1133, 1161.	2
	Grand Total	1318

worship of God through the medium of these weapons¹. Secondly, in enumerating the weapons of war, the poet has used all possible names of the weapons and also adopted periphrases which lend dignity and grandeur to the style². It reminds one of Milton's science of names in which the proper names heighten the diction of poetry.

These periphrases are like puzzles to be solved by the ingenious³. For instance, in the verse

Hari pati pati pati patini bhanijiyai
Arini tan ke ant Sabad ko dijiyai
Sakal tupak ke naam dijiyai
Ho kabita kabi ke manjh nisank bhakhayai⁴

the poet wants the reader to construe first *Hari pati pati pati patini* and add to this the word *arini*. The poet further concludes that thus the wise would know the name of

1. S.N., (1—27)

दोहरा—

सांग सरोही सैफ अस तीर तुपक तरवार ॥

सत्रांतक कवचांतिकर करीए रच्छ हमार ॥

S. N., (1)

अस क्रिपान धारा धरी सैफ सूल जम दाढ ॥

कवचांतक सत्रांत कर तेग तीर धर बाढ ॥

S. N., (2)

अस क्रिपाण खंडो खड्ग तुपक तबर अरु तीर ॥

सैफ सरोही सैहथी यहै हमारै पीर ॥

S. N., (3)

ससत्र असत्र तुमही सिपर तुमही कवच निखंग ॥

कवचांतक तुम ही बने तुम व्यापक सरबंग ॥

S. N., (7)

तुही कटारी दाढ जम तूं बिछूओ अरु बान ॥

तो पत पद जे लीजीए रच्छ दास मुद्दि जान ॥

S. N., (11)

तुमी गुरज तुम ही गदा तुम ही तीर तुफंग ॥

दास जान मोरी सदा रच्छ करो सरबग ॥

S. N., (13)

तुही राम स्त्री किसन तुम तुहीं बिसन को रूप ॥

तुही पजा सभ जगत की तुही आप ही भूप ॥

S. N., (17)

2. S.N. (28—1318)

चौपई—

किसन बल्लभिन आदि भण्णजै । जा चर कहि नाइक पद दिज्जै ॥

सत्रु सबद को बहुर बखानीए । सभ स्त्री नाम तुपक के जानीए ॥

S. N., (83)

बसुदेवज बल्लभननि भाखो । जा चर कहि नाइक पद राखो ॥

सब स्त्री नाम तुपक के जानो । या मै भेद एक नहीं मानो ॥

S. N., (838)

निसिस अनजनननि आदि बखानहु । जा चर कहि पति सबद प्रमानहु ॥

सत्रु सबद को बहुर उचरीए । सकल तुपक के नाम बिचरीए ॥

S. N. (942)

3. H.L., 63

4. अड्डिल— हर पति पति पति पतणी आदि भणीजीए ॥ अरणी ताके अंत सबद को दीजीए ॥

सकल तुपक के नाम चतुर जीय जानीए ॥ हो कवित काबि के मांभ निसंक बखानीए ॥

S. N., (1247)

also

पुरंदार अर आदि सबद कहु भाख कै ॥ तीन बार त्रिप पदहि अंत तिह राख कै ॥

बहुर सत्रु पद अंत तवन के दीजीए ॥ हो सुघर तुपक के नाम सदा लिख लीजीए ॥

S. N., (1305)

आदि अगन जिव पद को सुपुनि बखानीए ॥ अर अर कहि त्रिप चार बार पुनि ठानीए ॥

रिप पद भाखि तुपक के नाम पछानीए ॥ हो कवित काबि के मांभ निसंक प्रमानीए ॥

S. N., (1318)

tupak i. e., a small cannon. The word 'cannon' can be arrived at in the following manner':—

Hari — Elephant

Hari pati — (lord of elephants) *Airawat*

Hari pati pati — (Possessor of *Airawat*) *Indra*

Hari pati pati pati — (Lord of *Indra* i. e., *Kashyap*, his) earth

Hari pati pati pati patini (*patini* of the earth) army²

Hari pati pati pati patini arini—(The enemy i. e., destroyer of the army) cannon.

This kind of composition requires a thorough knowledge of the Hindu mythology and study of Sanskrit language on the part of the poet to compose and the reader to understand.

The view that the Guru devoted so much time to compose 1318 emblematic verses merely to show his linguistic excellence³, would perhaps be unjust to him. There is no doubt that he had a command over language but a leader of his type, and particularly when he was engaged in the battle of life involving multifarious activities directed against political tyrannies and social evils, could hardly afford to indulge in compositions of a purely linguistic nature. A close examination of the verses of the *Sastra Nam Mala* reveals also his varied conceptions of what may ordinarily appear to be the instruments of mere destruction. To the Guru, arrow, spear, sword, etc., are the means of the worship of God as they are the main source of strength in the holy war. To bring home to his disciples, coming as they did from various religious creeds, that the war for which they had been militarised was no other than the holy one, the Guru put these weapons in the mythological set-up to secure their ready acceptance, fill their hearts with valour to defend their faith, incite them to acts of bravery and inspire them with the love for weapons and ardour for religious warfare⁴.

These emblematic verses helped the Guru to establish the sanctity of the war he waged against those who were the enemies not only of the people of his time but of all their mythological gods.

This composition reflects the taste of the times. It has also a historical import in that it is attempted in a conventional literary style⁵, having for its model the emblematic verses of great masters. The *Sastra Nam Mala* has, therefore, apparently the same importance as the *Sandha Bhasha*, *Uta Bansian* and *Drishtikut* of *Sahajyani* and *Nath Panth yogis*, and of great poets *Chand*, *Vidyapati*, *Kabir*, *Sur* and others, are said to have⁶.

1. Giani Harnam Singh Ballabh, in his *Shri Dashmesh Kavya Pradeep* p. 88, explains the first quarter of verse No. 1247 thus:—

हरि—हाथी,

हरिपति—(हाथियों का स्वामी) ऐरावत हाथी,

हरिपतिपति—(ऐरावत हाथी का स्वामी) इन्द्र

हरिपतिपतिपति—(इन्द्र स्वामी कश्यप की) पृथ्वी

हरिपतिपतिपतिपति—(पृथ्वीपति की अणि) सेना

हरिपतिपतिपतिपतिपति—(सेना की शत्रुणी) बन्दूक

2. From *Patin*: Foot soldier of the earth—S. E. D., 312

3. The Sikh Review, July, 1955, P. 23.

4. S. R., Vol. V., 83

5. ससत्र नाम माला में ससत्रां दे नाम, चित्र अलंकार काव्य की रचना, दृष्टिकूटां की रीति अनुसार लिखी है। जिस दे पाठ अर अर्थ समझने में बुद्धी की तीखयणता अरु चतुराई बधे। Report Sodhak Committee 1, 10.

6. H. B., 24, 35; H. S., 23.

16. PAKHYAN CHARITRA*

Introduction

The *Pakhyan Chairtra* is a collection of four hundred and four¹ romantic tales mainly of women, told in verse in mixed Panjabi and Braji². Oman in his book *the Mystics, Ascetics and Saints of India*, tells a very interesting story which, according to him, was the inspiring motive or origin of these four hundred and four tales. He says, a beautiful widow, Anup Kaur of Lahore, resolved to try her art upon the Guru and tried to decoy him in the form of a youthful *sadhu* who would reveal to the Guru the goddess Debi herself on a lovely spot at midnight. The Guru was shocked by her wile when he discovered her purpose, and was caught in an embarrassing situation, though he extricated himself from it unscathed. The plot, however, adds Oman, made a deep impression on him, and he wrote or more likely, collected no less than four hundred and four tales on the wiles of women for the timely warning, it is said, to his simple followers³.

The aim of the *Pakhyan Charitra*, therefore, seems to be ethical, to raise the moral standard of the readers by examples both good and bad, which may inspire them to a nobler conduct or warn them against the wiles of the perverse and the unscrupulous. Well has the author said in verse 404 of the last *charitra*:

If a dumb fellow hears it, he will enjoy it.

If a stupid fellow he be, he would be shrewd⁴.

As rightly called by Dr. Mohan Singh Diwana, it is an encyclopaedia of almost all Panjabi, Non-Panjabi, Indian and Non-Indian tales known to mediaeval India, like the Italian *Cento Novelle Antiche* and a veritable mine of history, mythology, geography and legendary lore, of customs and prejudices⁵ of the times. It illustrates, mostly, the character and disposition of women. A step-mother enamoured of her step-son, the heir of a monarchy, not gratified in her desires by him, represents to her husband alleging his evil designs upon her honour, where-upon the king orders his execution⁶. The ministers intervene and procure a respite by enlarging upon a series of tales about the nature of women.

The tales fall in three groups: tales of brave deeds performed in war, tales of self-sacrifice for honour's sake, and tales of amorous adventures. There is no such unity of design in the narratives as controls the scheme of stories in the *Hitopadesh*, *Arabian Nights* and *De Cameron*. The tales are not arranged according to any scheme, theme, source or

*The term *Pakhyan* is an *Apabhransh* form of the sanskrit word *Upakhyan* which means a short tale, a narrative, an episode or repetition of a story already told. The term *charitra* obviously does not stand for *wiles* though most of the stories do relate to them in this work. The term *Pakhyan Charitra* simply means character narratives because some of the tales, e.g., Dhola Maru, Kam Kandla, Nal Damayanti, etc., collected in the *Pakhyan Charitra* are said to have been already in existence in the Hindi literature. H. B., 177, 178.

1. The last tale bears the serial number 405, but tale No. 326 having nineteen verses is missing. Hence the total number of tales is 404.

2. H. P. L., 41.

3. M. A. S. I., 197.

4. सुनै गुंग जो याहि सु रसना पावई ॥ सुनै मूड़ चित लाइ चतुरता आवई ॥ P. Ch., 405 (404)

5. H. P. L., 41.

6. P. Ch., 2 (30)

style. The compiler seems, however, to have drawn upon wider and more varied resources than his predecessors, for his booty is the richest and the tales range from ancient times to the local contemporary incidents which happened round about Anandpur.

The sources of the *Pakhyan Charitra* are thus no fewer than eight. The stories of the ancient past may be traced to the *Mahabharat*¹, the *Ramayan*², and the *Puranas*³. The tales of Rajput women are historical⁴ as well as common. Tales from the *Panchtantra*⁵ and *Hitopadesh*⁶ are included side by side with a few selected from the Persian books like *Bagho Bahar* and *Caahar Darvesh*⁷, which were studied in indigenous schools till the advent of the English in 1874⁸. Popular tales⁹ and immortal romances¹⁰ of the Panjab also find their place in this encyclopaedic collection. The largest share is, however, contributed by the Pathan and Moghul times when crime and murder were not uncommon¹¹. Anandpur had then a flourishing neighbourhood; humanity lived and sinned¹² here as elsewhere on this side of the border, or beyond¹³ it.

Those were not the days of the printing press. Books on religion and text books for schools and colleges and classics were, no doubt, written by hand and sold at book-shops but they were neither cheap nor easily available. Story books could not, therefore, be written or sold in those days. Most of the stories other than those found in classics or history books have come down the ages through oral tradition, told by the fireside or under the village *pipal* trees. Even now-a-days, true stories come to ears floating on the wings of rumours. Sex scandals were, no doubt, whispered from ear to ear, but the news of crimes and murders committed under impulse, travelled from village to village and were added to the ever-increasing stock of folk-lore. It was from this inexhaustible fund of folk-lore that Guru Gobind Singh drew his compilation.

It appears that the frame work is based upon the contemporary incidents, anecdotes or scandals which might be floating about in the folk-lore. It is, therefore, presumed that in the main the author bases himself upon the life and sentiments of his own days, coloured, it may be, by the loosening of moral and social ties, during the Muslim rule in which traffic in women, abduction, elopement, kidnapping and sale of boys and girls were common. It may yet prove another truth that the higher and lower classes like full-blooded individuals have always rebelled against the middle class morality. The mysteries of harem life and the scandals that the slaves whispered about persons like Manucci, collected and treasured, might have exercised some influence on the commoners and affected their morality adversely.

Had these stories been composed in prose instead of in verse, the importance of the *Pakhyan Charitra* in the development of fiction would have been very great, like

1. P. Ch., 12, 320.

2. P. Ch., 102, 152.

3. P. Ch., 108, 114, 115, 120, 123, 141, etc.

4. P. Ch., 89, 95, 99.

5. P. Ch., 128, 144, 161.

6. P. Ch., 78, 286, 313, 368.

7. P. Ch., 66, 201, 353

8. Indigenous Education in the Panjab—Dr. R. L. Ahuja

9. P. Ch., 32, 40, 68, 70, 72, 86, 89, 93, 96—99, 101, 103, 106, 108—9, 129—33, 151, 171, 176, 183, 186—201, 219, 346

10. P. Ch. 101, 109, 129.

11. P. Ch. 19, 46, 82, 105, 185, 189, 195, 196, 207, 222, 246, 278, 297, 332, etc.

12. P. Ch., 16, 21, 71, 340 etc.

13. P. Ch., 49, 54, 95, 280, 341, 345 etc.

that of the tales of the Italian *Novelieri*¹ in the development of drama and the novel in English told dramatically by Baccaccio. But according to the fashion of the times all great compositions were rendered in verse. Here was a great opportunity missed.

The last quatrain of the tale No.405 of the book gives us the date of its composition as *Bhadon Sudi Ashtami*, the Sunday, 1753, *Bikram*, which may fall on some day of September, 1692 A.D.² The author of the book of romance, it appears, used to compose his verses on the banks of the *Satdrav* (*Satluj*). It was the habit of Guru Gobind Singh to devote some hours of his busy day to literary pursuits and poetic composition. This reference seems to support the tradition which receives mention elsewhere also.

An Analysis of the Tales

The first tale, like the last, is a legendary Puranic account of the exploits of Shakti, Bhagwati or Kali in a war waged against demons who had invaded the kingdom of Indra and expelled him from it. She came to his rescue, killed the demon warriors like Sumbh and Nisumbh and reinstated Indra on his throne in heaven.

In the last tale the battle between Sat Sindhu, a king who flourished before the advent of *Satyayuga*, and a demon, Deergh Darh (Long-toothed), spread into a world war which shook both heaven and earth. Even Shakti, who sprang into existence like goddess Athene of Greek mythology, with all the fury exhibited in the clash of arms, could not put an end to it until she invoked the Timeless (*Akal Purakh*) for His help; and thus fortified she made a huge slaughter of several demons and put others to rout. In this tale the Timeless (*Akal Purakh*) Himself turns the tides of war; otherwise all seemed to have been lost.

Both these compositions, the former in 48 and the latter in 375 stanzas, like the *Chandi Charitra* and the *Chandi Di Var* (in Panjabi), centre round the legendary person of Bhagwati, Chandi or Shakti, the Amazonian heroine of the mythical age when the gods and demons were often at war.

There are some heroic tales of warrior women like Tilotama who killed Sund and Apsund; like Draupadi³ who not only protected Arjuna in a battle but drove away his enemies⁴; like Parbati who burnt alive Bhamasur, a demon⁵; like Lachhmi who put an end to the life of Jambhasur, another demon⁶; and others⁷. A brave woman⁸ stood her ground even while her cowardly husband took to his heels : she captured the enemy and brought him to her man; and so on.

The tale of Padmini is immortal for its Rajput valour⁹. There were other Rajput brave women too, who, when a challenge was given, stood by their men and saved their honour against the evil designs of a king like Aurangzeb¹⁰. At the death of the male members of their family, a young woman and her mother-in-law committed suicide by

1. Storia De Mogur

2. P. Ch., 405 (405)

3. P. Ch., 116,

4. P. Ch. 137.

5. P. Ch., 141

6. P. Ch., 152

7. P. Ch., 128, 151

8. P. Ch., 96 — There is still another story of a maid of honour who saved Jehangir's life from a tiger's attack — 48

9. P. Ch., 199.

10. P. Ch., 195

stabbing themselves, in order to avoid falling into the hands of the murderers¹. Seduced into the hands of a Muslim through the machinations of an old neighbour, a non-muslim woman set his house on fire and escaped to her house in the dark². Still another scorned to be a mistress in the royal Moghul harem and preferred to remain contented with her commoner husband³.

There is another group of tales, the chief characters of which are given to committing crime. One cheated a Pathan of his money⁴; another picked a person's pocket in the fort of Jehangir⁵; a third defrauded Shahjehan of some wealth⁶; a fourth stole two horses of king Shersah⁷; a fifth hoodwinked Zain Khan⁸, a general of Akbar; a sixth and a seventh are believed to have administered shoe-beatings to kings⁹! These might probably be *golis*, maid servants or maids of honour who at times got the upper hand over their drunken masters. *Golis* seem to have been unfailing accomplices in sexual crimes or domestic infidelities or in estrangements¹⁰. There are also tales of temples used as meeting places by sexy lovers* and of young girls concealing their illegitimate pregnancy**.

In most of the tales, however, the themes are love, sex debauchery, violence, crime or poison. They are extremely racy and frankly licentious. In the sexual intrigues women are often the seducers¹¹. They smuggle in their lovers at odd hours and when taken unawares, extricate themselves successfully by using their wits or wiles in a hundred and one ways¹². When this is not possible, they elope with them in the guise of a man or a mendicant or in *burka* or on a pilgrimage. Sometimes¹³ a woman engaged her lover as a physician, servant, gardener, priest, astrologer or teacher and hood-winked her husband¹⁴. In the last case she kept her weak husband blind-folded as if suffering from some disease and engaged her lover as his physician. In another she introduced her man as a yogi of Machhindra Nath cult and made her husband feed and worship him as an act of merit (275). Driven to extremes when crossed, she would murder her parents, her brother or sister, co-wife or her husband¹⁵, sometimes even the lover himself, if he happened to betray her by his cowardice¹⁶. A desperate woman burnt to death her son, her husband, and then her lover and lastly herself¹⁷. Such stories may not be a pleasant reading, but they do imply lessons of warning to the reader against feminine wiles. Most of them belong to the upper classes among whom the women lead, for the most part, an easy and idle life, and a few being ill-matched or oversexed take to sex intrigues to break the monotony of their dull life. The royal harems appear to be the hot-bed of such intrigues which spring from sexual rivalries and jealousies¹⁸.

Sex intrigues were encouraged by the custom of *Parda* and religion. There are two tales in which two women persuaded their husbands to give them away in charity to holy

1. P. Ch., 122 2. P. Ch., 191 3. P. Ch., 297 4. P., Ch. 105 5. P., Ch. 121 6. P. Ch., 189 7. P. Ch., 246
 8. P. Ch., 207 9. P. Ch., 222, 402 10. P. Ch. *P. Ch., 88, 124, 146, 260, 283, 362 etc. **P. Ch., 15, 57, 92. (11, 48, 95, 269.)
 11. P. Ch., 3, 14, 300 12. P. Ch., 8, 18, 24, 52, 90, 209, 364, 365-377. 13. P. Ch. 283, 312, 331, 332, 337, 351, 360, 3626,
 14. P. Ch., 217, 250, 278-9, 290-2. 15. P. Ch., 277, 280-82, 287, 372, 379, 380, 384, 397, 401.
 16. P. Ch., 261, 273, 30, 301, (40) 1267, 17. P. Ch., 126. 18. P. Ch., 240, 48, 58, 63-4, 77, 81-2, 85-6, 92, 97, 102, 131, -6,
 143-4, 146, 148, 150-1, 157, 159, 150, 165, 167-8, 170, 185, 189-20, 192, 194-5, 200-1, 203, 206-12, 14, 17, 18, 22,
 26, 35-6, 38, 41, 43, 47, 57, 62-63, 65, 71, 78, 93, 95, 97, 314 36, 56, 78, 88, 89, 17, 92.

persons for their doing them menial service but these holy persons were their lovers in disguise¹. It must be a strange custom that is believed to have prevailed in those days. There is a strange commentary on untouchability in two tales, in one of which a murderess of her husband elopes with a *chandal* and in another she is given away to a *chandal*². In another tale we are made to believe that a young woman murdered her parents and then pretended to have undergone a change of sex through a miracle wrought by God Shiva. Then she married her lover who was offered publicly as a female match for him³. A question arises whether people believed in change of sex even in those days.

But all the tales are not about women's wiles. There are a dozen tales in which women play no part. There are still others which relate men's wiles against women who are the victims of man's high-handedness⁴.

There are yet other tales which are still popular in the Panjab as verse romances, e.g., Heer Ranjah, Sohani Mahival, Mirza Sahiban, the Egyptian story of Yusuf Zuleikhan, the ancient story of Draupadi. While the compiler praises the ideal of love embodied in some of these, he makes caustic comments on the sincerity and depth of sentiment in others. To these he has added tales believed to be connected with Alexander, Akbar Shah Jehan and Aurangzeb which strip them of their royal pomp and seem to expose the dog beneath the skin.

Oman has particularly selected five tales⁵ four of which relate to Rajas and Ranis, to show, among other things, that some of the *sadhus* were experts in amatory intrigues with Ranis. That is why lovers meet their beloveds in disguise as *sadhus* as it happens in the tale of Heer and Ranjah. The faith in *sadhuism* is so deep that even a Raja is, like a layman, easily hoodwinked by one who visits him in disguise as a *sadhu*.

There are two tales which relate to Portuguese courts and there are two about English men interfering in Indian States⁶.

Strangely enough at the end of the last tale, there is a prayer to God, known as *Benti Chaupai* (prayer in *Chaupais*) in twenty six stanzas⁷, which is highly philosophic and completely detached from the topic of the *Pakhyan Charitra*. The vocabulary, style and thought are similiar to those of the Guru's devotional and other works. This prayer has become a part of the daily recitation of the Sikhs.

It is suggested that there is some practical wisdom in these tales. They appear to illustrate perversities of love and sex, which may be traced to the frailty of some and intrigues of others. The unwary are worried against the inscrutable ways of women :

The ways of these women are inscrutable.

Even the Creator cannot comprehend them⁸.

All auspicious signs of good looks adorn thy body, and they tremulous eyes shine in all their lustre.

1. P. Ch., 341, 357.

2. P. Ch., 345, 308.

3. P. Ch., 350

4. P. Ch., 55, 75, 85, 108

5. M. A. S. I. 85, 197

6. P. Ch., 133, 269, 308, 332.

7. P. Ch., 405 (376—401)

8. P. Ch., 333 (12)

And they captivate the hearts of birds, beasts, demigods, snakes, demons, gods and men alike.
(Mighty sages) like Shiva, Sanak and others remain spell bound on looking into thy eyes
And yet the wonder is that they do not pierce our hearts¹.

No body can divine the character of women, fickle-minded as they are :

He alone can see through their character traits whom God succours².

No body can read the character of women,

Not Vishnu, Shiva and the six-faced Kartikeya etc..

Not even Brahma, the very Creator of the universe who created them³.

There is no end to the fancies of these women.

Even the Creator has repented for having created them so beautifully⁴,

After all, no body has understood the mind of women.

Even the Creator after having created them repented.

Even he who has created the whole Universe accepted defeat

After he had probed into the secrets of women⁵.

The writer warns people against the bewitching beauty of women :

Her dark eyes shine like the eyes of a deer, the tresses of her hair appear as if they were a noose.

He alone knows, round whose neck this noose is flung: without inner knowledge how should one be able to know what is what⁶.

The poet advises people to beware of the snares of womanly love,

How-so-ever Cupid may enkindle his flames, wise men will endure countless afflictions,

But will not make the slightest love with young women even in such trying circumstances⁷.

Howsoever physical passions may wax and whatever trials and tribulations there may be,

One should never make love with young women even in a fit of absent-mindedness⁸.

If a shrewd man lavishes his love on women in this world, know him, for certain, to be the silliest ass in his heart of hearts⁹.

The poet forbids sexual license with another's wife and exhorts husbands to maintain conjugal fidelity :

Ever since we began our conscious life, our Guru has given us the word :

My boy ! stick to this resolve so long as life lasts in your body.

Let your love for your old wife grow with the passage of time.

But do not enter the bed of another's wife even in a dream¹⁰.

He enumerates the consequences of liberty with another's wife :

For enjoying another's wife, Indra was dis-figured with a thousand *bhagas*.

For enjoying another's wife, the moon was besmeared with a dark spot.

For securing another's wife, the ten-headed demon Ravan, was decapitated and again.

For securing another's wife the Kaurvas had their hordes destroyed¹¹.

Loving another's wife should be regarded as a sharp edged knife.

The enjoyment of another's wife should be treated as a surrender of the body to the Death-God.

Those who enjoy another's wife in their excessive fancied love for her

Die the death of a dog at last and the same they receive at the hands of a coward¹².

If a passion-stricken woman comes to a man

And if he enjoys her, he goes to hell.

He who fouls another's bed and enjoys another's wife

Falls headlong into the abyss of sin¹³.

1. P. Ch., 21 (44)

2. P. Ch., 193 (7)

3. P. Ch., 337 (12)

4. P. Ch., 322 (25)

5. P. Ch., 312 (13)

6. P. Ch., 336 (5)

7. P. Ch., 17 (27)

8. P. Ch., 18 (120)

9. P. Ch., 20 (12)

10. P. Ch., 21 (51)

11. P. Ch., 21 (52)

12. P. Ch., 21 (53)

13. P. Ch., 244 (20)

Why should a man not get punished immediately, if he leaves his own home and resorts to another's for dissipations.

One who courts another's wife is sure to be beaten with shoes here on earth and to fall into hell hereafter¹.

A dissolute woman cannot escape punishment :

The woman who deserts her husband and takes to another
Is sure to be punished forthwith for evil action².

He suggests that effacement is the maximum punishment to a woman:

To servants and to women there is only one grave punishment :
They should not be killed but be forgotten altogether³.

The poet feels that the husband is the very life-breath of a woman,

The easiest way to kill a fish or a woman
Is to separate the one from water and the other from her lover⁴.

Friend ! I have heard to-day that the dear one would set out on a journey at day-break
And now a quarrel has started in my heart as to which will break first, the heart or the day⁵.

He depreciates love with a slave girl and warns against its evil consequences :

He who takes a fancy for a slave girl repents to the last and dies the death of a dog in the long run⁶
All people depreciate and shame him who courts the love of a slave girl⁷.

The writer advises people not to disclose secrets even to their own wives:

Whatsoever calamities befall a shrewed man, he will endure facing countless tribulations
But inspite of all this he will not disclose his secrets to women⁸.

Do not disclose your secrets to a woman. On the other hand try to get at her secrets.

This is the advice of Smritis and the Vedas and even Kokshastra has reiterated the same advice.⁹

The poet depicts the climax of a woman's chaste love. He brings home to us the tabilty of the love of a Padmini (one of the four kinds of women).

Lions, snakes, fluids and Padminis have this in their nature,

The greater the suffering they undergo, the more they will run ahead (and not go back)¹⁰.

Thus, the chief merit of these tales is moral suggestiveness. While indirectly they instruct men in good moral behaviour, they warn the unwary against womenly enticements. The tales, also, reveal the intellectual level and ethical ideals of the society in general and women and *sadhus* in particular. Women are shown capable of doing anything, good or bad, within human endeavour and this is no less true of the *sadhus*, true and false.

The charm of these tales would be fully appreciated only by going through the text. With a view to enabling a reader to have a glimpse of their charm, a translation of a few tales is given below. They are not to be taken as representatives ones.

Fighting Ascetic Parties Pacified

There was a *sanyasi* called Chaur-bharat. His second name was Randigir which means the dissolute one. There was also a *bairagi* of the name of Balak Ram.

They became envious of each other. One day they fell out. They began to strike each other with their cudgels. Their necklaces broke asunder. Their matted hair was dishevelled. A number of their earthen begging bowls broke.

1. P. Ch., 185 (11)

. P.Ch., 192 (6)

2. P. Ch., 97 (73)

7. P.Ch., 192(4)

3. P. Ch., 33 (41).

8. P. Ch., 19 (13)

4. P.Ch. 108 (49)

9. P.Ch., 13 (10).

5. P.Ch., 91 (21)

10. P.Ch., 297

Their caps fell away as chance would have it. Their matted hair covered them in a heap. They were dealing blows with their legs and fists as if ringing bells were falling down.

All trembled. Cudgels were in action. Slippers and shoes were used freely. All were wounded in the face. No one remained whole.

The necklaces from the necks broke in their scores. Cudgels struck the heads and the matted hair fell in a heap. Some had the scratches of finger-nails on them. They looked as if the crescent moon was mounting an elephant.

Many became round-heads because of the falling of the hair. Many were done to death and a great many took to their heels. Some were biting with their teeth. Such a battle was never fought before.

There was such an indiscriminate shoe-beating that no body's head was spared. No necklace was to be seen on any body's neck. Then Balak Ram took the shoe.

He struck a *sanyasi's* head with it. Then he threw it at the face of another ; blood began to flow when the face was wounded and it looked as if drains were over-flowing with water in the month of Sawan.

Then all the *sanyasis* rushed to the scene. They came with shoes in their hands. Chaurbharat Randigir ran and his disciples came with burning wood.

They surrounded Balak Ram and made him mad with shoe-beatings. He reeled and fell to the ground as if a minaret had been struck with lightning and crashed.

All the round-heads were in anger. Not even one of them ran away. They ran down staves and sticks on Chaurbharat.

The *sanyasis* got angry. They rushed and administered blows with their staves. Kicks and fists and shoes were all in action. The round-heads got the sack and fell prostrate.

Then the roundheads were inflamed and they took up their staves, battle-axes and sticks and battered their adversaries. They slashed the limbs of the *sanyasis*, bit them, dashed them to the ground and abused them by a dozen names.

Then the *sanyasis* rushed at them and bit them. They broke their necklaces and threw them away. They pulled them, caught their legs and dashed them to the ground. They aimed their staves with both hands in full force and struck them.

The roundheads went to Tambra Kala and complained to her that they were oppressed by the *sanyasis*. After the queen had heard their tale, she summoned the followers of Dattatriya i.e., the *sanyasis*.

The *sanyasis* were the followers of Dattatriya and the *bairagis*, those of Rama Nand. The queen urged them to act, as their gurus wanted them to act. She asked them to obey her.

Then she said, "Pass a night at my place. If your gurus tell you to fight, you might do like-wise. Otherwise you should not harbour ill-will against each other".

Then she lodged them separately in her house, conveyed to them the messages of their gurus at the dead of night, and told both the parties to act according to the wishes of their gurus as conveyed through her. She asked them not to get into temper and fight again.

Thus the clever woman through a clever trick hypnotised them. Both the parties followed the advice of their guru and never quarrelled thereafter*.

This is a typical tale. Its special feature is the depiction of a fight between two ascetic groups. The ascetics, according to convention, are forbidden to use arms in

*This is a literal translation of the tale.

a fight. They, however, fight with each other ^{with} by blows, smacks, shoes, sticks, kicks, pulling out hair (*jattas*), throwing bowls, etc. This is a tale full of ironical humour.

2. The Horned Rishi¹.

There was once a *sadhu*, named Shringhi Rikh (having horns). He lived in a dense forest, worshipping God and knowing nothing of the life of towns and villages or of the ways of men. In this manner the solitary hermit passed many years, till at length a dire famine visited the land. When this calamity came, the king naturally asked his *vazir* (prime minister) what was to be done to alleviate the sufferings of his people, and that high officer prudently advised him that the Brahmans should be formally consulted with a view to adopting some suitable course of action.

They were accordingly sent for by the king, and requested to say how the famine was to be stayed, and how the much-needed rain was to be obtained to fertilise the thirsty fields.

The wise Brahmans, having considered the matter, replied that the famine was not a judgment from Heaven due to any sins committed by the king and that the earth would certainly be blessed with rain if the 'horned *rishi*' who dwelt in the forest, could by any means be induced to take up his abode in the city, for, so was it written in the holy *shastras*.

The Rajah, losing no time, sent messengers to induce the ascetic to come to his capital. The horned saint heeded them not; so the sovereign went in person to the anchorite, but even he could not prevail upon Shringhi Rikh to leave his forest-home and the penance in which he was engaged.

In this crisis, a harlot, gaudily dressed and with her lips reddened with the *pan* she was eating, presented herself before the Rajah and said to him jauntily—

"O King, I will bring Shringhi Rikh to you, on condition that when I do so, you will give me one half of your kingdom. If you agree to this, I shall make the saint shave his matted locks and put on a turban, and, having quite subdued him, I shall lead him into your majesty's presence." She added confidently, "With my beauty I can do anything I like."

The worthy Rajah, acting for the benefit of his liege, accepted these extravagant conditions, and the fair wanton went off to the jungles where the *sadhus* lived. Taking with her a party of beautiful women arrayed in finery and dressed to perfection, she prepared a habitation for herself in the woods, and on the trees around her temporary abode, she hung *ludoos*² and other delicacies, and, when all her arrangements were complete, commenced singing to the accompaniment of dulcet musical instruments.

The *rishi*, seeing these unaccustomed sights, and hearing sweet sounds, the like of which had never before reached his ears, became astonished, and in his perplexity came to the conclusion that they must be due to visitants from another world. Feeling hungry, he ventured to pluck some of the novel fruit (*ludoos*) he discovered on the trees nearby. He found them deliciously sweet and quite to his taste, and, wondering how such "fruit" had appeared there, attributed them to god Indra.

"Perhaps," soliloquised the *sadhu*, "the god has been graciously pleased with my austerities and has come down in person to witness them."

While he was thus reflecting, he noticed a woman beautifully dressed and decked with costly jewellery standing a little way off. So lovely was she that the mere sight of her removed

1. Translation of this and the following four tales has been taken, with a few modifications, from *the Mystics, Ascetics and the Saints of India*, by J. C. Oman.

2. A *ludoo* is a well-known sweet^{meat} of India.

all his cares. He wondered who she could possibly be, and asked himself, "From what distant world is this enchanting visitant?"

Suspending his austerities, he approached the woman, and, filled with wonder, sat down near her ; then becoming bolder went up to her, and, bowing low, said--

"Tell me, who art thou? Art thou the consort of Shiv-ji or of Vishnu?"

She said, "I am not a goddess, but the wife of Oodaluk *rishi*. Hearing of you—for your fame has spread far and wide—I have come to make you my husband."

Having thus spoken, she lavished flatteries upon him, and in a short time, by exercising her seductive charms upon the recluse, subdued him to her purpose, and before long brought him away, a willing captive, to the nearest village. When she conducted Shringhi Rikh into the Rajah's domains, rain began to fall, as the Brahmans had predicted, and the hearts of the people rejoiced greatly.

The *rishi* was then married to one of the Rajah's daughters, and continued to live in his father-in-law's territories, which for a long time derived the greatest benefit and good fortune from his presence. However, it so happened that eventually his residence in the land caused an excess of rain, and it was thought desirable to lure him back to his old mode of life. So the services of the courtesan were once again requisitioned, and she successfully persuaded the *sadhu* to return to his former woodland haunts, where he resumed his long-interrupted austerities¹.

A Hindu's faith in the occult powers of *sadhus* is well known. There is, therefore, nothing surprising in this tale of a *sadhu* enticed to bring rain to the drought-stricken land.

The Lost Son Restored

There was at one time a very great Rajah named Sukret Singh. His Rani's name was Jewankala. To them a son was born ; but for some reason or other the infant was not satisfactory to his unnatural mother, so she quietly flung the baby into the sea, and informed her husband that a tiger had carried him off. The Rajah, believing his wife's story, comforted her, saying, "*Parmeshwar* (the Almighty) will give you more sons." Twenty-five years passed after this event, and yet the Rani was not blessed with another child.

One day about this period—that is, twenty-five years after disappearance of her infant—the Rani saw a very handsome young man, and, her heart becoming captive to his beauty, she sent a *bichauliya* (a female go-between) to invite him to a clandestine interview. He came at the Rani's request, and gratified her wicked desires. With the cunning of a serpent she confided to her new lover the true story of her baby's disappearance, and how she had falsely stated that he had been carried off by a tiger.

1. "With the progress of the season the area of crop failure in India is becoming narrowed and defined. Northern Bombay, some of the native States in Central India and Rajputana, with adjoining portions of the Punjab, are involved, though it is still doubtful whether the loss of both harvests will be complete over very considerable tracts. There are sufficient food stocks in the country, and rising prices will secure economy in their consumption. Relief measures are ready. One feudatory State discovered a resource denied to the British Government, and thereby secured a special rainfall all to itself while surrounding districts remained drought-stricken. A wandering Brahman of peculiar sanctity was followed by crowds who gave him no peace till he consented to apply his occult powers to the relief of their parched fields. Worn out by their importunities, the holy man at last sat down and vowed he would not rise till the water flowed over his feet. In two hours the brazen sky was overcast, rain set in, and twelve hours later the Brahman was ankle-deep. The situation was saved—and the man. This, at least, is the report semi-officially furnished by the State to the Political Officer."

Saturday Review, 7th. October, 1899.

"Now" said the Rani to her paramour, "I want you to understand that you were carried away by a *jogi* in the form of a tiger, that, instead of destroying you, the *sadhu* reared you, and that, knowing you to be a king's son, he had disclosed to you these important facts of your history before going away on a journey to a very distant land."

The Rani thus taught the young man, and he agreed to act in accordance with her wishes.

A day or two afterwards the Rani said to her husband, "I have a strange but very important news for you. Our baby son, who was carried away by a tiger, was really taken by a *jogi* in the form of a tiger, but he did not devour our child. His *chelas* brought him other children for his feasts, and he spared ours because he was a king's son. I have myself seen and recognised our lost child."

The Rajah, listening to these wonderful assertions, with astonishment said—

"Send for him and let me know the story from his own lips."

Thereupon the young man was summoned to the palace and questioned.

"What really happened," said he, "how can I possibly know?—but what the *jogi* told me, that will I truthfully relate." And he proceeded to repeat what the Rani had taught him. She, acting her part well, appeared to be overcome with emotion at the youngman's statements, wept false tears copiously, and in the very presence of the Rajah, making her lover the son, embraced him affectionately, and, lamenting their long separation, kissed him on the lips again and again. She had a bed made for him in her own room, saying as if she could not bear her lost darling out of her sight even for a few minutes. During the eight watches of the day and night she guarded him from further danger and enjoyed herself right well.

A "Kind Hearted" Lady.

In the city of Sirhand there lived a *jogi* named Swarganath and also a woman named Shri Chhah Man Mati, who fell desperately in love with him.

One day the *jogi* was in her house when it was made known to her that her husband was on the point of returning home—in fact, was quite close at hand.

Grasping the decidedly serious situation, she thus hastily addressed her lover—

"Take up your sword at once and shout angrily, 'The thief who has robbed me, has entered here. You have concealed him; drive him away; I will certainly kill him!'"

At the same time she actually hid upon the premises the *jogi's chela*, a fellow who used to come with his master as his bodyguard and had been appointed to the post of door-keeper and sentinel during his guru's surreptitious visit to the frail, fair lady.

While matters were being thus hastily arranged, the husband arrived home. The *jogi* with much stimulated wrath, repeated the words he had been taught, but after a short yet furious howl of rage he went away, brandishing his sword in a menacing fashion.

"Dear husband", said the lady, explaining the situation to her bewildered lord, "that *jogi* was burning with anger owing to some mistake made by his *chela*. He was going to kill him, and would have done so but for the asylum I have afforded him. I permitted the poor fellow to hide himself in our house, and thus avoided the consequences of his Guru's wrath. Now let us release him. He is hidden in the corner," pointing to the place of concealment.

The husband was very pleased with the thoughtful kindness displayed by his charming wife. So the man who had been concealed in the house was quietly hurried out of the premises, and went away joyfully to rejoin his worthy *guru*—the amorous *jogi*, very gratified, indeed, that matters had in the end turned out so satisfactorily for himself.

The Father Duped

There was a Rajah named Nilkate of Popeewutee city. Mangubechater, his wife, was like an incarnation of the goddess of love, and their daughter, named Sri Algunjamuttee, so beautiful that it might be said of her that she excelled the moon in brilliancy and appeared to have been fashioned by the hand of Brahma himself. There was a neighbouring Rajah, Srimantilk by name, too handsome to be described. So incomparable, indeed, was he that the Sun, seeing his perfection, became ashamed of himself. Once Sri Algunjamuttee went to a garden to while away her time with other girls of her age. There she happened to see Rajah Srimantilk and became enamoured of him. She was so much affected by this sudden passion that when she went home, she was like a gambler who had lost all he ever possessed. By a signal from her eyes she summoned to her side one of her young and trusted companions, and, giving her gold and jewels, entreated her to bring about a union between herself and the young Rajah who had so completely captured her susceptible heart.

"If I do not get him", said the love-sick princess, "I shall turn a *yogini*, and, flinging away all my jewels and finery, fly to the lovely forests; or, taking a beggar's gourd in my hand, I shall wander about the world, living upon the alms of the charitable. I want him to be the very apple of my eye, and failing that, I shall kill myself. Alas! Why have I lived so long to suffer all this torture, all this burning pain?"

When the girl-companion saw her distress, she came close up to her and, laughing, said in her ear—

"Don't fret; I'll send some clever woman to him."

These simple words seemed very sweet to the love-lorn princess in her great trouble.

In accordance with her promise, the girl-friend sent a clever *bichauliya* to Rajah Srimantilk, the princess herself merely saying—

"Do what is necessary, but save my life."

The *bichauliya* followed the Rajah, who was out hunting. She dressed herself in costly garments, and decked herself with jewels of rare beauty and value. When the Rajah saw such a lovely creature, a being like a real *peri*, in the midst of the jungle, he was astonished.

"Is this a resplendent creature of the race of the *devatas*, *gandharbas*, *daityas* or *nagas*, or is she really human? Let me inquire why she has come here. Is she not lovely?"

Thinking thus, the Rajah approached her, and, viewing her beauty at close quarters, fell in love with her at once.

The *bichauliya*, on her part, handed him a pearl necklace and a letter from her mistress and while doing so, said—

"You sir, I can see, have fallen in love with my beauty; but she who has written this, is a thousand times lovelier than I. Come with me and feast your eyes."

"The Rajah, enticed by this glowing description of the charms of the princess, agreed to accompany her faithful messenger. He forgot all about his own affairs, and, filled with the idea of the lovely princess, put the handsome *bichauliya* into his chariot and drove where she bade him go. The way was long, but at last they arrived near the palace of the love-sick princess. The Rajah now disguised himself as a *sadhu* and lit his fire within sight of her window. Daily, with the permission of her father, the princess used to come and feed the good *sadhu* with her own hands. At night, when every one was asleep, she would

visit him also. In this way the princess was very happy. No one recognised the disguised Rajah or suspected what was going on. One day Sri Aljunjamuttee went to her father and deliberately said things, which, she knew, would excite his anger. She succeeded well enough, for the king became so enraged that he ordered his *vazir* to turn her out of doors into the jungle. When she heard this royal command, Sri Aljunjamuttee pretended to be very unhappy, and cried bitterly, though secretly rejoicing in her heart. The incensed and implacable father's peremptory command, "Take her away at once," was of course obeyed implicitly and the princess was conveyed to the forest, and left there.

But in a very short time her lover came and joined her, and, after they had enjoyed themselves to their heart's content, he carried her off to his capital.

A Woman's Cunning

Jogsain was the name of a certain Rajah and his Rani's name was Sri Sanyaspati. She had a son born to her, who, when he grew up, was very beautiful. In the city over which Jogsain ruled there was a *jat* woman who fell desperately in love with the young prince, and though she used to see him every day on one pretext or another, yet she found no opportunity to sate her desires. To gain her object she disguised herself as a *jogi* and went to the Rajah's palace, giving out that she was well versed in *janter*, *manter* and *tanter* (talismans, spells and magic rites). Seizing a favourable opportunity, the pretended *jogi* said to the Rajah's son—

"If you come with me to a lonely place, I shall show you some wonders that will astonish you."

The prince and *jogi* talked over the proposal; the prince's curiosity was greatly excited, and he said—

"I have never been out alone at night, but I will accompany you, since you are a *jogi*, if you promise to raise the spirits of the dead in my presence."

The pretended *jogi* agreed to perform this great miracle to please the king's son, and the two started together on their strange, unholy business. When they had penetrated, side by side, some little way into the lonely jungles, the *jogi*, turning suddenly towards the prince, and taking him entirely by surprise, said sharply—

"Now do as I bid you, or I will kill you on this spot."

The prince, quite unprepared for such a contingency, became alarmed and lost his presence of mind.

The pseudo-*jogi* thereupon told her wishes without any circumlocution, and her companion willy-nilly yielded to her wicked desires.

The depth of woman's cunning is unfathomable! God created her; but Himself repents it.

The foregoing tales speak for themselves. They throw a considerable light upon the conduct of love affairs constantly going on behind the social curtain, and depict lively and true pictures of the perversities of the women's mind.

Metres used in this vast work of 7558 quatrains and couplets, however, are only sixteen in number, viz., *Chaupai*-4423, *Dohra*-1830, *Arilla*-690, *Swaiya*-185, *Bhujang*-221, *Kabitta*-25, *Sortha*-26, *Chhand*-24, *Chhappai*-5, *Rual*-2, *Tomar*-6, *Ruamal*-1, *Bhujang Prayat*-66, *Naraj*-1, *Bii*-16, *Totak*-18. The metre, also varies from adventure to adventure

or within a tale itself, in harmony with the movement of the plot or the individuality of the character.

One peculiarity noticed in the use of metres here is that different metrical patterns are adopted for the narration of these tales. While some tales are regulated by a single metre, there are others which have more than one; the maximum variations found in a tale are eight. An analysis of the metrical patterns governing different tales is given below as it may make a separate study by itself.

S. No.	Pattern	Total No. of tales
One-metre tales		
1.	<i>Chaupai</i>	54 ¹
2.	<i>Arilla</i>	1 ²
3.	<i>Bhujang Prayat</i>	1 ³
Two-metre tales		
4.	<i>Dohra and Chaupai</i>	146 ⁴
5.	<i>Dohra and Arilla</i>	6 ⁵
6.	<i>Chaupai and Arilla</i>	9 ⁶
7.	<i>Chaupai and Swaiya</i>	2 ⁷
8.	<i>Chaupai and Sortha</i>	1 ⁸
Three-metre tales		
9.	<i>Dohra, Chaupai and Arilla</i>	100 ⁹
10.	<i>Dohra, Chaupai and Swaiya</i>	8 ¹⁰
11.	<i>Dohra, Chaupai and Sortha</i>	6 ¹¹
12.	<i>Dohra, Chaupai and Chhappai</i>	2 ¹²
13.	<i>Dohra, Chaupai and Kabitta</i>	2 ¹³
14.	<i>Dohra, Chaupai and Totak</i>	1 ¹⁴

1.	95, 187, 197, 268, 274, 278, 279, 281, 283, 291, 293, 294, 299, 300, 301, 302, 304, 309, 311, 315, 316, 317, 319, 321, 324, 327, 328, 330, 331, 340, 343, 348, 349, 351, 352, 356, 358, 359, 361, 362, 363, 365, 368, 369, 373, 379, 383, 388, 390, 391, 396, 397, 398, 399.	54	5.	6, 146, 159, 219, 235, 237.	6
2.	262	1	6.	174, 238, 303, 360, 372, 378, 384, 400, 404	9
3.	286	1	7.	180, 367	2
4.	3, 4, 14, 22, 25, 26, 27, 30, 31, 32, 34, 36, 37, 38, 44, 45, 46, 47, 49, 50, 51, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 65, 67, 68, 69, 70, 71, 72, 74, 75, 76, 77, 78, 79, 83, 84, 85, 86, 87, 89, 90, 99, 100, 104, 105, 106, 107, 112, 113, 117, 121, 122, 126, 127, 134, 135, 140, 141, 163, 167, 168, 170, 171, 172, 178, 179, 180, 184, 185, 188, 189, 190, 191, 193, 196, 193, 215, 216, 229, 236, 239, 243, 248, 253, 263, 267, 272, 273, 275, 280, 282, 284, 287, 289, 292, 295, 298, 305, 306, 307, 308, 310, 312, 313, 314, 322, 323, 326, 329, 331, 332, 335, 337, 339, 341, 344, 345, 346, 347, 305, 353, 354, 355, 357, 364, 366, 370, 377, 381, 385, 385, 387, 389, 393, 431.	146	8.	318	1
			9.	5, 8, 9, 10, 11, 15, 16, 18, 19, 23, 28, 33, 35, 41, 42, 43, 48, 93, 119, 124, 138, 139, 143, 144, 145, 148, 149, 150, 151, 153, 154, 155, 156, 157, 158, 162, 165, 166, 169, 173, 177, 181, 182, 192, 194, 199, 201, 202, 204, 205, 207, 208, 210, 213, 214, 218, 221, 222, 224, 225, 226, 230, 231, 232, 234, 240, 242, 246, 247, 249, 250, 251, 254, 255, 256, 258, 260, 261, 264, 265, 269, 270, 271, 276, 277, 288, 290, 296, 333, 334, 342, 371, 374, 375, 376, 380, 382, 394, 395, 402.	100
			10.	39, 40, 80, 88, 94, 110, 186, 403,	8
			11.	13, 29, 64, 82, 132, 392	6
			12.	66, 130	2
			13.	72, 182	2
			14.	252	1

15.	<i>Dohra, Chaupai and Bhujang</i>	4
16.	<i>Dohra, Chaupai and Bhujang-Prayat</i>	1
17.	<i>Dohra, Bhujang and Totak</i>	1

Four-metre tales

18.	<i>Dohra, Chaupai, Arilla and Sortha</i>	5 ⁴
19.	<i>Dohra, Chaupai, Arilla and Swaiya</i>	9 ⁵
20.	<i>Dohra, Chaupai, Arilla and Bhujang</i>	3 ⁶
21.	<i>Dohra, Chaupai, Arilla and Bhujang Prayat</i>	2 ⁷
22.	<i>Dohra, Chaupai, Arilla and Chhand</i>	1 ⁸
23.	<i>Dohra, Chaupai, Arilla and Kabitta</i>	2 ⁹
24.	<i>Dohra, Chaupai, Arilla and Totak</i>	1 ¹⁰
25.	<i>Dohra, Chaupai, Arilla and Bijai Chhand</i>	1 ¹¹
26.	<i>Dohra, Chaupai, Swaiya and Kabitta</i>	1 ¹²
27.	<i>Dohra, Chaupai, Swaiya and Sortha</i>	3 ¹³
28.	<i>Dohra, Chaupai, Swaiya and Bhujang</i>	4 ¹⁴
29.	<i>Dohra, Chaupai, Sortha and Chhand</i>	1 ¹⁵
30.	<i>Dohra, Chaupai, Ruamal and Tomar</i>	1 ¹
31.	<i>Dohra, Swaiya, Bhujang and Totak</i>	1 ¹⁷
32.	<i>Dohra, Swaiya, Totak and Sortha</i>	1 ¹⁸

Five-metre tales

33.	<i>Dohra, Chaupai, Arilla, Swaiya and Bhujang</i>	5 ¹⁹
34.	<i>Dohra, Chaupai, Arilla, Swaiya and Totak</i>	1 ²⁰
35.	<i>Dohra, Chaupai, Arilla, Swaiya and Sortha</i>	1 ²¹
36.	<i>Dohra, Chaupai, Arilla, Sortha and Bhujang</i>	2 ²²
37.	<i>Dohra, Chaupai, Swaiya, Kabitta and Sortha</i>	1 ²³

Six-metre tales

38.	<i>Dohra, Chaupai, Arilla, Swaiya, Sortha and Kabitta</i>	1 ²⁴
39.	<i>Dohra, Chaupai, Arilla, Swaiya, Sortha and Bhujang</i>	1 ²⁵
40.	<i>Dohra, Chaupai, Arilla, Swaiya, Bhujang and Kabitta</i>	1 ²⁶

1.	101, 102, 120, 131	4	14.	96, 123, 125, 320	4
2.	285	1	15.	24.	1
3.	20	1	16.	92,	1
4.	211, 212, 223, 241, 259	5	17.	1	1
5.	52, 98, 129, 160, 161, 164, 206, 220, 233	9	18.	114,	1
6.	152, 175, 186	3	19.	2, 17, 137, 147, 195, 203, 405	5
7.	297, 331	2	20.	116	1
8.	136	1	21.	209	1
9.	7, 228	2	22.	91, 244	2
10.	200	1	23.	109	1
11.	267	1	24.	12	1
12.	108	1	25.	133	1
13.	103, 111, 118	3	26.	128	

41.	<i>Dohra, Chaupai, Arilla, Swaiya, Bhujang and Chhappai</i>	1 ¹
42.	<i>Dohra, Chaupai, Arilla, Swaiya, Bhujang and Naraj</i>	1 ²
43.	<i>Dohra, Chaupai, Arilla, Swaiya, Kabitta and Chhand</i>	1 ³
44.	<i>Dohra, Chaupai, Arilla, Bhujang, Chhappai and Chhand</i>	1 ⁴
45.	<i>Dohra, Chaupai, Swaiya, Bhujang, Bhujang Prayat and Sortha</i>	1 ⁵
46.	<i>Dohra, Chaupai, Sortha, Bhujang, Tomar and Ruamal</i>	1 ⁶
Seven-metre tales		
47.	<i>Dohra, Chaupai, Arilla, Swaiya, Chhappai, Bhujang and Chhand</i>	1 ⁷
Eight-metre tales		
48.	<i>Dohra, Chaupai, Arilla, Swaiya, Kabitta, Bhujang, Bijai and Totak</i>	1 ⁸

The large variety of these metrical patterns was evidently intended not for exhibiting scholarship and versatility but for relieving monotony and introducing charm. It is in the manner of all great poets of Hindi as well as of Sanskrit literature.

The *Pakhyan Charitra* is a great volume abounding in sentiments of laughter, eros, heroism, abomination and many others. Apart from the rich variety of entertainment and delectation provided by them, the reading of these tales would serve to put one on guard against dissolute and characterless men and women, and enable him to acquire the knowledge of ideal love and morality which are beneficial to life. Such tales sometimes impart far better moral lessons and practical wisdom than any dissertations of scholars can possibly do.

Dr. Mohan Singh Diwana in his *A History of Panjabi Literature*⁹, assessing the merits of the *Pakhyan Charitra*, has aptly said, "The narration is brief and rapid; phraseology, apt and pregnant; style, adequate generally and at required places impassionate, elaborate or sententious; psychology, extremely interesting so far as the woman huntress is concerned; and amassing of facts, most remarkable and inclusive." In addition to this, as regards the technique of the most of the tales of the *Pakhyan Charitra*, there seems to be much skill in the co-ordination of the various parts. Separate parts are strictly subordinated to the whole. Singleness of aim and singleness of effect, the two great essentials of a good short story, have been maintained. Plots are spun in a realistic way. Characters are beautifully sketched and proper care has been taken to give local colouring introducing adequate descriptive passages. The whole evolvment is, therefore, simply masterly.

There is hardly any aspect of human life that has not been touched in the narration of these tales. All the stages in the drama of life are portrayed in its characteristic eccentricities and vicissitudes. The so-called kings, *sadhus*, *qazis* and *pandits*, with all their professions to virtue and culture are subject to the same weaknesses as the peasant and the pauper. The woman is the victim of, as well as the power over, man.

These tales make a very valuable contribution to the limited stock of literary romances in the Hindi literature.

1.	217	1	5.	116	I
2.	142	1	6.	97	1
3.	81	1	7.	21	1
4.	245	1	8.	266	1
9.	H. P. L., 41.				I
Grand Total					404

17. JAFARNAMAH

I

The *Jafarnamah*¹ known as *Zafarnama* (Epistle of victory) in Persian², is a letter of protest written by Guru Gobind Singh to Aurangzeb in reply to a summons from him. It was written at Dina³ to which place the Guru was driven by the army of Aurangzeb that fell upon him while he was staying at Machhiwara after his withdrawal from Anandpur. It is written in Persian verse and is a clear evidence of its writer's scholarship in Persian. The *Zafarnama* has two parts and is composed in 111 *Baits* or couplets. In the first part, which is an invocation to God, he enumerates the attributes of God in praise of Him, and seeks His blessings to resolve his difficulties.

The second part is *Dastan*—tale or address to the king emperor. While Guru Gobind Singh compliments Aurangzeb as a king of kings, as an expert swordsman and rider, generous to his co-religionists and prompt to kill the enemies, firm as a mountain in battle, etc., he condemns him for breach of faith and perjury. He had withdrawn from Anandpur on an assurance of safety given to him with an oath on the Quran but on his way to Malva, at Chamkaur, he was taken by surprise and forced into a pitched battle with only forty of his surviving comrades, against overwhelming odds. All his comrades as well as his two sons were killed in the action. For this treachery and lack of faith, says Guru Gobind Singh, God would not know him and would not receive him despite all his pomp and power. He, therefore, would not accept the invitation of such a false king who did not keep his word and did not fear the wrath of God.

After charging the emperor thus, Guru Gobind Singh reminded him that change was inevitable and that a revolution was not far off and that even though he had become strong by such acts of treachery, he was laying an axe at the roots of his kingdom. Indignantly he warned him that unarmed and forlorn as he was, he was "like a coiled snake", and the fire of revolt that he had kindled, would not be quenched even if a few sparks had been put out, and that it would blaze up into a mighty conflagration.

Lastly, Guru Gobind Singh asserts his right to revolt, saying,

"When all the remedies have failed, it is but lawful to resort to the sword⁴".

The Guru has a very telling power of description and can conjure up a whole scene in very concrete words without being prolific. His mastery over the art of description is evident from the account of the battle of Chamkaur which is incidentally given in the *Zafarnama*. He says,

"Thine army came clothed like blue-bottles, and all of a sudden charged with a loud shout.⁵"

"Every soldier of thine who advanced beyond his defences to attack my position, fell deluged in blood.⁶"

"Thy troops who had committed no aggression received no injury at our hands.⁷"

"When I saw that Nahar Khan had entered the fight, I quickly gave him the taste of my arrow.⁸"

"Many soldiers who came with him and boasted of their prowess ignominiously deserted the field of battle.⁹"

"Another Afghan officer advanced like a rushing flood, an arrow, or a musket ball.¹⁰"

1. Dasam Granth, p. 1362.
6. J. N., (27)

2. S. R., Vol. V., 201.
7. J. N., (28)

3. S. R., Vol. V., 201
8. J. N., (29)

4. J. N., (22)
9. J. N., (30)

5. J. N., (26)
10. J. N., (31)

"He made many assaults, received many wounds and at last, while in the act of killing two of my Sikhs, was himself killed.¹"

"Khawaja Murdud remained behind a wall and came not forth like a man.²"

"Had I but seen his face, I would certainly have bestowed an arrow on him too.³"

"At last many were killed on both sides by showers of arrows and bullets.⁴"

"And by the showers of arrows and bullets the earth became red as a rose.⁵"

"Heads and legs lay in heaps as if the field were covered with balls and play sticks.⁶"

"The whizzing of arrows, the twanging of bows and a universal hubbub reached the sky.⁷"

"Men, the bravest of the brave, fought like mad men.⁸"

"But how could forty, even of the bravest, succeed when attacked by a countless host.⁹"

"When the lamp of day was veiled, the queen of night came forth in her splendour.¹⁰"

"And God who protected me showed me the way to escape from mine enemies.¹¹"

"There was not a hair of my head touched, nor did I in any way suffer.¹²"

Here again the Guru strikes his individual note by introducing two phrases, *Sach-he Patshah*¹³ and *Zazdan Akal*¹⁴, each made of one Hindi and one Persian word. Such hybrid combinations are found even in his devotional and other works which go to prove the common authorship of these works.

The metre scheme followed in the *Zafarnama* is the one already successfully tackled by Masnavi writers like Firdausi and Nizami. The metre is *foulan, foulan, foulan, foul*.¹⁵

In the use of language the Guru is very direct, lucid, frankly ruthless and economical of words.

The purpose of writing the epistle was clearly to soften down the monarch and hammer home the cruelty and deception practised by him.

This epistle is a very convincing evidence that its writer had mastered the Persian idiom and its use, and could wield it with the felicity of expression of a Persian. Had he any shadow of doubt about his proficiency in the use of the language, he would never have thought of addressing Aurangzeb in Persian and that too in verse. There is hardly any example of a man of Guru's status addressing his contemporary and antagonistic king in verse.

The *Zafarnama*, though in Persian, is a beautiful specimen of epistolary poetry in the *Dasam Granth*. In the *Krishnavtar*¹⁶ also, which is in *Braj*, we come across a somewhat similar form of poetry where Rukmini secretly sends a letter to Krishna for taking her away from her people.

2

(18. HIKAYATS)

The *Hikayats* or Tales are also in Persian verse, comprising eleven tales¹⁷ in 752 *bait*s or couplets. They are believed to have been composed by Guru Gobind Singh himself

17.	Hikayat No.	Total Couplets	Hikayat No.	Total Couplets
	2.	65	8.	47
	3.	57	9.	44
	4.	139	10.	179
	5.	51	11.	60
	6.	40	12.	21
	7.	49		Grand Total 752

1. J. N., (33) 2. J. N., (34) 3. J. N., (35) 4. J. N., (36) 5. J. N., (37) 6. J. N., (38)
 7. J. N., (39) 8. J. N., (40) 9. J. N., (41) 10. J. N., (42) 11. J. N., (43) 12. J. N., (44)
 13. J. N., (71) 14. J. N., (106) 15. *Zafarnama* (Nanak Chand Naz), 12 16. K. A., (1975-77)

as "admonitory of Aurangzeb" and are further supposed to have been sent to the emperor along with the *Zafarnama* through Bhai Daya Singh and Bhai Dharam Singh who had survived the battle of Chamkaur and escaped to Dina with the Guru.¹ There are, however, others who believe that these *Hikayats* could not have been sent along with the letters and that these have nothing to do with, nor have any bearing on the letters². A study of the *Hikayats* favours the latter view. The theme of the first two tales is political, no doubt, but the other nine illustrate the deceit of women, and as such, they could not be a fitting companion to the *Zafarnama*, the theme and the tone of which are exalted. Some of these are translations from the *Pakhyan Charitra*. The introductory verses³ bear the stamp of Guru Gobind Singh's hand. The diction, the rhythm and the vigour of the lines are peculiarly Guru Gobind Singh's own. The hybrid character of the language, partly Braj and partly Persian⁴, attests the style and manner of the same writer. The style of the *Hikayats* is also similar to that of the *Zafarnama*. This similarity indicates that these tales also were written by the author of the *Zafarnama*. It is, however, difficult to make out definitely how, why and when these tales were compiled.

Of these eleven tales, the first is that of king Mandhata who nominates, after a trial, his fourth son as his successor. The second tale relates how at the death of the king of China, his ministers took up the work of administration with perfect co-operation among themselves. The third is a tale of Chhatramati who forced Subhatta Singh into marriage with her after defeating him in a battle. The fourth *Hikayat* tells the story of a Qazi's wife who murdered her husband and entered secretly into the harem of Raja Subal. In the fifth tale the brave daughter of a prime minister rescued the Raja from the clutches of his enemy and then whipped him for his folly, all incognito. The sixth tale appears to be legendary; the niece of Asfandyar, a virgin queen bore a son but got rid of the child to escape shame and scandal; after long she discovered him alive and adopted him as her heir-apparent. The seventh and the eighth *Hikayats* are tales of infidelity of two queens to their respective husbands. The ninth tale gives an account of the prince and the prime minister's daughter who eloped into a foreign land. In the tenth tale a woman, probably of high rank or noble origin, steals two horses from the stables of Sher Shah to offer them as a wedding gift to her lover. The last *Hikayat* is a story of a dare-devil woman who murdered her lover, lest he should betray her, and then did away with the informer of her crime.

In the *Dasam Granth*, these *Hikayats* (tales) bear no heading. They are given immediately after the *Jafarnamah*. The first tale bears serial number 2. With the eleventh tale which is numbered as the twelfth composition, this series ends, also ending the complete works of the *Dasam Granth*.

1. H.S., 359; S. R. Vol. V., 206.

2. *Dasam Granth Nirnai*, 133.

3. Compare *Hikayat* 2 (1)

4. Compare *Hikayat* 2 (4)

CHAPTER IV

THOUGHT VALUE

Introduction : A Retrospect

The *Adi Granth* has been a perennial source of inspiration to the Sikh devotional poets since Guru Nanak. He handed down to his successors, his own compositions together with the collections he had made of the devotional pieces of other saints, whose disciples he had met during his travels all over north India, and the Punjab. Each Guru drew upon this fountain head and contributed his own *shabads* to it. Guru Gobind Singh put, on the accumulated body of the verse, his seal of finality, without adding, however, any verses of his own. It has been said that he could quote chapter and verse from it. It is asserted by some that the last version of the *Adi Granth* was dictated by him to Bhai Mani Singh at Damdama, from memory alone¹. Daily recitations of the *Granth*, sermons on its text, and private devotional readings from it, have made *Gurbani* the most important, the most effective and the most dominating influence in the life of the pious followers. No wonder that the Tenth Guru was most deeply influenced by the various strains of this spiritual chorus.

The *Adi Granth* may be divided into two parts, the *bani* of the Gurus and the *bani* of the *Bhaktas* including Baba Farid, a Muslim Sufi saint. Both the parts have a deep spiritual unity between man and his Maker, and stress the need for His Grace in the merging of the finite with the Infinite; while the *Gurbani* follows the *Nirguna* philosophy of Kabir, in the *bani* of the *Bhaktas* all the three schools, the Sufism of Baba Farid, the Vaishnavism of Ramanand, and the Krishna cult of Surdas and Mira Bai are represented.

Nanak, it is suggested, pinned his faith, like Kabir, in *Nirguna* Brahma and deprecated differences arising from the clash of creeds or dogmas². Nanak, Dadu, Sundardas, and several others, says Dwivedi elsewhere³, were deeply indebted to him; and his ideas and examples guided their line of thought and mode of devotion. Likewise Kabir's poetry was the model on which other saints fashioned their songs. Kabir provided both the impulse and the pattern for the *Nirguna* poetry and deserves special consideration as its founder.

The devotional, didactic as well as satirical verse of Guru Gobind Singh follows in the wake of Guru Nanak's, for which again, we find a precedent in Kabir. The corner stone of *Nirguna* Philosophy, as professed by these saintly poets, is the idea of a single, impersonal omnipresent God. While, on the one hand, these saintly poets denounce most vehemently the worship of many gods, idols or symbols, on the other, they dwell at length upon the immanence

1. S. R., Vol. V, 223; G. G. G. S., cxiii

2. H. L., 38

3. H. L., 34

or the all-pervasiveness of the Deity¹. The conception of the *Nirguna* and the idea of inner realisation, of absolute oneness with it are the basic facts on which the superstructure of Kabir's mystic, half-sufi and half-vedantic creed, is erected². To this, however, must be added the Vaishnava conception of complete dependence on the mercy of God³, the infinite grace of the Infinite power, the democratisation of religion, the extending of the privilege of *Bhakti* to all, irrespective of caste or sex⁴, and also, the use of vernacular⁵ in place of Sanskrit.

The fifteenth century was, as we have seen above, remarkable for the great religious revival led by Namdev, Ramanand, Kabir, Mira Bai, Guru Nanak and others. The movement was wide spread among the people and dominated by religious ideals. Being a popular movement, it adopted the vernacular as the medium of its expression. This was a great adventure on the part of the *Bhakta* poets who, as Keay puts it, 'had to feel their way' as the earliest authors in this language. It is, no doubt, true that the period (1400-1550) was "the youth of Hindi Literature⁶."

Emphasising the intimate relation between the religious poetry and the vernacular, Keay adds that from the point of view of Hindi literature the significance of the movement initiated by Ramanand was depending for its literature almost entirely on the vernacular. The followers and successors of Ramanand practically gave up the use of Sanskrit; and this, of course, gave a great impetus to the development of Hindi literature⁷.

When Guru Nanak (1469-1538) wrote, Kabir's influence was at its height and the movement had spread all over the country. But when Guru Gobind Singh (1666-1708) attempted devotional verse, things were quite different. It marked the end of the period of the *Bhakti* movement, during the eighteenth century, and coinciding as it did, with the time of decay of the Mughal Empire, it registered a decline in the high quality of Hindi literature and does not contain many writers of first rate excellence⁸.

Elucidating the creed of Kabir, Dr. Dwivedi adds, that his more practical teachings stress the importance of a strictly moral conduct, refute false modes of worship and prevalent superstitions and advocate mutual tolerance between the Hindus and the Muslims as between sons of the same father. While his utterances communicating his spiritual convictions have a tone of lofty serenity and sweetness, his teachings, when he appears in the role of a reformer, are vehement and provocative⁹. The three strains, viz., 'a tone of lofty serenity and sweetness' born of a spiritual conviction, the importance of mutual tolerance and moral conduct, and the refutation of the false modes of worship and prevalent superstitions, mentioned above, are found in the poetry of Guru Nanak as well as ⁱⁿ that of Guru Gobind Singh.

In the *Dasam Granth*, the *Jap*, *Akal Ustat*, *Gian Prabodh*, *Sri Mukhbak Swaiyas* and *Shabad Hazare* contain the devotional poetry of Guru Gobind Singh. In addition to these his devotional thoughts are revealed in some parts and stray verses of his ^{the} secular works of the *Dasam Granth* as well. We shall now examine the religious poetry of the

1. H. L., 27

2. H. L., 36

3. H. L., 30

4. H. L., 31

5. H. L., 31 ; H.H.L., 8

6. H. H. L. 8,9

7. H. H. L. 19, 21 ; H.L., 31

8. H. L., 9,10

9. H. L. 36

Dasam Granth in detail, in its different phases, (a) doctrinal, (b) devotional, (c) didactic and (d) satirical.

(a) DOCTRINAL POETRY

GOD

1. Sachchidanand

According to Guru Gobind Singh, God is ever true, conscious and blissful :

“God is ever the Supreme Truth, the Supreme Consciousness and the Supreme Bliss¹.”

2. Ever Tranquil

In His play of life and death, according to Guru Gobind Singh, God is :

“Ever Calm²” ; “Without anxiety³” ; “Without desire⁴” ; “Free from pain⁵” ; “Enjoyer of bliss⁶” ; “Like the sky above the earth, calm and deep⁷.”

3. Above Birth, Death and Worldly Entanglements

God is above birth and death, and free from worldly entanglements :

“Thou art fatherless, motherless, unbegotten, above birth and death⁸.”

“He is without body⁹”

“God is without passion, without colour, without form, without outline ;

He is without worldly love, without anger, without enmity, without jealousy ;

He is without *karma*, without error, without birth and without caste ;

He hath no friend, no enemy, no father, no mother.¹⁰”

He hath no worldly attachment, no house, no desire, no home.

He is invisible, without distinguishing dress, and unborn.¹¹”

“He hath no disease, no sorrow, no worldly love, no mother.

No *karma*, no superstition, no birth, no caste,

He hath no jealousy, no garb and is unborn.

I bow to Him as One : I bow to Him as One¹²”

1. सदा सचदानंद । Jap, (198), Jap, (58) 2. त्रितापे । Jap, (13) 3. निश्चित । Jap, ((138) 4. त्रिकामे । Jap, (11)

5. अजूपे । Jap, (9) 6. प्रभोगे । Jap (15) 7. जिमीनुल जमा हैं । अमीकुल इमा हैं ॥ Jap, (158)

8. तात मात न जात जा करि जनम मरन बिहीन । Jap, (82) 9. देह बिहीन । A. U. (247) Cf. अकायम् । Yaj. IV, (8)

10. न रागं न रंगं न रूपं न रेखं ।
न मोहं न क्रोहं न द्रोहं न द्वैखं ।
न करमं न भरमं न जनमं न जातं ।
न मित्रं न सत्रं न पित्रं न मातं । A.U., (91)

Cf. He has neither form nor colour, nor even outlines.—Adi Granth, Mahala 1, Sorath, 6 : 2.

11. समोऽहं सर्वभूतेषु न मे द्वेष्योऽस्ति न प्रियः । —Bhagvadgita IX, (29)
न नेहं न रोहं न कामं न धामं ।
— ॥
अलेखं अभेखं अजोनी सरूपं ।
... .. ॥ A.U., (92)

12. न रोगं न सोगं न मोहं न मातं ।
न करमं न भरमं न जनमं न जातं ।
अद्वैखं, अभेखं, अजोनी सरूपे ।
नमो एक रूपे नमो एक रूपे । A.U., (94)

Cf. The Unseen, Infinite, Unattainable and Imperceptible has no time (or) destiny.—Adi Granth, Sorath, 6 : 1, Mahala 1.

संकट नहीं परे, जोनि नहि आवै, नाम निरंजन जाको रे । —Adi Granth, Gauri, Kabir.

"Thou hast no son, no grandson, no foe, no friend,
No father, no mother, no caste, no descent¹."

"Thou were never born in the world ;
Wherefore every one describeth Thee unborn.²"

"He hath no worldly love, no home, no grief, no relation,

.....
He hath no caste, no lineage, no friend, no minister.

I bow to the One Independent Being ! I bow to the One Independent Being³ !"

"Without body, colour or attachment, caste, lineage or name.⁴"

4. The Origin and Destiny of all Creation

God, according to Guru Gobind Singh, is the source of all life, which ultimately merges in Him :

"As from one fire millions of sparks arise,
Though rising separately, they unite again in the fire;
As from the heap of dust, several particles of dust fill the air,
And on filling it again blend with the dust ;
As in one storm millions of waves are produced,
The waves being made of water all become water ;
So from God's form non-sentient things are manifested,
And, springing from Him, shall be united in Him again⁵".

This single passage shows the predominantly *Vishishtadvaita* position of the Guru's thought.

1. Jap. (148)

2.

जोनि जगत मै कबहूं न आया ।
याते सभौ अजोन बताया ।

Ch.A., Intro., (13)

3.

न नेहं न गेहं न सोकं न साकं ।

... ..

न जातं न पातं न मित्रं न मंत्रे ।

A. U., (104)

नमो एक तंत्रे नमो एक तंत्रे ॥

अंग राग न रंग जाकहि जात पात न नाम ॥

Jap, (84)

Cf. न तस्य प्रतिमा अस्ति । Yaj. XXXII, (3)

जैसे एक आग ते कनूका कोट आग उठे निआरे निआरे हुइ कै फेरि आग मै मिलाहिगे ॥

जैसे एक धूर ते अनेक धूर पूरत है धूर के कनूका फेर धूर ही समाहिगे ॥

जैसे एक नद ते तरंग कोट उपजत है पान के तरंग सबै पान ही कहाहिगे ॥

तैसे बिस्व रूप ते अभूत भूत प्रगट हुइ ताही ते उपज सबै ताही मै समाहिगे ॥

A.U. (87)

Cf-

जलते ऊठहि अनिक तरंगा ॥ कनिकभूख न कीने बहु रंगा ॥

बीज बीजि देखिउ बहु परकारा ॥ फल पाके ते एकं कारा ॥—Adi Granth, Suhi Mahala 5

'The universe comes from God, lives in Him, and returns to Him' is an expression commonly used in the *Upanishads* and *Mahabharat*. In the *Bhagavadgita* creation is represented as evolving from God, as the world at the approach of day slowly emerges from the darkness of night, and again dissolving or vanishing in Him as the world disappears after evening twilight.—S. R., Vol. V, 329.

"Arjuna, at the end of every Kalpa (Brahma's day) all beings enter My Prakriti (the Prime Cause), and at the beginning of every Kalpa, I bring them forth again.—Bhagavadgita IX, (7)

"In a thousand pots one air ; the pots break and the same (air) remains—Adi Granth, Suhi, 1 : 3 Mahala 5

"As small sparks come forth from fire, thus do all bodies, all worlds, all beings, come forth from the One."—*Brihadaranyak Upanishad*, II, i, (20)

5. Eternal and Infinite

God, according to Guru Gobind Singh, is without beginning, without end, without measure, without equal:

“Thou art incomprehensible, O God, and fearless ;
Thou art most powerful, the Creator of sea and land
Thou art the unshaken, endless, unequalled, immeasurable Lord.¹”
“Boundless is His form, boundless is His voice².”
“Thou art an Immortal Being, Self-luminous, described Immeasurable in might.³”

6. An Eternal Mystery

God's mystery has baffled all the ages. He is, indeed, a mystery but a benevolent mystery :

“Thou art unascertainable⁴.”
“Thou art unattainable and sublime⁵.”
“Thou art hidden among the hidden⁶.”
“Thou hast no form or feature, no caste or lineage,
None can describe Thy appearance, colour, mark or garb.
Thou art an Immortal Being, Self-luminous described Immeasurable in might.
Almighty Lord of millions of celestial kings, Thou art counted as the Sovereign of sovereigns.
Thou art the Lord of the three worlds. Gods, men and demons, woods and even the blades of
grass declare Thee beyond all things in nature.
Who can describe all Thy names ? The wise recount only such of Thy attributes as are
revealed by Thy works⁷.”

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|----|---|------------|
| 1. | असंभ रूप अनभै प्रभा अति बलिसट जलि थलि करण । | |
| | अच्युत अनंत अद्वै | G.P., (32) |
| 2. | अनहद रूप अनाहद बानी । | A. U., (5) |
| 3. | अचल मूर्ति अनभउ प्रकास अमितोजि कहिजै । | Jap, (1) |

Cf. He does not undergo the least change—V.S., (ii) i, 27.

The Upanishads declare that He is *avikari* or changeless, *nityam* or eternal.—Radhakrishnan : Indian Philosophy, Vol., II, 443

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|----|---------------------------|--------------------------------------|-----------------------------|
| 4. | त्रिबुक्क हैं । Jap, (37) | 5. अगाधि हैं । अनूप हैं । Jap, (127) | 6. गैबुलगैब है । Jap, (108) |
|----|---------------------------|--------------------------------------|-----------------------------|

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|----|--|----------|
| 7. | चक्र चिहन अरु वरन जात अरु पात नहिन जिह ॥
रूप रंग अरु रेख भेख कोऊ कहि न सकति किह ॥
अचल मूर्ति अनभउ प्रकास अमितोजि कहिजै ॥
कोटि इंद्र इंद्राणि साह साहाणि गणिजै ॥
त्रिभवण महीप सुर नर असुर नेत नेत बन त्रिण कहत ॥
त्व सरबनाम कथै कवन करम नाम वरनत सुमति ॥ | Jap, (1) |
|----|--|----------|

Cf. न संखं न चक्रं गदा न सिआमं असचरज रूपं रहंत जनमं ।—Adi Granth, Slok Sahiskrit Mahala 5

महिमा न जानहि वेद ब्रह्मे नहीं जानहि भेद ।
अवतार न जानहि अंत परमेसुर पार ब्रह्म बेअंत ।
संकरा नहि जानहि भेव, खोजत हारे देव ।
देवीआ नही जानै मरम सभ ऊपर अलख पारब्रह्म ।

—Adi Granth, Ramkali Mahala 5

“To Thee who art eternal, who art merciful,
Who art invisible and sublime,
“To Thee I bow again and again.¹”
“Who art formless, indeterminable incorporeal, and unborn.
To thee I bow again and again².”
“Who art imperishable, indestructible, nameless and abodeless! To Thee I bow again and again³.”
“Gods do not know Thy secret, nor the Vedas, nor Muslim Books.
Thou hast no form, colour, caste or lineage, how can Thou be known ?
Thou art fatherless, motherless, unbegotten, above birth and death.
At Thee the wise wonder, and the three worlds wonder⁴.”

God is, indeed, an impenetrable mystery which sages, prophets, and seers have failed to make out :

“Narad, Ved Vyas and other countless great *Munis* are weary of meditating on Him and are undergoing pains.

All the Gandharvas are tired of singing His praises and countless celestial maidens are weary of dancing,

The mighty gods like Vishnu have sought Him in vain.
But no one has penetrated His mystery⁵.”

“The astrologers, the *Karm Kandis*, the religions, the Vedas, the Trinity comprising Vishnu, Shiva and Brahma know not His secret.

Millions of Indras, Upindras, Vyas, Sanak, Sanat Kumar and others are weary^{of} singing of His praises; Brahma is bewildered (at His vastness)⁶.”

- | | | |
|-----|---|--------------|
| 1. | नमस्तवं अकाले । नमस्तवं क्रिपाले ॥
नमस्तं अरूपे । नमस्तं अनूपे ॥ | Jap. (2) |
| 2. | नमस्तं अभेखे । नमस्तं अलेखे ॥
नमस्तं अकाए । नमस्तं अजाए ॥ | Jap. (3) |
| 3. | नमस्तं अगंजे । नमस्तं अभंजे ॥
नमस्तं अनामे । नमस्तं अठामे ॥ | Jap. (4) |
| 4. | देव भेव न जानही जिह बेद अउर कतेव ॥
रूप रंग न जात पात सु जानई किह जेब ॥
तात मात न जात जाकरि जनम मरन बिहीन ॥
चक्र बक्र फिरै चतुर चक्र मान ही पुर तीन ॥ | Jap. (82) |
| 5. | नारद आदक बेद धिआसक मुनि महान अनंत ॥
धिआइ धिआइ थके समै कर कोट कसट दुरंत ॥
गाइ गाइ थके गंधर्व नाच अपछु अपार ॥
सोध सोध थके महासुर पाइओ नहि पार ॥ | A. U., (200) |
| Cf. | नारद से सुक व्यास रटै पचि हारे तउ पुनि पार न पावै ॥—Sujan Raskhan | |
| 6 | जनम जाता करम गिआता धरम चार बिचार ॥
बद भेव न पावई सिव रुद्र अउ मुख चार ॥
कोट इंद्र उपइंद्र बिआस सनक सनतकुमार ॥
गाइ गाइ थके सबै गुन चक्रत भे मुख चार ॥ | A.,U.(198) |

7. Omnipresent

God is omnipresent as love. It is impossible to describe or define Him :

“Thou art the Primal Being, who never began, unborn, endless,
Worthy of all praise, revered in the three worlds, luminous, mysterious. all prior and above all.
Thou art the preserver, destroyer and the ultimate death of all.
Immovable and happy, Thou residest in every place.¹”

“Thou hast no name, home or caste, no form, colour, or mark,
Thou art the Primal Being beyond all, birthless, primal and perfect.
Thou art placeless, without a guise, appearance or mark, without attachment.
Thou pervadest everywhere in the form of love²”.

“The One God is contained in all.³”

“The whole world entangled in false ceremonies hath not found God’s secret.⁴”

“Thou art immanent in every form, absorbed in the contemplation of reality, O Destroyer
of births⁵”.

“He is far from all and near all.⁶”

“Thou art both qualitiful and qualitless.⁷”

“Immovable and happy thou residest in every place.⁸”

8. Omniscient

The Creator is not only universal and eternal, but, at the same time, present in the heart of every creature of His, and knows even the innermost :

“He knoweth what is within every heart,
And the sufferings of the good and bad.
He is pleased as He casteth a look of favour

1. आदि रूप अनादि मूर्ति अजोन पुरख अपार ।
सरबमान त्रिमान देव अभेव आदि उदार ।
सरबपालक सरबघालक सरब को पुनिकाल ।
जत्र तत्र बिराजही अवधूत रूप रिसाल । Jap, (79)
- cf. एषो ह देवः प्रदिशो ऽनु सर्वाः । Yaj. XXXII (4) स श्रोतः प्रोतश्च विभूः प्रजासु । Yaj. XXXII, (8)
2. नाम ठाम न जात जाकर रूप रंग न रेख ।
आदि पुरख उदार मूर्ति अजोन आदि असेख ।
देस और न भेस जाकर रूप रेख न राग ।
जत्र तत्र दिसा बिसा हुइ फैलिओ अनुराग । Jap, (80)
3. एकह आप सभन मो बिआपा । Ch. A., Intro, (35)
- cf. सरब निवासी सदा अलेपा, सभ सहि रहिआ समाइओ ।—Adi Granth, Sorath Mahala 5
पूर रहिआ सरब ठाइ हमारा खसम सोइ ।—Adi Granth, Fsa Mahala 5
It stands pervading all.—Bhagvadgita X111/13 (iv). There is only one God who is hidden within us all.
—Swetaswatara Upanishad 1v, (ii)
4. कूर क्रिआ उरभियो सभ ही जगु स्त्री भगवान को भेद न पाइओ । A.U., (30)
5. पूर रहयो सभ ही घट कै पट तत्त समाधि सुभाव प्रकासी ॥ Swaiya, (2)
5. घटि घटि माधउ जीआ । घट घट रहिआ समाहिओ ॥—Adi Granth, Sorath Mahala 5
6. सभ ते दूरि सभन ते नेरा । A. U., (4) 7. कहुं त्रिगुन अतीत कहुं सुरगुन समेत हो । A. U., (11)
8. जत्र तत्र बिराजही अवधूत रूप रसाल ॥ Jap, (79)

On all, from the ant to the huge elephant¹’.
 “He is grieved when His saints are grieved,
 And happy when His saints are happy.
 He knoweth everyone’s sufferings
 And every secret of man’s heart²’
 He is a searcher of all hearts³’.

9. Omnipotent

The Creator is the ‘Sovereign of sovereigns’, ‘the Lord of the whole creation’ :

“Almighty, Lord of millions of celestial kings,
 Thou art counted as Sovereign of sovereigns,
 Thou art Lord of the three worlds.
 Gods, men and demons, woods and even the blades of grass, declare thee beyond all things
 in nature⁴’.
 “Thou art the pardoner of sins,
 The King of kings,
 The Provider of means
 And the Giver of livelihood⁵’.

10. A Trinity

God is Himself the Creator, the Preserver and the Destroyer, all in one :

“The eternal Being that hast established the entire order of creation.

... ..

1. घट घट के अंतर को जानत । भले बुरे की पीर पछानत ॥
 चीटी ते कुंचर असथूला । सभ पर क्रिपा द्रिसटि करि फूला ॥ P. Ch., 405 (387)
 Cf. It is I who am installed in the hearts of all (as their inner witness).—Bhagvadgita XV, (14)
 He is residing in the *heart* of man.—V.S., 1, 2, 7.
 God’s dwelling place is the heart of man.—Katha Upanishad, II, iii (17)
2. संतन दुख पाए ते दुखी । सुख पाए साधन के सुखी ॥
 एक एक की पीर पछानै । घट घट के पट पट की जानै ॥ P. Ch., 405, (388)
3. सभ घट घट के अंतरजामी । A. U., (2)
 Cf. पूर रहिआ घट अंतर जामी ।—Adi Granth, Bhairau Mahala 5
 स विधाता धामानि वेद भुवनानि विश्वा ।—Yaj., XXXII, (10)
 वह जगदुत्पादक ईश्वर सब जगत् और स्थानों को जानता है ॥
 “Thou seest even when I try to hide”.—Adi Granth, Sri 31 : 1—4, Mahala 1
4. कोटि इंद्र इंद्राणि साह साहाणि गणिजै ॥ Jap, (1)
 Cf. त्रिभवण महीप सुर नर असुर नेत नेत बन त्रिण कहत ॥ Yaj. XIII, (4)
 पतिरेक आसीत । स दाधार पृथिवीं द्यामुतेमाम्.....॥
 He has the qualities of..... *omnipotence*.—V.S., (i) 2, 1—2 (ii) 1, 30.
5. कि अफुवल गुनाह है ॥ कि साहान साह है ॥ Jap, (109)
 Cf. कि कारन कुनिंद है ॥ कि रोजी दिहंद है ॥
 He is the Creator, the Omnipotent, the Bounteous. He provideth His Creatures with sustenance.
 —Adi Granth, Asa-Di-Var, Pauri XXIV (2)

Thou, out of Thyself, created the Universal frame and Thou makest and unmakest all¹”.

“Thou art the preserver, destroyer and the ultimate death of all²”.

He is the Creator and Destroyer of the world;
He supporteth life on sea and land.³”

“It is He who knows the right conduct and all that is good in this world.
He is the Primal Being, Limitless, the Lord of Maya, the Destroyer of the mighty and the wicked
He is the giver of food and the inspirer of wisdom.
Even kings respect Him.
He is the Creator of the several Vedas, Vyas and millions of Indras and fifty-two incarnations⁴”..

“Without body, colour or attachment, caste, lineage or name,
Thou art the Destroyer of pride, the Punisher of the wicked, and the Giver of salvation
and success⁵”.

“He destroys the wicked and feeds the world. He is beginningless.
He chastises the wicked and reduces the strong to atoms. He is from the very beginning
and is indivisible⁶”.

1. आदि देव अनादि मूर्ति थापिओ सब जिह थापि ॥
... ..
सरब बिस्व रचियो सुयंभव गड़न भंजनहार ॥ Jap, (83)
- Cf. अहमादिहि देवानां । Bhagvadgita, X (2) स्वयंभूः । Yaj., XL, (8)
2. सरबपालक सरबघालक सरब को पुनि काल ॥ Jap, (79)
स ब्रह्मा स शिवः.....स एव विष्णुः ।—Kaivalya Upanishad I,(8)
3. लोगन के करता हरता जल मंथल मै भरता प्रभ वै है । A. U. (246)
- Cf. He provideth His creatures with sustenance.— di Granth, Asa-Di-Var, Pauri XXIV (2).
That knowable substance is the sustainer of beings (as Vishnu), destroyer (as Rudra) and creator (as Brahma).
—Bhagvadgita X III/16 (iii and iv)
4. *Brahman (ब्रह्मा)* is the origin, support and end of the world—V.S., (i) 1, 2 (ii) 4, 23—7 (ii) 2, 3.
खिसटाचार बिचार जेते जानीऐ सब चार । आदि देव अपार स्त्रीपति दुसट पुसट प्रहार ॥
अन्न दाता गिआन गिआता सबमान महिंद्र । बेद बिआस करे कई दिन कोट इंद्र उपइंद्र ॥ A.U.,(197)
खिन महि थाप उथापन हारा, कोमत जाइ न करी ।
राजा रंक करै खिन भीतर, नीचहि जोति धरी ।
धिआइऐ अपनो सदा हरी । —Adi Granth, Goojari Mahala 5
छिन महि राउ रंक कउ करई, राउ रंक कर डारे ॥
रीते भरे भरे सखनावै यहि ताको बिवहारे ॥ —Adi Granth, Bihagara Mahala 5
He Himself createth, and He himself again destroyeth.—Adi Granth, Asa-Di-Var, Pauri XXIII, (2)
It is for Him who made the world to take care of it.—Adi Granth, Asa-Di-Var, Pauri XXIII, (4)
5. अंग राग न रंग जा कहि जात पात न नाम ॥
गरब गंजन दुसट भंजन मुकत दाइक काम ॥ Jap. (84.)
6. दुसट हरता बिसु भरता आदि रूप अपार ॥
दुसट दंडण पुसट खंडण आदि देव अखंड ॥ A. U., (196)

11. Man's Relative

Man's relation with God is not simply that of a creature to his Creator ; but it has acquired the sanctity and love that is associated with children and parents, and relation between two friends :

- "The Timeless is our Infinite Father,
The same is Goddess Kalika our Mother¹."
"Thou art mother of the world²."
The bond of affection has turned Him into a kind friend ;
"Thou art the companion-friend of all³."
"He that is protected by the Friend (Syam) cannot be hurt by his enemies⁴."

12. The Embodiment of Love

God is the Sublimest Love. He loves His creation. Love is a symbol of His existence :

- "Thou pervadest everywhere in the form of love⁵."
"Thou abidest everywhere as love⁶."
By His love He has endeared all His creation to Himself :
"Thou art dear to all⁷."
"God is the sublimest love⁸."
"Thou cherishest affection for Thy loved ones⁹."
"He beareth love to all¹⁰."

13. The Merciful

God, according to Guru Gobind Singh, is *Dayalam*¹¹ and *Karim-ul-Kamal*¹² and *Kripalam*¹³:

"Immortal is Thy mercy ; pure Thy justice , constant Thy renunciation ; and perennial Thy bliss¹⁴"

-
1. सरवकाल है पिता अपारा ॥ देवि कलिका मात हमारा ॥ B. N., XIV (5)
Cf. स नो बन्धुर्जनिता स विधाता । Yaj. XXXII, (10)
2. नमो लोकमाता ॥ Jap, (52) 3. रफीक हैं । Jap, (36)
4. जिसनो साजन राखसी दुसमन कवन विचार ॥ B.N., XIII (24)
Cf. तू मेरा पिता तू है मेरा माता ॥—Adi Granth, Majh Mahala 5
तू सांभा साहिब बाप हमारा नउ निधि तेरे अखुट भंडारा ॥—Adi Granth Majh Mahala 5
एक पिता एकस के हम बारिक तू मेरा गुर हाई ॥ —Adi Granth, Sorath Mahala 5
नानक पिता माता है हरि प्रभ हम बारिक हरि प्रतिपारे ॥—Adi Granth, Ramkali Mahala
त्वमेव माता च पिता त्वमेव ॥ त्वमेव बन्धुश्च सखा त्वमेव ॥—Pandavgita, (28)
स नो बन्धुर्जनिता स विधाता ॥ Yaj, XXXII (10)
5. जत्त तत्त दिसा विसा हुइ फैलिओ अनुराग । Jap, (80)
Cf. Steeped in love, immanent everywhere my Master is pervading—Adi Granth, Sri 25 : I, Mahala 1
6. सु सरबा अनुरागे । Jap, (129)
7. समसतुल अजीज हैं । Jap, (156) 8. प्रीत प्रीते । Jap, (68) 9. अजीजुल निवाज हैं । Jap, (124)
10. पूरन प्रेम की प्रीत सभारै । A.U., (244) सनेह सभो । A. U., (247)
11. दइआलं Jap, (60) 12. करीमुल कमाल Jap, (158) 13. कृपालं Jap, (73)
14. अम्रित करमे । अम्रित धरमे । अखल्ल जोगे । अचल्ल भोगे ॥ Jap, (74)

- “Thou expellest the tyrants and art merciful to the poor¹.”
 “Unparalleled is Thy goodness, persistent Thy favour².”
 “Thou art the home of mercy³.”
 “Ever merciful, thou art the feeder of the world⁴.”
 “From the unseen beyond Thou showerest Thy mercy on all⁵.”
 “Thy deeds are merciful⁶.”
 “Thou art the Ocean of mercy.⁷”
 “Thou art the embodiment of mercy⁸.”
 “He bestoweth the divine attribute and happiness on His servants⁹.”
 “Thou removest in an instant the sufferings of those whom Thou beholdest with a look of favour¹⁰.”
 “Compassionate to the poor, a mine of mercy, beautiful is the holy Lord of wealth¹¹.”
 “The world called Thee Ocean of favour¹².”
 “It is Thou alone who cherishest the poor¹³.”
 “On seeing Thy saints distressed, Thou becomest uneasy
 Wherefore Thou art styled the Kinsman of the poor¹⁴.”
 “On beholding the poor, Thou art compassionate to them.
 So we deem Thee the ‘friend of the poor.’¹⁵”

His favours work wonders :

- “The dumb would recite the six shastras,
 The cripple would climb mountains,
 The blind would see and the deaf hear,
 If God would only show favour¹⁶.”

1.	गनीमुल खिराज हैं । गरीबुल निवाज हैं ॥	Jap, (153)
2.	अण ब्रण अनंत ॥ दाता महंत ॥	Jap, (170)
3.	करुणालय हैं । Jap, (171)	4. करुणाकर हैं ॥ विस्वंबर हैं ॥ Jap, (175)
5.	पर ते पर हैं ॥ करुणाकर हैं ॥ Jap, (176)	6. करुणाकरत हैं । Jap (178)
8.	दइआलं सरूपे ।	7. करुणालय हैं । Jap, (181) Jap, (199)
9.	सिवकन को सब गुन सुख दीयो ।	P. Ch., 405 (386)
10.	क्रिपा त्रिसटि तन जाँहि निहरिहो । ताके ताप तनिक महि हरि हो ॥	P. Ch., 405 (399)
11.	दीन दइआल दइआ कर स्त्रीपत सुंदर स्त्री पदमापति ऐ है ॥	A. U., (246)
12.	करुणानिधि जग तबै उचरई ॥	Ch.A., Intro,(10)
13.	आपे आप गरीब निवाजा ॥	K.A., (438)
14.	संतन दुखी निरख अकुलावै । दीन बंध ताते कहलावै ॥	Ch.A., Intro. (8)
Cf.	जहँ तहँ भीर परि सतन पर । तहँ तहँ होत सहाए ॥—Tulsidas	
15.	निरख दीन पर होत दिआरा, दीन बंध हम तबै विचारा ॥	Ch.A., Intro. (10)
Cf.	दीनन दुख हरन देव सन्तन हितकारी ।—Surdas	
16.	मूक ऊचरै सासत्र खटि पिंग गिरन चड़ि जाइ ॥ अंध लखै बधरो सुनै जौ काल क्रिपा कराइ ॥ B N. II., ()	Cf. मूक होइ बाचाल, पंगु चढ़ै गिरिवर गहन ॥ जासु कृपा सु दयालु द्रवौ सकल कलिमल दहन ॥ Tulsidas : Ramcharitmanas, Bal-Kand. Soratha (2)
Cf.	Also see P. Ch., 1 (43) मसकं भगनंत सैलं करदमं तरंत पपीलकह । सागरं लघंत पिंगं तम प्रकास अंधकह ॥—Adi Granth Slok Sahaskriti Mahala 5.	मूकं करोति वाचालं पङ्गुं लघयते गिरिम् । यत्कृपा तमहं वन्दे परमानन्दमाधवम् ।

14. The Friend

It is to Him that we should appeal in time of distress :

“Convey to the Dear One the craving of His devotees for Him.

Without Thee the luxury of downy beds is painful like a malady ;

Life in a palace is like dwelling amid serpents ;

Without Thee, pleasant beverages are no better than the cross or a sharp poniard.

Without Thee, these comforts are killing like the butcher's knife ;

A pallet of straw is dearer to us, if the Dear One be there ;

Palaces burn us like the infernal fire, if Thou be not with us¹”

“Being *Sahib*², Lord of the *Dass*³.”

“He protects us in various ways from disease, sorrow and water sprites.

The enemy aims many blows at us, but none of them can touch our bodies ;

For He shields us with His hand, and wards off all kinds of evil away from us.

What more shall I say ? He protects us even in the mother's womb⁴.”

15. The Provident

God not only creates but also provides for the sustenance of all :

“Thou art the most supreme Lord, who feedest all from Thy privacy⁵.”

“Thou givest to all and knowest every thing⁶”.

“All receive their food and guidance from Thee⁷.”

“Thou art the store of virtue, and bountiful⁸.”

“Thy bounty extends to all the corners of the world⁹.”

“Thou art — the Provider of meals and the giver of livelihood¹⁰”

“Thou providest comfort and nourishment to all¹¹.”

“Thou art the merciful giver of bread¹².”

“Thou out of Thy mercy feedest all¹³.”

“Thou art the feeder of the world.¹⁴”

“Thou fillest and feedest the whole Universe¹⁵.”

1.

मित्र पित्रारे नू हालु मुरीदां दा कहना ॥

तुधु बिनु रोगु रजाइयां दा ओढण नाग निवासा दे रहणा ॥

सूल सुराही खंजरु पियाला बिगु कसाइयां दा सहणा ॥

यारडे दा सानू सथरु चंगा भट्ठ खेडिआं दा रहणा ॥

सूर श्याम से मिलने की आशा छिन छिन बीतत भारी ॥—Surdas

Sh.H., (6)

2. स्त्रीपत—A. U., (26)

3. प्रभ—B.N., VI (32)

4.

रोगन ते अर सोगन ते जल जोगन ते बहु भांत बचावै ॥

सत्र अनेक चलावत घाव तऊ तन एक न लागन पावै ॥

राखत है अपनो कर दै कर पाप सबूह न मेटन पावै ॥

और की बात कहा कह तोसौ सु पेट ही के पट बीच बचावै ॥

A. U., (248)

5. परम परम परमेस्वरं प्रोछपालं ।

Jap, (60)

6. सरबं दाता, सरबं गिआता ।

Jap, (76)

7. सरबं भुगता, सरबं जुगता ।

Jap, (77)

8. गुनगन उदार ।

Jap, (91)

9. चतर चक्र मानयै ।

Jap, (98)

10. कि कारन कुनिद हैं कि रोजी दिहंद है ।

Jap, (109)

11. कि सरवत्र सोखै कि सरवत्र पोखै ॥ Jap, (116)

12.

कि राजक रहीम हैं । Jap, (251)

13. रजाइक रहीम हैं । Jap, (154.)

14. बिस्वं भर हैं । Jap (173.)

15. चत्र चक्र वरती चत्रचक्र भुगते । Jap, (199)

- “The suppliants are many while there is but one giver.”¹
 “Compassionate to the poor, an Ocean of mercy,
 He beholdeth man’s sins, but wearieeth not giving.”²
 “The Beneficent One ever beholdeth man’s secret
 Yet He becometh not angry, and withholdeth not their daily bread.”³
 “To those who know Him He giveth,
 To those who know Him not He also giveth;
 He giveth to the earth,
 He giveth to the heavens.”⁴
 “He is the bestower of food.”⁵
 ‘Than Thou there is none other cherisher of the poor.’⁶
 “He bestoweth on all but beggeth from none.
 Wherefore He is recognised as the Providence.”⁷

16. The Unity in Diversity

Guru Gobind Singh believes in the unity of all creation, the central principle of which is God Himself. All life, according to him, is “Absolutely One”⁸

Addressing God, he says,

- ‘Thou appearest in all forms and beholdest everything’⁹
 “Thou art like an ocean rippling with countless waves unbroken and mysterious.”¹⁰
 “Thou art quintessence of all things yet unformed of the elements.”¹¹
 “Thou makest all things flourish, and then scatterest away; to Thee I bow again and again.”¹²
 “Thou art Almighty Creator, whose hand is in all concerns of the world. To Thee I bow again and again.”¹³
 “Thou art multifarious and yet one.”¹⁴
 “Thou dwellest in all that is.”¹⁵

1. जाचिऊ अनेक सु एक दिवय्या । A. U., (26) 2. दीनइआल दइआनिधि दोखन देखत है पर देत न हारै । A.U., (243)
 3. रोजी ही राज बिलोकत राजक रोख रूहान की रोजी न टारै । A.U., (244)
 4. जान को देत अजान को देत जमीन को देत जमान को दैहै ॥ A.U., (247.) 5. राजक । A.U. (269)
 6. गरीबनवाज न दूसर तोसो ।—B. N., 1 (92.)
 7. दाइक सभो अजाची सभ ते । जान लयो करता हम तब ते । Ch.A . Intro. (16)

Cf. He is the Creator, the Omnipotent, the Bounteous ; He provideth His creatures with sustenance.

Adi Granth—Asa-di-Var, Pauri XXIII (2)

8. सु एकै । Jap, (9) 9. कि सरबत्र भेखी । कि सरबत्र पेखी । Jap (115)
 10. अनेकुल तरंग हैं । अभेद हैं अभंग हैं ॥ Jap, (124.) 11. नमो परम ततं । अततं सरूपे ॥ Jap, (186).
 12. नमो सरब रंगे । नमो सरब भंगे । Jap, (22.) 13. नमसतं जरारं । नमसतं कितारं । Jap, (24.)
 14. अनेक हैं । फिर एक हैं ॥ Jap, (43.) 15. समसतुलिनिवासी । Jap, (58.)

“If”, says Teja Singh, “we were to study Sikhism as a new organic growth evolved from the existing systems of thought to meet the needs of newly-evolving humanity, we should find no difficulty in recognising Sikhism as a distinct system of thought.

“Take, for instance, Guru Nanak’s Asa-di-Var which in its preliminary stanzas lays down the fundamentals of Sikh belief about God.....God is called ‘the in-dweller of Nature’ and is described as filling all things ‘by an art that is artless’ (xii 1—2). He is not an impotent mechanic fashioning pre-existing matter into the Universe. He does not exclude matter, but includes and transcends everything”—Sikhism, 5

“In truth, the Sikh Gurus have combined the Aryan idea of immanence with the semitic idea of transcendence, without taking away anything from the unity and the personal character of God.”—Sikhism, 3

- "Thou art the fountain-head of all."¹
 "Thou art one, yet appearest manifold
 Verily Thou hast countless forms
 Having played the inimitable play,
 Thou remainest one and above in the end."²
 "Thou hast but one form, and that form is incomparable
 Thou art in different places, a poor man, a lord or a king."³
 "Sometimes thou sittest as monarch on the lotus flower ;
 Sometimes as Shiv Thou gatherest up creation.
 Thou didst display the whole creation as a miracle
 Thou art the Primal One from the beginning of time; Thy form was uncreated"⁴

17. The Punisher of the Evil

God, says Guru Gobind Singh, is

- "Effacer of evil acts."⁵
 "He destroyeth misery and sin ; He crusheth an army of evil men in a moment."⁶
 "He punishes wrong doers, tyrants, and oppressors"⁷

Addressing God, he says,

- "Thou repellst away the tyrannical."⁸
 "Thou expellest the tyrants.

 Thou destroyest the oppressors,
 And removest all fears."⁹
 "Thou slayest the tyrants and discardest the fools"¹⁰
 "Thou.....crushest the evil doers."¹¹
 "Thou putttest an end to terror and destroyest
 Thou punishest the oppressors, the wicked."¹²
 "Thou are the annihilator of the oppressors."¹³
 "On seeing Thy saints distressed, Thou becomest uneasy."¹⁴

1. समसती निधाने । Jap, (64)
 2.

एक मूर्ति अनेक दरसन कोन रूप अनेक ।
 खेल खेल अखेल खेलन, अंत को फिर एक ॥

Jap, (81)

"That is the Real Unity.....all the worlds are held in it, there is nothing which transcends it. As the one energy pervading the universe appears in so many forms in the variety of objects, so the Innerself of everything, always a unity, appears to take on so many forms but for-ever transcends them." —*Kath Upanishad* I. P. & M. C. 15

The One Self is the support of the whole universe, which, but for it, would be nowhere."

—*Chhandogya Upanishad* I. P. & M. C., 16

"As small sparks come forth from fire, thus do all bodies, all worlds, all beings, come forth from the One."

—*Brihadaranyaka Upanishad* I. P. & M. C., 17.

3. एकै रूप अनूप सरुग । रंक भयो राव कहीं भूपा ॥ P.Ch. 405 (394)
 4. कहूँ फूलि राजा हुँ बैठा । कहूँ सिमटि भयो संकर इकेठा ॥
 सिगरी खिसटि दिखाइ अचंभव । आदि जुगादि सरुग सुयंभव ॥ P. Ch., 405. (395)
 5. कुक्रित प्रनासनकारी । Sh. H (4)
 6. दाहत है दुख दोखन कौ दल दुजन के पल मैं दल डारै ॥ A. U. 244
 7. दुसटन के हंता । P. Ch. 405 (382) 8. गनीमुल खिराज है । Jap, (244)
 9. गनीमुलखिराज हैं । गरीबुलनिवाज हैं । हरीफुलसिकन्न हैं । हिरामुलफिकन्न हैं । Jap, (153)
 10. अरघालय हैं । खलखंडन हैं । Jap (171) 11. खलघायक हैं । Jap (180) 12. भवभंजन हैं । अरगंजन हैं ।
 रिपुतापन हैं ।.....। Jap (182) 13. Jap, (198) 14. Ch. A., Intro, (8)

18. The Lord of War

This is a unique conception of God, which only a soldier-poet could entertain. God is symbolised in the weapons of war. God is the world-hero. God is Death. God, as it has been noticed above, is the Punisher of the wicked and the tyrannical. He helps those who take a stand against evil-doers and tyrants. This aspect of God has been stressed again and again in his praise of the Timeless. To Guru Gobind Singh, God is, as Kipling calls Him, "The Lord God of hosts". Guru Gobind Singh often calls God, as in the beginning of the *Akal Ustat*, "All Steel",¹ "All Death".² In the *Sastra Nam Mala*, also, we find him invoking God in the language of the weapons of war :

"Thou art the Arrow, Thou art the Spear
Thou art the Hatchet, Thou art Sword."³

"Thou art the Goddess of Death, Thou art the Sword and the Arrow,
Thou art the symbol of victory, Thou art the world-hero."⁴

"Thou art *Bhalla, Sethi, Bhatha, Katura* and *Barchha*
Thou art Knife and Sword, Thou art Arms, Missiles,
Thou art Shield, Thou art Sword and *Bhatha*
Thou art the Breaker of *Kavach*
Thou appearest in all these forms."⁵

In the beginning of the *Bachitra Natak*, he invokes God in the same style :

"I bow with love and devotion to the holy Sword,
Assist me that I may complete this work."⁶

"I bow to Him who holdeth the arrow in His hand,
I bow to the Fearless One

I bow to the God of gods who is in the present and future."⁷

"I bow to the Scimitar, the two-edged Sword, the Falcaion and the Dagger.

I bow to the Holder of the mace who d ffused light through the fourteen worlds."⁸

1. सर्वलोह—A. U. Introductory Stanza.

2. सर्वकाल—A.U., Introductory Stanza.

3. तीर तुही सैथी तुही तुही तबर तरवार S. M. (4)

4. काल तुही काली तुही तुही तेग अरु तीर ।
तुही निसानी जीत की आजु तुही जगवीर । S. M., (5)

5. तुही सूल सैथी तबर तू निखग अरु धान ।
तुही कटारी सेल सभ तुमही करद क्रिपान ॥ S. M., (6)

ससत्र असत्र तुमही सिपर तुमही कवच निखंग ॥
कवचांतक तुमही बने तुम व्यापक सर्वंग ॥ S. M. (7)

6. नमसकार स्त्री खड़ग को करौ सु हितु चितु लाइ ॥
पूरन करौ प्रिथ इह तुम सुहि करहु सहाइ ॥ B. N., I. (1)

7. नमो बाणपाणं ॥ नमो निरभयाणं ॥
नमो देवदेवं ॥ भवाणं भवेच्च ॥ B. N., I. (86)

नमो खग खंडं क्रिपाणं कटारं ॥
... ..

नमो बाणपाणं नमो दंडधारियं ॥
जिनै चौदहुं लोक जोत विशारियं ॥ B. N., I. (87)

- "I bow to the Arrow and the Musket
I bow to the Sword, spotless, fearless and unbreakable ;
I bow to the powerful Mace and Lance,
To which nothing is equal."¹
- "I bow to the Arrow and the Cannon
Which destroy the enemy.
I bow to the Sword and the Rapier which destroy the evil."²
- "I bow to all weapons called *shastar* (which are held).
I bow to all weapons called *astar* (which are hurled or discharged)."³
- "The God of war has a sword on His banner."⁴
- "I bow to Him,
Who holdeth the discus.
Who is not made of elements and who is terrible
I bow to Him of the Strong Teeth ;
I bow to Him Who is supremely powerful."⁵

It was Guru Gobind Singh, who introduced the Sikh prayer with an invocation to the Sword :

"Having first remembered the Sword, meditate on Guru Nanak."⁶

It was he who inscribed sword (*Khanda*) on the Sikh banner of peace and war in fighting against the Moghal tyranny. In support of his recourse to sword, Guru Gobind Singh expresses his belief that :

"When all other means have failed,
It is righteous to draw the sword."⁷

God, Who, as Guru Gobind Singh says, adorneth the brave, is invoked as sword by him, to help him to fight for the oppressed :

"Thou art the Subduer of countries, the Destroyer of the armies of the wicked in the battlefield.
Thou greatly adorneth the brave.

... ..

.....I seek Thy protection.....Hail to Thee, O Sword !"⁸

- | | | |
|----|---|-------------------|
| 1. | नमसकारयं मोर तीरं तुफंगं ॥ नमो खग अदग्गं अभेअं अभंगं ॥
गदायं प्रिसटं नमो सैहथीयं ॥ जिनै तुल्लीयं बीर बीयो न बीअं ॥ | B. N., I. (88) |
| 2. | नमो तीर तोपं ॥ जिनै सत्र घोपं ॥
नमो घोप पट्टं ॥ जिनै दुसट दट्टं ॥ | B. N., I. (90) |
| 3. | जिते ससत्र नामं ॥ नमसकार तामं ॥
जिते असत्र भेयं ॥ नमसकार तेयं ॥ | B. N., I. (91) |
| 4. | खड्गकेत मै सरनि तिहारी ॥ | P. Ch., 405 (401) |
| 5. | नमो चक्रपाणं ॥ अभूतं भयाणं ॥
नमो उपदाडं ॥ महाप्रिसट गाडं ॥ | B. N., I. (89) |
| 6. | प्रिथम भगौती सिमरकै गुर नानक लई धिआइ ॥ | Ch.V., (1) |
| 7. | चुंकार अज्र हमह हीलते दरगुज्रशत ॥
हलालअसतु बुरदन ब शमशेर दसत ॥ | Zafarnama, (22) |
| 8. | B. N., I, (2) | |

Guru Gobind Singh addresses God as a sword to destroy his enemies :—

“I bow with love and devotion to the Holy Sword
Assist me that I may complete this work.”¹”

Dr. Narang’s appreciation of the Guru’s conception of the sword is worth quoting :

“The following four verses of Govind Singh forming an invocation to the sword are among the finest of their kind to be met with in any literature of the world.”

(The text is given in the footnote.* Here only the translation is given)

‘O, Sword, that conquers countries,
That ravages hordes of fools,
That waged the deadliest wars
Bestower of all the boons’
Thy arm, it is infrangible
Thy flame, it is unquenchable
Thy light, it is uneclipsible
That shines like a hundred suns
Thy refuge I implore,
Thou soothest pure-in-heart
Thou razest the wicked to naught,
Hail. Creator of the world !
Hail, Saviour of the Globe
Upholder, O’ me-Thy slave
Hail, Thee, hail mighty Sword.’

The idea of “Martial God”, is further conveyed by Guru Gobind Singh in warlike names that he gives Him :

1. *Chhatram Chhatri*³ (छत्रं छत्री)—The best hero (warrior)
2. *Satram Pranasi*⁴ (सत्रं प्रणासी)—The Destroyer of enemies.
3. *Asipan*⁵ (असिपान)—The Holder of Sword,
4. *Asidhari*⁶ (असिधारी)—The Holder of Sword.
5. *Asidhuj*⁷ (असिधुज)—With sword on His flag.
6. *Asiketu*⁸ (असिकेतु)—With sword on His flag.
7. *Kharagketu*⁹ (खड्गकेतु)—With sword on His flag.
8. *Sastrapane*¹⁰ (ससत्रपाने)—The Holder of striking weapons called shastra (i.e., Mighty destroyer).
9. *Astrapane*¹¹ (असत्रपाने)—The Holder of missile weapons called Astra (i.e., Mighty destroyer)
10. *Astramane*¹² (असत्रमाने)—The Holder of Astra (i.e., Mighty destroyer)
11. *Sarb-Loh*¹³ (सर्वलोह)—All-steel.
12. *Bhagauti*¹⁴ (भगउती)—Sword.
13. *Banpanam*¹⁵ (बाणपाणं)—The Holder of an arrow.

1. S. R. V, 286 : B. N., I, (1)

2. T. S., 142

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खगखंडबिहंडं	खलदलखंडं	अतिरणमंडं	वरवंडं ॥
भुजदंडअखंडं	तेजप्रचंडं	जोतिअमंडं	भानप्रभं ॥
सुखसंतांकरण	दुरमतिदरणं	किलबिखहरणं	अससरणं ॥
जै जै जगकारण	सिसटउबारण	ममप्रतिपारण	जै तेगं ॥

B. N. I., (2)

3. Jap, (106)

4. Jap, (198)

5. Rama Avtar, (863).

6. Shabad Hazare, (4)

7. P. Ch., 405, Benti Chaupai, (381)

8. P. Ch, 405

9. P. Ch.,—Benti Chaupai—405, (401)

10. Jap, (52)

11. Jap, (152)

12. Jap (52)

13. A. U., (1)

14. Ch. V. (1)

15. B. N., I (86)

14. *Dhanurpan*¹ (धनुरपान) — The Holder of a bow
15. *Kharagdharam*² (खड़गधारम) — The Holder of a sword.
16. *Sarangdhar*³ (सारंगधर) — The Holder of a quiver.
17. *Kharagpanam*⁴ (खड़गपायं) — The Holder of a sword.

The sword is the symbol of God Himself. It performs the dual role of preserving the good, and destroying the bad in this world. The poet says,

“Thou bestowest happiness on the good, Thou terrifiest the evil, Thou scatterest sinners,
I seek Thy protection.
Hail ! Hail ! to the Creator of world,
The Saviour of creation, my Cherisher
Hail to Thee, O Sword !”⁵

These lines clearly express the implicit faith, Guru Gobind Singh had in the martial type of heroism. The sword to him had a divine significance. It was meant more for self-protection than for over-powering others. Guru Gobind Singh acquired so much attachment for the sword that his love for this weapon appears like that of reverence which is indistinguishable from worship. The sword for him was a symbol of power and self-respect. The ills of society could be remedied only with this weapon. The wicked are destroyed and peace established only by force of this bright Sword.

19. The Guru

The need of a guru's guidance has throughout been acutely felt in the Bhakti movement. This creed of guru was in vogue in the time of Guru Nanak also. He himself revived it when he installed Guru Angad in his place by ignoring the claims of his sons, Sri Chand and Lakhmi Das. The same cult continued till Guru Gobind Singh, who declared that his descendant was Guru Granth⁶.

While the instruction of an earthly guru, the one who himself has experienced union with God, has been considered invaluable, the tradition of calling God as a True Guru or a Great Teacher is also very old⁷. In his verses, Kabir is also sometimes found using the word *Guru* for God Whom he also calls *Sat Guru*⁸.

The Sikh Gurus believed that the true Guru is God Himself. In the *Adi Granth* God has again and again been called as Guru⁹. Guru Gobind Singh also, in his *Dasam*

1. Shabad Hazare (4) 2. B. N., I, (85) 3. J. P. (35) 4. B. N., I, (3) G.P., (29, 35) 5. B. N. I, (2)

6. आगिआ भई अकाल की तवै चलायो पंथ ॥ सब सिखन को हुकम है गुरु मानिओ ग्रंथ ॥११॥

Panth Prakash, Niwas 40, p, 338.

7. पूर्वेषामपि गुरुः कालेनानवच्छेदात् ॥—Patanjali : Yogdarshan, I (26)

8. Thou (i.e., God) art the true Guru, I am Thy novice —Adi Granth, Gauri 2

9. भुलन अंदर सब को अभुल्ल गुरु करतार ॥—Adi Granth, Siri Rag, Mahala 1

मै अपना गुरु पुछ देखिआ ॥—Adi Granth, Siri Rag, Mahala 1

सतगुरु मेरा सदा सदा, ना आवै ना जाइ ॥

ओह अविनासी पुरख है सब महि रहिआ समाइ ॥—Adi Granth, Subi Mahala 4, Ashtapadi

Granth, considers God as his True and Supreme Guru¹. While speaking of his birth, the Guru states in most clear terms that his birth is due to the devotion of his parents to the Supreme Guru Who being pleased with their devotion, sent him on a mission :

“The Supreme Guru was pleased with their devotion to Him.
When God gave me this order I assumed birth in this *Kal* age.”²
The Divine Guru sent me for religion's sake.”³

In *Benti Chaupai*, at the end of the *Pakhyan Charitra*, he reiterates this belief, saying

Know that He is my Guru,
Who made the whole world
Who created demigods, demons and *yakshas*
Who is the only God incarnate from beginning to end.
My obeisance to Him alone.⁴

Such examples, as quoted above, are not few and far between in the *Dasam Granth* to show that to Guru Gobind Singh God was the Supreme and True Guru.

The God of Guru Gobind Singh, though real to him, is a very shadowy being. Like other Hindu thinkers, he uses negatives in describing Him⁵. It must, however, be confessed that the Guru's conception of God, as outlined above, leads one to believe that to him God was not a mere abstraction. The attributes he has used to describe Him are not only impersonal but also qualitative and those which personify Him. To him God is the Saviour, the Cherisher, the Guru as well as *Akal Purakh*, the Beautiful (*Sundar*), the Sword to punish evil, the Holder of a bow (*Dhanurpan*), and the Lord of war and also Father, Mother, kind Friend and Lord of the *dass* (Guru Gobind Singh). God, according to him is, no doubt, Almighty, All-Powerful and Supreme, yet one within the approach of a common man irrespective of caste and creed and one with Whom man can have intercourse.

Guru Gobind Singh has shown a definite leaning towards *Vishishtadvait* conception of God or modified monism in which man's spirit is considered to be a portion of God and which when finally reunited to God, retains its own individuality and consciousness.

1. P. Ch.—Benti Chaupai—405 (385) Zafarnama, (71) 2. B. N. VI, (4) 3. B. N. VI, (42) 4. P.Ch.—Benti Chaupai—405 (385)

5.

चक्र चिह्न अरु बरन जात अरु पात नहिन जिह ॥
रूप रंग अरु रेख भेख कोऊ कहि न सकति किह ॥
अचलमूर्ति अनभउप्रकास अमितोजि कहिजै ॥
कोटि इंद्र इंद्राणि साह साहाणि गणिजै ॥
त्रिभवण महीप सुर नर असुर नेत नेत बनत्रिण कहत ॥
त्व सरब नाम कथै कवन करमनाम वरन्त सुमत ॥

Jap. (1)

Also see Jap (2—196)

SOUL, TRANSMIGRATION AND SALVATION

Guru Gobind Singh believes, like other *Bhaktas*, in the emanation of soul from God, and its eventual salvation by way of merging into Him. This thought is ancient and is met with in the *Upanishads* and the *Bhagwadgita*. There are verses in the *Dasam Granth*, which are inspired by this thought, e. g.,

“As in one stream millions of waves are produced, the waves being made of water all become water.

So from God’s form non-sentient and sentient things are manifested, and springing from Him, shall be united in Him again.”¹

“As light blendeth with darkness and darkness with light, so all things have sprung from God and shall be united in Him.”²

The Guru maintains further that those who do not believe in God, are punished by Him in the form of transmigration :

“He who knows not the one God will be born time and again.”³

Disbelief in God is, thus, a sin in the eyes of the Guru. No less sinful is, however, a disbelief in the mission of the Guru and a faith in the learning of ancient scriptures. The latter sin is also punished and the disbeliever is reborn again and again until he realises his sin. In this connection, he reveals that God said to him thus :

“They who shrink from suffering,
And, forsaking Me, adopt the way of the *Veds and Smritis*,
Shall fall into the pit of hell,
And continually suffer transmigration.”⁴

The transmigration of soul can, according to the Guru, be brought to an end and salvation attained, if one loves God and endures physical sufferings. As narrated in the *Bachitra Natak*, God Himself tells him :

“I hey who endure bodily sufferings,
And cease not to love Me,
Shall all go to paradise,
And there shall be no difference between Me and them.”⁵

The same thought is expressed in the *Akal Ustat* also,

“He who with single heart meditateth on Him even for a moment.
Shall not fall into Death’s noose.”⁶

“They who touch the feet of the Lord of wealth shall not again resume a body.”⁷

Again, in the *Shabad Hazare*, the poet stresses the importance of the need of God’s protection only :

“Except in the protection of the one sole God, nowhere is salvation.”⁸

Guru Gobind Singh, accordingly, takes God as the origin and destiny of soul and believes in the transmigration of the soul and its eventual salvation. He vehemently rejects the belief that salvation is obtained by penance, lip-worship and self-immolation.

1. A. U., (87)
B. N., VI (21)

2. A. U., (88)
6. A.U., (10)

3. Mehdi Mir (5, ii)
7. A.U., (28)

4. B. N., VI, (22)
8. Sh. H., (9)

THE COMING OF A SAVIOUR

Guru Govind Singh believes in the idea of a saviour appearing from time to time when the world is in trouble and wickedness takes the upper hand of virtue. The Guru says :

Whenever a whole avalanche of miseries and sufferings rolls down upon the human creation the *Avtar* incarnates himself into one or the other form (animal, human or supernatural).¹

He further says that he, too, has assumed birth with the same purpose :

"I assumed the birth for the purpose of spreading the faith, saving the saints and extirpating the the wicked."²

He, however, believes that the saviours (*Avtars*) are not descents or incarnations of God ; they are the elevated souls blended with *Kal-Purakh* :

"There are millions of Bishen and Mahesh in the body of *Kal-Purakh* (God)."³

These elevated souls are called upon to come to the rescue of mankind in distress and save them from humility :

"The Infinite *Kal-Purakh* ordered Bishen to incarnate in the form of Bawan as eighth *Avtar*."⁴

Having done the needful, the *Avtar* goes back and remains blended with Him.

"Having relieved the earth of the burden, the *Avtar* (Bishen) went back to Heaven and remained blended with Him."⁵

THE UNIVERSAL BROTHERHOOD

The Guru's conception of universal fatherhood of God leads to his belief in the universal brotherhood of man. Though Guru Gobind Singh hated tyranny and rebelled against it, yet he bore no ill-will against any religion or community. He regarded all human beings as the children of the same common father :

"All men have the same eyes, the same ears, the same body, the same build, a compound of earth, air, fire and water."⁶

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| 1. | जब जब होत अरिसटि अपारा ॥ तब तब देह धरत अवतारा ॥ | Ch. A., Intro. (2) |
| Cf. | यदा यदा हि धर्मस्य ग्लानिर्भवति भारत ॥
अभ्युत्थानम धर्मस्य तदात्मानं सृजाम्यहम् ॥—Bhagvadgita, IV (7) | |
| | जब जब होइ धरम कै हानी । बाढ़हिं असुर अधम अभिमानी ॥
करहिं अनीत जाइ नहिं बरनी । सीदहिं विप्र धेनु सुर धरनी ॥
तब तब प्रभु धरि विबध सरीरा । हरिहिं कृपानिधि सज्जन पीरा ॥
असुर मारि थापहिं सुरन्ह राखहिं निज श्रुति सेतु ।
जग बिस्तारहिं बिसद जस राम जन्म कर हेतु ॥—Tulsi : 'Manas, Balkand, (121) | |
| 2. | धर्म चलावन संत उवारन ॥ दुसट सभन को मूल उपारनि ॥ | B. N. VI, (43) |
| Cf. | परित्राणाय साधूनां विनाशाय च दुष्कृताम ॥
धर्म संस्थापनार्थाय सम्भवामि युगे युगे ॥—Bhagvadgita, IV (8) | |
| 3. | कालपुरख की देहि मो कोटिक बिसन महेस ॥—Shesh-shayi A (1) | |
| 4. | दीया आइसं कालपुरख अपारं ॥ धरो भावना बिसन असऱमावतारं ॥—Bawan A, (3) | |
| 5. | भूमभार हर सुर पुर जाई ॥ कालपुरख मो रहत समाई ॥—Bishan A., (4) | |
| 6. | एकै नैन एकै कान एकै देह एकै बान खाक बाद आतस औ आब को रलाउ हैं । A.U., (80) | |

By nature they are the same. It is only in the outward appearance that they differ :

“Deities, demons, yakshas, heavenly singers, Mussalmans and Hindus adopt the customary dress of their different countries.”¹

They have also different modes of worship though the object of their worship is the same, the one and the same God.

“The temple and the mosque are the same ;
The Hindu worship and Mussalman prayer are the same.”²

“The Sikh Gurus made this improvement on the previous idea that they declared the whole humanity to be one, and that a man was to be honoured, not because he belonged to this or that caste or creed, but because he was a man, an emanation of God, whom God had given the same senses and the same soul as to other men”³ :

“Recognize all human nature as one.”⁴

“All men are the same, although they appear different under different influences.

“The bright and the dark, the ugly and the beautiful, the Hindus and the Muslims, have developed themselves according to the fashions of different countries.”⁵

All men are the same; it is through error they appear different :

“Allah and Abhekh are the same ;
The *Puran* and the *Quran* are the same ;
They are all alike ;
It is the One God who created all.”⁶

“What is a Hindu or a Mussalman to one
From whose heart doubt hath vanished?
The Muslims use the *Tasbih* and *Hindus Mala* ;
The Muslim recite the *Quran*, the Hindu read the *Puran*.”⁷

Those who have not realised the essential unity of humanity in God, are a source of great mischief to the society :

“Fools have wrangled and died over discussion of these differences.”⁸

These wranglers do not love God. They have not had any experience of meeting God, nor do they have any principles. He further says that :

“They who love God
Heed not these divergences and live joyfully.”⁹
They who realise the primal Being
Let no other belief enter their minds and hearts.

But

They who cherish another belief, will not realise the Lord, Our Eternal Friend”¹⁰

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|-----|--|-------------------------------------|
| 1. | देवता अदेव जच्छ गंधर्व तुरक हिंदू निआरे निआरे देसन के भेस का प्रभाउ है ॥ | A. U. (86) |
| 2. | देहरा मसीत सोई पूजा औ निवाज ओई मानस सबै एक पै अनेक को भ्रमाउ है ॥ | A. U. (86) |
| Cf. | तू सच्चा सिरजनहार अलख सिरदिआ जीओ ॥ एक साहिब दोए राह वाद वदंदिआ जीओ ॥ | |
| 3. | Sikhism, II. | Adi Granth, Dhanasari, Mahala 1, 15 |
| 4. | A. U., (86) | 5. A. U., (86) |
| 6. | अलह अभेख सोई पुरान औ कुरान आई एक ही सरूप सबै एक ही बनाउ है ॥ | A. U. (86) |
| 7. | जाते छुटि गयो भ्रम उरका । तिहू आगै हिंदु किआ तुरका ॥ | Ch. A. Intro. (19) |
| | इक तसबी इक माता धरही । एक कुरान पुरान उचरही ॥ | Ch. A. Intro. (20) |
| 8. | करत विरुद्ध गए मर मूड़ा ॥ प्रभ को रंगु न लागी गूड़ा ॥ | Ch. A. Intro. (21) |
| 9. | आदिपुरख जिन एकु पछाना ॥ दुतीआ भाव न मन महि आना ॥ | Ch. A. Intro. (21) |
| 10. | जे जे भाव दुतीआ महि राचे ॥ ते ते मीत मिलन ते बाचे ॥ | Ch. A. Intro. (22) |

(b) DEVOTIONAL POETRY

WORSHIP

In the centuries before Guru Gobind Singh, the Bhakti movement had developed greatly in India. Guru Gobind Singh is in the line of succession of the religious leaders like Ramanand, Kabir, Tulsi, Sur and Nanak who advocated bhakti or loving faith and devotion, for those who would find God. According to Guru Gobind Singh, the ultimate goal of human existence is the attainment of real and eternal happiness which results from the liberation of the soul from transmigration, by way of its reunion with God, Who is its origin and destiny. For salvation and enjoyment of inherent bliss, therefore, man must seek union with his Creator, and that is possible through worship alone :

Salvation

"They who touch the feet of the Lord, shall not again resume a body."¹

"God is worshipped that by worship salvation may be attained."²

Immortal Bliss

If you wish (to have) always happiness of every kind, then plunge deeply into the sweetness of God."³

"If thou desirest to obtain the Supreme bliss, be absorbed in the love of God."⁴

Immense Wealth—No Use

He apprises people of the fact that :

"Without worshipping the name of one God and loving Him, even kings are of no account."⁵

"Without worshipping the name of the Lord, they (Emperors) went at last to their final home (grave)."⁶

False Worship—A Distraction

He warns his followers against the false worship which may distract them from the right path and cause utter frustration :

"O man, worship none but God, not a thing made by Him."⁷

The Guru says union with God cannot be attained by false worship :

"No advantage can be obtained by the practice of false religion."⁸

"The Merciful One is not pleased with circumcision."⁹

Speaking for himself, he says :

"I will not close mine eyes (as some Indian faqirs do) or do any thing for show."¹⁰

Real Worship

The Guru, therefore, enjoins his disciples first to put faith in God, aspire for union with Him, develop perfect love for Him and then meditate on His name :

FAITH

Faith is the sheet-anchor of an aspirant. The Guru says :

"Put faith in no created thing beside the Creator."¹¹

"Own Him as thy God."¹²

"There is no salvation for thee except in His name."¹³

"Blest is his life in this world who repeateth God's name with his lips and meditateth war in his heart."¹⁴

1. A. U., (28)

2. B. N. I, (99—ii)

3. Sh. H., (3—iii)

4. A. U., (245)

5. A. U., (24)

6. A. U., (23)

7. Sh. H., (3)

8. S., (19)

9. B. N., I, (100)

10. B. N., IV (52)

11. Sh. H., (5)

12. Sh. H., (5)

13. Sh. H., (10)

14. K. A., (2492) Cf. At all times think of Me and fight.—Bhagavadgita, VIII (7)

Without faith God cannot be obtained. Want of faith naturally weakens the desire to lead a line of spiritual discipline :

“How can he who is the slave of worldly desires and ever clever in obtaining wealth, obtain the one Lord of the world without faith in Him ?”¹

“How can he who is a slave to worldly desires and addicted to lust and wrath, find God without faith ?”²

“Without faith how can there be any such meditation (on divine knowledge).”³

ASPIRATION

Faith begets desire, desire begets knowledge. Without *Bhavana* (aspiration) there is no quest and without quest there is no knowledge :

“Without *Bhavana* one cannot attain salvation.”⁴

“Without *Bhavana* there can be no knowledge.”⁵

“Without *Bhavana* one cannot attain God.”⁶

PERFECT LOVE FOR AND DEVOTION TO THE MASTER

The unflinching faith in God and a keen aspiration for Him should develop into perfect love for the Master and fullest and exclusive devotion to Him.

The Guru is himself enamoured of God and instructs his followers to develop their love for Him Who is the highest object of love :

“I am enamoured of Thy form,
No other gift hath charms for me.”⁷

“I speak verily, hear me all ye people—they who love God have obtained Him.”⁸

The Guru then expects his followers to be absolutely devoted to God, because :

“He made millions of Indras and Kings.
Many Brahmas and Vishnus who meditate on Him.
Many Rams, Krishans and prophets.
No one is acceptable without devotion.”⁹

The true devotee of God lives in bliss even though a poor man :

“A pallet of straw is dearer to us, if the Dear one be there.
Palaces burn us like the infernal fire, if Thou be not with us.”¹⁰

Devotion to the Lord is a life of praise, prayer, repetition of God's name, righteous deeds, etc. This is the easiest road to success for an aspirant of bliss :

(i) Praise and Prayer

Praise and prayer are much used in Sikhism. The Sikh scriptures consist chiefly of these.¹¹ The *Dasam Granth* contains a large number of verses in praise of God composed in the *stotra* style. The works like the *Akal Ustat* and the *Jap* are solely devoted to this form of poetry, while many other parts of the *Granth* begin with praises of and invocations to God.

Prayer means not a mere psychological union with God but an active yearning of the soul to feel one with Him, who is always active, always patient, and always hopeful. Prayer should, therefore, inspire a devotee to do God's will.¹²

1. A. U., (79)

2. A. U., (89)

3. A. U., (83)

4. A. U., (81)

5. A. U., (83)

6. A. U., (79)

7. B. N., VI (40)

8. A. U., (29)

9. A. U., (38)

10. Sh. H., (6)

11. Sikhism, (126)

12. Sikhism (126)

A Sikh prayer generally begins with an invocation to God, followed by invocations to the Gurus in the order of precedence. The highest ideal of godliness, according to the Sikhs, was realised in Guru Nanak and his successors. Therefore, they are invoked next.

"May the Holy Sword assist me !
 Having first remembered *Bhagauti*
 Meditate on Guru Nanak, then on Guru Angad, Amardas and Ramdas, May they assist me !
 I call to mind Arjun, Hargobind, and the holy Har Rai,
 I meditate on the holy Har Krishen
 A sight of whom dispelled all sufferings
 I invoke Tegh Bahadur that the nine treasures* may hasten to my home.
 Ye, holy Gurus, everywhere assist."¹

The Guru directs his followers to pray for His protection :

"I speak the truth, hear it attentively—without entering the protection of the compassionate
 to the poor
 And loving Him can God be found ?"²
 "Thou shall only escape from Death's noose.
 When thou seizest the feet of Him who existed before the world."³
 "I have found refuge at the feet of God."⁴

In the *Akal Ustat* also, protection of God is sought :

"May we have the protection of the Immortal Being !
 May we have the protection of All-steel !
 May we have the protection of All-death !
 May we have the protection of All-steel !"⁵

An excellent spiritual exercise for an aspirant is to weep before the Lord with an open heart, in a piteous and pathetic manner and in solitude. At the end of the *Pakhyan Charitra* in *Benti Chaupai*, the Guru makes supplication in the following words :

"O God, give me Thy hand and protect me,

 Deem me Thine own and cherish me,

 O Thou with the sword on Thy banner, protect me,

 Preserve me, O Thou Preserver."⁶

*Untold wealth or prosperity. In the Hindu scriptures these treasures are specifically mentioned.—Sikhism, 120

1. Ch. di Var, (1)

"This piece is in praise of Bhagauti, or God, and not the goddess Durga, as some suppose. In Guru Granth Sahib, wherever the word Bhagauti occurs, it means God or His worshipper. In this *Var* Bhagauti is described as the Creator of Durga, Brahma, Vishnu, Shiva, Rama, Krishna, etc. It could not be Durga, therefore. In the story of Chandi the Goddess is not once named Bhagauti. In the writings of Guru Gobind Singh, the word Bhagauti means the sword or God, and God is often addressed as the sword. Guru Gobind Singh is very clear against the worship of gods and goddesses. He says :

I do not worship any creature.
 I worship only the Creator,—Hazare-de-Shabad.
 I do not propitiate Ganesh ;
 I never meditate on Krishan or Vishan ;
 I have heard of them, but I know them not,
 It is only God's feet I love.—Krisana Avtar."—Sikhism, 120

2. B. N., I (100)

3. Sh. H., (5)

4. B. N., VI

5. A. U. (1)

6. P. Ch.—Benti Chaupai—405 (377, 381, 382).

(ii) Love of the Name of God

One form of devotion according to the Sikh Gurus‡ is the repetition of the name* of God. The word *Name* means manifestation of God or His attributes, His mercies, from which we know Him. The Guru himself, imbued with the name of God, stresses the need of repetition of His Name :

"I will repeat the One Name which will be everywhere profitable."¹

"I will repeat Thy name and avoid endless sorrow."²

"Sorrow and sin have not approached those who have meditated on Thy name."³

"Fools utter names, but know not their meanings, and worship not Him by whom man is protected."⁴

"He who repeateth Thy name shall save his relations."⁵

"Make the support of the Name thine alms."⁶

"He who repeateth Thy name shall be free from poverty and the assault of enemies."⁷

"Without the support of the one Name deem all religious ceremonies as superstition."⁸

"Repeat God's name, establish God's name in thy heart.

Do penance unto God, and repeat His name."⁹

Regarding himself he says :

"I am imbued with Thy name, O God "¹⁰

I am not intoxicated with any other honour."¹¹

I will not repeat any other name,

Nor establish any other God in my heart."¹²

"The name of no other do I pronounce."¹³

"I will repeat God's name and all my affairs shall prosper."¹⁴

In accordance with the *bhakta* poets, and particularly his predecessors, the nine Gurus, Guru Gobind Singh has used for God various names belonging to the Hindu and Muslim cults :

Hindu Cult.

Brahma,¹⁵ Bishambar,¹⁶ Chakradhar,¹⁷ Chakrapan,¹⁸ Gobind,¹⁹ Gopal,²⁰ Gopinath,²¹ Hari,²² Madho,²³ Murari,²⁴ Narayan,²⁵ Mukand,²⁶ Parmeshwar,²⁷ Prabh,²⁸ Padmapati,²⁹ Umapati,³⁰ Sarangdhar,³¹ Neel-Kanth,³² Narhar,³³ Neel-basan,³⁴ Banwari,³⁵ Madmardan,³⁶ Dharadhar,³⁷ Ram,³⁸ Krishan,³⁹ etc.

‡ लख लख गेड़ा आखीए इको नाम जगदीस ॥—Japji, Pauri, 32

मूत पलीती कपड़ होए दे साबूण लईये ओह धोए ॥—Japji, Pauri, 20

"The practice of the Name is emphasised again and again in the Sikh scriptures."—Sikhism, p. 2

"God is described both as nirgun, or absolute, and sagun, or personal. Before there was any creation, God lived absolutely in Himself, but when He thought of making Himself manifest in creation He became related. In the former case, "When God was Himself self-created, there was none else; He took counsel and advice with Himself; what He did came to pass. Then there was only the Formless One Himself; creation was not then (*Gujri-Ki-Var* of Guru Amar Das.) There was no sin, no virtue no Veda or any other religious book, no caste, no sex."—Sikhism, p. 2

"When God became Sagun or manifest He became what is called the Name and in order to realise Himself He made nature wherein He has His seat and is diffused everywhere and in all directions in the form of love."—Sikhism, p. 2

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|-------------------|----------------------------------|--------------------|---------------------------------|--------------------|
| 1. B. N. VI, (37) | 2. B. N. VI. (40) | 3. B. N., VI, (41) | 4. A. U., (74) | 5. A. U., (25) |
| 6. Sh. H., (2) | 7. P Ch., 405 (400) | 8. A. U., (50) | 9. A. U., (62) | 10. B. N., VI (38) |
| 11. B. N, VI (39) | 12. B. N., VI (37) | 13. B. N., VI (38) | 14. B. N., VI (51) | 15. A. U., (82) |
| 16. A. U., (164) | 17. B. N., I (89) | 18. B. N. I, (89) | 19. Jap, (94), | 20. A. U., (74) |
| 21. A. U., (74) | 22. Jap, (95, 250) | 23. Sh. H., (4-i) | 24. Sh. H., (4-i) | 25. Sh. H. (4-i) |
| 26. Jap. (94) | 27. Jap (172) | 28. A. U. (149) | 29. A.U., (244, 245, 246, 147) | |
| 30. A. U., (250) | 31. G. P., (35) 32. Sh. H. (4-i) | | 33. Sh.H., (4-i) ; P.Ch., 1 (5) | |
| 34. Sh. H. (4-i) | 35. Sh.H., (4-i) | 36. Sh.H., (1) | 37. Sh. H., (1) | 38. P. Ch., 1 (6) |
| 39. P Ch., 1 (6) | | | | |

Muslim Cult.

Allah,¹ Karim,² Razaq,³ Rahim,⁴ Sahib,⁵ Rafiq,⁶ etc.

The names used by him are personal and impersonal, transcendental and immanent, and metaphysical and mysterious :

1. Personal

God viewed as having a definite form or shape (रूप)

- Akal-Purakh*⁷—(Immortal Being)
*Puran-Purakh*⁸—(Perfect Personality)
*Banwari*⁹—(Lord of vegetable kingdom)
Shahanshah or *Patshah*¹⁰—(A King of kings)
*Kharag-dharam*¹¹—(Holder of sword)
*Ugra-darham*¹²—(With strong teeth)
*Sundar*¹³—(Beautiful)
*Husn-ul-Wajuh*¹⁴—(Of beautiful face and body)

2. Impersonal

God viewed as a spirit (सूक्ष्म रूप)

(i) The Form Pure

- Arup*¹⁵—(Of no form)
*Anang*¹⁶—(Incorporeal)
*Aneel*¹⁷—(Countless)
*Ajune*¹⁸—(One who never comes in mother's womb, without femininity)
*Mahajot*¹⁹—(Supreme light)

(ii) God as Conscious

- Chit*²⁰—(Conscious)
*Gian*²¹—(Knowledge)
*Tri Gun Atit*²²—(Beyond the three *gunas*)

(iii) God in terms of matter, time and space**(a) MATERIAL**

- Atol*²³—(Unweighable like an ocean)
*Abhang*²⁴—(Unbreakable)
*Achhed*²⁵—(Unpiercable)
*Achheh*²⁶—(Imperishable, Immortal)

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|----------------------------------|---|--------------------------------------|------------------|
| 1. Jap (38) A. U., (36) | 2. Jap (25) ; A. U., (269) | 3. Jap (110) ; A. U. (244, 269) | 4. A. U., (269) |
| 5. A.U. (6, 26), P.Ch. 405 (382) | 6. Jap (36) | 7. Jap (84) A. U., Introductory line | 8. Jap (83) |
| 9. Sh. H., (4) | 10. B. N., II (1) ; Jap (1, 88) ;
G. P. (47) ; J. N., (71) | 11. B. N., I (85) | |
| 12. B. N., I (89) | 13. A. U., (246, 247) | 14. Jap, (21) | 15. Jap, (2) |
| 16. Jap, (71) | 17. Swaiya (2, 5) ; Jap (7) | 18. Sh. H., (5) ; Swaiya 5 | 19. Sh. H., (4) |
| 20. Jap; (58, 198) | 21. A. U., (83) | 22. A. U., (11) | 23. A. U., (128) |
| 24. Jap, (15) | 25. B. N. I; Jap, (7) ; G. P. (1, 3) | 26. G. P., (3) | |

(b) TEMPORAL

- Adi*¹—(The Beginning)
*Anadi*²—(Without any beginning)
*Ant*³—(End of all)
*Beant*⁴—(Beyond end, Endless One)
*Avagat*⁵—(Eternal, always the same)
*Akal*⁶—(Timeless)
*Trikal Darshi*⁷—(Seer of the present, past and future)
*Sada*⁸—(Ever-existing)
*Hamesh-ul-rawan*⁹—(He goes on for ever)
*Chakradhar*¹⁰—(One who holds the cycle of time in his own hands)

(c) SPATIAL

- Atham*¹¹—(Placeless)
*Alok*¹²—(Does not belong to any particular world)
*Ades*¹³—(Does not belong to any particular country)
*Sada-Jag-Mahe*¹⁴—(Always in the world)
*Tribhavan-Mahip*¹⁵—(Lord of the three worlds)
*Samastam-Prasije*¹⁶—(Pervading everywhere)

(iv) Omnipresent

- Sarab-bhaune*¹⁷—(Omnipresent)
*Sarab-gauna*¹⁸—(All pervading)
*Adho-urdh-ardham*¹⁹—(Filler of all space below, above and in the middle)
*Sanast-ul-niwasi*²⁰—(Dwelling everywhere i.e. Omnipresent)

(v) Omnipotent

- Sarabpalak*²¹—(Preserver of all)
*Sarab ghalak*²²—(Destroyer of all)
*Sarab-ko-punikal*²³—(Ultimate death of all)
*Sarab khapae*²⁴—(Deposer of every thing)
*Sarab thapae*²⁵—(Creator of every thing)
*Gharan-bhanjan har*²⁶—(Preserver and destroyer of all)
*Tribhavan Mahip*²⁷—(Lord of the three worlds)
*Sab-ko-Karta*²⁸—(The creator of all)
*Sab-ko Kol*²⁹—(The destroyer of all)
*Biswapal*³⁰—(Protector of the world)
*Jagat-kal*³¹—(Destroyer of the world)

(vi) Omniscient

- Sarab-Giata*³²—(Omniscient)
*Param-Giata*³³—(Possessor of perfect knowledge)
*Trikal-Darshi*³⁴—(Seer of the present, past and future)
*Antarjami*³⁵—(Knowing every thing innermost)

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|--|-------------------|--------------------------------|-------------------|
| 1. Sh. H. (5, 7), A. U., 251, Ch. Ch. I, (1) | 2. A. U., (251) | 3. A. U., (7) | 4. B. N. VI, (38) |
| 5. Sh. H., (7), Ch. Ch. I. (1) | 6. A. U. (9) | 7. Jap (66) ; Ch. Ch. I. (1) ; | 8. Jap, (58) |
| | | Sh. H., (4). | |
| 9. Jap, (156) | 10. B. N. I, (89) | 11. Jap, (4) | 12. Jap, (41) |
| 14. K.A., (1900) | 15. Jap, (1) | 16. Jap, 72 | 17. Jap, (22, 45) |
| 19. Jap, (59) | 20. Jap, (58) | 21. Jap, (79) | 18. Jap, (45) |
| 24. Jap, (20) | 25. Jap, (20) | 26. Jap, (83) | 22. Jap, (79) |
| 29. A.U., (10) | 30. A, U., (75) | 31. A. U., (75) | 23. Jap, (79) |
| 34. Sh. H., (4) | | | 27. Jap, (12) |
| | | | 28. A. U. (10) |
| | | | 32. Jap, (72) |
| | | | 33. Jap, (52) |
| | | | 35. A. U. (2) |

3. Transcendental

(Out of, beyond ; too high, outside)

*Paratam*¹—(The soul beyond ; The original Soul)*Tuhi*²—(Thou)*Tun*³—(Thou)*Tum*⁴—(Thou)*Dur*⁵—(Very far)*Sahib*⁶—(Lord)**4. Immanent**

(Near, pervasive, inherent)

*Rame*⁷—(Immanent)*Sarabatam*⁸—(All pervading)*Sarab-bhaune*⁹—(Omnipresent)*Sarab-gaunae*¹⁰—(All pervading)*Sarab-dhandhe*¹¹—(Whose hand is in all concerns of the world)*Adho-urdh-ardham*¹²—(Filler of all space above below and in the middle)*Jale*¹³—(In water)*Thale*¹⁴—(In land)*Sarab-bhese*¹⁵—(Immanent in every form)**5. The Guru refers to God in the following other ways too :**

(a) METAPHYSICAL AND MYSTIC CONCEPTS

*Ikras*¹⁶—(Changeless)*Akal*¹⁷—(Timeless)*Nribujh*¹⁸—(Not cognisable, Inascertainable)*Agadh*¹⁹—(Unfathomable)*Asoojh*²⁰—(Invisible)*Ageh*²¹—(Intangible)*Agah*²²—(Unfathomable)*Agam*²³—(Inaccessible)*Achheh*²⁴—(Immortal)*Nidhane*²⁵—(Treasure of all excellencies)*Amik*²⁶—(Most profound)*Anbhau Parkash*²⁷—(Intuitively known)

(b) THEISTIC

*Gopal*²⁸—(Cherisher of the universe, Cow-herd)*Pratipal*²⁹—(Cherisher)*Gobind*³⁰—(Cherisher of the universe, Cow-keeper)

1. G. P., (128)	2. A. U., (65), S. M., (4, 5)	3. S. M., (6)	4. S. M., (7)	5. Jap, (18)
6. A. U., (26)	7. Jap, (16)	8. Jap, (184)	9. Jap (22, 45)	10. Jap, 45)
11. Jap, (25)	12. Jap, (59)	13. Jap, (62)	14. Jap, (62)	15. Jap, (66)
16. Jap,	17. Jap, (77)	18. Jap, (37)	19. A,U., (251) Jap (7, 127)	
20. Jap, (7)	21. A. U., (247)	22. Jap, 44, 42)	23. Jap, (16, 40, 139)	24. A.U., (247)
25. Jap (12)	26. Jap, (12)	27. Jap, (1)	28. A. U., (74)	
29. A. U., (190, 194)		30. Jap, (94)		

(c) AESTHETICAL ATTRIBUTES

- Sundar*¹—(Beautiful)
*Husn-ul-Wajuh*²—(Of beautiful face and body)
*Husnul Charag*³—(beauty of a Lamp)
*Git Gite*⁴—(Substance of all songs)
*Tan Tane*⁵—(Substance of all musics)
*Nad Nade*⁶—(Substance of all rhythmical sounds)
*Wahiguru*⁷—(Wonderful Lord)
*Anbhau Prakas*⁸—(Self-luminous)
*Anup*⁹—(Most beautiful)
*Param Rupe*¹⁰—(Perfect Beauty)

(d) POLITICAL AND SOCIAL ATTRIBUTES

- Rajan Raj*¹¹—(The Ruler of rulers)
*Shah*¹²—(King)
*Sachche Patshah*¹³—(True King)
*Shahan Shah*¹⁴—(The King of kings)
*Sarab Saham*¹⁵—(The King of all)
*Sarab Bhoope*¹⁶—(The King of all)
*Rajadhi Rajan*¹⁷—(The Ruler of rulers)
*Raj Rajeswaram*¹⁸—(The King of kings)
*Sah Sahan*¹⁹—(The Sovereign of sovereigns)
*Bhoop Bhoope*²⁰—(The King of kings)
*Nrinathe*²¹—(King)
*Raj Raje*²²—(The King of kings)
*Sah sahe*²³—(The Sovereign of sovereigns)
*Rajan Raj*²⁴—(The King of kings)
*Rankan Rank*²⁵—(The Poorest of the poor)

(e) MARTIAL GOD

- Rokh Rokhe*²⁶—(With terrible wrath)
*Sarab Jeetam*²⁷—(All-conquering)
*Sarab Bheetam*²⁸—(Awe-inspiring)
*Narainae Karoor-karmae*²⁹—(Eternal Lord of terrible action)

(f) BELONGING TO THE VEDIC RELIGION

- Indra*³⁰—(The god of firmament, the god of rain, the king of gods)
*Indra Indre*³¹—(Lord of Indras)
*Bhan*³²—(The Sun)
*Bhan Bhane*³³—(The Sun of Suns)
*Suraj Suraje*³⁴—(The Sun of Suns)

1. A. U. (246, 247), G. P., (39)	2. Jap, (121)	3. Jap, (151)	4. Jap, (47, 68)	5. Jap, (47)
6. Jap, (48)	7. Jap, (Introductory line)		8. Jap, (1)	9. Jap, (29)
10. Jap, (50)	11. B. N., I (9), II (1) Jap (89) ; G. P. (39, 47)		12. Jap, (1)	13. J. N., (71)
14. Jap, (67, 88, 109) G. P., (30, 47)	15. G. P., (2)	16. G. P., (2)	17. B. N., I (9)	18. Jap, (52)
19. Jap, (59)	20. Jap, (55)	21. Jap, (65)	22. Jap, (67)	23. Jap, (67)
24. B. N. II, (i)	25. Jap, (90)	26. Jap, (68)	27. Jap, (69)	28. Jap, (69)
29. Jap, (53)	30. Jap, (119)	31. Jap, (185)	32. Jap, (119)	33. Jap, (46, 47, 89)
				34. Jap, (185)

*Chandra*¹—(The moon)
*Chandra Chandre*²—(The Moon of moons)
*Ravi*³—(The Sun)
*Shashi*⁴—(The Moon)

(g) BELONGING TO THE HINDU MYTHOLOGY

*Kachh*⁵—(The Tortoise)
*Machh*⁶—(The Fish)
*Chakarpane*⁷—(Holdeth the disc)
*Murari*⁸—(The enemy of *Mur* demon, Appellation of Krishna)
*Padmapati*⁹—(Lord of wealth)
*Umapati*¹⁰—(Lord of Uma)
*Banwari*¹¹—(Lord of forests)

(h) NEW NAMES OF GOD INVENTED BY GURU GOBIND SINGH AS EMBODIMENT AND SOURCE OF BRAVERY

*Akal*¹²—(The Immortal)
*Sarabloh*¹³—(All-steel)
*Mahanloh*¹⁴—(Great-steel)
*Sarabkal*¹⁵—(All-death)
*Mahankal*¹⁶—(Great-death)
*Asidhuj*¹⁷—(Having sword on his banner)
*Kharagketu*¹⁸—(Having sword on his banner)
*Asipan*¹⁹—(Having sword in his hand)

Guru Gobind Singh has, thus, used many names for God. But it is not in any way to countenance polytheism ; rather, in this way he leads people to feel that though they might use different names, there is only one God.

The repetition of the name of God with Guru Gobind Singh, seems, rather to be a means by which he reminds himself of God's reality and brings to recollection all that the name connotes, and so it helps him to realize his union with God.

(iii) Meditation and Introspection

Guru Gobind Singh has expatiated upon the value of meditation, introspection and inner-realisation of self as an element in the Supreme. He says :

“O men, meditate in your hearts on Him whose immeasurable power is diffused throughout the world.”²⁰

Without meditating on the name of the Compassionate to the poor, the Deathless, they have at last gone to the Death's abode.”²¹

“Sorrow and sin have not approached those who have meditated on Thy name,”²²

“Without meditation on divine knowledge, fools are drowned in hell's river.”²³

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|------------------------------------|---|--|--------------------------------|-------------------|
| 1. Jap, (119) | 2. Jap, (47, 185) | 3. K. A., (1900) | 4. K. A., (1900) | 5. P. Ch., 1 (15) |
| 6. P. Ch., 1, (15) | 7. B. N., I, (89) | 8. Sh. H., (4 -i) | 9. A. U., (244, 245, 246, 247) | 10. A. U., (250) |
| 11. Sh.H., (I-v) | 12. A. U., (252) : Jap, (192) ;
Ch. Ch. I, (1) | | 13. A. U., (1) | 14. K. A., (435) |
| 15. A. U., Introductory stanza | 16. K. A., (435) | 17. P. Ch.—Benti Chaupai
—405 (381) | | |
| 18. P. Ch.—Benti Chaupai—405 (406) | 19. Rama Avtar, (863) | | 20. A.U., (250) | |
| 21. A. U., (252) | 22. B. N., VI (28) | | 23. A. U., (83) | |

“He who with single heart meditateth on Him even for a moment, shall not fall into Death’s noose.”¹

“They who meditate on any one else shall die of arguments and contentions.”²

“I will meditate on the name of the Endless one and obtain the supreme light.”³

“I will meditate on the Supreme and thus remove endless sins.”⁴

“On no other do I meditate.”⁵

Faith and meditation beget knowledge and knowledge leads to self-realisation.

(iv) Divine Knowledge

The poet tells us that the highest object of knowledge is God :

“He who is subject to worldly desires danceth with gestures, but being devoid of divine knowledge how shall he obtain heaven ?”⁶

How many fly in the firmament ! How many dwell in water ! But they shall all be burnt in the fire for want of divine knowledge.⁷

“Without divine knowledge (penitents and readers of the Vedas) are all subject to the noose of death and ever wander through the cycle of ages.”⁸

“How shall the wretch who is subject to woman and devoted to lust and wrath, be saved without the knowledge of one God.”⁹

Without Bhavna there is no quest and without quest there is no knowledge. Guru Gobind Singh despises the traditional beliefs of blind followers of orthodox religion :

“Without divine knowledge one is never absorbed in the great benefactor.”¹⁰

“Without divine knowledge (they) are always subject to the noose of death and ever wander through the cycle of ages.”¹¹

“Being devoid of divine knowledge, how shall he obtain heaven.”¹²

(v) Good Actions

The life of devotion and introspection is not to be one of idle mysticism but of active service done in the midst of worldly relations. There can be no worship without good actions. These actions, however, are not to be formal deeds of so-called merit, but should be inspired by an intense desire to please God and to serve fellow men.” At the end of the *Chandi Charitra*, the Guru says :

“Give me this power, O Almighty,
From righteous deeds I may never refrain,
Fearlessly may I fight all battles of life.
Full confidence may I ever have in asserting my battles.
When the mortal life comes to a close
May I die with the joy and courage of a martyr.”¹³

1. A. U., (10)

2. B. N., VI (41)

3. B.N., VI (41)

4. B.N., VI (39)

5. B. N., VI, (38)

6. A. U., (82)

7. A. U., (89)

8. A. U., (76)

9. A. U., (71)

10. A. U., (82)

11. A. U., (76)

12. A. U., (82)

देह सिवा बर मोहि इहै सुभ करमन ते कबहूँ न टरो ॥
न डरो अरि सो जब जाय लरो निसचै कर आपनी जीत करो ॥
अरु सिखहौ आपने ही मन कौ इह लालच हउ गुन तउ उचरो ॥
जब आव की अइध निदान बनै अत ही रन मै तब जूझ मरो ॥

In the same spirit, he adds :

“I am the son of a Kshatri, not of a Brahman, how can I perform austerities ?
How can I turn my attention to Thee, O Lord, and forsake domestic affairs ?
Now be pleased to grant me the boon I crave with clasped hands that
When the end of my life cometh I may die fighting in the mighty battle.”¹

Love and Favour of God

In the end, the Guru firmly believes that all the efforts for the attainment of God, without the light and favour of God, are fruitless :

“Without the light of true love hath anyone obtained the honour of finding God.”²

“Without a particle of the love and favour of God they (Saravagis, Sudhs, Sidhs, Jogis, Jatis, Demons, Demigods, Religious sects) are only worth a ratti (a little).”³

“God holds dear not only those who love Him, but He also grants His love to those who do not love Him.”⁴

The way, as Guru Gobind Singh says, to realize Him is only one and that, too, is not knowledge, formalism or the so called meritorious actions which establish a claim to reward, but love and faith, the aim being to obtain final emancipation and the grace of God.

(c) DIDACTIC POETRY

The didactic strain in the religious poetry of Guru Gobind Singh, or for matter of that, in the poetry of Guru Nanak, may be traced, as we have hinted at already, to the influence of the *Nirguna* School of Bhakti Movement. These mystics were reformists, as well. Ramanand and Kabir grounded their philosophy on everyday life and combined their mysticism with moral teachings. Good actions, good thoughts and good words formed the basic conduct which showed the way to spiritual life. Kabir, and after him, Nanak stressed the importance of strictly moral conduct and refuted false prevalent superstitions. The critics of today may not like didacticism in poetry but there was a time when poetry was composed not for poetry's sake but for making human being better than before. It was not a hand-maid of Cupid as it is today, but of God himself. It does, indeed, make moral teaching more forceful which otherwise would be direct, dry and hard to assimilate.

The aim of the didactic poetry in Guru Gobind Singh's works is to develop a good moral character which will pave the way for spiritual progress. A pure mind and a pure

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|----------------|--|-----------------|
| 1. | छत्री को पूत हो बामन को नाहि कै तपु आवत है जु करो ॥
अरु अउर जंजार जितो प्रह को तुहि तिआग कहा चित तामै धरो ॥
अब रीझ कै देहु वहै हम कउ जोउ हउ बिनती कर जोर करो ॥
जब आउ की अउध निदान बनै अति ही रन मै तब जूझ मरो ॥ | K.A., (2489) |
| 2. | पूरन प्रेम प्रभाउ बिना पति सिउँ किन स्त्री पदमापत पाए ॥ | A. U., (245) |
| 3. A. U., (21) | | |
| | | 4. A. U., (243) |

heart can beget true and noble desires which alone can render one fit for spiritual devotion. According to Guru Gobind Singh :

"God is virtue" (Karam and Dharam)¹

"Perennial Fount of virtue."²

One should, therefore, be virtuous. One should be truthful:

"Every body ought to be a man of word, and not utter one thing while he meditateth another."³

"The merciful showeth mercy to him who acteth honestly."⁴

Regarding *ahinsa*, the Guru says :

"Smite not anyone mercilessly with the sword, or a sword from high shall smite thyself."⁵

The Gurus laid the foundation of man's uplift, not on such short-cuts in *mantras*, miracles or mysteries, but on man's own humanity, his own character ; as it is character alone, the character already formed, which helps us in moral crises.⁶

"He is not appeased by incantations, written or spoken or by charms."⁷

Man is endowed with such weak faculties that he stumbles at each step and yet it is expected of him that :

"He should not step on the bed of another's wife even in a dream."⁸

Condemning egoism, the Guru says,

"Gods and demons have been ruined by their egoism."⁹

He, therefore, advises the disciples, saying :

"Amass the wealth of contemplation and run away from egoism, the mortal sin."¹⁰

Yog, asceticism and renunciation are not religious denominations, creeds or cults, but each embodies a set of moral virtues.

(i) Renunciation

Regarding renunciation, he says :

"O man, practise asceticism in this way :

Consider thy house altogether as the forest and remain an anchorite at heart.

Make continence thy matted hair, union with God thine ablutions, thy daily religious duties the growth of thy nails.

Divine knowledge thy spiritual guide ; admonish thy heart and apply God's name as ashes to thy body.

Eat little, sleep little, love mercy and forbearance.

Ever practise mildness and patience, and thou shalt be freed from the three qualities.

Attach not to thy heart lust, wrath, covetousness, obstinacy, and worldly love.

Thus shalt thou behold the Real Soul of this world, and obtain the Supreme Being."¹¹

(ii) Asceticism

Asceticism, to him is an attitude of mind that should be applied to the facts of life :

"O mortal, touch the feet of the Supreme Being.

Why sleepest thou the sleep of worldly love ? Be sometimes wakeful and alert.

Why instruct others, O beast, since thou hast no knowledge thyself ?

Why ever accumulate sin ? Even now lay aside the love of it.

Deem such things simply as errors and love truly religious acts.

Ever lay up the remembrance of God ; renounce and flee from mortal sin.

By this means shalt thou not encounter sorrow or sin, and escape from Death's noose.

If thou desire ever to have a happiness of every kind, be absorbed in God's love."¹²

1. Jap, (87)

2. Jap, (161)

3. J. N., (55)

4. J. N., (101)

5. J. N., (69)

6. Sikhism, 8

7. Ch. A. Intro. (17)

8. P. Ch., 21 (51)

9. A.U., (245)

10. Sh. H., (3)

11. Sh. H., (1) Cf. Bhagavadgita II (55f) and XII (12-15)

12. Sh. H., (3)

About *yog*, the Guru thinks thus metaphorically :

“O man, practise *Jog* in this way :

Make truth thy horn, sincerity thy necklace, and apply meditations as ashes to thy body

Make restraint of thy heart, thy lyre, and the support of the Name thine alms ;

Play the primal essence as thy strings, and thou shalt hear God’s sweet song.

By the practice of the songs of divine knowledge, waves of melody and exquisite pleasure shall be produced.

The demons and the demigods in their celestial chariots will be astonished and the munis intoxicated with delight.

Admonish thy heart, don the garb of self-restraint, and utter God’s name inaudibly.

So shalt thy body ever remain like gold, and death never approach thee.”¹

The Guru denounces the prevalent form of *yog* :

“O *Jogi*, *jog* consisteth not in matted hair.

Why wear thyself out and kill thyself wandering ? Consider this in thy mind.

The man who knoweth the supreme divine knowledge shall obtain the great reward ;

He shall then restrain his mind in one place, and not run wandering from door to door.

What availeth it to leave one’s home, run away, and dwell in forest.

When one’s heart ever remaineth at home ? Such a person is not an *udasi*.

Boasting of thy religious fervour, thou deceivest the world by the exercise of great deception.”

Thou thinkest in thy heart that thou hast abandoned worldly love, but worldly love hath not abandoned thee.”²

On another occasion he says :

“O *Yogi*, *yog* lies not in saffron coloured clothes.

Not in growing matted hairs, not in smearing ashes on the body, nor in growing nails.

If one could attain *yog* by living in the forest, the birds who ever live in the jungle should be called *Yogis*.

If rubbing the body with ashes could help attain *yog* the elephant which always throws dust on its head should deserve it well. You should think over this in your mind.

If bathing at holy places could avail, the frogs and the fishes which ever live in holy waters would have earned it.

The cat and the heron are always found in meditation. Do they know what is *yog* ? Sitting therefore, in meditation with eyes closed does not lead to *yogas*.

If hardships are borne in realising God just as they are done in hoodwinking people,

Then one may attain great knowledge and taste the divine nectar.”³

(iii) Worldly Pomp and Show

The worldly power and possessions at last fail man in his spiritual progress or salvation :

“Emperors before whom strong armed kings used to lowly bow their heads, in countless numbers (also translated-regardless of their own position).

Who possessed proud elephants with golden trappings, incomparable, tall, painted with bright colours ;

Millions of horses which bounded like deer, and were fleetest than the wind.

What mattered it how great those emperors were ? They at last departed bare-footed.”³

The earthly glory is vanity. It has no spiritual value :

“Though they roamed and conquered all countries beating their various drums ;
Though many beautiful elephants trumpeted loud, and thousands of horses of royal breed
neighed for them.
Who can number such kings in the past, the future, and the present ? They cannot be
counted—
Yet without worshipping the name of God the Lord of wealth, they went at last to their final
home.”¹

Even those who have made conquests of the world came to a sad end for being
without the favour of God :

“Trained soldiers, powerful, irresistible, well accoutred with coats of mail crush their
enemies ;
Filled with high martial spirit they would put mountains to flight, themselves unshaken ;
They would shatter their enemies, destroy rebels, crush the pride of furious elephants ;
Yet without the favour of God, the Lord of wealth they should all depart at last and leave the
world.”²

For even the emperors and mighty warriors have supplicated the favour of God
as the worldly glory appeared to be unstable to them :

“Countless heroes very valiant, without hesitation face the edge of the sword,
Subdue countries, crush rebels, and the pride of furious elephants,
Break powerful forts and even without fighting conquer in every direction.
But their efforts avail not, the Lord is the commander of them all—the suppliants are many
while there is but one Giver.”³

The emperors, lords, nobles, great donors cannot achieve salvation by virtue of
their possessions :

“Lords of men, and elephants, rulers who reign in the three worlds,
Who perform millions of ablutions, make gifts of elephants and other animals, and marry brides
at various splendid swayamvars (Assemblages in ancient times at which young women
selected their husbands).
They with Brahma, Shiv, Vishnu, and Indar shall at last be entangled and fall into Death’s
noose ;
But they who touch the feet of the Lord of wealth shall not again resume a body.”⁴

Even the commanders of hosts and mighty armies left the world deprived of all
their power, for they had not worshipped God and earned His grace :

Human Glory and power become lasting by His grace.⁵

Worldly wealth and human relations are short-lived and cannot accompany the
soul to the God’s court :

“Why impress false religion on the world ? It will be of no service to it.
Why run about for the sake of wealth ? Thou shalt not be able to fly from Death’s *mymidons*.
Son, wife, friends, disciple, companions—none of these will bear witness for thee.
Think, O think, thou thoughtless and great brute, thou shalt at the last moment have to depart
alone.”⁶

1. A. U., (23)

2. A. U., (25)

3. A. U., (26)

4. A. U., (28)

5. A. U.

6. S., (31)

“Hear, O fool when life leaveth thy body, the wife crying out ‘Ghost, ghost’, will flee thee.
Thy son, thy wife, thy friends, and companions will give orders to remove thee quickly.
When life leaveth thy body all thy mansions, storehouses, lands, and forts will become the
property of others.

Think, O think, thou thoughtless and great brute, thou shalt at the last moment have to
depart alone.¹

On the other hand virtue will march glorious, destroy sins and achieve bliss :

“Even the demons, gods, and ghosts who repeat God’s name in past, future, and present,
All the beings which in sea and land every moment set up God in their hearts,

Shall find their good deeds and glory increase, they shall hear the voices of gratulation and the
multitude of their sins shall depart,

The congregations of saints wander happy in the world, all their enemies on beholding them
are cowed.”²

The Guru condemns indulgence in luxury and the habits of vice which power or
pursue form in man :

“How can he who is the slave of wordly desires and ever clever in obtaining wealth, obtain the
one Lord of the world without faith in Him.”³

(d) SATIRE

The Religious Revival or *Bhakti* movement had two aspects, the positive as well as the negative, the devotional as well as the reformative. The movement, as a whole, writes Keay, was a revolt against the cold intellectualism of Brahmanic philosophy and, the lifeless formalism of mere ceremonial⁴. It was this aspect of the movement which adopted satire as the weapon of religious reform. The *Bhakta* poets attacked the cold intellectualism which justified caste, and ceremonial formalism which upheld the superiority of the priestcraft. The poor people who were at the lowest rung of the social ladder, were doubly handicapped and consequently treated with scant religious courtesy or consideration. The neo-humanism of the *Bhaktas* could not accept that position as justifiable against their ideals of common Godhead and humanity.

Kabir led the attack. He attempted satirical verse. The *nigura* had got initiation at the feet of Ramanand by having recourse to a clever stratagem⁵. He, therefore, appreciated and sympathised with the disabilities of others around him. He had that “amazing boldness with which he attacked the religious practices of his day, tolerating no shame and demanding reality in all those who were seeking after God”. He had at the same time, the moral earnestness of appeal to men to put things of God first⁶. He may, therefore, be regarded probably first great satirist in Hindi poetry. He was, thus, a source of inspiration, in this negative aspect also, to Guru Nanak and his followers. It is, therefore, possible to appreciate the element of satire in the poetry of Guru Gobind Singh who waged a constant war against orthodoxy which appeared to side in the passive attitude of the hill Rajas towards the tyrannical Mughal rulers. We find in him echoes of Kabir’s ‘stinging satire’⁴ which, like the latter, he lashed ruthlessly.

1. S., (28)

2. A. U., (27)

3. A. U., (28)

4. H.H.L., 19.

5. H.H.L., 20.

6. H.H.L., 25

7. H.H.L., 25.

Satire, in religious verse, appears to begin with the Bhaktas of the School of Ramanand. Most of them belonged to the lower classes and had inherited unconsciously the spirit of revolt against the formalism, caste superiority and cultural aristocracy of Brahmanic religion of those days. Ramanand delivered his message of Bhakti and Spiritual Unity in Hindi instead of in Sanskrit. "And this," says Dr. Kshiti Mohan Sen, "gave a great impetus to the Hindi literature."¹

In his hymns or songs, he protested against the oppressive nature of religion with its insistence on pilgrimage, observance of vows, worship of images, rituals, etc. He taught tolerance and a strong faith in God.²

Kabir was a very powerful representative of the school and the most popular of all the Bhaktas whose influence dominated the Punjab. "With an uncommon power", says Dr. Kshiti Mohan Sen, "he dealt his blows against the false practices of his times."³ And he "has left many fiery sayings against caste, image worship and sectarianism."⁴ To me it appears that Kabir is the first religious satirist who influenced Guru Nanak and his followers down to Guru Gobind Singh in didactic and satirical verse.⁵ In *Bhakti Kusumanjali*, Mahamahopadhyaya Laxmidhar Shastri brings out, after giving quotations from Ramanand, Dharni, Tulsi, Surdas, Kabir, Palto, Sahjabai, Rai Dass, etc., that racial discrimination, untouchability, the degradation of women, caste distinctions, colour prejudices, religious denominations, dead rituals, life-less ceremonies, animal sacrifices, futile pilgrimages have all pulled humanity very low. They are, therefore, to be discarded in favour of sweet tolerance, and love for all.⁶

While Guru Gobind Singh's utterances communicating his spiritual convictions have a tone of lofty serenity and sweetness, his teachings, when he appears in the role of a reformer, are vehement and provocative.

(i) Idol-Worship

Guru Gobind Singh does not appreciate idol-worship for the simple reason that the images are inanimate and cannot respond to the feelings of the worshippers :—

"Without God's name thou canst not be saved.

How shalt thou flee from Him who beholdeth the fourteen worlds in His power ?

Ram and Rahim whose names thou repeatest cannot save thee.

Brahma, Vishnu, Shiv, the sun and moon are all in the power of Death.

The Veds, the Purans, the Quran, all sects, Indar, Sheshnag, the kings of the *Munis*,

Meditated for many ages on Him, who is called the Indescribable but could form no conception of Him.

Why should He whose form and colour are not known be called black ? (The reference here is to the Hindu God Krishna).

When thou shalt seize and cling to God's feet, thou shalt be freed from the noose of Death"⁷

1. M.M.I, 72.

5. M.M.I. 101-103.

2. M.M.I, 71 to 73 fn.

6. *Bhakti Kusumanjali*, X to XII.

3. M.M. 1., 95, 110.

4. M.M.I., 101,

7. Sh. H., (10)

'Some worshipping stones put them on their heads, some suspend *lingams* from their necks.
Some see God in the south, some bow their heads to the west.
Some fools worship idols, other busy themselves with worshipping the dead.
The whole world entangled in false ceremonies hath not found God's secret.'¹

The stone cannot be God and cannot, therefore, be an object of worship :

"Why worship a stone? God is not in a stone. Worship him as God, by the worship of whom all thy sins will be erased.
And by uttering whose name thou shalt be freed from all thy mental and bodily entanglements.
Make the meditation of God ever thy rule of action ; no advantage can be obtained by the practice of false religion."²

Upholding monotheism the Guru says,

"I recognise none but the one God :
I know God as the Destroyer, the Fashioner, the Omnipotent and Eternal Creator.
What availeth it to men to worship stones in various ways with great love and devotion ?
The hand groweth weary by touching stones, and no spiritual power is obtained.
Rice, incense, lamps are offered to stones, but they eat nothing.
What spiritual power is in them, O fool ? What blessing can they bestow on thee ?
If they had life, they might give thee something, be assured of this in thought, word and deed—
Except in the protection of the one sole God nowhere is salvation."³

(ii) Grave-Worship

Grave-worship is also a superstition like idol-worship :

"If for ages thou do penance to a stone, it will never please thee.
O fool, it will never generously lift its arm to requite thee.
Say, what confidence can be placed in it ? When trouble arises, it will not come to save thee.
O ignorant and obstinate man be assured that thy false religion and superstition will ruin thee."⁴

Worship of images is, therefore, a false ritual which cannot help us to discover God's secret :

(iii) Religious Controversies

Condemning barren religious controversies, the satirist says,

"The Muhammadans use *tasbis*, the Hindus *malas* ;
The former read the Quran and the latter the Purans ;
Fools have died over the discussion ;
They were not imbued with God's deep love."⁵

(iv) Mere Repetition of God's Name

Guru believes in sincere devotion and not in mere lip-worship :

"Without love God cannot be obtained."⁶
' If any one were, by repeating God's name, to obtain God Who cannot be obtained by lip-worship the warbler ever uttereth 'Tu hi ! tu hi !'⁷

1. Sh. H., (10)

2. S., (19)

3. Sh. H., (9)

4. S., (21)

5. Ch. A., Intro. (20)

6. S., (17)

7. A. U., (84-ii)

(v) Rituals

Most of the religious creeds lay stress on rituals, ceremonies and other performances but do not inculcate the love of God :

“I have wandered and in their own homes seen crowds of *Saravagis*, *Sudhs* (means the clean in contradistinction to the *saravagis* who are reputed to be dirty in their habits) *Sidhs*, *Jogis*, and *Jatis*,

Brave demons, demongods feasting on nectar, and crowds of saints of various sects.

I have seen the religions of all countries, but none appeared to be that of Lord of Life.

Without a particle of the love and favour of God they are only worth a *ratti* (Also translated— regardless of their own position.)”¹

“False religion is without fruit, by the worship of stones Thou has wasted million of ages.

How can perfection be obtained by touching stones ?

Nay, strength and prosperity thus decrease, and the nine treasures are not obtained.

Time passeth away while saying to-day to-day : Thou shalt not accomplish thine object ; art thou not ashamed ?

O fool, thou hast not worshipped God, so thy life hath been passed in vain.”²

“Without the power of a perfect love for the Master, who has won the noble God ?”³

(vi) Worship of Gods and Goddesses

According to Guru Nanak, God’s will is above Nature as well as working within it, and in spite of its immanence it acts not as an arbitrary force but as a personal presence working most intelligently. The first thing about God is that He is indivisibly One, above every other being however highly conceived, such as Vishnu, Brahma or Shiva or as Rama and Krishna. The second thing is that He is the highest moral being who has inscribed all men with His name or moral presence. Guru Gobind Singh is also of the same view and equally against the belief in gods and goddesses as they are subject to death and are, therefore, imperfect and powerless :

“Ram and Rahim whose names thou repeateth, cannot save thee.

— —

When thou shalt seize and cling to God’s feet, thou shalt be freed from the noose of Death.”⁴

Whatever powers they have are found in God Himself :

“O God, my honour resteth with Thee.

It is Thou who are the blue-throated, man-lion, moving in the water, blue-robed, wearing a necklace of flowers. (The *gyanis* translate *banwari*— dweller in the forest).

It is Thou who are the primal Being, Supreme God, Lord, Pure, living on air ;

It is Thou who are the Lord of Lakshmi, Great Light, Destroyer of the pride of Madhu, Bestower of Salvation, Destroyer of Mur.

It is Thou who art changeless, undecaying, sleepless, without evil passions, preserver from hell.

Ocean of mercy, Seer of the past, present and future, Effacer of evil acts.

It is thou who hast the bow in the hand, who art patient, Supporter of the earth, Changeless, Wielder of the sword.

I of feeble intellect have taken the protection of Thy feet ; take my hand and save me.”⁵

1. A. U., (28)

2. S., (20)

3. A. U., (29), K. A., (2487)

4. Sh. H., (10)

5. Sh.H., (4)

The gods also depend upon God for their position and power :

“Even the demons, gods, serpents, and ghosts, who repeat God’s name, in the past, future and present,

All the beings which in sea and land every moment set up God in their hearts,
Shall find their good deeds and glory increase ; they shall hear the voices of gratulation and the multitude of their sins shall depart.

The congregations of saints wander happy in the world ; all their enemies, on beholding them, are cowed.”¹

The names given to gods are generic and do not connote any special powers possessed by them :

“The tortoise, the fish, and the shark may all be called *Narayan*, if you speak of God as *Kaulnabh*, the lake in which there is a lotus is also *kaulnabh*.

If you speak of God as Gopinath, all Gujars are Gopinaths, all cowherds Gopals ; if you call God Rikbikesh, that is a name taken by superiors of religious orders.

If you call God Madhav, that is the bumble bee, Kaniya is the name of the woodpecker , if you speak of God as the Destroyer of Kans, you speak of the myrmidons of Death.

Fools utter names, but know not their meanings, and worship not Him by whom man is protected.”²

The gods also like human beings seek to attain God in various ways :

“Demigods, demons, sheshnag serpents, famous *sidhs* have done great penance :

The Veds, The Purans, the Quran, all have grown weary singing Thy praises, O God, but Thou art not known unto them.

Thou knowest all hearts on earth, in heaven, in the nether regions, and in every direction.

Thy praises fill the earth , they entering my heart told me this.”³

Gods like Krishna are subject to birth and death like other living beings :

“Ye say that God is unconceived and unborn, how could he have been born from the womb of Kaushalya ?

If he whom we call Krishna were God, why was he subject to death ?

Why should God whom ye describe as holy and without enmity have driven Arjun’s Chariot ?

Worship as God Him, whose secret none hath known or shall know.”⁴

“Say if Krishan were the Ocean of mercy; why should the hunter’s arrow have struck him ?

If he can save other families, why did he destroy his own ?

Say, why did he, who called himself the eternal and the unconceived, enter into the womb of Devaki ?

Why did he, who had no father or mother, call Vasudev his father ?”⁵

It is not correct that Brahma, Vishnu or Shiv is Lord of the Universe. It is dull-headedness to think so :

“Why call Shiv God, and why speak of Brahma as God ?

God is not Ram Chandar, Krishan or Vishnu who ye suppose to be lords of the world.

Sukhdev Parasar, and Vyas erred in abandoning the one God and worshipping many gods.

All have set up false religions ; I in every way believe that there is but one God.”⁶

“Some worship Brahma as God, others point to Shiv as God.

Some say that Vishnu is the Lord of the world, and that by worshipping him all sins are erased.

Think on this a thousand times, O fool, at the last hour all thy gods will forsake thee,

Meditate on Him in thy heart who was, is, and ever shalt be ”⁷

1. A. U., (27)

2. A. U., (74)

3. S., (9)

4. S., (12)

5. S., (13)

6. S., (14)

7. S., (15)

(vii) Religious Sects

(i) The various sects prevailing in the country do not help in the attainment of God, because they cannot win the love and grace of God :

“I have wandered and in their own homes seen crowds of *Saravagis, Sudhs, Sidhs, Jogis,* and *Jatis*.

Brave demons, demigods feasting on nectar, and crowds of saints of various sects.

I have seen the religions of all countries, but none appeared to be that of the Lord of life.

Without a particle of the love and favour of God they are only worth a *ratti*”¹

(ii) They are like different poses which actor-man assumes in order to play a particular part :

“Like an actor, man sometimes poseth as a *Jogi* or *Bairagi*, sometimes he assumeth the guise of a *Sanyasi*.

Sometimes he appeareth to live on air, sometimes he sitteth in an attitude of contemplation, sometimes in his infatuation for self he singeth many praises of men.

Sometimes he is a *Brahamachari*, sometimes he produceth a garden in his hand, sometimes he holdeth a *fakir's* staff and deceiveth men's senses.

He who is subject to worldly desires danceth with grestures ; but being devoid of divine knowledge, how shall he obtain heaven.”²

(iii) The *yogis*, and *yatis* are like ordinary men, mere mortals or heroes :

“*Jogis, Jatis, Bramacharis*, and very great kings, the shadow of whose umbrellas extended for many miles,

Who wandered subduing kingdoms and crushing the pride of very great kings,

Sovereigns like *Maan** and lords of the umbrella like *Dalip*, great kings who prided themselves on the strength of their arms.

Proud men iike *Dara*, like the kings of *Delhi*, and like *Durjodhan*, having enjoyed the earth in their turn at last were blended with it.”³

(iv) The creeds of *Dattatre*, *Gorakh* or *Ramanand* and *Mohammad* do not stand for the worship of God :—

“Afterwards I created *Dattatre* who also struck out his own path. He paved not his finger nails, he decorated his head with mattered hair, and paid no heed to my worship.”⁴

Then I created *Gorakh* who made great kings his disciples,

And tearing their ears put rings in them,

But he thought not of the way of My love.”⁵

“Then I created *Ramanand*

Who wore the garb of a *Bairagi*,

Put a wooden necklace on his neck,

And paid no heed to my worship.”⁶

“They who were created by Me

Struck out their several paths.

I then created *Mohammad*,

And made him king of *Arabia*.”

He too established a religion of his own,

“Cut off the foreskins of all his followers

1. A. U., (21)

4. B. N., VI, (23)

2. A. U., (82)

5. B. N., VI (24)

*Maandhatri

6. B. N., VI (25)

3. A. U., (78)

7. B. N., VI, (26)

And made every one repeat his name ;
 But no one fixed the true name in man's heart."¹
 "All these were wrapped up in themselves,
 And none of them recognised Me, the Supreme Being."²

(v) The Yogis, the Sanyasis, the Mohammedans cannot tell the secret of God :—

"If any one go to a monastery of Jogis, they will ask him to repeat the name of Gorakh ;
 If any one go to a monastery of Sanyasis, they will say that only Dattatre is true, and they will
 give him his name as the spell of initiation ;
 If any one go to the Mussalmans, they will seize and convert him to the faith of Muhammad—
 Every sect deemeth that the Creator is with itself alone ; but no one can disclose the Creator's
 secret."³

(vi) The followers of different creeds are parasites on the worldly men and do not enlighten them about the ways of God :

"If any one go to the Jogis they will tell him to give every thing—house and property—to
 them ;
 If any one haste to the Sanyasis, they will tell him to part with his house in the name of
 Dattatre ;
 If any one go to the masands, they will tell him to bring all his property at once and give it to
 them.
 Every one saith, 'Bring me, Bring me,' but no body will show me God."⁴

(vii) The *masands* too have become corrupt like the others :

"If any one serve the masands, they will say, 'Fetch and give us all thine offerings.
 'Go at once and make a present to us of whatever property is in thy house.
 'Think on us night and day, and mention not others even by mistake.'
 If they hear of any one giving, they run to him even at night, they are not at all pleased at not
 receiving."⁵
 "They put oil into their eyes to make people believe that they are shedding tears.
 If they see any of their own worshippers wealthy, they serve up sacred food and feed him
 with it.
 If they see him without wealth, they give him nothing, though he beg for it ; they will not
 even show him their faces.
 Those beasts plunder men, and never sing the praises of the Supreme Being."⁶
 "They close their eyes like cranes and offer the world a spectacle of deceit.
 They go about with their hands bowed down like poachers ; cats on seeing such attitudes would
 be ashamed,
 The more they go about clinging to the hope of wealth the more they lose this world and the
 next.
 Thou hast not repeated God's name, O Fool ; why art thou entangled in thy domestic
 affairs ?"⁷

(viii) Hypocrisy

The Guru is of the opinion that the different religions or wandering sects that assume religious garbs practise hypocrisy in the name of religion :

"They who wear a religious garb
 Are deemed naught by the saints of God

1. B. N., VI (27)
 5. S., (28)

2. B. N., VI (28)
 6. S., (29)

3. S., (26)
 7. S., (30)

4. S. (27)

Understand this, all men, in your hearts,
That God is not obtained by hypocrisy."¹

They succeed in deceiving the kings :

They who act for the sake of display,
Shall not obtain salvation in the next world ;
And it is only for life their affairs prosper
Kings on seeing their acting worship them."²
But God is not to be found by mummery.
Yet every one wandereth about thus searching for Him.
He who keepeth his heart in subjection
Recognizeth the Supreme Being."³

They make spiritual slaves of people :

"They who by wearing a religious garb keep the people of the world in subjection,
Shall at last be cut with the shears of *Death* and take up their abode in hell."⁴

They make a good job^{of} fleecing people :

"They who present appearances to the world,
Experience extreme pleasure in fleecing others,
Spurious, and not worth a kauri, is the religion
Of those who practise suspension of the breath by stopping their noses."⁵

(ix) Religious Hypocrisy

The Guru denounces those who specialise "in closing their eyes" :

"They who practise spurious religion in the world.

Shall fall into the pit of hell.

He who can in no way subdue his heart

Shall not go to heaven by gesticulation."⁶

"They who practise hypocrisy by closing their eyes.

Should be treated as blind men.

Since the road is not seen by closing one's eyes,

How can such persons, my brethren, meet the Infinite ?"⁷

"What availeth it to sit closing both eyes and meditating like a crane ?

This world is lost, and the next also for those who go about bathing in the seven seas.

They pass their lives in vain, dwelling in the midst of sin.

I speak verily ; hear me all ye people—they who love God have obtained Him."⁸

He takes up yogis sharply and says that they have befooled the world believing that the strength of *Yog* lies in hypocrisy and that they have persuaded themselves to believe that they have turned their back on *Maya* ; but as a matter of fact, *Maya* has still a hold on them. He condemns them saying :

"O Jogi, Jog consisteth not in matted hair.

Why wear thyself out and kill thyself wandering ? Consider this in thy mind.

The man who knoweth the supreme divine knowledge shall obtain the great reward;

He shall then restrain his mind in one place, and not run wandering from door to door.

What availeth it to leave one's home, run away, and dwell in a forest."

1. B. N., VI (53)

2. B. N., VI (54)

3. B. N., VI, (55)

4. B. N., VI (56)

5. B. N., VI (57)

6. B. N., VI (58)

7. B. N., VI (62)

8. A. U., (29)

When one's heart ever remaineth at home ? Such a person is not an *Udasi*.
Boasting of thy religious fervour, thou deceivest the world by the exercise of great deception.
Thou thinkest in thy heart that thou hast abandoned worldly love, but worldly love hath not
abandoned thee."¹

External marks of the yogi serve only to deceive men :

"O man with the garb, religion consisteth not in wearing a garb.
It consisteth not in wearing matted hair and long nails, or in smearing ashes on the body, or
dyeing thy raiment.
If man obtain Jog by dwelling in the forest, the bird ever dwelleth there.
The elephant ever throweth dust on his head; consider this in thy heart.
Frogs and fishes ever bathe at places of pilgrimage.
The cat, the wolf, and the crane meditate; what know they of religion ?
As thou endurest pain to deceive men, do so also for God's sake,
Thus shalt thou know great divine knowledge and quaff the supreme nectar."²
"O man, by attitudes of contemplation, matted hair, and the overgrown nails of thy hands thou
deceivest all people.
Thou goest about with ashes smeared on thy face and cheatest all the demigods and the
demons.
Addicted to avarice thou wanderest from house to house; the means by which Jog is obtained
thou hast all forgotten.
Thou hast lost all shame and succeeded in nothing ; without love, God cannot be obtained."³

This hypocrisy is practised for the sake of belly :

"O foolish man, why play the hypocrite ? Thou lovest thine honour by practising hypocrisy.
O cheat why cheat people ? This world is lost to thee and so is the next.
Where the Compassionate to the poor dwelleth, there shalt thou find no place.
Think, O think, thou thoughtless and great fool, the Unseen is not found by assuming garbs."⁴
The unholy practise hypocrisy for the sake of their bellies :
Without hypocrisy they can obtain naught.
The men who meditate on the one Being
Never practise hypocrisy on any one."⁵
"Without hypocrisy they would obtain nothing,
For no one would bow before any of them.
If no one had a belly,
Who would describe anyone as rich or poor."⁶

Believers in one God regard their belly as nothing :

"They who have concluded that God is one
Never practise hypocrisy on any one
They give their heads, but abandon not their determination;
They regard their bodies as nothing."⁷
"Men who split their ears are called Jogis.
With great deceit they betake themselves to the forest.
They who know not the virtue of the One Name
Belong neither to the forest nor to the household."⁸

1. P. N., (97)

2. P. N., (98)

3. S., (17)

4. S., (18)

5. Ch. A., Intro. (24)

6. Ch. A., Intro. (25)

7. Ch. A., Intro. (26)

8. Ch.A., Intro. (27)

(x) Magical Practices

Guru Gobind Singh, in his *Bachitra Natak*, says that his father preferred death to performing a miracle, which according to him was 'an act of jugglery or make-believe of which any man of God would be ashamed.'¹ These he regarded as *Bharmjal*. Those who practise magic or perform miracles or unnatural tricks are equally condemnable :

"Swine eat filth ; elephants and donkeys bespatter themselves with dust ; jackals live at places of cremation ;

Owls live in tombs ; deer wander alone in the forest ; trees ever die in silence,

The man who restraineth his seed should only have the credit of the hermaphrodite ; monkeys ever wander bare-footed.

How shall the wretch who is subject to a woman and devoted to lust and wrath, be saved without the knowledge of the one God ?"²

"It is known that demons live in the forest, all children on earth drink milk, and serpents live on air.

They who eat grass and renounce the desire of wealth, are no more than calves and oxen.

They who fly in the heavens have only the attribute of birds ; they who engage in meditation resemble cranes, cats and wolves.

All great *gyanis* who knew, but asserted not themselves, never allowed such deceit as the above to enter their hearts even by mistake."³

They who live in the earth should be called the offspring of worms ; they who live in the heavens should be called birds.

As they do, so they become :

"They who eat fruit should be called the offspring of monkeys ; they who wander unseen should be accounted as ghosts.

They who float on water are like gangeris ; they who eat fire like *chakors* ;

They who worship the sun have the attribute of the lotus ; they who worship the moon, of water-lilies."⁴

Such feats or performances cannot discover the secrets of God :

"God is the Protector and Destroyer of the world, Compassionate to the poor, Punisher of enemies, ever the Cherisher, and free from Death's noose.

Jogis, wearers of matted hair, celibates, the true, great Brahmcharis who undergo hunger and thirst in their divine meditation,

They who perform the *niwali* feat, who sacrifice to water, fire, and wind, who hold their heads down, who stand on one leg and never sit.

Men, serpents, deities, and demons find not God's secrets ; the Veds and the books of the Mussalmans say that God is indescribable."⁵

Peacocks skip about dancing, the thunder roareth and the lightning presenteth many phases.

If God be obtained by being cold or hot, there is nothing colder than the moon, nothing hotter than the sun ; if by being a Rajah God may be obtained, there is no king equal to Indar who filleth the whole world.

Nowhere can be found a penitent like Shiv, a reader of the Veds like primal Brahma, or penitents like the sons of Brahma ;

Yet without divine knowledge they are all subject to the noose of death and ever wander through the cycle of ages."⁶

1. S. S. 1., (8)

2. A. U., (71)

3. A. U., (72)

4. A. U., (73)

5. A. U., (72)

6. A. U., (73)

"It is not by the practice of perpetual silence, nor by the ostensible relinquishment of pride, nor by the adoption of a religious dress, nor by shaving the head, Nor by wearing a wooden necklace, nor by twisting matted hair round the head that God is found.

I speak the truth, hear it attentively—without entering the protection of the Compassionate to the poor

And loving Him can God be found? The Merciful One is not pleased with circumcision."¹

(xi) Pilgrimage

Going on pilgrimage and doing other acts of merit are in vain unless one bears God in mind :

"Men bathe at places of pilgrimage, exercise mercy, curb their passions, bestow gifts, exercise abstinence, and perform various special ceremonies—

The Veds, the Purans, the Quran, and the other books of the Mussalmans, the earth and heaven all have I seen ;

Thousands of fasters, Jatis who practised continence, all have I carefully observed ;

Yet without worshipping the name of the one God and loving Him even kings are of no account."²

(xii) False Practices.

Yogic feats and acts of penances are equally fruitless because, being physical exercises, they cannot contribute to man's spiritual progress :

"The peacocks dance, the frogs croak, and the clouds ever thunder;

The tree ever standeth on one leg in the forest ; as for those who take not life, the *Saravagi* bloweth on the ground before putting his feet on it;

The stones through several ages remain in one place; the ravens and the kites travel from country to country.

How can the poor fellow (the wretch) who is without divine knowledge and who is never absorbed in the great Benefactor, be saved without faith in Him ?"³

"Like an actor man sometimes poseth as a Jogi or Bairagi; sometimes he assumeth the guise of a Sanyasi.

Sometimes he appeareth to live on air, sometimes he sitteth in an attitude of contemplation, sometimes in his infatuation for pelf he singeth many praises of men.

Sometimes he is a Brahmachari, sometimes he produceth a garden in his hand, sometimes he holdeth a fakir's staff and deceiveth men's senses.

He who is subject to worldly desires danceth with gestures; but being devoid of divine knowledge, how shall he obtain heaven ?"⁴

"In the cold season the jackal barketh five times, and the elephant and the donkey utter various cries.

What availeth it to be cut in twain by the saw at Banaras? Thieves cut men in pieces and kill them with axes.

What availeth it that a fool hath put a halter round his neck and drowned himself in the Ganges? Thags put men to death by putting halters round their necks.

Without meditation on divine knowledge fools are drowned in hell's river; and without faith how can there be any such meditation ?"⁵

"If any one were to obtain by penance the Lord who suffereth not pain, the wounded man suffereth pain of many kinds.

1. B. N., I (100)

2. A. U., (24)

3. A. U., (81)

4. A. U., (82)

5. A. U., (83)

If anyone were by repeating God's name to obtain God who cannot be obtained by lip-worship, the warbler ever uttereth 'Tu hi, Tu hi !'

If anyone were to obtain God by flying in the heavens, the bird called *anal* wandereth in the firmament.

If salvation be obtained by burning oneself in the fire, why should not the Sati and also the serpent which liveth in hell be saved ?"¹

"Artillerymen, huntsmen wearing decoy dresses, and they who eat opium, bow their heads many times.

What availeth it that men perform prostrations of different kinds to God? They are like wrestlers practising the exercise of *dand*.

What availeth it that men lie with their faces turned up? If they do not heartily bow to the supreme God, they are only as sick men.

How can he who is the slave of worldly desires and ever clever in obtaining wealth, obtain the one Lord of the world without faith in Him ?"²

"Peacocks skip about dancing, the thunder roareth and the lightning presenteth many phases.

If God be obtained by being cold or hot, there is nothing colder than the moon, nothing hotter than the sun, if by being a raja God may be obtained, there is no king equal to Indar who filleth the whole world.

Nowhere can be found a penitent like a Shiv, a reader of the Veds like primal Brahma, or penitents like the sons of Brahma;

Yet without divine knowledge they are all subject to the noose of Death and ever wander through the cycle of ages."³

"One Shiv was born, one died, and one was born again; there have also been many incarnations of Ram Chandar and Krishan.

How many Brahmas and Vishnus have there been ! How many Veds and Purans ! How many collections of Simritis have been and passed away !

How many preachers and *Madaars** ! How many Castors and Polluxes ! How many Ansavatars have succumbed to death !

How many priests and prophets have there been ! they are so many that they cannot be counted; from dust they sprang and to dust they returned."⁴

"Why performest thou false penance to the gods ? It will not avail thee a *Kauri*."⁵

(xiii) Religious Learning

Mere learning of religious books or theological controversies cannot be helpful in attaining spiritual heights, which is primarily a matter of heart :

"The Veds, the Purans, the Quran, all have grown weary singing Thy praises, O God, but thou art not known unto them."⁶

These books of theology and religious philosophy cannot explain the mystery of God:

"The Veds and the books of the Mussalmans have not found God's secret; all the Sidhs have grown weary contemplating Him.

The Simritis, Shastars, Veds, and Purans all describe Him in various ways;

But God who was in the beginning, and who had no beginning, whose story is unfathomable, cannot be known. He saved such as Dhru, Prahlad, and Ajamal.

The courtesan was saved by repeating God's name ; that name is my support, the object of my thoughts."⁷

1. A. U., (84)

2. A. U., (79)

3. A. U., (76)

*Madaar was a celebrated Muhammedan saint.

4. A. U., (77)

5. B. N., 1. (98, i)

6. S., (8)

7. S., (9)

“He who made millions of Indars, He who made and destroyed some millions of Bawan.
Demons, demigods, serpents, sheshnags, birds and beasts innumerable,
To whom till today Shiv and Brahma are doing penance without finding His limit,
He whose secrets the Veds and the Quran have not penetrated, is the great Being whom the Guru
(Guru Tegh Bahadur) hath shown me.”¹

Mere controversy dries up the spirit of devotion :

“They who were smitten by the Simritis abandoned my worship.
They who attached their hearts to my feet
Did not walk in the way of the Simritis”²

“God remaineth apart from those
Who indulge in wrangling and pride.
He is not found in the Veds or the books of the Muhammedans.
Know this in your hearts, O saints of God.”³

Although the Guru has written so much satirising the religious practices, he does not altogether despise Hindu beliefs in the God-heads of Brahma, Vishnu, Mahesh and others. He feels that even though these persons are also of divine origin and even though they, too, have been sent by God to preach true religion, they have failed. For, each one of them has led to a different interpretation of God. In the *Bachitra Natak*, he proclaims to all men what God told him :

“In their (demons’) places I established the gods :
They also busied themselves with receiving sacrifices and worship
And called themselves supreme being.”⁴

“Mahadev called himself the imperishable God ;
Vishnu too declared himself to be God,
Brahma called himself the supreme Brahma,
And no body thought Me to be God.”⁵

“They (Eight Sakhis) told people to worship them,
And said, ‘There is no God but us.’”⁶

“How many worshipped the sun and moon !”⁷
How many made burnt offerings ! How many worshipped the wind !
“Some recognized a stone as God.”⁸

“They whom I appointed to watch over creatures,
On coming into this world called themselves Gods.
They altogether forgot my orders.
And became absorbed each in his own praise.”⁹

Therefore, the Guru takes it almost as his duty to preach the true religion :

“Nothing is to be obtained by putting hopes in others ;
Put the hopes of your hearts in the one God alone
Nothing is obtained by hoping in others ;
Put the hopes of your hearts in Him.”¹⁰

He discourages the old religious practices of the Hindus and the Muslims :

“Millions of men may read the Quran.
They may read innumerable Purans
But it shall be of no use to them in the future (life)
And the power of fate shall still rule over them.”¹¹

1. S., (16)

2. B. N., VI (18)

3. B. N., VI (61)

4. B. N., VI (7)

5. B. N., VI (8)

6. B. N., VI (9)

7. B. N., VI (10)

8. B. N., VI (11)

9. B. N., VI (12)

10. B. N., VI (46)

11. B. N., VI (47)

Duncan Greenlees in his work, the Gospel of Guru Granth Sahib, has tried to appreciate this satirical vein in a very sympathetic manner, when he says :

“This is not an attack on sacred books but on bibliolatory, relying on adherence to one rather than another to supply the lack of virtue and devotion.”¹

The Guru's general attitude towards religions is, however, based on doctrines and philosophies of his predecessors who recognised all the religions leading to the threshold of God. In this respect, in the *Akal Ustat*, he says—

“The temple and the mosque are the same ;
The Hindu worship and the Mussalman prayer are the same ; all men are the same ; it is through error they appear different.

... ..

Allah and Abhekh are the same ; the Purans and the Quran are the same ; they are all alike ; it is the one God who created all.”²

To sum up, the best of Guru Gobind Singh is found in his devotional poetry, not in his satirical or didactic verses. The heart makes fuller amends for the head which is liable to be impatient and intolerant towards the failings of the common man. It is his devotional poetry which rises from abundance of love or pity, of self-surrender or humility. Such poetry of his comes home to men's bosoms and it is this poetry that is chanted in moments of devotion or distress :

“O God, give me Thy hand and protect me,
And all my desires shall be fulfilled
May my heart be ever attached to Thy feet
Deem me thy own and cherish me !”³

Secular Poetry

The secular poetry was the hall-mark of the *Ritikal* of the Hindi literature.⁴ The *Dasam Granth* which belongs to this period presents abundant poetry of this kind. This poetry of the Dasam Granth may well be classified into (a) heroic, (b) autobiographical, (c) mythological and (d) characterological poetry. These are discussed below.

(a) HEROIC POETRY

Guru Gobind Singh developed into a soldier-poet. It is interesting to study the evolution of his art under the stress of circumstances. He was essentially a poet who took to sword and then wrote martial verse to breathe fire into the minds of his fellow soldiers.

The Guru believed that it was a mission of his life to fight against the oppressors: He says—

“I assume birth for the purpose of spreading the faith,
Saving the saints, and extirpating all tyrants.”⁵

To fulfil this mission was not an easy task, particularly in the days of the Mughal tyranny. He had to face many difficulties which were further aggravated by the bigoted policy of Aurangzeb. To those open to reason, he preached his message and against those who believed only in the physical force, he raised his sword.

His revolt against the enemies of religion and his attempts at war poetry were

1. G. G. G. S., 212

2. A. U., (86)

3. P. Ch.—Penti Chaupai—405 (377)

4. H. L., 79

5. B. N., VI (43)

not in any way prompted by any desire for wealth, land or fame.¹ He attempted the heroic verse and had it sung or recited to his soldiers with the sole purpose of inspiring the people with the will to be perpetual fighters of the battle of Dharma i.e., to uphold righteousness. At the end of the *Krisanavtar*, the poet says :

“O God, I am composing the story of *Bhagout* for no other motive than to fire men’s hearts with the feeling of holy war.”²

He, therefore, infused martial spirit into them by his soul-inspiring and heart-stirring descriptions of battles. Commenting on his *Chandi Charitra* I, at the end, the poet says,

“This composition is imbued with *raudra rasa*.”³

Again, at the end of *Chandi Charitra*, II he says,

“Even if a low coward hears this ballad, he will be thrilled with love of war and offer himself to fight in the battle.”⁴

At the end of *Chandi Charitra* I, he prays to Chandi to grant him the object (*namit*) with which this composition has been attempted.

“Chandi ! grant the object with which the poet has translated it.”⁵

No doubt, he took to sword but that was only as the last resort towards the fulfilment of his mission. In the *Zafarnamah*, addressing Aurangzeb, he says—

“*Chun Kaar uz hamah heelte dar guzasht
Halal ust burdan ba shamsher dast*”

“When all other means have failed
It is righteous to draw the sword.”⁶

Guru Gobind Singh himself was a brave soldier. This is evident from his own writings in the *Bachitra Natak*. While describing the battle of Bhangani that he fought, he says

“When this insignificant creature saw
Shah Sangram fall in battle,
He took up his bow and arrows.
With the first arrow I struck a Khan
.....
Who fell to the ground.
I then drew out another
And aimed at the face of Bikhan Khan.
The bloody Khan fled leaving his horse,
Whom the third arrow struck and killed.”⁷

“When I felt the touch of the arrow,
My wrath was kindled.
I took up my bow
And began to discharge arrows in abundance.”⁸

He could never forget that in his veins ran the blood of brave *Kshatriyas*. He, therefore, could not think of adopting an attitude of escapism towards the disturbed conditions of his time. He writes,

“I am the son of a Kshatri, not of a Brahman ; how can I perform austerities ?
How can I turn my attention to Thee, O Lord,
And forsake domestic affairs.”⁹

1. K. A., (1901)

2. K. A., (2491)

3. Ch. Ch., I (232)

4. Ch. Ch., II (260)

5. Ch. Ch. I (233)

6. J. N., (22)

7. B. N., VIII, (24, 25)

8. B. N., VIII (31)

9. K. A., (2489)

Rather, he was anxious to die in a battle-field and therefore prayed to God :

"Now be pleased to grant me the boon, I crave with clasped hands,

... .. —

That when the end of my life cometh,
I may die fighting in a mighty battle."¹

In battles, he always felt that he had full protection of the Almighty on whose injunctions he was acting :

"Who can meditate anything against those who enter the saints' protection ?

God preserveth them as the tongue is preserved among the teeth ; He destroyeth their enemies
and allayeth their suffering."²

"The Master Himself saved (me) by His shielding hand."³

"What can an enemy do to him whom the Friend preserveth ?

He cannot even touch his shadow ; all his attacks would be fruitless."⁴

"All-death saveth all His saints.

He hath tortured and destroyed all sinners,
He had shown wonderful things to His saints
And saved them from all misery."⁵

"Knowing me to be His slave He hath aided me,

He hath given His hand and saved me."⁶

"The Lord of the world saved me."⁷

He, therefore, never felt proud of victory which he always thought, was won through God's grace. After the victory in the battle of Bhangani, he said :

"It is through the favour of Eternal God, I gained the victory."⁸

In defeat, desertion or despair, he believed that Almighty alone could save him and therefore, he always lifted his voice to *Mahakal* to protect him with his helping hands :

"Mahakal, be Thou my protector,

All steel, I am Thy slave ;

Deeming me Thine own, preserve me ;

Think of mine honour—deeming me Thine own, cherish me."⁹

Even at the most gloomy hour he invoked only the Almighty for help, guidance and protection and none else.

The Guru did not believe in deviating from the right course even while fighting against the enemy. At the end of the *Chandi Charitra* I, the Guru seeks God's blessings in the same spirit of a true warrior :

"Give me this power, O Almighty !

From righteous deeds I may never refrain."¹⁰

Nor did he expect his enemy to use any foul means. In his letter of protest to Aurangzeb, he charged the emperor with breach of faith for his commanders began to pursue him in the sands of Bhatinda inspite of their having promised protection on his surrendering the fort of Anandpur. While dealing with his unscrupulous enemies who had gone back on their word of honour, the Guru asserted that it was the sacred duty of a man like him to draw the sword and fight against his enemy to the last.¹¹

1. K. A., (2489)

2. B. N., XIII (25)

3. B. N., XIII (23)

4. B. N., XIII (24)

5. B. N., XIV (I)

6. B. N., XIV (2, iii, iv)

7. B. N., XI (69)

8. B. N., VIII (34)

9. K. A. (435)

10. Ch. Ch., I (231)

11. J. N., (22)

He did not regard the loss of his father, mother, sons, followers he incurred, as acts of benevolence to the oppressed. On the other hand, he took them as acts of duty incumbent on him for the fulfilment of his mission. This is what he always expected his followers to do. He says,

“Blest is his life in this world who repeateth God’s name with his mouth and contemplates war in his heart.”¹

Guru Gobind Singh regarded the death of a soldier as the death of a martyr equal to the fruit of many years’ devotion and ensured honour and glory in the next world.² He prays to God :

“When this mortal life comes to a close may I die with the joy and courage of a martyr !”³

He, therefore, earnestly prays to God :

“Be pleased to grant me the boon
I crave with clasped hands
That when the end of my life cometh
I may die fighting in a battle !”⁴

The heroic poetry in the *Dasam Granth* may be classified into two types, the realistic and conventional. The realistic war poetry treats the themes of fight in which Guru Gobind Singh was himself engaged. It deals with events of history and their description is authentic, for Guru Gobind Singh himself was a commanding general and soldier. The conventional war poetry is mythical, legendary or historical. It describes battle-scenes in which gods, ancient or legendary heroes, fought against their demon or mortal enemies. The great quality of the poet of the *Dasam Granth* is that he is able to thrill his readers with martial spirit. He succeeds in creating the moods of enthusiasm and exaltation associated with the poetry of *Vir-rasa* from time immemorial.

(b) AUTOBIOGRAPHICAL POETRY

Dr. Mohan Singh Diwana, in his essay on “Guru Gobind Singh as a Poet”, while pointing out the personal element in Guru Gobind Singh’s poetry, says,

“The personal element is something entirely new in him. No other saint or poet before him in the whole history of Indian literature has left an autobiography, which is informed by such strength of narration, such earnest conviction of the goal and such truth and freedom and fearlessness of factual indictment. ‘I do not care for any god or man, says he ; am not afraid of them, resting as I am in His bosom with my fullest trust in his Divine Omnipresent Aid.’ A great man, for, an entirely self-conscious, self-confident, humourful and integrity-charged person.”⁵

This is indeed the distinct feature of the *Bachitra Natak*, a narrative verse, in which he gives his ancestral account mixed with legendary lore, the detailed account of his previous birth, his discourse with God when he was not quite willing to leave His lotus-feet, the story of his life, mission and the battles that he fought against his enemies. It is, no doubt, an incomplete story but its authentic value is immensely great. Historians have liberally drawn on this composition in their account of the political conditions prevailing in

1. K. A., (2489)

2. Macauliffe : How the Sikhs became a Militant Race, p. 20

3. Ch. Ch., I (231)

4. Ch. Ch., I (231)

5. Cf. B. N., I (92, 93) , II (4, 5) , V (13, 14) . VI (3, 4, 5, 33, 34, 35, 36, 37, 38, 39, 40, 42, 53)

the Punjab of his days. Towards the close of the *Bachitra Natak*, he discloses his plan of the *Bachitra Natak Granth* which was yet to be completed.

The traits of the personality of Guru Gobind Singh, as revealed in his autobiography, distinguish him from his predecessors. His personality, though in agreement with other Gurus in the essentials of Sikhism, struck a new note. It would appear as if under the stress of circumstances, the personality of the Sikh Gurus evolved in the form of Guru Gobind Singh's personality. He had, no doubt, all the saintly qualities of his predecessors, the Gurus, but that was only one side of his personality. He was a saint for the good but for the wicked he was a soldier determined to finish him and extirpate the evil from the universe. Like his predecessors, he had no false vanity. He was full of humility but humble he would be only to those who knew the value of humility. To others he was a fierce opponent prepared to pay in the same coin¹. Like other Gurus, he entertained no fear of any mortal and he could sacrifice anything and everything for his principles, but he would not leave things to take their own shape. He would, on the other hand, spare no pains or consider no sacrifice too great to see the evil punished and the good rewarded.

He had a complete reliance on God, like his predecessors. He considered himself God's chosen instrument for spreading the faith, saving the saints and extirpating all tyrants.² In regard to the extirpation of tyrants, Dr. Indubhushan Banerjee has beautifully brought out the Guru's conception of the role of sword in the following words :

"But for these purposes, particularly the second one* the old weapons of service, humility and prayer were wholly out of place and in the very opening verses of the *Bachitra Natak* the Guru makes his position clear. His reliance was on God and the Holy Sword. The past that he had inherited and the circumstances in which he was placed naturally led him to think of God as the punisher of the wicked, and as the Sword is a great weapon for that purpose, in the Guru's mind the two become identical. 'God subdues enemies so does the Sword; therefore the Sword is God and God is the Sword.'³

The Guru remained unmoved even in the most difficult hours of his life, fighting incessantly against enemies of humanity. He had an independent character and was frank and bold in his statements. He had a strong personality and adhered to his convictions.⁴ The personality of Guru Gobind Singh, therefore, combined in it the various divergent traits rendering him fully competent to fulfil his mission. It was this type of personality, his age needed but this would not urge him to escape the realities of life.

The art of biography was seldom tried in the medieval Hindi or Panjabi literature. In Hindi, there are stray examples of this type of composition : *Gosain Charitra* by Beni Madhav, *Tulsi Charit* by Baba Raghbar Dass. In Gurmukhi script, however, there are some more examples : *Gur Bilas* by Bhai Darbara Singh, by Bhai Sukha Singh, by Mohan Kavi and *Janam Sakhi* by Bhai Ganesha Singh based on the lives of the Sikh Gurus. Similarly in autobiography, the field was almost new. The *Bhakta* poets, like the secular poets in Hindi and Panjabi, had given some hints or clues about important incidents of their lives, scattered here and there in their devotional verses, but no poet, except Jain poet Banarsi Das who wrote his incomplete autobiography in *Ardha Kathanak*, had ever thought of giving, or tried to give an account of his birth, parentage, his dreams and adventures. It was left to Guru Gobind Singh to make a fresh experiment in the art of autobiography.

1. Cf. B. N., VIII, (37, 38)

2. B. N., VI (42-46)

*Here the third purpose mentioned above.

3. Indubhushan Banerjee : Evolution of the Khalsa. 97, 98

4. B. N., VI (33-40, 42, 53)

5. H. S. I, 124-26 ; H. S. 228. Shukla and Dr. Hazari Prasad Dwivedi doubt the authenticity of these biographies because of the much divergent matter in them.

6. H. S. I., 222, 230, 231

(c) MYTHOLOGICAL POETRY

Guru Gobind Singh had long felt the need for awakening the slumbering souls of the down-trodden people. The masses had completely lost their way in the intricate paths of numerous creeds and castes and were mistaking the distortions for facts. In the introduction of the *Chaubis Avtar* he writes,

“Men are entangled with their own affairs ; no one knoweth the Supreme God.

Some (Hindus) go to the places of cremation, other (Mussalmans) to cemeteries ; but God is at neither.”¹

To those who had pinned their absolute faith in him, he in his capacity as a Guru proceeded to enlighten them through his didactic poetry. But to those who had been attracted towards him not because of their faith in his religious doctrines but for his heroism, and whose faith in the Guru was still in its formative stage, he gave a psychological treatment. He knew that with such people neither religious sermons would be effective nor would the satirical approach bring any fruit. He, therefore, used the method of suggestiveness to bring them into his fold and, with this in view, he rendered freely in vernacular all the stories of the Avtars of Vishnu, Brahma and Rudra and the goddess Chandi. Through this compendium he sought to bring such people into his fold who otherwise would have shown reluctance in following his lead because of their different faith. Accordingly, the entire volume is devoted only to the narration of the life-stories of the Avtars, without the poet's indulging in any sort of criticism or interpretations thereof. He, however, does not forget to remind the reader, in a mild tone, of his own convictions when and wherever he feels that a particular work or portion of the story is likely to distract the people from the path he considers right. But while doing so he appears to have exercised caution in not vehemently refuting these myths. In the *Krisanavtar* accordingly the poet writes :

“I do not at the outset propitiate Ganesh,
I never meditate on Krishan or Vishnu ;
I have heard of them but I know them not ;
It is only God's feet I love.”²

Again, in *Shesh-Shayi Avtar*, he says :

There are millions of Bishen and Mahesh in the body of *Akal-Purakh*³.

In the introduction of the *Chaubis Avtar* he says,

“They who recognize the Primal Being as One God,
Allow no other belief to enter their hearts.”⁴

“They who cherish any other belief,
Shall be debarred from meeting the friend.”⁵

In other works also he loses no opportunity to bring home to his followers the fictional aspect of these myths. He says,

“He made millions of Indras and Bawans ;
He created and destroyed Brahmas and Shiv
The fourteen worlds He made as a play,
And again blended them with Himself.”⁶

1. Ch. A., Intro. (18) Also see Ch. A., Intro. (19 to 25)

4. Ch. A., Intro. (21)

2. K. A., (433)

5. Ch. A., Intro. (22)

3. Shesh-Shayi A, (1)

6. A. U., (6)

“He created millions of worms like Krishna.”¹

“I will not repeat any other name nor establish any other god in my heart.”²

It is mostly in these religious works, he is at times sarcastic, and vehemently refutes these myths.

The poet's absolute faith in *Bhagauti* as revealed in the first *pauri* of *Chandi-di-Var* which is included in the daily prayers of the Sikhs should not lead one to think that by *Bhagauti* he means any goddess. The word *Bhagauti*, whenever used by Guru Gobind Singh stands for *Akal-Purakh*, the Creator Himself, and for none else.

This compendium has a utility also for the Sikhs, for it serves as a very comprehensive key to the mythological illusions referred to in the *Adi Granth*, without which it becomes difficult to appreciate fully the contents of this sacred book.

The most important feature of this work is chiefly the description of the war scenes. In the course of the Guru's narrating his stories, his dwelling on the war scenes reveals that he did not hesitate to exploit fully those portions of the stories which suited his underlying motive of inciting his men to holy war which had become a mission of his life. It is evident from his own writings :

“O God, I am composing the story of *Bhagout* in Hindi verse,

For no other motive than to fire men's heart with the feeling of holy war.”³

While concluding the *Chandi Charitra I*, he says that his composition is informed with *raudra rasa* through and through, and that he has achieved the *nimit* (object) he had placed before himself in the composition :—

“This poem is imbued with *raudra rasa*.”⁴

At the end of *Chandi Charitra II*, he says,

“Even if a low coward hears the ballad, he will be thrilled with the love of war and offer himself to fight in the battle.”⁵

Of the Mythological compositions, the *Chandi Charitra* first and second and *Chandi-di-Var* are purely war poems. The other compositions where war descriptions are found are *Kachh Avtar*, *Bairah Avtar*, *Bavan Avtar*, *Paras Ram Avtar*, *Rudra Avtar*, *Jalandhar Avtar*, *Vishnu Avtar*, *Suraj Avtar*, *Ramavtar*, *Krisanavtar*, *Nar Avtar*, *Kaliki Avtar*. There are duels, mass fights accompanied with storms of dust, filling the whole atmosphere with sounds and noises of all sorts.

(d) CHARACTEROLOGICAL POETRY

The *Pakhyan Charitra* is a rich gallery of descriptions of human types in mixed Punjabi and Braji. These *Charitras* are good examples of the art of character delineation. Though many of these characters belong to ancient times they appear to describe even some of our living acquaintances. The aim of this work, as already discussed in the preceding chapter, is to raise the moral standard of the readers by examples of various types of good and evil which may warn them against sex urges appearing in many a disguise, and

1. B. N., I (27)

2. B. N., VI (37)

3. K. A., (2491)

4. Ch. Ch., I (232)

5. Ch. Ch. II, (260)

strengthen their moral convictions. These Pakhyans have been designed primarily for the simple people who had not the religious back-ground strong enough to check such deviations from moral side of life.

The poet was, undoubtedly, fully aware of the human weakness brought out by sexual urges and gave a timely warning to his followers from going astray. Here it may not be out of place to mention that in these tales at no stage has the poet introduced the religious or moral force. He has, on the other hand, applied the effective technique of suggestiveness by acquainting his followers with the motives that lie behind the acts of all types of people one comes across in life and thus developing in them an insight into the human character.

The poet, at many places, has, through the *Pakhyan Charitra*, tried to enlighten his disciples on the subtlety of woman's nature knowing fully well that it is far beyond the understanding of an ordinary person unless the reality is laid bare to him through the grace of God. He regarded it as his mission to eradicate the evil from the universe, by warning the people against such temptations. He says :

No body can divine the character of a woman, fickle-minded as they are
He alone, can see through their character traits whom God succours.¹
No body can read the character of woman
Not Vishnu, Shiva and the six-faced Kartikeya, etc.
Not even Brahma, the very creator of the universe who created them.²

He goes so far as even to assert that

There is no end to the fancies of these women.
Even the Creator has repented for having created them.³
After all, no body has understood the mind of women
Even the Creator after having created them repented
Even He Who has created the whole universe accepted defeat
After he had probed into the secrets of woman.⁴

The poet does not hesitate even to quote instances, when required, from his personal life to impress upon the people the *charitra* of the women.⁵

The women-characters of these tales, almost all, suffer from passionate desires and they use all the means, fair and foul, at their command to attract the opposite sex to have their thirst quenched :

O beautiful One ! do not besmear such a shapely form with dust. Do not waste your youth,
O maiden !
When old age comes, thou shalt repent thy youth, that is no more.⁶
Do not be proud of riches and youth !
We are all happy, O youthful one !
Be thou also the same.
Old age will come and youth will depart.

1. P. Ch., 193 (7)

2. P. Ch., 377 (12)

3. P. Ch., 322 (25)

4. P. Ch., 312 (13)

5. Cf. P. Ch., 16, 21, 23

6. P. Ch., 303 (14)

Then thou shalt rue it all the more
When thou recallest these times.¹

They talk about the significance of merry-making with women of exquisite beauty by arguing that their beauty is only a temporary phase of their development and will soon fade out leaving the opposite sex repenting for not having enjoyed it :

Why to be vain of this youthful life which is fleeting and sticks to no body.
Come, let us both enjoy it. Why trust it (fleeting youth) ?²

Among the men-characters of the tales, there are two types that we come across. The men-characters of the first type of these tales, soon after they fall a prey to the coquetry of the opposite sex, suddenly come to themselves ; the philosophic element in them brightens up and they, realising that these are only distractions diverting the man from his real path, soon manage to be out of their clutches.³

The other type, which appears to represent the earthly ignorant merry-makers, fall an easy prey to the evil desires of the opposite sex, lose themselves completely in their physical charms, thus preparing for both spiritual and physical death.⁴

The first type is exemplary, and sets an ideal before the readers which they are persuaded to achieve even at the cost of their all. The second type is a bit realistic one, revealing the human weaknesses, thereby warning the readers against them.

From the themes discussed above, under Secular Poetry of the *Dasam Granth*, it is evident that like Bhushan, who strangely enough wrote heroic poetry in the *Riti* period, its poet tried to lift its poetry from the rut into which the poetic creations of his contemporaries tended to fall. He hit new marks by introducing autobiographical poetry which, according to Dr. Indubhushan Banerjee, is undoubtedly the most important of all the records about Guru Gobind Singh,⁵ and by reorientating heroic and mythological poetry. Character-tales which previously existed in Apbhransh,⁶ Rajasthani,⁷ and Avadhi⁸ for preaching religion, morality and social harmony appear in the *Dasam Granth* profusely in Braj. The reason for the profuseness of these tales was apparently the Guru's desire to impart practical wisdom in the language of the day and in the mode of literature that specially appealed to the masses. The Guru rightly understood the importance of the secular form of poetry for the uplift of the masses and gave it its well-deserved prominence.

1. P. Ch., 303 (16)

4. P. Ch., 114, 118, 262, 290.

6. Harivansh Kochhar : Apbhransh Sahitya, 40, 41 ; Hazari Prasad Dwivedi : Hindi Sahitya, 19, 79.

7. Shukla : H. S. I., 231

2. P. Ch., 303 (15)

5. Indubhushan Banerjee : Evolution of the Khalsa, 177

8. Ram Kumar Verma : Hindi Sahitya Ka Aalochanatmak Itihas, 477

3. P. Ch., 16, 21, 23

CHAPTER V

ART VALUE

In the preceding chapter, the attention of the reader has been drawn mainly to the thought currents contained in the different parts of the *Dasam Granth* and their general importance as an interpretation of life. We now take up the discussion of its art value.

'Art is a notoriously shifty and uncertain word.'¹ Here by art we mean the way, conditioned by the nature of the poet's inspiration,² the thought has been expressed ; the way 'it has been shaped, ordered, isolated, organized, designed ; above all, so unified in its own distinctive character that it will always be substantially the same experience whatever mind it may lodge in.'³ 'Not only thought but, equally, emotions, sensuous impressions, psychological intuitions and the mass of infinitely variable associations that accompany the movement of thought, are communicated to the reader's mind.'⁴ The matter of the poet, thus, becomes the reader's experience while not ceasing to be the poet's. The thought is not so much *carried* by the technique as *embodied* in it, as inextricably as vitality is in flesh.'⁵

What exactly constitutes poetry has been a subject of controversy among writers of Indian literature from time immemorial. There are different schools holding different views on this matter. According to Bharat Muni, *Rasa*⁶ is the soul of poetry, whereas Anandvardhan in *Dhwanyalok* believes that *Dhwani*⁷ (suggestion) is the soul of poetry. There is another school which stresses the importance of *Alankars*⁸ (figures of speech). There are still others who lay emphasis on *Gunas*⁹ and *Riti*¹⁰ as the main constituents of the poetry. On a closer view, most of these schools reveal themselves more in the nature of style and technique than the emotional content of imagination.

In the *Ritikal* of Hindi literature also, in which Guru Gobind Singh lived and wrote, the poets laid stress on one or the other theory. "For instance, Das and Kulpati Misra valued above everything *Vyanjana* and *Dhwani*, Mati Ram and Padmakar regarded *Rasa* as the very soul of poetry and Keshavdas and Jaswant Singh were first and foremost followers of the *Alankar School*."¹¹ It should be remembered that in the *Ritikal* "*Riti* as used in Hindi literary terminology" came to mean "a particular method or mode of writing poetry and comprehends within its scope various cults like *Rasa*, *Alankar* and *Dhwani*."¹²

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1. Lascelles Abercrombie : The Art of Wordsworth, p. 12
 2. Ibid, p. 30
 3. Ibid, p. 5
 4. Lascelles Abercrombie : Principles of Literary Criticism, p. 38
 5. Lascelles Abercrombie : The Art of Wordsworth, p. 4
 6. न हि रसादृते कश्चिदप्यर्थः प्रवर्तते।—Bharat Muni : Natya Sutra VI, वाक्यं रसात्मकं काव्यम् ।—Vishwanath : Sahitya Darpan, 1,3
 7. काव्यस्यात्मा ध्वनिः ।—Dhwanyalok 1, 2
 8. अलङ्कारा एव काव्ये प्रधानमिति प्राच्यानां मतम् ।
—Rajanak Ruyyak : Alankarsarvaswa
 9. अलङ्कृतमपि प्रीत्यै न काव्यं निर्गुणं भवेत् ।
वपुष्यललिते स्त्रीणां हारो भारायते परम् ।—Agni Puran, 346, 1
 10. रीतिरात्मा काव्यस्य ।—Vaman : Kavyalankar Sutra 1, 3, 6
 11. H. L., 86
 12. H. L., 80

Instead of entering into a futile controversy on the subject as to what is the soul of poetry we prefer to examine here the poetry of the *Dasam Granth* in the light of all these definitions or claims. *Riti* and *Alankars* being more akin to each other have been taken together and discussed under the heading *Alankars*. Here only such topics will be taken up as are generally included by the conventional writers in the field of art.

(a) RASAS

The theory of *Rasa* has been discussed by the great masters of poetics mostly with reference to drama, suggesting that *Rasa* signifies the æsthetic pleasure, enjoyed by the audience while witnessing a play which has poetry, music and action as its main constituents. This emotional effect on a responsive audience is produced, through a harmonious blending and representation of appropriate *Vibhavas* (Determinants), *Anubhavas* (Consequents) and *Vyabhichari Bhavas* (Transitory states), all reacting on the *Sthayi Bhavas* (Dominant states) of the audience. Poetry, unlike drama, is handicapped in its emotional effect in several ways. It is read in cold print instead of being recited by actors in variegated costumes and in a colourful setting. The reader of poetry misses the living voice of the actor, throbbing or resonant with emotions and supplemented by dynamic gestures. The reader in solo also misses the infection of the collective response which emotionally helps a member of the audience in the enjoyment of æsthetic pleasure. Thus handicapped and stripped of all external aids as well as of living touches poetry resorts to diction, imagery and other poetic devices helpful to the experience of *Rasa* or æsthetic pleasure in the mind of the reader. We shall see in the following pages how far the poet of the *Dasam Granth* has succeeded in depicting different *Rasas* in the various parts of the *Dasam Granth*.

1. Shringar Rasa

Shringar Rasa is a characteristic *Rasa* of highly sensuous poetry which is mainly occupied with erotic motives and is based upon physical attraction between the hero and the heroine. The poet describes them from top to toe (*Nakh Shikh*) and the cycle of seasons in relation to the changing moods of the lovers. The poet creates such situations as give him full scope for the display of amorous fancies and sentiments. He gives at length rich and colourful pictures of sports and surroundings ideally suited to meetings between lovers and their sweet hearts. Such poetry is apt to become tedious if the poet indulges in excessive eroticism and sensuousness.

The poetry of *Shringar Rasa* in the *Dasam Granth* has for its theme various aspects and stages of love, viz., *Poorvanurag* (attachment before seeing or meeting),¹ *Raas Lila*

1. शुल्काभिसारिका :

सेत धरे सारी त्रिखभान की कुमारी जस ही की मनो बारी ऐसी रची है न को दई ॥
रंभा उरवसी अउर सची सु मदोदरी पै ऐसी प्रभा काकी जग बीच न कछू भई ॥
मोतिन के हार गरे डार रुच सो सुधार कान्ह जू पै चली कवि सयाम रस के लई ॥
सेतै साज साज चली सावरे की प्रीत काज चांदनी मै राधा मानो चांदनी सी हुँ गई ॥

(circular dance) including *Prem Prasang* (courtship or love-talks)¹, *Maan Virah* (woman's truculence)², *Maan Mochan* (reconciliation)³, *Samarpan* (complete self-surrender or self-dedication)⁴ and *Pravas Virah* (separation because of stay abroad)⁵. Poets have mostly

1. प्रेम की पूर्वापर स्थिति—

गहि कै त्रिखभानसुता जदुराइ जू बोलत ता संग अंभ्रित बानी ॥
भागत काहे के हेत सुनो हम हूं ते तू किउ सुन ग्वुरनि रानी ॥
कंजमुखी तन कंचन से हम त्वै मन की सभ बात पछानी ॥
सयाम के प्रेमछकी मन सुंदर हूँ बन खोजत सयाम दिवानी ॥

K. A., (663)

Also see K. A., (664—673, 669, 670 and 671). For text see the Appendix.

2. इह भांत चली कहि कै सु त्रीया कवि सयाम कहै सोऊ कुंजगली है ॥
चंदमुखी तन कंचन से सभ ग्वुरन ते जोऊ खूब भली है ॥
मान कीयो निखरी तिन ते त्रिगनी सी मनो सुविना ही अली है ॥
यों उपजी उपमा मन मै पति सो रति मानहु रूठ चली है ॥

K. A., (677)

For more verses see K. A., (693-iii, 700, 702, 715-iii, 720). Text is given in the Appendix pp. v—xiii.

For English rendering see pages 92 to 98.

3. **Radha-Maan-Mochan**
(Analysis)

Verse No.

Cause of Truculence—(Jealousy) ईर्ष्यामानौ भवेत्स्त्रीणां.....॥—S. D., p. 144, 145

687, 700

Means of persuasion

Saam साम (sweet words)

सामदाम अरु भेद पुनि, प्रणति उपेक्षा मानि ॥

अरु प्रसंगविध्वंस पुनि, दंड होहि रसहानि ॥—Rasikpriya, p. 100

हेतुजस्तु शमं याति यथायोग्यं प्रकल्पितैः ॥

साम्ना भेदेन दानेन नत्युपेक्षारसान्तरैः ॥—Rasarnavsudhakar, p. 174

प्रियोक्तिकथनं यत्तु तत् सामेति गीयते ॥—Rasarnavsudhakar, p. 174

682, 683, 698,
699, 713

Daan, Daam दान, दाम (Presentations, Bribery) दानव्याजेन भूषादेः ॥—S. D., p. 143

Bhed भेद (Friction, Dissension)

भेदस्तत्सख्युपार्जनम् ॥—S. D., p. 146

685, 686

Nati नति, *Pranati* प्रणति (Entreaty)

पादयोः पतनं नतिः ॥—S. D., p. 146

688, 705, 717

Upeksha उपेक्षा (Indifference)

सामादौ तु परिक्षीणे स्यादुपेक्षावधीरणम् ॥—S. D., p. 146

690, 691, 721,
723

Rasantar रसान्तर *Prasang Vidhvans* प्रसंग-
वध्वंस (Change of mood or subject-matter)

रभसत्रासहर्षादेः कोपभ्रंशो रसान्तरम् ॥—S. D., p. 146

731, 733-737,
740, 743, 745

4. दोऊ जउ हसि बातन संग ढरे तु हुलास बिलास बढे सगरे ॥

हसि कंठ लगाई लई ललना गहि गाड़े अनंग ते अंक भरे ॥

तरकी है तनी दरकी अंगीआ गरमाल ते टूट कै लाल परे ॥

पीय के मिलए त्रीय के हीय ते अंगरा विरहागिन के निकरे ॥

× × × × × × ×

त्रिजनाथ तवै धसि कै जलि मै त्रिजनार सोऊ तब जाइ गही ॥

हरि को तन भेट हुलास बढयो गिनती मन की जलभांत बही ॥

K.A., (749)

K.A., (753)

For English rendering see page 102.

5. कंजमुखी तन कंचन से बिरलाप करै हरि सों हित लाई ॥

सोक भयो तिन के मन बीच असोक गयो तिनहूँ ते नसाई ॥

भाखत है इह भांत सुनो सजनी हम त्यागि गयो है कन्हारी ॥

आप गए मथुरापुर मै जदुराइ न जानत पीर पराई ॥

K. A., (801)

Also see K. A., (793—800, 802—817)

described separation due to stay abroad, as it is evident in *Barahmahas*.¹ The themes of love-making and union are often found in romances like those described in the *Pakhyan Charitra* :

A well decorated maiden came like a wreath of the *Ragas* (Melodies, which are fascinating).
Her presence illumined my house as if a row of lamps had flooded it with light.
She has stung my heart with the jingle of her anklets as if they were a pair of scorpions. She has made a slave of me by casting her magic charms.
She has maddened gods and demons alike with the lustre of her teeth. She has wrung my heart with her looks cast askance.
Her gold-like body shines forth in such radiance that the shining sun is but a flicker before it. The passionate one has left a vision like the trains of a sweet tune (which is tickling to the senses).²

The setting of the poetry of *Shringar Rasa* often consists of rivers, lakes, gardens with bowers and flowers, forests with deer, occasionally hills in the back-ground, river-banks, moonlit nights, clouds and rain, breezes, morning hours, etc.³ Nature forms as a rule a harmonious back-ground for the drama of love. In the poetry of union and separation, nature works as an active agent—as an excitant in spring, rainy season, and winter. The phenomena of nature enhance mutual charms in the time of union but burn the very soul of the distressed person by aggravating the sense of loneliness and personal grief :

The month when fierce winds blew and cyclones and dust storms raged, and
The heat of the sun was irksome, was all the same pleasant.
For, we sported with Krishna in the cool splashing water of the river.
At that time the season was pleasant. Now it is painful.⁴
× × × × × × × ×
When the clouds cleared a little, the shades of trees appeared pleasant. O friend!
We loitered with Syam. We wore clothes bearing the colours of flowers.
We sported in love and the time simply beggared description.
Owing to Krishna's love, the season was pleasant but now in his absence it has become extremely painful.⁵

In the *Krisanavtar* we meet with poetry of *Shringar Rasa* in all its stages but the treatment appears to be conventional. In the life of saintliness that the poet led, there could be little scope for such experiences. Imaginatively, however, the poet of the *Krisanavtar* seems to have realised through the story of Krishna and Radhika from the *Bhagwat* and the literature floating in the *Riti* period before he came into the field, what these could be. The treatment of *Shringar Rasa* in the Hindi poetry has been ever since its inception, most conventional at which every verse-maker must have made an attempt.

Verses illustrating sentiments of *Shringar* in union and separation have been given in the Appendix as the *Shringar Rasa* therein would appear to approximate to the necessary tests.

2. Vir Rasa

The poetry of *Vir Rasa* has its origin in the bards who celebrated in song the valour and heroism of their patrons and their race.⁶ They were known as *Charnas*, *Bhattas*, *Sevagas*, and *Pancholis*. They had a long line of successors who carried on the tradition of bardic poetry. Chand Bardai, for instance, belonged to a family of bards and the

1. K. A., (869—879, 914—925) For text see Appendix pp. i to v

4. K. A., (871)

2. P. Ch., (183) 0

5. K.A., (872)

3. See pp. 89, 90, 91

6. H. H. L., (11)

famous poet, Surdas, is said by some to have been one of his descendants. Sarangdhar is said to have been another descendant of Chand Bardai and Sarangdhar was himself the writer of *Hamir Rasso* like his ancestor's work *Prithviraj Rasso*. Chand Bardai's son, Jalhan, is also said to have been a poet and "it is possible", says Keay, "that some parts of the *Rasso* were composed by him".¹

The period of Hindi poetry for about two hundred years after 1200 A. D. was most fruitful in bardic poetry which constituted the main body of literature of Rajputana², the Punjab and the areas near about Delhi.³

According to Dr. Dwivedi, war poetry was the natural product of those times when major clans of Rajputs had carved out for themselves kingdoms, great and small, and were constantly at war with one another. Each of them had a minstrel at his court who improvised strains of war and love to amuse and flatter his patron. In times of war, he attended his chief in the field of battle and inspired him and his forces to acts of heroism by his thrilling ballads.⁴ This poetry was composed in Dingal, with several refined elements of the Sanskrit prosodist, Pingal and in an unchiselled dialect of Hindi which abounded in harsh sounds and was capable of producing rugged melodies. Ballad was the popular form which lent itself to music and memory both. Such are the three ballads : *Prithviraj Rasso* *Allaha Khanda* of Jagnik, *Hamir Rasso* of Sarangdhar. The description of endless feuds among the Rajputs themselves and their wars against the Turks are the themes of these three outstanding compositions of the period. The houses of Chauhans, Chandelas, Rathors and Ranthambors and their wonderful exploits are sung in these compositions by their devoted bards celebrating their dignity, valour and heroism.⁵

In course of time, when Hindi literature developed a literary tradition, other poets came into prominence as writers of the poetry of the *Vir Rasa*. Bhushan gave this bardic tradition an artificial and literary vogue. He dedicated his talents particularly to *Vir* and *Raudra Rasas*, for his keen sense of personal and racial self-respect found champions of the Hindu cause in Shivaji and Maharaja Chhatrasal of Panna. He made their exploits the theme of his poetry and gave the poetry of the early *Riti* School a new orientation and lifted it to a very high level. His *Shivraj Bhushan*, *Shiva Bavani* and *Chhatrasal Dasak* are his outstanding works.⁶ Maharaja Chhatrasal inspired yet another poet, Lal, known as Gora Lal Purohit, a favourite of the Maharaja. His famous work *Chhatra Prakash* is a long narrative poem which gives a graphic account of patriotic and brave efforts of Chhatrasal's father, Champat Rai Bundela, and Chhatrasal's own brave deeds, breathing nobility, heroism and patriotism—the main constituents of *Vir Rasa*.⁷ *Sujan Charitra* of Sudan of Mathura gives a chronological sequence of the rule of Raja Sujan Singh and relates

1. H. H. L., 12, 14, 16.

2. The Rajput bards sang extempore to the war-drum facing the hard reality of life. It was the dance of nature, the Siva's *Tandav*, that they saw before them. Can someone today create that type of poetry through imagination? The heroic sentiment and emotion, enshrined in every battle-song of Rajasthani language, is the original asset of Rajasthan, and the pride of India at large.—Rabindranath Tagore : *The Modern Review*, December 1938, p. 710.

3. H. L., 11, 20

4. H. L., 11, 12, 13

5. H. L., 13, 16, 18, 19

6. H. L., 98 f.

7. H. L., 123 f.

the Raja's exploits. The poet excels in the description of preparations for battles just as Lal and Bhushan excel in describing battles and the flight of the defeated army respectively.¹

The third tradition of poetry of *Vir Rasa* is as ancient as the culture of the country. It came down to us through the Sanskrit verse which was rendered in Hindi by poets like Tulsi (*Ramayan*), Chintamani (*Ramayan*), Padmakar Bhatta (*Ram Rasayan*), Sabal Singh Chauhan (*Mahabharat*) and numerous other minor poets who translated these epics freely in almost all dialects throughout the ages.²

In the Punjab, the bardic and the epic traditions were alive and popular at the time of Guru Gobind Singh. The cycle of Ramayana was still played, as it has been through ages, in the villages on the eve of celebrations of the Dussehra festival. The brave deeds of Raja Sahlván were also recited in the form of folk-ballads in the Panjab. They were no doubt very popular among the people, even as the story of Sohrab and Rustam was loved by the common people. The renewal of the struggle for existence under the tyranny of Aurangzeb revived the poetry of *Vir Rasa* which thrilled the hearts of the oppressed. The sacrifices made by Guru Arjan Dev and Guru Tegh Bahadur lent a religious tinge to the struggle, and developed the religious aspect of the *Vir Rasa*. The military spirit of Guru Hargobind was reborn in Guru Gobind Singh who found poetry of *Vir Rasa* as the right medium for infusing in his disciples the spirit of revolt and independence on the one hand and sacrifice on the other.

Guru Gobind Singh is one of the greatest in Hindi literature as a writer of poetry of *Vir Rasa*. The only poets who can match him in this kind of poetry are Chandra Bardai and Bhushan. His *Chandi Charitra*—in three versions, and compositions of Avtars are excellent poetry. The stories are not original but the treatment is magnificent. The narratives develop without a break. The stories acquire dignity from the characterisation of the heroes. In every work, in thought, word and deed, the hero is every inch a hero of action calling for courage and sacrifice. The diction is appropriate to the content of brave thoughts and great deeds and the metrical pattern of the verse is traditionally what had been often used before for the writing of poetry of war and heroism. The great quality of Guru Gobind Singh is that he is able to thrill his readers. He succeeds in creating the moods of enthusiasm and exaltation from time immemorial associated with the poetry of *Vir Rasa*.

In the *Dasam Granth*, the poetry of *Vir Rasa* is found in the *Bachitra Natak*, the Avtars, three versions of *Chandi Charitra*, including *Var Shri Bhagauti Ji Ki* (in Panjabi), *Pakhyan Charitra* and *Jaffarnamah* (in Persian). This poetry describes preparations for war, the action, the victory or defeat of an army, with the help of *alankars*, appropriate diction and harmonious metres. The chief attributes of *Vir Rasa* here are enthusiasm, fury (*Raudra*), pride, hatred (*Bibhatsa*), romance, courage, self-sacrifice and dash. As *Raudra* and *Bibhatsa Rasas* are allied with *Vir Rasa*, the examples of both of them are found side by side with those of the *Vir Rasa*.

1. H. L., 129 f.

2. H. L., 92, 117, 122

A few passages of the original *Durga Sapta Sati* as translated in Braj by Guru Gobind Singh describing the war between Durga and demons are translated here as specimens of heroic sentiment :

The Lord of the world has waged this war in order to relieve the world of its misery (to redeem it from oppression).

The trumpeting of elephants is like the thunder of clouds. Their white tusks are like herons flying in a row.

The sword of the warriors wearing their armours flash like lightning in dark clouds.

The horde of demons descend upon their enemy gods like dark clouds.¹

× × × × ×
Full of wrath Durga has taken the field. Dhoomra Lochan too has advanced with his army.

When the swords and the arrows fell and struck, the goddess seized a spear and

Thrust it into the enemy's mouth, which chipped off his lip even as chisel cuts off iron.

His teeth were like the pure white water of the Ganges, his body like the dark water of the Jamna.

The blood flowed from his lips red like the water of the Saraswati. This is as it were a picture of *Triveni*.²

× × × × ×
On being struck, Dhoomra Lochan cried out, and leading bands of the demons

And drawing a sword, he stabbed the tiger in the chest,

Chandi too seized her sword and collecting her strength chopped off his head which fell into the land of demons

Like dates fallen off the tree when the storm blows.³

× × × × ×
When Durga heard the outcries of the demons, her eyes were full of fire.

On hearing the wrathful voice of the goddess, Shivji was disturbed in his meditation and the feathers of Garuda dropped off on the ground.

The fire of Chandi's eyes blazed forth like the wild fire.

And burnt all her enemies to ashes just as poison intoxicates bees to death.⁴

When Chand and Mund, the demons, arrayed their army in battle-order and took the initiative, there arose a thick cloud of dust as if the very earth (*Vasundhara*) heaved upwards towards the Indralok. The poet has described it in a beautiful simile :—

Fired up, Chand and Mund selected four types of the best forces, came forward to give a battle to Durga,

The whole earth resting on the head of Shesh Nag began to quake like a boat in a stream,

The dust raised by the hoofs of the steeds rose in clouds to the sky,

As if the earth herself had left for *Brahma Lok* begging for relief from oppression.⁵

The scene of battle waged by Girija Bhawani is equally matchless :

When she heard of the shouts of the demons, Durga flared up.

She put on her armour, rode on her tiger and blew her conch and proceeded to the battlefield,

She descended from the heights on her enemies

Just as *Bahari* (falcon, a bird of prey) stoops down upon a flight of *Koonj* and sparrows.⁶

An arrow shot from Durga's bow increased ten times in its deadliness and got transfixed into the bodies of the demons.

1. Ch. Ch. I, (62)

2. Ch. Ch. I, (97)

3. Ch. Ch. I, (99)

4. Ch. Ch. I, (101)

5. Ch. Ch. I, (108)

6. Ch. Ch. I, (110)

And appeared as if they were trees bare of leaves after the blowing of the winter (Phalgun) wind.¹

× × × × ×

When the stronger enemy Mund was knocked down
She turned to Chand to do away with him likewise.
She slaughtered his army to a soldier. The battle that she gave was dreadful.
She attacked him with a spear and cut off his head even as Shivji beheaded Ganesh with his trident.²

The head of the enemy was cut off with a spear in a manner in which Shanker had beheaded Gajanan. How picturesque is the language !

Equally interesting is the fall of the demon at the hand of Chandi. This is compared to the fall of Hanuman, while carrying the mountain (*shail*), at the hands of Bharat :

The brave demon flew in anger and delivered an attack and wallowed the sea of blood.
Holding his sword and protecting himself with a shield he rushed at the tiger.
While attacking, he was shot by arrows of Chandi and was laid low,
Just as Bharat, Ram's younger brother had knocked Hanuman down with mountain itself.³
He rose up again, seizing the sword advanced to fight with Chandi
He wounded the tiger and streams of blood rushed forth from his body
.....

As if showers of rain fallen on the mountain of Gaeru had dyed the earth below in red.⁴

The field of battle is drenched with blood shed by Chandi and this sight is compared to the scene at the *Gaeru* mountain when washed by rain. The expression is characterised by force and heroism, like the crimson of the dawn.

Chandi flew in passion and plunged into a fierce battle.
She trampled down her enemies as an oilman crushes the oil seeds in order to extract oil.
The blood ran down in the field just as coloured water is splashed on the ground when his (dyer's) clay-basin gets broken,
The open wounds looked bright red like lamps burning in a tower.⁵

How expressive it is of crushing the enemy like linseed (*til*), of the spurting of blood as if from the broken vessel of the dyer, of the display of the wounds, inflicted by weapons like the flame of global lamp, and of the fiery sentiments of heroism !

When Kali grasped her deadly sword and roared out, the Sumeru mountain shook,
The paradise shrank with fear and big mountains began to roll back in all the ten directions.
Panic seized all the fourteen *lokas* and even Brahma was upset.
Shivji lost his state of meditation, and the cracks and fissures appeared in the earth,⁶

× × × × ×

He broke through the horde of the enemy thick like the clouds and took up his bow and arrow in such a manner,

That he killed mountain-like dark demons just as the rays of the sun destroy darkness.

The whole army was routed. How can a poet describe such a scene ?

It was just like *Kaurvas* fleeing from the battle-field at the sight of the blood-besmeared face of Bhim.⁷

× × × × ×

O obeying the word of Sumbh, Nisumbh marched in battle-array

Like the incensed Arjun fighting against Karun in the battle-field of the Great War of the Mahabharat

1. Ch. Ch., I (111)

2. Ch. Ch., I (116)

3. Ch. Ch., I (155)

4. Ch. Ch., I (156)

5. Ch. Ch., I (157)

6. Ch. Ch., I (166)

7. Ch. Ch., I (180)

The arrows of Chandi struck a great many demons and broke across their bodies.
Like the sprouts of the paddy seeds breaking forth the soil in the month of *Savan*.¹

The arrows of Chandi piercing through the body of demons are compared to the seeds sprouting and penetrating through the soil to the surface. How wonderful ! Such comparisons are not a few.

Taking a lance, she pushed it into enemy's head so vigorously
That it pierced through his helmet and turban as well.
A jet of blood was shot out above his head
Like the intense glare of Shivji's sight on the opening of his third eye.²

The stream of blood issuing above is compared to the tripple stare of Mahesh concentrated on Kamdev. How brilliant is the flight of imagination !

The demon pulled the lance out and thrust it back on her.
It struck her on the mouth and she began to bleed profusely though it added to her charms,
Like the red spittal of chewed betel-leaf splashed in the neck of Padmani.³

At the defeat of the demons, the gods could not contain themselves for joy at the sight of the goddess and began to pay her the tribute of victory. It is described thus :—

All the gods assembled together and prepared a paint of rice, saffron and *sandal* wood.
Having perambulated around her countless times, they put a sacred mark of triumph on her
fore-head,

Which appeared as if the auspicious planet (of *Mangal*) had entered the orbit of the moon.⁴

In the concluding verse, the author's feeling of heroism is revealed like the flowers tossing in spring :

"Give me this Power O' Almighty,
From righteous deeds I may never refrain !
Fearlessly may I fight all battles of life,
Full confidence may I ever have
In asserting my moral victories !
May my supreme ambition and learning be
To sing of Thy glory and Victory !
When this mortal life comes to a close
May I die with the joy and courage of a martyr !"⁵

The *Chandi Charitra* is a free translation of *Durga Sapta Sati*. The great leader, the conqueror of enemies, the lover of war, Guru Gobind Singh has translated only those portions of it which are expressive of the heroic sentiments. He himself was a hero. He saw Chand and Mund, the goddess and the demons as examples of heroism.

The translator has shown in this work his mastery of similes and epigrams. He has not merely told the story of the goddess and her battles but has also described in detail all the various incidents, interlarding them with similes and metaphors and thus giving a vivid and lively picture of the field of battle and the various fighters. In the concluding line of the work the translator hints at this characteristic :

This Chandi Charitra has been written in verse. The whole poem is full of martial spirit
(*Raudra Rasa*).

1. Ch. Ch., I (188)

2. Ch. Ch., I (193)

3. Ch. Ch. I, (194)

4. Ch. Ch., I (226)

5. Ch. Ch., I (231)

Each verse is more stirring than the other. All the similes from top to toe are new and fresh.

The story of the *Satsai* (seven hundred couplets) composed by the poet for the pleasure of it has concluded.

It would surely fulfil the wish—whatever that be—of the reader or the listener.

But when an incident or a detail is mentioned incidentally or when the incident is not suggestive of heroic sentiments, it is translated briefly in order to carry on the sense of the narrative ; for instance, *shlokas* 93, 94 and 100 of the seventh canto of *Durga Sapta Sati* have been translated in one couplet only.

Similarly *shlokas* 18 to 21 of the sixth canto have been translated in one *swaiya* only :

After surveying the forces of the demons, Chandi turned the tiger round sharply.

The tiger moves about more rapidly than the wheel of fire, the whirl-wind, umbrella over the head of the bridegroom or the lance.

In that fight the tiger lashed round in such a manner that even the eddies of a river stand no comparison with it.

No other simile suggests itself. It appeared as if there was a whirl of tiger-faces all around.²

The fury of the lion and its attack on the demon is described in graphic similes.

From the description of the battles given above, it would be evident that the poet has risen to very great heights in the depiction of *Vir Rasa*.

3. Shant Rasa

The poetry of religious devotion is a poetry of *Shant Rasa*. Guru Gobind Singh was the tenth Guru of the house of Nanak who, it is believed, owed his inspiration to the teachings of Kabir. Guru Gobind Singh, therefore, follows Guru Nanak, a votary of the *Nirgun* School of poetry, which put no faith in incarnations, gods or goddesses, no faith in caste system which resulted in false sense of social superiority, and no faith in the exploitation of the lower classes and untouchability. Further, it put no faith in rituals, fasts and pilgrimages in the quest for spiritual knowledge positively. The *Nirgun* philosophy was eclectic, combining as it did, with Vedantic monism, Islamic monotheism and Indian mysticism of Sidhs, Gorakh panthis, Sufis, and Vaishnavism of Ramanand.³

“The corner stone of *Nirgun* philosophy”, writes Dr. Dwivedi, “is the idea of a single impersonal omnipresent God. These mystic reformers dwelt on the immanence of the Deity, without form or colour beyond comprehension and expression. They, therefore, stressed the importance of deep introspection and rapt meditation in order to realise the oneness of the individual soul with the universal soul. Such a realisation would break the illusion under which the common man lives.”⁴

The poetry of the saint-singers is the poetry of love that opens up the hidden recesses of the heart, and lifts one above the earthly-self ridden by troubles and worries. Such a poetry heals the wounded soul, sustains the depressed and fills the pious with ecstasy. That is why music holds a very important place in devotional poetry, both as a part of it, and as

1. Ch. Ch., I (232)

3. H. H. L., 18f, 21, 24 ; H. L., 24, 25

2. Ch. Ch., I (211)

4. H. H. L., 20f, 24 ; H. L., 25, 27, 34; 35, 38

an instrumental accompaniment. The *darbars* of the Sikh Gurus gave a place of honour to musicians or Ragis who set their compositions to music in the religious gatherings or congregations. Guru Gobind Singh's poetry is musical in more aspects than one.

The attributes of the poetry of *Shant Rasa* are, besides singing praises of God and His saints or spiritual preceptors, the outpouring of emotion, self-surrender, indifference towards the world for its transitoriness, sense of renunciation, attainment of divine knowledge, humanity, service, faith in the grace of God, the immortality of soul, and self-realisation in union with God. The poetry of *Shant Rasa* has characteristics like these and by its impassioned music, influences the mind and the heart of man which takes things in the spirit of resignation and has nothing but loving regard for God and His creatures even in extreme adversity.

Some examples of the poetry of *Shant Rasa* of Guru Gobind Singh have already been given in the third chapter. Some more may be presented here :

- (a) Those who have conquered sovereigns at home and abroad, killed great generals and kings,
Whose houses were full of all the eight *siddhis* and nine treasures in their fullness,
Who possessed great many moon-faced wives, who could not keep count of their hoarded riches,
All these have yielded to *Jam*, the death-god. In the absence of the Name, they have in the end passed away bare-footed.¹

The trend of the verse is towards renunciation which acquires force from the vivid back-ground of objective reality on which it is presented. Power and pomp, riches and beauty all appear like bubbles in the absence of God's name.

- (b) I accompanied neither Ravan, nor Mahiravan, neither Manu nor Nal in their last journey to the other world ;
Nor did I go with Bhoj, the monarchs of Delhi and Kauravas, not even with the mighty monarch of the Raghu race, (Rama).
Uptil now I have accompanied nobody. I tell the truth swearing by all those have destroyed the hordes of sins.
Wake up O callous beast ! I did not accompany anybody to the other world nor flinched from my position.²

By describing the sorry fate of even the greatest of the great, the poet creates a sense of void, and resignation dawns upon the mind as a necessary consequence.

- (c) Why to put on these saffron robes, O sages ? They shall all be consumed by fire.
Why do you start this tradition ? It will last only for a day or two. It cannot go on for ever.
The ways of grim *Kal* are all powerful. No yogi, howsoever great, can play any hide-and-peek with them, try how much so ever he might.
O great sage ! this handsome body of yours shall at last be stark dead and shall be reduced to ashes and mixed up with the dust of the cremation ground.³

The verse prepares the mind for sincere devotion, shorn of symbolism and convention and is, therefore, an illustration of the pacific sentiment. Nothing extraneous

1. Dattatreya A., (491)

2. Dattatreya A., (492)

3. Dattatreya A., (493)

is of any avail in the pilgrimage to the Great, hereafter, not even the handsomest body, which is nearest the soul.

Listen, O sage! Why dost thou subsist on air, nothing shall accrue to thee by such subsistence.

Why dost thou colour thy robes with ochre? By such devices thou shalt not realise God.

Refer to the Veds and the Purans, they shall all vouchsafe the same truths.

Thou hast not consumed thy passions, and yet thou callest thyself nude. Even thy matted hair shall not accompany thy head.¹

This verse shows the true path to self-realisation. Forms and rituals do not help. One has to consign one's passions to flames which means sublimation of emotions and purification of heart. So this is also pacifism.

Thus in the depiction of *Shant Rasa* also—not of the type of forest-hermits but of the vigorous kind of a saviour of the good—which is required for self-devotion, self-realisation and successful completion of the task in hand, the Guru has turned a new leaf.

4. Hasya Rasa

As the day breaks the shrew of a newly married girl begins to thunder, threaten and prohibit. People cannot stand her storming.

The poor mother-in-law all terror-stricken, looks at her with a bated breath. The sister-in-law (the wife of the elder brother of her husband) turns back from the door-steps.

The neighbours have resorted to the woods for their residence (out of fear of her). All the people are deeply distressed.

If you ask for water she will hurl a stone. Is it a woman or a lioness that has entered the house?²

This verse is an example of the sentiment of laughter which has been fed and heightened by a series of incongruent exaggerated verbal images. The climax is reached in the third line. '*Pas Prosin baas gahyo ban*' etc. (i.e., leaving their houses the neighbours took to the forest for habitation) and the terror-striking shrew is presented in her ludicrous colours in the last line. '*Paani ke maangat Paathar maarat*'—this simile of the *Sandeh Alankar* suggesting her to be a blood-thirsty shrew has further added another peal of laughter to the already forceful word-pictures of the preceding three lines '*Saasu ke traas na aavat swaas*. etc.

5. Bhayanak Rasa

(a) At places severed heads are to be seen, at others fallen trunks are heaving on the bare earth. In some places broken thighs are riggling in pain, elsewhere, beautiful hands are bounding up.

Then in some places there are sky-rovers to be seen; in still others, ghouls are shrieking.

In some places goblins are giggling; in others, *Bhairavas* are howling.

1. Dattatreya A., (494)

2.

भोर हुते गरजै लरजै बरजै सभ लोग रहै नहि ठानी ॥

सासु के त्रास न आवत स्वास दुआरन ते फिरि जात जिठानी ॥

पास परोसिन बास गहयो बन लोग भए सभ ही नकवानी ॥

पानी के मांगत पाथर मारत नारि किधौ घर नाहर आनी ॥ P. Ch. 40, (14)

For more examples see P. Ch., 158; P. Ch., 266 (17, 18, 19, 42, 49, 112); R. A., (161); Chandī-di-Var, (17, 54)

In this way the monkey emerged victorious and the demon-son of Ravan was done to death. Branded and unbranded inveterate warriors fled with blades of grass caught in their teeth (i.e., like domestic beasts.)¹

- × × × × ×
- (b) Demons are falling in the battle and demon-infants are scurrying about ;
Casting their loyalty to the winds warriors are fleeing for their life.
Trunks with mutilated limbs are going up like a blinding storm.
Each and every mighty warrior when struck with an arrow falls on the battle ground.²
- × × × × ×
- Growing long hair on their heads, with ugly shapes, and coarse hair on their bodies ;
Such as crunch human bones in their jaws and gnash their teeth,
Their eyes shot with blood. Who is there who can display his strength to grapple
with them ?
With bows and arrows stringed they roam all the night and commit all sorts of sins every day.³

6. Karuna Rasa

Drawing over me a dark veil of disguise ; deserting the realm of the king ; and disguised as an ascetic, I shall accompany thee.

I shall transgress the bounds of the family traditions, shall shake off the royal pomp and show. But I shall not turn away from thee. Such is my resolve.

I shall wear rings in my ears and besmear my face with ashes but I shall not swerve from my determination. O my son ! I shall consign to flames the paraphernalia of royalty.

Disguised as an ascetic and casting off the hardships of Kaushal, I shall accompany king Ram Chandra (to the woods).⁴

1. कहुं मुंड पिखी - अह कहुं भकरुंड परे धर ॥
कितही जांघ तरफंत कहुं उछरंत सु छव कर ॥
भरत पत्तु खेचरी कहुं चावंड चिकारै ॥
किलकत कतह मसान कहुं भैरव भभकारै ॥
इह भांति बिजै कपि की भई हणयो असुर रावणतणा ॥
भै दग्ग अदग्ग भग्गे हठी गहि गहि कर दांतन त्रिणा ॥ R. A., (374)
2. गिरंत आसुरं रणं भभरम आसुरी सिसं ॥
तजंत सिआमणो धरं भजंत प्रान लै भटं ॥
उठंत अंध धुंधणो कबंध बंधतं कटं ॥
लगंत बाणणो बरं गिरंत भूमम अहवयं ॥ R. A., (791)
3. केस बडे सिर बेस बुरे अरु देह मै रोम बडे जिन के ॥
मुख सो नर हाडनि चावत है पुन दांत सो दांत बजे तिन के ॥
सर सउनत के अखीआं जिनकी संग कउन भिरै बलु कै इन के ॥
सर चांप चढाइ कै रैन फिरै सब काम करै नित पापन के ॥ K. A., (1464)
4. कारे कारे करि बेस राजा जू को छोरि देस तापसी को कै कै भेस साथि ही सिधारि हौ ॥
कुलहूँ की कान छोरो राजसी के साज तोरौ संगि ते न मोरो मुख एसो कै बिचारि हौ ॥
मुंद्रा कान धारौ सारे मुख पै बिभूत डारौ हठि को न हारो पूत राज साज जारि हौ ॥
जुगीआ को कीनो बेस कउसल के छोर क्रस राजा रामचंद जू के संगि ही सिधारि हौ ॥ R. A., (266)

7. Vatsalya Rasa

No sooner did Rukmani see him than her breast filled with milk.

She was over-powered with emotion, and the pathetic sentiment overflowing her heart, she uttered these words.

'O friend ! Exactly like the one here was my son who was bestowed on us by the Lord and then snatched away.'

So saying she heaved a deep sigh and her eyes shed tears, says poet Syam.¹

Other Rasas

The other *Rasas*, too, have been treated at numerous places in most of the works, sometimes dominant and sometimes subdued. It is not considered necessary to delve into them here.

It has been noticed that the faults going under the name of *Rasa-dosh* like *Rasa-Bhas*² i. e. disharmonious mingling of mutually opposing sentiments and *Swanaam Kirtan*³ i. e. use of words signifying the name of the very sentiment or emotion sought to be employed, exist. The erotic similes and conjectures used while depicting heroic and pathetic sentiments particularly in *Chandi Charitra I* and *Nihkalanki Avtar* are not appropriate. But such instances are very few and do not count much in the appreciation of the poetry of the *Dasam Granth*.

From all that has been said above it would be seen that Guru Gobind Singh has dwelt upon a variety of human sentiments, ranging from the erotic to the martial and comic, and has invariably succeeded in creating the proper mood, eminently suited to a particular *Rasa*.

All the *Rasas* have their proper places in the poetry of Guru Gobind Singh who was sensitive and appreciative enough to react sympathetically to beauty as well as pathos wherever they were found. In consequence, the *Dasam Granth* is full of episodes that touch the heart and make a powerful appeal. The poet has presented these episodes elaborately and has sought with care and enthusiasm to develop their full implications in terms of moral ideal and human feelings.

1. पेखत ताहि रुकंमन के सु पयोधरवा पय सो भरि आए* ॥
मोहु बढयो अतिही चित मै करुना रसु सो दुरि बैन सुनाए ॥
ऐसो सखी कहिओ मो सुत थो प्रभ दै हम को हम ते जु छिनाए ॥
यौ कहि सास उसास लयो कबि सयाम कहै दोऊ नैन बहाए ॥

K. A., (2034)

*Cf. छाती मां दी दुध नाल भर उट्टी, फरकी, कंबी । *Puran Bhagat*, by Puran Singh

Also see

राम बिदा करे सिर चूमयो पान पीठ धरे आनंद सो भरे लै तंबोर आगे धरे हैं ॥
दुंदभी बजाइ तीनो भाई यौ चलत भए मानो सूर चंद कोटि आन अवतरे हैं ॥
केसर सो भीजे पट सोभा देत ऐसी भांति मानो रूप राग के सुहाग भाग भरे हैं ॥
राजा अवधेस के कुमार ऐसे सोभा देत कामजू ने कोरिक कलियोरा कैधौ करे हैं ॥

R. A., (169)

भेट भुजा भर अंक भले भारि नैन दोऊ निरखे रघुराई ॥

गुंजत भ्रिंग कपोलन ऊपर नाग लवंग रहे लिव लाई ॥

कंज कुरंग कलानिध केहरि कोकल हेर हीए दहराई ॥

बाल लखैं छब खाट परै नहि बाट चलै निरखे अधिकाई ॥

R. A., (154)

2. Mingling of heroic and erotic sentiments : Ch. Ch., I (194) ; mingling of sentiments of terror and eros : N. A., (390) ; mingling of erotic and pathetic sentiments : N. A., (400).

3. Anger in R. A., (147, 149) and Ch. ch., (110, 155) ; fear in R. A. (794) ; sorrow in B. N., V, (16).

There is a flood of the pacific sentiment in the *Adi Granth*. Self-abnegation and renunciation have been extolled and their attendant virtues, such as mercy, generosity calmness and simplicity, have been emphasized. We have been advised to renounce passions and to subdue the restless sense organs. But its penetrating insight has ignored the eradication of those ailments of the cosmic self which are thorns in the path of the good intentions of this holy book. This deficiency has been made up by the composition of the *Dasam Granth*. In this book Guru Gobind Singh has thrown together such inspiring sentiments as would urge one to resist the destroyers of civilisation, its virtues, peace, truth, justice and generosity. It was to inspire this power that he gave the descriptions of battles in such a forceful language as could infuse life even into the dead.

It was again this aim that urged him to present three renderings of the *Durga Sapt Sati*. The third rendering found in the *Pauris* is so inspiring and powerful that it can make blood race even in dry bones. In the *Krisanavtar*, Kharag Singh's combat has been narrated so vividly that its reading can turn even cowards into heroes. Such wonderful descriptions are found at several other places.

(b) GUNAS

Gunas are embellishments of language. They heighten the effect of *Rasas*¹, as they are related to words and through them to sentences. There are three principal *gunas* : *madhurya* (sweetness), *oja* (stimulation) and *prasad* (perspicuity or lucidity). It is these *gunas* which make the composition *madhur* (sweet), *parush* (harsh) and *prasad*, (perspicuous or lucid) respectively. In the *Dasam Granth*, all these *gunas* are found in their proper places in all compositions in their different forms.

1. Madhurya Guna

Madhurya Guna melts the heart and exhilarates it. It is found more in the pathetic sentiment than in the erotic sentiment, in separation more than in pathos, in pacification more than in separation. The *Dhawanyalok* points out that the *madhurya* is a special characteristic of *Shringar*, that it reaches the highest pitch in the *Vipralambh Shringar* and *Karun*. *Madhurya* is produced by the letters from क् to म् excepting the 't' *warga* (टवर्ग) each letter being preceded by the nasal of the class to which it belongs. It is also produced by letters 'र्', 'ण्'. 'T' *warga*, however, combined with a short vowel, sounds harsh to the ears.² It is consequently destructive of *madhurya*. In the *Dasam Granth*, *madhurya guna* is found most in the *Krisanavtar* and the *Pakhyan Charitra*. The reason is that large portions of these works are erotic in character. Some stanzas containing *madhurya guna* are cited in the foot-note.³

1. S. D. K., 384

2. Ibid, 27, 364

3. (a) बारज फूल रहे सर पुंज सुगंध सने सरितान घटाई ॥
कुंजत कंत बिन कुल हंस कलेस बटै सुनि कै तिह माई ॥
बासुर रैन न चैन कहूँ छिन मंघर मास अयो न कन्हाई ॥
जात नहीं तिन सौ मसकयो टसकयो न हीयो कसकयो न कसाई ॥

K. A. (922)

Here sweet letters on the whole have been pressed into service and in all the four feet there is euphony (pleasing sound) of letter स with अ and ओ ।

(b) मीन मुरभाने कंज खंजन खिसाने अलि फिरत दिवाने बन डोलै जित तित ही ॥
कीर अउ कपोत बिंब कोकला कलापी बन लूटे फूटै फिरै मन चैन हूँ न कित ही ॥
दारम दरक गइअयो पेख दसननि पांत रूप ही की क्रांत जग फैल रही सित ही ॥
ऐसी गुन सागर उजागर सुनागर है लीनो मन मेरो हरि नैन कोर चित ही ॥

Ch. Ch. I (89)

Here, too, the sweet letters have been used.

2. Oja Guna

Oja guna stimulates the heart. It is found in an increasing measure in the heroic sentiment, the sentiment of abomination and the sentiment of horror. Conjunct consonants, double consonants, *rakar*, 't' *warga* and long compounds are expressive of *Oja guna*. Whenever there is occasion for the heroic sentiment or the sentiment of horror or abomination, *Oja* has spontaneously appeared in the *Dasam Granth*.¹ Examples of these are specially to be found in the *Ramavtar*, *Chandi Charitra I*, *Chandi Charitra II*, *Var Siri Bhagauti ji ki* and *Bachitra Natak*. In the *Dasam Granth*, *Oja guna* is also found in verses in praise of God, Sword etc.²

3. Prasad Guna

The compositions which are characterised by clarity of expression are said to contain *prasad guna*. *Madhurya* and *oja gunas* are confined to particular sentiments but *prasad guna* can be employed in all sorts of compositions, because *madhurya* and *oja* relate to the exterior forms of words while *prasad* pertains to their sense. The moment the words are uttered, the meaning is apprehended and it pervades the mind at once. In the case of *Vir rasa* or *raudra rasa* it pervades like fire in dry fuel, and in the case of *Shringar* or *Karuna* like water in a clean sheet of cloth. The words of a passage are so well adapted to the sense

1.	(a)	जुट्टे	बीरं ॥ छुट्टे	तीरं ॥ दुक्की	ढालं ॥ क्रोहे	कालं ॥
		ढके	ढोलं ॥ बंके	बोलं ॥ कच्छे	ससत्रं ॥ अच्छे	असत्रं ॥
		क्रोधं	गलितं ॥ बोधं	दलतं ॥ गज्जै	बीरं ॥ तज्जै	तीरं ॥
		रत्ते	नैणं ॥ मत्तै	बैणं ॥ लुज्जै	सूरं ॥ सुज्जै	हूरं ॥
		लग्गै	तीरं ॥ भग्गै	बीरं ॥ रोसं	रुज्जै ॥ अस्सत्रं	जुज्जै ॥
		भुम्मे	सूरं ॥ घुम्मे	हूरं ॥ चक्कै	चारं ॥ बक्कै	मारं ॥
		भिद्धे	बरमं ॥ छिद्धे	चरमं ॥ तुट्टै	खगं ॥ उट्टै	अगं ॥
		नच्चे	ताजी ॥ गज्जे	गाजी ॥ डिग्गे	वीरं ॥ तज्जे	तीरं ॥
		भुम्मे	सूरं ॥ घुम्मी	हूरं ॥ कच्छे	बाणं ॥ मत्ते	माणं ॥

R. A., (501-9)

Here repetitions of conjunct consonants preceded by vowel अ or उ or ऊ are expressive of rugged style.

(b)	ढमा	ढम्म	ढोलं	ढला	दुक्क	ढालं ॥	गहा	जूह	गज्जे	हयं	हाल	चालं ॥
	सटा	सट्ट	सेलं	खहा	खूनि	खगं ॥	तुटे	चरम	बरमं	उठे	नाल	अगं ॥

Ch. Ch., II (213)

डाकन	डहक्क	चावड	चिकार ॥	काकं	कहक्क	बज्जे	दुधार ॥
खोलं	खडक्क	तुपकि	तडाकि ॥	सैथं	सडक	धक्कं	धहाकि ॥

B. N., XI (44)

Here repetitions of ड and ङ, harsh sound, *rakar*, *anupras* and long compounds used profoundly are all expressive of rugged style

2. Compare	(a)	खगखंडबिहंडं	खलदलखंडं	अतिरणमंडं	बरबंडं ॥
		भुजदंडअखंडं	तेजप्रचंडं	जोतिअमंडं	भानप्रभं ॥
		सुखसंताकरणं	दुरमतिदरणं	किलबिखहरणं	अससरणं ॥
		जै जै जगकारण	स्त्रिसउबारण	मम प्रतिपारण	जै तेगं ॥
	(b)	दुरजनदलदंडण	असुरबिहंडण	दुसटनिकंदण	आदित्रिते ॥
		चङ्गतासुरमारण	पततउधारण	नरकनिवारण	गूङ्गते ॥

B. N., I (2)

A. U., (211)

as to vividly present the meaning of the poet to the reader's mind. The religious poetry, the autobiographical poetry and many other parts of the *Dasam Granth* are full of *Prasad guna*.¹

Thus, as in other essentials of poetics, our poet, even in the effectuation of *gunas* or in the embellishment of language, is equally good.

(c) DHWANI

According to Vishwa Nath, the author of the *Sahitya Darpan*, as explained by Dr. Kane, the Dhvani theory is only an extension of the *Rasa* theory. It took over the idea of *rasa* from drama into the field of poetry. The *Rasa* theory took account only of a complete dramatic work. The main object of a dramatic work is the evolution of some *Rasa*, *Shringar*, *Karuna* etc., by means of *Bhavas* and *Vibhavas*. This naturally presupposes a composition of some length. But if there be a single charming verse, it cannot be said to evolve a *rasa*, although it may suggest some one or more of the constituents (*bhavas*) that bring about the relishing of a complete *rasa*. Such single pieces would be outside the pale of *Kavya* according to the Dhvani school, if it were said that the soul of *Kavya* is *Rasa* alone. *Rasa* can only be suggested and not directly expressed. Hence it may be advanced that the best poetry is that which contains a charming *Vyangya* (suggested) sense.² But though it is possible to extract some sort of *Vyangya* (suggested sense) from any sentence or word, all the words of sentences are not necessarily *Kavya*; only those words which have particular qualities and are arranged in a particular manner and contain a charming *Vyangya*, constitute *Kavya*.³

Dhwani (suggestion) according to the *Dhwanyalok* is the soul of poetry.⁴ The author of the *Dhwanyalok* cites the testimony of ancient writers in support of his statement

1. सोध हारे देवता विरोध हारे दानो बडे बोध हारे बोधक प्रबोध हारे जापसी ॥
घसहारे चंदन लगाइ हारे चोआ चार पूज हारे पाहन चढाइ हारे लापसी ॥
गाह हारे गोरन मनाइ हारे मड़ी मट्ट लीप हारे भीतन लगाइ हारे छापसी ॥
गाइ हारे गंधर्व बजाइ हारे किंनर सब पच हारे पंडत तपंत हारे तापसी ॥ A.U., (90)

Here the letter ह in combination with आ and letter र in combination with ए have been abundantly used. The letter स in combination with ई has also had many repetitions. The verse is, therefore, devoid of Madhurya and Oja Gunas and is an example of Prasad Guna.

जिन जिन नामु तिहारो धिआइआ ॥ दूख पाप तिन निकटि न आइआ ॥
जे जे अउर धिआन को धरही ॥ बहिस बहिस बादन ते मरही ॥ B. N. VII (41).
× × × × × × × × ×
चित न भयो हमरो आवन कह ॥ चुभी रही सुत प्रभू चरनन महि ॥
जिउ तिउ प्रभ हमको समभायो ॥ इम कहि कै इह लोक पठायो ॥ B. N., VI (5)
छूटन लगी तुफंगै तबही ॥ गहि गहि ससत्र रिसाने सबही ॥
क्रूर भांति तिन करी पुकारा ॥ सोरु सुना सरता के पारा ॥ B. N., X (4)

2. S. D. K., Chap. II, 369.

3. S. D. K., Chap. II, 369.

4. "काव्यस्यात्मा ध्वनिः" —Dhwanyalok.,

यत्रार्थः शब्दो वा तमर्थमुपसर्जनीकृतस्वार्थौ ।

व्यंक्तः काव्यविशेषः स ध्वनिरिति सूरिभिः कथितः ॥

—Dwanayalok, 35.

that the soul of poetry is suggestion which assumes only the form of *Rasa*, etc.¹

Dhwani is divided into three kinds, viz.,

- (i) *Vastu Dhwani*, in which a distinct (different) subject matter or topic is suggested.
- (ii) *Alankar Dhwani*, in which the suggested sense would constitute a figure of speech; the expressed sense does not, however, do so.
- (iii) *Rasa Dhwani*, where *Bhava* etc., are the principal element and where the expressed sense of words, and the figures of speech are dependent upon *Rasa*, etc.

Now we shall illustrate from the *Dasam Granth* all the three kinds and their sub-kinds of *Dhwani*.

1. Vastu Dhwani

- (a) Destruction rained in the battlefield and scarfs fell away,
When sharp arrows flew, heroes rolled, and badly scathed.
Trunks and heads fell asunder and the battle-field presented a horrible sight.
Heroes have fallen as if the revellers of *holi* had dropped on their beds after having splashed coloured waters and become tired at the gambling table.²

This verse presents a word-picture of the clash of arms, the falling of foes and the horrible view of the battle-field on account of the severed trunks and heads. The meaning is expressed. All the same, the clash of arms is depicted in such a vivid manner that it sends a thrill of terror through the mind and helps in the realisation of the pertinent sentiment of horror. This is an illustration of the depiction of emotion through theme.

- (b) They have become deaf to all other sounds. "Strike, strike well", are the words that they utter. With a challenging force they rush on unmindful of the impact of countless weapons of warfare.³

This verse describes the zeal and singleness of purpose displayed by warriors on the battle-field. They are deaf to all sounds and the only sound that their lips utter is "strike and kill". They are shouting and rushing forward in the thick of the combat quite unmindful of the enemies' weapons of warfare. The scene is quite enthusing and leads one naturally to the realisation of the heroic sentiment from an expressed meaning which the words of the verse convey. This, again, is a depiction of the same kind of emotion.

- (c) The younger brother (Laxman) lifted and embraced him (Rama).
Then he wiped his face and said,

1. वाग्वैदग्ध्यप्रधानेऽपि ।—Agni Puran 336, 33 (B.I. ed)
वाचो वैदग्ध्यं प्रधानं यस्मिन् तत् काव्यं । S. D. K., 26 notes

2. भए अत्र घातं गिरे चउर चीरं । रुले तच्छ मुच्छं उठे तिच्छ तीरं ।
गिरे सुंड मुंडं रणं भीम रूपं । मनो खेल पउडे हठी फाग जूपं ॥

M. A., (43)

3. कछू न कान राखहीं । सु मारि मारि भाखहीं ॥
सु हांक हाठ रेलयं । अनंत ससत्र भेलयं ॥

B.N., III (II)

'Why do you feel so dispirited. Take heart, O Lord!

Where could Sita go? Just look for her.'¹

The verse is a neat example of the pathetic sentiment. The whole situation and the surroundings (in the wilderness) aid and heighten the emotion that flows through the lines.

(d) O friend! once there was a time when the *palaash* tree was in full bloom and a pleasant breeze was blowing there.

On one side bees were humming and on the other the darling of Nand was playing on his flute.

Gods were pleased on hearing its notes and the sight was indescribable.

The season was pleasant at that time but now it has become painful.²

The verse suggests the intensity of the emotion of separation. The same surroundings which presented a bracing sight have grown dreary and dismal in separation. By a simple presentation of facts and phenomena blended into a vivid impression, the poet has stirred the heart in his usual suggestive manner through another simple expression: *Then the season was pleasant; now it is painful.*

(e) All the trees of Braj are in blossom. Blossoming creepers have entwined them.

Lotuses are blooming in ponds. Their charm has reached its climax.

Parrots and cuckoos have fascinated the mind but without the lover being near they do not appeal to their heart.

The hard-hearted one has spent his time with slave girls. He has not experienced the pangs of love and the pain of separation.³

In this verse, by the presentation of nature as back-ground that stirs up amorous feelings, the erotic sentiment has been aroused and the intriguing nature of the situation has added a sting (*Daassi ke sang rahyo*) to the pangs of separation.

(f) I accompanied neither Ravan nor Mahiravan, neither Manu nor Nal, in their last journey to the other world;

Nor did I go with Bhoj, the monarch of Delhi and Kauravas, not even with the mighty monarch of the Raghav race (i.e., Rama).

Up till now I have accompanied nobody. I tell the truth swearing by all those who have destroyed the hoards of sins.

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- | | | |
|----|---|---------------|
| 1. | लघु बीर उठाइ सु अंक भरे । मुख पोछ तबै बचना उचरे ॥
कस अधीर परे प्रभ धीर धरो । सीअ जाइ कहा तिहूँ सोध करो ॥ | R. A., (357) |
| 2. | एक समै रहै किसक फूलि सखी तह पउन बहै सुखदाई ॥
भउर गुंजारत है इत ते उत ते मुरली नंदलाल बजाई ॥
रीझ रहयो सुनि कै सुर मंडल ता छवि को वरनयो नही जाई ॥
तउन समै सुखदाइक थी रित अउसर याहि भई दुखदाई ॥ | K. A., (869) |
| 3. | फूल रहे सिगरे त्रिज के तर फूलि लता तिनसो लपटाई ॥
फूलि रहे सर सारस सुंदर सोभ समूह बढी अधिकाई ॥
चेत चड़यो सुक सुंदर कोकिल का जुत कंत बिना न सुहाई ॥
दासी के संगि रहयो गहि हो टसिकयो न हीयो कसिकयो न कसाई ॥ | K. A., (914) |

Wake up O callous beast! I did not accompany anybody to the other world nor flinch from my position.¹

The verse is an illustration of emotion from objective reality. Material prosperity and worldly might are of no avail when the hour of judgement comes; hence the urgency of waking up betimes to spiritual reality. By describing the sorry fate of even the mightiest of the mighty, the poet creates a sense of void and resignation as a necessary consequence.

2. Alankar Dhwani

(a) In verse No. 166², *Chandi Charitra I*, the figure *Asangati* predominates. Chandi herself is not the *Ashraya* (subject) but the poet is the *Ashraya*. Chandi has been relegated to the position of stimulus. The quaking of the Meru mountain etc., is the excitant. Everywhere the figures are suggestive of the theme as well as of the emotion. The two have been neatly blended together.

(b) In the last two lines of verse No. 101³ of *Chandi Charitra I*, the theme has been suggested by the figure, illustration (*drishtant*). It suggests the destruction of the enemies. The fury of blood-shot eyes has appeared in its full force through the illustration of submarine fire (*barvanal*).

(c) In the last three lines of verse No. 108⁴ of *Chandi Charitra I*, the theme has been suggested by the figures of conjecture (*utpreksha*) which reflect the magnitude and the destructive nature of the battle.

(d) Verse No. 111⁵ of *Chandi Charitra I*, is an example of depiction of the theme.

1. रावन के महिरावन के मन के नल के चलते न चली गउ ॥
भोज दिलीपत कौ रवि कै नही साथ दयो रघनाथ बली कउ ॥
संगि चली अब लौ नही काहू के साच कहौ अघ अउघ दली सउ ॥
चेत रे चेत अचेत महापसु काहू के संगि चली न हली हउ ॥ D. A., (492)
2. मेरु हलिअओ दहलिअओ सुरलोकु दसो दिस भूधर भाजत भारी ॥
चालि परिअओ तिह चउदहि लोक मै ब्रहम भइअओ मन मै भ्रम भारी ॥
धिअान रहिअओ न जटी सु फटी धरयो बलिकै रनमै किलकारी ॥
दैतन के बधि कारन को कर कालसी काली क्रिपान संभारी ॥ Ch. Ch. I, (166)
3. सोरु सुनिअओ जव दैतन को तब चंड प्रचंड तची अखीअं ॥
हर धिअानु छुटिअओ सुनि को सुनि कै धुनि टूटि खगेस गई पखीअं ॥
द्रिग जुअाल बढी बड़वानल जिउ कवि ने उपमा तिह की लखीअं ॥
सभु झार भइअओ दलु दानव को जिमु घूम हत्ताहल की मखीअं ॥ Ch. Ch. I, (101)
4. कोप चड़े रन चंड अउ मुंड सु लै चतुरंगन सैन भली ॥
तब सेस के सीस धरा लरजी जन मधि तरंगनि नाव हली ॥
खुर बाजन धूर उडी नभि को कवि के मन ते उपमा न टली ॥
भव भार अपार निवारन कौ धरनी मनो ब्रहम के लोक चली ॥ Ch. Ch. I, (108)
5. चंड कुवंड ते बान छुटे इक ते दस सउ ते सहंस तह बाटे ॥
लच्छक हुइ करि जाइ लगे तन दैतन मांभ रहे गडि गाटे ॥
को कवि ताहि सराह करै अतिसै उपमा जु भई विनु काटे ॥
फागन पउन के गउन भए जनु पातु बिहीन रहे तरु ठाटे ॥ Ch. Ch. I, (111)

through *alankars*. The poet while describing the battle-scene, has made use of a simile to suggest that Girija Bhawani was matchless in the battle-field.

- (e) Beggars had no more desire for riches. Charities flowed in gold-stream.
If one came for begging a single object, he returned home with twenty.¹

Here the figures 'contradiction', 'exaggeration' and erraptuning (*praharshan*) have combined to bring into relief the heroic sentiment of charitableness. Therefore, we have the depiction of a sentiment through an *alankar*.

- (f) No sooner did Hari (Nihkalanki Avtar) arrive than he smashed millions of horses, elephants and chariots in the king's army.

At places, harness and accoutrement were lying fallen. At other places monarchs had fallen and steeds of good breed had bolted off and were wandering and neighing.

Elsewhere crowns, elephants and bows were lying on the battle-field and warriors were fighting grasping one another's locks and tearing them off.²

The arrows of Kalki were flying like wind and piercing the enemy who appeared like clouds.

In this verse the figures are suggestive of the heroic sentiment. The factual depiction itself points to a heroic deed. The similes '*Pawan samaan*' and '*Ari baadal se*' have heightened the effect.

- (g) Being filled with shame, enemy-kings have fled to all the four quarters. They never came back to give a siege.

Gallant warriors with bows and swords, clubs and spears, have on them the drunkenness of battle. They are all hilarious and irritated.

True to their salt and sensible, the gallants with arms reaching their knees, were bound by their word and so they never turned back.

They fell on the battle-field, acquired fame and in this way by giving battle to Hari they crossed the ocean of existence.³

This verse is a superb example of the heroic sentiment. The figure is 'Indirect description' (*Aprastut-prashansha*) and it is present both in the first and the fourth lines. The second and the third lines contain a factual description. The action is swift, breath-taking and decisive. The sentiment is heroic and its charm is reared and heightened by the first and the fourth lines through the figures of *Aprastut-prashansha*.

- (h) To others they would say 'Give away and enjoy your riches' ;
But when it comes to themselves they would take care to eat their surplus of cooked *daal*. They are extremely fraudulent people and they carry their frauds with them wherever they go.

They would rob people in the open bazar in broad-day-light.

They would not part with their *kauri* that they have in hand. But they would go abegging for every single *kauri* that would go to increase their store.

They would not hesitate to make love advances even to their own daughters.

Are they the nestling of greed or are they Attachment personified ?

1. R. A., (162)

2. N. A., (388)

3. N. A., (395)

Are they a brood of miserliness or are they paupery Incarnate, who knows ?¹

The verse is an example of the sentiment of abomination. Hypocrisy and fraud, greed and miserliness, lust and beggarliness, have all combined to create deep feelings of disgust. The figure *Sandeh* in the fourth line presents the pictures of a disintegrated personality which eludes the grasp of the artist and has thereby added to the feelings of disgust.

- (i) The month when fierce winds blew and cyclones and dust-storms raged,
And the heat of the sun was irksome, was all the same pleasant,
For we sported with Krisana in the cool splashing water of river.
At that time the season was pleasant, now it is painful.²

The verse is an example of *Vipralambh Shringar* suggested by the contrast in the setting in the absence of Krishna. The refrain of the fourth line brings it into vivid relief. "Toun samai sukh daik thi rit", etc. The figure is antithesis and serves to aggravate an unbearable environmental situation into mental agony.

3. Bhav Dhvani

- (a) O friend ! in the month of *Jeth*, we sported on the river banks and our hearts were ever exhilarated.
We had all applied *sandal* pastes on our persons and the earth was besprinkled with rose-water.
Our clothes were well scented and the splendour of the scene was indescribable.
These moments were pleasant but now the time has become painful in Syama's separation.³

This verse is an illustration of the erotic sentiment, arising out of the separation of the lover and the beloved. The month of *Jeth*, *sandal*-paste, rose-water, perfumes—all are there. But the central figure Syam is not to be found. These lines, therefore, describe the changed mood of the beloved in the absence of the human touch which has imparted loveliness and hilarity to the surroundings. The emotion of the feeling of pleasure is changed into one of feeling of pain.

- (b) When a paralysing smiting action was resorted to, all the warriors left their weapons and took to their heels.

1. औरन को कहत लुटावो तुम खाह धन आपु पहिती मै डारि खात न विसारि हैं ॥
बडे ही प्रपंची परपंचन को लिए फिरें दिन ही में लोगन को लूटत बजार हैं ॥
हाथ ते न कौडी देत कौडी कौडी मांग लेत पुत्री कै कहत तासो करै विभचार हैं ॥
लोभता के जए हैं कि ममता के भए हैं ए सूमता के पुत्र कैधो दरिद्रावतार हैं ॥ P. Ch. 266 (112)

2. पउन प्रचंड चलै जिह अउसर अउर बघूलन धूर उडाई ॥
धूप लगै जिह मास चुरी सु लगै सुखदाइक सीतल जाई ॥
सयाम के संग सभै हम खेलत सीतल पाटक काबि छटाई ॥
तउन सम सुख दाइक थी रित अउसर याहि भई दुखदाई ॥ K. A., (871)

3. जेठ समै सखी तीर नदी हम खेलत चित हुलास बढाई ॥
चंदन सो तन लीप सभै सु गुलावहि सो धरनी छिरकाई ॥
लाइ सुगंध भली कपरयो पर ताकी प्रभा बरनी नही जाई ॥
तौन समै सुखदाइक थी इह अउसर सयाम बिना दुखदाई ॥ K., A., (870)

Throwing their weapons and putting off their armours, they fled as one man and never once thundered.

In such a situation the majestic Kalki incarnation heaped up all the weapons of warfare and stood resplendent beside them.

The earth, the skies, the nether regions, were all taken aback. Gods and demons were both ashamed by His excelling splendour.¹

The first two lines of this verse verge on the sentiment of fear. The next two lines are an illustration of the sentiment of wonder hinging on the cosmic majesty of Lord Kalki pervading all the three worlds. Here the sentiment is a consummation of the emotion of awe suggested by the imposing majesty of the deity.

- (c) Demons are falling in the battle and demons' infants are scurrying about,
Casting their loyalty to the winds warriors are fleeing for their life.
Trunks with mutilated limbs are going up like a blinding storm.
Each and every mighty warrior when struck with an arrow falls on the battle-ground.²

This verse depicts the horror of the battle. The main sentiment here is the sentiment of fear which by contrast suggests the counter-sentiment of heroism. The last two lines are an illustration of the sentiment of abomination which in its turn is suggestive of fear.

(d) The verse 2492³ of the *Krisanavtar* is an illustration of a subtle combination of the pacific and the heroic sentiments. The heroic sentiment is suggested by the expression "Chitta men juddh vichaare" and metaphors in "Jasu naav chare bhav saagar taare". The predominant idea is that of the pacific sentiment which is generated by such simple expressions as "Dhanya jiyo tih ko jag men", "deh anitta na nitta rahe" and consummated by a series of vivid metaphors in the third and fourth lines wherein courage is the abode of the self-resigned, intellect is the lamp that lights the heart and self-knowledge is the broom that sweeps the filth of self-diffidence.

As shown above there is a spattering of instances of suggestiveness in the poetry of the *Dasam Granth*. If suggestiveness is the merit of good poetry, the poetry of this *Granth* more than amply stands the test.

1. मार मची विसंभार जबै तव आयुध छोर समै भट भाजे ॥
डारि हथियार उतार सनाहि सु एक ही बार भजै नही गाजे ॥
स्त्री कलकी अवतार तहा गहि ससत्र सबै इह भांत विराजे ॥
भूम अकास पतार चकिओ छव देव अदेव दोऊ लखि लाजे ॥ N. A., (398)
2. गिरंत असुरं रणं भभरम आसुरी सिसं ॥
तजंत सिआमणो धरं भजंत प्राण लै भटं ॥
उठंत अंध धुंधणो कबंध बंधतं कटं ॥
लगंत बाणणो वरं गिरंत भूम अहवयं ॥ R. A., (791)
3. धन जीओ तिह को जग मै मुख ते हरि चित्त मै जुधु विचारै ॥
देह अनित्त न नित्त रहै जसु नाव चडै भवसागर तारै ॥
धीरज धाम बनाइ इहै तन बुद्धि सुदीपक जिउ उजीआरै ॥
गिआनहि की बढनी मनहु हाथ लै कातरता कुतवार बुहारै ॥ K. A., (2492)

(d) ALANKARS

Human nature has an instinctive love for beauty. It is ever attracted by beauty. The poet is, however, so affected by it that he wants to communicate it to others. He wants to express his aesthetic experience in such a way that other people may also experience it, emotionally and imaginatively. His expression must, therefore, be beautiful. In order to make his expressions beautiful he resorts to figures of speech. The function of *alankar*, according to Mahimabhata¹, is to heighten the effect of poetry. It is to aid the poet to say more pointedly whether the poet exalts or does the opposite. *Alankar* is to help him. Masters of poetics in Sanskrit have attached great importance to figures of speech, and have regarded them as an essential part of poetry. Acharya Dandi² has laid down in his *Kavyadarsh* that figures are those attributes which enhance the beauty of poetry. Jayadev³ has gone a step further. According to him "Poetry without embellishment is just like fire without heat." If figures are, like the heat of fire, so important, they must be accepted as the life-breath of poetry. The *Agnipurān* also accepts figures of speech as an element of poetry, which enhance sentiment and the enjoyment thereof. It is said in *Agnipurān*⁴ that Saraswati without embellishment is just like a widow, while a piece of embellished composition is like a woman who enjoys her conjugal bliss and is proud of it.⁵ Bhamaha⁶ says that even the beautiful face of a woman does not show itself to advantage without ornaments.

Figures, full of sense and sound, enrich the beauty of the damsel that is poetry. In poetry, figures give an edge to the impression that it communicates. Poetry charged with the powers of words and full of embellishment is certainly more impressive than an ordinary composition. According to Ram Chandra Shukla⁷, 'Alankar is the name of a device which contributes to the intensity of the realisation of the beauty, merits and actions of things and the superbness of emotions'. In reality, when a poet is not fully satisfied with the communication of beauty in various ways, he expresses the enthusiasm and ardour of his heart through a figure. He explores the whole creation in order to lend beauty to the exposition of his themes through similes, conjectures, metaphors, etc. He finds in the soothing beams of the moon the coolness of the beautiful face. In the eyes of fawns, he recognises the innocence of the eyes of his beloved, and in the slow gait of a drunken tusk he finds the resemblance of his beloved's graceful movement. Owing to the eternal association of nature and man, the poet seeks out his similes of beauty in the vast field of nature. Thus the poet creates a likeness between the sentient and the insentient, between man and nature, and things of nature acquire a peculiar significance by becoming the standards of comparison.

1. विनोत्कर्षापकर्षाभ्यां स्वदन्तेऽर्था न जातुचित् । तदर्थमेव कवयोऽलंकारान्पर्युपासते ॥—V. Raghvan : S. C. A. S., 89
2. काव्यशोभाकरान्धर्मानलङ्कारान्प्रचक्षते ॥—Kavyadarsh 2, 11
3. अङ्गीकरोति यः काव्यं शब्दार्थावनलंकृती ॥ असौ न मन्यते कस्मादनुष्णमनलं कृती ॥—Jayadev : Chandralok
4. Hindi Kavya Men Prakriti-Chitran, 54
5. अर्थालंकाररहिता विधवेव सरस्वती ॥—Agnipurān
6. न कान्तमपिनिभूर्षं विभाति वनितामुखम् ॥—Bhamaha
7. भावों का उत्कर्ष दिखाने और वस्तुओं के रूप, गुण और क्रिया का अधिक तीव्र अनुभव कराने में कभी कभी सहायक होने वाली युक्ति का नाम अलंकार है ।—H. K. P. C., 55

In the field of poetry, a witty utterance contributing to the excellence of emotion, sentiment, form or embellishment is called a figure. Figures are the exterior form or raiment of poetry, while sentiments or emotions constitute its soul. Just as the body is inert without the soul, so poetry is lifeless without sentiment. Figures, however, help in the realisation of sentiment and emotion.

According to Keshav, a woman as well as poetry cannot shine to advantage without ornamentation.¹ Behari, however, disapproves of the use of ornamentation saying that ornaments are just like rust on a mirror.² In this connection it has to be observed that ornaments when they are out of place, no doubt, contribute to ugliness instead of increasing beauty and are a burden to the body. A woman has a natural beauty even without ornaments. Similarly figures of speech add to beauty if they are appropriate ; but if, they are employed for their own sake, they become a burden to poetry. The emotional beauty of poetry, however, remains intact even without the employment of embellishment. Thus figures of speech are accidental attributes of poetry. Good poetry can be composed even without figures. But an utterance, though full of figures, would be mere versification, if it lacks sentiment.

Our aim, now, is to examine the figures of speech of the *Dasam Granth* to see how far they have been used successfully in it.

Shabda Alankar

First of all we shall consider the figures pertaining to sound. Firstly, sound-figures create musical effects. They lend music and flow to the rhythm of the line. In a long line alliteration helps to create balance. In an emotional expression or action, alliteration carries the effect to climax. Secondly, besides lending music, alliteration deepens the meaning of the verse or makes it more pointed or impressive. Thirdly, alliteration gives, though not often, a striking turn to an idea when it moves from one rhythm to another.

Guru Gobind Singh has a good ear for the verbal music, the appropriateness of sound to suggest the meaning and sentiment. It is really a marvel of sound-effect that he produces with utmost ease. Colour, smell, sound, and touch, we are able to directly realise in his verse.

Guru Gobind Singh was a great master of words ; surely the delicate and charming effects were easy of achievement for him when they were needed. He discovered the sound-effects required for *raudra* and *bibhatsa rasas*.

Sound-effects also count for *rasa* ; the first effect a verse produces on its mere reading or hearing, holds the mind to the end. Even the jingle in the sounds or the clash of words is welcome for the *rasa* to be suggested. Similar sound-groups do not do violence to the sense ; rather they sometimes add to the charm of the diction. The poet simply delights in such innocent assonances.

1. भूषण बिन न बिराजई, कविता, बनिता मित्त ॥—Keshav : Kavipriya

2. दरपन के से मोरचे ।—Bihari

Alliterations preponderate in the *Dasam Granth*. All the varieties of alliteration discovered by critics so far have been employed in this book. Here are a few examples of alliteration :

(a) *Chhekanupras* (Single Alliteration). Words which are closely connected in a sentence begin with the same letter, e. g.,

*Kudrat Kamaal Raajak Raheem.*¹

In this verse क and र are used twice to enhance the flow in the reading of the verse.

Trin-nin teeram. Brin-nin beeram.

*Dhran-nan dhaalam. Jran-nan jwaalam.*²

Here again the letters त, ब, ढ and ज are used twice to produce sound-effects which count for the relish of *Rasa*.

*Chaavadi chinkram. Daakanee dinkaram.*³

In this verse च and ङ are each used twice for the same purpose.

(b) *Vrittianupras* (Harmonious alliteration). It occurs when a single consonant is repeated once or more than once or when many consonants occur once again but not in the same order or when many consonants occur more than once and in the same order. The varieties of the *Vrittianupras* and the examples thereof in the *Dasam Granth* are :

(i) *Upnagarika* or *Vaidharvi Lalit*, (Suggestive of *Madhurya guna*). This style is used in the expression of *Shringar*, *Hasya* and *Karuna* sentiments. Letters of lingual class are to be avoided, e. g.,

*Bisunaath Biswambhar Bednaath Baalaakar Bajeeagar Baandhaari Bandhan bataaiye.*⁴

*Meen heen keene chheen leene hain bidhup roop chitta ke churaaibe kau choran samaan hai.*⁵

*Tarbhar par sar. Nirkhat sur nar. Harpur pur sar. Nirkhat bar nar.*⁶

*Phooli rahe sar saaras sundar sobh samooh badhi adhikaa-ae.*⁷

(ii) *Parusha* or *Gaudi* (Suggestive of *Oja guna*). It consists in the use of letters of lingual class and conjuncts and double consonants. This style indicates *Vir*, *Raudra* and *Bhayanak* sentiments, e. g.,

*Khag khand bihandam khaldal khandam atiran mandam barbandam.*⁸

*As tutte ghane tutte sasatra anek. Je jutte katte sabai reh gayo bhoopat ek.*⁹

1.	कुदरत कमाल राजक रहीम ॥	A. U., (269)
2.	त्रिगणिण तोरं ॥ त्रिगणिण वीरं ॥ दूगणण ढालं ॥ जूगणण ज्वालं ॥	R. A., (533)
3.	चावडी चिकरं डाकणी डिकरं	R. A., (422)
4.	बिसुनाथ बिस्वंबर बेदनाथ बालाकर बाजीगरि बानधारी बंधन बताइये ।	G. P., (42)
5.	मीन हीन कीने छीन लीने हैं बिधुप रूप चित के चुराइबे कौ चोरन समान है ।	P. Ch. 12, (8)
6.	तरभर पर सर ॥ निरखत सुर नर ॥ हर पुर पुर सर ॥ निरखत बर नर ॥	R. A., (454)
7.	फूल रहे सर सारस सुंदर सोभ समूह बधि अधिकाए ।	
8.	खग खण्ड विहंडं खलदल खंड अतिरण मंडं बरबंडं ॥	B. N., 1 (2)
9.	अस दुट्टे लुट्टे घने तुट्टे ससत्र अनेक ॥ जे जुट्टे कट्टे सबै रह गयो भूपत एक ॥	N. A., (375)

(iii) *Komala* or *Panchali* (Suggestive of *Prasad guna*). It consists in the use of letters other than those intended for *Madhurya* and *Oja gunas*. This style is useful for expressing *Shringar*, *Shant* and *Adbhut* sentiments, e.g.,

*Jeev jite jal mai thal mai pal hee pal mai sabh thaap thapain-ge.*¹

*Chhatradhaari chhatrapati chhailroop chhitinath chhounikar chaa-i-aabar chhatripat gaa-i-ye.*²

Of the *Vrittyanupras* all the varieties have been aptly employed. The poet has resorted to these varieties in order to achieve the consummation of different sentiments.

(c) *Latanupras*. This is a repetition of words in the same sense but in a different application, e.g.,

Akhand khand khand kai Adand dand dand hain.

*Ajeet jeet jeet kai basekh raaj mand hain.*³

*Sudhoom dhoom dhoom hee karat sain bhoom hee.*⁴

There is no dearth of examples of this kind of alliteration in the *Dasam Granth*.

(d) *Veepsa*. It consists in the repetition of the same words for showing abundance of regard, wonder, curiosity, felicity of emotions and emphasis, e.g.,

Sumati Mahaarikh Raghbhar. Dundab baajat dar dar.

*Jag kee aisee dhun ghar ghar. Poor rahee dhun sur pur.*⁵

Puni Benraaj Mahesh bhayo. Jin dand kaahoo te naa layo.

*Jee bhaant bhaant sukhee naraa. Ati garab sab chhut ur dhaaraa.*⁶

*Been beeni barai barangan daari daari phulel.*⁷

The words *dar*, *ghar*, *bhaant* have been repeated to show emphasis and felicity of emotions. The words *been* and *daari* are each one repeated because of the pleasure the heavenly maidens feel at the sight of brave warriors arranged in the battle-field.

(e) *Shrutyanupras*. This is ^{the} repeated utterance of a single sound springing from a common vocal box, e.g.,

Ghataa Saavanam jaan Siamam suhaayam.

*Manee neel nagiyam lakham sees niaayam.*⁸

In this verse the letters स, प, and ण are repeated four, three and two times

1.	जीव जिते जल मै थल मै पल ही पल मै सम थाप थपैगे ॥	A. U., (27)
2.	छत्रधारी छत्रीपति छैलरूप छितनाथ छौणीकर छाइआवर छत्रीपत गाइए ॥	G. P., (42)
3.	अखंड खंड खंड कै अखंड डंड दंड हैं ॥ अजीत जीत जीत कै बसेख राज मंड है ॥	R. A., (40)
4.	सुधूम धूम धूम ही करत सैन भूम ही ॥	Ch. A., S. A., (51)
5.	सुमति महारिख रघवर ॥ दुंदभ वाजति दर दर ॥ जग की अस धुन घर घर ॥ पूर रही धुन सुर पुर ॥	R. A., (703)
6.	पुनि बेणराज महेस भयो ॥ जिम डंड काहू न ते लयो ॥ जीअ भांत भांत सुखी नरा ॥ अति गरब सब छुट उर धरा ॥	B. A., (Ben Raja, 103)
7.	बीन बीनि बरे बरंगन डारि डारि फुलेल ॥	Ch. Ch., II (74)
8.	घटा सावणं जाण स्यामं सुहायं ॥ मणी नील नगियं लखं सीस निआयं ॥	B. N. I., (59)

respectively. These letters are all dental. The use of such letters in sequence imparts force and sweetness to the composition.

(f) *Antyanupras* (Final alliteration). In the *Dasam Granth* there are almost all the types of *Antyanupras* experimented successfully in over eighteen thousand verses of all the works taken together. But there is in evidence a special preference for *Sarvantlyanupras*. Here are some examples :

(i) *Sarvantlyanupras* :

Gwaar ke haath pai haath dharai Hari Syam kahai taru ke taru thaadhe.
Paat ke paat dharae peeyoro ur dekh jisai ati aanand baadhe.
Taa chhabi kee ati hee upamaa kabi jiu chun lee tis ko chun kaadhe.
Maanhu paavas kee rut mai chapalaa chamki ghan saawan gaadhe.¹

All the *Swaiyas* are illustrations of this kind. In descriptions this form finds a proper place. The poet takes delight in innocent assonances.

(ii) *Samaantlyanupras* :

Indraan Indra. Balaan Baal.
Rankaan Rank. Kalaan Kaal.²

In this verse the *Anupras* is at the end of the second and fourth *charans*.

(iii) *Vishamantlyanupras* :

Dundabh tabai bajaee. Aa-ae jo Mathura nikti.
Taa chhabi ko nirkhatee. Harakh bhayo harikhaa-eeke.³

In this verse the *Anupras* is at the end of the first pause of each line. All the *Sorthas* are examples of *Vishamantlyanupras*.

(iv) *Sam-vishamantlyanupras* :

Tumree prabhaa tumai bani aa-ee. Aouran te nahi jaat bataa-ee.
Tumree kriiaa tum hee prabh jaa no. Ooch neech kas sakat bakhaano.⁴
Gun gan udaar. Mahimaa apaar.
Aasan abhang. Upamaa anang.⁵

- | | | | |
|----|-----------------------|--|--------------|
| 1. | सर्वान्त्यानुप्रास— | ग्वार के हाथ पै हाथ धरै हरि सयाम कहै तरु के तरु ठाढे ॥
पाट को पाट धरे पीयरो उर देख जिसै अति आनंद बाढे ॥
ता छवि की अति ही उपमा कवि जिउ चुन ली तिस को चुन काढे ॥
मानहु पावस की रूत में चपला चमकी घन सावन गाढे ॥ | K. A., (318) |
| 2. | समान्त्यानुप्रास— | इंद्रानइंद्र ॥ बालानबाल ॥
रंकानरंक ॥ कालानकाल ॥ | Jap, (90) |
| 3. | विषमान्त्यानुप्रास— | दुंदभ तवै बजाइ आए जो मथुरा निकटि ॥
ता छवि को निरखाइ हरख भयो हरिखाइकै ॥ | K. A., (26) |
| 4. | समविषमान्त्यानुप्रास— | तुमरी प्रभा तुमै बनि आई ॥ अउरन ते नही जात बताई ॥
तुमरी क्रिआ तुम ही प्रभ जानो ॥ ऊच नीच कस सकत बखानो ॥ | B.N., II (5) |
| 5. | | गुन गन उदार ॥ महिमा अपार ॥
आसन अभंग ॥ उपमा अनंग ॥ | Jap, (87) |

In these verses the *Anupras* is at the end of the first and second, and third and fourth lines. All the *Chaupais* are examples of this kind.

Another form of verse in this category is *Bhinna Tukaant* which corresponds to blank verse in English. In blank verse there is no ~~final~~ ^{rhyme} alliteration. In the *Dasam Granth* there are examples of this—an attempt *rare* in Hindi literature but first in Panjabi literature, e.g.,

Jutte beer Jujhare dhaggan vajjee-aan.
Bajjae naad karaarae dala musaahdaa.
Lujhae karanyare sanghar soorme.
Vutthe jaanu daraare ghaneear kaibari.¹

In this verse each line ends with a different letter or syllable. The whole of the *Chandi-di-Var* which is in *Sirkhandi* metre, and verses in *Anant Tuka Bhujang Prayat* and *Anant Tuka Swaiya* metres of the *Dasam Granth* are in blank verse.

(g) *Naad-saundarya* (Onomatopoeia) is an arrangement of words and sounds in poetry which seems to suggest the object, the scene or the incident. The sounds suggest the sense. For instance,

Damaa dam dauroo sitaa sait chhattram.
Haa haa hooh haasam jhamaa jhamm attram.
Mahaaghor sabdam bajai sankh aisam.
Pralaikaal ke kaal ki jwaal jaisam.²
Trir-rir teeram. Brir-rir beeram.
Dhrir-rir dholam. Brir-rir bolam.³
Kara kari kripaana-um juta jutee juaanium.
Subeer jaagradam jage laraak laagardam page.⁴

In these verses the onomatopoeia has rendered the style suggestive and picturesque.

(h) *Yamak* is a repetition of more syllables than one in the same order but in a different sense. The employment of *Yamak* is found in many places in the *Dasam Granth*

1. भिन्न तुकान्त

जुट्टे वीर जुझारे धग्गां वज्जीत्रां ॥
 बज्जे नाद करारे दला मुसाहदा ॥
 लुज्जे कारण्यारे संघर सूरमे ॥
 वुट्टे जागु डरारे घणीत्रर कैवरी ॥

R. A., (476)

2.

डमाडम डउरू सिता सेत छत्रं ॥
 हाहा हूह हासं भम्मा भम्म अत्रं ॥
 महाघोर सबदं बजे संख ऐसं ॥
 प्रलैकाल के काल की ज्वाल जैसं ॥

B. N., I (19)

3.

त्रिड़िड़ितीरं ॥ त्रिड़रिड़वीरं ॥ त्रिड़रिड़ डोलं ॥ त्रिड़रिड़ बोलं ॥

N. A., (410)

4.

कड़ा कड़ी क्रिपाण्यं ॥ जटा जुटी जुआण्यं ॥
 सुवीर जागड़दं जगे ॥ लड़ाक लागड़दं पगे ॥

Ch. Ch., II (175)

but with restraint. Sometimes its application is very apt and impressive. Here are some examples :

Chat pat sainam khatpat bhaaje.
Jhat pat juhhyo lakh ran raaje.
Satpat bhaaje atpat sooram.
*Jhatpat bisri ghatpat hooram.*¹
Nares sang kai da-ae. Prabeen been ke la-ae.
*Sanaddha baddh hui chale. Subeer beerhaa bhale.*²
Gahi baan kripaan bikhai na dario.
*Ris so ran-chitra bachitra kario.*³

(i) *Slesh* (Paronomasia) is the expression of more than one meaning by words naturally bearing one signification. It, more appropriately, comes under figures of sense. It is very effective in gnomic utterances, e. g.,

(i) *Kaachhan ek tahaa mil gae so-aa chook pukarat bhaee.*
⁴
*Jo so-ve so mool gwaa-ve jo jaage Hari hridai basaavai.*⁵

In this verse a vegetable-selling woman hawks for *so-aa chook* (सोआ चूक). These words reached the ear of Dattatreya who took its meaning as "He who sleeps, loses" whereas the vegetable-hawker meant only the two kinds of vegetables *so-aa* and *chook*.

In this verse the expression *so-aachook* has more than one meaning though the word naturally bears one signification.

(ii) *Madira kar matta maha bhabkam. Ban main mano baagh bach-cha babkam.*⁶

In this verse there is a *slesh* in the word *kari* (करि) which means (a) having been made (b) elephant.

(iii) *Taa-tee gahu Aatam basikar kee bhichhaa naam adhaaram.*
*Baaje param taar tatu Hari ko upjai raag rasaaram.*⁷

There is a *slesh* in the word *rag* (राग) which means both love and colour.

1.	चटपट	सैरां	खटपट	भाजे ॥	
	भटपट	जुझयो	लख रण	राजे ॥	
	सटपट	भाजे	अटपट	सूरं ॥	
	भटपट	बिसरी	घटपट	हूरं ॥	R. A., (624)
2.	नरेस	संग कै	दए ॥	प्रवीन	बीन कै
	सनद्ध	बद्ध	हुइ	चले ॥	सुवीर
					वीरहा
					भले ॥
					R. A., (187)
3.	गहि	बाण	क्रिपाण	बिखै	न
	रिस	सो	रण	चित्र	बचित्र
					करिओ ॥
					N. A., (470)
4.	काछन	एक	तहा	मिल	गई ॥
					सोआ
					चूक
					पुकारत
					भई ॥
					D. A., (209)
5.	जो	सोवै	सो	मूल	गवावै
					जो
					जागै
					हरि
					ह्रिदै
					बसावै ॥
					D. A., (210)
6.	मदरा	कर	मत्त	महा	भभकं ॥
					बन
					मै
					मनो
					बाघ
					बचा
					बबकं ॥
					B. N., I (53)
7.	ताती	गहु	आतम	बसि	कर
					की
					भिच्छा
					नाम
					आधारं ॥
					बाजे
					परम
					तार
					ततु
					हरि
					को
					उपजै
					राग
					रसारं ॥
					Sh. H., (2)

(iv) *Maanjaar ih than ik aa-yo tum ko haeri adhik dar paa-yo.**

In this verse the word *maanjaar* (मांजार) has two meanings : a male cat and my friend. In reply to a query made by her husband Gautam Rishi, when he suspected some body to have come to her in his absence, she used the word *maanjaar* which had two meanings and conveyed one to her and the other to him though naturally it bore one signification for him and for her. Here, in fact, the word *maanjaar* (मांजार) bears the meaning of male cat when it is pronounced as a whole and bears the second meaning when it is spoken separately as *maan jaar* (मां जार) i.e., my friend. Such use of a word is a kind of *slesh alankar* (double entendre)† and is called *abhang slesh* according to Vishwa Nath and *gudhotar* according to Bhai Kahan Singh.**

(j) *Bhashachitra* or *Bhasha-samyak*. We also find in the *Dasam Granth* a composition of the type of *Bhashachitra* which contains expressions of different dialects and languages, e.g.,

Gaaje mahaan soor ghummee ranam hoor bharmee nabham poor bekhama anoopam.....Dingal.
Vale valla saan-ee jeevee juggaan taanee tainde gholee jaan-ee alaveet aise. ...Lehandi Panjabi.
Lago laar thaane baro raaj mahane kaho a-our kane hathee chhaad thesae.Sindhi.
Baro aan moko bhajo aan toko chalo devloko tajo beg Lanka.‡Avadhi.

Bhashachitra is introduced probably for intellectual delight of the reader.

Artha Alankar

Arthalankars are figures of sense. In the *Dasam Granth* we have traced nearly five dozen kinds and sub-kinds of *Arthalankars* from the simple or concrete to the most subtle. The number of these *Alankars* may be even more. The figures traced are :

*Upama*¹, *Malopama*², *Luptopama*³, *Roopak*⁴, *Saangroopak*⁵, *Sandeh*⁶, *Ullekh*⁷, *Utpreksha*⁸, *Gamyotpreksha*⁹, *Atishayokti*¹⁰, *Asambandhatishayokti*¹¹, *Roopkatishayokti*¹², *Chaplatisayokti*¹³, *Tulyayogita*¹⁴, *Karakdeepak*¹⁵, *Arthavriti-deepak*¹⁶, *Prativastoopama*¹⁷, *Drishyant*¹⁸, *Vyatirek*¹⁹, *Parikar*²⁰, *Arthaslesh*²¹, *Aprastut Prashansa*²², *Vinokti*²³, *Virodhabhas*²⁴, *Virodh*²⁵, *Vibhavana*²⁶, *Visheshokti*²⁷, *Anvonya*²⁸, *Vishesh*²⁹, *Ekavali*³⁰, *Anuman*³¹, *Paryaya*³²,

*मांजार इह ठां इक आयो तुम कौ हेरि अधिक डर पायो ॥ P. Ch., 115, (7)

†S. D. K., 196.

**G. S. A., 85.

‡गाजे महां सूर घुम्मी रणं हूर भरमी नभं पूर बेखं अनूपं ॥

वले वल्ल साई जीवी जुगां ताई तैडे घोली जाई अलावीत ऐसे ॥

लगो लार थाने बरो राज माने कहो अउर काने हठी छड थेसे ॥

बरो आन मोको भजो आन तोको चलो देव लोको तजो बेग लंका ॥ R. A., (107)

1. Ch. Ch., I, (50) ; Ch. V., (39) 2. Ch. Ch., I, (146) ; K. A., (709) ; A. U., (264) ; P. Ch., 183 (6) 3. K. A., (677). 4. N.A. (395) ; R. A., (277). 5. Sh. H., (2). 6. R. A., (115, 172) ; A. U., (19, 260) ; N. A., (575). 7. A. U., (15, 54, 55, 56, 57, 150) ; R. A., (172, 233) ; K. A., (848, 1269, 1270). 8. Ch. Ch. I, (62, 92, 101, 108, 156, 157, 218) ; N. A., (23, 389, 390, 391, 394) ; R. A., (168, 169, 361, 609) ; K. A., (677, 1385, 2414) ; P. Ch., I, (40). 9. Ch. V., (25, 42). 10. Ch. Ch. I, (41, 147) ; K. A., (391, 726) ; R. A., (149, 162, 322) ; N. A., (39, 43, 97, 408) ; Ch. V., (15) ; Ch. Ch., I, (49, 156). 11. B. A. Aj Raja (25). 12. Ch., Ch. I, (89) ; R. A., (154). 13. B. A. Aj Raja (25) ; K. A., (729). 14. N. A., (156) ; K. A., (332, 333) ; R. A., (149). 14. N. A., (156) ; K. A., (331, 332, 333) R. A., (149). 15. N. A., (393, 395) ; R. A., (916). 16. N. A., (382). 17. N. A., (307, 563). 18. R. A., (328). 19. K. A., (677), 20. R. A., (660, 667). 21. B. N., I (53). 22. N. A., (395). 23. A. U., (50) ; R. A., (559) ; K. A., (873). 24. R. A., (225, 559) G. P. (32) ; Sh. H., (7) ; A. U., (161) ; K. A., (1583) 25. N. A., (395) ; R. A., (162, 559) ; K. A., (871). 26. Ch. V., (15). 27. A. U. (24) ; K. A., (1583) ; N. A., (113). 28. K. A., (848). 29. Ch. V., (2-iii). 30. Ch. Ch., I, (42). 31. K. A., (1554). 32. A. U., (51, 52, 53) →

*Vikalpa*³³, *Pratyaneek*³⁴, *Prateep*³⁵, *Samanya*³⁶, *Prashnottar*³⁷, *Bhavik*³⁸, *Atyukti*³⁹, *Vishadan*⁴⁰, *Mithyadhyavasit*⁴¹, *Poorvaroop*⁴², *Anugya*⁴³, *Goodhottar*⁴⁴, *Vivritokti*⁴⁵, *Yukti*⁴⁶, *Avritideepak*⁴⁷, *Nirukti*⁴⁸, *Pratigya*⁴⁹, *Anupalabdhi*⁵⁰, *Udatta*⁵¹, *Ratnavali*⁵², *Vakrokti*⁵³, *Kaku-vakrokti*⁵⁴, *Mudra*⁵⁵, *Asangati*⁵⁶, *Bhranti or Vibhram*⁵⁷, *Goodhokti*⁵⁸.

The main principles on which the figures of sense depend are similarity—real or imaginary, dissimilarity, hyperbole and reasoning. For practical purposes we may accept the fourfold principles because the number of *Arthalankars* is large and ever-changing and would defy any attempt at an accurate classification. Accordingly, the *Arthalankars* of the *Dasam Granth* can be correspondingly classified as (a) *Upama*, *Utpreksha*, *Sandeh*, *Drishtant*, *Pradeep* etc., (b) *Virodh*, *Asangati*, etc., (c) *Atishayokti*, *Udatta*, etc., and (d) *Ullekha*, etc.

There is an infinite wealth of *Arthalankars* in the *Dasam Granth*. In the *Jap*, *Sri Mukhbak Swaiyas* and *Bachitra Natak* these are, however, rarely met with though they contain *Shabdalanankars* in no small number. The poet is a conscious artist who tries to make his expression as varied and rich as possible. He employs, therefore, some *Alankar* or other in almost every verse. *Upama*, *Utpreksha*, *Atishayokti*, and *Ullekh* are more frequently used than others. He has a special preference for *Upama* and *Utpreksha Alankars*, which are the chief tests of a good poetry. Sometimes in his descriptions, particularly in *Krisanavtar*, there appears to be a super-abundance of *Alankars*. In only one stanza¹ of four lines as many as nine *alankars* viz., *Atishayokti*, *Asangati*, *Tulya-yogita*, *Veepsa*, *Vrittianupras*, *Antyanupras*, *Udatta*, *Triskar* and *Adhik* appear. In two other stanzas² we have in each eight and six *alankars*. In these three stanzas play of figure is described in a rich and varied expression. Elsewhere, too, his verse is richly laden with *alankars* like a fruit tree in the height of season.

The *alankars* are drawn from various sources not excluding literary, mythological or even conventional, for instance,

It (youth) shall desert thee and wander about like a mendicant in tiger's skin thrown over his shoulders.³

Chandi trampled down her enemies as an oilman crushes oil-seeds to extract oil.

The blood ran down in the field just as coloured water is splashed on the ground when his (dyer's) clay-basin gets broken.

The open wounds looked bright-red like lamps burning in a tower.⁴

When the lamp of day was veiled, the queen of night came forth in her splendour.⁵

She (Chandi) attacked him (the demon) with a spear and cut off his head even as Shivji beheaded Ganesh with his trident⁶.

The trumpeting of elephants is like the thunder-clouds. Their white tusks are like herons flying in a row.

The swords of the warriors wearing their armours flash like lightning in dark clouds.⁷

The very sight of thy face has infatuated me even as the *chakor* birds are infatuated by the sight of the moon⁸.

←33. Ch. Ch. I, (95). 34. B. N., X, (10). 35. K. A., (679); R. A., (154) 36. K. A., (538). 37. K. A., (681). 38. N. A., (79); B. N., I, (29); K. A., (871). 39. G. P., (235). 40. P. Ch., 40 (14). 41. K. A., (1613). 42. Jap, (81). 43. Sh. H., (6). 44. P. Ch., 115; K. A., (729). 45. Sri Mukhbak Swaiya, (32). 46. P. Ch., 260 (35). 47. N. A., (382). 48. A. U., (74). 49. K. A., (187, 1613). 50. A. U., (272). 51. A. U., (63-69, 161); R. A., (380, 383); B. A., (7, 8, 12, 13). 52. N. A., (156); K. A., (331, 332, 333); B. A., V (20); V. A., (171). 53. K. A., (729) Kahan Singh calls this Alankar as Avihattha). 54. R. A., (148). 55. B. N. III, (9). 56. N. A., (392, 393); Ch. Ch. I, (166). 57. K. A. (2032); Ch. V., (28-v). 58. K. A., (729).

1. K. A., (338); for text see appendix, page 1.

2. K. A., (331, 332); for text see appendix, page 1.

3. R. A., (703)

4. Ch. Ch., I (156).

5. J. N., (42).

6. Ch. Ch., I (116).

7. Ch. Ch., (62)

8. K. A. (743).

Whose beautiful face radiates, who so shines in her grandeur.

As if the moon, the deer, the lion and the parrot had all obtained all their peculiar beauties from this lady¹.

Whose face resembled moon-light and whose person was extremely beautiful like gold².

There are some instances, however, in which the *Alankars* used are faulty. For example,

- (i) In verse No. 635 of *Ramavtar*³ the simile used in comparing Rama's stealing of hearts with a thief stealing of wealth is unedifying.
- (ii) In verse No. 194 of the *Chandi Charitra I*⁴, the poetic fancy used in representing the spouting of blood from the Goddess's throat at the piercing of a demon's spear as fresh betel-leaf spit of a Ceylonese damsel, is not apt due to the unseemly mixture of heroic and erotic sentiments.
- (iii) In verse No. 384 of the *Nih-Kalanki Avtar* the last line is a violence to the *Veepsa Alankar* due to lack of balance with the preceding three lines.

Saa j saaj ke sabai salaaj beer dhaavheen.

Joojh joojh kai marain pralok lok paavheen.

Dhaai dhaai kai hathee aghaai ghaai jhelheen.

*Pachhel paavana chala in arel beer thelheen*⁵.

- (iv) In verse No. 155 of the *Ramavtar*⁶, the suspicion entertained by Sita about Ram winning another girl by exhibition of his bravery is not appropriate to the character of Sita depicted in the epic and the *Alankar* aimed at in this context is not clear.

Another speciality noticed in the *Alankars* of the *Dasam Granth* is that they have been used mainly with reference to the following :

1. *Those inspiring sentiments towards personal God, gods and goddesses :*

The Tenth Guru had no faith in gods. All the same, he has employed figures far more effectively in the portrayal of the miraculous deeds of gods and goddesses, for instance,

- (i) The distinction between a deity or a demon does not exist in the eyes of God. He is omnipresent. This truth the poet has demonstrated through the figure of 'apparent contradiction' (*Virodhabhas*) in verse No. 13 of the *Akal Ustat*⁷.

1. K. A., (696)

2. K. A., (678)

3.

सीआनाथ नीके ॥ हरै हार जी के ॥

लए जात चित्तं ॥ मनो चोर बित्तं ॥

R. A., (635)

4.

दत्त निकास कै सांग वडै बलि कै तब चंड प्रचंड के दीनी ॥

जाइ लगे तिह के मुख मै बहि स्रउन परिओ अतिही छबि कीनी ॥

इउ उपम उपजी मन मै कवि ने इह भांत सोई कहि दीनी ॥

मानहु सिंगलदीप की नार गरे मै तंबोर की पीक नवीनी ॥

Ch. Ch., I (194)

5.

साज साज के सबै सलाज वीर धावहीं ॥ जूम जूम कै मरै प्रलोक लोक पावहीं ॥

धाइ धाइ कै हठी अवाइ घाइ भेलहीं ॥ पछेल पावना चलै अरेल वीर ठेलहीं ॥

N. A., (384)

6.

सीअ रही मुखड़ाइ मनै रन राम कहा मन बात धरैगे ॥

तोर सरासनि संकर को जिम मोहि बरियो तिम अउर बरैगे ॥

R. A., (155)

7.

कहू देवतान के दिवान मै बिराजमान कहू दानवान को गुमान मत देत हो ॥

A. U., (13)

- (ii) The *Vritit* variety of verse No. 15 of the *Akal Ustat*¹ has made it all the more attractive. In this very context the *Ullekh Alankar* has not only made the apparently contradictory manifestation of God faith-inspiring but has also powerfully expounded His all-comprehensive form as in the Gita.
- (iii) The divine couple, Ram and Sita, is well-known as inseparable in the world. In stanza No. 848 of the *Ramavtar*², the Guru has, by employing the *Anyonya Alankar*, beautifully portrayed their mutual indispensability, corporeal or spiritual.
- (iv) It is said in the Vedas that the Universe has emerged from that Sole Lord and it merges also in that One God. The Tenth Guru in verse No. 81 of the *Jap*³ has made this profound truth intelligible by the employment of the *Poorvaroop Alankar*.
- (v) The Sufis who have had medieval reputation and who regard God as the beloved, say, 'When you love, you must have the madness of a lover.' The lover in his craze of love is always after love, no matter whether it is weird, fatal or wholly revolting. How consummately has the poet of the *Dasam Granth* in verse No. 6 of the *Shabad Hazare*⁴ carried home this elaborate mystic doctrine with the aid of *Anugya* and *Triskar Alankars* ! Further the poet has depicted the wondrous form of God. This not only inspires faith in us but also gives us strength to understand Him.

2. Those which augment the beauty of emotions :

The second category of the *Alankars* which on account of their originality, give expression to human emotions are generally the same which are found in the compositions of other master-poets. Some of them are expressive of peculiar sentiments which can be called a personal contribution of the Tenth Guru. They are further classifiable as (a) conventional poetic emotions and (b) novel ideas.

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|----|---|--------------|
| 1. | कहूं जटाधारी कहूं कंठीधरे ब्रह्मचारी कहूं जोगसाधी कहूं साधना करत हो ॥
कहूं कानफारे कहूं डंडी हुइ पधारे कहूं फूक फूक पावन कउ प्रिथी पै धरत हो ॥
कतहुं सिपाही हुइ कै साधत सिलाहन कौ कहूं छत्री हुइ कै अर मारत मरत हो ॥
कहूं भूमभार कौ उतारत हो महाराज कहूं भव भूतन की भावना भरत हो ॥ | A. U., (15) |
| 2. | रघुवर बिन सीअ ना जीऐ सीअ बिन जीऐ न राम ॥ | R. A., (848) |
| 3. | नाम काम बिहीन पेखत धामहूं नहि जाहि ॥
सरबमान सरबत्रमान सदैव मानत ताहि ॥
एक मूरति अनेक दरसन कीन रूप अनेक ॥
खेल खेल अखेल खेलन अंत को फिरि एक ॥ | Jap, (81) |
| 4. | मित्र पिआरे नू हालु मुरीदां दा कहणा ॥
तुधु बिनु रोगु रजाइया दा ओढण नाग निवासा दे रहणा ॥
सूल सुराही खंजरु पियाला ॥ बिंगु कसाईयां दा सहणा ॥
यारड़े दा सान सथरु चंगा भट्ठ खेडिआं दा रहणा ॥ | Sh. H., (6) |

- (a) (i) In the expression *Daaman Jiu Durga Damkai* in verse No. 50 of the *Chandi Charitra I¹*, *Vrittianupras* and *Luptopama* have combined to produce the effect of the terrific speed and the destructive nature of Durga.
- (ii) The expression *Chand ke juddha ke dait paraane etc.*, in verse No. 146 of *Chandi Charitra I²*, is worthy of note. Though it is a commonplace occurrence that cowards are seen flying from battle, yet the flight depicted here by the aid of *Malopama* is not to be found elsewhere.
- (iii) The portrayal of Ram's glorious and fascinating appearance in verse No. 172 of *Ramavtar³* could only be accomplished by the subtle use of *Ullekh Alankar*.
- (iv) What a beautiful all-sided picture of Durga, in verse No. 89 of the *Chandi Charitra I⁴*, is portrayed by the metaphorical use of hyperbole!

Such figures of speech may be found in the works of other poets also because they are poetic conventions but the twists given by the Guru at places are really remarkable.

- (b) (v) In verse No. 209 of the *Datta Avtar⁵* in the single expression of *So-aa chook*, how exquisitely have the contradictory sentiments of *Shringar* and *Shant* been harmonised through *Slesh*! Its clarification is implied in verse No. 210⁶ on account of the interpretation of the *Ashrai* (subject). Such a perception is unique in poetry.
- (vi) Narayan, Kaulnaabh, Gopinath, Rikhikesh, Madhav—all these names of Lord Krishna have come down to us by tradition but that these names also have some hidden significance becomes clear only through the *Nirukti Alankar* used in verse No. 74 of the *Akal Ustat⁷*.

1.	बहुरौ अरि सिंधुर के दल पैठ कै दामन जिउ दुरगा दमकै ॥	Ch. Ch., I. (50)
2.	भान ते जिउ तम पउन ते जिउ घन मोर ते जिउ फन तिउ सुकचाने ॥ सूर ते कातुरु कूर ते चातुरु सिंघ ते सातुरु एणि डराने ॥ सूम ते जिउ जस बिओग ते जिउ रस पूत कपूत ते जिउ बंसुहाने ॥ धरम जिउ क्रुद्ध ते भरम सुबुद्ध ते चंड के जुद्ध के दैत पराने ॥	Ch. Ch., I (146)
3.	निसा निसनाथि जानै दिन दिनपति मानै भिच्छकन दाता कै प्रमाने महादान हैं ॥ अउखधी कै रोगन अनंत रूप जोगन समीप कै बियोगन महेस महामान हैं ॥ सत्त्रै खगखयाता सिस रूपन के माता महांगिआनी गियान गयाता कै बिधाता कै समान हैं ॥ गनन गनेस माने सुरन सुरेस जाने जैसे पेखे तैसेई लखे बिराजमान हैं ॥	R. A., (172)
4.	मीन मुरझाने कंज खंजन खिसाने अलि फिरत दिवाने बन डोलै जित तितही ॥ कीर अउ कपोत बिब कोकला कलापी बन लूटे फूटै फिरै मन चैन हूं न कितही ॥ दारम दरक गइओ पेख दसननि पांत रूप ही की क्रांत जग फैल रही सितही ॥ ऐसी गुन सागर उजागर सु नागर है लीनो मन मेरो हरि नैन कोर चितही ॥	Ch. Ch., I (89)
5.	काछन एक तहा मिल गई ॥ सोआ चूक पुकारत भई ॥	D. A., (209)
6.	जो सोवै सो मूलु गवावै ॥ जो जागै हरि ह्रिदै बसावै ॥	D. A., (210)
7.	नाराइण कच्छ मच्छ तिंदुआ कहत सभ कउलनाभ कउल जिह ताल मै रहतु है ॥ गोपीनाथ गूजर गुपाल सबै धेनचारी रिखीकेस नाम कै महंत लहीअतु है ॥ माधव भवर औ अटेरु को कन्हया नाम कंस को वधय्या जमदूत कहीअतु है ॥ मूड़ रूड़ पीटत न गूड़ता को भेद पावै पूजत न ताहि जाके राखे रहीअतु है ॥	A. U., (74)

3. *Those expressive of qualities and action :*

A few *Alankars* of the Guru which express external gestures and peculiarities along with emotions, deserve separate treatment. For instance,

- (i) In the *Kaku-Vakrokti Alankar*, in verse No. 148 of the *Ramavtar*¹, the depiction of want of shelter and the omnipresence of Ram wherever the enemies go is unparalleled. The manifestation of the mental instability and contrariety of action seems to be the underlying motive for the use of this *Alankar*.
- (ii) In verse No. 395 of the *Nih-kalanki Avtar*², the employment of *Virodhabhas Alankar* has served to depict simultaneously a number of actions such as heroes' warfare, their prowess, Lord Kalki's inveterateness and enemies' emancipation through death. To die for glory is good. But to die thinking that it lies in death only is not praiseworthy. Here the poet has strangely but very skilfully made death the cause of emancipation.
- (iii) Similarly in verse No. 162 of the *Ramavtar*³, *Virodh Alankar* depicts gratification of the greed of beggars by satiation.

4. *Those expressive of word-pictures or sound pictures :*

Some *Alankars* of the Guru are unique in the portrayal of beauty and action. For instance,

- (i) In verse No. 384 of the *Nih-Kalanki Avtar*⁴ how beautifully has the *Veepsa Alankar* presented the disposition of the armies of the enemy !
- (ii) In verse No. 62 of *Chandi Charitra I*⁵, in the expression *Umadiyo manu ghor ghamand ghataa*, the *Utpreksha Alankar* has portrayed the aggressive form of the army. Here the whole secret centres in *umad para*.

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| 1. | जानत हो अविलोक मुझै हाँठ एक बली नही ठाढ रहँगे ॥
ताति गहयो जिनके त्रिण दाँतन ते न कहा रण आज गहँगे ॥
बंब बजे रण खंभ गडे गहि हाथ हथियार कहुँ उमहँगे ॥
भूम अकास पताल दुरैबे कउ राम कहो कहां ठाम लहँगे ॥ | R. A., (148) |
| 2. | लाज भरे अरि राज चहुँ दिस भाज चले नही आन धिरे ॥
गहि बान क्रिपान गदा बरछी छट छैल छके चित चौप चिरे ॥
प्रितमान सुजान अजान भुजा करि पैज परे नही फेरि फिरे ॥
रण मो मरिकै जस कौ करि कै हरि सो लरि कै भव सिधु तरे ॥ | N. A., (395) |
| 3. | भिच्छकन हउस न धन की रही ॥ दान स्वरन सरता हुइ बही ॥
एक बात मागन कउ आवै ॥ बीसक बात धरै लै जावै ॥ | R. A., (162) |
| Other verses of this kind are N. A., (393) ; Ch. V., (15) ; K. A., (871); etc. | | |
| 4. | साज साज कै सबै सलाज बीर धावही ॥ जूझ जूझ कै मरै प्रलोक लोक पावहीं ॥
घाइ घाइ कै हठी अघाइ घाइ भेलहीं ॥ पछेल पावना चलै अरेल बीर ठेलहीं ॥ | N. A., (384) |
| 5. | भूम को भार उतारन कौ जगदीस विचार कै जुधु ठटा ॥
गरजै मद मत्त करी बदरा बग पंत लसै जन दंत गटा ॥
पहरे तन त्रान फिरै तह बीर लीए बरछी करि बिज्जु छटा ॥
दल दैतन को अरि देवन पै उमडिओ मानो घोर घमंड घटा ॥ | Ch. Ch., I. (62) |

- (iii) How natural and unique is the spectacle of the glow of the glow-worm in verse No. 218 of the *Chandi Charitra I*¹ in the comprehension of the sparks flying from the rattling of swords !
- (iv) Battle is a heroic feat. *Holi* is purely a sportive festival. But how the superimposition of *holi* on warfare in verse No. 1385 of the *Krisanavtar*² has made the spectacle impressive and astonishing !
- (v) How the employment of the figure of doubt created by the comparison of the thundering bride with a lioness in verse No. 14 of the *Pakhyan Charitra*³ No. 40 has helped in the depiction of the true nature of the former ! This is but a small instance of the ability of the poet in the use of figures of speech.

In brief, the *Alankars* used in the *Dasam Granth* are myriad. They have been skilfully woven in the texture of poetry in a natural way. Though, at certain places, they portray emotions in a conventional vein, they lend beauty to the situation or action in the setting used. In many places there are also new flights seen. It is said that art lies in the concealment of art. This is borne out by the *Alankars* used in the *Dasam Granth*. Thus it is clear that also from the point of view of the *Alankars* as well as the theories connected with them, the poetry of the *Dasam Granth* is a successful accomplishment.

The study of these schools of thought regarding poetry does not, of course, exhaust the interest of poetry on the technical side. There are innumerable other matters which equally deserve attention. There is for instance, the metre which is a distinctive and fundamental characteristic of poetry as a form of art ; music, *rag* and *raganis*, and melody which by themselves make a profound appeal to the feeling ; language which communicates the peculiar character of the poet's experience with the most penetrating vigour, the finest definition and the subtlest detail to the reader ; diction which creates the appropriate emotional atmosphere ; descriptions which lend realism and diversity to a narrative ; nature which gives an unflinching aesthetic delight to be aware of the infinite in things and transcending things, for to contemplate nature is to enter into the divine community of all being⁴. All such topics which are included in the technique and style will now be treated.

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|----|---|-------------------|
| 1. | कोप भई बरचंड महां बहु जुद्धु करिओ रन मै बलधारी ॥
लै कै क्रिपान महां बलवान पचार कै सुभ के उपरि भारी ॥
सार सो सार की धार बजी भनकार उठी तिह ते चिनगारी ॥
मानहु भादव मास की रैन लसै पटबीजन की चमकारी ॥ | Cb. Ch., I. (218) |
| 2. | बान चले तेई कुंकम मानहु मूठ गुलाल की सांग प्रहारी ॥
ढाल मनो डढ माल बनी हथ नाल बंदूक छुटे पिचकारी ॥
स्रउन भरे पट वीरन के उपमा जन घोर कै केसर डारी ॥
खेलत फाग कि वीर लरै नवलासी लीए करवार कटारी ॥ | K. A., (1385) |
| 3. | भोर हुते गरजै लरजै बरजै सभ लोग रहै नहि ठानी ॥
सासु के त्रास न आवत स्वास दुआरन ते फिरि जात जिठानी ॥
पास परोसिन बास गहयो बन लोग भए सभ ही नकवानी ॥
पानी के मांगत पाथर मारत नारि किधौ घर नाहर आनी ॥ | P. Ch., 40 (14) |

4. Lascelles Abercrombie : *The Art of Wordsworth*, 25.

(e) METRE

The place of prosody in Indian poetry is very ancient and important. The *Vedas* are regarded as the most ancient books of the world and they have been composed in verse. In this way, India is a pioneer in the field of prosody also. How very important prosody was regarded in the *Vedic* times is clear from the fact that prosody has been included in the six ancillaries (अंग : subservient sciences) of *Vedas*—the phonetics (*Shiksha*), Etymology (*Nirukta*), Grammar (*Vyakaran*), Rituals (*Kalpa*), Astronomy (*Jyotish*) and Prosody (*Chhand*).¹ This is but proper. In fact there is no perfect flow in poetry without prosody. Then again music also has an important place. It has the power to influence not only men but also beasts and trees. Therefore, if poetry is for life, we cannot dissociate it from music. In other words to ignore prosody is to lessen the fascination of poetry, for, prosody is a science of the rules that generate the beauty of sound and music.

Prosody is sub-divided into two kinds, *Vedic* and secular (लौकिक). There are some metres which have been employed in the *Vedas* only, for instance, *Anushtubh*, *Gayatri*, *Ushnik*, *etc.*, which are called Vedic metres. Metres employed in the non-Vedic literatures such as the *Puranas*, and the ornate poems (*Kavya Grantha*) are called secular. Secular metres are further sub-divided into two main categories, *Matrik* (मात्रिक) or *Jati* in which syllabic instants are counted, and *Varnik* (वर्णिक) or *Vritta* in which the number and order of short and long vowels are taken into consideration.

In Sanskrit the sage Nag Raj Pingal has been recognised as the founder of prosody. Kalidas, Ganga Dass, Kidar Bhatta have done a great deal in its development. Apbhransh borrowed metres from Sanskrit and the same have been further borrowed by Hindi. *Acharyas* like Keshav, Bhikhari Dass, Padmakar (*Ritikal*) and Jaggan Nath Prasad (*Adhunik-kal*) have greatly contributed towards the structure and propagation of metres in Hindi.

In Hindi also the two categories *Matrik* and *Varnik* have been recognised. In metres like *Kabbitta etc.*, in which only letters are counted, the conditions for the counting of *ganas* have been relaxed to facilitate the development of Hindi poetry. This is not a third kind of metre in Hindi, but a new form brought in the *Varnik* metre.

In the initial period of Hindi literature *Doha* metre is found employed in the Apbhransh compositions of Jain saints. Later in *Prithvi Raj Rasso* and other bardic poems, *Chappaiya*, *Doha*, *Tomar*, *Trotak*, *Gaha*, and *Arya* metres prevalent at the time, have been employed. Kabir and other *Nirgun* saint poets of the *Bhakti* period have used the hackneyed *Doha* metre. Jayasi and other mystic poets adopted *Doha*, *Chaupaaee* metres for their stories. The contemporary *Ashfa Chhaap* (अष्ट छाप) poets of Keshav have mostly

1.

छन्दः पादौतु वेदस्य हस्तौ कल्पोऽथ कथ्यते ।
ज्योतिषामयनं नेत्रं निरुक्तम् श्रोत्रमुच्यते ।
शिक्षा प्राणास्तु वेदस्य मुखं व्याकरणं स्मृतम् ।
तस्मात् सांगमधीत्येव ब्रह्मलोके महीयते ॥

छन्द प्रभाकर, जगन्नाथ प्रसाद 'भानु' भूमिका पृष्ठ सं० २

composed *Padas*. Surdas, Nand Dass, Parmanand Dass and some others have here and there used *Doha*, *Rolla*, *Chaupaaee*, *Chhappaya*, *Saar*, and *Sarsi* also.

Among the contemporaries of Keshav, Tulsidas is the only exception, who used most metres before Keshav. Among *Matrik* metres which Tulsidas employed, are *Chaupaaee*, *Doha*, *Sortha*, *Chaupaiya*, *Dilla*, *Tomar*, *Harigeetika*, *Tribhangi*, *Chhappaya*, *Jhoolna* and *Sohar*. Among *Varnik* metres he used *Anushtup*, *Indravajra*, *Totak*, *Nagswaroopini*, *Bhujang Prayat*, *Malini*, *Rathodhatta*, *Basant-Tilka*, *Vanshasthivilam*, *Shardool-Vikridit*, *Sragdhara*, *Kireeti*, *Malti*, *Dur-malika* and *Kabitta*.

Keshav has overstepped Tulsi in this field. He has surpassed his predecessors in the number of the use of the metres. In addition to the old ones, he has used *Dhatta*, *Prajhatika*, *Arilla*, *Padakulak*, *Tribhangi*, *Kundalya*, *Geetika*, *Madhubhar*, *Mohan*, *Vijaya*, *Padmavati*, *Harigeetika*, *Chaubola*, *Haripriya*, *Roopmala*, which are *Matrik*; and *Shri*, *Dandak*, *Tarnija*, *Somraji*, *Kumar-Lalita*, *Hans*, *Samanika*, *Narach*, *Visheshak*, *Chanchala*, *Shashivadna*, *Chanchari*, *Malli*, *Vijoha*, *Turangam*, *Kamla*, *Sanyuta*, *Modak*, *Tarak*, *Kalhans*, *Swaagata*, *Motnak*, *Anukoola*, *Tamras*, *Mattagayand*, *Chamar*, *Chandrakala*, *Kireet Swaiya*, *Madira Swaiya*, *Sundari Swaiya*, *Tanvi*, *Sumukhi*, *Kusum-Vichitra*, *Motiyadam Sarvati*, *Twaritgati*, *Drutta-Vilambit*, *Chitrapada*, *Matta-Maatang*, *Leelakaran-Dandak*, *Anangshekhar Dandak*, *Durmil Swaiya*, *Upendra Vajra*, *Chandravartma*, *Pramitaakshara*, *Prithvi*, *Mallika*, *Gangodak*, *Manorama*, *Kamal*, *Nishi-Palika*, which are *Varnik*.

Guru Gobind Singh, too, has employed both the varieties of metres in large number. He has kept in view the tendency of the age also in the use of the prevailing metres. The names of these metres, their special features, their sources, their alternative names, names of the works in which used, their frequency of use, their previous attempts in Hindi literature, some novelties in the application of old and new metres, etc., are given in the tables on the following pages to show the vast ground covered by the poet of the *Dasam Granth* in this field, his mastery over the art of prosody, and his power to invent even new metres suitable to the realisation of a *rasa*.

THE POETRY OF THE DASAM GRANTH

Metres regulated by the number

S. No.	NAME OF METRE	No. OF SYLLABIC INSTANTS	SPECIAL FEATURE	SOURCE	ALTERNATIVE NAMES
1.	1. <i>Atimalti</i> (अतिमालती)	16	Pause at 8, 8; 55 at the end of each quarter.	Sanskrit	<i>Pada Kulak</i>
2.	2. <i>Abheer</i> or <i>Aabhir</i> (अभीर, आभीर)	11	151 at the end of each quarter.	Apbhransh and Prakrit ¹	<i>Aheer</i>
3.	3. <i>Avtar</i> (अवतार)	23	Pause 13, 14; 1 at the end of each quarter.		<i>Mritgati</i>
4.	4. <i>Arilla</i> (अडिल्ल)	21	515 at the end of each quarter with pause at 11, 10. <i>Ho</i> at the beginning of the fourth quarter. All the four lines must rhyme.	Apbhransh ²	
5.	5. <i>Arilla Dooja</i> (अडिल्ल दूजा)	16	511 at the end of each quarter.	Apbhransh ⁴	<i>Dilla, Pada Kulak</i>
6.	6. <i>Aila</i> or <i>Ela</i> (एला)	24	Three <i>charans</i> . Pause at 11, 13. 55 at the end.	Sanskrit ⁵	
7.	7. <i>Kalas</i> (कलस)		Combination of two metres. In <i>Dasam Granth</i> it is <i>Chaupai</i> and <i>Tribhangi</i> ; last <i>pad</i> of the first is repeated in the beginning of the second.		<i>Ullas, Hullas</i> ⁷
8.	8. <i>Kundalia</i> (कुंडलीआ)	24	Combination of <i>Doha</i> and <i>Rolla</i> . Pause at 13, 11, 11, 13. Four <i>charans</i> . But in the <i>Dasam Granth</i> it is generally of six <i>charans</i> .	Apbhransh ⁸	<i>Kundaria, Kundlia</i>
9.	9. <i>Gaha Dooja</i> (गाहा दूजा)	27	Two <i>charans</i> . Pause at 14, 13.	Prakrit ⁹	<i>Gatha</i>
10.	10. <i>Geetmaliti</i> (गीतमालिती)	*28	Pause at 16, 12 in each quarter.		
11.	11. <i>Ghatta</i> (घत्ता)		In <i>Dasam Granth, Visham</i> . 1st. <i>charan</i> -11, 13; 2nd. <i>charan</i> -8, 8; 3rd. <i>charan</i> -8, 8, 16. 11 at the end. Ordinarily it has two <i>charans</i> .	Apbhransh ¹² and Prakrit	
12.	12. <i>Chaubola</i> (चउबोला)		It is a kind of <i>Swaiya</i> .		
13.	13. <i>Chatuspadi</i> (चतुसपदी)	30	115 and 5 at the end of each quarter. Pause at 10, 8, 12.		<i>Chaturpadi, Chavpaiya, Chaupaiya</i> ¹³
14.	14. <i>Charpat Chheega</i> (चरपट छीगा)	8	6 and 5 in each quarter.		

1. B. B. R. A. S., 20. 2. H. A., 94. 4. H. A., 94. 5. J. D. V., 162. 6. H. C. P., 192. 7. G. D., 138. 8. H. A., 97.

of syllabic instants (*matras*)

COMPOSITIONS IN WHICH USED	FREQUENCY	REMARKS
<i>Chaubis (Nih.) Avtar</i>	4	
<i>Chaubis (Nih.) Avtar</i>	4	
<i>Bachitra Natak</i>	1	An early form of <i>Chaupaaee</i> ³ . It has been profusely used in narrative poetry of Hindi literature.
<i>Chaubis (Rudra-2 Suraj-2 Krisan-14) Avtar</i>	18	
<i>Sastra Nam Mala</i>	253	
<i>Pakhyan Charitra</i>	690	
	962	
<i>Chaubis (Nih.) Avtar</i>	2	A kind of <i>Arilla</i> .
<i>Chaubis (Nih.) Avtar</i>	4	In <i>Hindi Chhand Prakash</i> ⁶ it is shown as a <i>Varnik Metre</i> . In the <i>Dasam Granth</i> it is <i>Visham Matrik</i> .
<i>Gian Prabodh</i>	4	In the <i>Adi Granth</i> , <i>Kalas</i> is a combination of two different metres. In the <i>Dasam Granth</i> the combination is that of <i>Chaupai</i> and <i>Tribhangi</i> . But the poet has named the <i>Chaupai</i> as <i>Kalas</i> and continued the name of the second verse as <i>Tribhangi</i> . This speciality, found both in <i>Ramavtar</i> and <i>Gian Prabodh</i> , confirms one authorship of both.
<i>Chaubis (Ram) Avtar</i>	9	
<i>Chaubis (Nih.) Avtar</i>	5	<i>Kundalis</i> are commonly used in Hindi. <i>Kundalis</i> of poet Giridhar are especially well known. <i>Tulsi</i> , <i>Keshav</i> and others have also written their compositions in <i>Kundalis</i> . Modern poets too use it freely.
<i>Chaubis (Nih.) Avtar</i>	4	It is a kind of <i>Gaha metre</i> ¹⁰ . In <i>Hindi Chhand Prakash</i> ¹¹ it has been defined as having four <i>charans</i> with 62 <i>matras</i> in all. But in the <i>Dasam Granth</i> it is of two <i>charans</i> with 27 <i>matras</i> in each and 54 in all. This is poet's new form of metre.
<i>Chaubis (Nih.-8, Ram-8) Avtar</i>	16	
<i>Chaubis (Nih.) Avtar</i>	2	This metre is employed in war poetry. It is also used in dance. On its being sung dancers know the moment when they have to change their movements.
<i>Chaubis (Ram) Avtar</i>	3	It would do well to take this not as a metre but as one of the kinds of <i>Alankars</i> . <i>Chaubola</i> as found in <i>Ramavtar</i> may be defined as having four <i>charans</i> in four different languages and otherwise called <i>Bhasha Samak Alankar</i> .
<i>Chaubis (Nih.) Avtar</i>	4	The very name is explanatory of the definition.
<i>Chaubis (Ram) Avtar</i>	8	A kind of <i>Charpat</i> .

9. H. A., 93. 10. G. D., 154. 11. H. C. P., 240. 12. B. B. R. A. S., 30; H. A., 95. 13. G. D., 179.

THE POETRY OF THE DASAM GRANTH

S. No.	NAME OF METRE	No. OF SYLLABIC INSTANTS	SPECIAL FEATURE	SOURCE	ALTERNATIVE NAMES
15.	15. <i>Chaupai</i> (चौपई)	16	5 at the end.	Apbhransh ¹	<i>Roop-chaupai</i> ² , <i>Jaikari</i> , <i>Sankhini</i> if 55 at the end.
16.	16. <i>Chhappai</i> (छप्पै)		Combination of <i>Ullala</i> and <i>Rolla</i> . Six <i>charans</i> .	Apbhransh ⁴	<i>Chhappa</i> , <i>Chhappaya</i> , <i>Khatpad</i> ⁵ , <i>Shaardool-vikreedit</i>
17.	17. <i>Chhand</i> (छंद)			Hindi	<i>Chhant</i> ⁷
18.	18. <i>Chhand Wadda</i> (छंद वड्डा)	28	Pause at 16, 12.	Hindi	<i>Harigeetika</i>
19.	19. <i>Tiloki</i> (तिलोकी)	16	Four <i>charans</i> . 5 at the end of 4, or 8 <i>matras</i> , 5 at the end of each <i>charan</i> .		<i>Upchitra</i>
20.	20. <i>Tomar</i> (तोमर)	12	15 at the end of each quarter.	Sanskrit ⁸	<i>Padharika</i>
21.	21. <i>Tribhangi</i> (त्रिभंगी)	32	Pause at 10, 8, 8, 6. 5 at the end of each quarter. Subordinate rhyme at each pause. No sis allowed ⁹ .	Sanskrit ¹¹ Apbhransh and Prakrit ¹²	
22.	22. <i>Dohra</i> (दोहरा)	24	Two <i>charans</i> . Pause at 13, 11. 5 at the end.	Apbhransh ¹³	<i>Doha</i> (in Apbhransh) <i>Gatha</i> (in Prakrit) <i>Shlok</i> (in Sanskrit) ¹⁴

COMPOSITIONS IN WHICH USED	FREQUENCY	REMARKS
<i>Akal Ustat</i>	10	In <i>Hindi Pingal Shastra</i> we find two different metres, <i>Chaupai</i> (चौपई) and <i>Chaupaaee</i> (चौपाई) by name. The first kind has 15 <i>matras</i> and the second 16. Strangely enough in the <i>Dasam Granth</i> we have under the name of <i>Chaupai</i> a metre with 16 <i>matras</i> always. In the Sikh poetical works <i>Chaupai</i> and <i>Chaupaaee</i> are the same ⁹ . From the point of usage <i>Chaupaaee</i> is the most popular metre in Hindi literature. <i>Chaupaaee</i> is the metre which links up the verse episodes in a narrative. In early periods <i>Paddharia</i> was more favoured than <i>Chaupaaee</i> .
<i>Bachitra Natak</i>	162	
<i>Chandi Charitra II</i>	20	
<i>Gian Prabodh</i>	46	
<i>Chaubis Avtar</i>	414	
<i>Brahma Avtar</i>	56	
<i>Rudra Avtar</i>	79	
<i>Sastra Nam Mala</i>	344	
<i>Pakhyan Charitra</i>	4424	
	5555	
<i>Jap</i>	1	In the <i>Dasam Granth</i> many kinds of <i>Chhappai</i> have appeared under different names. This metre has been profusely used by all Hindi poets ¹⁰ . The <i>Chhappai</i> of Nabhadass is specially noticeable. <i>Chhappai</i> is another name for <i>Shardool-Vikreedit</i> in <i>Prakrit</i> ⁶ .
<i>Bachitra Natak</i>	1	
<i>Gian Prabodh</i>	8	
<i>Chaubis (Ram-10 Krisan-5 Nih.-4) Avtar</i>	19	
<i>Rudra (Paras Nath) Avtar</i>	47	
<i>Pakhyan Charitra</i>	5	
	81	
<i>Sastra Nam Mala</i>	5	All kinds of metres are sometimes put under the heading 'Chhand'. Verse No. 725 of <i>Sastra Nam Mala</i> , which is in <i>Tomar</i> , is given the heading <i>Chhand</i> . Tulsidas also has given the heading <i>Chhand</i> to metres like <i>Hari-geetika</i> etc.
<i>Pakhyan Charitra</i>	24	
	29	
<i>Sastra Nam Mala</i>	1	In the <i>Dasam Granth Chhand Wadda</i> is written in place of <i>Harigeetika</i> .
<i>Chaubis (Nih.) Avtar</i>	2	
<i>Akal Ustat</i>	20	In Hindi this metre is <i>Matrik</i> , but Kahan Singh has taken it as <i>Varnik</i> also having 115, 51, 151 in each quarter ¹⁰ . Even if we take it so, our <i>Matrik</i> definition holds good. In Sanskrit also there is a <i>Varnik metre</i> of this name. In Hindi, Tulsidas has used the <i>Matrik</i> variety. Keshavdas's application of the metre is confined to the <i>Varnik</i> variety with one or two exceptions. Keshav has named this metre as <i>Padharika</i> .
<i>Gian Prabodh</i>	22	
<i>Chaubis Avtar</i>	26	
<i>Brahma Avtar</i>	70	
<i>Rudra (Datta-46, Paras Nath-14) Avtar</i>	60	
<i>Pakhyan Charitra</i>	6	
	204	
<i>Akal Ustat</i>	20	Tulsi, Keshav and other old masters have used this.
<i>Bachitra Natak</i>	2	
<i>Gian Prabodh</i>	7	
<i>Chaubis Avtar</i>	12	
	41	
<i>Akal Ustat</i>	10	In Hindi <i>Pingal Shastra</i> , <i>Doha</i> or <i>Dohra</i> is of many kinds. In the <i>Dasam Granth</i> almost all the kinds are met with. <i>Doha</i> is best suited for shorter patterns of verse. It became the medium of the mystic sentiments of <i>Sidhs</i> like <i>Sarh</i> , <i>Kanha</i> , <i>Tillopa</i> etc. It helped Gorakh Nath for his teachings. It conveyed the teachings of a free-willed person like Kabir. It made its way into the field of erotics also. Behari's <i>Dohas</i> are well-known for extreme condensation and refinement of utterance. <i>Jayasi</i> , <i>Tulsi</i> and some others have used it for long narrative poetry. It is the most popular of all the commonly used metres.
<i>Bachitra Natak</i>	38	
<i>Chandi Charitra I</i>	80	
<i>Chandi Charitra II</i>	14	
<i>Gian Prabodh</i>	2	
<i>Chaubis Avtar</i>	454	
<i>Brahma Avtar</i>	1	
<i>Rudra (Datta-1, Paras Nath-7) Avtar</i>	8	
<i>Swaiya Jo Kichh Lekh Likhio</i>		
<i>Bidhna</i>	1	
<i>Sastra Nam Mala</i>	711	
<i>Pakhyan Charitra</i>	1830	
	3149	

THE POETRY OF THE DASAM GRANTH

S. No.	NAME OF METRE	No. OF SYLLABIC INSTANTS	SPECIAL FEATURE	SOURCE	ALTERNATIVE NAMES
23.	23. <i>Navpadi</i> (नवपदी)	16	511 at the end of each quarter.		
24.	24. <i>Pauri</i> (पउड़ी)		Visham Chhand; No. of <i>charans</i> not limited. First <i>charan</i> is generally short. Other <i>charans</i> have no limitations.		<i>Nihshreni</i> ¹
25.	25. <i>Pad</i> (पद)	Different number in different kinds.		Hindi	<i>Shabad, Vishnupad, Bishenpad</i> ³
26.	26. <i>Padmavati</i> (पद्मावती)	30	511, 5 at the end of each quarter. Pause at 10, 8, 2. Rhyming at the first and the second pause.		<i>Chaturpadi, Chavpaiya</i> ⁴
27.	27. <i>Paddhari</i> or <i>Padhri</i> (पद्धरी)	16	Pause at 8, 8. 151 at the end of each quarter.	Apbhransh ⁵	<i>Padhari</i>
28.	<i>Padhari-Ardha</i> (पाधड़ी अर्द्ध)	8	55, 151 in each quarter.		
29.	28. <i>Punha</i> (पुनहा)	21	Pause at 11, 10. Some stress 151 in the middle. Others 515 in the end. The vocational epithet like हे, हो etc. can be given which is not to be counted in the syllabic instants.		<i>Harihan, Chandrayan, Parihan, Phunhan</i> ⁸
30.	29. <i>Bahra</i> (बहड़ा)	21	Pause at 11, 10. 151 at the first pause and 515 at the second.		<i>Punha</i> ¹⁰
31.	30. <i>Bahora</i> (बहोड़ा)	16	Pause at 8, 8. 151 at the end of each quarter.		<i>Padhari</i> ¹¹
32.	<i>Bisnupad</i> (बिसनुपद)				<i>Vishnupad, Bisanpad</i>
33.	31. <i>Bait</i> (बैत)	18	Pause at 10, 8. 1 at the end of each of the two <i>charans</i> .	Arabic and Persian	
34.	<i>Mritgat</i> (म्रितगत)	12	111 at the end of each quarter.	Sanskrit ¹³	<i>Amritgati</i>
35.	32. <i>Makra</i> (मकरा)	12	Three kinds of rhymes.		
36.	33. <i>Madhubhar</i> (मधुभार)	8	151 at the end of each quarter.	Apbhransh ¹⁵ Prakrit ¹⁶	<i>Chhabi, Mahana, Madhbha</i>

1. G. D., 227. 2. G. D., 227f. 3. G. D., 241. 4. G. D., 250. 5. H. A., 94. 6. H. A., 95, 99. 7. G. D., 255. 8. G. D., 225.
16. B. B. R. A. S., 20. 17. G. D., 285.

COMPOSITIONS IN WHICH USED	FREQUENCY	REMARKS
<i>Chaubis (Nih.) Avtar</i>	4	
<i>Chandi-di-Var</i>	55	It is of several kinds. In the <i>Adi Granth</i> many verse-forms under this heading are met with. This form of composition is both in metrically regulated form and otherwise. It is musical in character and is sung by the court bards ² . Strictly speaking it is a form of poetry and not a metre.
<i>Shabad Hazare</i>	10	
<i>Rudra (Paras Nath) Avtar</i>	45	These are songs controlled by different <i>Rags</i> and <i>Raganis</i> . Ancient poets have used it freely. In <i>Sant</i> and <i>Bhakta</i> poets we find it used in its augmented form (containing more than four <i>charans</i>). Their <i>Banis</i> are beautifully versified in <i>Padas</i> and acquire seriousness and dignity from the spiritual experience and conviction of the great saints. This is also a form of poetry and not a metre.
<i>Chaubis (Nih.) Avtar</i>	3	This metre is a form of double <i>Chaupai</i> . By adding a <i>doha</i> before, it becomes a <i>Shatpadi</i> metre which is also called the <i>Baimatric Dhvani</i> .
<i>Akal Ustat</i>	38	
<i>Bachitra Natak</i>	2	
<i>Gian Prabodh</i>	16	
<i>Chaubis Avtar</i>	92	
<i>Brahma Avtar</i>	40	
<i>Rudra (Datta) Avtar</i>	124	
	312	
<i>Brahma (Vyas) Avtar.</i>	5	It is another form of <i>Madhubhar</i> ⁷ .
<i>Chandi Charitra I</i>	2	It is a kind of <i>Arilla</i> ⁹ .
<i>Chaubis (Ram) Avtar</i>	2	
<i>Chaubis (Ram) Avtar</i>	4	
<i>Chaubis (Krisan) Avtar</i>	5	
<i>Rudra (Paras Nath) Avtar</i>	45	See <i>Pad</i> . <i>Vishnupad</i> has been a medium of composition of Surdas and Mirabai.
<i>Jafarnamah</i>	111	
<i>(Hikayats)</i>	752	<i>Bait</i> has been used in Arabic, Persian and Urdu poetry. Santokh Singh used it in Hindi poetry and poets like Varas Shah and Hafiz in Panjabi poetry. The metre scheme followed in the <i>baitis</i> of the <i>Jafarnamah</i> etc., is <i>foulan, foulan, foulan, foul</i> . <i>Bait</i> is a verse-form and not a metre.
	863	
<i>Chaubis (Ram) Avtar</i>	3	Keshav has used it under the name of <i>Twaritgati</i> with 111, 151, 111, 5 in each quarter.
<i>Chaubis (Ram) Avtar</i>	14	All the kinds of rhymes are found in the <i>Ramavtar</i> ¹⁴ .
<i>Jap</i>	17	
<i>Bachitra Natak</i>	12	
<i>Chandi Charitra I</i>	8	
<i>Chaubis (Nih.) Avtar</i>	11	
<i>Brahma Avtar</i>	34	
<i>Rudra (Datta) Avtar</i>	15	
	97	

9. G. D., 225 fn. 10. G. D., 261. 11. G. D., 262. 12. G. D., 276. 13. J. D. V., 161. 14. R. A., (655, 660, 667). 15. B. B. R. A. S., 20.

S. No.	NAME OF METRE	No. OF SYLLABIC INSTANTS	SPECIAL FEATURE	SOURCE	ALTERNATIVE NAMES
37.	34. <i>Madho</i> (माधो)	16	55 at the end.		<i>Kareera</i> ¹
38.	<i>Mohan</i> (मोहन)	28	Pause at 16, 12, ending with 515 in each quarter.		<i>Mohana</i> ³ , <i>Madhubhar</i> ⁴
39.	<i>Mohan</i> (मोहण)	8	151 at the end of each quarter.		
40.	35. <i>Mohani</i> (मोहनी)	16	115 in the beginning and 555 at the end of each quarter.		
41.	36. <i>Marah</i> (मारह)	29	Pause at 10, 8, 11. 55 at the end of each quarter.		<i>Manhari</i> , <i>Marhata</i> , <i>Marha</i> , <i>Marhari</i> ⁶
42.	37. <i>Vijaya</i> or <i>Bijai</i> (विजया)	40	Pause at 10, 10, 10, 10 ; 515 at end of each quarter.	Apbhransh and Prakrit ⁷	
43.	38. <i>Sirkhandi</i> (सिरखंडी)	21, 22 or 23	Pause 12, 9 or 12, 10 or 14, 9. In the <i>Dasam Granth</i> the first kind is met with.	Sanskrit ⁹	<i>Palvangam</i> , <i>Sirkhindi</i> , <i>Sirkhandi</i> ¹⁰
44.	39. <i>Sukhda</i> (सुखदा)	8	51 at the end of each quarter.		
45.	40. <i>Supriya</i> (सुप्रिया, सुप्रिया)	16			<i>Dilla</i> ¹³
46.	<i>Sangeet Madhubhar</i> (संगीत मधुभार)				
47.	<i>Sangeet Chhappai</i> (संगीत छप्पय)				
48.	<i>Sangeet Bahra</i> (संगीत बहड़ा)				
49.	<i>Sangeet Padhari</i> (संगीत पाधड़ी)				
50.	41. <i>Sortha</i> (सोरठा)	24	Two <i>charans</i> . Pause at 11, 13. 1 and rhyming at the first pause of each <i>charan</i> . 5 at the second pause of each <i>charan</i> with no rhyming. It is an inverted <i>Doha</i> .	Hindi	
51.	42. <i>Harigeeta</i> (हरिगीता)	28	Pause at 16, 12. 515 at the end of each quarter.	Hindi	<i>Harigeetika</i>
52.	43. <i>Heer</i> (हीर)	23	Pause at 6, 6, 11. 5 at the beginning and 515 at the end of each quarter.	Apbhransh and Prakrit ¹⁵	<i>Heerak</i>
53.	44. <i>Hansa</i> (हंसा)	15	Pause at 7, 8. 5 and 1 at the end of each of the two <i>charans</i> .	Sanskrit ¹⁷	

1. G. D., 299. 2. G. D., 290. 3. G. D., 293. 4. G. D., 293. 5. H. C. P., 219. 6. G. D., 286. 7. B. B. R. A. S., 16. 8. H. C. P., 16. H. C. P., 238. 17. J. D. V., 174.

COMPOSITIONS IN WHICH USED	FREQUENCY	REMARKS
<i>Chaubis (Nih.) Avtar</i>	7	<i>Madho</i> is a kind of <i>Arilla</i> ² .
<i>Chaubis (Nih.) Avtar</i>	4	See <i>Madhubhar</i> .
<i>Rudra (Datta) Avtar</i>	4	This is a kind of <i>Hairgeetika</i> .
<i>Chaubis (Ram) Avtar</i>	8	<i>Mohani</i> is a <i>varnik</i> metre also ⁵ .
<i>Brahma (Aj Raja) Avtar</i>	8	
<i>Rudra (Datta-18, Paras Nath-18) Avtar</i>	36	
	55	
<i>Chaubis (Nih.) Avtar</i>	2	
<i>Chandi Charitra II</i>	2	This is also a <i>varnik</i> metre ⁸ .
<i>Chaubis (Ram) Avtar</i>	1	
<i>Pakhyan Charitra</i>	16	
	19	
<i>Chaubis (Ram-4 Nih.-3) Avtar</i>	7	Bhai Kahan Singh, in his <i>Guru Chhand Divakar</i> ¹¹ , gives its other name as <i>Shrikhand</i> which is a metre in Sanskrit.
<i>Chandi-di-Var</i>	55	
	62	
<i>Chaubis (Ram) Avtar</i>	8	Keshav has used <i>Sukhda</i> metre with 22 <i>Matras</i> and two <i>Laghus</i> at the end ¹² .
<i>Chaubis (Nih.) Avtar</i>	4	
<i>Chandi Charitra II</i>	9	See <i>Madhubhar</i> . Because certain metres contain the strains of musical instruments the word <i>sangeet</i> is prefixed to them ¹⁴ . They are intended to be sung or recited to work up fury in the warriors or to increase the tempo of war.
<i>Chaubis (Ram) Avtar</i>	8	See <i>Chhappai</i> . It is amenable to music.
<i>Rudra (Paras Nath) Avtar</i>	9	
	17	
<i>Chaubis (Ram) Avtar</i>	4	See <i>Bahra</i> . It is intended to be sung or recited.
<i>Brahma (Vyas) Avtar</i>	2	See <i>Padhari</i> . It is intended to be sung or recited.
<i>Chandi Charitra I</i>	7	In the <i>Adi Granth</i> , <i>Sortha</i> is given under <i>Salok</i> . In Hindi literature <i>Sortha</i> has been profusely used.
<i>Chandi Charitra II</i>	1	
<i>Chaubis (Ram-3, Krisan-37, Nih.-4) Avtar</i>	44	
<i>Sastra Nam Mala</i>	2	
<i>Pakhyan Charitra</i>	26	
	80	
<i>Chaubis (Nih.) Avtar</i>	2	From the point of view of usage this metre is very popular. Old and modern poets of note have adopted it. With Maithlisharan Gupta it is a very fascinating metre. It is the augmented form that we come across in the songs of <i>Sant</i> and <i>Bhakta</i> poets.
<i>Chaubis (Nih.) Avtar</i>	2	It is also a <i>varnik</i> metre ¹⁶ .
<i>Chaubis (Nih.) Avtar</i>	4	If pause is at 8 and 7, and <i>Laghu</i> and <i>Guru</i> at the end, it is called <i>Hansi</i> in Hindi. Keshav has used this metre in <i>Ram Chandrika</i> with 511 in the beginning of the metre.

9. J. D. V. 172. 10. G. D., 112; J. D. V., 172. 11. G. D., 127. 12. H. C. P., 64. 13. G. D., 118. 14. G. D., 124. 15. B. B. R. A. S., 24.

THE POETRY OF THE DASAM GRANTH

Metres regulated by the number

S. No.	NAME OF METRE	No. OF SYLLABLES	SPECIAL FEATURE	SOURCE	ALTERNATIVE NAMES
1.	1. <i>Astar</i> (असतर)	12	ISS, ISS, ISS, ISS in each quarter.	Sanskrit	<i>Bhujang Prayat</i> ¹
2.	2. <i>Asta</i> (असता, असत्रा)	12	ISS, ISS, ISS, ISS in each quarter.	Sanskrit	<i>Astra, Kilka, Tarak, Totak</i> ²
3.	3. <i>Akra</i> (अकरा)	6	III, ISS in each quarter.	Sanskrit	<i>Anka, Anhad, Anubhav, Shashivadna, Chandrasa, Madhurdhuni</i> ³ , <i>Ajba, Trin-nin, Tirka</i>
4.	4. <i>Akva</i> (अकवा)	4	SSS, S in each quarter.	New	<i>Ajba, Kanya, Teerna</i> ⁴ , <i>Tilka, Trigata, Raman, Ramanak, Haribolmana</i>
5.	5. <i>Achkara</i> (अचकड़ा)	12	SIS, SIS, SIS, SIS in each quarter.		<i>Sragvini, Kamini, Mohana, Lakshmidhar</i> ⁵
6.	<i>Ajba</i> (अजबा)	6	III, ISS in each quarter.		<i>Akva, Kanya, Teerna</i> ⁶
7.	6. <i>Aja</i> (अजा)	8	ISS, SIS, I, S in each quarter.		<i>Anjan</i> ⁷
8.	<i>Anka</i> (अनका, अणका)	6	III, ISS in each quarter.	Sanskrit	<i>Shashivadna, Akra, Anhad, Anubhav, Chandrasa, Madhurdhuni</i> ⁸
9.	<i>Anhad</i> (अनहद)				
10.	7. <i>Anad</i> (अनाद)	8	SSS, ISS, S, I in each quarter. Pause at 4, 4.		<i>Vapi</i> ⁹
11.	<i>Anubhav</i> (अनुभव)				
12.	8. <i>Anoop Naraj</i> (अनूप नराज)	16	ISI, SIS, ISI, SIS, ISI, S in each quarter.	New name for Sanskrit	<i>Panch-chamar, Naraj, Nagraj, Vichitra Naraj, Narachi, Bridhi</i>
13.	9. <i>Apoorab</i> (अपूरब)	6	SIS, SSI in each quarter.	Sanskrit	<i>Aroopa, Kreera</i> ¹¹ ,
14.	10. <i>Aroopa</i> (अरूपा)	4	ISS, S in each quarter.		<i>Kreera</i> ¹²
15.	11. <i>Alka</i> (अलका)	12	III, SSI, III, SI in each quarter.	Sanskrit	<i>Kusum Vichitra</i> ¹⁴
16.	12. <i>Arooha</i> (अडूहा)	10	IIIS, ISI, ISI, S in each quarter.		<i>Sanjuta, Sanyukta</i> ¹⁵ , <i>Priya</i>
17.	13. <i>Anant Tuka Bhujang Prayat</i>	12	No rhyming at the end.	New name	<i>Bhujang Prayat</i>
18.	14. <i>Ek-Achhri</i> (एक-अच्छरी)	2,3, 3	<i>Mahi</i> —Each quarter beginning with the same letter and IS in each quarter. <i>Mrigendra</i> —Each quarter beginning with the same letter and ISI in each quarter. <i>Shashi</i> —Each quarter beginning with the same letter and ISS in each quarter.		<i>Ekakhri, Shri</i>
19.	15. <i>Ugatha</i> (उगाथा)	10	ISI, SSI, SSS, S, in each quarter. Pause at 5, 5.	Sanskrit	

1. G. D., 55. 2. G. D., 56. 3. G. D., 58. 4. G. D., 59. 5. G. D., 60. 6. G. D., 60. 7. G. D., 60. 8. G. D., 61. 9. G. D., 6

and position of syllables (*varnas*)

COMPOSITIONS IN WHICH USED	FREQUENCY	REMARKS
<i>Brahma (Mandhata Raja) Avtar</i>	2	
<i>Chaubis (Nih.) Avtar</i>	5	
<i>Chaubis (Ram Avtar)</i>	16	
<i>Chaubis (Nih.) Avtar</i>	6	This metre is used in the <i>Nihkalanki Avtar</i> to reproduce the sound of the actual action.
<i>Rudra (Paras Nath) Avtar</i>	12	
<i>Chaubis (Ram) Avtar</i>	19	See <i>Akva</i> . This metre is used in the <i>Ramavtar</i> to reproduce the sound of the actual action.
<i>Chaubis (Nih.) Avtar</i>	3	
<i>Chaubis (Ram) Avtar</i>	16	See <i>Akra</i> .
<i>Chaubis (Nih.) Avtar</i>	4	See <i>Akra</i> .
<i>Chaubis (Ram) Avtar</i>	8	
<i>Chaubis (Suraj) Avtar</i>	1	See <i>Akra</i> ¹⁰ .
<i>Chaubis (Ram-29 Nih.-5) Avtar</i>	34	
<i>Rudra (Datta) Avtar</i>	13	
<i>Chaubis (Ram) Avtar</i>	26	
<i>Chaubis (Ram) Avtar</i>	4	A kind of <i>Apoorab</i> ¹³ .
<i>Chaubis (Ram) Avtar</i>	6	
<i>Chaubis (Ram) Avtar</i>	6	
<i>Chaubis (Ram) Avtar</i>	8	In this metre, as the name shows, there is no rhyming at the end ¹⁶ .
<i>Jap</i>	8	There are four kinds of this metre : 1. <i>Shri</i> , 2. <i>Mahi</i> , 3. <i>Mrigendra</i> and 4. <i>Shashi</i> ¹⁷ . Of these the examples of the last three are found in the <i>Jap</i> of the <i>Dasam Granth</i> .
<i>Chaubis (Ram) Avtar</i>	9	

10. G. D., 66. 11. G. D., 70. 12. G. D. 74. 13. G. D. 74. 14. G.D., 74. 15. G. D., 77. 16. G. D., 68. 17. G. D., 78.

THE POETRY OF THE DASAM GRANTH

S. No.	NAME OF METRE	No. OF SYLLABLES	SPECIAL FEATURE	SOURCE	ALTERNATIVE NAMES
20.	16. <i>Uchhla</i> (उछला)	5	511, 5, 5 in each quarter.		<i>Uchhal, Hansak, Pankati</i> ¹
21.	17. <i>Ugadh</i> (उगाध)	5	151, 5, 5 in each quarter.	Sanskrit	<i>Tilkaria, Yashodha</i> ²
22.	18. <i>Utankan</i> (उटंकण)	22	515, 515, 515, 515, 515, 515, 515, 5 in each quarter. Pause at 12, 10.	Sanskrit	<i>Utangan</i>
23.	19. <i>Utbhuj or Udbhuj</i> (उतभुज, अथवा उद्भुज)	6	155, 155 in each quarter.		<i>Ardha-bhujang, Somraji, Sankhnari</i> ⁴ , <i>Jhoola, Rasawal</i>
24.	20. <i>Kabitta or Kavitta</i> (कबित्त अथवा कवित्त)	31	Pause at 8, 8, 8, 7; 5 at the end of each quarter.		<i>Kabitta Manharan, Ghanakhari, Kabitta, Kabitu, Kavitta</i> ⁵
25.	<i>Kilka</i> (किलका)	12	115, 115, 115, 115 in each quarter.		<i>Asta, Totak</i> ⁶
26.	21. <i>Kusam-Bichitra</i> (कुसम-बिचित्र)	12	111, 155, 111, 155 in each quarter.	Sanskrit	<i>Kusum-Vichitra</i> ⁷
27.	22. <i>Kumar Lalit</i> (कुमार ललित)	8	151, 515, 1, 5 in each quarter.	Hindi	<i>Kumar Lalita, Mallika</i>
28.	23. <i>Kulka</i> (कुलका)	6	Two kinds in the <i>Dasam Granth</i> : 511, 151 in each quarter, or 111, 155 in each quarter.	Sanskrit	<i>Shashi Vadna</i> ⁸
29.	24. <i>Kanth Abhookhan</i> (कंठ आभूखण)	11	511, 511, 511, 55 in each quarter.		<i>Kanthabhushan</i> ¹¹
30.	25. <i>Kripankrit</i> (क्रिपानकृत)	7	115, 111, 1 in each quarter.		<i>Madhubhar</i>
31.	<i>Charpat</i> (चरपट)	5	511, 5, 5 or 115, 5, 5 in each quarter.	Sanskrit	<i>Uchhal, Hansak, Pankati</i> ¹⁴
32.	26. <i>Chachari</i> (चाचरी)	4, 3	151, 5 or 15 in each quarter.		<i>Sudhi</i> ¹⁵ , <i>Shashi</i> ¹⁶
33.	27. <i>Chamar</i> (चामर)	15	515, 151, 515, 151, 515, in each quarter.	Sanskrit	<i>Som Vallari, Tun</i> ¹⁷
34.	28. <i>Chanchala</i> (चंचला)	16	515, 151, 515, 151, 515, 1 in each quarter.		<i>Chitra, Biraj, Brahmuroopak</i> ¹⁸
35.	29. <i>Jhoolna</i> (झूलना)	24	155, 155, 155, 155, 155, 155, 155, 155 in each quarter.		<i>Manidhar Swaiya</i> ¹⁹
36.	30. <i>Jhoola</i> (झूला)	6	155, 155 in each quarter.		<i>Somraji, Aradh Bhujang</i> ²¹
37.	31. <i>Tar Naraj</i> (तर नराज)	7	515, 151, 5 in each quarter.		<i>Samaniki</i> ²²
38.	<i>Tarak</i> (तारक)	12			<i>Asta, Totak</i> ²⁴
39.	<i>Tarka</i> (तारका)	13	115, 115, 115, 115, 5 in each quarter.		<i>Ugadh, Yashoda</i> ²⁵

1. G. D., 52. 2. G. D., 52. 3. G. D. 53 fn., 104. 4. G. D., 53. 5. G. D., 134. 6. G. D., 143. 7. G. D., 143. 8. G. D., 147. 17. G. D., 174. 18. G. D., 178. 19. G. D., 192. 20. H. C. P. 69. 21. G. D., 194. 22. G. D., 197. 23. Cf. R. A., (293).

COMPOSITIONS IN WHICH USED	FREQUENCY	REMARKS
<i>Brahma (Vyas, Aj Raja) Avtar</i>	9	
<i>Chaubis (Ram) Avtar</i>	13	
<i>Chaubis (Ram) Avtar</i>	10	A kind of <i>Swaiya</i> ³ .
<i>Chaubis (Nih.) Avtar</i>	4	
<i>Akal Ustat</i>	44	<i>Kabitta</i> is a metre of fine movements and is good for <i>Shringar</i> and <i>Vir rasa</i> poetry. Its origin is shrouded in mystery. It is profusely found in old Hindi literature. Tulsidas made a large use of this metre. <i>Kabittas</i> of Padmakar are well-known.
<i>Chandi Charitra I</i>	7	
<i>Gian Prabodh</i>	8	
<i>Chaubis (Ram-53, Krisan-11) Avtar</i>	69	
<i>Brahma (Vyas) Avtar</i>	1	
<i>Pakhyan Charitra</i>	25	
	154	
<i>Chaubis (Nih.) Avtar</i>	2	See <i>Asta</i> .
<i>Chaubis (Ram) Avtar</i>	8	Keshav has used this metre in his works.
<i>Chaubis (Nih.) Avtar</i>	8	
<i>Chandi Charitra II</i>	4	In the <i>Dasam Granth</i> , the poet has used this metre both as <i>Matrik</i> ⁹ and <i>Varnik</i> ¹⁰ . The justification for this remains to be found out as this is poet's own invention.
<i>Chaubis (Nih.) Avtar</i>	11	
<i>Rudra (Datta) Avtar</i>	8	
	23	
<i>Chaubis (Ram) Avtar</i>	8	In Sanskrit this metre is called <i>Dodhak</i> ¹² .
<i>Chaubis (Nih) Avtar</i>	12	In <i>Nih-Kalanki Avtar</i> (229) it appears as <i>Kripankrit</i> but in <i>Datta Avtar</i> (389) it appears as <i>Madhubhar</i> ¹³ .
<i>Datta Avtar</i>	22	
	34	
<i>Jap</i>	8	See <i>Uchhal</i> .
<i>Rudra (Datta) Avtar</i>	19	
<i>Jap</i>	32	
<i>Chaubis (Ram-6, Nih.-19) Avtar</i>	25	
<i>Chaubis (Nih.) Avtar</i>	2	Keshav has used this metre.
<i>Chaubis (Nih.) Avtar</i>	2	
<i>Chaubis (Ram-3, Krisan-4) Avtar</i>	7	<i>Jhoolna</i> is also known as <i>matrik</i> metre ²⁰ . Medieval poets have used it freely.
<i>Chaubis (Ram) Avtar</i>	4	In the <i>Dasam Granth</i> , <i>Somraji</i> or <i>Ardha Bhujang</i> is named as <i>Jhoola</i> ²³ .
<i>Chaubis (Nih.) Avtar</i>	8	According to the definition there should be four <i>charans</i> in this metre. But in the <i>Nih-Kalanki Avtar</i> we have only two.
<i>Chaubis (Nih.) Avtar</i>	24	See <i>Asta</i> .
<i>Rudra (Datta) Avtar</i>	2	
	26	
<i>Chaubis (Ram) Avtar</i>	8	See <i>Asta</i> . A kind of <i>Tarak</i> ²⁶ .

9. N. A., 88. 10. D. A., 411. 11. G. D., 148. 12. C. S., 43. 13. G. D., 150. 14. G. D., 171. 15. G. D., 172. 16. G. D., 173.
24. G. D., 199. 25. G. D., 200. 26. G. D., 200.

THE POETRY OF THE DASAM GRANTH

S. No.	NAME OF METRE	No. OF SYLLABLES	SPECIAL FEATURE	SOURCE	ALTERNATIVE NAMES
40.	<i>Tilkaria</i> (तिलकरिआ)	5	ISI, S, S in each quarter.		
41.	<i>Tilka</i> (तिलका)	4	SSS, S in each quarter.		<i>Ajba, Kanya</i> ¹
42.	<i>Totak</i> (तोटक)	12	II S, II S, II S, II S in each quarter.	Sanskrit ²	<i>Asta, Kilka, Tarak</i> ³
43.	<i>Trigata</i> (त्रिगता)	4	SSS, S in each quarter. A letter is repeated thrice.		
44.	<i>Trin-nin</i> (त्रिणनिण)	6	III, ISS and <i>Trin-nin</i> in the beginning of each quarter.		
45.	<i>Trirka</i> (त्रिड़का)	6	III, ISS and <i>Trir-rir</i> etc. in the beginning of each quarter.		<i>Akva, Shashivadna</i> ⁴
46.	32. <i>Dodhak</i> (दोधक)	11	SII, SII, SII, S, S in each quarter.	Sanskrit ⁵	<i>Bandhu, Modak</i> ⁶ , <i>Sundari</i>
47.	33. <i>Nagsarupini</i> (नागसरूपिनी)	8	ISI, SIS, I, S in each quarter.	Sanskrit	<i>Nagsarupi, Nagswarupini, Pramanika</i> ⁸
48.	34. <i>Nagsarupini Aradh</i> (नागसरूपिनी अरध)	4	ISI, S in each quarter.	Sanskrit	<i>Sudhi</i> ⁹ , <i>Naraj Laghu</i>
49.	35. <i>Naraj</i> (नराज)	16	ISI, SIS, ISI, SIS, ISI, S in each quarter.	Sanskrit	<i>Narach, Nagraj, Panch-chamar, Vichitra</i> ¹⁰
50.	<i>Naraj Aradh</i> (नराज अरध)	8	IS, SIS, IIS, in each quarter.		<i>Nagswaroopini, Pramanika</i> ¹¹
51.	<i>Naraj Bridha</i> (नराज ब्रिद्ध) or <i>Bridha Naraj</i>	16	ISI, SIS, ISI, SIS, ISI, S in each quarter.		

1. G. D., 201. 2. S. E. D., 651. 3. G. D., 204. 4. G. D., 209. 5. S. E. D., 651. 6. G. P., 218. 7. G. D., 218. 8. G. D., 221.

COMPOSITIONS IN WHICH USED	FREQUENCY	REMARKS
<i>Chaubis (Ram) Avtar</i>	6	See <i>Ugadha</i> . Metre in which sound conveys the sense.
<i>Chaubis (Ram) Avtar</i>	8	See <i>Akva</i> .
<i>Akal Ustat</i>	20	
<i>Bachitra Natak</i>	6	
<i>Chandi Charitra I</i>	2	
<i>Chandi Charitra II</i>	4	
<i>Gian Prabodh</i>	15	
<i>Chaubis (Nar-10, Narsingh-16, Rudra-16, Gaur Badh-3, Jalandhar-6, Suraj-2, Ram-27, Krisan-10, Nih.-11) Avtar</i>	101	
<i>Brahma (Prithu-2, Dalip-1) Avtar</i>	3	
<i>Rudra (Datta-15, Paras Nath-12) Avtar</i>	63	
<i>Pakhyan Charitra</i>	18	
	232	
<i>Chaubis (Ram) Avtar</i>	10	See <i>Akva</i> . This has been used to reproduce the sound of actual action.
<i>Chaubis (Ram) Avtar</i>	8	See <i>Akva</i> . The poet has used this metre also to reproduce the sound of actual fighting.
<i>Chaubis (Nih.) Avtar</i>	10	See <i>Akara</i> . This metre is used to show the sound that echoes the sense. It reproduces the sounds of <i>Mridang</i> .
<i>Chaubis (Narsingh-3, Chand-4, Ram-10) Avtar</i>	17	In verse No. 23 of <i>Narsingh Avtar</i> of the <i>Dasam Granth</i> , <i>Dodhak</i> has been used for <i>Modak</i> also which is 511, 511, 511, 511 in each quarter ⁷ .
<i>Brahma (Mandhata Raja) Avtar</i>	5	
<i>Chaubis (Ram-4, Nih.-6) Avtar</i>	10	
<i>Chaubis (Ram) Avtar</i>	5	
<i>Akal Ustat</i>	20	Chandra Bardai has used <i>Narach</i> metre having 18 syllables with first two as 111 (<i>Nagan</i>).
<i>Chandi Charitra II</i>	21	
<i>Brahma (Intro-2, Balimiki-6) Avtar</i>	8	
<i>Rudra (Paras Nath) Avtar</i>	30	
<i>Pakhyan Charitra</i>	1	
<i>Bachitra Natak</i>	33	
<i>Gian Prabodh</i>	37	
	29	
<i>Gian Prabodh</i>	12	See <i>Nagsaroopini</i> .
<i>Chaubis (Suraj-4, Ram-5) Avtar</i>	9	
	21	
<i>Chandi Charitra II</i>	1	This is the same as <i>Naraj</i> . But the word <i>Bridh</i> is added to show the opposite of <i>Laghu</i> in <i>Naraj Laghu</i> ¹² .
<i>Gian Prabodh</i>	5	
<i>Chaubis (Rudra) Avtar</i>	4	
	10	

9. G. D., 221. 10. G. D., 222. 11. G. D., 223. 12. G. D., 223.

THE POETRY OF THE DASAM GRANTH

S. No.	NAME OF METRE	No. OF SYLLABLES	SPECIAL FEATURE	SOURCE	ALTERNATIVE NAMES
52.	<i>Naraj Laghu</i> (नराज लघु)	4	1S1, 5 in each quarter.		<i>Sudhi, Hoha</i> ¹
53.	36. <i>Nav Namak</i> (नव नामक)	8	111, 111, 1, 1 in each quarter.		<i>Narhari</i> ²
54.	37. <i>Nispal</i> (निसपाल)	15	511, 1S1, 11S, 111, S1S in each quarter.		<i>Nispalika, Nishipal</i> ³
55.	38. <i>Padhisatka</i> (पधिसटका, पधिष्टका)	12	11S, 11S, 11S, 11S, in each quarter.		<i>Totak</i> ⁴
56.	39. <i>Padhri Aradh</i> (पाधरी अरध)	5			<i>Modhubhar</i>
57.	40. <i>Pankaj Batika</i> (पंकज बाटिका)	12	S11, S11, S11, S11 in each quarter.	Sanskrit	<i>Madak, Pankajvatika</i> ⁶ , <i>Ekavali Kanjawli</i> ⁷
58.	41. <i>Priya</i> (प्रिया, प्रिया)	10	11S, 1S1, 1S1, 5 in each quarter.	Sanskrit ⁹	<i>Aruha, Sanyut</i> ¹⁰
59.	42. <i>Bahir Tweel Paschami</i> (बहिर तवील पसचमी)	5	11S, 11 in each quarter. On the balance of Persian and Pashto lyrics.	Pashto ¹¹	<i>Nayak</i> ¹²
60.	43. <i>Bachitra Pad</i> (बचित्र पद)	8	S11, S11, 5, 5 in each quarter.		<i>Vichitra Pad</i> ¹⁴
61.	44. <i>Banturangam</i> (बानतुरंगम)	7	111, S1S, 5 in each quarter.		
62.	45. <i>Beli Bidram</i> (बेली बिद्रम)	11, 10	Two kinds : 111, 11S, 11S, 1, 5 or 11S, 1S1, 1S1, 5 in each quarter.		<i>Sanyuta</i> ¹⁶
63.	46. <i>Bisheshak</i> or <i>Bisekh</i> (बिषेशक)	16	S11, S11, S11, S11, S11, 5 in each quarter.		<i>Bisekh, Visheshak, Aswagati, Neel</i> ¹⁷
64.	47. <i>Biraj</i> (बिराज)	6	S1S, S1S in each quarter.	Hindi	<i>Viraj, Vijoha, Vimoha</i> ¹⁸
65.	<i>Bridh Naraj Kahatumo</i> (ब्रिध नराज कहातुमो)				<i>Naraj Bridh</i> ¹⁹
66.	48. <i>Bidhup Naraj</i> (बिधुप नराज)	8	1S1, S1S, 1, 5 in each quarter.		<i>Aradh Naraj, Pramanika</i> ²⁰
67.	49. <i>Bhagauti</i> (भगउती)	6, 7	1SS, 1SS or 1S1, 11S, 1, in each quarter,	Hindi	<i>Bhagwati, Bhawani, Sri Bhagwati</i> ²¹
68.	50. <i>Bharthua</i> (भडथुआ)	6	1SS, 1SS in each quarter.		<i>Sankhnari</i> ²³
69.	<i>Bhujang</i> (भुजंग)	12		Sanskrit	<i>Bhujang Prayat, Astar</i> ²⁵
70.	<i>Bhujang Prayat</i> (भुजंग प्रयात)	12	1SS, 1SS, 1SS, 1SS in each quarter.	Sanskrit ²⁶	<i>Bhujang</i> ²⁷

1. G. D., 223 2. G. D., 224. 3. G. D., 225. 4. G. D., 251, 5. G. D., 251. 6. G. D., 258. 7. G. D., 258. 8. G. D., 258.
17. G. D., 260. 18. G. D., 272. 19. G. D., 278, 223. 20. G. D., 270. 21. G. D., 278. 22. G. D., 278. 23. G. D., 279.

COMPOSITIONS IN WHICH USED	FREQUENCY	REMARKS
<i>Akal Ustat</i>	20	See <i>Nagsarupi Aradh.</i>
<i>Chaubis (Ram) Avtar</i>	6	
<i>Chandi-di-Var</i>	1	
<i>Chaubis (Nih.) Avtar</i>	2	In the <i>Dasam Granth Totak</i> is shown as <i>Padhisatka</i> ⁵ , at places.
<i>Chaubis (Nih.) Avtar</i>	4	
<i>Brahma (Vyas) Avtar</i>	5	
<i>Chaubis (Nih.) Avtar</i>	2	In the <i>Dasam Granth</i> it is the same as <i>Modak</i> . In books of prosody it is 511, 111, 151, 151, 1. ⁸
<i>Chaubis (Nih.) Avtar</i>	4	
<i>Gian Prabodh</i>	19	This is a Pashto and Persian metre. There the long lyrics in <i>Tilanga Rag</i> are famous as such. In the <i>Gian Prabodh</i> under the heading <i>Bahira Tweel Paschami</i> , there is a prayer containing nineteen such verses. This is not in <i>Paschimi</i> language but it is surely on the balance of Pashto and Persian lyrics ¹³ .
<i>Rudra (Datta) Avtar</i>	2	This is the first kind of <i>Chitrapad</i> . ¹⁵
<i>Chaubis (Nih.) Avtar</i>	4	
<i>Chandi Charitra II</i>	11	Chandra Bardai has used this as a <i>Matrik</i> metre.
<i>Chaubis (Narsingh-2, Suraj-2) Avtar</i>	4	
<i>Chaubis (Nih.) Avtar</i>	4	
<i>Chaubis (Ram) Avtar</i>	4	
<i>Chaubis (Nih.) Avtar</i>	4	See <i>Naraj</i>
<i>Chaubis (Nih.) Avtar</i>	6	
<i>Jap</i>	41	The first kind is <i>Somraji</i> or <i>Sankhnari</i> . ²²
<i>Chaubis (Nih.) Avtar</i>	17	
<i>Rudra (Datta-60, Paras Nath-23) Avtar</i>	83	
	141	
<i>Chaubis (Nih.) Avtar</i>	25	This metre is used to describe destruction in war. ²⁴
<i>Bachitra Natak</i>	41	See <i>Astar</i> . <i>Bhujang</i> is, in fact, the same as <i>Bhujang Prayat</i> . Cf. <i>Narsingh Avtar</i> (32).
<i>Chaubis Avtar</i>	55	
<i>Pakhyan Charitra</i>	221	
	317	
<i>Jap</i>	62	See <i>Astar</i> . In the <i>Jap</i> , <i>Bhujang Prayat</i> is written in place of <i>Aradh Bhujang Prayat</i> which it really is. ²⁸
<i>Akal Ustat</i>	30	
<i>Bachitra Natak</i>	72	
<i>Chandi Charitra II</i>	70	
<i>Gian Prabodh</i>	88	
<i>Chaubis Avtar</i>	117	
<i>Brahma Avtar</i>	22	
<i>Rudra (Datta-17, Paras Nath-65) Avtar</i>	82	
<i>Pakhyan Charitra</i>	66	
	609	

9. J. V. D., 167. 10. G. D., 260. 11. G. D., 262. 12. G. D., 262. 13. G. D., 168, 262. 14. G. D., 263. 15. G. D., 263. 16. G. D., 274. 24. G. D., 279. 25. G. D., 279, 280. 26. S. E. D., 652. 27. G. D., 279. 28. G. D., 279.

THE POETRY OF THE DASAM GRANTH

S. No.	NAME OF METRE	No. OF SYLLABLES	SPECIAL FEATURE	SOURCE	ALTERNATIVE NAMES
71.	<i>Bhawani</i> (भवानी)	6,	ISS, ISS or ISI, IIS, I, S in each quarter.		<i>Bhagauti, Bhagwati, Bhagouti</i> ¹
72.	51. <i>Mathan</i> (मथान)	6	SSI, SSI in each quarter.		<i>Manthan</i> ³
73.	<i>Madhur Dhuni</i> (मधुर धुनि)				<i>Chandrasa, Akra, Anka, Anhad, Shashivadana</i> ⁴
74.	<i>Medak</i> (मेदक)	12	IIS, IIS, IIS, IIS in each quarter.		<i>Totak</i> ⁵
75.	52. <i>Manohar</i> (मनोहर)	23	A kind of <i>Swaiya</i> .	Hindi	<i>Mattagyand, Bijai</i> ⁶
76.	53. <i>Malti</i> (मालती)		A kind of <i>Swaiya</i> .	Sanskrit ⁷	<i>Indav, Bijai</i> ⁸
77.	<i>Raman</i> (रमान)	6	IIS, IIS in each quarter.		<i>Shashivadana</i>
78.	54. <i>Rawanbad</i> (रावणबाद)	6	ISI, ISI in each quarter.		
79.	<i>Runjhun</i> (रुणभुण)	6	III, ISS in each quarter.		
80.	55. <i>Ruamal</i> (रुआमल)	17	SIS, IIS, ISI, ISI, SII, S, I in each quarter. Pause at 10, 7.		<i>Rual, Ruaman, Ruala</i> ¹⁰ , <i>Saraswati</i>
81.	56. <i>Rekhta</i> (रेखता)	31	Pause at 8, 8, 8, 7.		<i>Manhar Kabitta</i> ¹¹
82.	<i>Rasawal</i> (रसावल)	6	ISS, ISS, in each quarter.		
83.	57. <i>Samanaka</i> (समानका)	8	ISI, SIS, I, I in each quarter.	Sanskrit ¹⁴	<i>Samanika</i>

1. G. D., 278. 2. G. D., 278. 3. G. D., 285. 4. G. D., 286. 5. G. D., 293. 6. G. D., 287. 7. S. E. D., 652. 8. G. D., 95.

COMPOSITIONS IN WHICH USED	FREQUENCY	REMARKS
<i>Chaubis (Nih.) Avtar</i>	6	See <i>Bhagwati</i> . In the <i>Dasam Granth</i> this metre has both the kinds. The first kind is given under <i>Somraji</i> or <i>Sankhnari</i> . ²
<i>Chaubis (Nih.) Avtar</i>	9	
<i>Chaubis (Suraj-7, Ram-11) Avtar</i>	18	See <i>Akra</i> .
<i>Brahma (Vyas) Avtar</i>	5	See <i>Totak</i> .
<i>Chandi Charitra II</i>	1	
<i>Chaubis (Ram) Avtar</i>	23	
	<u>24</u>	
<i>Chaubis (Nih.) Avtar</i>	4	
<i>Chaubis (Nih.) Avtar</i>	4	See <i>Akra</i> . Another name for this is <i>Tilka</i> . ⁹
<i>Chaubis (Nih.) Avtar</i>	2	
<i>Rudra (Datta) Avtar</i>	3	See <i>Akva</i> .
<i>Jap</i>	8	
<i>Akal Ustat</i>	20	
<i>Chandi Charitra II (Under Ruamal-6, Rual-9)</i>	15	
<i>Gian Prabodh</i>	30	
<i>Chaubis (Rudra-4 Ram-22) Avtar</i>	26	
<i>Brahma (Prithu Raja-2, Bharat and Sagar Rajas-23) Avtar</i>	25	
<i>Rudra (Datta-16, Paras Nath-41) Avtar</i>	57	
<i>Sastra Nam Mala</i>	2	
<i>Pakhyan Charitra</i>	3	
	<u>186</u>	
<i>Chandi Charitra I</i>	1	This is not the name of a metre. <i>Prakrit</i> poetry in Persian is named <i>Rekhta</i> , particularly a metrical composition which contains lines both in Hindi and Persian words mixed. Accordingly <i>Kabitta (Manhar)</i> in the <i>Chandi Charitra I</i> is shown as <i>Rekhta</i> . ¹²
<i>Chaubis (Machh-3, Paras, Ram-13, Rudra-10, Ram-100, Nih.-35) Avtar</i>	179	See <i>Utthuj</i> . In the <i>Jap (245) Aradh Bhujang</i> is named as <i>Rasawal</i> . The <i>Bachitra Natak</i> also contains the same form of <i>Raswal</i> . ¹³
<i>Rudra (Datta-17, Paras Nath-3) Avtar</i>	20	
<i>Jap</i>	5	
<i>Bachitra Natak</i>	90	
<i>Chandi Charitra II</i>	69	
<i>Gian Prabodh</i>	17	
	<u>380</u>	
<i>Chaubis (Ram-8 Nih.-4) Avtar</i>	12	In the <i>Dasam Granth Pramanika</i> is named <i>Samanaka</i> , whereas <i>Samanaka</i> is SIS, ISI, S. ¹⁵

THE POETRY OF THE DASAM GRANTH

S. No.	NAME OF METRE	No. OF SYLLABLES	SPECIAL FEATURE	SOURCE	ALTERNATIVE NAMES
84.	58. <i>Swaiya</i> (स्वैया)		Final alliteration of all the quarters.	Braj ¹	
85.	59. <i>Swaiya Anant Tuka</i> (स्वैया अनंत तुका)		No final alliteration.		
86.	<i>Saraswati</i> (सारस्वती)	17	SIS, IIS, ISI, ISI, SII, S, I in each quarter with pause at 8, 9.	Apbhransh and Prakrit	<i>Ruaman, Ruamal, Rual, Ruala, Roomal, Rooal</i> ¹²
87.	60. <i>Sukhda Bridha</i> (सुखदा ब्रिद्ध)	8	I in the beginning, S at the end of each <i>charan</i> . Pause at 5, 3.		<i>Sagouna</i> ¹³
88.	<i>Sundari</i> (सुंदरी)			Sanskrit ¹⁴	
89.	<i>Somraji</i> (सोमराजी)			Sanskrit ¹⁵	<i>Utbhuj, Ardha Bhujang, Sankhnari, Jhoola</i> ¹⁶
90.	<i>Sangeet Bhujang Prayat</i> (संगीत भुजंग प्रयात)				
91.	<i>Sangeet Naraj</i> (संगीत नराज)				
92.	<i>Sangeet Padhisataka</i> (संगीत पधिसटका)	11	SIS, ISI, SSI, S, I in each quarter.		
93.	<i>Sanjuta</i> (संजुता)	10	IIS, ISI, ISI, S in each quarter.	Sanskrit ¹⁹	<i>Sanyuta, Aruha, Priya</i> ²⁰
94.	<i>Sankhnari</i> (संखनारी)	6	ISS, ISS in each quarter.		<i>Somraji, Aradh Bhujang</i> ²¹
95.	<i>Haribolmana</i> (हरीबोलमना)	6	IIS, IIS in each quarter.		<i>Tilka</i> ²³
96.	61. <i>Hoha</i> (होहा)	4	ISI, S in each quarter.		<i>Sudhi</i>
Metres regulated by the number and					
97.	62. <i>Bahr-i-Mutqa'rib</i> (बहर-ए-मुतकारिब)	<i>Musamman</i> <i>Maqsu'r</i>	<i>Fa'u'lun, fa'u'lun,</i> <i>fa'u'lun, fa'u'l.</i>	Arabic	

1. H. A., 103. 2. R. A., (247). 3. A. U., (27). 4. K. A., (722). 5. Ch. Ch. II, (202). 6. N. A., (156). 7. K. A., (167). 15. J. D. V., 174. 16. G. D., 120. 17. N. A., (56, 57). 18. N. A., (111). 19. J. D. V., 173. 20. G. D., 126. 21. G. D., 123.

COMPOSITIONS IN WHICH USED	FREQUENCY	REMARKS
<i>kal Ustat</i>	20	It is of forty-eight kinds. Of these the examples for the following can be seen in the <i>Dasam Granth</i> : <i>Madira</i> ² ; <i>Indav</i> or <i>Malti</i> ³ ; <i>Ramaya</i> ⁴ ; <i>Kreet</i> ⁵ ; <i>Durmil</i> ⁶ ; <i>Manoj</i> ⁷ ; <i>Utankan</i> ⁸ ; <i>Surdhuni</i> ⁹ <i>Sarvagami</i> ¹⁰ . <i>Swaiya</i> has a soft gliding movement appropriate for conveying the silken smoothness of sensuous love poetry. In the <i>Dasam Granth (Krisanavtar)</i> we find this metre used for war poetry also. This metre belongs to <i>Braj</i> . Its use is met with even in Sanskrit prosody. It is a popular metre in Hindi. The <i>Swaiyas</i> of <i>Raskhan</i> are especially noticeable.
<i>achitra Natak</i>	11	
<i>handi Charitra I</i>	134	
<i>haubis (Ram-26, Krisan-782, Nih.-28) Avtar</i>	1836	
<i>ahma (Aj Raja) Avtar</i>	13	
<i>udra (Datta-8, Parasath-10) Avtar</i>	18	
<i>i Mukhbak Swaiya</i>	32	
<i>aiya jo Kichh Lekh</i>		
<i>ikhio Bidhna</i>	3	
<i>akhyan Charitra</i>	185	
	<u>2252</u>	
<i>haubis (Ram) Avtar</i>	1	According to the name of the metre all the <i>charans</i> should rhyme differently. But in the verse given in the <i>Ramavtar</i> only one <i>charan</i> rhymes differently.
<i>haubis (Ram) Avtar</i>	8	See <i>Ruamal</i> .
<i>haubis (Nih.) Avtar</i>	4	
<i>haubis (Ram) Avtar</i>	18	See <i>Dodhak</i> . <i>Sundari</i> is also a kind of <i>Swaiya</i> but by halving the <i>charan</i> a <i>modak chhand</i> is formed which is also known as <i>Sundari</i> as it is here.
<i>haubis (Nih.) Avtar</i>	4	<i>Keshav</i> has used this metre ¹⁷ . In the <i>Dasam Granth</i> complete <i>Bhujang Prayat</i> is, at places, written as <i>Somraji</i> .
<i>handi Charitra II</i>	7	See <i>Bhujang Prayat</i> .
<i>haubis (Ram-13, Nih.-24) Avtar</i>	37	
	<u>44</u>	
<i>handi Charitra II</i>	1	See <i>Naraj</i> .
<i>haubis (Ram) Avtar</i>	8	See <i>Padhisataka</i> . In the <i>Dasam Granth</i> it has two forms. In the <i>Ramavtar</i> it is the same as <i>Padhisataka</i> but in the <i>Nih-Kalanki Avtar</i> , <i>Totak</i> is given this name.
<i>ahma (Vyas) Avtar</i>	6	See <i>Aruha</i> . See <i>Aradh Bhujang</i> . In the <i>Dasam Granth</i> , <i>Sankhnari</i> is given under <i>Aradh Bhujang</i> ²² .
<i>p</i>	14	See <i>Akva</i> .
<i>haubis (Nih.) Avtar</i>	30	
<i>ahma (Manu Raja-1, rithu Raja-24) Avtar</i>	25	
	<u>69</u>	
<i>haubis (Ram) Avtar</i>	14	

Position of syllables (*usu'ls* in Persian Poetry)

<i>arnamah</i>	111
<i>ikayats</i>	752
	<u>863</u>

. A., (383). 9. Ch. Ch. I, (88). 10. R. A., (607). 11. B. B. R. A. S. (A. & P.)-1947, 20. 12. G. D., 109. 13. G. D., 115. 14. J. D. V., 173. Jap 4; G. D., 124. 23. G. D., 129. 24. G. D., 13.

The foregoing tables give us in a nutshell a hundred and fifty metres, of three varieties (*matrik* and *varnik* in Hindi and Panjabi and of *usu'l* in Persian poetry), used by Guru Gobind Singh in the *Dasam Granth* of which a hundred and six are traditional (including Sanskrit, Prakrit, Apbhransh, Hindi, Persian and Arabic) and the remaining forty-four new as well as traditional ones used under new names which though they pose a problem to the prosodist for their proper classification and exposition, are new land-marks in the field of prosody. After Keshav Guru Gobind Singh would appear to stand out as the greatest in the use of syllabic (*varnik*) metres in Hindi literature.

Another feature of interest is the number of verses used abundantly in *Chaupai*, *Dohra* and *Swaiya* metres. Out of more than eighteen thousand verses in the *Dasam Granth* the *Chaupai* alone occupies 5,555 verses while the *Dohra* and *Swaiya* 3,149 and 2,252 respectively. This is as it should be; these metres were very much liked by the poets of *Riti* period.

It will not be fair to conclude this part of the study of the *Granth* without mentioning a few defects. The defects may fall into three categories, viz.,

- (i) Divergence of the metre from its definition given in works of prosody. For instance, stanza No. 326 of the *Ramavtar* is a *matrik* metre with eight *matras* in each quarter and is named *Sukhda* whereas in Hindi *Pingal Shastra*, *Sukhda* has twenty-two *matras*. Similarly verse No. 31 together with the preceding and succeeding verses of the *Nih-Kalanki Avtar* having two *charans* has been styled as *Tar Naraj* whereas according to the definition of this metre they should have four *charans* each. Again, verse No. 72 of the *Nih-Kalanki Avtar* has been shown as *Ela* metre and of the *visham matrik* type whereas according to Hindi prosody it is *varnik* with 115, 151, 111, 155, having pause at 5 and 10.
- (ii) Lack of flow in accordance with the definition given to the metre. For example, in verse No. 695 of the *Ramavtar* the words बीत्त्रो, फिरयो and चक्रवर्ती will have to be respectively read as बीत्यो, फिरयो¹ and चक्रवर्ती to satisfy the requirements of the *Bhujang Prayat* metre. This will have to be ascribed either to the peculiarity of the Gurmukhi script or the carelessness of the amanuenses. The same reasons will have to be ascribed to verse No. 110 of the *Chandi Charitra II* where the metre with twenty-three syllables in each *charan* and seven *bhagans* and two *gurus* is termed *Manohar*. It is, however, the same as *Mattagyand* in Hindi and a kind of *Swaiya*.
- (iii) Defective pause or splitting of a word into two in the middle for the purpose of pause. For instance, in verse No. 90 of the *Akal Ustat*, the defective pause at the first and third quarter of each line results in the incorrect splitting of words in the middle. The same is the case with pause in महा-राजन at eight in the first quarter of the fourth *charan* of verse No. 42 of the *Gian Prabodh*.

1. Sir George Abraham Grierson, in his *Linguistic Survey of India*, Vol. I, part I, page 2, has also observed that when र is followed [in *tadbhav* words by letter य, it takes the form रय.

Tradition though not so often followed lays down the use of particular metres for particular sentiments. For example, in Hindi, *Swaiya* is appropriate to the erotic, pathetic and pacific sentiments ; *Chhappai* to the sentiments of heroism, terror and fear ; *Narach* to heroism, etc. There are certain metres which are used in all cases, for instance, *Chaupaaee*, *Doha* and *Sortha* which suit all the sentiments. Guru Gobind Singh, though he departs at places has taken notice of the tradition ; for example, he has depicted the heroism of Goddess *Chandi* in *Naraj* i.e. *Narach* metre, in the *Chandi Charitra II*¹. The instances of the departure from tradition are his use of *Swaiya* metre for the heroic poetry in the *Krisanavtar* and the extension of certain devotional metres like *Haribolmana*, *Madhubhar*, etc., to the heroic poetry as in the *Nih-Kalanki Avtar* and *Chandi Charitra I*, etc.², and heroic metre like *Bhujang Prayat* to devotional poetry as in the *Jap*³.

Among the variety of metres already stated, the blank verse used by Guru Gobind Singh deserves a special mention. The use of blank verse was hitherto confined mostly to Sanskrit. But as in Hindi, Chandra Bardai and Keshav were pioneers in this field, so was Guru Gobind Singh in so far as blank verse in Panjabi is concerned.

Guru Gobind Singh was a facile metrist and this is seen in the fact that he has used the shortest as well as the longest metres in his *Granth*. The syllables and syllabic instants of metres vary from one to thirty-one in the *Varnik* class and eight to forty in the *Matrik* class respectively. A sustained effort in their composition is discernible to show the poet's skill and ability in handling the metres with ease. The metres suit the mood of the topic and the needs of recitation.

(f) MUSIC, RAGS AND RAGINIS

As already stated music influences not only men but also beasts and trees, etc. It has been said that poetry is music in words. Therefore in poetry, if it is to influence life, music is essential to prosody. This is in abundance in the poetry of the *Dasam Granth*.

In addition, in the *Dasam Granth* we come across metres like *Sangit Chhappai*, *Sangit Naraj*, *Sangit Padhisataka*, *Sangit Padhari*, *Sangit Bahra*, *Sangit Bhujang-Prayat* and *Sangit Madhubhar*. All these metrical verses which are sung with the aid of instruments with due regard for rhythm and beat have the prefix *Sangit* before their names.

There are some other metres without the prefix *Sangit* like *Trirka*, *Trin-nin*, etc., which also are intended to produce martial music by imitating the sounds of weapons of war and musical instruments. In these the same rhyme is often continued in all the lines of a stanza for producing the same effect. In connection with war-narratives he has invented these musical sounds, after those found in the *Apbhransh* period⁴, to work up fury in the

1. Ch. Ch. II, (1-5, 20, 21, 47, 48, 119, 120, 140-46, 165, 173, 174).

2. N. A., (331-360, 97-104, 161-163), Ch. Ch. I, (28-31, 201-205).

3. Jap., (2-28, 44-64, 64-73, etc.).

4. Compare examples given in the *Apbhransh Sahitya* pp. 64, 65, 85, 114, 115, 121, 170, 177, 179

warriors, to show the quick and hectic speed of the battle with the beat of drum and other instruments and to depict indiscriminate destruction in war. Here the poet has put the words showing the sounds of *mridang*, etc., to a new purpose in the realm of emotions which otherwise have no meanings but which in the context in which they have been used lend special significance and help in the better relishing of the *rasa*. In this respect our poet has correctly made the metre subservient to the emotion, changing according to mood and situation. He has thus shown his keen love for music.

There is another type of musical compositions. They consist of *Shabads*, *Padas* or songs which are meant to create pious feelings in the religious-minded people. Ordinarily a metrical composition is sung to music but in the compositions of the *Sidhs* and other saints most of the verses are not metrical. They are regulated by different musical measurements (*rags* and *raginis*). This tradition is noticeable in *bhakta* poets like Sur and Tulsi and other saints like Kabir and Dadu, too. The *Sur Sagar* by Sur alone contains thousands of *padas* composed under *rags* and *raginis*.

In connection with such compositions Dr. Kshitimohan Sen also says, "Most of these sayings (*padas*) of the saint-poets are songs; for, this was the favourite form of preaching with *Bhaktas* of the medieval India. They have expressed themselves in poetry and music. *Kabir* was not only a good composer but a good singer, too.Nanak was fond of music and was himself a composer of songs. His disciple Mardana too was good singer." This is true indeed. These *shabads* or *rags* are treated with sanctity as they are associated with devotional songs. The *Vishnu Puran* calls Lord Vishnu as *Shabda* Incarnate and makes songs and forms of poetry His emanations¹.

The poetry of the Gurus which was composed between 1500 and 1700 A. D. has a prominent place in *rags*. The whole of the *Bani* of the *Adi Granth* from page 8 to 1352 is in *rags* and we have as many as thirty-one *rags* in this holy book. The *Adi Granth* includes *banis* of the *bhaktas* along with those of the Gurus. Thus we find that out of 1,430 pages 1,344 are in *rags*. We do not come across such a big collection of *rags* in Gurmukhi script elsewhere.

Guru Gobind Singh was fully aware of the value of these *rags* and *raginis* in creating an atmosphere most conducive to pious feelings. The table given below will show the names of the *rags*, *raginis* and the musical styles used and the places where they are found in the *Dasam Granth*.

S. No.	Rag, Ragini or Musical Style	Compositions in which found	Serial No. of hymns	Total No. of hymns
1.	Ram Kali (Ragini ²)	Shabad Hazare Paras Nath	1, 2, 3 86, 87	3 2
2.	Sorath (Rag)	Shabad Hazare Paras Nath	4 77, 78, 79, 82, 83, 84, 85, 97, 98, 110, 114, 117	1 12

1.

काव्यालापाश्च ये केचिद्गीतकान्यखिलानि च ।

शब्दमूर्तिधरस्यैतद्वपुर्विष्णोर्महात्मनः

|| Vishnu Mahapuram, Ansha I, XXII (8.)

2. M. K., IV, 3095.

3. M. K., I, 699.

S. No.	Rag, Ragini or Musical Style	Compositions in which found	Serial No. of hymns	Total No. of hymns
3.	<i>Kalian</i> (Ragini ¹)	<i>Shabad Hazare</i> <i>Paras Nath</i>	5 103	1 1
4.	<i>Bilawal</i> (Rag ²)	<i>Shabad Hazare</i>	8	1
5.	<i>Devghandhari</i> (Ragini ³)	<i>Shabad Hazare</i> <i>Paras Nath</i>	9, 10 102, 111	2 2
6.	<i>Khial</i> (Style of music ⁴)	<i>Shabad Hazare</i>	6	1
7.	<i>Tilang</i> ⁵ - <i>Kafi</i> ⁶ (Rag and Ragini mixed ⁷)	<i>Shabad Hazare</i>	7	1
8.	<i>Paraj</i> (Ragini ⁸)	<i>Paras Nath</i>	75, 92, 119	3
9.	<i>Kafi</i> (Ragini ⁹) (Some call it by the name of <i>Dhamar</i> ¹⁰)	<i>Paras Nath</i>	76, 93, 94, 109, 115	5
10.	<i>Suhi</i> (Ragini ¹¹)	<i>Paras Nath</i>	80, 81, 116	3
11.	<i>Sarang</i> (Rag ¹²)	<i>Paras Nath</i>	88, 89, 91, 96, 99, 112	6
12.	<i>Gauri</i> (Ragini ¹³)	<i>Paras Nath</i>	90, 106	2
13.	<i>Dhanasari</i> (Ragini ¹⁴)	<i>Paras Nath</i>	95	1
14.	<i>Tilang</i> (Rag ¹⁵)	<i>Paras Nath</i>	100	1
15.	<i>Kedara</i> (Rag ¹⁶)	<i>Paras Nath</i>	101	1
16.	<i>Maru</i> (Rag ¹⁷)	<i>Paras Nath</i>	104, 107, 108	3
17.	<i>Bhairo</i> (Rag ¹⁸)	<i>Paras Nath</i>	105	1
18.	<i>Adan</i> (a) (Rag ¹⁹)	<i>Paras Nath</i>	113	1
19.	<i>Basant</i> (Rag ²⁰)	<i>Paras Nath</i>	118	1

Thus in the *Dasam Granth* we find that all the hymns contained in the *Shabad Hazare* and some *padas* in the *Paras Nath Avtar* are composed under different musical measurements (*rags* and *raginis*) and musical styles which succeed eminently in creating an atmosphere of halo and sanctity after the manner of the great saint-poets. The styles used also reveal the poet's accurate knowledge of their use at particular times and in definite contexts. Not only this; the poet knows the type of music to be given on particular occasions, for example, in romantic narrations the words evince a jingle of bells, in description of battles they resound the beat of drums, in the expression of pathetic or pacific sentiments they are skilfully muffled, etc. He gives us music, martial and hymnal, sacred and secular, simple and complex. In him we find a saint singing hymnal songs, a soldier giving martial music, a householder singing virtues of a good life and a painter creating wonderful pictures in music.

1. M. K., Vol. I, 923.

2. M. K., Vol. IV, 2622.

3. M. K., Vol. III, 1947.

4. M. K., Vol. II, 1129.

5. M. K., Vol. III, 1774.

6. M. K., Vol. II, 953.

7. This mixed form is found in the *Adi Granth* also.—M. K., Vol. II, 953.

8. M. K., Vol. II, 956.

9. M. K., Vol. II, 953.

10. M. K., Vol. II, 953.

11. M. K., Vol. I, 665.

12. M. K., Vol. I, 558.

13. M. K., Vol. II, 1162.

14. M. K., Vol. III, 1976.

15. M. K., Vol. III, 1774.

16. M. K., Vol. II, 1038.

17. M. K., Vol. IV, 2893.

18. M. K., Vol. IV, 2768.

19. R. V., Part I, 5.

20. M. K., Vol. IV, 2471.

(g) LANGUAGE

The *Dasam Granth*, consisting of eighteen parts, is all in verse¹. With the exception of *Chandi-di-Var* which is in Panjabi and of the *Hikayats* and *Jafarnamah* which are in Persian, it is all written in Braj or Hindui or older Hindi or Hindi (Braj Bhasha)². Braj was a dialect of western Hindi, spoken in Muttra and the surrounding districts. It was a literary dialect as well, and the chief dialect for poetry in the sixteenth century³. Secular poetry like that of Bihari and devotional poetry like that of Sur and Miran were both written in Braj. After Saur seni, Western Hindi or Braj or Hindui enjoyed a special prestige and was adopted for literary purposes in the Panjab as well⁵. Both Braj and Panjabi poetry had attained a very high level of poetic technique⁶. Gorakh Nath, who is believed to have flourished in the Panjab before Guru Nanak, wrote his verse in the then prevailing literary dialect⁷. The Sikh Gurus made their compositions partly in Panjabi but largely in Braj⁸.

Guru Gobind Singh was born in Patna and spent about the first nine years of his early childhood there where Eastern Hindi *i.e.*, Bihari was spoken and taught as a regional dialect. He must have, as a child, picked up the regional language from his play-mates and most probably learnt it at school as well. It appears to explain his bias for Hindi. This bias may further be taken as one of the factors which led to his adopting the Braj. Again, Guru Gobind Singh seems to have been influenced by the *Hanumannatak*, a master-piece of Braji, popular in his times and studied in indigenous schools. He always kept this book with him and delighted in its recitation⁹. He must have been further influenced in his choice of the language by the place given to the *Bhaktas* in the holy *granth*. Braj was nearer to the dialect of Kabir, to that of Vidyapati (*i.e.*, Mathili) and of Sur and Miran than to Panjabi.

Added to this, Braj had at this time achieved a greater vogue as a literary dialect

1. H. S., 356; H. H. L., 58.

2. गुरु गोविन्दसिंह की भाषा साहित्यिक ब्रजभाषा है, इसमें कोई सन्देह नहीं। उसमें ब्रजभाषा-सम्बन्धी नियमों का अधिकतर पालन हुआ है। किसी किसी स्थान पर एकार का प्रयोग नकार के स्थान पर पाया जाता है किन्तु यह पंजाब की बोल-चाल का प्रभाव है। कोई कोई शब्द भी पंजाबी ढंग पर व्यवहृत हुए हैं। इसका कारण भी प्रान्तिकता ही है। परन्तु इस प्रकार के शब्द इतने थोड़े हैं कि उनसे ब्रजभाषा की विशेषता नष्ट नहीं हुई। कुल दशम ग्रंथ साहब ऐसी भाषा में लिखा गया है।—Ayodhya Singh Upadhyaya (H. S. V., 388ff).

Hazari Prasad Dwivedi (H. S., 155); Ram Chandra Shukla (H. S. I., 28); Mohan Singh Diwana (H. P. L., 40); Cuningham (H. S., 353); Keay (H. H. L., 58); Tasi (*Laxmi Sagar*, 65); Trump (A. G., CXXV foot note 7).

3. Upadhyaya (H. S. V., 325); Verma (H. A. I., 46, 46-1950 Ed); Shukla (H. S. I., 238 ff); Keay (H. H. L. 3, 72); Kellog (G. H. L. 68 ff).

4. Keay (H. H. L., 26, 67). 5. Dwivedi, R. A., (H. L., 4); Tasi, (*Laxmi Sagar*, 65).

6. Mohan Singh Diwana (*Guru Gobind Singh as a Poet*).

7. Dwivedi R. A., (H. L., 8); Keay (H. H. L. 16, 91); Shukla (H. S. I., 18); Bhagirath Mishra (H. R. S., 1).

8. Keay (H. H. L., 57); Ayodhya Singh Upadhyaya (H. S. V., 193 ff); Hazari Prasad Dwivedi (H. B., 98).

9. गुरु गोविन्दसिंह इस ग्रंथ (हनुमन्नाटक) को सदा अपने साथ रखते और पढ़-पढ़ कर मुग्ध हुआ करते थे।—Ayodhya Singh Upadhyaya (H. S. V., 381 ff).

हनुमान नाटक अजिहा प्रिय सी जो गुरु जी गात्रे विच रखदे से।—*Report Sodhak Committee*, II, cl., 13.

than any of these. Keay rightly asserts that the poets of Braj felt very strongly the tendencies towards the perfection of the poetic art,and fame of their poetry was so great that from their time onward Braj Bhasha came to be regarded as a chief poetic dialect of Hindi.¹

Guru Gobind Singh accepted the literary conventions and therefore composed his works mostly in Braj but in his devotional works his literary medium is not pure Braj. It has a mixture of elements of Avadhi, Panjabi, Persian, Arabic and Dingal like the literary medium of many other poets of note of his age.² His secular compositions, however, are comparatively free from such admixture.

The language of Guru Gobind Singh's verse is highly developed and faultless.³ It is refined, polished and has a smooth flow.⁴

1. H. H.L., 72 ; H. S. V., 389.

2. Ram Chandra Shukla (H. S. I., 226).

3. Shukla (H. S. I., 286); Dwivedi H. P. (H. S., 155); Ayodhya Singh Upadhyaya (H. S. V., 387, 3:9).

Compare

निरजुर निरूप हो कि सुंदर सरूप हो कि भूपन के भूप हो कि दाता महादान हो ॥
 प्रान के बचया के दूध पूत के दिवया रोग सोग के मिटया किधौ मानी महामान हो ॥
 विदिआ के विचार हो कि अद्रै अवतार हो कि सिधता की सूरति हो कि सुधता की सान हो ॥
 जोवन के जाल हो कि कालहं के काल हो कि सत्रन के सूल हो कि मित्रन के प्रान हो ॥ A. U., (19)

चक्र चिहन अरु बरन जात अरु पात नहिन जिह ॥

रूप रंग अरु रेख भेख कोऊ कहि न सकति किह ॥

अचल मूर्ति अनभउ प्रकास अमितोजि कहिजै ॥

कोटि इंद्र इंद्राणि साह साहाणि गणिजै ॥

त्रिभवण महोप सुर नर असुर नेत नेत बनत्रिण कहत ॥

त्व सरवनाम कथै कवन करमनाम बरनत सुमति ॥

Jap, (1)

धन्न जीओ तिह को जग मै मुख ते हरि चित्त मै जुधु विचारै ॥

देह अनित्त न नित्त रहै जसु नाव चडै भवसागर तारै ॥

धीरज धाम बनाइ इहै तन बुद्धि सु दीपक जिउ उजोआरै ॥

गिआनहि की बढनी मनहु हाथ लै कातरता कुतवार बुहारै ॥

K. A., (2492)

4. Tasi (*Laxmi Sagar*, 65); Shukla (H. S. I., 286); Upadhyaya (H. S. V., 3:9);

इन की भाषा भी अन्य गुरुओं की अपेक्षा अधिक परिमार्जित और प्रवाहमयी है ।—Dwivedi, H. P. (H. S., 155).

Compare

बरछा आवत लखयो हरि धनखु वान कर कीन ॥

आवत सर सो काटि कै मारि वहै भट लोन ॥

K. A., (1203)

स्रोणत बिंदु सो चंड प्रचंड सु जुद्धु करिओ रन मद्धि रुहेली ॥

पै पल मै दल मीज दइओ तिल ते जिमु तेल निकारत तेली ॥

स्रउण परिओ धरनी पर चवै रंगरेज की रेनी जिउ फूट कै फैली ॥

घाउ लसै तन दैत के यौ जन दीपक मद्धि फनूस की थैली ॥

Ch. Ch., I (157)

अरघ गरभ निप त्रियन को भेद न पायो जाइ ॥

तऊ तिहारी क्रिपा ते कछु कछु कहौ बनाइ ॥

P. Ch., I (44)

धन्य धन्य लोगन के राजा ॥ दुसटन दाह गरीबनिवाजा ॥

अखल भवन के सिरजनहारे ॥ दास जानि मुहि लेहु उवारे ॥

P. Ch., 405 (376)

(h) DICTION

The *Dasam Granth* as already stated contains eighteen works. These eighteen compositions have been attempted on a large number of themes like religion, morality, armoury, autobiography, history, politics, mythology, legend, woman, *etc.* The number of words in it appears to run into lakhs.

The diction of these compositions is indeed rich, varied and copious. The diversity of themes lends itself to a wealth of words. The variety of treatment makes the choice still wider and tends to exploit all possible resources of expression. There are numerous descriptive passages ; there are many long and short narratives ; there are still many lyrical pieces interspersed here and there. All these need different types of words for diverse treatment. There is apt to be a lot of repetition, which no doubt there is, in the nature of topics treated here and there.

But there is a wealth and variety of expression which would bring credit even to a mundane poet. 'Every line of his', says Doctor Mohan Singh Diwana, 'is redolent of the light perfume of well-digested scholarship. It sits lightly on him for he knows it is only adornment and not the spring of inspiration itself'.¹ 'His illusions illumine, not hide. Every thing in the domain of Hindu, Budhistic and Muslim, religious and literary vocabulary and ideas is met with in his poetry'.² He has indeed ransacked and exploited the whole literary tradition represented by the *Ramayan*, *Mahabharat*, *Bhagwadgita*, *Srimad Bhagwat*, *Vishnu Puran*, *Markandeya Puran*, *Vishnu Shahasranam*, *natakas*, miscellaneous devotional and sufistic hymns, both Braj and panjabi poetry and all the religious creeds; in short, he laid his hand on every thing and compelled it to yield the meaning to him. Therefore, a knowledge of the different dialects of his time was natural to him, and this is easily discernible in the *Dasam Granth*. As they make an interesting study they are discussed below :

1. Panjabi :

Guru Gobind Singh was a Panjabi, who lived in the Panjab for the most part of his life. Panjabi was his mother tongue. The language of affection is always the mother tongue. Panjabi is, therefore, the vehicle of the poignant feelings in his works. War was another reality, rather a stern one. In those days of Aurangzeb's tyrannical persecution Guru Gobind Singh was often in conflict with the rulers. He was either busy with preparations for war or was actually engaged in it. War, therefore, was a favourite theme of his verse. He could best express himself in the language of the soldiers who fought with him. Panjabi words, therefore, occur again and again in his martial verse and in emotional moments.

Besides *Chandi-di-Var* which is solely in Panjabi there are some verses here and there composed in Panjabi language. In *Shabad Hazare* there is for instance a well-known verse, *Mitra Piare nun.....*³, which is instinct with the deepest pathos ever experienced by a soul in distress. It is a message to God addressed as to a friend.

1. Mohan Singh Diwana, (*Guru Gobind Singh as a Poet*).

2. Ibid.

3. Sh. H., (6). See page 143 for text.

In the *Ramavtar*¹, there are four stanzas in *Sirkhandi* metre which describe a scene of battle between Ram and Meghnad in the war of Lanka. The diction of these stanzas can well be compared with that of the *Chandi-di-Var*, describing war scenes.

In the *Nih-Kalanki Avtar*², again, we find the *Sirkhandi* metre repeated thrice, describing the rejoicings of the soldiers on the birth of Kalki and their preparations for fighting in a battle.

In the *Pakhyan Charitra*³, we come across a stanza in Panjabi poetry. In this the thirst of love in the eyes of *gopis* in the absence of Krishna is described beautifully.

2. Arabic and Persian :

Guru Gobind Singh is believed to have learnt Persian from a Mohammedan teacher, Pir Mohammad by name, whose descendants, we are told, still possess an autograph letter, given to their ancestor by the Guru himself.⁴ Persian was in those days the court language all over India. It was also the language of the religion of the rulers. Words of Persian and Arabic were used abundantly in religious and literary discussions and they found their way into the common speech in all the provinces. It was but natural that the writer of the *Jafarnamah*, the Persian epistle to Aurangzeb, should have made an appropriate use of Persian words. Such words are found particularly in the *Jap*.⁵ In this religious composition both Persian and Arabic words have been used in religious and ethical passages. The Persian words like *shikast* (defeat), *saaz* (maker), *raaz* (secret), *maah* (moon), *baalaa* (above), and the Arabic words like *zamaan* (being surety for), *haraam* (unlawful), are used in describing physical objects and relations. There are certain verbs also like *kunand*, *dihand* which have been adopted for their condensed expression and for the purpose of rhyme also.⁶

The Arabic words, however, are strangely enough nearly thrice the Persian words. These words are the Muslim theological terms relating to God, His attributes or religious state of mind in invocation, e.g., *Allah* (God, Most high) ; *Raaziq* (Providence, Giver of the necessities of life) ; *Kareem* (The Giver of Grace, Generous, Munificent) ; *Khaalik* (The

1. R. A., (467-470).

2. सिरखंडी छंद

वज्जे नाद सुरंगी धग्गा घोरीआ ॥

नच्चे जाण फिरंगी वज्जे घुंघरू ॥

गदा त्रिसूल निखंगी भूलन बैरखां ॥

सावण जाण उमंगी घटा डरावणी ॥

N. A., (179)

Also see N. A., (183-181).

3. सितता विभूत अते मेखुली निमेख संदी अंजन दी सेली दा सुभाव सुभ भाखणा ॥

भगवा सु भेस साडे नैणां दी ललाई सईयो यारां दा धयानु एहो कंद मूल चाखणा ॥

रोदन दा मंजनु सु पुतरी पत्र गीत गीता देखण दी भिच्छया ध्यान धूंआ बालि राखणा ॥

आली एना गोपियां दियां अक्खीयां दा जोगु सारा नंद दे कुमार नूं जरूर जाइ आखणा ॥ P. Ch., 12 (6)

4. G. G. S., 2.

5. Compare

गनीमुलसिकसतै ॥ गरीबुलपरसतै ॥

विलंदुलमकानै ॥ जमीनुलजमानै ॥

Jap, (122)

Also compare Jap, (120, 121, 123, 124, 127)

6. काम को कुनिदा हैं कि खूबी को दिहंदा हैं गनीमन गरिंदा हैं कि तेज को प्रकासी हैं ॥ A. U., (260)

Also see Jap, (162). *Kunind*—Aorist tense of *kardon*-to do. *Dahind*—Aorist tense of *dadon*-to give.

Creator); *Raheem* (The Merciful); *Aajiz* (Helpless, Weak); *Azeez* (Dear, Valuable, Precious); *Azeem* (Great, Powerful in determination, Excellent, Rare, Determined to accomplish); *Ameek* (Deep); *Aleek* (Loving); *Kaamil* (Perfect); etc.,

In the *Krisanavtar*¹, a whole stanza is composed in Persian. While its diction is Persian, the metre (*Swaiya*) is Braji. It indicates the poet's command over expression in the classical language and his literary tendency to adapt classical elements to his poetic expression. In the *Ramavtar*² also, there are several stanzas describing the entry of Ram, Laxman and Sita in Ayodhya, after the fight with Ravan, composed partly in Persian and partly in Braj.

In the description of war scenes in the *Krisanavtar* the names of some warriors are, like those of Muslims derived from Persian or Arabic or both. For instance, Sher Khan (Persian); Said Khan (Arabic and Persian); Sayyed Meeru (Arabic and Persian); Sheik Sadique (Arabic); Jaman (Indian); Nahar Khan (Arabic and Persian); Jharajhar Khan (Indian and Persian); Balbir Khan (Indian and Persian); Bahadar Khan (Persian); Nihang Khan (Persian); Bharang Khan (Indian and Persian); Jharang Khan (Arabic and Persian); Wahad Khan (Arabic and Persian); Tahir Khan (Arabic and Persian).³

It is difficult to accept the suggestion implied here that warriors in Tertiary age (*Dwapar Yug*) bore names of Arabic or Persian origin. They appear to be instances of anachronism.

3. Sanskrit :

A significant feature of the diction of the religious works like the *Jap*, *Akal Ustat*, *Shabad Hazare* and *Swaiya Sri Mukhbak* is the use of Sanskrit words of which there is a fair sprinkling in them. They appear to vary between ten and fifteen per cent. The terminology of religion and spiritualism, and names and words used in praise of God and describing man's relation with Him, are common to all the vernaculars of India. They are found in the songs of Bhaktas and discourses of the ascetics and preachers. They are *tatsam* words borrowed bodily from the same source viz., Sanskrit. These words are also used in temples and religious discourses in the original form. Guru Gobind Singh, therefore, adopted words like *Om*, *Brahma*, *Gopal*, *Hari*, *Narayan*, *Pratipal*, *Karta* (Creator); *Aroop* (of no form); *Chit* (Conscious); *Asi* (sword); *Asur* (demon); *Akapat* (not deceitful); *Akaam* (without desire); *Agaadh* (Fathomless); *Akhand* (Indestructible, Perfect); *Abaadh* (Above harm); *Abhit* (dauntless); *Hanta* (Destroyer), etc.

1. जंग द्राइद काल जमन्न बगोइद की मन फोज का शाहम ॥
बा मन जंग बुगो कुन बिया हरगिज दिल मो न जरा कुन वाहम ॥
रोज मयां दुनीआ अफताबम स्याम शबे अदली सब शाहम ॥
कान्ह गुरैजी मकुन तु बिआखुस मातु कुनेम जि जंग गुआहम ॥ K. A., (1917)

2. सरवो सही चमनरा ॥ परचसत जांव तनरा ॥
जिन दिल हरा हमारा ॥ वह मनहरन कहां है ॥ R. A., (658)

Also see R. A., (655-657, 659-668)

3. Compare K. A., (1593, 1595, 1597, 1600, 1601, 1603, 1604, 1606, 1601)

There is another type of Sanskrit words which have more than one meaning and can be used in different contexts. Guru Gobind Singh used such *tatsam* and *tadbhav* words to enrich his meanings and add to his wealth of expression. For instance,

Tatsam :

- Chakra* (i) Form, a wheel—*Chakra chihan aru baranjaat aru paat nahin jih.*¹
Thou hast no form or feature, no caste or lineage.
- (ii) A weapon, Sudarshan chakra—*Chakra bakra phirai chatur chak maan hee pur teen.*²
Thy discus of authority revolves in the four regoins, and the three worlds bow to Thee.
- (iii) Realm, range, directions, sides—*Chatra chakra karta.*³
Of the world of four directions Thou art the creator.
- Taan* (i) Rhythm—*Namo taan taane*⁴.
All hail to Thee. Thou art the highest rhythm.
- (ii) Expanse, extension, encompassing—*Namo Paramtaanam.*⁵
Hail to Thee Who art all-encompassing.

Tadbhav :

- Baran* (i) Colour—*Namastam Abarnae.*⁶
I bow to Thee Who hast no colour.
- (ii) Caste—*Abaran hain.*⁷
Thou art without caste.
- (iii) Being, form, figure, outward appearance—*Ki Avdhoot barnai.*⁸
Immutable is Thy being
- Karam* (i) Action—*Aalisya Karam*⁹
Untainted are Thy actions.
- (ii) Deeds—*Na karmam. Na kaa-ae. Ajanmam Ajaa-ae.*¹⁰
Thou art above deeds, without body, birth, or issue.
- (iii) Rituals—*Namastam Akarman.*¹¹
I bow to Thee who art above rituals.

There are some evidences of the influence of classical works in his composition of the *Jap*. There are certain words and expressions which put one in mind of the well-known classical verses in the *Gita*, the *Ramayan* etc. Such parallelisms are interesting to note.¹²

1. Jap, (1). 2. Jap, (82). 3. Jap, (69). 4. Jap, (47). 5. Jap, (70). 6. Jap, (23). 7. Jap, (34). 8. Jap, (104). 9. Jap, (93)
10. Jap, (100). 11. Jap, (5).

12. (a) जव जव होत अरिसटि अपारा । तव तव देह धरत अवतारा ॥ Ch. A., Intro (2)
धरम चलावन संत उवारन । दुसट सभन को मूल उपारनि ॥ B. N., VI (43)
Compare Bhagwadgita, IV (7, 8). See page 88 for text.

Also compare जव जव होइ धरम कै हानी । बाढ़हि असुर अधम अभिमानी ॥
करहिं अनीति जाइ नहीं बरनी । सीदहिं बिप्र धेनु सुर धरनी ॥
तव तव प्रभु धरि विविध सरीरा । हरहिं कृपानिधि सज्जन पीरा ॥
असुर मारि थापहिं सुरन्ह । राखहिं निज श्रुति सेतु ॥
जग बिस्तारहिं बिसद जस । राम जन्म कर हेतु ॥ Tulsi : 'Manas, Balkand, (121)

(b) Compare verses (2-28) of the *Jap* and stanzas 40 and 41 of the *Gian Prabodh* with
नैनं छिन्दन्ति शस्त्राणि नैनं दहति पावकः ॥
न चैनं क्लेदयन्त्यापो न शोषयति मारुतः ॥ Bhagwadgita II, (23)

(c) एक मूर्ति अनेक दरसन कीन रूप अनेक ॥ Jap, (81)
अनेकरूपरूपाय विष्णवे प्रभविष्णवे ॥
Compare

There are in the *Nih-Kalanki Avtar* four verses¹ in a form resembling Sanskrit, written in Gurmukhi script. These are attributed to Guru Gobind Singh. They are ethical in purport and describe the effect of sin on the mind, character and destiny of man. These verses echo the Sanskrit technique. Their form has greatly suffered in the script owing to its inherent limitations or ignorance of the transcribers.

4. Dingal :

The poet of the *Dasam Granth* borrowed words not only from Persian, Panjabi, and Sanskrit but also from Dingal. The stories of battles were often sung or recited by Rajasthani bards in Dingal. These stirring compositions produce heroic sentiments in the mind of the hearers. In order to produce heroic sentiment in his war songs, ballads and other compositions, Guru Gobind Singh borrowed words from Dingal, words which were favourites with the strolling bards.²

5. Avadhi :

Besides his mother tongue, Guru Gobind Singh had picked up Avadhi as a child while playing with boys of his age in the streets of Patna. These words clung to him like the memories of his playmates which are as deep as life. Avadhi words, therefore, came to him spontaneously while composing his verses whether at Anandpur or at Paunta Sahib.³

Guru Gobind Singh knew many languages and had, as such, an instinct for using the right word at the right place. Like a jeweller he selected his words for their emotional,

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|------------|---|--|
| 1. | क्रीअतं पापणो करमं न अधरमं भरमण त्रसताइ ॥
कुकरम करमा कितं न देव लोकेण प्रापतहि ॥
रत्यं अरथ आनरथं अरथ अरथिं न बुभ्याम ॥
न प्रहरख वरखणं धनिनं चित्तं बसीअं विराटकं ॥
मातवं मह्यं कुनारं अनरतं धरमणो त्रीआइ ॥
कुकरमणो कथतं वदितं लज्जिणो तजतं नरं ॥
सज्जयं कुतिसितं करमं भजितं तजतं न लजा ॥
कुविरतं नितप्रत कितणे धरम करमेण तिआगतं ॥ | N. A., (64)
N. A., (65)
N. A., (66)
N. A., (67) |
| 2. | जुट्टे बीरं ॥ छुट्टे तीरं ॥ दुक्की ढालं ॥ क्रोहे कालं ॥
Also see R. A., (118, 124, 499, 502, 509, 550) | R. A., (501) |
| 3. Compare | बहु विधि सीअहि समोध कर चले अजुद्धिया देस ॥
लव कुस दोऊ पुत्रनि सहित स्त्री रघुवीर नरेस ॥
पाइ गहे जब ते तुमरे तब ते कोऊ आख तरे नही आनयो ॥
राम रहीम पुरान कुरान अनेक कहै मत एक न मानयो ॥
सिम्प्रति सासत्र वेद सबै बहु भेद कहै हम एक न जानयो ॥
स्त्री असपान क्रिपा तुमरी करि मै न कहयो सब तोहि बखानयो ॥
सोध हारे देवता विरोध हारे दानो बडे बोधहारे बोधक प्रबोध हारे जापसी ॥
घसहारे चंदन लगाइ हारे चोआचार पूज हारे पाहन चढाइ हारे लापसी ॥
गाह हारे गोरन मनाइ हारे मड़ी मट्ट लीप हारे भीतन लगाइ हारे छापसी ॥
गाइ हारे गंधुव बजाइ हारे किन्नर सब पच हारे पंडत तपंत हारे तापसी ॥ | R. A., (827)
R. A., (863)
A. U., (90) |
| | Also see R. A., (827, 842-844, 859, 862, 864) ; B. N., I (1, 92-101), IX (16-24), X (1-4, 8-10)
XI (4-15, 54, 57, 59, 65-69), XII (1-5, 9-12), etc. | |

picturesque or musical values. In verse No. 6 of the *Chandi Charitra I*¹, he says, 'I shall adorn the *Granth* with appropriate use of selected and pearl-like precious idioms'.

1. He was a conscientious artist who had studied the values of words in different languages and used them in their proper context. For instance,

- (i) In verse No. 24 of the *Akal Ustat*², *Jamin* and *Jaman* are two Persian words used together, which lend picturesqueness to the meaning and music to the sound.
- (ii) In verse No. 53 of the *Akal Ustat*³, the words *Jamin* and *Jaman* are separately used with different musical effects.
- (iii) In canto I, verse No. 46 of the *Bachitra Natak*⁴, the words *chamakka*, *seesiam*, *eesium*, *bhookhanam*, *dookhanam* add to the meanings of the verse and at the same time provide alliteration.
- (iv) In verse No. 155 of the *Jap*⁵, *Samast-ul-juban*, *Sahib Kiran*, *Bahist-ul-niwas* are phrases coined on the Arabic grammatical pattern. *Bahist-ul-niwas* and *Samast-ul-juban* are each a combination of a Persian and a Sanskrit word, whereas in *Sahib Kiran* both the words are of the same language; *Juban* and *Kiran*, and *Pranas* and *Niwas* produce rhyming effects. The foreign words are more musical than that of Braj equivalents. The possessive termination 'ul' in a compound is not known to Hindi but it is used here as a device for verbal music.
- (v) In *Swaiya* No. 387 of the *Krisanavtar*⁶, the last word in each line is Panjabi introduced into Braj verse. They bend the Braji music to a Panjabi tune. In describing a war-effect on the minds of combatants, the poet found this device more helpful in touching the emotion of his audience.
- (vi) In *Swaiya* No. 731 of the *Krisanavtar*⁷, the word *sekan* adds to the warmth of feeling and is more intimate than any other word.

1.	रतन प्रमुद कर वचन चीन तामै गचौ ।	Ch. Ch., I (6)
2.	बेद पुरान कतेब कुरान जिमीन जमान सबान के पेखे ॥ Also compare जिमीन जमान के बिखै समस्त एक जोत है ॥ न घाट है न बाढ है न घाट बाढ होत है ॥	A. U., (24)
3.	ईहां हरी ॥ ऊहां हरी ॥ जिमीं हरी ॥ जमां हरी ॥	A. U., (166)
4.	चमकिक चंद्र सीसियं ॥ रहियोल जाइ ईसयं ॥ सुसोभनाग भूखणं ॥ अनेक दुसट दूखणं ॥ समस्तुलजुर्बा हैं ॥ कि साहिव किरां हैं ॥	A. U., (53)
5.	कि नरकं प्रणास हैं ॥ बहिसतुलनिवास हैं ॥	B. N., I (46)
6.	मेघन को तव ही क्रिसनं दल खातर ऊपरि ना कळू आंदा ॥ कोप करयो अति ही मघवा न चलयो तिह सो कळु ताहि बसांदा ॥ जोर चलै किह को तिह सो कहि है सभही जिसको जगु बांदा ॥ मूंड निवाइ मनै दुख पाइ गयो मघवा उठि धामि खिसांदा ॥	Jap. (155)
7.	See the Appendix p. (xv) for text.	K. A., (387)

(vii) The Persian words and phrases like *sahro*, *aakal*, *jullafai*, *siaah*, *baanki*, *adaa-ee*, *sarvae sae-hee chamanraa*, *pur chusta jaanv tanraa*, *jaalamm phiaaq deena*, *gul-chihar*, used in verses No. 655-59 of the *Ramavtar*¹, had infiltrated into the polite speech of learned men and acquired a grace and dignity which their equivalents lacked in a place like the Panjab, dominated as it was in the beginning by Persian and had no written tradition of its own.

2. A striking feature of his diction is the use of words for their picturesque effects. Such words are found abundantly in descriptive scenes, e.g.,

- (i) In the *Pakhyan Charitra*² No 256, verse No. 6 is the description of a forest. There are fruit trees and others of many varieties in it. Of these the banyan is described as having long matted hair (*jattiare*) and the fruits are swollen with juice (*rassan sou pagae*).
- (ii) In describing a battle-scene in the *Chandi Charitra II*³, (verse No. 111), the poet tells us that the clouds of dust rose and covered the sky (*dhoor udi nabh mandal chhaayo*); The battle-field was over-laid with the dead bodies of soldiers (*poor pare*) who had themselves slain many and now looked all-furious (*ros bhare*) in action.
- (iii) In the engagement or in actual fighting in *Chandi Charitra II*⁴, (verse No. 162) action is described as resounding with the roaring of guns (*takaa tukka topam*) and the clashing of swords and shields (*dhakaa dhukka dhaalam*) slashing of bodies (*tachha muchh*), cries of soldiers in the confusion (*halaa chaal beeram*) rattling of spears (*dhamaa dham saangam*), the echoes of which are heard even in the netherland of snakes.

1.	सीअ लै सीएस आए ॥ मंगल सुचार गाए ॥ आनंद हीए वढाए ॥ सहरो अवध जहां रे ॥ धाई लुगाई आवै ॥ भीरो न बार पावै ॥ आकल खरे उघावै ॥ भाखै ढोलन कहां रे ॥ जुल्लफै अनूप जांकी ॥ नागन कि सिआह बांकी ॥ अतभुत अदाइ तांकी ॥ ऐसो ढोलन कहां है ॥ सरवो सही चमन रा ॥ परचसत जांव तन रा ॥ जिन दिल हरा हमारा ॥ वह मनहरन कहां है ॥ चितको चुराइ लीना ॥ जालम्म फिराक दीना ॥ जिन दिल हरा हमारा ॥ वह गुलचिहर कहां है ॥	R. A., (655) R. A., (656) R. A., (657) R. A., (658) R. A., (659)
2.	साल तमाल जहां द्रुम भारे ॥ निवू कदम सुवट जटियारे ॥ नारंजी मीठा बहु लगे ॥ विविधि प्रकार रसन सौ पगे ॥ पूर रही भव भूर धनुर धुनि धूर उडी नभमंडल छायो ॥	P. Ch., 256 (6)
3.	पूरण रोस भरे अर तूरण पूरि परे रगभूमि सुहायो ॥	Ch. Ch., II (111)
4.	टकाटुप टोपं टकाटुक्क ढालं ॥ तछामुच्छ तेगं बके विक्करालं ॥ हलाचाल बीरं धमाधम्मि सांगं ॥ परी हालहूलं सुणियो लोग नागं ॥	Ch. Ch., II (162)

(vi) Again describing a battle in the *Ramavtar*¹, the poet says, 'the arrows fly thick in the skies (*challae baan rukkae gain*); the soldiers are drunken with the wine of fury (*mattae soor*); they have blood-shot eyes (*rattae nain*); the drums are beating (*dhakkae dhol*); the shields ward off the sword-cuts (*dhukki dhaal*); the arrows shoot like meteors (*chhuttae baan utthae jawaal*); smeared with blood they come reeling down to the earth (*bhiggae sron diggae soor*); the conches are blowing (*bajjae shankh saddam gadda*); the conches, cymbals and bugles are making a hell of noise (*taalam sankh bheri nadda*); the armours have broken (*tuttae traan*); the limbs too have been broken (*phuttae ang*); warriors are fighting to death (*rujjhae vir jujjhae jang*); the soldiers are raging with wrath (*mache soor*); the heavenly maidens are dancing (*nachi hoor*); the madness is frightening the people on the earth (*matti dhoomma bhoamipur*)'.

3. Another feature of his diction is the use of onomatopoeia. In describing war-scenes the poet needs such words the sounds of which echo the actual sounds of the battle. For example,

- (i) In the *Chandi Charitra II*, the poet says, 'The crows caw (*kah kah su kookat kankiyam*); the heavy weapons produce dull sounds, (*bahi-bahat*); the swords clash (*lah-lahat*); ghosts utter weird sounds (*gah-gahat*); the drums are beaten (*dah-dahat*); the rattling spears are brandished (*lah-lahat*); the brave warriors are hurling defiance (*babkant*); the arrows are discharged (*chhutkant*); the soldiers are stunned (*haharant*); the war drums are reverberating (*dahkant*); the *jogans* are wailing (*kah kahak kookat*); the creakings of the bows rise high (*karaak karmukam udham*); the spears smite hard (*saraak*); countless arrows rain in showers (*barkhiam*); etc'.²
- (ii) In the *Bachitra Natak*, he says, 'The witches are squeaking (*dahikka*); the kites are croaking (*chikar*); the crows are cawing (*kahikka*); the swords are rattling

1.	चल्ले बाण रुकै गैण ॥ मत्ते सूर रत्तै नैण ॥ ढक्के ढोल दुक्की ढाल ॥ छुट्टै वाण उट्टै ज्वाल ॥ भिग्गे स्रोण डिग्गे सूर ॥ भुम्मे भूम घुमी हूर ॥ वज्जे संख सहं गह ॥ तालं संख भैरी नह ॥ तुट्टे त्राण फुट्टे अंग ॥ जुज्जे वीर रुज्जे जंग ॥ मच्चे सूर नच्ची हूर ॥ मत्ती धूम भूमी पूर ॥	R. A., (551) R. A., (552) R. A., (553)
2.	कह कह सू कूकत कंकीयं ॥ बहिवहत वीर सु वंकीयं ॥ लहलहत बाणि क्रियाणयं ॥ गहगहत प्रेत मसाणयं ॥ डहडहत डवर डमंकयं ॥ लहलहत तेग त्रमंकयं ॥ ध्रमध्रमत सांग धमंकयं ॥ बबकंत वीर सुवंकयं ॥ छुटकंत बाण कमाणयं ॥ हहरंत खेत खत्राणयं ॥ डहकंत डामर डंकणी ॥ कहकहक कूकत जुगणी ॥ कड़ाक करमुकं उधं ॥ सड़ाक सैहथी जुधं ॥ विअंत बाणि वरखयं ॥ बिसेख वीर परखयं ॥	Ch. Ch., II (133) Ch. Ch., II (134) Ch. Ch., II (135) Ch. Ch., II (174)

(*bajjai*); the skulls are clanging (*kholam kharakka*); the guns are thundering (*taraak*); the spears are striking (*saitham sarak*); the soldiers are being pushed and driven about (*dhakkam dhahaak*).¹

4. In the description of scenes of nature and the physical appearances of his heroes and heroines, he lavishes well-selected epithets that produce the effect of beauty and sweetness, e.g.,

- (i) The trees were blossoming (*phool rahae*); the flowery creepers (*phool lataa*) were clinging (*laptaaee*) to them; the lotus flowers were blooming in the tank full of water (*phool rahae sar saaras sundar*); the splendour (*sobha*) of all had increased (*adhikaaee*).²
- (ii) The fragrance of the flowers was floating in the air (*baas subaas akaas mili*); the inhabitants of the land looked gay and merry (*baasant bhoomi mahaan chhabi paaee*); the cool and scented breeze was gently blowing (*seetal manda sugandha smeer bahai*); It was heavy with the pollen of flowers (*makrand nisank milaaee*).³
- (iii) The water, the air and the sky and the earth are burning like fire (*neer smeer hutaasan ke sam aur akaas dharaa taptaaee*); no traveller is seen abroad (*panth naan panthi chalaee ko-oo*); the birds are looking up for a spot of shade (*taroo taak tarai tan taap siraaee*).⁴
- (iv) The hot wind is blowing strong (*paun prachand bahai ati tapat*); the mind is restless and tossing in all directions (*chanchal chitta daso dissi dhaaee*); all men and women are confined indoors (*bais avaaas rahae nar naar*); the flocks of birds look for shade and water (*vihangam vaar su chaahi takaaee*).⁵
- (v) The tanks are brimful of water (*taal bharae jal poorani sou*); the streams are falling into the sea (*aru sindh mili sartaa sabh jaaee*); lightning is likewise hidden in the dark clouds (*taisae ghataan chhataan milee*); the Papeeha (hawk-cuckoo) is raising its haunting cry (*ati hi papeeha peeyaae taer laagaaee*).⁶
- (vi) The black bees were droning over Ram's cheeks (*gunjat bhring kapolan oopar*); the curly hair gambolled like snakes (*naag lavang rahae liv laaee*); the banana-tree at the sight of his leg, the deer (*kurang*) at the sight of his eyes, the moon (*kalaanidh*) at the sight of his face, the tiger (*kehari*) at the sight of his waist, the cuckoo (*kokil*) at his voice, were all struck with wonder (*hair heeai haharaaee*); the children who had a look at his face would not lie in the beds (*baal lakhain chhab khaat paraen nahi*); the travellers could not proceed on their way (*nahin baat challaen*); they were looking at him more and more (*nirkhae adhikaaee*).⁷

1.	डाकन डहक्कि चावड चिकार ॥ काकं कहक्कि कि बज्जे दुधार ॥	
2-6.	खोलं खड़क्कि तुपकि तड़ाकि ॥ सैथं सड़क धक्कं धहाकि ॥	B. N., XI, (44)
	K. A., (914-918) in the Appendix, p. (iv).	
7.	भेट भुजा भर अंक भले भरि नैन दोऊ निरखे रघुराई ॥	
	गुंजत भ्रिंग कपोलन ऊपर नाग लवंग रहे लिवलाई ॥	
	कंज कुरंग कलानिध केहरि कोकल हेर हीए हहराई ॥	
	बाल लखै छव खाट परै नहि बाट चलै निरखे अधिकारी ॥	R. A., (154)

5. When he finds that the words, at his disposal, do not convey the sense that he wants them to, he compels them to yield the desired sense. For instance,

Word	Original meaning	Desired sense
1. <i>Asipan</i> ¹	Holder of a sword	God
2. <i>Asidhari</i> ²	Bearer of a sword	God
3. <i>Asidhuj</i> ³	With sword as flag	God
4. <i>Asiketū</i> ⁴	With sword as flag	God
5. <i>Kharagketū</i> ⁵	With sword as flag	God
6. <i>Shastarpane</i> ⁶	Holder of a striking weapon (<i>Shastar</i>)	God
7. <i>Astarpane</i> ⁷	Holder of a missile weapon (<i>Astar</i>)	God
8. <i>Sarabloh</i> ⁸	All-steel	God
9. <i>Bhagauti</i> ⁹	Goddess Bhagwati	Sword
10. <i>Tapodhan</i> ¹⁰	The merit of ascetic-practice	Ascetic
11. <i>Shri Kharag</i> ¹¹	Respected sword	God
12. <i>Akal</i> ¹²	The timeless	God
13. <i>Mahaloh</i> ¹³	The great-steel	God
14. <i>Kal</i> ¹⁴	Time	God
15. <i>Akal Purakh</i> ¹⁵	Timeless person	God
16. <i>Kal Purakh</i> ¹⁶	Time-person, Regulator of time	God
17. <i>Chakarpane</i> ¹⁷	Holder of discus	God
18. <i>Dhanurpan</i> ¹⁸	The great-archer	God
19. <i>Keet</i> ¹⁹	An insect	An humble servant.
20. <i>Bhav</i> ²⁰	The world	A birth
21. <i>Mahakal</i> ²¹	The great-destroyer	God
22. <i>Tan</i> ²²	Body	With
23. <i>Bhaye</i> ²³	Passed	With
24. <i>Kalika</i> ²⁴	Goddess Kali	God
25. <i>Sarabkal</i> ²⁵	Ever-present or All-destroyer	God
26. <i>Chandika</i> ²⁶	Goddess	God
27. <i>Deg Teg</i> ²⁷	A cauldron and a sword	Free kitchen and war
28. <i>Chhatrang Chhattri</i> ²⁸	The best hero (warrior)	God
29. <i>Sattrang Pranasi</i> ²⁹	The destroyer of enemies	God

1. R. A., (863).

2. Sh. H., (4).

3. P. Ch., 405 (331.)

4. P. Ch., 405 (367, 375).

5. P. Ch., 405 (401).

6. Jap, (52).

7. Jap, (152).

8. A. U., (1).

9. Ch. V., (1).

10. P. Ch., 81 (70); A. U., (251).

11. B. N. I (I).

12. Jap, (84).

13. K. A., (437).

14. B. N. I, (101).

15. Jap, (84).

16. B. A., (4).

17. B. N. I, (89).

18. Sh. H., (4).

19. B. N., VIII, (24).

20. B. N. VII, (2) ; P. Ch., 405 (3)

21. P. Ch., 266 (124).

22. Sh. H., (10); P.Ch., 405 (399).

23. R. A., (844).

24. A. U., (252).

25. B. N. XIV. (1, 4, 7).

26. Ch. Ch., I (233).

27. K. A., (436).

28. Jap, (106).

29. Jap, (197).

	Word	Original meaning	Desired sense
30.	<i>Shri Bhagauti</i> ¹	Respected deity	Sword
31.	<i>Sarangdhar</i> ²	Holder of a quiver	God
32.	<i>Banpanam</i> ³	Holder of an arrow	God
33.	<i>Kharagpanam</i> ⁴	Holder of a sword	God
34.	<i>Kharagdharam</i> ⁵	Holder of a sword	God
35.	<i>Sahib Shri</i> ⁶	The great Lord	God

6. Sometimes he would change a word in order to modify its meanings. A few instances from the *Jap*⁷ are given below :

Original word	Modified word	Original word	Modified word	Original word	Modified word
<i>Bhekh</i>	<i>Abhekhæ</i>	<i>Bharam</i>	<i>Nribharamæ</i>	<i>Varga</i>	<i>Tribargæ</i>
<i>Lekh</i>	<i>Alekhae</i>	<i>Des</i>	<i>Nridesæ</i>	<i>Sarga</i>	<i>Asargæ</i>
<i>Kaayaa</i>	<i>Akaaye</i>	<i>Bhes</i>	<i>Nribhesæ</i>	<i>Jaat</i>	<i>Ajaatae</i>
<i>Jaa</i>	<i>Ajaaye</i>	<i>Gaah</i>	<i>Agaahæ</i>	<i>Paat</i>	<i>Apaatae</i>
<i>Karam</i>	<i>Nrikaramæ</i>	<i>Baah</i>	<i>Abaahæ</i>	<i>Mazhab</i>	<i>Amajbae</i>

7. He would sometimes change the spelling or the form of the word to extract romantic or musical value from it. Here are some instances from the *Ramavtar*.⁸

Original word	Modified word	Original word	Modified word	Original word	Modified word
<i>Jutæ</i>	<i>Juttae</i>	<i>Tang</i>	<i>Tangam</i>	<i>Bajæ</i>	<i>Bajjæ</i>
<i>Veer</i>	<i>Veeram</i>	<i>Bhagæ</i>	<i>Bhaggæ</i>	<i>Gajæ</i>	<i>Gajjæ</i>
<i>Chhutæ</i>	<i>Chhuttae</i>	<i>Lagæ</i>	<i>Laggæ</i>	<i>Nagaaræ</i>	<i>Naggaaræ</i>
<i>Teer</i>	<i>Teeram</i>	<i>Pikhae</i>	<i>Pikkhae</i>	<i>Hool</i>	<i>Hulla</i>
<i>Phutæ</i>	<i>Phuttae</i>	<i>Dharam</i>	<i>Dharmam</i>	<i>Hool</i>	<i>Hullalam</i>
<i>Ang</i>	<i>Angam</i>	<i>Dhaam</i>	<i>Dhaamam</i>	<i>Kalol</i>	<i>Kalolam</i>
<i>Tutæ</i>	<i>Tuttae</i>	<i>Bankæ</i>	<i>Bankaaræ</i>		

8. Not content with a mere modification of words he would coin new words because the musical and other effects he wants to produce can best be achieved by such coinages. The following words in the *Chandi Charitra II* and the *Ramavtar* coined by the poet produce musical effects :

*Taagardang, Baagardang, Kaagardang, Bhakaabhunk, Dhakaadhunk, Damaadam, Dakaadunk, Rarae, Kilakk-kar, Dhamadhamma, Dhaladhukka, Sata satta, Khaha khoon.*⁹

1. K. A., (2237). 2. G. P., (35). 3. B. N. I, (86). 4. B. N. I, (3); G. P., (29, 35).
5. B. N. I, (85). 6. A. U., (26). 7. Jap, (3, 10, 14, 17). 8. R. A., (798, 118).

9. तागड़दंग तीरं बागड़दंग बाणं ॥ कागड़दंग काती कटारी क्रिपाणं ॥
नागड़दंग नादं बागड़दंग बाजे ॥ सागड़दंग सूरं रागड़दंग राजे ॥ Ch. Ch., II (117)
भकाभुंक भेरी ढकाडुंक ढोलं ॥ फटी नख सिंघं मुखं डदुड कोलं ॥
डमाडंमि डउरू डकाडुंक डंकं ॥ रड़े ग्रिद्धं त्रिद्धं किलक्कार कंकं ॥ Ch. Ch., II (125)
डमाडम्म ढोलं ढलाडुक्क ढालं ॥ गहा जूह गज्जे हयं हाल चालं ॥
सटासट्ट सेलं खहा खूनिखगं ॥ तुटे चरम बरमं उठे नाल अगं ॥ Ch. Ch., II (213)

*Trin-nin Teeram, Brin-nin Beeram, Dhran-nan Dhaalam, Jran-nan Juaalam, Tatta Teeram, Babba Beeram, Dhadhdha Dhaalam, Jajja Juaalam.*¹

9. Occasionally he resorts to polysyllabic words or compound epithets to enrich his expression by condensing more values than one together, for instance,

- (a) *Rozi-Razaakai*² Giver of bread *Dait-Darni*⁹ Demon-slayer
*Raheemai-Rihaakai*³ Merciful and liberator *Garab-Harni*¹⁰ Pride-killer
*Saahaan-Shah*⁴ King of kings *Palangi-Pivangi*¹¹ Riding a tiger
*Raajak-Raheem*⁵ Gracious providence *Sarbam-Kali*¹² Death of all
*Sarbatra-Maaneae*⁶ Universally-adored *Sarbam-Dali*¹³ Destruction of all
*Rajaik-Yakeenai*⁷ Sure providence *Satru-Charbaini*¹⁴ Enemy-grinder
*Siam-Barni*⁸ Dark-complexioned *Char-Chitangi*¹⁵ Tatoo-limbed
- (b) *Deer-eyed, cuckoo-voiced, heart-stealer, having elephant-gait, honey-tongued, Moon-faced, with the best intellect, destroyer of vice, cupid-like splendoured, beautifully bodiced, etc.*,¹⁶
- (c) Often these compound epithets are hybrid expressions made from two languages, e.g.,
*Raajul-Nidhaane*¹⁷ Refugee for all *Karaman-Kareem*¹⁹ Merciful in action
*Kaaran-Kunind*¹⁸ Giver of means *Ajbaa-Krit*²⁰ Of marvellous appearance

The wealth of expressions is further enriched by the use of idioms, common sayings and epigrams.²¹

- | | | | | |
|-----------------|--|------------------------|------------------------|---------------------------------|
| 1. | त्रिणाशिरा तीरं ॥ त्रिणाशिरा वीरं ॥ दृशाणा ढालं ॥ जूशाणा ज्वालं ॥ | R. A., (533) | | |
| | तत्तं तीरं ॥ बब्बं वीरं ॥ दढ्ढ ढालं ॥ जज्ज जुआलं ॥ | R. A., (541) | | |
| Also see | प्रिथीसै ॥ अदीसै ॥ अद्रिसै ॥ अक्रिसै ॥ | Jap., (102) | | |
| | सरबं भर हैं ॥ सरबं कर हैं ॥ सरब पासिय हैं ॥ सरब नासिय हैं ॥ | Jap., (174) | | |
| | अजपा जप हैं ॥ अथपा थप हैं ॥ अक्रिता क्रित हैं ॥ अम्रिता म्रित हैं ॥ | Jap., (176) | | |
| 2. Jap, (108). | 3. Jap, (108). | 4. Jap, (109). | 5. Jap, (110). | 6. Jap, (111). |
| 7. Jap, (123). | 8. Ch. Ch., II (248). | 9. Ch. Ch., II (248). | 10. Ch. Ch., II (253). | 11. Ch. Ch., II (254). |
| 12. Jap, (110). | 13. Jap, (110). | 14. Ch. Ch., II (253). | 15. Ch. Ch., II (254). | 16. R.A., (593). Text on p. 89. |
| 17. Jap, (123). | 18. Jap, (109). | 19. Jap, (110). | 20. Jap. (180) | |
| 21. (a) | व्याध जीतयो जिनै जंभ मारयो उनै राम अउतार सोई सुहाए ॥ | | | |
| | दे मिलो जानकी बात है सिआन की चाम के दाम काहे चलाए ॥ R. A., (380) | | | |
| | आजु हमारे साथ मित्र रुचि सौ रति करियै ॥ | | | |
| | हो नातर टांग तरे अब होइ निकरियै ॥ P. Ch., 21 (28) | | | |
| | जौ राजा ते बारि भराऊं ॥ अपनी भाँटै सभै मुँडाऊं ॥ P. Ch., 190 (2) | | | |
| | जो दासी सौ प्रेम पुरख उपजावई ॥ हो अंत खुान की म्रितु मरै पछुतावई ॥ P. Ch., 192 (6) | | | |
| | भेद दूसरो पुरख न पावै ॥ लहै खुान न भूसन आवै ॥ P. Ch., 292 (21) | | | |
| | घर घर पेखै ॥ दर दर लेखै ॥ कहूं न अरचा ॥ कहूं न चरचा ॥ N. A., 160 | | | |
| | भटं ऐंठ फैंटे भुजं ठोक भूपं ॥ बजे सूल सेलं भए आपरूपं ॥ Ch. A., Nar Naryan, (15) | | | |
| | आयौ है केहरि के मुख मै म्रिग ऐसे कहयो त्रिप तौ सुनि पायो ॥ | | | |
| | भूप तहा बल यो धनु बान संभार कहियो मुख ते समभायो ॥ K. A., (1641) | | | |

It is clear by now that the poetry of the *Dasam Granth* is remarkable for the wealth of its expressions. The resources of Braji have been supplemented by appropriate words from Sanskrit, Avadhi, Dingal, Panjabi, Persian and Arabic. Two main effects seem to have been achieved in the choice and treatment of words : music and picturesqueness. Words have their own magic of the scene they create and the harmony that they lend to the emotional experience. The craftsmanship in the *Dasam Granth* is evident from the felicity of phrase and the inner rhythm that they create within the line.

	हुमा रा कसे सायह आयद बजेर ॥ बरो दसत दारद न जागो दलेर ॥	J. N., (16)
	कछू न कान राखहीं ॥ सुमारि मारि भाखहीं ॥ सुहांक हाठ रेलयं ॥ अनंत ससत्र भेलयं ॥	B. N., III (11)
(b)	हरि हरिजन दुई एक है बिब बिचार कछु नाहि ॥ जल ते उपज तरंग जिउ जल ही बिखै समाहि ॥ सुन भूपति या जगत मै दुखी रहत हरि संत ॥ अंत लहत है मुकतफल पावत है भगवंत ॥ हरिजन हरिसंग मिलत है सुनत प्रेम की गाथ ॥ जिउ डारिओ मिलि जात है नीर नीर के साथ ॥ सभ कछु दूटे जुरत है जान लेहु मन मित्त ॥ ए दू दूटे ना जुरहि एकु सीस अरु चित्त ॥ चाकर की अरु नारि की एकै बडी सजाइ ॥ जिय ते कबहु न मारियहि मन ते मिलहि भुलाइ ॥ मछरी औ विरहीन के बध को कहा उपाइ ॥ जल पिय ते विछुराइयहि तनिक बिखै मरि जाइ ॥ एक मदी दूजै तरुन तीजे अति धन धाम ॥ पाप करे बिन क्यों बचै बचै बचावै राम ॥ नीच संग कीजै नही सुन हो मीत कुमार ॥ भेड पूछि भादौ नदी को गहि उतरयो पार ॥ इसक मुसक खांसी खुरक छिपत छपाए नाहि ॥ अंत प्रगट है जग रहाई सिसटि सकल के मांहि ॥ धनी लोग हैं पुहप सम गुनिजन भौर विचार ॥ गुंजत रहत तिहू पर सदा सभ धन धाम बिसार ॥ रीति न जानत प्रीति की पैसन की परतीत ॥ बिच्छू बिसीअरु वेसया कहौ कवन के मीत ॥ सिंघ सापु रस पदुमिनी इन का इहै सुभाउ ॥ ज्यों ज्यों दुख गाढ़ो परै त्यों त्यों आगे पाउ ॥	B. N., VI (60) K. A., (2455) K. A., (2437) P. Ch., 33 (41) P. Ch., 33 (42) P. Ch., 108 (49) P. Ch., 183 (19) P. Ch., 192 (15) P. Ch., 244 (9) P. Ch., 266 (60) P. Ch., 16 (43) P. Ch., 297 (7)
	रूप भयो तो कहा एंठ न प्रमानियै ॥ हो धन जोबन दिन चारि पाहुनो जानियै ॥ धनि धनि धनि को भाखीए जा का जगतु गुलाम ॥ सभ निरखत याकौ फिरै सभ चल करत सलाम ॥ नैन फवत म्रिग से कजरारे ॥ केस जाल जनु फांस सवारे ॥ जाके परै गरे सोई जानै ॥ बिनु बूमै कोई कहा पछानै ॥ जिन इक चित है कै हरि ध्यायो ॥ ताके काल निकट नहि आयो ॥	P. Ch., 241 (7) B. N., II (35) P. Ch., 336 (5) P. Ch., 315 (10)

DESCRIPTIONS

Most of the verse in the *Dasam Granth*, as noticed above, is narrative. A literary account supplements a narrative with description. Descriptions lend realism and diversity to a narrative. The objects of descriptions are persons, places and actions or activities. The narrative verse in the *Dasam Granth* offers considerable scope for portrait-painting, account of actions, descriptions of war-scenes, and treatment of nature. The description of the beauty of Ram¹ and Sita², Krishna³ and Radha⁴, Datta⁵ and Ansuya⁶, Paras Nath⁷ and Durga⁸ are matchless examples of portrait-painting. Krishna's sports⁹, aquatics¹⁰, *Raas Lila*¹¹, *gopis* in union¹², *gopis* in separation¹³, the march of an army¹⁴, a procession of women¹⁵ and another of *Kamdev*¹⁶ are remarkable examples of the descriptions of a group or of a moving pageant. The splendour of the court of Aj in *Vyas Avtar* is matchless in its glory of *Swyamvar*.¹⁷

The poet has further employed this method in the description of ugliness as well. The personages of the army of Abibek are both ugly and handsome. The poet has lavished all his resources on the description of the physical as well as symbolical attributes of *Abibek*, *Kamdeva*, *Basant*, *Hulas* and *Anand* on the one hand and that of the ugly or grotesque figures of *Alas*, *Kalaha* and *Vair* on the other. The portraits of *Paras Nath*¹⁸, *Kam Dev*¹⁹, *Basant*²⁰ and *Hulas*²¹ are striking for their beauty, both natural and symbolical, those of *Abibek*,²² *Bharam*²³ and *Alas*²⁴ are examples of the grotesque art. The pen picture of *Anand*²⁵ is remarkable for artificial or ornamental beauty. The poet has an eye for the details which are not only significant in characterization but also notable for telling their physical charm or emotional appeal. These pen-portraits remind one of similar pictures drawn by Spenser in his *Faery Queene* wherein he follows both Chaucer and his Italian predecessors. This resemblance is striking in view of the fact that there is no evidence of any literary affinity or contact. Human culture develops in different regions in its own way and yet on the same lines, revealing an essential identity of human evolution everywhere.

The poet has not failed to add to physical and emotional details any traits of character if the figure is important as an allegorical virtue or vice. These portraits which are about a hundred in number are divided into two processions, frozen into the respective attitudes. *Dhiraj*²⁶ in *Chhapai metre* in a six-line stanza and *Abibek*²⁷ in the same metre would help us to appreciate the poet's art.

The description of war is a favourite theme in most of the works of the *Dasam Granth*. The verse in such descriptions echoes the action; and the sound effects produced are matchless. The subject has already been treated in chapter III. An attempt would now be made to study the treatment of nature in the different sections of the *Granth*.

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|---|-----------------------------------|------------------------------------|-----------------------------|
| 1. See page 87 for text. | 2. See page 87 for text. | 3. See page 88 for text. | 4. See page 88 for text. |
| 5. D. A., (34-62, 65-77) See page 121f. | 6. . A., (13-19, 25-33, 292-342). | 7. P.N., (7-90) Also see page 124. | |
| 8. P. N., (21-24, 45-74). | 9. See page 83, 84. | 10. See page 84 for text. | 11. See page 85fn for text. |
| 12. See page 88 for text. | 13. See page 89 for text. | 14. See page 122 for text. | 15. See page 122 for text. |
| 16. P. N., (7-21), | 17. See page 116f for text. | 18. P. N., (7-20). | 20. P. N., (171-72). |
| 21. P. N., (173). | 22. P. N., (169). | 23. P. N., (176-196). | 24. P. N., (179-221). |
| 25. P. N., (174-5). | 26. P. N., (232). | 27. P. N., (169). | |

(j) DESCRIPTION OF NATURE

Nature forms often a back-ground to the activities of man. Man's inner character sometimes reveals itself in the company of nature. The creative energy of nature delights the heart in its happy moments. It soothes in distress by its healing balm. The primitive in man and nature are closely inter-related and for this very reason nature has a dominant place in poetry. Broadly speaking, nature is treated in poetry in four different ways. The first category may be styled as description of nature for its own sake. Such description aims at the portrayal of nature alone. In the second category, the poet projects the emotions of his hero and heroine and sees them reflected in nature. This is the emotional treatment of nature. Here, according to the varying moods of the hero and the heroine, nature is shown to share their joys and sorrows. In the third category nature serves as a background to the activities and emotions of men, as in novels and in epics. In the last variety, the phenomena of nature are employed as a mere decorative device, figuratively or by way of illustration.

The description of nature depends upon the disposition, emotions and thoughts of the poet. Somewhere he realises in it the inevitable loss of providence, else-where he experiences cruelty, intolerance, harshness in nature, and in yet other places he finds sympathy, co-operation and elements of spirituality manifested in nature. Thus the various aspects of nature depend upon the disposition of the poet. He seeks the reflection of his own disposition in nature ; and seeing it in the desired form, he describes it as it suits his purpose.

In no period of the Hindi literature, other than the modern period, is there a synthetic configurative and free description of nature to be found. There are mainly two reasons for this : Firstly, Sanskrit masters took nature as an excitant and out of the infinity of natural phenomena, they selected forests, gardens, lakes, the six seasons, *etc.*, for their descriptions. Hindi inherited Sanskrit literature in theory as well as in practice. Hindi poets, where they adopted other things of Sanskrit, also adopted this view in regard to nature. Secondly, some Sanskrit books, for example, the *Alankar Shekhar* of Keshab Mishra and the *Kavya Kalpa Latta Vritti* of Amar, were written to initiate new poets into the technique of poetry. In these books novices were instructed as to how to describe particular features while describing a phenomenon. These books also influenced Hindi poets, the result being that while describing a landscape or a phenomenon, they have catalogued things instead of presenting them in configuration. Hence in the Hindi literature, there is a paucity of the true depiction of the genuineness, beauty and uniqueness of nature.

In the *Adi-Kal*, considered by some as heroic age (*Vir Gatha Kal*), of the Hindi literature the dominant interest of the bard was war. His objective was to create heroic sentiment in his people. There was, therefore, no scope in his *Rasso* poetry for the treatment of nature for its own sake. He, however, employed nature generally as the back-ground of human actions¹, as an excitant² of the human feelings and as a standard of

1. Compare P. R., VI, 94, (29) ; P. R., VI, (14, 15, 16, 17).

2. Compare P. R., VI (337, 339) ; P. R., XXV (35, 46).

comparison¹ for human (feminine) beauty which generally was the cause of war. Of these the last use is extensively found but it was more or less conventional, having been borrowed from Sanskrit poetry. Chandra Bardai's *Prithvi Raj Rasso* is a case in point. In the *Bhakti-Kal*, the main theme of the poets was the union with God and to create the sentiment of pacification or resignation. Kabir was a mystic poet. He did not employ outward nature in his poetry. He, however, used nature as *alankar* or standard of comparison. The soul and God are compared to *Chakva* and *Chakvi*². In *Jayasi's Padmavat* the devotee has to pass through a great many obstacles like a lover to find his beloved. He uses nature as an excitant both in separation and union.³ In *sagun* school of thought, nature is employed as a background and an excitant. In Tulsi, we find the description of natural scenes associated with Ram⁴ and in Sur with the scene where Krishna had sported.⁵ But in both we find evidence of a personal minute observation of nature. The conventional descriptions are absent. Both Tulsi and Sur have also used nature as a standard of comparison in the descriptions of the beauty of their heroes and heroines.

In the *Riti Kal*, the main theme of the poets was the description of eros. Their aim was to describe the coquetry and beauty of heroines dwelling in the luxurious atmosphere of royal palaces. Therefore, nature is seen to have been exploited to the utmost as a standard of comparison of human beauty. Nature is seen to have been further employed as a stimulus of the erotic sentiment in the description of seasons and the twelve months, just for the sake of exciting the emotions of the hero and heroine. Independent descriptions of nature are simply absent in this period. But wherever we come across descriptions of hunting, gardens, *etc.*, we find, they are all conventional. The master-poets had laid down the forms of poetic compositions and according to them the poets could describe the scenes of nature with their eyes closed. They never felt the necessity of personal observation and often their descriptions bristled with flaws of time and place. Their knowledge of nature did not come to them by experience. It came through ancient literature of Hindi poets, in theory as well as in practice.⁶ In the *Dasam Granth*, also, descriptions of nature fall within this conventional category. Nevertheless there are certain examples of descriptions which do credit to Hindi poetry.

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| 1. Compare: | मन अति भयो हुलास । विगसि जनु कोक किरन रवि । | P. R., Samaya 50 |
| 2. Compare | K. G., 13 ; K. V., 3, (18). | |
| | चकई विछुरी रैन की आइ मिली परभात । | K. V., 18 |
| 3. | दहे चंद औ चंदन पीरु । दग्ध करे तन विरह गंभीरु ॥
कल्प समान रैन तेह बाढी । तिल तिल भर जुग जुग जिमि गाढी ॥
प्रथम वसंत नवल ऋतु आई । सु ऋतु चैत बैसाख सोहाई ॥
चंदन चीर पहिरि धनि अंगा । सेंदुर दीन विहंसि भरि गंगा ॥
कुसुम हार औ परिमल वासु । मलयगिरि छिरका कविलासु ॥
सौर सुपैती फूलन-डासी । धन ओ कंत मिलै सुख रासी ॥ | J. G., 82
J. G., 168 |
| 4. Compare | description of Chitrakoot in <i>Geetavali : Ayodhya kand</i> , (50), | |
| 5. Compare | <i>Bharmar geet</i> , (163). | |
| 7. <i>Hindi Kavya Men Prakriti Chitran</i> , | 186. | |

Treatment of Nature in the Dasam Granth

Nature has been treated in the *Dasam Granth* in five important ways, nature as an excitant, nature as an inexhaustible source of *alankar*, nature as an entity, personification in nature and lastly nature as pervaded by the supreme Deity. In the Hindi poetry, nature has also been treated objectively as a source of sentiment (*Aalamban*) or as a source of moral wisdom. But these two do not find any significant place in the *Granth*.

1. Nature as an excitant :

As an excitant nature has been described both in the poetry of union and separation. In union the *Malaya* breeze, the cool moon-shine, *etc.*, increase mutual attraction but in separation all the activities of nature fan the passion of love-lorn people and make them unhappy.

In the Indian Poetry, nature as an excitant has been mostly employed in the erotic sentiment pertaining to separation. When, inspite of lofty love between the hero and the heroine, he or she does not find consummation in union, we have the erotic sentiment proper to separation. Man experiences joy and sorrow in nature according to his prevailing mood. While the mind is perturbed, the cooings of cuckoos upset it. The full-blown rose flower looks like a burning coal and moon-shine appears like a snake.

A grief-stricken woman has it as her heart's wish that the whole nature should share her sorrow. She desires that all the vegetation in nature should languish ; trees should shed their glory. All couples should become separated even as her own person has become emaciated by separation, even as her own delights, her spirit and enthusiasm have become frost-bitten. The sweet cooings of pigeons immersed in happiness appear distressful to the spouse and she derives consolation from the distressed calls of separation of the female cuckoo.

The very elements of nature which aggravate the pain of separation enhance the feelings of love in union. In separation the *Malaya* breeze of the spring and the soothing form of nature in her vernal bloom, torment the heart, but in union they excite the emotions of love. They thrill the heroine ever and anon, while she is in a reminiscent mood about the delights of union which is about to come.

Thus we see that in the excitant nature itself has no existence, whether in union or in separation. Nature has but one usage and it is to arouse the emotions of mind. This employment of nature has been availed of, right from the first poet up to the present day.

Love in union has two main usages. Firstly, nature increases the exhilaration of the mind, and secondly, it becomes an object of physical enjoyment. The phenomena of nature enhance mutual charms when the hero and the heroine are united. Cool sweet-scented breezes, moonlight, bank of the waterfall, the rustling sound of leaves and the cooings and chirpings of birds, infuse a certain intensity, taste and sweetness in their mutual attractions. The hero feels the attraction in full-blown flowers, pairs of birds and trees and creepers. The whole nature appears to him full of delights. Rivers appear to him as if they were going to meet their lovers in flurry. Trees appear to embrace their beloved creepers and birds are seen absorbed in their mutual love sports.

In the *Krisanavtar* of the *Dasam Granth*, there are two poems called the *Barahmah* (Calendar).¹ They furnish striking examples of the use of nature as an excitant. The spring and the rainy seasons have been conventionally described as excitants of erotic feelings. The full bloom of the *plash* trees, the humming of bees, the blowing of the pleasant breeze induced Nandlal to play on his flute which attracted his friends towards him.²

In the rains, the rolling clouds and the downpour present a beautiful spectacle. The *Chatrik* (pied-cuckoo), the pea-cock and frogs pour out their hearts to the symphony of the clouds. The *gopis'* love for Krishna grew intense and they sported with him.³ In the month of *Maghar*, too, the erotic sentiment is given a sharp edge by the piercing cold, and the comfort is sought by entwining the person of Syam with the *gopis'*.⁴ In his company the spring, the rain, and the cold winter were pleasant. But in his absence each of these becomes very painful.⁵ In the month of *Jeth*, the atmosphere and the earth become heated, travellers cease to travel and the birds hide themselves in trees. In the oppressive season, the lonely heart in love becomes excessively uneasy. The feeling of separation is further aggravated by the inclement weather.⁶ This sense of separation is further heightened, as we have seen above, in *Bhadon* and *Katak*.⁷ Even in the autumn when the clouds have turned white, the nights are clear, the heart of the separated beloved is over-powered by loneliness.⁸ In the month of *Pokh*, the dreariness of heaven and earth makes mortals look dismal. In the increasing rigour of the season, there is nothing to soothe the heart. The bodily frame languishes like the lilies, and the heart pines for the hard-hearted one.⁹ When *Phalgun* is in its full swing, happy house-wives are radiant with love; they scatter rose, *abir* and *gulal*. Their *dupattas* are saffron-coloured. The whole spectacle looks like Cupid aflame by contrast. The forlorn woman is most troubled at heart.¹⁰

This form of poetry from the beginning of Hindi literature even to this day is still being attempted. The treatment is more or less conventional. But there can be no doubt here about the sincerity of the artistic treatment.

2. Nature as a Source of Alankar :

Nature is an endless source of beauty in its variegated aspects. In order to enrich his expressions and to lend beauty to his meaning, the poet has always selected his decorative devices, in the very first place, from nature. The numerous sounds and sights of endless phenomena suggest endless comparisons. In the *Dasam Granth* also many such comparisons have been employed in the descriptions of human face, battle-scenes and other impressive activities or movements of this life. The poet seems to have observed very numerous shades of colour and movement, both the natural and artificial scenes of life. He has carefully ransacked the skies and the bowels of the earth to illuminate or enrich his expressions. In his *alankars* we find such vast objects of nature as the sky, the sun, the moon, the clouds; such remote objects as the snow; such fleeting phenomena as lightning.

1. K. A., (867-78, 914-25). For text see Appendix p. (i-v).

2. K. A., (879).

3. K. A., (872).

4. K. A., (876).

5. K. A., (873-76). compare : *Toun samai sukhdayak thee rit ausar yaahi bhaee dukhdaa-ee.*

6. K. A., (916).

7. K. A., (919-922).

8. K. A., (920).

9. K. A., (923).

10. K. A., (925).

In his comparisons enter birds like pigeon, parrot, crane, cuckoo, swan, *etc.* We meet deer, and lion also. We come across fish. We seem to smell the fragrance of lotus, *champa*, *malati*, and *sandal* wood. The poet brings in the use of even silver, gold, quicksilver, crystal and saltpetre for his comparisons. The vast objects of the earth like the Sindhu, the Ganges and the roaring ocean are also used to elucidate the sense of power embodied in the objects of his descriptions. Here are a few verses to illustrate the use of nature in *alankar* in the *Dasam Granth*.

- (a) In order to relieve the burden of the earth, the Lord of the Universe after deliberation, instituted war.

The trumpeting of the intoxicated wild elephants is the thundering of clouds ; white tusks of the elephants shine like the rows of white herons preceding the dark clouds,

The warriors with armours on move about ; the brightness of their swords is like the gleam of lightning.

The hosts of demons marching against the gods are like the clouds gathered in the sky.¹

- (b) One day the Maharaja saw a beautiful maid-servant.

She looked as if she was the lovely moonlight taken out of the moon.

He took her to be the lightning or the creeper of knowledge ,

Or the manifestation of the internal beauty of the lotus flower.

Or a garland of flowers, or the moon-light ;

Or *Padmani* in beauty, or like *malti* ;

Or born of flowers or was *raibeli* in blossom.

Her body emitted the fragrance of *champak*.

Or she was celestial maiden walking the earth ?

Or a dancing damsel from the heavens frolicking freely ;

Or she was Rudra moving about in the garb of a girl,

Or she was a betel-leaf or a lotus-stalk dancing.

Or strains of music woven into her frame.

Or Formless had created her the queen of women.

Or she was the daughter of Nagas or she was Indra's spouse.

Or she was Sankhani, Chitrani, or Padmani.²

1. Ch. Ch.I, (62) ; see page 55, for text.

2. लखी रूपवती महाराज दासी ॥ मनो चीर कै चार चंद्रा निकासी ॥
 लहै चंचला चार बिदिआ लता सी ॥ किधौ कंज की मांभ सोभा प्रकासी ॥ G. P., (188)
 किधौ फूलमाला लखै चन्द्रमा सी ॥ किधौ पदमनी मै बनी मालती सी ॥
 किधौ पुहप धंनिआ फुली राइबेलं ॥ तजै अंग ते बासु चंपा फुलेलं ॥ G. P., (189)
 किधौ देव कंनिआ प्रिथी लोक डोलै ॥ किधौ जच्छनी कित्रनी सिउ कलोलै ॥
 किधौ रुद्र बीजं फिरै मद्धि बालं ॥ किधौ पत्र पानं नचै कउल नालं ॥ G. P., (190)
 किधौ राग माला रची रंग रूपं ॥ किधौ इसत्रि राजा रची भूप भूपं ॥
 किधौ नाग कंनिआ किधौ बासवी है ॥ किधौ संखनी चित्रनी पदमनी है ॥ G. P., (191)

(c) Like milk in *Chirawadh*, like buttermilk in *Chhatraner*, like moonlight on the banks of Jamna ;
Like a female swan in Turkey of the Shias, like diamond in Husainabad, like the stream of the
Ganges when it blendeth with the seven seas ;

Like quicksilver in Palagarh, like silver in Rampur, like saltpetre in Surangabad ;

Like *champa* flower in Chanderikot, like moonlight in Chandagarh, Thy praise flourisheth like
the *malati* flower.¹

3. Nature as Background :

In the *Krisanavtar* nature provides the background against circular dance of Krishna or the *Raas Mandal*. According to Macauliffe, the Guru delighted to describe sports of Krishna, the circular dances performed by him and the milk-maids and his special devotion to Radhika, his queen. It was further to the south, on the margin of the same river that Krishna himself had performed those great feats, which have secured him deification among the Hindus. And it is for this reason that we come across numerous and prolonged descriptions of forest, mountains, rivers, trees, flowers, birds and beasts.²

While describing natural phenomena or things, Guru Gobind Singh has mostly resorted to the catalogue-style or he has recounted these things indirectly as specimens of wit and humour. In almost all the scenes of the *Granth*, descriptions are either simple enumerations or indirect hints. The twelve months have been shown respectively as there was room in the mythical narratives, like the *Krisanavtar*, for synthetic descriptions but here too Guru Gobind Singh has employed the conventional style.³ In the *Pakhyan Charitra*, *Brindaban*³ forest has been described by the poet at great length, recounting therein such things as trees, birds, artificial rivers, springs, etc. Here, again, the poet has adopted the enumerative style.

Tall *saal* trees and ebonies, lemon trees *Kadamb* and banyan trees with their hanging shoots stand there,

Orange trees are laden with sweet oranges. There is a diversity of juices containing diverse tastes.

The *peepal* tree, the palmyra and palm trees, the cotton trees. *saar* and *siraari* all are there. Two varieties of *Jaaman* adorn the place. Cocoanuts, pomegranates and oranges are all standing there in a stately manner.

Nargis and rose flowers are blossoming on that spot ; the whole thing looks like a garden of paradise and there is none here on earth to compare with it.

Many rivers are flowing through that forest ; water-falls are lashing on and this is all pleasing to the mind.

Its exquisite beauty cannot be described in words. He alone can appreciate its splendour, who gazes on it.⁴

Few predecessors of Guru Gobind Singh have described nature so extensively in a single place.

1. झोर कैसी झीरावध छात्र कैसी छत्रानेर छपा कर कैसी छब कालइंद्री के कूल के ॥
हंसनी सी सीहा रूम हीरा सी हुसैनबाद गंगा कैसी धार चली सातो सिंध रूल के ॥
पारासो पलाऊ गढ रूपा कैसी रामपुर सोरासी सुरंगाबाद नीके रही भूल के ॥
चंपासी चंदेरीकोट चांदनी सी चांदागड़ि कीरति तिहारी रही मालती सी फूल के ॥ A. U., (264)

2. S. R. Vol. V, 22

3. K. A., (876-878, 914-25). For text see the appendix p. (iii to v).

4. P. Ch., 209 (72-75)

4. Personification :

Attribution of a conscious personality to nature is personification. Oral stories pertaining to nature constitute an extremely old tendency of human nature. The emergence of legendary stories is indicative of this tendency. Such a tendency has its beginning in the Vedic period. The deification of the sun, the moon, wind, water and clouds and christening them by such sacred names as *Surya*, *Som*, *Marut*, *Usha*, *Varun*, and *Indra* is an illustration of the tendency of personification. All the legendary stories form the basis of this tendency.

The tradition of clothing nature in outward human form and appearance is ancient. On the basis of this, poets have experienced human action and human behaviour in nature and having observed in it the gestures and emotions resembling those of the heroine they have shown their ardour for nature. The poet's love of nature is not merely confined to its activities but he also sees love, grief, and agitation therein. In the sentient beings of nature this is natural. Devotion to progeny is noticeable in every bird and beast. There is also the struggle for one's rights among them. Besides these, they are seen to have affection, attachment and nervous worry for human beings. Tulsi has mentioned horses uneasy in mind over Ram's separation and Sur has described cows distressed and worried at Krishna's separation. In the story of Heer and Ranjha the buffaloes bellow in distress at the departure of Ranjha. Thus mutual relations of birds and beasts and their attachment to man are natural. There is also similar response towards them on the part of man. But a nature poet establishes a kinship with even insentient objects. The whole nature appears to him capable of understanding his inner emotions. Nature as a companion expresses sympathy for him in his distress, and is delighted in his happiness. Love-lorn beings derive consolation from nature alone. Nature-poets have experienced such kinship and sympathetic disposition in nature

Man shares other people's sorrows or joys according to his mental conditions. His own mental condition is the standard of other people's joy and sorrow. While the mind is perturbed, even the most splendid sights do not appear attractive to him. But when he is free from sorrow even nature appears smiling.

Personification as a poetical device is rarely met with in the *Dasam Granth*. It occurs only when a character in an abnormal state of mind establishes kinship with insentient objects. He finds a little sympathy in the human environments and seeks consequently the company of nature in order to pour out his suppressed feelings and to invoke sympathy from the objects of nature. Love-lorn characters often derive consolation from nature. In the *Ramavtar*, Rama's anguish at the sudden disappearance of Sita is so powerful that his very glances and breath burn natural objects. Even the cool wind in the forest is forced to take shelter in a lake.¹ In the *Krisanavtar*, the *gopis* address the trees, even the forest itself for a clue or a trace that might lead to the discovery of *Krishna*.² On the playing of Lord Krishna's flute, trees shed juices, the mountains melt and release water-falls and the Jamuna stands tranquil to enjoy the melodious notes.³

- | | | |
|------------|---|------------------------------|
| 1. | तन राघव भेट समीर जरी ॥ तज धीर सरावर मांभ दुरी ॥ | R. A., (362) |
| 2. Compare | K. A., (482, 484, 485, 489). | |
| 3. Compare | रूखन ते रस चूवन लाग भर भरना गिर तें सुखदाई ॥
ठाढ रही जमुना सुनि कै धुन राग भले सुनवे को चहे है ॥ | K. A., (650)
K. A., (651) |

5. *Nature as pervaded by the Supreme Deity :*

In the *Dasam Granth*, the poet has regarded God as pervading the whole universe :

His sway pervades everywhere, - He blossometh in every blade of grass in the woods.

He pervades the splendour of the spring season, wherever it prevails.

The Great One pervadeth the woods and glades, birds and quadrupeds.

He everywhere blossometh, He is Beautiful and Wise.¹

The objects of nature like the sun and the moon are invested with God's beauty :

Who has invested the moon with effulgence and the sun with light

Who has created the most radiant fire and the wind.²

His splendour appeareth everywhere ; He is the repository of favour.

His light dazzleth ; His glory is perfect.³

The poets like Plato believe that God is not only the power that creates the universe but also universal beauty of which all the beautiful phenomena are expressions. In the *Dasam Granth*, also, the poet has regarded God as the creator of nature and its many forms, the earth, the sky, the winds, the forests, fruits, flowers, *etc.*, for instance, he says,

Who has hung the sun in the skies ;

And after creating the stars has hid them (in the light of the sun).

Who has created the (four) oceans ; and fourteen worlds ;

Who has created the gods, the demons, the men, and the *Gandharvas*.⁴

Who has created the four species of beings,

Who has made the earth, the firmament, the nether regions and the water.

Who has created the most radiant fire and the powerful winds.

Who has produced forests, fruits, flowers and buds.⁵

Not only is God manifest in the beautiful objects of nature but he is activising, energising every phenomenon and is the very principle of phenomenal life :

"The fount of effulgence"⁶ "The stimulator of energy"⁷ "Pervades everywhere."⁸

Guru Gobind Singh's view of nature is very comprehensive. He has employed nature as an excitant. He has used it for embellishment and illustrations. He has also adopted the catalogue style of describing things. But likewise he has presented beautiful pictures of nature in their contours and configurations. There is none of poet's main works in which he has not employed nature in one form or other.

Guru Gobind Singh was curiously observant of animate nature. He seems to have the quickest eye, for the habits of birds and the beasts seem to come immediately and

- | | | |
|-----------------|--|-----------------|
| 1. | जह्ह तह्ह महीप बन तन प्रफुल्ल ॥ सोभा बसंत जह्ह तह्ह प्रडुल्ल ॥
बन तन तुरंत खग त्रिग महान ॥ जह्ह तह्ह प्रफुल्ल सुंदर सुजान ॥ | A. U., (268) |
| 2. | दुत चंद दिनोसह दीप दई ॥ जिह पावक पउन प्रचंड मई ॥ | A. U., (152) |
| 3. A. U., (271) | 4. A. U., (153) | 5. A. U., (151) |
| 6. A. U., (259) | 7. A. U., (259) | 8. A. U., (259) |

readily to his mind when they touch the daily interests of average humanity. His memories of nature seem to be numerous and handy.¹

A lover of human drama, and himself the leading actor on the stage of his province, he was thrilled by the moving incidents of life and the excitements of sports and the chase. He appears to have been minutely acquainted with all the love of field sports, the hunt of wild animals, and the capture of the smaller game. He was a lover of the falcon which is often found in some of the pictures of the Guru. It is a symbol of the great hunter. There are, consequently, numerous allusions to this leisure-time activity of the leader of men.

यां सुन उतर देत भया नहि रो तुहि ग्वारनि बोल पठायो ॥

नैनन के करि भाव घने सर सो हमरो मनूआ म्रिग घायो ॥ K.A., (731)

त्रिज नारिन सो मिलि कै त्रिजनाथ जू सारंग मै इक तानु बसायो ॥

सो सुनि कै म्रिग आवत धावत ग्वारनीया सुन कै सुखु पायो ॥ K.A., (754)

रोम् रीछ मारे भंखारा ॥

P. Ch., 344 (4)

मारे रीछ रोम् भंकारा ॥

B. N., VIII (1)

बेसरे अउर कुही बहरी अरु बाज जुरे बहुते संग लीने ॥

बासे घने लगरा चरगे सिकरेन को फेट भली विध कीने ॥

धूती उकाब बसोनन कड सज कंठज गोलन द्यल नवीने ॥

जा संग हेर चलावत भे तिन पाछन ते इक जान न दीने ॥ K.A., (2091)

Also compare K. A., (331, 470, 490, 427, 527, 607, 617, 629, 668, 672, 754, 873).

CHAPTER VI

LOOKING BACKWARD AND FORWARD

The *Dasam Granth* is a monumental work, an encyclopaedia, as it were, in which all the possible themes and forms of verse are treated with the skill of a virtuoso. It represents all the traditions and currents of literature, devotional as well as secular, side by side with new experiments that a true poetic genius would love to make out of sheer exuberance of its creative energy. It reflects the spirit of the times, when the saint and the hero were the natural leaders of the society and the state ; when religious intolerance and political insecurity affected deeply the minds of the people in the reign of incompetent or irresponsible rulers; when men and women were, as a rule, interested more in activities that sustained life rather than in politics ; and when the rhythm of life was rather slow and leisurely.

That age is gone ; its natural leaders are gone ; its milieu, too, is gone. The state has forged new powers and new values. The society has forged a new consciousness. The poets respond with new sensibilities. The milieu inspires new themes. And the past has been relegated into neglected books.

II

Before attempting the literary significance of the work, it is necessary to gather up the threads into a pattern which seems to suggest itself in the survey.

1. The *Dasam Granth* enshrines the literary traditions of devotional and didactic verse found in the *Adi Granth* as well as in Kabir and other *bhaktas*, in Panjabi as well as in Braji. The *Jap* is an example of the one, and *Shabad Hazare* of the other, while *Akal Ustat* and *Sri Mukhibak Swaiya*, are examples of the both. In a part of the *Akal Ustat*, there is a vein of satire to which the saints occasionally gave vent, when they grew impatient of the slow-awakening of the social conscience against tyranny of caste, or of the superstition and ignorance of the mass mind.

There is also in the *Shabad Hazare* a short lyric quivering with tragic pathos, the anguished cry of a dedicated heart. It strikes the note of humanism which emerges from the poetry of *bhaktas* who appeal to God in the name of humanity.

2. *The Gian Parbodh Granth*, which appears to be an incomplete treatise, is an exposition, in the form of a dialogue, of practical philosophy or Dharma (*Raj, Daan, Bhog* and *Mokhsh*), on which Bhishma Pitamaha discoursed before he passed away in the field of Kurukshetra. Evidently, it is an attempt at the revival of the epic philosophy illustrated with incidents from the reigns of kings like Parikshit, Janmejaya, and of *rishis* like Kashyap, Uttank and Austik.

3. The *Bachitra Natak Granth* follows the Puranic tradition of legend, history or both, and retells the deeds of valour performed by Chandi, Chaubis Avatars, Brahma, Rudra and still others. It, further, gives an account of battles fought by Guru Gobind Singh himself in fulfilment of the mission with which he thought he had come into the world. In this heroic verse numerous actions charged with the thrill of *Vir rasa*, are described with a verve and zest that only a soldier-poet is capable of. The heroic poetry of Bhushan (1613-1715? A.D.), the war balladry of the Rajputana echoing over the sands of Bhatinda, would have thrilled the soldiers of Faith into re-living the ancient scenes again. On the communal plane, life had become a constant struggle for existence. The Mahrattas and the Rajputs had taken up the challenge and had resolved not to submit any longer to political tyranny. Poetry became an echo of their spirit.

The heroic exploits of Chandi have been rendered into verse three times, twice in Braj and once again in Panjabi. Before the readers are called upon to imagine or witness the scenes of action, the horrors of war and engines of destruction in play, they are introduced to the heroes like Datta, Paras Nath, Rama, Krishna, *etc.*, and to heroines like Sati Ansuya, Durga, Sita, Radha, *etc.*

Together with a pageant of allegorical figures like *Kamdev, Basant, Hulas, Anand, Bharam, Kalah, Bair, etc.*, in the story of *Paras Nath Avtar*, the sketches of the heroes form an excellent gallery of portraits. The art of portrait-painting reveals a skill that improves upon the conventional technique of *Nayikabhed* and *Nakh-Shikh* which the *Riti* school introduced into the seventeenth century and specimens of which we possess in *Birah Natak* in the *Krisanavtar* and elsewhere.

Contemporary influences are hard to shake off. One adopts them as one adopts the climate into which one is born. The art evolves itself in conformity with the technique as in the *Krisanavtar* on the one hand and in the *Jap* and *Sastra Nam Mala* on the other ; but transcends its weaknesses in the hands of a master, and achieves refreshing effects in portrait-painting.

4. Romance was the breath of life in the Panjab of those days, with hills in the north and the west, deep impenetrable jungles along the rivers and a desert in the south. Every village had a watch-tower ; and every town, a fort. People in adversity migrated by the hundred, and travelled in caravans. The sight of a stranger spread an alarm, and one village gave a signal to another by the beat of a huge drum. The folklore of such a life could not but be romantic, tales of hair-breadth escapes, deeds of chivalry, thrilling adventures, magic, ghosts and news of abduction or clannish fight over a woman. The *Pakhyan Charitra* drew upon such a stuff ; and one finds in it the romantic tales from varied resources : the Panjabi as well as the Persian, the Pathanic or Mughal as well as the ancient, floating scandals of neighbourhood as well as the infiltrated ones of Rajasthan. These form a body of purely secular form of literature that carries on the native tradition of story-telling which was then primarily oral.

5. The poetry of the *Dasam Granth* like the Hindi poetry of the day has several elements of conventionality in it. This conventionality consists in the traditional use of themes, plot, imagery, form and metre. Form and metre are traditional modes of musical speech, that have been forged by the regional genius after generations of experimentation ; but the same cannot be said of theme, plot and imagery. While it is left to geniuses to invent new forms or metres, even the trio can introduce fresh imagery and variety of themes. In the Hindi poetry of the middle ages, the stories of Ram and Krishna have been told over and over again. Guru Gobind Singh has, however, extracted the element of heroism from them without projecting the attitude of a worshipper.

In plot constructions also certain conventional devices have found their way into the *Dasam Granth*, viz.. a step-mother being enamoured of her step-son and on his refusal to gratify her desires her anxiety to put him to death ; a minister relating a series of stories to the king to enlighten him ; the introduction of *Barahmasa* or *Shatritu* to depict pangs of separation ; seeing of lover in a dream ; falling in love with a person at the sight of a picture ; change of form ; change of sex ; etc. The use of such conventions in the *Granth* is well-planned. They have been employed to start the story or give it a turn in the character-narratives.

“Conventionality”, says Keay, “in the use of metaphors is another feature of Hindi poetry. Some of these metaphors do not correspond with the fact of nature, but the Hindi poets are never tired of repeating them. The separation of *chakva* bird from its mate at night ; the eager waiting of the *chatrak* bird, who is supposed to drink only raindrops, for the beginning of the rainy season ; the *chakor* bird, that is never happy except when gazing on the moon ; the swan that knows how to separate milk from the water with which it has been mixed—these and many other stock metaphors are continually recurring in Hindi poets”. The same may be said of the poetry of the *Dasam Granth*.

Apart from conventional symbolism there is in the *Dasam Granth* as in Hindi poetry of the *Ritikal*, much of other imagery which is not only conventional but also commonplace. In the description of beauty we have in this *Granth* certain comparisons as the, moon-faced, deer-eyed, cuckoo-voiced, with an elephant-gait, etc., which are found in abundance as the common stock of poets of the period. But many beautiful similes, drawn from a true observation of nature at first hand, are, also, found in the poetry of the *Dasam Granth*.

The literary genre, the acrostic, in which every verse begins with the letters of the alphabet in a strictly serial order, is not new. It is said to have its origin in the Apbhransha period of the Hindi literature. In the *Adi-Granth* a similar composition of Kabir appears under the name of *Painti Akhri*. *Jayasi* also wrote a composition like this under the name of *Akhravat*. The saint poets like Rajjab, Haridas, Sundardas, etc., attempted this kind of composition under the name of *Bawan Akshri*. In the *Dasam Granth*, too, we find similar compositions. It is, however, interesting to note that of the four

acrostics found in the *Dasam Granth*, one is conventional, and the others are of a rare type the Hindi literature in that the verses end with the letters of alphabet in serial order, though of course, terminating in vowel which is unavoidable.

Another conventional feature of the *Dasam Granth* which brings it into line with the literature of the *Ritikal*, is its encyclopædic nature. It covers a wide range of human knowledge including ayurved, astrology, human psychology, geography, hunting warfare, music, etc., and in fact all the sciences and arts to which references have been made in it. There is a long list of diseases of diverse nature—diseases that have come down to us in the wake of life. They are not only physical ailments but include mental worries as well. The common astrological beliefs, such as the conjunction of the moon and mars that augurs well, also find expression. A psychological touch is imparted to the well-known prescription of medical treatment that a wound or cut is healed by fomentation. Indelible pictures of the various places in the country are drawn in a string of well-chosen similes. Intimate knowledge of the habits and ways of various games and birds of prey is displayed. Long lists of various kinds of missiles and weapons of warfare in the descriptions of wars are frequently drawn. Mention of different *rags* and enumerations of various musical instruments and presentation of word pictures of the strain flowing from them are also there.

III

The *Dasam Granth*, appears from this summing-up, to be a monument to the genius of the Medieval India raised at Anandpur in the Panjab. Its importance is three-fold :

(a) It is a source of material for students of history who turn over the pages of the *Bachitra Natak* for the account of battles that the soldier-writer gives, and those of the *Jafarnama* that Guru Gobind Singh wrote to Aurangzeb as a letter of protest against the royal breach of the royal word. Historian after historian from Cunningham downwards, has drawn upon the material for its authenticity and clarity.

(b) In the history of Braj literature, as in that of the Panjabi, the *Dasam Granth* has carved a niche for itself, next in order, perhaps, to that of the *Adi Granth*. *Chadi di Var* in Panjabi possesses a place of pride in the Panjabi literature as the first and finest specimen of poetry of *Vir rasa* written in *Sirkhandi Chhand* for the first time. The Panjabi genius at Anandpur accepted and maintained the literary traditions and conventions of the Braj verse, and at the same time put on them its native stamp of devotion and valour. It went still further. It re-orientated the art of autobiography in the *Bachitra Natak*, and the art of fiction in the *Pakhyan Charitra*,—probably the reflexes of a greater ego and a greater tendency towards escapism dominating in Punjabi character.

(c) Apart from the historical value of the content and of the new experiments made in art forms, the poetry of the *Dasam Granth* has its intrinsic literary value: (1) lyricism (2) portrait-painting and (3) heroic as well as narrative verse, which have made a refreshing appeal to the modern generation. In any selection of the medieval Braj verse, the *Dasam Granth* would yield a rich harvest.

Passages of lyric beauty are found in every form of verse, devotional, heroic or erotic, rich in imagery and music and instinct with emotion. In the *Akal Ustat*, and *Shabad Hazare*, however, we find short lyrics like 'gems of purest ray'. Some of them are poignant like the cry of a soul in anguish.

In portrait-painting or even in description of nature, the verse of the *Dasam Granth* attains a high water-mark in achieving effects of beauty or passion in *shringar rasa*.

The heroic verse of the soldier-poet is charged with sentiments of valour and martial music, and gives a thrill of the war balladry of the oral tradition. Even the devotional verse of the *Jap* seems to have caught something of the declamatory or recitative rhythm of the heroic verse, for God is *Sarab Loh* ; and Durga, the incarnation of the Primal *Shakti*. The swift and sonorous verse tries to echo the hurry and din of action, and the words seem to act for the strokes of weapons, the volleys of bullets, the neighing of steeds and trumpeting of elephants, the shouts of the fighters and the groans of the dying. The reader is transported to the very scenes of battle as those of the *Mahabharat* described by Sanjaya.

IV

A survey and study of the *Dasam Granth* in these pages, and a brief summing-up of the whole at the end of this work tempt one to estimate the place of the *Dasam Granth* in the Hindi literature. (Apart from the large variety of themes and metres found in it, on the basis of the number of verses (16,237, excluding those of Persian and Panjabi compositions) alone, this *Granth* stands as the biggest work in Braj, surpassing even the *Sur Sagar* which has only 4,936 available verses. Moreover, like the *Sur Sagar* it is not confined only to *Muktak Kavya* ; it constitutes both the *Prabandh* and *Muktak* types of poetry.

In war poetry, Bhushan's *Shivraj Bhushan*, *Shiva Bavani* and *Chhatarsal Dasak* get the precedence of the *Dasam Granth* in time as well as in epic quality ; and it may be suggested, as already mentioned elsewhere in this volume, the author of the *Dasam Granth* drew inspiration from his illustrious predecessor with a common cause, *Shivaji*, but in war and war balladry of the *Ritikal*, the *Dasam Granth* in Braji as well as Panjabi verse may be said to bear the palm in the person of our soldier-poet who regarded sword as a symbol of *Sarabloh* (All-steel) God. In autobiographical poetry, we find a pioneer in a Jain poet Banarsidas (1586-1641) of Jaunpur. But it was left to Guru Gobind Singh to make a fresh experiment in this field in his world of medieval poetry. In the *Nirgun* school of devotional poetry the *Dasam Granth* offers a fine blend of purely devotional poetry and satirical or didactic verse of the school of Kabir and Guru Nanak. To fiction, the *Pakhyan Charitra* contributes the largest collection of *Upakhyan* (tales) in the Hindi literature and further marks a stage in the evolution of short story, in which character dominates. Coming to the Panjab, one may observe that the *Dasam Granth* comes next to the *Adi-Granth* in bulk of composition as well as in literary importance. In its secular character, however, the *Dasam Granth* is the greatest contribution to the Braji literature, a

monument to the versatile genius of Guru Gobind Singh. Further, the *Dasam Granth* in a way, is a great step towards rescuing much of the old Indian thought and culture from becoming stagnant in the ancient language of the country, which had become inaccessible to the general public, and transmitting it into the language of the people.

In the variety of metres, the *Dasam Granth* ranks next only to the works of Keshavdas, but in the broadness of canvas and poetic forms and moulds, it surpasses the latter.

The *Alankars* used in the *Dasam Granth* are not only myriad but apt and striking. They have been pressed into the service of sentiment, emotion and motive very deftly. They impart potency to the manifestation of a suggested sense. With the poet of the *Dasam Granth*, as emotion increases, expression swells and figures of speech foam forth with the result that we have the cumulative enjoyment of sound, idea and emotion, all in one relish. The emotion expressed by these *Alankars* may be found elsewhere for these are long-established poetic conventions but in many places a new flight is shown, that is sometimes marvellous.

The poet's genius (*Pratibha*) presents ever fresh aspects in the domain of *Dhwani*. The same thought, when made to glow by the poet's imagination, appears new.

Whatever the merits of good poetry, be it *Rasa*, *Guna*, *Alankar*, *Dhwani* or *Riti* or even metre or musical form, in the *Dasam Granth* all these merits of good poetry combine to give it a unique position as a work of great poetical value in the Hindi and Panjabi literatures. We may, therefore, justifiably conclude that the *Dasam Granth* is one of the major glories of the Hindi literature.

V

The *Dasam Granth* has been lying in obscurity for decades and decades. The educated Panjabis have turned their mind to western literatures. The pious have recited the *Jap* for their devotion. The *Nirmala* scholars have given their preference to the *Adi-Granth* and *Vedant* over its secular verse. While the holy *Granth* has won wider publicity by being transliterated into *Devnagari* script by the Shiromani Gurdwara Prabandhak Committee, Amritsar, the privilege has not yet been extended to the *Dasam Granth* for its secular character. Consequently, it has, with the exceptions of *the Jap*, *Akal Ustat* and *Bachitra Natak*, remained a sealed book to the world of Braji or Hindi. It is still waiting for a literary enterprise in the Punjab, that would rescue it from its age-old silence and solemnity, and publish some parts of it, at least, in *Devnagari* to give it due publicity in the world of literature, which it richly deserves.

APPENDIX

MEMORANDUM

TO : [Illegible]

FROM : [Illegible]

SUBJECT : [Illegible]

[Illegible text follows]

MEMORANDUM

TO : [Illegible]

FROM : [Illegible]

SUBJECT : [Illegible]

[Illegible text follows]

FLUTE

श्रीकृष्ण की बांसुरी

स्वैया रामकली अरु सोरठि सारंग मालसिरी अरु बाजत गउरी ॥
जैतसिरी अरु गौडमल्हार बिलावल राग बसै सुभ ठउरी ॥
मानस की कह है गनती सुन होत सुरी असुरी धुन बउरी ॥
सो सुनि कै धुनि स्रउनन मै तरनी हरनी जिम आवत दउरी ॥

K. A., (331)

कबितु—बाजत बसंत अरु भैरव हिंडोल राग बाजत है ललता के साथ ह्वै धनासरी ॥
मालवा कल्यान अरु मालकउस मारू राग बन मै बजावै कान्ह मंगलनिवास री ॥
सुरी अरु आसुरी अउ पन्नगी जे हुती तहां धुन के सुनत पै न रही सुध जास री ॥
कहै इउ दासरी सु ऐसी बाजी बासुरी सु मेरे जाने यामै सभ राग को निवास री ॥

K. A., (332)

कबितु—करुनानिधान बेद कहति बखान याकी बीच तीन लोक फैल रही है सुबासु री ॥
देवन की कन्निआ ताकी सुन धुन स्रउनन मै धाई धाई आवै तजि कै सुरगबासु री ॥
ह्वै करि प्रसंन्य रूप राग को निहार कहयो रचयो है बिधाता इह रागन को बासु री ॥
रीभे सभ गन उडगन भे मगन जब बन उपबन मै बजाई कान्ह बासुरी ॥

K. A., (333)

BARAHMAH

बारहमाह-१

स्वैया फागन मै सखी डार गुलाल सभै हरि सिउ बन बीच रमै ॥
पिचकारन लै करि गावति गीत सभै मिलि ग्वारन तउन समै ॥
अति सुंदर कुंज गलीन के बीच किधौ मन के करि दूर गमै ॥
अरु तियागत मै सम धामन की इह सुंदरि सयाम की मानत मै ॥

K. A., (867)

(ii)

BARAMAH

स्वैया फूल सी ग्वारन फूल रही पटिरंगन के फुन फूल लीए ॥
इक सयाम सीगार सु गावत है पुन को कलका सम होत तृजीए ॥
रित नाम हि सयाम भयो सजनी तिह ते सभ छाजसु साज दीए ॥
पिखि जा चतुरानन चउक रहै जिह देखत होत हुलास हीए ॥
K. A., (868)

स्वैया एक समै रहै किसक फूलि सखी तह पउन बहै सुखदाई ॥
भउर गुंजारत है इत ते उत ते मुरली नंदलाल बजाई ॥
रीभ रहयो सुनिकै सुरमंडल ता छवि को बरनयो नही जाई ॥
तउन समै सुखदाइक थी रित अउसर याहि भई दुखदाई ॥
K. A., (869)

स्वैया जेठ समै सखी तीर नदी हम खेलत चित हुलास बढाई ॥
चंदन सो तन लीप समै सु गुलाबहि सो धरनी छिरकाई ॥
लाई सुगंध भली कपरयो पर ताकी प्रभा बरनो नही जाई ॥
तौन समै सुखदाइक थी इह अउसर सयाम बिना दुखदाई ॥
K. A., (870)

स्वैया पउन प्रचंड चलै जिह अउसर अउर बधूलन धूर उडाई ॥
धूप लगै जिह मास बुरी सुलगै सुखदाइक सीतल जाई ॥
सयाम के संग समै खेलत सीतल पाटक काठि बिछटाई ॥
तउन समै सुखदाइक थी रित अउसर याहि भई दुखदाई ॥
K. A., (871)

स्वैया जीर घटा घन आए जहाँ सखी बूंदन मेघ भली छवि पाई ॥
बोलत चात्रक दादर अउ घन मोरन पै घनघोर लगाई ॥
ताहि समै हम कान्हर के संग खेलत थी अति प्रेम बढाई ॥
तउन समै सुखदाइक थी रित अउसर याहि भई दुखदाई ॥
K. A., (872)

स्वैया मेघ परै कबहूं उघरै सखी छाइ लगै द्रुम की सुखदाई ॥
सयाम के संग फिरै सजनी रंग फूलन के हम बसत्र बनाई ॥
खेलत क्रीड़ करै रस की इह अउसर कउ बरनयो नही जाई ॥
सयाम सनै सुखदाइक थी रित सयाम बिना अति भी दुखदाई ॥
K. A., (873)

स्वैया मास असू हम कान्हर के संग खेलत चित्त हुलास बढाई ॥
कान्ह तहां पुन गावत थी अति सुंदर रागन तान बसाई ॥

गावत थो हम हूं संग ताही के ता छबि को बरनयो नही जाई ॥
ता संग मै सुखदाइक थी रित सयाम बिना अब भी दुखदाई ॥

K. A., (874)

स्वैया कातक की सखी रास बिखै रत खेलत थी हरि सो चित लाई ॥
सेतहु ग्वारन के पट छाजत सेत नदी तह धार बहाई ॥
भूखन सेतह गोपन के अरु मोतन हार भलि छबि पाई ॥
तउन समै सुखदाइक थी रित अउसर याहि भई दुखदाई ॥

K. A., (875)

स्वैया मघ्र समै सब सयाम के संग हुइ खेलत थी मन आनंद पाई ॥
सीत लगै तब दूर करै हम सयाम के अंग सो अंग मिलाई ॥
फूल चंबेली के फूल रहे जिह नीर घटयो जमुना जीय आई ॥
तउन समै सुखदाइक थी रित अउसर याहि भई दुखदाई ॥

K. A., (876)

बीच सरद रत के सजनी हम खेलत सियाम सो प्रीत लगाई ॥
आनंद कै अति ही मन मै तज कै सभ ही जीय की दुचिताई ॥
नारि सभै ब्रिज कीन बिखै मन की तजि कै सभ संक कन्हाई ॥
ता संग सो सुखदाइक थी रित सयाम बिना अब भी दुखदाई ॥

K. A., (877)

स्वैया माघ बिखै मिलकै हरि सो हमसो रस रास की खेल मचाई ॥
कान्ह बजावत थी मुरली तिह अउसर को बरनयो नही जाई ॥
फूल रहे तिह फूल भले पिखिये जिह रोभ रहे सुरराई ॥
तउन समै सुखदाइक थी रित सयाम बिना अब भी दुखदाई ॥

K. A., (878)

स्वैया सयाम चितार सभै तह ग्वारन सयाम कहै जु हुती बड़ भागी ॥
तयाग दई सुध अउर सभै हरि-बातन के रस भीतर पागी ॥
एक गिरी-धर ह्वै बिसुधी इक पै करना ही बिखै अनुरागी ॥
कै सुध सयाम के खेलन की मिलकै सभ ग्वारनि रोवन लागी ॥

K. A., (879)

बारहमाह-२

स्वैया फूल रहे सिगरे ब्रिज के तर फूल लता तिन सो लपटाई ॥
फूलि रहे सर सारस सुंदर सोभ समह बढी अधिकाई ॥

चेत चड़यो सुक सुंदर कोकिलका जुत कंत बिना न सुहाई ॥
दासी के संगि रहयो गहि हो टसिकयो न होयो कसिकयो न कसाई ॥

K. A., (914)

स्वैया बास सुबास अकास मिली अर बासत भूमि महां छबि पाई ॥
सीतल मंद सुगंध समीर बहै मकरंद निसंक मिलाई ॥
पैर पराग रही है बैसाख सभै ब्रिज लोगनि की दुखदाई ॥
मालन लै बकरो रस को टसकयो न हीयो कसकयो न कसाई ॥

K. A., (915)

स्वैया नीर समीर हुतासन के सम अउर अकास धरा तपताई ॥
पंथ न पंथी चलै कोऊग्रो तरु ताक तरै तन ताप सिराई ॥
जेठ महाबलवंत भयो अति बिआकुल जीय महा रित पाई ॥
ऐसे सकयो धसकयो ससिकयो टसिकयो न हीयो कसकयो न कसाई ॥

K. A., (916)

स्वैया पउन प्रचंड बहै अति तापत चंचल चिति दसो दिस धाई ॥
बैस अवास रहै नर नार बिहंगम वार सु छाहि तकाई ॥
देख असाड़ नई रित दादर मोरन हूँ घनघोर लगाई ॥
गाढ परी बिरही जन को टसकयो न हीयो कसकयो न कसाई ॥

K. A., (917)

स्वैया ताल भरे जल पूरनि सौ अरु सिंध मिली सरता सभ जाई ॥
तैसे घटान छटान मिली अति ही पपीहा पीय टेर लगाई ॥
सावन माहि लगयो बरसावन भावन नाहि हहा घर माई ॥
लाग रहयो पुर भावन सो टसकयो न हीयो कसकयो न कसाई ॥

K.A., (918)

स्वैया भादव माहि चड़यो बिन नाहि दसो दिस माहि घटा घहराई ॥
दयोस निसा नहि जान परै तम बिज्जु छटा रवि की छबि पाई ॥
मूसलधार छुटै नभि ते अवनी सगरी जलि पूरनि छाई ॥
ऐसे समे तजि गयो हम को ट^सकयो न हीयो कसकयो न कसाई ॥

K. A., (919)

स्वैया मास कुग्रार चढयो बलुधार पुकार रही न मिले सुखदाई ॥
सेत घटा अरु रात छटा सर तुंग अटा सिम कै दरसाई ॥
नीर बिहीन फिरै नभि छीन सु देख अधीन भयो हीयराई ॥
प्रेम छकी तिन सो बिथकयो टसकयो न हीयो कसकयो न कसाई ॥

K. A., (920)

स्वैया कातकि मै गुनि दीप प्रकासत तेसे अकास में उज्जलताई ॥
जूप जहां तहां फैल रहयो सिगरे नर नारन खेल मचाई ॥
चित्र भए घर आंडन देख गचे तह के अरु चित्र भ्रमाई ॥
आयो नही मन भायो तही टसकयो न हीयो कसकयो न कसाई ॥
K. A., (921)

स्वैया बारज फूल रहे सद पुंज सुगंध सने सरितान घटाई ॥
कूंजत कंत बिना कुल-हंस कलेस बढै सुनि कै तिह माई ॥
बासुर रैन न चैन कहूं छिण मंघर मास अयो न कन्हाई ॥
जात नही तिन सौ मसकयो टसकयो न हीयो कसकयो न कसाई ॥
K. A., (922)

स्वैया भूम अकास अवास सुबासु उदास बढो अति सीतलताई ॥
कूल दुकूल ते सूल उठै सभ तेल तमोल लगै दुखदाई ॥
पोख संतोख न होत कछू तन सोखत जिउ कुमदी मुरभाई ॥
लोभ रह्यो उन प्रेम गहयो टसकयो न हीयो कसकयो न कसाई ॥
K. A., (923)

स्वैया माहि मै नाहि नही घरि माहिसु दाह करै रवि जोति दिखाई ॥
जानी न जात बिलातत दयोसन रैन की बिरध भई अधिकाई ॥
कोकिल देख कपोत मिली मुख कुंजत ए सुनि कै डर पाई ॥
प्रीत की रीत करी उन सो टसकयो न हीयो कसकयो न कसाई ॥
K. A., (924)

स्वैया फागुन फाग बढया अनुराग सुहागन भाग सुहाग सुहाई ॥
केसर चीर बनाइ सरोर गुलाब अबीर गुलाल उडाई ॥
सो छबि मैन लखों जन द्वादस मास की सोभत आग जगाई ॥
आस को तयाग निरास भई टसकयो न हीयो कसकयो न कसाई ॥
K. A., (925)

MAAN LILA

मान-लीला

अथ राधिका को मान कथनं

स्वैया इह भांत चली कहि कै सु त्रीया कबि सयाम कहै सोऊ कुंज गली है ॥
चंदमुखी तन कंचन से सभ ग्वारन ते जोऊ खूब भली है ॥

मान कीयो निखरी तिन ते म्रिगनी सी मनो सु बिना ही अली है ॥
 यों उपजी उपमा मन मै पति सो रति मानहु रूठ चली है ॥ ✓
 (लुप्तोपमा, उपमा, व्यतिरेक, उत्प्रेक्षा) K. A., (677)

स्वैया इत ते हरि खेलत रास बिखैं ब्रिखभानसुता करि प्रीत निहारी ॥
 पेख रहयो न पिखी तिन मै कबि सयाम कहै जु हुती सोऊ पिआरी ॥
 चंदप्रभा सम जा मुख है तन कंचन सो अति सुंदर नारी ॥
 कै ग्रिह मान कै नीद गई कि कोऊ उन मान की बात बिचारी ॥
 K. A., (678)

कान्ह बाच

स्वैया बिज्ज छटा जिह नाम सखी को है सोऊ सखी जदुराइ बुलाई ॥
 अंग प्रभा जिह कंचन सी जिह ते मुख चंदछटा छबि पाई ॥
 ता संग ऐसे कहयो हरि जू सुन तूं ब्रिखभानसुता पहि जाई ॥
 पाइन पै बिनती अन कै अत हेत के भाव सो लिआउ मनाई ॥
 (प्रतीप अलंकार) K. A., (679)

स्वैया जदुराई की सो सुन कै बतीया ब्रिखभानसुता जोऊ बाल भली है ॥
 रूप मनो सम सुंदर मैन के मानहु सुंदर कंजकली है ॥
 ताके मनाइबे काज चली हरि को फुन आइस पाइ अली है ॥
 यों उपजी जीय मै उपमा करते चकई मनो छूट चली है ॥ ✓
 K. A., (680)

सखी बाच

स्वैया बिज्जछटा जिह नाम सखी को सोऊ ब्रिखभानसुता पहि आई ॥
 आइकै सुंदर ऐसे कहयो सुन तूं री त्रीया ब्रिजनाथ बुलाई ॥
 को ब्रिजनाथ कहयो ब्रिजनार सु को कन्हईया कहयो कउन कन्हई ॥
 खेलहु ताही त्रीयासंग लालरी को जिह के संग प्रीत लगाई ॥
 (प्रश्नोत्तर, वक्रोक्ति) K. A., (681)

स्वैया सजनी नंदलाल बुलावत है अपने मन मै हठ रंच न कीजै ॥ ✓
 आई हो हउ चलि कै तुम पै तिह ते सु कहयो अब मान ही लीजै ॥
 बेग चलो जदुराइ के पास कछू तुमरो इह ते नही छीजै ॥
 ताही ते बात कहो तुम सो सुख आपन लै सुख अउरन दीजै ॥
 (अनुनय, विनय) K. A., (682)

स्वैया ताते करो नही मान सखी उठ बेग चलो सिख मान हमारी ॥
 मुरली जह कान्ह बजावत है बहसै तह ग्वारन सुंदर गारी ॥

ताही ते तो सो कहो चलीयै कछु संक करो न मनै ब्रिज नारी ॥

पाइन तोरे परी तजि संक निसंक चलो हरि पास हहा री ॥

(उपदेश, अनुनय) K. A., (683)

स्वैया

संक कछू न करो मन मै तजि संक निसंक चलो सुनि भामनि ॥

तेरे मै प्रीत महा हरि की तिह ते हउ कहो तुहि संग गुमाननि ॥

नैन बने तुमरे सरसे सु धरे मनो तीछन मै न की साननि ॥

तोही सो प्रेम महा हरि को इह बात ही ते कछु हउहं अजाननि ॥

(स्तुति, नई सूक्त) K. A., (684)

स्वैया

मुरली जदुबीर बजावत है कबि सयाम कहै अति सुंदर ठउरें ॥

ताही ते तोरे हउ पास पठी सुकहयो तिह लिआव सु जाइ कै दउरें ॥

नाचत है जह चंद्रभगा अरु गाइ कै ग्वारनि लेत हैं भउरें ॥

ताही ते बेग चलो सजनी तुमरे बिन ही रस लूटत अउरें ॥

(उत्तेजना, ईर्ष्या) K. A., (685)

स्वैया

ताही ते बाल बलाइ लिउ तेरी मै बेग चलो नंदलाल बुलावै ॥

सयाम बजावत है मुरली जह ग्वारनीया मिलि मंगल गावै ॥

सोरठ सुद्ध मल्हार बिलावल सयाम कहै नंदलाल रिभावै ॥

अउर की बात कहा कहीये सुर तयाग सभै सुरमंडल आवै ॥

(भावोद्दीपन) K. A., (686)

राधे बाच प्रतिउत्तर

स्वैया

मै न चलो सजनी हरि पै जु चलो तब मोहि ब्रिजनाथ दुहाई ॥

मो संग प्रीत तजी जदनंदन चंद्रभगा संग प्रीत लगाई ॥

सयाम की प्रीत महा तुम सों तज मान हहा री चलो दुचिताई ॥

तोरे बिना नहो खेलत है कहयो खेलहु जाहू सो प्रीत लगाई ॥

(मान, ईर्ष्या, सखी) K. A., (687)

द्विती बाच

स्वैया

पाइ परो तुमरे सजनी अत ही मन भीतर मानन कइईयै ॥

सयाम बुलावत है सु जहा उठ कै तिह ठउर बिखै चलि जइईयै ॥

नाचत है जिम ग्वारनीयां नचीयै तिम अउ तिह भांत ही गइईयै ॥

अउर अनेकिक बात करो परु राधे बलाइ लिउ सउउह न खइईयै ॥

(अनुनय) K. A., (688)

राधे बाच

स्वैया

जैहउ न हउ सुन री सजनी तुहि सी हरि ग्वारनि कोट पठावै ॥

बंसी बजावै तहा तु कहा अरु आप कहा भयो मंगल गावै ॥

मै न चलो तिह ठउर बिखै ब्रह्मा हम को कहयो आन सुनावै ॥
अउर सखी की कहा गनती नही जाउ री जउ हरि आपन आवै ॥

(मानातिशय) K. A., (689)

दूती बाच राधे सो

स्वैया काहे को मान करै सुन ग्वारनि सयाम कहै उठ कै कर सोऊ ॥
जा के कीए हरि होइ खुसी सुनीयै बलि काज करो अब जोऊ ॥
तउ तुहि बोलि पठावत है जब प्रीत लगी तुम सो तब ओऊ ॥
नातर रास बिखै सुन री तुहि सी नहि ग्वारनि सुंदर कोऊ ॥

(धमकी और अवज्ञा) K. A., (690)

स्वैया संग तेरे ही प्रीत घनी हरि की सभ जानत है कछु नाहि नई ॥
जिह की मुखउप्पम चंदप्रभा जिह की तन भा मनो रूपमई ॥
तिह संग कों तयाग सुनो सजनी ग्रिह की उठकै तुहि बाट लई ॥
ब्रिजनाथ के संग सखी बहुतेरी री तो सी ग्वार भई न भई ॥

(धमकी और अवज्ञा) K. A., (691)

कबियो बाच

स्वैया सुन कै इह ग्वारन की बतीया ब्रिखभानसुता मन कोप भई है ॥
कान्ह बिना पठए री त्रीया हमरे उनके उठ बीच पई है ॥
आई मनावन है हम को सु कही बतीया जु नही रुचई है ॥
कोप कै उत्तर देत भई चल री चल तूं किन बीच दई है ॥

K. A., (692)

दूती बाच कान्ह सो

स्वैया कोप कै उत्तर देत भई इन आइ कहयो फिरि संग सुजानै ॥
बैठ रही हठ मान त्रीया हउ मनाइ रही जड़ किउ हू न मानै ॥
साम दीए न मनै नही दंड मनै नही भेद दीए अरु दानै ॥
ऐसी गुवार सो हेत कहा तुमरी जोऊ प्रीत को रंग न जानै ॥

(उत्तेजना) K. A., (693)

मैनप्रभा बाच कान्ह जू सो

स्वैया मैन प्रभा हरि पास हुती सुन कै बतीया तब बोल उठी है ॥
लिआइ हो हउ इह भांत कहयो तुम ते हरि जू जोऊ ग्वार रुठी है ॥

कान्ह के पाइन पै तब ही सु लियावन ताही के काज उठी है ॥
सुंदरता मुख ऊपर ते मनो कज-प्रभा सभ वार सुटी है ॥

K. A., (694)

स्वैया हरि पाइन पै इह भांत कहयो हरि जू उह के ढिग हउ चलि जैहो ॥
जाही उपाव ते आइ है सुंदर ताही उपाइ मनाइ लियै हो ॥
पाइन पै बिनतीअन कै रिभवाइ कै सुंदर ग्वार मनै हो ॥
आज ही तो ढिग आन मिलै हो जू लयाए बिना तुमरी न कहै हो ॥

(शपथ) K. A., (695)

स्वैया हरि पाइन पै तिह ठउर चली कबि सयाम कहै फुन मैनप्रभा ॥
जिह के नही तुल्लि मदोदर है जिह तुल्लि त्रिया नहि इंद्रसभा ॥
जिह को मुख सुंदर राजत है इह भांत लसै त्रिया वाकी अभा ॥
मनो चंद कुरंगन केहर कीर प्रभा को सभो धन याहि लभा ॥

(प्रतीप, तुल्ययोगिता) K. A., (696)

प्रतिउत्तर बाच

स्वैया चलि चंदमुखी हरि के ढिग ते ब्रिखभानसुता पहि पै चलि आई ॥
आइ के ऐसे कहयो तिह सो बल बेग चलो नंदलाल बुलाई ॥
मै न चली हरि पास हहा च्लु ऐसे कहयो न करो दुचिताइ ॥
काहे को बैठ रही इह ठउर मै मोहन को मनो चित्तु चुराई ॥

K. A., (697)

स्वैया जिह घोर घटा घन आए घने चहु औरन मै जह मोर पुकारै ॥
नाचत है जह ग्वारनीया तिह पेखि घने बिरही तन वारै ॥
तउन समै जदुराइ सुनो मुरली को बजाइ कै तोहि चितारै ॥
ताही ते बेग चलो सजनी तिह कउतक कों हम जाइ निहारै ॥

(उत्तेजना, स्तुति) K. A., (698)

स्वैया ताते न मान करो सजनी हरि पास चलो नहि संक बिचारो ॥
बात धरो रस हूं की मनै अपने मन मै न कछू हठ धारो ॥
कउतक कान्ह को देखन कों तिह को जस पै कबि सयाम उचारो ॥
काहे कउ बैठ रही हठ कै कहयो देखन कउ उमगयो मन सारो ॥

(बोध) K. A., (699)

राधे बाच

स्वैया हरि पास न मै चलहों सजनी पिखबे कहु कउतक जोय न मेरो ॥
सयाम रचे संग अउर त्रिया तज कै हम सो फुन नेह घनेरो ॥

चंद्रभगा हूं के संग कहयो नहि ना री कहा मुहि नैनन हेरो ॥
ताते न पास चलो हरि हउ उठि जाहि जोऊ उमगयो मन तेरो ॥

(कान्ह के प्रति अवज्ञा, अदले का बदला) K. A., (700)

दूती बाच

सवैया मै कहा देखन जाउ त्रिया तुहि लयावन को जदुराइ पठाई ॥
ताही ते हउ सभ ग्वारनि ते उठकै तब हो तुमरे पहि आई ॥
तूं अभिमान कै बैठ रही नही मानत है कछु सीख पराई ॥
बेग चलो तुहि संग कहो तुमरो मगु हेरत ठाढ कन्हाई ॥

(सीख, अभिमान) K. A., (701)

राधे बाच

स्वैया हरि पास न मै चलहों री सखी तु कहा भयो जो तुहि बात बनाई ॥
सयाम न मोरे तूं पास पठी इह बातन ते कपटी लखि पाई ॥
भी कपटी तु कहा भयो ग्वारनि तूं न लखै कछु पीर पराई ॥
यों कहिकै सिर नयाइ रही कहि ऐसेो न मान पिखयो कहुं माई ॥

(निरादर, स्त्रीस्वभाव के अनुरूप पर समानुभूति) K. A., (702)

दूती बाच

स्वैया फिरि ऐसे कहयो चलीयै री हहा बल मै हरि के पहियों कहि आई ॥
होहु न आतर स्त्रीब्रिजनाथ हउ लयावत हों उह जाइ मनाई ॥
इत तूं करि मान रही सजनी हरि पै तु चलो तजि कै दुचिताई ॥
तो बिन मो पै न जात गयो कहयो जानत है कछु बात पराई ॥

(आत्मसमर्पण) K. A., (703)

राधे बाच

स्वैया उठ आई हुती तु कहा भयो ग्वारन आई न पूछ कहयो कछु सोरी ॥
जाहि कहयो फिरि कै हरि पै इह ते कछु लाज न लागत तोरी ॥
मो बतीया जदुराइ जू पै कबि सयाम कहै कहीयो सु अहोरी ॥
चंद्रभगा संग प्रीत करो तुम सौ नही प्रीत कहयो प्रभ मोरी ॥

(सौतिया डाह) K. A., (704)

सुन कै इह राधका की बतीया तब सो उठ ग्वारन पाइन लागी ॥
प्रीत कहयो हरि की तुम सौ हरि चंद्रभगा हू सों प्रीत तियागी ॥
उनकी कबि सयाम सबुद्ध कहै तुहि देखन के रस में अनुरागी ॥
ताही ते बाल बलाइ लिउ तेरी मै बेग चलो हरि पै बडभागी ॥

(अनुनय, कोपशान्ति का प्रयत्न, प्रशंसा) K. A., (705)

स्वैया ब्रिजनाथ बुलावत है चलीयै कछु जानत है रसबात इयानी ॥
तोही कौ सयाम निहारत है तुमरे बिन री नहि पीवत पानी ॥
तू इह भाँत कहै मुख ते नही जाउगी हउ हरि पै इह बानी ॥
ताही ते जानत हो सजनी अब जोबन पाइ भई है दिवानी ॥

(निन्दा) K. A., (706)

मान करयो मन बीच त्रीया तज बैठ रही हित सयाम जू केरो ॥
बैठ रही बक ध्यान धरे सभ जानत प्रीत को भावन नेरो ॥
तो संग तउ मै कहयो सजनी कहबे कहु जो उमगयो मन मेरो ॥
आवत है इम मो मन मै दिन चार को पाहुनो जोबन तेरो ॥

(छेकोक्ति) K. A., (707)

ता के न पास चलै उठ कै कबि सयाम जोऊ सभ लोगन भोगी ॥
ताते रही हठ बैठ त्रीया उन को कछु जैगो न आपन खोगी ॥
जोबन को जु गुमान करै तिह जोबन की सु दसा इह होगी ॥
तो तजि कै सोऊ यों रमिहै जिम कंध पै डार बघंबर जोगी ॥

(अर्थान्तरन्यास) K. A., (708)

नैन कुरंगन से तुमरे सम केहरि की कटि री सुन त्वु है ॥
आनन सुंदर है ससि सो जिह की फुन कंज बराबर क्वु है ॥
बैठ रही हठ बांध घनो तिह ते कछु आपन ही सुन ख्वु है ॥
ए तन सु तुहि बैर करयो हरि सिउ हठि ए तुमरो कहु ह्वु है ॥

(नखशिख, उपमामाला, प्रशंसा) K. A., (709)

स्वैया सुन कै इह ग्वारन की बतीया ब्रिखभान सुता अति रोस भरी ॥
नैन नचाइ चड़ाइ कै भउहन पै मन मै संग क्रोध जरी ॥
जोऊ आई मनावन ग्वारनि थी तिह सो बतीया इम पै उचरी ॥
सखी काहे कौ हउ हरि पास चलौ हरि की कछु मोह परवाह परी ॥

(उपेक्षा) K. A., (710)

यों इह ऊतर देत भई तब या बिधि सो उन बात करी है ॥
राधे बलाइ लिउ रोस करो नहि किउ कहि कोप के संग भरी है ॥
तू इत मान रही करिकै उत हेरत पै रिपु चंद हरी है ॥
तू न करै परवाह हरी हरि कौ तुमरी परवाह परी है ॥

(बिबोध संचारी) K. A., (711)

स्वैया यों कहि बात कही फिरि यौ उठ बेग चलो चलि होहु संजोगी ॥
ताही के नैन लगे इह ठउर जोऊ सभ लोगन को रसभोगी ॥

ता के न पास चलै सजनी उनको कछु जैहै न आपन खोगी ॥

त्वै मुख री बल देखन कों जदुराइ के नैन भए दोऊ बिओगी ॥

(७०८ की पुनरुक्ति, उद्दीपन) K. A., (712)

स्वैया पेखत है नही अउर त्रीया तुमरो ई सुनो बलि पंथि निहारै ॥

तेरे ही ध्यान बिखै अटके तुमरी ही किधौ बलि बात उचारै ॥

भूम गिरै कबहू धरनी कर त्वै मधि आपन आप संभारै ॥

तउन समै सखी तोहि चितारि कै सयाम जू मैन को मान निवारै ॥

(संचारी-मद) K. A., (713)

स्वैया ताते न मान करो सजनी उठि बेग चलो कछु संक न आनो ॥

सयाम की बात सुनो हम ते तुमरे चित मै अपनो चित मानो ॥

तेरे ही ध्यान फसे हरिजू करिकै मन सोक असोक बहानो ॥

मूड़ रही अबला करि मान कछु हरि को नही हेत पछानो ॥

(डॉट) K. A., (714)

स्वैया ग्वारिन की सुन कै बतीया तब राधका उत्तर देत भई ॥

किह हेत कहयो तजि कै हरि पासि मनावन मोहू के काज धई ॥

नहि हउ चलि हौ हरि पास कहयो तुमरी धउ कहा गति ह्वै है दई ॥

सखी अउरन नाम सु मूड़ धरै न लखै इह हउ हूं कि मूड़ मई ॥

K. A., (715)

स्वैया सुन कै ब्रिखभान सुता को कहयो इह भांत सो ग्वारन उत्तर दीनो ॥

री सुन ग्वारनि मो बतीया तिन हूं सुन सोन सुनैबे कउ कीनो ॥

मोहि कहै मुख ते कि तूं मूड़ मै मूड़ तुही मन मै करि चीनो ॥

मै जदुराइ की भेजी अई सुनि तै जदुराइ हूं सो हठ कीनो ॥

K. A., (716)

स्वैया यों कहिकै इह भांत कहयो चलीयै उठकै बलि संक न आनो ॥

तोही सों हेतु घनो हरि को तिह ते तुम हूं कहयो साच ही जानो ॥

पाइन तोरे परो ललना हठ दूर करो कबहू फुन मानो ॥

ताते निसंक चलो तजि संक किधौ हरि की वह प्रीति पछानो ॥

(अनुनय की चरम सीमा) K. A., (717)

स्वैया कुंजन मै सखी रास समै हरि केल करे तुम सो बन मै ॥

जितनो उनको हित है तुहि मो तिह ते नही आधिक है उन मै ॥

मुरझाइ गए बिन त्वै हरि जू नहि खेलत है फुन ग्वारनि मै ॥

तिह ते फुन बेग निसंक चलो करकै सुध पै बन की मन मै ॥

(मद संचारी) K. A., (718)

स्वैया सयाम बुलावत है चलीयै बल पै मन मै न कछू हठु कीजै ॥
बैठ रही करि मान घनो कछू अउरन हू को कहयो सुनि लीजै ॥
ताते हउ बात करो तुम सो इह ते न कछू तुमरो कहयो छीजै ॥
नैकु निहार कहयो हम ओर सभै तजि मान अबै हसि दीजै ॥

K. A., (719)

राधे बाच दूती सो

स्वैया मै न हसों हरि पास चलो नही जउ तुह सी सखी कोटक आवै ॥
आइ उपाव अनेक करै अरु पाइन ऊपर सीस निवावै ॥
मै कबहूँ नही जाउ तहां तुह ब्रूसी कहि कोटक बात बनावै ॥
अउर की कउन गनै गनती बल आपन कान्ह जू सीस भुकावै ॥

K. A., (720)

प्रतिउत्तर बाच

स्वैया जो इन ऐसी कही बतीया तब ही उह ग्वारनि यौ कहयो होरी ॥
जउ हम बात कही चलीयै तु कहै हम सयाम सो प्रीत ही छोरी ॥
सयाम सो माई कहा कहीयै इह साथ करै हित वा बरजोरी ॥
भेजत है हमको इह पै इह सी तिह के पहि ग्वारन थोरी ॥

(धमकी) K. A., (721)

स्वैया भेजत है इह पै हमकों इह ग्वारन रूप को मान करै ॥
इह जानत वै घट है हम ते तिह ते हठ बांध रही न टरै ॥
कबि सयाम पिखो इह ग्वारनि की मति सयाम के कोप ते पै न डरै ॥
तिह सो बलि जाऊ कहा कहीयै तिह लयावहु यों मुख ते उचरै ॥

K. A., (722)

स्वैया सयाम करै सखी अउर सु प्रीत तबै इह ग्वारनि भूल पछानै ॥
वाके कीए बिन री सजनी सु रही कहि कै सु कहयो नही मानै ॥
या कौ बिसार डरै मन ते तब ही इह मानहि को फल जानै ॥
अंत खिसाइ घनी अकुलाइ कहयो तब ही इह मानै तु मानै ॥

(इंघ्योदीपन) K. A., (723)

स्वैया यों सुनि कै त्रिखभान-सुता तिह ग्वारनि कौ इम उत्तर दीनो ॥
प्रीत करी हरि चंद्रभगा संग तउ हम-हूं असमान सु कीनो ॥
तउ सजनी कहयो रूठ रही अत क्रोध बढयो हमरे जब जीनो ॥
तोरे कहे बिन री हरि आगे हूं मोहू सो नेहु बिदा करि दीनो ॥

(रहस्योद्घाटन) K. A., (724)

स्वैया यों कहि ग्वारनि सों बतिया कबि सयाम कहै फिर ऐसे कहयो है ॥
जाहि री काहे को बैठी है ग्वारनि तेरो कहयो अति ही मै सहयो है ॥
बात कही अति ही रस की तुहि ताको न सो सखी चित्त चहयो है ॥
ताही ते हउ न चलो सजनी हम सौ हरि सौ रस कउन रहयो है ॥
K. A., (725)

स्वैया यों सुन उत्तर देत भई कबि सयाम कहै हरि के हित केरो ॥
कान्ह के भेजे ते या पहि आइ कै कै कै मनावन को अति भेरो ॥
सयाम चकोरन नैत्रन जो सुन री इह भांत कहै मन मेरो ॥
ताही निहार निहार सुनो ससि सो मुख देखत है ह्वै है री तेरो ॥
(अतिशयोक्ति) K. A., (726)

राधे बाच

स्वैया देखत है तु कहा भयो ग्वारनि मै न कहयो तिह के पहि जैहो ॥
काहे के काज उराहन री सहिहौ अपनो पति देख अघैहो ॥
सयाम रचै संग अउर त्रीया तिह के पहि जाइ कहा जस पैहो ॥
ताते पधारहु री सजनी हरि कौ नहि जीवत रूप दिखैहो ॥
K. A., (727)

अथ मैन प्रभा क्रिसन जी पास फिर आई

दूतो बाच कान्ह जू सो

स्वैया यौ जब ताहि सुनी बतिया उठ कै सोऊ नंदलला पहि आई ॥
आइकै ऐसे कहयो हरि पै हरि जू नहि मानत मूड़ मनाई ॥
कै तज वाहि रचो इनसो नही आपन जाइकै लिआउ मनाई ॥
यौ सुन बात चलयो तिह को कबि सयाम कहै हरि आप ही धाई ॥
K. A., (728)

स्वैया अउरन ग्वारनि कोऊ पठी चलि कै हरि जू तब आप ही आयो ॥
ताही को रूपु निहारत ही ब्रिखभान सुता मन मै सुख पायो ॥
पाइ घनो सुखु पै मन मै अति ऊपर मान सो बोल सुनायो ॥
चन्द्रभगा हू सो केल करो इह ठउर कहा तजि लाजहि आयो ॥
(चपलातिशयोक्ति, गूढोक्ति, अवहित्या) K. A., (729)

राधे बाच कान्ह जू सो

स्वैया रासहि किउ तजि चंद्रभगा चलि कै हमरे पहि किउ कहयो आयो ॥
किउ इह ग्वारनि की सिख मान कै आपन ही उठ कै सखी धायो ॥

जानत थी कि बडो ठगु है इन बातन ते अब ही लख पायो ॥
किउ हमरे पहि आइ कहयो हम तो तुम को नही बोल पठायो ॥

K. A., (730)

कान्ह जू बाच राधे सो

स्वैया यों सुन उत्तर देत भयो नहि री तुहि ग्वारनि बोल पठायो ॥
नैनन के करि भाव घने सर सो हमरो मनुआ मिग घायो ॥
ता बिरहागनि सो सुनीयै बल अंग जरयो सो गयो न बचायो ॥
तेरो बुलायो न आयो हो री तिह ठउर जरे कहु सेकिनि आयो ॥

(शिकार का अनुभव, मनोविज्ञान, चिकित्सा) K. A., (731)

राधे बाच कान्ह सौ

स्वैया संग फिरी तुमरे हरि खेलत सयाम कहै कबि आनंद भीनी ॥
लोगन को उपहास सहयो तुहि मूरत चीन कै और न चीनी ॥
हेत करयो अत ही तुम सों तुम हू तजि हेत दसा इह कीनी ॥
प्रीत करी संग अउर त्रीया कहि स्वास लयो अखीयां भर लीनी ॥

(उपालम्भ) K. A., (732)

कान्ह जू बाच

स्वैया मेरो घनो हितु है तुम सों सखी अउर किसी नाहि ग्वारनि माही ॥
तेरे खरे तुहि देखत हों बिन त्वु तुह मूरत की परछाही ॥
यों कहि कान्ह गही बहीयां चलीयै हम सो बन मै सुख पाही ॥
ह हा चलु मेरी सौ मेरी सौ मेरो सौ तेरो सौ तेरो सौ नाही जू नाही ॥

(वीप्सा) K. A., (733)

स्वैया यौ कहि कान्ह गही बहीया तिहू लोगन को भुगीया रस जो है ॥
केहरि सी जिह की कटि है जिह आनन पै ससि कोटक को है ॥
ऐसे कहयो चलीयै हमरे संग जो सभ ग्वारन को मन मोहै ॥
यों कहि काहि करो बिनती सुनकै तुहि लाल हीऐ मधि जो है ॥

K. A., (734)

स्वैया काहे उराहन देत सखी कहयो प्रीत घनी हमरी संग तेरे ॥
नाहक तूं भरमी मन मै कछु बात न चंद्रभगा मन मेरे ॥
ताते उठो तजि मान सभै चल खेलहि पै जमुना तट केरे ॥
मानत है नहि बात हठी बिरहातुर ह्वै बिरही जन टेरे ॥

K. A., (735)

स्वैया तयाग कहयो अब मान सखी हम हूं तुम हूं बन बीच पधारें ॥
 नाहक ही तूं रिसी मन मैं नहीं आन त्रिया मन बात हमारें ॥
 ताते असोक के साथ सुनो बल तोर नदी सब सो कहि डारें ॥
 या ते न अउर भली कछू है मिलि कै हम मैन को मान निवारें ॥
 K. A., (736)

स्वैया कान्ह रसातुर ह्वै अति ही ब्रिखभान सुता ढिग बात उचारी ॥
 ताहि मनी हरि बात सोऊ तिन मान की बात बिदा करि डारी ॥
 हाथहि सो बहीआ गहि सयाम सु ऐसे कहयो अब खेलसि यारी ॥
 कान्ह कहयो तब राधका सो हमरे संग केल करो मोरी पिआरी ॥
 K. A., (737)

राधे बाच कान्ह सो

स्वैया यों सुनि कै ब्रिखभान सुता नंदलाल लला कहु उत्तर दीनो ॥
 ताही सो बात करो हरिजू जिह के संग नेहु घनो तुम कीनो ॥
 काहे कोउ मोरी गही बहीआ सु दुखावत काहे कउ हो मुहि जीनो ॥
 यौ कहि बात भरी अखीआं करिके दुख स्वास उसास सु लीनो ॥
 K. A., (738)

स्वैया केल करो उन गुवारनि सो जिन संग रचयो मन है सु तुमारो ॥
 स्वासन लै अखीआं भर कै ब्रिखभान सुता इह भांत उचारो ॥
 संग चलो नहि हउ तुमरे कर आयुध लै कहिओ किउ नही मारो ॥
 साच कहो तुम सों बतीयां तजि कै हम कों जदुबीर पधारो ॥
 K. A., (739)

कान्ह जू बाच राधे सो

स्वैया संग चलो हमरे उठकै सखी मान कछू मन मैं नहीं आनो ॥
 आइ हो हउ तजि संक निसंक कछू तिह ते रस रीत पछानो ॥
 मित्र के बेचे किधौ बिकीयै इह सउन सुनो सखी प्रीत कहानो ॥
 ताते हउ तेरी करो बिनती कहिबो मुहि मान सखी अब मानो ॥
 (विनयीस्वयं) K. A., (740)

राधे बाच

स्वैया यों सुन कै हरी की बतीयां हरि कों तिन या बिध उत्तर दीनो ॥
 प्रीत रही हम सो तुमरी कहां यौ कहिकै द्विग बार भरीनो ॥

प्रीत करी संग चन्द्रभगा अतिकोपु बढयो तिह ते मुहि जीतो ॥
यौ कहि कै भरि स्वास लयो कबि सयाम कहै अत ही कपटीनो ॥

(सात्विक अनुभूति) K. A., (741)

स्वैया क्रोध भरी फिरि बोल उठी ब्रिखभानसुता मुख सुंदर सिउ ॥
तुम सों हम सों रस कउ न रहयो कबि सयाम कहै बिध के पहि जिउ ॥
हरि यौ कही मोहित है तुहि सो उन कोप कहयो हम सो कहु किउ ॥
तुमरे संग केल करे बन मै सुनीयै बतीया हम सी बल इउ ॥

(उपेक्षा) K. A., (742)

कान्ह जू बाच राधे सो

स्वैया मोहयो हउ तेरो सखी चलिबो पिख मोहयो सो हउ द्विग पेखत तेरे ॥
मोहि रहयो अलकै तुमरी पिखि जात गयो तजिया नही डेरे ॥
मोहि रहयो तुहि अंग निहारत प्रीति बढी तिह ते मन मेरे ॥
मोहि रहयो मुख तेरो निहारत जिउ गन चंद चकोरन हेरे ॥

(समक) K. A., (743)

स्वैया ताते न मान करो सजनी मुहि संग चलो उठ के अब ही ॥
हमरी तुम सो सखी प्रीत घनी कुपि बात कहो तजि कै सब ही ॥
तिह ते इह छुद्रन बात की रीत कहयो न अरी तुमकों फबही ॥
तिह ते सुन मो बिनती चलीयै इह काज कीए न कछू लभही ॥

(समझाना, बिनती) K. A., (744)

स्वैया अत ही जब कान्ह करी बिनती तब ही मन रंच त्रीया सोऊ मानी ॥
दूर करी मन की गनती जब ही हरि की तिन प्रीत पछानी ॥
तउ इम ऊत्तर देत भई जोऊ सुंदरता महि त्रीयन रानी ॥
तयाग दई दुचितई मन की हरि सो रस बातन सो निज कानी ॥

(फलागम) K. A., (745)

स्वैया मोहि कहो चलीयै हमरे संग जानत हो रस साथ छरोगे ॥
रास बिखै हम को संग लै सखी जानत ग्वारनि संग अरोगे ॥
हउ नहो हारि हउ पै तुम ते तुम ही हम ते हरि हारि परोगे ॥
एक न जानत कुंज गली न लवाइ कहयो कछु काजु करोगे ॥

K. A., (746)

स्वैया ब्रिखभानसुता कबि सयाम कहै अति जो हरि के रस भीतर भीनी ॥
री ब्रिजनाथ कहयो हसि कै छबि दांतन की अति सुंदर चीनी ॥

ता छबि की अति ही उपमा मन मै जु भई कबि के सोऊ कीनी ॥
जिउ घन बीच लसै चपला तिहको ठग गे ठगनी ठग लीनी ॥

K.A., (747)

स्वैया ब्रिखभानसुता कबि सयाम कहै अति जो हरि के रस भीतर भीनी ॥
बीच हुलास बढयो मन के जब कान्ह की बात सभै मन लीनी ॥
कुंज गलीन मै खेलहिगे हरि के तिन संग कहयो सोऊ कीनी ॥
यों हसि बात निसंग कहयो मन की दुचितई सब ही तजि दीनी ॥

(छेकानुशास, अद्वैतभाव) K. A., (748)

स्वैया दोऊ जउ हसि बातन संग ढरे तु हुलास बिलास बढे सगरे ॥
हसि कंठ लगाइ लई ललना गहि गाड़े अनंग ते अंक भरे ॥
तरकी है तनी दरकी अगोआ गर माल ते टूट कै लाल परै ॥
पीय के मिलए त्रीय के हीय ते अंगरा बिरहागिन के निकरे ॥

(नई सूक्त) K. A., (749)

स्वैया हरि राधका संग चले बन लै कबि सयाम कहै मन आनंद पायो ॥
कुंज गलीन मै केल करे मन को सभ सोक हुतो बिसरायो ॥
ताही कथा कौ किधौ जग मै मन मै सुक आदिक गाइ सुनायो ॥
जोऊ सुनै सोऊ रीभ रहै जिह को सभही धर मै जस छायो ॥

K. A., (750)

कान्ह जू बाच राधे सो

स्वैया हरि जू इम राधका संग कही जमना मै तरो तुम को गहि है ॥
जल मै हम केल करैगे सुनो रस बात सभै सु तहां कहि है ॥
जिह ओर निहार बधु ब्रिज की ललचाइ मनै पिखिबो चहि है ॥
पहुचैगी नही तिह ग्वारनि ए हम हूं तुम रीभ तहा रहि है ॥

K. A., (751)

स्वैया ब्रिखभानसुता हरि के मुख ते जल पैठन की बतीया सुन पाई ॥
धाइ कै जाइ परी सर मै करि कै अत ही ब्रिजनाथ बडाई ॥
ताहि के पाछे ते स्याम परे कबि के मन मै उपमा इह आई ॥
मानहु सयाम जू बाज परयो पिखि कै ब्रिजनार को जिउ मुरगाई ॥ ✓

(हीनोत्प्रेक्षा) K. A., (752)

स्वैया ब्रिजनाथ तबै धसि कै जलि मै ब्रिजनार सोऊ तब जाइ गही ॥
हरि को तन भेट हुलास बढयो गिनती मन की जल भांत बही ॥

जोऊ आनंद बीच बढयो मन के कबि तउ मुख ते कथ भाखि कही ॥

पिखयो जिनहूं सोऊ रोझ रहयो पिखि कै जमुना जिह रोझ रही ॥

(रोमांच) K. A., (753)

स्वैया जल ते कढि कै फिर ग्वारन सो कबि सयाम कहै फिर रास मचायो ॥

गावत भी ब्रिखभानसुता अतही मन भीतर आनंद पायो ॥

ब्रिजनारिन सो मिलिकै ब्रिजनाथ जू सारंग मै इक तानु बसायो ॥

सो सुनकै म्रिग आवत धावत ग्वारनीया सुन कै सुखु पायो ॥

(शिकार का अनुभव) K. A., (754)

दोहरा सत्रह सै पैताल मै कीनी कथा सुधार ॥

चूक होइ जह तह सुकबि लीजहु सकल सुधार ॥

K. A., (755)

बिनत करो दोऊ जोरि करि सुनो जगत के राइ ॥

मो मसतक त्व चरनन सदा रहै दास के भाइ ॥

K. A., (756)

इतिसी दसमसिकंधेपुराने बचित्रनाटकग्रंथे क्रिसनावतारे रासमंडल बरननं धिआइ समापतमसतु
सुभमसतु ।

ACROSTICS

अन्त-ककहरा—१

अथ गोवरधन गिरि कर पर धारयो

स्वैया कउतक एक बिचार जदुपत सूरत एक धरी गिर बाकी ॥ क ॥

म्रिग बनाइ धरी नग कै कबि सयाम कहै जह गम्य न काकी ॥

भोजन खात प्रतच्छि किधो वह बात लखी न परी कछु वाकी ॥

कउतक एक लखै भगवान अउ जो पिखवै अटकै मत ताकी ॥

K. A., (347)

स्वैया तौ भगवान तबै हसि कै सम अंम्रित बात तिनै संग भाखी ॥ ख ॥

भोजन खात दयो हमरो गिर लोक सभै पिखवो तुम आखी ॥

होइ रहे बिसमै सब गोप सुनी हरि के मुख ते जब साखी ॥

गिआन जनावर की लई बाज ह्वै ग्वारन कान्ह दई जब चाखी ॥

K. A., (348)

(xx)

ACROSTICS

स्वैया अंजल जोर सभै ब्रिज के जन कोटि प्रनाम करै हरि आगे ॥ ग ॥
भूल गई सभ को मधवा सुध कान्ह ही के रस भीतर पागे ॥
सोवत थे जु परे बिख मै सभ धिआन लगे हरि के जन जागे ॥
अउर गई सुध भूल सभो इक कान्ह ही के रस मै अनुरागे ॥
K. A., (349)

स्वैया कान्ह कही सभ को हसि कै मिलि धाम चलो जोऊ है हरिता अघ ॥ घ ॥
नंद चलयो बलभद्र चलयो जसुधा ऊ चली नंद लाल बिना नघ ॥
पूज जबै इनहू न करी तब ही कुपिआो इन पै धरता प्रघ ॥
बेदन मद्ध कही इन भीम ते मारि डरयो छल सो पतवा मघ ॥
K. A., (350)

स्वैया भूसुत सो लरकै जिनहू नवसात छडाइ लई बरमंडा ॥ ङ ॥
आइ सत्तजुग के मुर के गढ़ तोर दए सभ जिउ कच बंडा ॥
है करता सभ ही जग को अरु देवनहार इहो जुग संडा ॥
लोकन के पति सो मत मद बिबाद करै मधवा मत लंडा ॥
K. A., (351)

स्वैया गोपन सौ खिभ कै मधवा तजि कै मन आनंद कोप रचे ॥ च ॥
संग मेघन जाइ कही बरखो ब्रिज पै रसबोर ही मद्धि गचे ॥
करीयो बरखा इतनी उन पै जिह ते फुनि गोप न एक बचे ॥
सभ भैनन भ्रातन तातन पऊवन तऊवन मारहु साथ चचे ॥
K. A., (352)

स्वैया आइस मान पुरंदर को अपने सभ मेघन काछ सु काछे ॥ छ ॥
धाइ चले ब्रिज के मरबे कहु घेरि दसो दिस ते घन आछे ॥
कोप भरे अर बार भरे बधबे कउ चले चरीआ जोऊ बाछे ॥
छिप्र चले करबे त्रिप कारज छोड चले बनता सुत पाछे ॥
K. A., (353)

स्वैया दैत संखासुर के मरबे कहु रूपु धरयो जल मै जिन मच्छा ॥
सिंध मथयो जब ही असुरासुर मेर तरै भयो कच्छप हच्छा ॥
सो अब कान्ह भयो इह ठउर चरावत है ब्रिज के सभ बच्छा ॥
खेल दिखावत है जग को इह है करता सभ जीवन रच्छा ॥
K. A., (354)

स्वैया आइस मान सभै मधवा हरि के पुर घेरि घने घन गाजै ॥ ज ॥
दामन जिउ गरजै जन राम के सामुह रावनदुंदभ बाजै ॥

सो धुन स्रउनन मै सुन गोप दसो दिस कौ डर कै उठ भाजै ॥
आइ परे हरि के सभ पाइन आपन जीवसहाइ के काजै ॥

K. A., (355)

स्वैया मेघन को डर कै हरि सामुह गोप पुकारत है दुखु मांभा ॥ ऋ ॥
रच्छ करो हमरी करुनानिध ब्रिसट भई दिन अउसत सांभा ॥
एक बची न गऊ पुर की मरगी दुधरी बछरे अरु बांभा ॥
अग्रज सयाम के रोवत इउ जिम हीर बिना पिखए पति रांभा ॥

K. A., (356)

कबितु-कालीनाथ केसीरिप कउलनैन कउलनाभ कमला के पत इह बिनती सुनी जीयै ॥ य ॥
कामरूप कंस के प्रहारी काजकारी प्रभ कामनी के काम के निवारी काम की जीयै ॥
कउलासनपत कुंभकान्ह के मरइईया कालनेम के बद्धइईया ऐसी कीजै जाते जी-जीयै ॥
कारमाहरन काज-साधन करत तुम क्रिपानिधि दासन अरज सुनि ली-जीयै ॥

K.A., (357)

स्वैया बूदन तीरन सी सभ ही कुप कै ब्रिज के पुर पै जब पइईया ॥
सोऊ सही न गई किह पै सभ धामन बेध धरा लग गइईया ॥
सो पिख गोपन नैनन सो बिनती हरि के अगूआ पहुचइईया ॥
कोप भरयो हम पै मघवा हमरी तुम रच्छ करो उठसइईया ॥

K. A., (358)

स्वैया दीसत है न कहूं अरणोदिति घेरि दसो दिस ते घन आवै ॥ व ॥
कोप भरे जनु केहरि गाजत दामन दांत निकास डरावै ॥
गोपन जाइ करी बिनती हरि पै सुनीयै हरि जो तुम भावै ॥
सिंघ के देखत सिंघन स्यार कहै कुप कै जमलोक पठावै ॥

K. A., (359)

स्वैया कोप-भरे हमरे पुर मै बहु मेघन के इह ठाट ठटे ॥ ट ॥
जिह को गजबाहन लोक कहै जिन पब्वन के पर कोप कटे ॥
तुम हो करता सभ ही जग के तुम ही सिर रावन काट सटे ॥
तुम सियों फुनि देखित गोपन को घनघोर डरावत कोप लटे ॥

K. A., (360)

स्वैया कान्ह बडो सुन लोक तुमै फुन जाम सु जाप करै तुह आठो ॥ ठ ॥
नीर हुतासन भूम धराधर थापि करयो तुम ही प्रभ काठो ॥
बेद दए करकै तुमही जग मै छिन तात भयो जब घाठो ॥
सिंध मथ्यो तुम ही त्रीया ह्वै कर दीन सुरासुर अंम्रित बाठो ॥

K. A., (361)

स्वैया गोपन फेर कही मुख ते बिन तै हमरो कोऊ अउर न आडा ॥ ड ॥
 मेघन मार बिथार डरो कुपि बालक मूरत जिउ तुम गाडा ॥
 मेघन को पिख रूप भयानक बहुतु डरै फुन जीउ असाडा ॥
 कान्ह अबै पुसतीन ह्वै आप उतार डरो सभ गोपन जाडा ॥
 K. A., (362)

स्वैया आइस पाइ पुरंदर को घनघोर घटा चहूं ओर ते आवै ॥ ब ॥
 कै कर क्रुद्ध किधो मन मद्धि ब्रिज ऊपर आन कै बहु बल पावै ॥
 अउ अति ही चमला चमकै बहु बूंदन तीरन सी बरखावै ॥
 गोप कहे हम ते भई चूक सु याते हमै गरजै औ डरावै ॥
 K. A., (363)

स्वैया आज भयो उतपात बडो डर मान सभै हरि पास पुकारे ॥ र ॥
 कोप करचो हम पै मघवा तिह ते ब्रिज पै बरखे घन भारे ॥
 भच्छि भख्यो इह को तुम हू तिह ते ब्रिज के जन कोप संघारे ॥
 रच्छक हो सभ ही जग के तुम रच्छ करो हमरी रखवारे ॥
 K. A., (364)

स्वैया होइ क्रिपाल अबै भगवान क्रिपा करि कै इन को तुम काढो ॥ ढ ॥
 कोप करचो हम पै मघवा दिन सात इहा बरख्यो घन गाढो ॥
 भ्रात बली इनि रच्छन को तब ही करि कोप भयो उठ ठाढो ॥
 जीव गयो घट मेघन को सभ गोपन के मन आनंद बाढो ॥
 K. A., (365)

स्वैया गोपन की सुन कै बिनती हरि गोप सभै अपने कर जाणे ॥ ण ॥
 मेघन के बधवे कहु कान्ह चलयो उठि कै करता जोऊ तारणे ॥
 ता छबि के जस उच्च महांकबि ने अपने मन मै पहचारणे ॥
 इउ चल गयो जिम सिंघ म्रिगी पिख आइ है जान किधो मुहि डारणे ॥
 K. A., (366)

स्वैया मेघन के बध काज चलयो भगवान किधो रस भीतर रत्ता ॥ त ॥
 राम भयो जुग तीसर मद्धि मरचो तिन रावन कै रन अत्ता ॥
 अउध के बीच बधू बरबे कहु कोप कै बैल नथे जिह सत्ता ॥
 गोपन गोधन रच्छन काज तुरयो तिह को गज जिउ मदमत्ता ॥
 K. A., (367)

स्वैया करबे कहु रच्छ सु गोपन की बर पूट लयो नग कोप हथा ॥ थ ॥
 तन को न करचो बल रंचक ताह करचो जु हुतो कर बीच जथा ॥

न चली तिन की किछु गोपन पै कबि स्याम कहै गज जाहि रथा ॥
मुखि न्याइ खिसाइ चलयो ग्रिह पै इह बीच चली जग के सुकथा ॥

K. A., (368)

स्वैया नंद को नंद बडो सुखकंद रिपग्रार सुरंद सबुद्धि बिसारद ॥ द ॥
आनन चंद प्रभा कहु मंद कहै कबि स्याम जपै जिह नारद ॥
ता गिर कोप उठाइ लयो जोऊ साधन को हरता दुख दारद ॥
मेघ परे उपरयो न कछू पछुताइ गए ग्रिह को उठि बारद ॥

K. A., (369)

स्वैया कान्ह उपार लयो कर मा गिर एक परी नही बूंद सु पानी ॥ न ॥
फेरि कही हसि कै मुख ते हरि को मघवा जु भयो मुह सानी ॥
मार डरयो मुर मै मधिकीटभ भारियो हमै मघवा पत मानी ॥
गोपन मै भगवान कई सोऊ फैल परी जग बीच कहानी ॥

K. A., (370)

स्वैया गोपन की करबे कहु रच्छ सतक्कित पै हरि जी जब कोपे ॥ प ॥
इउ गिर के तर भयो उठि ठाढि मनो रुप कै पग केहरि रोपे ॥
जिउ जुग अंत मै अंतक ह्वै करि जीवन के सभ के उर घोपे ॥
जिउ जन को मन होत है लोप तिसी बिध मेघ भए सभ लोपे ॥

K. A., (371)

स्वैया होइ सतक्कित ऊपर कोप सु राख लई सभ गोप दफा ॥ फ ॥
तिन मेघ बिदार दए छिन मै जिन दैत करै सभ एक गफा ॥
करि कउतक पै रिपु टार दए बिन ही धरए सर सयाम जफा ॥
सभ गोपन की करबे कहु रच्छ सु सकन लीन लपेट सफा ॥

K. A., (372)

स्वैया जु लई सभ मेघ लपेट सफा अरु लीनो है पब्र उपार जबै ॥ ब ॥
इह रंचक सो इह है गरुगो गिर चित करी मन बीच सबै ॥
इह दैतन के मरता करता सुख है दिवईया जीयदान अबै ॥
इह को तुम धयान धरो सभ ही नहि धयान धरो तुम अउर कबै ॥

K. A., (373)

स्वैया सभ मेघ गए घट कै जब ही तब ही हरखे फुन गोप सभै ॥ भ ॥
इह भांत लगे कहने मुख ते भगवान दयो हम दान अभै ॥

मघवा जु करी कुप दउर हम ऊपर सो तिह को नही बेर लभै ॥
अब कान्ह प्रताप ते गे घट बादर एक न दीसत बीच नभै ॥

K. A., (374)

स्वैया गोप कहै सभ ही मुख ते इह कान्ह बली बर है बल मै ॥ म ॥
जिन कूद किलै सत मोर मरयो जिन जुद्ध संखासुर सो जल मै ॥
इह है करता सभ ही जग को अरु फैल रहयो जल अउ थल मै ॥
सोऊ आइ प्रतछि भयो ब्रिज मै जोऊ जोग जुतो रहै ओभल मै ॥

K. A., (375)

स्वैया मोर मरयो जिन कूद किलै सत सिंध जरा जिह सैन मरी ॥ र ॥
नरकासुर जाहि करयो रकसी बिरथी गज की जिह रच्छ करी ॥
जिह राख लई पति पै द्रुपती सिल जा लग तिउ पग पार परी ॥
अति कोपत मेघन अउ मघवा इह राख लई नंदलाल धरी ॥

K. A., (376)

स्वैया मघवा जिह फेरि दई प्रतना जिह दैत मरै इह कान्ह बली ॥ ल ॥
जिह को जन नाम जपै मन मै जिह को फुन भ्रात है बीर हली ॥
जिह ते सभ गोपन की बिपता हरि के कुप ते छिन माहि टली ॥
तिह को लख कै उपमा भगवान करै जिह की सुत कउल कली ॥

K. A., (377)

स्वैया कान्ह उपार लयो गरुओ गिर धाम खिसाइ गयो मघवा ॥ व ॥
सो उपजयो ब्रिज - भूम बिखै जोऊ तीसर जुग भयो रघुवा ॥
अब कउतकि लोक दिखावन को जग मै फुन रूप धरयो लघवा ॥
थन ऐंच हनी छिन मै पुतना हरिनाम के लेत हरे अघवा ॥

K. A., (378)

स्वैया कान्ह बली प्रगटयो ब्रिज मै जिन गोपन के दुख काट सटे ॥ ट ॥
सुख साधन के प्रगटे तब ही दुख दैतन के सुन नाम घटे ॥
इह है करता सभ ही जग को बलि को अरु इंद्रहि लोक बटे ॥
तिह नाम के लेत किधो मुख ते लट जात सबै तन दोख लटे ॥

K. A., (379)

स्वैया कान्ह बली प्रगटयो पुतना जिन मार डरी त्रिप कंस पठी ॥ ठ ॥
इन ही रिपु मार डरयो सु त्रिनाव्रत पै जन सो इह थित्त छठी ॥

सभ जापु जपै इह को मन मै सभ गोप कहै इह अत्त हठी ॥
अति ही प्रतना फुन मेघन की इनहू करि दीछिन माहि मठी ॥
K. A., (380)

स्वैया गोप कहै इह साधन के दुख दूर करै मन माहि गडै ॥ ड ॥
इह है बलवान बडो प्रगटयो सोऊ को इह सो छिन आइ अडै ॥
सभ लोक कहै फुन जापत या कबि सयाम कहै भगवान बडै ॥
तिन मोछलही छिन मै इह ते जिन के मन मै जररा कु जडै ॥
K. A., (381)

स्वैया मेघ गए पछुताइ ग्रिहं कहु गोपन के मन आनंद बाढे ॥ ढ ॥
ह्वै इकठे सु चले ग्रिह को सभ आइ भए ग्रिह भीतर ठाढे ॥
आइ लगे कहने त्रिय सो इन ही छिन मै मघवा कुप काढे ॥
सत्ति लहयो भगवान हमै इन ही हमरे सभ ही दुख काढे ॥
K. A., (382)

स्वैया कोप भरे पत लोकहि के दल आब रखे ठट साज अणो ॥ ण ॥
भगवान जू ठाढ भयो करि लै गिर पै करि कै कुछ हूं न गणो ॥
अत ता छबि के जस उच्च महांकबि सयाम किधो इह भात भणो ॥
जिमु बीर बडो कर सिप्पर लै कछु कै न गनै पुनि तीर घणो ॥
K. A., (383)

स्वैया गोप कहै इह साधन को दुख दूर करै मन माहि गडै ॥ ड ॥
इह है बलवान बडो प्रगटिग्रो सोऊ को इह सो छिन आइ अडै ॥
सभ लोग कहै फुन खापत या कबि सयाम कहै भगवान बडै ॥
तिह मोछ लही छिन मै इह ते जिन के मन मै जररा कु जडै ॥
K. A., (384)

स्वैया कर कोप निवार दए मघवा दल कान्ह बडे बर बीर ब्रती ॥ त ॥
जिम कोप जलंधरईस मरयो जिम चंड चमुंडहि सैन हती ॥
पछुताइ गयो मघवा ग्रिह को न रही तिह की पति एक रती ॥
इम मेघ बिदार दए हरि जी जिम मोहि निवारत कोप जती ॥
K. A., (385)

स्वैया कुप कै तिन मेघ बिदार दए जिन राख लयो जल भीतर हाथो ॥ थ ॥
जाहि सिला लागि पाइ तरी जिह राख लई द्रूपती सु अनाथो ॥
बैर करै जोऊ पै इह सो सभ गोप कहै इह ताहि असाथी ॥
जो हित सो चित कै इह की फुन सेव करै तिह को इह साथी ॥
K. A., (386)

स्वैया मेघन को तबही किसनं दल खातर ऊपरि ना कछू आंदा ॥ द ॥
कोप करयो अति ही मघवा न चलयो तिह सो कछू ताहि बसांदा ॥
जोर चलै किहको तिहसो कहि है सभ ही जिसको जगु बांदा ॥
मूंड निवाइ मनै दुख पाइ गयो मघवा उठि धामि खिसांदा ॥
K. A., (387)

स्वैया सक्र गयो पछुताइ ग्रिहं कहु फोर दइ जब कान्ह अनी ॥ न ॥
बरखा करि कोप करी ब्रिज पै सु कछु हरि कै नहि एक गनी ॥
फुन ता छबि की अति ही उपमा कबि सयाम किधो इह भांत भनी ॥
पछुताइ गयो पत लोकन को जिम लूट लए अहि सीस मनी ॥
K. A., (388)

स्वैया जाहि न जानत भेद मुनी मनि भा इह जापन को इह जापी ॥ प ॥
राज दयो इन ही बल को इन ही कबि सयाम धरा सभ थापी ॥
मारत है दिन थोरन मै रिप गोप कहै इह कान्ह प्रतापी ॥
कारन याह धरी इह मूरत मारन को जग के सभ पापी ॥
K. A., (389)

स्वैया करि कै जिह सो छलु पै चतुरानन चोर लई सभ गोप दफा ॥ फ ॥
तिन कउतकि देखन कारन को फुन राखि रहयो वह बीच खफा ॥
कान्ह बिना कुपए उह सो सु करे बिन ही सरदी न जफा ॥
छिन मद्धि बनाइ लए बछुरे सभ गोपन की उन ही सी सफा ॥
K. A., (390)

स्वैया कान्ह उपार धरयो कर पै गिर ता तरि गोप निकार सबै ॥ ब ॥
बकई बक अउर गडास्र त्रिनाव्रत बीर बधे छिन बीच तबै ॥
जिन काली को नाथ लयो छिन भीतर धिआन न छाडहु वाहि कबै ॥
सभ संत सुनी सुभ कान्ह कथा इक अउर कथा सुन लेहु अबै ॥
K. A., (391)

गोप बाच नंद जू सो

स्वैया नंद के अग्रज कान्ह पराक्रम गोपन जाइ कहयो सु सभै ॥ भ ॥
दैत अघासुर अउर त्रिनाव्रत याहि बधयो उड बीच नभै ॥
फुन मार डरी बकई सभ गोपन दान दयो इह कान्ह अभै ॥
सुनीए पत कोट उपाव करो कोऊ पै इह सो सुत नाहि लभै ॥
K. A., (392)

स्वैया गोपन की बिनती सुनीऐ पति धिआन धरै इह को रण गामी ॥ म ॥
 धिआन धरै इह को मुन ईसर धिआन धरै इह काइर कामी ॥
 धिआन धरै इह को त्रिया सभ धिआन धरै इह देखन बामी ॥
 सत्ति लखयो हम कै करता जग सत्ति कहयो मत कै नहि खामी ॥
 K. A., (393)

स्वैया है भगवान बली प्रगटयो सभ गोप कहै पुतना इन मारी ॥ र ॥
 राज भभीछन याहि दयो इनही कुप रावन दैत संघारी ॥
 रच्छ करी प्रहलादहि की इनही हरनाखस की उर फारी ॥
 नंद सुनो पत लोकन कै इन ही हमरी अब देह उबारी ॥
 K. A., (394)

स्वैया है सभ लोगन को करता ब्रिज भीतर है करता इह लीला ॥ ल ॥
 सिख्यन को बरता हरि है इह साधन को हरिता तन हीला ॥
 राख लई इन ही सीअ की पति राखि लई त्रिया पारथ सीला ॥
 गोप कहै पत सो सुनीऐ इह है किसन बरबीर हठीला ॥
 K. A., (395)

स्वैया दिन बीत गए चकए गिर के हरि जी बछरे संग लै बन जावै ॥ ब ॥
 जिउ धर मूरति घासु चुगै भगवान महां मन मै सुख पावै ॥
 लै मुरली अपने कर मै कर भाव घने हित साथ बजावै ॥
 मोहि रहै जु सुनै पतनी सुर मोहि रहै धुनि जो सुन पावै ॥
 K. A., (396)

स्वैया कुप कै जिन बाल मरयो छिन मै अरु रावन की जिन सैन मरी है ॥ ह ॥
 जाहि भभीछन राज दयो छिन मै जिह की तिह लंक करी है ॥
 मुर मारि दयो घटकान करी रिप जा सीअ की जीयपीर हरी है ॥
 सो ब्रिज-भूमि बिखै भगवान सु गऊअन के मिस खेल डरी है ॥
 K. A., (397)

स्वैया जाहि सहंस्त्र - फनी - तन ऊपरि सोइ करी जल भीतर क्रीड़ा ॥ ड ॥
 जाहि भभीछन राज दयो अरु जाहि दई कुप रावन पीड़ा ॥
 जाहि दयो कर कै जग भीतर जीव चराचर अउ गज कीड़ा ॥
 खेलत सो ब्रिज-भूम बिखै जिन कीन सुरासुर बीच भगीड़ा ॥
 K. A., (398)

स्वैया बीर बडे दुरजोधन आदिक जाहि मराइ डरे रन छत्री ॥ त्र ॥
 जाहि मरयो सिसपाल रिसै करि राजन मै किसन बर अत्री ॥

खेलत है सोऊ गऊअन मै जोऊ है जग को करता बध सत्री ॥
आग सो धूम्र लपेटत जिउ फुन गोप कहावत है इह छत्री ॥

K. A., (399)

अथ रास मंडल

स्वैया जब आई है कातक की रत सीतल कान्ह तबै अत ही रसीआ ॥
संग गोपन खेल बिचार करयो जु हुतो भगवान महा-जसीआ ॥
अपवित्रन लोगन के जिह के पग लागत पाप सभै नसीआ ॥
तिहको सुनि त्रीयन के संग खेल निवारहु काम इहै बसीआ ॥

K. A., (441)

स्वैया आनन जाहि निसापति सो द्विग कोमल है कमला दल कैसे ॥
है भरटे धन से बरनी सर दूर करै तन के दुख रैसे ॥
काम की सान कै साथ घसे दुख साधन के कटबे कहु तैसे ॥
कउल के पत्र किधो ससि साथ लगे कबि सुंदर सयाम अरै से ॥

K. A., (442)

स्वैया बद्धक है टटीआ बरुनीधर कोरन की दुत साइक साधे ॥
ठाढे है कान्ह किधो बन मै तन पै सिर पै अंबुवा रंग बाधे ॥
चाल चलै हरए हरए मनो सीख दई इह बद्धक पाधे ॥
अउ सभ ही ठट बद्धक से मनमोहन जाल पीतंबर कांधे ॥

K. A., (443)

स्वैया सो उठ ठाढि किधो बन कै जुग तीसर मै पति जोऊ सीया ॥
जमना महि खेल के कारन कौ घस चंदन भाल मै टीको दीआ ॥
भिलरा डर नैन के सैनन को सभ गोपन को मन चोर लीआ ॥
कबि सयाम कहै भगवान किधो रस कारन को ठग बेस कीया ॥

K. A., (444)

स्वैया द्विग जाहि म्रिगीपति की सम है मुख जाहि निसापति सी छबि पाई ॥
जाहि कुरंगन के रिप सी कट कंचन सी तन नै छबि छाई ॥
पाट बने कदली दल द्वै जंघुवा पर तीरन सी दुत गाई ॥
अंग प्रतंग सु सुंदर स्याम कछु उपमा कहीए नही जाई ॥

K. A., (445)

स्वैया मुख जाहि निसापति की सम है बन मै तिन गीत रिभयो अरु गायो ॥
ता सुर को धुन स्रउनन मै ब्रिज हूं की त्रीया सभ ही सुन पायो ॥

धाइ चली हरि के मिलबे कहु तउ सभ के मन मै जब भायो ॥
कान्ह मनो म्रिगनी जुवती छलबे कहु घंटकहेर बनायो ॥

K. A., (446)

अन्त-ककहरा—२

स्वैया मुरली मुख कान्हर के तरुए तर सयाम कहै बिधि खूब छकी ॥ क ॥
ब्रिज भामन आ पहुची दवरी सुध हिया जु रही न कछू मुख की ॥
मुख को पिख रूप के बसिय भई मत ह्वै, अति ही कहि कान्ह बकी ॥
इक भूम परी इक गाइ उठी तन मै इक ह्वै, रहि-गी सु जकी ॥
K. A., (447)

स्वैया हरि की सुनि कै सुर स्रउनन मै सभ धाइ चली ब्रिज-भूम-सखी ॥ ख ॥
सभ मैन के हाथ गई बध कै सभ सुंदर स्याम की पेख अखी ॥
निकरी ग्रिह ते म्रिगनी सम मानहु गोपन ते नहि जाहि रखी ॥
इह भांति हरी पहि आइ गई जनु आइ गई सुध जान सखी ॥
K. A., (448)

स्वैया गई आइ दसो दिस ते गुपीआ सभ ही रस कान्ह के साथ पगी ॥ ग ॥
पिख कै मुखि कान्ह को चंदकला सु चकोरन सी मन मै उमगी ॥
हरि को पुन सुद्ध सु आनन पेखि किधौ तिन की ठग डीठ लगी ॥
भगवान प्रसंनि भयो पिख कै कबि सयाम मनो म्रिग देख म्रिगी ॥
K. A., (449)

स्वैया गोपन की बरजी न रही सुर कान्हर की सुनबे कहु त्राघी ॥ घ ॥
नाख चली अपने ग्रिह इउ जिमु मत्त जुगीस्वर इद्रहि लाघी ॥
देखन को मुखि ताहि चली जोऊ काम कला हू को है फुन बाघी ॥
डार चली सिर के पट इउ जनु डार चली सभ लाज बहाघी ॥
K. A., (450)

स्वैया कान्ह के पास गई जब ही तब ही सभ गोपन लीन सु संडा ॥ ङ ॥
चीर परे गिर कै तन भूखन टूट गई तिन हाथन बंडा ॥
कान्ह को रूप निहार सभै गुपीआ कबि सयाम भई इक रंडा ॥
होइ गई तन मै सभ ही इक रंग मनो सभ छोड कै संडा ॥
K. A., (451)

स्वैया गोपन भूल गई ग्रिह की सुध कान्ह ही के रस भीतर राची ॥ च ॥
भउह भरी मधरी बरनी सभ ही सु ढरी जनु मैन के साची ॥

छोर दए रस अउरन स्वाद भले भगवान ही सो सभ माची ॥
सोभत ता तन मै हरि के मनो कंचन मै चुनीआ चुन खाची ॥

K. A., (452)

स्वैया

कान्ह को रूप निहार रही ब्रिज मै जु हुती गुपीआ अति हाछी ॥ छ ॥
राजत जाहि म्रिगीपत- नैन बिराजत सुंदर है सम माछी ॥
सोभत है ब्रिज-मंडल मै जन खेलबे काज नटी इह काछी ॥
देखनहार किधौ भगवान दिखावत भाव हमै हिया आछी ॥

K. A., (453)

स्वैया

सोहत है सभ गोपिन के कबि सयाम कहै द्रिग अंजन आंजे ॥ ज ॥
कउलन की जनु सुद्धि प्रभा सर सुंदर सान के ऊपरि मांजे ॥
बैठ घरी इक मै चतरानन मैन के तात बने कसि साजे ॥
मोहति है मन जोगन के फुन जोगिन के गन बीच कला जे ॥

K. A., (454)

स्वैया

ठाढि है कान्ह सोऊ महि-गोपन जाहि को अंत मुनी नहि बूझे ॥ झ ॥
कोटि करै उपमा बहु बरखन नैनन सो तऊ नैक न सूझे ॥
ताही के अंति लखैबे के कारन सूर घने रन भीतर भूझे ॥
सो ब्रिजभूम बिखै भगवान त्रीआ-गन मै रस बैन अरूझे ॥

K. A., (455)

स्वैया

कान्हर के निकटै जब ही सभ ही मुपीआ मिलि सुंदर गइईयां ॥ य ॥
सो हरि मद्धि ससानन पेख सभै फुन कंद्रप बेख बनइईयां ॥
लै मुरली अपने कर कान्ह किधौ अति ही हित साथ बजइईयां ॥
घंटकहेरक जिउ पिखकै म्रिगनी मुहि जात सु है ठहरइईयां ॥

K. A., (456)

स्वैया

मालसिरी अरु रामकली सुभ सारंग भावन साथ बसावै ॥ व ॥
जैतसिरी अरु सुद्ध मल्हार बिलावल की धुन कूक सुनावै ॥
लै मुरली अपने कर कान्ह किधौ अति ही हित साथ बजावै ॥
पउन चलै न रहै जमुना थिर मोहि रहै धुन जो सुन पावै ॥

K. A., (457)

स्वैया

सुन के मुरली धुनि कान्हर की सभ गोपन की सभ सुद्धि छुटी ॥ ट ॥
सभ छाड चली अपने ग्रिह कारज कान्ह ही की धुन साथ जुटी ॥
ठगनी सुर ह्वै कबि सयाम कहै इन अंतर की सभ मत्त लुटी ॥
म्रिगनी सम ह्वै चलतयो इन के मग लाज की बेल तराक लुटी ॥

K. A., (458)

स्वैया कान्ह को रूपु निहार रही त्रिया सयाम कहै कबि होइ इकाठी ॥ ठ ॥
जिउ सुर की धुन कौ सुन कै म्रिगनी चलआवत जात न नाठी ॥
मैन सो मत्त ह्वै, कूदत कान्ह सु छोरि मनो सब लाज की गाठी ॥
गोपन को मन यौ चुर ग्यो जिम खोरर पाथर पै चरनाठी ॥
K. A., (459)

स्वैया हसि बात करै हरि सौ गुपीआ कबि सयाम कहै जिन भाग बडे ॥ ड ॥
मोहि सभै प्रगटयो इनको पिख कै हरि पापन जाल लडे ॥
क्रिसनं तन मद्धि बधु ब्रिज की मन ह्वै, कर आतुह अत्ति गडे ॥
सोऊ सत्ति किधो मन जाहि गडे सु अवंनि जिनो मन है अगडे ॥
K. A., (460)

स्वैया नैन चुराइ महा सुख पाइ कछू मुसकाइ भयो हरि ठाढो ॥ ढ ॥
मोहि रही ब्रिजबाम सभै अति ही तिह कै मन आनंद बाढो ॥
जा भगवान किधो सीय जीत कै मारि डरयो रिप रावन गाढो ॥
ता भगवान किधो मुख ते मुकता नुकता सम अंम्रित काढो ॥
K. A., (461)

कान्ह जू बाच गोपी प्रति

स्वैया आजु भयो भड़ है जमना तट खलन की अब घात बणी ॥ ण ॥
तज कै डरु खेल करो हम सो कबि सयाम कहयो हसि कान्ह अणी ॥
जोऊ सुंदर है तुम मै सोऊ खेलहु खेलहु नाहि जणी-रुकणी ॥
इह भांत कहै हसि कै रस बोल किधो हरिता जोऊ मान फणी ॥
K. A., (462)

स्वैया हसि कै सु कही बतीआ तिन सौ कबि सयाम कहै हरि जो रस-रातो ॥ त ॥
नैन म्रिगीपति से तिह के इम चाल चलै जिम गइईयर मातो ॥
देखत मूरत कान्ह की गोपन भूलि गई ग्रिह की सुध सातो ॥
चीर गए उड कै तन के अरु टूट ग्यो नैन ते लाज को नातो ॥
K. A., (463)

स्वैया कुपि कै मधिकैटभ तान मरे मुर दैत मरयो अपने जिन हाथा ॥ थ ॥
जाहि भभीछन राज दयो रिस रावन काट दए जिह माथा ॥
सो तिह की तिहु लोगन मद्ध कहै कबि सयाम चलै जस गाथा ॥
सो ब्रिजभूम बिखै रस के हित खेलत है फुन गोपन साथा ॥
K. A., (464)

स्वैया हसि कै हरि जू ब्रिजमंडल मै संग गोपन के इक होड बदी ॥ द ॥
सभ धाइ परै हमहूं तुमहूं इह भांत कहयो मिलि बीच नदी ॥
जब जाइ परे जमना जल मै संग गोपन के भगवान जदी ॥
तब लै चुभकी हरि जी त्रिय को सु ल्यो मुख चूम किधो सु तदी ॥

K. A., (465)

गोपी बाच कान्ह सो

स्वैया मिल कै सभ ग्वारन सुंदर सयाम सो सयाम कही हसि बात प्रवीनन ॥ न ॥
राजत जाहि म्रिगीपति से द्रिग छाजत चंचलता सम मीनन ॥
कंचन से तन कउलमुखी रस आतुर ह्वै कहयो रच्छक दीनन ॥
नेह बढाइ महा सुखु पाइ कहयो सिर निआइ कै भात अधीनन ॥

K. A., (466)

स्वैया अति रिभवंत कहयो गुपीआ जुग तीसर मै पति भयो जु कपी ॥ प ॥
जिन रावन खेत मरयो कुप कै जिह रीभ भभीछन लंक थपी ॥
जिह की जग बीच प्रसिद्ध कला कबि सयाम कहै कछु नाहि छपी ॥
तिह संग करै रस की चरचा जिनहू तिरीया फुन चंड जपी ॥

K. A., (467)

स्वैया जउ रस बात कही गुपीआ तब ही हरि ज्वाब दयो तिन साफी ॥ फ ॥
आई हो छोडि सभै पति कौ तुम होइ तुमै न मरे फुन माफी ॥
हउ तुम सो नहि हेत करौ तुम काहे कउ बात करो रस लाफी ॥
इउ कहि कै हरि मोन भजी सु बजाइ उठयो मुरली महि काफी ॥

K. A., (468)

कान्ह बाच गोपी सो

स्वैया सभ सुंदर गोपिन सो कबि सयाम दयो हसि कै हरि ज्वाब जबै ॥ ब ॥
न गई हरि मान कहयो म्रिह कौ प्रभ मोहि रही मुखि देख सबै ॥
क्रिसनं कर लै अपने मुरली सु बजाइ उठिओ जुत राग तबै ॥
मनो घाइल गोपिन के ब्रण मै भगवान डरयो जनु लोन अबै ॥

K. A., (469)

स्वैया जिउ म्रिग बीच म्रिगी पिखीऐ हरि तिउ गन ग्वारन के मधि सोभै ॥ भ ॥
देखि जिसै रिप रीभ रहै कबि सयाम नही मन भीतर छोभै ॥
देखि जिसै म्रिग धावत आवत चित्त करै न हमै फुन को भै ॥
सो बन बीच बिराजत कान्ह जोऊ पिखवै तिह को मन लोभै ॥

K. A., (470)

गोपी बाच कान्ह जू सो

स्वैया सोऊ ग्वारन बोल उठी हरि सो बचना जिन के सम सुद्ध अमी ॥ म ॥
तिह साथ लगी चरचा करने हरता मन साधन सुद्ध गमी ॥
तज कै अपने भरता हमरी मति कान्ह जू ऊपरि तोहि रमी ॥
अतिही तन कामकरा उपजी तुम कौ पिखए नहि जात छमी ॥

K. A., (471)

कबियो बाच

स्वैया भगवान लखी अपने मन मै इह ग्वारन मो पिख मैनभरी ॥ र ॥
तबही तजि संक सभै मन की तिन कै संग मानुखकेल करी ॥
हरिजी करि खेल किधौ इन सौ जनु कामजरी इह कीन जरी ॥
कबि सयाम कहै पिखवो तुम कौतक कान्ह हरयो किहरी सु हरी ॥

K. A., (472)

स्वैया जो जगतीसर मूरत राम धरी जिह अउर करयो अति सीला ॥ ल ॥
सत्रन को सु संघारक है प्रतिपारक साधन को हर हीला ॥
द्वुपर मो सोऊ कान्ह भयो मरीया अरि को धरीया पट पीला ॥
सो हरि भूमि बिखै ब्रिज की हसि गोपन साथ करै रसलीला ॥

K. A., (473)

स्वैया मालसिरी अरु रामकलो सुभ सारंग भावन साथ बसावै ॥ व ॥
जैतसिरी अरु सुद्ध मल्हार बिलावल की धुन कूक सुनावै ॥
लै मुरली अपने कर कान्ह किधो अति भावन साथ बजावै ॥
पउन चलै न रहै जमुना थिर मोहि रहै धुन जो सुन पावै ॥

K. A., 474)

स्वैया कान्ह बजावत है सुर सो फुन गोपन के मन मै जोऊ भावै ॥
रामकली अरु सुद्ध मल्हार बिलावल को अति ही ठट पावै ॥
रीझ रहै सु सुरी असुरी म्रिग छाडि म्रिगी बन की चलि आवै ॥
सो मुरली महि स्याम प्रवीन मनो कर रागन रूप दिखावै ॥

K. A., (475)

स्वैया सुन कै मुरली धुन कान्हर की मन मै सभ ग्वारन रीझ रही है ॥ ह ॥
जो ग्रिह लोगन बात कही तिनहूं फुन ऊपरि सीस सही है ॥
सामुहि धाइ चली हरि के उपमा तिह की कबि सयाम कही है ॥
मानहु पेख समसन के मुख धाइ चली मिलि जूथ अहो है ॥

K. A., (476)

(xxxiv)

ACROSTICS

स्वैया जिन रीझ भभीछिन राजु दयो कुप कै दससीस दई जिन पीड़ा ॥ इ ॥
मारत ह्वै, दल दैतन को छिन मै घन सो कर दीन उभोड़ा ॥
जाहि मरयो मुर नाम महासुर आपन ही लंघ मारग भीड़ा ॥
सो फुन भूमि बिखै ब्रिज की संग गोपन कैसु करै रस क्रीड़ा ॥
K. A., (477)

स्वैया खेलत कान्ह सुऊ तिन्ह सो जिह की सु करै सभ ही जगजात्रा ॥ त्र ॥
सो सभ ही जगको पति है तिन जीवन के बल की परमात्रा ॥
राम ह्वै, रावन सो जिनहूं कुपि जुद्ध करयो करि कै प्रमछात्रा ॥
सो हरि बीच अहीरन के करिबे कहु कउतक कीन सु नात्रा ॥
K. A., (478)

दोहरा जबै क्रिसन संग गोपिअन करी मानुखी बान ॥ न ॥
सब गोपी तब यौ लख्यो भयो बसिय भगवान ॥
K. A., (479)

स्वैया कान्ह तबै संग गोपन के तब ही फुन अंतर धिअन ह्वै, गइइया ॥ य ॥
खे कह गयो धरनी धसि गयो किधो मद्धि रहयो समभयो नहीं पइइया ॥
गोपिन की जब यौ गत भी तब ता छबि को कबि सयाम कहइइया ॥
जिउ संग मीनन के लर कै तिन तियाग सभो मनो बारध रइइया ॥
K. A., (480)

अन्त-स्वर*—३

स्वैया प्रात भए जमना जल मै मिलि धाइ गई सभ ही गुपीअः ॥ आ ॥
मिलि गावत गीत चली तिह जा करि आनंद भामन मै कुपीअः ॥
तब ही फुनि कान्ह चले तिह जा जमुना जल को फुन जा जुपीअः ॥
सोऊ देख तबै भगवान कहै नहि बोलहु री करि हो चुपीअः ॥
K. A., (250)

दोहरा उठ पाइन लागै तबै करहि बडाई सोइ ॥ इ ॥
जीअदान हम को दयो इह ते बडो न कोइ ॥
K. A., (206)

*The verses under this heading are not in serial order. Such verses are scattered all over the text. They have been put here in a vowel-letter-ending order only to show that the poet has even used pure vowel-letters, similar to consonants, at the end of lines. This appears to be a rare attempt as also the lines ending in serial order of the Consonant-group in Hindi poetry.

स्वैया अंत भए रत ग्रीखम की तरु पावस आइ गई सुखदाई ॥ ई ॥
कान्ह फिरै बन बीथन मै संगि लै बछरे तिन की अरु माई ॥
बैठ तबै फिर मद्ध गुफा गिर गावत गीत सभै मनु भाई ॥
ता छबि की अति ही उपमा कबि ने मुख ते इम भाख सुनाई ॥
K. A., (230)

मीच लए द्रिग जउ सभै ही नर पान करयो हरि जी हरि दौं तउ ॥ उ ॥
दोख मिटाइ दयो पुर को सभ ही जन के मन को हन द्यो भउ ॥
चित्त कछू नहि है तिह को जिन को करुनानिध दूर करे खउ ॥
दूर करी तपता तिह की जनु डार दयो जल को छल कै रउ ॥
K. A., (223)

स्वैया बीच मनै सुखु पाइ तबै ग्रिहकौ सु चले रिप कौ हनि दोऊ ॥ ऊ ॥
चंदरप्रभा सम जा मुख उप्पम जा सम उप्पम है नहि कोऊ ॥
देखत रीभ रहै जिह को रिप रीभति सो इन देखत सोऊ ॥
मानहु लछमन राम बडे भट मार चले रिप को घर ओऊ ॥
K. A., (654)

स्वैया होइ प्रसंनि सभै ब्रिज के जन रैन परे घर भीतरि सोए ॥ ए ॥
आग लगी सु दिसा बिदिसा मधि जाग तबै तिह ते डर रोए ॥
रच्छ करै हमरी हरि जी इह चित्त बिचार तहां कहु होए ॥
द्रिग बात कही करुनानिध मीच लयो इत नै सु तऊ दुख खोए ॥
K. A., (222)

स्वैया फेरि कही हरि जी सब गोपन कंसपुरी इह है तिह जईऐ ॥ ऐ ॥
जग को मंडल बिप्पन को ग्रिह पूछत पूछत दूढ सु लईऐ ॥
अंजुल जोरि सभै पर पाइन तउ फिर कै बिनती इह कईऐ ॥
खान के कारन भोजन मांगत कान्ह छुधातुर है सु सुनईऐ ॥
K. A., (304)

स्वैया ब्रिजबासन तयाग गए मथुरापुरबासन के रस भीतर पागिओ ॥ ओ ॥
प्रेम जितो पर ग्वारनि थो उन संग रचे इन ते सभ भागिओ ॥
दै तुहि हाथ सुनो बतीया हम जोग के भेख पठावन लागिओ ॥
ता संग ऊधव यों कहीयौ हरि जू तुम प्रेम सभै अब तयागिओ ॥
K. A., (935)

श्रादि-ककहरा-४

रसावल

उअसतुआ अकारं । क्रिपसतुआ क्रिपारं ।
 खितसतुआ अखंडं । गतसतुआ अगंडं ॥११५॥
 घरसतुआ घरानं । डिअसतुआ डिहलं ।
 चितसतुआ अचापं । छितसतुआ अछापं ॥११६॥
 जितसतुआ अजापं । भिकसतुआ अभापं ।
 बिकसतुआ अनेकं । टुटसतुआ अटेटं ॥११७॥
 ठटसतुआ अठाटं । डटसतुआ अडाटं ।
 ढटसतुआ अढापं । णकसतुआ अणापं ॥११८॥
 तपसतुआ अतापं । थपसतुआ अथापं ।
 दलसतुआ दिदोखं । नहिसतुआ अनोखं ॥११९॥
 अपकतुआ अपानं । फलकतुआ फलानं ।
 बदकतुआ बिसेखं । भजसतुआ अभेखं ॥१२०॥
 मतसतुआ फलानं । हरिकतुआ हिरदानं ।
 अङ्कतुआ अङ्गं । त्रिकसतुआ त्रिभंगं ॥१२१॥
 रंगसतुआ अरंगं । लवसतुआ अलंगं ।
 यकसतुआ यकापं । इकसतुआ इकापं ॥१२२॥
 वदिसतुआ वरदानं । यकसतुआ इकानं ।
 लवसतुआ अलेखं । हरिसतुआ अरेखं ॥१२३॥
 त्रिअसतुआ त्रिभंगे । हरिसतुआ हरंगे ।
 महिसतुआ महेसं । भजसतुआ अभेसं ॥१२४॥
 बरसतुआ बरानं । पलसतुआ फलानं ।
 नरसतुआ नरेसं । दलसतुआ दलेसं ॥१२५॥

(गिआनपरबोध ग्रंथ)

PAKHYAN CHARITRA

परख्यान-चरित्र

त्रियाचरित्र-१

(How a queen wisely pacified fighting ascetic-parties)

चौपई चौड़भरथ संन्यासी रहै ॥ रंडीगिर दुतियै जग कहै ॥
बालकराम एक बैरागी ॥ तिनसौ रहै सपरधा लागी ॥ १ ॥
एक दिवस तिन परी लराई ॥ कुतकन सेती मारि मचाई ॥
कंठी कहूं जटन के जूटे ॥ खप्पर सौ खप्पर बहु फूटे ॥ २ ॥
गिरि गिरि कहूं टोपियै परी ॥ ढेर जटन ह्वै गए उपरी ॥
लात मुसट के करै प्रहारा ॥ जनु करि चोट परै घरियारा ॥ ३ ॥

दोहरा सभ कांपै कुतका बजै पनहीं बहै अनेक ॥
सभही के फूटे बदन साबत रह्यो न एक ॥ ४ ॥

चौपई कंठन की कंठी बहु टूटी ॥ मारी जटा लाठियन छूटी ॥
किसी नखन के घाइ बिराजै ॥ जनु करि चढ़े चंद्रमा राजै ॥ ५ ॥
केस अकेस होत कई भए ॥ किते हने नसिकि नसर गए ॥
काटि काटि दांतन कोऊ खाही ॥ ऐसो कहूं जुद्ध भयो नाही ॥ ६ ॥
ऐसी मारि जूतियन परी ॥ जटा न किसहूं सीस उबरी ॥
किसू कंठ कंठी नहि रही ॥ बालकराम पन्ही तब गही ॥ ७ ॥
एक संन्यासी के सिर झारी ॥ दूजे के मुख ऊपर मारी ॥
सोनत बह्यो बदन जब फूट्यो ॥ सावन जान पनारो छूट्यो ॥ ८ ॥
तब सभही संन्यासी धाए ॥ गहि गहि हाथ जूतियै आए ॥
चौड़भरथ रंडीगिर दौरे ॥ लै लै ढोव चेलका आरे ॥ ९ ॥
बालकराम घेरि कै लियो ॥ जूतिन साथ दिवानो कियो ॥
धूमि भूमि के ऊपर छरियो ॥ जनु करि बीजु मुनारा परियो ॥ १० ॥

दोहरा सभ मुंडिया ऋधित भए भाजत भयो न एक ॥
चौड़भरथ गिररांड पै कुतका हने अनेक ॥ ११ ॥
संन्यासी कोपित भए लगे मुतहरी घाइ ॥
लात मुसट जूतिन भए मुंडिया दए गिराइ ॥ १२ ॥

अड़िल पकरि मुतहरी पुनि सकोप मुंडिया भए ॥ फरुआ लाठी सभै लए उंदित भए ॥
काटि काटि कै अंग संन्यासिन खावहीं ॥ हो दसनामन के लै लै नाम गिरावहीं ॥ १३ ॥

तब संन्यासी धाइ धाइ तिन काटहीं ॥ तोरि तोरि कंठिन ते कंठिन साटहीं ॥
 ऐंचि ऐंचि टांगन ते गहि गहि डारहीं ॥ हो दुहूँ हाथ भे खेंचि मतहरी मारहीं ॥ १४ ॥

चौपई मुंडिया तांब्रकला पै आए ॥ हम सब संन्यासीन दुखाए ॥
 जब रानी ऐसे सुनि लई ॥ दत्तात्रैन बुलावत भई ॥ १५ ॥
 संन्यासी दत्तात्रै मानै ॥ रामानंद बैराग प्रमानै ॥
 ते तुम कहै वहै चित धरियहु ॥ मेरी कही चित में करियहु ॥ १६ ॥
 एक दिवस हमरे ग्रिह सोवहु ॥ सगरी निसा जागतिहि खोवहु ॥
 जौ तुम कहें लरौ तौ लरियहु ॥ नातर बैर भाव नहि करियहु ॥ १७ ॥
 जुदा जुदा घर दोऊ सुवाए ॥ अरध रात्रि भे बैन सुनाए ॥
 दत्त रामानंद कहें सु करियहु ॥ बहु हौ कोप ठानि नहि लरियहु ॥ १८ ॥

दोहरा छलि छैली इह बिधि गई ऐसो चरित सवारि ॥
 सिमरि गुरन के बचन दोऊ बहुरि न कीनी रारि ॥ १९ ॥

इति स्त्री चरित्रपख्याने त्रियाचरित्रे मंत्रीभूपसंबाद इक सौ अठावनौ चरित्र समापतमसतु सुभमसतु ॥ १५८ ॥

त्रियाचरित्र-२

(How brave Rajput women cleverly saved their honour against the evil designs of Aurangzeb)

दोहरा नौ कोटी मरवार को जसवंत सिंघ नरेस ॥
 जा को मानत आनि सभ रघुवंसी स्वर देस ॥ १ ॥

चौपई मानमती तिह की बर नारी ॥ जनुक चीर चंद्रमा निकारो ॥
 बितन प्रभा दूजी तिह रानी ॥ जा सम लखी न किनू बखानी ॥ २ ॥
 काबल दरो बंद जब भयो ॥ लिखि ऐसे खामीर पठयो ॥
 अवरंग बोलि जसवंत हि लीनो ॥ तव नै ठौर भेजि कै दीनो ॥ ३ ॥

अड़िल छोरि जहानाबाद तहां जसवंत गयो ॥ जो कोऊ याकी भयो संघारत तिहूँ भयो ॥
 आइ मिल्यो ताको सो लियो उबारि कै ॥ होओ हंड बंगसतात पठान संघारि कै ॥ ४ ॥
 जीव अनमनौ कितक दिन न ताको भयो ॥ ताते जसवंत सिंघ निरपति सुरपुर गयो ॥
 द्रुमति दहहन अध्रुतम प्रभा तहूँ आइकै ॥ हो तरनि अत्यादिक त्रिय सभ जरी बनाइ कै ॥ ५ ॥
 डीक अगनि की उठी रानियन यौ क्रियो ॥ नमसकार करि सपत प्रदछिन कौ दियो ॥
 कूदि कूदि करि परीं नरेर नचाइ कै ॥ हो जनुक गंग के मांझ अपछरा आइ कै ॥ ६ ॥

दोहरा बितनकला दुतिमानमति चलीं जरन के काज ॥
 दुरगदास सुनि गति तिसै राख्यो कोटि इलाज ॥ ७ ॥

मेड़-तेस थारे उदर सुनि रानी मम बैन ॥
मै न मिलौ हजरति तनै जासां अपने ऐन ॥ ८ ॥

चौपई

तब हाडी पति सौ नहि जरो ॥ लरिकन की आसा जिय धरी ॥
छोरि पिसौरि दिली कौ आए ॥ सहर लहौर पूत दो जाए ॥ ९ ॥
जब रानी दिली मौ गई ॥ हजरति कौ ऐसो सुधि भई ॥
सोऊ अन कह्यो इनै मुहि दीजै ॥ तुम मन सब जसवंत को लीजै ॥ १० ॥
रनियन कौ सऊअन नहि दयो ॥ हजरति सैन पठावत भयो ॥
रन-छोरै इह भांति उचारो ॥ नर को भेस सभै तुम धारो ॥ ११ ॥
खान पुलाद जब चड़ि आए ॥ तब रनियन यौ बचन सुनाए ॥
हमै न गज सैना मो दीजै ॥ हिंदू धरम राखि करि लीजै ॥ १२ ॥
नावन कौ सु भवारो दियो ॥ बालन सहित देस मगु लियो ॥
रजपूतन रूमाल फिराए ॥ हम मिलने हजरति कौ आए ॥ १३ ॥
तिन कौ किनो न चोटि चलाई ॥ इह रानी हजरति पहूह आई ॥
तुपक तले तें जब उबरे ॥ तब ही काढि क्रिपानै परे ॥ १४ ॥
जौ नै सूर सरोही बहैं ॥ जे बोटि कै न बखतर रहैं ॥
एकै तीर एक असवारा ॥ एकै घाइ एक गज भारा ॥ १५ ॥
जा पर परै खड़ग की धारा ॥ जानुक बहे बिरछ पर आरा ॥
कटि कटि सुभट धरनि पर परहीं ॥ चटपट आनि अपछरा बरहीं ॥ १६ ॥

दोहरा

रन छोरें रघुनाथसिंघ कीनो कोप अपार ॥
साह भरोखा के तरे बाहत भे हथियार ॥ १७ ॥

भुजंग छंद

कहुं धोप बांकै कहुं बान छूटैं ॥ कहुं बीर बानीन के बक्कत्र टूटैं ॥
कहुं बाज मारे गजा राज जूभे ॥ कटे कोटि जोधा नहीं जात बूभे ॥ १८ ॥

अड़िल

खाइ टांक आफूऐ राज सभ रिसि भरे ॥ पोसत भांग सराब पान करि अति लरे ॥
साह भरोखा तरै चरित्र दिखाइ कै ॥ हो रनछोरा सुरलोक गए सुख पाइ कै ॥ १९ ॥
रन-छोरहि रघुनाथ निरखि करि रिसि भयो ॥ ता तो तुरै धवाइ जाइ दल में पर्यो ॥
जाकौ बहै सरोही रहै न बाज पर ॥ हो गिरै मूरछना खाइ तुरत सो भूमि पर ॥ २० ॥
धन्नि धन्नि औरंगसाह तिनै भाखत भयो ॥ घेरहु इन कौ जाइ दलहि आइस दयो ॥
जो ऐसे दो चार और भट धावहीं ॥ हो बंक लंक गढ़जीति छिनिक मो ल्यावहीं ॥ २१ ॥
हांकि हांकि करि महांबीर सूर धए ॥ ठिलाठिली बरछिन सौ करत तहां भए ॥
कड़ाकड़ी मैदान मचायो आइ करि ॥ हो भांति भांति बादित्त्र अनेक बजाइ करि ॥ २२ ॥

चौपई

तुमल जुद्ध मच्चत तहूह भयो ॥ लै रघुनाथ सैन समुहयो ॥
भांति भांति सौ बजे नगारे ॥ खेति मंडि सूरमा हकारे ॥ २३ ॥

(xxxx)

PAKHYAN CHARITRA

गहि गहि ससत्र सूरमा धाए ॥ देव अदेव बिलोकन आए ॥
जापर दोइ करंधर धरें ॥ एक सुभट ते दो दो करैं ॥ २४ ॥
जाके अंग सरोही बही ॥ ताकी ग्रीव संग नहि रही ॥
जाके लग्यो कुहक्क तो बाना ॥ पलक एक में तजे पराना ॥ २५ ॥
जाके घाइ गुरज को लाग्यो ॥ ताकौ प्रान देह तजि भाग्यो ॥
हाहाकार पखरिया करही ॥ राठौरन के पाले परहीं ॥ २६ ॥

सवैया
आनि परे रिसि ठानि रठौर चहूं दिसि तें कर आयुध लीने ॥
बीर करोरिन के सिर तौरि सु हाथन के हलका हनि दीने ॥
रुंड परे कहूं तुंड निपान के भुंड ह्यान के जात न चीने ॥
कंबर के बहु टंबर अंबर अंबर छीनि दिगंबर कीने ॥ २७ ॥

चौपई
ऐसी भांति सुभट बहु मारे ॥ रघुनाथो सुरलोक सिधारे ॥
स्वामिकाज के प्रनहि निबाहियो ॥ हडियहि पुरे जोध पहुचायो ॥ २८ ॥

दोहा
अतिबर कै भाटी जुभ्यो तनक न मोर्यो अंग ॥
सुकबि काल पूरन भयो तब ही कथा प्रसंग ॥ २९ ॥

इति स्त्री चरित्रपख्याने त्रियाचरित्रे मंत्रीभूपसंवादे इक सौ पचानवे चरित्र समापतमसतु सुभमसतु ॥१६५॥

पुरखचरित्र-१

(A tale from the personal life of Guru Gobind Singh)

दोहरा
नगर पावटा बहु बसै सारमौर के देस ॥
जमुना नदी निकटि बहै जनुकपुरी अलिकेस ॥ १ ॥
नदी जमुन के तीर मैं तीरथ मुचन कपाल ॥
नगर पांवटा छोरि हम आए तहां उताल ॥ २ ॥

चौपई
खिलत अखेटक सूकर मारे ॥ बहुते अंग औरै हनि डारे ॥
पुनि तिह ठाँ को हम मगु लीनो ॥ वा तीरथ को दरसन कीनो ॥ ३ ॥

दोहरा
तहां हमारे सिखिय सभ अमित पहुंचे आइ ॥
तिनै दैन कौ चाहियै जोरि भले सिर पाइ ॥ ४ ॥
नगर पांवटे बूरियै पठए लोक बुलाइ ॥
एक पाग पाई नहीं निहफल पहुंचे आइ ॥ ५ ॥

चौपई
मोलहि एक पाग नहि पाई ॥ तब मसलति हम जियहि बनाई ॥
जाहि इहाँ मूतति लखि पावो ॥ ता को छीन पगरिया ल्यावो ॥ ६ ॥

- जब पयादन ऐसे सुनि पायो ॥ तिही भांति मिलि सभन कमायो ॥
जो मनमुख तीरथ तिहूह आयो ॥ पाग बिना करि तांहि पठायो ॥ ७ ॥
- दोहरा राति बीच करि आठ सै पगरी लई उतारि ॥
आनि तिनै हम दी हमै धोवनि दई सुधारि ॥ ८ ॥
- चौपई प्रात लेत सभ धोइ मंगई ॥ सभ ही सिख्यन कौ बंधवाई ॥
बची सु बेचि तुरतु तहह लई ॥ बाकी बची सिपाहिन दई ॥ ९ ॥
- दोहरा बटि कै पगरी नगर कौ जात भए सुख पाइ ॥
भेद मूरखन ना लहयो कहा गयो करि राइ ॥ १० ॥

इति स्त्री चरित्रपख्याने पुरखचरित्रे मंत्रीभूपसंबादे इकहत्तरो चरित्र समापतमसतु सुभमसतु ॥७१॥

पुरखचरित्र-२

(Sohani Mahival—a folk-lore of the Panjab)

- चौपई रावीतीर जाट इक रहै ॥ मेहीवाल नाम जग कहै ॥
निरखि सोहनी बसि ह्वै गई ॥ तापै रीफि सु आसिक भई ॥ १ ॥
जब ही भान असत ह्वै जावै ॥ तब ही पैरि नदी तहह आवै ॥
द्रिड़ गहि घट उर के तर धरै ॥ छिन महि पैर पार तिह परै ॥ २ ॥
एक दिवस उठि कै जब धाई ॥ सोवत हुतो बंधु लखि पाई ॥
पाछे लागि भेद तिह चहयो ॥ कछू सोहनी ताहि न लहयो ॥ ३ ॥
- भुजंग छंद छकी प्रेमबाला तिसी ठौरि धाई ॥ जहाँ दाबि कै बूट मै माट आई ॥
लीयो हाथ ताकौ धसी नीर मयाने ॥ मिली जाइ ताकौ यही भेद जाने ॥ ४ ॥
मिली जाइ ताकौ फिरी फेरि बाला ॥ दिपै चारि सोभा मनो आगि ज्वाला ॥
लए हाथ माटा नदी पैरि आई ॥ कोऊ नाहि जानै तिनो बात पाई ॥ ५ ॥
भयो प्रात लै काच माटा सिधायो ॥ तिसै डारि दीनो उसै राखि आयो ॥
भए सोहनी रैनि जब ही सिधाई ॥ वहै माट लै कै छकी प्रेम आई ॥ ६ ॥
- दोहरा अधिक जब सरिता तरी माटि गयो तब फूटि ॥
डुबकी लेते तन गयो प्रान बहुरि गे छूटि ॥ ७ ॥
- चौपई मेहीवाल अधिक दुखु धारयो ॥ कहां सोहनी रही बिचारयो ॥
नदी बीच खोजत बहु भयो ॥ आई लहरि डूबि सोऊ गयो ॥ ८ ॥
एक पुरख यह चरित सु धारयो ॥ मेहीवाल सोहनि यहि मारयो ॥
काचो घट वाकौ दै बोरयो ॥ मेहीवाल हूं को सिर तोरयो ॥ ९ ॥
- इति स्त्री चरित्रपख्याने पुरखचरित्रे मंत्रीभूपसंबादे इक सौ इक चरित्र समापतमसतु सुभमसतु ॥१०१॥

KRISHNA-GOPI-PREMLILA

कृष्ण-गोपी-प्रेमलीला

संयोग-१

- स्वैया कान्ह कही हस बात तिनै कहि है हम जो तुम सो मन हो ॥
सभ ही मुखि चूमन देहु कहयो चुम है हम हूं तुम हूं गनि हो ॥
अरु तोरन देहु कहयो सभ ही कुच नातर हउ तुम कौ हनि हो ॥
तब ही पट देउ सभै तुमरे इह भूठ नही सत कै जनिहो ॥ K. A., (266)
- स्वैया फेरि कही मुख ते हरि जी सुनि री इक बात कहो संग तेरे ॥
जोर प्रनाम करो करि सो तुम कामकरा उपजी जीअ मेरे ॥
तौ हम बात कही तुम सो जब बात बनी सुभ ठउर अकेरे ॥
दान लहै जीअ को हमहूं हस कान्ह कही तुमरो तन हेरे ॥ K. A., (267)
- स्वैया काहे कौ कान्ह जू काम के वान लगावत हो तनके धन भउहै ॥
काहे कउ नेह लगावत हो मुसकावत हो चलि आवत सउहै ॥
काहे कउ पाग धरो तिरछी अरु काहे भरो तिरछी तुम गउहै ॥
काहे रिभावत हो मन भावत आहि दिवावत है हम सउहै ॥ K. A., (271)
- सयाम रसातुर पेखत यौ जिम दूटत बाज छुधाजुत तामै ॥
K. A., (272)
- कान्ह बडे रस के द्विरीआ सब ही जल बीच अचानक हेरी ॥
K. A., (274)
- कान्ह कही हसि कै तिन सो तुमरे त्रिग से द्विग देखत जीजै ॥
K. A., (276)
- कान्ह कहै सो कीजीए कीनो इहै विचार ॥
K. A., (277)
- होहु प्रसंन्य कहयो हम पै कर बात कही तुम सो हम मानी ॥
अंतर नाहि रहयो इह जा अब सोऊ भली तुम जो मन भानी ॥ K. A., (278)
- तउ तुम साथ करि बिनती जब कामकरा उपजी जीअ मेरे ॥
चुबन देहु कहयो सभ ही मुख सउह हमै कह है नहि डेरे ॥ K. A., (279)
- स्वैया होहि प्रसंन्य सभै गुपीआ मिलि मान लई जोऊ कान्ह कही है ॥
जोरि हुलास बढयो जीअ मै गिनती सरता मग नेह बही है ॥
संक छुटी दुहं के मन ते हसि कै हरि तो इह बात कही है ॥
बात सुनो हमरी तुमहूं हम को निधि आनंद आज लही हैं ॥ K. A., (280)
- स्वैया तउ फिर बात कही उनहूं सुनि री हरि जू पिख बात कही ॥
सुनि जोर हुलास बढयो जीअ मै गिनती सरता मग नेह बही ॥
अब संक छुटी इनके मन की तब ही हसि कै इह बात कही ॥
अब सत्ति भयो हम को दुरगा वर मात सदा इह सत्ति सही ॥ K. A., (281)
- स्वैया कान्ह तबै करि केल तिनो संगि पै पट दे करि छोर दई है ॥
होइ इकत्र तबै गुपीआ सभ चंड सराहत धाम गई है ॥

दोहरा

आनंद अति सु बढयो तिनके जीअ सो उपमा कवि चीन लई है ॥	K. A., (282)
जिउ अति मेघ परै धर पै धर जयों सब जी सुभ रंग भई है ॥	
× × × × ×	
कै क्रीड़ा इन सो किसन कै जमुना इसनान ॥	
बहुर सयाम बन को गए गऊ सु त्रिनन चरान ॥	K. A., (299)
× × × × ×	
तज कै अपने भरता हमरी मति कान्ह जू ऊपरि तोहि रमी ॥	
अति ही तन कामकरा उपजी तुम कौ पिख ए नहि जात छमी ॥	K. A., (471)
भगवान लखी अपने मन मै इह ग्वारन मो पिख मैन भरी ॥	
तब ही तजि संक सभै मन की तिन कै संग मानुख केल करी ॥	
हरि जी करि खेल किधौ इन सौ जनु कामजरी इह कीन जरी ॥	
कवि सयाम कहै पिखवो तुम कौतक कान्ह हरयो कि हरी सु हरी ॥	K. A., (472)
× × × × ×	
जबै किसन संग गोपिअन करी मानुखी बान ॥	
सभ गोपी तब या लख्यो भयो बसिय भगवान ॥	K. A., (479)
× × × × ×	

संयोग-२

सवैया

खेलत कान्ह सो चन्द्रभगा कवि सियाम कहै रस जो उमहयो है ॥	
प्रीत करी अति ही तिह सो बहु लोगन को उपहास सहयो है ॥	
मोतिन माल ढरी गर ते कवि ने तिहको जस ऐसे कहयो है ॥	
आनन चंद्र मनो प्रगटे छपि कै अंधिआर पतार गयो है ॥	K. A., (596)
× × × × ×	
फूल रहे जह फूल भली विधि है अत ही जह चंद उजाला ॥	
गोपिन नैनन की सु मनो पहरी भगवान सु कंजनमाला ॥	K. A., (602)
× × × × ×	
ग्वारन रीफ रही धरनी जु धरे पट पीतन पै सु रंगीले ॥	
जिउ अगनी सर लाग गिरै इह तिउ हरि देखत नैन रसीले ॥	K. A., (607)
× × × × ×	
आई है खेलन रास बिखै सजकै सुत्रीया तन सुंदर बाने ॥	
पीत रंगे इक रंग कसुंभ के एक हरे इक केसर साने ॥	
ता छवि के जस उच्च महाकवि नै अपने मन मै पहिचाने ॥	
नाचत भूम गिरी धरनी हरि देख रही नहीं नैन अघाने ॥	K. A., (620)
× × × × ×	
कंजमुखी तन कंचन से सभ रूप बिखै मनो मैनमई है ॥	K. A., (657)
× × × × ×	
कुंजन भीतर तीर नदी ब्रिखभानसुता सु फिरै तह धाइ ॥	K. A., (658)
× × × × ×	
राधे को नैनन के सर संग बधै मनो भउह कमान चड़ाइ ॥	
भूम गिरै धरनी पर सो अगनी अगहा मनो मार गिराइ ॥	K. A., (660)
× × × × ×	

सुध लै त्रिखभानसुता तव ही हरि अग्रज कुंजन मै उठ भागै ॥

यौ उपजै उपमा मन मै त्रिगनी जिम घाइल स्वार के आगै ॥

K.A., (661)

स्वैया

× × × × ×
गहि कै त्रिखभानसुता जदुराइ जू बोलत ता संग अंभ्रित बानी ॥
भागत काहे के हेत सुनो हमहूँ ते तूँ किउ सुन ग्वारनि रानी ॥
कंजमुखी तन कंचन से हम त्वै मन की सभ बात पञ्जनी ॥
सयाम के प्रेमछकी मन सुंदर हूँ बन खोजत सयाम दिवानी ॥

K.A., (663)

त्रिखभानसुता पिखि ग्वारनि कौ निहराइ कै नीचे रही अखीअं ॥
मनो या त्रिग भा सभ छीन लई कि मनो इह कंजन की पखीअं ॥
सम अंभ्रित की हसि कै त्रीया यौ बतीआ हरि के संग है अखीअं ॥
हरि छाडि दै मोहि कहयो हमकौ सु निहारत है सभ ही सखीअं ॥

K.A., (664)

सुन कै हरि ग्वारन की बतीयां इह भांत कहयो नही छोरत तोकौ ॥
देखत है तो कहा भयो ग्वारनि पै इन ते कछू संक न मोकौ ॥
अउ हमरी रस खेलन की इह ठउर बिखै की नही सुध लोकौ ॥
काहे को मोसो विवाद करै सु डरै इन ते विन ही सु तू टोकौ ॥

K. A., (665)

स्वैया

सुनि कै जदुराइ की बात त्रीया बतीयां हरि के इम संग उचारी ॥
चांदनी राति रहि छकि कै दिजीयै हरि होवन रैन अंध्यारी ॥
सुन कै हमहूँ तुमरी बतीयां अपने मन मै इह भांत बिचारी ॥
संक करो नही ग्वारन की सु मनो तुम लाज बिदा करि डारी ॥

K. A., (666)

भाखत हो बतीयां हम सो हसि कै हरि कै अत ही हित भारो ॥
मुसकात है ग्वारन हेर उतै पिखि कै हमरो इह कउतक सारो ॥
छोर दै कान्ह कहयो हमकों अपने मन बुधि अकाम की धारो ॥
ताही ते तो संग मै सो कहो जदुराइ घनी तुम संक बिचारो ॥

K. A., (667)

भूख लगे सुनीयै सजनी लगरा कहूं छोरत जात बगौ कौ ॥
तात को सयाम सुनी तै कथा विरही नहि छोरत प्रीत लगी कौ ॥
छोरत है सु नही कुटवार किधौ गहि कै पुरहू की ठगी कौ ॥
ताते न छोरत हउ तुमकौ कि सुनयो कहूँ छोरत सिंघ त्रिगी कौ ॥

K. A., (668)

कही बतीया इह बाल के संग जु थी अत जोवन के रसभीनी ॥
चंद्रभगा अरु ग्वारन ते अति रूप के बीच हुती जु नवीनी ॥
जिउ त्रिगराज त्रिगी कौ गहै कवि नै उपमा बिधि या लखि लीनी ॥
कान्ह तवै करवा गहि कै अपने बल संग सोऊ बस कीनी ॥

K. A., (669)

स्वैया

करि कै बसि वा संगि ऐसे कही कवि सयाम कहै जदुराइ कहानी ॥
पै रस रीतहि की अतही जु हुती सम मानहु अंभ्रित बानी ॥
तेरो कहा बिगरै त्रिजनारि कहयो इह भांत सयाम गुमानी ॥
अउर सभै त्रीय चेरन है त्रिखभानसुता तिन मै है तु रानी ॥

K. A., (670)

जहां चंद की चांदनी छाजत है जह पात चंबेली के सेज डही है ॥
सेत जहा गुल राजत है जिहके जमुना ढिग आइ बही है ॥

ताही समै हरि राधे प्रसी उपमा तिहकी कवि सयाम कही है ॥
सेत त्रीया तन सयाम हरी मनो सोम कला इह राह गही है ॥

K. A., (671)

तिह कों हरि जू फिर छोर दयो सोऊ कुंजगली के विखै बन मै ॥
फिर ग्वारनि मै सोऊ जाइ मिली अति आनंद कै अपने तन मै ॥
अति ता छबि की उपमा है कही उपजी जु कोउ कवि के मन मै ॥
मनो केहरि ते छुटवाइ मिली म्रिगनी को मनो म्रिगीया बन मै ॥

K. A.; (672)

विप्रलंभ

अभिलाषा (Appetite)

मंघर मै सभ ही गुपीआ मिलि पूजत चंड - पते हरि काजै ॥
× × × × ×

K. A., (240-i)

कान्हर को भरता करबे कहुं बांझत है पतली अरु भारी ॥
× × × × ×

K. A., (241-ii)

पूजत है इह ते हम तो तुम देहु वहै जीअ मै हम ठानी ॥
हुँ हमरो भरता हरि जी मुखि सुंदरि है जिह को ससि सानी ॥

K. A., (243-iii, iv)

Also see K. A., (246)

चिन्ता (Anxiety)

जिनहूं बन बीच मरीच मरयो पुर रावन सेवक जाहि दहियो है ॥
ताही सो हेत करयो हमहूं बहु लोगन को उपहास सहयो है ॥
वासर से द्रिग सुंदर सो मिलि ग्वारनीयां इह भांति कहयो है ॥
ताही की चोट चटाक लगे हमरो मनुआ म्रिग ठउर रहयो है ॥

K. A., (487)

बेद पड़ै सम को फल हो बहु मंगन को जोऊ दान दिवावै ॥
कीन अकीन लखै फल हो जोऊ आतिथ लोगन अंनु जिवावै ॥
दान लहै हमरे जीअ को इह के सम को न सोऊ फलु पावै ॥
जो बन मै हम को जररा इक एक घरी भगवान दिखावै ॥

K. A., (488)

जाहि भभीछन लंक दई अरु दैतन के कुपि कै गन मारै ॥
पै तिन हू कवि सयाम कहै सभ साधन राख असाध संघारे ॥
सो इह जा हम ते छप गयो अत ही कर कै संग प्रीत हमारे ॥
पाइ परो कहीयो बन भ्रात कहो हरि जी किह ओर पधारे ॥

K. A., (489)

ग्वारन खोजि रही बन म हरिजी बन मै नही खोजत पाए ॥
एक बिचार करयो मन मै फिर कै न गयो कबहूँ उहु जाए ॥
फेर फिरी मन मै गिनती कर पारथ सूत की डोर लगाए ॥
यौ उपजी उपमा चकही जनु आवत है कर मै फिर धाए ॥

K. A., (490)

आइ कै दूढ रही सोऊ ठउर तहां भगवान न दूढत पाए ॥
इउ जु रही सभ ही चक्रि कै जनु चित्रलिखी प्रितिमा छबि पाए ॥
अउर उपाव करयो पुन ग्वारन कान्ह ही भीतर चित्त लगाए ॥
गाए उठी तिह के गुन एक बजाइ उठी इक स्तुंग लगाए ॥

K. A., (491)

गुण-कथन (Lauding)

नावत है गुपीआ जल मै तिन के मन मै फुन हउलन को ॥
 गुन गावत ताल बजावत है तिह जाइ किधौ इक ठउलन को ॥
 मुख ते उचरै इह भांति सभै इतनो सुख ना हरि धउलन को ॥
 कवि सयाम बिराजत है अति ही कि बनयो सर सुंदर कउलन को ॥

K. A., (242)

स्मृति (Recollection and retrospection)

ग्वारन खोजि रही बन मै हरि जी बन मै नही खोजत पाए ॥
 एक बिचार करयो मन मै फिर कै न गयो कबहू उहु जाए ॥
 × × × × ×
 कान्ह चरित्र सभै कर कै सभ ग्वारन फेर लगी गुन गावन ॥
 ताल बजाइ बजा मुरली कवि सयाम कहै अत ही करि भावन ॥
 फेरि चतार कहयो हमरे संग खेल करयो हरि जी इह ठावन ॥
 ग्वारनि सयाम की भूल गई सुध बीच लगी मन के दुखु पावन ॥

K. A., (490-i, ii)

K. A., (496)

उद्वेग (Perturbation)

गोपिन को तन की छुट गी सुधि डोलत है बन मै जन बउरी ॥
 एक उठै इक भूम गिरै ब्रिज की महरी इक आवत दउरी ॥
 आतुर हूँ अति दूढत है तिनके सिर की गिरगी सु पिछौरी ॥
 कान्ह को धयान बसयो मन मै सोऊ जान गहै फुन रुखन कउरी ॥

K. A., (481)

प्रलाप (Prattling, talking nonsense)

फेर तजै तिन रुखन कौ इह भांति कहै नंदलाल कहा रे ॥
 चंपक मउलसिरी बट ताल लवंग लता कचनार जहा रे ॥
 पै जिह के हम कारन को पग कंटवका सिर धूप सहा रे ॥
 सो हम कौ तुम देहु बताइ परै तुम पाइन जावत हारे ॥
 × × × × ×
 कान्ह बियोग को मान बधू ब्रिज डोलत है बन बीच दिवानी ॥
 कुंजन जियौ कुरलात फिरै तिहजा जिहजा कछु खान न पानी ॥
 एक गिरै मुरभाइ धरा पर एक उठै कहि कै इह बानी ॥
 नेह बढाइ महा हम सो कत जात भयो भगवान गुमानी ॥

K. A., (482)

K. A., (485)

उन्माद (Madness ; insanity)

गोपिन को तन की छुट गी सुधि डोलत है बन मै जन बउरी ॥
 एक उठै इक भूम गिरै ब्रिज की महरी इक आवत दउरी ॥
 आतुर हूँ अति दूढत है तिन के सिर की गिरगी सु पिछौरी ॥
 कान्ह को धयान बसयो मन मै सोऊ जान गहै फुन रुखन कउरी ॥

K. A., (481)

च्याधि (Ailment, sickness)

इह भांत परी मुरभाइ धरी कवि ने उपमा तिहकी बरनी ॥
 जिम घंटक हेर मै भूम के बीच परै गिर बान लगे हरनी ॥
 × × × × ×
 इउ जु रही सभ ही चकि कै जनु चित्रलिखी प्रितिमा छवि पाए ॥

K. A., (497-iii, iv)

K. A., (491-ii)

भरण (Death due to extreme grief, shame or fear)

छाडि चलयो तन को मन इउ जिम भाजत है प्रिह छाडि सराबी ॥

K. A., (499)

विरहविरलाप

दोहरा	रथ उपर महाराज गे रथ चड़ कै तजि ग्रह ॥ गोपनि कथा ब्रिलाप की भई संत सुन लेह ॥	K. A., (796)
स्वैया	जब ही चलिबे की सुनी बतीया तब ग्वारनि नैन ते नीर ढरयो ॥ गिनती तिनके मन बीच भई मन को सभ आनंद दूर करयो ॥ जितनो तिन मै रस जोवन थो दुख की सोई ईधन माहि जरयो ॥ तिन ते नही बोलियो जात कछू मन कान्ह की प्रीत के संग जरयो ॥	K. A., (797)
स्वैया	कंचन के तन जो सम थी जु हुती सम ग्वारन चंदकरा सी ॥ मैन की सान सो सान बनी दोऊ भउह मनो अखीआ सम गासी ॥ देखत जा अति ही सुख हो नहि देखत ही तिह होत उदासी ॥ सयाम बिना सस पै जल की मनो कंजमुखी भई सूक जरासी ॥	K. A., (811)
दोहरा	नंद आइ ब्रिजपुर बिखै कही क्रिसन की बात ॥ सुनत सोक कीनो सबै रोदन कीनो मात ॥	K. A., (859)
स्वैया	सुनि कै इह बात सभै मिलि ग्वारनि पै मिलि कै तिन सोक सु कीनो ॥ आनंद दूरि करयो मन ते हरि ध्यान बिखै तिनहू मन दीनो ॥ धरनी पर सो मुरभाइ गिरी सु परयो तिन के तन ते सु पसीनो ॥ हाहकु लैन लगी सभि ही सु भयो सुख ते तिन को तन हीनो ॥	K. A., (861)
स्वैया	अति आतर हूँ हरि प्रति हि सो कबि सयाम कहै हरि के गुन गावै ॥ सोरठ सुद्ध मल्हार बिलावल सारंग भीतर तान बसावै ॥ धिआन धरै तिह ते जीय मै तिह ध्यानहि ते अति ही दुख पावै ॥ या मुरभावत है मुख ता ससि जिउ पिख कंज मनो मुरभावै ॥	K. A., (862)
स्वैया	पुर बासन संग रचे हरि जू हमहूं मन ते जदुराइ बिसारी ॥ तयाग गए हम को इह ठउर हम ऊपर ते अति प्रीत सु टारी ॥ पै कहि कै न कछू पठयो तिह त्रीयन के बसि भे गिरधारी ॥ एक गिरी कहूं ऐसे धरा इक कूकत है सु हहा री हहा री ॥	K. A., (863)
स्वैया	इह भांत सो ग्वारनि बोलत है अपने जीय मै अति मान उदासी ॥ सोक बढयो तिन के जीय मै हरि डार गए हित की तिन फासी ॥ अउ रिस मान कहै मुख ते जदुराइ न मानत लोगन हासी ॥ तयाग हमै सु गए ब्रिज मै पुर बासन संग फसे ब्रिज-बासी ॥	K. A., (864)
स्वैया	रोदन के सभ ग्वारनीया मिलि ऐसे कहयो अति होइ बिचारी ॥ तियाग ब्रिजै मथुरा मै गए तजि नेह अनेह की बात बिचारी ॥ एक गिरै धर यौ कहि कै इक ऐसे संभार कहै ब्रिजनारी ॥ री सजनी सुनीयै बतीयां ब्रिजनार सभै ब्रिजनाथ बिसारी ॥	K. A., (865)
स्वैया	प्रेम छकी अपने मुख ते इह भांत कहयो ब्रिखभान की जाई ॥ सयाम गए मथुरा तजि कै ब्रिज ने अव धों हमरी गति काई ॥ देखत ही पुर की त्रीय कौ सु छके तिन के रस मै जीय आई ॥ कान्ह लयो कुबजा बसि कै टसकया न हीयो कसकयो न कसाई ॥	K. A., (911)

जलविहार

स्वैया

हसि कै हरि जू त्रिजमंडल संग गोपन के इक होड बदी ॥
 सभ धाइ परै हमहूँ तुमहुँ इह भांत कहयो मिलि बीच नदी ॥
 जब जाइ परे जमना जल मै संग गोपन के भगवान जदी ॥
 तब लै चुभकी हरि जी त्रिय को सु ल्यो मुख चूम किधो सु तदी ॥

K. A., (465)

त्रिखभानसुता हरि के मुख ते जल पैठन की बतीया सुन पाई ॥
 धाइ कै जाइ परी सर मै करि कै अत ही त्रिजनाथ बडाई ॥
 ताही के पाछे ते सयाम परे कवि के मन मै उपमा इह आई ॥
 मानहु सयाम जू बाज परयो पिखि कै त्रिजनार को जिउ मुरगाई ॥

K. A., (752)

त्रिजनाथ तबै धसि कै जलिमै त्रिजनार सोऊ तब जाइ गही ॥
 हरि को तन भेट हुलास बढयो गिनती मन की जल भांत बही ॥
 जोऊ आनंद बीच बढयो मन के कवि तउ मुखु ते कथ भाखि कही ॥
 पिखयो जिनहूँ सोऊ रीझ रहयो पिखि कै जमुना जिह रीझि रही ॥

K. A. (753)

त्रीअन सो जल मै त्रिजनाइक सयाम भनै रुचि सिउ लपटाए ॥
 प्रेम बढयो उनके अति ही प्रभ के लगी अंग अनंग बढाए ॥
 प्रेम सो एक ही हुइ गई सुंदर रूप निहार रही उरभाए ॥
 पास ही साम जू रूप रची त्रीआ हेर रही हरि हाथ न आए ॥

K. A., (2473)

स्वैया

रूप रची सभ सुंदर सयाम के सयाम भनै दसहूँ दिस दुरै ॥
 कुंकम बेंद लिलाट दीए सु दीए तिन ऊपर चंदन खौरै ॥
 मैन के बसि भई सभ भामन धाई फिरै फुन धामन ओरै ॥
 ऐसे रटै मुख ते हम कउ तजि हो त्रिजनाथ गयो किह ठउरै ॥

K. A., (2474)

स्वैया

दूढत एक फिरै हरि सुंदरि चित बिखै सभ भरम बढाई ॥
 बेख अनूप सजे तन पै तिन बेखन को बरनिओ नही जाई ॥
 संक करै नररै हरि ही हरि लाजहि बेच मनो तिह खाई ॥
 ऐसे कहै तजि गयो किह ठां तिह हो त्रिजनाइक देहु दिखाई ॥

K. A., (2475)

दोहरा

बहुत काल मुंछत भई खेलत हरि के साथ ॥
 मुच्छत सै तिन यौ लखयो हरि आए अब हाथ ॥
 हरिजन हरि संग मिलत है सुनत प्रेम की गाथ ॥
 जिउ डारिओ मिलि जात है नीर नीर के साथ ॥

K. A., (2476)

K. A., (2477)

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