

# DASAM GRANTH DA LIKHARI KAUN

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Foundation (Dubai)

The author has promulgated in May 2006 at Chandigarh in a press conference that whoever proves that the so-called Dasam Granth is authored by the Tenth Nanak, Guru Gobind Singh in line with the Nanakian thought as enshrined in the Aad Sri Guru Granth (ASGG, thereafter) will receive ten million Rupees reward from the Bhai Lalo Foundation. No one has so far been able to receive it hence the reward remains to be won.

The book begins with noting first the contents of the alleged Dasam Sri Guru Granth (Dasam Granth, thereafter) as given by the publishers, Chattar Singh Jiwan Singh, Amritsar. Nothing seems strange, unusual and odd when you read this brief list of seven items in the contents. The second list of

contents is comprehensive. It features the story of Krishnavtar authored by the two poets Siyam and Ram found in Dasam Granth and the Hindu book, Dasam Sikund Pauran. This poem has 2892 stanzas. The third list of contents is of Dasam Sikund Pauran only. It has 1192 stanzas. The author has given the three-fold contents, it seems, to help the reader to easily compare and contrast. For example, if I have to turn to page 191 two chapters named 'Killing of Parduman Sumber, meeting a woman, Rukman' and 'Satrajit Suraj te mun liaye, Jamwunt killed' can be found in one go. The required quotes are cited all throughout so that the insidiously done mischief by the priests, the publishers and the corrupt Sikh leaders together can be easily exposed to the prudent reader.

Krishnavtar is the 9th book of poems completed by the poet Siyam in AD 1688 while Rama Avtar was completed in AD 1698. It begins with Ik Oankar, Waheguru ji ki Fateh (The Sikh God, Waheguru, and the Victorious). Siyam tells that a poem of Krishnavtar, the 21st Vishnu incarnation, is to be composed. No where ever there appears the name of the Tenth Nanak, Guru Gobind Singh in the whole work. But, surprisingly both names Siyam and Ram are easily found

noted in the entire book, approximately in every stanza. The story begins with a humble call for help by the Earth to the deity, Kal-purkh or Mahakal, who resides, as the Hindu mythology has it, where another Hindu deity, Brahma had churned an ocean of milk. The story goes that Mahakaal ordained Vishnu (another Hindu deity) to assume the incarnation as Krishna. In compliance to the order, Vishnu or Krishna incarnate had taken birth in Mathura area of India. Such stories in Dasam Granth are not authored by Guru Gobind Singh, the author unequivocally says (page 131).

In presenting the book Dr. Dilgeer commends the author for his courage to expose the pornographic contents of both Tria Chritter (Wile Women's deceits) and Krishna Avtar. Use and abuse of women (and some men) is the subject matter of the poems in the name of mythical kings. He said he considered the whole of Dasam Granth to be holy Bani (the Tenth Nanak's holy poems) and cited quotes before he read it thoroughly. It seems ironic that our writers take liberty for too long to cite quotes from those books including Dasam Granth even if they have not read them properly to appreciate the true essence of contents before they realise their mistake. However, he now believes that there are

hardly fifty pages that depict the holy poetry of Guru Gobind Singh. The rest of the bulky 1380 pages are full of anti-Sikh Shakit (deity worship) philosophy. Attributing their authorship to the holy name of Guru Gobind Singh is insulting him and disparaging his great credit to the Sikh cause. Dr. Dilgeer does not consider Jaapu and Swaiye as part of Dasam Granth. He agrees with a large number of Sikh scholars like Prof. Harinder Singh Mehboob, Bhai Randhir Singh (1), Bhag Singh and Dr. Rattan Singh Juggi who have already dismissed the bulky part as un-Sikh. Further, R.S.S. stooges receive monthly wages from this organisation on the top of the remuneration paid to them by their employers. The stooges constitute the priests who work in the Sikh Gurdwaras, the Sikh political and religious leaders. He calls them “the hairy traitors” (kesa-dhari g-dar) who have once again taken on board to insult the Tenth Nanak, Guru Gobind Singh with the help of the pornography of the unholy Dasam Granth.

Dr. Kulwinder Singh Bajwa, Reader, Punjabi University, Patiala holds that the internal evidence such as dates, places and the number of stanzas by the poet Siyam within the poem, Krishna Avatar stand strongly opposed to the

historic facts available. For example, Siyam mentions Paonta, Malwa and Anand Pur as the places where the poem had been composed. Second, none of the three sections of the poem has 1192 stanzas. The proponents of Dasam Granth like R.S.S. will obviously find the Sikhs naïve and credulous who keep a copy of Dasam Granth wrapped up in a nice piece of cloth and burn incense near it both in the morning and evening and never read it but support it in blind faith. They fail to hold a good grasp of quality of the contents. The priests and their paymasters – so called religious leaders exploit enormously in such situations. Some of these deredars, sadhs, brahm-gianies, and the ill-conceived amateur writers present raw reasoning such as Guru Gobind Singh's mother, Mata Gujri used to call him Siyam and Ram (page 103) to avoid saying her father-in-law's name (Guru Hargobind, the sixth Nanak). But 'Khalsa' ji the author has now proven with ample evidence that Siyam and Ram (page 103) were neither the Guru's pseudonyms nor his poetic names. Agreeing Dr Bajwa argues that such empty arguments are not borne out by the historic traditions. As regards 'Ram' it is also a part of the holy name of Guru Ram Das (the fourth Nanak) who was the great grandfather

in the in-laws family of Mata Gujri. On the basis of this evidence the raw reasoning fails to hold firm ground. In fact, Siyam was one of the Guru's fifty two poets and Ram came of the neighbouring town Ropar. Both of them however were the devotees of goddess Durga while Guru Gobind Singh as Tenth Nanak represented the Nanakian worship of the Time-transcendent, Immortal, Creator and Benevolent God as enshrined in Guru Nanak's Japu. In the poem, Siyam name appears at least 514 times and Ram as many as 27 times but the Guru's name is never depicted. Further, Dr. Bajwa argues that considering both Siyam and Ram as one person's poetic names and synonymous with the word, Gobind is a big mistake and that the historic facts fail to support any evidence in their favour.

The author writes in the preface (Bhumika) that in the poems written by these poets the subject of search for love of God cannot be found. Rather the topics they heavily concentrate on are : deities worship, strange women characters, their ugly nudity, murders and killings, lies, deceits, assaults, indecent or unconventional things like forcing others' respectable women to become wives, for example, Govardhan's wife Chandravalli's forcible seduction by

Krishan (page 103) as referred to in Guru Nanak's Aasa Di Var (2, 3). Favouritism is disseminated, on the basis of blood ties like brother, nephew, uncle, grandfather and depriving others' of their fundamental rights. More so, believing in and practising such pursuits and hypocrisy of labelling them as one's religion is certainly not commensurate with the Sikh tenets. Above all, the pornographic contents of the poetry in Dasam Granth induce in the reader a strange kind of sexual arousal. Such sort of literature, the author believes, works against the grain of the message of Sri Guru Granth Sahib, the Nanakian philosophy. Dasam Granth thus explodes the true Sikh teachings and purports to replace it with the opposing ideology of five vices identified by the Nanakian thought.

The Sikh priests along with their hypocrite and sycophantic leaders before and after AD 1947 harboured eccentric thinking which resulted in their building a world of self-styled meanings of scriptural language. Their vocabulary tremendously decreased because the Sikhs gave up learning, among other things, languages like Urdu and Hindi after 1947 hence lost the language expertise. This affected the Sikhs' present situation and had badly shaped the future

destiny of the Sikh community long ago. One of its consequences was the bankruptcy of the Sikh intellect. The fact is that education in the Sikhs in the post AD 1947 era has been many times more and better in several respects than in the pre 1947 AD period. But, individual and collective selfish attitude and eccentric thinking had frozen the majority of the Sikh brains in complete mental block. Even being decorations of their respective universities many Sikh scholars, in the past, had low self-perception, ignorance, narrow-minded mental outlook, and never dared to think beyond the vicious circle of intellectual slavery they were tied in. Celebrations of centenary anniversaries of the Sikh Prophets (Guru) and the Khalsa (e.g. in 1969, 1975, 1999) with pomp and show became a fashion and show off exercises in the recent past. They had lost touch with the social reality around. In fact, the 18th century practical Sikhi, the Khalsa spirit and the ensuing high ideals did not bother them at all.

The literature produced for the centenary celebrations under the impact of the intellectual slavery was dead and meaningless. It failed to give any directions to the Sikh community. The scholars' confusion of the Sikh scriptural



meanings, inter alia, became manifest for the first time in the history of the Sikh scholarship. For example, the meanings of Jugmat (Durga) and Bhagauti (Durga) have been erroneously rendered as the Sikh God (4). Secondly, the Sikh people were led up to adopt a self-prompting process by imposing on them an edict in the daily ardas (prayer) to undertake several times a day to contemplate on goddess Durga (Bhagauti) before resorting to meditate on Guru Nanak (5). Thirdly, the Tenth Nanak, Guru Gobind Singh's name was completely deleted in the first stanza of ardas either initially by the poet Siyam or the intriguing priests and accomplices. Even if the poet Siyam clearly says in the ending stanzas of the Chandi's Chritter (Durga's Character sketch) poem and owns composing it, some still seem to be unconvinced and stubbornly insist that the author of the poem is Guru Gobind Singh. Kaal or Maha-kaal (6) and his other names Us-dhuj, Us-ket, Kharag-ket in the Benti Chaupeyee composed by the poet Soom (7) forming the part of daily reh-raas evening prayer, were also erroneously translated as the Sikh God. Further eulogising this primitive Hindu deity, Maha-kaal, the poet Soom calls him "the king of the people" and "the god of the world ". But the meaning of

all these Hindu deity names is definitely not the Sikh God. Nevertheless, the so called sadhs, dere-dars, brahm-gianies, the head priests of the fake taksals, along with some highly educated university degree holders (Indian as well as North American McLoedian lot) all due to their empty ego, ignorance and fanatic stubbornness keep indoctrinating the wrong meanings in the minds of those who follow them blindly. Fourthly, very few Sikhs can read ASGG themselves. A majority heavily rely on the priests, who are self styled and unrecognised lot, resort to following the film song tunes in singing Gurbani or historic episodes and often tell Hindu Pauranic and Vedantic stories. Fifth, the Sikh masses do not care if these priests are the patits (men or women who committed adultery or one of four don'ts of the Sikh Code of Practice (8) but their dress style should strictly reflect the dera dress code. They should have a long beard, and betray the impression of a saint, brahm-giani or a Sikh advocate of religion or Sikh Minister, if you like to call them in the western parlance. By asking the hypocrite priests to do reading and singing Gurbani, I assume the Sikh public wish to kill three birds with one stone that God is pleased, the priest is satisfied and the Satan is not alienated either. The

wrong meanings best suited this group comprising of priests, the religious and political leaders (Gurdwara Management Committee leaders) at local, national and international levels. They follow the Vedantic approach and undertake empty reading of the ASGG. In fact, they are the living embodiment of Bipper Sanskaar (hard core Brahmanism) and in a collective sense reflect the corporate image of the Brahminised Sikh community (9).

We have seen how the Sikh intellectuals, apart from exceptions, under the influence of Bipper Sanskaar had sought self complacency a long time ago by establishing own self-styled meanings of key concepts found in the ASGG (10). When it came to translating Dasam Granth poems they were simply very confused by then. Because of this confusion, they were easily lured into believing consequently that Dasam Granth was genuinely Guru Gobind Singh's authentic poetry. In reality, it was their own ignorance reflecting back to them in different forms and shapes time and again. For example, they have obviously failed to fully comprehend the main thrust of the Hindutav philosophy at the right time (11, 12) due to own eccentric thinking and escapist attitude even if they lived in the midst

of the Hindu majority India. Failure to grasp the basis of real Hindutav served to multiply further, which in a spiral bound effect, caused the scholars' to accept intellectual slavery, as said above. When any opportunity came in the past to analyse out the chaff and the grain in relation to Dasam Granth, the scholars (e.g. Bhai Vir Singh) whom kathakaars follow, failed to appreciate the real meanings of Kaal-purkh or Mahakaal as Hindu deity despite repeatedly reading in the daily Reh-raas (13). In fact, this repetition of unholy poems (kWcl bfxl) (14, 15) further erodes the intellect like rust does to the iron. In addition the fully vedanticised taksals disseminated, advertently or inadvertently, the artificial meanings to the younger generation of kathakaars failing them to keep an open mind. This seems to be one of the reasons that Kaal-purkh or Mahakaal was wrongly translated by the new scholars too to read it as the Sikh God. The corresponding governments have always been kind to the thick-skinned, boorish and brainless priests, religious and political leaders, and office seeking scholars. The taksals, self-appointed brahm-gianies and the Sikh masses found reading reh-raas full of mythical kings Ram, Krishan and Hindu deity, Kaal-purkh eulogies without truly caring for the

meanings, a boon. Aarti in the loud speakers in the Punjab country side and elsewhere sadh deras in the midst of the beating of drums, tabla, cymbals, shene (tong like long cymbals) and harmonium can be heard singing Chandi Chritter (deity Durga Charater) savaiya: The ascetics feel happy (at the annihilation of demons by the goddess Durga) and they feel joy in meditating on the gods. Some of them are performing yajnas, others are reciting Vedas...

ਯਾ ਤੇ ਪ੍ਰਸੰਨ ਭਏ ਹੈਂ ਮਹਾਂ ਮੁਨਿ ਦੇਵਨ ਕੇ ਤਪ ਮੈ ਸੁਖ ਪਾਵੈ॥ ਜਗ ਕਰੈ ਇਕ  
ਬੇਦ ਰਚੈ...॥ (16)

The hypocrite Sikh sadhs were already lost in the thickets of wealth, power and authority while a majority of Sikh scholars and kathakaars, we have seen above that all, leaving exceptions, being completely vedanticised, have failed to give proper directions to the Sikh masses. The deras started multiplying and became a flourishing business. Whoever wanted to start a business he/she had obtained and installed the ASGG. A series of hundred and one akhand paths (continuous reading of Guru Granth) became a fashion. As a result, the mothers who had no sons born to them started

giving birth to sons. Unemployment in the young served to provide a lot of pathies (readers of Guru Granth). The race for money and heavy unemployment exacerbated the process of further scattering the Sikhs in large numbers all over the world as the community had already formed a diaspora. The author has quite rightly analysed that the watchdogs were simultaneously cast a deep spell by the thieves and enemies.

Further, the next generation of Sikh intellectuals (17, 18, 19, 20) failed to form real meanings by not going beyond the boundaries set by the previously established writers. Rather, the meanings were blindly copied from the books already written. No one dared to think beyond except a tiny minority, whom we have failed to give proper attention. This resulted in making the Sikh people forget the real Nanakian message. They were in turn lured into believing in the opposite message as is found in Dasam Granth. Slavery of the slaves has been their fate since 1947 (21). Such is the social, religious and political background in which the present day Sikhs operate as a completely dispersed people (headless chicken) without a central corporate governing body. In this situation, considering the whole of Dasam Granth as Guru

Gobind Singh's legitimate and authentic poetry, some ill-informed Sikhs, perhaps hired by the enemy, started undertaking akhand paths of this dirty book including those pornographic poems, the correct name of which should have been the Sex Songs of Hindu Mythology. The enemies within and without like some media moguls and the naïve sell-out scholars have been endeavouring their utmost to keep the gullible Sikhs both educated and lay members, the priests, the religious and political leaders to be completely unaware and unwary of the ugliest pornography of Dasam Granth. In this way, they wage a war against the genuine Sikhs who are fully aware of the enemy's intention and strategies. Nevertheless, one good came out of the efforts made on both sides that a large number of Sikh men and women have woken up to the challenge. The author 'Khalsa' ji is one of these awakened souls. Like a good and caring mother he has urged the reader every so often to keep awake.

In the last pages of the book, the less well-known poems in the Dasam Granth have also been given some attention. For example, it has been explained using Bhai Kahn Singh Nabha's 'key' how to read Shashtur Naam Maalaa Pauran

(pages 253 – 277). The poet author of this poem says at the end of the poem that he eulogised the goddess Durga or Bhagauti. In the true Khalsian spirit, the author Khalsa ji motivates the reader to remember that the Sikh religion is not the deity worshipper. It worships the Time-transcendent God (Akal Purkh) (22) as is found in the mul mantra, the definition of God as propounded by Guru Nanak himself in Japu, the first composition of ASGG. Weapon or sword, stone or iron and tree or personality worship are all prohibited in the Sikh ontology. Thus 'Khalsa' ji further eggs the Sikhs on to recognise the Khalsian spirit including self-esteem and corporate Khalsa self-pride (23), failing which the community is in a danger to be completely wiped out from the world map (pages 3; 320) exactly in the same way Buddhism and Jainism met their extirpation (24) even if both had their original roots in India.

Then a brief sketch of the Hindu mythological characters appeared in the book, have also been noted (pages 278–301). For example, Urbasi, a divine woman (sex symbol) of the paradise is noted to have taken birth from the Sex-god's (kaam-dev) thigh. Second, both Null-Koober and Monigreeve were seen having sex with women in front of every



one by the bank of the river Ganges. Similar or even more explicit sex acts or scandals as such form the backbone of Krishna Avatar and the rest of the Dasam Granth.

Take for instance, the sarees stealing sex drama (Raas Leela) chapter in the Krishna-vtar when the Brij area women went for a dip into the village pond for the Maghi month's religious celebration in cold weather. Krishan stole their clothes and climbed up a tree while all beautiful women were in the water. Some women were slim, stocky, others black while some were of fair complexion. The dialogue between them and Krishan took place. The poet Siyam notes that the women said, "You stole our clothes by deception. You are a big thug, who stole our clothes with hands, now you are stealing our bodily charm and beauty by sight. If the King, Kans, comes to know this he would kill you " (stanza 251) (25) (translated by Jodh Singh Dharam Singh (1999:352-3):

ਤਉ ਮੁਸਕਾਨ ਲਗੀ ਮਧਿ ਆਪਨ, ਕੇਇ ਪੁਕਾਰ ਕਰੈ ਹਰਿ ਜੂ ਪੈ॥

ਚੀਰ ਹਰੇ ਹਮਰੇ ਛਲ ਸੇਂ ਤੁਮ, ਸੇ ਠਗ ਨਾਹਿ ਕਿਧੇ ਕੇਉ ਭੂ ਪੈ॥

ਹਾਥਨ ਸਾਥ ਸੁ ਸਾਰੀ ਹਰੀ, ਦ੍ਰਿਗ ਸਾਥ ਹਰੇ ਹਮਰੇ ਤੁਮ ਰੂਪੇ॥ 251 ॥

He then said, “The name of the king, you mention, I am not scared of him, I will kill him by setting him alight”.

ਨਾਮ ਬਤਾਵਤ ਹੋ ਨ੍ਰਿਪ ਕੋ, ਤਿਹ ਕੋ ਫੁਨਿ ਨਾਹਿ ਕਛੂ ਡਰੁ ਮੋਕੋ ॥

ਕੇਸਨ ਤੇ ਗਹਿ ਕੇ ਤਪਕੀ ਅਗਨੀ ਮਧਿ, ਈਧਨ ਜਿਉਂ ਉਹਿ ਝੋਕੇ॥253॥

Krishan while still on the tree said, “You can tell your parents or whoever you want to. I shall tackle them.” (stanza 254) (26). What else he said in response, the poet Siyam notes (27):

“O my beloveds. I shall not return your clothes until you come out. Either you suffer in cold or be prepared to come out. You all fair or dark complexioned, all chubby and stocky and slim ones should come out covering with hands your nudity front and back. You should then ask for your clothes with folded hands, otherwise I shall not return them. (stanza 255)

ਦੇਉ ਬਿਨਾ ਨਿਕਰੈ ਨਹਿ ਚੀਰ, ਕਹਯੋ ਹਸਿ ਕਾਨ੍ਹ ਸੁਨੈ ਤੁਮ ਪਿਆਰੀ॥

ਸੀਤ ਸਹੇ ਜਲ ਮੈ ਤੁਮ ਨਾਹਕ, ਬਾਹਰਿ ਆਵਹੁ ਗੋਰੀ ਅਉ ਕਾਰੀ॥

ਦੇ ਅਪੁਨੇ ਅਗੂਆ ਪਿਛੂਆ ਕਰ, ਬਾਰਿ ਤਜੇ ਪਤਲੀ ਅਰੁ ਭਾਰੀ ॥

ਯੋ ਨਹਿ ਦੇਉ ਕਹਿਓ ਹਰਿ ਜੀ, ਤਸਲੀਮ ਕਰੇ ਕਰ ਜੋਰਿ ਹਮਾਰੀ॥255॥

Continuing Krishan then said to them in an amorous state of mind: “listen to me. You should discard all modesty and petition me with folded hands. (stanza 256)

...ਇਹ ਬਾਤ ਸੁਨੇ ਤੁਮ ਮੇਰੀ॥ ਜੋਰਿ ਪ੍ਰਨਾਮ ਕਰੇ ਹਮਰੇ ਕਰ, ਲਾਜ ਕੀ ਕਾਟਿ  
ਸਭੈ ਤੁਮ ਬੇਰੀ ॥256॥

After describing in a long loving, romantic and really juicy dialogue the poet Siyam writes: “They all gathered together and decided that they all should come out of water and salute him. (stanza 264)

ਦੇਹਿਰਾ॥

ਮੰਤ੍ਰੁ ਸਭਨ ਮਿਲਿ ਇਹ ਕਰਯ,ੇ ਜਲ ਕੇ ਤਜਿ ਸਭ ਨਾਰਿ॥

ਕਾਨ੍ਹਰ ਕੀ ਬਿਨਤੀ ਕਰੇ, ਕੀਨੇ ਇਹੈ ਬਿਚਾਰ॥264॥

All women put their hands on the front and back and came out of the water. Time and again they kissed Krishan's feet

and requested him to return their clothes because it was cold.  
Then he says in the poet's words:

“Will you accept what I say? All right, you all let me kiss you on the face. I shall kiss you and at the same time make a count of you. You all let me play with breasts or I shall beat you all. Only then shall I return your clothes. It is no falsehood, consider it truth. (stanza 266)

ਕਾਨ੍ਹ ਕਹੀ ਹਸਿ ਬਾਤ ਤਿਨੈ, ਕਹਿ ਹੈ ਹਮ ਜੇ ਤੁਮ ਸੇ ਮਨ ਹੇ।

ਸਭ ਹੀ ਮੁਖ ਚੂਮਨ ਦੇਹੁ ਕਹਯੋ ਚੁਮ ਹੈ ਹਮ ਹੂੰ ਤੁਮ ਕੇ ਗਨਿ ਹੇ।

ਅਰੁ ਤੇਰਨ ਦੇਹੁ ਕਹਯੋ ਸਭ ਹੀ ਕੁਚ ਨਾਤਰ ਹਉਂ ਤੁਮ ਕੇ ਹਨਿ ਹੇ।

ਤਬ ਹੀ ਪਟ ਦੇਉ ਸਭੈ ਤੁਮਰੇ ਇਹ ਝੂਠ ਨਹੀ ਸਤਿ ਕੇ ਜਨਿ ਹੇ॥ 266॥

“He again asked them to salute him with folded hands.

Passion arises in my mind. I have asked you that all find the time and proper place for ... My heart is pleased as my eyes enjoy a rich feast of your bodies. (stanza 267) (page 32;

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ਫੇਰਿ ਕਹੀ ਮੁਖ ਤੇ ਹਰਿ ਜੀ ਸੁਨਿ ਰੀ ਇੱਕ ਬਾਤ ਕਹੈ ਸੰਗ ਤੇਰੇ।

ਜੇਰਿ ਪ੍ਰਨਾਮ ਕਰੇ ਕਰ ਸੇ ਤੁਮ, ਕਾਮ ਕਰਾ ਉਪਜੀ ਜੀਅ ਮੇਰੇ।

ਤੈ ਹਮ ਬਾਤ ਕਹੀ ਤੁਮ ਸੇ, ਜਬ ਘਾਤ ਬਨੀ ਸੁਭ ਠਉਰ ਅਕੇਰੇ।

ਦਾਨ ਲਹੈ ਜੀਅ ਕੇ ਹਮ ਹੂੰ ਹਸਿ ਕਹੀ ਤੁਮਰੇ ਤਨ ਹੇਰੇ॥267॥

The women talked to each other and all agreed to salute him. After saluting they asked him if he was happy because they had done what he had asked them to do. By then, they were all sexually aroused. He said: I swear I will not reveal this to your relatives. (stanza 279) Then what he said laughingly they all agreed to it. After making love to them Krishan returned their clothes and let them go. They said joyously: we have enjoyed the real essence of life today. The blessings of goddess, Durga has proved to be true just before our eyes. The women were so pleased that they were singing Durga's praises while on the way home. Joy increased in their heart of hearts just as the poet says vegetation increases with the rainfall." (stanza 282) (28) (pages 31-33; Dasam Granth Da Likhari Kon? Part II).

The next two pages (301-303) in the book depict invaluable information about the contents of the Dasam Granth. Then Chandi Chritter (Durga Character Sketch) follows (pages 304-307). Other books published under Guru Gobind Singh's name are also mentioned (pages 208 – 324). In the end, the author has asked the reader some questions, for example, will these words be of Guru Gobind Singh? The book thus finishes.