



THE TRADITION OF THE BRAHM KAVACH SAHIB



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Numerous devout Sikhs have approached me on multiple occasions, either in person, over phone calls, or through online messages, inquiring about the Brahm Kavach, a sacred text recited by the Nihang Singhs and other members of the Sikh community. Recognizing the importance of shedding light on this aspect of our tradition, I felt compelled to create a video addressing it, which has been published. In doing so, I aim to share whatever knowledge I possess about the Brahm Kavach with the Khalsa Panth, as bestowed upon us by the esteemed Guru Gobind Singh Sahib Ji.

Originally composed in Sanskrit in the *Purāṇas*, from within one text that recounts the mythical battle of the Goddess Durga against the demons, the Guru translated it into a more accessible format and language for our understanding. This is the accepted understanding but on my *chakravarti* around India, and doing *sangat* with very old Mahakals and Jathedars, they explained that there is more to it. That, when Guru Nanak Dev Ji disappeared in the River Bein, and merged into *Joti Prakāsh*, along with *Mūl Mantra* and *Gurmantra*, the main portion of the Brahm Kavach was given to respected Guru Ji by Akal Purakh. This was taught to Baba Buddha Ji who added the *phalshrutī* and gave this mantra to the Sixth Guru, then the couplet at the end was added by the Tenth Nanak.



A MODERN BRAHM KAVACH SAHIB MANUSCRIPT

When Goddess Durga emerged victorious in her righteous battle against the demons, the Devas, or demi-gods, gathered to sing her praises and recite her protective chants, known as a Kavach. This is referenced twice in the Chandi episodes in Dasam Sri Guru Granth Sahib Ji. Amongst these, one particular protective chant was recited by Lord Brahma, hence named the 'Brahm Kavach'. The term 'Kavach' signifies words of protection (amulet) and actual physical armour or chainmail. At Gurdwara Mata Sahib Deva, where Mata Ji did her *bhagti*, and who was said to be an incarnation of Goddess Durga, was the same place where Durga herself meditated on the *Adi Shakti* or *Para Shakti* surrounded by 96 *Krori* lions born from the lion skin of Rishi Dust Daman, and where from her forehead Kali Mata appeared and drank the blood of the demon Rakat Bija. Please Guru Sangat Ji see *Chandī dī Vār*, *Sau Sākhī*, and *Bachitra Nāṭak* for further information about this.

In His sacred verses, Guru Gobind Singh Sahib Ji revered the sword as His guiding force, as stated in *Srī Shastra Nām Mālā Purāṇ*, Sri Dasam Guru Granth Sahib (aṅg 717-18), where Guru Sahib refers to the weapons as His '*Pīr*' or guide. In the creation of the universe, it is acknowledged that Akal Purakh first created illusion or maya (mammon), from which multiplicity and infinite universes emerged, as is described in Gurbani. Maya was created, or mammon, in various forms, and is symbolised throughout Sikh teachings. The first instance being when Guru Nanak Sahib Ji referred to mammon or maya in *Jap Jī Sāhib* (aṅg 3) of Adi Guru Granth Sahib as '*Kudrati*,' illustrating its diverse manifestations. As we shall see later on in this document, this is the same explanation Shahid Nihang Rattan Singh Bhangu gave to Captain Murray.



In the era of Guru Gobind Singh Sahib Ji, and particularly in this dark age of Kaljug, this maya has taken the form of the *Kirpan* (sword). Guru Gobind Singh Ji hailed the *Kirpan* as his ‘*Ishṭadeva*’ or cherished divinity-guide, thus emphasizing its significance in the life of a Khalsa warrior. Brahma Ji recited the Brahm Kavach in praise of Goddess Durga, which then Guru Gobind Singh Ji translated into Gurmukhi and further extolled the power of the *Kirpan*. This Brahm Kavach, also referred to as the ‘*Bhagautī Kavach*’ in the Buddha Dal, serves as a protective shield associated with the *Kirpan*. Maharaj Kalgidhar Patishah Ji penned: ‘ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ ਹੈ॥ ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ॥ ਅਥ ਭਗਉਤੀ ਬ੍ਰਹਮ ਕਵਚ ਲਿਖਯਤੇ॥’ ‘*Ik Oankār srī vāhigurū jī kī phatiha hai || srī bhagautī jī sahāi || atha bhagautī brahama kavaca likhayate ||*’ Therefore Guru Khalsa Ji, Bhagauti is the name for the *Kirpan*. The Kavach mentioned in the *Markaṇḍe Purāṇ* is the ‘*Durgā Kavach*’ recited by Brahma Ji for Durga Ji. ‘*Bhagauti*’ signifies the *Kirpan*, akin to the Kavach recited by Maharaj Sahib Ji in praise of the *Kirpan*. This association is evident in the phrase ‘*Bhagautī Brahm Kavach*’ (‘Brahm Kavach’ of the *Kirpan*).



There are two variations of the Kavach: some comprise 108 names of the worshipped deity, while others contain thirty-two names. Maharaj Kalgidhar Patishah chose the thirty-two-named Kavach, inspired by Brahma Ji's recitation of a similar Kavach while praising Durga Ji. Here are the thirty-two feminine Divine names of the *Kirpan* recited in the ‘*Bhagautī Kavach*’:

1. *Kharag Khandā Asī* - The Khanda, Khadag, and *Kirpan* sword that severs falsehood.
2. *Arigar* - The one who eliminates adversaries.

3. *Dharam Rachh* - The protector of righteousness.
4. *Tag Chhattarī* - The sword guiding warriors.
5. *Bishvapāl* - The sustainer of the universe.
6. *Bhūpāl Pachh* - The ally of kings.
7. *Pāl Pachh* - The devourer of foes.
8. *Ran Kachh Attarī* - The weapon worn by warriors.
9. *Rāj Maṇḍā* - The source of kings' honour.
10. *Ati Prachanḍā* - Possessor of immense power.
11. *Īsavarī* - The sovereign of the universe.
12. *Karivār* - The embodiment of the sword.
13. *Shakati* - The omnipresent force.
14. *Brahamī* - The consort of Brahma Ji, Mata Saraswati.
15. *Baishanavī* - The consort of Vishnu Ji, Mata Laxmi.
16. *Bhavānī* - The consort of Shiv Ji, Mata Parvati. Akal Purakh Parmeshwar - Whose Maya takes the form of Durga, Saraswati, Laxmi, and Parvati at various places.
17. *Tū Tarivār Haiṅ* - In the dark age of Kaljug - That Baba Nanak Ji described- ਕੁਦਰਤਿ ਕਦੁਣ ਕਰਾ ਵੀਚਾਰ॥ O Nature, now you've taken the form of the sword.
18. *Nit Jiyotī* - You manifest yourself in the form of light.
19. *Mukat Dā-ik* - The liberator.
20. *Dhārādhār Kripān Haiṅ* - The *Kirpan* that resounds with each strike.
21. *Chanḍkā* - Slayer of the demon Chand.
22. *Mritkā Jagat Jananī* - The progenitor of the mortal realm.
23. *Kālikā* - The form of Goddess Kali.
24. *Gunkhān Haiṅ* - A treasure trove of virtue.
25. *Akāl Joti* - The eternal light of the Creator.

26. *Nahakalānkā* - Free from sins.
27. *Mahābalī* - Possessor of immense strength.
28. *Dhritmān Haiṅ* - Exemplar of patience.
29. *Bhav Māṅkā* - Revered by the entire universe.
30. *Khal Hāṅkā* - Destroyer of enemies.
31. *Ratt Pāṅkā* - Drinker of blood.
32. *Jag Mān Hai* - Universally respected.

However, as we shall see, in the book about the traditions of Buddha Dal, Giani Kirpal Singh Ji gives a different version of the above. Previously, the Brahm Kavach script lacked the verse referring to ‘*Akāl Joti*.’ I have heard that this line was left out of the Buddha Dal prayer anthology as fanatics wanting to misuse the power of this mantra. It was taught to me in the Buddha Dal by Akali Baba Santa Singh 96 Krori but is different to the version herein, and has its own lineage of transmission. According to Giani Gurwinder Singh Ji, respected Guru Khalsa Sadh Sangat Ji, the esteemed Udasi Saint Swami Brahm Dev Ji came across an ancient manuscript of the *Sarbloh Prakāsh* (*Sri Sarbloh Granth Sahib*).



SWAMI BRAHM DEV JI

Within this manuscript, at the culmination of the text, there existed a folio with the mantra of Brahm Kavach Sahib. Swami Brahm Dev Ji meticulously copied this *pāṭh* from the manuscript, thus bestowing upon us the complete Brahm Kavach script. He graciously entrusted this copy of the Brahm Kavach to the Namdhari *Samprādā* (Sect). Subsequently, his *Vidya* Guru and also a mentor of Akali Nihang Dr Kamalroop Singh, Giani Hardeep Singh Ji Hazur Sahib Wale, received this *pāṭh* and thoroughly examined it. Upon scrutiny, it was discovered that the earlier published

version of the Brahm Kavach contained five and a half stanzas, omitting one stanza. In terms of other manuscripts there is one handwritten manuscript in an anthology of the Brahm Kavach at Guru Nanak Dev Ji University, Sri Amritsar. Also, interestingly there is a sword of the Tenth Guru with the complete Brahm Kavach etched into the blade at Sri Hazur Sahib, Nanded.

The respected Giani Gurwinder Singh states about the pairs of *shabads* or words in the Brahm Kavach. For clarity, let's consider a few examples: 'Chhattarī' and 'Attarī' form a pair, 'Karivār Haiṅ' and 'Tarvār Haiṅ' constitute another pair, and 'Kripān Haiṅ' along with 'Gunkhān Hai' form a third pair. Furthermore, let's consider additional pairs: 'Dhritmān Haiṅ' and 'Jagamān Haiṅ' form the fourth pair. 'Chhattarī' and 'Attarī' constitute the fifth pair. 'Saṅptā' and 'Akaṅptā' are the sixth pair. The essence of the path lies in the combination of these six pairs. Hence, according to Giani Ji, it is imperative to include this stanza in the recitation. According to his research and having delved into the annotations of ancient scholars and personally examining handwritten manuscripts, he found this stanza consistently present. This reaffirms the importance of including it in the *pāth*. According to Giani Ji as stated by Kalgidhar Patishah Ji:



GURU GOBIND SINGH JI MAHARAJ FRESCO AT GOINDWAL SAHIB

'*Ih Kavach Brahamā Ko Batīsā,*' meaning this 32-named Kavach was recited by Brahma Ji in the presence of Goddess Durga. However, I recite this Kavach in the presence of the sword the source of Her victory, the *Bhagautī*.

'*Paḍhai Jo Nit Chattrī*' - The warrior who recites this thirty-two-verse *pāth* daily.

'*Ranjūt Lahai, Nribhūt Rahi*' - Will attain victory in battle and will remain fearless

‘*Riddhi Siddhi Pāvai Attrī*’ – and this warrior will obtain mystical abilities.

‘*Leh Bed Bhed Jo Paḍhai Bipra*’ - The learned individual (Brahmin) who recites it will possess comprehensive knowledge of the Vedas.

‘*Baisya Dhañn Sukh Sañptā*’ - The merchant who recites it will be blessed with wealth, peace, and happiness.

‘*Dhañn Dhām Tan Arog Sūdar*’ - The worker (Sudra) who recites it will have prosperity in their household and remain free from illness.

‘*Pāe Sukh Akañptā*’ - Those who recite it will experience enduring happiness in their lives.

ਦੋਹਰਾ॥

ਇਹ ਬੋਲਾ ਹਰਿਗੋਬਿੰਦ ਕਾ ਸੁਣੋ ਖਾਲਸਾ ਬੀਰ॥ *Iha bolā Harigobind kā suṇo Khālsā bīr.*

ਫਤਿਹ ਪਾਉ ਮੈਦਾਨ ਮੈ ਪਕੜ ਹਾਥਿ ਸਮਸੀਰ॥ *Fatih Pāu Maidān mai pakar hāthi samasīr.*

In conclusion, Guru Gobind Singh Ji says ‘Guru Hargobind Sahib Ji, the embodiment of *Miri-Piri*, emphasizes, ‘He who engages in battle while wielding the *Kirpan* (sword) shall emerge victorious.’”

This thirty-two-named Kavach is a revered practice among the old Gursikhs, evident in various handwritten *pothā*. For the convenience of the Gursikhs, this *pāṭh* has been meticulously transcribed from old manuscripts and made available in printed form after the necessary corrections by Giani Gurwinder Singh Ji:

ਵਾਹਿਗੁਰੂ ਜੀ ਕਾ ਖਾਲਸਾ॥ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ॥

ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ ਹੈ॥ ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ॥ ਅਥ ਭਗਉਤੀ ਬ੍ਰਹਮ ਕਵਚ ਲਿਖਯਤੇ॥ ਪਾਤਿਸਾਹੀ
੧੦॥ ਖੜਗ ਖੰਡਾ ਅਸੀ ਅਰਿਗਰਿ ਧਰਮਰੱਛਿ ਤੱਗਛੱੜੀ॥ ਬਿਸੁਪਾਲਿ ਭੂਪਾਲਿਪੱਛ ਪਲਭੱਛ ਰਣਕੱਛ ਅੱੜੀ॥੧॥ ਰਾਜਮੰਡਾ
ਅਤਿਪ੍ਰਚੰਡਾ ਈਸ਼੍ਵਰੀ ਕਰਵਾਰਿ ਹੈਂ॥ ਸਕਤਿ ਬ੍ਰਹਮਨੀ ਬਿਸਨਵੀ ਭਵਾਨੀ ਤੂੰ ਤਰਵਾਰਿ ਹੈਂ॥੨॥ ਨਿਤਜਿਯੋਤੀ ਮੁਕਤਿਦਾਇਕ
ਧਾਰਾਧਰ ਕ੍ਰਿਪਾਨ ਹੈਂ॥ ਚੰਡਿਕਾ ਮ੍ਰਿਤੁ ਜਗਤ ਜਨਨੀ ਕਾਲਿਕਾ ਗੁਨਖਾਨਿ ਹੈਂ॥੩॥ ਅਕਾਲਜਿਯੋਤੀ ਨਿਹਕਲੰਕਾ ਮਹਾਬਲੀ
ਧ੍ਰਿਤਮਾਨਿ ਹੈਂ॥ ਭਵਮਾਨਕਾ ਖਲਹਾਨਕਾ ਰੱਤਪਾਨਕਾ ਜਗਮਾਨਿ ਹੈਂ॥੪॥ ਇਹ ਕਵਚ ਬ੍ਰਹਮਾ ਕੋ ਬਤੀਸਾ ਪਵੈ ਜੋ ਨਿਤ ਛੱੜੀ॥ ਰਣਿ
ਜੀਤ ਲਹੈ ਨ੍ਰਿਭੀਤ ਰਹਿ ਰਿਧਿ ਸਿਧਿ ਪਾਵੈ ਅੱੜੀ॥੫॥ ਲਹਿ ਬੇਦ ਭੇਦ ਜੋ ਪਵੈ ਬਿਪ੍ਰ ਬੈਸਯ ਧਨ ਸੁਖ ਸੰਪਤਾ॥ ਧਨ ਧਾਮ ਤਨ
ਅਰੋਗ ਸੂਦਰ ਪਾਇ ਸੁਖ ਅਕੰਪਤਾ॥੬॥੧॥ **ਦੋਹਰਾ॥** ਇਹ ਬੋਲਾ ਹਰਿਗੋਬਿੰਦ ਕਾ ਸੁਣੋ ਖਾਲਸਾ ਬੀਰ॥ ਫਤਿਹ ਪਾਉ ਮੈਦਾਨ ਮੈ
ਪਕੜ ਹਾਥਿ ਸਮਸੀਰ॥੧॥ **ਦੋਹਰਾ॥** ਯਾ ਬਿਧਿ ਨਾਮ ਉਚਾਰ ਬਿਧ ਪੁਨਾ ਕਰਯੋ ਪਰਯੋਗ॥ ਪਾਠ ਸਵਾ ਲੱਖ ਹਵਨ ਕਰ ਜੀਤ ਜੰਗ
ਤਬ ਹੋਗ॥

ਵਾਹਿਗੁਰੂ ਜੀ ਕਾ ਖਾਲਸਾ॥ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ॥

Ik Oaṅkār srī vāhigurū jī kī phatiha hai ॥ srī bhagautī jī sahāi ॥ atha bhagautī brahama kavaca likhyate ॥ pātisāhī 10 ॥ kharāga khaṅḍā asī arigari dharamaracchi taggachattrī ॥ bisvapālī bhūpālīpaccha palabhaccha raṅakaccha attrī ॥1 ॥ rājamaṅḍā atipracāṅḍā īsvarī karavāri haiṅ ॥ sakati brahamanī bisanavī bhavānī tūntaravāri haiṅ ॥2 ॥ nitajiyotī mukatidāika dhārādhara kripāna haiṅ ॥ caṅḍikā mritu jagata janānī kālikā gunakhāni haiṅ ॥3 ॥ akālajiyotī nihakalāṅkā mahābalī dhritamāni haiṅ ॥ bhavamānakā khalahānakā rattapānakā jagamāni haiṅ ॥4 ॥ iha kavaca brahamā ko batīsā paḍhai jo nita chattrī ॥ raṅi jīta lahai nrībhīta rahi ridhi sidhi pāvai attrī ॥5 ॥ lahi beda bheda jo paḍhai bipra baisaya dhana sukha saṅpatā ॥ dhana dhāma tana aroga sūdara pāi sukha akaṅpatā ॥6 ॥1 ॥ doharā ॥ iha bolā harigobiṅda kā suṅo khālasā bīra ॥ phatiha pāu maidāna mai pakar hāthi samasīra ॥1 ॥ doharā ॥ yā bidhi nāma ucāra bidha punā karayo parayoga ॥ pāṭha savā lakkha havana kara jīta jaṅga taba hoga ॥

According to the *Navīn Gurū Pañth Prakāsh* by Giani Gian Singh, reciting this path 125,000 times during a *Havan* ceremony guarantees victory in worldly endeavors. Additionally, ancient and modern-day Saints recommended reciting it thirty-two times daily to ensure continual blessings from the Eternal-Kirpan. We know that this *Havan* happened according to Rattan Singh Bhangu (1810) in his work, when Akali Baba Gurbax Singh did the ceremony before going to battle with Ahmed Shah Abdali. Similarly, also by Akali Nihang Baba Dīp Singh Ji according to Giani Gian Singh (1880).

In the *Navīn Gurū Pañth Prakāsh* by Giani Gian Singh Ji he has written the story of Braham Kavach. In recent times two versions of Giani Gian Singh Ji's work have been published. The first version was edited by Giani Kirpal Singh Ji and the story is written a little differently in this version. The second was published by Bhasha Vibhag; and the aforementioned story is written on page 234 of this version. In 1880 an edition of *Navīn Gurū Pañth Prakāsh* was published in Lahore, a recension of this is currently present at Gurdwara Shahidi Bagh, Sri Anandpur Sahib. The story in this version is identical to the Bhasha Vibhag version. Within this version of the story Giani Gian Singh about a discussion aimed at removing any doubts which could have arisen in the minds of Sikhs or Captain Murray. He was a resident of Ludhiana and requested Shahid Nihang Rattan Singh Bhangu Ji to tell him how the Sikh rose to power.¹ The doubts Captain Murray had were

¹ The East India Company Governor General's Agent, General David Ochterlony, had gathered some information through the Mughal Emperor, Farrukh Siyar, and also commissioned one Maulvi Bute Shah of Batala, through his

concerning the story he heard about the creation of the Khalsa, which is the story which Giani Gian Singh Ji is narrating in his chapter of the *Navīn Gurū Panth Parkāsh*. In the edition by Giani Kirpal Singh Ji this story starts as viz:

Chaupaī.

When Guru Ji created the Khalsa he attached Singh to the names of all the Sikhs. After listening to this story and deliberating upon it; Captain Murray asked Bhai Rattan Singh Ji Bhangu the following questions:1.

That in His *Akal Ustati*, Guru Gobind Singh Ji has stated that for Sikhs the one Akal Purakh is the *Ishṭ*. Guru Ji has prohibited the worshipping of all demi-gods and goddesses, and Guru Sahib has stated in their *Zafarnāmā* to Emperor Aurangzeb that ‘the Hill Kings worship idols and I am the breaker of idols.’2.

ਕਿ ਓ ਬੁਤ ਪਰਸਤੰਦੁ ਮਨ ਬੁਤ ਸਿਕਸਤ ॥੯੫॥

They are idol worshippers, and I am an idol breaker.⁹⁵ *Zafarnāmā*.

Sri Dasam Guru Granth Sahib Ji.

Murray says, ‘then why has Guru Sahib told Sikhs to worship the *Kirpan* and to keep it placed within their hair.’ Also, ‘the Singhs worship the Double-Edged Sword is this not idol worship? 3.

Doharā.

[Giani Gian Singh says] Know that in this chapter there will be questions and answers. From which the Guru Khalsa Panth will gain faith in their mind about the spiritual discipline of carrying a *Kirpan*.1.

[Nihang Rattan Singh Bhangu Shahid says] Firstly, Guru Gobind Singh Ji specified the Sikh code of conduct related to the *Kirpan*, that whichever Sikh takes initiation of the double-edged sword must wear a *Kirpan*. In this way Guru Ji told the Khalsa that the *Kirpan* is worthy of worship as the *Kirpan* is the destroyer of demons.2.

Within the *Shastra Nām Mālā*, Guru Ji also stated the following: *Asi* (a straight sword), *Kirpān* (curved sword or sabre), *Khaṇḍā* (double-edged sword or claymore), *Kharagh*

representative at Ludhiana, Captain David Murray, to write a history of the Sikhs. His report not only confirmed the earlier Mughal version, but was even more damaging. It was at this stage that Captain Murray came into contact with Nihang Rattan Singh Bhangu Shahid, and sought his opinion on Bute Shah's account.

(broad sword), *Tupak* (musket), *Tabar* (axe), and *Tīr* (arrows). *Saif* (a straight thicker sword), *Sirohi* (lesser curved sword), and *Saithī* (spear), they are my masters.³

[Captain Murray replies] In *Akāl Ustati* and *Jāp Sāhib* Akal Purakh is only worthy of worship. So then why has Guru Gobind Singh Ji said that Adi Sri Guru Granth Sahib Ji is worthy of worship?⁴

‘Why has Guru Ji said that there are three deities worthy of worship for the Khalsa?’² Captain Murray asked Bhai Rattan Singh Bhangu to give an answer to these questions and then continue the narration of the story.⁵

Rea Chhand.

Now Bhai Ratan Singh Bhangu gives the answer, ‘O beloved Captain Murray, listen to these answers which are from the eternally true words of *Gurbani*. Akal Purakh is the Khalsa’s deity that is worthy of worship and this is what the Guru has firmly implanted into the minds of the Sikhs through *Gurbani*.

That Sikh of the Guru who leaves Akal Purakh and worships any other demi-god or demi-goddesses. That is like neglecting the firm root and instead worshipping the leaves and branches.’⁶

Now listen to how the Gurus have said the sword is also worthy of worship. Hence why Sikhs always keep a sword within their hair.³

Now Bhai Rattan Singh Bhangu explains why Sikhs believe the sword to also be worthy of worship. The story of regarding the sword as worthy of worship and worshipping has been going on since the early ages. Giani Gian Singh has written this whole story exactly how Bhai Rattan Singh Bhangu had narrated it, which is only in brief in the *Pañth Parkāsh* by Bhangu Sahib.

When the very powerful demon Maru was born in this world. Brahma Ji saw that the demon Maru gave the world a lot of pain.⁷

² *Shabad Guru, Shastra Guru* and *Sangat*. This has been altered in many printed texts of modern *Rahitnāme*, which was likely to have been done deliberately in the colonial period.

³ Before colonialism, all Gursikhs would carry a large sword in their baldric and keep a short sword in their hair. The custom of keeping a sword within the hair has been going on since the time of the Gurus. We can still see proof of this at the Takhts. At Takhat Sri Harimandir Ji Patna Sahib and Takhat Sri Hazur Sahib, the small swords Guru Gobind Singh Ji used to keep in his hair are still present.



VISHNU JI HOLDING THE SRI BHAGAUTI READING BRAHM KAVACH TO SLAY MUR DEMON

Guru Gobind Singh Ji narrates this story in *Bachitra Nāṭak* in this way:

ਏਕ ਸਰਵਣ ਤੇ ਮੈਲ ਨਿਕਾਰਾ॥ ਤਾ ਤੇ ਮਧ ਕੀਟਭ ਤਨ ਧਾਰਾ॥

Out of the wax of one ear. Madhu and Kaitab demons came into being.

When the demi-gods exhausted their efforts and lost to the demons, these demons could not be killed by any of them. Then Brahma Ji with the Rishis went to the peak of the Himalayas. For a very long time Brahma Ji performed a *havan*, then Akal Purakh appeared in the form of a *Kharagh*. The radiance of that broad sword was equivalent to millions of flashes of lightning, the demi-gods could not bear the glow of that sword.⁸

Then Brahma heard a divine revelation from the sky, “O Brahma, hold the sword in your hands. And with this kill the demon Maru and let there be tranquility in the world.” Hearing these peace giving words Brahma Ji proceeded to hold the broad sword. Then Brahma Ji recited a mantra of protection consisting of thirty-two names of the sword and then gave the sword to Vishnu Ji.⁹

Vishnu Ji used that sword and killed the demon Maru and this resulted in the world calling Vishnu Ji Murari. Even though Murari is used as a name for Krishan ji because he killed the demon Mur in this case it is being used for the enemy of the demon Maru, Vishnu Ji. Then Shiv Ji used that sword to kill the demon Tripuri and Shiv Ji was known in the world as Tripurari. Shiv Ji having killed these three demons, then gave the sword to Mareech who was Brahma Ji's elder son. After some time, a demon named Britrasur was born, and to kill him Indra took this sword from Mareech.⁴

Indra then gave this sword to Dishpal, who kept it for some time and then gave it to another son of Brahma Ji called Manu. Then in the time of Dwapur, Dronacharya took the Sword from Manu and used it to kill demons. With that same sword Durga killed the demons Sumbh Nisumbh etc. Then, that same sword appeared when Guru Gobind Singh Ji ordered all the offerings to be thrown into the *havan* done upon the mountain peak of Naina Devi and reached the hands of Guru Ji.¹¹

The Guru also symbolised His battles with the mythological battles of the goddess Chandi versus the demons. According to Sukha Singh (1797) the Guru expounded the *Markaṇḍe Purāṇ* in the *sangat*, and from this came *Chaṇḍī Charitra* and *Chaṇḍī Charitra Ukati Bilās*. He wished to inspire the Sikhs, Hindus, and Muslims to fight the bigoted Imperialism of the time. Some of the verses for battle within these compositions are very famous.⁵ Writing in relation to the Chandi episode which shall follow in this chapter, Sukha Singh writes that the Guru composed the charitras of the Devi in *Bhākhā* and that it was recited to the Sikhs. The Guru himself writes '*pahile Chaṇḍī Charitra banayo. nakh sikh te kram bhākh sunāyo* - I first wrote the *Chaṇḍī Charitra*. I spoke and told it in order from top to toe'. If we take the account of Sukha Singh to be reliable then this may also mean that the Guru explained it as a *kathā* to the *sangat*. Chandi is employed by the Guru as a literary personification of the *Shaktī* or the eternal power of Akal, and is symbolised physically as weapons primarily in the form of the double-edged broad sword (*Khaṇḍā*) and the *Kirpān*. The Chandi compositions were said as 'incantations' in *Shastra Pūjā* (worship of weapons) where an offering of *Bhaṅg/Sukhā* (cannabis) is also made.⁶ The Tenth Guru would often lead righteous warriors in reciting Goddess Chandi's *pāṭh* and participate in its recitation himself.

⁴ In the *Māhābhārat* there is a story of a demon named Tarak, who had three very powerful sons, who could not be killed by anyone. To kill these demons Shiv Ji took the previously mentioned sword from Vishnu Ji. Shiv ji killed these demons and destroyed their established cities, which is how Shiv Ji came to be known as Tripurari.

⁵ Kuir Singh, *Gurbilās Pātashāhī 10*, ed. S. S. 'Ashok', (Patiala: Punjabi University, 1999), verse 65:165. Kuir Singh (1751) quotes from the *Bachitra Nāṭak*.

⁶ Sukha Singh, *Gurbilās Pātashāhī 10*, ed. G. K. Jaggi, (Patiala: Bhasha Vibhag, 2000), p. 244. We find all of this in the practices of the Buddha Dal. Furthermore, the festival and rites of Dussherā which is also detailed by Sukha

We can see this also in the accounts by Kankan (1696), Kuir Singh (1751) and Kavi Santokh Singh (1843). The ninth chapter of *Gurbilās Pātshāhī Dasavī* (1797) by Sukha Singh mentions how Guru Gobind Singh was reciting Braham Kavach and *Chaṇḍī Charitra* while performing a *havan* to make the Goddess appear at Naina Devi prior to the creation of the Khalsa:

ਬ੍ਰਹਮੰ ਸੁ ਕਵਚ ਆਦਿੰ ਜੁ ਪਾਠ । ਦਿਨ ਰੈਣ ਠਾਂਢਿ ਠਾਟੰਤ ਠਾਣ । ਸਤਮੈ ਕਥਾਨ ਕਥਤੇ ਨਿਧਾਨ । ਜੇ ਗਿਨੈ ਸੁਧ
ਬੇਦਾਨ ਜਾਨ ।20।

Braham Kavach and other similar *bani*; would be recited day and night while standing with music; the 700 *Salokas* of the *Mārkaṇḍeya Purāṇ* [the *Chaṇḍī Charitra*] was expounded on by the Treasury [Guru Gobind Singh]; which has been carefully explained in the Vedas.

ਜਿਹ ਭੁਜਾ ਆਠ ਰਾਜਤ ਅਨੁਪ । ਖਗੁ ਸੈਫ ਸਾਂਗ ਧਨੁ ਥਿਰੁ ਸਰੁਪ ।

It describes the Goddess, who is beautifully adorned with eight arms, whose form resides in the *Kharag* [double edged sword], *Saif* [straight sword], *Sāng* [metal Spear] and the *Dhanuk* [Bow].

Bhai Sukha Singh, *Gurbilās Pātshāhī 10* (1797), Chapter 9.



Singh (verse 138) is again their practice. The Buddha Dal have a scripture called the *Dussherā Mahātam Granth* which contains all the full details of the aforementioned practice, and accompanying compositions from the DG.

Also see:

ਮੁਨਿ ਕਰਿ ਮ੍ਰੀ ਕਲਗੀਧਰ ਬੇਲੇ ਸੁਨਹੁ ਖਾਲਸਾ ਪਯਾਰੇ!

ਕਾਲ ਕੌਚ ਤਨ ਪਹਿਰਨ ਕੀਨੀ ਬ੍ਰਹਮ ਕੌਚ ਉਰ ਧਾਰੇ ॥੧੪ ॥

Guru Gobind Singh spoke ‘listen my beloved Khalsa. Wear armour to protect against death on your body and in your heart (your soul) by reciting the Brahm Kavach.14.

Santokh Singh, *Kavī, Gur Pratāp Sūraj Granth*, ed. Bhai Vīr Singh, Volume 6.

Brahm Kavach is generally considered like a mantra. The term ‘Kavach’ refers to chain mail armor. Why do we wear chain mail armor? It serves to protect our limbs from being severed by enemy weapons, akin to modern-day bulletproof jackets or vests. Poets would often recite verses conveying similar sentiments, suggesting the importance of protective gear. In contemporary times, chain mail armor has become outdated. It used to be made of metal, known as *Sanjo* or *Patelan*, with variations including flat armor and chain mail. Sadh Sangat Ji, this armor serves as a literal shield, but the Mantra or Kavach, is also recited for spiritual protection. When a warrior recites the thirty-two named Brahm Kavach and holds the sword, it symbolizes his readiness for battle.

According to Sant Giani Inderjit Singh Ji Raqbavale, this sword that was handed over to Vishnu Ji by Brahma Ji for vanquishing the demon Mur, is a significant aspect of the Khalsa's *Rahit* (code of conduct), as taught by Kalgidhar Patshah. We as devotees of Guru Nanak's house, wear the sword to uphold righteousness and combat tyranny. The sword embodies the Timeless energy of the Creator. Regarding weapons associated with deities, Chandi is depicted with the *Kirpan*, while Shiv Ji wields the *Trishūl* (Trident). Similarly, *Sudarshan Chakkar* is Vishnu Ji's weapon and Hanuman Ji is depicted with a spear. Warriors typically wield weapons they have mastered. Was the *Srī Sāhib* (sword) a manifestation of the Kaljug? No, as illustrated in the story of the demon Mur's defeat, where the sword emerged from a *Havan Kund* during a *Havan* performed by the demi-Gods in the earlier ages.



THE DIVINE SWORD APPEARING FROM THE SACRED FIRE

Maharaj Sahib Ji has revered Shastars as a Pir/Guru (Mystic/Saint). *Shastras* are handheld weapons, while *Astras* are released from the hand, such as bows and arrows. We bow down in reverence to all *Shastras* and *Astras*, considering them our Gurus. Despite the historical worship of Shastars by great Gursikhs, the practice has waned, with some associating it solely with Hindu tradition. However, where Gurbani is revered, so should *Shastras* be. Among all *Shastras*, the *Sri Sahib* (Sword) holds the utmost significance.

According to Sant Giani Inderjit Singh Ji, the sword is often likened to the tongue of the Creator. Just as food is accepted through the tongue, symbolically feeding a loved one entails them tasting the food rather than simply acknowledging it. In a similar vein, when the *pāṭhī* Singh symbolically accepts food through the Sri Sahib, it is a gesture of offering sustenance to the Creator, to bless before eating. ਕਰੀ ਪਾਕਸਾਲ ਸੋਚ ਪਵਿਤ੍ਰਾ ਹੁਣਿ ਲਾਵਹ ਭੋਗ ਹਰਿ ਰਾਏ॥੨॥ *karī pākasāla soca pavitrā huṇi lāvaha bhoga hari rāe*॥2॥ Some may argue against using the term ‘*bhog*’

(offering/union) for blessing food, deeming it inappropriate, and suggest using ‘*parvan*’ instead, which is commonly associated with clothes. However, ‘*parvan*’ is reserved for clothes and *Shastar*, while ‘bhog’ is the appropriate term for offerings like Degh. Other articles earned through honest living are offered humbly to Maharaj (God).

As per Giani Gian Singh, after completing the *havan*, a celestial voice instructed Brahma to take the sword as it was imbued with divine power, intended to vanquish the demon Mur. As per Sant Inderjit Singh Maharaj Ji’s *Kathā*, Brahma, being a Brahmin, handed the sword to Vishnu, a *Kshatri*, along with a thirty-two named Mantra Kavach for protection. Over time, the sword passed through various hands, including those of righteous kings, the Devi when she slew demons Sumbh and Nisumbh, then to Marich (Brahma Ji’s human child), then Manu, until it came into the possession of Kalgidhar Patshah Ji, who entrusted it to the Khalsa. This divine power inherent in the sword is why it is revered as the *Shiromanī* (greatest) *Shashtra* and should not be touched with impure hands. Guru Gobind Singh Ji refers to the incident with the Devi, the Divine-Sword, and Brahm Kavach. This is in two Chandi compositions, *Chaṇḍī Charitra* and *Chaṇḍī Charitra Ukati Bilās*, viz:

ਕਬਿਤੁ॥

kabitu.

ਮਿਲਿ ਕੇ ਸੁ ਦੇਵਨ ਬਡਾਈ ਕਰੀ ਕਾਲਿਕਾ ਕੀ ਏਹੋ ਜਗ ਮਾਤ ਤੈ ਤੇ ਕਟਿਓ ਬਡੋ ਪਾਪੁ ਹੈ॥

mili ke su devana baḍāi karī kālikā kī eho jaga māta tai to kaṭio baḍo pāpu hai.

All the gods gathered and sang this Eulogy in praise of the goddess: ‘O Universal Mother, Thou hast effaced a very great sin.

ਦੈਤਨ ਕੋ ਮਾਰ ਰਾਜ ਦੀਨੋ ਤੈ ਸੁਰੇਸ ਹੂੰ ਕੋ ਬਡੋ ਜਸੁ ਲੀਨੋ ਜਗਿ ਤੇਰੇ ਈ ਪ੍ਰਤਾਪੁ ਹੈ॥

daitana ke māra rāja dīno tai suresa hūn ko baḍo jasu līne jagi tero ī pratāpu hai.

‘Thou hast bestowed on Indra the kingdom of heaven by killing the demons, Thou hast earned great reputation and Thy glory hath spread in the world.

ਦੇਤ ਹੈ ਅਸੀਸ ਦਿਜ ਰਾਜ ਰਿਖਿ ਬਾਰਿ ਬਾਰਿ ਤਹਾ ਹੀ ਪੜਿਓ ਹੈ ਬ੍ਰਹਮ ਕਉਚ ਹੂੰ ਕੋ ਜਾਪੁ ਹੈ॥

deta hai asīsa dija rāja rikhi bāri bāri tahā hī paṛio hai brahama kauca hūn ko jāpu hai.

‘All the sages, spiritual as well as royal bless Thee again and again, they have revited there the mantra called ‘Brahm-Kavach’ (the spiritual coat of mail).’

ਐਸੇ ਜਸੁ ਪੂਰ ਰਹਿਓ ਚੰਡਿਕਾ ਕੋ ਤੀਨ ਲੋਕਿ ਜੈਸੇ ਧਾਰ ਸਾਗਰ ਮੈ ਗੰਗਾ ਜੀ ਕੋ ਆਪੁ ਹੈ ॥੨੨੭॥

aise jasu pūra rahio caṇḍikā ko tīna loki jaise dhāra sāgara mai gaṅgā jī ko āpu hai ॥227॥

The praise of Chandika pervades thus in all the three worlds like the merging of the pure water of the ganges in the current of the ocean.227.

ਚੌਪਈ॥

chaupāi.

Quatrain.

ਉਸਤਤਿ ਸਬ ਹੂੰ ਕਰੀ ਅਪਾਰਾ॥

usatati saba hūn karī apārā.

ਬ੍ਰਹਮ ਕਵਚ ਕੋ ਜਾਪ ਉਚਾਰਾ॥

brahama kavaca ko jāpa ucārā.

All of them extremely eulogized the goddess and repeated the mantra known as ‘Brahm-Kavach’.

ਸੰਤ ਸੰਬੁਹ ਪ੍ਰਫੁਲਤ ਭਏ॥

saṅta saṅbūha praphulata bhae.

ਦੁਸਟ ਅਰਿਸਟ ਨਾਸ ਹੁਐ ਗਏ॥੨॥੨੨੧॥

dhusaṭ arisaṭ nās huai ge.2.221.

All the saints were pleased because the tyrants have been destroyed.

Returning back to the story of the Devi and Guru Gobind Singh Ji, writing in 1810, Sir John Malcolm writes that:

GURU GOVIND, agreeably to the directions he had received from two Brahmin necromancers, threw a number of magical compounds, given to him by these Brahmins, into a fire, near which he continued in prayers for several days. A sword of lightning at last burst from the flame of fire; but GOVIND, instead of seizing this sword in an undaunted manner, as he was instructed, was dazzled by its splendour, and shrunk from it in alarm. The sword instantly flew to heaven, from whence a loud voice was heard to say, ‘GURU GOVIND! thy wishes ‘shall be fulfilled by thy posterity, and thy followers shall daily increase.’ The Brahmins were in despair at this failure; but, after deep reflection, they told GOVIND, there was still one mode of acquiring that honor, for himself, which appeared, by the decree that had been pronounced, doomed for his posterity. If he would allow them to take off his head, and throw it into the fire, he would be resuscitated to the enjoyment of the greatest glory. The Gúrú excused himself from trying this experiment, declaring that he was content that his descendants should enjoy the fruits of that tree which he had planted...by his disciples who exalt the slightest of his actions into the achievements of a divinity, or lastly by himself, for he wrote an account of his own wars, in terms more calculated to inflame the courage of his followers, than to inform the historian.’⁷

⁷ Malcolm, J. (1810). *Sketch of the Sikhs: A Singular Nation, who Inhabit the Provinces of the Penjab, Situated Between the Rivers Jumna and Indus*. India: Asiatic Society, p. 222.



DASAM GURU GRANTH SAHIB, NATIONAL MUSEUM, DELHI, DEPICTING THIS HAVAN EVENT

Again, according to Malcolm’s account this incident is primarily related to the Divine-Sword. I have visited the Naina Devi Mountain in India, talked to various Masters, and examined the history that has been censored from modern ‘Sikhism.’ This has taken a number of years. Recently we found a copper plate with the Guru’s *Nishān* (handwriting) which he presented to a Pandit, recording in this event, see below.



This ceremony is recorded in a book from the Guru’s Court called *Das Gur Katha* (1696) by Kavi Kankan. Giani Gian Singh writes that Guru Gobind Singh Ji recited Braham Kavach and *Bhagautī Astotar* during Phagun 1752 VS (1695), when Pandit Keshav Das requested Guru Gobind Singh Ji to summon the goddess Chandi, Guru Ji gave him the materials to conduct a havan

but he remained unsuccessful in summoning the goddess. Then Guru Ji told his Gursikhs that the real goddess Chandi is Akal Purakh's divine power, which gives power to all, and is the Sword. While praising that power Guru Ji recited the prayers of *Ugradantī* and *Vār Bhagautī*.

ਦੇਹਿਰਾ ॥

ਛੱਕੇ ਆਦਿਕ ਉਸਤਤੀ ਬਰਨੀ ਤਬ ਗੁਰ ਜੇਇ। ਲਿਖੀ ਦਸਮ ਗੁਰੂ ਗ੍ਰੰਥ ਮੈਂ ਜਾਨਤ ਗੁਰਸਿੱਖ ਸੇਇ॥

Uggardanti and other prayers of praise were recited by the Guru at that time. They are written within the Dasam Sri Guru Granth Sahib and the Sikhs of the Guru know this.

(*Gurū Panth Prakāsh* – Giani Gian Singh)

After giving this sermon to the Sikhs, Guru Ji put all the extra materials into the *havan*, from which a sword appeared. Guru Ji took this sword in his hands and recited Braham Kavach. Some scholars have the belief that Guru Ji took their own sword out of the scabbard and recited this prayer. Some traditional scholars believe that the second time Guru Ji recited this prayer was at the request of Baba Dīp Singh Ji and Bhai Mani Singh Ji at Anandpur Sahib. The Singhs told Guru Ji that in battle the Mughals read prayers which turn away the blades of their weapons and asked Guru Ji to protect them. Hearing the humble request of the Singhs, Guru Ji recited Braham Kavach and ordered the Singhs that before going into battle they should recite this prayer and told them that by doing so they would attain victory on the battlefield.

Kavi Kankan links this episode to the creation of the Khalsa Panth, through that same *Khaṇḍā* as viz:

ਚੌਪਈ॥ *chaupāi*. Quatrain.

ਤਬਤੇ ਗੁਰੂ ਪੰਥ ਇਹੁ ਕੀਨਾ॥

tabate gurū panth ihu kīnā.

Thus was the Guru Panth formed.

ਹੁਕਮ ਅਵਰ ਕਾ ਰਹਿਨੁ ਨ ਦੀਨਾ॥

hukam avar kā rahinu na dīnā.

The Divine order was that the tyrants must not remain.

ਬਾਣੀ ਕਰੀ ਅਕਾਲ ਅਕਾਲ॥

bāṇī karī akāl akāl.

The *bani* of Akal Akal was recited.

ਚਾਰ ਬਰਨ ਜਪਿ ਹੋਹਿ ਨਿਹਾਲ ॥੨੨੭॥

chār baran japi hohi nihāl.227.

All four castes reciting it became ecstatic.

ਅਕਾਲ ਪੁਰਖ ਕਾ ਜਾਪੁ ਜੁ ਕਰੇ ॥

akāl purakh kā jāpu ju kare.

Those who meditated on Akal Purakh.

ਸੇ ਨਰ ਕਾਲ ਫਾਸਿ ਨਹੀ ਪਰੈ ॥

se nar kāl phāsi nahī paraiñ.

Those beings never had to face the noose of death.

ਤਾਂਤੇ ਕਹੀਏ ਧੰਨ ਅਕਾਲ ॥

tāñte kahīe dhañ akāl.

Thus, they say blessed is Akal!

ਜਾਂਤੇ ਛੁਟ ਜਾਯ ਜਮ ਜਾਲ ॥੨੨੮॥

jāñte chhūṭ jāñya jam jāl.228.

Thus, they are victorious over the web of death.228.

HOW IS A FIRE CEREMONY CONDUCTED?

I have given a general guide here as well as what is referenced in the Namdhari/Udasi traditions. Generally, in India one would offer the ingredients of *degh*, like cardamom, cloves, sugar, pepper, etc, incense, *smagari*, and pure rose water. The materials used while performing havan are all natural and also have ayurvedic properties. The first step towards performing a *havan* is acquiring all the materials required for it. Arranging the ingredients beautifully is Feng Shui or *Vastu shastra*. The *havan kund* is beautifully decorated with flour, turmeric, sacred thread and all auspicious objects are meticulously placed around it. A *swastikā* should be drawn also, and a *trishūl* and *garvā* placed nearby. In *havan* our arms and hands are used with beauty and grace, while being seated peacefully with ease, at one place, performing *mudras* automatically. The ingredients for a havan are wooden sticks about 6'-8' long from the mango tree, ghee or clarified butter, curd, honey, flowers, fruits, *gaṅgā jal* or pure water, sacred thread, camphor, turmeric, rice, roli, mango leaves and *havan samagri* or special ingredients which are a mixture of herbs, and incense etc. The vessel used to perform the *havan* is called the '*havan kund*.' The *havan kund* is built according to *Vastu*. After arranging all the materials, people are made to sit on all four sides of it. The person performing the havan is meant to face eastwards. Firstly, the red-yellow coloured raw unspun thread is tied around the wrist and a *tilak* made on the forehead with turmeric and rice. Both these

acts are accupressure based. The nerves of the wrist are pressed and then the third eye is pressed to ignite inner powers, in readiness to perform the havan. Then taking some water in one hand, touching it with two fingers of the other, each limb and sense organ is touched to purify and bless it so that it may see, hear and do good and remain healthy always. After this in the *agnī kund*, camphor and ghee-soaked mango sticks are burnt, with the thought that 'let my body, just like these wooden sticks obtain ghee (a symbol of nutrition) so that it is always healthy to be sacrificed to ignite the fire of truth in others, and be burnt in the process.' The wood needs to be cut into size of *kund*.



Seven Singhs who are clean, with freshly washed hair, make the place clean, with a *kamarkasā* as a *Safarjaṅg*, and clean it with water. They draw the yantra, the two triangles and *mūl mantra* with *shastar*, like a *Kirpan*. With circles and eight curves with a *Bhupara*, with flour and tumeric. In a *gaṛvā*, water is placed with *Mūl mantra* repeated. The sacred swords should also be ceremonially displayed. The *Gurū Gyatrī* – ‘*Gobinde Mukānde Udare Apare,*’ should be recited and also *shardaī* will be offered to the *havan* and swords, plus the *jhaṭkā* of a goat, and the coconut. An *Ardāsīā* Singh says the intention of the ceremony. At commencement, 1. *Jap jī Sāhib, Jāp Sāhib*, 2. *Chaṅḍī dī Vār, Ugradantī bāñī*, 3. *Akāl Ustati*, 4. *Chaṅḍī Charitra dūjā*, 5. *Chaupaī Sāhib*, and with *samagrī*, we will also use conchs and drumming. The Pujari faces the east direction. At the end of the recitation. *Giān Prabodh, Shabad Hazāre 10, Chaupaī Sāhib, Zafarnāmā, Jap jī Sāhib, Anaṅd Sāhib, Salok*, and *Ardās* will be recited. Nihang Singhs would obviously have this with the *jhaṭkā* of a goat, of five coconuts, and five melons, and *shardaī*, and offerings to the *havan* and swords. *Langar* should be prepared and served throughout.

GIANI KIRPAL SINGH JI ON THE BRAHM KAVACH

Giani Kirpal Singh Ji, a great scholar of the Khalsa Panth briefly mentions the history behind the recitation of the Brahm Kavach *Pāṭh* in his book ‘*Sikh Dharam Dī Maryādā Bare Vichār*’ (pp. 61-63). Giani Ji states the main reason behind the animosity between the demi-Gods and the demons. In the *Purāṇas*, it is stated that Sheshnag Ji was a divine snake-figured demi-God who had 1,000 heads. Sheshnag Ji sat near the throne of Vishnu Maharaj Ji and provided him with shade by spreading out the hoods of his heads. Sheshnag Ji through these thousands of mouths, daily recites new names/ praises of the creator. In the *Vishnū Purāṇa*, it is stated that when ever Sheshnag Ji yawns, it creates earthquakes furthermore, Sheshnag Ji also breathes out fire, once every 423,000,000 years which causes everything in the world to turn into ash.

Giani Ji states that the demi-Gods executed a cunning strategy and handed over the mouth of Sheshnag Ji to the demons while they held his tail. However, the demons tightly shut his mouth so as to prevent him from either striking them or destroying them. Together, the demons and the demi-Gods used Sheshnag Ji for the *Samuṅdar Mañthan* (Churning of the Ocean). While churning the ocean, many precious items and jewels along with other poisonous substances were extracted from the ocean, but the cunning demi-Gods kept the precious jewels, gems, articles and *amrit* for themselves whilst handing over the poisons like liquor to the demons. Inoxicated after consuming alcohol while watching the dance of beautiful women, the demons argued amongst themselves and eventually fought and killed each other. It is after this deceitful incident that the demons began having problems with the demi-Gods.

To avenge the death of his brothers, demon Mehkhasur fought against the *devas* and de-throned them. The defeated demi-Gods went to the Mount Kailash and started performing a *havan*. From the *havan*'s fire, a sword emerged and a divine voice was heard which instructed Brahma Ji to recite a ‘kavach mantra’. Brahma Ji recited a mantra kavach while holding the sword. This kavach that Brahma Ji recited was named ‘Brahm Kavach’. The kavach that Brahma Ji recited was in Sanskrit but Kalgidhar Patshah Sri Guru Gobind Singh Ji translated the Kavach in Gurmukhi and recited a thirty-two named Kavach in praise of the *Kirpan* (Sword).

1. *Kharāgh*
2. *Khaṅdā*
3. *Asī*
4. *Arigar*
5. *Dharam Rachh*

6. *Tag Chhattarī*
7. *Bishvapāl*
8. *Bhūpāl Pachh*
9. *Pāl Pachh.*
10. *Ran Kachh*
11. *Attarī*
12. *Rāj Maṇḍā*
13. *Ati Prachanḍā*
14. *Īsavarī*
15. *Karivār Hai*
16. *Shakati*
17. *Brahamī*
18. *Baishanavī*
19. *Bhavānī*
20. *Tū Tarivār Haiṅ*
21. *Nit Jiyotī*
22. *Mukat Dā-ik*
23. *Dhārādhār*
24. *Kripān Haiṅ*
25. *Chanḍkā*
26. *Mritkā*
27. *Jagat Jananī*
28. *Kālikā*
29. *Gunkhān Haiṅ*
30. *Bhav Māṅkā*

31. *Khal Hānkā*

32. *Ratt Pānkā Jag Mān Hai*

*iha kavaca brahamā ko batīsā paḍhai jo nita chattrī // raṇi jīta lahai nrībhīta rahi ridhi sidhi pāvai
attrī //5 // lahi beda bheda jo paḍhai bipra baisaya dhana sukha saṅpatā // dhana dhāma tana aroga
sūdara pāi sukha akaṅpatā //6 //1 // doharā // iha bolā harigobīnda kā suṅo khālasā bīra // phatiha
pāu maidāna mai pakar hāthi samasīra //1 doharā // yā bidhi nāma ucāra bidha punā karayo
parayoga // pāṭha savā lakkha havana kara jīta jaṅga taba hoga //*

(*Navīn Gurū Pañth Prakāsh*, p. 235)

When Brahma Ji recited his kavach, he handed over the sword to Vishnu Ji and asked him to kill the demons. Later, Shiv Ji used this very same sword to slay the demon Tripurey. Similarly, Indra took this sword to slay a demon named Raktasura Dal. Goddess Durga used this divine sword to slay Sumbh and Nisumbh.

This is why Guru Gobind Singh Ji Maharaj called the sword ‘*Pīr*’ (Guru) and instructed the Khalsa to worship it as their 3rd *Ishṭ* (Guru). The sword is the timeless and divine power of the Creator and the Khalsa always adorns the sword (*Kirpan*). As per the *hukam* of Guru Maharaj, a Khalsa warrior-saint uses the *Kirpan* to protect the weak and the meek. Using the *Kirpan* to protect the destitute against tyranny is not wrong. Guru Maharaj Ji, in his letter (*Zafarnāmā*) to Emperor Aurangzeb also wrote that- “When all means of conversation have been tried and even then, the tyrants do not stop torturing the weak and destitute, picking up the sword in such a situation/ scenario is *Halal* (Acceptable)”.

Giani Kirpal Singh Ji states in his book that the path of Brahm Kavach (i.e 125,000 times) is to be completed in 41 days which means that each day, one must read the Brahm Kavach 3,049 times for the next 41 days. The place that has been selected for reading the *pāṭh* has to be cleaned prior to commencing the *pāṭh* and a clean, neat and tidy woollen cloth/ prayer mat or cushion should be placed in that very room or place. One must not move this woollen prayer mat or move it from its place for the next 41 days. One must daily wash their hair while wearing fresh clean clothes before commencing the Brahm Kavach *pāṭh* for the day. One must make sure that these clothes aren’t used while one has to relieve themselves in the washroom and for that purpose, one must altogether keep separate clothes. One must always cover their head and wear the long *kacherā* (white cotton undergarment worn by *Amritdhārī Sikhs*). Avoid wearing a *pajamā* underneath and wear a *Bānā* (Traditional Sikh Attire). During these 41 days, one must ensure that they consume home cooked, light and healthy food, abstain from performing any sort of misdeeds and speaking

too much or unnecessarily. Remember, the time during which the Brahm Kavach *pāṭh* is recited during the first day should be the exact same time when the *pāṭh* is recited for the remaining 40 days. The time for completion of the *pāṭh* can vary. Before starting the *pāṭh*, one must light *havan samagri*. One must not mistake them for incense sticks as both are two different things. Light a *joti* (lamp) filled with *desi ghee*, place water in a circular vessel and cover its opening with a ripe coconut and place this vessel on top of barley which is on top of dry sand. After the aforementioned items have all been gathered and set in place, an *Ardās* should be made to Guru Maharaj, Akal Purakh seeking permission to commence the Brahm Kavach *pāṭh*. After completion of the day's *pāṭh*, another *Ardās* should be made for ending the day's routine and seeking permission to blow out the *joti* (lamp) and this should be done diligently on a daily basis. Seven types of dry fruits such as walnuts (without shells), raisins, pistachio, cashew nuts, almonds etc. or more than seven types should also be placed in a clean vessel during the *pāṭh*. Besides limited sleep and light food, one must try and avoid ill thoughts, actions and remain celibate during the entire 41 days. A large *Kirpan* should be placed on a high place near the prayer mat.

Items for the *pāṭh*:

A clay and mud kiln, wood from a berry tree or its coal that is burned daily, upon which the *havan samagri* is poured throughout the entirety of the *pāṭh*.

Incense/ Fragrance items:

White sandalwood, sesame, *bhoj patar*, dates, almonds, cented betel nut, cardamom, *gugal*, barley, *ghee*, sugar, saffron. All of these items must be blended and mixed into a powder form. For this, use the *ghee* and sugar as per requirement, ensuring the powder doesn't become overly dry and is just the right state. Once that has been done, mix some good quality camphor into it and place it in a clean and dry box/ vessel and use it daily as per the requirement.

**RECITATION METHOD PRESCRIBED BY BRAHMGYANI BABA MITT SINGH JI,
MATA SAHIB DEVA, HAZUR SAHIB**



Sant Baba Mitt Singh Ji, who was the Jathedar and *Mukh Sevādār* of Mata Sahib Deva Ji's aforementioned place of meditation at Sachkhand Shri Hazur Sahib, laid out the method of undertaking a 41-day recitation of Brahm Kavach in the following manner:

Everyday, one should do 33 rosaries of this scripture (one rosary consisting of 108 beads). When beginning this recitation, one should prepare *Kaṛāh Parshād di Degh*. Seven types of dry fruit should be tied up and placed (within the room where the recitation will take place). The person undertaking this recitation according to these stipulations should always maintain a clean/ tidy space where this scripture is to be recited. One should not argue or fight with others during this period. One should wear warrior attire during the recitation of

this *bani* while holding a big, unsheathed sword in their hand, or in their baldric while sitting in the warrior pose. One should wear a cummerbund at this time and keep a cloth around their neck. One must remain celibate. One should always start the recitation at the same time everyday. A *ghee* lit lamp should be lighted. Weapons should be adorned upon a special throne. *Dhūp* should be burned throughout the recitation and the completion of the recitation should happen on the 41st day. Upon ending, *Karāh Parshād* should be made and a throne should be made upon which weapons are placed. This is because this mantra is a protective mantra of weapons and because the true Guru has conferred respect upon weapons by calling them a spiritual mentor. Adorn warrior attire and follow the above-mentioned rules. Sit in the warrior pose with an unsheathed sword in hand and recite Brahm Kavach 32 times and Bhagauti Astotar 11 times. Thus, complete this recitation in 41 days. When Baba Mitt Singh Ji would read Brahm Kavach according to the aforementioned *maryada*, he would decorate a throne full of weapons which he would decorate every morning and lay to rest every night. Above burning coals, Baba Ji would burn incense and worship the weapons. In this way one who partakes in the repetition of this scripture 125,000 times can accomplish even the greatest of tasks. However, it should be noted that only an initiated Singh who follows the Khalsa code of conduct can engage in such a recitation. Those Singhs who do not strictly follow the Khalsa code of conduct or other average people should not perform the recitation described above by Baba Ji.

RECITATION METHOD PRESCRIBED BY GIANI GURWINDER SINGH JI, NANGALI

“Sri Guru Arjan Dev Ji while delivering His sermons to humankind, stated; O Waheguru! Please eradicate our sins and bless us with various ways to remember You. Since ancient times, Gurmukhs’ have used various methods to contemplate upon Waheguru. Just as the *Sehaj pāṭh* of *Srī Akhaṅd pāṭh*, *Saptahik pāṭh* and *Saptahik Dujjā* are completed within a specific duration of days; and *Sehaj pāṭh* is done during the spare time. Likewise, *pāṭh* of Brahm Kavach is recited with various techniques. Upon the completion of *Nitnem*, one should attempt to read as many as one to thirty-two *pāṭhs* of Brahm Kavach. One should recite Brahm Kavach 125,000 times in their spare time. As a family, it is advised to do 125,000 *pāṭh* of Brahm Kavach collectively. If there are affairs that are difficult to resolve, firstly, recite *Mūl Mantra* then *Gur Mantra* and Brahm Kavach. At the end, recite ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਸਹਾਇ । ਸ੍ਰੀ ਗੁਰਦੇਵ ਏ ਨਮਹ । By preparing a clean seat to sit upon, lighting a *joti*, placing a glass of water and facing towards the North while reciting thirty-two *pāṭh* of Brahm Kavach; the toughest affairs can be resolved with success. Udasin saints mentions of an exclusive recital of this *bani* during the night of Diwali. After completing *Rahirās Sāhib*, one should stand with a *Srī Sāhib* or sword in their hand and recite ten *pāṭh*’ of Brahm

Kavach, a banana is then chopped with a single strike. This is followed by a recitation of another eleven *pāth* of Brahm Kavach and the chopping of the second banana. Lastly, this is repeated by doing another eleven *pāth* of Brahm Kavach and the chopping of the third banana. Many Singhs would stand throughout the night reciting *Chanḍī dī Vār*. During the recitation of the *pāth*, *dhūp* (incense) and *joti* are lit. Some of these Singhs would recite Brahm Kavach alongside the *Chanḍī dī Vār pāth*.”

BRAHM KAVACH TEXT AND TRANSLATION

I have included two Gurmukhi versions of the Brahm Kavach *bani*, there are also two transliterations one by Sat Sri Singh, and the other by me. There are also two translations one by Balkar Singh (Oxfordvala – Lovefarm) and the other by Sat Sri Singh. They are different to the above scripture of the Brahm Kavach provided to us by Giani Gurwinder Singh.

ਖੜਗ ਖੰਡਾ ਅਸੀ ਅਰਿਗਰ ਧਰਮ ਰੱਛ ਤੱਗ ਛੱੜੀ॥ ਬਿਸੁ ਪਾਲ ਭੂਪਾਲ ਪੱਛ ਪਲ ਭੱਛ ਰਣ ਕੱਛ ਅੱੜੀ॥ ਰਾਜ ਮੰਡਾ ਅਤਿ ਪ੍ਰਚੰਡਾ
ਈਸ੍ਵਰੀ ਕਰਵਾਰ ਹੈ॥ ਸ਼ਕਤਿ ਬ੍ਰਹਿਮੀ ਬੈਸ਼ਨਵੀ ਭਵਾਨੀ ਤੂੰ ਤਰਵਾਰ ਹੈ॥ ਨਿਤ ਜਿਯੋਤੀ ਮੁਕਤਿ ਦਾਇਕ ਧਾਰਾਧਾਰ ਕ੍ਰਿਪਾਨ ਹੈ॥
ਚੰਡਕਾ ਮੰਡਕਾ ਮ੍ਰਿਤਕਾ ਜਗਤ ਜਨਨੀ ਕਾਲਕਾ ਗੁਨਖਾਨਿ ਹੈ॥ ਭਵ ਮਾਨਕਾ ਖਲ ਹਾਨ ਕਾ ਰੱਤ ਪਾਨਕਾ ਜਰ ਮਾਨ ਹੈ॥ ਇਹ
ਕਵਚਿ ਬ੍ਰਹਮਾ ਕੋ ਬਤੀਸਾ ਪਵੈ ਜੋ ਨਿਤ ਛੱੜੀ॥ ਰਣ ਜੀਤ ਲੈਹ ਨਿਰਭੀਤ ਰਹਿ ਰਿਧਿ ਸਿਧਿ ਪਾਵੈ ਅੱੜੀ॥ ਲਹਿ ਬੇਦ ਜੋ ਪਵੈ
ਬਿਪ੍ਰਬੈਸਯ ਧੰਨ ਸੁਖ ਸੰਪਤਾ॥ ਧਨ ਧਾਮ ਤਨ ਅਰੋਗ ਸੂਦਰ ਪਾਇ ਸੁਖ ਅਕੰਪਤਾ॥ ਇਹ ਬੋਲਾ ਹਰਿਗੋਬਿੰਦ ਕਾ ਸੁਣੋ ਖਾਲਸਾ
ਬੀਰ॥ ਤਿਹ ਪਾਓ ਮੈਦਾਨ ਮੈ ਪਕੜ ਹਾਥ ਸ਼ਮਸ਼ੀਰ॥ ਦੋਹਰਾ ॥ ਯਾ ਬਿਧਿ ਨਾਮ ਉਚਾਰ, ਬਿਧ ਪੁਨਾ ਕਰਯੋ ਪਰਯੋਗ ॥ ਪਾਠ ਸਵਾ
ਲੱਖ ਹਵਨ ਕਰ ਜੀਤ ਜੰਗ ਤਬ ਹੋਗ॥

kharaga khaṇḍā asī arigari dharamaracchi taggachattrī || bisvapāli bhūpālipaccha palabhaccha
raṇakaccha attrī || rājamaṇḍā atipracanḍā īsvarī karavāri haiṇ || sakati brahamanī bisanavī bhavānī
tūn taravāri haiṇ || nitajiyotī mukatidāika dhārādhara kripāna haiṇ || caṇḍikā maṇḍikā mritka jagata
jananī kālikā gunakhāni haiṇ || bhavamānakā khalahānakā rattapānakā jagamāni haiṇ || iha kavaca
brahamā ko batīsā paḍhai jo nita chattrī || raṇi jīta lahai nrībhīta rahi ridhi sidhi pāvai attrī || 5 || lahi
beda bheda jo paḍhai bipra baisaya dhana sukha saṇpatā || dhana dhāma tana aroga sūdara pāi
sukha akaṇpatā || doharā || iha bolā harigobīnda kā suṇo khālasā bīra || phatiha pāu maidāna mai
pakaṛ hāthi samasīra || doharā || yā bidhi nāma ucāra bidha punā karayo parayoga || pāṭha savā
lakkha havana kara jīta jaṅga taba hoga ||

One Oankar -The Ultimate Oneness. Victory to The Supreme Wondrous Enlightener. In recognition of the Destroyer. The double edged broad sword. And the doned sword. And the chakra

adorned around the neck. You are the protectors of righteousness. And the sacred thread of the warrior. In recognition of the Nurturer of the universe. The Nurturer of the land. The one higher than even the purest lotus. Yours are the many beautiful kingdoms. You are the brilliance of the sun. You are the master Creator. You are the sweet Mother. You perpetually create. With Your power and radiance. You are Goddess of Creation. You are Lakshmi and Vishnu's power. You are of Shiva himself, shakti of shakta. The sword, the sword. You are the Eternal light and liberator. Giver and provider. Sharpest edge of all blades. Wearer of the sword of mercy. As the clouds bring thunder. So You are the lightning. You the flashing sword. You are the light and heat and fury. You the Destroyer and Creator in one. Mother, You that kills. Yet You that gives birth. All existence worships You. You, who moves up and down, cutting. Lover blade glistening with blood. You are respected by the whole world. The warrior who reads this –. Brahma's mantra of protection. 32 times daily. Will win all battles and abide in Fearlessness, good fortune, wealth, Prosperity and magical powers. All of these will the warrior receive. By finding this secret. By reading this scripture. The holy gain unmoving peace and honour. The merchants gain wealth and mansion. The labourer gains health and strength. To this verse by Hargobind. Listen O Khalsa warriors. Victory comes by stepping on to the battlefield. By holding the sword in hand. Couplet. This way it has been recited. For others to read and perform pure deeds. With unbending concentration. Read this 125 000 times with the havan. And time after time victory will be sure to come.

The translated version by Sat Sri Singh Khalsa:

ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹ॥

ik o-ang kār sṛī wahegurū jī kī fateh.

ਬ੍ਰਹਮ ਕਵਚਿ॥

braham kavach.

Brahma's Fortress (Mantara of Protection).

ਖੜਗ ਖੰਡਾ ਅਸੀ ਅਰਿਗਰ ਧਰਮ ਰੱਚ ਤੱਗ ਛੱਤ੍ਰੀ॥

kharag khandā asī ar(i)gar dharam rach tagg chhatrī.

(You are the) [In recognition of] Kharag (twelve fist long double edge sword), Khanda (ten fist long khanda representing Mahakal), Asi (double handed sword), Arigar (enemy of the throat), Dharam Rach (guardian of Dharam), Tagg Shattri (caste string of a kshatriya, a sword belt).

ਬਿਸ਼ਵ ਪਾਲ ਭੂਪਾਲ ਪੱਛ ਪਲ ਭੱਛ ਰਣ ਕੱਛ ਅੱਤ੍ਰੀ॥

bis(h)av pāl bhūpāl pachh pal bhachh ran kachh attrī.

(You are the) [In recognition of] Bishvapaal (Nurturer of the universe), Bhupaal (Nurturer of the world) [Devour of Kings], Pal [time, moment] Pacch (Devour of time?), Ran [battle, battlefield] Kacch (Preserver of honour on the battlefield), Attrī (weapon adorning warrior).

ਰਾਜਮੰਡਾ ਅਤਿ ਪ੍ਰਚੰਡਾ ਈਸਵਰੀ ਕਰਵਾਰ ਹੈ॥

rāj mandā at prachandā īsavrī karvār hai.

(You are the) Raj Manda (adorner of kingdoms), At Parchanda (Extremely fierce), Isvari Karvar (Sword of Shiva).

ਸ਼ਕਤਿ ਬ੍ਰਹਿਮੀ ਬੈਸ਼ਨਵੀ ਭਵਾਨੀ ਤੂੰ ਤਰਵਾਰ ਹੈ॥

s(h)akat brahemī bais(h)anvī bhavānī tū(n) tarvār hai.

(You are) Shakta (Parbati, wife of Shiva), Brahmani (Saraswati, wife of Barhma), Baishnavi (Laxmi, wife of Vishnu), Bhavaani (fierce form of Parbati), You are the Tarvaar (sword).

ਨਿਤ ਜਿਯੋਤੀ ਮੁਕਤਿ ਦਾਇਕ ਧਾਰਾਧਾਰ ਕ੍ਰਿਪਾਨ ਹੈ ॥

nit jiyotī mukat dā-ek dhārādhār kripān hai.

(You are the) Nit Jiyoti (the eternal flame), Mukat Daek (granter of salvation), Dharadhaar (sword), *Kirpan* (sword).

ਚੰਡਕਾ ਮੰਡਕਾ ਮ੍ਰਿਤਕਾ ਜਗਤ ਜਨਨੀ ਕਾਲਕਾ ਗੁਨਖਾਨਿ ਹੈ॥

chandkā mandkā mritkā jagat janānī kālkā gunkhān hai.

(You are) Chandka (angry eight-armed warrior goddess Chandi), Mandka (beautifully adorned Chandi), Mritka (mother of Earth), Jagat Janani (mother of world), Kaalkaa (dark form of chandi), Gunkhaan (treasure mine of virtue).

ਭਵ ਮਾਨਕਾ ਖਲ ਹਾਨ ਕਾ ਰੱਤ ਪਾਨਕਾ ਜਗ ਮਾਨ ਹੈ॥

bhav mānkā khal hān kā ratt pānkā jag mān hai.

(You are the) Bhav Manka (virtue to the world), Khal Hanka (defeater of evil ones), Ratt Panka (drinker of blood), Jag Man (pride of the world).

ਇਹ ਕਵਚਿ ਬ੍ਰਹਮਾ ਕੋ ਬਤੀਸਾ ਪਢੈ ਜੋ ਨਿਤ ਛੱਤ੍ਰੀ ॥

eh kavach brahamā ko batīsā padhāi jo nit chattrī.

That Kshaytria (warrior) who reads this Kavach of Brahma of 32 (praises) daily,

ਰਣ ਜੀਤ ਲੈਹ ਨਿਰਭੀਤ ਰਹਿ ਰਿਧਿ ਸਿਧਿ ਪਾਵੈ ਅੱਤ੍ਰੀ ॥

raṇ jīt laih nirbhīt reh ridh sidh pāvai attrī.

(he) will attain victory on the battlefield, remain fearless, and attain Ridhi Sidhi (yogic spiritual powers).

ਲਹਿ ਬੇਦ ਭੇਦ ਜੋ ਪਵੈ ਬਿਪ੍ਰਬੈਸਯ ਧੰਨ ਸੁਖ ਸੰਪਤਾ॥

leh bed bhed jo pad^hai biprabais dhan sukh samptā.

A Brahmin who reads this will know the secret of the Vedas,
and a Vaish who reads with will attain comfort of wealth and family.

ਧਨ ਧਾਮ ਤਨ ਅਰੋਗ ਸੂਦਰ ਪਾਇ ਸੁਖ ਅਕੰਪਤਾ॥

dhan dhām tan arog sūdar pā-e sukh akamptā.

Wealth, home, and a body without ailments, of beautiful unswerving comfort [is attained
by contemplating this mantra].

ਇਹ ਬੋਲਾ ਹਰਿਗੋਬਿੰਦ ਕਾ ਸੁਣੋ ਖਾਲਸਾ ਬੀਰ॥

eh bolā har(i)gobind kā suno khālsā bīr.

This utterance is of Guru Hargobind, listen Khalsa warriors !

ਫਤਿਹ ਪਾਓ ਮੈਦਾਨ ਮੈ ਪਕੜ ਹਾਥ ਸ਼ਮਸ਼ੀਰ॥

fateh pāo maidān mai pakar hāth s(h)ams(h)īr.

Attain victory on the battlefield holding a Shams Shir (curved sword).

ਦੋਹਰਾ ॥ ਯਾ ਬਿਧਿ ਨਾਮ ਉਚਾਰ, ਬਿਧਿ ਪੁਨਾ ਕਰਯੋ ਪਰਯੋਗ॥

dohrā. yā bidh nām ūchār, bidh punā karyo paryog.

This way it has been recited for others to read and perform pure deeds with unbending
concentration.

ਪਾਠ ਸਵਾ ਲੱਖ ਹਵਨ ਕਰ ਜੀਤ ਜੰਗ ਤਬ ਹੋਗ॥

pāth savā lakh havan kar jīt jang tab hog.

Read this 125 000 times with the havan, and time after time victory will be sure to come.

For the pronunciation of the romanised version:

line above letter: long vowel

line below letter: retroflex (with tongue curled back against palate)

(i) almost not audible

(h) different pronunciation possible: either 's' or 'sh'

(n) nasal ending of the vowel before

For the audio visit: <http://www.sikhnet.com/audio/brahm-kavach>

The Brahm Kavach and Kavach is also referenced and found in *Sri Sarbloh Granth Sahib*:

ਰਿਪੁ ਦਲ ਸਕਲ ਜੀਤ ਜਗ ਮਾਤਾ ਭੂਮਿ ਕੇ ਭਾਰ ਉਤਾਰਯੋ ॥

ਦੁਸ਼ਬਿਧੁੰਸਨਿ ਅਸੁਰ ਸੰਘਾਰਨਿ ਸੰਤਨ ਦੁਖ ਨਿਵਾਰਯੋ ॥

ਅਬਿਚਲ ਰਾਜ ਦੀਯੋ ਸੁਰਪਤਿ ਕੇ ਨਿਜ ਕਰ ਤਿਸਹਿ ਉਬਾਰਯੋ ॥

ਜੈ ਜੈਕਾਰ ਭਯੋ ਸੁਰਮੰਡਲ ਮੰਤ੍ਰ ਸੁ ਕਵਚ ਉਚਾਰਯੋ ॥੧੯॥੩੩੧॥

ਅਥ ਸ੍ਰੀ ਸਰਬਲੋਹ ਕਵਚ ਲਿਖਯਤੇ ॥

ਅਥ ਪ੍ਰਾਰਥਨਾ ਪੰਚ ਸ਼ਲੋਕੀ ਸ੍ਰੀ ਸਰਬਲੋਹ ਕਵਚੰ ॥

ਸਕਲਾਨਿ ਭੂਧਰਾਨਿ ਭਵੰਤਿ ਕੱਜਲ, ਪਾਤ੍ਰੰ ਭਵੰਤਿ ਸਾਗਰਾ ॥

ਬ੍ਰਿਖਛਾਨ* ਸਕਲਾਨਿ ਲੇਖਨਾ, ਉਰਬੀਯੰ ਭਵੰਤਿ ਕਾਗਰਾ ॥੧॥੨੦੮॥

If all the mountains are the ink, if all the oceans were to hold the ink, if all the trees are pens and all the land is the paper.

ਸਾਰਸ੍ਵਤੀ ਆਦਿ ਭਵੰਤਿ ਬਕਤਾ, ਲੇਖਕੰ ਭਵੰਤਿ ਗਜਾਨਨਹ ॥

ਤਦਯਪਿ ਮਹਾਤਮ ਨ ਜਾਨੰਤਿ ਰੋਮੰ, ਤ੍ਵ ਮਹਿਮਾ ਬਿਅੰਤ ਨਾਥੰ ॥੨॥੨੦੯॥

If Saraswati and other Gods and Goddess are the narrators, if Ganesh is the writer, then still not even one hair/even a little bit of his greatness they would not be able to comprehend, because Sri Sarbloh Ji your praise is without end/infinite.

ਬਿਧਿ ਭਵ ਸੇਸ ਨਾਰਦਾਦਿ ਸਾਰਦ ਕਥੰਤਿ ਮਹਿਮਾ ਨ ਪਾਵੰਤਿ ਪਾਰੰ ॥

ਨੇਤਿ ਨੇਤਿ ਬਦੰਤਿ ਨਿਤਯੰ ਨ ਲਹੰਤਿ ਅੰਤਿ ਅਨੰਤ ਸਾਰੰ ॥੩॥੨੧੦॥

Brahma, Shiv, Sheshnaag, Saraswati and Naarad all say the greatness of Sri Sarbloh Ji, but they cannot comprehend His limit. For this they always call him infinite! infinite! yet still they cannot find Sri Sarbloh's limit.

ਰਿਸ਼ਿਗਨਾ ਮੁਨਿਵਰਾਦਿ ਪੁੰਗਵ ਸੂਤਿ ਸਾਸਤ੍ਰਾਦਿ ਨਿਗਮੰ ਪੁਰਾਨੰ ॥

ਸ੍ਰਛੰਦ ਛੰਦ ਗਾਥਾ ਕਥਿ ਜਨਾਨਿ ਕੇਵਿਦ ਗਾਯੰਤਿ ਨਿਤਯਪ੍ਰਤਿ ਨ ਲਭੰਤਿ ਮਰਮੰ ॥੪॥੨੧੧॥

All the Rikhis, great Munis, the complicated teachings like the Vedas, Shastars, Puraan, etc, and through Kathas (discourses), poets, and Pandits, always sing (your glory) but cannot find your secret.

ਏਕ ਜੀਹ ਤ੍ਵ ਦਾਸ ਨਾਥੰ ਕਿਮ੍ ਪਾਰੰਤੀ ਕਥੰਤਿ ਨਾਮੰ ॥

ਪਾਹ ਪਾਹ ਛਮੇ ਪਰਾਯੰ ਸਰਨਯ ਸਰਨਯ ਸਰਨਯ ਨਮਾਮੀਸੰ ॥੫॥੨੧੨॥

Oh Master, your servant (I) only have one tongue, saying your names how can I reach your limits? For this reason I am in your protection (sharan) I am in your protection (sharan) forgive my faults!

(Sri Sarbloh Granth Sṛīk, Vol. 2, aṅg 374) Translation by Jvala Singh Canadavala.

The term Kavach and the Ram Kavach are also found in Adi Sri Guru Granth Sahib:

Ram Kavach

ਗੋਂਡ ਮਹਲਾ ੫ ॥

Gond, Fifth Mehl:

ਜਾ ਕਉ ਰਾਖੈ ਰਾਖਣਹਾਰੁ ॥

One who is protected by the Protector Lord -

ਤਿਸ ਕਾ ਅੰਗੁ ਕਰੇ ਨਿਰੰਕਾਰੁ ॥੧॥ ਰਹਾਉ ॥

the Formless Lord is on his side. ||1||Pause||

ਮਾਤ ਗਰਭ ਮਹਿ ਅਗਨਿ ਨ ਜੋਰੈ ॥

In the mother's womb, the fire does not touch him.

ਕਾਮੁ ਕ੍ਰੋਧੁ ਲੋਭੁ ਮੋਹੁ ਨ ਪੇਰੈ ॥

Sexual desire, anger, greed and emotional attachment do not affect him.

ਸਾਧਸੰਗਿ ਜਪੈ ਨਿਰੰਕਾਰੁ ॥

In the Saadh Sangat, the Company of the Holy, he meditates on the Formless Lord.

ਨਿੰਦਕ ਕੈ ਮੁਹਿ ਲਾਗੈ ਛਾਰੁ ॥੧॥

Dust is thrown into the faces of the slanderers. ||1||

ਰਾਮ ਕਵਚੁ ਦਾਸ ਕਾ ਸੰਨਾਹੁ ॥

The Lord's protective spell is the armor of His slave.

ਦੂਤ ਦੁਸਟ ਤਿਸੁ ਪੇਹਤ ਨਾਹਿ ॥

The wicked, evil demons cannot even touch him.

ਜੇ ਜੇ ਗਰਬੁ ਕਰੇ ਸੇ ਜਾਇ ॥

Whoever indulges in egotistical pride, shall waste away to ruin.

ਗਰੀਬ ਦਾਸ ਕੀ ਪ੍ਰਭੁ ਸਰਣਾਇ ॥੨॥

God is the Sanctuary of His humble slave. ||2||

ਜੇ ਜੇ ਸਰਣਿ ਪਇਆ ਹਰਿ ਰਾਇ ॥

Whoever enters the Sanctuary of the Sovereign Lord -

ਸੇ ਦਾਸੁ ਰਖਿਆ ਅਪਣੈ ਕੰਠਿ ਲਾਇ ॥

He saves that slave, hugging him close in His embrace.

ਜੇ ਕੇ ਬਹੁਤੁ ਕਰੇ ਅਹੰਕਾਰੁ ॥

Whoever takes great pride in himself,

ਓਹੁ ਖਿਨ ਮਹਿ ਰੁਲਤਾ ਖਾਕੂ ਨਾਲਿ ॥੩॥

in an instant, shall be like dust mixing with dust. ||3||

ਹੈ ਭੀ ਸਾਚਾ ਹੋਵਣਹਾਰੁ ॥

The True Lord is, and shall always be.

ਸਦਾ ਸਦਾ ਜਾਈ ਬਲਿਹਾਰ ॥

Forever and ever, I am a sacrifice to Him.

ਅਪਣੇ ਦਾਸ ਰਖੇ ਕਿਰਪਾ ਧਾਰਿ ॥

Granting His Mercy, He saves His slaves.

ਨਾਨਕ ਕੇ ਪ੍ਰਭ ਪ੍ਰਾਣ ਅਧਾਰ ॥੪॥੧੮॥੨੦॥

God is the Support of Nanak's breath of life. ||4||18||20||

VIDEO REFERENCE

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<https://youtu.be/mmie0FwjG1M>

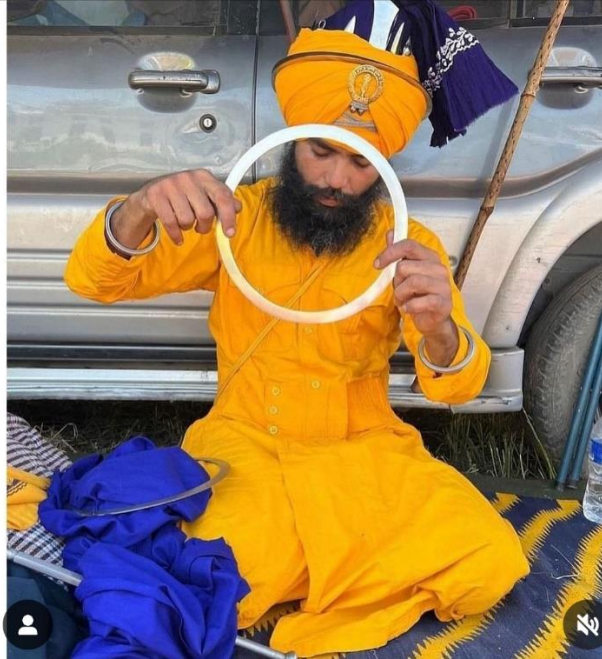


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