

CHAPTER-VI

HISTORICAL ANALYSIS OF *UDĀSĪ* LITERATURE

The *Udāsī* literature is not only the earlier specimen of preaching in prose, but also a source material for the history of medieval Punjab. A significant aspect of this literature is that it helps us to teach goodness through literature having biographical elements. It consists of various forms such as the *Udāsī Matre*, the biographies of Baba Sri Chand, exposition of the *Bani* recorded in the *Adi-Granth*, works on *Udāsī* doctrine and history and the twentieth century polemical *Udāsī* works and as such it provides valuable insights on polity, society, and culture of the times. It is available in numerous religious and non-religious forms. Baba Sri Chand's compositions particularly pertain to *Udāsī* cult, its obligations and practices; the works of the twentieth century writers like Brahmanand and Randhir Singh particularly relate to the socio-political and religious conditions of the 20th century, which considerably affected the course of *Udāsī* history vis-z-vis the main stream Sikh history. The chapter has been divided into two major sections; the first contains the writings of seventeenth and eighteenth century writers starting with its founder Baba Sri Chand and others, and the second section covers the works of nineteenth and twentieth century writers depicting their different moods and shades of polity, society, religion and culture of that time.

I

The *Udāsī* literature begins with the works attributed to Baba Sri Chand which include *Matre Shastra*, *Aarta*, *Guru Gayatri*, *Sahansarnama*, *Matravani* and *commentaries* on the *Vedas*, the *Upnishdas*. The term *Matra* has many explanations to its name. The word is derived from *Sanskrit* language and means 'measure of any kind, metrical unit, a more or prosodial instant i.e., the length of time required to pronounce a short vowel, a diacritical mark etc.'¹ But in *Udāsī* literature, *Matra* has a special connotation. It stands for incantation, a sacred text; or the sacred magical or a sacred formula addressed to the deities; a mystical verse or a counsel to the disciple, charm

¹ Sir Monieur William, *A Sanskrit English Dictionary*, Originally published in 1899, First Indian edition 1976, Munshi Ram Manohar Lal Publishers, Delhi, p. 804; Also see, Gopal Muni, *Matra Manthan*, Kankhal, Haridwar, 2007, p. 1.

or spell etc. It also conveys the sense of treatise and commentary, the gospel and preaching of the *Udāsī Sadhus*.² According to another explanation, the word *Matra*, is a mixture of two words; *Maa* and *tra*, the former stands for *Maya* and the latter means the protector, i.e., one who protects from *Maya*. *Matra* is also termed as ‘*Karnbhushan*’³ meaning an ornament for those, who are in search of truth. In other words, the *Matra* is the jewellery or the property of the *Udāsīs*. It is a parameter to assess a *Sadhu*, as it contains those guidelines which give directions to a *Sadhu* about the code of conduct to be followed by him.⁴

The main themes of these *Matras*, stress the significance of *Naam Simran* and direct the disciples to lead a simple, detached life and strive for social welfare and to follow the *Adhyatam Marga* (The Mystic Path) for the attainment of *Mukti* or *Nirvan* (salvation). The *Udāsīs* believe, that by reciting the *Matras* daily and after gaining the *tatgyan* (the core idea) of the *Matra*, one can get rid of one’s ignorance (*Agyan*). Enlightenment with the knowledge of *Brahm Gyan* (spiritual knowledge of the highest truth) the *Jeev* (the Human Soul) can get freedom from the shackles of *Ava Gaman* (cycle of rebirth) and can get *Nirvan* from the worldly existence. According to *Udāsīs*, cultivation of the *Matra* in real practice leads to the highest attainment of *Udāsī Dharma* (the path of the *Udāsī*) which is to become *Paramhansa* (The liberator soul).⁵ Bhai Mani Singh’s *Gian Ratnawali* shows, that any *Udāsī* who has experienced God was as good as the Guru.⁶

Matras vary in number as several of their versions are available in *Gurmukhi*, Hindi, and *Devnagari* literature. The Hindi version is the attempt made therein to establish an invariable connection of these *Matras* to Puranic mythology in order to emphasize and to legitimize the Hindu origin of the *Udāsīs*. On the whole, *Gurmukhi* literature of the *Udāsīs* refers to the *Matras* of Guru Nanak, Baba Sri Chand, Baba Gurditta, Almast, Balu Hasna, Bhagat Bhagwan, and various other *Udāsī sants*. The *Devnagari* literature of the *Udāsīs* abounds primarily in the *Matras* attributed to Sri Chand alone. These *Matras* are found in various works of the *Udāsīs* with little or

² Madanjit Kaur, “*Udasi Matras*”, *Seminar Papers on Baba Sri Chand Ji*, pp. 29-30.

³ Jagannath Sharma, *Udasin Sampradaye ke Hindi Kavi aur Unka Sahitya*, p. 64.

⁴ Vishnu Datt Rakesh, *Acharya Sri Chandra, Sadhna, Sidhant aur Sahitya*, Panchayati Akhara Bara, Udasin Nirvan, Haridwar, 1986, p. 25.

⁵ Madanjit Kaur, “*Udasi Matras*”, *Seminar Papers on Baba Sri Chand Ji*, p. 30.

⁶ Surjit Singh Hans, *Historical Analysis of Sikh Literature (1500-1850 AD)*, p. 348, 51,52; and his article: “Early Sikh Tradition”, *Journal of Regional History*, Department of history, Guru Nanak Dev University, Amritsar, Vol. 1, 1980, p. 185.

slight variation.⁷ Though presumably written during the eighteenth or early nineteenth centuries, the *Matras* contain very useful information on the *Udāsī* code of conduct (code of discipline) or their religious morals and ethics which they were supposed to observe in their daily life. The *Udāsī Matras* hold a special significance relating to the problem of the origin and foundation of the *Udāsī* fold.

Udāsī Matras or *Matre* is a collection of hymns ascribed to the founder of the *Udāsī* sect, Baba Sri Chand. They contain the teachings of the *Udāsī* preachers and the practices to be followed by the *Udāsī sadhs*. In fact, *Matre* serve as useful information on *Udāsī* code of conduct, their morals, ethics and their way of life.

The text of the *Matras* attributed to **Guru Nanak** is composed in *Sadhukari* or *Sant Bhasha* and is found in *Gurmukhi* script, which is considered to be original.⁸ The full text contains sixteen stanzas. Some of the *Udāsī* sources quote only first seven stanzas. Therefore, it is presumed that the principal *Matra* attributed to Guru Nanak comprised of only seven stanzas and rest is just an epilogue of the major text. It claims to define the cosmos, the nature of, ultimate reality and the attributes of God. The ultimate reality is described as transcendent as well as immanent in relation to mundane world. It is visualized through the *Jap* (meditation) of the *Sat Nam* (true name) with the help of the Guru. This higher reality reveals itself to man, to enlighten him with *Udāsī* (detachment) the highest stage of spiritual transformation depicted as mystical union with God. The attainment of mystical union with God comes as the culmination or the perfection of the spiritual developments which is the merging of individual *Sanyasi* (mendicant) into the *Sohang Akhar* (the word of identity with God). The spiritual path of *Udāsī dharm* transforms an ordinary person into an *avdhut* or enlightened soul. *Mukti* (salvation) is not to be found in any mechanical submission to any particular sacred text, *Shastras*, *Vedas*, or *Puranas* etc., but through *Udāsī Karma* (or action befitting *Udāsī*). The putative spiritual attainment is truly achieved by *Sahaj* (renunciation). The true detachment of an ascetic is that of a person who keeps his desires under restraint and seeks the truth. The path of the *Udāsī* was open to all, irrespective of caste.⁹

⁷ Madanjit Kaur, “*Udasi Matras*”, *Seminar Papers on Baba Sri Chand Ji*, pp. 30-31.

⁸ The text of the *Matras* attributed to Guru Nanak purport to be an original work, but is really a compilation: Madanjit Kaur, “*Udasi Matras*”, *Seminar Papers on Baba Sri Chand Ji*, pp. 31, 32.

⁹ Sant Rein, *Udasi Bodh*, Manuscript 1858, Guru Nanak Heritage Centre and Archival Cell, Guru Nanak Dev University, Amritsar, f 203^a:

ਕਿਸੀ ਬਰਣ ਮੇਂ ਭਗਤਿ ਜੋ ਹੋਇ
ਪਰਮ ਸਰੋਸਟਿ ਜਾਨੈ ਸੋਇ ।

The *Matra Shastra* of **Baba Sri Chand** contains thirty six stanzas, having the core subject of those ideas and issues which are fundamental to *Udāsī* thought and tradition¹⁰. *Matras* comprise answers to various questions put by the *Sidhas* to Baba Sri Chand on various issues pertaining to his mode of dress, his religious symbols, his antecedents, name of his Guru, motto of his spiritual research, mission of his life and destination.¹¹ It is comprised in *Nagari* language and is found in *Gurmukhi* and *Devnagari* Scripts.

Some *Matras* of Sri Chand are found in *Sri Prakash Granth*, a copy of which is kept at present in the famous *Udāsī* centre, Dera Baba Ram Rai at Dehra Doon. The prominent *Matras* in the *Sri Prakash Granth* are strong evidence of the fact that Baba Sri Chand imbibed the knowledge of metaphysics from his father Guru Nanak in perfection. It is also recorded in the *Matra Shastra* that Baba Sri Chand received *Bij Mantrs* (the first original Syllable of the *Matra*) from Guru Nanak,¹² though the *Udāsī* tradition maintains that Avinashi Muni was Sri Chand's teacher. Madanjit Kaur writes, "Sri Chand, in his *Matras*, discloses his identity only as son of Nanak and not as a prophet or founder of a new faith. This position is reinforced by the fact that Baba Sri Chand was neither a rebel nor he was hostile to the religious system founded by his father. He had selected his own way of life. He was neither rejected by his father nor did he protest against his selection of Guru Angad to the *Gurugaddi* of Nanak". To prove her point she states, "Baba Sri Chand composed one hundred and twenty five (125) stanzas in praise of Guru Nanak, under the title *Guru Nanak Sainsrnama*, ruled out all such possibilities". There is no denying the fact that Sri Chand admired and respected Guru Nanak, as a spiritual teacher and preacher and he never had any conflict in preaching the doctrines of his father and never went against his wishes as far as nomination and selection of Guru Angad was concerned. It is also noted that he was not having cordial relations with Guru Angad and other three who followed him

¹⁰ R.L.Nigham, "Baba Sri Chand" (AD 1494-1643), *Seminar Papers on Baba Sri Chand Ji*, p. 4.

¹¹ There are different versions associated with the origin of *Matra Shastra* attributed to Baba Sri Chand. According to one version, during his travels in the Chamba hills in Kartik Sudi 5, Samvat 1723, i.e 1666 A.D., Baba Sri Chand had a *goshti* (dialogue) with the *Sidhas* (like Bharthari, Gorakhnath, Achhal Nath, Kandhari Nath, Rattan Nath etc.). The questions asked and the answers given formed the contents of these *Matras*. According to another version, during his travels in Kashmir, while Baba Sri Chand was visiting Srinagar on a full moon night of Asrar Samvat, 1680 BK i.e 1623 A.D., he initiated his disciples in *Matra Shastra* (incantations): *Matre Baba Sri Chand*, *Manuscript* No. 75, ff 516-519; Also see, Madanjit Kaur, "*Udasi Matras*", *Seminar Paper on Baba Sri Chand Ji*, p. 33; See Appendix I.

¹² Madanjit Kaur, "*Udasi Matras* ", *Seminar Paper on Baba Sri Chand Ji*, p. 36; Ishar Singh Nara, *Baba Sri Chand Ji Sahib Ate Udasin Sampardaye*, pp. 311-319.

as the successors of Guru Nanak. The cordiality in relations of Baba Sri Chand with Sikh Gurus developed during the time of Guru Hargobind when he chose Baba Gurditta, the married man and a son of Guru Hargobind for preaching those doctrines. Baba Gurditta in his *Matra* establishes Guru Nanak as, the Guru of Baba Sri Chand. The historical facts prove that Sri Chand was not having good relations with Guru Angad Dev and it was Guru Amar Das who emphatically separated *Udāsīs* from the Sikhs.¹³

Out of thirteen *Matras*¹⁴ of Baba Sri Chand, the first is considered to be the most important. *Udāsī Sants* and followers learn it by heart and daily recite it. Though it is brief in size but it has got a meaningful substance and conveys the essence of the whole context. The introductory part of the *Matras* conveys that Sri Chand was destined to be a *Sanyasi* and was initiated by the *Satguru*, who directed him to come to the Civic State of the world. The proof of the *Udāsī* claim is presented and explained in the main body of the *Matra*. The concluding part gives the reader the final thought on the subject. The feelings of National consciousness, social upliftment and the desire to uplift the village society can be seen in the writings of Sri Chandra's *Matra Shastra*. The *Matra Shastras* contains solution to many contemporary problems. This Shastra gives simple and understandable version of some complicated spiritual traditions and questions so that the general public may obtain fullest knowledge of complicated and hard to understand spiritual intentions, to attain eternal bliss and enjoy human life with full contentment.

ਕਹੁਰੇ ਬਾਲ ਕਿਨ ਮੁੰਡਿਆ, ਕਿਨ ਮੁੰਡਾਇਆ ।।
 ਕਿਸ ਕਾ ਭੇਜਿਆ, ਨਗਰੀ ਆਇਆ ।।
 ਸਤਿਗੁਰ ਮੁੰਡਿਆ, ਲੇਖ ਮੁੰਡਾਇਆ ।
 ਗੁਰ ਕਾ ਭੇਜਿਆ, ਨਗਰੀ ਆਇਆ ।

This conversation makes it clear that when Baba Sri Chand went to celebrate Shiv Ratri at Achal Batala the aged Sidhas were inquired from Sri Chand about his Guru who gave him Guru Mantra (*Moonda-* initiated him into the sect) and had brought him into the *Udāsī* fold. (*Moondaayaa*). Sri Chand replied with great courage and humility ignoring the disrespectful uttering's of these aged ascetics that he had come to the city (*Nagri*) with the permission of his Guru (*Sadguru* and guide)

¹³ J.D Cunningham, *A History of the Sikhs*, p. 44; John Malcolm, *Sketch of the Sikhs*, p. 27.

¹⁴ *Matre Baba Sri Chand*, MS No. 75, Bhai Gurdas library, Guru Nanak Dev University, Amritsar, ff 516-519ab; Rattan Faujdar, *Yogeshwar Guru Ganeshwar*, p. 30 as cited in Jagannath Sharma, *Udasin Samprdaye ke Hindi Kavi aur Unka Sahitya*, p. 67; Also see, Brahmanand Udasin, *Guru Udasin Mat Darpan*, pp. 506-516.

who had asked him to proceed to the city keeping in mind the contemporary, disturbed environment and said that he was ready as per the dictates (*Lekh*) by his *Sadguru*.¹⁵

ਚੇਤੋ ਨਗਰੀ, ਤਾਰੋ ਗਾਮ ।
ਅਲਖ ਪੁਰਖ ਕਾ, ਸਿਮਰੋ ਨਾਮ ॥

He removed all the misgivings from the minds of the *Sidhas* and assured his followers that he had come to fulfill three vows i.e. to alert (*chetahu*) the general public and the simple hearted people of the cities who were dozing in deep slumber; to help them swim across (*tarahu*) the ocean of worldly passions and illusions; and to meditate (*Simrahu naam*) and make people meditate the sacred name of the *Alakh Purush* (formless God), the omnipotent and invisible God to remind people of his all invading presence. The purpose of his visit was to awaken the people to the realities of *Nam*. Baba Sri Chand devoted his long life to meditation, preaching *Nam* and morals, spiritual and religious uplift of society, helping the poor, the down-trodden and those in need:

ੴ ਗੁਰ ਅਵਨਾਸ਼ੀ ਖੋਲ ਰਚਾਇਆ । (f. ੫੧੬)
ਅਗਮ ਨਿਗਮ ਕਾ ਪੰਥ ਬਤਾਇਆ ॥ 1 ॥

This Universe has been created according to the will of Almighty, *Avinashi* (imperishable)¹⁶. He has set in motion all the play in this world and has engaged different actors for different roles to play. Sri Chand is thankful to his Guru for showing him the path of *Agam* (difficult to tread, where one cannot reach easily) and *Nigam* (*Vedas*).

¹⁵ Harinam Das Udasin, *Jagad Guru Sri Chander Ji Ki Matra Steek*, Sakhar Sind, 1941, pp. 12-13; L.P. Upadhyayae, “Matra Vani ka Vedic Sandesh”, *Shri Chandra Tatva Darshan*, Shantanand Udasin, (ed.), *Shri Chandra Tatva Darshan*, Gopal Nagar, Jalandhar, 1994, p. 127; Also see, Manmohan Sehgal, “Udasin Matra Sahitya tatha Gurvani”, *Shri Chandra Tatva Darshan*, Shantanand Udasin, (ed.), *Shri Chandra Tatva Darshan*, Gopal Nagar, Jalandhar, 1994, pp. 143-148; Hukam Chand Rajpal, “Matra Vani : Mul Pratipad”, Shantanand Udasin, (ed.), *Shri Chandra Tatva Darshan*, Gopal Nagar, Jalandhar, 1994, pp. 162-166; Manmohan Sehgal, “Shrimad Bhagwad Geeta tatha Matra Sahib”, Shantanand Udasin, (ed.), *Shri Chandra Tatva Darshan*, Gopal Nagar, Jalandhar, 1994, pp. 180-189.

¹⁶ *Matre Baba Sri Chand, Manuscript* No. 75, ff 516ab; Also see, Harinam Das Udasin, *Jagad Guru Sri Chander Ji Ki Matra Steek*, pp. 12-17; Hukam Chand Rajpal, “Shri Matra Bani da Mul Pratipad”, *Udasi Samprada da Akadmik Paripekh*, (ed.), Gurnam Kaur, Punjabi University Patiala, 1995, p. 29. Many consider *Avinashi Muni* as Guru of Baba Sri Chand. But others like Mahant Anantanand do not go with the above view and believe that *Avinashi Muni* stands for the Almighty who is *Nirgun, Nirakar, Avinashi, Sarbviapak, Sarbshaktiman* and is present in the universe. In other words the *Avinashi* is one of the many attributes of Universal Godhead: Shantanand Udasin, (ed.), *Sri Chand Tatva Darshan*, Udasin Ashram, Gopal Nagar, Jalandhar, 1994, pp. 2, 28, 44, 64, 66, 68, 125, 126; Also see, ‘Jasbir Singh Sabar, “Udasi Sampardaye: Udbhav Ate Vikas”, Gurnam Kaur, (ed.), *Udasi Samprada da Akadmik Paripekh*, Punjabi University Patiala, 1995, p. 51; Harinam Das Udasin, *Jagad Guru Sri Chander Ji Ki Matra Steek*, pp. 16-17.

ਗਿਆਨ ਕੀ ਗੋਦੜੀ ਖਿਮਾਂ ਕੀ ਟੋਪੀ । (f. ੫੧੬)
ਜਤ ਦਾ ਆੜਬੰਦ ਸੀਲ ਲੰਗੋਟੀ ॥ 2 ॥

One must put on *godri* (jacket made up of patched up cloth) of self knowledge, a cap, (*topi*)¹⁷ of forgiveness (*khima*), and a tag of high character. The subjection of passion (*yat*) is my *Aadband* (cover). Sri Chand advises to wear *Langoti* or loin cloth (to cover private parts) made of *Sheel* (good conduct). In the above lines the stress is laid on implementation of *gyan, khima, jat, sheel, and sat*, by the devotee, a true attributes of a *Udāsī Sadh*.

ਅਕਾਲ ਖੰਬਾ ਨਿਰਾਸ ਝੋਲੀ । (f. ੫੧੬)
ਜੁਗਤ ਕਾ ਟੋਪ ਗੁਰਮੁਖੀ ਝੋਲੀ ॥ 3 ॥

God is *Akal* (indestructible), beyond the boundaries of death and time. He is the creator of time so out of bounds for time. Such *Khintha* (patched cloth) is for ever and is imperishable. This *Khintha* keeps me free from all bondages. Sidhas keep a bag or *jholi* to collect alms. Sri Chand says that his *jholi* is *Niraash* (desireless, empty) and a heart devoid of all desires. He has worn the *tope* (cap) of *yukti* (tactics) of being one with the creator. The language spoken by Guru is *Gurmukhi boli* (language) and not the Punjabi language.

ਧਰਮ ਕਾ ਚੋਲਾ ਸਤ ਕੀ ਸੇਲੀ । (f. ੫੧੬)
ਮਰਯਾਦ ਮੇਖਲੀ ਲੈ ਗਲੇ ਮੇਲੀ ॥ 4 ॥

Religion is my *chola* (attire/cloak), *sat* (righteous or truth) through mind thought and deeds, *seli* (sacred thread of black wool) around the neck by the Nirvana saints. Nothing is greater than the truth itself. Sri Chand said he had adopted *Maryada* (rules of good conduct), and *Mekhlaa* (griddle belt) in place of *Kafni* (shirt made of cloth). Decorum and self restriction is my griddle.

ਧਿਆਨ ਕਾ ਬਟੂਆ ਨਿਰਤ ਕਾ ਸੁਈ ਦਾਨ । (f. ੫੧੬)
ਬ੍ਰਹਮ ਅੰਚਲਾ ਲੈ ਪਹਿਰੇ ਸੁ ਜਾਨ ॥ 5 ॥

I keep the *batua* (purse) of *dhian* (meditation) always with me. He calls *Brahma* (God) as his *Anchlaa* (cover, protector). Sri Chand has explained ethics and morality as *kafni*, concentration (*dhian*) as *Batua* and detachment as *Mor Chhad*.¹⁸

¹⁷ *Matre Baba Sri Chand*, MS No. 75, ff 516ab; also see, Hukam Chand Rajpal, “Shri Matra Bani da Mul Pratipad”, Gurnam Kaur, (ed.), *Udasi Samprada da Akadmik Paripekh*, Punjabi University Patiala, 1995, p. 30; Harinam Das Udasin, *Jagad Guru Sri Chander Ji Ki Matra Steek*, pp. 19-20.

¹⁸ *Matre Baba Sri Chand*, Manuscript No. 75, ff 516ab; also see, Jaswinder Kaur Dhillon, “Udasin Panth di Sadacharak Niti”, *Udasi Samprada da Akadmik Paripekh*, (ed.), Gurnam Kaur, Punjabi

ਬਹੁ ਰੰਗ ਮੋਰ ਛੜ ਨਿਰਲੇਪ ਦਿਸ਼ਟੀ । (f.੫੧੭)

ਨਿਰਭਉ ਜੰਗ ਡੋਰਾ ਨਾ ਕੋ ਦੁਸ਼ਟੀ ॥ 6 ॥

Nirlep (Unattachedness) is my whisk, *mor chhad* (a whisk made of peacock feathers for flapping away flies). To tie up such a divine whisk one needs a *Jang dora* (a thread with which the peacock whisk is tied), of *Nirbhav* (without fear). This state of fearless love is our string to tie the *mor chhad* of divine nature. This *mor chhad* is free from *Naakoo* (worldly contamination) *dushti* (malice towards none).

ਜਾਪ ਜੰਗੋਟਾ ਸਿਫਤ ਉਡਾਨੀ । (f.੫੧੭)

ਸਿੰਝੀ ਸ਼ਬਦ ਅਨਾਹਦ ਗੁਰੂਬਾਣੀ ॥ 7 ॥

To *jaap* (meditate) for welfare of others is my *jangota* (underwear of deer skin covering the thighs), and *sift* (praise) of God almighty is my *Udaani* (flight). *Singi* (blow made of animal horn) is the mystical sound or *anahad shabd* (unheard sound that the yogis try to hear in their *Smadhi*), and the teachings of my Guru is *Guruvaani* for me.

ਸ਼ਰਮ ਕੀ ਮੁੰਦ੍ਰਾ, ਸਿਵ ਵਿਭੂਤਾ । (f.੫੧੭)

ਹਰਿ ਭਗਤ ਮ੍ਰਿਗਾਨੀ ਲੈ ਪਹਿਰੇ ਗੁਰੂ ਪੁਤਾ ॥ 8 ॥

The pleasure of attainment of one's self form is my *Mudra* (ear ring)¹⁹. Sri Chand advised the seeker to wear the *mudra* of *sharam* (grace/ modesty), the *vibhoota* (ash) of *Shiva* (welfare concept) which acts as mind soother. It purifies the innerself and marches towards the great life. *Hari Bhakti* (devotion to God) is my *Mrigani* (deer skin). *Bhakti* is the instrument to attain *darshan*. Sri Chand cautions that mere sitting on spread deer skin does not qualify a seeker to have a glimpse of almighty meaning the deer skin is the stair case of devotion which ascends towards almighty.

ਸੰਤੋਖ ਸੂਤ ਵਿਵੇਕ ਧਾਰੇ । (f.੫੧੭)

ਅਨੇਕ ਟੱਲੀ ਤਾਹਿ ਲਾਗੇ ॥ 9 ॥

The *Gyan godri* (jacket made up of patched cloth of pure knowledge) is *soot* (cotton) woven with *dhaagey* (threads) of *santokh* (contentment) and renunciation of *vivek* (judicious assessment) of reasoning of good and bad aspects of life. The *godri* has *anek* (many) *tallis* (patches of rags) of different qualities sewn over it and which

University Patiala, 1995, p. 83; Harinam Das Udasin, *Jagad Guru Sri Chander Ji Ki Matra Steek*, pp. 22-23.

¹⁹ *Matre Baba Sri Chand, Manuscript No. 75, ff 516ab*; Also see, Hukam Chand Rajpal, "Shri Matra Bani da Mul Pratipad", *Udasi Samprada da Akadmik Paripekha*, (ed.), Gurnam Kaur, Punjabi University Patiala, 1995, p. 28.

makes it look beautiful. It means a life full of contentment is that cotton cloth upon which the seeker of truth patches up different good qualities with the help of a thread of his judicious brain.²⁰

ਸੁਰਤ ਕੀ ਸੂਈ ਲੈ ਸਤਿਗੁਰ ਸੀਵੇ । (f.੫੧੭)

ਜੋ ਰਾਖੇ ਸੋ ਨਿਰਭਉ ਥੀਵੇ । 10 ।।

The *suyi* (needle) of *surat* (meditation or recollection) is procurable from the real *sadguru* with which *godri* of knowledge is stiched (*seevey*). The seeker who wears (*raakhey*) becomes (*theevey*) free of fears (*nirbhau*) of world, fear of rebirth and death.

ਸਾਹ ਸੁਪੈਦ, ਜਰਦ ਸੁਰਖਾਈ । (f.੫੧੭)

ਜੋ ਲੈ ਪਹਿਰੇ ਸੋ ਗੁਰਭਾਈ ।। 11 ।।

The *sadhus* wearing *siyaah* (black), *sufaid* (white), *zarad* (yellow or ochre colour) and *surkhaayee* (red) are four colours of four Varans (*Brahmin, Kshatriya, Vaishya and Shudra*) are all brothers by virtue of precept oral affinity. Means, a *Sadhu* may wear (*pahire*) any of these four colours may be from any caste or creed is welcome to Sri Chand's fraternity (*Guru Bhai*). His above *Matra* indicates towards idea of universal brotherhood and fraternity. According to him, God created man and society as a whole. He wanted to end up the bickerings of the society and to follow the path of humanity. For Him all are one. He desires that human being in the society should also live under the same terms and conditions without falling into the false beliefs of caste and creed. He believed that originally there existed no such difference between the human beings. It was man made and as such it should be done away with.

ਤ੍ਰੈਗੁਣ ਚਕਮਕ ਅਗਨ ਮਥ ਪਾਈ । (f.੫੧੭)

ਦੁਖ ਸੁਖ ਧੁਣੀ ਦੇਹ ਜਲਾਈ ।। 12 ।।

We lit (*Jalai*) the fire of *Sukh* (pleasures) and *dukh* (pains) within our *deh* (body) with the help of *chakamak* (striking fire stones) of the *trehgun* (three basic qualities) *Rajo, Sato* and *Tamogun*. In this sacred *dhuni* (fire) burn the pleasures and pain along with the seeds of earned deeds so that there remains no hope of future birth and death for you.²¹

²⁰ *Matre Baba Sri Chand, Manuscript No. 75, ff 517ab; Jaswinder Kaur Dhillon, "Udasin Panth di Sadacharak Niti", Udasi Samprada da Akadmik Paripekh, (ed.), Gurnam Kaur, Punjabi University Patiala, 1995, p. 83; Harinam Das Udasin, Jagad Guru Sri Chander Ji Ki Matra Steek, p. 31.*

²¹ *Matre Baba Sri Chand, Manuscript No. 75, ff 517ab; Jaswinder Kaur Dhillon, "Udasin Panth di Sadacharak Niti", Udasi Samprada da Akadmik Paripekh, (ed.) Gurnam Kaur, Punjabi University Patiala, 1995, p. 83; Harinam Das Udasin, Jagad Guru Sri Chander Ji Ki Matra Steek, pp. 31-32.*

ਸੰਜਮ ਕ੍ਰਿਪਾਲੀ ਸੋਭਾ ਧਾਰੀ । (f.੫੧੭)

ਚਰਨ ਕੰਵਲ ਮਹਿ ਸੁਰਤ ਹਮਾਰੀ ॥ 13 ॥

To work with *sayyam* (contentment or self control) is our *kapali* (begging bowl) and our *surat* (meditation or concentration) is always upon the *charan-kamal* (lotus feet) of my lord.

ਭਾਉ ਭੋਜਨ ਅੰਮ੍ਰਿਤ ਕਰ ਪਾਇਆ । (f.੫੧੭)

ਭਲਾ ਬੁਰਾ ਨਹੀ ਮੰਨ ਵਸਾਇਆ ॥ 14 ॥

I have taken the *bhojan* (food) of good intentions and it has worked like *amrit* (nectar) for me. It has not given me the idea of being of good taste or bad taste. In the *Matra*, Sri Chand explains the importance of food. He says that one should take food for the body requirement and not for the sake of taste of the tongue. In other words it means the simplicity of man in life.

ਪਾਤਰ ਵਿਚਾਰ ਫਰੂਆ ਬਹੂ ਗੁਣਾ । (f.੫੧੭)

ਕਰਮੰਡਲ ਤੂੰਬਾ ਕਿਸ਼ਤੀ ਘਣਾ ॥ 15 ॥

The utensils of *Sadhs* are made of wood and mud like *Karmandal*, *Tumba* and *Kishti*. The above utensils mentioned by Sri Chand are the symbols and real property of an ascetic. It helps him in his religious journey to prepare food and to accumulate water in time of need.

ਅੰਮ੍ਰਿਤ ਪਿਆਲਾ ਉਦਿਕ ਮਨ ਦਇਆ । (f.੫੧੭)

ਜੋ ਜੀਵੇ ਸੋ ਸੀਤਲ ਭਇਆ ॥ 16 ॥

A pure mind is a *pyalaa* (a cup) for drinking *amrit* (nectar) of God's name. Whosoever, *jo peevey* (drinks) the *amrit of Guru's* teachings is relieved of the worldly heat and is liberated. He attains eternal peace in a befitting manner.

ਇੜਾ ਸੇ ਆਵੈ ਪਿੰਗਲਾ ਮੈਂ ਪਾਵੈ । (f.੫੧੭)

ਸੁਖਮਨਾ ਕੇ ਘਰ ਸਹਿਜ ਸਮਾਵੈ ॥ 17 ॥

The real power, the vital breath moves in *ida* and *pingala* and resides in *shushumana* (three important nerves described by the *hathyogi*). Thus describes the general theory of *pranayaam*. To let in the breadth through *ida* nerve to hold it for some time and then release it through the opening of *pingala* nerve. This way with the practice of *purak* (to fill in) and *rechak* (let out) one is able to open the door of

sushman nerve. This practice helps the seeker to hold him is *sehaj* (equilibrium) position.²²

ਨਿਰਾਸ ਮਠ ਨਿਰੰਤਰ ਧਿਆਨ । (f. ੫੧੭)

ਨਿਰਭਉ ਨਗਰੀ ਗੁਰ ਦੀਪਕ ਗਿਆਨ ॥ 18 ॥

We should desirelessly contemplate in the pessimistic monastery of his name. the seeker lives in the *Math* (house) of mind, which is *niraash* (desireless calm), practices *smadhi* and *dhian* meditates continuously (*nirantar*) on the inseparable soul, resides in the city of God (*Brahm nagri*) devoid of darkness of ignorance and enlightened by the light provided (*Gyan*) by the Guru who has experienced God himself.

ਅਸਿਬਰ ਰਿੱਧ ਅਮਰਪਦ ਦੰਡਾ ॥ (f. ੫੧੮)

ਧੀਰਜ ਫਹੁੜੀ ਤਪ ਕਰ ਖੰਡਾ ॥ 19 ॥

Stability of mind (*Sthir*) is seekers prosperity (*Ridhi*). Immortality (*amarpad*) is our stuff made of wood (*danda*). *Dheeraj* (patience) is our (*Fahuri*) is our axe and penance (*tap*) is our *khanda* (a double edged sword).

ਵਸ ਕਰ ਆਸਾ ਸਮ ਦ੍ਰਿਸ਼ਟ ਚੋਗਾਨ । (f. ੫੧੯)

ਹਰਥ ਸੋਗ ਮਨਿ ਮਹਿ ਨਹੀ ਆਨ ॥ 20 ॥

To subdue the ten organs is our *aasaa* (wooden stuff), equanimity (*sumdrishti*) that negates the thoughts of jubilation and bereavement that equipoise is our support (*chogaan*) that puts to end the idea of joy and sadness (*harsh shokh*).

ਸਹਿਜ ਵੈਰਾਗੀ ਕਰੇ ਵੈਰਾਗ । (f. ੫੨੦)

ਮਾਯਾ ਮੋਹਣੀ ਸਗਲ ਤਿਆਗ ॥ 21 ॥

Mohini (alluring) *maya* (worldly attachments and attraction) makes man miserable. A detached person becomes happy after coming out of web of *maya* (*tyaag*). Only such person can work for the progress and welfare of the society and country. Worldly desires, maya, lust for women and worldly possessions, laziness, anger and egoism were to be replaced by humility, sacrifice, truthfulness, kindness, contentment and strong will power.

ਨਾਮ ਕੀ ਪਾਖਰ ਪਵਨ ਕਾ ਘੋੜਾ । (f. ੫੨੧)

ਨਿਹ ਕਰਮ ਜੀਨ ਤਤ ਕਾ ਜੋੜਾ ॥ 22 ॥

²² *Matre Baba Sri Chand*, MS No. 75, ff 517,518ab; Sita Ram Chaturvedi, *Yog Vidha aur Kundlini Chalan*, Gobind Dham, Bombay, 2000, pp. 90-110; Harinam Das Udasin, *Jagad Guru Sri Chander Ji Ki Matra Steek*, pp. 35-39.

The name of God works like *Paakhar* (a stick), a *kavach* (shield) or an amulet, for such a renounces. We should control the horse of breathing with the bridle of detachment from evil deeds. *Karma* (deeds) does not tie up a person but it is the desire behind that deed that proves to be a catch hold. Desireless deeds are like the saddle of the horse. In order to fix the bridle of detachment of deeds some kind of belt (*tang*) is needed. So we have to provide a belt of *tatva- ka -joda* (belt of leather which joins) the horse (of breath) and bridle (of detachment of deeds) and hold them together. God helps to keep them together.

ਨਿਰਗੁਣ ਢਾਲ ਗੁਰ ਸਬਦ ਕਮਾਨ । (f. ੫੧੮)

ਅਕਲ ਸੰਜੋਯ ਪ੍ਰੀਤ ਕੇ ਬਾਨ ॥ 23 ॥

The *nirgun* (unattributed) God is our *dhaal* (shield) Guru's *shabad* (word) is our bow, *Akal* (intellect) acts as an amulet to save us from attacks of ignorance and *preet* (love) of god acts as a *baan* (arrow)

ਅਕਲ ਕੀ ਬਰਛ ਗੁਣਾਂ ਕੀ ਕਟਾਰੀ । (f. ੫੧੮)

ਮਨ ਕੇ ਮਾਰ ਅਸਵਾਰੀ ॥ 24 ॥

Using a *barchhi* (small dagger) of intelligence and *kataari* (stiletto) for self defense of qualities one can win over (*man ko maar*) the passions and allurements of mundane nature. All this war is against the mind, which has to be over powered with the help of the spiritual power.

ਬਿਖਮ ਗੜ ਤੋੜ ਨਿਹਭਉ ਘਰ ਆਵੇ । (f. ੫੧੮)

ਨੋਬਤ ਸੰਖ ਨਗਾਰਾ ਵਾਵੈ ॥ 25 ॥

Such a devotee breaks (*tod*) the *visham* (odd difficult to traverse) fortress (*garh*) of worldly illusion and returns to his *ghar* (his eternal home) fearlessly (*nirbhau*). He is greeted there with pomp and show and with the beat of *naubat*, *shankh* and *nagara* (beat of drums counc shells and kettle drums).

ਗੁਰ ਅਵਿਨਾਸੀ ਸੂਖਮ ਵੇਦ । (f. ੫੧੮)

ਨਿਰਬਾਣ ਵਿਦਿਯਾ ਆਪਰ ਭੇਦ ॥ 26 ॥

Only the immoral preceptor (*Avinashi*) Guru knows all the secrets and intricacies of this knowledge of salvation the *nirvana vidya*.

ਅਖੰਡ ਜਨੇਊ ਨਿਰਮਲ ਧੋਤੀ । (f. ੫੧੮)

ਸੋਹੰ ਜਾਪ ਸਚ ਮਾਲ ਪਰੋਤੀ ॥ 27 ॥

Our *Janeu* (sacred thread) is *Akhand* (unbreakable), our *dhoti* (lower cloth) is spotless. We worship the *Sohang Mantra* (the basic maxim of the *Vedantic* philosophy identifying the individual with the Supreme being on the beads of truth.

ਸਿੱਖਿਆ ਗੁਰ ਮੰਤਰ ਗਾਇਤ੍ਰੀ ਹਰਿਨਾਮ । (f. ੫੧੮)

ਨਿਸਚਲ ਆਸਨ ਕਰ ਬਿਸਰਾਮ ॥ 28 ॥

The teachings imparted by Guru is an important aspect of learning in the life of a Sadhu. It is the Guru who gives the name (*Naam ka Jaap*). The knowledge attained through the learning and recitation of *Gayatri* Mantra will lead one to a blissful and permanent abode.

ਤਿਲਕ ਸੰਪੂਰਨ ਤਰਪਣ ਜਸ । (f. ੫੧੯)

ਪੂਜਾ ਪ੍ਰੇਮ ਭੋਗ ਮਹਾ ਰਸ ॥ 29 ॥

Concentration of mind in God's name is the ornamental religious *tilak* (vermillion mark) on our forehead. *Yash* (fame and glory) is offering of water to our deceased ancestors as *tarpan* (a mark of gratification). *Prem* (love) is our worship (*puja*). *Maha Ras* (eternal bliss) is our *bhog* (food).

ਨਿਰਵੈਰ ਸੰਧਿਆ ਦਰਸਨ ਛਾਪਾ । (f. ੫੧੯)

ਵਾਦ ਵਿਵਾਦ ਮਿਟਾਵੇ ਆਪਾ ॥ 30 ॥

Humanity is our *Sandhya* (prayer), *Darshan* (realization of God) is our *Chhaapaa* (holy imprint or stamp). After acquiring these qualities, a person becomes free from all kinds of controversies (*vaad vivaad*) and attains eternal bliss (*mitavey aapaa*).²³

ਪ੍ਰੀਤ ਪੀਤਾਂਬਰ ਮਨ ਮ੍ਰਿਗਸ਼ਾਲਾ ! (f. ੫੧੯, f. ੫੧੯)

ਚੀਤ ਚਿਤਾਂਬਰ ਰੁਣ ਝੁਣ ਮਾਲਾ ॥ 31 ॥

Preet of God (love) is our *Pitambar* (yellow silken cloth) and Man (*mind*) is *Mrigshaala* (deer skin). Meditation in the void of one's mind (*cheet*) on the tunes of *Runjhun* is that unheard sound that Yogis try to hear in their *Samadhi*.

ਬੁੱਧ ਬਾਘਬਰ ਕੁਲਾ ਪੋਸਤੀਨ । (f. ੫੧੯)

ਖੌਸ ਖੜਾਵਾ ਏਹ ਤ ਲੀਨ ॥ 32 ॥

The intellect staying in the mental disposition is the *Baghambar* (tiger skin cloth), *Kulla* (high cap worn under the turban) and *Posteen* (a garment of leather

²³ *Matre Baba Sri Chand, Manuscript* No. 75, ff 518,519ab; Hukam Chand Rajpal, "Shri Matra Bani da Mul Pratipad", *Udasi Samprada da Akadmik Paripekha*, (ed.) Gurnam Kaur, Punjabi University Patiala, 1995, p. 27; Harinam Das Udasin, *Jagad Guru Sri Chander Ji Ki Matra Steek*, pp. 41-46.

covered with fine wool) *Khauns Kharawan* (wooden sandals) are the symbols of Sadhus or devotee.

ਤੋੜਾ ਚੂਰਾ ਔਰ ਜੰਜੀਰ । (f. ੫੧੯)

ਲੈ ਪਹਿਰੇ ਨਾਨਕ ਸਾਹ ਫਕੀਰ ॥ 33 ॥

Udāsī Munis could move about according to the time and the country of their choice wearing *Choorha* (a lock of hair on the top of head by an ascetic), and breaking (*tora*) all the bonds shackles (*Janzir*) of outer sectarian symbols. Sri Chand in this *Matra* refers to his father respectfully as *Nanak Shah Faquir*.²⁴

ਜਟਾ ਜੂਟ ਮੁਕਟ ਸਿਰ ਹੋਇ । (f. ੫੧੯)

ਮੁਕਤਾ ਫਿਰੇ ਬੰਧਨ ਨਹੀਂ ਕੋਇ ॥ 34 ॥

By locking his matted hair rolled up over the head (*Jatta Joot*) like a crown (*Mukut*). He undoes (*Mukta*) all the bondages (*Bandhan*) of rebirth and attain salvation.

ਨਾਨਕ ਪੂਤਾ ਸ੍ਰੀ ਚੰਦ ਬੋਲੇ (f. ੫੧੯)

ਜੁਗਤ ਪਛਾਣੇ ਤਤਿ ਵਿਰੋਲੇ ॥ 35 ॥

By way of conclusion we can say that these words and *Mantras* for salvation (*Jugat*) have been spoken by Sri Chand, son of Guru Nanak (*Nanak Poota*)²⁵ for the salvation of mankind.

ਐਸੀ ਮਾਤ੍ਰਾ ਲੈ ਪਹਿਰੇ ਕੋਇ । (f. ੫੧੯)

ਆਵਾ ਗਵਨ ਮਿਟਾਵੇ ਸੋਇ ॥ 36 ॥

Whosoever worships this *Matra* with true devotion should surely attain *Aava Gaman* (*Nirvan*- the extinction).²⁶ Baba Sri Chand stressed that spiritualism and understanding oneself were essential for the uplift of humanity. Spiritual pursuit and self improvement were especially stressed by Sri Chand.

Various expositions of the *Bani* of the Sikh Gurus in the *Adi-Granth* written by *Udāsī* scholars are an indication of their attempt to show their affiliation to early

²⁴ *Matre Baba Sri Chand, Manuscript No. 75, ff 519ab; Hukam Chand Rajpal, "Shri Matra Bani da Mul Pratipad", Udasi Samprada da Akadmik Paripekh, (ed.) Gurnam Kaur, p. 30; Harinam Das Udasin, Jagad Guru Sri Chander Ji Ki Matra Steek, p. 47.*

²⁵ *Ibid., ff 519ab; Also see, Hukam Chand Rajpal, "Shri Matra Bani da Mul Pratipad", Udasi Samprada da Akadmik Paripekh, (ed.) Gurnam Kaur, p. 30 ; Harinam Das Udasin, Jagad Guru Sri Chander Ki Matra Steek, pp. 48-49.*

²⁶ *Ibid., ff 519ab; Also see, Jeevan Prakash Jeevan, Matra Makrand, (Tr. Gian Inder Singh) Pritam Prakashan, Amritsar, 1978, pp. 30-88: Also see, Mahant Anata Nanad, Bhagwan Sri Chandra: Some Teachings, (tr. Gian Inder Singh) Pritam Prakashan, Amritsar, 1994, pp. 35-38.*

Sikh tradition.²⁷ The *Udāsīs* appeared to be more closer to the main stream than the *Minas*, *Dhirmalias* and the *Ram Rayias*.²⁸

The *Matra Shastra* of Baba Sri Chand holds the key position in the annunciations of a novice to the *Udāsī* fold. They embody entire code of discipline for the followers. In his teachings Baba Sri Chand laid stress on inner-qualities of life, rather than on the outward forms and symbols.²⁹ The Main emphasis is on development of a keen mind, reason, right consciousness and fearlessness. The followers are advised to rise above every kind of bias, prejudice, ill will and discrimination. He commended the ideal of service to humanity or *Sevabhav* to all. The *Matras* of Baba Sri Chand, the *Udāsīs* believed, had same importance as the *Japuji* of Guru Nanak.³⁰ Sri Chand and his followers showed complete reverence to the *Adi Granth* of the Sikhs.³¹ Though the *Granth Sahib* is revered by the *Udāsīs*, their interpretation of the Sikhism is *Vedantic*. The usage of concepts like cosmos, god, *maya*, *jeev*, *atma*, *vikar*, *pap*, *punya*, *dukh*, *karam*, *bhakti*, *guru*, *bairagi*, *Udāsī*, *mukti*, *avagaman* etc., are evidence of *Udāsī* response to *Vedantic* impact. The *Matras* revolve around the basic issues of the traditional convention of the *Udāsī* Order. This *Matra* explicitly conveys the philosophic and metaphysical elements of the faith of the *Udāsīs* as well as the gospel of Baba Sri Chand, a commentary explaining the significance of the Guru in the *Udāsī* system and the basic requirements and the attributes of the *Udāsīs*.³²

The other writers of the seventeenth century who contributed to the *Udāsī* literature are **Baba Gurditta, Balu Hasna, Meharban, Gurdas Dakhni and Hariya**. The *Matra*'s attributed to Baba Gurditta (the eldest son of Guru Hargobind) is composed to the glory of Guru Nanak, who has been depicted as the supreme lord of the eighty four Naths (*Yogis*).³³ Balu Hasna composed of *Matra* on the metaphysics of Baba Sri Chand and the *Udāsī* code of conduct (*Rahet Mariyada*). The text of the

²⁷ The *Udasi* commentaries of the *Bani* of the Sikh Gurus written towards the close of eighteenth century are available in Anand Ghan *Udasi, GurBani Tike*, (ed. Rattan Singh Jaggi), Punjab Vibhasha Vibhag Patiala, 1970. It includes the *Udasi* version of *Japuji* of Guru Nanak, *Siddh Gosht Anand* and *Asa di Var*. Another commentary of the *Japuji*, as *Japuji Steek* was written by Parmanand in Hindi in 1850s. Amar Das *Udasi* also wrote a commentary of *Sukhmani* known as *Maniprabha*: Sulakhan Singh, "Teachings of Baba Sri Chand", *Seminar Papers on Baba Sri Chand Ji*, Gobind Sadan, New Delhi, 1994, pp. 78-79.

²⁸ J.S. Grewal, "The Dissidents", *From Guru Nanak to Maharaja Ranjit Singh*, p. 52-63.

²⁹ *Matre Baba Sri Chand*, Manuscript No. 75, ff 515^{ab}.

³⁰ Sant Rein *Udasi Bodh*, Manuscript, 1858, AD; f 310^a.

³¹ *Ibid*, 1858, AD; ff 1-320^{ab}.

³² Madanjit Kaur, "Udasi Matras", *Seminar Papers on Baba Sri Chand Ji*, p 33.

³³ *Ibid.*, p. 37.

Matra of Balu Hasna is based on the theory of *Avatar Vaad*. Meharban wrote *Sukhmani* which is famous amongst the *Udāsī Sants*. The name *Sukhmani* resembles with the work of Guru Arjan Dev, but the context is different. Baba Gurdas (Dakhni), belonged to Almast *Dhuan* and wrote *Matra shastra*. His *Matra Shastra* throws light on the history of the *Udāsī* sect and on the life of *Udāsī Saints*.³⁴ Hariya's³⁵ only available work is *Granth Hariya Ji Ka*, which seems to have been written by one of his followers. This huge *Granth* of 694 pages, organized according to musical *Raag Raaginis* like the composition arrangement done in the *Adi Granth*, can be seen at Baluana *dera*. Much of his work resembles the *Bani* of The *Adi Granth*. The year written on his *Granth* is *samvat* 1735. Hariya has mentioned Babar and Humayun, in his work which forces us to believe that he was a contemporary of Guru Nanak. His work shows the influence of Punjabi language.³⁶

II

Eighteenth century poets included **Sant Rein, Girdhar, Surat Ram, Ishwar Das, Rattan Hari, Anandghan etc. Sant Rein** (1741-1871 AD) with his maximum writings dominates the eighteenth century writers. Poet Sant Rein of late eighteenth and early nineteenth centuries, is said to have been born in 1741 and died in 1871³⁷ Information about his initiation into *Udāsī* tradition is not known. In his *Nanak Vijay Granth*³⁸ which he started writing at Balapur Peeth in Akola district in Madhya

³⁴ Beginning his *Matra* with Sri Chand, he describes how universe was created. He has given detailed description about the *Udasi* Guru Tradition (Guru Prampra) and its development. After describing how Sri Chand established four *Dhuans*. Baba Gurdas writes that the *Udasis* should have firm belief in *Jata, Bhasam, Chimta, Chippi, Khons, Kharawaan, Bahagva* (Gerua or ochre) *Vastra*. Baba Gurdas writes that Ram Chandra also spent 12 years as an *Udasi* and Kaushik Muni who gave knowledge (*Gyan*) to Ram Chandra was also an *Udasi*. He also wrote *Rehat Nama* known as *Matra Udas Sampardaya* in 1698 A.D. Randhir Singh, *Udasi Sikhian di Vithiya*, pp. 108-110. Also see "Baba Gurdas Matra", Chopaye 35, 36 as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 70-72.

³⁵ His earlier name could be Hari Das Hari Chand or Hari Mal. Hari Das was born in 1720 Smvat i.e. 1663 AD. He was a Jat from Baluana in Bhatinda. See Chander Kant Bali, *Punjab Prantiya Hindi, Sahitya Ka Itihas*, p.303, as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 178.

³⁶ Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 179.

³⁷ The total period of Sant Rein comes to be 130 years which seems to be doubtful. Regarding the birth and parentage of Sant Rein, Piara Singh Padam has recorded some facts and traditions in his monograph. According to one tradition he was born in Punjab in Sangatpura Village, in Amritsar district. Another view is that he was born at Srinagar in Kashmir. He was born to parents Pandit Harivallabh and Savitri Devi; Piara Singh Padam, *Mahatma Sant Rein*, Punjabi University, Patiala, 1978, pp. 1-2; Sachidanand Sharma, *Udasi Sampardaye aur Kavi Sant Rein*, Dehradun, 1967, p. 68; Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, pp 81-82.

³⁸ *Nanak Vijay Granth, Manuscript*, Mangl Khand, f. 37 :

ਸਭ ਨਾਮਨ ਸਿਰਿ ਨਾਮ ਹੈ, ਸਤਿਨਾਮ ਕਰਤਾਰ ।
ਆਦਿ ਦਯੋ ਗੁਰ ਮੋਹਿ ਸੋ, ਪਰਮ ਸੁ ਕ੍ਰਿਪਾ ਧਾਰਿ ।

Pradesh and completed it at Bhudan, Malerkotla³⁹, Sant Rein claims himself to be a disciple of Baba Sahib Das. The line of succession of Bhudan is (1)Sant Rein (2)*Mahant* Ram Saran (3)*Mahant* Madan Gopal (4)*Mahant* Mukat Ram is the present incumbent. It is said that Sant Rein was 15th *Mahant* in succession to Sri Chand.⁴⁰

As a poet laureate and a missionary, **Sant Rein** propagated his mission far and wide through his poetical compositions and also establishing numerous *Udāsī* centres.⁴¹ About two dozen literary compositions are ascribed to Sant Rein by Piara Singh Padam.⁴² *Sri Mat Nanak Vijay Granth, Man Parbodh, AnBhai Amrit, Shri Guru Nanak Bodh, Udasi Bodh, Bachan Sangreh, Guru Mehma, Gur Gian Mahatam, Vairag Chhand, Gian Chhand, Guru Sikh Santha Phalroop Bhajan, Dohre Sadh Reet ke, Rajneeti, Kaya Mahatam, Dohre Siddhant ke, Shabad, Kabitt Magan Ras Bhed ke, Rekhte, Jhulne, Majhan, Sadhan De Lakhna Dian Majhan. Siharfian* and *Guru Sikh Sambad*(vartik adi). Among these, the most prominent ones are *Nanak Vijay Granth, Man Parbodh, Nanak Bodh, Udasi Bodh and Siharfian*⁴³ Out of these, four *Siharfian*⁴⁴ and more than 150 *Majhan*⁴⁵ are all in Punjabi.

As a source of history, the *Udasi Bodh* contains valuable information on early nineteenth century *Udāsīs* as well as the contemporaneous society and culture of the Punjab. Its historical significance also lies in the fact that, Sant Rein, being an *Udāsī*

ਗੁਰ ਨਾਨਕ ਕੇ ਹਰਿ ਆਪ ਦਯੋ, ਸਚਖੰਡ ਗੁਰੂ ਜਭ ਆਪ ਸਿਧਯੋ
ਗੁਰ ਆਦਿ ਨਾਰਾਇਣ ਤੋ ਅਭਿਨੰਦਨ, ਲੇ ਕਰ ਸੋ ਜਬ ਬਾਹਰ ਆਯੋ ।
ਸੁਭ ਕੇ ਪੁਨ ਅੰਗਦ ਕੇ ਗੁਰੂ ਨਾਨਕ, ਆਪ ਸੁ ਮੰਤ੍ਰ ਆਦਿ ਸੁਨਾਯੋ ।
ਤਿਨ ਕੇ ਗੁਰ ਨਾਨਕ ਜੋਇ ਦਯੋ, ਗੁਰ ਸਾਹਿਬ ਦਾਸ ਸੁ ਮੋਹਿ ਬਤਾਯੋ ।

I have personally seen copy of *Sri Mat Nanak Vijay Granth*, (MS, 1848), through the courtesy of the present incumbent, *Mahant* Mukat Ram of the Sadhu Sant Rein Ashram (on May 16, 2006), village Bhudan, in Sangrur district of Punjab.

³⁹ Sachidanand Sharma, *Udasi Sampardaye aur Kavi Sant Rein*, Sahitya Sadan, Dehradun, 1967, p. 72.

⁴⁰ The list of earlier Mahants as follow; 1. Sri Chandra, 2. Gurditta, 3. Balu Hasna, 4. Brahm Das, 5. Manas Das, 6. Sema Das, 7. Ram Chera Das, 8. Ram Das, 9. Duli Chand Das, 10. Kanda Das, 11. Gurdual Das, 12. Phul Das, 13. Gulab Das, 14. Sahib Das, 15. Sant Rein: Sachidanand Sharma, *Udasi Sampardaye aur Kavi Sant Rein*, pp. 74,75.

⁴¹ Presently about 150 *bighas* land is attached to Bhudan *dera* for its maintenance. At Hilani in Sindh, Pakistan, he established three *deras*, and one *dera* was established at Gujranwala, Pakistan. The Mahants of Gujranwala *dera* received two villages in *dharmarth*, revenue free land grant from Maharaja Ranjit Singh for the maintenance of this *dera*.⁴¹ One more *dera* established outside Punjab by Sant Rein is Balapurpeeth in Akola district of Maharashtra. The most important is *Udasi dera* at Bhudan, which still exists in his name as ‘Sadhu Sant Rein Ashram’. The present incumbent of the Dera is *Mahant* Mukat Ram. His literary works are extant either in the Bhudan Dera or at Balapurpeeth. Many of these were written towards the end of the nineteenth century.

⁴² Piara Singh Padam, *Mahatma Sant Rein*, Punjabi University, Patiala, 1970 p. 3.

⁴³ *Loc. cit.*

⁴⁴ Rattan Singh Jaggi, *Sahit Kosh*, Punjabi University, Patiala, 1989, p. 286.

⁴⁵ This is poetical composition in Punjabi where the explanation of *Birha* (Separation) is given more importance and space. *Manjh* is also the name of a ‘*raag*’.

Literary figure of eminence was well acquainted with the *Udāsī* tradition as he himself had witnessed it gaining much popularity and influence under Sikh rule, especially during the reign of Maharaja Ranjit Singh.⁴⁶ The textual evidence of the *Udasi Bodh*, has not been fully tapped by many a scholars of Sikh history and literature. Among those who are known to have either made its partial or full use for varied purposes are Harbhajan Singh,⁴⁷ Piara Singh Padam,⁴⁸ Sachidanand Sharma,⁴⁹ J.S.Grewal⁵⁰ and Sulakhan Singh.⁵¹

There is textual evidence in the *Udāsī Bodh* that it is the fifth poetic composition of Sant Rein.⁵² The other four works written previously include his *Man Parbodh*, *Nanak Vijay*, *Nanak Bodh* and *Bachan Sangreh*.⁵³ All these five works can be seen at Sant Rein Ashram, Bhudan Ashram. *Udasi Bodh* is a *Braj* work which was completed in 1858.⁵⁴ It has thirty two chapters containing 320 folio and 2520 *slokas*. It is in size 14x12 cms. Each folio contains 12 lines.

From the point of view of its literary and historical value, it seems to be more important than any of his other works. Hence, its value as a source for socio-cultural history of the Punjab in general and the diverse beliefs and practices of the *Udāsīs* in particular needs to be underlined.

⁴⁶ Sulakhan Singh, *Heterodoxy in the Sikh Tradition*, pp. 82-83; Also see, Sulakhan Singh, “Society in the eyes of an ascetic of early 19th century,” *Punjab History Conference Proceedings*, Patiala, 2004, pp. 268-272.

⁴⁷ Harbhajan Singh, *Gurmukhi Lipi Mein Hindi Kavya : Sohlvin aur starvin Shatabadi*, Bharti Sahitya Mandir, Delhi, 1963.

⁴⁸ Piara Singh Padam, *Mahatma Sant Rein*, Punjabi University, Patiala, 1970.

⁴⁹ Sachidanand Sharma, *Udasi Sampardai Aur Kavi Sant Rein*.

⁵⁰ J.S. Grewal, “Dissidents”, *From Guru Nanak to Maharaja Ranjit Singh*, Department of History, Guru Nanak Dev University, Amritsar, 1982 (revised).

⁵¹ Sulakhan Singh, *Heterodoxy in the Sikh Tradition* (1999), pp. 82-109.

⁵² Jagannath Sharma, *Udasi Sampradaye Ke Hindi Kavi aur Unka Sahitya*, p. 83.

⁵³ *Udasi Bodh*, ff 316^b and 317^a:

ਪਾਂਚ ਗਰੰਥ ਕਰਾਇ ਗੁਰ ਹਮ ਤੇ ਆਪ ਸੁ ਜਾਨ ॥
ਜੀਵਨ ਕੀ ਕਲਿਆਣ ਹਿਤ ਸਤਿਗੁਰ ਆਪ ਸੁ ਮਾਨ ॥
ਅਝਿਲਾ ॥ ਮਨ ਪਰਬੋਧ ਗਰੰਥ ਸੁ ਪਰਥਮਿ ਜਾਨਿਯੈ ॥
ਦੁਤਿਯੈ ਨਾਨਕ ਬਿਜੈ ਗਰੰਥ ਮਹਾਨਿਯੈ ।
ਤ੍ਰਿਤਿਯੈ ਨਾਨਕ ਬੋਧ ਗਰੰਥ ਸੁ ਜਾਨ ਰੇ ॥
ਹੋ ਬਚਿਨ ਸੰਗ੍ਰਹਿ ਗਰੰਥ ਸੁ ਚਤੁਰਥ ਮਾਨ ਰੇ ॥
ਪੰਚਮ ਇਹੁ ਉਦਾਸੀ ਗਰੰਥ ਬੋਧ ਮਹਾਨਿਯੈ ॥
ਜੀਵਨ ਤਰਨਿ ਉਪਾਇ ਸੁ ਖਾਤਰ ਜਾਨਿਯੈ ॥
ਔਰ ਪਰੋਜਨ ਨਾਹਿ ਕਰਨਿ ਕਾ ਆਨ ਰੇ ॥
ਹੋ ਜੀਵਨ ਕੀ ਕਲਿਆਣ ਸੁ ਖਾਤਰ ਜਾਨ ਰੇ ॥

⁵⁴ *Ibid*, ff 319^b and 320^a:

ਛਪੈ ਛੰਦ ॥ ਸੰਮਤਿ ਉਨੀ ਸੈ ਸੋਲ੍ਹਾਂ ਪੁਨਿ ਬਰਸਿ ਪਛਾਨੈ ॥
ਪਾਚ ਮਾਸ ਦਿਨ ਪਾਚ ਬਰਸਿ ਤੇ ਕਮ ਪਹਚਾਨੈ ॥
ਮੰਗਲਵਾਰ ਬਿਜੈ ਦਸਮੀ ਸੁਭ ਘਰੀ ਉਦਾਰੇ ॥
ਭਯੋ ਗਰੰਥ ਸਪੁਰਨ ਤਾਂ ਦਿਨ ਲੇਹੁ ਬਿਚਾਰੇ ॥
...ਸਮਤਿ ੧੯੧੫।।੨੫।। ਸਲੋਕ ੨੫੨੦ ॥

It is very important to note that the works of Sant Rein including his *Udāsī Bodh* seem to have been much influenced by the sacred literature of both the Hindus and the Sikhs. He was quite well versed in *Sanskrit* and Punjabi languages. The probable sources of his information, therefore, include the *Guru Granth Sahib* of the Sikhs and the *Vedas*, the *Puranas*, the *Bhagwad Gita* and the *Shastras* of the Hindus. His compositions also reflect the influence of the sayings and doings of some medieval Indian Sants of known sanctity. There is enough textual evidence to prove that the *Udasi Bodh* reflects the influence of the four *Vedas*, the *Upanishdas* and the *Bhagwad Gita*. At some places, we can also see the influence of the Hindu epics i.e. the *Mahabharata* and the *Ramayana*. These sources seem to have considerably influenced the world view, ideology and philosophy of the poet. As the *Vedas* were not supposed to be the creation of the human beings, their sacred texts were, thus, called the '*Shruti*', meaning thereby that they have got divine character and only the *Rishis* could get them through revelation.⁵⁵ Reference to the *Vedas*, the *Upanishads* and the *Shalokas* from the *Bhagwad Gita* are found here and there in the *Udasi Bodh*.⁵⁶ Being a staunch exponent of the *Vedantic* philosophy, Sant Rein often quotes different *slokas* from the *Bhagwad Gita*. Even some of them have been quoted almost in verbatim. For instance, Lord Krishna explains to Arjuna that in order to establish the real religious Order on the good earth, he took many rebirths to punish the sinful and to protect the *sants*.⁵⁷ As the *Bhagwad Gita* is the basis of the *Vedantic* philosophy, hence Sant Rein often quotes from its sacred text. Some references to the *Upanishdas* are also made⁵⁸. The *Udasi Bodh* also reflects the influence of the works

⁵⁵ *Udasi Bodh*, f. 224^b:

ਲਖੁ ਸਲੋਕ ਸੁਰਤੀ ਛੰਦ ॥
ਮਾਯਾ ਭਾਸੇ ਨ ਜੀਵੀ ਸੋ ਕਰੋਤੀ ॥
ਇਉ ਸੁ ਤਿਨ ਆਪ ਸੁਰਤੀ ਭਰੋਤੀ ॥
ਮਾਯਾ ਚਾਵਿਦਿਆ ਚਾਸੁਮਵ ਭਵਤੀ ॥
ਇਉ ਆਪ ਬੇਦ ਕੀ ਸੁਰਤੀ ਤਿਨ ਬਵਤੀ ॥

⁵⁶ *Udasi Bodh*, ff. 258^a and 262^b, cf. (*Chhandogya Upanishad*), f.278^b cf. *Guru Granth Sahib* and *Udasi Bodh*, f. 276^a and f. 263^a and 26 (*Bhagwad Gita*)

⁵⁷ *Shrimad Bhagwad Gita*, (chapter 4th and *Salok* 8th), p. 76.

ਸਲੋਕ ॥ ਪਰੀਤ੍ਰਾਣਾਯ ਸਾਧੂਨਾ ਵਿਨਾਸਾਯ ਚ ਦੁਸਕ੍ਰਿਤਾ ॥
ਧਰਮ ਸੰਸਥਾਪਨਾ ਰਥਾਯ ਸੰਭਵਾਮੀ ਜੁਗੇ ਜੁਗੇ ॥
; cf. *Udasi Bodh*, ff.169^b:
ਇਸ ਪਰ ਭਗਵਤਿ ਗੀਤਾ ਕਾ ਪਰਮਾਨ ਰੇ ॥
ਹੋ ! ਇਉ ਅਰਜਨ ਕੋ ਕਹਿਯੋ ਕ੍ਰਿਸ਼ਨ ਭਗਵਾਨ ਰੇ ॥

⁵⁸ *Chhandogya Upanishda*, (part 14th, mantra 1st), p. 264.

ਸਰਵੰ ਖਲਿਵਿਦੰ ਬ੍ਰਹਮ ਤੰਜਲਾਨਿਤਿ ਸ਼ਾਂਤ ਉਪਾਸੀਤ ॥
; cf. *Udasi Bodh*, ff.196^b and 197^a:
ਜਿਕੜੇ ਤਿਕੜੇ ਏਕ ਬ੍ਰਹਮ ਸਾਰੇ ॥
ਬ੍ਰਹਮਾਲਾ ਬ੍ਰਹਮ ਆਪ ਪ੍ਰਤਿਪਾਰੇ ॥

of Medieval *Sants* or the *bhagats* notably Sant Kabir. Sant Rein, no doubt, had a tenacious memory and probably he often did not have the text of many of his authorities with him. That's why he often uses his memory to cite from the religious texts with which his acquaintance or familiarity can not be ruled out altogether, though the quotations he gives from such sources are not always very exact. However, the *Udasi Bodh* stands a witness to the inherited influence of Sant Kabir and his works.⁵⁹ Apart from the influence of the medieval Poets, Sant Rein also seems to have been influenced by some other poets of eminence such as, to name a few, Rahim or Ras Khan.⁶⁰

Sant Rein had complete reverence for the Sikh Gurus. The *Udasi Bodh* clearly shows influence of the *Adi Granth*. He has quoted a few lines from the *slokas* of the *Japuji* of Guru Nanak⁶¹ and his *Asa Di Var*⁶². Also a couplet from his *Bani* in *Rag Tilang* is seen quoted by the poet.⁶³ A few hymns from the *Bani* of Guru Amar Das, the *Anand Sahib*, also find mention in the text of the *Udasi Bodh*. Not only this, Sant Rein also makes a reference to the *Vairag Shatkam* of Bhartari Hari.⁶⁴ On the whole, he extensively inherited thoughts and ideas of the *Vedas*, the *Puranas*, the *Simaritis*, the medieval Poets of the Bhakti movement and the *Adi Granth*, had certainly re-interpreted them in accordance with his own mental skills and literary acumen. His *Udasi Bodh*, thus, very largely turns out to be a synthesis of the *Vedantic* school of the

ਖਲੀਂਦਿ ਬ੍ਰਹਮ ਆਪ ਪ੍ਰਤਿਪਾਰੇ ॥
ਯਤਰਿ ਯਤਰਿ ਮਨ ਜਾਇ ਤਤਰਿ ਬ੍ਰਹਮਾ ॥

⁵⁹ *Udasi Bodh*, f. 90^a:

ਦੋਹਰਾ॥ਪ੍ਰੇਮ ਭੁਜੰਗਮ ਮਨ ਕਟਿਉ ਮੰਤ੍ਰ ਨ ਮਾਨੈ ਕੋਇ ॥
ਰਾਮ ਬਿਯੋਗੀ ਨਾ ਬਚੈ ਬਚੈ ਸੁ ਬਉਰਾ ਹੋਇ ॥

⁶⁰ *Udasi Bodh*, f. 86^a:

ਲਾਜ ਬਡਾਈ ਮਾਨ ਪਤਿ, ਬਹੁਤ ਦਿਨਨ ਕਾ ਨੇਹੁ
ਏ ਪਾਂਚੇ ਤਬ ਹੀ ਗਏ ਜਬੈ ਕਹਯੋ ਕਛੁ ਦੇਹੁ ॥

⁶¹ *Ibid*, f. 319^a:

ਸਲੋਕ॥ਪਵਣੁ ਗੁਰੂ ਪਾਣੀ ਪਿਤਾ ਮਾਤਾ ਧਰਿਤ ਮਹਤੁ ॥
ਦਿਵਸੁ ਰਾਤਿ ਦੁਇ ਦਾਈ ਦਾਇਆ ਖੇਲੈ ਸਗਲੁ ਜਗਤੁ ॥

⁶² *Adi Granth*, p. 469 ; cf. *Udasi Bodh*, f. 202^b:

ਅਗੈ ਜਾਤਿ ਨ ਜੋਰ ਹੈ ਅੰਗੈ ਜੀਉ ਨਵੇਇ ॥
ਜਿਨ ਕੀ ਲੇਖੇ ਪਤਿ ਪਾਵੈ ਚੰਗੇ ਸੇਈ ਕੋਇ ॥

⁶³ *Ibid*, p. 721 ; cf. *Udasi Bodh*, f. 203^b:

ਘੋ ਪਟਿ ਭਾਂਡਾ ਕਹੈ ਨ ਕੋਇ ॥
ਐਸਾ ਭਗਤਿ ਬਰਣ ਮੈ ਹੋਇ ॥

⁶⁴ Bhartari Hari, *Vairagya Shatkam*, sloka, 27th :

ਫਲੰ ਸਵੇਸਫਾਲਿਭਿਅੰ ਪ੍ਰਤਿਵਨਮਖੇਦੰ ਕਸਿਤਿਰੁਹਾਂ
ਪਯ: ਸਥਾਨੇ-ਸਥਾਨੇ ਸਿਸਿਰਮਧੁਰੰ ਪੁਣਯਸਰਿਤਾਮ ॥

cf. *Udasi Bodh*, ff.202^b:

ਸਲੋਕ॥ਫਲੰ ਸੇਫਾ ਲਭਯੰ ਪ੍ਰਤਿ ਵਨਮ ਖੇਦੰ ਖਿਤਿ ਰੁਹਾਂ ॥
ਪਯ ਸਥਾਨੇ-ਸਥਾਨੇ ਸਿਸਿਰ ਪਧੁਰੰ ਪੁੰਯ ਸਰਿਤਾ ॥

ancient Indian philosophy and the religious thought of the Sikh Gurus enshrined in the *Adi Granth*.

As regards the purpose of the *Udasi Bodh* Sant Rein claims its religious and social merit by clearly emphasizing its relevance to his contemporaries.⁶⁵ As a missionary of the *Udāsī* tradition, he has given enough space to the history of its origin and growth in terms of a *panth*. With a view to this, he emphatically states that Guru Nanak was the founder of *Udāsī Panth*. In his view, Baba Sri Chand and Baba Gurditta, eldest son of Guru Hargobind, besides the earliest known *Udāsīs* of the four *dhuans*, contributed a lot towards the development and expansion of the *Udāsī* movement.

The main objective of the poet, however, remains to give an adequate expression to the *vedantic* school of Indian philosophy. In order to come to the terms with the complex and deep rooted ideas and concepts of the *Vedantic* philosophy, he did follow the style of a dialogue or discourse or the technique of question-answer. If we go by the contents of the religious scriptures of different religions or even if we follow a Hindu classic *Bhagwad Gita*, we find the same old style of question - answer being used. In the *Udasi Bodh*, Sri Chand, as a 'Sikh' (disciple) or a novice raises questions or seeks some queries about the philosophy of life from his father Guru Nanak and the latter is, thus, obliged to give answer to all the philosophical issues. This may become clearer from the following lines quoted from the text in the footnote.⁶⁶ Moreover, the poet too have been seeking patronage from his contemporary Sikh rulers by way of representing the *Udāsī* tradition as a tradition of the '*Nanakbans*' i.e. the '*Nanakpanthis*', the followers of Guru Nanak.

The *Udasi Bodh* has been divided into thirty two chapters, each containing explanation of some meta-physical ideas and concepts of fundamental importance to

⁶⁵ Sant Rein, *Udasi Bodh, Manuscript* 1858, f.1:
ਗੁਰ ਪਰੇਸੁਰ ਗੁਰ ਜਗਤਿਸੁਰ ਗੁਰ ਰਖੇਸੁਰ ਰਾਮ ਹਰੇ ॥
ਗੁਰ ਸੁਖਦਾਤਾ ਪੁਰਖੁ ਬਿਧਾਤਾ, ਗੁਰ ਸਭਿ ਗਯਾਤਾ ਗਯਾਨ ਭਰੇ ॥
ਨਿਜ ਬੁਧਿ ਮੰਥੰ ਬਰਨੇ ਗੁੰਥ ਹਰਿ ਗੁਰ ਪੰਥੰ ਪਾਇ ਪਰੇ ॥
ਜਿਸ ਸੁਣ ਪ੍ਰਾਨੀ ਤਰੈ ਬਿਨਾਨੀ ਗਯਾਨ ਸੁਖਾਨੀ ਗੁੰਥ ਕਰੇ ॥
ਇਹ ਸੰਸਾਰੰ ਭਵ ਨਿਧ ਭਾਰੰ ਪਰੈ ਸੁ ਪਾਰੰ ਬਾਰ ਨ ਰੈ ॥
ਤ੍ਰਿਸਨਾ ਨੀਰੰ ਭਰਾ ਸੁ ਬੀਰੰ ਪਰਮ ਰਭੀਰੰ ਸਿੰਧ ਅਸੇ ॥
ਕਾਮ ਕਰੋਧੰ ਬੈਰ ਬਿਰੋਧੰ, ਤਾਹਿ ਨਾ ਕ੍ਰੋਧੰ ਮਾਹਿ ਬਸੇ ॥

⁶⁶ Sant Rein, *Udasi Bodh, Manuscript* 1858, f.19^a:
ਸਿਖ ਬਚਨਿ ॥ ਕਾਰਣ ਸੁਖਮ ਦੇਹਿ ਦੈ ਸਮਝੀ ਮੋਹਿ ਸੁਜਾਨ
ਪਰ ਵਿਰਾਟ ਨਹੀ ਸਮਝਿਉ ਕਰੇ ਸੋ ਫੋਰਿ ਮਹਾਨ ॥ (੨੪) ॥
ਗੁਰ ਬਚਨਿ ॥ ਅਝਿਲ ॥ ਹਿਰਨਯ ਗਰਭ ਜੋ ਭਾਖਿਉ ਮੋਹਿ ਮਹਾਨਿਯੈ ॥
ਸੁਖਮ ਦੇਹਿ ਬਖਾਨਿਉ ਮੋਹਿ ਸੁ ਜਾਨਿਯੈ ॥
ਸੁਖਮ ਜਾਨ ਸੁ ਕਾਰਨ ਆਪ ਮਹਾਨ ਰੇ ॥
ਹੈ ! ਕਾਰਨ ਮਾਹੀ ਕਾਰਜ ਰਹਿਯੋ ਸੁਜਾਨ ਰੇ ॥ (੨੬)

man and his purpose of being. The *Udasi Bodh* begins with *Manglacharan* or the poet's prayer invoking God or *Parmeshwar Brahm* for completion of his work⁶⁷. The *Granth* starts with the *Mul-Mantra* of the *Japuji Sahib* and the *Manglacharan* begins with *Ram Binod Chhand* (metre). Then, the poet makes prayers to his Guru and we see no difference in the attributes of his Guru and the *Parmeshwar* or the Almighty One.

It informs us how this *Mul Mantra* passed from Vishnu to Brahma, then from Brahma to Narad Muni to Rishi *Vyas* to Raja Janak and so on to Rishi Vashishat, Rama and Shivji. Shivji passed it to Parvati. On the historical plane, Shri Ramanuj gave this *mantra* to Ramananda Swami, who gave it to Gorakh Nath. And after that the God '*Ses Sain Bhagwan*' blessed Guru Nanak with this *mantra* and from Guru Nanak this *mantra* continuously passed on to all his successors, the Sikh Gurus. Sri Chand got this *mantra* from Guru Nanak Dev. It further continued through Baba Gurditta and the early *Udāsīs* of the four *dhuans* such as Balu Hasna, Almast, Goinda and Phul to many others.

In the *Udasi Bodh*, Sant Rein has devoted one complete chapter to the history of origin and growth of the *Udāsī Panth*.⁶⁸ He traces spiritual descent of the *Udāsīs* from Sri Chand, who was spiritually enlightened and lived as a celibate throughout his life.⁶⁹ Writing in the first half of the Seventeenth century, even Bhai Gurdas had made a reference to the celibacy of Sri Chand, who, in his view, established the *dehra (smadh)* of his father, Guru Nanak, at Kartarpur, now in Pakistan.⁷⁰ However, Sant Rein seeks the divine sanctity of *Udāsī* tradition by tracing its meta-historical origin from the '*Onkar*' (God).⁷¹ Not only this, at the same time, he tries to trace the legitimacy of the *Udāsī Panth* from Guru Nanak and his doctrine of *satnam* (the only true name of God). In his view, it was the same seed of *satnam* that sprouted from Gum Nanak and flourished, in the orthodox line of Sikh Gurus as well as *Udāsī* tradition that continued from Sri Chand to the four *Dhuans* (smouldering hearths)

⁶⁷ Sant Rein, *Udasi Bodh*, . ff.1:

⁶⁸ *Ibid*, ff. 306-19:

ਸ੍ਰੀ ਉਦਾਸੀ ਬੋਧ ਗ੍ਰੰਥ ਪਰਕਰਣ ਬਰਨਨੰ ਨਾਮ ਬਤੀਸਮੇ ਧਿਆਇ ॥ 32”

⁶⁹ *Ibid*, f. 299^b:

ਹੋ ! ਬਾਲ ਜਤੀ ਸ੍ਰੀ ਚੰਦ ਸੋ ਜਾਨ ਮਹਾਨਿਯੋ ॥

ਹੋ ਨਾਦੀ ਤਿਸ ਤੇ ਪੰਥ ਉਦਾਸੀ ਜਾਨਿਯੋ ॥

⁷⁰ Giani Hazara Singh (ed), *Varan Bhai Gurdas*, Amritsar, 1962, var 26, pauri 33:

ਬਾਲਜਤੀ ਹੋ ਸਿਰੀ ਚੰਦ ਬਾਬਾਣਾ ਦੇਹਰਾ ਬਣਾਇਆ ॥

⁷¹ Sant Rein's, *Udasi Bodh*, Manuscript 1858, f. 2^a:

ੴ ਅੰਕਾਰ ਤੇ ਭਏ ਉਦਾਸੀ ॥

ਸੋਹੰ ਤੇ ਜਾਨੋ ਸੰਨਾਸੀ ॥

through the intermediacy of Baba Gurditta.⁷² What is notable is that, Sant Rein shows extra regards for Guru Nanak, thus, claiming that he belonged to the lineage of *Suryavans*.⁷³ Even, Mehta Kalu, Guru Nanak's father, is mentioned as an incarnation of Kashyap.⁷⁴ This shows ambivalence of Sant Rein, who simultaneously traces both historical and meta-historical origins of the *Udāsī Panth*. He uses the metaphor of a tree for the *Udāsī Panth* to explain its expansion.⁷⁵ The *panth*, in his view, had the divine sanction.⁷⁶

Significantly, Sant Rein refers to Sri Chand and Guru Angad as the two branches of the same tree (Guru Nanak).⁷⁷ Not only this, he explains the growth of *Udāsī* tradition through Baba Gurditta, eldest son of Guru Hargobind, for whom the *Udāsīs* had a special reverence. He is of the view that *Sankadik* (the four sons of Brahma) appeared before Baba Gurditta at Kiratpur.⁷⁸ The latter adopted them as his disciples and renamed them.⁷⁹ They were Almast, Balu Hasna, Goinda and Phul.⁸⁰

⁷² Sant Rein, *Udasi Bodh*, f. 313^b:

ਸੰਤਿਨਾਮ ਤਾਹਿ ਬੀਜ ਸੁ ਜਾਨੈ ॥
ਗੁਰ ਨਾਨਕ ਤਹਿ ਮੂਲ ਪਛਾਨੈ ॥ ੫੦ ॥
ਗੁਰ ਸ੍ਰੀ ਚੰਦ ਅੰਗਦ ਜੋਇ ॥
ਪੁੱਤਰ ਤਿਸ ਤੇ ਭਏ ਸੁ ਦੋਇ ॥
ਅਮਰ ਦਾਸ ਬਾਬਾ ਗੁਰਦਿੱਤਾ ॥
ਡਾਲੇ ਭਏ ਸੁ ਦੋਇ ਪਵਿੱਤਾ ॥
ਰਾਮ ਦਾਸ ਗੁਰ ਪੁੰਨੀ ਚਾਰ ॥
ਉਪ ਡਾਲੇ ਤਹ ਲੋਹ ਬਿਚਾਰ ॥

⁷³ *Ibid.*, f. 299^b:

ਸੂਰਜ ਬੀਸੀ ਸ੍ਰੀ ਗੁਰੂ ਨਾਨਕ ਜਾਨ ਰੇ ॥
ਹੈ ਸੰਤ ਰੇਣ ਕਹਿਯੁ ਸੂਰਜ ਬੀਸ ਮਹਾਨ ਰੇ ॥

⁷⁴ *Ibid.*, f. 299^b:

ਸਿਉਰਾਮ ਕਾ ਕਾਲੂ ਸੁਤ ਪਹਚਾਨ ਰੇ ॥
ਹੈ ਕਾਲੂ ਕੱਸੰਪ ਕਾ ਅਵਤਾਰ ਮਹਾਨ ਰੇ ॥

⁷⁵ *Ibid.*, f. 313^a:

ਪੰਥ ਉਦਾਸੀ ਹੈ ਯੈ ਜੋਇ ॥
ਬਿਰਛਿ ਰੂਪ ਕਰਿ ਬਰਨੈ ਸੋਇ ॥

⁷⁶ *Ibid.*, f. 314^a:

ਨਿਰਗੁਨਿ ਸਰਗੁਨਿ ਏਕ ਹੈ। ਹੇਮ ਅਭਰਨਿ ਜਿਉ ਨਾਮ ॥
ਬ੍ਰਹਮ ਬਿਰਛਿ ਇਹੁ ਪੰਥ ਹੈ। ਮੇਰੀ ਤਾਂਹਿ ਪ੍ਰਣਾਮ ॥

⁷⁷ *Ibid.*, f. 314^a:

ਗੁਰੂ ਨਾਨਕ ਤਾ ਮੂਲ ਹੈ ॥
ਸ੍ਰੀ ਚੰਦ ਅੰਗਦ ਡਾਲ ॥

⁷⁸ *Ibid.*, ff. 307b and 308^a:

ਬਾਬਾ ਗੁਰਦਿੱਤਾ ਸੁਖਦਾਈ ॥
ਕੀਰਤਿਪੁਰ ਮੈਂ ਬੇ ਸੋ ਭਾਈ ॥ ੬ ॥
ਸਨਕਾਦਿਕ ਚਾਰੋਂ ਤਹ ਆਏ ॥
ਮਹਾਂ ਬਿਸਨੁ ਭਗਵਾਨ ਪਠਾਇ ॥

⁷⁹ *Ibid.*, f. 309^b:

ਚੋਪਈ। ਬਾਬੇ ਗੁਰਦਿੱਤੈ ਸੋ ਚਾਰੋਂ ॥
ਚੋਲੇ ਕਰੇ ਸੁ ਆਪ ਉਦਾਰੇ ॥
ਤਿਨਕੇ ਨਾਮੁ ਅਉਰ ਗੁਰ ਰਾਖੇ ॥
ਪੂਰਨ ਕਰੀ ਤਾਂਹਿ ਅਭਿਲਾਖੇ ॥ ੨੨ ॥

⁸⁰ *Ibid.*, f. 309^b:

ਪਹਲਾ ਬਾਲੂ ਹਸਨਾ ਜਾਨ ॥

They were heads of the four *dhuans*, known as *adi-Udāsīs* who practised *nam simran*.⁸¹

It may be noted that in Sant Rein's view, the *Udāsī panth* further expanded primarily due to their efforts and it grew the same way as the *marg* of the *Vedas* and that of the *Guru Granth Sahib*⁸². Significantly, the term used for the *adi-Udāsīs* and their followers is '*Nanakban*', adherents of *Guru Nanak*, although they observed distinct bodily symbols and practices and did not believe in casteism.⁸³

Sant Rein's attempt to claim the equal veracity of his *Udāsī Panth* with that of the *Panth* of *Guru Nanak* is quite clear from the *Udasi Bodh*. He makes a reference to the *Matra* (incantation) of *Sri Chand* which in his eyes was not less in any way than the spiritual merit of the *Japuji* of *Guru Nanak*.⁸⁴ Even the other compositions of Sikh liturgy such as the *Kirtan Sohila*, the *Japuji* and the *Rehras* had the same religious merit as is contained in the *Arta* and the *Matra* of the *Udāsīs*.⁸⁵

Sant Rein's presentation of the *Udāsī Panth* in the *Udasi Bodh*, makes clear that he had emphatically sought its legitimacy with the early Sikh tradition by all means. At the same time, he was very much conscious of the fact that *Udāsī* tradition was growing almost on parallel lines to the *Panth* of the Sikh Gurus. By doing all this, he was perhaps not only seeking patronage from his contemporary Sikh classes and

ਦੂਜਾ ਪੁਨਿ ਮਸਤ ਮਹਾਨ ॥
ਤੀਜਾ ਗੋਇੰਦ ਜਾਨ ਉਦਾਰੇ ॥
ਚੌਥਾ ਫੂਲ ਸੁ ਚਾਰ ਉਚਾਰੇ ॥ ੨੩ ॥

⁸¹ Sant Rein, *Udasi Bodh*, f. 309^b:
ਚਹੂੰ ਤੇ ਚਾਰੋਂ ਪੁੰਨੀ ਚਾਲੀ ॥
ਨੀਵ ਪੰਥ ਕੀ ਗੁਰੂ ਬਹਾਲੀ ॥
ਇਹ ਚਾਰੋਂ ਹੈ ਆਦਿ ਉਦਾਸੀ ॥
ਸਿਮਰੈਂ ਸੰਤਿਨਾਮੁ ਅਬਿਨਾਸੀ ॥

⁸² *Ibid.*, f. 309^b:
ਇਨ ਤੇ ਬਢਿਉ ਉਦਾਸੀ ਪੰਥ ॥
ਮਾਰਗ ਬੇਦ ਔਰ ਗੁਰ ਗ੍ਰੰਥ ॥

⁸³ *Ibid.*, ff. 309^b and 310^a:
ਸਵੈਯਾ ॥ ਸੁੰਦਰ ਅੰਗ ਬਿਭੂਤਿ ਚੜ ਸਨਕਾਦਿਕ ਸੀਸ ਜਟਾਂ ਬਿਬਰਾਨਾ ॥
ਪਾਇ ਖੜਾਂਉ ਦਿਗੰਬਰ ਭੇਖ ਜਪੈਂ ਸਤਿਨਾਮੁ ਗੁਰੂ ਜੁ ਬਖਾਨਾ ॥
ਆਤਮ ਰਾਮ ਲਖੈਂ ਸਭ ਮੈਂ ਇਕ ਬ੍ਰਾਹਮਣ ਸੁੰਦਰ ਏਕ ਸਮਾਨਾ ॥
ਫੂਲ ਸੁ ਮਾਲ ਸੁ ਹੈਂ ਗਲ ਭੀਤਰਿ ਏ ਸਭ ਹੈਂ ਗੁਰ ਨਾਨਕ ਬਾਨਾ ॥ ੨੭ ॥

⁸⁴ *Ibid.*, f. 310^b:
ਚੋਪਈ ॥ ਗੁਰ ਅਬਿਨਾਸੀ ਖੇਲ ਰਚਾਯਾ ॥
ਅਗਮ ਨਿਗਮ ਕਾ ਪੰਥ ਬਤਾਯਾ ॥
ਏਹੁ ਮਾਤਰਾ ਗੁਰੂ ਸਿਖਾਈ ॥
ਸਿਰੀ ਚੰਦ ਕੀ ਹੈ ਸੋ ਭਾਈ ॥ ੩੩ ॥
... ..

ਜਪ ਸਮ ਮਾਤਰ ਹੈ ਯੋ ਸੋਇ ॥
ਯਾਹਿ ਵਿਖੈ ਸੰਸਾ ਨਹੀ ਕੋਇ ॥ ੩੪ ॥

⁸⁵ *Ibid.*, ff. 310^b and 311^a:
ਕੀਰਤਨ ਸੋਹਿਲਾ ਆਰਤਾ ਜਪੁ ਮਾਤ੍ਰਾ ਰਹਰਾਸ ॥
ਇਨ ਪਾਂਚੋ ਕੋ ਜੋ ਪੜੈ ਸਤਿਗੁਰ ਤਿਨੁ ਕੇ ਪਾਸ ॥ ੩੫ ॥

landed aristocracy, but also was definitely widening his social base among the people of different strata of society during the late 18th and early 19th centuries.⁸⁶

The evidence of the *Udasi Bodh* is also very helpful to know the views of the *Udāsīs* on the nature of God and several other religious and philosophical issues and concepts such as *maya*, *bhakti*, *mukti*, *vairag*., *atman*, *jnan* or *gyan*, *karam* or the theory of transmigration of the soul, *pap*, *pun*, *dukh* and the five evils i.e. *kam*, *krodh*, *lobh*., *moh* and *ahankar*.

The *Udasi Bodh* clearly reveals that the *Udāsīs* believed in the concept of *Advait Brahm* (non-dualism). To reinforce their belief of *Advait Brahm* they seek support in the *Vedas*.⁸⁷ They used both Hindu and Sikh epithets for God such as *Brahm*, *Satnam*, *Govind*, *Gopal*, *Ram*, *Krishan*, *Vishan* (*Vishnu*), *Vahiguru*, *Vasudev*, *Shiv*, *Mahadev* and *Narain*.⁸⁸

As a source for comprehending the socio-cultural history of early nineteenth century Punjab, the evidence of the *Udasi Bodh* is very valuable. It contains numerous references to the contemporary social evils and practices. The habits of drinking and meat eating; theft of religious scriptures as well as corn, cotton and fruits; the practices of female infanticide and illicit sexual relations; and the killing of animals frequently find mention in the text. Sant Rein, expresses his concern towards the contemporary social evils and practices and it should, therefore, be taken as the *Udāsīs* 's response to the changing political scene in Punjab as well as the case of their changing attitudes. Hence, the historical value of the *Udasi Bodh* as a source on the social history of the Punjab needs special attention. He has made very explicit

⁸⁶ Sulakhan Singh, *Heterodoxy In The Sikh Tradition*, pp 47-64.

⁸⁷ Sant Rein's, *Udasi Bodh*, Manuscript 1858, ff. 222^b and 223^a:

ਬ੍ਰਹਮ ਏਕੁ ਅਦ੍ਵੈਤਿ ਬੇਦ ਨਿਤੁ ਭਾਖਈ ॥

... ..

ਬ੍ਰਹਮ ਵਿਖੈ ਦ੍ਵੈਤ ਨਾਹਿ ਐਸੇ ਬੇਦ ਭਾਖੇ ਤਾਂਹਿ ॥

ਕਹੇ ਸੰਤ ਰੈਣੁ ਬ੍ਰਹਮ ਅਦ੍ਵੈਤਿ ਜਾਨਿਯੈ ॥

⁸⁸ *Ibid*, f. 234^b. See also *ibid* f. 244^a:

ਬ੍ਰਹਮ ਕੇ ਅਨੇਕ ਨਾਮੁ ਕਹੈ ਕੁਛੁ ਸੁਖ ਧਾਮ ॥

ਜਾਪਕ ਕੇ ਮੋਖ ਧਾਮ ਦੇਹਿ ਸੋ ਮਹਾਨ ਰੇ ॥

ਬ੍ਰਹਮ ਨਾਮ ਸਤਿਨਾਮ ਗੋਬਿੰਦ ਗੋਪਾਲ ਨਾਮੁ ॥

ਰਾਮ ਐਰ ਕ੍ਰਿਸ਼ਨ ਬਿਸ਼ਨ ਉਰ ਆਨ ਰੇ ॥

ਵਾਹਗੁਰੂ ਵਾਸਦੇਵ ਸਦਾ ਸਿਵ ਮਹਾਦੇਵ ॥

ਨਾਨਕ ਮਾਰਾਯਣ ਪੇ ਦਤ ਨਾਮ ਜਾਨ ਰੇ ॥

... ..

ਏਕ ਕਹੈ ਜੀਵ ਏਕ ਈਸ਼ਰ ਬਖਾਨ ਕਹੈ ॥

ਏਕ ਕਹੈ ਮਾਯਾ ਏਕ ਜਗਤ ਬਖਾਨ ਹੈ ॥

ਅਪਨੀ ਅਪਨੀ ਬੁਧਿ ਅਨੁਮਾਨ ਸਭ ਕਹੈ ॥

ਬ੍ਰਹਮ ਕਾ ਜਥਾ ਰਥ ਨ ਤਾਹਿ ਪਰ ਗਯਾਨ ਹੈ ॥

references to the moral and ethical degradation of the age. In this context, the practices of female infanticide,⁸⁹ the selling of woman⁹⁰ and the existence of illicit sexual relations find special mention. The age in which Sant Rein lived and experienced is termed as *Riti* by scholars of Hindi language and literature. His works reveal not only his literary merit and art of writing rather his wider experiences and understanding of the contemporary socio-religious and political realities.

Sant Rein in *Udasi Bodh* deplores the prevalence of a number of social evils pravelent during the times of Maharaja Ranjit Singh.⁹¹ His deep observation regarding the social status of women in the society help us to construct the true picture of women of that time. He mentions in detail the existence of female infanticide, where the birth of the girl child was considered a burden on the family and as such was inauspicious. The practice of infanticide had so much aggravated that most of the literary *Udāsī* works of that time condemn this practice.⁹² The reason for the development of such practice can be attributed to fear of Muslim attack and the growth of dowry system which had taken a deep root in the society. This further led to the development of another evil practice of *Sati* system.

Another social evil which was related to the women was the selling of women⁹³ in the market as commodity. This evil was the outcome of the continuous war taking place from time to time between Mughals, Sikhs, Afghans etc. The practice of selling a girl also existed among the poor members of the society as they could not afford to upkeep and marry her. The women were taken as war booty and were openly sold in the market. This practice had become quite common to be noticed by Sant Rein and others. He laments and condemns the practice and writes that those who earn money by selling women either in war or to fulfill the economic needs of

⁸⁹ Sant Rein's, *Udasi Bodh*, Manuscript 1858, f. 70^a:

⁹⁰ *Ibid*, f. 73^{ab}:

⁹¹ Sulakhan Singh, "Society in the Eyes of an Ascetic of Early Nineteenth Century", *Punjab History Conference Proceedings*, XXXVIII Session, March 2004, pp. 268-272.

⁹² *Udasi Bodh*, f 70^a:

ਬਾਲ ਹੱਤਿਆ, ਕੰਨਯਾ ਘਾਤ ॥
 ਅਬਲਾ ਹੁਮੇ ਹੀਨ ਪੁਨਿ ਜਾਤ ॥
 ਹੀਨ ਜਾਤ ਅਬਲਾ ਜੋ ਹੋਇ ॥
 ਉਚੀ ਜਾਤ ਕੋ ਭੋਗੇ ਜੋਇ ॥
 ਉਚ ਬਰਣ ਕਾ ਧਰਮ ਡੁਬਾਏ ॥
 ਸੋ ਅਬਲਾ ਜਪਪੁਰਿ ਜੋ ਜਾਵੈ ॥

⁹³ *Ibid*, ff 73^{ab}:

ਕੰਨਿਆ ਕਾ ਪੈਸਾ ਜੋ ਲਏ ॥
 ਪੈਸਾ ਲੇਕਰਿ ਕੰਨਯਾ ਦਏ ॥
 ਭੋਗੇ ਨਰਕ ਸੋ ਪੁਰਖ ਬਿਨਾਨੀ ॥
 ਅਨਿਕ ਜਨਮ ਤੇ ਹੋਵੇ ਹਾਨੀ ॥

the family will be awarded hell after death. That is the main reason that the birth of girl child was deplored and she was killed. On the contrary, Sant Rein also imposes certain moral obligations on women which he wants them to observe in the society. He warns them not to indulge in sexual exploits and as such condemns adultery and illicit⁹⁴ relations. In *Udasi Bodh*, there are frequent references to the prevalence of illegal or illicit sexual relations.⁹⁵ He expects women to bear a good moral character so that she earns respectable status in the society. It was perhaps, a suggestion to improve the deplorable condition of the women. He wants her to be sincere to her husband to whom she is married for life. He wants women to lead a simple and blissful life. He asks them to shun the use of meat and intoxicant drinks and he bequeaths curse on such women to lead a miserable life.⁹⁶ Idealist Sant Rein wishes women to be respectful and sincere to their husband and his family. He laments those women who mistreat and disrespect the parents of her husband,⁹⁷ which spoils the family peace. On the whole, the *Udasi Bodh* carries a long list of preaching and teaching concerning the women. If he condemns the evil practices in the society then on the other hand he throws a lengthy piece of advice for her to improve her status and position in the family and society as a whole.

⁹⁴ *Udasi Bodh*, f 76 a :

ਅਪਨਾ ਪਤਿ ਤਜਿ ਹੋਇ ਉਦਾਰੇ ॥
ਪਰ ਪੁਰਖਨਿ ਕੇ ਭੋਗੈ ਨਾਰੇ ॥
ਬਿਭਚਾਰਨ ਸੇ ਅਬਲਾ ਹੋਇ ॥
ਘਰਿ ਘਰਿ ਦੇਹਿ ਦਿਖਾਵੈ ਸੋਇ ॥

⁹⁵ Sulakhan Singh, "Society in the Eyes of an Ascetic of Early Nineteenth Century", p.270.

⁹⁶ *Udasi Bodh*, f 70^a :

ਮਦਰਾ ਮਾਸ ਨਾਰ ਜੋ ਖਾਇ ॥
ਘਰ ਜਨਮ ਸੇ ਅਬਲਾ ਪਾਇ ॥
ਧਰਮ ਰਾਇ ਤਿਸ ਦਏ ਸਜਾਇ ॥
ਲੈ ਕਰ ਮੇਲ ਮਾਸ ਜੋ ਖਾਇ ॥

f f 67^{a, b}:
ਦੂਜੇ ਜਨਮ ਸੇ ਵਿਧਵਾ ਹੋਇ ॥
ਯਾਹਿ ਵਿਖੇ ਸੰਸਾ ਨਹੀ ਕੋਇ ॥
ਬਾਲ ਸੁ ਬਿਧਵਾ ਹੋਵੈ ਨਾਰੀ ॥
ਪਤਿ ਬਿਨ ਭੋਗੇ ਦੁੱਖ ਅਪਾਰੀ ॥

⁹⁷ *Ibid*, f 78^a:

ਨਿਜ ਪਤੀ ਕੇ ਜੋ ਨਾਹ ਸੁਨਾਇ ।
ਸਾਸ ਸਸੁਰ ਕੇ ਬੁਰਾ ਅਲਾਇ ।
ਬਿਸਟਾ ਮਾਹੀ ਕਿਰਮੁ ਸੁ ਹੋਇ ।
ਬਿਸਟਾ ਨਾਰੀ ਖਾਵੈ ਸੋਇ ॥

... ..
ਪਤੀ ਕੀ ਸੇਵਾ ਕਰਨੇ ਨ ਨਾਰੀ ।
ਜਾਏ ਅਧਿਗਤ ਸੋਇ ਬਿਚਾਰੀ ॥

Ibid 73^a

ਘਰ ਮੇਂ ਤਜਿ ਸੁੰਦਰ ਨਾਰੇ ।
ਪਰ ਦੁਆਰ ਜੋ ਕਰੇ ਉਦਾਰੇ ॥
ਦੁਖ ਬਯਾਦੀ ਜਨਮਤਿ ਤਹਿ ਲਾਰੇ ।
ਜੋ ਨਰ ਆਪਣੀ ਨਰ ਤਯਾਰੇ ॥

The main important aspect about women which Sant Rein has dealt in length is the plight of the widows. He depicts the poor plight of the widow in the society. The widows were debarred from using cosmetics⁹⁸ to beautify her. As she could not remarry the only way left for her was to surrender herself to God.⁹⁹ This further proves the point that *Sati* was not common in Punjab, but it brings to another social evil prevalent in the society that widow remarriage was not allowed. This was the major curse to the womanhood who became widow at the early age. As such their life was made miserable by the social norms and she was deprived of all the luxuries of clothes and ornaments and even of spicy food. She had to lead a life of an ascetic.¹⁰⁰ The position of the widow in the society has still not undergone much change. She is considered a bad omen and is made responsible for the death of her husband. One thing which brings to our notice is that all the *Udāsī* poets have talked about widow's plight. It proves that in Punjab the practice of *sati* was not in vogue among the common people. Sant Rein being an ascetic also acted as a great moralist by showing mirror to the society where a woman was ill-treated. The sole purpose behind this was an appeal for the upliftment of the moral standard of the society. He also curses the masterminds behind these atrocities inflicted upon women.¹⁰¹ The purpose of bestowing curse on such men was to create fear in their mind and to resist them from mistreating women. It has been mostly seen that men are more afraid of religious punishments and curse than the course of law. On the whole Sant Rein observed that generally a woman was illtreated. In his eyes a person subjecting a woman to atrocities of any kind was to remain cursedly a widower for not less than three of his

⁹⁸ *Udasi Bodh*, f 113^b:

ਨ ਸੁਰੀਯ ਲਗਾਇ ਨ ਦੇਹਿ ਬਨਾਇ ਨ ਫੁਲਨ ਹਾਰ ਸੁ ਪਾਇ ਗਲਾਨੈ ॥

⁹⁹ *Ibid*, f 112^b:

ਪਤੀ ਬਾਝ ਜੋ ਹੈ ਅਥਲਾ ਜਗ ਮੋ ।
ਤਿਸ ਕੀ ਰਹਿਣੀ ਅਬ ਤੋਹਿ ਬਖਾਨੈ ॥
ਅਪਨਾ ਤਨ ਜੋ ਹਰ ਕੋ ਅਰਧੈ ।
ਗੁਰ ਤੇ ਸੁਣ ਨਾ ਜਪੈ ਭਗਵਾਨੈ ॥

¹⁰⁰ Balwinderjit, *A Critical Editing of Sant Rein's Udasi Bodh*, p. 40.

¹⁰¹ *Ibid*, f. 70^b, and 73^a:

ਇਸਤ੍ਰੀ ਕੀ ਹੱਤਿਆ ਕਰੈ ਪਰਾਨੀ ॥
ਜਾਇ ਅਧੋਗਤਿ ਸੋਇ ਬਨਾਨੀ ॥

Ibid. f 73^a:

ਨਾਰੀ ਕੋ ਦੁੱਖ ਦਏ ਜੋ ਪ੍ਰਾਨੀ ।
ਇਸਤ੍ਰੀ ਬਾਝ ਸੁ ਰਹੈ ਬਿਨਾਨੀ ।
ਰੰਡਾ ਰਹੈ ਸੁ ਪੁਰਖ ਉਦਾਰੇ ।
ਤੀਨ ਜਨਮੁ ਤਹਿ ਮਿਲੈ ਨ ਨਾਰੇ ॥

rebirths.¹⁰² How far his curse had been helpful to improve the condition of the women cannot be confirmed but his genuine intentions cannot be detested.

Among the other equally contemptible acts in the society of his times was the killing of animals and eating and selling of meat.¹⁰³ He not only condemned those who took to meat eating but also asked the meat sellers to change the occupation. He writes that he does not want to have any kind of social contact and religious discourse¹⁰⁴ with such people who indulge in meat eating or selling. He was against the slaughter of animals. He curses that such people one day will be punished by the Dharam Raj on the last Day of Judgment.¹⁰⁵

The elaborate institution known as caste system among the Hindus in India may almost be said to be without a parallel in the world, although there is hardly a country where classes or order of society or grades of social distinction of some kind or other are not met with.¹⁰⁶ Megasthene when came to India in 305 B.C., also mentions the existence of seven castes on the basis of occupation. Alberuni, who visited India in seventh century, too mentioned existence of caste system.¹⁰⁷

Thus, caste system had been prevalent since ancient times and its roots were deep rooted in Indian social system. Guru Gobind Singh, the tenth Guru of the Sikhs tried to do away with the system by proposing the usage of Singh and Kaur, for men and women respectively and ignoring caste. Caste System still continues and the curse of the system was felt and condemned in the *Udāsī* literature by the poets of the times. Sant Rein does not believe in caste distinction and hates those who practise the same and discriminate people on the basis of birth.¹⁰⁸ The major draw back of the caste system was that it ignored the quality in man and promoted those who belonged to the higher class and caste.

¹⁰² Sulakhan Singh, "Society in the Eyes of an Ascetic of Early Nineteenth Century", p.269.

¹⁰³ *Udasi Bodh*, f. 70^a:

ਜੀਵਨ ਮਾਰਿ ਜੋ ਪਰਾਨੀ ।
ਬਦਲਾ ਲਏ ਸੇ ਫੇਰਿ ਬਿਨਾਨੀ ॥

¹⁰⁴ *Loc. Cit* :

ਬਿਸੈ ਲੰਪਟੀ ਮਾਸ ਜੋ ਖਾਈ ॥
ਤਿਨ ਕੈ ਨਾਹਿ ਸੁਣਾਣਾ ਭਾਈ ॥

¹⁰⁵ *Loc. Cit* :

ਧਰਮ ਰਾਇ ਤਿਸ ਦਏ ਸਜਾਇ ।
ਲੇਕਰ ਮੇਲ ਮਾਸ ਜੁ ਖਾਇ ॥

¹⁰⁶ R.C Majumdar, (ed.), *The Vedic Age*, Bhartiya Vidya Bhawan, Mumbai, 1996, p. 387.

¹⁰⁷ Edward C. Sachau, *Alberuni's India*, Rupa Publication, New Dehli, 2002, p. 85.

¹⁰⁸ Sant Rein, *Udasi Bodh*, f. 201^a:

ਵਰਣਾਸਰਮ ਕਾ ਜੋ ਅਭਿਮਾਨ ।
ਲੋਹੇ ਕੀ ਬੇੜੀ ਜੋ ਜਾਨ ।

It is quite paradoxical that Sant Rein on one hand condemns caste system and holds all equal before God but on the contrary, he talks of bestowing respect and honour for the Brahmins¹⁰⁹. Perhaps, the poet was favouring the Brahmins for their religious obligations which should not be calculated on caste basis. He wants the society to pay charity¹¹⁰ and respect to the Brahmins as they preach and recite the religious scriptures.¹¹¹ They believed that Guru Nanak also favoured the idea of charity as a way to salvation.¹¹² They themselves practiced begging, and therefore, favoured the cause of beggars.¹¹³ Moreover, the Brahmins also acted as teachers for

¹⁰⁹ Sant Rein, *Udasi Bodh*, f.68^a:

ਭਗਵਤ ਨਾਮ ਦਾਨ ਇਸਨਾਨ ।।
ਹਰਿ ਗੁਰ ਦਰਸਨਿ ਬਿੰਪਰ ਮਾਨ ।।
ਹਰਿ ਗੁਰ ਕਾ ਜਿਉ ਰਖੇ ਮਾਨੇ ।।
ਤਿਉ ਬ੍ਰਾਹਮਣ ਕਾ ਜਾਨ ਮਹਾਨੇ ।।

¹¹⁰ *Ibid*, ff. 81^{ab} and 82^a:

ਅਸਿ ਰਸਤੇ ਤਿਨ ਜਮ ਲੈ ਜਾਵਹਿ ।
ਕਰਿਯੋ ਪੁਨੰਯ ਤਹਾਂ ਸੋ ਪਾਵਹਿ ।
... ..
ਪੁਨੰਯ ਪਰਤਾਪ ਪਾਪ ਸੋ ਭਾਗੇ ।
... ..
ਅਧਿਕ ਪੁਨੰਯ ਸਰਲੋਕ ਲਜਾਵਹਿ ।
ਅਧਿਕ ਪਾਪ ਤਿਨ ਨਰਕ ਸੁ ਪਾਵਹਿ ।

¹¹¹ *Ibid*, ff. 82^{ab}, 84^a and 85^a:

ਚੋਪਈ। ਬੇਦ ਅਭਿਆਸ ਬੇਦ ਅਚਾਰ ।
ਰਹਿਣੀ ਕਹਿਣੀ ਬੇਦ ਆਧਾਰ ।
ਉਤਮ ਮਾਰਗ ਮੈ ਬਿਰਖੁੰਧਿ ।
ਨਾਇ ਧੋਇ ਤਨ ਰਾਖੇ ਸੁਧਿ । 2 ।
ਕੁਲਾ ਚਾਰ ਪੁਲਿ ਦੇਸ ਅਚਾਰ ।
ਬਿਰਧ ਅਚਾਰੰ ਧਰਮ ਅਚਾਰ ।
ਕਹੇ ਪਚੀਸ ਅਚਾਰੰ ਪਾਛੇ ।
ਬਰਤੇ ਤਿਨ ਅਨੁਸਾਰ ਜੋ ਆਛੇ । 3 ।
ਐਸਾ ਬਾਹਮਣ ਹਯੇ ਜੋਉ
ਸਤ ਪਾਤਰ ਤੁਮ ਜਾਨੋ ਸੋਉ ।
... ..
ਭਗਵਤਿ ਭਗਤੀ, ਗਯਾਨ, ਬਿਰਾਗ,
ਰਾਮ ਦੇਵਖਿ ਨਾਹੀ ਬਡਿਭਾਗੇ।
ਸ਼ਾਂਤੀ, ਖਿਮਾ, ਦਯਾ, ਭੰਡਾਰੇ, ਮਾਨ, ਪਮਾਨ,
ਕਾਮ ਲਹਿਰ ਤੇ ਸਚੇ ਜੁ ਚਾਤਿਰ ।
ਸੋ ਬ੍ਰਾਹਮਣ ਕਹਯੇ ਸਤਿ ਪਾਤਰ ।
ਮਹਾ ਪੁਨੰਯ ਤਹਿ ਹੋਇ ਬਿਨਾਨੀ । 13 ।

ਸੰਧਯਾ ਸਿਮਰਨ ਗਯਾਤ੍ਰੀ ਪਾਠ ।
ਕ੍ਰੋਧ ਨ ਉਪਜੈ ਉਰ ਜਹਿ ਚਾਤਰਿ ।
ਸੋ ਬ੍ਰਾਹਮਣ ਕਹਯੇ ਸਤਿ ਪਾਤਰ । 22 ।

¹¹² *Udasi Bodh*, f. 176^b:

ਭਵ ਤਰਨੇ ਕਾ ਏਹ ਉਪਾਵੇ ਜਾਨਿਯੇ ।
ਗੁਰੂ ਨਾਨਕ ਇਹ ਭਾਖਿਉ ਆਪ ਮਹਾਨੀਯੇ !
ਦੀਨ ਗਰੀਬਨ ਕੇ ਹੱਥ ਤੇ ਕਛ ਦੀਜੀਯੇ ।
ਹੋ ਸੰਤ ਰੋਣ ਇਹ ਜਨਮ ਸਫਲ ਕਰ ਲੀਜੀਯੇ । 92 ।

¹¹³ *Udasi Bodh*, f. 72^b:

ਅਭਿਆਹਤ ਆਵੇ ਜੋ ਦਵਾਰੇ ।
ਤਿਸਕੋ ਕੁਛ ਨ ਦਏ ਉਚਾਰੇ ।
ਤਾਹਿ ਦਏ ਬਿਨ ਅੰਨਜੁ ਖਾਈ ।

the students. Similarly, he wants the society to pay equal status to the *Harijans* or the people of low caste.¹¹⁴ He wanted to do away with prevailing system of untouchability. This was the major social evil prevalent in the society as a whole and it needed utmost condemnation. *Udāsī* poets did it at the right opportune moment and tried to preach the lesson of fraternity. He not only condemned caste system and caste indiscrimination but also those who were infested with caste pride. Sant Rein condemned stealing of religious scriptures, corn, cotton and fruit.¹¹⁵ These references of Sant Rein present a clear cut picture of the prevalence of un-touchability and rigidity of society in the early 19th century. He also condemns the usage of harsh words for religious persons,¹¹⁶ killing of a Brahmin¹¹⁷ and breaking idols of Shiva and Vishnu¹¹⁸

Nanak Vijay Granth is very voluminous in size, written in form and style of an Indian epic, though covers a very vast canvas of Guru Nanaks life, yet the manner in which it has been written is less historical and more fable. It contains 1860 pages, 20 *Khand*, 24382 *Chand*, 347 chapters. It has been published by the language Department of Panjab, in Hindi (Devanagri script) in three volumes.¹¹⁹ From beginning to end no where any reference is given by Sant Rein about the period of its

ਮਾਸ ਬਰਾਬਰਿ ਅੰਨੁ ਸੁ ਭਾਈ । 88 ।

¹¹⁴ *Udasi Bodh*, f. 77^{ab}:
ਹਰਿਜਨ ਕੀ ਨਿੰਦਾ ਜੋ ਕਰੇ ॥
ਰੀਛ ਜਨਮੁ ਸੋ ਪ੍ਰਾਣੀ ਥਰੈ ॥

¹¹⁵ *Ibid*, f. 77^a:
ਸਾਸਤਰਿ ਬੇਦ ਪੁਰਾਣ ਚੁਰਾਏ ॥
ਦੂਜਾ ਜਨ ਪਿੰਗੁ ਕਾ ਪਾਵੈ ॥
ਅਨ ਚੁਰਾਵੈ ਪਰ ਕਾ ਜੋਇ ॥
ਕੀੜਾ ਹੋਇ ਅੰਨਿ ਕਾ ਸੋਇ ॥
ਰੁੰ ਕਪਾਸ ਚੁਰਾਵੈ ਚੀਰਾ ॥
ਸੋਤ (ਸਵੇਤ) ਕੁਸਟਿ ਤਹਿ ਹੋਇ ਸਰੀਰਾ ।
ਰੇਸਮ ਪੁਰਖੁ ਚੁਰਾਵੈ ਜੋਇ ॥
ਪਰ ਫਲ ਕੀ ਚੋਰੀ ਜੋ ਕਰੈ ।
ਜਨਮਤਿ ਤਿਨਕੇ ਬੇਟੇ ਮਰੈ ।

¹¹⁶ *Ibid*, f. 69^a:
ਗੁਰ ਨਿੰਦਾ ਸਮ ਪਾਪ ਨਾ ਕੋਇ ॥
ਮੋਹਾਂ ਪਾਤਕੀ ਜਾਨੇ ਸੋਇ ॥
... ..
ਬੇਦ ਸਾਸਤ੍ਰ ਕੀ ਕਰਹਿ ਜੂ ਨਿੰਦਾ ॥
ਤਿਨਕਾ ਗਯਾਨ ਨਾ ਆਇ ਪਸਿੰਦਾ ॥

¹¹⁷ *Ibid*, f. 71^a:
ਬਾਰਾਂ ਗੁਰੂਆਂ ਮਾਰੈ ਜੋਇ ॥
ਇੱਕ ਬ੍ਰਾਹਮਣ ਕੀ ਹੱਤਿਆ ਹੋਇ ॥

¹¹⁸ *Ibid*, f. 716^b:
ਬਾਰਾ ਇਸਤਰੀ ਮਾਰੈ ਜੋਇ ॥
ਇੱਕ ਬਾਲਕ ਕਾ ਪਾਪ ਸੁ ਹੋਇ ॥

¹¹⁹ Sant Rein, *Guru Nanak Vijay*, Language Department, Panjab, Patiala, 1978, Vols, 1-3:
ਨਾਨਕ ਬਿਸੈ ਗ੍ਰੰਥ ਅਬ, ਬਰਨੀ ਭਲ ਪ੍ਰਕਾਰ ਜਿਨ ਕੇ ਪੜਿ ਸੁਨ ਸਮਨ ਕਰ, ਗੁਚਿ ਕਾ ਹੋਇ ਉਧਾਰ
ਨਾਨਕ ਬਿਸੈ ਗ੍ਰੰਥ ਕਾ ਬਾਰ ਪਾਰ ਨਹੀ ਕੋਇ ਸੰਤ ਰੇਣ ਵਹੀ ਮੈਂ ਕਿਯੋ ਹਰਿ ਗੁਰ ਕਹੈ ਸੋ ਹੋਇ ।

writing but it appears to have been written after Man Parbodh,¹²⁰ probably between 1892 to 1912 Shamsheer Singh Ashok considers 1848-1858 to be the composing period of *Nanak Vijay Granth*.¹²¹ *Nanak Vijay Granth*, written towards the end of Sikh rule, shows the *Udāsī* 's view of Guru Nanak. The poet praises the greatness of Guru Nanak, who very humbly passed *gaddi* to Guru Angad Dev. Sant Rein considers Guru Nanak as *Param Guru* and is thankful to him because he made *Udāsī Panth* superior to all other existing *panths*. Whether Hindu or Musalman, all appreciate the greatness of Guru Nanak who spread the message of truth and even the *Udāsī Sants* consider him as *Isht*.

Guru Nanak Vijay is available at three places i.e. Balapurpeeth District Akola, Madhya Pradesh; second at Sadhu Bela Ashram Sakkhar, Sindh; and the third (in 1981) could be seen with *Mahant Chand Swroop* of village Lehalkalan, District Sangrur. The original copy of *Guru Nanak Vijay*, is maintained at Sadhu Sant Rein Ashram, Bhudan Malerkotla. The other three are its copies only. It contains 1860 pages and size 30×18 square centimeter. Each page contains 24 lines and each line 19 to 20 words. It has 20 Khand, 347 chapters and 24,382 Chhand.¹²²

Sant Rein's *Man Prabodh* is a small book of 166 chhands all addressed to *Man* (mind). The main stress is to divert attention of mind from worldly pursuits to Brahm and this is the first work of Sant Rein and probably written in *samvat* 1891-92

¹²⁰ Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 85.

¹²¹ Shamsheer Singh Ashok, "Pepsu Ka Prachin Hindi Sahitya", Patiala 1956, pp. 72-86, as cited in Davinder Singh Vidyarthi (ed.), *Sri Guru Nanak Abhinandan*, Guru Nanak Studies Department, Guru Nanak Dev University, Amritsar 1978; Sachidanand Sharma, *Udasi Sampardaye aur Kavi Sant Rein*, p. 69; Sant Rein, *Nanak Vijay*, Sikh Reference Library, MS 8544, Amritsar, p. 1:

ਅਨੂਪ ਨਰਾਜ਼:
 ਅੰਗਦ ਕੇ ਗੁਰ ਕੀ ਪਦਵੀ ਜਿਨ ਆਪ ਦਈ ਜਗ ਮਾਹਿ ਉਦਾਰੀ ।
 ਮਾਨ ਹਰਯੋ ਸਭ ਸਿਧਨ ਕਾ ਜਿਨ ਰਾਇ-ਬੁਲਾਰਹਿ ਪੈਜ ਸਵਾਰੀ ।
 ਨਾਮ ਜਪਾਇ ਸ੍ਰੀ ਹਰ ਕਾ ਭਵ ਤੇ ਸਭ ਸੰਗਤ ਪਾਰ ਉਤਾਰੀ ।
 ਤਾਹਿ ਨਮਾਮਿ ਸ੍ਰੀ ਗੁਰ ਕੇ ਕਰ ਜੋਰ ਸੁ ਵਾਰ ਹਿ ਵਾਰ ਹਮਾਰੀ ॥ ੨੧ ॥

Nanak Vijay, p. 14 :

ਕੁੰਡਲੀਆਂ
 ਪਰਮ ਗੁਰੂ ਨਾਨਕ ਭਯੋ ਪੂਰਨ ਹਰਿ ਅਵਤਾਰਿ
 ਪੰਥ ਉਦਾਸੀ ਤਿਨ ਕੀਓ ਸਭ ਪੰਥਨ ਸਿਰਦਾਰਿ ।
 ਸਭ ਪੰਥਨ ਸਿਰਦਾਰਿ ਆਨ ਜਾਕੀ ਜਗ ਮਾਨੈ ।
 ਹਿੰਦੂ ਮੁਸਲਮਾਨ ਦੇਖ ਅਜਮਤਿ ਹੋਰਾਨੈ ।
 ਬ੍ਰਹਮ ਗਿਆਨ ਭਰਪੂਰ ਸਤਿ ਉਪਦੇਸ ਦ੍ਰਿੜਾਵੈ ।
 ਕਰੈ ਸੁ ਦੁਰਮਤਿ ਦੂਰਿ ਸਿੱਖਯ ਅਮਰਾਪਦ ਪਾਵੈ ।
 ਸਭਿ ਸੁ ਉਦਾਸੀ ਸੰਤ ਗੁਰ ਇਸਟ ਹਕਾਰੇ ।
 ਸੰਤ-ਰੋਣ ਤਿਨ ਬਾਲਕ ਜਾਣ ਸੁ ਭੂਪ ਉਦਾਰੇ ॥ ੯/ ੮ ॥
 ਨਿਰਗੁਣ ਬ੍ਰਹਮ ਸਨਾਤਨ ਪੂਰਨ ਪ੍ਰਭ ਜੋਇ ।
 ਸਨਿ ਸਨਕਾਦਕ ਜਿਸ ਭਜੇ ਸਿਵ ਬ੍ਰਹਮਾ ਪੁਨਿ ਦੋਇ ॥ ੧/ ੯ ॥
 ਤਿਸਕੀ ਹਮੈ ਉਪਾਸਨਾ ਮਾਰਗ ਬੇਦ ਸੁਜਾਨ
 ਨਾਨਕ ਗੁਰੂ ਅਚਾਰਜ ਪਰਿ ਪੂਰਨ ਭਗਵਾਨ ॥ ੯/੧੦ ॥

¹²² Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 84, 85.

i.e 1834-1835 AD.¹²³ It has been published and has fifty six pages. Harbhjan Singh, a well known scholar of Punjabi and Hindi literature, clearly upholds this fact while making comments on the language of Sant Rein's another work i.e. '*Man Parbodh*'. He has very well stated that Sant Rein used *Braj* with a mixture of *khari* language. He used only that type of *Braj* which was very likely to be well understood and used by the common people at that time. Not only that his language is simple and transparent, but also he has not tried at all to embellish his style with word jugglery or in sentence formation. This type of language not only most suited to his audience and common people, but also to his personality and poetic genius. The language of the *Udasi Bodh*, clearly reflects the influence of *Sanskrit* language and its vocabulary. The different meters of poetry (Indian Prosody called *Pingal*) are also found used at different places in the text. Even, as it has been said earlier, some *slokas* from the *Bhagwad Gita* and the *Adi Granth* too have been used in their original form in the manuscript of *Udasi Bodh*.¹²⁴

Another important work of Sant Rein is *Amritsagar or Bachhan Sangreh*. The book of 144 pages has also been published. It was probably written in *samvat* 1914-15 i.e 1857- 1858 AD.¹²⁵ Its main subject matter being *Vedant*, the work is in question answer form where disciple asks the questions and Guru clarifies his doubts giving solution through examples. So, the work focuses on relation between Guru and disciple. It has 14 chapters, 144 pages and 723 chhands.¹²⁶

During the period of Sant Rein, the society was facing political upheaval. His writings too express the chaotic conditions of those times. He condemned administration at many places, and also the society indulging in wrong deeds. He was against fast, Jagran and Hathyog. He was in favour of solemnizing marriage within the caste. He was influenced by magic, charm, and superstition of those times. For a successful journey he believed good omen was very important. He considered money and property as cause of suffering. He believed in poverty but does not consider poverty as the main cause of sorrow. The causes of suffering according to him are desires. His writings also express the influence of capitalism of the times. He considers *Lajja* as an ornament of India woman.¹²⁷

¹²³ Sachidanand Sharma, *Udasi Sampardaye aur Kavi Sant Rein*, pp. 68-69

¹²⁴ Harbhajan Singh, *Gurmukhi Lipi Mein Hindi Kavya: Sohlvin aur Satarvin Shatabdi*, p. 149

¹²⁵ Sachidanand Sharma, *Udasi Sampardaye aur Kavi Sant Rein*, p. 69.

¹²⁶ *Ibid*, pp. 69-70.

¹²⁷ Jagannath Sharma, *Udasi Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, pp. 87-89.

Before the development of *Khari*, most of the Hindi poets used ‘*Braj*’ *Bhasha*. The *Chandi Charit* of Guru Gobind Singh is the best example. Sant Rein had complete command over ‘*Braj*’ *Bhasha* along with *Khari Boli*. He also knew ‘*Sanskrit*’. Sparingly he has also used ‘Arabic and Persian’ words. Jaggannath Sharma considers that the language used by Sant Rein, is neither purely *Braj*, *Punjabi* or *Khari*. At one place, he considers *Sanskrit* as a difficult language for the people to understand and he used simple language to express his views. So Jaggannath Sharma considers Sant Rein’s language as *Khari* with a mixture of *Braj*, *Punjabi*, *Sanskrit* and a few words of Arabic and Persian language.¹²⁸

The poets of this century included Kashi Ram, who belonged to Almast *Dhuan* and was initiated by his Guru Kan Das.¹²⁹ The only composition written in 1768 by him was *Kashi Ram Matra*.¹³⁰ Girdhar Das, was born in 1743 or 1713 is a controversial issue. But his period of writing appears to be 1770. Five known *Kundalian* of Girdhar Das are; *Kundalian*, Naval Kishore Press, Lucknow; *Kundalian*, Mustafa Press, Lahore; *Girdhar Kavi Rai*, Gulshane Punjab press, Rawalpindi; *Kundalian*, Bhargav Book Depot, Benaras; *Kundalian*, Khem Raj Krishan Das, Venkateshwar Press, Bombay. The three granths to his credit are *Pratyak Anubhav Shatak*, *Sapt Bhaye Nivaran Mantr* and *Nal Damyanti*. His composition *Nal Damyanti* which was a love story,¹³¹ became the cause of criticism amongst the *Udāsīs*. The language used by him is simple, satirical and full of expression. Surat Ram was a

¹²⁸ Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 93.

¹²⁹ Kashi Ram Matra, Chopaiye 106, 107 as cited by Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 73.

¹³⁰ He mentions about birth of Guru Nanak, his discussion with Gorakh Nath and *Udasis* of Nanak to Makka Madina. According to him, Sri Chander was incarnation of *Shiva*. Narad was born as Mardana and Garur as Bala. He also gives description of Almast Muni and other sants. Kashi Ram’s work is helpful to understand the origin and spread of the *Udasis*. Jagannath Sharma, ‘*Udasin Samparda Ke Hindi Kavi Aur Unka Sahitya*’, 1981, pp. 73-77. Girdhar Das, was born in 1743 or 1713 is a controversial issue. But his period of writing appears to be 1770. Regarding his parentage, his name and date of birth, there are many controversies. It appears he was a Bhatt by Caste. *Bhai Kahan Singh* believes that his earlier name was Hari Das and he belonged to Punjab and Vishvdas Udasi was his Guru. Jagannath Sharma also believes that Girdhar Das was an *Udasi* Sant who came in contact with Maharaja Patiala and that he belonged to Punjab which was at that time a great centre of *Udasi* activities. Chanderkant Bali, *Punjabi Prantiya Hindi Sahitya Ka Itihas*, p. 315 as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p.188; Shobha Prashar, *Udasi Sampardaye ka hindi Sahitya*, Piyush Parkashan, Delhi 1997, p. 132. Also see, *Bhai Kahan Singh*, *Shabdkosh*, 1221. Vishvdas Udasi was his Guru. Jagannath Sharma also believes that Girdhar Das was an *Udasi* Sant who came in contact with Maharaja Patiala and that he belonged to Punjab which was at that time a great centre of *Udasi* activities.

¹³¹ Chander Kant Bali, , *Punjab Prantiya Hindi Sahitya Ka Itihas* p.316 as cited in Jagannath Sharma, *Udasin Samparda Ke Hindi Kavi Aur Unka Sahitya*, p. 190; Shobha Prashar, *Udasi Sampardaye ka hindi Sahitya*, p. 134.

poet,¹³² who finds mention in the fifth volume of *Parchian Patshahi Dasvin Kian in Ustat Dasan Mahelan Ki*, written in 1776 A.D. Ishwar Das's Period of composition was 1790 A.D.¹³³ He is considered as a great poet of *Shingar Ras*. His work *Brij Vilas Satsai* is of great importance.¹³⁴ Rattan Hari¹³⁵ has written thirty two poetic compositions in Hindi, but his work has got no recognition in the Hindi literature. His monument can be seen at Amritsar and even today his line of succession still continues.¹³⁶ He left his family for religious pursuits at early age and came to Amritsar and was initiated into *Udāsīn* sect by Ramanuj, who was a great *Udāsī Sant* of the times.¹³⁷ His composition period can be considered 1860 A.D.¹³⁸ The compositions of Rattan Hari are: 1. *Ram Rahasya*, 2. *Prashanotri*, 3. *Ram Lalam Geet*, 4. *Saar Sangeet*, 5. *Dashrath Dohawali*, 6. *Yamak – Damak Dohawali*, 7. *Nanak – Yash - Chandrika*, 8. *Ekadish Bhagwat – Sakandh*, 9. *Koshlesh Kavitali*, 10. *Gurukriti Ratnavali*, 11. *Kusum Kyari*, 12. *Dasham Skandh Ke Kavitali*, 13. *Mahim Kavitali*, 14. *Nanak Nayak*, 15. *Raat Panchadhyayi*, 16. *Braj Yatra*, 17. *Kavit – Kadambini*, 18. *Raghutam Naamshastra*.¹³⁹ Anandghan was a known *Udāsī* poet towards the end of 18th century. His compositions available in prose are *Japu Tika*, 1795 A.D., *Aarti Tika*, 1796 A.D., *Onkar Tika* 1797 A.D., *Sidh Gosht Tika* 1800 A.D., *Anand Tika*, *Asa Di var Tika* 1797 – 1800 A.D. From these *tikas*, expositions, it becomes clear that

¹³² “Surat Ram Udasi”, Davinder Singh Vidyarthi (ed.), *Sri Guru Nanak Abhinandan*, p. 59.

¹³³ Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 180.

¹³⁴ Two copies of this work are available. One copy carries the name of Ishwar Das and another work mentions the name of Amar Das as its author. But from the end of the book it appears that Ishwar Das is the real author. Though the work is in *Braj*, it also shows influence of Punjabi on it. The work shows reverence of the author towards Lord Krishna and attaches importance to the theory of *karma*, discipline and dutifulness.

¹³⁵ He was born at Lahore to Khatri Gulab Singh in 1791. “Rattan Hari *Udasin*”, *Sri Guru Amar Das Abinandan* (ed.), Balwant Singh Dhillon, Guru Nanak Studies Department, Guru Nanak Dev University, Amritsar, 1985, 106; Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 181.

¹³⁶ Rajkumar Verma, *Hindi Sahitya Ka Alochnatmak Itihas*, p. 481, as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 181.

¹³⁷ Chander Kant Bali, *Punjabi Prantiya Hindi Sahitya Ka Itihas*, p. 333, as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 181.

¹³⁸ “Rattan Hari *Udasin*”, Balwant Singh Dhillon (ed.), *Sri Guru Amar Das Abinandan*, p. 106.

¹³⁹ Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 181, Jagannath Sharma gives Sialkot as his Birth place and that he was born to Gulab Singh Rajkumari. On the other hand Balwant Singh Dhillon's edited work *Shri Guru Amar Das Abhinandan* in “Rattan Hari *Udasin*”, refers to his birth place at Lahore and his father as Gulab Singh Kapoor Khatri. See ‘Rattan Hari *Udasin*’, *Sri Guru Amar Das Abhinandan*, (ed) Balwant Singh Dhillon Guru Nanak Studies Department, Guru Nanak Dev University, Amritsar, 1985, p. 106.

Anandghan had searched for Indian philosophy, *Puranas* and other important literature and contributed a descriptive view to Punjabi literature.¹⁴⁰

III

The nineteenth and twentieth century works include the writings of **Bidhi Das, Kanwal Das, Ganga Das, Parmanand, Amir Das, Hirinam Das, Karshne poets, Shardha Ram, Bishan Das, Somuni, Krishan Das Swami Brahmanad, Gulab Das, Govind Ram** etc. Their work is mostly in *Hindi, Punjabi* and *Sanskrit*. The emphasis of some of the writers was mainly on British mal-administration, rotten judicial system and prevalent corruption. Besides this, some writers laid stress on social and moral values and encouraged their followers to follow the right path as shown by the *Udāsīs*. Some depicted the plight of the woman and some raised fingers on their loose character, and advised them to live a simple life. Their writings expose their insularity towards woman as they severely criticize them and consider them responsible for the social evils. Their writings portrayed the deteriorating social customs and rituals. The twentieth saw many women writers contributing through their compositions to the *Udāsī* literature such as, Laxmibai, Suvachna Dasi, Vijay Kaur and Shrimati Rattan Faujdar. The century also included writers like Brahmanand Udasin and Randhir Singh who had immensely contributed to the *Udāsī* history, its establishments and their fight against the Akalis.

Bidhi Das, a nineteenth century poet wrote *Bhagat Sudhasar*, which is available in Sikh Reference Library at Golden Temple. This *Granth* carries nine chapters which mention 171 *Bhagats* belonging to *Vaishnav Samprada*. In the end of this *Granth*, he mentions Guru Nanak Dev and has equated him with *Brahma, Vishnu, Mahesh* and considers Guru Nanak as an *Avtar* of Raja Janak.¹⁴¹ Kanwal Das Nirban

¹⁴⁰ Later on, another commentary of the Japuji as *Japuji Steek* was written by Paramanand in Hindi in 1850's. Similarly, Amar Das *Udasi* also wrote a commentary of *Sukhmani* known as *Maniprabha*. He also wrote on Mahabharat, the Puranas and the Bhagwat Gita. Gobind Nath Raj Guru, "Udasi sampardaye di Puratan Punjabi Vartak Nu Den", *Khoj Patrika Puratan Vartak Vishesh Ank*, pp.363-364; "Anand Ghan Swami", Davinder Singh Vidyarthi (ed.), *Guru Nanak Abhinandan*, pp. 84-85.; Mohinder Kaur, *Baba Sri Chand te Udasi Mat*, p. 125, 126; The *Udasi* commentaries of the *Bani* of Sikh Gurus written towards the close of 18th century are available in Anand Ghan Udasi, *GurBani Tika* (ed. Rattan Singh Jaggi) Punjab Bhasha Vibhag, Patiala 1970. It includes the *Udasi*, versions of the *Japuji* of Guru Nanak, *Sidh Gosht, Anand* and *Asa di var*.

¹⁴¹ Its composition period is said to be between 1817-1829 A.D. The reprint year on it is 1862 A.D. which means 33 years after its composition. Bidhi Das *Udasi*, "*Bhagat Sudhasar*", Sikh Reference library, MS Golden Temple, Amritsar, p. 42, as cited in *Sri Guru Nanak Abhinandan*, p.121, 122.

(Composition 1821) wrote *Guru Saakhi Brahm Bichar Mahatam Dhyam* (Manuscript 1821). He has praised Guru Nanak as the emancipator who has spread the idea of brotherhood, dedication, *Gyan* and *Bhagti* in this world.¹⁴² Ganga Das wrote *Mahabharat padavali*.¹⁴³ He wrote about fifty books out of which only forty five are available. His writings include *Puran Bhagat*, *Narsi Bhagat Dhruv Bhagat*, *Nirgun Padhavali*, *Krishna Janam*, *Shravan Kumar*, *Nal Puran*, *Ram Katha*, *Nagleela*, *Sudama Charit*, *Mahabharat Padhavali*, *Bali ke Pad*, *Rudramani Mangal*, *Prahlad Bhagat*, *Chandr Vati Nasiket*, *Parvati Mangal*, *Bhramar Geet Manjari*, *Kundalian*, *Pad Harishchander*, *Nirgun Laavani* and *Barah Khari*. All these works are hand written works of Ganga Das.¹⁴⁴

His writings depict the picture of a conservative society where most of the daily routine works were bound by lucky, unlucky days, good and bad omen magic and charms, people whether rich or poor, all were in the tight grip of faith on Pandits and Ojhas.¹⁴⁵ There was a great demand for amulets as it was thought to keep the evil spell away.¹⁴⁶ A girl was married at three or four years of age and boy at six to eight years.¹⁴⁷ Ganga Das considered seven years girl to be fit for marriage.¹⁴⁸ According to Ganga Das, marriage during those days was a costly affair. He gives description of marriage ceremony which involved dowry system.¹⁴⁹ He writes that at the advent of

¹⁴² *Gursakhi Brahm Bichar Mahatam Dhyam*, MS Personal Collection of the Author, 1821 as cited in Davinder Singh vidyarthi (ed.), *Sri Guru Nanak Abhinandan*, p. 140.

¹⁴³ Ganga Das (1823-1913) was born at Rasoolpur village near Babugarh cantonment on Delhi - Muradabad Road. His father Sukhiram Munder, was a Jat by caste and a landlord. Mother named 'Dakha' belonged to Dyalpur near Balabgarh in Haryana. His earlier name was Ganga Baksh. From his childhood, he was of religious bent of mind who was affectionately called 'Bhagat Ji' by the villagers. At young age of 11 years, he lost his parents so he left his home and came in contact with Vishnu Das (*Udasin Sant*) who initiated Ganga Baksh into *Udasi* Sect, and renamed him as Ganga Das: Ganga Das, *Mahabharat Padhavali*, pad 160 as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 103.

¹⁴⁴ The published works of Ganga Das are : Giri Raj Puja, Satyavadi Harishchand, Holi Puranmal, Tatav Gyan Prakash, Brahm Gyan Chintamani, Guru Chela Samvad, Siya Savambar, Brahm Gyan Chetavani, Gyan Mala, Ganga Vilas, Bhajan Mahabharat Udyog Prav (first part), Daropadi Cheer, Amarkatha, Anubhav Shab Ratnavali. Almost all his works are available at the head office of Akhil Bhartiya Ganga Das Hindi Sansthan 1/3364 Ramnagar, Delhi-32. Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, pp. 105-106.

¹⁴⁵ Laxmi Sagar Vashne, *Adhunk Hindi Sahitya Ke Bhumika* p.123, as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 110.

¹⁴⁶ Ganga Das, *Holi Puranmal* (part-II) p. 4, as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 110.

¹⁴⁷ Laxmi Sagar Vaishnaye p.115, as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 110.

¹⁴⁸ Narsi Bhagat, Pad 4, as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 110.

¹⁴⁹ Nal Puran, pad 403 as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 110.

the British, 'Kuru' Pradesh society was full of these evils and he compares this society with a stagnant and stinking pond.¹⁵⁰ For such a rotten society he holds British Administration responsible and condemns British administration as corrupt, and unethical. The Judiciary and judicial system had gone corrupt like the administrators who believed more in bribe than in work.¹⁵¹ The criticism of Ganga Das about the social set up of the time stitches a complete picture of corrupt and inefficient administrative set up of that time. He also holds religious Sants responsible for the down trodden society. He has used *Braj Bhasha*, *Khari Boli*, few words of Arabic, Persian and Bhojpuri in his works.

Paramanand Udasin's composition *Japuji Sahib Sri Paramanandi Tika* (1872 A.D.) was published third time from Nawal Kishore Press, Lucknow in Devnagri.¹⁵² Amir Das¹⁵³ was a famous poet and his work finds mention in Bharatendu Harish Chandra's *Bhagat Mala*.¹⁵⁴ His other works are: *Krishansahitya Sindhu*, 1833, *Vaidh Kalpatru Pingal Vrit Chandrudaye*, *Brij Raj Vilas Satsai*, 1840, *Sher Singh Prakash*, 1840, *Amir Prakash*, 1859 and *Ashav Sahinta Prakash*, 1862.¹⁵⁵ His works show influence of Punjabi and Braj Bhasha. He has used both art and expression in his work. Advaitanand Brahma wrote *Narendra Nitishatak*, *Narendra Bhanu Prakash*, *Narendra Vibhavilas*, *Akaal Vilas* and *Guru Gobind Singh Digvijay*. The first three works are dedicated to Maharaja Narendra Singh of Patiala. He has praised Guru Gobind Singh in his last work. His writings belong to the period from 1851 to 1918.¹⁵⁶ Swami Harinam Das's work *Vinay Patrika* written in *Gurumukhi* is available in Haridwar library, with the name of author as 108, Swami Harinam Das Udasin. It was published by Ramesh Chander Suri of Kapurthala, from Mahesh Printing Press, Jalandhar. The publication date is not available.

¹⁵⁰ *Ganga Das Ki Kundalian*, p.225, Ganga Das, *Puran Bhagat* pad 112, as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p.111.

¹⁵¹ Ganga Das, *Nirgun Padhawali*, pad 3; Ganga Das, *Kundalian* p.224, as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 111.

¹⁵² In this work he himself writes to be a *Udasi Panthi* and his guru was Ram Das. He belonged to Parashrampur. "Paramanand Udasin", *Guru Nanak Abhinandan*, p. 199

¹⁵³ Om Prakash Anand Sharma, *Punjab Mein Rachit Satsai Sahitya Ka Shastriya Adhayan*, Bhasha Vibhag, Punjab, 1983, p.62 as cited in Shobha Prashar, *Udasi Sampardaye Ka Hindi Sahitya*, p. 97.

¹⁵⁴ Bhartendu informs that Amir Das belonged to Punjab and lived at Amritsar. Chander Kant Bali, *Punjabi Prantiya Hindi Sahitya Ka Itihas*, p. 323.

¹⁵⁵ Amir Das, *Istri Krishan Sahitya Sindhu*, Bhasha Vibhag, Punjab, 1984 as cited in Shobha Prashar, *Udasi Sampardaye ka hindi Sahitya*, pp. 98, 99.

¹⁵⁶ Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, pp. 196-198.

Karshney Poet's poets were worshippers of Lord Krishna known as *Krishna Upasak*. Their poems are related, directly or indirectly to the Krishna *Mahima* and *Bhakti*. Gopal Das poetry was attributed to Lord Krishna. His work depicts his immense love for lord Krishna and as such he was called *Karshne* by his Guru, the name struck to his identity and soon a branch of such poets followed. It shows that *Udāsī* poets were not limited to Sikh Gurus only but had liking for Hindu deities as well. The only difference noticeable among the *Karishne* poets and other *Udāsī* Poets was that former worship Krishna besides following other attributes of *Udāsīs*, while latter struck to the *Udāsī* cult.

Karishne poet was Gopal Das born at Haripur Hazara, in Pakistan in Bagra village, to parents Jawahar Mal and Chandan Devi, in 1862 A.D. His earlier name was Bhagwan Das. He was initiated to *Udāsī* sect in 1883. He was married to Parvati daughter of Jai Ram of Mansera and was blessed with two sons: Parmanand and Hukamchand. Paramanad had no issue while Hukamchand had three daughters. Presently, they are living at Delhi.

He got baptized into *Udāsī* sect, by Gian Das Udasin in 1883 and from Bhagwan Das he became Gopal Das.¹⁵⁷ He died in 1922 at Mathura. Eighteen published works of Gopal Das are available, eleven in Hindi and seven in *Sanskrit*. His Hindi works are: *Playgashtak 1925, Karshne Karnabharn and Brajvasolaas, 1852, Shri Gopal Vilas, 1952, Sneh Patr Ramayan, 1957, Puran Vilas and Gopi Chand vinod, 1966, Shamsagai and Hari Ashik Panth, Prabodh Chandruday Natak, Shri Krishan Krira Ka Saar, Karshni Vinay, Sadhu Sihopanyas, Karshni Kirtnam*, and his *Sanskrit* works are: *Bhakti Prakash, 1915; Avtar Mimansa, 1923; Susadhuta Sudha Sindhu, 1924; Shri Krishan Arpan Prarthana, 1954; Karshni Kanthabharnam, 1961 ; Karshni Ka Vachan or Karshni Kiritam 1962, Viragya Bhaskar (n.d).*¹⁵⁸ Out of these 'Gopal Vilas' is the most important. It is written in Braj and it describes all important events associated with the life of Krishna.

The importance of Karishne literature is that it sheds light on the thought process of Karishne poets towards the society. They believed in the existence of *Brahm* and *Atma*. The work of Gopal Das, *Gopal Vilas* is held in great esteem by the people. Like *Ramcharit Manas*, they consider it a of great importance and is recited

¹⁵⁷ Manju Agarwal, *Karishne Udasin Kavi Gopal Das*, p.58; as cited in Shobha Prashar, *Udasi Sampardaye ka Hindi Sahitya*, p. 84-85.

¹⁵⁸ Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, pp. 150-152.

by Karishne followers. The works of Karishne poets was greatly influenced by Bhakti movement, Nath Panthis, and the Sufis. Their works depict the picture of society, its customs, traditions and practices along with the polity of that time. Like other *Udāsī Sants*, the writings of Karishne Poets describe the pitiable condition of society.

Like Sant Rein and Kavi Ganga Das the writings of Karishne poets present, a poor picture of the women of those times. In their view a woman should not be trusted as she could go to an extent of killing her children and even husband and above all could pretend to be, in grief, over their death. They are not pure at heart.¹⁵⁹ But this view about women does not seem to be correct. It was nothing new such kind of opinion against women existed since past ages and portrayed male chauvinism. Man had always portrayed women as a commodity and has put all blames on her for his misfortunes. Karishne Poets have also given description about different kinds of make-up used by women and explains many types of ornaments *tikka*, *bindi*, lip colour, alkyl (*kajal*), rings, earrings and earstuds, bangles, necklace, nose studs and anklets etc.¹⁶⁰ Their writings also give us the picture of British administrators who had adopted the policy of discrimination against the Indians.¹⁶¹ They have criticized their administration as it failed to look after the public interest. They emphasised on truthfulness and were of the opinion that it always triumphed.

A commentary or *Tika* on Sant Gulab Singh's *Prabodh Chandra Natak* is written by Sant Jwala Das. His work was published from Amritsar in 1867 A.D. He refers to Guru Gobind Singh as a protector of Hinduism.¹⁶²

There have been three *Sant Rein*: First sant Rein was *Mahant* of that Sadhu Mandli on whom Guru Nanak spent the amount given by his father for a business, episode known as *Saccha Sauda*. Second Sant Rein was from Bhudan *Udāsī Dera*, writer of *Nanak Vijay* and the third was, Baba Prem Singh Sant Rein, composer of *Gurpur Prakash*. Baba Prem Singh's composition *Gurpur prakash* is in four volumes and it has beautifully described Guru Nanak's life in 328 pages.¹⁶³

¹⁵⁹ Gopal Das, Krishan Krika Ka Saar, p.25 Gopal Das, Puran Vilas, p.83-84 , as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 157.

¹⁶⁰ Gopal Das, *Puran Vilas*, p. 77 as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 157.

¹⁶¹ *Gopal Vilas*, p. 43, as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 157.

¹⁶² "Jwala Das Sant", Davinder Singh vidyarthi (ed.), *Sri Guru Gobind Singh Abhinandan*, Guru Nanak Studies Department, Guru Nanak Dev University, Amritsar, 1983, p. 322.

¹⁶³ *Gurpur Prakash*, Bhumika 4th edition, 1965, Amritsar, page (as cited in, *Sri Guru Nanak Abhinandan*), p. 395-396.

ਸ੍ਰੀ ਨਾਨਕ ਜਗ ਤਾਰ
 ਸ੍ਰੀ ਨਾਨਕ ਜਗ ਤਾਰ ਸੋ ਲੀਨਸ ਜਗ ਅਵਤਾਰ ।
 ਸਰਨ ਪਰਹਿ ਜੋ ਤਿਨਹੂੰ ਕੀ ਹੋਤ ਸਹਿਲ ਭਵ ਪਾਰ ॥ ੬ ॥
 ਧਰ ਅਨੰਤ ਦੇਵਨ ਕੇ ਹੇਤੂ ।
 ਪ੍ਰਗਟੇ ਹੋ ਬੇਦੀ ਕੁਲ ਕੇਤੂ ।
 ਭਗਤ ਜਗਤ ਮਧ ਬਿਦਿਤ ਕਰਨ ਕੋ
 ਕਲਮਲ ਦੁਸ਼ਟਨ ਦੰਭ ਹਰਨ ਕੋ ॥ ੭ ॥
 ਕਲ ਮੈਂ ਪਾਵਨ ਪੰਥ ਨਰਨ ਕੋ ।
 ਦੋਵ ਸਤ ਸੰਗਤ ਜਗਤ ਤਰਨ ਕੋ ।
 ਨਾਮ ਜਪਾਵਨ ਧਯਾ ਚਰਨ ਕੋ ।
 ਭਗਤਨ ਦੁੱਖ ਕਟ ਜਨਮ ਮਰਨ ਕੋ ॥ ੮ ॥

He writes that in order to put an end to the evils, put away the feeling of pride and to teach the lesson of *Sach Nam* Guru Nanak has come to this world.

ਸ੍ਰੀ ਕਰਤਾਰ ਰੂਪ ਅਵਤਾਰਾ
 ਦੇਨ ਆਸਰਾ ਏਕ ਸਰਨ ਕੋ ।
 ਕੁਮਤ ਕੁਚਾਲ ਕੁਕਰਮ ਹਰਨ ਕੋ ।
 ਪੀਰ ਪੀਰ ਸਿਰ ਨੀਵ ਕਰਨ ਕੋ ।
 ਸਚ ਨਾਮ ਦੇ ਜਾਪ ਕਰਨ ਕੋ ॥ ੯ ॥
 ਪਰਾਲਬਦ ਹੈ ਤਨ ਕੀ ਜੋ ਲੋ ।
 ਸੇਵ ਸਿਰੀ ਨਾਨਕ ਪਗ ਤੋ ਲੋ ॥ ੧੩ ॥
 ਸ੍ਰੀ ਕਰਤਾਰ ਰੂਪ ਅਵਤਾਰਾ ।
 ਕਲ ਨਰ ਤਾਰਨ ਕੋ ਤਨ ਧਾਰਾ ।
 ਧਰ ਸਰਧਾ ਦਰਸਹੁ ਦੁਖ ਦਾਹੂ ।
 ਜਗ ਜੀਵਨ ਕੋ ਲੇਵਹੁ ਲਾਹ ॥ ੧੪ ॥

Guru Nanak's face is glowing and fresh like lotus. Hindu's and Muslim's all are his followers.

ਸਤਯ ਗਯਾਨ ਘਨ ਰੂਪ
 ਸ੍ਰੀ ਨਾਨਕ ਜੀ ਸਤਯ ਗਯਾਨ ਘਨ ਰੂਪ ਹੈ ।
 ਬਿਗਸੇ ਕਮਲ ਬਿਸਾਲ ਸੁ ਬਦਨ ਅਨੂਪ ਹੈ ।
 ਹਰਖ ਸੋਕ ਜਹਿ ਨਹੀਂ ਅਨੰਦਹਿ ਏਕ ਰਸ ॥ ੨ ॥
 ਹਿੰਦੂ ਤੁਰਕ ਅਨਕ ਚਲ ਆਵਹਿ ।
 ਸ੍ਰੀ ਨਾਨਕ ਕੇ ਚਰਣ ਅਨਾਵਹਿ ।
 ਇਕ ਮੁਰੀ ਸਿੱਖ ਇਕ ਹੋਵਹਿ ॥
 ਲੋ ਉਪਦੇਸ਼ ਸੁ ਕਲਮਲ ਖੋਵਹਿ ॥ ੨੫ ॥
 ਗੁਮ ਨਗਰ ਤਹਿੰਗੀ ਨਰ ਜੇਤੋ ।
 ਸ੍ਰੀ ਗੁਰ ਕੀਰਤ ਕਰਹੀ ਤੇਤੋ ।
 ਬ੍ਰਹਮਚਾਰੀ ਬੈਰਾਗੀ ਜੋਊ ।
 ਜੋਗੀ ਸੰਨਯਾਸੀ ਹੂੰ ਕੋਊ ॥ ੨੬ ॥
 ਨੀਚ ਕਿ ਉਚ ਰਾਉ ਕੈ ਰੰਕਾ ।
 ਸੁਜਸ ਉਚਾ ਰਹਿ ਸਭ ਅਕਲੰਕਾ ।
 ਪੰਡਤ ਅਪਰ ਅਪੰਡਤ ਜਹਿ ਤਹਿ ।
 ਸ੍ਰੀ ਗੁਰ ਕੀਰਤ ਕਰਹੀ ਮਹਿ ਮਹਿ ॥ ੨੯ ॥

Guru Nanak is a light of hope for all those who flock around him as the *Sewak* is happy for his *Isht* same way Nanak followers except him as *Pati Parmeshwar*.

ਜੋਤਿ ਬਿਸਾਲ ਬਿਰਾਜਹਿ
 ਮੁਖ ਸੁੰਦਰਛ ਜਹਿ ਅਤੀ ਸੁਹਾਈ ।
 ਲਘੁ ਤਨ ਜੋਤਿ ਬਿਸਾਲ ਬਿਰਾਜਹਿ ।
 ਜਿਉ ਬਟ ਅਖੇ ਰੂਪ ਲਘੁ ਛਾਜਹਿ ॥ ੪/੨ ॥
 ਪੁਲਕਿਓ ਪਰਮ-ਪ੍ਰੇਮ ਮੈਂ ਮਨੂਆਂ ।
 ਬੰਦਨ ਕਰ ਜਾਨਿਓ ਨਿਜ ਧਨੂਆਂ ।
 ਜਿਉ ਜਨ ਇਸਟ ਦੇਵ ਕੇ ਦੇਖੀ ।
 ਤਿਉ ਉਰ ਮੇ ਭਾ ਮੋਦ ਵਿਸੇਖੀ ॥ ੬/੨ ॥
 ਅਰੁਨ ਚਰਨ ਬਰ ਮ੍ਰਿਦੁਲ ਸੁਹਾਵੈ ।
 ਭੁਜ-ਆਜਾਨ ਕੰਧ ਉਚ ਭਾਵੈ ॥ ੧/੨ ॥
 ਉਹ ਆਯੁਤ ਮੁਖ ਚੰਦ ਭਿਰਾਮਾ ।
 ਦਹਿਨੇ ਚਮਰ ਛਤਰ ਕਰ ਬਾਮਾ ।
 ਸੁਣ ਕਾਲੂ ਸੁਤ ਤੋਹਿ ਬਿਚਛਨ ।
 ਇਸ ਮੈਂ ਲਖੀਅਤ ਬਤੀ ਸੁਲਛਨ ॥ ੮/੨ ॥

Bawa Ram Das's famous unpublished work *Bani Ram Das* was influenced by Braj and Punjabi. His another work *Pratar Prakash Granth* was published in 1891, due to the efforts of Maharaja Narender Singh of Patiala with whom he had cordial relations. His other works are *Vird Pratap* 1802.¹⁶⁴ He had immensely praised Guru Nanak in his compositions.¹⁶⁵

¹⁶⁴ His composition period according Jagannath Sharma is considered to be from 1880-1920 AD, but Chander Kant Bali and Davinder Singh Vidyarthi considers his composition period to be 1823 and 1821 respectively. Shiv Singh, Shiv Singh Saroj; Lucknow, 1883 A.D., p.151-505 as cited in Davinder Singh Vidyarthi, *Guru Gobind Singh Abhinandan*, Guru Nanak Dev University Amritsar, 1983, p. 142; Davinder Singh Vidyarthi, *Guru Nanak Abhinandan*, p.148; Also see, Shobha Prashar, *Udasi Sampardaye ka Hindi Sahitya*, p. 144. His reference is also found in *Shiv Singh Saroj*.

¹⁶⁵ *Bani*, MS No. 263, Guru Nanak Dev University, Amritsar as cited in Davinder Singh Vidyarthi, *Guru Gobind Singh Abhinandan*, p. 142; Davinder Singh Vidyarthi, *Guru Nanak Abhinandan*, p. 148.

ਤਰੀਐ ਦੁੱਖ ਸਿੰਧੁ
ਸ੍ਰੀ ਗੁਰ ਨਾਨਕ ਕੇ ਬਲ-ਬਲ ਜਾਵੈ ।
ਬਾਰ-ਬਾਰ ਚਰਨੀ ਚਿੱਤ ਲਾਵੈ ।
ਚਰਨ ਕਮਲ ਗੁਰ ਕੇ ਉਰ ਧਰੀਐ ।
ਭੈ ਸਾਗਰ ਤੇ ਪਾਰ ਉਤਰੀਐ ।
ਤਰੀਐ ਦੁੱਖ ਸਿੰਧ ਮਹਾ ਭੈ ਸਾਗਰ ਕ੍ਰਿਪਾ ਦ੍ਰਿਸ਼ਟਿ ਗੁਰਦੇਵ ਕਰੀ ।
ਆਠੋਂ ਪਹਿਰ ਘੜੀ ਪਲ ਮੂਰਤ ਨਿਸ ਦਿਨ ਜਪੀਐ ਨਾਮ ਹਰੀ ।
ਦਰਸਨ ਗੁਰਦਿਆਲ ਕ੍ਰਿਪਾ ਕਰ ਦੀਨਾ ਦੁਰਮਤ ਦੁਵਿਧਾ ਸਭ ਹਰੀ ।
ਸ੍ਰੀ ਗੁਰ ਸਮਰਥ ਸਰਬ ਬਿਧ ਨਾਨਕ ਰਾਮ ਦਾਸ ਤੇ ਕਛੂ ਨ ਸਰੀ
ਤ੍ਰੇਤੇ ਜਨਕ ਬਿਦੇਹਿ ਕਲੀ ਨਾਨਕ ਕਹਾਏ ।
ਕਰ ਪੂਰਨ ਅਵਤਾਰ ਅਪ ਜਗ ਤਾਰਨ ਆਏ ।
ਸ਼ਬਦ ਚਾਂਦਨਾ ਧਾਰ ਜੋਤਿ ਜਗ ਮਹਿ ਪ੍ਰਕਾਸੀ ।
ਉਧਰੇ ਸੁਰਿ ਨਰ ਸਗਲ ਨਾਗ ਪਾਤਾਲਹਿ ਬਾਸੀ ।
ਜਿੰਨ ਭੂਤ ਰਾਕਸ ਤਰੈ ਛਿੰਨਵੈ ਕੋਟ ਉਧਾਰਯੋ ।
ਰਾਮਦਾਸ ਬਲਿਹਾਰਨੇ ਜਗਤ ਗੁਰ ਜਗ ਤਾਰਯੋ ॥ ੪ ॥

Ram Das writes that his heart becomes joyous on the very thought of explaining the meaning of Nanak. Nanak is the real name of forgiveness.

ਗੁਰ ਕਰ ਨ ਅੰਤਾ
ਸ੍ਰੀ ਗੁਰੂ ਨਾਨਕ ਪਦ ਕਮਲ ਮਲ ਤਨ ਬਚ ਪ੍ਰਣਾਮਿ ॥
ਜਿਨ ਕੀ ਦਯਾ ਪ੍ਰਭਾਵ ਤੇ ਮਿਸਟ ਲਗੈ ਗੁਣ ਰਾਮ ॥ ੮ ॥
ਗੁਰੂ ਨਾਨਕ ਕੋ ਅਰਥ ਸੁਨਾਉਂ ।
ਹੁਲਸੇ ਮਤਿ ਕਿਹਿ ਭਾਂਤ ਛਪਾਉਂ ॥
ਗੋ ਅਗਯਾਨ ਸੁ ਹੈ ਤਮ ਭਾਰੀ ।
ਰੁ ਪ੍ਰਕਾਸ ਸਬ ਜਨ ਸੁਖ ਕਾਰੀ ॥
ਗੋ ਨਿਵਾਰਿ ਰੁ ਗਯਾਨ ਉਪਾਵੈ ॥
ਸੰਗਯਕ ਸੋ ਗੁਰੂ ਦੇਵ ਕਹਾਵੈ ॥
ਅਨਿਕ ਰਹਿਤ ਪ੍ਰਮਾਤਮ ਜੋਈ ।
ਨਾਨਕ ਕਹੋ ਪਰਮਾਤਮ ਕੋਈ ॥ ੧੪੦ ॥
ਸਭ ਲਖਸਣ ਗੁਰੂ ਨਾਨਕ ਜੀ ਕੇ ।
ਬਿਨੁ ਸੁ ਉਪਾਧਿ ਹਿਤੁ ਸਭ ਰੀਕੇ ।
ਦੰਭ ਕਪਟ ਛਲ ਛਿਦ੍ਰ ਨ ਜਾਨੇ ।
ਮ੍ਰਿਖਾ ਬਚਨ ਸੁਪਨੇ ਨ ਬਖਾਨੇ ॥
ਮੁਦ੍ਰਿਤਾ ਮੇਤ੍ਰਿ ਉਪੇਖਯਾ ਕਰਣਾ ।
ਹਿਯ ਸੁ ਬਿਰਾਜੈ ਸੂਰਨਾ ਭਰਣਾ ॥
ਸਮਦ ਆਧਿ ਖਟ ਸੰਪਦਾਵੰਤਾ ।
ਦੁਦੰਭ ਰਹਿਤ ਗੁਨ ਕਰ ਨ ਅੰਤਾ ॥ ੧੪ ॥

The poet Ram Das explains that Guru gave equality and honour to the poor. He is merciful to everybody who needs him. Whoever takes shelter in Nanak named ship, gets emancipated. Who

Pandit Mohan Lal,¹⁶⁶ Antarjami Udasi,¹⁶⁷ and Kushal Das were other poets of this period. Kushal Das's composition *Guru Nanak Satotar* showed influence of *Braj, Punjabi and Khari*.¹⁶⁸

destroys the darkness of ignorance and leads towards enlightenment, who fulfills every desire is Nanak.

ਕੀਨੋ ਗਹਿਰ ਗੰਭੀਰ
ਸ੍ਰੀ ਗੁਰ ਨਾਨਕ ਦਿਆਲ ਪਰ ਸਦਕੇ ਕਰਉ ਸਰੀਰ
ਰੁਲਦੇ ਰੰਕ ਨਿਵਾਜ ਕਰ ਕੀਨੋ ਗਹਿਰ ਗੰਭੀਰ ॥ ੫੬ ॥
...ਗੁਰ ਨਾਨਕ ਗੁਣ ਨਿਧਿ ਦੀਨ ਦਿਆਲ
ਤਾਰੇ ਮਧਿ ਖੰਡ ਸੁਰਗੁ ਪਿਆਲ ।
ਕਲਿਜੁਗਿ ਬੋਹਿਬ ਸ਼ਬਦ ਦੁਧਾਰਿ ।
ਪਲ ਮਹਿ ਕੀਤੀ ਸ੍ਰਿਸ਼ਟ ਪਾਰ ॥ ੨੦ ॥
ਜਿਨ ਜਿਨ ਲੀਨੀ ਚਰਨਨ ਓਟ ।
ਜਨਮ ਮਰਣ ਤੇ ਭਏ ਛੋਟ ।
ਕਾਲ ਜਾਲ ਨਹੀ ਪਰਤ ਆਇ ।
ਜਲ ਜਿਉ ਜਲ ਮਹਿ ਮਿਲੇ ਜਾਇ ॥ ੨੧ ॥
ਮੈਂ ਮਤਿ ਮੰਦ ਗੁਲਾਮ ਦੀਨ ।
ਜਾਪ ਤਾਪ ਮਹਿ ਭਗਤਿ ਕੀਨ ।
ਰਾਮਦਾਸ ਦਰ ਪਰਿਓ ਹਾਰਿ ।
ਕਰਿ ਕਿਰਪਾ ਪ੍ਰਭਿ ਕਰੋ ਪਾਰਿ ॥ ੨੨ ॥ ੧ ॥ ੨੦ ॥

¹⁶⁶ He was follower of Ganga Das and was born in Meerut around 1850 A.D. at Paanchi Village. His period of composition is considered to be between 1850 to 1930 A.D. He has eight Books to his credit, of which only two are available *Bhajan Sia Savayambar* and *Nirgum Pad*. *Bhajan Sia* was published by Jawahar Book Depot, Gujar Bazar, Meerut but date of publication is not available and the language is Puru, *Khari Boli*. It consists of 32 pages. It appears that, it was published after 1934 A.D. The other work *Nirgam Pad*, is hand written work, in shape of a small booklet of 7"×9" (seven inches by nine inches), year not known. It carries signature of Pritam Dutt Sharma at the end. Jagannath Sharma, *Udasin Samparda Ke Hindi Kavi Aur Unka Sahitya*, pp. 191-192.

¹⁶⁷ In *Sakhi Prakash* manuscript, word 'Udasi' is used along with Antarjami. On the basis of manuscript, Antarjami is assigned period of early nineteenth century. His available compositions are *Jeev Prakash*, *Guru Sikh Samvaad*, *Antarjrami*, *Sakhi Prakash* and *Aatam Prakash*. Gobind Nath Raj Guru, "Udasi Sampardai di Puratan Punjabi Vartak nu Den", *Khaj Patrika Puratan Vartak Vishesh Ank*, (ed.). Very few prose compositions or prose works by *Udasi* Sants have been available but compositions of Anadghan and Antarjami have special place in Punjabi prose. Rattan Singh Jaggi, Publication Bureau Patiala, 1997, pp. 363, 364;

¹⁶⁸ His Guru's name was Sri Brahm Krishan. He had following in the areas of Fazilka, Bangla and Choonia etc. It is said that he composed *Guru Nanak Satotar* on request of Punnu Ram who was his follower and a great devotee of Guru Nanak. He does't give any reference to the year of composition. Apart from Keshwa Nand he had another follower Kishnanand. On this account, his period can be considered mid 19th century. "Kushal Das", *Sri Guru Nanak Abhinandan*, pp. 309-329.

ਕਰੋ ਗੁਰ ਵੰਦਨ
ਦੇਵਨ ਦੇਵ ਕਰੋ ਗੁਰ ਵੰਦਨ ਵਹਿਗੁਰੂ ਮੁਖ ਮਾਹਿ ਉਚਾਰੀ ।
ਦੋ ਕਰ ਜੋੜ ਧਰੋ ਚਰਨਾਂ ਪਰ ਜਾਉ ਸਦਾ ਗੁਰ ਕੇ ਬਲਿਹਾਰੀ ।
ਕਾਨ ਸੁਨੋ ਗੁਰ ਕੀ ਉਪਮਾਂ ਗੁਰੂ ਮੂਰਤਿ ਪਿਆਨ ਧਰੋ ਹਿਯਧਾਰੀ ।
ਵਾਹਿਗੁਰੂ ਗੁਰੂ ਨਾਨਕ ਸਾਹਿਬ ਸੇਵਕ ਆਇ ਪਰਯੋ ਦਰਬਾਰੀ ॥ ੧ ॥
ਵਾਹਿਗੁਰੂ ਗੁਰੂ ਧੰਨ ਗੁਰੂ ਗੁਰੂ ਦੇਵ ਪਰੰ ਸਭ ਜਾਣਨ ਹਾਰੀ ।
ਰਾਮ ਹਰੇ ਹਰਿ ਨਾਮ ਹਰੇ ਹਰਿ ਰਾਮ ਹਰੇ ਹਰਿ ਰਾਮ ਮੁਰਾਰੀ ।
ਕ੍ਰਿਸ਼ਨ ਹਰੇ ਕ੍ਰਿਸ਼ਨ ਹਰੇ ਹਰਿ ਕ੍ਰਿਸ਼ਨ ਹਰੇ ਜਿਨ ਦ੍ਰੋ ਪਤਿ ਤਾਰੀ ।
ਵਹਿਗੁਰੂ ਗੁਰੂ ਨਾਨਕ ਸੇਵਕ ਆਇ ਪਰਯੋ ਦਰਬਾਰੀ ॥ ੨ ॥

Writer says that Nanak has come to the world to give sermon of *Jaap*.

ਲਹੋ ਸੁਖ ਪੰਥ
ਬਾਵਨ ਰੂਪ ਧਰਯੋ ਸਤ ਹੀ ਯੁਗ ਮੈ ਪੁਨ ਰਾਮ ਤ੍ਰੇ ਤੈ ਭੇ ਅਵਤਾਰੀ ।
ਕ੍ਰਿਸ਼ਨ ਸਰੂਪ ਭਯੋ ਪੁਨ ਦਵਾਪਰ ਕੰਸ ਗਹਯੋ ਤਿਨ ਪਾਨ ਨਿਕਾਰੀ ।
ਨਾਨਕ ਦੇਵ ਭਯੋ ਕਲ ਹੀ ਯੁਗ ਵਾਹਿਗੁਰੂ ਉਪਦੇਸ ਉਦਾਰੀ ॥
ਵਾਹਿਗੁਰੂ ਗੁਰੂ ਨਾਨਕ ਸੇਵਕ ਆਇ ਪਰਯੋ ਦਰਬਾਰੀ ॥ ੩ ॥
ਗੰਗ ਗੁਦਾਵਰਿ ਤਪਸਿ ਸਾਧਨ ਔਰ ਅਨੇਕ ਰਚੇ ਸੁਖਕਾਰੀ ।

The women writers of this period were **Suvachana Dassi, Vijay Kaur, Laxmi Bai, Srimati Rattan Faujdar** etc. Suvachna Dassi was born in village Dehma, District Gazipur, Uttar Pradesh in 1871 AD. Her Father name was Singarlal.¹⁶⁹ At the age of fourteen she married Jugal Kishore of Ballia. Later on she became the disciple of Hira Das. Her works are *Prem Tirangni, Vigyan Sagar* and *Videh Moksh Prakash*.¹⁷⁰ It is significant to note that though very rare but, there were a few *Udāsī* centres which did not have any gender bias. For example, one of the ancestors of Pritam Bhavan, Udasin Ashram, Jalandhar, who shifted here after

ਸ਼ੇਸ ਮਹੇਸ਼ ਗਣੇਸ਼ ਦਿਨਸ ਨਿਸ਼ੇਸ ਕਰੋ ਬਲਿਹਾਰੀ ।
 ਵੇਦ ਉਚਾਰ ਕਰਯੋ ਗੁਰੂ ਗ੍ਰੰਥ ਲਹੋ ਸੁਖ ਪੰਥ ਸੁ ਬ੍ਰਹਮ ਪਧਾਰੀ ।
 ਵਹਿਗੁਰੂ ਗੁਰੂ ਨਾਨਕ ਸਾਹਿਬ ਸੇਵਕ ਆਇ ਪਰਯੋ ਦਰਬਾਰੀ ॥ ੪ ॥

Gur Nanak is Niranjana, who has come to emancipate the people through his *Panth*.
 ਗੁਰੂ ਨਾਨਕ ਸਤੋਤ੍ਰ
 ਇੰਦਵ ਛੰਦ
 ਆਇ ਨਿਰੰਜਨ ਹੈ ਗੁਰੂ ਨਾਨਕ ਧਾਰ ਕਿ ਮੂਰਤਿ ਹੈ ਜਗ ਆਯੋ ।
 ਲੋਕ ਸੁਨਯੋ ਪਰਲੋਕ ਸੁਨਯੋ ਬਿਪਿਲੋਕ ਸੁਨਯੋ ਸਭ ਦਰਸਨ ਪਾਯੋ ।
 ਸੰਗਤਿ ਪਾਰ ਉਤਾਰਨ ਕੋ ਗੁਰ ਨਾਨਕ ਦੇਵ ਸੁ ਪੰਥ ਚਲਾਯੋ ।
 ਵਹਿਗੁਰੂ ਗੁਰੂ ਨਾਨਕ ਸਾਹਿਬ ਤਾਰਨ ਮੂਰਤਿ ਹੈ ਜਗ ਆਯੋ ॥ ੧ ॥
 ਪੂਰਨ ਰੂਪ ਅਨੰਤ ਸਰੂਪ ਅਖੰਡ ਅਨੂਪ ਸੁ ਦੇਵਨ ਗਾਯੋ ।
 ਦੀਨਨ ਕੇ ਦੁੱਖ ਹਾਰਨ ਕੋ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਸੁ ਨਾਮ ਧਰਾਯੋ ।
 ਤੀਨ ਪੁਰੀ ਜਸ ਪੂਰ ਹਰਯੋ ਸਮਤਾ ਦਮਤਾ ਸਭ ਮਾਹਿ ਬਤਾਯੋ ।
 ਵਹਿਗੁਰੂ ਗੁਰੂ ਨਾਨਕ ਸਾਹਿਬ ਤਾਰਨ ਮੂਰਤਿ ਹੈ ਜਗ ਆਯੋ ॥ ੨ ॥
 ਭੇਦ ਅਤੀਤ ਅਭੀਤ ਸਦਾ, ਅਜ ਵੇਦ ਪੁਰਾਣ ਸਨਾਤਨ ਗਾਯੋ ।
 ਤੀਨ ਗੁਣੋ ਯੁਤਿ ਜਾਨ ਕੇ ਭੀਤਰ ਬਾਹਿਰ ਨੀਤ ਸੁ ਜੋਇ ਸਮਾਯੋ ।
 ਤਾਰਨ ਹੇਤ ਪ੍ਰਭੁ ਕਲਿਕਾਲ ਕਿ ਭੀਤਰ ਨਾਨਕ ਨਾਮ ਰਖਾਯੋ ।
 ਵਹਿਗੁਰੂ ਗੁਰੂ ਨਾਨਕ ਸਾਹਿਬ ਤਾਰਨ ਮੂਰਤਿ ਹੈ ਜਗ ਆਯੋ ॥ ੩ ॥
 ਤਾਰਨ ਮੂਰਤਿ ਹੈ ਜਗ ਆਯੋ
 ਆਇ ਤੇ ਅੰਤ ਨਹੀ ਜਿਨਕਾ
 ਯਹ ਆਗਮ ਸਾਰ ਸਿਧਾਂਤ ਸੁ ਗਾਯੋ ।
 ਸੇਸ ਦਿਨੇਸ਼ ਗਣੇਸ਼ ਭਜੇ ਨਿਤ ਹੀ
 ਵਹ ਨਾਨਕ ਵੇਦ ਬਤਾਯੋ ।
 ਚੋਦਹ ਲੋਕ ਸੁ ਪੂਰ ਰਹੀ ਧੁਨਿ
 ਵਹਿਗੁਰੂ ਸਭ ਹੀ ਮਨ ਭਾਯੋ ।
 ਵਹਿਗੁਰੂ ਨਾਨਕ ਸਾਹਿਬ
 ਤਾਰਨ ਮੂਰਤਿ ਹੈ ਜਗ ਆਯੋ ॥ ੭ ॥
 ਰੂਪ ਨ ਰੰਗ ਨ ਅੰਗ ਨ ਸੰਗ
 ਨ ਮਾਤ ਨ ਤਾਤ ਨ ਵੇਦ ਬਤਾਯੋ ।
 ਭਕਤਿ ਅਧੀਨ ਤਿ ਨਾਨਕ ਰੂਪ
 ਅਨੂਪ ਸਰੂਪ ਰਹਯੋ ਛਬ ਛਾਯੋ ।
 ਸੰਤਨ ਰੰਜਨ ਭੰਜਨ ਪਾਪ ਸੁ
 ਖੰਡਨ ਰੋਗ ਮਹਾਂ ਸੁਖਦਾਯੋ ।
 ਵਹਿਗੁਰੂ ਗੁਰੂ ਨਾਨਕ ਸਾਹਿਬ
 ਤਾਰਨ ਮੂਰਤਿ ਹੈ ਜਗ ਆਯੋ ॥ ੮ ॥
 ਦੇਵਨ ਦੇਵ ਅਨੂਪ ਮਹਾਂ ਜਿਸ
 ਰੂਪ ਅਨੇਕ ਬਨਾਇ ਖਪਾਯੋ ।
 ਸੇਵਕ ਅੰਗਤ ਆਇ ਭਯੋ ਪੁਨ
 ਤਾਂ ਗੁਰੂ ਨਾਨਕ ਸੇਬਯ ਕਹਾਯੋ ।
 ਫੇਰ ਅਸੰਗ ਰਹੇ ਸਦ ਹੀ ਯਹ
 ਵੇਦ ਪੁਰਾਣ ਭਲੀ ਬਿਧਿ ਗਾਯੋ ।
 ਵਹਿਗੁਰੂ ਗੁਰੂ ਨਾਨਕ ਸਾਹਿਬ
 ਤਾਰਨ ਮੂਰਤਿ ਹੈ ਜਗ ਆਯੋ ॥ ੯ ॥

¹⁶⁹ Vishnu Datt Rakesh, *Acharya Sri Chandra, Sadhna, Sidhant aur Sahitya*, p. 179.

¹⁷⁰ Parshuram Chaturvedi, *Uttari Bharat Ki Sant Parampra*, pp. 425-426.

partition had a woman named Sukhan as head of their institution at Wasu Asthana of district Jhang in West Pakistan from 1863 to 1903 and in 1903 before her death she also nominated Pritam Das as her successor of Nirvan Hari Das establishment. It is also said the tree under which she used to worship was known as *Sach Di Ber* till 1947. Dera Ram Rai at Dehradun, was managed and headed for fifty four years by the the fourth wife of Guru Ram Rai, named Mata Punjab Kaur. She also appointed a *Sadhu* from Balu Hasna *Dhuan* as her successor because she didn't have her own son.¹⁷¹

Vijay Kaur was born in about 1880 A.D. at Meerut. She was a follower of Maha Kavi Ganga Das. Her name Vijay Kaur or Jiya Kaur is held in high esteem amongst the *Udāsīs*.¹⁷² She belonged to village Bhattipura, in Meerut. She was married to a twenty seven years old, Chandhary Lal of village Khanpur, in Meerut in 1951 *Samvat* i.e. 1894 AD. After, she became widow, she came in contact with Mahatma Ganga Das and joined his sect who named her Vijay Kaur.¹⁷³ After Sant Ganga Das's death in 1913 A.D, his composition *Mahabharat* was published in 1920 A.D. and it was due to the efforts of Vijay Kaur. One copy of this composition is kept at Ganga Das Hindi Sansthan, 3364- Ramnagar, Delhi 110032. No independent published work of Vijay Kaur is available but in the writings of Ganga Das, at many places, her commentaries can be seen, which shows her devotion to her Guru and river Ganga.¹⁷⁴

Laxmi Bai belonged to Bedi caste. In her writings, she has used her name as Bibi Lacchmi. In her work *Lakshmi Hulas Sagar* she has claimed that she was the fifteenth descendant of Guru Nanak's dynasty.¹⁷⁵ She was born at Nanak Chak, post office Fatehgarh, Tehsil Batala, in District Gurdaspur in Punjab.¹⁷⁶ She completed her work *Lakshmi Hulas Sagar* in 1972 *Samvat*, i.e 1915 AD.¹⁷⁷ Though she has written many granths such as: *Shri Chandra Prakash, Laxmi Hulas Sagar, Sandeh Aagreh*

¹⁷¹ Manmohan Sehgal, *Shiv Sarup Sri Chander*, Swami Sant Das Publication, Gopal Nagar, Jalandhar, p. 233; See The Document of a Registry attached in the Appendix VI ; Brahmanand Udasin, *Guru Udasin Mat Darpan*, pp. 23-24.

¹⁷² Vishnu Datt Rakesh, *Acharya Sri Chandra, Sadhna, Sidhant aur Sahitya*, p. 179.

¹⁷³ Ganga Das, *Udhyog Parv*, first page, as quoted by Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, 236.

¹⁷⁴ Jagannath Sharma, *Udasin Samparda Ke Hindi Kavi Aur Unka Sahitya*, pp. 236-237.

¹⁷⁵ Lacchmi Bai, *Laxmi Hulas Sagar*, P. 708, as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, 229.

¹⁷⁶ *Loc.cit*

¹⁷⁷ Lacchmi Bai, *Laxmi Hulas Sagar*, P. 708, as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, 229.

and *Gyan Prabodh*,¹⁷⁸ but the only available Granth is *Laxmi Hulas Sagar*. It is in the library of Guru Mandal Mayapuri, Haridwar. This Granth is mixture of many issues of human life i.e. religion, politics, history, stories, poems communalism, beauty of nature and birds etc.

Shri Mati Rattan Faujdar was born in 1909 A.D.¹⁷⁹ She was intermediate qualified. Her poetic compositions about forty in number are hand written. Her published poetic compositions are: *Gangadhara*, *Prem Rattan*, *Acharya Sri Chandr* and *Yogeshar Guru Gangeshwar* and *Guru Stuti Rattan*.¹⁸⁰

The other *Udāsī* writers were **Sharda Ram**¹⁸¹, **Bishan Das**¹⁸², **Soham Muni Falahari**, **Karshne Krishan Das**, **Swami Brahmanand**, **Govind Ram**, **Gurdas Udasi**, **Des Raj**, **Nigmanand paramhans**, **Pritam Das Nirban**, **Jwala Prakash**, **Harichander Das**, **Sachidanand**, **Gian Das**, **Surjan Das** etc.

As regards, the *Udāsīs* contribution to the religion and philosophy of the times, we find that some of the *Udāsī Mahants* were well known as scholars of *Sanskrit* and expounders of the *Vedantic* philosophy¹⁸³. Ganesh Das, found Bhai Makhan Singh, an *Udāsī Fakir*, well known for his knowledge of God and well versed in the *Shastras* and medicine.¹⁸⁴ In the absence of direct control and direction by the State, indigenous education in the Punjab during the late 18th and 19th centuries was given in the socio-religious institutions of the various groups including the *Udāsīs*. Important Sikh religious centres known as *dharamsalas*, *Gurdwaras* or the *darbars* were under the control and management of the *Udāsī Mahants*. In the mid of 19th century, a British administrator G.W.Lietner, observed “there was not a mosque a

¹⁷⁸ Shobha Prashar, *Udasi Sampardaye Ka Hindi Sahitya*, p. 137.

¹⁷⁹ She writes, her husband was a religious and pious person, she was blessed with a daughter, in 1939 A.D. Along with her daughter and husband she went to Switzerland and Geneva. In 1942 she felt detached and on 9-11-1947, she along with her husband got initiated from Swami Gangeshvranand.Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*. p. 238 and 272.

¹⁸⁰ Jagannath Sharma, *Udasi Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, pp. 238-40.

¹⁸¹ Three published works of Sharda Ram are: *Nirgun Maha Ramayan* (2 parts). It consists of 557 pages. It has eight chapters. It gives detailed description of Ram, Ravan, Vibhishan and other important events related to Ramayan. The year of its composition is i.e 1927 AD. The second composition of Sharda Ram is *Bhagatvat Kiran*. It consists of 601 pages and Nine chapters, published from Ram Tekri *Udasin Garhm* Poona. The third work is *Yukti Pradhan Granth*. It consists of 708 pages: Sita Ram Chaturvedi, *Bharat Ke Udasin Sant*, Akhil Bhartiye Vikram Parishad, Kashi, 1967 A.D), p.294. Also see *Nirgun Maharamayan*, Baba Sharda Ram Ki Sankshipt Jivani as cited in Jagannath Sharma, *Udasin Sampardaye Ke Hindi Kavi Aur Unka Sahitya*, p. 185.

¹⁸² His compositions are *Sri Bedi Bansaye Harinam Singh Ur Ki Sanka Jaamni Nirvaran Patrika*, and *Updesh Chintamani*: “Sant Bishan Das”, *Sri Guru Gobind Singh Abhinandan*, p. 474.

¹⁸³ Wilson, H.H. *Religious Sects of the Hindus*, p-149.; Lapel H Griffin, *The Punjab Chiefs*, p-610.

¹⁸⁴ Grewal, J.S. and Indu Banga, *Early Nineteenth Century Punjab*, pp. 31-36.

temple a *dharmsala* that had not a school attached to it, to which the village youth flocked chiefly for religious education.¹⁸⁵ Significantly, separate Schools of *Gurmukhi* and *Sanskrit* were found attached with some of the famous *Udāsī akharas*. The akhara of Ghumand Das, *Mahant* Balanand in Amritsar City and dharmsala of *Mahant* Nanak Chand at Rashidpur in Jhang may be referred in this context.¹⁸⁶ *Udāsī* institution giving instructions both in *Gurmukhi* and *Sanskrit* were found scattered over more than half a dozen district of the Punjab in districts of Amritsar, Gurdaspur, Lahore, Montgomoery, Bannu, Jhang, Ludhiana and Jalandhar.¹⁸⁷ *Udāsī* Centres imparting religious education outside the Punjab were located as Beneras, Vrindavan and Haridwar.¹⁸⁸ *Akhara Brahmbutta* of Baba Santokh Das at Amritsar and the dharmsalas at Dera Baba Nanak, Nankana, Bhai Pheru, Phuman Shah, Dipalpur, Rashidpur, Maghiana, Chaharpur, Harnali and kotla Shamshpur,¹⁸⁹ were famous learning centres of *Gurmukhi* and *Sanskrit*. The *Mahant* of akhara Brahmbuta, Amritsar was once a time a member of the Amritsar Municipality.

About six persons were receiving instruction in *Sanskrit* literature in *akhara Ghumand Das* at Amritsar.¹⁹⁰ About thirty pupils were getting education in *Sanskrit* Grammar and poetry in the Santokhsar Shivala attached to *Akhara Santokh Das* in Amritsar City¹⁹¹. *Mahant* Santokh Das and Pritam Das gathered a large number of *chelas*, popularly known as *Bankhandi Jamat* and their contribution to the cause of learning was valuable¹⁹². The *akhara* of *Mahant* Balanand and the *Dharmsala* of *Mahant* Nanak Chand also deserve mention in this context¹⁹³. A charitable school was associated with the akhara of Balanand¹⁹⁴.

Lietner gives references to more than a dozen *Udāsī akharas* and *Dharmsalas* giving instructions¹⁹⁵. The pupils were taught the sacred scriptures of the Sikhs and the Hindus, besides some other subjects of fundamental character including arithmetic

¹⁸⁵ G.W.Lietner, *History of Indigenous Education in Punjab*, Introduction.

¹⁸⁶ *Foreign/Political Proceedings*, 7, January 1853, no-219, cases-3,4,12,19,20 ; 14 January 1853, no-241, cases-24-25-28.

¹⁸⁷ G.W.Lietner, *History of indigenous Education in Punjab*, pp. 34,41,51,59,73,79, 80, 89, 100, 177.

¹⁸⁸ G.S.Ghuyre, *Indian Sadhus*, p. 146.

¹⁸⁹ G.W.Lietner, *History of indigenous Education in Punjab*, 1882, Calcutta, part-II pp-34,41,51,59,73,79, 80, 82, 89, 100, 177.

¹⁹⁰ *Foreign/Political Proceedings*, 7, January 1853, no. 219, Cases 3.

¹⁹¹ G.W.Lietner, *History of indigenous Education in Punjab*, p. 55.

¹⁹² Madanjit Kaur, 'The contribution of the Bunga's *Punjab History Conference Proceedings*, Patiala, 1978, p. 96.

¹⁹³ *Foreign/Political Proceedings*, 7, January 1853, no-219, Case 1.

¹⁹⁴ *Ibid*, 7, January 1853, no-219, Case 3.

¹⁹⁵ G. W. Lietner, *History of indigenous Education in Punjab* 1882, Calcutta, part-II, pp 34, 41, 51, 59, 73, 80, 82, 89, 100, & 177.

or multiplication tables and certain works on science and morals¹⁹⁶. Occasionally instruction was given in *Lande*, Urdu, Persian or Arabic. Bhai Amar Das *Udāsī* was well known for teaching Urdu, Persian and Arithmetic to about nine students at his *Dharmshala* in Jhelum District¹⁹⁷. The contribution of the *Udāsī Mahants* to learning traditions of Indian Culture in general and the Punjabi society in particular should not be underestimated. By giving instructions gratuitously in their centres, they partly contributed in preserving the tradition of indigenous education though it faded gradually as a result of the new English education system¹⁹⁸.

Regarding public activity of the *Udāsīs*, it would be worthwhile to refer to some of the major *Udāsīs* institutions with which were attached the *baolis*, tanks, *katcha* and *pucca* wells and ponds.¹⁹⁹ About half a dozen *akharas* and the *dharmshalas*, were well known for running *langar*. It was a regular feature of almost all the major *Udāsī* institutions found scattered over in the districts of Amritsar, Lahore, Shahpur, Jhang, Sialkot, Montgomery and Ludhiana. The number of inmates being fed clothed, towards the end of Sikh rule, in Akhara Santokh Das and dera Bhai Pheru was about 300 and 200 respectively, In the majority of the institutions their number ranged between ten to twenty five²⁰⁰. The Annual expenditure on the daily food of the resident sadhs of the dera of Bhai Pirthi in Lahore, amounted to about Rs.1800²⁰¹. *Mahant* Gursharan Das of the institution at Heran in Ludhiana distributed about 8000 maunds of grain to the public during the famine of 1862 in Punjab²⁰².

During the Gurdwara Reform Movement the scene was much changed. Many *Udāsī* and Non-*Udāsī* compositions were written. Pandit Brahma Nand Udasin wrote *Guru Udāsī n Mat Darpan*, Randir Singh wrote *Udāsī Sikhān Di Vithiya* and

¹⁹⁶ *Reports on the Revised Settlement of Shahpur District*, Lahore, 1866, para 105, p-52; G.W. Lietner, *History of indigenous Education in Punjab*, part-II pp-80, 134; Kirpal Singh, 'Social Change in Amritsar', *Punjab History Conference Proceedings*, Punjabi University, Patiala, 1978, p. 143.

¹⁹⁷ Madanjit Kaur, 'The contribution of the Bunga's', p. 96; G.W. Lietner, *History of indigenous Education in Punjab*, part-II, pp. 37, 89, 152.

¹⁹⁸ Sulakhan Singh, "Role of the Udasis in Socio Cultural History of the Punjab : Late 18th and Early 19th Centuries". *Punjab History Conference Proceedings*, Patiala, 1989, p. 123; <http://www.sikhiwiki.org/index.php/Udasi>.

¹⁹⁹ *Foreign/Political Proceedings*, 14, January 1853, no-241, case-26, : *ibid* .14 January 1853, no. 241 case-21: 23 June 1854, no 204-205, case 7 : 7, January 1853, no. 219, Case 12,

²⁰⁰ *Final Reports on the Revision of Settlement of the Ludhiana District in the Punjab*, 1878-83, p-42: *Foreign/Political Proceedings*, 7, January 1853, no-219.; 27 May 1853, no 202, *Ludhiana District Gazetteer* 1888-89, pp 79, 80 ; *Census of India* 1891, part-1, vol XIX, p. 152.

²⁰¹ *Foreign/Political Proceedings*, 27, May 1853, no. 202, case 33.

²⁰² *Ludhiana District Gazetteer* 1858-59, p. 79.

Shiv Ram Udasin also wrote *Udāsī an da Sacha Itihas*. All these works were written with sectarian and communal bias and are highly polemical.

In the early twenties of the 19th century, a European traveller, William Moorcroft visited an *Udāsī* institution at Kartarpur, Jalandhar, where he was hospitably received²⁰³. Amritsar and Sialkot institutions provided special accommodation to a large number of people on the eve of Diwali and Baisakhi festivals²⁰⁴.

The *Udāsī* literature spread to nearly three centuries portrayed the different aspects of the *Udāsī* ideology, its history, polity, religion, culture, and society. The earliest writers were more concerned with establishments of rules and regulation, beliefs and practices, required for the foundation and consolidation of their cult, which their works explicitly exhibited. The following century writers were more concerned about the custom, traditions, and formulating principles to be followed by the disciples so that a particular shape and constitution could be provided to it. The writers of the nineteenth century were disturbed by the establishment of the colonial rule and their writing clearly showed their hatredness for them. The twentieth century writers seemed to have been influenced by the growing national movement in the country. Their work, one way or the other relates to the up-liftment and enlightenment of the society as a whole. The *Udāsīs* exerted a profound effect on Indian society, when the Hindu masses were suffering because of ignorance and rigidity of cast distinctions. The philosophy preached by *Udāsīs* inspired them. In their writings they condemn those Sadhus and Sants who practiced false rituals and adopted superficial means to attract and mislead the innocent people by displaying false customs and rituals. Nigmanand Paramhans in his writings criticized those Sadhus who smeared ash on their body, and sat idle on the banks of river Ganga. Their main purpose was to seek public attention. Parmanand condemned such practices. Even a cursory look shows that the *Udāsī Sants* were not averse to the society and family system. Though they lived as ascetic but never preached this to the people.

Many poets were influenced by the spirit of Nationalism. In this regards names of Ganga Das, Brahmanand and Swami Nigmanand are worth mentioning.

²⁰³ William Moorcroft, and George Treback, *Travles In Himalyan Provinces Of Hindustan And The Punjab, In Ladakh And Kashmir, In Peshawar, Kabul, Kunduz And Bukhara* (1819 to 1825), Patiala, 1970,(reprint) first published in 1837, p 71.

²⁰⁴ *Amritsar District Gazetteer*, 1992-93, pp. 42- 43.

Ganga Das openly criticized British administration and Nigmanand condemned actions of those men who diminish the feelings of Nationalism in society. The feeling of National consciousness social upliftment and desire to uplift the village society could be seen in the writings of Sri Chandra in 16th century.

These *Udāsī* poets were well versed in the art of sketching a vivid picture of nature. Nigmanand had beautifully described nature in his composition. Sant literature mentions various seasons and their impact on a common man and on the mind of a lover. Ganga Das had portrayed the picture of a lover in separation and beautifully describes his sufferings in his poetical exposition.

Some of the *Udāsī* poets were considerate towards women while some condemn them. Leaving aside a few *Padas* of Brahmanand and Gopal Das, generally the other *Udāsī* poets had presented her as beautiful, kind, and pious. Ganga Das considered the existence of woman important for the society. Many *Udāsī* poets ignored '*Shingar Ras*' which magnified the beauty of women.

Veer-ras was very well defined in the writings of Sant Rein, Ganga Das and Nigmanand. In *Bairagi Veer* Nigmanand has liberally used *Veer Ras* to describe the chivalry of Bairagi Veer. Ganga Das and Karshne poet, Kavi Gopal Das have explained four aspects of *Veer Ras* i.e. bravery in war (*Yudh veerta*), charity (*Daan veerta*), Religion (*Dharm Veerta*) and piety (*Daya Veerta*).

Regarding *Adbhut Ras*, Sant literature expressed love through imaginative stories, repudiating miracles. *Krodh Bhav* (anger) and *Karun Ras* (mourning/*shok*) were rarely seen in their writings. *Hasya* (laughter) and *Bhayanak* (terrible) *Ras* were also missing in their work. The writings of the *Udāsī* poets were full of *Bhakti Ras*, and *Bhakti Bhav* or praise of God and nature.

Sant Rein and Ganga Das explicitly solicit their followers to articulate themselves in common dialect. Different writers wrote the *Udāsī* literature from different places and as such its script had multiple dimensions: Ganga Das wrote in Kuru Pradesh; Sant Rein, Lakshmi Bai and Das Raj wrote in Punjab; Gopal Das and other Karihine poets wrote from Mathura; Swami Brahmanand at Bundelkhand; Rattan Faujdar at Bombay and Swami Sharda Ram at Poona. As a result we come across the use of multilingual script, in the writings of Sant literature, such as *Sanskrit*, Punjabi, Hindi, Gujrati, *Braj*, Haryanvi, Bhojpuri etc. Laxmi Bai, Desh Raj Sachhidanand, Amir Das, Ishwar Das, Hariya Ji and Sant Rein's writing is dominated by Punjabi language. The Punjabi poets i.e Jwala Prakash and Soham Muni Falahari

wrote from Rajasthan. As such their writings bear the dominance of Punjabi words. Baba Sri Chand, Gurdas and Kashi Ram used *Khari Boli*. The use of *Khari* in Hindi was in existence before the writing of Bharatendu. The first *Udāsī Sant* to use *Khari* was Shri Chand, followed by Ganga Das. Bharatendu made use of *Khari Boli* in 1881 A.D.

In the political sphere the contribution of the *Udāsī* poets is appreciable. Through their writings they inculcated the feeling of patriotism among the people. Many of them openly condemned British Administration for its corrupt and misrule through their literary works. They had emphasized that in ancient times the relation between the ruler and the ruled used to be of like father and son, which was missing during British rule. Their writings, presents the political picture of the times which give us much scope to study and understand the British administrative structure. They made public aware of their rights and on the other hand, in their writings they made the administration aware of their responsibilities towards the people, an uphill and daring task in those days. Many writers like Brahmanand had condemned the British Government for their misrule. Some *Udāsī Sants* even went to jail and participated in the freedom movement of the country. Brahmanand was perhaps the only *Udāsī Sant* who had participated in the India's freedom struggle along with Mahatma Gandhi. He led a simple life and was always ready to help others, protect mother-land and ready to sacrifice himself for the country. There were very few Sants who were inspired and influenced by patriotic feelings.

In the religious sphere their contribution is immense. They practice their faith through a network of disciplined organizations. They not only carried forward the message of Baba Sri Chand and other *Udāsī Sants* but also tried to spread the *Udāsī* sect far and wide within and outside the country. The numerous *Udāsī* establishments including *akharas*, *dharamalas*, *deras*, *samadhs*, *asthans*, *gurdwaras* and temples shows the extent of intense zeal and sincerity, the *Udāsī sadhs* have, to carry on their movement to the farthest corner of the earth they can.

In the social sphere the *Udāsī* poets pointed out draw backs of the existing social customs and practices in the society of that time which was full of evils. This goes to the credit of the *Udāsī Sants* that they in their writings have openly condemned caste system, false rituals, beliefs, practices, animal killing, the gap existing between rich and poor, and the illiteracy through their literary works. The study of the above writers brings to our notice the existence of the social evils such as

adultery, female infanticide, selling of women, illicit relations and depicting the plight of the women in the society. The eating habits had degenerated and meat eating and intoxicating drinks were condemned by the *Udāsī* poets. They loathed slaughter of animals, theft of religious scriptures, corn, cotton, fruits, corruption of the Pandits and idol worship. The caste system in the society had degenerated and the dominance of corrupt Brahmins was condemned and on the contrary the just and righteous Brahmins were praised and revered by the poets. The idol worship had become a common practice and worship of unlimited deities was observed ignoring the importance in the unity of God head. The *Udāsī* poets condemned caste system, caste pride, and disrespect shown to the Guru. Now the question is did they only criticize the social structure of that time or did they do any purposeful work to improve the society. The *Udāsī Sants* through their religious discourses not only condemned these evil practices but also tried to reform the society. They did many social works for the betterment of the society and such works like imparting of education in *pathshalas*, giving stipends to the poor students, giving food and shelter to the travelers and visitors, helping the people during natural calamities like flood and earth quake, managing dispensaries and distributing free medicine, to the poor still continues. One thing is to be kept in mind that all *Mahants* were not vocal to the existing social customs and traditions, but many did preach and practiced and tried to uplift the society.

IV

The major contributions of the *Udāsī* poets especially in the field of social evils need special consideration. Sant Rein's work, *Udāsī Bodh* is perhaps the earliest *Udāsī* work that deals with the social evils of his times. The society of the times was engulfed in many social evils, false beliefs, rituals, caste system and by the dominance of superfluous religious practices. The worship of unlimited deities had made religion expensive and beyond the reach of the common man. The female infanticide, adultery, selling of women and plight of widow had tainted the women's status in the society. The preachers of the religious literature were distorting the scripture for their personal gains. As a source for the contemporary socio-cultural history of the early nineteenth century Punjab, the *Udāsī* literature throws considerable light on the existing social customs and evil practices of the times. The eating habits had degenerated and meat eating and intoxicating drinks were condemned by the *Udāsī*

poets. They loathed the slaughter of animals, theft of religious scriptures, corn, cotton, fruits, corruption of the Pandits and idol worship. The caste system in the society had degenerated and the dominance of corrupt Brahmins was condemned, on the other hand, the just and righteous Brahmins were praised and revered by the poets. The idol worship had become a common practice and worship of unlimited deities was observed which ignored the importance of the unity of God.