PART III

CHAPTER XVII

THE KUNDALINI YOGA

THE GLORY OF THE KUNDALINI YOGA

"Oh Susumna, Kundalini, Candramandal from where nectar trickles, Ummanivastha, Cinmayi Mahasakti, I salute you!" (Yoga-Sikhopanisad 6-3).

In the science of Yoga, the awakening of the Kundalini has got the supreme importance. All "Hatha-Yogic prakrias" are meant for the awakening of this great Divine Power. In the Spiritualism also, the awakening of the Kundalini, is the starting point of the aspiration. This is a door of entrance from which every aspirant (Sadhaka) has to go through.

In the Vedas, which is praised as "Aditi" is nothing but the Kundalini. In the Upanisads, the power, which is described as 'Naciketa-agni' is Kundalini. It is described
as 'Jīvita', 'Prānaspurana' in the Upaniṣads. In the Śvetā-
vātaropanisad it is called 'Devatma-Sakti'. In the 'Sounda-
ryalahari', Sankara has praised it as 'Ānandalahari', while
his 'Saṅgur' has called it 'Subhaga'.

The Kundalini is Činmayī-Sakti of the Lord Himself.
Ācāryas of the Vedānta school describe it as 'Citi', while
ācāryas of the 'Bhakti-mārga' call it as "Premolhāsinī".
The Yogis recognise it as Kundalinī. The Mantra-yogis know
it as 'Mantra-Caitanya-Sakti'. The Yoga-Kundalayapaniṣad has
described it thus :

"Maha Kundalini Prakta Para-Brahma svarūpinī
deva saktih Kundalakhyā pranakaratha Tejasī"

Jñānesvara has manifested the Kundalini-Yoga very
elaborately. He describes the Kundalini thus :

"She is the Mother of the worlds, the glory of the
empire of the Soul, who gives shelter to tender sprouts of
the seed of the universe, the phallic symbol of the formless
Brahma, the containing vessel of Siva, the Supreme Soul, and
the true source of the life breath".

Jñānesvara has called Kundalini as 'Jagadamba' i.e.
the Mother of the worlds. In the twelfth chapter of the
Jñānesvarī, he has called it 'Pratyaka-Jyoti' and "Adhāra-
Sakti".
Kabira has given great importance to the Kundalini-Yoga and has propounded it in different ways and symbols.

Madam Blavatsky has described it as a 'Cosmic Electricity'. It is described as 'Psychic Force', 'Psychic Heat', 'Psychic fire' or 'Mystic fire force'.

The author of the "Mysterious Kundalini" Dr. Vasant Rele has mentioned it as 'Right-Vagus-Nerve', but Sir John Woodroffe Arthur Avalon) who has written a forward to this book has shown his disagreement to this theory. In his learned book, 'Serpent-Power', he has called it 'Grand-Potential', which is very correct.

Swami Narayananda writes, "Kundalini Sakti is not a thing to be seen and experienced with the physical or gross eyes or by the most subtle apparatus invented by man so far. It is a thing to be felt and experienced by making the mind pure and subtle and by leading a strict life of discipline and continence".

Dr. Mahendra Sarkar writes in the forward: 'The Kundalini Sakti of Swami Narayananda "Kundalini is an old but a very intricate theme and its province is strictly beyond the field of Scholarship". Swami Kunalayananda writes, "Kundalini, the Spiritual energy ordinarily locked up in an abdominal centre".

Sri Joshi Maharaja has written a valuable book in Marathi, known as 'Sadhana-Samhita' on the science of Yoga
and the Self-Realization. In the second part (sarga) of it, he has expounded the Kundalini-Yoga very exhaustively from ovis 574 to 1114. After the exposition of the Kundalini-Yoga in the sixth chapter of the Jñānesvarī though many saints and yogis have written on this subject, the exposition in the 'Sādhanā-Samhita' stands unparalleled at least in the Marāthī literature.

The detailed description of the Kundalini-Yoga is found in the Gheranda-Samhita, Yogasikhopanisad, Yoga-cudamani upanisad, Gorakṣa-sataka, Gorakṣasamhita, Sivasanhitā, 'Yoga Kundalyupanisad', and 'Siddha-Siddhānta-Paddhati' of Guru Gorakhanātha. The fourth chapter of it is devoted to this subject. Some references are seen in the 'Gorakhabāñī' also.

Sir John Woodroffe (Arthur Avalon) was an ardent student and great scholar of Tantra-Sastra, has elaborately described Kundalini-Yoga in his two books: (1) Principles of Tantras and (2) The Serpent Power.

II THREE DIFFERENT ASPECTS OF THE KUNDALINI:

The Kundalini is always described as having three and half rings or an environing circles known as 'Kundals'. Symbolically it is described as a female (Nāgīna) serpent having three and half coils. What does it indicate?
The Kundalini has three aspects: Knowledge (Jñāna), Will (Icbhā) and Action (Kriya). These are thus functions also of the Kundalini. The Kundalini is known as 'Omkāra-svarūpa', 'a-kāra', 'u-kāra' and 'ma-kāra' are the three series of garlands (mālā), 'Visva', 'Taijasa' and 'Prajñya', 'Jāgrata', 'Svapna' and 'Susupti' are the aspects of the Para-Brahman. These three powers are known as three 'Kundals' or Coils of the Kundalini. Prakrti has three forms- Satva, Raja and Tama and hence it is said that it is bound by the three coils.

The Kundalini is 'Sabdamayi' i.e. having the nature of words and hence it is 'Jñānarūpātmaka' i.e. full of knowledge. That is why the Kundalini is known as Goddess of speech Sarasvati. 'Pasyanti', 'Madhyama' and 'Vaikhari' are the three full coils (Kundals) and 'Para' is half coil.

Now it will be clear why Jñānesvara has described the Kundalini thus:

"so lies this Kundalini, very small and curled in three and a half circles, like a female serpent with her head turned downwards."

III THE YOGIC ASPECT OF THE KUNDALINI:

In the Hathayoga, the six cleaning processes (Satakriyās) are to be performed or carried out by an aspirant for the sake of the awakening of the Kundalini only.
The purification of the nerves (Nādi-suddhi) for physiological balance has got great importance in the Hathayoga for the same reason. The penetration of the six cakras (Ṣaṭacakra-bhedan) is the chief function of the Kundalini. Unless and until the passage of 'Suṣumna-nādi' is not clear, upward rising (Urdhavarohan) of the Kundalini is not possible.

There is a central nerve (madhya-nādi), which passes from the spinal cord (meru-danda) and joins the nervous system (nādi-jala) of the body to the brain. This central nerve is known in the science of Yoga as 'madhya-nādi', 'Suṣumna', 'Brahmanādi', 'Viraja' or 'Surya-dvāra'. Kabīra has called it as 'Banka-nādi'. By this Suṣumna, through the medium of the motor nerves of knowledge (Jnāna-tantus) the sensations in the body are known as through the motor nerves carrying the vital breath (Prāna), all actions in the body are performed.

There is a specific place for the Sun in the body which is known as "Pindastha-Sūrya". It's face is downwards (adhomukha) and it showers poison continuously. When the Kundalini awakens and reaches up to the 'mūrdhasthān', the downward face of the Sun becomes upwards (Urdhva). Then it starts throwing its brilliance on the downward face of 'candramandal' and makes it to shower nectar from it. This is the main function of the Kundalini, as far as its Yogic aspect is concerned. But this is certainly not the ultimate goal of the awakening of the Kundalini.
IV THE METAPHYSICAL ASPECT OF THE KUNDALINI:

"Siva Himself has formed His beloved (Sivi) without whom Siva loses his own personality". 6

In the Upanisads, the Brahman is described as an instrumental cause (nimittopādāna-kāraṇa) and as a creator of the universe, Maya or Prakṛti. Prakṛti according to Jñānesvara, is the undividable part of Puruṣa as Brahma-Sakti and is inseparable from that of Brahman. Prakṛti, Brahma-Sakti, Devī, Paramesvari is incorporated in Puruṣa i.e. it is 'Śvāngabhūta-Sakti' of the Para-Brahman. Brahman is limitless, eternal, real, full of knowledge etc. When It manifests in the form of Brahma-Sakti, Cita-Sakti or Kundalini, firstly it is 'Jñānamayī' i.e. full of knowledge. Then its two aspects of will (Ichhā-sakti) and action (Kriyā-sakti) are manifested respectively. These three aspects of the Cita-sakti or the Kundalini are manifested through three different mediums in the Individual-Self (Jīva). The medium of 'Jñāna-Sakti' is intelligence (Buddhi); of 'Ichhā-sakti' is mind (Mana); and of 'Kriyā-Sakti' is Vital air (Prāṇa).

In the 'Bhavopanisad', 'Jñāna-Sakti' is described as Kundalini, 'Ichhā-Sakti' as 'Mahātripurasundari', the governess of the house of body and 'Kriyā-sakti' as 'Pītha' the thief seat. In fact this 'Mahātripurasundari' is herself Adi-sakti or Maha-sakti, who is responsible for the creation,
maintenance and destruction of the Universe. Kundalini in the human body is the form of that Adi-sakti, Mahā-sakti, Mula-Māya, Citi-sakti or Mahātripursundari.

The Chief or prime function of (by the awakening of) the Kundalini is to turn all the three powers (Jñāna-Ichha, Kriya) inwards (antarāmukha), which are outwards (bahīmukha) i.e. inclining towards worldly affairs.

Without the awakening of the Kundalini no progress is possible in any of the Yogas-Jñāna, Bhakti or Karma.

Unless and until the Kundalini does not rise up, up to 'Brahma-randhra' or 'Sahasrāra-Kamal' by piercing all the Six or Nine Cakaras, no spiritual or Yogic gain can be obtained. Because 'Brahma-randhra' is the abode of the Lord Siva, where the Goddess Sakti (Sīvī) wants to reach and meet Him. Unless and until this "Siva-Sakti-Samāvesana" i.e. the meeting of Jīva & Siva does not take place, the aspirant will not get Samādhiavastha. This is the place, where Kundalini drinks the trickling nectar from the 'Candra-mandal'. Jñānesvara has often mentioned it as 'Satrāviyecestanyā'. This is the seventeenth phase (Kālā) of the Moon, from which the nectar trickles, Kabīra has mentioned this drinking of the nectar many times.

V

SESANĀGA AND KUNDALINI

In the Vedas 'Cita-Sakti' is known as the Vital-air
(Prāna). It is addressed as 'Vibhu' or 'Hiranya-garbha'.

In the Sāmkhya-sāstra it is known as 'Mahat-tattva' i.e. universal consciousness. This 'Prāna', 'Vibhu' or 'Hiranya-garbha' in the Cosmos i.e. Brahmāṇa or 'Samaṣṭi' takes the form in 'Vyasti' i.e. in body as mind, intelligence, 'Paṅca-prāṇa' and all senses.

"As of all, with hills, woods and lands the support is the Lord of Serpents (Sesanaṅga), so of all treatises of Yoga the support verily is Kundalini."

The Vedic 'Uchhiṣṭha' Brahman figures in the Purānic mythology as Sesa Serpent and is the Residual Serpent power left over after the creation is complete and the corresponding static 'adhyatma' is pictured as Nārāyaṇa resting on the Serpent. There Sesa is described as supporting the cosmos. In individual living beings, the individualized sesa left over after the physical body as built up, is described as Kundalini Serpent, which supports the individual body, having Her seat at 'Mooladhāra' - the root or basic support of the spinal cord known to the anatomist as coccygeal bone or coccyx.

The above description of the Kundalini will throw light on Jñānesvara's describing it as "Ādhar-Sakti" in the twelfth chapter of the Jñānesvari.

The 'Deva-tma-Sakti' or the 'Citi-Sakti has got two
forms, one is 'Samasti', 'Brahmanda' or Cosmos, and the other is 'Vyasti' i.e. 'Pinda' or body. In the Rigvedas, 'Samasti' is described as the mother of 'Vyasti' while the Kundalini-Sakti is termed as "matamahi" i.e. the grand mother of 'Vyasti'.

"Pindi te Brahmanda" i.e. whatever is there in microcosm, it is in macrocosm. 'Pancamaahabhuta', 'Saptaloka', the sun, the Moon, the nine planets, whatever is there in the macrocosm, is in the microcosm. The Kundalini in the body (Pinda) is known as the Mahakundalini in the Cosmos (Brahmanda). It is awakened in the 'Virata-Purusa'. But unless and until the Kundalini in the body (Pinda) is not awakened, the aspirant will not realize or experience the awakening of the Mahakundalini in the Virata-Purusa.

This can be explained by an easy example. Unless and until the radio is not 'on', it cannot catch the electric-waves transmitted by the transformer. The transformer in the cosmos is always active, alive, charged and ready to transmit its electric waves, but our radio (body) must be 'on' i.e. charged by the awakening of the Kundalini. It may be done through 'Saata-Cakra-bheda-kriya' or 'Nawa-cakra-bheda-kriya' (according to the Natha-Sampradaya).

If one has to know the secrets of the meaning 'Pindi te Brahmanda' i.e. the relations between microcosm and
macrocosm or the Kundalini in body and Mahakundalini in the Virāta-Purusa, he should study the authentic books of the great Mystics e.g. Sri Joshi Mahārāja (The Divyāmrta-Dhāra and the Saṣadhanā-Samhita); Sri Swāmī Viṣṇuṭīrtha (Divīne Power; Devatma-Saktī and Saktīpāt; Kundalini Mahāyoga); Shri Yogendraji Vijnāni (Mahāyogavijñāna and Vedic Yogaparicārya) and Shri Nārāyananandāswāmi (The Kundalini-Śakti).

VI THE KUNDALINI-YOGA MANIFESTED BY JÑĀNESVARA

(a) The awakening of the Kundalini

The awakening of the Kundalini i.e. Kundalini-Jāgarana is done through four ways: 1) Yogābhyāsa or Tīvra-Vairāgya 2) Jñāna or Bhakti (3) Prāṇāyām and (4) Saktīpāta.

In the sixth chapter of the Jñānesvarī he has completely expounded the Kundalini Yoga, which is the crux of the Hatha-yoga. He has explained all the secrets of the Kundalini-yoga, which is a great treasure of the Natha-Sampradāya.

Jñānesvara has explained the different 'Āsanās', place and envoirment required for the meditation or Samādhi, which we have seen in the last chapter. For the awakening of the Kundalini 'Mūla-bandha', 'Uddīyāna-bandha' and 'Jalandhara-bandha' are absolutely necessary. Then he has described the importance of the 'Khecari-mudrā'.
In the Hatha-yoga-pradipika, this awakening of the Kundalini is nicely explained.

Jñānesvara has devoted 81 'ovis' (from 211 to 292) on this Kundalini-yoga, while commenting on the fourteenth verse of the sixth chapter of the Gita.

First Jñānesvara has explained the function of the Kundalini of purifying the body: "It looses the Ocean of the humours of the body, reduces the fat, and even draws out the marrow from the bones. It clears the arteries, losens the limbs; but the seeker should not allow himself to be frightened by any of these. It reveals and removes diseases, it stirs up the soil and the water."

Then Jñānesvara describes how the Kundalini awakens and rises upwards: "the heat induced by the practice of this posture awakens the force called Kundalini. As the broad of a she-serpent bathed in turmeric lie curled up in sleep, so lies this Kundalini, very small and curled in three and half circles, like a female serpent with her head turned downwards."

In one Abhaṅga also Jñānesvara has referred to the Kundalini; "Nāgini utsahe navahi dvāre nirodhāna nādi trayāmājī Suṣumnā-saṅcāraṇa" (Abhaṅga, 337).

Then Jñānesvara has given a beautiful poetic description of Kundalini in apt similies and metaphors,
"It is like a ring of lightening, or folds of flaming
fire, or a bar of pure gold. Thus bound fast by threads it
is confined between two folds, but being compressed by the
'Vajra' posture, it is awakened. Then as a star shooting
through space, as the sun falling from its place in the sky, or
a point of light bursting forth as a sprouting seed, it breaks
its bonds, grips the body, and appears mounted upon the navel.
For long years it has hungered for this awakening and the
pretext having occurred, it extends its mouth upwards with
great eagerness." 13.

(b) The effects of the Kundalini before joining Susumna:

Jñānesvara has very elaborately described the effects
of the awakening of the Kundalini, which is cosmic energy.

"The fire arising from it spreads upwards and downwards
and begins to consume the flesh. Not only does it do this,
however, but it consumes the fleshy tissue of the heart also.
It attacks the palms of the hands and the soles of the feet,
penetrates the upper parts and passing through them it
searches out the joints of the limbs. It does not leave its
place in the lower body but draws the vitality from the nails,
and cleansing the skin causes it to cleave to the bones. It
cleans the hollow of the bones, sears the inner recesses
of the heart and withers the hair of the body. It drains the
ocean of the seven bodily humours, parches the whole of the
body and brings about a state of intense heat... All the
earthly matter is entirely consumed and the watery elements
When this purification or cleansing of the body is completed then it remains close to the Susumna. Again Jñānesvara shows further effects after joining Susumna.

(c) The effects of the Kundalini after meeting Susumna:

"The poison which in its satisfaction it sends forth from the mouth in the nectar by which vitality is sustained. This fire rises from within, but when it begins to cool down both internally and externally the limbs regain the strength which they had lost. The arteries are blocked, the nine types of vital air disappear and the functions of the body cease."

(d) The merging of Ida and Pingalā into Susumna:

At this stage, Jñānesvara has described the effects of merging Ida and Pingalā into one thus:

"The Ida and Pingalā arteries merge into one, the three knots are loosened, and the six petals of the psychic centre (at the spleen) open out. Then the two breaths, thought of as the sun and the moon, cannot even cause the flame of a lamp to flicker. The energy of mental activity dies down and the sense of smell which remains in the nose enters the Susumna and joins the Kundalini."
VII THE KUNDALINI YOGA MANIFESTED BY KABIRA:

(a) The Awakening of the Kundalini:

In the Kabira Granthavalai some references to Kundalini-Yoga are seen. In the following 'Padas' the awakening of the Kundalini is described thus:

"Ulati Ganga nira bahi aya, amrta dhara cuvai.---
prema piyale pivana lage, sobata nagini jagi a17"

In this 'pada', the upward rising (Urdhvarohana) of the Kundalini through the Susunna-nadi and drinking of nectar (amrtadhara cuvai) by it is explained. He has clearly stated that 'nagini jagi' i.e. the female serpent (Kundalini) has awakened.

In another 'Pada' Kabira describes the awakening of the Kundalini thus:

"Avadhu gagana mandal ghara kijai , amrta Zarai sada
sukha upajai, banka nal rasa pijai ---- Jenani jagi "18"

"Jonan" means jogini, which is nagini. It has awakened (Jagi) 'Banka-nali' means 'Susunna-nadi'; from which Kundalini has risen upwards, 'amrta zarai' means the nectar trickles from the 'Candra-mandala' i.e. 'gagana-mandala'.

In both the 'Padas', Kabira has clearly referred to the awakening of Kundalini and its upward rising (Kundalini
jāgāna and Urdhavarohana) from the Muladhāra-Cakra to the highest Sahasrāra-Cakra or Brahmarandhra, which he describes as 'Gaganamandala.'

"tāla kunjī kulapha ke lage, ughadata bara na hoi, pańca paharava soi gaye hai, basatai jāgana lagi." 19

Kabīra has expounded the importance of the Kundalini-Yoga in this 'Pada'. "Oh Sadhakas! Do no think that your body is only a storage of flesh and blood. Do not get yourself robbed by the thief (Māya) who will enter in your house of body. Your body is a storehouse of gold which is having six Cakras. In the cellar of this house (body) the Divine power, Kundalini is fast asleep. By applying a key of Prāṇāyāma the lock will be opened. It means the Kundalini will be awakened. The six doors (six cakras) will be immediately opened and the Kundalini will rise upwards. Five watchmen (i.e. Paricendriyas) will go to sleep and the Kundalini will straight rise up to the Sahasrāṇa-kamal i.e. Brahmarandhra. Sir John Woodroffe (Arthur Avalon) writes in his book 'The serpent Power' about this 'Tāla-kunji' thus: As one forces open a door with a key so that Yogi should force open the door of liberation by Kundalini. 20

(b) The Susumna, Ida and Pingala

Many a times, Kabīra has referred to 'Susumna-nādi' as 'Banka-nādi' thus:

1. "Kehi Kabīra svāda jaba pāya, banka nāli rasa khāya"
In the last 'Pada', Kabira has referred to Ida and Pingala nadi by the words 'Canda' (Moon) and Sura (Sun).

2. In another 'Pada' Kabira says, "Ila pyangula susamna vahi"24

"Ila" means 'Ida-nadi' and 'pyangula' means 'Pingala-nadi', 'Susumna' refers to 'Susumna-nadi'.

3. In one 'Pada' Kabira describes its importance:

"Gura prasadi amrta phala paya, sahaji Susumna kachhi"25

"Amrta phala paya" means drinking of the nectar. Here Kabira has referred to Sahaja-Samadhi (Sahaji-Susumna).


"Ula nira calavai' has reference to the drinking of the nectar by Kundalini, 'dwadasa kuva' has reference to a lotus of twelve petals, 'eka banamali' has reference to one Brahman.

'sahaji susamna' means 'sahaja-samadhi'.

5. "Susamna nari sahaji samani, pivai pivanhara"27.

In this 'Pada', Kabira has referred to 'amrta-pana' i.e. drinking of nectar by the Susamna (nari means woman).

6. "Ulati ganga samudrahi soukhai, sasihara sura garasai"28
In this 'Pada', Kabirā has referred to the union of Iḍā and Pingalā in the Susamnā-nādi and rising of the Kundalini upwards, where she drinks nectar in the Sunya Kamal i.e. 'Sahasrāra-kamal'.

7. "canda sura doi tumbē karitū, cita cetani ki dāndi, susamnā tanti bajana lagi, ihi bidhi triswa sandi" ¹²⁹.

In this 'Pada', Kabirā has built up a beautiful metaphor on Susamnā of a musical instrument 'Bina' having two 'tumbas'. Here Susamnā is fine wire (Susamnā tanti) and the Moon and the Sun are 'tumbas'.

8. "susamnā kai ghari bhaia ānanda, ulethi kaval bhetē Gobyanda" ³⁰.

In this 'Pada' also, Kabirā has described the trickling of nectar from Sunya-mandal i.e. "Brahma-randhra" by saying, "susamnā kai ghari ānanda bhaya".

9. "ilā pyangula susamnā nari, begi biloi thadhī chachihari".

Here 'ilā-pyangula' means Iḍā & Pingalā nādis, which merge into Susamnā and then Kundalini rises up speedily, where it drinks nectar in the gagana-mandal i.e. Sahasrāra-kamal.

VIII THE VISIBLE EFFECTS ON BODY OF THE KUNDALINĪ YOGA:

Jñānesvāra has very beautifully described the wondrous effects on the body of the aspirant, who has successfully achieved this Kundalini-Yoga:-
"As in a heated mould the melted wax pours out (when molten metal is poured in), and only the metal shape remains, having taken on the form of the mould. So is beauty incarnated in the shape of the body, covered over by a veil of skin. As the sun remains concealed under a veil of clouds, but when they pass its light is beyond bounds, so the dried surface of the skin flakes off as the husks are shed from grain. The beauty of the limbs seems like natural marble or the sprouting of seed-jewels, as if the lovely hues of the evening sky were transferred to the body, or an image were fashioned from an inner radiance of the spirit, which, when it is seen, is like the richness of turmeric moulded from the essence of nectar; it seems to me to be the very incarnation of peace; as if it were made of the colours in a picture of joy, the very form of heavenly bliss or growing saplings of the tree of desire.

IX THE 'DIVINE-BODY' OF A YOGI:

Jñānesvara further draws a pen picture of a Yogi, who has acquired divine-body (Divya-deha) by the blessings of the Divine-Power, Kundalini;

"(It may be likened to) a bud of the golden champak tree, or an image of nectar, or a ripe plantation of tenderness; the disc of the moon saturated with the moisture of the sharada season or splendour itself incarnate seated in this yogic picture. So appears the body (of the yogi) when Kundalini has
drunk of the nectar, and even the god of death is afraid to
look at it. Old age vanishes, the knot of youth is loosened,
and the lost bloom of childhood reappears. Whatever his age,
the word 'youth' should be interpreted as 'strength', such is
his incomparable fortitude.  

Jñānesvāra has further described the wonderful effects
of this Divine-Power in details on body such as fingers, teeth,
hairs, palms of hands eyelids etc.

X  The Super-Human Powers acquired by the Kundalini-Yoga:

Jñānesvāra does not give much importance to Yogic-
Siddhies hence in only three 'ovis' he has described thus:--

"Listen, though the body has the appearance of gold, yet it
has the lightness of air, for no earthly or watery particles
remain in it. The yogi can then see beyond all oceans, hear
the thoughts of the heavens and read the mind of the ant. He
rides on the horses of the winds, walks on the surface of the
water, though his feet do not touch it, and in such ways he
acquires many super-human powers."

XI  THE UNSTRUCK-SOUND: ANAHRTA-NĀDA

Jñānesvāra has described the unstruck-sound in brief:--

"When the young Kundalini enters the heart, the force-
centre there is awakened and sounds are heard. They are
faintly heard by the consciousness of pure reason, which is
attached to the power of Kundalini. In the volume of that
sound lie pictured in the form of the sacred syllable the four divisions of speech. This has to be experienced to be understood, but how can it be imagined? Therefore we cannot know what are the sources of this sound. O Arjuna, one thing I have forgotten to tell thee; so long as the air exists the sound arises in the etheric space and so vibrates. That etheric space reverberates with the thunder of this sound and the windows of the crown centre burst suddenly open.

XII  THE TOP SECRET IN THE NĀTHA-CULT

After describing the Divine-Power, Kundalini in beautiful poetic similies, Jñānesvara expresses the real nature (svarūpa), effects and importance of Kundalini as under:

"On entering the hollow of the heart, it loses its separateness and is merged into the power dwelling within it. Then though it is called power, yet it should be known as the life-force and nada, bindu and kala and jyoti became imperceptible. Control of the mind, restraint of the breath and inclinations towards meditation are of little consequence. To think this thought or reject it, such an idea is now irrelevant. The subtle elements are clearly destroyed. 'One body devours another'. This is the secret of the teaching of Nātha, but it has now been revealed by Shri Vishnu."

Here Viṣṇu is referred to Mahāyogi Machhindranātha.

"Pinḍe pindāca grāsu" is the top secret of Nātha-cult, which is achieved by the Kundalini-yoga only.
Jñānesvara has described the last step of the ladder of the Kūndalini Yoga as under:

"Then the word Kūndalini loses its significance, and the appropriate name is Māruti, but the force remains until it is absorbed into Śiva. Now it leaves the heart centre, breaks through the end of the suṣṭumna artery and enters the space in the roof of the mouth. Forthwith, climbing upon the back of the sacred syllable, it passes beyond the form of speech called paṭhayanti. Thereupon, as rivers flow into the ocean, (the subtle elements) enter into the space of the brow centre symbolized by the ardhamātrā of the sacred syllable. After settling in the Brahma Centre, it reaches out with the arms of its consciousness of unity with the Self and embraces the image of the Supreme. At that moment the veil of the five elements is rent asunder and the individual self and the supreme Self are united; then all, including etheric space, is absorbed in that union. As water from the ocean is drawn up into the clouds and pours down again into itself as rain.\[36\]

Jñānesvara then adds, "So the self having lived in bodily form, enters into the Supreme Self. Such, O Pāndava, is this union.\[37\]

Thus Jñānesvara has expounded complete details of the Kūndalini Yoga, which terminates into the 'Sāmarasya-yoga'. As
"all roads lead to Rome", in the same way all pathways or disciplines of different yogas of Jñānesvara lead to 'Samarasya-yoga' i.e. the union of Siva and Sakti, Jivatman and Parmatman, the Viswātmaka-Parmatman and the Visvottirṇa-Parmatman.

XIV THE POURING OF THE MOON NECTAR DESCRIBED BY JÑANESVARA

Jñānesvara then describes how the Kundalini drinks the nectar thus:

"Slowly from above the reservoir of the moon-nectar pours itself into the mouth of the Kundalini, turning downwards on one side. This nectar fills the passage and circulates throughout the whole body and together with the life-force is absorbed in it."\(^38\).

In the twelfth chapter of the Jñānesvari, he has described the moon-nectar thus; "satarāviyece stanya desi"(Ovi.7) i.e. "thou dost suckle them with the supreme spirit" (translated by Pradhan). This translation does not give the correct idea of drinking nectar. "Satarāviyece" means the seventeenth phase (kala) of the Moon which pours nectar.

In the Abhangas also Jñānesvara has expressed this conception of "satrāvi" thus: "satrāviye kothadiye mājī nikṣepile" (Abhanga 134).

"ticiye sejari satarāvi sundari, —— candra sūrya donhī cavari dhāliti" (Abhanga 391).
In this Abhanga Jñānesvara has referred to Icā (candra) Pingala (sūrya) nādis and 'satarāvisundari' means nectar-amṛta. "satarāvi dohile pūrṇansī" (Abhanga 579).

The seventeenth is milked completely i.e. The Kundalini drank nectar from the 'candra-mandal' to her hearts content.

Kabīra is very fond of this drinking of the nectar-amṛta. He has mentioned it many times.

XV "AMRṬA-ZARAI" DESCRIBED BY KABĪRA:

1. "amṛta Zarai sādā sukha upajai" (Pada 70)
2. "amṛta kū pī sača purayā, merī trīśṇā bhagī āre" (Pada 71)
   Kabīra has called 'amṛta' i.e. nectar as Mahārasa'.
3. "Ātma anandī jogī, pīva māhārasa amṛta bhogī" (Pada 204)
4. "Caḍhi akāsa ṣaṇa naḥī chāḍal, pīva māhā rasa mithā" (Pada 69)
5. "amṛta zarai Brahma parakāsai, taba hī milai Rāma Rāya" (Pada 209)
6. "Prem-bhagati aśi kījiye, mukhi amṛta barasai canda" (Pada 5)
7. "jini yaha amṛta casiye, so thākura ham dāsa" (Pada 18)

This drinking of nectar-... 'amṛta-Zarai' is the highest stage in the Science of Yoga. The Kundalini is awakened for this great achievement where she rests.

XVI SYMBOLIC REFERENCES TO THE KUNDALINI BY KABĪRA, GORAKHANĀTHA AND JÑĀNESVARA

1. "Jethī dhiya sāsarai pathavou, gū bahuri na avai pheri" (Pada 22).
'Jethi dhiya' means eldest daughter i.e. Kundalini.
'Sasarai pathavou' means will be sent to her father-in-law.

2 "Sata cakra ki kanaka koṭhadi, basta bhāva hai soī" (Pada 23)
Kundalini is sleeping in the cell of six-cakras.

3 "makadī ghari māsi chachi hāri, māsā pasāri cilha rakhāvāri" (Pada 80).

4 "bana kī hiranī kūvai biyānī sasā phirai akāsā "(Pada 177)
   'bana kī hiranī' means mind roaming in the worldly attractions.
   'sasā phirai akāsā' means Kundalini is roaming in the Śūnya- Māndala i.e. Brahma- randhra.

5 "kankara kūtī patāli pāniyā sūnai būnda bikāi re" (Pada 76).

Here a complete metaphor (saṅgarūpa) of a woman going to fetch water from a well is expounded. 'Paniyā' or 'panihārin' means woman i.e. Kundalini.

6 "bambai ulāti sarāpa kou lagi, dharani mahārasa khāva" (Pada 162).

This refers to female snake (nāgīna) dwelling in a hole (bambi). It means Kundalini resting at Muladhāra-cakra rises upto Brahma-randhra to drink nectar (Mahārasa).
7. "ulati pavan satacakra nivasi, tiratharaja gangatata basi, gagan mandala Ravi Sasi doi tar, ulati kuci lagi kivara" (Pada 171).

'Ravi-Sasi' refers to Ida-Pingala nadis; 'Ulati kuci' refers to Kundalini; 'gagan-mandala' refers to Brahma-randhra; 'tiratharaja' refers to Prayaga i.e. 'Trikuti-Madhya'; 'gangatata basi' refers to Ananta Jyotirupa Parmatman resting at Brahma-randhra.

8. "upata cale su nagari pahute, baeta cale te lute" (Pada 175)

This line refers to the 'Urdhva gati' i.e. rising of Kundalini from Muladhara- cakra to Brahma-randhra.

9. "ucai tibai macha basat hai, sasa basai jala mahi" (Pada 176).

'Ucai tibai' refers to 'Sunya-Sikhara' i.e. Brahma-randhra; 'macha' refers to Brahma; 'sasa' is hare i.e. Kundalini which rests at Muladhara-cakra (jala mahi).

10. "ulati ganga mera ku cali, dharati ulati akasa hi milji" (Pada 329).

'Ulati ganga' refers to Kundalini rising towards 'meru' i.e. Sahasrara-Kamal.

11. "upari nira le ja tali hari, kaise nira bhara panihari" (Pada 140)

'panihari' refers to Kundalini; 'upari nira' means nectar in the 'Brahma-randhra'; 'Jala tali hari' refers to
Muladhara- cakra. The Kundalini is at the bottom- Muladhara cakra. While nectar (amrta) is at the top in Brahma-randhra.

Jnanesvara describes this process thus:

"He awakens Kundalini by opening the central passage and forces a way through from the lowest psychic centre to the highest. Now the cloud of the thousand petalled crown centre showers down a stream of nectar which flows through the body as far as the sacral centre."

He has referred to Kundalini in a symbolic way in the twelfth chapter as under:

"adha-saktiya anki vaadhvisi Koutuki"

"adha-sakti" means Kundalini.

In the ninth chapter of the Jnanesvari, Jnanesvara describes the Kundalini- Yoga as under:

"erecting a hedge of control and restraint, they build within it an enclosing wall of the vajra posture, and on them they mount the cannons of breath- control. With the light of Kundalini and the aid of the mind and the life force, they capture the water- tank of the Realization of Ultimate Reality."

Like Jnanesvara, Kabira has not scientifically described the functioning of Susumna, but has indirectly referred to its functions.

Yogiraja Gorakhanatha has referred to Brahma-Randhra.
Ida, Pingala, Susumna, Kundali and nectar many times in the
"Gorakhabani" in symbols as under:

   'patal ki ganga' refers to Kundalini; 'Patal' is Muladhara-
   Cakra; 'Brahmanda' referred to Brahma-randhra or Sahasrara-
   Sahasradal kamal; 'bimalrasa' refers to nectar (amrta).

2. "gaçana mandala mai undha kuba tah amrta ka basa" (page 9)
   'gacana-mandal' refers to Brahma-randhra; "undha kuba"
   is Sahasrara kamal which faces downwards.

3. "amavasa kai ghari zili candi purnima kai ghari Sura"
   (Page 20).

Gorakhanatha has expounded 'yogic-Rahasyavada' in this
'Sabadi', union of Sun and Moon in the 'Pinda' through
Kundalini is the goal of 'Yoga-Sadhana'.

Arthur Avalon (Sir John Woodroffe) has described this
Union thus; "At the top of and above the Cephalo-spinal axis
is the Sahasrara and at the bottom the Muladhara-Padma.
Kundalini is at both these points. The sahasrara is the
Mahasurya, the grand sun, both Kosmically and individually,
within whose effulgence Adyasakti Mahakali and Para-Siva are
inseparably United".

4. "ulati-sakati cadhai Brahmanda nasa sasa pavane selai
   sarabanga" (Page 71)
   "ulati sakati cadhai" refers to the rising of Kundalini.
"ulati candra raha kū grahai" refers to "Yogic-Rahasyavāda". Union of Sun and Moon is suggested.

5 "uhihata pavanā Ravi tapanga baithata pavanā Canda"

In this line Ida and Pingalā nādis are referred to
Ravi = Sun-Sūrya nādi = Pingalā; Canda= Moon-Candra nādi = Ida.

6 "Brahmānda phūtibā nagara saba luṭiya " (page 39). This line refers to the entrance of Kundalini in the Brahmandhara.

XVII THE SAKTIPATA YOGA:

"tatapātah Sisyēsu" (Saktipāta:7) That power (Prāna-sakti) is initiated into the aspirants-disciples.

"tataḥ Sanktyudbodhanam " (Saktipāta: 8). By this Divine power (Maha-Kundalini) is awakened. This is called 'Saktipata-Vidyā', 'Maha-Yoga', 'Siddha-Yoga' or 'Gurudatta-Yoga'.

(a) Different ways of Saktipāta

Saktipata is in a way an injection of Sakti. The master injects in the astral body of the initiated a current of psychic power, or a dose of astral fluid of a high potentiality by the touch of his hands, by casting a look or by speaking out to him some word or words called ‘mantras’, or any one of Gods holy names, or simply by a mere thought. This is 'Devi-dikṣa'. The Sanskrit verse is as under:
This 'Dikṣa' is of three kinds (1) Ānāvī (2) Sākti (3) Sambhavi.

The great Kashmiri pandit Abhinavaguptaśārya has described nine ways and nine kinds of Saktipāta in his book 'Tantra-sāra' and has elaborately described the benefits of 'Saktipāta-Dikṣā'.

(b) The effects of Saktipāta:

When the Divine Power is thus transmitted, She acts in such a way that the dormant power of Kundalini is awakened, or we may say that the fire of Kundalini is ignited and set into flames throughout the nervous system, which ultimately opens the door of Susumnā and rises up to cerebrum (sahasrāra) piercing through the six centres of the spinal passage along with the nervous centres in the 'medula oblangata'.

(c) The 'Vedha-Dikṣā' and the 'Sabda-Surati-Yoga':

'Saktipāta-Dikṣā' is also known as 'Vedha-Dikṣā'. The term 'Vedha' literally means piercing through, because the Guru rouses the Kundalini and makes Her pierce through, the six cakras.
Kabira narrates his experience of 'Vedha-Dikṣa' thus:

"Satguru māryā bāna bhari, dhari kari sūḍhi mēthi, angi ughādai lāgiya, gai dawa sū phūntī" 45

"Gura kai bāṇī bajara kala chedī pragātī padu paragāsā, sakti ādhera jevādi bhramū cukū nihacalu Siva dheri bāsā; tīnī binu bāṇai dhanakhu cadhai ihu jagu bedhjā bhāi, dassa disa būdi pavanu zulāvai dori raḥī livā lāi; unāmanī manuṣā suni samānā duvīpā durmati bhāgi, kāhu kabīra anbhaū eku dekhī Rāma nāma livā lāgī" 46

This might be 'Saktipāta'. Kabira's "Sabda-Surati-Yoga" has got much resemblance with 'Vedha-Dikṣa' mentioned above. This is done through 'Grace' (Satguru-Kṛpā).

Guru Gorakhanātha has also given the highest importance to the 'Sabda-Surati-Yoga', which is 'Vedha-Dikṣa'.

"Sabda bindou āvadhū Sabda bindou Sabde Sizanta Kēyā ninēnavai kodi Rājā mastālēa mudaile parajā ka anta na paya" 47.

Jñānesvara has described Saktipāta through words as under in the Jñānesvari:

"I promise you that if you give me your attention, you will be worthy to enjoy all happiness" 48.
In this 'Ovi' Jñānesvara emphasises the strength of words, which pierce through the hearts of the listeners. In the ninth chapter he says, "No sooner were these words uttered by Kṛṣṇa than the darkness of ignorance passed away".

By touch, sight, word or thought (Sankalpe) the Sakti is transmitted from one body to another through the medium of all pervading astral fluid. In the case of speech (vani) the words spoken serve as medium for carrying the Divine-Power. Such words are called "Saktisampūtitha mantras" i.e. words charged with power.

(d) Saktipāta through 'Divya-druṣṭi':

In the eleventh chapter of the Lord's Transfiguration of the Gītā, Jñānesvara has described the condition of Arjuna after receiving 'Supernatural-Sight' (Divya-druṣṭi) from the Lord Kṛṣṇa. This transmitting of 'Supernatural-Sight' to Arjuna was nothing but the 'Saktipāta' through sight (druṣṭi). Jñānesvara says,

"Then Arjuna was endowed with 'Supernatural-Sight', the eye of knowledge shone forth and the Lord displayed his glory to Arjuna... Suddenly the light of His glory dawned on all sides, as though a miraculous deluge had poured forth, so that Arjuna's mind seemed to be submerged in a sea of wonder".

This unique, wonderful or mystic description of Arjuna's divine experiences due to 'Supernatural-Sight' may be seen in original from 177 to 193 'Ovīs'.
In the beginning of the tenth chapter of the Jñānesvari, he narrates his own experience of Saktipāta through ‘Divyadruṣṭi’ as under:

"Moreover, he on whom thy gracious sight shines or on whose head thy lotus-like hand is placed through he be an individual soul, becomes equal with the great god Siva."51

In the fifteenth chapter this Saktipāta is described thus:

"āise mhaṇoni ālingale, krupa druṣṭi avalokile"52

It means the Lord Kṛṣṇa embraced Arjuna and looked at him with 'Grace'.

(e) **Saktipāta through 'Satguru-Sparsa'**

The state of Arjuna described in the eleventh chapter of Jñānesvari is worth comparing with that of Swāmī Vivekānanda after receiving 'grace' (Satguru-krupā-druṣṭi) from Sri Nāmakṛṣṇa Paramahansa. Swāmī Vivekānanda described his condition thus:

"But in the twinkling of an eye he placed his right foot on my body. The touch at once gave rise to a novel experience within me. With my eyes wide open, I saw the walls and everything in the room, whirled rapidly and vanished into nought and the whole Universe together with my individuality was about to merge in an all encompassing mysterious void! I was terribly frightened and thought that I was facing Death, for the loss of individuality meant nothing short of that."53
This touch of Sri Rāmkrīśṇa Pāraṁhansa to Swāmī Vivekānanda was 'Saktipāta' through touch. This can be seen in the Jñānesvarī also.

"Jñānadeva says, Truly a wish has been fulfilled by my Guru, for he has laid his hand on my head and the seeds of knowledge have been sown."

At the closing of the eighteenth chapter of the Jñānesvarī, the 'Saktipāta' through touch is described further as under:

"Then extending his dusky left arm, adorned with bracelet, he embraced the king amongst devotees, who had already surrendered himself unto Him. The embrace was only a pretext for giving his own essence (to Arjuna) which could not be reached either by words or by intellect, and from which the words having pulled back (restrained) the intellect, are forced to beat a retreat (without reading it) with the heart meeting the heart (the contents of) one (Lord Kṛṣṇa) were poured into another (of Pārtha). Pārtha was made his own (by Lord Kṛṣṇa) without snapping the outward duality. The embrace was just like one lamp lighting another, and thus Pārtha was made his own self (by Lord Kṛṣṇa), without breaking outward duality."

(f) Jñānesvarī's Self Experience of Saktipāta

Gurudatta-Yoga

In his Abhaṅgas he has mentioned this 'Saktipāta' by his Saṃguru Nivrttinātha indirectly at many places.
"Jñānadeva mhāṇe Nivrāttī nirgūṇa, didhāle sampūrṇa māzyā hāṭī " (559)

"Jñānagūḍhagīśya Jñādevā lāḍhāle, Nivrāttīnī dīle māzye hāṭī" (564)

"Nivrāttimūnirāyaprasāde dhyāna hṛdayāṣā aṣāle" (6)

"Śrīguru Nivrāttīnī didhāle, te prēma kone bhāgya lāḍhāle" (10)

"Bāpa RakhūmāṇeविवरĒ Vitthālē, kaise Guruṛūkha ugaṇīle" (23)

"Bāpa RakhūmāṇeविवरĒ Vitthalrāja, Nivrāttīnī bīja sāṅgitāle" (47)

"Nivrāttirāya khūṇa dāuni sakāla, nīja caśītanya pāhō nikhalārāya" (87)

"Pūraṇaprasidha Nivrāttī lāḍhāle, Gurumukhe lākṣī cojavale rāja" (97)

"Nivrāttī-prasāda māzyā mukhi sudāla, premarase dhārā phutalyā dohī pakṣī" (181)

"Jñānadeva mhāṇe nā kale yacī līlā te Nivrāttīnī dōlā dāvili maja" (533).

"Sāntoṇi krūpā-druṣṭī Jñāna pāī lāḍhavilā, Ātmatattvā tuja" (25).

"bodhauprakāṣā re jālā; Samaraśī Soham siddha-prabodhu nimālā, Nivrāttiprasāde re Jñānadevo bolilā" (415)

"Pādateći druṣṭī Nivrātticyā carāṇī, Jñānadevo mani dhārānī thelā" (361)

In the above Ābhaṅgas Jñānēśvara has described the different ways of 'Saktipāta' i.e. of transmitting power to
disciple by spiritual master. This process of 'Saktipata'
is called "Saṅguru-krpa-druṣṭi" in the Natha-cult.
Jñānesvara was Natha-panthī. It is quite obvious that he has
referred to this 'Saktipata-vidya', which is the speciality,
privilege and glory of the Natha-Sampradāya.

(g) The Comparative chart of different aspects of the
Kundalini:
Swāmī Viṣṇutīrthājī Mahārāja has written valuable books
on this subject namely 'Saktipata' (Kundalinī-Mahāyoga) in
Hindi and "Devatma sakti (Kundalinī) Divine Power" in English,
from which the different aspects of Kundalinī are given below
in a tabular form in his Hindi book. 56

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<td>Kinetic power</td>
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<td>Cause of Release</td>
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<th>Inactive</th>
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<td>(at Viśuddha-cakra) Absorption</td>
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<td>(at Swādhiṣṭāna cakra)</td>
<td>It goes up and down (Layāvasthā)</td>
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The different effects of the awakening of the Kundalinī
by 'Saktipata' are described in this book.
Prof. S.S. Khinvelkar has written a book "Sri Gurudatta Yoga" (Saktipataraḥasya) on this subject in Marathi and has given the varied experiences of the disciples of Sri Wamanraoji Gulavani Maharaja of Poona.

Only awakening of Kundalini will not suffice. She should be active (kriyasila) also. Her actions are of three types: of body, speech and mind. All these actions purify one's body, speech and mind, which is absolutely essential for Self-Realization.

XVIII CONCLUSION:

Guru Gorakhanath, who is described by Jnanesvara as 'Yogabjinisarvaru' and 'Visaya Vidhvansaika Viru' at the end of the Jnanesvari has glorified the kundalini-Yoga thus:

"dharā adharā paracā huvā, taba uti nahi koī "

It means once the top (adharā) i.e. Brahma-randhra is introduced (paracā huvā) to the bottom (dharā) i.e. Kundalini resting at the Muladhāra-Cakra, there remains nothing to be known. The Divine-Power, Maha-Sakti Kundalini being 'Mulastha' i.e. sleeping at Muladhāra-Cakra, must be awakened and raised so as to pierce through all the Six or nine cakras to meet the Lord Siva resting at the Sahasrāra-Kamala or Brahma-randhra, which is His Abode. The ultimate goal of the Kundalini-Yoga is 'Siva-Sakti-Samavesana' i.e. the Union of Jiva and Siva or Sakti and Siva. This is 'Samarasya-Yoga' of the Natha-Sampradaya.
Jñānesvara has expounded the Kundalini-Yoga in the sixth chapter in detail and has referred to it in some other chapters like ninth, eleventh, twelfth and eighteenth. He has described the effects of Kundalini before and after joining Susumna, the visible effects of 'Kundalini-Jāgaraṇa' on body and the 'Divya deha' of a Yogi, who has drunk nectar-amṛta— from 'Satarāviyece-stanya i.e. Brahma-randhra. He has mentioned it in his Abhaṅgas also. Kabira has not expounded it scientifically like Jñānesvara, but has only referred to Ida, Pingala, Susumna, Kundalini, Brahma-randhra, Anahata-nāda, Amṛta— etc. in some of his 'Padas'. There is a great similarity of these references between the 'Gorakhabānī' and Kabira's expositions.

Jñānesvara has propounded all the aspects of the Kundalini, specially Yogic and Metaphysical, while Kabira has expounded only Yogic. Both of them have given importance to her 'Sabdamayi' aspect. Both of them have referred to 'Vedha-Dikṣa', which is Sakti-pāta. This is 'Sabda-Surati-Yoga' of Kabira.

Both of them have narrated their Self-experiences of Sakti-pāta through 'Saṁguru-Krpa', which is the speciality of the Natha-Cult. Kundalini can be awakened through Yogabhyasa, tīvra Vairagya, Jñāna or Bhakti, Prānāyāma and Saktipāta.
Saktipata is of three kinds: Anavi, Sakti and Sambhavi. The 'Power' can be transmitted through Sight (Drsti), Words (sabda), Touch (Sparsa) and even through Thought (Sankalpa). Jnanesvara has expounded all the four ways by narrating his own experiences, while Kabira has expressed Saktipata through words only. The references to 'Saktipata-Yoga' is practically given by all the Marathi and Hindi Saints. Even Saikara has referred to Saktipata through "Caksus-Diksa" in his 'Sata-Sloki.'

In short, the awakening of the Divine-Power-Kundalini through Saktipata-Yoga and that too through the 'Grace' of the Spiritual-master (Satguru-krpa) is the speciality and top secret of the Natha-Sampradaya to which Jnanesvara belonged and which Kabira respected with great reverence.
NOTES

PART III

CHAPTER XVII

THE KUNDALINI - YOGA

1. B.G. VI: 14; Jīm.: 272-273
2. Ibid. XII: Jīm. Ovis 6 and 5
3. Ku. Sa.: Pg. 10
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5. B.G. VI: 14; Jīm.: Ovy 223
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9. Rg. V: V: 4-47
10. H.Y.P.: III - 66 to 69
11. B.G. VI: 14; Jīm.: 218-220
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17. K.G. Pg. 86; Pada: 74
18. Ibid: Pg. 85; Pada: 70
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20. S.P. Pg. 229
22. Ibid. : 69: Pada: 4
23  Ibid. 74: Pada: 13
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42  P.T. Pg. 673
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