PART IV
CHAPTER XIX

"THE MYSTICISM OF KABIRA AND JñANESVARA"

I. THE QUEST TO KNOW THE SUPREME-POWER

After having said in the Veda "Hiranyagarbhah Samavarta-tāgre" the Seer of this verse probably was not able to fully know the "Hiranyagarbha" and so he was unable to give a satisfactory clarification of this conception. For this reason he tried to explain away the mystery by simply saying "Kasmāi devāya Havīṣā Viḍhema".

The desire to know and understand the Omnipotent - Omniscient power, which is also the Ultimate - light or Reality was ever present in human mind. With his power of reasoning man has always made an effort to understand its manifestation. Despite all the various philosophies of both the believers and the atheists, the Ultimate power still remained indescri-
bable. The Vedas lapsed into silence with the words "Neti-Neti". The words failed to describe it. This indescribability is the same thing as Self-Knowledge or Self-Realization. Again and again the Upaniṣads have named this Self-Knowledge as mysticism. This knowledge is sacred and can be recorded only as the result of the favour or the blessings of the Preceptor - or 'Saṅguru' keeping in mind the need of the Preceptor's guidance. The Upaniṣads have declared "Uttiṣṭhata Jāgrata prāpya varāniḥ bodhaḥ.

How can one express this knowledge of Brahman or of Self in terms of words? Jñāneśvara for this reason alone, has beautifully described the Omnipotent in two words only. Addressing this ParaBrahman (which is beyond the power of thought and words) he says, "O Lord the name is Ultimate Silence!" (Mouna tava raśināma).

II. THE IDEOLOGY BEHIND KEEPING TOP-SECRECY OF KNOWLEDGE OF THE SELF:

Śādhanā-Devotion is necessary for acquiring the knowledge of the Self. So started the practice or convention of calling this knowledge of the Attriutless as mysticism. A Similar effort is to be found in the language of the 'Siddhas'. Thus also started the desire to keep the basis and ways of Śādhanas secret. By this means, it was thought the uninitiated, under-serving would be prevented and kept away from the secrets of
Sādhanā. In Mahārāṣṭra the followers of Mahānubhāva Pantha invented Sundara and Sakala scripts in order to keep this knowledge of the Self, Adhyātma or Rājaguhyā away from the commonalty people. Because of this top secrecy, the Mahānubhāva-ways of Self-Realization may be said to be truly mystic.

The origin of the word Mysticism is found in the Greek language. It is derived from the root My. It means to keep eyes and mouth shut.

Mysticism has nothing to do with Magic. Mrs. Evelyn Underhill has dedicated seventh chapter of the first part of her renowned book "Mysticism" to remove this misconception.

It is inevitable that mystic ways should creep in the feeling for the Nirguna or Attributeless. The reason is that the medium of language is found to be extremely inadequate and of a lower order in the expression of this experience and way of devotion. How can the limited words of human speech fully manifest the Unlimited? In spite of these limitations, the Siddhas like Kabira and Jñānesvāra are eager to reveal their Ātmānubhava or Self-Realization, or it would be more correct to say that their Self-Realization is naturally and spontaneously expressed in appropriate words.
III. THE BACKGROUND BEHIND COINING THE WORD "RAHASYAVĀDA"

As a matter of fact, that which was the Ultimate-Reality, which was intuitive perception, or which was the Realization of Self for the great Siddhas like Jñānānanda and Kābra, is for us 'mystic'. And over this ignorance of ours, over this inability to understand their Self-Realization or 'Ātmavidyā', we build up the huge palaces of Mysticism. For the last thirty or forty years, probably the one word that has acquired an unprecedented currency in Hindi Literature, is 'Rahasyavāda' i.e. 'Mysticism'. It is an ultra modern word. Formerly there were other words current to convey the same meaning. The Upanisads use different words like 'Brahmavidyā', 'Ātmavidyā', 'Brahmajñāna', 'Parāvidyā', etc., to express similar conception. The discussion of Mysticism originated on the basis of "Ātmānubhāti" or Self-Realization. Dr. R.D. Rānade interprets the word Mysticism in this very way. He objects to the use of the word mysticism in the sense of mystery or secrecy, very well known as "Rahasyavāda" or "Gūdhavāda" in the Hindi literature. Mysticism really means the Self-Realization. Dr. Rānade in his book "Mysticism in Mahārāṣṭra" writes, "Mysticism denotes that attitude of mind which involves a direct, immediate, first-hand, intuitive apprehension of God. When Mysticism is understood in this sense, there is no reason why it should be taken to signify any occult or mysterious
phenomena as is occasionally done. — Mysticism implies a silent enjoyment of God.

Mrs. Evelyn Underhill has clearly defined Mysticism:

"Mysticism is the science of the Real." She writes further, "It claims direct communion with the Absolute."  

Practically all the celebrated writers and scholars of Hindi Literature have expressed their conceptions about this very Mysticism, and have tried to bring its significance home to the common people.

IV. THE DIFFERENT INTERPRETATIONS OF HINDI SCHOLARS REGARDING "RAHASYAVADA":

Sri Ramchandra Sukla gives a brief background thus:

"Briefly it may be said that the Brahman which in the Hindu philosophy was an exposition of the Path of knowledge, was made by Kabira, in keeping with the style of the Sufis, not only the subject of devotion but also one of love, and for its realization, he went on to defend the ways of 'Hathayogas'. In this way, Kabira created the edifice of his 'Path' on the conglomeration of Bhartiya-Brahmveda, the Emotional Mysticism of the Sufis, the mystic ways of devotion of the Hathayogins, and the Vaishnavite conception of non-violence and complete surrender. All these conceptions are definitely expressed in his utterances."
Sri Sukla continues further, "Using some of the words of the Mystic way of devotion of the H̄athayogis which had a peculiar significance e.g. Cānda (Moon), Sūra (Sun), Nāda (Sound), Bindu (Semen) Amṛta (Nectar) Aṇḍha-kuś (the upturned well), Kabīra has created such metaphors as to impress the common man, they being beyond his intellectual grasp."

"The use of strange ironical expressions was very common amongst the Sūfis for communication of Godly-Love... There is a similarity in the way of devotion known as 'Mādhurya'. The Sūfis had the same way of looking upon the Omnipresent-Brahman as the beloved and their expression of their heartfelt emotion is also the same as the advocates of Madhura-Bhakti. Kabīra accepted this, and the glimpse that one gets in Kabīra's verse of Emotional-Mysticism, is the effect of his 'Satsaṅga' or contact with the Sūfis."

Sri Śyāmsundar ārām makes a psychological analysis of the concept of Mysticism thus, "Kabīra is a mystic poet." The curiosity to apprehend the unknown Ultimate power lies at the root of Mysticism. Right from ancient times, man has always been conscious of the fact that there is some unknown power behind the working of the wheel of this Universe i.e. 'Samsāra-Cakra'. The desire to know this Ultimate or Unknown force has always been present in the heart of man, and it shall ever haunt him in future. We cannot have as clear
a perception of this Force as we have of the other visible things of the world. And again its comprehension also is not as easy as the comprehension of other perceptible things. Those Siddhas who have tried to express their Self-Realization have found themselves unable to adequately express their conceptions. 6

Kabirā has clearly confessed that the love of God and its Realization is like molasses in the hands of the dumb. He says, "The Love of the Lord is indescribable. How can a dumb person describe the sweetness of the sugar although he experiences it? He will only smile with himself! "Only after expelling all sensual attractions, one is able to acquire, 'Haripada'. But if one is asked to express one's blissful experience of the Highest, one has to admit the disability to do so. If the dumb is asked to express the sweetness of molasses, how will he do it? "7

This indescribability of course, is the foundation of Mysticism.

In the Vedas and the Upaniṣads one will find glimpses of this Mysticism. In the Bhagavadgītā description of his Divine Glories "Vibhūtiṣ" by the Lord also comes under Mysticism.

To look upon the Lord as father, mother, beloved, one's
dearest son or a friend is also way of a mystic, as really God is nothing of this kind. Believing that the Paragon amongst men has the special favour of the Lord and is the Incarnation of the Lord Himself and then to pay respects to him is really a form of ancient Mysticism. The speciality of Indian Mysticism is that it has its basis in the conception of God's Omnipresence. The Mysticism of the Gītā and the Upaniṣads is just the same. When the aspirant reaches the stage of Self-Knowledge and is also desirous of giving expressions to his experience, he has to resort to this mystic way as the infinite cannot be burned under the finite; the essentially unlimited cannot be brought within the perview of the limited language.

The Brahmavāda which is the subject of the philosophical thought, becomes the object of poetic imagination and emotion. This results in mystic poetry. The poet, who believes in the all pervading Supreme-Self, does not look upon the world in the same way in which the common people look upon it. He is conscious of the indivisible relationship of the universe with the Lord. In an effort to justify it, the poet Jāyasī has spoken of different aspects of the world. According to his conception the different aspects of the world are but the manifestations of the different forms of the Lord.

According to Śrī Śyāmsundarādāsa, the Mysticism is based on the conception of Omnipresence of God which gave birth to
"Mādhurya-bhāva" which is present in Kabīra and other Muhammadan poets of love stories. The Vaiṣṇavaite or Sūfi way of devotion has the elements of "Mādhuryabhāva". The philosophers have looked upon the Lord as the 'Puruṣa' or male and the world as his 'Prakṛti' or female manifestation. "Mādhuryabhāva" is the emotional sweet Realization of this conception. The Lord is emotionally felt to be the beloved and the different aspects of the world are felt to be the female manifestation.

Dr. Rāmkumār Varmā has beautifully described the real nature of 'Rahasyavāda' in poetic words thus: “A true explanation of Mysticism, though very interesting appears to be beyond the realms of possibility. It stretches before us like an impenetrable forest. It has innumerable dark caverns and obstacles of difficult thoughts. While seeking this inaccessibility a weak person in our heart, one soon gets exhausted and sits helplessly. Like an ocean the subject is found to be expanded in the literatures of the world. It is known how Mysticism has gushed out like a spring from the hearts of innumerable poets. It is well nigh impossible to know the number of Yogins who have tried to float in this Ether of Deity. An attempt to define Mysticism is really on par with compressing the sea of nectar with the help of an earthen pot".
Dr. Rāmkumār puts forward a beautiful definition of Mysticism in the following words: "Mysticism is the exposition of those internal tendencies of the human Soul by which it attempts to establish a tranquil and stable relationship with the Divine and Supernatural power. The inter-relations advance so much that there remains no separation. The powers of the Soul are merged in the glories and lustre of the Supreme-Force. The Refulgence of the Divine-Power becomes one with the life and human-Soul, in a way, loses its awareness of being separate entity. One emotion, one desire becomes much powerful in the heart and it shines with its lustre in the various aspects of life. This is the Divine-Union. The Human-Soul fuses itself into the Divine-Power in such a way that it then reflects the attributes of the Lord and the Divinity assumes the qualities of Human-Soul. It is this feeling which reflects itself in Kabīra's Ulatbasis." 

Ācārya Parsurām Caturvedi makes a valuation of Mysticism thus: "The word Mysticism refers to a particular branch of Poetry. Primarily it indicates that Revelation the power behind the universe which has its source in a solemn and intense Intuition. The real foundation of this intuition is the heart, which is the one source of individual vitality. And the feeling of I and You or Mine and Thine gradually disappears there."
"The intensity of this feeling is so great that the person experiencing it becomes one with the object of his meditation. He douses himself in its colours and though the impression of duality persists, his words express the emotions of Ultimate Unity i.e. Advaitism."

V. THE FOUNDATION STONES OF THE ESSENCE OF MYSTICISM:

a. The feeling of Oneness with the Supreme Being:

In the reality this 'Unism', 'Samsarya', Oneness or merging oneself in the Supreme-Self is the top secret i.e. 'Rajgahya' of the Nātha-Sampradāya. The experience of 'Oneness' 'Advayāmbhūti' is the Soul of Mysticism.

According to Mrs. Evelyn Underhill also, "The mystics find the basis of their method not in logic but in life: in the existence of this discoverable "real", a spark of true being, within the seeking subject, which can, in that ineffable experience which they call the "act of Union" fuse itself with and thus appreand the reality of the sought object."

Śri Caturvedi further adds, "The intuition of the Mystic poet puts him or alines him in a line with the believers in the oneness of Soul and the Supreme-Being. But in reality he cannot maintain this position for a long time. The logical tendency of mind of the believer in 'Oneness' i.e. Advaitavāda progressively takes him from the many to the one and
ultimately to the unknowable or void and he is mystified or becomes speechless. But the state of the mystic poet is different from this. He reaches the Ultimate-Reality with his intuition and merges himself in the ecstasy of the Union. He feels the strangeness, and then he tries to express himself through poetry. He truly believes that he has lost his identity into the Ultimate-Reality like a drop in the ocean or to put it differently, he believes that the sea itself has accepted the drop of mine into itself. 

The feeling of this Oneness is to be found in Kabīra's following lines: "While looking intensely (in meditation) my dear, Kabīra lost himself. Can ever the drop that falls into the sea be separated?"

It appears to be impossible to give expression in words to the fusion of the Soul and the Supreme-Being. But the urge to express himself does not allow him to remain silent. So, to make his task a bit easier, he starts imagining of a separate existence of that which he has intuitively experienced. In this artificial state of Duality he feels the same ecstatic joy which he had experienced earlier in the perfect union. This blissful devotion is just possible in the state of Advaitism only.

In this way the mystic poet confers upon the unknowable
Reality a matchless or incomparable individuality and tries to express himself with the feeling of love between the two. In this connection many examples can be cited from Kabirā (1) "So dosat Kiyā ālekha"14, (2) "Harigura PēeraHemārā"15, (3) "Hari Mērā Pēeva Mai Hari kī-Bahuriā"16, (4) "Hari Janani Mai Bālaka Tera"17. The Abhaṅgas of Jñānēsvara also are full of this emotional love and feeling of Oneness.

(b) The Intuitive Knowledge

According to Kabirā this Intuitive-knowledge that the Soul has of the Supremo-Being is the cause merging of the two. He was not however satisfied with a mere statement of the fact. He tries to establish loving relationship between his Soul and the Supremo-Being as "Bahuriā" or "Bālaka" i.e. wife or child and goes to the length of bestowing a separate personality on the latter.

In the eyes of a Mystic poet, the question of belief in Monism or Duality has no particular importance. Hence the poet who believes in the Unity talks like one who believes in Duality and vice versa. And there is nothing wrong about it. It is for this reason that we see an extra-ordinarily harmonious balance of the beliefs of Monism and Duality in the poetic expositions of the Saintly poets like Jñānēsvara, Kabirā, Tulsīdāsa, Mīrābāi and Sûrdāsa. The line of demarkation between the Saguna and Nirguna just disappears and the two merge into each other like
the confluence of the waters of Gaṅgā and Yamunā at Prayāga. This is the mysticism which obliterates the distinction between Saguna and Nirguna i.e. the manifested and the unmanifested or the perceptible and the imperceptible, the doctrines of Dvaita and Advaita i.e. Duality and Monism and makes the aspirants experience the ecstatic feeling of tranquil harmony. And when he tries to give an expression to this incomparable, indescribable and unthinkable happiness and peace, he is distressed by the inadequacy, weakness and powerlessness of his words. He then resorts to imagery i.e. "Pratīkavāda" or symbolism. Whether it is successful or unsuccessful is not so important but it is a natural and sincere attempt of expression of the experienced mystery. This is called mysticism in literature.

The Vedas themselves lapsed into silence in attempting to describe the Supreme-Being and had to content themselves with the word 'Neti-Neti'. Kabīra was in a similar state when he attempted the song of the love of the Divine-Being which we have already seen.

VI. THREE DIFFERENT STAGES OF THE INTUITIVE KNOWLEDGE:

The Intuitive-knowledge of the Supreme-Being is generally explained by the description of its three different stages.
First of all the aspirant must have a very keen desire 'Jijn̄as̄a' to experience and to see the Supreme-Being in its visible form; and it should be so sharp that the aspirant should feel unrestful throughout day and night. He should feel himself scorched in the flames of separation. But it is not easy to reach the stage where one is conscious of the bitter feeling of separation. This is only possible through the favour of 'Satguru' or the Spiritual master. In the various songs of Kabīr, we find a description of this state of Virahāvasthā. Jñānēśvara's poetry is also very rich in this - virahāvasthā in Self-Realization.

The second stage of the Intuitive knowledge is reached when the aspirant becomes well acquainted with the Supreme Self or Divinity. In this condition a strange joy and a sincere attachment is created in his heart and it gives him an ecstatic experience. This middle stage is that solemn intuition, the expression of which is painfully difficult. The Philosophers who believe in Advaitavāda call it Self-Realization and the Sūfis know it as the condition of "Phanā".

The third or the last stage brings about a complete renovation in the life of the aspirant and he becomes a Siddha. The believers in Advaitavāda know it as the state of Ultimate freedom from life i.e. 'Jīvamuktavasthā' and Kabīr assigns
the title of Saint to such pious men who have reached this highest state. In Jñānesvara’s exposition, maximum importance has been given to this final stage and most of his Abhaṅgas expound this Supreme stage.

The Sūfi Mystic poets have described this stage of Intuitive-knowledge with the help of narrative love poetry i.e. "Prem-gātha". They describe the above mentioned first stage, its difficulties and obstacles, in greater details and are not so circumstantial about the second. In Sūfism the third stage never comes, hence there is no question of describing it. In contradistinction with the Sūfis, Kabīra has given an equal place in his description to all the three stages. Jñānesvara on the other hand, has described the third stage of "Siddhāvastha" only, in the Jñānesvari and the Amṛtāmbhava. It is difficult to come across the description of the first stage in his poetry as he had reached the final stage "Siddha-pada" in his childhood by the grace of his Satguru Nīvṛttinātha.

In the poetic expositions of the saintly poets of Mahārāṣṭra as Nāmadeva, Eknātha, Rāmadāsa and Tukārāma, a description of all the three stages through which the aspirant passes, is to be met with, as in the poetry of Kabīra. Only those who have themselves passed through all these ordeals
of stages, from the aspirant to the final stage of Ultimate freedom or Salvation, will have an authentic knowledge about them.

Dr. Ramkumar has aptly said, "One cannot give an exact description of this stage of the aspirant. Before reaching the stage of Ultimate-Union, there are various stages in between, in any one of which the mystic aspirant desires to have a Realization of the Supreme-Being. It is for this reason that one finds a difference in quality of the mystic poets. Some prefer Self-Realization, others make Him as a loveable-Being only. Some others have reached the stage of complete union, while there are others still who are completely dependent on Him whom they worship. Though St. Augustine, Kabira and Jalaluddin Rumi are all great mystics, still however there is a definite difference in their states."

The First Stage: Kabira describes the first stage of his mystic experience thus -

"My master pierced my heart with his arrow of words and as a result I felt enlightened." 19

"I was enveloped by the darkness of Ignorance. The words of my master flashed like lightning, and in the brightness I became aware of my state and came out of it, and thus once for all got rid of my former state." 20
In order to see and understand the Infinity, My Master gave me a divine vision or an infinite power to see.  

The master showed me such a situation that at its very sight drenched me through in every limb with a shower of the nectar of love.

My Soul was drenched through by the sprinkling I received from love clouds, and it was drowned in love.

The first stage is described by Dr. Ramkumār Varma thus: 

The first stage is that in which the individual moves forward to establish a relationship with the Infinite power. He pierces the limits of this world and reaches a place above all worldly relationships, where the rules of this world are powerless and where he becomes quite unconcerned about the weakness of his body. He is in the vicinity of God and Divine experience leaves him in a state of wonderment. This is the first stage of the mystic.

Briefly one might say that all the worldly things ultimately find their peace in the Supreme-Being. Here the mystic remains silent and has not a word to say about himself. He is simply amazed at the Infinite-power of God. He only looks and listens in a stage of speechlessness.
The Second Stage: - The second stage is of extreme importance in this path of devotion of Sadāhanāvasthā. This condition is reached when he suffers because of the feeling of separation, "Virāvasthā". From the description of the first stage by Kabīra one understands that he had a sudden experience of it and it was a very solemn affair. He attempts to describe it in various ways and tries to dive deep into the experience and then expresses it.

In his work "Pādmāvatī" the Sūfī Poet, Jāyasī has tried to describe this first stage though the experiences of King Ratanasena, who after hearing of the beauty of Padmāvatī described by Hirāmana the parrot, falls in a swoon and is thrown in the state of separation.

The Second stage is reached when the Individual-Self or Jīvātman falls deeply in love with the Supreme-Self or Parāmātman. The sensitivities become sharp and the Soul is in a state of ecstatic or rapturous frenzy. It is as if the Soul takes up the likeness of Prakṛti and makes love with Puruṣa i.e. God, Supreme-Being. The awareness of worldly things vanishes. No other passionate desire can stand in the way of this divine love. All the emotions and the effiminate feelings flow out and only one passion "Bhāva" is felt which is that of love.

This is the high state of the mystic, wherein the
feeling of love overwhelms him to such an extent that he is unable to have any other thought. One English Poet says,

"As fishes swim in briny sea,
As foods do float in the air,
From thy embrace we cannot feel,
We breath and thou art there."

Kabíra has described this condition beautifully -

"The brightness of that Infinite-Being is like that of a multitude of Suns and waking up the sight was seen by her with her consort."

Jñānadeva has also expressed this unique-wonderful Self-experience in the same words. Kabíra says further,

"Going out of myself and living always with the Supreme-Being, I saw the limitless Infinity, and though it was flowerless, I found it in the likeness of a lotus."

"The lotus was in full bloom in the clear Sunlight. The darkness of night had disappeared, and the sound of the Anahata (Nāda) buzzed all over."

"Impatiently I was experiencing the passionate embrace. How can this state be possible in a consciousness of separate bodily existence."

"The Swan began sporting in the Mañasa-Lake and
started pecking pearls spontaneously and then he never even
dreamt of flying elsewhere.

Like Jñānēśvara, Kabira's poetry is very rich in allusions
to his Self-Realization. He has described this experience of
"Aparokṣāmbhūti " in terms of the marriage rites of the
bride in various places. Similar Abhaṅgas of Jñānēśvara are
also existent.

**THE AUSPICIOUS MARRIAGE OF THE SOUL WITH THE SUPREME-BEING:**

This extraordinary and divinely delicate state can be
better designated as the "Marriage of the Soul with the
Supreme-Being", as the basis of this Union is in the divine
love. Devotion begets faith. There is fear and respect in
one's mind for the Deity, but loving devotion creates a desire
for Union in the heart. And this love is characterised as an
intoxication and an urge. The frenzied senses seek the union
with the Divinity. The mind is filled with a sense of helplessness
and distress and loses its tranquility. The heart beats
are quickened and one feels unrestful, and then it is experienced simultaneously the feelings of attraction, love and
irresistible pull towards the Divinity. The Devotee loses his
equanimity and overwhelmed by his ecstatic love, cries out in
agony.
This unique relationship of the beloved and the paramour disappears and is replaced by one of conjugality. It is for this reason that the delicate, sacred and pure bond is termed as 'Marriage of the Soul and Supreme Being.' Kabira has beautifully described this auspicious marriage:

"The king of kings Rājārāma has arrived near as my Husband-Lord."^30

"Its after a great many days that I am united with my dearest."^31

"Beloved, After a prolonged suffering caused by separation, luckily I have discovered you resting in the home itself."^32

The Sufi school of poetry to which Jayasi belonged is not in agreement with this conception of posing to be the wife of the Supreme Being as described by Kabira. They look upon the Lord as their beloved and in that attitude they express themselves in their love-narratives i.e. Pramāgātha. According to the Sufi thought, the Soul is the male element and suffers the pangs of separation for the Eternal Being. The Lord is looked upon as the feminine element. But it is this feeling of Union which gives a sense of completion to Mysticism or Sufi thought, and this is in the "Marriage of Soul and Supreme Being."
The Third Stage: - Then is reached the third stage of the mystics. This is the climax of Mysticism. In this state the two become one and no distinction exists. The Soul is filled with an awareness of the Divinity in itself and manifests the Godly attributes. Like the transformation brought about by fire in an iron bell, which becomes red hot, the Soul experiences Divinity because of the Union. In this sublime state the mystic is aware of Godliness in him and feels himself far above the generality of men. The horizon of his experience is widened and there is no vestige of Self left in him. He belongs to the other world and feels Himself to be in an entirely different atmosphere.

Mrs. Evelyn Underhill has described these different stages of Mysticism:

"In its early stages the mystic consciousness feels the Absolute in opposition to the Self.... as mystic activity goes on, it tends to abolish this opposition ... when it has reached its term the consciousness finds itself possessed by the sense of a Being at one and at the same time greater than the self and identical with it". 33

But this mystic experience is admittedly peculiar to the individual. It is so Divine and beyond cognizance for ordinary men that though it is not impossible to communicate
it in the words, it certainly is a difficult achievement. In his book *Mysticism in Maharashtra*, Dr. R. D. Raneode has made a comparison between the Maratha and Christian Mystic saints. He finds a good deal of similarity between the Western saints - Plautinus, Augustine and Erquart and Jñanesvara and between saints Suso, Baniyan and Dionysus with the saint Tukara. He shows a likeness between St. Pythagoras, Igneous Loyola and Rice Brooke with the Maratha saint Ramaasa who firmly believed in the Doctrine of Karma yoga, i.e. Action. Even then it cannot be gainsaid that the Intuitive experiences and the method of achieving Self-Realization are different in each individual. Their experiences also are different. Jñanesvara describes the Self-Realization in the Jñanesvar.

Jñanesvara says, "He sees his Real-Self without any awareness and feels it without any consciousness." 34

And in the words of Kabira "Apa pichane Apahi Apa " i.e. "Of himself he realises Self". Dr. Ramkumara Varma has described this mystic experience poetically: "Its a divine light which is otherworldly. Our ordinary sight has not the power to look at it. It's a rose that grows not in any garden. One can only be aware of the perfume Divine. It's a stream which cannot be seen flowing anywhere in a dense forest but can only be listened to the sound of the noisy running water." 35
Kabīra, like Jñānesvara, has numerous songs which deal with the mystic experience of Self-Realization. The variation and richness of the theme is worthy of note. Kabīra says,

"O Lord! how can I describe your greatness. Nobody knows your mystic power. Your devotees are quite learned men but even then they are unable to understand your mystery. You are present everywhere in this universe and still you are outside it. When I looked inwards in meditation I saw you. It is something like this. We see with our eyes but cannot see the eyes themselves (without mirrors). You are the motivation of all action movements, but no one can see you. Your ways are exceedingly strange. O Lord! you are priceless "Rasāyana" i.e. blissful mixture for your devotees."36

Jñānesvara has also mentioned this "Rasāyana" in terms of "Brahmarasa" in many of his Abhaṅgas.

Regarding the state of rapture or ecstasy and Self-Realization Kabīra says, "When the mind is cleared of doubt, the heart finds pleasure in the devotion to God. The sense of duality i.e. Self and other than Self is false. God is omnipresent. Right from the time that the mind has experienced the state of Rapture i.e. "Umanī-avasthā", it feels the vicinity of the Supreme-Being which is without shape or form. The body and the heart are the same and in between the two
resides the Divine-Being which gives pleasure to one's mind. The Lord is indivisible and resides in one's own Self. Kabira says that his mind has the pleasureable sensation of the Lord. "37

Jñānesvara also expanded this state of ecstasy i.e. 'Urmānī-avasthā' in many Abhangas.

When the aspirant reaches this exalted third stage and becomes 'Siddha'himself, feels the presence of the Lord, on all sides, over the earth and in the water, in the atoms and the molecules. He realises the Supreme-Being and calls Rājarēma or Viṭṭhala with the help of various metaphors. Kabira explains the mystery of this Self-Realization thus:

"I have realized the mystery of the Lord. From my spiritual-master I have learned that the Brahman which is luminosity resides in the infinite light. It is an image of Brahman of infinite beauty on the tree of only void (Śūnya). Through only meditation or Samādhi one can have the Realization of the Brahman. "38

"Just as the sweet perfume is in the flower, God is to be found in all things and everywhere." 39

"Though it is known that the indestructible and formless Brahman is Omnipresent, still however nobody knows about it. It has no weight and it cannot be measured. Neither can
It be counted. It is neither heavy nor light. We are all in It and It is in our heart. Just as at the confluence, the two streams of water become one, the Soul which is a part becomes one with the Infinite Whole." 40

Jhānesvara has also mentioned that the water of adjacent lakes become one and in the like manner the Soul and Supreme Soul reside as One-Being. This oneness or Advaitism is the main theme in Jhānesvara's Abhaṅgas also.

Kabīra says, "God is present in every heart and yet the idiolic individuals who are carried away by worldly things, seek him outside." 41

Kabīra had visited Pandharpura and had seen Viṭṭhala or Pānduraṅga, the incarnation of Lord Kṛṣṇa. With a feeling of Self-satisfaction he says, "O Viṭṭhala! I am attracted towards you, my mind is lured by your beautiful feet and I have no interest left anywhere." 42

"Oh Lord of Gokul, Viṭṭhala, I am attracted towards you. It is a pretty long time that I am separated from you; now the time of meeting has come." 43

These and other references of this type indicate that looking his beloved God into various worldly things had become his nature; and thus he refers to the belief of
"Sarvatmakavāda". This nature is the result of his deep experience of intuitive understanding and he desires that others also should have a like experience. Things of the earth like land and water, inanimate objects and animate beings, the stars, Sun and Moon of the sky all appear to him to be living beings and he feels them to be in Unison with him.

VII. THE DIFFERENT OBSTACLES ON THE PATHWAY OF SELF-REALISATION

The Sufi Mystic poets have described at great length, in their love narratives, the various difficulties and obstructions in the ways of their Heroes (e.g. Jayasi's 'Pābdavāta'). At several places, Kabīra also speaks about the dangers, obstacles and difficulties and instructs the aspirants to avoid them carefully. He includes in the list of these obstructions, suspicious mind, family ties, attraction of woman and wealth and various other worldly temptations. Kabīra says,

"The mind in which suspicion resides will never be the abode of Rāma for the two can never live together."

"He who is led by his sensual desires can never have Hari with him and where Hari resides desires can never be".44
All these are the various links of Illusion. This Illusion is dangerous and always creates difficulties between devotees and the Lord-Hari. 45

The Sufi poets never appear to have been haunted by the witch of Illusion-Māyā, but the Christian mystics have discussed about these dangers and have called them as 'Dark Night,' the aspirants have to go through. This Dark Night or Illusion which hinders the Japa, tapā, and meditations and prayers is looked upon as very dangerous. Even experienced devotees are destroyed by it. All Saints have referred to the obstructions created by Illusion in the Pathway of God. Kabīra points a way out. He says,

"The triumph over Illusion-Māyā possible if one has complete faith in Rāma and if one solely becomes His." 46

VIII. THE POWER OF SELF-SURRENDER:

Kabīra says, "There is nothing within me that is mind. Whatever is, is Thine. Hence when I offer thee the things of Thy creation, I offer you only that which is Thine, I loose nothing." 47

"Like the master who controls the dog by the chain round its neck, I am controlled by God, and wherever I am led, I go as I am a bitch of Rāma by name Mutīā." 48
In this way when a devotee experiences this sense of complete surrender, he can never be baffled and overcome by the terrible enemies like pride. One feels that in this attitude of Kabîra, there is commingled also, the feeling of extreme and loyal devotion. This brings a tenacity in a person and this feeling of Self-surrender, which appears to be a type of weakness, gives him a different kind of strength. Then he cries out enthusiastically,

"What do I care if I have as many enemies as the stars in the sky? Though I am nailed to the cross or hanged by a tree, I shall never forget Thee."

IX. THE STATE OF TRANQUIL EQUANIMITY: SAHAJAVASTHĀ:

The conjunction of the feelings of self surrender and extreme devotion results in a state of complete fearlessness and tranquil equanimity. And in this superb condition of mind which is beyond all worries that Kabîra explains, -

"Now when I have had the experience of Divinity-Govinda I feel a sense of well-being and blissfulness all around me. All the bodily troubles have vanished and I have started experiencing an ecstasy of blissfulness i.e. "Sahaja-Samâdhi". Even the God of Death-Yamarâja - has become Râma for me; enemies appear to be friends, the wicked men are transformed into good men. All the three different agencies or sorrows
that pester a man's life are no longer there and I have become conscious of a freedom from life. In this state of mind neither did I feel any fear and nor was I an object of fear for anyone. 50

There is fear in the state of Duality. With a feeling of Self-satisfaction Kabira says, "When I have realized the meaning of Mine and Thine, naturally there is now no occasion of fear of any kind. Indeed now fear has entered into fear itself and has lost all strength. Now I never care to distinguish between persons high and low. I have lost the sense of Ego and now so far as I am concerned, nothing except Rama has any existence for me." 51

This third and the last state of the mystic is of prime importance; and this is the condition which has been termed by them as "Siddhāvasthā". Kabira has termed this final stage as "Sahaja-Samādhi". Kabira loves this word 'Sahaja' and 'Sahajāvasthā' i.e., natural state very much, and he uses the word 'Sahaja' in different ways. His whole philosophy and the Doctrines of Yoga, Knowledge, Devotion and Action are expressed in this word - 'Sahaja'!

X. THE DISTINCTIONS BETWEEN KNOWLEDGE, DEVOTION AND MYSTICISM:

In his Book "Kabira-ki-Vicāradhāra" Dr. Govinda Trigunāyat discusses the mystic element in Kabira's Mysticism
with deepness in it and gives very beautiful and apt definitions of knowledge, Devotion and Mysticism. " Indeed there is a mystery in the philosophy of Mysticism. In brief, Mysticism can be said to be the manifestation of the experience of the feeling of Unism of the Soul with the Brahman. This expression of an indescribable love relationship between the Soul and the Supreme-Being, is entirely different from the path of Knowledge and of Devotion. To explain metaphysical truths with the help of reasoning faculty is knowledge; and to worship the divine aspect of the Brahman with love and feeling is Devotion. Mysticism is quite different from both of them. When an aspirant tries to express his mystic feelings about the Metaphysical-Reality or power in words then only Mysticism takes a literary shape." 52

XI. **ONE WAY OF CLASSIFYING MYSTICISM:**

Dr. Trigunayat points out the three chief pillars of the mystic belief which are the Supreme-power; the need of a spiritual Teacher and a state of Non-duality, Unism or Advaitavasthē. He further distinguishes between the four different ways of Mysticism thus: (1) That which is based on love, (2) One which is based on Yoga, (3) One born of definitive or technical words, and (4) One based on Intuitions or Self-Experience. 53
Kabir's mysticism based on love is very sweet. One finds in it the various currents of the feeling of metaphysical love. "Prempiyale" i.e. glasses of love and "Khunari" i.e. taste of love which are very prominent in the Sūfī poetry, are very well seen in Kabira's expositions. It has been expressed with the help of images of conjugal love. Both the aspects of this love, Union and Separation i.e. "Sanjog and Viyog" are presented in a delightful and attractive manner.

Some instances from "Kabira-Vanj" edited by Dr. Hazari-prasād Dwivedi are quoted with numbers of the respective Padas below:

"Baiam, āvo hamāre geha re, tuma bina dukhiyā deha re"35
"Kahe Kabira Premkā māraga sira denā to ronā kyā re"96
"Kahe Kabira Premkā mahimā Pyāra deta buṣāyā"99
"Koi Premāki penga Zuṣāvai, bhujake khambhā aur Premake rasase, tana-mana āju zulāvā re"100
"Mori cunarme pari gayo dāga Piya"165 "Nainkī kari Kothari, putari palaṅga bichāyā"176 "Dulahīnī toki piyāke ghara jāna"179
"Piyāke bacana Premā-sāgara ho catu cati ho nahāyā Premā-piyāfā piyāke ho piyā piyā bārūyā"180
"aba tohi jāna na dehū Rāma-piyāre, jyun bhāvee tyun bohi hamāre"181
Mrs. Evelyn Underhill evaluates the importance of 'Love of God' in Mysticism. "Mysticism is the name of that organic process which involves the perfect consummation of the Love of God; the achievement here and now of the immortal heritage of man."

(b) Kabir's mysticism based on 'Yoga' was created by the reactions of quaint i.e. odd or whimsical ways of 'Hathayoga'. The union of Soul and the Supreme-Being i.e. "Pinda-Brahmānda Aikya", Sata-Cakra bhedanα and the Kundalini-Yoga and such other yogic actions have been described
by Kabīra at many places, which we have already discussed in Part III, chapters fifth and sixth.

(c) Mysticism based on expression is commonly seen amongst the Siddhas and the Nathapanthis. These mystic expressions were termed as 'Sandya-bhāsa'. This type of mysticism in Kabīra is very much influenced by them. Kabīra's 'Ulta-basis' is a creation of this sort of mysticism. His metaphors are not less important. This we shall discuss in the next chapter.

(d) Many of Kabīra's sayings are fertile with technical terms. It's very difficult to find out the exact meaning of these terms. This point we have already discussed in the chapters fifth and sixth of Part III.

XII. ANOTHER WAY OF CLASSIFYING MYSTICISM:

In his learned essay Bābū Gulabrāi has divided Mysticism in five kinds. He distinguishes them as follows:

(a) Mysticism in which importance is given to knowledge and Philosophy: Kabīra, Dūḍū, Prasāda and Mirālā may be mentioned as the representatives of this kind of Mysticism. There is less of logic and more of wondrous curiosity and passionate desire of unity in this Philosophical-Mysticism.

(b) Mysticism which speaks in terms of Conjugal love and Beauty: Kabīra, Jāyasī, Mērā, Mahādevi-Varma are said to be
the representatives of this kind of Mysticism.

(c) **Mysticism based on ways of 'Sādhanās'**:

In this the important aspect is meditation, Yoga-Sādhanā and ceremonial-rites i.e. Karma-Kāṇḍa, Gorakhanātha, Kabīra are the Examples of this type. These are also found in ancient Tāntrikas and Bauddhas of Mahāyāna school and devotees of Sākti i.e. Sāktas.

(d) **Mysticism related to Devotion or Worship**:

Bhaktvāra Sūra and Tulsīdāsa may be cited as examples of this kind. In this more importance is attached to the pleasure of nearness than the feeling of Nonduality i.e. Monism.

Amongst the devotees of Lord Kṛṣṇa this mystic trait takes the form of Conjugal-love or Companionate-love. Tulsī's song - 'I feel the world to be nothing else than Rāma and Sītā', is expressive of this type.

(e) **Mysticism related to Prakṛti: Nature**:

In this, Prakṛti is the medium for the intuitive knowledge of God. Mysticism here becomes more or less parallel to 'Chāyāvāda' in the Hindi literature.

XII. **THE DIFFERENCE BETWEEN EMOTIONAL- MYSTICISM AND PHILOSOPHICAL-MYSTICISM**:

In reality Mysticism is found manifest in both viz. poetry and philosophy. In the field of poetry Mysticism is
born out of human emotions and its abode is heart, whereas Philosophic-Mysticism is born out of knowledge, and has its abode in brain. The chief factors in the Philosophic-Mysticism are the melancholy caused by perishability of everything; Fear caused by deceptive illusions and finally Meditation. The Emotional-Mysticism on the other hand, has for its main features, Love of humanity, a sense of wonder and the feeling of separation of Soul from the Supreme or Divine-Being. In Jhānesvāra, Kabīra and Tulsīdāsa we have this very mystic feeling manifesting itself in human love.

XIV. A COMPARATIVE STUDY OF HINDI MYSTICS:

Dr. Govinda Trigunāyat makes a comparative study between the different shades of Mysticism of Saintly Hindi poets thus: "The chief poets of Mysticism in Hindi Literature are Kabīra, Jāyasī, Sūra and Tulsīdāsa. But none can stand comparison with Kabīra in this field. In Jāyasī is found the sweetest expression of Mysticism based on love but he lacks Kabīra's metaphysical soundness, and other forms of Mysticism are absent in him. Tulsī's Mysticism is very much expressive. He has attached greater importance to the Divine aspect of the Brahman and hence there is less scope for Mysticism in Tulsī. It is only because of certain peculiarities and conventionalisms of expression that we come across the manifestation of mystic emotion in a few places in him.
The attempt to find Kabîra's many sided mystic motion in Tulsi is bound to end in failure.

Comparing Kamra and Surdasa, he says, "So far as Surdasa is concerned his Mysticism is not an important factor of his poetry. The little mystic poetry that he has written is confined primarily to his difficult songs of "Dr̥ṣṭikūta". The Mysticism of these songs is more or less dry and based on expression. It's comparison with Kabîra's delightfully pleasant Mysticism would be improper. Mirâbâî has certainly written delightful mystic songs. Her Mysticism appears to be much influenced by the Sûfi attitude of love known as 'Iska' and the Emotional-Devotion of Andals of the Deccan".

He comments further, "Mirâbâî has intuitive experience, a feeling of pains of separation and a sweetness, but she is nowhere near Kabîra in his pervading quality or his philosophic attitude."

At the end of this discussion Dr. Trigunâyat concludes, "Thus it can safely be asserted that Kabîra is the greatest Mystic poet in our Hindi language."

In conclusion we can say that the first speciality of Mysticism is the element of constant selfless love. The second speciality is its Metaphysical-element and the third is in
the words of one poet, "The devotee drinks of filtered nectar of divine love and lives through eternity."

The devotion to the Lord shall be ever present. It should never vanish.

XV. THE DETAILED STUDY OF MYSTICISM OF JNANESVARA:

All these three specialities of Mysticism and the four varieties mentioned by Dr. Trigunayat or Bābū Gulābrāj's five aspects of Mysticism are present in Jñānesvara's poetry. We shall now make a full and detailed study of his Mysticism.

1. Mysticism born of definitive or technical words:

The Abhaṅgas of Jñānesvara are full of such definitive or technical words, which are very difficult to understand for a layman. Some examples may be seen. (The original number of Abhaṅgas are given in the brackets):

(1) (A) "Akarāvari sātave hote satave Kothe māvalale ge māye."\(^{229}\) i.e. "Seven was over eleven. It is not known where seven has set in".
(B) "Pacanaci vata pacansave gali, Yerasi jahali desaaghadi" i.e. "The Five have gone along with the five, but others have been scattered in all directions." \(^{220}\)
When Saptapatala was seen, it was different, from twenty one (tattvas). That was Mrajan', which delighted my eyes." (524)

Astahā ange navahi vyākarane, saptahi twacā bhedon godega ge maye. "i.e. "eight folds, nine grammers and seven layers of skin were penetrated. Oh my dear!" (230)

"Pahcvisāvā dekhīlā "i.e. "Twentyfifth was seen. " (230)

Ekavisa putra tayace udari "i.e. "Twentyone sons were born to her." (373)

Jñānesvara has referred to "Seventeen "in many Abhaṅgas, which is a Yoge term. "Satarāviye stanya des" 55 Satarāviye Koṭhadiye " (134) "Satarāvi Sundari " (331).

He has mentioned "Triputi", "Śāmbhavi ", "Uphārati-Dṛṣṭi", "Kakāra ", "Makāra ", "Omkāra ", "Golhāta " in some Abhaṅgas. (143, 749, 279, 671, 360 may be seen)

The references of "Blue colour " are this:

"Virahī is impatient at blue night " (623)

"In blue surroundings, blueh Sāvala (Kṛṣṇa) is seen." (624)
Sky is blue and love is also blue; Blue colour has uniformly appeared. Brahman is of blue colour and Karma (action) is also blue; Spiritual master is seen in 'Āśrama' of blue colour. I deal with blue colour, I eat blue, I see blue and I have myself become blue. This blue colour has enveloped my whole life. (627)

The same expositions of Blue colour are seen in Abhaṅgas 624, 625 and 626. Blue colour has got special significance in the Science of Yoga.

(v) The references to camphor in some Abhaṅgas are thus:

"Body of camphor" (667) "Pot of camphor" (223). Camphor is a favourite symbol of Jñānesvara.

"Kapurāci Sāya Kapurići māye " (723)

(vi) Jñānesvara has used the simile of pearls thus:

"Motiyāçe pāṁi vāhe mîliye sārañfi"; "Motiyānça cărā rājahamśa" (194) The richness or granjar in Self-experience is expressed in the simile of pearls.

(vii) He glorified Black colour with deep Yogic meaning in it thus:

"Kālā lapaṇḍāva Kāle rātri khele, mī svasave veḍhallī jāya kālyā chande" i.e. The game of hide and seek is going on in black night and I am attaracted by this black
(viii) Jñānesvāra has mentioned Brahman in different terms thus: 'Brahmācā gondā'; 'Brahma-rasa'; 'Brahma-stana'; 'Brahma-megha'; 'Brahma-putalī'.

(ix) He has used the words "Ghoṅghāde" or "Cavāle" (170, 163, 147, 148) i.e. woolen blanket for human body like 'Chaddar' of Kabīra.

(x) The words "andhaḷā" (Blind) (429) or "Pīṅgalā" (Lame) (430) to denote the state of ignorance and dependency are used.

2. Mysticism based on Yoga:

Many Abhaṅgas of Jñānesvāra show his deep insight and interest in the Yogic-prakṛiyās i.e. methods. He has referred to Tripūtī, Upharatī drṣṭī, Unamanī, Suśumnā, Viśuddha-cakra, Turyāvasthā, Samādhī, Aṣṭāṅg in some Abhaṅgas. His Mystic description of Kundalīṇī is beautifully expounded in the Sixth chapter of the Jñānesvāra, which we have already seen in Part III, of the Fifth chapter.

Jñānesvāra has criticised Hathayogins, who go after difficult yogic-sādhanās by forsaking 'Hari-nāma'. He has referred to Brahmārandhra, Susumnā, Nāda, Oṭapīṭha, Khecari-mudrā etc. in this Abhaṅga. Like Kabīra he has bitterly
attacked hypocrites, who make show of devotion and renunciation, Yoga and Brahmajñana. Jñānesvara has expounded "Yogic-Rahasyavāda" in some Abhaṅgas thus:

"Alakṣa lakṣī mī lakaṣī " (426) "Satrāvi Sundar" (391)
"Īdā kṣhīra ghāri Piṅgalā guḷa varī " -- "Suṣamaneścī ruci
tūryā ātuḍalī " (380) "Jñānadevo mhaṇe uparāte pahāṇe,
Khunṭale yene jāne yeci bheṭī " (377) i.e. By Yoga-Sādhanā
the cycle of rebirths is stopped. This refers to "Ūrdhavavṛṣṭī"
in the Science of Yoga.

In one Abhaṅga, he has described the real signs of a
yogi thus: "How a yogi should be? He should be like "Kāśmīrī"
i.e. extremely pure. He should be crystal clear. (113)

In another Abhaṅga he says, "Yogi is beyond "Golhat-
mandal" and he is detached from "Trikuṭī" also. (165)

At one place he has expounded "Yogic-Rahasyavāda"
thus: "Pāca pāṭyā nava khīḍakīyā, pāḷaṇa pahudalā, Miraṇjani,
Ekvīsa sahastra śvāsa mukāra ghālī, Māyē te mārilī
Jñānarūpī". (180)

In this Abhaṅga Jñānesvara has referred to twenty-one
thousand 'Śvāsa', i.e. breathing.

We have already discussed in Jñānesvara's Mysticism,
Haṭhayoga and in Kundalini-Yoga expounded in the Jñānesvarī in
the respective chapters.
3. Mysticism based on Ways of Sadhana:

In one Abhāga Jñānesvara has expounded his spiritual way of Self-Realization, in which he has given utmost importance to his Satguru, the spiritual-master like Kabīra. He says, "Dharma, Artha, Kāma, Mokṣa, Dāna mārga Śrī Guru -- Dharma jāgo Satguru mahīmā jene tuṣe bhava-vyathā". (532)

Like Kabīra Jñānesvara has emphasized Self-experience. He says, "Śvāmbhave dharī ambhave vāṭa". (533)

In one Abhāga he has emphasized real devotion i.e. "Bhāva "I have conquered Vaikunṭha by Hariṇāma. Vaikunṭha patha is straitght. This is the easiest way of Self-Realization. There is no necessity of different paths." (540)

At one place like Kabīra, Jñānesvara has bitterly criticized Idol-worship and pilgrimages. He asks sarcastically, "How will you worship lifeless stones? What will it give you? It is not understood how you have been illusioned. When Ātmārāma, at whose feet hundreds of sacred places (Tīrthas) reside, is in your heart, you wonder elsewhere! The Lord is in the temple of your body and you have forgotten Him! " (466)

Jñānesvara has condemned all outwardly rituals like Yoga-yūga, Tapā-sādhanā, Vrāta-dāna-Uḍyāpana, Pañcāgni-Goraṅjana-amuṣṭhāna. He frankly says, "by these you will never get "Nirvāṇa-pada " i.e. the Highest Abode." (46) In one Abhāga he has ridiculed Yama, Nīyama, Puṇya and Pāpa i.e.
merits and demerits. (80)

He has bitterly criticised Hathayoga-Sādhanā of Penalising body i.e. "Deha-danda". He has defined real Saṃnyāsi as "One who remains in contact and yet abandons all attachments." (105)

In one Abhaṅga he has advised the aspirants or Śādhakas not to abandon their "Nitya-naimitika-Karma" i.e. religious prescribed duties. He asks, "Where will you go by leaving 'Varṇāsārama-Dharma' ? " (114)

Like Kabīra in some Abhaṅgas, Jñānesvara has cautioned the aspirants to keep their "Ghoṅgade" or "Cavāle" i.e. bodies clean to enable them to worship God earnestly. (171, 172, 173 etc.)

In many Abhaṅgas Jñānesvara like Kabīra has instructed the aspirants to control their minds. This 'Mārya-Sādhanā' or Rājayoga, we have already discussed in the fifth chapter of Part III.

Jñānesvara has given many important instructions on the pathway to Self-Realization in his Abhaṅgas 620 and 649.

4. Mysticism related to Devotion or Worship:

Jñānesvara's 'Hari-patha' of twentyseven Abhaṅgas is totally dedicated to devotion, which has influenced Kabīra to a great extent. Apart from those Abhaṅgas, many may be found which are completely devoted to Hariṇāma. In Abhaṅgas from
469 to 478 Rāmanāma, Viṭṭhālānāma is highly praised.

In one Abhanga Jñānāvāra very boldly proclaims thus: "I have realised—seen—the Lord Himself, who is very difficult for Yogis to realize. I have seen Him with my own eyes to my heart's content; still my mind is not satisfied. I have seen Him in innumerable appearances and forms. I have no more doubt now. He has made a deep impression on me". (480)

At one place Jñānāvāra gives assurance, "Nāma-smaraṇa" and ' Hari-Kirtana ' is the only essence of all religions. By this Nāma all saints acquire pity, forgiveness and peace of mind. ' Nāma-sādhana ' is the only sure way to Mukti and a saviour from the worldly ocean. It is the only ' Mija-Dharma '. (484)

In Abhāṅgas 325 to 337 Jñānāvāra has emphatically stressed the glory of devotion by giving apt examples of Sanaka, Akrūra, Pralhāda, Hamamba, Vyāsa, Vasiṣṭha etc. He has highly praised the importance of the names of Nārāyaṇa, Kaśāva, Vāsudeva, Narahari. At one place he has called Rāmanāma as armour—" Nāma-vajra-kavaca". (340) At another place he has advised " Rāmanāmāṃrtarasasa pība jīva. " (343) From Abhāṅgas 755 to 762 Jñānāvāra has stressed the wonderful effects of " Mahāmantra of Rāmanāma ". He has advised to unite Jīva-and Śiva. (158) Throughout these Abhāṅgas he has highly praised
Hama-Kṛṣṇa-Govinda. Practically * Nāma * can be considered to be a watch word of his Abhaṅgas. In the fourth chapter of the first part of * Mysticism * Mrs. Evelyn Underhill has described the specialities of Mysticism. In it she has also mentioned Devotion as the ultimate goal of Mysticism.

5. Mysticism which speaks in terms of conjugal love and beauty:

Jñānesvara was a great Philosopher, Yogi, Jñāni, Devotee and an eminent poet also. He has revealed his tender-poetic heart in many Abhaṅgas. "On the banks of Yamunā in Vṛndāvana " Vāsugā-Govinda " ( Lord Kṛṣṇa ) is playing. The moon-light is very clear. The wind is full of fragrance of sandal. I am deeply merged in Hari-prem-sarovara i.e. lake of love towards the Lord. Cupid (Madan) God of Sex is sporting in the lake of love. " (30)

In some Abhaṅgas Jñānesvara has given expression to a very delicate-tender love of a beloved. "I am now blessed with the treasure of happiness. I have gained an ocean of bliss. My black husband ( Kāla-dādulā ) is calling me. Since my black lover ( Kṛṣṇa ) has come to my home, I am enjoying ' Divālī ' of novelty - freshness of Prime of Youth of love. " (41)

"The ParaBrahman Itself has incarnated in the form of blackish Gopa ( Kṛṣṇa ) and stabilized in the lotus of my heart! Oh dear! How can I express myself now? " (51)
"You are pleasing my eyes like 'Madanamurti' you are delicately lovely and a treasure of virtues. How the Vedas and the Purāṇas can describe my beloved's soft, fastidious feelings? "(53)

Jñānesvara has expressed conjugal love in the Abhaṅgas from 233 to 240 under the words 'Ambula' and 'Ambulī' i.e. husband and wife.

Jñānesvara's 'Viraha-Bhāvanā' i.e. the state of separation is also very Palatable, delicate, tender, deep and sharp like that of Kabira. Like Meera's his 'Viraha' has no end and no bounds. 'Cira-viraha' is expounded in many of his Abhaṅgas.

"The cloud is murmuring; the wind is jingling, the moon light is shining pleasantly; the sweet fragrance of Sandal and 'Campū' is flowing sweetly but all these do not please me. Without my lover - Kānhā (Kṛṣṇa) I cannot enjoy anything. Unite me with my Kānhā at an earliest. This bodice or breast cover (coll) of Sandal is simply burning my body. This bed of flowers is supposed to be very cool and pleasing but it is also flaming. Please come and extinguish this fire immediately. You are singing sweetly. A Cuckoo is also giving response to you, but this has become unbearable to me, please stop it. My image is not seen even in a mirror. The Lord Vitthala has made me like this. "(198)
In one Abhanga Jñānesvara has dedicatedly expressed... "Viraha-vedana" i.e. agonies of separation of a beloved. Entire erotic atmosphere is created. It is rich in all respects - poetry, mysticism, spiritualism, psychology of Viraha and symbols like blue night, water of pearls, spraying of 'Cintāmani', 'Amṛta', bed of flowers, a mixture of sandal and other fragrant ingredients, pleasing lotus, humming bees, fragrance of camphor etc." (394)

Jñānesvara has beautifully expressed 'Viraha-jvara' i.e. fever of separation in one Abhanga. "In the blue night 'Viraha' has gone mad. She does not like bed or cot. By the love of Kṛṣṇa she has become agonized. Even sandal is burning her body due to separation." (623)

6. Mysticism related to Prakṛti-Nature:

Jñānesvara has given much importance to black colour in many of his Abhaṅgas which he loves most. At one place he has described the moon in the dark-black night. The colour of Meghaśyāma i.e. Kṛṣṇa is also black. He sees the day as black. Everywhere this black colour is pervading. The water of Yamunā has also gone black. Here Jñānesvara speaks with the accent of a great mystic. "The Yogīs get It (i.e. Ātma-tatva) at the bark of Yamunā, which is beyond void or Śūnya." 48

In one Abhanga Jñānesvara has used a beautiful poetic
metaphor, which reveals great spiritual mysticism through nature. "A small plantlet was planted at the doors. Its cripple has gone over the sky. It is flourished with flowers of Jasmin (Mogara). While picking the flowers, all the buds came to bloom. With the art of mind I have woven a splendid Shawl and presented it to my Lord Viśhala." 64

At one place Jñānesvara uses similes of nature to expound his spiritual concept: "The cold wind (Malayānīlāstulā) is not to be filtered through cloth. The fragrance of the flowers cannot be woven. In the same way my Lord (Sarveśvara) may be known. He cannot be adequately described." (210)

In one Abhaṅga Jñānesvara has propounded great Mysticism with the help of abnormal natural phenomenon of Prakṛti. "I have witnessed fickle moonlight without Moon and brilliance disappeared without Sun." (291)

Jñānesvara has brought in very beautiful and complete metaphor of nature based on majestic imagination. This unique Abhaṅga is supposed to be the height of a mighty imagination. He has described the unparalleled Jyotiliṅga thus:

"I have seen very wonderful liṅga (of Śiva) which has expanded in all the three worlds. The heaven (Svarga) is its 'Sāluṅkā'. The banks of sea (Samudrapāli) is its 'Piṅḍa'."
The Snake God (Sesa) is its foundation, who is supporting all the three worlds. By the showers of the clouds, 'Abhiséka' is being performed. The flowers of stars and fruit of Moon are being presented. By the 'Dípa' of Sun it is waved. The Self is the offerings. Brahmaranda is saluted and then 'Jyotilínga' is meditated by Jhánesvara in his heart."

This reveals his magnificent conception of the Lord Śiva, which is the very essence of his spiritualism.

7. Mysticism in which importance is given to knowledge and philosophy:

In most of the Abhaṅgas Jhánesvara has expounded Monism—Advaitavāda. That is the central theme in his all expositions. In one Abhaṅga he has propounded the secret of Mysticism thus:

"For an enlightened devotee there is no necessity of a "Pāyālu" man (i.e. who is born with feet first) who can see the hidden treasure under the earth. His treasure is in his heart, but he cannot express it in any way. Where speech in all the stages of Para, Paśyantī, Madhyamā and Vaikhari become silent, who will listen to Pāyālu. All his happily-pleasant conversation is within himself only. He becomes "Videhi" (i.e. beyond bodily senses after this Self-Realization. He becomes detached from all the wishes-desires or ambitions. He goes beyond the trio of Kartā-Karma-Kriyā." (104)
Jñānesvāra's philosophy is based on the knowledge of onism between the Supreme-Self, Brahman or the Lord and the Universe. "You are Viṣṇu hence you are Universe yourself." Omkara does not tolerate Trimurti (trio) but Oh Lord you manifest in the form of the Universe." (84)

"The Sūtras could not describe you, but you have manifested in the form of Universe." (89) "The whole world is in you and you are in the world. You have occupied-pervaded the whole Universe." (96)

"The whole Universe is oozed from you and Atman takes the form of the world." (677)

In one Abhaṅga Jñānesvāra has totally opposed Māyāvāda of Saṅkara and emphatically said, "The whole 'Prapāṇa' i.e. world is in You and You are pervading everything and everywhere." (112)

In many Abhaṅgas Jñānesvāra has vehemently refuted the distinction between Saguna-Brahman and Nirguna Brahman. Very ironically Jñānesvāra says, "Where you are praising Nirguna in words, why do you get yourself deprived of Saguna? Why do you become hostile or treacherous to the Vedas? Karma itself should be taken as Brahman and in heart Saguna should be meditated." (115)

Jñānesvāra has clearly said, "There is absolutely no difference in Saguna and Nirguna i.e. manifested Brahman
and unmanifested Brahman. We have Saguna and Nirguna equally! (117)

In some Abhaṅgas Jñāṇeśvara has emphasized Monism in different ways. "He is primeval and ever-witnessing. He is Visvambara Khalvidam." (169)

"He enlightens and becomes enlightened Himself. He is Dwaita as well as Advaita." (16)

"He is beyond thought and becomes the subject of thinking or meditating also. He is the essence of the top secret." (163)

"He is neither void (ţūnya) nor without void (niţūnya)." (17)

"He is lying in the cradle without any form- (body) and is being brought up as Mirakāra-formless. Oh child! sleep in this cradle of Mirakāra." (177)

"I myself have become the image of Brahman." (227) Regarding Saguna and Nirguna Jñāṇeśvara has given his final verdict thus:

"The message of Nirguna is put up in Saguna and Saguna as well as Nirguna have come to be united. That which is not Saguna cannot be Nirguna also." (247)

"What shall I call you Saguna or Nirguna? Saguna and Nirguna is only Govinda." (268)

Jñāṇeśvara has put emphasis on "One " Viṭṭhala only. This 'One' should not be misunderstood as "Ekavāravāda." (269)
This discussion may be concluded in Jñānesvara's words, "Dualism is removed and fruit of Monism is received." (751)

8. Mysticism based on Intuitions or Self-Experiences:

Jñānesvara was one of the greatest mystics ever born on this earth, hence all his expositions come from his direct, Self-Experiences. His poetry is very rich in this respect. The whole Amṛtāmabhava and the Cāṅgadevāpāsaṣṭi are invaluable treasures of Mysticism. Hundreds of 'śivas' can be quoted from the Jñānesvarī in respect of his unique Self-Experiences. His Abhaṅgas are also profound in this respect. It is like an ocean. How many precious pearls one can bring ashore?

This subject we shall discuss in the last chapter of "Ātmāmabhava".

XVI. CONCLUSION:

The essence of the philosophy of life according to Jñānesvara or Kālika is Self-Realization i.e. Ātmasākṣātākara or Mysticism. Jñānesvara has written the Bhāvārtha-Dīpikā (Jñānesvarī); the Amṛtāmabhava, the Cāṅgadevāpāsaṣṭi or the Abhaṅgas for the manifestation of the pathway to the Self-Realization only. Jñānesvara has clearly said, "O Son of Pāṇḍu, what blessing can equal that which is obtained through the peace of the Self"? 56
The original words in Marathi are "Ātmeyācī prasārataa". Jñānesvāra has prayed to God for the aspirants to be blessed thus: "The eye will have vision of the highest truth, the festival of joy will dawn and the world will enter into the abundance of the knowledge of Brahma."

The eleventh chapter of the Gītā on the 'Viśvarūpa-darśana' is itself a great Mysticism, but in the Jñānesvārī innumerable examples on Mysticism will be found.

Kabira has also emphatically said the same thing. "If that one (Brahman) is known, then you know everything." 58

From one (Brahman) only all is created but all together cannot become that One (Brahman)" 59

"What you know as a poetry, is nothing but my Realization of Brahman". 60

Kabira's favourite watch-word is "Āpa pichāne Āpah Āpah".

Both of them have given the highest importance to 'Ātmā-vicāra' or 'Brahma-vicāra' i.e. thoughts leading to Self-Realization or Mysticism.

All the philosophical paths of Karma, Bhakti, Jñāna or the disciplines of Hātha, Rāja, Aṣṭāṅga, Laya, Mantra, Dhyāna or Kundalini-yogas are meant to lead the aspirant towards Self-Realization only.
Jñānesvara and Kabir both have followed the path way of conjugal love in realizing the Self. Both of them have expounded the Emotional-Mysticism and the Philosophic Mysticism alike. Both of them have used definitive and technical terminology in the science of Yoga which for a layman is very difficult to follow. Both of them have founded their Mysticism on Yoga and that too in some respect on the Kūndalini-Yoga. The Mysticism related to Prakṛti-Nature is seen in the expositions of both the Mystics. Intuition plays an important role in the Mysticism of both.

In short, Jñānesvara and Kabir have used all the ways and means such as fiction and philosophy, conjugal love and the Science of Yoga, only to manifest their sincere desire. Their unbounded and powerful feelings only express their urge and to be for Self-Realization.

One more important similarity of these two Mystics of the Mediaeval Age can be seen in the following words of Dr. R.D. Ranade:

"In a word, we may say that as we pass from the Upaniṣadic mysticism to the Mysticism of the Middle Age, "we see the spiritual life brought from the hidden cloister to the market-place."
Dr. Banade further points out the speciality of this Mediaeval Age mysticism thus:

"Barring a few exceptions here and there, the entire tenor of the mysticism of the Middle Age is for the practical upliftment of humanity, irrespective of any philosophical questionings, and with probably a strong, if not even a slightly perverted, bias against philosophical endeavour to reach the Absolute." 61

We can proudly say that Jñānaśvara and Kabīra have magnificently contributed like Plato, Aristotel, Plotinus, Augustine, Eckhart, Suso, Pythagoras, Ignatius Loyola, Ruysbroeck, Duyan, Rumi and others to the invaluable treasury of Mysticism of the world.

...
NOTES
PART IV
CHAPTER XIX

THE MYSTICISM OF KĀHĪRA AND JÑĀNESVĀRA

1 Kath. Up: I - 3 - 10
2 B.G. XVII: jīvā: 17: 'Manna gā tujhe rāsinava'
3 My. Mah. Pg. 1
4 Hi. Sa. I: Pg. 77
5 Ibid. Pg. 78
6 K.G. Pre. Pg. 39
7 K.G. Pg: 104; Padas: 156
8 K.G. Pre. Pg. 40-41
9 Kab. Rah. V.
10 Kab. Sa. Par.
11 K.G. Pg. 13; Sākhī: 243
12 Ibid. Pg. 10; Sākhī: 12
13 Ibid. Pg. 176; Padas: 256
14 Ibid. Pg. 95; Padas: 117
15 Ibid. Pg. 95; Padas: 111
16 Kab. Rah. V.
17 K.G. Pg. 1; Sākhī: 7
18 Ibid. Pg. 3; Sākhī: 25
19 Ibid. Pg. 1; Sākhī: 3
20 Ibid. Pg. 3; Sākhī: 33
21 Ibid. Pg. 3; Sākhī: 34
22 Kab. Rah. V.
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<td>B.G. XV: 5 &amp; 6; Jīlī: 266-283</td>
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