The joy of union is often expressed in symbols drawn from the sphere of human love. The soul now finds her Master, her Lord, whose absence was a torture. A mind pierced with the dart of love is merged in Rama. "It is after many a long day that my Love has come to my door"; it is my great good luck indeed that he has come to meet me at my house; the house is lit with his radiance; the lover and the beloved now share the same bed. "Sing out the song of welcome, young brides. Lord Rama, my Lord has come to my house. My body and mind are both dyed deep in love. The five elements have joined the marriage procession. Lord Rama is my guest to-day and I am beside myself with the passion of youth." This is the spiritual marriage so often celebrated in the literature of mysticism. The mention of the five elements as members of the marriage party is significant. The mystic experience of union is not like the apprehension of the Impersonal Absolute or the experience that lies at the end of the via negativa. The Negative Way enjoins an ascetic regimen. We are to disengage ourselves from the physical universe built up by the five elements. The objects of the empirical world made of these elements attract but give no lasting...
satisfaction. The elements and their handiwork—the world of gross physical objects—are ordinarily regarded as a bar to the supreme fulfilment; they are opaque to the Light. They are to be cast off before the journey to the Divine can be prosecuted with any hope or measure of success. But here these very elements are the proud friends of the bridegroom and the bride cannot shut the door upon them. These friends of the Bridegroom are robed in festive colourful costumes on this divine occasion. Thus the world of material objects anathematized by the moralist and the puritan is transfigured. It is no longer a trap for the unwary soul. The universe participates in the joy of the soul about to consummate the spiritual marriage. Here we see the consecration of the material and its dedication to the divine. It is a sight for the celestials. The soul has achieved what for the gods is still an aspiration. The gods, too, are subject to destiny for their status is the fruit of their good Karma which with the passage of time loses its potency. The soul that has met her Lord is subject to no such fatality.

This type of mysticism approaches the Saevite School in its attempt to discover a higher significance in the world of empirical objects than that unveiled to the eyes and minds of the unenlightened. The Saevite mysticism has succeeded better in revealing here and yonder on account of its doctrine of Divine Emergence in The World Aventure.
The experience of this union is the unveiling of hidden bliss. The plenitude of this bliss is figured as the dynamism of Divine Līlā. The soul participates in this super-abundant joy. Both the Lord and His Bride are essential to the fulfillment of this joy. This mystic experience, again, is not the term of a process of ascetic mortification. The mystic is not a purveyor of pallid negativism. The soul is plunged in a heaving sea of bliss. The experience of Līlā is open only to those who have realized the futility of the hedonistic calculus. They do not trade in the pains and pleasures of the world. This does not mean that they have to renounce the world. These pleasures and pains, however, cannot make much difference to the estate of the soul rapt into the Līlā. This experience of Līlā expressing itself in radiant images of joy abounding does not argue any flippancy on the part of the soul. It is only the worldly wise who are glum and solemn; They raise the impenetrable barrier of their hopes and fears between themselves and the Divine, vibrant Līlā. The mystics, on the other hand, roll about

Dr. C. P. Raimer, "The Poems of Kālidāsa," vol. i (Delhi, 1961), p. 16. He points out that we find the answer in the everlasting Līlā between the soul and the Divine Lover. In Songs Nos. XVII, XCVI, LXXIX, LXXX, XCVIII, XXXII, XXXIII, we find the ecstasy, the yearning and the fulfillment of the soul that has known the secrets of this Līlā and soaring behind the ditches and puddles of worldly pleasure "take a plunge into the heaving ocean of bliss Divine."

(S. P. III, p. 16)
carelessly in the oceanic swell of this Ananda. Those who are
harassed by the world and its pre-occupations cannot know the
secrets of this Ananda. The mystics have a horror of solemnity."
The highest truth is Ananda but it is not a quiescent Ananda.
On the human level we know how powerful feelings overflow into
actions, that is, embody themselves in outer acts and attitudes.
The Divine Ananda, too, 'overflows' into the world. All the
forms and transactions of the world bear witness to the Ananda: if we
could but remove the film of egoistic illusion from our eyes.
The bliss of Līlā is amply celebrated in the Nirguṇa.

"Dear Friend, I am eager to meet my beloved. My youth
has flowered and the pain of separation from him makes my
heart ache. "My heart cries aloud for the house of my Lover; the
open road and the shelter of a roof are all one to her who has
lost the city of her Lord. "I long for meeting my beloved and
the house of my father gives me pleasure no more. The house of
the father stands for the world. It stands for all those
hereditary tendencies, acquired habits, patterns of reaction
cultivated over previous births, in short all that goes to
constitute the hard core of the ego. The ego melts away in the
agony of separation from the Lover. "Desolate is the bed with
out the Lord; this 'separation' is preying upon my body.

Embrace me and turn my ill-fortune into blessedness. Bereft of

1 Writing above St. Teresa, Underhill says:
"She was quick to mark the two spirit-had sisters who
thought it better to contemplate than to sing, and was
herself teased, as she swept the convent corridor, to sing
a little ditty about the most exalted of her mystical

2 T.S.
you, my Lord, a moment grows to become an aeon." "I look out for you, my master, and keep my bed in readiness; my life is dedicate unto you; I am intoxicated with love of you." The moods of longing, frustration, and jealousy known to profane love are present here, too. I am restless ever since my Lover went hence. I ask and ask but I know not who it is who has charmed him. I know not where he is lingering. He has forgotten me. I know not whom he has accepted for his own. "How shall I know that you love me unless you share my bed? As the lusting one loves the object of his lust, as the thirsty man loves water, do I love you... Who will deliver this message to Rama and tell Him that unless He vouchsafes a vision of His face, I shall die?"
The touch of the Nirgunite disinfests this imagery of all lascivious suggestion and reveals the symbolic character of all human love. The love of man and woman is an image of the eternal passion of the soul for her Lord. Plato would say that the Divine passion is the archetype of the human emotions.

1. "प्राण के लेने देखि रहे हैं नवं तरी झिल बिजल जाए अभी पौरन हरियाली ही, उदक उठा सजाई। मने रूक गयी कानों निकाले, एव पत्त सज्जा आई। रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे रे

2. "दापड़े दो नींदी की, प. 36 (Parv II)

3. पुराण बिताम, प. 82

4. "क्यों कैसी कैसी राम पराण, निन्दा यरोले भैं नींद रे तो मेरी सैंस रे उपर गए हर है, एवं भैं पुराण रे एवं धु सबी नहीं हैं, किंतु बे जीव नहीं रे" क. 6. प. 192
In Kamala we find the same ecstasy and torment of spiritual life
prefigured through symbols drawn from the sphere of human love. All
souls are the brides of the Lord and the ethical virtues are but the
ornaments of the spiritual marriage. "The Bridegroom cannot be won
by make-believe; it is by total self-surrender that the soul draws
nigh unto him. The Word of the Guru is what adorns the would-be bride.
"The Bridegroom is ever delightful, young, true, neither dieth
nor diuorseth;
His play with the bride is ceaseless; the grace and will are
genuine;
The beauty of the soul consists in her love of her Lord. She is no
petulants whose love keeps vacillating between the one true
Lord and the allurements of the world. Her love increaseth no waning.
The needs of the soul bereft of her love are vividly portrayed.
"O Thou that art asleep in the dark night, thy soul
thy night pass without the Bridegroom,
Thy bosom burns, thy heart is a fire, and thy heart, too, O lady is consumed
Aims for the soul that seeks the fruition of
efforts in something other than the Lord.
In vain is thy beauty, O lady, for thy Bridegroom medleth thee not.
The Bridegroom is in the bed, but thou, O bride, knowest it not,
The Bridegroom is awake, then art asleep, who may take thee up?

1. श्रीदर्श (सारदा रस, उपनिषद), p. 351

2. श्रीदर्श, रामकान्ती, भस्म, उक्तपत्री (तत्क्रम) 2

3. उन समे as (2) above
The concept of Lila is not exclusive to the Sagunites. This Lila or Play is born out of love. The feelings of reverence hold us at a distance from their objects; we cannot let ourselves go. But in Lila there is spontaneity and abandon. This Lila is twofold: "Samaygalila" or the play that goes on in the state of union and the Lila of separation when the feeling of having been reft from the Lord takes hold of the soul. The Lord is away in such a state but He haunts the thoughts ceaselessly. In Kabira and other Nirgunites this twofold Lila is rendered in haunting accents of beauty. The Nirgunite yearns to see the face of the Lord as intensely as the Saginite. The 'Istadevata' of the Saginite is more deliberately and vividly defined but the felt ecstasy of sorrow and joy is no less keen in the case of the Nirgunite. In both the schools the soul of the devotee has been portrayed as a woman who preserves her chastity in the face of all worldly temptation. The soul, if she is faithful to her Lord, is blessed in life; otherwise she has to gad about, a wanton on the streets, pulled this way and that by various impulses. "The soul is asleep while the Lord is awake; how can the two meet?" "In vain is the life of the young girl who has not known the transport of love and has not kept awake with her Lord in the vigil of love."

1. "The soul is asleep while the Lord is awake; how can the two meet?" "In vain is the life of the young girl who has not known the transport of love and has not kept awake with her Lord in the vigil of love."  
2. "In vain is the life of the young girl who has not known the transport of love and has not kept awake with her Lord in the vigil of love."  
3. "The soul is asleep while the Lord is awake; how can the two meet?" "In vain is the life of the young girl who has not known the transport of love and has not kept awake with her Lord in the vigil of love."
The various moods and situations known to mortal love are symbolic of the various forms and modalities, of this Lila. The mystery of love is not, cannot be, revealed to those who have not experienced the pangs of separation. There is no aversion to erotic symbolism. For the soul chastened by the ordeal of unrequited love nothing is unclean. "I go hence, unblessed; vain has been my life; I have not feasted my eyes on the beauty of my lover, have not embraced him passionately, have not shared his bed." There is only one object of the soul's yearning, only one lodestar for her gazing. Her affections are not divided between the world and her Master. She vows to "get her teeth tarnished" if she addresses anyone else lovingly. No mundane charms can deflect her from her love's path. In Đānū the intensity of yearning and the rapture of union are keenly felt. The Lord's arrival is hailed with fulsome joy. The Lover is accorded a ritualized welcome. In an Indian marriage the bridegroom's party is accorded a ceremonial welcome at the house of the bride. A pitcher full of water and covered with green leaves is placed at the doorstep. The pitcher is the symbol of the body made of clay and the water is the symbol of vitality that courses in the body.

1. जीव मे देहमा सैन उरी, आंधि न तारी धारा।
   सूरत नौर ैठ बारी दे,ँबेच ही गई बिसार। दानु, I, ७.२३९(६)

2. जीव मे देहमा सैन उरी, आंधि न तारी धारा।
   सूरत नौर ैठ बारी दे,ँबेच ही गई बिसार। दानु, I, ७.२३९(६)

3. जीव मे देहमा सैन उरी, आंधि न तारी धारा।
   सूरत नौर ैठ बारी दे,ँबेच ही गई बिसार। दानु, I, ७.२३९(६)
Dadu's soul fills the pitcher of mind with the water of love to her lordly lover. "The bride is robed in her new robes, and embraces her Lord. The body, mind, and life are all placed at his disposal. "The bridegroom is come; the two are interlocked in a warm embrace. May this joy, this colourful festivity endure for ages."

The Līlā is a process in the depths of the soul. "Within the body is the exhaustless supernal lustre. Within the body is the fadeless Spring. The ceaseless revel of Holi is going on within the body. Within are the woods and the orchards. This is the fruitlet, mystic consciousness which reveals the regenerative touch of the Spirit upon the soul. "There shall I play Phāga with my Love and the play will be for evermore. Behold, my friend, how great is my luck. Day after day I go from felicity to intense felicity. He Himself serves this wine of love. There I listen to His invaluable words; there the interminable Līlā proceeds. "My Master is at play all by Himself: He giveth and He taketh away. He divides a thing in twain and lo! He makes it whole again. Dadu goes on to say how in sheer playfulness He has brought the earth, the sky, the sun and the moon into being, even as a child builds shapes out of sand and clay.

1. अन् तृतेयः सृवेदः का ्पुजा, प. 70
2. हृदा तुरां शिक्षा करि नामग्नि पाते कीबे
को माता में पेश आतिहो, माता नर, मा अनी, पुजा, प. 70
3. जर तहें बुद्धरी लिंधी, जाग तद्व न्यं गुंग
करु तृतेयः गुरु नमः, उपि अलि यत् कर रंग, उपि, प. 70; 7. 70.
The sheer joy and abandon of the soul bear witness to her redemption from the constrictive egoism which keeps us tense. Only the Lovers of the Lord can afford to be so playful. The Līlā is the effortless self-display of the Lord. There is in it a sense of expansion, of an inpouring flood of felicity. Love and Līlā go hand in hand. The world is for such mystics the bridal chamber of the soul, inlaid with stars, bright with the vermillion of dawn and eve, and fragrant with the flowers of Spring. Here the soul meets her Lord and lifts her veil.

The Creator brought into being the Game of joy; and from the word Om the creation sprang. Om is the one glad act of affirmation, "The Everlasting Yea" which presents the vision of the dynamics of Divine Ananda under the forms of Time and Space.

The earth is His joy; His joy is the sky; His joy is the flashing of the sun and the moon. Oceans and waves are His joy; His joy the Saraswati, the Yamuna and the Ganges.

The Guru is one; and life and death, union and separation are all His plays of joy.

In play is the creation spread out; in play is it established.

1. भृगु भए पर (भोग र) ते कौं पौजा नइ गें?
   S. B. I. p. 11, ग्यू 2
2. Poems of Kabir, Intro. by Max Meier, p. XXIV
3. Ibid., No. LXXIXII
The Nirgunite experience of Divinity does not centre round any 
avatara or incarnationary form. But they have full access 
to the emotions and attitudes proper to the personalistic 
approach to the Divine. The Nirgunite as has been pointed 
does not regard theorizing about the Divine with favour, nor 
is a pronouncement about the Divine valid in his eyes because 
it is attested by tradition. The truth must be proved on our 
pulses. Mere verbalized sanctimony is roundly condemned. He 
has no faith in the custodians of piety who trade in religion 
but do not live it. The parrot does not learn the truth about 
Rama by repeating his name endlessly. The Nirgunites found 
ample evidence of this parrotry in the society around them. 

Expression should be rooted in experience. 

The Nirgunite moves between the two poles of Divine nature, 
personal and impersonal. The name Nirgunite suggests an exclusive 
adhherence to the transcendent, impersonal Absolute but this is misleading. The Absolute in which all differences are resolved is the conclusion of Vedāntic philosophy and the culmination of Vedāntic experience in the School of Sākara. Sākara would 

1. The Nirgunites castigate the orthodox fundamentalism 
that confuses the accident with the essence. 
K.G. pp. 37, 45, 46, 195 (No. 33); P.9 (No. 12); 424. 
Sundara Bihāra, pp. 152-53. Also see supra pp. 58 ff. 

2. Sundara Bihāra, pp. 64-67. Also see supra pp. 58 ff.
regard the experience of the personal God as only provisionally valid. But for the Nirgunaite both forms of apprehension are equally authentic. In the Upanisads too the sages do not fancy one type of experience to the exclusion of the other. Both the Nirguna and the Saguna apprehensions are there. "He has gone abroad on all sides, the unbodied, the unpierced, sinewless Being who is pure and untouched by sin." "Living bodiless in those who are embodied, this Self is great and all pervasive and its perception as such rids a man of all regrets."

Thus desireless and deathless, He is the forbearing One. He is Self-existent and full of the plenitude of Bliss; he knows no privation of bliss. It is the logical intellect that would affirm one aspect and repudiate the other.

True, we have on record the ecstasy of the sage who has known the One without a second and who refuses to come to terms with the experience of the Personalist but there is no reason why we should not entertain the evidence of both the types.

1. Radhakrishnan: Indian Philosophy, Vol. II, p. 155 (He says: the conception of Saguna Brahman... cannot be regarded as the highest reality.)

2. (An assembly of the sages and the verses of the Upanishad)

3. (A reference to a verse from the Upanishad)

Distinguished from the Saguna...
In Kabira particularly the varieties of mystic experience are striking. He has experiential knowledge of the transcendent state that is the culmination of Yogic Sadhana. He is again unwilling to state the mystic experience in propositional form; it is for him a wordless, imageless state of which you can predetermine neither existence nor non-existence. The categories of existence and non-existence make sense in the empirical world where objects like stones and tables and stars can be said to be existent, while the horn of a hare and a barren woman's son will be termed non-existent. He again gives impersonal attributes which put it beyond the pale of personal hopes and regrets and likes and dislikes. To affirm the existence of anything is to make it an object, standing at a remove from the subject and limited by the latter.

No theorem about the nature of the Divine is demonstrable.

The Nirgunite, however, does not think that silence is an adequate witness to the Divine. He is aware of the deep love that animates the world, holding it together. One who prays is not chattering to a stone wall. The Absolute is not all iced over with negations. He knows the joy and agony of love and the saints while addressing Him are not indulging in soliloquies.

1. K.G. 5.54, नारी १।

2. कर्म के उक्ति उपयुक्त मात्र बालों, नाते रहने को रुखी, उसे उसी दी जाय गई, नटाल तले रोरे लटों (संधि, प. १५७)

3. के तत्ताई बीतनाल अनि गुड़ी अनि कर्म के उक्ति उपयुक्त मात्र बालों (संधि, प. १५५, दर ५०७)
The Vedantic experience of the Brahman has been the theme of many an ecstatic utterance. The experience of the unity of all of one’s identity with the supreme truth is its top note. When everything is realized to be of one essence with the self one is no longer bound in vassalage to the charm and power of things without. The Divine and the human are not merely consubstantial; they are identical. In Vedantic texts one feels the thrill, the pulsing of those who have attained to this state. All duality becomes a nightmare of the drugged consciousness; it evaporates leaving not a trace behind. The customary distinctions which are the very essence of moral consciousness go by the board. The empirical transactions of daily life no longer evoke the reactions proper to an individual conscious of his distinction from others. "Where is the instruction? where are the revelations of śāstras? Where are the teacher and the pupil and the highest goal of human endeavour for me who am without distinguishing characteristics and full of bliss?"

"Where is death, where is life, where are the worlds? Where is the realm of earthly involvements, of duties and obligations? Where is the supreme absorption for me who abound in my own bliss?

1. उपलब्धि गीत । (कविलोकन: कवि बाबा श्रीमान बाबा निवास; कवि चारित गुरुबािर ने गतस्थाने निवास-धर्मय में)

XX, 13

(कवि कुमार प्रेम, लखनऊ)
glorious greatness? "No more of this talk about the three ends of life, no more of this talk about Yoga, no more of this talk about all-pervading wisdom— for me who am reposing in the Self?"

Such is the ecstasy of those who stand delivered from the fleeting and the contingent, their feet planted on the bed-rock of supreme identity. The Nirgunites too know the plenitude of consciousness, its utter emancipation from what is adventitious, its delight in its own integrality. Having meditated on the Self, "I have come to know that the All-pervading Brahman is in everything. There is nothing to distinguish the savant from the Jogi, the beggar from the king, the patient from the physician. The Self is in all and all are in the Self. The Self is at play with the Self."²

"I am in everything and all things are contained in me. I have gone abroad among the objects of the world. The perpetual round of birth and death is myself at play. I am the author of the six Darsanas. And yet I am transcendent, without name and form. Kabira is my name and I am the showman and as well as the showman. He who has realized the Self makes no false step in the world. Things do not sit heavy on him and established in Advaita as he is, he does not flee from Samsāra to Nirvāna.

1. श्लोकः कीठ (मे स्त्रयुद्धिकाय वाचव तोऽक्षा)- समाध्य क्यों तैकित्सम्। वेदांशः: कवालीकायाः(समाधीनिद्धे चतः) नै नै नै नै

2. पालि: खङा १२२, पृः ११२, १३, १८

3. अपने बाल में तली हैं कि, को वज्जुन को जोगी। आँगान रह कर तु फिरि, मकर बेड को रोगी। उसने बगाया, अपन लब्ध हैं कि, अपन उपज बेले।

4. K. G. पत्र ३३२, पृः २००-२०१

K. G. पत्र १५१, पत्र १८६
To believe in the distinction of Samsara from Nirvana is to contradict the basic insight of the Vedantic seer that there is no diversity here. The mind can visualize no state better than the one it is in, no environment more congenial than the one which is present to the eye. Kabira perceived this supreme truth and broke out in sheer ecstasy: "O mind, you may range about wherever your fancy takes you. There is none to place any curb upon you now. For the ego, with its fancies and preferences has been dissolved and what remains is the traceless principle of all being. To rise to the Supreme status of the Self is to attain to supreme peace.

To invest the Jiva with any particular attributes is to bring it within the realm of phenomena, but the experience of the Absolutist is of the trans-phenomenal. You cannot identify the soul that naughted itself, for she does not exist in the way empirical objects do. Having been divested of name and form she is as Sandeepadasa says, beyond all definitive content. For all these are modes of being and give us a particularist view of what has passed beyond all specificity. That is why the experience of the Absolute is inexpressible, for the Self is the Absolute and you cannot bring it within the realm of predicable or relative thinghood. Kabira denies to the

1. K. G. p. 136, para 149
2. जीव प्रका शत ? जीव न शत।
3. जीव का शत कहाँ? जीव न कहाँ।

विवेकचूर्रत्कः, प. 150, विषेण 467
Self all that can be predicated of it as a particular with a particular station in life and determinable psycho-physical attributes.

The realization of the Self is the revelation of the Real. The saints have brought the miracle to pass, shattered the mask of the ego to discover that it is God. The experience of the Absolute does not find as ample an elaboration in the Nirguñites as the devotional rapture so well known a characteristic of the Personalist, but it is there in all its indubitable glory. He is no longer a creature condemned to mortality. To know the Self is to turn it into God and to pass beyond the sphere of triple sorrow (physical, mental and spiritual). The outward stream of the mind is checked; it has become the Primordial Mind. Thus come to experience the state of Jivanmukti. While yet embodied the saints drive hard bargains; they cannot be fed on promises of well-being in a future life. "Having met the Lord, I am become the Lord. All desire is at an end."

To rise to this state the dissolution of the bizarre fancies, ideas and notions of the mind is essential. Mind is a constitutional dualist. It is the bifurcation of Pure Consciousness into subject and object. It is thus a fall from the status of

1. Na ma Na Na Ha Na
2. Ma 31 ari kame te Na
   K. K. 1. 301

3. (Ref #13, page 12 (12)

4. (Ref #14, page 17 (7).
the Absolute. A well-known Sanskrit verse says that the mind divested of all association with the objective becomes free! For the subject and the object become and disbecome together. With the dissolution of the object the subject too ceases to be, and the mental consciousness is transformed into the spiritual. The ordinary mind is the nautch-girl of the world. This mind is to be transcended. We have seen that for the saints mental experience infected is with the duality of the ego and the world, is the mark of infelicity. It is the experiential knowledge of the Absolute that dislodges the ingrained dualistic consciousness and lets in the mystical ardour. The death of the mind brings the latent mystic to life. The experience of death-in-life is essentially a mystic one. This brings about that "transvaluation of values" which is called for by those who know reality at first hand. This death-in-life is Life Immortal. "The death who strikes terror into the heart of the world brings joy to me. When shall I die and behold the supernal Bliss. "The Dead man has stood up, bow in hand, and has put the Hunter Time to flight. The sun has risen and the night of ignorance departed. The ego which is a process never is; it always becomes. It has no enduring nucleus butPro

1. अपने पर वासनाओं में तो लोग: 'स्वाधूलता: '।
2. Sundara Bilasa, pp. 55-59, इतिहास इतिहास, p. 2 (10)
3. Sundara Bilasa, p. 69, इतिहास इतिहास, p. 2 (10)

देवीरुता गीताको प्रचार र रचना रूपमा निष्कर्ष्य नहो।
the chariot of Nagasena in 'Milindapañho' is the name of an organization of various elements, which too, in themselves, are but names and processes. The empirical ego is thus distinguished from the Absolute Self and rejected as part of the world of becoming. The death of this ego, conditioned and transient as it is, is the death welcomed by Kabira and Dadu.

"O Dadu, I am my own enemy; none else can kill me. I kill myself and then rise again. One who is intent on the discovery of truth penetrates the real nature of the psycho-physical complex known as the ego. That is why the Nisunites lay particular emphasis on self-discovery. Self-knowledge is the supreme intuition; in it the knower and the known discover their hidden identity. Intuition is knowledge by identity or participation. We become what we are. The dualism of subject and object is transcended. A simple illustration will make this clear. The analysis of our emotions by the psychologist does not by itself constitute our knowledge of those emotions. We know love by experiencing it, by becoming love. This is a faint glimpse of self-knowledge where, too, we cannot distinguish the knower from the known.  

1. R. D. Vadekar: Paññ \( \text{Paññ} \), p. 29 ( \( \text{Paññ} \) )
   New Rhup. Daitya, Milindu S. Qushon, p. 33

2. Sarira, Pali I, p. 93 (under the section विख्यते)

3. दृश्यन द्वारा द्विविधात्मव नारायण
   तोहे स्वयं कौशिकीप्रयत्नम्
   विश्रवा उपासितम्, Verse 508
The Self is both transcendent and immanent. The Upanisads regard the Self as No-thing as well as everything. The opposition between immanence and transcendence is resolved in the Self. The Self is No-thing because there is no object in the world of becoming which is even remotely like it; the Self is not a part of the stream of Samsāra. The empirical object is conditioned by the subject as well as its place in that sequence of states of which it is a member. But no such limitations apply to the Self. It is unspeakable and ungraspable and, therefore, to our discursive, empirical consciousness, it is not one thing among others; it is No-thing. But it is also everything. My relation to the body I call mine is of the same order as that which obtains between myself and other things. I apprehend the body in the same way as I do a table, that is, by means of eyes when I am awake. During deep sleep both of them disappear together.

If the body is 'I' by the same logic the table is 'I'. Moreover what is universal and unspecified can be everything for what is specified, that is, particularized by certain attributes, cannot become other than what it is. Thus only the Self can be everything.

The Nirgunite mystics have experienced the Self both as the 'Unregistrable' and as that of which all our thoughts and ideas are registrations.
"All is in me and I am in all. There is nothing other than myself, I am abroad in all the three worlds. These perpetual comings and goings are but my play. I have assumed the name Kabira; I have shown myself to myself. All becomings are the becomings of the Self, of that reality which, paradoxical as it may seem, never became anything.

The experience of the truth of the Atman rids the mind of all fancies about a before and an after. Both bondage and release moksa and Samsara come to be seen as fabrications of the mind committed to the dualistic view of world and life. The strenuous course of discipline, the long-drawn travail of Sadhana are recognized as the frantic efforts of the man who ran about in search of his cap but had it on his head all the while.

This is the supreme state where both the way and the wayfarer are seen to be one truth. As long as one entertains notions and hopes about Moksa and its instruments like Yoga and Tapas, one remains in the realm of speech. But the language of the unitive state is silence, "O Self, talk to of Mukti only if you and I are two separate selves. Why delude me if there is but One that is all also the Many. There is mention of the ferry and the ferryman only so long as the truth is not known.

1. K. G. Pr. 332, pp. 200-1
2. तम जेठी तीर्थ कूटी ते प्रेमी
   ते मेरे जीवा तेरा आये है, ते मेरी पुरस्ति अनगने
   सकलं त्रिश स्थानं भीत्र, ते संते भयते
   K. G. P. 105
All talk about Mukt as something lying afar is mere twaddle for him who has known the Self. The Self is not achieved as a result of striving in time. It is a timeless experience. The Knower of the Self neither accepts nor abandons anything. Moksha is significant so long as bondage is a reality. That which was never bound can neither be enfranchised. Moksha consists neither in translation to some heaven nor in the establishment of some Utopia on the earth. The Nirgunite has nothing in common with those who identify the ideal life with ritual piety and take the promise of a future life in the heavens seriously. Those who search for Mukt on earth are the various brands of materialists who have no tiding of anything beyond time.

The experience of the Self comes essentially to the mystic of the contemplative type. It is the flowering of human knowledge. The Nirgunite quest is for the Supreme who is the object of both love and knowledge. It is on both these wings of love and knowledge that the soul of the Sadhaka makes its flight to the Supreme.
The ascetic spirit is drawn to the Atman as Being, the Atman that is aloof from the ceaseless whirl of becoming. All becoming is for him either an optical or a mental illusion, or a trap laid by Nays. To know the Atman both as Being and Becoming is to bridge the gulf between Samsara and Moksa. The Moksa of the ascetic thus consists in the deliberate and voluntary abstention from action in the world of the ego since the non-self is for him something totally antithetical to the Self. In Sundar-dasa, for instance, we find an acute perception of the sharp division between the self and the non-self which if paired together bring the world forth. "This Self is neither senses nor the internal organ; it is none of the three Guna. It is neither sunlight nor shade. It is not the ego, nor again is it.

Mahat. It is neither Purusa nor Prakriti. You are yourself; you are unique; you are Neti, Neti; only as Neti, Neti can the Self be apprehended. The Self is neither a householder nor an ascetic. He is neither a king, nor again, is he a beggar. He is no man born of woman; nor is he an Avadhuta or a Jogi.

There is here a conscious recession from the multiple self-formations of the One. According to the credo the experience of the One is only for those who withdraw from the Many. There are passages where the Self is known as the absolutely Other that cannot be compassed by our creaturely powers. The Atman is unreachable by the devices of the extroverted consciousness, however ingenious they may be.

1. Śrīmad Bhāgavata Purāṇa 11 (q)
The Atman is indefinable because all definition relates to what lies within the reach of empirical consciousness. We can define only what has become an object of understanding. But the Atman cannot be discovered in the ordinary way in which we collect information in our work-a-day world. The Atman is neither heavy nor light, neither cold nor hot, neither big nor small, neither action nor agent. None of the senses, our usual sources and instruments of knowledge, can lay its nature bare. It is not by manipulating logical categories that we can come to know the Self. That which makes all knowledge possible is beyond all relating. It is the ground principle sustaining the manifold of knowables and the unity of the knowers. Both the Knower and the Known are its manifest manifestation. If the Knower be regarded as the Self, then this transcendental Principle is the Supreme Self. While the Knower is distinct from the field it overlooks and cannot absorb it into itself as long as it is a knower, the Supreme Self, Paramatman, is the basis of both. The realization of this Self means release from process and the end of hopes and fears. This Self is neither subject nor object, because, while each of these two is indissolubly bound to the other...

1. K. G., p. 13 (17); p. 361 (126); p. 90 (6)

2. चलम, p. 333 (स. वासनेतान वसिल)
The Self is self-existent. There is no difference between Self and Self-knowledge. The seeker after enlightenment thinks of the way and the wayfarer and of the goal. But the goal is here and now; the self is nearer than breathing. The wayfarer arrives at the goal to find Himself. Thus the experience of the Nameless Absolute is an authentic achievement of the mystical quest. Since the Atman is absolutely beyond words there are no marks that can come handy to those who are out to find Him. Though known to experience the Atman is nothing to one's eyes and ears.

The experience of Atman that is Brahman is overwhelming in its intensity. "This is like unto a violent storm blowing away all traces of ill and ignorance." With the dawn of knowledge the thick-woven mists of ignorance are dispersed. Kabir bids farewell to the ceremonial piety with which he used to identify the essence of the religious life. He is not

1. अन्यैं तदे अन्य माने और त्वं अन्यां, अन्यां अन्य अन्यत्र धरण मिलते ।

2. ते से श्रेष्ठ सत्ता म् करहे कोने, पौजशी समय अन्यत्र अष्टादश ॥

3. अन्य, क १५६

4. अन्यैं अन्य माने और त्वं अन्यां, अन्यां अन्य अन्यत्र धरण मिलते ॥

P. T. O.
going to worship any more gods now. There is no looking back upon the way one has already traversed, because with self-discovery the dualism of means and ends, instrument and fruition, becomes a dream of the creaturely consciousness.

"I have discovered the Self within the self; the Self has revealed itself unto me. Only the Self remains. He is the listener and the hearer. The self has unbared the Self. The self known to the eye of flesh is merged in the Supreme Self. The discovery of this Self means the dawn of ecstasy. The Nirgunites do not tire of describing what this transport is like.

He who has known the mystic ecstasy reveals a new dimension of being. His mind is redeemed from a multitude of fancies. The world can no longer bind him with its spells. No desire can disturb his placid self-possession. Shedding his ego, he walks free among those who are bound, happy among those who are subject alternately to the stress of pleasure and pain. Having emancipated himself from regrets and hopes he knows no fear. He glories in his freedom from finitude. Krsna, pointing out to the Kaurvas asked Arjuna to go forth to battle against his enemies who were already dead. The role of Arjuna was merely instrumental; they had already been killed by Krsna. Krsna

1. "पुरुषा जने अनुभव भीतर-पुरुषा रगो राग गोरी

नाना यदि जलि दये, तिथि बुधि न निः

ब. ९०, ४७६

2. ब. ९०, ४७६

3. श्रीमद्भागवतम्: पुरुषेषु निविष्टमाः श्रवणविलाः

श्री भागवत-गीता, दि ३३.
Ksena means tJnaUffin he who is alive to the non-self but ignorant of the Self is already dead because he has identified his self with his psycho-physical being and its temporal interests. This psycho-physical being is ma jadas, that is unconscious and, hence, without the true spark of life for true Life belongs to the Self and the seeming vitality of consciousness is only derivative like the ember-like appearance of an iron-ball which has lain in the fire for long. Malukadasa, too, sees the world as a realm of the dead. "The dead marry the dead; the dead fight with the dead; the dead deal with the dead. The mystic has won to life immortal. Having disowned the ego he stands free from the vicissitudes that the passage of time brings to our empirical being. No doubts can shake his certitude. He does not need the witness of senses or of thought to believe in the genuineness of his experience. His bliss is not occasioned by the touch of external circumstance. Pleasure and pain belong to the mind but he does not dwell in the mental consciousness. Ananda is not an attribute of spiritual experience; it is spiritual experience itself. Pleasure and pain qualify the mind; they come and go. They do not belong to the intrinsic nature of the mind but are its adventitious attributes. Ananda is the inherent nature of the Self. To know the Self is to unveil the secret Ananda that is also Absolute Reality and Absolute Consciousness.

1. टुक तत्त्व आक रेकाती, हें ते अपन न रेकाती हे ।

2. ई व नाने बस नाने, बस नाने बस नाने बरस नाने बरस नाने

This is what Sundaradas says about the mercurial mind.

1. ॥ नग नाने कुम नाने, कुम नाने कुम नाने
   धर्म नाने लोक नाने नाने रक नाने हे ।

2. वर ह नाने बस नाने, बस नाने बस नाने
   सभ नाने हानि नाने बस नाने हे ॥ पुराण बिषमान, प. 62
These Sadhus do not give us any logically articulated system because God is for them primarily an experience and not the product of any conceptual activity. They were, moreover, addressing not the coteries of scholarship but the people at large who are moved more by feeling than by thought. But this mysticism is not for that matter the outgrowth of mere feeling. In it the heart with its craving for emotional experience has come to an understanding with the intellect with its towards reasoned knowledge.

The Nirguna school of Hindi Poetry, as is well known, is so called because it refused to bring God within the sphere of empirical qualities. Because of their lack of academic training these saints were for long believed to have given us a miscellany of mutually contradictory doctrines thrown together by their ignorance. This is however not a correct reading of their position. They did not speak slightingly of old doctrines simply because they were old, nor did they welcome and entertain the non-conformist thought of their day because it happened to be the vogue. The saint is even as the winnowing-basket: he accepts the wheat and discards the chaff. Though various types of influence—Buddhist, Vaishnava, Vedanta, Sufi, Yoga, Nath and Jain—coalesced to give it its determinate shape and positive content, Nirguna mysticism and its conception of Reality are not an assemblage of diverse creeds and dogmas. It was an unhurried growth from the


2. Sukla enumerates (ibid., p. 92) the influences but fails to see that if some of the experiences of the Nirgunites are similar to those embodied in others...
rich soil of Indian spirituality and what marked it above everything else was the absolute sincerity and spontaneity of its exponents.

These various influences were not fused into one by the heat of feeling or by a sustained intellectual effort. These mystics are quite clear that it is not dialectical skill that transforms ignorance into knowledge and the dissipated consciousness of the ordinary man in the street into the single-eyed purity of the saint. Those who have won to the direct experience of the Supreme Godhead do not seek to embody it in clear-cut formulae devised by the analytical intellect.

The word Nirguna means void of qualities or attributes, but the Nirgunite is aware that this label is inadequate. Whether God is endowed with qualities or is void of them is one of the critical questions of mediaeval polemics. The difficulty of the speculative theologian is obvious. To say that I know what God is is to make Him a part of the objective order of things, for our knowledge has always an objective reference. To categorize Him as an object is to sunder Him from the subject. This introduces the subject-object dualism at the heart of things. God is then not the whole of Reality for the subjective side of experience is by definition

These point out his transcendence of labels and categories.
not assimilable to His nature. The object, moreover, is what is sustained by the subject. If God is regarded as an object then what is by definition the whole of Reality, is self-existent, and eternal, becomes derivative and dependent. To regard Him as Subject is to deny Him all predicates because if you attribute to Him what is different your judgment is false and if you attribute what is non-different your judgment becomes a tautology.

The difficulties are there but the Nirgunites are not ensnared by philosophical puzzles. By calling Him Nirguna the Nirgunite does not intend denying Him all predicates but wants to guard against His identification with what the creaturely and the contingent. रामा is one of the names among many others of the Absolute in both the Nirgunite and Sagunite traditions. But the Sagunite Rama is also the son of Pasharatha and is thus a historical character. The exaltation of the historical to the eternal is a familiar phenomenon in the history of religion. The paradox of the mystical experience which is essentially inexpressible, but must needs be expressed leads to the making of myth and symbol. But the unregenerate mind stops short at the

1. विदे उपि माते ब्रह्म यवं आत्मा न परित्याग्धृतम् यथाय

मानो, बालो पु १३५ (राजां ११८)

symbol and takes it for the whole truth. The Nirgunaite seeks to disengage the essential fact from the forms of historical narrative which seeks to embody it. He repudiates the tradition which brings God down to earth in human garb and regards the incarnational hypothesis as the pivot of religious life. It is well known that Kabira takes particular pains to tell us that his Rama is different from the son of Dasaratha whose biography in time brings so much solace to a particular school of orthodoxy.

In calling him Nirguna the Nirgunaite seeks to put him beyond the objective universe, those manifested levels of being whose existence presupposes a percipient consciousness. They are the objects of this consciousness. All the processes of this temporal field are evoked and sustained by this consciousness which is itself eternal and non-successional. This field is Prakr̥ti constituted by the inter-play of three Gunas or strands, sattva, rajas and tamas. All the objects and processes of this field can be categorized as sattvik, rajasik, and tamasic, according as they lead to enlightenment, inner unrest or inertia and indifferentism. But the Light...
under whose winkless gaze these Gunas carry on their unresting strife is itself inaccessible to them; it is the transcendent truth which no psychological state can compass. This transcendence of the Gunas, of the dark deeps of Prakriti with possibilities, is what makes Him Nirguna. It is this aloofness that draws the mind of the Nirguna mystic proper. The aconic whirl of Nature is less than an eyewink to Him who keeps apart, an onlooker of the rise and fall of Gunas both within the individual mind and without. All our powers of description quail before this utter transcendence. We cannot give Him a local habitation and a name.

Human language is born out of our commerce with the empirical world and as such cannot adequately deal with what transcends the range of ordinary perception. Moreover, our ideas of existence and non-existence too derive from and refer to the field of temporal experience. Both Being and Non-being are, as the the śāhāyakās would say, relative concepts; one makes sense in the light of the other. We cannot ascribe being or non-being to the Absolute for thereby we give it predicates abstracted from the relative world of conditioned knowing. As a matter of fact to characterize the Absolute in any way is to abstract from its absoluteness. The Absolute is thus in literal truth Sunya or Void, No-thing because are

1. त्रैगुण्यां विपश्यित करति, येन गुणमेव समाधिः

2. तदनं तन्त्रेः गुणं हि भिन्नतिः निर्विद्यः

k. 8.99, par 32
bearers of predicates while in the Absolute the subject-predicate relationship is transcended. The Nirgunite mystic therefore tells us that the Absolute is beyond both 'being' and 'non-being'. We cannot even call it 'Creator'. We can say what He is not but His 'isness' is beyond the reach of our definitions and judgments.

The impersonality of the Lord is brought out by many other names. He is Infinite, Existence, He is absolute Knowledge. These names seek to show that He is above all determinations. Like the Atman, Existence and Knowledge, too are true in their own right. The reality of knowledge cannot be demonstrated because it is the ground of all demonstrations. All things, again, are modifications of Existence but Existence itself is not an attribute of reality but reality itself. He has been called Light for while Light illumines other things we cannot illumine the light itself. These names bring out the impersonal character of the Supreme Reality and by accepting them these Sadhakas ally themselves with a tradition grounded in experience and tempered by logic.

1. Prabandh (P. 148, 149)
2. Supra, p. 75
3. Supra, p. 75
4. Supra, p. 98
5. Supra, p. 111
6. Supra, p. 199
7. Supra, p. 101
The Nirguite is aware of the paradoxical nature of the Divine. He who is without form is yet the source, continent and sustenance of all the forms that crowd the theatre of time and space. The Nameless Void, the Impersonal Nothing, is also the Supreme Person from whom our ill-defined and changeful personalities derive their principle. He who remains aloof in self-contained unconcern unbends and becomes love's bond. The last word does not rest with logic here; the witness of the heart is as authentic as the reasons of the intellect. The mystic experience is there to show that the Formless has entered the multiplicity of forms. He may be an impersonal Beyond for the absolutist philosopher, but He is also father, friend, king, and guide for those who pray out of the abundance of love or the anguish of a stricken heart.

He to whom the truth of the personal-impersonal character of the Real becomes manifest is saved from the mawkish sentimentalism of those who address their prayers to a person, as well from the soulless and neat formulae of those who want to think their way to the Real and take the diagram for the path:

1. Poems of Kabir, p. 32 ("that formless God takes a thousand forms in the eyes of His creatures")
Ultimately the Saguna-Nirguna controversy is futile. Both are necessary to the comprehension of the Whole. "The Nirguna is contained in the Saguna and the Saguna in the Nirguna." The Nirguna and Saguna are contained in each other as self and non-self. The saint, thus, both rejects and accepts the label, Nirgunite. Both the impassive repose of the Seer and the multitudinous mobility of the Seen are the Lord's. The Nirguna and the Saguna are thus identical.

"Before the Unconditioned the Conditioned dances: Thou and I are one" thus the trumpet proclaims.

When the Nirgunite mystic comes to describe the nature and actions of this Saguna he is filled with a strange transport. Shedding his absolutistic aloofness he comes as a triumphant lover filling the earth and the sky with the multiple tokens of His love abounding. The world-process is His Lila and the souls of men are His . The Nirgunites are filled with the sweet yearning which wrings the heart of the beloved waiting for her lover. The stern inexorable Abhirā, the merciless iconoclast, the searching critic of humbug, loosens his heart in tears. The Nirgunites succeed in achieving that synthesis of the heart and the head which gives an unshakable equipoise to the soul.

1. K. G. p. 149, q 180

2. Poem of Kabi, No. Xxviii, p. 35

3. Poem of Kabi, No. Xvi, Xx Xii, Xc Viii, C
To say that the Supreme is impersonal; transcendent, aloof is evidently to miss part of the truth. The experience of the Nirguinite saves him from getting entangled in intellectual formulae about the nature of God. If the Supreme is an impersonal essence then personality is a fiction and the lover a futile sentimentalist, condemned to a world conjured by his own fancies. The Nirguinite knows that both the metaphysical and personal aspects of the Divine are complementary to each other. In the traditions which lay an exclusive emphasis on the transcendental aspect of which we may not protest, the Divine does not evoke the raptures which in the personalistic type of mysticism are the very hall marks of an authentic experience. The personal approach makes the mystic sometimes wallow in the slush of sentiment, particularly when he has not cultivated the intellectual faculties. The major saints steer clear of both the dryness of the transcendental calculus as well as of the riot of emotions.

1. That is why in the Nirguinite, we find, besides impersonal attributes like वरद (क. 6, प. 137, प. 152), देश (क. 6, प. 12, दृश्य 5), विद्वान (उद्दित, प. 243), हर (उद्दित, प. 96, उप. 25 and प. 102, पा 45), जैन (क. 6, प. 209, लाइन 11), others which spring out of the conviction of the heart, rather than the argumentation of the intellect. Rama, Bhagwan, Hari and a host of Pauranic names are complementary to the purely impersonal approach and invest the Supreme with personality.
The key words which are the vehicles of the mystical experiences of the
Shingonites have a long history dating back to the times of the Siddhas
and beyond. Many of the terms stand for types of experience altogether
distinct from that of the Siddhas. The Siddhas belong to the tradition
of Tantric Buddhism, the ethical and metaphysical categories of which
Shingon logically stem from those of the Siddhas. As is well-known these key
words have gone to the Saints through the Tantric path. The Shingonites
have no direct link with the Siddhas. The term of ‘Siddha’-upama is not
known to the Saints. This is the term of the Saints
in the times the mystical elements have been purged out and the state is one
of the union of Five and Self achieved through esoteric practices. The
adjects in Hatha-yoga are very precise in their use of their
terminology.

The terms are known to all the three traditions, namely the Siddhas, the Saints
and the Shingonites. But in the Saints the terminological emoditude is
more. Nor do we find the metaphysical ‘satisfaction of the tactile’
tradition. It cannot be said that the Saints are just librarians in
these practices but it is evident that they have not cared to be very
specifically about their use of the terms of a Siddha, the esoteric utility
of which they came to adopt. This, however, does not detract from the value
of mind their own Siddhas.

There are योग, दर्शन, ज्ञान, अविद्या, भौतिक and गौतम. In
their journey down to the Saints, they have sought
gradually cast off their associations with the
tradition of esoteric Yoga. The process, however, could
not be completed, and even in the context of
Shingonite devotional poetry the odour of Yoga
lingers about them.
Surati and Kirati have been variously explained. They may respectively be regarded as the process and its fulfilment. In the Hatha Yoga, the term Surati stands for the stage when the states of Prana and Muladhara chakras are known, the knowledge of patterns and their activity that becomes witness to it. In the Upanishads and Yoga Sutras, the knowledge or consciousness of patterns and their activity that becomes witness to it. In the Hatha Yoga, the Surati significance and experience comes to the fore. Hathism known as a Sadha—Surati Yoga records the state of Anahata, the state when the Sadhana has met empirical auditory experience, as a vital stage on the way to absolute experience when all the dualities are dissolved in transience in the supreme beatitude of the experience of divinity. In the path of the Jaina school however, not only the merging of the Anahata itself but more often than not come to be regarded as supreme experience. This experience may be regarded as the linking of Surati(mind) to Abha(Inhata). The Nirguna tradition assigns an important position to Surati Abha Yoga, but here again we find the word used in various contexts. They identify the supreme experience both with meditation and with the distraction and distraction of mind in love to form, Kirati which stands in earlier tradition for the merging of separative egohood and absolute is also annexed to the domain of shakti and comes to stand for ecstasy that once accompanies and is the fulfillment of the process of shakti.

1. Barthwal: पोग्राना (p. 23-33)
Bhamariv Bhawati : पेट्रम्यः तैसारी 2409 ff.
Parasuram Caturvedi: कांग्रे सारण तैसारी, फू. 250 ff.

2. Here it is interesting to observe that while the Tantric tradition of Nathas and Nigamites enlists तत्त्व-तात्त्व, तत्त्व and तत्त्व—the domains of eye and ear—between themselves come to stand for the whole of mystical endeavor and its fulfillment.
The word 'Sahaja' stands in the saints for the supreme truth as well as the spiritual experience of this truth. This word has its own biography. The later schools of Buddhist mysticism and the Jains made it a current coin of medievial spirituality. Vaisnava Sahajiyā cults made it the vehicle of their mysticism of love. This love was foreign to the spirit of both Buddhist Tantricism and the cult of the Nathas. The word 'Sahajiyā' later on became a by-word of reproach but essentially it stands for that spontaneity which regards all formalism and ceremonial as but dull encumbrance in approach towards truth. But, while that was the underlying idea which asserts itself, now and again, against the tendency towards formal and formalistic complications, the word was more often used in a more esoteric sense in later Buddhist mysticism. It stands for the union of Prajñā and Upāya, for that state of non-dual bliss (Nabhāsukha) which is the seed of life as defined by the Sahajiyā. In consonance with the Madhyamika view, it is not considered to be enough that the emancipative knowledge of the Sunya should be won by the Sadhaka for himself alone. This emancipative knowledge is Prajñā. Upāya is that practical aspect of the supreme gnosis whereby the ailing creatures of the world are liberated from their obsession with the reality of what is real-less and illusory.

3. P. T. O., 1939 and 62
4. 2500 Years of Buddhism, 19358 ff, Ministry of Information and Broadcasting, Gov. of India
5. Hindu Central Philosophy of Buddhism, 1956 (Ethically)
The Sahaja is not a doctrine of escapism: it emphasizes the naturally pure and stainless character of the mind, which though overlaid with the foulness of earthward tendencies can be restored to its essential principle by a right view of things complemented by a right discipline. Bondage is nothing but the mind fastening on the world and release is the same mind freed from its own fancies. This way is not the way of deliberate Samnyasa, of willed aloofness from the world demands of life and society. Unless the mind has been rid of its carnality, it is no use repairing to the forest for tapas. It is the mind which is the vicious conjurer of the world show and unless this is tamed it will teach us to become worldly about 'other-worldliness' that is, to inflate the ego with ideas about our own holiness. It is the seed of both Bhava and Nirvana.

The Sahaja doctrine sanctions neither the licence of the voluntary nor the systematic mortification of the ascetic. It tells us that Nirvana is not far away in supra-lunar spaces; if this very Samyama when looked at in the light of knowledge is Nirvana.

The Yogi who has grasped the nature and humour of things moves through the world unscared by the spectres of the mind; delighting in objects he is not carried away by them. He is a shameless, indeed, who, although subject to the circlings of time, calls himself

1. prabho rahi tath, vrupaka dhari, jagat jitu.
   sahasanuprasta meha muktah, bhavibhruh. 
   hara kshumar, p. 21
   tathastu man kaa bhaja abh haa hum bhari tara
   tata lalitam sam ahanta tathatau eka atman. 
   S. B. I, p. 170

2. dundu ne kame ne saha, tathastu kshumar hari dhare.
   S. B. II, 14-15
   khel sam sambhale 44. 12-13 (p. 21)

3. Nidhe sugna, p. 43
Sahaja has a both an ontological and an ethical sense. Ontologically, it is that reality which is key of both existence and non-existence.

He who has identified himself with this Sahaja misses key of the sphere of empirical modalities. It stands for the destruction of all views about reality, for views are but partial and fragmentary. Ethically, this is to remain established in equality avoiding all extremes. The Viṣṇuveda have preserved the ethical sense in more numerous passages than they have done the ontological. Viṣṇuveda thinks that the man who has subordinated his senses is established in Sahaja. The departure from the position of the Tattvāna is significant. The Śāṅkara's Bhāṣya following the way of Sahaja did not deliberately subdue his senses. He did not make an effort of the will to overcome the charm of women. Sahaja for him lay not in the repression of desire in the face of temptation but in standing erect before the assault of temptation. He was a Sahajais who could go through the entire ritual of love without experiencing the tension of desire. In the Viṣṇuveda, too, at a later stage, the word Sahaja comes to be identified with Bhūti or the love of the Lord. The supreme love of the Lord is Sahaja. From the "Vigor Sahā" of the Viṣṇuveda, the ascension to the Bhūti of the Lord is the single, unvaried section of the devotee's standing before his Lord in a holy

...Indeed, but the word Sahaja has traversed all this distance.

1. कृष्ण जी ने कहा कि उपदेश साधिना जाने आगे, नाम, उपासना विनियम

2. कृष्ण जी कहा कि उपदेश साधिना जाने आगे, नाम, उपासना विनियम


P. T. O.
Hirgunite symbolism is generally more homely than that of the Saguqites or Sufis. It has an appealing appeal for those who have not allowed their consciousness to become sophisticated with the tortuosities of learning. As we know, the Mirgunites could not boast of those erudite profundities which were accessible to the upper levels of society. For them the Lord's revelation in the work-a-day life of humanity is as authentic as in the garnered wisdom of the past. The Divine Fullness inhabits the common earth as gladly as it does the stately temples and mosques reared by a more sophisticated devotion. They have no esoteric doctrine with them to wall off nature from super-nature. Christ said that the Lord heeds the fall of the tiniest sparrow. For the Mirgunites there is nothing so mean that Divine Superintendence will fail it. The whole universe is at once a witness to and a symbol of His greatness. That is why these mystics will lay hold of the most anthropomorphic imagery as ungrudgingly as of the most abstruse Vedantic doctrine to express the nature of the Divine and the urge of the human heart to come close to Him.

The symbolism of Mirgunite mystics can be divided into three categories. There are symbols which derive from Yogic Sadhana particularly of the school of Hathayoga. Secondly, the sphere of human relationships, so rich in joy and sorrow, has also made its contribution. Thirdly, the lower world of nature with

Poems of Kabir (Undechill's Translation, 1922), p. xxii
its inexhaustible suggestiveness has also been drawn upon to intimate the mystery of Divine nature and Divine action. We have, however, to keep in mind that Nirguna Symbolism, due to the absence of the narrative form, is static as compared with the dynamic character of Saguine symbology.

Like other mediaeval mystics, barring the Nathists, the Nirgunites make use of the symbolism of love to communicate the intensity of their longing for the Divine, the joy of union with Him, and the torment of the soul sundered from Him. Human Love covers a wide range of relations. But the Nirgunites choose to symbolize their passion by means of the feelings of a grateful servant towards His master, and, at a higher pitch of intensity, by those of the beloved for her lover. Here the vision of the Saguine is no doubt more comprehensive and his realization of the transfiguring power of love keener. For the Saguine all love is sacramental, the love of a woman for her paramour no less than that of a faithful servant for his master, or of a wife for her lawful Lord. In Nirguna, the perception of distance is never totally lost. This is there even when the soul yearns as a beloved for her Lover. Here and there the Nirguna becomes aware of the responsive grace of the Lord that leans towards the devotee but his usual preoccupation is with his own longings.

1. *Infra* pp. 65-66

2. *Infra* pp. 174, 195. All types of experience in the domain of love become figures and symbols of the love of the Lord.

3. काली मा आयतं भवद्यान, उदाहरणं राधाकृष्ण नारः।
   तेषु त्वां महे श्रीरकुमार ! सईरे विनाशं कर्षकात्म वती। कृ. ६. पृ. ६४ (२, आदिभाष, ४)
The pose of a man on his knees is natural to him. He has not been able to symbolize vividly that love which leads the 'Self-Contained One' to dualize Himself as Creator and Creation, as seer and seen, or as Lover and beloved. The homesickness that seizes Krsna now and then and unrolls before him the pageant of memories is symbolic of a passion at the heart of things. His heart rises at the thought of those days when he used to roam the banks of the Yamuna and play hide-and-seek with cow-herd boys under the shade of thick-clustering creepers. This means that there is an answering affection in the heart of things. The Lord, so is anxious to receive the love of the soul. "Eternity is in love with the creations of time." True this cardinal fact of the mystic life could not have been entirely missed by the mystics of the Nirgunite School. But the symbolism of the Sagunite is more adequate.

The Sagunite can thus turn all types of human love into symbols of the love of the Divine for the human and that of the human for the Divine. Even the informal love that exists between friends is turned into a figure of the higher love. The Nirgunite can take those liberties with the Lord which his cow-herd friends take with Krsna. Kabira

1. "Krishna's love is like the love of the mother to her son."
2. "The love between friends is like the love between a master and his disciple."
address Hari as his mother but the doting affection of Yasoda for Krsna could not have appeared to him as a right symbol for the figuration of the abounding wealth of the devotee’s heart. This, however, does not affect the divine frenzy of that passion which we find in the Nirgunites.

In Avadhutagita the Avadhuta salutes his own self, the unborn, unageing, timeless, spaceless Being that is like the sky (Khasama). The sky is an appropriate symbol for that all-pervading Reality that is the substratum of all becoming but is not affected by the process in time. Dr. Dvivedi thinks that by the time this word Khasama came to be used by Kabira, the first of the Nirgunites, an Arabic homonym meaning husband had been introduced in India and that the two meanings of the word got confused with each other in his mind. According to him the word came to acquire a derogatory sense in the hands of Kabira. In Indian usage the word Khasama came to mean a wretched, weak or hen-pecked husband. According to Dvivedi the word Khasama came to acquire the additional sense of a weak mind in the sayings of Kabira and his followers. Khasama which was originally the Infinite mind, the Primordial Being resident in its fullness in all becoming, fell from the heights and came to stand for the dualized mind. Dvivedi assigns the reason for this fall to the aversion that Kabira developed towards the aims and ideals of Yogis during the course of his progress from Hathayoga to Bhakti.

The symbols of the Nirguna are drawn from the everyday life of common folk. There are no purple threads of sophisticated learning. It is the chronic restlessness of the mind, so prolific of illusions, that engages their attention most of the time. A very large number of symbols refer to the nature and activity of the mind against which the Sachaka is to battle unceasingly. The lower levels of animal creation—noisome creatures of the dark—symbolize the creaturely mind lost in the underground life of animal impulse and instinct. The mouse and the frog are thus appropriate symbols of the mind that seeks to feed its animal instincts on the sly. Birth as a man does not mean automatic distinction from animality. We have housed in the subterranean depths of the mind the cowardice, the obstinacy, the secretiveness and sensuality, the brutal aggressiveness and mean timidity of lower forms of animal life. That is why the jackal, the crow, the bull, the deer are pressed into service to symbolize the life of the lower mind.

1. Vastavā (vastu purūṣa puruṣā) kṣatras, themān, in āśātyā, JI, p. 165

2. ऐलां, उष्णात्र मेरे जुल संरक्षण, मे रत्स्क उपन्यासः। फूल हत्या से तोंता, कोई विवाद वेषेः ॥ K. 5, p. 151, p. 161

3. हृदसेव नाम विनायक, नववर्त लोहा पद्माया
   मिज उपक स्वर भूल घुटने मुने, तो सब बाहर नौ बिराट बुझे। K. 6, p. 150

4. undelined in (2) above

5. बहुते भिक्षार लायी, सबने बाहर जीना मन्त्रालय कहसंग बैठे। K. 6, p. 150, p. 160

6. वैदिक बाहेर जुला भांति यदि ॥ K. 6, p. 150, p. 151

7. अस्मिन्सिन तुम्हारे लेख उमे। K. 5, p. 219, p. 396

The 'deer' here means 'sense', which collectively stand for the lower mind.
There are other significant symbols of the lower mind and its activity. There is, for instance, the symbol of the tree which with its many-branching spread stands for the wide-ranging character of the mind, stirring in response to suggestions from the outside world, as leaves do in the breeze. The mind again is a thief because it lays claim to what does not belong to it. The fish which is the emblem of the Love-god, Cupid, is another symbol of the mind. The mind revels in the world even as the fish revel in the deeps. The bee, again, on account of its infatuation for flowers, symbolizes the mind infatuated with the world and its seeming goods. The 'Charkha' or the spinning wheel is another symbol of the mind on account of its ceaseless movement. The fine thread spun on this wheel goes to make the garment of Bhakti meant for the soul's wearing.

But while the aversion of the earth-bound mind to light is a fact the mind need not remain earth-bound. Its effort to transcend the lower levels of consciousness are an indubitable fact of the human situation. These saints do not condemn the grosser mind for the sake of condemnation only. The state of sensuality is the
state of bondage. Pleasure is the privation of good, of Inanda.
It is not out of pessimism that they condemn the lower mind and its pre-occupation with fleeting pleasures. Such a mind is a bad bargainer. It has bartered away its Inanda for the sake of ephemeral sensations. While, therefore, they condemn the lower mind, they praise the higher mind too. The higher forms of animal life, that is, forms that are more majestic and comely, symbolize this self-transcending endeavour of the mind. The swan and the lion are the types of the mind intent on discovering its higher destiny. The swan is supposed to separate milk from water. Ever so the mind of the Sadhaka can winnow the chaff from wheat; it can as easily distinguish between the transient and the abiding. Similarly the higher mind is king over the impulses and instincts of the lower consciousness even as the lion lords it over the beasts of the forest. The elephant, it is strange, symbolizes both the aspects of the mind, the higher as well as the lower. The lower mind is heavy with its weight of hopes and fears. It, moreover, rolls in the mud of sordid pleasures with great gusto. Herein it is like the elephant that rounds off his bath with a roll-about in the mud or a liberal powdering of dust. However, when the mind begins its

1. this double-aspected character of the mind is recognized in पर ग, क. 9, प. 137, वर्दे 157.
2. अक्षे अवदण्ड सर्दयं, देहों द्वारे द्रामुनी शून्य सागर, हैं विचारित शून्य प्रमाणितोऽह।
   वह, प. 137, वर्दे 157.
3. अक्षे अवदण्ड सर्दयं, देहों शून्य सागर, हैं विचारित शून्य प्रमाणितोऽह।
   वह, प. 91, 92. 11
4. अक्षे अवदण्ड सर्दयं, देहों शून्य सागर, हैं विचारित शून्य प्रमाणितोऽह।
   वह, प. 28, 29.
pilgrimage, negotiates stage after stage of the path up the hill ascending from low to higher level; she is symbolized by an elephant.

Then there are the numerical symbols. 'Three' symbolizes the three Guna, constituents of the Principle of the phenomenal world, that 's Prãti. 'Five' symbolizes the five elements and the five senses. 'Six' symbolizes the six ākāras or purposes. 'Nine' stands for the nine gates, that is, apertures of the body. The body is the nine-gated city. The city is the well-known symbol of the body.

We have already referred to symbols drawn from the sphere of social relations. Mysticism has a fancy for sexual symbolism. But sex relation is just one relation among many others. Love manifests itself in other relations besides that of man and wife. All these relations can be turned into figures of the love of soul for her Lord. Here the range of ascensive mysticism is wider since, besides the conjugal, it has made use of 'Salāya' and 'Vātālāya' types of love also.

While 'Go' as a symbol of the senses does occur in the Nirvâna, its full implications have been worked out only in ascensive mysticism which has elaborated the myth of Gopala and cows, indicating thereby that the Lord is the Eternal Herdsman who brings the erring mind with its animal appetites to the right path.

2. M.i.d. 97, 359
3. K.G. 97, 14, 18; वर्णाश्रय नामा, p. 3(6)
4. M.i.d. 97, 18, 23 {Dr. Ram Kumar Verma has brought out the esoteric significance of numerical symbols in गोपरी (vide Ashok Kumar, pp. 181 f. and
5. M.i.d. 97, 311
6. M.i.d. 97, 6
There is no doubt that there are many passages in the Upanishads where the mystic experience is of the same pattern as that of the
Vedic mystic experience. It is interesting: it is at once the breaking
of wine and the quaffing of intoxicating sage. This very state is
attested with the Upanishads. In the later developments of Vedic
mysticism, the concepts of Salage and Sanya which stand for asceticism
and transpersonalism, in Buddhist and Jaina traditions, come to be again
associated with the Vedic mysticism.

Although the experience of the Vedic mystic is wide open to crítica, he
has remained in touch with it. Besides the 
the emotional
intensity that pours from the Sabara to the stage of bhūti, there is
another sense which is that of which the lovers drink deep. In
the synthesis that has been effective, effected by the breath of h
the Upanishadic experience we do not find any deliberate inhibition of
the impulses of love. The lover is here transfigured and assimilated to
the higher experience. Kubera says that the 'intoxicated' are keeping him
company. In Vedanta mysticism, the suggestion is that the senses
have been converted to a higher life and have not been killed out.
Kubera's intuition calls upon many cups of intoxication and is sure that
there are those who have tasted of this 'wine' in vain for ever intoxicate.
The awakening of Khalsa leads to the festival of Anand. This is a stage of intoxication. He who has tasted this bliss can no longer long after the pinchbeck delights of flesh. The process is one of transition, of reversing the flow of consciousness. Taking aspects of impersonation to Bhakti and how he drinks quantities of nectar there. That is distinctive of Khalsa as is the attribution of personal traits to what is the impersonal reality of Shakti for the Khalsa. Shakti as a transcendent station, as absolute knowledge, feels from the quality of non-naming known.

But the intensity of devotion cannot rest in the impersonal sadness of an impersonal absolute. The new orientation of consciousness towards Bhakti means the elevation of personal traits in the Divine. These traits are there and always but to the practitioner of the way of the Unmanifest it is the plain sight of Divine love that is revealed. He contemplates and in case of fulfillment is reduced to the immobility and status of the Divine. Khalsa talks of

Khalsa thus effecting a synthesis between two divergent traditions—those embodied in the impersonal and personalistic approaches to the Divine.

1. K.G. Pr., 74, p. 111 (Refer to the preceding page for notes)
2. भूत रहते तै लोक पैल श्रीमा ब्रह्म, उगरि पति रे, K.G.P. 110
3. भूत गाम में उनी उ देखि, तेहि हो रेहि बैठि चढ़ि, अग्नि, शिला नही छलि, की तहस प्रीति, K.G.P. 119
4. ये आश्र पर तहि बुधि नही तहस राम कृपात रे, Mad., p.158, 179
The Nirguññites, particularly Hārīṇa and his followers, are aware of the type of mystic experience accessible to the Natha. In them we frequently come across terms peculiar to Yogic Siddhas. It is however, observed that these terms, although they are common to Siddhas, Natha, and saints do not always bear the same meaning in these varied contexts. The Yogic Siddha of the Siddhas is undergirded by a metaphysical precise and rigorous in its use of philosophical terms. There is no slovenly or slipshod about either their Yoga or the philosophy which forms its theoretical formulation. Their Yoga is the verification of metaphysics. In the Natha there a greater emphasis on the Yogic aspect of this Siddha. There is no doubt that the Natha Philosophy underlying this Siddha is in itself a great achievement but the Natha is essentially an esoteric lore into the intricacies of which we cannot enter except with the help of a Guru. The Guru is an indispensable pathfinder in the Nirguññites and Siddhas but whereas the essential processes of Natha and the thought of Siddhas and the terms which are their vehicle make sense to the intellectual, the processes of Nathya remain unintelligible as long as we do not know them at first hand. In the Nathya Philosophy which has been tanti- lized by the Siddhas, the supreme fruition consists in the Kāyakāla of Śunya and Kārūla. Kārūla is applied knowledge. Knowledge and action divorced from each other can breed either ascetic intellectuals, sufficient

1. A historical study of some of the better known terms like तस्य तस्य तस्य तस्य तस्य तस्य तस्य तस्य, which are common to these traditions has been made by Dr. Bhārma Vīr Bhānati, in his प्रभु श्रीमानक श्रीमानक, h. 33644.
unto themselves, but of little use to the world,\textit{sentimental}ly.

Bosses whose "busyness" often pampers their ego. In the Hiranyes \textit{Abhinni} takes the place of \textit{Haruna}. The knowledge, the transcendent
Lord is barren unless it leads to \textit{Shatii} just as in \textit{Lahayana} the
knowledge of \textit{Sanya} is mere intellectual function unless it leads to
fulfilment in \textit{Haruna}. Like the \textit{Nathis} the Hiranyes too speak of
the hearing of \textit{Anilas} sounds, the blossoming of nectar from \textit{Sahasran}\textit{\text{\textdollar}}
with the union of \textit{Maa} and \textit{Bingali}, the awakening of \textit{Munnilini}, and
the attainment of \textit{Sahaje-Sanya}. All these are various states of
praying one fact, the achievement of \textit{Summa} \textit{Bhona}. That the Hiranyes
should have arrived at \textit{Harat} via the \textit{Path} of the \textit{Nathayogi}
testifies to the amplitude of his mystic experience. It is true
that \textit{Harat} at a later stage gets impatient with this \textit{Sanyasat\textdollar} but
not because it is ineligible as a way to the \textit{Summa} \textit{Bhona}. It is
because it involves the tortuosity of an \textit{extrinsic} discipline
while there is available all the while the \textit{Sahaje-Sanyasat\textdollar} way
of curbing the senses and of simple self-surrender to the Lord. The
\textit{Sahaje}, like \textit{Nathayoga}, is used in various contextes, particularly
those of \textit{Nathayoga} and \textit{Shatiiyoga}. It is also used in certain
contextes.

1. \textit{Gita} 5.146
2. \textit{Gita} 5.110
3. \textit{Gita} 5.112
4. \textit{Gita} 5.139
5. \textit{Gita} 5.109, 5.269
contexts where the Šākta seems to be standing on the borderland between hatha-yoga and Bhakti-yoga or is trying to achieve a synthesis between the two. In such contexts there is ordinarily a strong colour of Vaishnavism clinging to these words. Šākta has again been used as a word meaning Vaishnavism as the state of no-kinds, of expansion of all qualities. The way to this Šākta does not lie through elaborate formulae and institutionalized worship and cults but through the surrender of entirely consciousness. This is also the distinct of ecstatic bliss where the saints speak of quelling the reviving drought pouring from the internal store.

In the Śrīvaṁśita Hatha-yoga it is not at variance with Īśvara

many cases:

1. K. 5. 92.74

2. वर राखूँ नहैं मार्गे, और चंद्र भील निद्र जार।
शान्ति निश्चित का गम नहीं, हल्दी रस्ता नकार।।
भर देख द्वार दृशिवय, और बेली अज्ञ. नामैं।
इस राख तस्वर देन में, अन्नार्कुल ता भार।
राखू जबू त भावी, राम ॥, प. 172

ताबंबा वा का अपना, अर चंद्र है नारीत तरंग
गाम लौगित तम अपना, तब दान एक अश्रू रङ।।
अंद ॥, प. 170


4. K. 6. पर ० 325, 326, 328, 362, 377; श्रीकाङ्निः (उत्तराकालिक)॥ २२०२
२०२ उपरात्म की कांड, प. 2, 3, 25, 26-27