

Sketching A Crocodile On Water Or Speech, Silence And Self-realisation In Jñānadeva*

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I feel honoured to have been asked to speak on Jñānadeva (1275-1296 c.e) in front of this learned congregation. When I was pondering upon a topic worthy of this occasion, I felt as if I was walking through a used-car lot reading brightly painted signs on good-looking but used cars. I saw many well-worn topics rush to greet me, loudly proclaiming "Pick me! Choose Me! Try me!" These were topics such as the life¹ and literature² of Jñānadeva, the Bhagavad Gītā and Jñāneśvarī³, the philosophy of Cidvilāsa in the Anubhavāmṛta⁴ of Jñānadeva, the glory of Marathi manifest in the Jñāneśvarī, Jñānadeva and Śaṅkara, Jñānadeva and Nāmadeva⁵, the myths and miracles of Jñānadeva⁶, the significance of Jñānadeva in the 20th century⁷ and so on. Since many excellent scholars in Marathi and a few in English have already written a lot on each one of these topics, I felt disinclined to choose from them, and finally decided against picking any of the used lot. Instead, I decided to give you a taste of Jñānadeva's philosophy essentially as expressed by Jñānadeva, through his own inimitable style. Jñānadeva's style is a unique blend of poetry and philosophy, and it is impossible to talk about Jñānadeva's contribution to philosophical thought without fully understanding his style. Since in more than one ways, the style is the man, the task of understanding Jñānadeva's style is tantamount to addressing the basic paradox of Vedānta facing Jñānadeva. Is all communication about Brahman futile, destined to die while being created, like sketching a crocodile on water⁸? And if it is so, then how can one convey that which by definition is impossible to convey? Hence the title of today's talk.

While claiming that the mystic experience of oneness with Brahman is beyond speech, and beyond sense experience⁹, Jñānadeva engages in trying to convey that very experience to you through all your senses. His claim is as follows¹⁰:

"That which the vision cannot see, can be visualized without eyes, if one obtains the knowledge beyond sense-perception. The gold which even the alchemists cannot obtain, may be found right in the iron if suddenly the Philosopher's stone *parisu* comes in your hand. Similarly, when the good teacher graces you, what can you not achieve? Jñānadeva says, I am blessed with such an unlimited grace. For this reason, I shall speak. I shall manifest the form of the Formless through speech. Although it is beyond the senses I shall make you experience it through your senses."¹¹

I propose to explore in this paper the literary strategies adopted by Jñānadeva in order to convey that which is impossible to convey. In the course of this inquiry I shall also address questions such as: How does Jñānadeva reconcile the basic paradox of communication from the view point of an enlightened soul? How does he define the territory of speech? Can a silent question be answered? Can eternal speech be silenced? Are speech and silence the twain that shall never meet or are they inseparable like Śiva and Śakti? Since this is a Vedānta conference, I can afford to take for granted a certain familiarity with the philosophical tenets of Vedānta and focus instead on their manifestation through Jñānadeva's poetic creations.

Before embarking on that journey, let me assemble the essentials. The Marathi tradition believes that Jñānadeva lived a short but extremely illustrious life of 21 years in the latter half of the 13th c. and by those calculations, this year, 1996, commemorates the 700th anniversary of his *sañjivana samādhi*, or of the time he decided to end his sojourn among us¹². Jñānadeva became silent in the year 1296 c. e. but his voice is never silenced. In that sense, his *samādhi* is called *sañjivana* or immortal.

In the history of Marathi language, literature and Bhakti in the social life of Maharashtra, Jñānadeva's position is unparalleled. He is rightly regarded the patron saint of Marathi literature and till this date. Serious literary performances in Maharashtra or in the Marathi community anywhere in the world end by chanting Jñānadeva's *pasāya-dāna ovis*, which form the gracious epilogue to his magnum opus, Jñānadevi. Jñānadeva was not the very first writer of Marathi. There were eminent earlier writers who had chosen Marathi as the language of their literary creations, writers such as Mukundarāja, (the author of *Vivekasindhu*) Narendra (the author of *Śisupāla-vadha*) and Dāmodara Bhaṭṭa (the author of *Rukmiṇī-svayamvara*). Although these have written celebrated works of story-poems or *ākhyāna-kāvya*s, Jñānadeva alone is credited with forming the identity of Marathi as a literary language capable of expressing the grand philosophy of Vedānta. In the social and religious life of Maharashtra his position is again foremost, as he is also considered to be the founder of the Vārkarī panth, a sect of Bhakti worship in Maharashtra, with a strong following of faithful pilgrims (vārkarī) from all walks of life without regard to caste or creed who visit Pandharpur twice a year. Three illustrious Sant poets, Nāmadeva, Ekanātha, and Tukārāma have built the edifice of Bhakti upon the foundations laid by Jñānadeva. Out of these three, Nāmadeva was a senior contemporary of Jñānadeva and is known to have travelled along with Jñānadeva and latter propagated the Bhāgavata philosophy all the way to Punjab. The earliest records of Jñānadeva's life and of his *samādhi* in 1296 come from Nāmadeva's poems. Ekanātha was the scholar sant who is credited with the first critically edited version of J's major work, *Jñānadevi*.

It may come as a surprise that all this fame of Jñānadeva who ended his life at 21, rests on essentially four works. These are [1] Jñānadevi,¹³ which is a work of about 9000 verses in the loosely built *ovimeter* of Marāṭhi, and can be described as a profoundly philosophical and extremely

elegant story-poem set in the framework of a commentary on the *Bhagavad Gītā*[2] *Anubhavāmṛta*, an original work of Advaita philosophy in 800 *ovī* verses which gives expression to the mystic experience of bliss of Jñānadeva, [3] *Cāṅgadeva Pāsaṣṭhi* which is in the form of a letter composed in sixty-five *ovīs* written by young Jñānadeva to an aged yogin called Cāṅgadeva¹⁴, explaining the riddled status of communication after having attained the highest knowledge of Brahman, and [4] *Abhaṅgas*, including *Hari-pāṭha*, a collection of several lyrics in the *abhaṅga* style which are poetic offerings to God Viṭhobā of Pandharpur. Of these four, the first two are more or less critically edited, but the latter two have come down to us through various oral traditions and exist in the oral repertoire of the *vārkari* pilgrims and in several editions printed for the edification of scholars.

If I am asked to summarize Jñānadeva's philosophy in one word, the word "synthesis" immediately comes to mind. This is a password for grasping Jñānadeva's philosophy in all its aspects. There are not one but several blends of apparently contrasting tenets of different schools or sects in the poetic philosophy manifest in Jñānadeva's works. There is a blend of *Śaiva* and *Vaiṣṇava* principles in his teachings, there is a mixture of Śankara's *Kevalādvaita*, along with homage to some doctrines of *Kāśhmīr Śaivism* in his exposition of Vedānta, there is a heritage of *Nāṭha panthi* yogic practices learned from his elder brother and teacher Nivṛttināṭha, coupled with his family heritage of Bhāgavata dharma or Bhakti of Vithobā of Pandharpur. The synthesis of philosophical doctrines is mirrored in a style of exposition that is also a model of synthesis. There is a happy wedding of poetry and philosophy in all his works not to mention the linguistic coupling of Sanskrit and Marathi at the opening of his *Anubhavāmṛta*. His diction exhibits a unique blend of learned Sanskrit *śāstric* vocabulary along with dynamic vernacular imagery. The choice of the flexible four-partite *ovī* meter for most of his works also reflects the harmonious synthesis of prose narrative with the fluidity and sonority of lyrical poetry¹⁵. All in all, Jñānadeva seems to be deliberately bringing together potentially contrasting elements to create a paradoxical fabric of timeless philosophy.

The paradox facing Jñānadeva is the paradox of a living liberated soul, a *Jīvanmukta*. In fact, it generates a series of vexing questions about the nature of human interaction in the face of unity with Brahman. If the triad of the subject, object and process dissolves with the advent of knowledge of Brahman, then how does such an enlightened soul function in public life? Does he end up in silence to remain rooted in that union with Brahman or does he talk, teach, converse and communicate? If, in keeping with our experience, he must engage in such dualistic behaviour, until the time for his final departure, then how do we understand the essential nature of such a behaviour? And lastly, if liberation is bliss, then what prompts a living-liberated person to be engaged in such mundane activities as talking, teaching, explaining?

I shall start with the last question first. Having realised the oneness with Brahman, what prompts him to communicate? Jñānadeva gives two reasons. The first is psychological, the second,

ethical. These are, first, unbearability of loneliness and second, generosity of the blessed souls. While paying a tribute to his own teacher Nivṛttināth, Jñānadeva says, “Loneliness is not easy to bear. Therefore by using an excuse of a disciple, this (action of the teacher) is like the sight looking at itself all around.”¹⁶ In saying this Jñānadeva at once acknowledges a psychological need for communication felt by everyone as long as we exist in the world of duality, but at the same time, he shows the ontological awareness of the eternal oneness, and therefore, reminds us of the ultimate paradox involved in any such action. He uses an innovative linguistic analogy to further elucidate the paradoxical nature of such an enterprise. On the syntactic level, Jñānadeva says, it is like the very verb of looking behaving like a subject gazing at itself. This self-reflexivity of diction occurs again and again in Jñānadeva’s exposition since it forms the framework of any action undertaken by the liberated person.

Besides breaking boredom, the other reason given by Jñānadeva for the urge to communicate is generosity of spirit and the essentially universal nature of that precious knowledge. In the concluding section of the *Anubhavāmṛta*, Jñānadeva uses a series of questions to elaborate this point with the help of illustrations from Nature¹⁷. He says,

The lord guru Nivṛttirāya has blessed me by keeping his hand on my head. Now should I not remain silent and enjoy that bliss?

But when the Great Lord Mañeśa gave the brilliant torch in the hands of the sun, did he not illuminate the entire universe in its lustre?

Is the nectar deposited in the Moon just for its own use? Or is the water given by the sea to the clouds only their own share?

The light of a lamp exists in order to light up the entire house. The entire space of the sky belongs to the world as well.

The ocean swells, due to the power of the Moon, or the Spring makes it so that the trees become generous.

Similarly, my own bliss is due to the divine generosity of my Guru, and there is nothing that I can claim as my own, or in my control.

Thus the urge to communicate, the need to share and the inherited generosity prompt the liberated person to engage in speech. But is it necessary for the listener to listen? Can he not gain the knowledge by silent meditation, entirely by himself? Does he need the Other? The Teacher? The Word? Jñānadeva’s answer is “Yes and no”. But instead of answering straight forwardly, he uses again a question and an illustration: “If we could see our face by turning our gaze backwards, would we have to seek the help of a mirror?”¹⁸ Any such illustration that Jñānadeva uses goes on illuminating the subject at hand from more than one angle.

Let me explain. The most impossibility of seeing one’s own face is conveyed at the outset in this analogy. Our eyes see only what is in front of them. If we could turn our gaze backwards, we

could see ourselves in our entirety. But we cannot. Knowing oneself is like gazing at one's own face. It is almost but not quite impossible. There is help at hand. There are, fortunately, mirrors in this world. Teachers are like mirrors. They help you see who you are. Speech is like a mirror. It manifests what there is. But what you see with the help of mirrors is nothing new, nor is it created because of the mirror. It is always there. The mirror simply aids your sight, makes your self-knowledge possible. If the mirror is broken, you are still the same. All these nuances of the mirror analogy are used by Jñānadeva at one time or another and anyone familiar with his works is reminded of those other contexts¹⁹ as well. At the same time, in the present context, the irony of not being able to accomplish something simple like seeing yourself is also captured by way of this analogy. Seeing oneself should have been simple. After all, the subject and the object of this action of seeing is the same. It is not as if you have to see someone not present here and now. If you can touch yourself, you can hear yourself speak, why can't you see your own face without an external agent? The anomaly within the sphere of sense experiences is deliberately chosen by Jñānadeva to illustrate the incapacity of an unaided individual on the path of self-realisation. By using this illustration connected with sense and sense objects, it becomes easier to convey the theoretical simplicity and practical difficulty in knowing oneself. This is just one example of Jñānadeva's strategy of conveying to you through sense experience that which by definition, is beyond sense experience.

Having thus understood the need to communicate, and the necessity of communication for both the speaker and the listener, let us take the question of the adequacy of speech in the context of the knowledge of Brahman. The only mode of communication available to Jñānadeva is speech. How sufficient is this mode? Jñānadeva has no illusions. He has time and again described how inadequate speech is in the context of understanding the real nature of Brahman. In fact, the opening verse of his *Anubhavāmṛta* describes Brahman as "*yad akṣaram anākhyaeyam ānandam ajam avyayam*", that which is undiminishing, indescribable, bliss, unborn, and undying. Nevertheless, we keep using the terms such as "*sat, cit and ananda*" to describe Brahman. Jñānadeva is very clear about how such adjectives are to be taken. He cautions by saying that these adjectives are meaningful only as long as they eradicate the possibility of their negation in Brahman, but not in the ultimate sense. The mirror analogy again comes handy: "Just as having shown the face to the onlooker, the mirror can go aside, or after waking up a person, the one who did that job may go away, similarly, having shown the one which sees, to the one who saw, these words retire by the path of silence".²⁰

The role of the words as mirror is also expressed in the following couplet:

Word, which is famous in reminding, is extremely useful. Is it not like a mirror that makes manifest that which is unmanifest?

What wonder is there that an onlooker may see because of the mirror? But thanks to this mirror (of speech) even the one who cannot see begins to see.²¹

Thus, Jñānadeva understands the role of speech as illuminating, indicating, and then subsiding in silence. At the same time, he also delineates its territory. Speech comes in only before and after the actual bliss, and that too, with a marked difference of attitude. In the actual event of experiencing Brahman, no ocean of words is sufficient nor they possible.²² Since there is a unity of the experience, the experiencer and the object of experience, there is no place for words there. Jñānadeva uses a picturesque description of this ultimate state: “The parā vāṇī has devoured the entire denotational sphere of objects, it has drunk up all the denoting words and now it is sound asleep.”²³ When the *Parā vāṇī* or the last level of speech is stable, there is no occasion for any waves to arise in there, so how can there be any sound? Nor is there any necessity of speech in that ontological event. Jñānadeva uses day-to-day analogies to convey the futility of that enterprise and asks, “Can one wake up the one who is already awake? Does the one who is already satisfied come to sit at the dinner again? Is there any use of lamps when the Sun has arisen? When the field is ripe with crops, do we bring in the plough to that field?”²⁴

Dṛṣṭānta or illustrations are also used effectively in the topic of Avidyā. All linguistic enterprise falls in the realm of Avidyā. Therefore, it is impossible to eradicate Avidyā by using speech in any manner. Jñānadeva illustrates this hypothesis by listing in quick succession a series of unlikely challenges. “If one thinks that Avidyā can be destroyed (by using speech,) then let him first peel the sky. Let him milk the goat at its throat. Let him await someone by looking on from the eye of the knee. Let him evaporate the evening and pulverize it. Let him grind the yawn to extract all its juice and mix it with laziness, and then serve the drink to a fatso. May he (who sets out to destroy Avidyā with words) return the water upstream, may he flip the shadow that falls down, may he joyfully weave ropes of wind. May he kill the bogeyman. May he fill the reflection in a sack. May he blissfully go on combing the hair on his palm. May he break the non-being of a pot, may he pluck the blossoms of the sky, and may he enjoy breaking the horn of a hare. May he make ink by burning camphor, or gather kohl on the flame of a diamond, or may he joyfully marry the offspring of an infertile woman. May he nurse the cakora birds of the nether worlds by the New moon, or fish for the creatures dwelling in a mirage.”²⁵ This brilliant mixture of both conventional and original analogies effectively translates the concept of impossibility.

Unlike other philosophers, Jñānadeva does not engage in lengthy logical discourses, nor does he use elaborate argumentation to prove his points. This does not mean that the essence of his teaching, or his doctrines, are not profound. It means that he has managed to manifest the subtle principle by flooding it in the light of his lucid and brilliant poetry. What could have been an experience of chewing cast-iron chick peas with tender teeth becomes more palatable and digestible due to Jñānadeva’s compassionate style. In describing the words of Śrī Kṛṣṇa as he unfolds the *Bhagavad Gītā*, Jñānadeva has described his own style as follows: “First flows out the affection. The letters follow in its path. The words appear later, first appears the grace.”²⁶ His style is more intimate,

more sensuous, and therefore more enjoyable. He is not out to convince you with a polemic, but conveys to you directly, through senses the essence of his own experience. At the same time, he is fully aware that conveying that experience is a mutual enterprise²⁷, and the listener's role in it is of vital importance. Therefore, again and again, Jñānadeva reminds his listeners of that concentration which is essential for them to participate in that blissful self-experience²⁸. Instead of advancing inferences or *anumāna*, he uses *upamāna* or similes, *rūpakas* or metaphors, and *dr̥ṣṭāntas* or illustrations and analogies. Other literary devices used are direct questions, addresses, challenges, synesthesia, and oxymorons.

The task of Jñānadeva is to convey through sense experience that which is beyond senses. So naturally synesthesia suggests itself as an appropriate figure of speech, since it involves a deliberate fusion or cross-matching of senses and sense-objects. Jñānadeva uses it in all its variations. In the sixth canto of his *Jñānadevī*, he describes his language as follows:

Listen. The juiciness of this speech is such that due to its attraction, the ears obtain tongues, and the senses start to quarrel with each other. By nature the word is the object of hearing, but the tongue will say, "this is our enjoyment." And the nose will feel, "it has the nature of fragrance." So wondrous is the beauty of form of this speech that seeing it the eyes are satiated and they exclaim, "Is this an open mine of beautiful forms?"²⁹

Later on, Jñānadeva suggests similar reception of the speech of Śrī Kṛṣṇa by coupling synesthesia with erotic imagery:

That speech (of Śrī Kṛṣṇa) should be heard by the ears of mind, that word should be seen by the eye of the intellect, that should be exchanged by giving the mind in return. When the hands of concentration will take these words inside the heart, they will entertain the intellect of the connoisseurs.³⁰

Jñānadeva further uses inversion of senses and sense objects, and the fusion of other dichotomous images to describe the experience of a *jīvanmukta*, a living-liberated person³¹:

Now the fragrance has become endowed with a nose, the hearing has obtained ears, and the eyes have gained mirrors. The fans are blowing because they have become wind, and the heads are sending out fragrance by being transformed into the campaka flower. The tongue itself has become full of juice, the sun itself is blossoming in the lotus, and the cakora bird has become the moon. The flowers have become the bees, the young women have become the youths, the one who is overcome by sleep has become his bed.

Such tactics highlight only the incapability of the existing language to capture the state of enlightenment. At the same time such unconventional descriptions succeed in conveying to the listener at least a taste of that immortal experience. In this context, Jñānadeva mentions the *candra-*

śākhā-nyāya or ‘the rule of Moon and the branch’ from the traditional Indian epistemology. If the crescent moon of the first night is hard to spot in the sky, then by pointing to the branch of a tree that appears next to that crescent you can facilitate the viewer’s vision. However, the viewer himself should visualize the moon. In truth, J. admits that it is impossible to completely convey that state which he enjoys, “The world of the Word to describe our state has not ever been created. The vision that can see us stops being the vision.” And yet, at least on one more occasion, Jñānadeva breaks his silence to answer an unwritten letter. I am now referring to the smallest work attributed to Jñānadeva called Cāṅgadeva *pasāṣṭhī*. Tradition tells us that this work of 65 ovi verses was written by Jñānadeva in reply to a letter sent him by Cāṅgadeva, otherwise known as Cāṅga Vaṭeśu, or Cāṅga Vaṭeśvara. Cāṅgadeva was a famous elderly *yogi* of unknown age, (some say 100, some 1400 years) and he had heard the fame of this child prodigy called Jñānadeva. Cāṅgadeva wanted to communicate with Jñānadeva and instead of coming directly to meet Jñānadeva, he decided to write a letter. Somehow he was stumped at the very beginning. How should he address Jñānadeva? Granted that Cāṅgadeva was an older person, should he write blessings to Jñānadeva or given the fact that Jñānadeva was enlightened and thereby on a more advanced level than himself, should Cāṅgadeva write salutations to Jñānadeva? The question remained unresolved. So finally Cāṅgadeva simply sent a blank letter to Jñānadeva in the hands of his disciples, and waited. When the letter was received, the story tells us, that Jñānadeva’s younger sister Muktā bāi laughed out loud, and said, “Although he has lived for so many years, he has remained blank.” But Jñānadeva sensed an aspirant’s dilemma in that blank letter, he understood the sincerity of the need to communicate and the hesitancy in subscribing to either mode of conventional communication. Jñānadeva also took it as an indication that the land was ripe for sowing the seeds of knowledge. Speech here had understood its limitations and had ended in silence. Therefore, Jñānadeva replied in sixty five verses to that silent question.

Cāṅgadeva *pasāṣṭhī* is like the cream on top of Jñānadeva’s *Anubhāvāmṛta*. In it Jñānadeva sums up his philosophy of Advaita Vedānta and *Cidvilasa* which is essentially based on his own experience of oneness with the universe. Each one of its *ovis* is so terse and so full of implications, that it will take many words to fully explain even one. I shall dwell on a few just enough to show something of the philosophical personality of Jñānadeva and the greatness of that mind that still speaks to its audiences. He addresses his reply with the phrase “*svasti Śrī Vaṭeśu*”. The name *Vaṭeśu* is the name of the deity Cāṅgadeva worshipped, and also the name which he had attached to his own. Rather than invoking his customary names of Gods such as Śiva or Viṭṭhala, Jñānadeva starts with the name Cāṅgadeva prefers, there by making his reader attentive and open to receive, and then proceeds to point out the oneness of that name Śiva and then, in the manner of his earlier work, *Anubhāvāmṛta*, Jñānadeva embarks upon Śiva’s paradoxical activity of creation and dissolution

of this universe. In fact, in that first *ovī*J. accomplishes much more than that. It reads,
स्वस्ति श्री वटेशु । जो लपोनि जगदाभासु । दावी मग बासु । प्रगटला करी ॥११॥

It can be literally translated as follows:

Blessings to Śri Vateṣu, the one who hides to reveal the apparition of the universe, and then devours it by appearing.

Understandably, it is full of the usual contradictions. Cāṅgadeva is addressed by the name of his deity here. Jñānadeva addresses the worshipper with the name of his God, Śri Vateṣu, but this is not the usual respectful invocation. Instead of writing salutations to the deity, blessings are given to the deity, and there by to the elderly Cāṅgadeva in the word *svastī*. And if that is not enough, the same reader, Cāṅgā vateṣu, is attributed the cosmic task of creation and dissolution of the entire universe. The reader becomes so absorbed by this successive unification of the reader, the writer, and the deities of either, that the next contradiction of the hide and seek of the ultimate achieving the opposite result in the manifestation and dissolution of the universe seems pale by comparison. When such an *ovī* is finally fully understood, one marvels at these miracles of expression packed to the brim in the metrical miniature, and the conversational mode dissolves in pensive silence. Leading the listener or the reader towards that silence is precisely the goal of Jñānadeva's speech.

Throughout his writings Jñānadeva has preferred the conversational mode of communication. The very first work he chose to write on was the conversation between the divine speaker and the most eligible listener, Kṛṣṇa and Arjuna. In his *Anubhavāmṛta*, Jñānadeva speaks directly to you of his own intimate experience and you witness his mastery of the conversational mode. In his *abhaṅgas* he speaks to God Viṭṭhala. And in Cāṅgadeva *pāsaṣṭhī*, he speaks to Cāṅgadeva, but not just to Cāṅgadeva. I can here him speak to you and me through the *ovīs* written 700 years ago. While talking to the listener at hand, Jñānadeva also talks beyond time and space. He talks by using illustrations of sense experience, he uses self-reflexivity to remind us of the essential paradox of action, he also talks of the universality of his own experience, and he invariably draws you into that experience. Therefore, his poetry forever celebrates the touch of the Ultimate principle³² which transforms it from the sphere of mere speech elevating it into an experience of bliss. I would like to end my exposition with the ending of Cāṅgadeva *pāsaṣṭhī* since in it, Jñānadeva sums up all the points I have been discussing so far. Consider what Jñānadeva says,³³

Cāṅgadeva, you are the son of that same Vateṣu. Just as a lump of camphor.

Listen to this conversation between you and me, listen to the speech of the self.

Says Jñānadeva, for you to listen to my speech is like a palm of a hand embracing its own surface.

It is like the speech listening to itself, it is like the taste tasting itself, like the lustre visualizing itself.

It is like the gold testing itself, like the face becoming its own mirror, that is how, O Cakrapāṇi³⁴, is this conversation between you and myself.

Therefore, having dissolved these qualifications of “me” and “you” let us simply enjoy the encounter, in its translation again and again.³⁵

Cāṅgadevā, by using your excuse, the mother teacher Śrī Nivṛtti rāja has lovingly given this juicy foof of his self-realisation.³⁶

While thus looking at each other, both these mirrors with vision- Jñānadeva and Cāṅgadeva— went beyond their distinct identities.

In the same manner, whoever will make these ovis his own mirror will attain the bliss of the self.

तथाऽस्तु ।

Notes and References

- * A paper read at the plenary session of the 7th International Vedānta Conference at the Miami University, Oxford, Ohio, 30 Oct.-2 Nov. 1996.
1. See Dhare 1990, 1991, Joshi 1974, Pethe 1973.
2. See Banahatti 1971, Jog 1978, D.B. Kulkarni 1975, V.D. Kulkarni 1977, Sahasrabudde 1991.
3. See Dhare 1990, 1991, Pethe 1973.
4. Gokhale 1967, Yerkuntwar 1975.
5. See Inamdar 1990, Pendse 1972.
6. See Khaire 1996, Joshi 1974, Pandit 1974, Pethe 1973
7. See Tavare, 1990.
8. म्हणोनि माझी वैखरी । मीनातें म्हणे मीन करी । हे पाण्यावरी मकरी । रेखिली जैसी ॥
9. हे शब्दविण संवादिते । इद्रियां नेत्रतां भोगिते । बोला आदीं झुंबिते । प्रमेयासि ॥ ज्ञा. १.५८
10. जे दिठीही न पविने । तें दिठीविण देखिने । जहन्हे अर्ताद्रिय लाहिने । ज्ञानबलें ॥ ना तरि घातुवादियां ही न जोडे । तें लोहीं वि पन्हें सांपडे । जरि दैवयोगें चडे । परिसु हाता ॥ तैसी सदागुरुकृपा होए । तरि करितां काय आपु नोहे । म्हणोनि अपार मातें आहे । ज्ञानदेओ म्हणे ॥ तेणें कारणें मीं बोलेन । बोली अरुयाचें रुप दावीन । अर्ताद्रिय परि भोगवीन । इद्रियांकरवि ॥ ज्ञा. ६.३३.३६
11. All translations in this paper are mine.
12. There is a small bunch of faithful in Maharashtra who believe that he simply entered a state of samādhi while retaining his body, and that he is still in that state. Most scholars are of the opinion that he chose to end his life by using the yogic method of control of breath because he considered his life mission complete. For more on this subject, see Aklujkar, 1978; also Pandit, 1974.
13. Also called Jñāneśvarī or Bhāvārtha-dīpikā. The first critical edition of the work was prepared by sant Eknāth. The first printed edition was made in 1845 by Bālasāstri Jambhekar by using Śiājā press. The English translation of Justin

Abbot 1929, Manu Subbhedar 1932, and R.D. Ranade 1933 are available, while V.G. Pradhan's English translation of the entire work is published in 1969 by Unesco. A posthumous edition based on the edition prepared by Mangrulkar-Keikar in three volumes with the original ovis, their Marathi translation, a comprehensive introduction, and indices and appendixes has recently been published by the Bombay University, 1995.

14. Cāṅga Vāṭeṣu or Cakrapāṇi are also given as his names.
15. सुंदर आणि लेखे न सूर । ते तो योजला गुंजारु होये । ना लेइले तरी आहे । तैसें के उचित ॥ ना ना गुफ्ति कां मोकती । उणी न्हवति परिमती । वसंतागमिची वाटीली । जोगरिं बैसि ॥ तैसें गाणीव ते मिळी । गीतें बीण गुं दावी । तो लाभाचा बंधु बोवी । केता मियां ॥ ज्ञा. 18. 1717 - 1720.
16. येकपण नळे पुढास । म्हणीनि शिष्याचे कडेनि मिस । जें पाहणोंचि आपुली वास । पाहत असे ॥ ह्रींशिशा िहळीळीं ह स वै नैव रेमे । तस्माद् एकाकी न रपते । स द्वितीमम् ऐच्छत् ।
17. Anubhavāmṛta 771-776.
18. Anubhavāmṛta 140. हिंजी मुलाचिचे बत्वे । पाडिचेया कडीनि पावे । तें आरसे बांदोळावे । लागती कोई?
19. See Anubhavāmṛta 38, 61, 110, 129, 132, 140, 179, 243, 257, 269, 288, 289, 374, 513, 521, 593, 602, 607, 612, 702.
20. Anubhavāmṛta 243-4. ना ना मुखा दाऊनि । आरसा जाय निगीनि । कां निवैतें चेबउनि । चेववितें बेवी । तैसा सन्निदानंद चोखट । दाउनी प्रथेयासि द्रष्टा । मग तिन्ही पदें निघती वाटा । मौनाचिया ॥
21. Anubhavāmṛta 288-9. बाप उपेगी शब्दु । जो स्मरणदानीं प्रसिदु । अमृताचा विशरदु । आरिसा नोहे ॥ पाहलें आरिसा पाहे । येथें नवल काइ आहे? परि दर्पणें येणें होये । न पातेंही पातें ॥
22. किंबहुना शब्दु । स्मरणदानीं प्रसिद्धि । परि यासि नाही संबु । आत्मविदाई ॥ Anubhavāmṛta 299. See also 300-306
23. बाचनान्त खाउनी । बाचकरवही पिउनी । ठाकली निदीबोनी । पर येय ॥ Anubhavāmṛta 763.
24. Anubhavāmṛta 282-284. परेसि पडतीं मिठी । तेथें नादा साचा सलु तुठी । या वापरिचे ओठी । हें कें असे ॥ चेद्विषयाही पाठी । चेवणयाचिया गोष्टी । किं घास्ता कैसे पाटीं रंपनाचां ॥ उदेतेया दिवसपती ॥ ते दिवे कैसे शोपती । बाचीनि थिकला नोती । सुनती गंगर काई ॥
25. Anubhavāmṛta 334-34। अविद्या नासावी । हे काहील कोण्हे जिवी । तेणें साली काढावी । आकाशाची ॥ तेणें सेळी गाळां दोहावी । गुहपांचा डोळीं वास पाहावी । बाळ्योनि चुरी करावी । सांबवेळेची ॥ जांभे वाटीनि रसु । काहाडावा बहुयसु । कालउनि आळसु । मोदळा पाजवा । तो पाटा पाणी परतु । पडिली साउली उतपु । वारवाचे तांतु । बळु सुळें ॥ तो बागुलातें मारु । प्रतिबिंब खोळे भरु । तळहातींचे विचरु । केसा सुळें ॥ पटाचें नाहिरण फोडु । गगनाची फुलें तोडु । ससेयाचें मोडु । सिंग सुळें ॥ तो कापुराची मली करु । रत्नादिणीं काजळ घरु । बांधेचें लेकरु । परणु सुळें ॥ तो अंबसेचेनि सुयाकरें । पोसु पाताळिचीं चकोरें । मृगजळिचीं बळघरें । कातु सुळें ॥....
26. पुढां स्नेह पाझरे । मायां चलति अक्षरें । शब्दु पाडिं अन्वरे । कृपा अमर्षी ॥ ज्ञा १३३६२
27. For more on the topic of Jñānadeva's communications with his listeners see D.B. Kulkarni, 1975.
28. तरि अवधान एकतें देखे । मग सर्वसुखानि पत्र घेइजे । हें प्रतिज्ञोत्तर पाझरे । आइका ॥ ज्ञा १२.
29. आइकां रसातरुणाचिया लोभां । किं श्रवणिं चि ह्येधि बीभा । बोलेतें श्रियां लागे कलभा । येकमेकां ॥ साहाजें शब्दु तरि विषो श्रवणाचा । परि रसना म्हणे कां रसु चि हा आइका । घ्राणासि भावो जाये परिमलाचा । हा तो चि कां होईल । नवल बोलसिये रेखेची वाहाणी । दावितां दोलेयां हीं पुरें लागे आणि । ते म्हणति उपद्वती कां खाणि । रुपांची है ॥ ज्ञा. ९. १५-१८
30. परि ते अमंचा कर्नां आइकावें । बोसु नुद्विचां डोला देखावें । हें साटोवार्तें घेआवें । चित्ताचिया ॥ अवधानासेनि हातें । नेया पां हृदया आंतीतें । हें रिद्रावितील आपिलें । जाणांचिए ॥ ज्ञा ६. ४९१-२
31. आता अमत्रेड सुनास बाले । श्रुतीसी श्रवण निपाते । आरसे उठिले । लोचनांसि । आपुलेनि समीरपणें । वेल्हावतीं विजयणें । मायेचि चायेपणें । बहकनाती ॥ विजय

- तेपती रसे । सूर्यधि कमळी विकससे । चकोर जाता असे । बंदुधि मा ॥ फुलें बाले भुंवर । तरुधिया जाते नर । जाता आपुलें शेजार । निवाळुधि ॥
- 32 वाचें बरवें कवित्व । कवित्वाँ रसिकत्व । रसिकत्वाँ परतत्व । स्पर्शुँ जैसा ॥
- 33 तेवा पुत्र मू. वटेवराचा । खा जैसा कपुराचा । चांगेचा, मब तुज आपनयाचा । नोतु ऐके ॥ शत्रुदेवो म्हणे । तुज माझा बातु ऐकणें । तें तळहरता तळीं मिठी देणें जेयायी ॥ नोलेधि नोतु ऐकिजे । स्वादेधि स्वादु खाकिजे । कां उजिवडें देखिजे । उजिवडा जेवि ॥ सोनिया वरकत्तु सोनें जैसा । कां मुख मुखा हो आरिसा । मब तुज संवाद तैसा । चक्रपाणि ॥ Cāngadeva pāsaṣṭhī 37-40.
34. Another name of Cāngadeva. However, as it means 'the discus-holder', it is also a famous name of Kṛṣṇa, or Viṭṭhala, the God.
- 35 आतां मीं तूं चा उपाधी । प्रासेनि भेटी नुसपी । ते भोगिली अनुवादी । पोळपोळु ॥ Cāngadeva pāsaṣṭhī 53.
- 36 चणवेचा तुरेनि व्यार्से । माडलिया श्री निरुधिरासे । स्वातुभव रसाळ खावे । दिवले लोभे । एव शत्रुदेव कलापी ऐसे । दोनी दोळस आरिसे । परस्पर पाहतां जैसे । फुल्ले भेदा ॥ तिरेपरि को इवा । दफेन कटीस ओडिवा । तो आत्माएवदिवा । मिळेल सुखा ॥ Cāngadeva pāsaṣṭhī 61-3.

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