

**SONGS OF
KABIR. [1915]**

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KABIR & RABINDRANATH TAGORE & EVELYN UNDERHILL

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TORONTO

SONGS OF KABIR

TRANSLATED BY
RABINDRANATH TAGORE

AUTHOR OF "GITANJALI," ETC.

WITH THE ASSISTANCE OF
EVELYN UNDERHILL

New York
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INTRODUCTION

THE poet Kabīr, a selection from whose songs is here for the first time offered to English readers, is one of the most interesting personalities in the history of Indian mysticism. Born in or near Benares, of Mohammedan parents, and probably about the year 1440, he became in early life a disciple of the celebrated Hindu ascetic Rāmānanda. Rāmānanda had brought to Northern India the religious revival which Rāmanuja, the great twelfth-century reformer of Brāhmanism, had initiated in the South. This revival was in part a reaction against the increasing formalism of the orthodox cult, in part an assertion of the demands of the heart as against

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the intense intellectualism of the Vedānta philosophy, the exaggerated monism which that philosophy proclaimed. It took in Rāmanuja's preaching the form of an ardent personal devotion to the God Vishnu, as representing the personal aspect of the Divine Nature: that mystical "religion of love" which everywhere makes its appearance at a certain level of spiritual culture, and which creeds and philosophies are powerless to kill.

Though such a devotion is indigenous in Hinduism, and finds expression in some of the oldest parts of the Bhagavad Gītā, there was in its mediæval revival a large element of syncretism. Rāmānanda, through whom its spirit is said to have reached Kabīr, appears to have been a man of wide religious culture, and full of missionary enthusiasm. Living at the moment in which the impassioned poetry and deep philoso-

phy of the great Persian mystics, Attār, Sādī, Jalālu'ddīn Rūmī, and Hāfiz, were exercising a powerful influence on the religious thought of India, he dreamed of reconciling this intense and personal Mohammedan mysticism with the traditional theology of Brāhmanism. Some have regarded both these great religious leaders as influenced also by Christian thought and life: but as this is a point upon which competent authorities hold widely divergent views, its discussion is not attempted here. We may safely assert, however, that in their teachings, two — perhaps three — apparently antagonistic streams of intense spiritual culture met, as Jewish and Hellenistic thought met in the early Christian Church: and it is one of the outstanding characteristics of Kabīr's genius that he was able in his poems to fuse them into one.

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A great religious reformer, the founder of a sect to which nearly a million northern Hindus still belong, it is yet supremely as a mystical poet that Kabir lives for us. His fate has been that of many revealers of Reality. A hater of religious exclusivism, and seeking above all things to initiate men into the liberty of the children of God, his followers have honoured his memory by re-erecting in a new place the barriers which he laboured to cast down. But his wonderful songs survive, the spontaneous expressions of his vision and his love; and it is by these, not by the didactic teachings associated with his name, that he makes his immortal appeal to the heart. In these poems a wide range of mystical emotion is brought into play: from the loftiest abstractions, the most other-worldly passion for the Infinite, to the most intimate and personal realiza-