Mystic Songs of Kabir

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INTRODUCTION

THE poet Kabir, 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
Ramananda. Ramananda had brought to Northern India the religious revival which
Ramanuja, the great twelfth-century reformer of Brahmanism, 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 the
intense intellectualism of the Vedanta philosophy, the exaggerated monism which
that philosophy proclaimed. It took in Ramanuja’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 many
passages of the Bhagavad Gita, there was in its mediaeval revival a large element of
syncretism. Ramananda, through whom its spirit is said to have reached Kabir,
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 philosophy of the great Persian mystics, Attar, Sadi, Jalalu'ddin Rumi, and Hafiz, 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 Brahmanism. 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 Kabir's genius that he was able in his poems to fuse them into one.

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 otherworldly passion for the Infinite, to the most intimate and personal realization of God, expressed in homely metaphors and religious symbols drawn indifferently from Hindu and Mohammedan belief. It is impossible to say of their author that he was Brahman or Sufi, Vedantist or Vaishnavite. He is, as he says himself, "at once the child of Allah and of Ram." That Supreme Spirit Whom he knew and adored, and to Whose joyous friendship he sought to induct the souls of other men, transcended whilst He included all metaphysical categories, all credal definitions; yet each contributed something to the description of that Infinite and Simple Totality Who revealed Himself, according to their measure, to the faithful lovers of all creeds.

Kabir's story is surrounded by contradictory legends, on none of which reliance can be placed. Some of these emanate from a Hindu, some from a Mohammedan
source, and claim him by turns as a Sufi and a Brahman saint. His name, however, is practically a conclusive proof of Moslem ancestry: and the most probable tale is that which represents him as the actual or adopted child of a Mohammedan weaver of Benares, the city in which the chief events of his life took place.

In fifteenth-century Benares the syncretistic tendencies of Bhakti religion had reached full development. Sufis and Brahmans appear to have met in disputation: the most spiritual members of both creeds frequenting the teachings of Ramananda, whose reputation was then at its height. The boy Kabir, in whom the religious passion was innate, saw in Ramananda his destined teacher; but knew how slight were the chances that a Hindu guru would accept a Mohammedan as disciple. He therefore hid upon the steps of the river Ganges, where Ramananda was accustomed to bathe; with the result that the master, coming down to the water, trod upon his body unexpectedly, and exclaimed in his astonishment, "Ram! Ram!"--the name of the incarnation under which he worshipped God. Kabir then declared that he had received the mantra of initiation from Ramananda's lips, and was by it admitted to discipleship. In spite of the protests of orthodox Brahmans and Mohammedans, both equally annoyed by this contempt of theological landmarks, he persisted in his claim; thus exhibiting in action that very principle of religious synthesis which Ramananda had sought to establish in thought. Ramananda appears to have accepted him, and though Mohammedan legends speak of the famous Sufi Pir, Takki of Jhansi, as Kabir's master in later life, the Hindu saint is the only human teacher to whom in his songs he acknowledges indebtedness.

The little that we know of Kabir's life contradicts many current ideas concerning the Oriental mystic. Of the stages of discipline through which he passed, the manner in which his spiritual genius developed, we are completely ignorant. He seems to have remained for years the disciple of Ramananda, joining in the theological and philosophical arguments which his master held with all the great Mullahs and Brahmans of his day; and to this source we may perhaps trace his acquaintance with the terms of Hindu and Sufi philosophy. He may or may not have submitted to the traditional education of the Hindu or the Sufi contemplative: it is clear, at any rate, that he never adopted the life of the professional ascetic, or retired from the world in order to devote himself to bodily mortifications and the exclusive pursuit of the contemplative life. Side by side with his interior life of adoration, its artistic expression in music and words--for he was a skilled musician
as well as a poet—he lived the sane and diligent life of the Oriental craftsman. All the legends agree on this point: that Kabir was a weaver, a simple and unlettered man, who earned his living at the loom. Like Paul the tentmaker, Boehme the cobbler, Bunyan the tinker, Tersteegen the ribbon-maker, he knew how to combine vision and industry; the work of his hands helped rather than hindered the impassioned meditation of his heart. Hating mere bodily austerities, he was no ascetic, but a married man, the father of a family—a circumstance which Hindu legends of the monastic type vainly attempt to conceal or explain—and it was from out of the heart of the common life that he sang his rapturous lyrics of divine love. Here his works corroborate the traditional story of his life. Again and again he extols the life of home, the value and reality of diurnal existence, with its opportunities for love and renunciation; pouring contempt—upon the professional sanctity of the Yogi, who "has a great beard and matted locks, and looks like a goat," and on all who think it necessary to flee a world pervaded by love, joy, and beauty—the proper theatre of man's quest—in order to find that One Reality Who has "spread His form of love throughout all the world."[1]  

[1]. Cf. Poems Nos. XXI, XL, XLIII, LXVI, LXXVI.

It does not need much experience of ascetic literature to recognize the boldness and originality of this attitude in such a time and place. From the point of view of orthodox sanctity, whether Hindu or Mohammedan, Kabir was plainly a heretic; and his frank dislike of all institutional religion, all external observance—which was as thorough and as intense as that of the Quakers themselves—completed, so far as ecclesiastical opinion was concerned, his reputation as a dangerous man. The "simple union" with Divine Reality which he perpetually extolled, as alike the duty and the joy of every soul, was independent both of ritual and of bodily austerities; the God whom he proclaimed was "neither in Kaaba nor in Kailash." Those who sought Him needed not to go far; for He awaited discovery everywhere, more accessible to "the washerwoman and the carpenter" than to the self–righteous holy man.[1]  

[1]. Poems I, II, XLI. Therefore the whole apparatus of piety, Hindu and Moslem alike—the temple and mosque, idol and holy water, scriptures and priests—were denounced by this inconveniently clear-sighted poet as mere substitutes for reality; dead things intervening between the soul and its love—
The images are all lifeless, they cannot speak:
    I know, for I have cried aloud to them.
The Purana and the Koran are mere words:
    lifting up the curtain, I have seen.[1]

[1]. Poems XLII, LXV, LXVII.

This sort of thing cannot be tolerated by any organized church; and it is not surprising that Kabir, having his head-quarters in Benares, the very centre of priestly influence, was subjected to considerable persecution. The well-known legend of the beautiful courtesan sent by Brahmans to tempt his virtue, and converted, like the Magdalen, by her sudden encounter with the initiate of a higher love, preserves the memory of the fear and dislike with which he was regarded by the ecclesiastical powers. Once at least, after the performance of a supposed miracle of healing, he was brought before the Emperor Sikandar Lodi, and charged with claiming the possession of divine powers. But Sikandar Lodi, a ruler of considerable culture, was tolerant of the eccentricities of saintly persons belonging to his own faith. Kabir, being of Mohammedan birth, was outside the authority of the Brahmans, and technically classed with the Sufis, to whom great theological latitude was allowed. Therefore, though he was banished in the interests of peace from Benares, his life was spared. This seems to have happened in 1495, when he was nearly sixty years of age; it is the last event in his career of which we have definite knowledge. Thenceforth he appears to have moved about amongst various cities of northern India, the centre of a group of disciples; continuing in exile that life of apostle and poet of love to which, as he declares in one of his songs, he was destined "from the beginning of time." In 1518, an old man, broken in health, and with hands so feeble that he could no longer make the music which he loved, he died at Maghar near Gorakhpur.

A beautiful legend tells us that after his death his Mohammedan and Hindu disciples disputed the possession of his body; which the Mohammedans wished to bury, the Hindus to burn. As they argued together, Kabir appeared before them, and told them to lift the shroud and look at that which lay beneath. They did so, and found in the place of the corpse a heap of flowers; half of which were buried by the Mohammedans at Maghar, and half carried by the Hindus to the holy city of Benares.
to be burned--fitting conclusion to a life which had made fragrant the most beautiful doctrines of two great creeds.

II

The poetry of mysticism might be defined on the one hand as a temperamental reaction to the vision of Reality: on the other, as a form of prophecy. As it is the special vocation of the mystical consciousness to mediate between two orders, going out in loving adoration towards God and coming home to tell the secrets of Eternity to other men; so the artistic self-expression of this consciousness has also a double character. It is love-poetry, but love-poetry which is often written with a missionary intention.

Kabir's songs are of this kind: out-births at once of rapture and of charity. Written in the popular Hindi, not in the literary tongue, they were deliberately addressed--like the vernacular poetry of Jacopone da Todi and Richard Rolle--to the people rather than to the professionally religious class; and all must be struck by the constant employment in them of imagery drawn from the common life, the universal experience. It is by the simplest metaphors, by constant appeals to needs, passions, relations which all men understand--the bridegroom and bride, the guru and disciple, the pilgrim, the farmer, the migrant bird--that he drives home his intense conviction of the reality of the soul's intercourse with the Transcendent. There are in his universe no fences between the "natural" and "supernatural" worlds; everything is a part of the creative Play of God, and therefore--even in its humblest details--capable of revealing the Player's mind.

This willing acceptance of the here-and-now as a means of representing supernal realities is a trait common to the greatest mystics. For them, when they have achieved at last the true theopathic state, all aspects of the universe possess equal authority as sacramental declarations of the Presence of God; and their fearless employment of homely and physical symbols--often startling and even revolting to the unaccustomed taste--is in direct proportion to the exaltation of their spiritual life. The works of the great Sufis, and amongst the Christians of Jacopone da Todi, Ruysbroeck, Boehme, abound in illustrations of this law. Therefore we must not be surprised to find in Kabir's songs--his desperate attempts to communicate his ecstasy and persuade other men to share it--a constant juxtaposition of concrete and metaphysical language; swift alternations between the most intensely
anthropomorphic, the most subtly philosophical, ways of apprehending man's communion with the Divine. The need for this alternation, and its entire naturalness for the mind which employs it, is rooted in his concept, or vision, of the Nature of God; and unless we make some attempt to grasp this, we shall not go far in our understanding of his poems.

Kabir belongs to that small group of supreme mystics--amongst whom St. Augustine, Ruysbroeck, and the Sufi poet Jalalu'ddin Rumi are perhaps the chief--who have achieved that which we might call the synthetic vision of God. These have resolved the perpetual opposition between the personal and impersonal, the transcendent and immanent, static and dynamic aspects of the Divine Nature; between the Absolute of philosophy and the "sure true Friend" of devotional religion. They have done this, not by taking these apparently incompatible concepts one after the other; but by ascending to a height of spiritual intuition at which they are, as Ruysbroeck said, "melted and merged in the Unity," and perceived as the completing opposites of a perfect Whole. This proceeding entails for them--and both Kabir and Ruysbroeck expressly acknowledge it--a universe of three orders: Becoming, Being, and that which is "More than Being," i.e., God.[1]

[1]. Nos. VII and XLIX.

God is here felt to be not the final abstraction, but the one actuality. He inspires, supports, indeed inhabits, both the durational, conditioned, finite world of Becoming and the unconditioned, non-successional, infinite world of Being; yet utterly transcends them both. He is the omnipresent Reality, the "All-pervading" within Whom "the worlds are being told like beads." In His personal aspect He is the "beloved Fakir," teaching and companioning each soul. Considered as Immanent Spirit, He is "the Mind within the mind." But all these are at best partial aspects of His nature, mutually corrective: as the Persons in the Christian doctrine of the Trinity--to which this theological diagram bears a striking resemblance--represent different and compensating experiences of the Divine Unity within which they are resumed. As Ruysbroeck discerned a plane of reality upon which "we can speak no more of Father, Son, and Holy Spirit, but only of One Being, the very substance of the Divine Persons"; so Kabir says that "beyond both the limited and the limitless is He, the Pure Being."[1]
Brahma, then, is the Ineffable Fact compared with which "the distinction of the Conditioned from the Unconditioned is but a word": at once the utterly transcendent One of Absolutist philosophy, and the personal Lover of the individual soul--"common to all and special to each," as one Christian mystic has it. The need felt by Kabir for both these ways of describing Reality is a proof of the richness and balance of his spiritual experience; which neither cosmic nor anthropomorphic symbols, taken alone, could express. More absolute than the Absolute, more personal than the human mind, Brahma therefore exceeds whilst He includes all the concepts of philosophy, all the passionate intuitions of the heart. He is the Great Affirmation, the font of energy, the source of life and love, the unique satisfaction of desire. His creative word is the Om or "Everlasting Yea." The negative philosophy which strips from the Divine Nature all Its attributes and defining Him only by that which He is not--reduces Him to an "Emptiness," is abhorrent to this most vital of poets.--Brahma, he says, "may never be found in abstractions." He is the One Love who Pervades the world., discerned in His fullness only by the eyes of love; and those who know Him thus share, though they may never tell, the joyous and ineffable secret of the universe.[1]

Now Kabir, achieving this synthesis between the personal and cosmic aspects of the Divine Nature, eludes the three great dangers which threaten mystical religion.

First, he escapes the excessive emotionalism, the tendency to an exclusively anthropomorphic devotion, which results from an unrestricted cult of Divine Personality, especially under an incarnational form; seen in India in the exaggerations of Krishna worship, in Europe in the sentimental extravagances of certain Christian saints.

Next, he is protected from the soul-destroying conclusions of pure monism, inevitable if its logical implications are pressed home: that is, the identity of substance between God and the soul, with its corollary of the total absorption of that soul in the Being of God as the goal of the spiritual life. For the thorough-going monist the soul, in so far as it is real, is substantially identical with God; and the
true object of existence is the making patent of this latent identity, the realization which finds expression in the Vedantist formula "That art thou." But Kabir says that Brahma and the creature are "ever distinct, yet ever united"; that the wise man knows the spiritual as well as the material world to "be no more than His footstool."[1]

[1]. Nos. VII and IX.

The soul's union with Him is a love union, a mutual inhabitation; that essentially dualistic relation which all mystical religion expresses, not a self-mergence which leaves no place for personality. This eternal distinction, the mysterious union-in-separateness of God and the soul, is a necessary doctrine of all sane mysticism; for no scheme which fails to find a place for it can represent more than a fragment of that soul's intercourse with the spiritual world. Its affirmation was one of the distinguishing features of the Vaishnavite reformation preached by Ramanuja; the principle of which had descended through Ramananda to Kabir.

Last, the warmly human and direct apprehension of God as the supreme Object of love, the soul's comrade, teacher, and bridegroom, which is so passionately and frequently expressed in Kabir's poems, balances and controls those abstract tendencies which are inherent in the metaphysical side of his vision of Reality: and prevents it from degenerating into that sterile worship of intellectual formulæ which became the curse of the Vedantist school. For the mere intellectualist, as for the mere pietist, he has little approbation.[1]

[1]. Cf. especially Nos. LIX, LXVII, LXXV, XC, XCI.

Love is throughout his "absolute sole Lord": the unique source of the more abundant life which he enjoys, and the common factor which unites the finite and infinite worlds. All is soaked in love: that love which he described in almost Johannine language as the "Form of God." The whole of creation is the Play of the Eternal Lover; the living, changing, growing expression of Brahma's love and joy. As these twin passions preside over the generation of human life, so "beyond the mists of pleasure and pain" Kabir finds them governing the creative acts of God. His manifestation is love; His activity is joy. Creation springs from one glad act of
affirmation: the Everlasting Yea, perpetually uttered within the depths of the Divine Nature.[1]

[1]. Nos. XVII, XXVI, LXXVI, LXXXII.

In accordance with this concept of the universe as a Love-Game which eternally goes forward, a progressive manifestation of Brahma--one of the many notions which he adopted from the common stock of Hindu religious ideas, and illuminated by his poetic genius--movement, rhythm, perpetual change, forms an integral part of Kabir's vision of Reality. Though the Eternal and Absolute is ever present to his consciousness, yet his concept of the Divine Nature is essentially dynamic. It is by the symbols of motion that he most often tries to convey it to us: as in his constant reference to dancing, or the strangely modern picture of that Eternal Swing of the Universe which is "held by the cords of love."[1]

[1]. No. XVI.

It is a marked characteristic of mystical literature that the great contemplatives, in their effort to convey to us the nature of their communion with the supersensuous, are inevitably driven to employ some form of sensuous imagery: coarse and inaccurate as they know such imagery to be, even at the best. Our normal human consciousness is so completely committed to dependence on the senses, that the fruits of intuition itself are instinctively referred to them. In that intuition it seems to the mystics that all the dim cravings and partial apprehensions of sense find perfect fulfilment. Hence their constant declaration that they see the uncreated light, they hear the celestial melody, they taste the sweetness of the Lord, they know an ineffable fragrance, they feel the very contact of love. "Him verily seeing and fully feeling, Him spiritually hearing and Him delectably smelling and sweetly swallowing," as Julian of Norwich has it. In those amongst them who develop psycho-sensorial automatisms, these parallels between sense and spirit may present themselves to consciousness in the form of hallucinations: as the light seen by Suso, the music heard by Rolle, the celestial perfumes which filled St. Catherine of Siena's cell, the physical wounds felt by St. Francis and St. Teresa. These are excessive dramatizations of the symbolism under which the mystic tends instinctively to represent his spiritual intuition to the surface consciousness. Here, in the special sense-perception which he feels to be most expressive of Reality, his peculiar idiosyncrasies come out.
Now Kabir, as we might expect in one whose reactions to the spiritual order were so wide and various, uses by turn all the symbols of sense. He tells us that he has "seen without sight" the effulgence of Brahma, tasted the divine nectar, felt the ecstatic contact of Reality, smelt the fragrance of the heavenly flowers. But he was essentially a poet and musician: rhythm and harmony were to him the garments of beauty and truth. Hence in his lyrics he shows himself to be, like Richard Rolle, above all things a musical mystic. Creation, he says again and again, is full of music: it is music. At the heart of the Universe "white music is blossoming": love weaves the melody, whilst renunciation beats the time. It can be heard in the home as well as in the heavens; discerned by the ears of common men as well as by the trained senses of the ascetic. Moreover, the body of every man is a lyre on which Brahma, "the source of all music," plays. Everywhere Kabir discerns the "Unstruck Music of the Infinite"--that celestial melody which the angel played to St. Francis, that ghostly symphony which filled the soul of Rolle with ecstatic joy.[1] The one figure which he adopts from the Hindu Pantheon and constantly uses, is that of Krishna the Divine Flute Player.[2]

[1]. Nos. XVII, XVIII, XXXIX, XLI, LIV, LXXVI, LXXXIII, LXXXIX, XCVII.
[2]. Nos. L, LIII, LXVII.

He sees the supernal music, too, in its visual embodiment, as rhythmical movement: that mysterious dance of the universe before the face of Brahma, which is at once an act of worship and an expression of the infinite rapture of the Immanent God.'

Yet in this wide and rapturous vision of the universe Kabir never loses touch with diurnal existence, never forgets the common life. His feet are firmly planted upon earth; his lofty and passionate apprehensions are perpetually controlled by the activity of a sane and vigorous intellect, by the alert commonsense so often found in persons of real mystical genius. The constant insistence on simplicity and directness, the hatred of all abstractions and philosophizings,[1] the ruthless criticism of external religion: these are amongst his most marked characteristics.

[1]. Nos. XXVI, XXXII, LXXVI.
[2]. Nos. LXXV, LXXVIII, LXXX, XC.
God is the Root whence all manifestations, "material" and "spiritual," alike proceed; and God is the only need of man--"happiness shall be yours when you come to the Root."[1]
[1]. No. LXXX.

Hence to those who keep their eye on the "one thing needful," denominations, creeds, ceremonies, the conclusions of philosophy, the disciplines of asceticism, are matters of comparative indifference. They represent merely the different angles from which the soul may approach that simple union with Brahma which is its goal; and are useful only in so far as they contribute to this consummation. So thorough-going is Kabir's eclecticism, that he seems by turns Vedantist and Vaishnavite, Pantheist and Transcendentalist, Brahman and Sufi. In the effort to tell the truth about that ineffable apprehension, so vast and yet so near, which controls his life, he seizes and twines together--as he might have woven together contrasting threads upon his loom--symbols and ideas drawn from the most violent and conflicting philosophies and faiths. All are needed, if he is ever to suggest the character of that One whom the Upanishad called "the Sun-coloured Being who is beyond this Darkness": as all the colours of the spectrum are needed if we would demonstrate the simple richness of white light. In thus adapting traditional materials to his own use he follows a method common amongst the mystics; who seldom exhibit any special love for originality of form. They will pour their wine into almost any vessel that comes to hand: generally using by preference--and lifting to new levels of beauty and significance--the religious or philosophic formulæ current in their own day. Thus we find that some of Kabir's finest poems have as their subjects the commonplaces of Hindu philosophy and religion: the Lila or Sport of God, the Ocean of Bliss, the Bird of the Soul, Maya, the Hundred-petalled Lotus, and the "Formless Form." Many, again, are soaked in Sufi imagery and feeling. Others use as their material the ordinary Surroundings and incidents of Indian life: the temple bells, the ceremony of the lamps, marriage, suttee, pilgrimage, the characters of the seasons; all felt by him in their mystical aspect, as sacraments of the soul's relation with Brahma. In many of these a particularly beautiful and intimate feeling for Nature is shown.'

In the collection of songs here translated there will be found examples which illustrate nearly every aspect of Kabir's thought, and all the fluctuations of the
mystic's emotion: the ecstasy, the despair, the still beatitude, the eager self-devotion, the flashes of wide illumination,

[1]. Nos. XV, XXIII, LXVII, LXXXVII, XCVII.

the moments of intimate love. His wide and deep vision of the universe, the "Eternal Sport" of creation (LXXXII), the worlds being "told like beads" within the Being of God (XIV, XVI, XVII, LXXVI), is here seen balanced by his lovely and delicate sense of intimate communion with the Divine Friend, Lover, Teacher of the soul (X, XI, XXIII, XXXV, LI, LXXXV, LXXXVI, LXXXVII, XCI, XCV; above all, the beautiful poem XXXIV). As these apparently paradoxical views of Reality are resolved in Brahma, so all other opposites are reconciled in Him: bondage and liberty, love and renunciation, pleasure and pain (XVII, XXV, XL, LXXIX). Union with Him is the one thing that matters to the soul, its destiny and its need (LI, I, LI, LIV, LXX, LXXIV, XCI, XCVI); and this union, this discovery of God, is the simplest and most natural of all things, if we would but grasp it (XLI, XLVI, LVI, LXIII, LXXVI, LXXXVII, XCVII). The union, however, is brought about by love, not by knowledge or ceremonial observances (LXXXVIII, LI, LV, XCI); and the apprehension which that union confers is ineffable--"neither This nor That," as Ruysbroeck has it (IX, XLVI, LXXVI). Real worship and communion is in Spirit and in Truth (XL, XI, LVI, LXIII, LXV, LXX), therefore idolatry is an insult to the Divine Lover (XLI, LXIX) and the devices of professional sanctity are useless apart from charity and purity of soul (LIV, LXV, LXVI). Since all things, and especially the heart of man, are God-inhabited, God-possessed (XXVI, LI, LXIII, LXXVI, LXXXIX, XCVII), He may best be found in the here-and-now: in the normal. human, bodily existence, the "mud" of material life (III, IV, VI, XXI, XXXIX, XL, XLIII, XLVIII, LXXII). "We can reach the goal without crossing the road" (LXXVI)--not the cloister but the home is the proper theatre of man's efforts: and if he cannot find God there, he need not hope for success by going farther afield. "In the home is reality." There love and detachment, bondage and freedom, joy and pain play by turns upon the soul; and it is from their conflict that the Unstruck Music of the Infinite proceeds. Kabir says: "None but Brahma can evoke its melodies."

"This version of Kabir's songs is chiefly the work of Mr. Rabindranath Tagore, the trend of whose mystical genius makes him--as all who read these poems will see--a peculiarly sympathetic interpreter of Kabir's vision and thought. It has been based
upon the printed Hindi text with Bengali translation of Mr. Kshiti Mohan Sen; who has gathered from many sources--sometimes from books and manuscripts, sometimes from the lips of wandering ascetics and minstrels--a large collection of poems and hymns to which Kabir's name is attached, and carefully sifted the authentic songs from the many spurious works now attributed to him. These painstaking labours alone have made the present undertaking possible.

We have also had before us a manuscript English translation of 116 songs made by Mr. Ajit Kumar Chakravarty from Mr. Kshiti Mohan Sen's text, and a prose essay upon Kabir from the same hand. From these we have derived great assistance. A considerable number of readings from the translation have been adopted by us; whilst several of the facts mentioned in the essay have been incorporated into this introduction. Our most grateful thanks are due to Mr. Ajit Kumar Chakravarty for the extremely generous and unselfish manner in which he has placed his work at our disposal.

E. U.

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KABIR'S POEMS

LXVII

I. 9. na jane sahab kaisa hai

I DO not know what manner of God is mine.
The Mullah cries aloud to Him: and why? Is your Lord deaf?
The subtle anklets that ring on the feet of an insect when it moves are heard of Him.
Tell your beads, paint your forehead with the mark of your God,
and wear matted locks long and showy:
but a deadly weapon is in your heart, and how shall you have God?

나는 어떤 식으로
신(神)을 섬기는 것이 내 방식인지 모릅니다.

한 이슬람 성직자는 그대들이 신을 섬기는 방식에 대해
큰소리로 이렇게 말했다고 합니다.

왜 그런 식으로 신을 섬기나요?
그대들이 모시는 신(神)은 귀가 먹었단 말인가요?
움직일 때마다 하찮은 인간의 발목에서 뽀랑거리는
장신구들의 아주 작은 소리까지도 그 분에게는 들릴 터인데...

엄주를 긁리면서 주문을 외고
이마에 그림을 그려 넣는 것을 믿음의 표식으로 하고
수많은 단추가 달린 거추장스러운 화려한 긴 옷을 입는 것이
그대들이 신을 믿는 증표라 하더라도,

하지만 치명적인 무기를 그대의 마음속에 담고 있다면
어떻게 그대들을 신을 섬기는 사람이라 할 수 있을까요?

mul.lah also mul.la (n. Islam.)
A male religious teacher or leader.
Used as a form of address for such a man.

I
I. 13. mo kahan dhunro bande

O SERVANT, where dost thou seek Me?
Lo! I am beside thee.
I am neither in temple nor in mosque: I am neither in Kaaba nor in Kailash:
Neither am I in rites and ceremonies, nor in Yoga and renunciation.
If thou art a true seeker, thou shalt at once see Me: thou shalt meet Me in a
moment of time.
Kabir says, "O Sadhu! God is the breath of all breath."

오, 구도자여
그대는 나를 찾아 어디를 헤매고 있는가?
나는 항상 그대 곁에 있으니 그대 곁에 있는 나를 보라.
나는 절이나 교회나 성당에 있지도 않으며,
혹은 그대가 신성하다고 생각하는 어떤 성스러운 장소에 있는 것도 아니며,
그 어떤 의식이나 종교의례 속에서 찾아질 수 있는 것도 아니며
심지어는 명상 수행이나 세상을 포기함으로써도 나를 찾을 수는 없으리라.
그러나 만일 그대가 진정한 구도자라면
즉시 나를 볼 수 있을 것이며 지금 이 순간 나를 만날 수 있으리니.
그러므로 까비르는 말하노라.
"오. 수행자여! 하나님은 온 생명의 숨결 속에 계시는 바로 그 숨결이나라."

The Sanskrit terms sadhu ("good man") and sadhvi ("good woman") refer to renouncers who have chosen to live a life apart from or on the edges of society in order to focus on their own spiritual practice.

The words come from the Sanskrit root sadh, which means "reach one's goal", "make straight", or "gain power over". The same root is used in the word sadhana, which means "spiritual practice".

In Theravada Buddhism, the term is used from the ancient Pali root language to denote agreement with something which was said, or after a discourse of the Buddha was recited. It is repeated two or three times - "Sadhu! Sadhu! Sadhu!" - with the intended effect of "Well said, well put, we agree".[1]
그대여, 진정한 구도자라면
지금 나를 볼 수 있을 텐데, 바로 지금 이 순간에
까비르는 말하노라.
「벗이여, 신은 모든 생명의 한가운데니라」

* 힌두의 신(神) 쉬바가 사는 곳. 까알리쉬 산

II

I. 16. Santan jat na pucho nirguniyan

It is needless to ask of a saint the caste to which he belongs;
For the priest, the warrior, the tradesman,
and all the thirty-six castes, alike are seeking for God.
It is but folly to ask what the caste of a saint may be;
The barber has sought God, the washerwoman, and the carpenter--
Even Raidas was a seeker after God.
The Rishi Swapacha was a tanner by caste.
Hindus and Moslems alike have achieved that End,
where remains no mark of distinction.
그가 속해있는 사회적 신분으로
성스러움에 대해 논한다는 것은 부질없는 짓이니
그것은 성직자와 군인과 상인 그리고 수많은 직업을 가진 모든 사람들
신을 찾고있다는 점에서는 모두 한결같기 때문이다.
그러니 어떤 직업이 성스러운지 묻는다면 아주 어리석다 하리라
이발사도 세탁일 하는 여인도 목수도 신을 찾고있는 중이며
심지어는 시성(詩聖)인 ‘라이다스’조차 신을 따르는 구도자였고,
힌두교의 성자(聖者) ‘스와파차’도 신분이 비천한 구두 손절하는 사람이었네.
그 어떤 종교를 가진 사람들라도 끝에 성취하는 것은 똑같으니
거기에는 그 어떤 구분할만한 특징도 없다네.

Raidas or Ravidas (c.1398-c.1448), is considered one of the early north Indian poet-Sants. He was initiated by Ramananda and was the guru of Mirabai. He was a cobbler by caste (and thus a dalit (untouchable). Raidas, in the tradition of the Sant poets, wrote devotional (Bhakti) poems in secular Hindi. He lived in Varanasi (Benares).
Rishi (Sanskrit) is a Hindu saint or sage.
The word is Swapacha meaning a member of the lowest caste. (The Mahabharata)

LXVI
I. 20. man na rangay

THE Yogi dyes his garments, instead of dyeing his mind in the colours of love:
He sits within the temple of the Lord, leaving Brahma to worship a stone.
He pierces holes in his ears, he has a great beard and matted locks,
he looks like a goat:
He goes forth into the wilderness, killing all his desires,
and turns himself into an eunuch:
He shaves his head and dyes his garments;
he reads the Gita and becomes a mighty talker.
Kabir says: "You are going to the doors of death, bound hand and foot!"

어떤 구도자나 성직자들은
그의 마음이 사랑의 빛깔에 물들어 죽지 않고
법복에 매여 죽어가고 있네.

그들은 부처님의 사원이나 주님의 집 안에 들어앉아서
진정한 부처님과 하느님을 멀리하고
어리석은 교리나 돌로 만든 우상들만 받들고 있네.

어떤 이들은 자신들의 믿음에 따라 귀에 구멍을 뚫기도 하고
혹은 턱수염을 기르기도 하고 단추가 많은 화려한 예복을 걸치곤 하지만
내가 보기에 그들은 마치 한 마리 염소 같아 보이네.

그들은 고립된 곳으로 가서 자신들의 욕망을 죽여
소스로 성(性) 불구자들이 되어 버리고,
자신들의 머리를 깎고서 그가 입은 법복으로 인해 죽어가나니
그런 그들이 성스러운 경전을 읽으면 거창한 설교자가 될 뿐이라.
까버르는 말하노라.
「그대들은 지금 손과 발이 꽃과 묵인 채 죽음의 문을 향해 가고 있느니라」

LXV
I. 22. jab main bhula, re bhai
O BROTHER!
when I was forgetful, my true Guru showed me the Way.
Then I left off all rites and ceremonies,
I bathed no more in the holy water:
Then I learned that it was I alone who was mad,
and the whole world beside me was sane;
and I had disturbed these wise people.

From that time forth I knew no more how to roll in the dust in obeisance:
I do not ring the temple bell:
I do not set the idol on its throne:
I do not worship the image with flowers.

It is not the austerities that mortify the flesh
which are pleasing to the Lord,
When you leave off your clothes and kill your senses,
you do not please the Lord:

The man who is kind and who practises righteousness,
who remains passive amidst the affairs of the world,
who considers all creatures on earth as his own self,
He attains the Immortal Being, the true God is ever with him.
Kabir says:
"He attains the true Name whose words are pure,
and who is free from pride and conceit."

오 형제여, 내가 부주의하게 살아가고 있을 때
나의 참된 승께서는 나에게 진정한 길을 가르쳐 주셨노라.

오 형제여, 내가 방황할 때
나의 참 승께서는 내게 진정한 길을 가르쳐 주셨노라.
그때부터 나는 모든 관례와 종교의식들을 버렸으니,
나는 이제 더 이상 성스러운 것(聖水)에 집착하지 않게 되었노라.
그런 다음 나는 알게 되었으니
나를 예워싼 온 세상은 정신이 말썽하던데
오직 나 혼자만 미쳐있다는 것을,
그리하여 나는 정신이 말짱한
현명한 세상사람들로부터 수모를 당해왔노라.

그때부터 앞으로 내가 더 이상 세상의 법도에 따라
 먼저구명이 숙을 푹뜯으며 살아갈 수 없으리라는 것을 깨달았으니,
 이제 나는 사랑의 종을 물리지도 않을 것이며
 제단(寶座) 위에 우상(偶像)을 설후해 놓지도 않을 것이며
 꽃을 바쳐 그 형상화한 성상을(聖像)을 숭배하지도 않으리라

하느님(Lord)을 기쁘게 하는 것은
 육체의 고행을 통한 엄격함이 아니니
 이 속세를 버리고 떠나 그대의 감각들을 죽이는 것으로는
 그대, 하느님을 기쁘게 하지 못하리.

상냥하고 고운 마음씨로 정직하게 살아가는 사람
 번거로운 세상사에 불들지 않고 묵묵히 자기가 할 일을 하는 사람
 이 세상의 모든 존재를 자기 자신처럼 소중히 여기는 사람
 이런 사람이야말로 영원한 참 존재(Being)의 상태에 도달할 것이니
 참된 하느님이 항상 그와 함께 하리라.
 까비르는 말하노라.
「그 말이 순수한 사람은 참다운 신성한 이름을 깨닫게 되리라
 그는 교만과 독선으로부터 해방되었으므로」

LXII
I. 35. sati ko kaun s’ikhawta hai

WHO has ever taught the widowed wife to burn herself
 on the pyre of her dead husband?
 And who has ever taught love to find bliss in renunciation?
 그 누가 남편을 잃은 과부는 죽은 남편을 따라
 남편을 화장하는 장착불 속에 뛰어들어 자살해야 한다고 지금까지 가르쳐 왔던가?
 그 누가 포기 속에서 발견되는 더 없는 행복이
 사랑이라고 지금까지 가르쳐 왔던가?

XXXVII
I. 36. sur parkas', tanh rain kahan paiye

WHERE is the night, when the sun is shining?
If it is night, then the sun withdraws its light.
Where knowledge is, can ignorance endure?
If there be ignorance, then knowledge must die.
If there be lust, how can love be there?
Where there is love, there is no lust.

Lay hold on your sword, and join in the fight.
Fight, O my brother, as long as life lasts.
Strike off your enemy’s head, and there make an end of him quickly:
then come, and bow your head at your King’s Durbar.
He who is brave, never forsakes the battle:
he who flies from it is no true fighter.

It is in the kingdom of truth,
contentment and purity, that this battle is raging;
and the sword that rings forth most loudly is the sword of His Name.
Kabir says:
"When a brave knight takes the field, a host of cowards is put to flight.
It is a hard fight and a weary one, this fight of the truth-seeker:
for the vow of the truth-seeker is more hard than that of the warrior,
or of the widowed wife who would follow her husband.
For the warrior fights for a few hours,
and the widow’s struggle with death is soon ended:
But the truth-seeker's battle goes on day and night,
as long as life lasts it never ceases."

Durbar means "palace" in Nepali
‘Durbar •, which in Bengali means un-stoppable or indomitable

LXIII
I. 39. are man, dhiraj kahe na dharai

WHY so impatient, my heart?
He who watches over birds, beasts, and insects,
He who cared for you whilst you were yet in your mother's womb,
Shall He not care for you now that you are come forth?
Oh my heart, how could you turn from the smile of your Lord
and wander so far from Him?
You have left Your Beloved and are thinking of others:
and this is why all your work is in vain.
오 나의 마음이여. 왜 그토록 믿음이 없는가?
그 분께서는 새들과 짐승들과 곤충들도 두루 살피시고
그 분께서는 그대가 어머니의 자궁 속에 아직 머물러 있는 동안에도
그대를 돌보아 주셨으니
이제 그대가 앞으로 나아간다면
어찌 그 분께서 그대를 돌보시지 않겠는가?

오 나의 마음이여,
그대는 어찌하여 그대 하느님의 미소를 왜면하고
그 분으로부터 이토록 멀어져서 방황하고 있는가?
그대는 그대가 사랑하던 이로부터 멀리 떠나서
이제 다른 것들에 대한 생각에 빠져있나니.
이것이 그대의 모든 일이 그토록 헛된 까닭인 것을...

LXI
1. 48. sukh sagar men aike

WHEN at last you are come to the ocean of happiness,
do not go back thirsty.
Wake, foolish man! for Death stalks you.
Here is pure water before you; drink it at every breath.
Do not follow the mirage on foot, but thirst for the nectar;
Dhruva, Prahlad, and Shukadeva have drunk of it,
and also Raidas has tasted it:
The saints are drunk with love, their thirst is for love.
Kabir says:
"Listen to me, brother! The nest of fear is broken.
Not for a moment have you come face to face with the world:
You are weaving your bondage of falsehood,
your words are full of deception:
With the load of desires which you.
hold on your head, how can you be light?"
Kabir says:
"Keep within you truth, detachment, and love."
마침내 행복의 바다에 이르게 되면
그대 다시는 목말라 하지 않으리니.
어리석은 이여, 잠에서 깨어나라.
죽음이 살금살금 그대에게 다가오는 것이 보이지 않느냐.

여기 그대 앞에 깨끗한 정화수가 있으니
매 순간 숨 쉬 때마다 그것을 마시라.
발등에 놓인 신기루를 쫓지 말고 신(神)의 음료수에 목말라 하라.
‘드루바’, ‘프라라드’, ‘슈카데바’는 그것을 마셨고
‘라이다드’ 또한 그것을 맛보았으니,
성자(聖者)들은 사랑으로 인한 자신들의 목마름으로 인해
그것을 사랑으로 마시느니라.

까비르는 말하노라.
「두려움의 동지가 깨어졌으니 형제여 내 말에 귀를 기울여라.
이 세상에서 그대가 마주하는 그 어느 한 순간도
가지지 못하는 것임에도 불구하고
그대는 그대가 지니고 있는 육망의 짐으로 인해
 스스로 진실이 아닌 속박의 천을 짜고 있으니
그대의 말들은 기만으로 가득하노라.
고개를 들고 어떻게 하면 그대 속에 빛을 간직할 수 있을지 생각해 보라」

까비르는 말하노라
「그대 속에 진리와 집착하지 않음과 사랑을 간직하라」

‘Dhruva • in Sanskrit means 'axis', which indicates one who remains in his position
no matter what happens.

XXXVIII
I. 50. bhram ka tala laga mahal re

THE lock of error shuts the gate, open it with the key of love:
Thus, by opening the door, thou shalt wake the Beloved.
Kabir says: "O brother! do not pass by such good fortune as this."
그릇된 자물쇠로 닫힌 문은 사랑의 열쇠로 열어야 하나니
그렇게 사랑으로 문을 열면, 사랑하는 것에 대해 눈뜨게 되리라.
O MAN, if thou dost not know thine own Lord, whereof art thou so proud?
Put thy cleverness away: mere words shall never unite thee to Him.
Do not deceive thyself with the witness of the Scriptures:
Love is something other than this, and he who has sought it truly has found it.

THE savour of wandering
in the ocean of deathless life has rid me of all my asking:
As the tree is in the seed, so all diseases are in this asking.

O FRIEND! hope for Him whilst you live,
know whilst you live, understand whilst you live:
for in life deliverance abides.
If your bonds be not broken whilst living,
what hope of deliverance in death?

It is but an empty dream,
that the soul shall have union with Him
because it has passed from the body:
If He is found now, He is found then,
If not, we do but go to dwell in the City of Death.

If you have union now, you shall have it hereafter.
Bathe in the truth, know the true Guru, have faith in the true Name!
Kabir says:
"It is the Spirit of the quest which helps;
I am the slave of this Spirit of the quest."

만일 그대가 살아서도
그대 자신의 속박들을 풀지 못한다면
죽어서 그대에게 그 어떤 해방의 희망이 있겠는가?

죽은 후
영혼이 그 분을 더불어 하나가 될 것이라는 생각은
터무니없는 망설이는 바램이니,
그것은 그 분과 하나됨은 우리가 살아있는 동안
이 몸에 그 분께서 들어오시게 함으로써 이루어지기 때문이니,
지금 이 순간 그대가 그 분을 찾을 수 있다면
그대는 즉어서도 그 분을 찾을 수 있을 것이며,
그렇지 못하다면 오직 우리에게 남은 길은
죽음의 도시 속에 머물기 위해 그 곳을 향해 나아가는 것.

만일 지금 이 순간 그대가 그 분과 하나가 될 수 있다면
이제부터 그대는 그 분과 하나가 될 수 있으리니
그렇게 하려면 진리 속에 몸을 담고, 진정한 소승을 자각하여,
참된 신(神)의 이름 안에서 믿음을 굳게 간직해야 하리라.

까비르는 말하노라.
『도움을 바라며 간절하게 찾고 있는 바로 그 마음(聖靈)이 그 분이시니
나는 참된 이 마음(聖靈)을 찾는 이들을 실어 나르는 도구인 것이다』

『목마르게 찾는 영혼만이 그를 만난다
그런 영혼에게 내 모든 걸 바치고 싶다』

삶의 이 자유가 계속되는 동안,
삶이있을 동안 이 숙박이 풀리지 않는다면
죽은 후에 자유를 원해서 또 무얼 하겠는가
오직 영혼만이 그(神)와 결합될 수 있다고 생각한다는 것은
 정말 크나큰 착각이 아닐 수 없다.
그는 지금 육체라는 이 에너지 통로를 지나가고 있기 때문이다
 지금 그를 발견하라.
지금 그를 찾지 못한다면
그대 갈 곳은 죽음의 도시뿐이다.

지금 그와 하나가 되라, 내일이 아니라 바로 지금부터
진리에 몸을 담그라, 진정한 구루를 알라
그리고 진정한 <신(神)의 이름>을 꿈에 지켜가라
까비르는 말한다.
『목마르게 찾는 영혼만이 그를 만난다
나는 그런 영혼에게 내 모든 걸 바치고 싶다』

IV
1. 58. bago na ja re na ja

Do not go to the garden of flowers!
O Friend! go not there;
In your body is the garden of flowers.
Take your seat on the thousand petals of the lotus,
and there gaze on the Infinite Beauty.

O FRIEND!
this body is His lyre;
He tightens its strings, and draws from it the melody of Brahma.
If the strings snap and the keys slacken,
then to dust must this instrument of dust return:
Kabir says: "None but Brahma can evoke its melodies."

TELL me, Brother, how can I renounce Maya?
When I gave up the tying of ribbons, still I tied my garment about me:
When I gave up tying my garment, still I covered my body in its folds.
So, when I give up passion, I see that anger remains;
And when I renounce anger, greed is with me still;
And when greed is vanquished, pride and vainglory remain;  
When the mind is detached and casts Maya away, still it clings to the letter.  
Kabir says, "Listen to me, dear Sadhu! the true path is rarely found."

형제여, 내게 말해라.  
어떻게 해서 헛된 환상을 내게 버릴 수 있는지라.  
꾸미는 것을 포기해도  
나는 여전히 나라는 절모습에 집착해 묶여 있고  
절모습을 끌리는 것을 포기해도  
나는 여전히 나를 가두고 있는 내 몸이라는 온타리에 매어 있네.  
그와 같이 내가 열정을 포기해도  
분노가 아직도 내 속에 남아 있음을 보고,  
분노를 탄념하면 탐욕이 여전히 나와 함께 하며,  
탐욕을 극복하고 나면 자만심과 허영심이 여전히 내게 남아있네.  
그리고 마음을 떨어놓고 헛된 환상을 던져 버렸을 때도  
마음은 여전히 문자에 집착하여 꽤 붉돌고 농지를 않는다네.  
까비르는 말하노라.  
「사랑하는 수행자여, 내 말을 들려라. 진정한 길을 줄처럼 발견하기 어려우니라.」

LVIII  
I. 63. pile pyala, ho matwala

EMPTY the Cup! O be drunken!  
Drink the divine nectar of His Name!  
Kabir says: "Listen tome, dear Sadhu!  
From the sole of the foot to the crown of the head this mind is filled with poison."

「사랑하는 수행자여, 내 말을 들려라. 진정한 길을 줄처럼 발견하기 어려우니라.」

XL  
I. 65. avadhu bhule ko ghar lawe

HE is dear to me indeed  
who can call back the wanderer to his home.
In the home is the true union, in the home is enjoyment of life:
why should I forsake my home and wander in the forest?
If Brahma helps me to realize truth,
verily I will find both bondage and deliverance in home.

He is dear to me indeed
who has power to dive deep into Brahma;
whose mind loses itself with ease in His contemplation.

He is dear to me who knows Brahma,
and can dwell on His supreme truth in meditation;
and who can play the melody of the Infinite
by uniting love and renunciation in life.

Kabir says:
"The home is the abiding place; in the home is reality;
the home helps to attain Him Who is real.
So stay where you are, and all things shall come to you in time."

"살고있는이곳이고향이며, 바로 이고향속에실제가있으니
이마음의고향이참인그분에게이르도록도와주리라."
그러니 그 어디에 있던지 고향에 머물러라.
그 때가 되면 모든 일들이 너게 닥쳐오리라」
(내가 숨쉬고 있는 이 육체가 고향이며
이 육체 속에 하느님의 성령이 깃들어 있으니
진정한 실제인 그 ‘나(眞我)’를 찾아라.
때가 이르면 깨닫게 되리니......)

LVII
I. 66. sadho, s'abd sadhna kijai

RECEIVE that Word from which the Universe springeth!
That word is the Guru; I have heard it, and become the disciple.
How many are there who know the meaning of that word?
신성한 우주의 근원으로부터 오는 성스러운 말씀을 받아들여라.
그 말씀이 스승이나, 나는 그 말씀을 들고 제자가 되었노라.
거기에 그 성스러운 말씀의 의미를 아는 이가 얼마나 되겠는가?

O Sadhu! practise that Word!
The Vedas and the Puranas proclaim it,
The world is established in it,
The Rishis and devotees speak of it:
But none knows the mystery of the Word.
오수행자여, 그 말씀을 늘 실천하라.
경전과 모든 고대의 설화는 그 말씀을 듣러낸 것이니
이 세상은 그 말씀 속에 서있는 것이다라.
모든 성자들과 몸을 던져 현신한 수행자들도 그것에 대해 말했느니,
그 어느 누구도 그 성스러운 말씀의 신비에 대해 아는 자가 없느니라.

The householder leaves his house when he hears it,
The ascetic comes back to love when he hears it,
The Six Philosophies expound it,
The Spirit of Renunciation points to that Word,
From that Word the world-form has sprung,
That Word reveals all.
집안의 가장은 이 성스러운 말씀을 듣게 되면 자신의 집을 떠나고.
수행자가 이 말씀을 듣게 되면 사랑을 향해 되돌아오나니,
Kabir says:
"But who knows whence the Word cometh?

Kabir says:
"But who knows whence the Word cometh?

Purana (Sanskrit: meaning "tales of ancient times") is the name of an ancient Indian
genre (or a group of related genres) of Hindu or Jain literature (as distinct from oral
tradition). Its general themes are history, tradition and religion. While the major
puranas are in Sanskrit, puranas exist in other Indian languages also[citation
needed]. It is usually written in the form of stories related by one person to another.

A rishi (Sanskrit) is a Hindu saint or sage.

A devotee is one who practices devotion. Devotion is an essential element of many
religions

LVI
l. 68. bhai koi satguru sant kahawai

HE is the real Sadhu,
who can reveal the form of the Formless to the vision of these eyes:
Who teaches the simple way of attaining Him,
that is other than rites or ceremonies:
Who does not make you close the doors,
and hold the breath, and renounce the world:
Who makes you perceive the Supreme Spirit
wherever the mind attaches itself:
Who teaches you to be still in the midst of all your activities.

그 분(HE, 神)이아말로 진정한 수행자이시니,
그 분께서는 이런 눈의 시각으로 볼 수 있게
무형으로부터 유형을 드러나시게 하시노라.
그 분께서는 그 어떤 종교 의식이나 의례들보다 나은
당신(Him)을 깨닫는 쉬운 길을 가르치시며,
그분께서는 그대가 문을 닫아جال고
호흡에 집중하고 세상을 포기하라고 권하시지 않으시며,
마음이 그 자체로 어디에 집착하고 있던지
그대에게 신성한 지고의 성령(聖靈)을 깨닫게 만드시니,
누가 그대에게 그대가 행하는 모든 행위 한 가운데
고요히 머물러 있으면 끝까지 가르치는데.

Ever immersed in bliss, having no fear in his mind,
he keeps the spirit of union in the midst of all enjoyments.
그러므로 늘 축복에 젖어있고
그 마음에 그 어떤 두려움도 없는 사람은
모든 즐거움의 한복판에서도 한결같은 한 마음을 지켜가노라.

The infinite dwelling of the Infinite Being is everywhere:
in earth, water, sky, and air: Firm as the thunderbolt,
the seat of the seeker is established above the void.
He who is within is without: I see Him and none else.
신성한 존재의 거주처는 무한대이기에
땅과 물과 하늘과 공기 속, 그 어디에도 있으니
구도자여, 그대는 변함이 없도 굳세여라.
그대의 자리는 텅 빈 허공 너머에 자리하고 있으니.
내 안에 있는 그 분이 존재하지 않는 곳이 없어,
나는 모든 것에서 그 분의 모습을 보노라.
그 어느 것 하나 그 분의 모습이 아닌 것이 없어라.

스승은 나로 하여금
무형의 형상을 볼 수 있게 하였다
스승은 그(神)에게 이르는 간단한 방법을 가르쳤다
그러나 이 방법은 어떠한 종교의식보다도 더 실체적이다
명상, 요가수행
그리고 이 속세를 떠나는 따위의 어리석은 짓은
스승은 결코 권장하지 않는다
가라, 어디든지 그대 마음이 가는 곳에서
세속적인 그 애착을 통해서
저 유일자를 만나라
이 일상생활의 한복판에서 고요의 상태를 지켜 가라
저기 축복이 훗날처럼 쏟아지고 있다, 두려워 말라 그대여
부디 삶의 이 줄거품을 등지지 말라, 이 줄거품은 그의 선물이다
삶의 이 줄거품의 한가운데서 그를 만나라
영원한 존재(神)의 거주처는 이 세상 모든 곳이다
땅이, 물이, 하늘이
그리고 공기가 영원한 그의 거주처이다
.truth을, 그대의 발판은 혼들리지 않는다
저 진공(眞空), 그 위에 그대는 자리잡았으므로
보라, 그는 이 모든 것들의 안이면서 동시에 밖이다
둘러보아도 둘러보아도
이 누리 아무리 휘저어 보아도
보이는 것은 오직 그(神) 밖에 없다

In Hinduism, sadhu is a common term for an ascetic or practitioner of yoga (yogi) who has given up pursuit of the first three Hindu goals of life: kama (enjoyment), artha (practical objectives) and even dharma (duty). The sadhu is solely dedicated to achieving moksha (liberation) through meditation and contemplation of God. Although the term Sadhu has its roots in Hinduism it is also used for followers of other religions, if they live a Sadhu life. Jainism is a very ascetic religion, and although Sikhism discourages asceticism, there are Sikh Sadhus as well. Sadhus often wear ochre-colored clothing, symbolizing renunciation.

LXXXVII
I. 71. gagan ghata gaharani, sadho

CLOUDS thicken in the sky!
O, listen to the deep voice of their roaring;
The rain comes from the east with its monotonous murmur.
Take care of the fences and boundaries of your fields,
lest the rains overflow them; Prepare the soil of deliverance,
and let the creepers of love and renunciation be soaked in this shower.
It is the prudent farmer who will bring his harvest home;
he shall fill both his vessels,
and feed both the wise men and the saints.

하늘에 두터운 구름 가득하니
오 그대여 단조로운 속삭임과 함께 동쪽으로부터 다가오고 있는 비 안에
깊이 숨겨져 있는 으르렁거리는 소리에 귀를 기울여라.
그대 정원의 온타리와 담장들이 비에 흩糜려가지 않도록 손보고
홈들이 손려가지 않도록 대비하라.
그런 후에 사랑과 수용하는 자세로 그 비에 흘백 섞도록 하라.
자신의 수확을 잘 거두어 집으로 가져올 수 있는
현명한 농부는
자신의 그릇들도 모두 채우고
현인(賢人)들과 성자(聖者)들 또한 공양할 수 있으리니.

LV
I. 73. bhakti ka marag jhina re

SUBTLE is the path of love!
Therein there is no asking and no not-asking,
There one loses one's self at His feet,
There one is immersed in the joy of the seeking:
plunged in the deeps of love as the fish in the water.
The lover is never slow in offering his head for his Lord's service.
Kabir declares the secret of this love.

사랑의 길은 미묘하여 포착하기 어렵나니,
그 속에는 그 어떤 바램도 바래지 않음도 없어라.
사랑의 길을 가는 사람은
자기 자신을 자신의 발아래 버려야 하고,
사랑의 길을 가는 사람은
사랑을 순례하는 기쁨에 몰입하여,
물 속의 물고기처럼 사랑의 심연(深淵)속에 뛰어들어야 하리.
사랑하는 사람은 자신의 주님을 섬기기 위해서는
자신의 목숨을 바치는 것도 전혀 광설이지 않으니
까비르는 이것이 사랑의 신비라고 단언하노라.

XCVI
I. 75. samajh dekh man mit piyarwa
O FRIEND, dear heart of mine, think well!
if you love indeed, then why do you sleep?
If you have found Him, then give yourself utterly, and take Him to you.
Why do you loose Him again and again?
If the deep sleep of rest has come to your eyes,
why waste your time making the bed and arranging the pillows?
Kabir says: "I tell you the ways of love!
Even though the head itself must be given, why should you weep over it?"

오, 소중한 내 마음의 벗이여, 잘 생각해 보라.
만일 그대가 진정으로 사랑하고 있다면 어찌 그대가 잠자고 있겠는가?
만일 그대가 그 분을 발견했고, 자신을 그 분에게 전적으로 내밀었다면 그 분을 그대에게로 모셔올 수 있었을 텐데
어찌하여 그대는 계속해서 그 분으로부터 소원(疎遠)해지고 있겠는가?
만일 안식의 깊은 잠이 그대의 눈꺼풀을 무겁게 하고 있다면
어찌 잠자리를 꾸미고 베개를 정돈한다고 시간을 허비하고 있겠는가?
까비르는 말하노라.
“나 그대에게 사랑의 길들에 대해 말하노라.
비록 목숨 그 자체를 바쳐야 한다하더라도
어찌 사랑의 길을 간 것을 한탄하고겠는가.”

XLI
I. 76. santo, sahaj samadh bhali

O SADHU! the simple union is the best.
Since the day when I met with my Lord,
there has been no end to the sport of our love.
I shut not my eyes, I close not my ears, I do not mortify my body;
I see with eyes open and smile, and behold His beauty everywhere:
I utter His Name, and whatever I see, it reminds me of Him;
whatever I do,, it becomes His worship.
The rising and the setting are one to me; all contradictions are solved.
Wherever I go, I move round Him,
All I achieve is His service:
When I lie down, I lie prostrate at His feet.
오 수행자여, 이 단순한 신과의 합일이 최선이니라.
He is the only adorable one to me: I have none other.

My tongue has left off impure words, it sings His glory day and night:
Whether I rise or sit down, I can never forget Him;
for the rhythm of His music beats in my ears.

Kabir says: "My heart is frenzied, and I disclose in my soul what is hidden.
I am immersed in that one great bliss which transcends all pleasure and pain."

그분은 내가 사랑하고 숭배하는 단 하나뿐인님이시니, 나에게 다른 이는 없노라.
내 끝이 이제 불순한 말들로부터 멀어져, 
이제는 밤낮으로 오직 그 분의 영광스러운 날들만을 찬양하노라.
내가 높이 올랐거나 낙담했거나 나는 결코 그 분을 잃지 않나니
그것은 그 분이 연주하는 음악의 선율이 내 귀를 울리기 때문이라.
까비르는 말하노라.

“내 마음은 환희로 둘러있고, 나는 내 영혼 속에 숨겨져 있는 것을 밝혔노라.
이제 나는 모든 즐거움과 고통을 초월한 하나의 위대한 축복 속에 잠겨 있노라.

XLII
I. 79. tirath men to sab pani hai

THERE is nothing but water at the holy bathing places;
and I know that they are useless, for I have bathed in them.
The images are all lifeless, they cannot speak;
I know, for I have cried aloud to them.
The Purana and the Koran are mere words; lifting up the curtain, I have seen.

Kabir gives utterance to the words of experience; and he knows very well that all other things are untrue.

성스러운 세례를 주는 곳에는 물 외에는 아무 것도 없다. 그리고 나는 그들의 그런 짓이 부질없음을 안다. 왜냐하면 나도 그들과 같이 물로 하는 세례를 받아 보았으므로.

십자가나 불상과 같은 모든 상징들은 생명이 없는 죽은 것들이다. 그것은들은 말을 할 수가 없다.

내가 그것을 아는 것은 내가 그 상징들을 향해 간절하게 구원을 청해보았기 때문이다.

성경이나 불경이나 코란이나 하는 성스러운 경전들이란 단지 말과 글들을 모아서 늘어놓은 것에 지나지 않는다는 것을 나는 그 커튼을 젖히고 분명히 보았노라.

까비르는 체험의 말과 글들을 입 밖으로 꺼내 놓았으니 그는 잘 알고 있노라.

체험을 통하지 않고 내받는 모든 말과 글은 모두 진실이 아니라는 것을.

I LAUGH when I hear that the fish in the water is thirsty:

XLIII

I. 82. pani vic min piyasi
You do not see that the Real is in your home, 
and you wander from forest to forest listlessly!
Here is the truth!
Go where you will, to Benares or to Mathura;
if you do not find your soul, the world is unreal to you.
물 속에 있는 고기가 목말라 한다는 말을 듣고 나는 웃었다.
하지만 그대 역시 그대의 집 안에 '참된 존재(Real)'가 있다는 것을 알지 못하고
끊임없이 이 숲에서 저 숲으로 마음내키지 않는 방랑을 하고 있다.
진리는 바로 여기에 있다.
가보고 싶다면 그 곳이 어디든 가보라.
하지만 그대가 자신의 영혼을 발견해 내지 못한다면
그대에게 이 세상은 실제로 없는 꿈같은 곳에 지나지 않을 것이다.

물 속의 고기가 목말라한다는 말을 듣고 나는 웃었다
진리는 그대 집 안에 있다
그러나 그대 자신은 이를 잘 모르고 있다
이 숲 저 숲 실새없이 혼매고 있다
여기, 바로 여기 진리가 있다
가라, 가고 싶은 대로 가 보라
베나레스로, 마투라(Mathura)*로
그러나 그대 영혼을 발견하지 못한다면
이 세계 전체가 환영에 지나지 않을 것이다

* 베나레스 : 인도의 성지로 크리슈나 신의 탄생지

VI
I. 83. Anda jhalkai yahi ghat mahin

THE moon shines in my body,
but my blind eyes cannot see it:
The moon is within me, and so is the sun.
The unstruck drum of Eternity is sounded within me;
but my deaf ears cannot hear it.

So long as man clamours for the I and the Mine,
his works are as naught:
When all love of the I and the Mine is dead,
then the work of the Lord is done.
For work has no other aim than the getting of knowledge:
When that comes, then work is put away.

The flower blooms for the fruit:
when the fruit comes, the flower withers.
The musk is in the deer, but it seeks it not within itself:
it wanders in quest of grass.

달이 내 몸 속에서 빛나고 있지만,
나는 눈이 멀어 내 몸 속에서 빛나는 그 달을 보지 못하네.
달이 내 속에 있네. 그리고 해도 역시 내 속에 있네.
그리고 내 속에 들려보지 못한 영원의 복이 올리고 있네.
하지만 나는 귀가 멀어 그 소리를 듣지 못하네.

나와 내 것이라는 생각으로 내 마음이 소란한 한,
우리가 하는 모든 행위들은 무가치한 것.
나와 내 것에 집착하는 모든 사랑이 죽었을 때,
그런 후에 주님(Load)의 일은 이루어지는 것.

행위가 지식의 습득 이외에는 다른 목적을 지니지 않을 때,
그 경지에 도달했을 때, 그런 후에 일은 사라지는 것.

열매를 맺기 위해 꽃을 피우지만
열매가 맺으면 꽃은 사라져야 하리.
사향노루 속에 사향이 존재하지만
하지만 사향을 찾아 아무리 사향 속을 뒤진다해도 사향은 찾을 수 없네.
하지만 풀숲에서 찾으면 그곳에는 아직도 사향 낭새가 떠돌고 있으리.

역자주)
 깨달음을 얻기 위해 행위를 짓지만 깨달음이 오면 행위는 쉬어야 하리.
도(道) 속에 깨달음은 분명 존재하지만
깨달음 그 자체를 추구하면 그 속에 깨달음은 없으리.
하지만 도(道)가 머물렀던 자리를 찾아보면
VII
I. 85. Sadho, Brahm alakh lakhaya

WHEN He Himself reveals Himself,
Brahma brings into manifestation That which can never be seen.
As the seed is in the plant, as the shade is in the tree,
as the void is in the sky, as infinite forms are in the void--
So from beyond the Infinite, the Infinite comes;
and from the Infinite the finite extends.

The creature is in Brahma, and Brahma is in the creature:
they are ever distinct, yet ever united.
He Himself is the tree, the seed, and the germ.
He Himself is the flower, the fruit, and the shade.
He Himself is the sun, the light, and the lighted.
He Himself is Brahma, creature, and Maya.
He Himself is the manifold form, the infinite space;
He is the breath, the word, and the meaning.
He Himself is the limit and the limitless:
and beyond both the limited and the limitless is He, the Pure Being.
He is the Immanent Mind in Brahma and in the creature.

창조물 속에 창조주의 마음이 깃들어 있고
창조주는 창조물의 모습 속에 깃들어 있다.
그 들이 언제나 별개로 존재하지는 아니지만
그렇다 하더라도 항상 하나로 합쳐져 있는 것도 아니다.
그 분 자신이 나무이며 창조이며 배아(胚芽)이고
그 분 자신이 꽃이며 열매이며 그늘이다.
The Supreme Soul is seen within the soul,
The Point is seen within the Supreme Soul,
And within the Point, the reflection is seen again.
Kabir is blest because he has this supreme vision!

O SADHU! my land is a sorrowless land.
I cry aloud to all, to the king and the beggar, the emperor and the fakir--
Whosoever seeks for shelter in the Highest, let all come and settle in my land!
Let the weary come and lay his burdens here!

So live here, my brother, that you may cross with ease to that other shore.
It is a land without earth or sky, without moon or stars;
For only the radiance of Truth shines in my Lord's Durbar.
Kabir says: "O beloved brother! naught is essential save Truth."
내 형제들이여.
그러니 그대들이 피안으로 쉽게 건너갈 수 있는
여기로 와서 살아라.
이 나라에는 땅도 없고 하늘도 없으며 달도 없고 별마저 없으니,
그것은 내 주님의 궁전에는
오직 참 진리의 광휘만이 빛나고 있기 때문이다.
까비르는 말하노라.
「오 내 사랑하는 형제여, 참다운 진리 외에는 그 무엇도 필요하지 않느니라.
(오직 ‘텅 빈’만이 필수 요소이다)」

XLIV
l. 93. gagan math gaib nisan gade

THE Hidden Banner is planted in the temple of the sky;
there the blue canopy
decked with the moon and set with bright jewels
is spread.
There the light of the sun and the moon is shining:
still your mind to silence before that splendour.
Kabir says: "He who has drunk of this nectar,
wanders like one who is mad."
숨겨진 표식이 하늘의 사원 안에 자리하고 있으니
그곳은 닭집을 맡고 있는 달과 빛나는 보석들로 장식된
푸른 천개들이 늘어져 있는 곳.
그곳의 하와 달의 빛이 빛을 발하면
그 잘못함 앞에 그대의 마음은 조용히 침묵하게 되리라.
까비르는 말하노라.
「신의 음료수를 마신 사람은 미친 사람처럼 방황하리라.」

XLV
l. 97. sadho, ko hai kanh se ayo

WHO are you, and whence do you come?
Where dwells that Supreme Spirit,
and how does He have His sport with all created things?
The fire is in the wood; but who awakens it suddenly?
Then it turns to ashes, and where goes the force of the fire?
The true guru teaches that He has neither limit nor infinitude.
Kabir says:
"Brahma suits His language to the understanding of His hearer."
그대는 누구인가? 그 어디로부터 왔는가?
지고의 거룩한 성령은 어디에 깃들어
자신이 창조한 세상 만들들과 더불어 그 자신의 유희(遊嬉)를 즐기는가?
나무 속에 불이 있다 하지만 그 누가 그것을 즉시 자각하였는가?
나무가 제가 되어버리면 나무를 태운 그 불의 힘은 어디로 가는가?
진정한 승은
그 자신이 그 어떤 한계나 무한함을 지니고 있지 않다는 것을 가르치나니.
까비르는 말하노라.
「창조주께서는 당신의 말을 듣고자하는 청중들의 이해 수준에 맞추어 말씀하시나라」

XLVI
I. 98. sadho, sahajai kaya s'odho

O SADHU! purify your body in the simple way.
As the seed is within the banyan tree,
and within the seed are the flowers, the fruits, and the shade:
So the germ is within the body, and within that germ is the body again.
The fire, the air, the water, the earth, and the aether;
you cannot have these outside of Him.
O, Kazi, O Pundit, consider it well: what is there that is not in the soul?
The water-filled pitcher is placed upon water, it has water within and without.
It should not be given a name, lest it call forth the error of dualism.
Kabir says:
"Listen to the Word, the Truth, which is your essence.
He speaks the Word to Himself; and He Himself is the Creator."
오 수행자여, 이 간단한 방법으로 그대의 몸을 정화하라
보리수나무 안에 씨가 들어있고
씨 안에 꽃과 열매들 그리고 그늘이 들어 있듯이,
몸 속에는 배아(胚芽)가 들어있고
배아(胚芽) 속에는 다시 몸이 깃들어 있다.
불과 공기와 물과 흙, 그리고 공간
그대는 이런 것들을 까ahkan 그 뿌(神) 밖에서 구할 수 없다
오, 빛이여, 구도자여, 이것을 깊이 심사숙고해 보라.
영혼 속에 아무 것도 없는 그 상태란 어떤 상태이겠는가?
물이 가득 찬 주전자를 물 속에 넣으면
주전자 안도 물이 잔뜩 물인 것을.....
상대주의의 오류를 끌어내지 않도록
그 상태에 대해서는 그 어떠한 이름도 붙여서도 안 된다.
까비르는 말하노라.
「그대의 본질인 이 신성한 말 모습과 참 진리에 귀를 기울여라.
(그대 자신의 소리인 이 진리에.....)
그는 그 자신에게 설법한다. 그런 그가 창조주다」

LXXXIX
I. 100. koi s'unta hai jnani rag gagan men

IS there any wise man
who will listen to that solemn music which arises in the sky?
For He, the Source of all music,
makes all vessels full fraught, and rests in fullness Himself.
He who is in the body is ever athirst, for he pursues that which is in part:
But ever there wells forth deeper
and deeper the sound "He is this--this is He";
fusing love and renunciation into one.
Kabir says: "O brother! that is the Primal Word."
그 어느 치혜로운 이가 있어
하늘로부터 비롯되는 장엄한 음악을 듣으러 할 것인가?
왜냐하면 그 분이야 말로 모든 음악의 진정한 근원이시며
모든 배들을 화물로 가득 채우시고
그 분 자신의 충만함 속에서 쉬게 하시는 분이시기에.
물 속에 있는 그 분께서는 늘 복달라 하고 계시니
그것은 우리가 부분에 속한 것만을 추구하기 때문이라,
그렇다하더라도 그곳의 우물들은 앞으로도 점점 더 깊어지고
사랑의 융합과 개체성의 포기인
“그 분은 이것이다 -- 이것이 그 분이다”라는 소리도
점점 더 깊이 우려나오게 되리라.
까비르는 말하노라.  
「나의 빗이여. 경전에 귀를 기울여라. 내 사랑하는 주님은 내부에 있노라.」

VIII  
I. 101. is ghat antar bag bagice

WITHIN this earthen vessel are bowers and groves,  
and within it is the Creator:  
Within this vessel are the seven oceans and the unnumbered stars.  
The touchstone and the jewel-appraiser are within;  
And within this vessel the Eternal soundeth, and the spring wells up.  
Kabir says:  
"Listen tome, my Friend! My beloved Lord is within."  

"이곳이상한한그루나무가있으니,  
뿌리들이여도자라고꽃을피우지않고도열매를맺어,  
가지도잎도 전혀없는나무에연꽃이만발했네."

XLVII  
I. 102. tarvar ek mul vin thada

THERE is a strange tree,  
which stands without roots and bears fruits without blossoming;  
It has no branches and no leaves, it is lotus all over.  
Two birds sing there; one is the Guru, and the other the disciple:  
The disciple chooses the manifold fruits of life and tastes them,  
and the Guru beholds him in joy.  
What Kabir says is hard to understand:  
"The bird is beyond seeking, yet it is most clearly visible.  
The Formless is in the midst of all forms. I sing the glory of forms."
O HOW may I ever express that secret word?
O how can I say He is not like this, and He is like that?
If I say that He is within me, the universe is ashamed:
If I say that He is without me, it is falsehood.
He makes the inner and the outer worlds to be indivisibly one;
The conscious and the unconscious, both are His footstools.
He is neither manifest nor hidden, He is neither revealed nor unrevealed:
There are no words to tell that which He is.

THAT which you see is not:
and for that which is, you have no words.
Unless you see, you believe not:
what is told you, you cannot accept.
He who is discerning knows by the word;
and the ignorant stands gaping.

보고있던 것이 없어지면
그대는 있었던 그것에 대해 아무런 말도 하지 못한다.
보지 않으면 믿지 않기에,
무엇을 들어도 그대는 받아들이지 않는다.
사리를 분별할 줄 아는 사람은 말의 뜻을 안다.
그러나 무지한 자는 입을 벌리고 망하니 서있지만 한다.

Some contemplate the Formless,
and others meditate on form:
but the wise man knows that Brahma is beyond both.
That beauty of His is not seen of the eye:
that metre of His is not heard of the ear.

Kabir says:
"He who has found both love and renunciation never descends to death."

어떤이는 ‘형상이 없는 것’을 묵상하고
어떤이는 ‘형상적 가진 존재’에 대해 깊이 생각한다.
하지만 지혜로운 사람은 안다.
창조주 브라마는 그 둘 모두를 넘어선 것이라는 것을.
그러한 그 분의 아름다움은 눈을 통해서는 볼 수 없고
그러한 그 분의 운율은 귀를 통해서는 들을 수 없다.

까비르는 말하노라
「사랑과 (욕망의) 포기 두 가지 모두를 찾은 자는
결코 죽음의 나락에 떨어지지 않으리라.」

XLVIII
I. 107. calat mansa acal kinha

I HAVE stilled my restless mind, and my heart is radiant:
for in That-ness I have seen beyond That-ness.

 나는 잠시도 쉬지 못하던 내 마음을 고요하게 하였노라.
그러하여 이제 내 가슴은 밝게 빛나고 있노라.
왜냐하면 나는 ‘그 무엇으로 존재함(That-ness)’ 속에서
‘그 무엇으로 존재함’ 너머를 보았기에.
In company I have seen the Comrade Himself.
Living in bondage, I have set myself free:
I have broken away from the clutch of all narrowness.

사람들의 무리 속에서
나는 내 동료이자 동지인 그들의 본 모습(Himself)을 보노라.
속박 속에서 살면서
나는 나 자신을 해방시켜 자유롭게 만들었노라.
나는 속 짜증 모든 편견의 길래를 부수고 그 속박으로부터 벗어났노라.

Kabir says:
"I have attained the unattainable,
and my heart is coloured with the colour of love."

"나는 (얻었다고 말할 수 없는) 얻을 수 없는 것을 얻었노라.
그리하여 내 가슴은 온통 사랑의 빛깔로 물들었노라."

XC
I. 108. main ka se bujhaun

TO whom shall I go to learn about my Beloved?
Kabir says:
"As you never may find the forest if you ignore the tree,
so He may never be found in abstractions."

사랑하는 이에 대해 배우기 위해 내가 누군가에게로 가야하나요?
까비르는 말하노라.
「나무를 등한시하면 결코 숲을 발견하지 못하리니,
그처럼 그 분도 결코 추상적인 것들 속에서는 발견할 수 없으리.」

I. 108.
누가 신이 있는 곳을 알고 있겠는가
까비르는 말한다
「나무를 모르는 자여
너는 결코 숲을 발견하지 못할 것이다
추상적인 개념을 통해서는
결코 그를 만나지 못할 것이다」
XCV
I. 109. sain ke sangat sasur ai

CAME with my Lord to my Lord's home:
but I lived not with Him and I tasted Him not,
and my youth passed away like a dream.

내 주님의 집으로 나의 주님과 함께 왔지만,
나는 그 분과 함께 살지 않아 그 분을 받아들이지 못했네.
그렇게 내 유년시절은 꿈처럼 흘러 가버렸네.

On my wedding night my women-friends sang in chorus,
and I was anointed with the unguents of pleasure and pain:

내 결혼식 날 밤
나의 여자친구들은 입을 모아 합창했고,
나는 쾌락과 고통의 연고(軟膏)들을 함께 발랐네
하지만 식이 끝나자
난 내 주님의 곁을 떠나 떠나 움직였고
내 친척들은 길에서 나를 위로하려고 노력했네.

Kabir says,
"I shall go to my Lord's house with my love at my side;
then shall I sound the trumpet of triumph!"

까비르는 말하노라
“나는 내 사랑하는 이를 끌고 함께 내 주님의 집으로 가리라.
그런 다음 승리의 찬가를 소리 높여 부르리라．“

LIV
I. 112. s'unta nahi dhun ki khabar

HAVE you not heard the tune which the Un-struck Music is playing?
In the midst of the chamber the harp of joy is gently and sweetly played;

HAVE you not heard the tune which the Un-struck Music is playing?
In the midst of the chamber the harp of joy is gently and sweetly played;
and where is the need of going without to hear it?
그대, 쳐 지 않아도 들리고 있는 선율을 들여 본 적이 없는가?
비밀의 방 한가운데서 퍼져 나오는 부드럽고 감미로운 기쁨의 하프소리를.
그런데 그것을 들으려하지 않고 어디를 가려고 한다면 말인가?

If you have not drunk of the nectar of that One Love,
what boots it
though you should purge yourself of all stains?
그대가 저 신성한 하나의 사랑이라는 신의 음료를 마시지 않는다면
비록 모든 더러움들로부터 그대 자신을 정화한다고 하더라도
무슨 수로 그것들을 쫓아낼 수 있으리.

The Kazi is searching the words of the Koran, and instructing others:
but if his heart be not steeped in that love,
what does it avail, though he be a teacher of men?
율법학자(Kazi)들은 경전에서 구절들을 찾아 다른 이들을 가르치네
하지만 만일 그의 마음이 그 사랑 속에 흠뻑 젖어있지 않다면
비록 그가 사람들의 스승이라 한들 무슨 소용이 있으리.

The Yogi dyes his garments with red:
but if he knows naught of that colour of love,
what does it avail though his garments be tinted?
수행승들은 법의(法衣)를 입은 채 죽어가네
하지만 그가 저 사랑의 빛깔을 조금도 알지 못한다면
비록 계속 옷을 물들여 입는다 한들 무슨 소용이 있으리.

Kabir says:
"Whether I be in the temple or the balcony,
in the camp or in the flower garden,
I tell you truly that every moment my Lord is taking His delight in me."
까비르는 말하노라.
“진실로 나 그대들에게 이르노니
내가 사원에 있든 전망대에 있든, 야영지에 있든 화원 속에 있든
매 순간 나의 주님께서는 내 안에서 당신의 기쁨을 누리시고 계시느니라.”

LXIV
I. 117. sain se lagan kathin hai, bhai

NOW hard it is to meet my Lord!
지금 이 순간 거룩하신 나의 주님을 만나기란 얼마나 힘든가!
The rain-bird wails in thirst for the rain:
비에대한목마름 속에서
almost she dies of her longing,
어떤 비보다 더 익은 물은 경험해보지 못했기에
yet she would have none other water than the rain.
그 자신의 갈망으로 인해 거의 죽어가면서.

Drawn by the love of music, the deer moves forward:
사랑의 선율에 이끌려 암사슴이 앞으로 나아가네
she dies as she listens to the music, yet she shrinks not in fear.
그 음악을 듣는 순간 암사슴은 죽으리
그런데도 물러서지 않고 두려움 속으로 나아가네

The widowed wife sits by the body of her dead husband:
미망인이 된 여인이 죽은 남편의 시신 곁에 앉아있네.
she is not afraid of the fire.
불도 전혀 두려워하지 않고.

X
I. 121. tohi mori lagan lagaye re phakir wa

To Thee Thou hast drawn my love, O Fakir!
오 가난한 구도자의 마음(Fakir)이여,
I was sleeping in my own chamber,
and Thou didst awaken me; striking me with Thy voice, O Fakir!
I was drowning in the deeps of the ocean of this world,
and Thou didst save me: upholding me with Thine arm, O Fakir!
그대에게 말하노니
그대가 내 사랑을 일깨웠네.
비밀스러운 내 자신의 방에서 자고 있던 나를
그대가 깨웠네
그대의 음성이 나를 두드려 깨웠네
오 가난한 구도자의 마음이며
그동안 나는 세상이라는 이 깊은 대양의 심연에 빠져있었다네.
오 가난한 구도자의 마음이며,
그런 나를
그대는 그대의 팔로 들어올려 나를 구해주었네

Only one word and no second --
and Thou hast made me tear off all my bonds, O Fakir!
오 가난한 구도자의 마음이며,
그대는 두 마디도 아닌 오직 한마디의 말로
내가 모든 속박을 찢고 그로부터 벗어나게 만들었네

Kabir says,
"Thou hast united Thy heart to my heart, O Fakir!"
까비르는 말하노라.
“오 가난한 구도자의 마음이며,
그대는 내 마음에 응하여
신성한 그대의 마음과 하나가 되어야 하리라.”

Fakir means
1. A Muslim religious mendicant.
2. A Hindu ascetic or religious mendicant, especially one who performs feats of magic or endurance.
[From Arabic faqir, poor, from faqura, to be poor, be needy]
The Four Ways

Life is a series of events or outcomes accompanied by its respective state of consciousness: each one of us in search of the TRUTH, in search of oneself, seeking the spiritual path, looking for Self-Realization, are urged by impelent occult causes.

In that laborious search of Self-Realization, we could differentiate, several ways related with the different levels of inner development. Every path, more or less long, more or less hard, tends to lead man towards the same one direction, which is Self-Realization.

Self-Realization, Immortalization, is not a quality with which human beings are born, but it can be conquered, the ways are explained below:

1- The way of the FAKIR
2- The way of the MONK
3- The way of the YOGI
4- The DIRECT WAY

THE FAKIR WAY.
When we listen to this word, we set ourselves immediately in the East, particularly in the enigmatic and mysterious INDIA. In PERSIA the term "FAKIR" means BEGGAR or INDIGENT. In INDIA the jugglers, the clowns and tumblersters, they call themselves FAKIRS (acetic or religious mendicant, especially one who performs feats of magic or endurance). The Europeans call FAKIR to YOGIS, also to the errant MONKS of different orders.

This -doubtful, long and difficult- way is of the struggle to develop on oneself, the physical power of will, to defeat pain, to achieve the power over the body. The goal is achieved through terrible sufferings and very hard trials.

The Fakirs way is made of incredible fatiguing physical exercises: they keep themselves standing in the same position, without any movement, during several hours, days, months or years; or they stay seated over a naked stone under an implacable sun, under the rain, in the snow, etc.; they keep their arms stretched for indefinite length of time or they torture themselves with fire or with an ants nest in which they place their naked legs, and so forth.

In 1902 the fakir "Agastiya" of Bangladesh, India- raised an arm in straight position over his head. Agastiya was a Hindu for whom all the pleasures and pains of the body were MAYA -a mere illusion-. Agastiya adopted that peculiar posture -for the occidental mentality- departing from a religious conviction. During the first three months of having adopted that position, terrible pains are experimented, unless one truly is a master in the power of the mind over matter. Nevertheless, after three months of keeping the arm risen it is, in comparison, a children's game; for at this time, the limb is absolutely rigid, with very little or no blood circulation. Agastiya's arm didn't serve any kind of function, except for the palm, where a bird had built its nest. The shoulders articulation had been welded in such a way that even when Agastiya had wanted to lower the arm, he couldn't do it. Not even the death of the fakir, which occurred in 1912, succeeded in making the arm to rest in its normal position. When Agastiya was buried in his grave, the arm continued extended with the palm open.

Another fakir stayed day and night on the tips of his fingers and toes for 20 years. He could never stretch himself up, or move; his disciples had to carry him around, and take him to the river where they washed him like an object.
If the fakir doesn't get sick or die, he develops what we could call, physical will, but this does not mean the creation of the Body of Conscious Will or Causal Body. Furthermore, his emotional and intellectual functions, etc., remain without development. He certainly has developed his physical will, but has nothing in which to apply it, cannot make any use of it to acquire the Knowledge, or perfect himself, and usually he is too old to begin a new Work.

Some of them don't follow this way for religious feelings or because they understand the different possibilities of inner development, but by simple imitation caused by the impression of seeing other fakirs. In the East as in the West of the world, many fakirs give themselves up to a fanatic ascetism because they want to pay with pain their bad actions or their incapability to defeat temptations. For that, they whipped themselves with no mercy. They love pain by itself, they ignore that the physical body is the Temple of the Living God. No one can achieve Self-Realization through pain, because the origin of pain is the "I."

Additionally, its worthwhile to comment what the Bahagavad Gita, the "Lord's Chant," the Hindu Sacred Book says to this respect: "Those who practice severe austerities, not recommended by the Scriptures, just by Ostentation or Egoism; those attached and concupiscent, deprived of common sense, torture all the organs of the body and ME who also dwells within the body. Get to know them, they are of demoniac purposes!

THE WAY OF THE MONK.

This is the path of Faith, of the religious sentiment and sacrifices. It is a conscious state in which the purpose is to develop the devotional sense, the Emotional aspect of the BEING.

The monk's work concentrates around his feelings, submitting his other functions to faith. Lets take into account that faith in and of itself is awakened conscience. There are two types of faith: one, which moves an emotional state based in believes; the other, which is based in the mystical direct experience, therefore does not need to believe or doubt.
As far as the Monks Way is concerned they develop the will over the emotions, but the rest of their faculties may be kept without development. For Faith to be a sure bridge towards liberation, we must also cultivate the physical and intellectual capacities, which will be accomplished through new sacrifices and austerities. "A monk should become a Yogi and a Fakir."

There are very few monks who get far, there are even fewer monks who succeed over the difficulties that the Real Path imposes, because the Initiation is given by the Goddess Isis (The Divine Mother), the Alchemists fundament deeply taught by the Gnostic doctrine.

THE YOGI WAY.

The Yogis center of gravitation resides in the mind, in the psychic development. Nonetheless, there are different branches of Yoga.

Bhakti-Yoga, or Yoga of devotion. This develops the mystical part, the higher devotion, and could give us illumination, but could not take us to the Inner Self Realization of the Being.

Gnana-Yoga, the Mental Yoga. Gnana-Yoga is centered in the knowledge of one self; knows the different disciplines of the mind, achieves states of Shamadhi, but does not conquer Self-Realization.

Raja-Yoga. The purpose of Raja Yoga is the development of the Chakras, of the occult powers, etc. A certain development is achieved; no doubt about it, but that is not Self-Realization.

By the nature of the practice performed by Yogis there is no doubt that they develop some kind of Psychic powers such as mental relaxation, concentration (The power of telekinesis is well known, let's say, moving objects with the mental force at a distance), Telepathy, hypnotic powers, etc. But if by forgetting about the doctrine of the Many Is, they can be led to paranoia or delirium of grandeur; they feel as if they have reached the authentic Mastership, but this only leads to the development of siddhis or inferior powers.
The Yogi works in the knowledge of the duality of the mind and there is not doubt that they reach sublime states, but that does not mean to have created the legitimate mental body.

There is also Agni-yoga or the Yoga of Inner Fire, or Kundalini Yoga, this one lead us right to the doorsteps of the Fourth Way.

**THE FOURTH WAY.**

The Fourth Way encompasses the other three. This is the Royal Path, the Path of the Razor’s Edge, the Gnostic Doctrine.

The Fakir seeks the total dominion over the corporal. The Monk pretends the development of the feelings (sentiments); the Yogi strives the perfection of the mind, transcending the duality in which the mind struggles, making the mind apt to receive the Knowledge. The Fourth Way, the way of the balanced Man, leads to perfection and to the harmonious development of all the centers of the human machine, through the awakening of consciousness, working simultaneously with the physical body, the emotions and thoughts.

A whole series of parallel exercises over these three levels: physical, animical and spiritual, are used for this goal. By doing this, The Fourth Way embraces and synthesizes the work of all the other three in perfect equilibrium.

The Fourth Way is the Path of the Perfect Matrimony, the road of the intelligent being, of the one who studies Kabala and Alchemy, applying them in the harmonious realization of all its infinite possibilities, synthesized in the Awakening of Consciousness, based in the disintegration of the psychological "I."

The Fourth Way is founded on the transmutation of the creative energies, achieving the development of the Inner-Fire. Progress is determined by the dissolution of the Ego and the sacrifice for Humanity.

This Way does not demand that the person retreats from the world, or abandon all contact with beings, things or events, but requires a preparation acquired in the psychological gymnasium of practical life. Its center of gravitation resides directly in
the Conscience or Essence. It is necessary to be prepared to enter into the Fourth Way. One who wants to follow this Path has to have certain conditions in his life favorable to the Work, or at least have those that do not make it impossible. It is necessary to understand that in the exterior life as much as in the interior life, there are some conditions that could constitute insurmountable barriers for the Fourth Way.

The Fourth Way is the least known. The other three ways are the traditional ones. The Fourth Way is very exact and much more perfect that the other three.

출처사이트
http://www.gnosticcenter.com/lectures/02%20Four%20ways.doc

LIII
I. 122. kaum murali s'abd s'un anand bhayo

WHAT is that flute whose music thrills me with joy?
나를 기쁨으로 덥게 하는 저 피리소리는 그 누구의 선율인가?

The flame burns without a lamp;
The lotus blossoms without a root;
Flowers bloom in clusters;
The moon-bird is devoted to the moon;
With all its heart the rain-bird longs for the shower of rain;
But upon whose love does the Lover concentrate His entire life?
등잔 없이 타오르는 저 불꽃,
뿌리도 없이 피어난 저 연꽃,
우리를 이루어 피어있는 저 꽃들,
달을 향해 현신해온 저 달맞이 새(moon-bird),
자신의 온 마음으로 빗줄기를 기다리는 빗새(rain-bird),
하지만 그 누가
자신의 온 삶을 내겨는 연인의 사랑 같은
그런 사랑을 행할 수 있을까?
I. 126. murali bajat akhand sadaye

THE flute of the Infinite is played without ceasing, 
and its sound is love: 
When love renounces all limits, it reaches truth. 
How widely the fragrance spreads! 
It has no end, nothing stands in its way. 
The form of this melody is bright like a million suns: 
incomparably sounds the vina, the vina of the notes of truth.

vina : 비나(인도의 4 현 악기)

I. 129. sakhiyo, ham hun bhai valamas'i

DEAR friend, I am eager to meet my Beloved! 
My youth has flowered, 
and the pain of separation from Him troubles my breast. 
I am wandering yet in the alleys of knowledge without purpose, 
but I have received His news in these alleys of knowledge. 
I have a letter from my Beloved: 
in this letter is an unutterable message, 
and now my fear of death is done away. 
Kabir says: 
"O my loving friend! I have got for my gift the Deathless One."

사랑하는 친구여, 
 나는 내 사랑하는 이를 만나기를 열망한다네. 
 내 젊음은 꽃 피어났었지만 
 그 분과의 분리의 고통이 내 가슴을 괴롭혔다네.
WHEN I am parted from my Beloved, my heart is full of misery:
I have no comfort in the day, I have no sleep in the night.

To whom shall I tell my sorrow?
The night is dark; the hours slip by.
Because my Lord is absent, I start up and tremble with fear.

Kabir says:
"Listen, my friend! there is no other satisfaction,
save in the encounter with the Beloved."

I PLAYED day and night with my comrades,
and now I am greatly afraid.
So high is my Lord's palace, my heart trembles to mount its stairs:
yet I must not be shy, if I would enjoy His love.

나는 친구들과 어울려 밤낮으로 놀았네.
그리고 나는 이제 아주 두려워하고 있다네.
내 주님의 궁전은 너무나 높이 있어
그 계단들을 밟고 오르려고 하니 내 마음은 떨고 있다네.
하지만 아직 나는 부끄러워하지 않으리
그 분의 사랑을 경험할 수만 있다면

My heart must cleave to my Lover;
I must withdraw my veil, and meet Him with all my body:
Mine eyes must perform the ceremony of the lamps of love.

내 사랑을 향한 내 가슴이 더 충실해야만 하네.
나는 베일을 벗어야만 하네.
나는 온 몸으로 그 분을 만나야 하네.
나의 것인 이 눈들이 예식을 완수하게 해야만 하네.
사랑의 등잔들이 펼치는 예식을.

Kabir says:
"Listen to me, friend: he understands who loves.
If you feel not love's longing for your Beloved One,
it is vain to adorn your body, vain to put unguent on your eyelids."

"누가 사랑하는지 이해하는 벗이여, 내 말에 귀를 기울여라.
그대가 만일
사랑하는 이의 그 바라는 바를 느끼지 못한다면,
(자신의 사랑하는 주님인 한님(One)과 하나님이 무엇인지 깨닫지 못한다면)
사랑하는 그 이를 위한
그대의 몸치장도 눈썹단장도 다 떨어진 젖이노라."

XIX
II. 20. paramatam guru nikat virajatn

O MY heart!
the Supreme Spirit, the great Master, is near you:
wake, oh wake!
Run to the feet of your Beloved:
for your Lord stands near to your head.
You have slept for unnumbered ages;
this morning will you not wake?

오 나의 가슴이여!
지고의 거룩한 성령, 위대한 승계서 그대 가까이에 있으니,
깨어나라, 오 부디 깨어라!
그대의 거룩하신 주님께서 그대 머리 가까이에서 계시니
그대가 사랑하는 이를 발을 향해 달려가라.
그대는 헤아릴 수 없는 세월동안 잠들어 있었으나
그대 이 아침 이제 그만 깨어남이 어떠리?

XX
II. 22. man tu par utar kanh jaiho

To what shore would you cross, O my heart?
there is no traveller before you, there is no road:
Where is the movement, where is the rest, on that shore?
오 내 마음이여,
그대는 그 어떤 해안을 건너려고 하는가?
거기엔 그대를 앞서간 그 어떤 여행자도 없고, 길도 없는데,
그 해안 어디에 살아 움직이는 것이 있고 안식처가 있단 말인가?
There is no water; no boat, no boatman, is there;
There is not so much as a rope to tow the boat, nor a man to draw it.
No earth, no sky, no time, no thing, is there: no shore, no ford!
그곳엔 물도 없고, 나룻배도 없고, 뵈사공도 없고,
나룻배를 끌고 갈 줄도 넉넉히 알고, 줄을 끌어 줄 사람도 없는데.
그곳엔 대지도 않고 빙이나고 하늘도 없고 사물도 없으며
해안도 없고 여울목 하나 없는데.

There, there is neither body nor mind:
and where is the place that shall still the thirst of the soul?
You shall find naught in that emptiness.
거기, 그곳에는 몸도 마음도 없는데,
영혼의 목마름을 가시게 할 장소가 어디에 있단 말인가?
그 텝힌 공허 속에서 그대가 발견할 수 있는 것은 아무것도 없으리.
Be strong, and enter into your own body:
for there your foothold is firm.
Consider it well, O my heart! go not elsewhere,
Kabir says:
"Put all imaginations away, and stand fast in that which you are."

XII
II. 24. hamsa, kaho puratan vat

TELL me, O Swan, your ancient tale.
From what land do you come, O Swan? to what shore will you fly?
Where would you take your rest, O Swan, and what do you seek?
오 백조처럼 아름다운 이여,
오래된 그대의 이야기를 내게 들려다오.
그대가 그 어떤 땅으로부터 왔는지
그리고 어디로 날아가려고 하는지들.
오 아름다운 이여,
그 어디에 안식처를 얻으려고 하는가? 무엇을 찾으러 하는가?

Even this morning, O Swan, awake, arise, follow me!
오아름다운 이여
고요한 이 아침에 깨어라, 일어나라, 나를 따르라!
그곳은 의심도 없고 다스릴 슬픔도 없는 곳
죽음의 두려움이 더 이상 없는 곳.
그곳은 봄의 수목들이 꽃을 피우고 있는 곳
“그 분이 바로 참나[真我]”라는 향기가 바람에 실려오는 곳
부지런한 가슴의 일꾼[bee]이 깊이 젖어드는 곳
그 어떤 꽃락도 갈망하지 않는 곳.

XXI
II. 33. ghar ghar dipak barai

LAMPS burn in every house,
O blind one! and you cannot see them.
오 눈먼 이들이여,
집집마다 등잔불이 타오르고 있지만
그대가 그 불빛들을 볼 수 없을 뿐이라네.
One day your eyes shall suddenly be opened,
and you shall see: and the fetters of death will fall from you.
어느 날 갑자기 그대의 눈이 열린다면
그때 그대는 볼 수 있게 되리라.
죽음의 족쇄들이 그대로부터 떨어져나가는 것일.

There is nothing to say or to hear, there is nothing to do:
it is he who is living, yet dead, who shall never die again.
말할 것도 없고 들어야 할 것도 없네.
해야할 일이 없네.
그곳에 살고있는 것은 그.
그는 이미 죽었으니, 그는 절대로 다시 죽을 수 없으리라.

Because he lives in solitude,
therefore the Yogi says that his home is far away.
그것은 그가 적멸(寂滅)속에서 살고있기 때문이나
그러므로 신비주의 명상가는 말하노라. 그의 집은 아주 멀리에 있다고.

Your Lord is near:
yet you are climbing the palm-tree to seek Him.
그대의 거룩하신 주님은 그대 가까이에 있는데도
그대는 그 분을 찾아 야자나무 위로 기어올라가고 있구나.

The Brahman priest goes from house to house
and initiates people into faith:
Alas! the true fountain of life is beside you.,
and you have set up a stone to worship.
창조주를 믿는 사제들은 이 집 저 집을 다니고
초심자들은 믿음의 길로 들어서지만
이 일을 어찌하랴! 진정한 생명의 근원은 그대 곁에 있는 것을.
그리고 그대는 경배를 위한 돌만 쌓고 있는 것을.

Kabir says:
"I may never express how sweet my Lord is.
Yoga and the telling of beads, virtue and vice
--these are naught to Him."
까비르는 말하노라.
“내 주님께서 얼마나 싱그러운지, 나는 결코 말로 표현할 수가 없노라.
구도(求道)도 세속적인 이야기들도,
미덕도 악덕 같은 것도 그 분께는 전혀 없노라.”
O LORD Increate, who will serve Thee?
Every votary offers his worship to the God of his own creation:
each day he receives service--
None seek Him, the Perfect: Brahma, the Indivisible Lord.

They believe in ten Avatars;
but no Avatar can be the Infinite Spirit,
for he suffers the results of his deeds:
The Supreme One must be other than this.

The Yogi, the Sanyasi, the Ascetics,
are disputing one with another: Kabir says,
"O brother! he who has seen that radiance of love, he is saved."

O BROTHER, my heart yearns for that true Guru,
who fills the cup of true love, and drinks of it himself,
and offers it then to me.
He removes the veil from the eyes, 
and gives the true Vision of Brahma: 
He reveals the worlds in Him, 
and makes me to hear the Un-struck Music: 
He shows joy and sorrow to be one: 
He fills all utterance with love. 

Kabir says: 
"Verily he has no fear, who has such a Guru to lead him to the shelter of safety!"

XXIII
II. 40. tinwir sanjh ka gahira awai

THE shadows of evening fall thick and deep, 
and the darkness of love envelops the body and the mind. 
Open the window to the west, and be lost in the sky of love; 
Drink the sweet honey that steeps the petals of the lotus of the heart.

Receive the waves in your body: 
what splendour is in the region of the sea! 
Hark! the sounds of conches and bells are rising.
Kabir says:
"O brother, behold! the Lord is in this vessel of my body."

“오 형제여 보라! 내 몸이라는 이 배[船]속에 담겨있는 거룩한 주님을.”

XXV
II. 45. Hari ne apna ap chipaya

MY Lord hides Himself,
and my Lord wonderfully reveals Himself:
My Lord has encompassed me with hardness,
and my Lord has cast down my limitations.
My Lord brings to me words of sorrow and words of joy,
and He Himself heals their strife.

I will offer my body and mind to my Lord:
I will give up my life, but never can I forget my Lord!

나의 주님은 당신 자신을 드러내지 않으시기도 하고,
그리고 놀라운 방식으로 당신 자신을 드러내시기도 하시어,
단단히 날 에워싸고 계시기도 하셨고 나의 한계들을 굽어살피기도 하시네.
나의 주님께서는 내게 슬픔과 기쁨의 언어를 주시니
이는 그 상극(相剋)으로 그 분 스스로를 처유하십이라네.
나 내 주님께 몸과 마음을 바치리라
나의 (이기적인) 삶을 포기하리라.
하지만 나 결코 나의 주님을 잃지는 못하리라.

XXIV
II. 48. jis se rahani apar jagat men

MORE than all else do I cherish at heart
that love which makes me to live a limitless life in this world.

It is like the lotus,
which lives in the water and blooms in the water:
yet the water cannot touch its petals,
they open beyond its reach.

It is like a wife,
who enters the fire at the bidding of love.

She burns and lets others grieve, yet never dishonors love.

This ocean of the world is hard to cross:
its waters are very deep.

Kabir says:
"Listen to me, O Sadhu! few there are who have reached its end."

내가 가슴속에 그 무엇보다 소중히 품고있는 것은 사랑.
이 세상 속에서 내가 겪는 없는 삶을 살아가게 만드는 것은 사랑이라네.
사랑은 연꽃과 같으니,
물 속에서 살고 물 속에서 꽃을 피우지만
물은 그 꽃잎들을 적시지 못하고
물이 영향을 미치는 범위를 넘어 열려 있다네.
사랑은
사랑의 초대를 받아
사랑의 물 속으로 뛰어드는 아내와 같네.
그녀가 타오르고 다른 이를 비탄에 잠기게도 하지만
그런데도 사랑의 명예는 결코 실추되는 법은 없네.
이 고통의 바다는 건너가 어렵나니,
그것은 너무나도 이 바다의 수심이 깊은 까닭이라네.
까 berhasil 말하노라.
“오 구도자들이여, 내 말에 귀를 기울여라.
사랑의 최종 목적지에 도달하는 자는 참으로 드물다는 것을.”

* sadhu: (Hindi noun): ascetic 현인(賢人), 수행자(修行者), 고행자
(Tamil noun): ascetic; timid or harmless person

XIV
II. 56. dariya ki lahar dariyao hai ji

THE river and its waves are one surf:
where is the difference between the river and its waves?
When the wave rises, it is the water;
and when it falls, it is the same water again.
Tell me, Sir, where is the distinction?
Because it has been named as wave,
shall it no longer be considered as water?
Within the Supreme Brahma, the worlds are being told like beads:
Look upon that rosary with the eyes of wisdom.

어차피 강과 강이 일으킨 물결(波紋)은 하나의 흐름(surf)일 뿐인데,
강이나 강의 파문이나 구태여 구분할 것이 어디에 있단 말인가?
물결이 일어도 그것은 물이오,
물결이 잔잔해져도 어차피 똑같은 물인 것을.
그대여 말해보게나, 어디에 차이점이 있는지를
물결이라고 이름지어졌기에 그것은 더 이상 물이 아니란 말인가?
지교의 창조주 속에
세계들이 염주알들처럼 널려있다고 말해지나니
지혜의 눈으로 바라보라.
창조주 속에 염주알처럼 줄줄이 매달려있는 저 세계들을.

* rosary: 염주(念珠), 로사리오(기도에 쓰는 묵주).

<강>과 <물결>은 하나다
여기 강과 물결의 차이가 어디 있단 말인가
물결이 일 때도 그것은 강물이오
물결이 잘 때도 그 역시 그저 강물일 뿐
벗이여 말하라 여기 무엇이 다른가를
물결이기 때문에 더 이상 강물일 수 없다면 말인가
유일자 속에서 이 우주는
로자리오의 알들과 같이 널려 있다
보라, 지혜의 눈으로 저 로자리오를
로자리오의 널려 있는 알들을

XV

II. 57. janh khelat vasant rituraj

WHERE Spring, the lord of the seasons, reigneth,
there the Unstruck Music sounds of itself,
There the streams of light flow in all directions;
Few are the men who can cross to that shore!
There, where millions of Krishnas stand with hands folded,
Where millions of Vishnus bow their heads,
Where millions of Brahmans are reading the Vedas,
Where millions of Shivas are lost in contemplation,
Where millions of Indras dwell in the sky,
Where the demi-gods and the munis are unnumbered,
Where millions of Saraswatis, Goddess of Music, play on the vina--
There is my Lord self-revealed:
and the scent of sandal and flowers dwells in those deeps.

계절들의 우두머리인 봄이 주권을 행사하는 우주의 봄에
통기지 않아도 그 스스로 옮겨 퍼지는 선율이 있어
그곳에서 뻗어 나온 빛줄기들이 사방으로 흐릿으니,
그 피안의 연덕으로 건너갈 수 있는 사람 드물구나!
그곳은 비슈누(Vishnu) 신의 화신인
무수한 크리슈나 신들이 손들로 포개 채 서 있는 곳,
세계를 유지하는 무수한 비슈누 신들이 고개 숙여 경배하는 곳,
무수한 창조의 신 브라만들이 성스러운 경전을 읽고 있는 곳.
무수한 파괴의 신 시바들이 주시하기를 포기한 곳,
무수한 천둥 번개의 신 인드라가 하늘에 거주하는 곳,
헤아릴 수 없는 신적인 존재들과 침묵의 성자들이 있는 곳.
무수한 지혜와 학문의 여신 사라스와티들이 비파를 연주하는 곳,
그곳에 거북한 내 주님께서 스스로를 드러내시니
그런 깊은 곳엔 남의 발자취와 꽃들의 향기 깊이 배어있다네.

*

Saraswati, the Supreme Goddess of Knowledge and Learning
vina : 인도의 현악기

XVI
II. 59. janh, cet acet kambh dou

BETWEEN the poles of the conscious and the unconscious,
there has the mind made a swing:
Thereon hang all beings and all worlds,
and that swing never ceases its sway.
Millions of beings are there:
the sun and the moon in their courses are there:
Millions of ages pass, and the swing goes on.
All swing! the sky and the earth and the air and the water;
and the Lord Himself taking form:
And the sight of this has made Kabir a servant.

XVII
II. 61. grah candra tapan jot varat hai

THE light of the sun, the moon, and the stars shines bright:
The melody of love swells forth,
and the rhythm of love's detachment beats the time.
Day and night, the chorus of music fills the heavens;
and Kabir says
"My Beloved One gleams like the lightning flash in the sky."

Do you know how the moments perform their adoration?
Waving its row of lamps,
the universe sings in worship day and night,
There are the hidden banner and the secret canopy:
There the sound of the unseen bells is heard.
그대는 아시나요,
어떻게 순간 순간들이 그 자신의 예배를 완수하는지들?
숨겨진 기(旗)와 비밀의 닫집(天蓋)이 있고,
보이지 않는 종들의 소리가 들려오는 그곳에서
주어진 지혜의 원천(lamp)들의 줄에 맞춰 요동하며,
밤낮으로 우주가 예배하며 찬송한다는 것을.

Kabir says:
"There adoration never ceases;
there the Lord of the Universe sitteth on His throne."

“거룩한 우주의 주님께서 자신의 보좌에 앉아 계시는 그곳에,
예배가 끝기는 일은 결코 없느니라.”

The whole world does its works and commits its errors:
but few are the lovers who know the Beloved.
The devout seeker is he who mingleth in his heart
the double currents of love and detachment,
like the mingling of the streams of Ganges and Jumna;
In his heart the sacred water flows day and night;
and thus the round of births and deaths is brought to an end.

온 세상은 자신이 해야할 일들을 하고 있고
자신이 저질러야할 실수들을 저지르고 있지만,
진정으로 사랑하는 이가 누군지 아는 연인들은 거의 없노라.
자신의 가슴속에 사랑과 분리의 이중호흡을 합쳐지게 한
경건한 구도자는, 캐시스 강과 줄나 강의 물물기가 뒤섞인 것과 같아,
그의 가슴속에는 밤낮으로 성수(聖水)가 흐르기에
생사의 수레바퀴에서 벗어나느니라.

Behold what wonderful rest is in the Supreme Spirit!
and he enjoys it, who makes himself meet for it.
Held by the cords of love,
the swing of the Ocean of Joy sways to and fro;
and a mighty sound breaks forth in song.
See what a lotus blooms there without water!
and Kabir says
"My heart's bee drinks its nectar."
보라, 지고의 성령(聖靈) 안에서 쉬는 것이 얼마나 늘라운지를!
그 자신을 성령과 만나게 만듦으로써
성령을 누리는 것이 얼마나 평화로운 안식인지를!
사랑의 현(絃)들의 품에 안겨니
큰 바다의 기쁜 흔들림이 앞뒤로 전해져오네.
겨대한 올림이 노래 속에서 폭발해 밀려나오네.
보라, 그 어떤 연꽃이 물도 없는 곳에서 꽃을 피우는지!
까비르는 말하노라.
"내 가슴의 꿈벌은 자신의 볼로장생 주(酒)를 마셨노라."

What a wonderful lotus it is,
that blooms at the heart of the spinning wheel of the universe!
Only a few pure souls know of its true delight.
Music is all around it,
and there the heart partakes of the joy of the Infinite Sea.

Kabir says:
"Dive thou into that Ocean of sweetness:
thus let all errors of life and of death flee away."

Behold how the thirst of the five senses is quenched there!
and the three forms of misery are no more!

불가에서 말하는 5 가지 욕망 즉 '오욕(五欲)'을 의미한다.
눈, 귀, 코, 혀, 몸의 다섯 가지 감관이
"다섯 가지 색은 사람의 눈을 덮게 하고, 다섯 가지 소리는 사람의 귀를 덮게 하고, 다섯 가지 맛은 사람의 입을 벌리게 하고, 밝고 사냥하는 것은 사람의 마음을 흔치게 하고, 일기 어려운 재화는 사람의 행동을 방해하니, 그러므로 성인은 배를 위하지 눈을 위하지 않는다. 따라서 저것을 버리고 이것을 취한다." -노자 『도덕경』 12 장-

"대체로 자기 본성을 상실하는 다섯 가지 요인이 있다. 첫째는 다섯 가지 빛깔이 눈을 어지럽혀서 밝게 보지 못하도록 하는 것이며, 둘째는 다섯 가지 소리가 귀를 어지럽혀서 창가를 둘게 하는 것이며, 셋째는 다섯 가지 낭패가 코를 틀려서 코가 마비되고 머리를 야포하게 하는 것이며, 넷째는 다섯 가지 맞이 입맞이 흔탁하게 하여 맞을 알 수 없도록 만들 것이며, 다섯 째는 취하고 버리는 행위가 마음을 어지럽혀서 본성을 들뜨게 하는 것이다. 이 다섯 가지는 모두 삶을 해치는 것이다.

그런데도 양주나 목자 같은 사람은 이런 것들을 찾아내서 스스로 진실을 얻었다고 생각한다. 그러나 그들이 얻었다고 하는 것을 나는 얻었다고 보지 않는다. 그들의 얻은은 곧은한 상태에 지나지 않는며 어찌 그것을 얻었다고 하겠느냐? 그렇다면 비둘기가 물떼기에서 새가 앉아 있는 것도 얻었다고 할 수 있을 것이다. 또 인으로서는 취사선력하는 분별이나 감각적 욕망으로 마음을 폭 막아 놓고, 밝으로는 일을 쓰고 쓰고 ( ($_))를 허리에 꽂고 따를 길게 늘어들여서 몸을 지장하고 있다.

이처럼 안으로는 마음이 울타리로 막혀 있고 밝으로는 몸이 몇 겹의 끈으로 묶여 있어서도 스스로 얻었다고 여긴다면, 이는 마치 좌우가 뒤로 결박되거나 호랑이와 표범이 우리 안에 갇혔으면서도 스스로 자유를 얻었다고 하는 것과 마찬가지다." -『정자』 외편 『천지』-

"지모(智謀)가 뛰어난 사람은 사고 분별이 변화무쌍하지 않으면 줄거지 않고, 변론이 뛰어난 사람은 말할 기회가 없으면 줄거지가 없으며, 비판력이 뛰어난 사람은 남의 잘못을 지지지 않으면 줄거지가 없다. 이들은 모두 외부 대상에 또 집착하지 않는다.

세상에서 뛰어난 사람은 조정에서 이름을 달치고, 백성을 잘 다스리는 자는 법술로 영화를 얻고, 힘이 센 사람은 난관을 이겨낼 것을 자랑하고, 용감한 사람은 처할 때에 분발하고, 법령에 능한 자는 전쟁을 즐기고, 초아에 숨은 사람은 명예를 존중하고, 법률을 잘 이는 사람은 법의 다스림을 확대하고, 예약에 박진은 사람은 몸가짐을 공경스럽게 하며, 민의를 쫓는 사람은 남과 교제하는 것을 중시한다.

또 농부는 경작할 일이 없으면 마음이 편치 않고, 상인이 사고 팔 일이 없으면 마음이 편치 않으며, 서인은 아침 저녁으로 일이 있어야 부지런히 힘쓰고, 모든 공언(工人)은 교묘한 도구가 있으면 열심히 일한다. 재물이 쌓이지 않으면 탐욕스러운 자는 걱정을 하고, 권세가 드높지 않으면 자기과시를 하는 자는 슬퍼한다. 이처럼 권세와 같은 바같 것들을 쫓는 우리들은 변화를 줄기는 법이다. 이런 자들은 때를 만나면 쓰이는 바가 있기 때문에 무위(無為)에 노닐 수가 없다. 이들은 모두 시류에 순응하고 외적인 것들에 기반하여 행동하므로 도에 따라 살 수가 없다. 육신과 정
신이 밖으로만 치달리다가 세상 만물에 빠진 채 평생토록 돌이키질 못하니, 너무도 안타깝도 다!"
-『장자』잡편 <서무귀>

"삼대(三代) 이래로 천하 사람들 치고 외부 대상들 때문에 자기 본성을 바꾸지 않은 자가 없었 다. 소인은 이익을 위해 몸을 바쳤고, 선비는 명예를 위해 몸을 바쳤으며, 대부는 가문을 위해 몸 을 바쳤고, 성인(聖人)은 천하를 위해 몸을 바쳤다. 이들은 하는 일도 서로 다르고 명성도 달랐 지만, 본성을 해치고 자기 몸을 죽었다는 점에서는 마찬가지였다.

사내종과 계집종 두 사람이 양을 치고 있다가 둘 다 양을 잃어버리고 말았다. 사내종에게 <어쩌다 일어버렸는가?>고 묻자 그는 <책을 읽다가 잃었다>고 하였고, 계집종에게 <어쩌다 일어 버렸는가?>고 묻자 그녀는 <놀이를 하다가 잃었다>고 하였다. 이 두 사람이 한 일은 서로 달랐 지만 양을 잃었다는 점에서는 같다." -『장자』외편 <변무> -

Kabir says:

"It is the sport of the Unattainable One: look within, and behold how the moon-beams of that Hidden One shine in you."

그것은 얻을 수 없는 ‘신성한 한님(One)’의 유희이니, 내면을 들어다 보라.
그리고 그 숨겨진 한님(One)의 달빛들이 어떻게 그대 속에서 빛나고 있는지를 보라.

There falls the rhythmic beat of life and death:
Rapture wells forth, and all space is radiant with light.
There the Un-struck Music is sounded;
it is the music of the love of the three worlds.
There millions of lamps of sun and of moon are burning;
There the drum beats, and the lover swings in play.
There love-songs resound, and light rains in showers;
and the worshipper is entranced in the taste of the heavenly nectar.

그곳은 삶과 죽음의 윤동작인 고동이 떨어져 내리는 곳.
더할나위없는 환희가 번져 나오는 곳, 모든 공간이 빛과 함께 광채를 발하는 곳.
연주하지 않아도 올리는 음악이 있는 곳.
세계(三界)의 사랑의 음악이 있는 곳.
수백만에 달하는 해와 달의 등불들이 타오르고 있는 곳.
북소리 올려 피지고 연인들이 흉에 겨워 몸을 흔드는 곳.
사랑의 노래들이 메아리치고 빛줄기가 소나기처럼 쏟아져 내리는 곳.
천상의 단 이슬 맛에 예배자들이 무아의 경지가 되어있는 곳.
Look upon life and death;  
there is no separation between them,  
The right hand and the left hand are one and the same.  
 살과 죽음을 들여다 보라.  
오른손과 왼손이 다 같은 하나의 손이듯,  
살과 죽음 사이에는 그 어떤 경계도 없다는 것을.

Kabir says:  
"There the wise man is speechless;  
for this truth may never be found in Vadas or in books."  
까비르는 말하노라  
“이 진리는 책이나 경전 속에서 결코 발견되어 질 수 없는 것이기에  
이 자리에 대해 현인(賢人)은 침묵하느니라.”

I have had my Seat on the Self-poised One,  
I have drunk of the Cup of the Ineffable,  
I have found the Key of the Mystery,  
I have reached the Root of Union.  
Travelling by no track,  
I have come to the Sorrowless Land:  
very easily has the mercy of the great Lord come upon me.  
 나는 스스로 균형 잡힌 ‘한 남’ 위에 내 자리를 가졌고,  
말로는 표현할 수 없는 잔을 마셨으며,  
신비의 열쇠를 발견하여 지님으로써,  
마침내 나는 거룩한 합일의 근원에 닿았노라.  
그 어떤 흔적도 남기지 않고 답파함으로써  
마침내 나는 슬픔 없는 땅인 피안에 도달하였으니,  
나는 내게 내린 거룩한 주님의 자비를 너무도 쉽게 받아 지냈노라.

They have sung of Him as infinite and unattainable:  
but I in my meditations have seen Him without sight.  
That is indeed the sorrowless land,  
and none know the path that leads there:  
Only he who is on that path has surely transcended all sorrow.  
Wonderful is that land of rest, to which no merit can win;
It is the wise who has seen it,
it is the wise who has sung of it.

This is the Ultimate Word:
but can any express its marvellous savour?
He who has savoured it once,
he knows what joy it can give.

Kabir says:
"Knowing it, the ignorant man becomes wise,
and the wise man becomes speechless and silent,
"무지한 자를 지혜롭게 하고,
지혜로운 이를 말없이 침묵하게 하는, 그것을 알라."

The worshipper is utterly inebriated,
His wisdom and his detachment are made perfect;

There the whole sky is filled with sound,
and there that music is made without fingers and without strings;
There the game of pleasure and pain does not cease.
그곳은 온 하늘에 올림으로 가득한 곳,
그곳이 줄(鉉)도 있고 손으로 연주하지 않는 음악이 만들어진 곳이나,
그곳의 기쁨과 고통의 유희는 멈추지 않으리.

Kabir says:
"If you merge your life in the Ocean of Life,
you will find your life in the Supreme Land of Bliss."

 까비르는 말하노라.
만일 그대가 그대의 삶을 생명의 대양 속으로 녹아들게 한다면,
그대는 무상(無上)의 축복의 땅 속에서 그대의 삶을 발견하게 되리라.

What a frenzy of ecstasy there is in every hour!
and the worshipper is pressing out
and drinking the essence of the hours:
he lives in the life of Brahma.
매 순간 그곳의 법열의 경지에 머물며
시간의 정수(精髓)를 취어 자 마시는 예배자는,
창조주의 삶 속에서 살아가네.

I speak truth, for I have accepted truth in life;
I am now attached to truth, I have swept all tinsel away.
나 진리를 말하나니,
것은 내가 삶 속에 진리를 받아들였기 때문이며,
내가 이제 진리와 하나이기 때문이며
그 외에 결만 번지르르한 모든 것을 쓸어버렸기 때문이니라.

Kabir says:
"Thus is the worshipper set free from fear;
thus have all errors of life and of death left him."

 까비르는 말하노라.
“이와 같이 삶과 죽음의 모든 오류가 그를 떠난 사람;
그런 경지에 이른 사람을 두려움으로부터 벗어난 예배자라 하느니라.”

There the sky is filled with music:
There it rains nectar:
There the harp-strings jingle, and there the drums beat.
What a secret splendour is there, in the mansion of the sky!

There no mention is made of the rising and the setting of the sun;
In the ocean of manifestation, which is the light of love,
day and night are felt to be one.
Joy for ever, no sorrow,—no struggle!

There have
I seen joy filled to the brim, perfection of joy;
No place for error is there.

Kabir says:
"There have I witnessed the sport of One Bliss!"

I have known in my body the sport of the universe:
I have escaped from the error of this world.
The inward and the outward become as one sky,
the Infinite and the finite are united:
I am drunken with the sight of this All!
This Light of Thine fulfills the universe:
the lamp of love that burns on the salver of knowledge.
Kabir says:
"There error cannot enter, and the conflict of life and death is felt no more."

XXVI
II. 75. onkar siwae koi sirjai

ALL things are created by the Om;
The love-form is His body.

But that formless God takes a thousand forms in the eyes of His creatures:
He is pure and indestructible,
His form is infinite and fathomless,
He dances in rapture, and waves of form arise from His dance.
The body and the mind cannot contain themselves, when they are touched by His great joy.
He is immersed in all consciousness, all joys, and all sorrows;
He has no beginning and no end;
He holds all within His bliss.
In Sanskrit, the meaning of *Om* is *avati*, or *rakūati*. *Rakūati* means One who protects, sustains. So that which sustains everything is *Om*. And that which sustains everything is what we have to see as the order. We can go one step further. That order, which is the reality of everything. The order itself is a reality. And so, that which is the essence of the order itself, is *Om*. That means *Om* is the name of the Lord, who pervades your being, who pervades everything in the world in the form of *niyati*, the form of the order that sustains.

산스크리트어로 옴은 아바티, 라쿠아티의 뜻이며, 라쿠아티는 보호하고 지탱하는 유일자란 의미이다. 즉 모든 만물은 이 신성한 하나에 의해 유지되는 것이다. 우리가 아는 모든 질서는 이 유일자에 의해 유지된다는 것이다. 그래서 더 나아가면 모든 것에 실체성을 부여하는 이 질서가 유일자인 것이다.

XVIII
II. 77. maddh akas' ap jahan baithe

THE middle region of the sky, wherein the spirit dwelleth, is radiant with the music of light; There, where the pure and white music blossoms, my Lord takes His delight.

영혼이 거주하는 중천(中天)은 빛의 음악으로 눈부신 곳이나, 거기, 순백의 순수한 음악이 있는 그곳에서 내 주님께서는 당신의 환희를 취하시고 계시네.

In the wondrous effulgence of each hair of His body, the brightness of millions of suns and of moons is lost.

On that shore there is a city, where the rain of nectar pours and pours, and never ceases.

그 분 머리카락의 한 올 한 올의 경이로운 광채 속에서는 무수한 해와 달들의 빛도 그 빛을 잃어버리네.

그곳에 있는 도시의 해안에는 감로(甘露)의 비가 내리고 또 내려 결코 끝이 없는 법이 없다네.

Kabir says: "Come, O Dharmadas! and see my great Lord's Durbar."

까비르는 말하노라.
"오라, 오 법을 섬기는 이들이여, 와서 내 거룩한 주님의 궁전을 보라."

* Dharmadas one who serves his religion
* Durbar means palace

XXVII
II. 81. satgur soi daya kar dinha

IT is the mercy of my true Guru that has made me to know the unknown;
I have learned from Him how to walk without feet,
to see without eyes, to hear without ears, to drink without mouth,
to fly without wings;
나에게 미지의 것을 알게 한 것은 내 참 스승의 자비이니,
나는 그 분으로부터 발 없이 걷는 법을 배웠고 눈 없이 보는 법을 배웠으며
귀 없이 듣는 법과 입 없이 마시는 법 그리고 날개 없이 나는 법을 배웠다네.

I have brought my love and my meditation into the land
where there is no sun and moon, nor day and night.
Without eating, I have tasted of the sweetness of nectar;
and without water, I have quenched my thirst.
Where there is the response of delight, there is the fullness of joy.
Before whom can that joy be uttered?
Kabir says:
"The Guru is great beyond words, and great is the good fortune of the disciplen."

스승은 나로 하여금 미지의 세계를 알게 했네
발 없이 걷는 법을, 눈 없이 보는 법을
귀 없이 듣는 법을, 입 없이 맑는 법을
그리고 날개 없이 나는 법을
스승은 나에게 가르쳤네
해도 없고 달도 없는 곳
그리고 밤도 없고 낮마저 없는 곳에서
내 사랑과 명상을 시작했네

마시지 않고도 능히 넥타의 진수를 맛보았고
물이 없으나 내 갈증은 이미 풀렸네
거기 기쁨의 응답만 있을 뿐, 환희의 충만이 있을 뿐
누가 이를 말로 다 표현할 수 있던 말인이
까비르는 말한다

「스승은 위대하네, 스승은 이미 언어의 차원을 넘어갔네
위대하였라 스승이여, 이것이 제자의 기쁨이네」

XXVIII
II. 85. nirgun age sargun nacai

BEFORE the Unconditioned, the Conditioned dances:
"Thou and I are one!" this trumpet proclaims.
The Guru comes, and bows down before the disciple:
This is the greatest of wonders.
제한을 받지 않기 이전에, 이미 규정된 흠이 있으니
이 승리의 트럼펫은 이렇게 선언하노라.
“그대와 나는 하나이노라!”
스승이 와서 제자 앞에 무릎을 꿇고 절을 하니,
이것은 참으로 기이한 광경이로구나.

XXIX
II. 87. Kabir kab se bhaye vairagi

GORAKHNATH asks Kabir:
"Tell me, O Kabir, when did your vocation begin? Where did your love have its rise?"
Kabir answers:
"When He whose forms are manifold had not begun His play:
when there was no Guru, and no disciple:"
when the world was not spread out:
then the Supreme One was alone--
Then I became an ascetic; then, O Gorakh, my love was drawn to Brahma.
Brahma did not hold the crown on his head;
the god Vishnu was not anointed as king;
the power of Shiva was still unborn; when I was instructed in Yoga.

I became suddenly revealed in Benares, and Ramananda illumined me;
I brought with me the thirst for the Infinite,
and I have come for the meeting with Him.
In simplicity will I unite with the Simple One; my love will surge up.
O Gorakh, march thou with His music!"

THE Lord is in me, the Lord is in you, as life is in every seed.
O servant! put false pride away, and seek for Him within you.
A million suns are ablaze with light,
The sea of blue spreads in the sky,
The fever of life is stilled,  
and all stains are washed away; when I sit in the midst of that world.

Hark to the unstruck bells and drums! Take your delight in love!  
Rains pour down without water, and the rivers are streams of light.  
One Love it is that pervades the whole world,  
few there are who know it fully:  
They are blind who hope to see it by the light of reason,  
that reason which is the cause of separation--  
The House of Reason is very far away!  
How blessed is Kabir, that amidst this great joy he sings within his own vessel.  
It is the music of the meeting of soul with soul;  
It is the music of the forgetting of sorrows;  
It is the music that transcends all coming in and all going forth.

XXX
II. 95. ya tarvar men ek pakheru

ON this tree is a bird: it dances in the joy of life.
None knows where it is: and who knows what the burden of its music may be?
Where the branches throw a deep shade,
there does it have its nest:
and it comes in the evening and flies away in the morning,
and says not a word of that which it means.

None tell me of this bird that sings within me.
It is neither coloured nor colourless:
it has neither form nor outline:
It sits in the shadow of love.
It dwells within the Unattainable, the Infinite, and the Eternal;
and no one marks when it comes and goes.

Kabir says:
"O brother Sadhu! deep is the mystery.
Let wise men seek to know where rests that bird."

XCVIII
II. 98. riti phagun niyarani

THE month of March draws near: ah, who will unite me to my Lover?
How shall I find words for the beauty of my Beloved?
For He is merged in all beauty.
His colour is in all the pictures of the world,
and it bewitches the body and the mind.
Those who know this, know what is this unutterable play of the Spring.
Kabir says:
"Listen to me, brother' there are not many who have found this out."

XXXI
II. 100. nis` din salai ghaw

A SORE pain troubles me day and night, and I cannot sleep;
I long for the meeting with my Beloved,
and my father's house gives me pleasure no more.
The gates of the sky are opened, the temple is revealed:
I meet my husband,
and leave at His feet the offering of my body and my mind.
DANCE, my heart! dance to-day with joy.
The strains of love fill the days and the nights with music,
and the world is listening to its melodies:
Mad with joy, life and death dance to the rhythm of this music.
The hills and the sea and the earth dance.
The world of man dances in laughter and tears.
Why put on the robe of the monk,
and live aloof from the world in lonely pride?
Behold! my heart dances in the delight of a hundred arts;
and the Creator is well pleased.

WHERE is the need of words, when love has made drunken the heart?
I have wrapped the diamond in my cloak; why open it again and again?
When its load was light, the pan of the balance went up:
now it is full, where is the need for weighing?
The swan has taken its flight to the lake beyond the mountains;
why should it search for the pools and ditches any more?
Your Lord dwells within you:
why need your outward eyes be opened?
Kabir says:
"Listen, my brother! my Lord, who ravishes my eyes, has united Himself with me."

"내 형제여, 내 말을 들어라.
내 눈을 황홀하게 하신 나의 주님은 나와 더불어 그 스스로 하나가 되었노라."

XXXIV
Il. 110. mohi tohi lagi kaise chute

HOW could the love between Thee and me sever?
As the leaf of the lotus abides on the water:
so thou art my Lord, and I am Thy servant.
As the night-bird Chakor gazes all night at the moon:
so Thou art my Lord and I am Thy servant.
From the beginning until the ending of time,
there is love between Thee and me;
and how shall such love be extinguished?
Kabir says:
"As the river enters into the ocean, so my heart touches Thee."

어떻게 그대와 나 사이의 사랑을 끊을 수 있단 말인가?
물 위에 머무는 연꽃의 잎처럼
그렇게 그대가 나의 주님이고 나는 그대에게 몸 바치는 사람인 것을,
밤새가 온 밤 내내 끝을 쳐다보듯
그렇게 그대가 나의 주님이고 나는 그대에게 몸 바치는 사람인 것을,
시간이 시작된 때부터 시간이 끝날 때까지
그대와 나 사이에는 사랑이 있는데
어떻게 그런 사랑을 끊을 수 있단 말인가?
까비르는 말하노라.
Oh Narad! I know that my Lover cannot be far:
When my Lover wakes, I wake; when He sleeps, I sleep.
He is destroyed at the root who gives pain to my Beloved.
Where they sing His praise, there I live;
When He moves, I walk before Him:
my heart yearns for my Beloved.
The infinite pilgrimage lies at His feet,
a million devotees are seated there.
Kabir says:
"The Lover Himself reveals the glory of true love."

My body and my mind are grieved for the want of Thee;
O my Beloved! come to my house.
When people say I am Thy bride, I am ashamed;
for I have not touched Thy heart with my heart.
Then what is this love of mine?
I have no taste for food, I have no sleep;
my heart is ever restless within doors and without.
As water is to the thirsty, so is the lover to the bride.
Who is there that will carry my news to my Beloved?
Kabir is restless: he is dying for sight of Him.

내 몸과 내 마음은 그대 향한 바람으로 술품에 젖어있습니다.
오 내 사랑하는 이여, 내 집으로 오소서.
사람들이 내가 당신의 신부라 말하면 나는 부끄러워지기에,
그런 까닭에 나는 내 가슴으로 그대의 가슴을 건드리지 못합니다.
그러니 나의 이 사랑은 무엇이란 말인가요?
나는 음식 맛도 전혀 모르고 잠도 전혀 자지 않고서,
문 안에서 그리고 문 밖에서 항상 가슴만 줄인답니다.
갈증에는 물이 필요하듯 연인에게는 신부가 필요합니다.
그런데 누가 있어 나의 이런 소식을 내 사랑하는 이에게 전해주리오?
까비르는 그 분을 보고서 잡시도 가만히 있지 못합니다.

C
Il. 122. koi prem ki peng jhulao re

HANG up the swing of love to-day!
Hang the body and the mind between the arms of the Beloved,
in the ecstasy of love's joy:
Bring the tearful streams of the rainy clouds to your eyes,
and cover your heart with the shadow of darkness:
Bring your face nearer to His ear,
and speak of the deepest longings of your heart.
Kabir says:
"Listen to me, brother! bring the vision of the Beloved in your heart."

오늘 사랑의 혼들림에 매달려라.
사랑의 기쁨의 황홀경 속에,
몸과 마음을 사랑하는 이의 품으로 가져가라.
그대 눈의 눈물이 비구름 줄기를 이끌어
그대의 가슴을 어둠의 그림자로 가리라.
그대의 얼굴은 더 그 분의 귀 가까이 대고
그대 가슴의 가장 깊은 갈망을 말하라.
까비르는 말하노라.
“형제여, 내 말을 들이려. 그대 가슴속에 사랑하는 이의 영상을 담아라.”
O FRIEND, awake, and sleep no more!
The night is over and gone, would you lose your day also?
Others, who have wakened, have received jewels;
O foolish woman! you have lost all whilst you slept.
Your lover is wise, and you are foolish, O woman!
You never prepared the bed of your husband:
O mad one! you passed your time in silly play.
Your youth was passed in vain, for you did not know your Lord;
Wake, wake! See! your bed is empty: He left you in the night.
Kabir says:
"Only she wakes, whose heart is pierced with the arrow of His music."

IF God be within the mosque, then to whom does this world belong?
If Ram be within the image which you find upon your pilgrimage,
then who is there to know what happens without?
Hari is in the East: Allah is in the West.
Look within your heart, for there you will find both Karim and Ram;
All the men and women of the world are His living forms.
Kabir is the child of Allah and of Ram: He is my Guru, He is my Pir.
만일 하느님이 사원 안에만 머문다면, 이 세상은 누구에게 속해 있는가?
만일 ‘람 신’이 성지순례하면 볼 수 있는 그림 속에 머물러 있다면
누가 그곳에서 밖에서 무슨 일이 일어나는 지를 알 것인가?
하리 신은 동쪽에 있고 알라 신은 서쪽에 있다.
그대 가슴속을 바라보라.
그럼면 그대는 ‘카리브 신’과 ‘람 신’ 둘 모두를 발견할 수 있으리라.
이 세상의 모든 남자와 여자는 그 분의 살아있는 형상이다.
까비르는 알라신의 아이기도 하고 ‘람 신’의 아이기도 하다.
그 분이 내 소승이며 내 지도자이기에.

LXX
III. 9. s'il santosh sada samadrishti

HE who is meek and contented, he who has an equal vision,
whose mind is filled with the fullness of acceptance and of rest;
He who has seen Him and touched Him,
he is freed from all fear and trouble.
 '\n
점순하고 만족하는 사람, 평등한 시각을 가진 사람
그 마음이 수용의 자세로 평안으로 가득 찬 사람으로,
그 분의 눈에 둔 사람, 그 분과 접촉한 사람은
모든 근심 걱정으로부터 자유로워지리라.
To him the perpetual thought of God
is like sandal paste smeared on the body,
to him nothing else is delight:
His work and his rest are filled with music:
he sheds abroad the radiance of love.
Kabir says:
"Touch His feet, who is one and indivisible, immutable and peaceful;
who fills all vessels to the brim with joy, and whose form is love."

신에 대한 생각이 끊이지 않는 사람은
몸에 묻은 가족신발의 아교풀과 같으니
그는 기쁨 외에 아무것도 모르고,
그의 일과 휴식은 음악으로 가득 차 있어,
그에게서는 밝은 사랑의 빛이 밝으로 번져 나온다.
까비르는 말하노라.
I HAVE learned the Sanskrit language, so let all men call me wise:
But where is the use of this, when I am floating adrift,
and parched with thirst, and burning with the heat of desire?
To no purpose do you bear on your head this load of pride and vanity.
Kabir says:
"Lay it down in the dust, and go forth to meet the Beloved.
Address Him as your Lord."

GO thou to the company of the good,
where the Beloved One has His dwelling place:
Take all thy thoughts and love and instruction from thence.
Let that assembly be burnt to ashes where His Name is not spoken!
Tell me, how couldst thou hold a wedding-feast,
if the bridegroom himself were not there?
Waver no more, think only of the Beloved;
Set not thy heart on the worship of other gods,
there is no worth in the worship of other masters.
Kabir deliberates and says:
"Thus thou shalt never find the Beloved!"
그대여 나아가라.
사랑하는 그분이 거주하시는 곳으로 가서 선(善)의 동료가 되라.
그대의 모든 생각과 사랑과 지식을 거기에서 취하라.
잡동사니들을 그 분의 이름이 말해지지 않는 곳에서 태워 재가 되게하라.
내게 말해보라. 만약 신랑 자신이 그곳에 없다면
그대가 결혼 짓기지를 어떻게 진행할 것인지를?
더 이상 혼들리지 말고 오직 사랑하는 이 만을 생각하라.
그대 가슴에 다른 신들에 대한 예배를 벌여놓지 말라.
다른 주인들에 대한 경배는 아무런 가치가 없으니.
까비르는 신중히 생각한 끝에 말하노라.
“그렇게 한다면 그대는 결코 사랑하는 이를 찾아내지 못하리라.”

LXXII
III. 26. tor hira hirailwa kicad men

THE jewel is lost in the mud, and all are seeking for it;
Some look for it in the east, and some in the west;
some in the water and some amongst stones.
But the servant Kabir has appraised it at its true value,
and has wrapped it with care in the end of the mantle of his heart.

진흙 속에 보석을 잃어버리고 모두가 그것을 찾고있네.
어떤 사람은 동쪽에서 어떤 사람은 서쪽에서 그것을 찾고,
어떤 이는 물 속에서 또 어떤 이는 돌 사이에서 그것을 찾고있네.
하지만 신의 시종 까비르는 그것을 진정한 가치에 대해 값을 매겼고
자기 가슴의 외투 끝에 소중히 감싸서 보관하고 있다네.

LXXIII
III. 26. ayau din gaune ka ho

THE palanquin came to take me away to my husband’s home,
and it sent through my heart a thrill of joy;
But the bearers have brought me into the lonely forest,
where I have no one of my own.
O bearers, I entreat you by your feet, wait but a moment longer:
let me go back to my kinsmen and friends, and take my leave of them.
The servant Kabir sings:
"O Sadhu! finish your buying and selling, 
have done with your good and your bad: 
for there are no markets and no shops in the land to which you go."

나를 내 남편의 집으로 데려가기 위해 1 인승 가마가 와서, 
내 가슴이 기쁨의 감동으로 물들지게 하였지만. 
침꾼들은 나를 내 사람이라고는 없는 쓸쓸한 숲 속으로 데려갔네. 
오 침꾼들이여, 나 이렇게 그대들의 발에 엎드려 간절하니 조금만 더 기다려주오. 
내가 그들과 작별인사를 나눌 수 있도록 
친척들과 동료들이 있는 곳으로 나를 다시 돌려 보내주오 
시중인 까비르는 말하노라. 
"오 수행자들이여, 이제 그대의 사고 파는 짓도 그만두고 
좋고 나쁘다는 판단도 그쳐라. 
그대가 가는 그 땅은 그 어떤 시장도 없고 상점도 없으나." 

LXXIV 
III. 30. are dil, prem nagar ka ant na paya

O MY heart! you have not known all the secrets of this city of love: 
in ignorance you came, and in ignorance you return. 
O my friend, what have you done with this life? 
You have taken on your head the burden heavy with stones, 
and who is to lighten it for you? 
오 나의 가슴이여! 
그대는 무지로부터 와서 무지로 돌아가니 
이 사랑의 도시의 비밀들에 대해 전혀 모르고 있구나. 
오 내 친구여, 그대는 이 삶과 더불어 무엇을 행했더가? 
그대가 머리 위에 무거운 돌멩어리 짐을 이고 있지만 
누가 그대를 위해 그 짐을 덮어주랴? 
Your Friend stands on the other shore, 
but you never think in your mind how you may meet with Him: 
The boat is broken, and yet you sit ever upon the bank; 
and thus you are beaten to no purpose by the waves. 
The servant Kabir asks you to consider; 
who is there that shall befriend you at the last? 
You are alone, you have no companion: 
you will suffer the consequences of your own deeds.
그대의 친구가 다른 해변에 서있는데도,
그대는 마음으로 어떻게 하면 그와 만날 수 있을까 전혀 생각하지 않는가
배가 이미 부서졌는데도 그대는 여전히 강독 위에 그대로 앉아있구나.
그러하여 하릴없이 파도에 두드려 맞고 있구나.
시중 까비르는 그대에게 생각해보라고 정하노라.
“그대가 그대 자신이 저지른 행위의 결과로 고통받을 때
누가 있어 그곳에서 마지막까지 그대의 친구가 되어줄 것인가를.”

LXXVI
III. 48. tu surat nain nihar

OPEN your eyes of love,
and see Him who pervades this world I consider it well,
and know that this is your own country.
When you meet the true Guru, He will awaken your heart;
He will tell you the secret of love and detachment,
and then you will know indeed that He transcends this universe.
This world is the City of Truth, its maze of paths enchants the heart:
We can reach the goal without crossing the road,
such is the sport unending.
Where the ring of manifold joys ever dances about Him,
there is the sport of Eternal Bliss.
When we know this, then all our receiving and renouncing is over;
Thenceforth the heat of having shall never scorch us more.
우리가 이것을 알면 우리의 모든 수용과 포기도 끝이 나나니,
그때부터는 결코 소유의 열기가 더 이상 우리를 그슬리게 하지 못하리라.

He is the Ultimate Rest unbounded:
He has spread His form of love throughout all the world.
From that Ray which is Truth, streams of new forms are perpetually springing:
and He pervades those forms.
그 분은 무한한 궁극의 쉼이니,
그 분은 자신의 사랑의 형상을 온 세상 구석구석 퍼트리시네.
진리인 그 빛에서 새로운 형상들의 빛줄기가 끊임없이 샘솟네.
그리고 그 분은 그런 형상들을 충만하게 하시네.

All the gardens and groves and bowers are abounding with blossom;
and the air breaks forth into ripples of joy.
There the swan plays a wonderful game,
There the Unstruck Music eddies around the Infinite One;
There in the midst the Throne of the Unheld is shining,
whereon the great Being sits--
Millions of suns are shamed by the radiance of a single hair of His body.
On the harp of the road what true melodies are being sounded!
and its notes pierce the heart:
There the Eternal Fountain is playing its endless life-streams of birth and death.
They call Him Emptiness who is the Truth of truths,
in Whom all truths are stored!
모든 숲과 정원들 그리고 정자(亭子)들이 꽃들로 만개하니
바람이 기쁨의 잔물결 속을 훤향하고 앞서네.
백조가 멋진 놀이를 즐기는 그 곳,
울리지 않아도 울리는 음악이 영원한 한님(One) 주위로 회오리치는 그 자리,
무엇으로도 지탱되지 않은 변칙이든 왕작의 한 복판,
그 위에 위대하시고 신성한 존재가 앉아 계시니--
무수한 태양들도 그 분 몸의 한 쪽 머리카락의 광채에 부끄러워하네.
항로에 놓인 하프에서 참 선율이 들려오고 악보들이 가슴을 광통하네,
그 자리의 영원의 샘이
탄생과 죽음의 빛줄기로 자신의 영원한 생명을 연주하는 곳.
사람들은
자신 속에 모든 진리들이 저장하고 계시고
There within Him creation goes forward, which is beyond all philosophy; for philosophy cannot attain to Him:
There is an endless world, O my Brother!
and there is the Nameless Being, of whom naught can be said.
Only he knows it who has reached that region:
it is other than all that is heard and said.
모든 철학을 넘어선 그 자리, 그 분 안에서 창조가 진행되어 나아가나니,
그것은 철학으로는 그 분에게 이르지 못하기 때문이라.
오 내 형제들이여, 끝없는 세상이 있고,
 전혀 말로 표현할 수 없는 이름을 수 없는 신령한 존재가 있으니.
 그것은 듣고 말해진 모든 것과는 성질이 다른
오직 그 종교에 도달한 사람만이 그것을 알리랴.

No form, no body, no length, no breadth is seen there: how can I tell you that which it is?
He comes to the Path of the Infinite on whom the grace of the Lord descends: he is freed from births and deaths who attains to Him.
Kabir says:
"It cannot be told by the words of the mouth, it cannot be written on paper:
It is like a dumb person who tastes a sweet thing--how shall it be explained?"
그 자리에는 형상도 몸도 없고 길이도 폭도 보이지 않으니
내가 어떻게 그대에게 그 자리에 대해 말해 줄 수 있느냐?
주님의 은총이 내린 이에게 그 분은 무한의 통로로 오시니
그 분을 깨달은 사람은 삶과 죽음으로부터 벗어나리라.
까비르는 말하노라.
“그 자리의 말로 표현할 수도 없고 글로 적을 수도 없노라.
그 자리의 마치 달콤한 것을 음미하고 있는 벼어서와 같으니
어찌 내가 그것을 설명할 수 있느냐?”

The Way of Love and Paradox
사랑과 은유의 길

LXXV
III. 55. Ved kahe sargun ke age

THE Vedas say
that the Unconditioned stands beyond the world of Conditions.
O woman,
what does it avail thee to dispute whether He is beyond all or in all?
See thou everything as thine own dwelling place:
the mist of pleasure and pain can never spread there.
There Brahma is revealed day and night:
there light is His garment, light is His seat, light rests on thy head.
Kabir says:
"The Master, who is true, He is all light."

LXXVII
III. 60. cal hamsa wa des’ jahan

O MY heart! let us go to that country where dwells the Beloved,
the ravisher of my heart!
There Love is filling her pitcher from the well,
yet she has no rope wherewith to draw water;
There the clouds do not cover the sky,
yet the rain falls down in gentle showers:
O bodiless one! do not sit on your doorstep;
go forth and bathe yourself in that rain!
There it is ever moonlight and never dark;
and who speaks of one sun only?
that land is illuminate with the rays of a million suns.

오 나의 기습이며,
우리 함께 사랑하는 이가 사는 그 나라로 가지꾸나.
내 기습을 황홀하게 하는 그이가 있는 그 곳으로.
그곳은 생명으로부터 몸을 깊어 울릴 줄이 없어도
사랑이 그녀의 물동이를 채우는 곳.
비가 시원하게 퍼부어도
구름이 하늘을 가리지 못하는 곳이나.
오 형체없는 이여! 그대의 문 앞 계단에 앉아 있지 말고
그 빛속으로 뛰어들어 그대자신을 씻으소서!
그곳은 널 달빛이 있어 결국 어두워지지 않는 곳
어느 누가 하나의 태양만을 말하는가?
그 땅은 무수한 태양들의 빛으로 장식되어 있는데.

LXXVIII
III. 63. kahain Kabir, s'uno ho sadho

KABIR says:
"O Sadhu! hear my deathless words.
If you want your own good, examine and consider them well.
You have estranged yourself from the Creator,
of whom you have sprung:
you have lost your reason, you have bought death.

All doctrines and all teachings are sprung from Him,
from Him they grow:
know this for certain, and have no fear.
Hear from me the tidings of this great truth!
Whose name do you sing, and on whom do you meditate?

O, come forth from this entanglement!

He dwells at the heart of all things,

so why take refuge in empty desolation?

모든 교리와 모든 가르침은 그 분으로부터 나왔고 그 분께서 기르시니
이 분명한 사실을 알아 그 어떤 두려움도 가지지 말라.
내가 말하는 이 위대한 진리의 소식에 귀를 기울여라.
그대는 누구의 이름을 찬송하며, 누구를 명상하고 있는가?
오, 이 할정으로부터 벗어나라!
그 분은 모든 사람들의 가슴에 살아 계시는데.
왜 공허한 황무지 속으로 숨으려고 하는가?

If you place the Guru at a distance from you,
then it is but the distance that you honour:
If indeed the Master be far away,
then who is it else that is creating this world?
When you think that He is not here,
then you wander further and further away,
and seek Him in vain with tears.

Where He is far off, there He is unattainable:
where He is near, He is very bliss.

만일 그대가 그대로부터 먼 곳에 스승을 자치하게 한다면
그것은 단지 그대 명예로부터 거리를 두는 것에 지나지 않는 것
그리고 절말 주님께서 절말 멀리 사라지고 없다면
이 세상을 창조하고 있는 자는 그 분 외에 누구란 말인가?
그대가 그 분께서는 여기에 있지 않다라고 생각하면
그대는 더욱 더 멀리 방황하게 되리라.

그리고 눈물을 흘리거 그 분을 찾으러라.
그 분을 멀리 하면 그 분 또한 도달할 수 없는 곳에 계실 것이고
그 분을 가까이 하면 그 분이 바로 축복이니라.

Kabir says:
"Lest His servant should suffer pain,
He pervades him through and through."

Know yourself then,
O Kabir; for He is in you from head to foot.
Sing with gladness,
and keep your seat unmoved within your heart.

“그 분의 시종이 고통을 받지 않도록
그 분께서는 자신을 나투어 끝에서 끝까지 두루 충만케 하시니라.
그러니 그대 자신을 알라.
오 까비르여
그 분이 머리부터 발까지 그대 속에 계시니.
기쁨으로 노래하라.
그리고 확고하게 가슴속에 있는 자신의 자리로 지켜라.

LXXIX
III. 66. na main dharmi nahin adharmi

I AM neither pious nor ungodly, I live neither by law nor by sense,
I am neither a speaker nor hearer,
I am neither a servant nor master, I am neither bond nor free,
I am neither detached nor attached.
I am far from none: I am near to none.
I shall go neither to hell nor to heaven.
I do all works; yet I am apart from all works.
Few comprehend my meaning:
he who can comprehend it, he sits unmoved.
Kabir seeks neither to establish nor to destroy.

나는 종교적이지도 않고 비종교적이지도 않다.
나는 계율에 따라 살지도 않고 충동에 따라 살지도 않는다.
나는 말하는 자도 듣는 자도 아니다.
나는 시종도 아니고 주인도 아니다.
나는 묶여있지도 않고 자유롭지도 않다.
나는 집착에서 벗어나 있지도 않고 집착하지도 않는다.
나는 그 무엇으로부터도 멀리 있지도 않고 가까이 있지도 없다.
나는 지목으로 가지도 않고 천국으로도 가지도 않을 것이다.
나는 모든 일을 행하지만 그 모든 일로부터 따로 떨어져 있다.
내가 말하는 것의 의미를 이해하는 사람은 드물다.
하지만 내 말의 의미를 이해하는 사람은 확고부동하여 혼들리지 않을 것이다.
까비르는 생(生)도 죽(滅)도 추구하지 않는다.
 나는 종교적이지도 않고 무종교적이지도 않다
 나는 계율적으로 살지도 않고 감각적으로 살지도 않는다
 나는 말하는 자도 아니요 듣는 자도 아니다
 나는 하인도 아니요 주인도 아니다
 나는 구속받지도 않고 초연하지도 않다
 나는 멀지도 않고 가깝지도 않다
 나는 지목에도 가지 않고 천국에도 가지 않을 것이다
 나는 모든 일에 종사한다
 그러나 나는 그 모든 일에서 멀리 떠나 있다
 이 뜻을 이해하는 사람은 아주 드물다
 이 뜻을 이해한 사람은 혼들리지 않을 것이다
 까비르는 보고 있다
 설립도 아니요 파괴도 아닌 것을

LXXX
III. 69. satta nam hai sab ten nyara

THE true Name is like none other name!
The distinction of the Conditioned from the Unconditioned is but a word:
The Unconditioned is the seed, the Conditioned is the flower and the fruit.
Knowledge is the branch, and the Name is the root.
Look, and see where the root is:
happiness shall be yours when you come to the root.
The root will lead you to the branch, the leaf, the flower, and the fruit:
It is the encounter with the Lord, it is the attainment of bliss,
it is the reconciliation of the Conditioned and the Unconditioned.
진정한 참 이름은 여느 다른 이름과는 전혀 다르다!
절대적인 것으로부터 상대적인 것을 구별하는 것은 말에 불과하니,
절대적인 것은 씨앗이고 상대적인 것은 꽃과 열매이다.
그리고 이해는 가지이며 참 이름은 뿌리이다.
보라, 그리고 뿌리가 어디에 있는지 알라.
그대가 뿌리에 도달하면 행복은 그대의 것이 되리니.
뿌리가 그대를 가지고, 앞으로, 꽃으로, 열매로 인도하리니
이것이 주님과의 조우(遭遇)이며 축복의 성취이니라.
이것이 상대적인 것과 절대적인 것의 화해이니라.
In the beginning was He alone, sufficient unto Himself: 
the formless, colourless, and unconditioned Being.

Then was there neither beginning, middle, nor end; 
Then were no eyes, no darkness, no light; 
Then were no ground, air, nor sky; no fire, water, nor earth; 
no rivers like the Ganges and the Jumna, no seas, oceans, and waves.

Then was neither vice nor virtue; 
scriptures there were not, as the Vedas and Puranas, nor as the Koran.

Kabir ponders in his mind and says, 
"Then was there no activity: 
the Supreme Being remained merged in the unknown depths of His own self."

The Guru neither eats nor drinks, neither lives nor dies: 
Neither has He form, line, colour, nor vesture. 
He who has neither caste nor clan nor anything else 
--how may I describe His glory? 
He has neither form nor formlessness, 
He has no name, 
He has neither colour nor colourlessness,
He has no dwelling-place.
참 스페트 맥지도 마시지도 않고 삶지도 죽지도 않는다.
그 분은 형상도 선도 색깔도 심지어 옷도 가지고 있지 않다.
그 분은 직위도 무리도 그밖에 그 어떤 다른 것도 없으니
어떻게 내가 그 분의 영광을 묘사할 수 있겠으며?
그 분은 형상을 지닌 분도 지니지지 않으신 분도 아니다.
그 분은 그 어떤 이름도 없다.
그 분은 색 있음도 아니고 색 없음도 아니다.
그 분은 그 어떤 거주처도 없다.

KABIR ponders and says:
"He who has neither caste nor country,
who is formless and without quality, fills all space."
The Creator brought into being the Game of Joy:
and from the word Om the Creation sprang.
The earth is His joy; His joy is the sky;
His joy is the flashing of the sun and the moon;
His joy is the beginning, the middle, and the end;
His joy is eyes, darkness, and light.
Oceans and waves are His joy:
His joy the Sarasvati, the Jumna, and the Ganges.
The Guru is One: and life and death.,
union and separation, are all His plays of joy!
His play the land and water, the whole universe!
His play the earth and the sky!
In play is the Creation spread out, in play it is established.
The whole world, says Kabir,
rests in His play, yet still the Player remains unknown.

$LXXXII$

III. 76. kahain Kabir vicar ke

"까비르는 깊이 생각한 후에 말하는 거야.
형상도 바탕도 없고, 직위도 나라도 없는 그 분이 온 공간을 채우시나리라.
창조주께서 존재계 숙으로 기쁨의 유화를 던지셨으니
‘옴’이란 말로부터 창조가 일어났노라.
대지는 그 분의 기쁨이오, 그 분의 기쁨이 하늘이라고.
해와 달의 빛남이 그 분의 기쁨이요, 시작과 중간과 끝이 그분의 기쁨이야.
보는 눈들과 빛과 어둠이 그 분의 기쁨이야.
대양과 파도 또한 그 분의 기쁨이니
그 분은 모든 강과 우리 찿자아의 근원이시니라.
참 스승도 삶도 죽음도 거룩한 하나이니,
합일과 분리가 모두 그 분의 기쁨의 유희로구나!
땅과 물과 온 우주가 그 분의 유희로다!
대지와 하늘과 그 분의 유희로다!
그 유희 속에서 창조가 퍼져나가고,
그 유희 속에서 온 세상의 질서가 이루어지니,
까버르는 말하노라.
“아직도 유희의 주체를 모른다면, 그 분의 유희 속에서 쉬어라.”

Sarasvati means the one who gives the essence (Sara) of our own Self (Swa)
Etymologically, sarasvati means ‘abundance of lakes (saras)’.
The Sanskrit word • Jumna • means • one of the twins • .

LXXXIII
III. 84. jhi jhi jantar bajai

THE harp gives forth murmurous music;
and the dance goes on without hands and feet.
It is played without fingers, it is heard without ears:
for He is the ear, and He is the listener.
The gate is locked, but within there is fragrance:
and there the meeting is seen of none.
The wise shall understand it.

하프의 속삭이는 소리에, 손과 발 없는 흉이 이어지네.
손 없어도 음악이 연주되고, 귀 없어도 음악이 들리니
그것은 그 분이 귀요, 창중이기 때문이여라.
문은 잠겨도, 여전히 그 속은 향기롭지만,
거기서의 만남은 그 누구도 눈치채지 못했노라.
지혜로운 이는 이것을 이해하리라.

하프의 소리가 들려온다
손도 없이 발도 없이 춤이 시작된다
손가락이 없이 하프를 칸다 귀 없이 그 소리를 듣는다
그(神)는 귀다 동시에 그는 듣는 자 이다
문은 곧게 닫혔다 그러나 그 속에 향기가 있다
이 만남은 누구도 엿볼 수 없다
그러나 지혜 있는 이는 이를 이해할 것이다

LXXXIV
III. 89. mor phakirwa mangi jay

THE Beggar goes a-begging,
but I could not even catch sight of Him:
And what shall I beg of the Beggar
He gives without my asking.
Kabir says:
"I am His own: now let that befall which may befall!"
구걸하러 갔지만
거지인 나는 그 분의 그림자조차 볼 수 없었다네.
하지만 그 분은 거지인 내가 무엇을 구걸할 것인지를 이미 아시고,
내가 요청하지 않은 것까지도 주시네.
까비르는 말하노라.
"이제 나는 그 분의 것이니,
닥칠 일을 그날 닦쳐오게 내버려두리라."

LXXXV
III. 90. naihar se jiyara phat re

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 husband.
내 사랑하는 이의 집이 그리워
내 가슴은 목놓아 울고있으니,
신랑이 살고있는 도시를 잃어버린 여인의 마음은
널따란 대로에 있으나 지붕 밑 다락방에 있으나 다 마찬가지라네.

My heart finds no joy in anything:
my mind and my body are distraught.
His palace has a million gates,
but there is a vast ocean between it and me:
How shall I cross it, O friend?
for endless is the outstretching of the path.
 그 무엇에서도 내 가슴은 기쁨을 발견하지 못하니
나의 몸과 마음은 황폐해졌네.
 그 분의 궁전에는 백 만개의 문이 있지만
그 문과 나 사이에는 광활한 바다가 있으니,
오, 친구여 내가 어떻게 하면 그 바다를 건너겠는가?
길이 끝도 없이 펼쳐져 있으니.

How wondrously this lyre is wrought!
When its strings are rightly strung, it maddens the heart:
but when the keys are broken and the strings are loosened, none regard it more.
얼마나 정교하게 만들어진 수금인가?
현들을 바르게 매면, 수금은 가슴을 미치도록 뒤흔들지만
열쇠들이 망가져 줄이 느슨해져버리면
그 누구도 더 이상 관심을 기울이지 않으니.
I tell my parents with laughter
that I must go to my Lord in the morning;
They are angry,
for they do not want me to go, and they say:
"She thinks she has gained such dominion over her husband
that she can have whatsoever she wishes;
and therefore she is impatient to go to him."
Dear friend, lift my veil lightly now; for this is the night of love.
 나는 내 부모에게 웃으러 말했네.
아침에 나는 내 주님에게로 가야만 한다고.
그러자 그분들은 나를 보내길 원하지 않기에
화를 내시며 이렇게 말하셨네.
"저 여는 무엇이든 원하면 얻을 수 있는
그녀의 남편의 능가하는 권한을 얻었다고 생각하고 있어,
자기 신량에게 가려고 안절부절 하는군."
사랑하는 친구야, 이제 내 베페일을 살며시 들어올려 주게.
Kabir says:
"Listen to me! My heart is eager to meet my lover:
I lie sleepless upon my bed. Remember me early in the morning!"

"내 말에 귀를 기울여라.
나의 가슴이 내 사랑하는 이를 만나기를 간절히 열망하여,
나는 내 잠자리에 누워 잠을 이루지 못하고 있다네.
그러니 이른 아침 그런 나를 기억해주오."

LXXXVI
III. 96. jiv mahal men S'iv pahunwa

SERVE your God, who has come into this temple of life!
Do not act the part of a madman, for the night is thickening fast.
He has awaited me for countless ages, for love of me
He has lost His heart:
Yet I did not know the bliss that was so near to me,
for my love was not yet awake.

But now, my Lover has made known to me the meaning of the note
that struck my ear:
Now, my good fortune is come.
Kabir says:
"Behold! how great is my good fortune!
I have received the unending caress of my Beloved!"

하지만 이제 나의 사랑이신 그 분께서
내게 당신께서 내 귓가 두드리신 그 의미를 알게 하셨으니
이제, 내게는 행운이 닦쳤도다.
까비르는 말하노라.
“보라, 나의 이 커다란 행운을!
나는 내가 가장 사랑하는 이로부터 끝없는 애무를 받았노라.

LXVIII

III. 102. ham se raha na jay

I HEAR the melody of His flute, and I cannot contain myself:
The flower blooms, though it is not spring;
and already the bee has received its invitation.
The sky roars and the lightning flashes, the waves arise in my heart,
The rain falls; and my heart longs for my Lord.
Where the rhythm of the world rises and falls,
thither my heart has reached:
There the hidden banners are fluttering in the air.
Kabir says: "My heart is dying, though it lives."
그 분의 피리 소리가 내 귓가를 울려 내 자신을 억제할 수 없으니,
봄도 아닌데 꽃들이 활짝 피어나, 별들이 이미 그 잔치의 초대를 받아들였네.
하늘이 소리치고 번개가 번쩍이면 내 가슴에는 물결이 일고,
비가 오면, 내 가슴은 내 주님을 향한 그리움으로 가득하다네.
세상의 선율이 일고 지는 곳, 내 가슴이 거기에 도달하니,
숨겨진 깃발들이 그곳 허공에서 헹herits고난가.
까비르는 말하노라.
“내 가슴은 스러져 가고있다, 비록 그것은 살아있지만.”

그(神)의 피리소리가 들려온다
내 자신을 도저히 가눌 수 없구나
봄도 아닌데 원 꽃이 이렇게 만발한가
별들은 이미 꽃의 초대를 받았다
하늘이 으르렁거리고 번갯불이 하늘을 가른다
내 가슴에서는 물결이 일고.....
이윽고 비가 내린다, 내 가슴은 지금
몸시 그(神)를 갈망하고 있다
이 세상의 리듬이 일어나고 사라지는 곳
THE woman who is parted from her lover spins at the spinning wheel.
The city of the body arises in its beauty;
and within it the palace of the mind has been built.
The wheel of love revolves in the sky,
and the seat is made of the jewels of knowledge:
What subtle threads the woman weaves,
and makes them fine with love and reverence!
Kabir says:
"I am weaving the garland of day and night.
When my Lover comes and touches me with His feet,
I shall offer Him my tears."

XCIII(93)
III. 111. kotin bhanu candra taragan
BENEATH the great umbrella of my King
millions of suns and moons and stars are shining!
He is the Mind within my mind: He is the Eye within mine eye.
Ah, could my mind and eyes be one!
Could my love but reach to my Lover!
Could but the fiery heat of my heart be cooled!
Kabir says:
"When you unite love with the Lover, then you have love's perfection."

THIS day is dear to me above all other days,
for to-day the Beloved Lord is a guest in my house;
MY chamber and my courtyard are beautiful with His presence.
My longings sing His Name, and they are become lost in His great beauty:
I wash His feet, and I look upon His Face;
and I lay before Him as an offering my body, my mind, and all that I have.
What a day of gladness is that day in which my Beloved,
who is my treasure, comes to my house!
All evils fly from my heart when I see my Lord.
"My love has touched Him;
my heart is longing for the Name which is Truth."
Thus sings Kabir, the servant of all servants.
사랑하는 주님이 오늘 내 집 손님이기에.
그 분의 계심으로 내 방과 안들은 아름답다네.
내 그리움들은 그분의 이름을 노래하고
거룩한 그 분의 아름다움으로 인해 그 그리움들이 사라져 가니,
나는 그 분의 발을 섬어드리고 그 분의 얼굴을 바라보며
공물로 내 몸과 마음과
내가 가진 모든 것을 드리기 위해 그 분 앞에 앉드렸네.
아, 오늘은 얼마나 기쁜 날인가!
내의 보물을 신 내 사랑하는 주님께서 내 집으로 오셔서 내 곁에 계시다니.
내가 내 주님을 보았을 때
내 마음으로부터 모든 악들은 날아가 버렸다네.
그러하여 모든 시종들의 시종인 까비르는 이렇게 노래하노라.
"내 사랑이 그 분에 닿으니
내가 슬픈 참 진리이신 그 거룩한 이름을 동경하노라."

LXXXIX
I. 100. koi s’unta hai jnani rag gagan men

IS there any wise man
who will listen to that solemn music which arises in the sky?
For He, the Source of all music,
makes all vessels full fraught, and rests in fullness Himself.
He who is in the body is ever athirst, for he pursues that which is in part:
But ever there wells forth deeper and deeper
the sound "He is this--this is He"; fusing love and renunciation into one.
Kabir says:
"O brother! that is the Primal Word."
모든 음악의 근원이신 그 분(神)께서는
모든 배들을 짐으로 가득 채우시고 당신 스스로의 충만함 속에서 쉬시니,
그 어떤 지혜로운 이가 있어 하늘에서 울리는 장엄한 음악에 귀를 기울일까?
우리 몸 안에 계시는 그 분은 늘 독말라 하시니,
그것은 그 분께서는 부분적인 상태를 갖으면서도
사랑과 부정(否定)을 하나로 이끌어 융화시켜서
그곳의 우물들을 “그 분은 이것은--이것이 그 분이다” 라는 울림으로
점점 더 깊어져 가게 하시기에.
까비르는 말하노라.
TO whom shall I go to learn about my Beloved?

Kabir says:
"As you never may find the forest if you ignore the tree,
so He may never be found in abstractions."

I HAVE learned the Sanskrit language, so let all men call me wise:
But where is the use of this, when I am floating adrift,
and parched with thirst, and burning with the heat of desire?
To no purpose do you bear on your head this load of pride and vanity.

Kabir says:
"Lay it down in the dust, and go forth to meet the Beloved.
Address Him as your Lord."
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But where is the use of this, when I am floating adrift,
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Kabir says:
"When you unite love with the Lover, then you have love's perfection."

O SADHU! my land is a sorrowless land.
I cry aloud to all, to the king and the beggar,
the emperor and the fakir--
Whosoever seeks for shelter in the Highest,
let all come and settle in my land!
Let the weary come and lay his burdens here!

So live here, my brother,
that you may cross with ease to that other shore.
It is a land without earth or sky, without moon or stars;
For only the radiance of Truth shines in my Lord's Durbar.
Kabir says:
"O beloved brother! naught is essential save Truth."

XCIV

I. 92. avadhu begam des' hamara

O SADHU! my land is a sorrowless land.
I cry aloud to all, to the king and the beggar, the emperor and the fakir--
Whosoever seeks for shelter in the Highest, let all come and settle in my land!
Let the weary come and lay his burdens here!

So live here, my brother, that you may cross with ease to that other shore.
It is a land without earth or sky, without moon or stars;
For only the radiance of Truth shines in my Lord's Durbar.
Kabir says: "O beloved brother! naught is essential save Truth."

XCV

I. 109. sain ke sangat sasur ai

CAME with my Lord to my Lord's home:
but I lived not with Him and I tasted Him not,
and my youth passed away like a dream.
On my wedding night my women-friends sang in chorus, and I was anointed with the unguents of pleasure and pain:
But when the ceremony was over, I left my Lord and came away, and my kinsman tried to console me upon the road.
Kabir says, "I shall go to my Lord's house with my love at my side; then shall I sound the trumpet of triumph!"

XCV
I. 109. sain ke sangat sasur ai

CAME with my Lord to my Lord's home: but I lived not with Him and I tasted Him not, and my youth passed away like a dream.
내 주님의 집으로 나의 주님과 함께 왔지만, 나는 그 붓과 함께 살지 않아 그 붓을 받아들이지 못했네. 그렇게 내 유년시절은 꿈처럼 흘러 가버렸네.

On my wedding night my women-friends sang in chorus, and I was anointed with the unguents of pleasure and pain:
But when the ceremony was over, I left my Lord and came away, and my kinsman tried to console me upon the road.
내 결혼식 날 밤
나의 여자친구들은 입을 모아 합창했고, 나는 괴락과 고통의 연고(軟膏)들을 함께 발랐네
하지만 식이 끝나자
난 내 주님의 곁을 떠나 벗어났고
내 친척들은 길에서 나를 위로하려고 노력했네

Kabir says, "I shall go to my Lord's house with my love at my side; then shall I sound the trumpet of triumph!"
까비르는 말하노라
“나는 내 사랑하는 이를 데리고 함께 내 주님의 집으로 가리라.
그런 다음 승리의 찬가를 소리 높여 부르리라．“

XCVI
I. 75. samajh dekh man mit piyarwa

O FRIEND, dear heart of mine, think well!
if you love indeed, then why do you sleep?
If you have found Him, then give yourself utterly, and take Him to you.
Why do you loose Him again and again?
If the deep sleep of rest has come to your eyes,
why waste your time making the bed and arranging the pillows?
Kabir says:
"I tell you the ways of love!
Even though the head itself must be given, why should you weep over it?"

오, 소중한 내 마음의 빗이여, 잘 생각해 보라.
만일 그대가 진정으로 사랑하고 있다면 어찌 그대가 잠자고 있겠는가?
만일 그대가 그 분을 발견했고, 자신을 그 분에게 전적으로 내밀겠다면 그 분을 그대에게로 모셔올 수 있었을 텐데
어찌하여 그대는 계속해서 그 분으로부터 소원(疎遠)해지고 있겠는가?
만일 안식의 깊은 잠이 그대의 눈꺼풀을 무겁게 하고 있다면
어찌 잠자리를 꾸미고 베개를 정돈한다고 시간을 허비하고 있겠는가?
까비르는 말하노라.
"나 그대에게 사랑의 길들에 대해 말하노라.
비록 목숨 그 자체를 바쳐야 한다하더라도
어찌 사랑의 길을 간 것을 한탄하겠는가．“
THE Lord is in me, the Lord is in you, as life is in every seed.
O servant! put false pride away, and seek for Him within you.
A million suns are ablaze with light,
The sea of blue spreads in the sky,
The fever of life is stilled, and all stains are washed away;
when I sit in the midst of that world.
Hark to the unstruck bells and drums! Take your delight in love!
Rains pour down without water, and the rivers are streams of light.
One Love it is that pervades the whole world,
few there are who know it fully:
They are blind who hope to see it by the light of reason,
that reason which is the cause of separation--
The House of Reason is very far away!
How blessed is Kabir,
that amidst this great joy he sings within his own vessel.
It is the music of the meeting of soul with soul;
It is the music of the forgetting of sorrows;
It is the music that transcends all coming in and all going forth.

THE Lord is in me, the Lord is in you, as life is in every seed.
O servant! put false pride away, and seek for Him within you.
A million suns are ablaze with light,
The sea of blue spreads in the sky,
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and all stains are washed away; when I sit in the midst of that world.
하나 하나의 씨앗 속에 생명이 담겨있듯,
주님은 내 속에 있고, 당신 속에 있다네.
오 충직한 하인아!
그릇된 긍지를 버리고 그대 속에 있는 그 분을 찾아라.
Hark to the unstruck bells and drums! Take your delight in love!
Rains pour down without water, and the rivers are streams of light.
One Love it is that pervades the whole world,
few there are who know it fully:
They are blind who hope to see it by the light of reason,
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두드리지 않아도 우는 종소리와 북소리에 귀를 기울여라!
사랑 속에서 그대의 기쁨을 취하라.
빗방울 없는 비가 쏟아져 빛의 물줄기들이 강을 이루었네.
하나의 사랑이 있어 온 세상에 두루 퍼져나가지만
 그것을 온전히 아는 자는 드물다네.
이성의 빛으로 그것을 보려는 사람이 있다면 그들은 눈먼 사람이니
그것은 이성이 분리의 원인이기 때문이라네.
이성의 집은 너무나도 멀어라.
자신만의 그릇을 들고 이 커다란 기쁨 속에서 노래하단다
까бр르는 얼마나 축복 받은 사람이란 말인가.
그것은 영혼과 영혼이 더불어 만나 부르는 만남의 노래
 그것을 모든 솔품들을 잊게 하는 노래
 그것을 모든 들어오고 나아갈을 초월한 노래.

XCVIII
II. 98. ritu phagun niyarani

THE month of March draws near: ah, who will unite me to my Lover?
How shall I find words for the beauty of my Beloved?
For He is merged in all beauty.
His colour is in all the pictures of the world, 
and it bewitches the body and the mind. 
Those who know this, know what is this unutterable play of the Spring. 
Kabir says: 
"Listen to me, brother' there are not many who have found this out."

XCVIII
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XCIX
II. 111. Narad, pyar so antar nahi

OH Narad! I know that my Lover cannot be far: 
When my Lover wakes, I wake; when He sleeps, I sleep. 
He is destroyed at the root who gives pain to my Beloved. 
Where they sing His praise, there I live; 
When He moves, I walk before Him: my heart yearns for my Beloved. 
The infinite pilgrimage lies at His feet, a million devotees are seated there.
Kabir says:
"The Lover Himself reveals the glory of true love."

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C
Il. 122. koi prem ki peng jhulao re

HANG up the swing of love to-day!
Hang the body and the mind between the arms of the Beloved,
in the ecstasy of love's joy:
Bring the tearful streams of the rainy clouds to your eyes,
and cover your heart with the shadow of darkness:
Bring your face nearer to His ear,
and speak of the deepest longings of your heart.
Kabir says:
"Listen to me, brother! bring the vision of the Beloved in your heart."

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Kabir says:
"Listen to me, brother! bring the vision of the Beloved in your heart."

오늘 사랑의 혼들림에 매달려라.
사랑의 기쁨의 황홀경 속에,
몸과 마음을 사랑하는 이의 품으로 가져가라.
그대 눈의 눈물어린 비구름 줄기를 이끌어
그대의 가슴을 어둠의 그림자로 가리라.
그대의 얼굴을 더 그 분의 귀가까이 대고
그대 가슴의 가장 깊은 갈망을 말하라.
까비르는 말하노라.
“형제여, 내 말을 들으라. 그대 가슴속에 사랑하는 이의 영상을 담아라.”

푸른글 평역
SONGS OF KABIR
까비르의 노래
THE END
끝