

MYSTICAL CONSCIOUSNESS AS CULMINATION OF *BHAKTI* IN TAGORE

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1. Introduction

Mysticism can be defined as an attempt to realize the presence of the living God in the soul and in nature. It is a purely personal, individual and spiritual experience. Traces of mysticism are found in Christianity, Hinduism, Islam and other world religions. Many mystics were poets. Poetry or music is the best way to express the feelings of a devotee or *bhakta*. When God the Eternal Lover touches the heart of a devotee melodies come forth. This is very much true in the experience of the mystic poet, Rabindranath Tagore. When God, the Master Musician, touches him, "the little flute of a reed," his "little heart loses its limits in joy and gives birth to utterance, ineffable."¹ For Tagore the whole universe is God's song because the holy stream of God's music breaks through all stony obstacles and rushes on. The poet ever listens to it in silent amazement. His heart longs to join in God's song.

Tagore knows that God has made his heart captive in the endless mesh of God's music that "runs from sky to sky" (*Gitanjali*, 3). When God commands him to sing, his heart breaks with pride and he sings in full-throated ease "like a glad bird on its flight across the sea." He believes that through music he can have the realization of God, the Eternal Singer. Therefore, he says:

I touch by the edge of the far spreading / wing of my song thy feet
which / I could never aspire to reach. / Drunk with the joy of singing
/ I forget myself and call thee friend / who art my Lord (*Gitanjali*, 2).

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¹Rabindranath Tagore, *Gitanjali*, London: Macmillan and Co., 1938, 1.

When God inspires him he sings with a joy that is inexpressible, and becomes one with the Infinite, forgetting his physical limitations. When God asks him to sing, he looks at God's face and sheds the tears of ecstasy.

A mystic believes that he is capable of seeing and establishing a close relationship with God. He sees God within himself and in the visible universe outside, which consists of the world of man and of nature. These three dimensions of mysticism find expression in the trio: *The Gitanjali*, *Gitimalya* and *Gitali*. As we approach these poems we find four worlds opening up. They are (i) God and the Human Soul, (ii) God and Nature, (iii) Nature and the Soul and (iv) the Soul and Humanity. They often run over into one another.

2. Tagore's Mystic Vision

Tagore's writings are surcharged with a vision which is rooted in mystic illumination. For him religious faith is a matter of personal experience; so he speaks of God and man's relationship with God with the confidence of a seer. In the following words, he makes a reference to his mystic illumination:

I am sure that there have moments / when my soul has touched / the infinite and has become intensely / conscious of it through / the illumination of joy.²

His religious philosophy is based on or conditioned by this "direct vision." He was always aware of a "touch" which inspired him through some "unseen and trackless channel."³ His spiritual life grew under the spell of a mystic inspiration and this is articulated in his religious utterances.

In *My Reminiscences*⁴ and, again, in *The Religion of Man*, Tagore describes two instances of mystic trance. He had the first vision in the prime of his youth when he was staying in a house on the Sudder Street, Calcutta. While giving an account of this experience, Tagore says in *The*

²Rabindranath Tagore, *The Religion of an Artist*, Calcutta: Viswabharati, 1953, 17-18.

³Rabindranath Tagore, *The Religion of Man*, London: Unwin Books (Paperback), 1961, 58.

⁴Rabindranath Tagore, *My Reminiscences*, London: Macmillan, 1991.

Religion of Man: "the morning light on the face of the world revealed an inner radiance of joy."⁵ The second mystic vision came to the poet at an older age. One day when he stood at his window, "overlooking a market place on the bank of a dry river bed, welcoming the first flood of rain," he became suddenly "conscious of a sitting of soul" within him. Tagore, who was groping through a fog without knowing his destination, discovered that he was standing before his house.⁶

The first mystic vision came to him at a crucial period of adolescence, in a state of darkness and sad indecisiveness. While commenting on his mystic vision, the poet says: "when I was eighteen, a sudden spring breeze of religious experience for the first time came to my life."⁷ This remark shows that the dawn of mystic vision for Tagore was sudden, spontaneous and effortless, as it was for the well-known mystics St. Francis of Assisi and St. Catherine of Sienna.

Another feature of Tagore's mystic vision is that it is transitory. Describing his first vision, he says that the vision lasted only four days. After that he found himself back to his normal consciousness. He longed for a repetition of that ecstatic feeling. In the absence of that delight a deep gloom settled up on his mind and he lost interest in everything else.⁸ Tagore, thus, shares a characteristic which is common to many mystics. Even though the mystical experience was transitory it "made a permanent impression on him and continued to add a characteristic mystic touch in all his subsequent utterances and attitudes."⁹

3. Nature Mysticism

Tagore's life is a continued and sustained search to see the Undivided and Changeless Life in all lives, to see the Inseparable in the separable, and the Divine in the human. The presence of God that he sees behind the visible objects of nature and human life fills his mind with mystic joy. The entire

⁵Tagore, *The Religion of Man*, 58.

⁶Tagore, *The Religion of Man*, 58.

⁷Tagore, *The Religion of Man*, 58.

⁸Tagore, *Autobiography*, 40.

⁹Bhupendra Nath, *Rabindranath Tagore: His Mystico-Religious Philosophy*, New Delhi: Crown Publications, 1985, 34.

universe is a joyous expression of His play, as at the immortal touch of his hands Tagore's little "heart loses its limits in joy and gives birth to utterance ineffable" (*Gitanjali*, 1).

Nature is the background in which Tagore encounters the Infinite. In *The Religion of Man* he says: "the first stage of my realization was through my feeling of intimacy with Nature..."¹⁰ Tagore received the first vision when he "stood watching at early dawn the sun sending out its rays from behind the trees."¹¹ Almost from infancy, he had a deep sense of the beauty of Nature. He says: "There was a longing in me, when young, to run away from my own cell and be one with everything in Nature."¹² To him, Nature was not alien and inert but something living, active and kindred. Therefore, he says that he had "an intimate feeling of companionship with the trees and clouds and felt in tune with the musical touch of the seasons in the air."¹³ In *Who Sits Behind My Eyes*, he writes:

All in the continual pull of this earth / and universe, are stretching out / each day in greater and lesser degree / towards the Absolute. The lamplight / not only discloses the thing that / we are looking for, it also illumines / the whole room. Love surpassing its / object of love still continues. Through / the beauty of this universe, through the / loveliness of our dear ones, it is God, / the all-pervading One, who is ever drawing / us – Nobody else has the same capacity / to pull. To know the Supreme Joy / through all earthly love, to perceive the / visible form of the Exquisite One through / the world of beauty is what I call / the realization of freedom. This world has / enchanted me. In my enchantment, I taste / the essence of my freedom.¹⁴

Thus, to Tagore, God is immanent in Nature. The sky and the earth, the sun and the stars, the hills and the dales, the trees and the flowers, the sea and the rivers are the outbursts of the Reality. The Supreme Being is present everywhere in every gleam of light and in every cloud of the sky.

¹⁰Tagore, *Autobiography*, 12.

¹¹Tagore, *The Religion of Man*, 59.

¹²Tagore, *The Religion of Man*, 107.

¹³Tagore, *The Religion of an Artist*, 13.

¹⁴Rabindranath Tagore, *A Tagore Testament*, trans. Indu Dutt, Calcutta: Viswabharati, 1953.

Gitanjali abounds in exquisite descriptions of Nature that reflects the love, truth and joy of the Creator. Nature is the embodiment of all His attributes. To the poet, Nature is the visible expression of the Invisible. This belief makes him sing, "Thou art the sky and thou art the nest as well" (*Gitanjali*, 67). He feels in the air a faint smell of His sweet presence (*Gitanjali*, 46). He hears His silent steps in the forest paths. Tagore listens to the holy stream of His "music that breaks through all stony obstacles and rushes on" (*Gitanjali*, 3). He realises that the same stream of life that runs through his veins night and day runs through the world and dances in rhythmic measures. The same life shoots through the numberless blades of grass, leaves and flowers (*Gitanjali*, 69). Every river as well as every flower is a symbol of worship. So he sings:

The river has its everyday work to do / and hastens through fields
and / hamlets; yet its incessant stream / winds towards the washing if
thy / feet. The flower sweetens the air / with its perfume; yet its last
service / is to offer itself to thee. Thy / worship does not impoverish
the world (*Gitanjali*, 75).

Nature is a living thing, capable of expressing pain, restlessness, gladness and anger. Hence, he writes:

Today the summer has come at my / window with its sighs and
murmurs / and the bees are plying their / minstrelsy at the court of /
the flowering grove (*Gitanjali*, 5).

Send thy angry storm, dark with death, / if it is thy wish, and with
lashes of / lightning startle the sky from end to end... (*Gitanjali*, 40).

He feels "a thrill passing through the air with the notes of the far-away song floating from the other shore" (*Gitanjali*, 22). He hears the voice of God in birds' songs. When God's words take wing in songs from every bird's nest, His melodies will break forth in flowers in all forest groves (*Gitanjali*, 19).

The inner eyes of Tagore see how the all-pervading Spirit hidden in the heart of things nourishes "seeds into sprouts, buds into blossoms, and ripening flowers into fruitfulness" (*Gitanjali*, 81). Nature is God's gift to him. He remarks: "... great gifts that thou gavest to me unasked – this sky and the light..." (*Gitanjali*, 14). These gifts fulfil all his needs and yet run back to God undiminished (*Gitanjali*, 75). So, Man and Nature have the same origin and goal: God is their beginning and end.

God and the poet always seek each other across the vast arena of Nature. God's love streams through Nature in order to entice his inner self. The opening lines of Poem 6 of the original *Gitanjali* reveals this thought:

Lo! There streams your nectar so pure, / flooding all heaven and earth in love, / with life. It bursts into song and fragrance, into / light and rapture. / My life, drunk with that nectar, / is full to the brim. / It blossoms like the lotus in ravishing joy / Here is your love, O beguiler of souls. / Here it dances on the sun-kissed / leaves, golden-hued.

God's joy ripples through the universe and His light dances at the centre of Tagore's life striking the chords of his love:

Light, my light, the world-filling light, / the eye-kissing light, / heart-sweetening light! / Ah, the light dances, my darling, / at the centre of my life; / the light strikes, my darling, / the chords of my life; the sky opens, / the wind runs wild, laughter passes / over the earth.

The butterflies spread their sails on / the sea of light. Lilies and jasmines / surge up on the crest of the waves of light.

The light is shattered into gold on every / cloud, my darling, and it scatters / gems in profusion.

Mirth spreads from leaf to leaf, / my darling, and gladness without measure. / The heaven's river has drowned its banks / and the flood of joy is abroad (*Gitanjali*, 57).

Poem 58 is another remarkable lyric embodying God's joy that engulfs the universe and the poet. Tagore prays:

Let all the strains of joy mingle / in my last song – the joy that makes / the earth flow over in the riotous / excess of the grass, the joy that / sets the twin brothers, life and / death, dancing over the wide world, / the joy that sweeps in with the tempest, / shaking and waking all life with laughter, / the joy that sits still with its tears / on the open red lotus of pain, and / the joy that throws everything it has / upon the dust, and knows not a word.

He continues with the same earnestness and enthusiasm in the following poem:

God's love flows into the heart through / the golden light that dances upon the leaves, / these clouds sailing across the sky, / this passing breeze leaving its coolness / upon my forehead. / The morning light has flooded my eyes – / this is thy message to my heart. / Thy face is bent from above, the eyes / look down on my eyes, and my heart / has touched thy feet (*Gitanjali*, 59).

God is beauty and Nature is a manifestation of God's beauty. The poet exclaims:

Beautiful is thy wristlet, decked / with stars and cunningly wrought / in myriad – coloured jewels (*Gitanjali*, 53).

In the same poem he wonders at the uncommon beauty of God's "sword with its curve of lightning like the outspread wings of the divine bird of Vishnu, perfectly poised in the angry red light of the sunset." As Carlyle has said, in many of Tagore's poems is visible "the veil and mysterious garment of the unseen" in nature. Tagore tries to pierce that veil and enter the inner sanctuary of the mysterious." Poem 83 of *Gitimalya* bears witness to this aspect:

You have burst into my soul and the world proclaims it / Else why this feast of colour in the flower, / Why this song in the sky, / Why the fragrance in the air?

4. Devotional Mysticism

Like any other devotional mystic, Tagore sought union with God throughout his life. *Gitanjali* is an impassioned expression of this deep and intense aspiration for union with his Lover. His hunger for God is infinite. He cries:

That I want thee, only thee – let my heart repeat without end. All desires / that distract me, day and night, / are false and empty to the core.

As the night keeps hidden in its / gloom the petition for light, even / thus in the depth of my unconsciousness / rings the cry – “I want thee, only thee” (*Gitanjali*, 38).¹⁵

The same desire is described in Poem 39. When Tagore’s heart is hard and parched up God has to come upon him with a shower of mercy. When his life becomes graceless God must come with a burst of song. In the first phase of his devotion, the poet feels excited. Tagore sings:

At the immortal touch of thy hands / my little heart loses its limit in / joy and gives birth to utterance ineffable (*Gitanjali*, 1).

At times he feels that God is cruel and hides Himself from Tagore. However, with hope, he continues his search:

Clouds heap upon clouds and it / darkens. Ah, love, why dost thou / let me wait outside at the door / all alone?

In the busy moments of the noontide / work I am with the crowd, but on / this dark lonely day it is only / for thee that I hope.

If thou showest me not thy face, / if thou leavest me wholly aside, / I know not how I am to pass / these long, rainy hours.

I keep gazing on the far away / gloom of the sky, and my heart / wanders wailing with the restless wind (*Gitanjali*, 18).

The gates of his soul are always kept open for his Only Friend and Best Beloved. In some moments the poet thinks that God has abandoned him to grope in the darkness alone. So he asks the Lover:

Where dost thou stand behind them all, / my lover, hiding thyself / in the shadows? They push thee / and pass thee by on the dusty / road, taking thee for naught. / I wait here weary hours spreading / my offerings for thee, while passers – by / come and take my flowers, one by one, and / my basket is nearly empty...

But time glides on and still no sound / of the wheels of thy chariot. Many a / procession passes by with noise and / shouts and glamour

¹⁵In these lines we can hear the echoes of Psalm 63 in which the Psalmist expresses his thirst for the Lord: “O God, thou art my God, I seek thee / my soul thirsts for thee; / my flesh faints for thee, / as in a dry and weary land where no / water is.”

of glory. Is it only / thou who wouldst stand in the shadow / silent and behind them all? And / only I who would wait and weep and wear / out my heart in vain longing? (*Gitanjali*, 41).

Tagore is not able to see Him and know Him despite his ardent desire and relentless search. Therefore, helplessly he asks:

Art thou abroad on this stormy night / on thy journey of love, my friend? / The sky groans like one in despair. / I have no sleep tonight. Ever and / again I open my door and look out / on the darkness, my friend!

I can see nothing before me. I wonder / where lies thy path!

By what dim shore of the ink-black / river, by what far edge of / the frowning forest, through what mazy / depth of gloom art thou threading thy / course to come to me, my friend? (*Gitanjali*, 23).

The poet's life is a waiting for love. He is waiting to give himself up at last into His hands (*Gitanjali*, 17). In waiting there is pain as well as joy. When the heart aches, he fills it with His silence and endures it. He "will keep still and wait like the night with starry vigil and its head bent low with patience" because he believes that the morning will surely come and the darkness will vanish. God's voice will pour down in golden streams breaking through the sky (*Gitanjali*, 19). After a period of struggle and anguish, the Eternal Light floods the poet's sleep with His smile. With a heart glowing with love and gratitude, then, Tagore exclaims:

At last when I woke from my slumber / and opened my eyes, I saw thee / standing by me, flooding my sleep / with thy smile. How I had feared that / the path was long and wearisome, and / the struggle to reach thee was hard! (*Gitanjali*, 48).

Poem 39 is the poet's cry for God's mercy. When his heart is hard and parched up Tagore prays for the shower of Mercy. He realizes that what blocks his vision of the Infinite is his self and its desires and only with His grace he can shatter the darkness of his mind:

When desire blinds the mind with / delusion and dust, O thou holy one, / thou wakeful, come with thy light / and thy thunder.

In this second phase of purgation, Tagore is ready to keep all untruths out of his thoughts. He will also try to drive all evils away from his heart and keep his love in flower because he knows that God stays in the innermost shrine of his heart (*Gitanjali*, 4). He strongly believes that detachment from the world is required for his union with God. This belief makes him tell God:

Ornaments would mar our union; / they would come between thee
and / me; their jingling would drown thy / whispers (*Gitanjali*, 6).

Tagore considers his spiritual journey tedious, as its way is long. "The traveller has to knock at every alien door to come to his own, and one has to wander through all the outer worlds to reach the innermost shrine at the end," says Tagore in Poem 12. In order to make him worthy of His full acceptance, He refuses him ever and anon, and saves him from perils of weak and uncertain desires (*Gitanjali*, 14). In this dark phase of his life, he takes delight in serving Him and praising Him. When the hour strikes for His silent worship at the dark temple of midnight, he wants to sing at his Master's commands (*Gitanjali*, 15).

In the last phase of his relationship with God, he becomes one with Him:

And for this, thou who art the King / of kings hast decked thyself in /
beauty to captivate my heart. And / for this thy love loses itself in /
the love of thy lover, and there / art thou seen in the perfect union of
two (*Gitanjali*, 56).

In fact, the relationship between Tagore and God is conceived as one between the lover and the beloved. God is the bridegroom and his soul is the bride. Being the bride himself, he surrenders all that he is and all that he has to the bridegroom:

All that I am, that I have, that / I hope and all my love have ever /
flowed towards thee in depth of / secrecy. One final glance from /
thine eyes and my life will be / ever thine own.

The flowers have been woven and / the garland is ready for the
bridegroom. / After the wedding the bride shall leave / her home and
meet her lord alone / in the solitude of night (*Gitanjali*, 91).

His farewell song strikes joyful notes, as he is sure of reaching God in the nearest future. He is not afraid of death since it is an opening into the new world of heaven, the abode of his Beloved. He puts on his wedding garland, and starts his journey to the Eternity with empty hands and expectant heart. When his voyage is done and the plaintive notes of the twilight melodies are struck up from the King's gateway, the evening star would come out (*Gitanjali*, 94). Tagore who has seen what is unsurpassable and who has tasted the hidden honey of the lotus is immensely happy to leave the world, which is transient, to attain Him who is beyond human reach:

In this playhouse of infinite forms / I have had my play and here
have / I caught sight to him that is formless.

My whole body and my limbs / have thrilled with his touch who is /
beyond touch; and if the end comes / here, let it come – let this be /
my parting word (*Gitanjali*, 96).

One of the purest notes of his mystical experiences is struck in the lines quoted above.

5. Humanism

Tagore finds an intimate relationship between Man, Nature and God. At the same time Man is considered the crown of God's creation. Tagore points out:

In the vast evolution of the world / we come across the first meaning
/ in life-particles; then in animals / and finally in man. The outer
doors / begin to open one after the other, / till we come to the
innermost region / of man. Here we find the finite / soaked in the
infinite.¹⁶

Moreover, he regards the whole universe as the expression of God, and he thinks that God reveals Himself in a very special way in man:

¹⁶*Manuser Dharma*, 97.

The revealment of the infinite / in the finite, which is the motive / of all creation, is not seen / in its perfection in the starry / heavens, in the beauty of the flowers. / It is in the soul of man.¹⁷

According to Tagore, the core of religion is in worshipping the suffering humanity because God is

where the tiller is tilling the hard / ground and where the path-maker is / breaking stones, He is with them in / sun and in shower, and his garment is / covered with dust (*Gitanjali*, 11).

If he has to see God, the poet has to put off his holy mantle and go down on the dusty soil. God's feet rest where the poorest, the lowliest and the lost live (*Gitanjali*, 10). Therefore, those who avoid the poor and the lost can never find Him. Thus, realisation of God is possible only for those who humble themselves and love their brethren.

Tagore lays stress on the cordiality of human relations. In his lecture on *What Is Art*, he remarks:

In India, the greater part of our literature is religious, because God with us is not a distant God; He belongs to our homes as well as to our temples. We feel His nearness to us in all the human relationship of love and affection, and in our festivities He is the chief guest whom we honour. In seasons of flowers and fruits, in the coming of the rain, in the fullness of the autumn, we see the hem of His mantle and hear his footsteps. We worship Him in all the true objects of our worship and love Him wherever our love is true. In the woman who is good we feel Him, in the man who is true we know Him, in our children He is born again and again, the Eternal Child. Therefore, religious songs are our love songs, and our domestic occurrences, such as the birth of a son, or the coming of the daughter from her husband's house to her parents and her departure again, are woven in our literature as a drama whose counterpart is in the divine.¹⁸

¹⁷Rabindranath Tagore, *Sadhana: The Realization of Life*, Calcutta: Viswabharati, 1961, 41.

¹⁸Rabindranath Tagore, *Lectures and Addresses*, New York: Macmillan, 1995, 93.

His firm conviction is that God cannot be found merely by chanting hymns, and telling beads in the lonely dark corner of a temple. Narrow religious outlook destroys the oneness of mankind. Deliverance or *mukti* can be achieved only through love for mankind. Meditations, flowers and incense will not help him attain union with God unless he loves mankind. It is out of this conviction that Tagore prays for India, his motherland:

Where the mind is without fear / and the head is held high; / Where knowledge is free; / Where the world has not been broken up / into fragments by narrow domestic walls; / Where words come out from the depth of truth; / Where tireless striving stretches its arms / towards perfection; / Where the clear stream of reason has / not lost its way into the dreary / desert sand of dead habit; / Where the mind is led forward by thee / into ever-widening thought and action – / Into that heaven of freedom, my Father, / let my country awake
(*Gitanjali*, 35).

This poem reveals Tagore's spiritual realism. He does not pray for India's material prosperity. On the other hand, it is truthfulness, courage, knowledge, freedom and unity that he considers to be the core values that India should be adorned with. His desire is to grow in an atmosphere of universal brotherhood by breaking all barriers, including the shackles of narrow nationalism.

Like Buddha, Tagore believes that man can realise God in the world through non-attachment. He is, however, not an ascetic like Saint Francis of Assisi; he is a lover of beauty, life and art. Tagore writes in poem 73:

Deliverance is not for me in / renunciation. I feel the embrace / of freedom in a thousand bonds of delight.

Thou ever pourest for me the fresh / draught of thy wine of various colours / and fragrance, filling this / earthen vessel to the brim.

My world will light its hundred different / lamps with thy flame and place them / before the altar of thy temple.

No, I will never shut the doors of / my senses. The delights of sight / and hearing and touch will bear thy delight.

Yes, all my illusions will burn / into illumination of joy, and / all my desires ripen into fruits of love.

Thus, Tagore sings of the smiles and tears of human life. In the words of S. Radhakrishnan, "Tagore is the poet of sorrow and suffering. The pathos of men's striving; the bitterness of life submerged in the shadows, the waste and loneliness of women's lives have found few more profoundly moved spectators."¹⁹ Moreover, the poet envisions a better future for mankind in spite of its sorrows and sufferings:

I thought that my voyage had come / to its end at the last limit of / my power – that the path before me / was closed, that provisions were / exhausted and the time come to take / shelter in a silent obscurity.

But I find that thy will knows no / end in me. And when old words die / out on the tongue, new melodies / break forth from the heart; / and where the old tracks are lost, / new country is revealed with its wonders (*Gitanjali*, 37).

Gitanjali is, thus, an impassioned expression of Tagore's deep aspiration for union with God. In his journey to the Infinite he encounters God in different forms. Each poem describes a moment of communion with the Supreme. *Gitanjali* throws light on Tagore's relation to Nature, Mankind and God.

6. Conclusion

In Tagore, we find two kinds of mysticism: Nature Mysticism and Devotional Mysticism. Nature is the meeting place of the Eternal Lover and the poet. It is also a medium of spiritual communion. As in Vaiṣṇavism and Christianity, Tagore's relationship with the Infinite is mainly represented in terms of the beloved and the lover. To Tagore, the mystic poet, God is immanent in Nature even though He is transcendent. His God is a personal God who is his friend, musician, father, brother, king and *guru*. The poet pictures himself as a frail vessel, a little flute, a singer, a beggar maid, a bird on its flight, a little flower, a traveller and a dry land.

Tagore's spiritual life is conceived as a battle, a journey, a waiting and meeting, and a progressive sacrifice. Tagore, however, does not

¹⁹S. Radhakrishnan, *East and West in Religion*, London: George Allen and Unwin Ltd., 1949, 138.

advocate asceticism as a means to attain God. His mysticism, on the other hand, sprouts from the resourceful life of human beings, animals, birds and plants.

Tagore is a humanist. His all-pervasive humanism makes *Gitanjali* unique. Mysticism of the East and West perfectly blend in Tagore. S. Radhakrishnan writes: "He is a Vedāntin, a thinker who draws his inspiration from the Upaniṣads. If we believe the other, he is an advocate of a theism more or less like, if not identical with Christianity."²⁰

²⁰Radhakrishnan, *East and West in Religion*, 2.