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**MEVLÂNA
GÜLDESTESİ
1971**



**ASPECTS OF
MEVLÂNA
1971**

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1971

Prepared by
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(Harvard University)

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698. V U S L A T

Feyzi HALICI

Türk - İslâm düşüncesine, fikir ve sanat hayatına, kubeler, tennûreler ve mısralar boyunca yeni bir güç, yeni bir imkân ve yepyeni bir hayat kazandıran gönüller sultanı Mevlâna Celâleddini Rumi'nin 698. Vuslat yıldönümünü bir defa daha duymanın, yaşamının tarifsiz sevinci içindeyiz.

Aşk sofrasına oturup, o sofranın tuzuna banan, aşkı kendisine boğaz yapıp bu suretle benliğini bir lokmada yok eden büyük şair Mevlâna hakkın rızasına tam bir teslimiyet içinde ebedî varlığın hendesesini, hal ve gönül ehli insanların hafızalarına asırlardanberi nakış nakış işlemekte ve sırlamaktadır.

Vuslat yolunda daima bir arayış içinde olmak... İlâhî sevgiyi seven gönüllere sebil sebil sunmak... Gerçek aşkı tanıyanlar için yol budur, gaye budur.

Mevlâna'nın gerçek kişiliği, mânâ dolu bir hoşgörülük içinde insanları sevmesiyle, onları «gel yine gel» diyerek hakikat denizine tekrar tekrar çağırmasıyla önem kazanır. İşte zamanlara düğüm, aynalara mühür vuran gönül ressamı Mevlâna'nın kalbi böylesi bir duyguyla çarpar: «Bir buğday tanesine binlerce harman sığmada.»

Mevlâna'nın 700. Vuslat yıldönümü arefesinde bu yılki Güldestemizi, Mevlâna hakkında geniş araştırmaları ve eserleri olan yabancı yazarların yazılarına tahsis ettik.

Mevlâna'nın 700. vuslat yıldönümü törenlerinin ve programlarının Mevlâna'nın şanına uygun bir şekilde tesbit edilip uygulanmasını temenni eder, bu yılki güldestemize yazı gönderen Mevlâna muhibbi yabancı yazarlara gönülden teşekkürü borç biliriz.

FOREWORD

By : Annemarie SCHIMMEL

Since 1967, the Department of Near Eastern Languages and Literatures at Harvard University offers, every second year, a seminar about the personality and works of Maulana Jalaluddin Rumi (1207-1273), the most outstanding representative of Islamic mystical poetry.

In these seminars, we focus our interest on the different aspects of Rumi's work, for he forms, so to speak, the very pivot in the history of mystical poetry in Islam in whose work all the different trends of earlier mystical thought were united, and who, in turn, largely influenced mystical thought throughout the ages, up to our day when the poet-philosopher of Pakistan, Muhammad Iqbal, chooses him as his guide on the path leading to a revaluation of Islamic thought.

To understand Rumi, in full, a life-long study is necessary: His *Mathnawi*, masterly edited by R.A. Nicholson between 1925 and 1940, contains a veritable encyclopedia of mystical thought, where we may find verses which are reminiscent of those of his two predecessors in the field of mystical-didactic poetry, of Sana'i (d. 1131 in Ghazna) and of Fariduddin 'Attar (d. ca. 1220 in Nishapur). They had prepared, by their books, the way for Rumi, and he gratefully acknowledges his indebtedness to these masters. We may find passages in the 26000 couplets of the *Mathnawi* which remind us of the sober mystical theology of al-Ghazali (d.1111), along with verses which can easily be interpreted in the light of the theories of 'Unity of Being' as expounded by Ibn 'Arabi, (d. 1240) whom Rumi has probably met during one of his visits to Damascus. We have to detect in the multicolored fabric of his work expressions peculiar to earlier Sufism, stories taken from the classical manuals of mystical life, besides the innumerable hidden

and overt allusions to the words of the Qur'an and to the Prophetic tradition. Persian and Turkish folklore, popular tales, as well as allusions to some facets of daily life as it went on in Konya during the mid-13th century give a special hue to this work.

But the Western reader, and thus the student of Islamic languages, will probably feel even more delight when reading the intoxicated love-lyrics in the Divan-i Shams, the collection of more than 30000 verses dedicated to, and written under the name of, Rumi's mystical beloved Shamsuddin of Tabriz, who was, eventually, assassinated by the master's jealous disciples. Here, the whole imagery of Persian poetry can be found, and far from being restricted to highflown mystical expressions, Rumi takes his images from every sphere of daily life, not even shunning, sometimes, rather crude expressions. The rhythmical patterns of his lyrics, the numerous repetitions of hemistichs or refrains, the use of meters which allow a strong medial caesura which produces forms similar to Turkish folk-poems have still to be studied in detail. What ever the result will be, it is easily understood that many of these poems were composed in dancing, as the tradition affirms. The theories of mystical love as they developed in Iran during the 11th and 12th centuries have found, in Rumi's work, their most perfect and enrapturing expression.

The mystical dance, often admired by Western visitors to the Ottoman Empire in former days, is one of the distinctive features of the Mevlevi order - an order which deeply influenced fine arts and music in Turkey throughout the centuries. This ritual, too, can not be seen as an isolated feature of Rumi's life; its roots go back to early Sufi life, and, basically, to the depths of human religious history.

Thus, Maulana Jalaluddin Rumi has many facets which can be studied, from different viewpoints, by everyone who is interested in poetry, mysticism, history of religions, symbolism, on in the history of Islamic orders.

The essays collected in this volume have been written, during the spring term 1971, by graduate students of Near

Eastern languages at Harvard University. They do not claim to be 'scholarly' papers, but reflect the special interests of a group of young American —and one Persian— students who read Rumi's verses with enthusiasm, and wanted to discuss those small fragments of his works that attracted them most. The second paper by Margaret Mills, on the symbolism of Khidr, was a joint paper of the Rumi -class and the class on History of Sufism. - One single paper does not belong to this class: The small Turkish article was written by a former pupil of mine who, owing to long-lasting illness, was prevented from visiting Konya, and found consolation in a spiritual journey to Rumi's sanctuary.

Our special thanks are due to Mr. Mehmet Oender, State Secretary, Ministry of Culture, Ankara, for his interest in these modest essays of some young Western students who share his love of Rumi.

REFLECTIONS ON MYSTICAL DANCE

By: Scott KEMPER

..... is not great Dancing, my friends, the liberation of our bodies, which are wholly possessed by the spirit of falsehood...

Valéry.

جانهای بسته اندر آب و گل
چون رهند از آب و گل ها شاد دل
در هوای عشق حق رقصان شوند
همچو قرص بدر بی نقصان شوند

The expressiveness of Dance, in the minds of romantic thinkers, has a completely sublime character.

«A body, by its simple strength and by its own act, is potent enough to alter the nature of things more profoundly than mind was ever able to do in its speculations and in its dreams»¹

«... particularly those of our acts that set our bodies in motion may throw us into a strange and admirable state, the furthest removed from that wretched state of the motionless observer.»²

However radical and incisive, these abstract perceptions of Dance as Artform deny — perhaps willfully — that Dance, for the dancer, is a physical and not purely aesthetic experience. They implicitly segregate the artistic from

1) Valéry, p. 89

2) Ibid, p. 13

the physiological. Yet, the purely neuro - muscular and emotional influence of dance, leading to various stages of auto-intoxication, is the probable key to the vast popularity of secular dancing as well as its employment for more refined purposes. It has been loosely asserted in explanation that the effects of dance are identical with the physiological results of pleasure³. Building on this notion would require a defined understanding of the use and appreciation of 'pleasure' in a given social contact. Neither the meaning nor the import of religious pleasure is intuitively sensible to Western man. In primitive cultures, and even at middle levels of civilization, physical pleasures often have recognized religious significance; and activities with currently secular overtones are not held to debase religious observance. Hence, physical experience and religious experience are not mutually antithetic - indeed may be mutually pleasurable and supportive. Evidence shows an historic subordination of secular dance to more religious adaptations, especially in theocratic cultures. Nonetheless, dancing is an instinctive mode of muscular expression of emotion in man and many animals; in the social life of the human race it has played a part which touches every activity of the individual and society. It is pure emotion expressed in muscular movement, at once the servant of Apollo and Dionysus⁴. Rhythmical restraint in musical accompaniment during the initial stages of religious ceremonies creates a believably 'sacred, pious' disposition which can override profane associations and make dance a suitable expression of reverential emotion. In accepting wholly congruent and sympathetic restraints such as music, dance becomes acceptably decorous while retaining the emotional - cum - aesthetic immediacy of ritual which is so often buried in orthodox overlays.

Just as exuberant health demands vigorous exercise, exuberant (religious) emotion can also imply bodily expressions. The most irrefutable demonstration of this implication is the class of 'ecstatic dances' performed by inspired individuals and orders. However peculiar its final

3) Crawley, p. 358

4) Ibid.

form, even ecstatic dance derives from the fundamental human inclination to movement. Realizing dance as an innate proclivity, these religious dances are not a product of any one culture, but rather the acting out of a general human capacity. Iamblichus expressed this artlessness in **De Mysteriis** :

«..... certains sounds and melodies produce an ecstatic state because, before the soul entered the body it was an 'auditor of divine harmony', and when, being in the body, it hears these (sounds and melodies), it recollects the divine harmony and participates in it.»⁵

He wrote only of music, but could have included dance. Although we may want to smile knowingly at his undisguised anthropomorphism, we should not deny the winning naïveté and intuitive conviction of his proposition — for whether or not he could defend his argument to an empiricist, he would be at home in the company of a dancing dervish, who would instinctively comprehend this attunement of the body to God. Rumi knew of exactly this same possession by paradisaical melodies. (In Mathnawi IV in a story titled

سبب هجرت ابراهيم ادهم قدس الله سره و ترك ملك خراسان

he specifically discusses the marvelous return of melodies to the hearts of the sons of Adams, who had fallen into a deaf state of doubt during their earthbound banishment.) While the artistic energy of either music or dance may not awaken men to comprehension of divine harmony, it can augment the intoxication of unending longing for the Beloved.

Modern man, in his self-conscious progress out of traditional cultures has reduced the entire psychological and physical complexity of dance to at best a vaguely understood art form with only secular and aesthetic standards. For traditional man dance allows a transcendent means of influencing invisible powers and establishing

5) Oesterley, p. 117

contact with them. If his religious motives are directed outward, dance can be a form of petition or prayer; or it can have an honorific function of worship and adoration. If he seeks inward religious experience, he can hope to achieve psychic calm through dance, or he can strive for that final ecstasy born of communion with the godhead.

The place which primitive and traditional men award to their dance rituals ranges in sophistication from a childlike showing off before some higher power to forms which are symbols of divine activity, reflecting or imitating through dramatic content His affective power. If he believes in a personalized god figure, the imitator may seek to make himself like the deity through some sort of elevating union - an attempt akin to imitative folk magic.

Of particular interest is the primitive belief that dancing to unconsciousness makes the human body a fit abode for a god. Perhaps this is only an extension of the belief that gods already came to live in trees and stones. But just perhaps it represents a more universal human wish to become worthy of experiencing the divinity through sheer volume honoring and excitement. The point of losing conscious control in such an attempt at auto-intoxication varies with individuals, making the experience wholly unique and personal. At that moment where the neuromuscular stimulation of massive physical exertion succeeds in overwhelming all sensory thresholds, 'ecstasy' occurs. Psychological preparation, too, plays a certain role. Yet, there clearly exists a kind of religious experience to which dance is the means. In fact, Meier claims that achieving this ecstasy is the whole *raison d'être* of the Mevlevi dance, whatever the symbolic or psychological motive or content⁶. Although dervish ceremonies often last less than an hour, the elation born of movement at one time inspired days and nights of dancing⁷, ample testimony to its spiritual effectiveness. Of course, dance may be variously conceived as only a secondary, catalytic factor in the spiritual quest; or contrarily, as the explicit cause of the ecstatic

6) Meier, p. 125

7) Handwörterbuch des Islam, p. 467

state; or simply as the physical side of an alloyed psycho-physical exercise. Analysing such distinctions would be intriguing, but is practicably impossible. We have reports of the parapsychological 'states' achieved by Muslim mystics through assorted means; but we do not yet know the dimensions of each contributing element, beyond the fact of its contribution. Perhaps it is only right that an event incomprehensible to the dervish himself should not admit to rigorous analysis by external observers.

In the Koran the followers of Mohammad were forbidden the use of wine; but they were given the **dhikr** instead. Instructing them to think of Allah most often, they were ordained the **dhikr**, whose formulaic repetition creates an hypnotic reality for the devotee. This concentration is the 'psychological' component in the synaesthetic ecstasy of the Mevlevi, not unlike the hypnotic states induced by meditation. Originally dervish orders sometimes recited the **dhikr** while grouped around an adorned young boy whom they thought reflected Divine Beauty and revealed God's creative power. Eventually, to eliminate the notorious profanity of these ceremonies, the audition of Beauty in poetry and music (**samâ'**) became the accepted form of spiritual inspiration. Orthodox codes of musical form were disregarded, however, in the retension of much profane verse. Only later did this poetry acquire the thoroughgoing symbolism by which we interpret it today. And only much later (c. 7th century H.), did there appear fundamentally symbolic/mystic poetry, which often still took the outward signs of earlier vulgar pieces⁸. This curious process from the profane to the devout reverses the usual historical process whereby the religious character of ritual gradually devolves into mere gesture. The inversion, however, is probably accounted for by the open social and political pressures through which orthodox Islam repeated sought to discipline its mystic communities.

Outward appearance was probably incidental to the role of poetry in aiding the Mevlevi religious search. Ghaz-

8) Kissling, p. 348 ff.

9) Meier, pp. 121, 22

zali, for instance, asserts that all poetry holds an individual sense for each mystic, to whose own situation it is so suitable that like a steel spark from the fire of his heart, it so burns him as to induce ecstasy¹⁰. Furthermore, it is the emotional, not the canonical/intellectual, quality of music and verse which nurtures the Tanzenden Derwische. H. Ritter emphasizes the 'anfänglich rein emotionalen Charakter des Tanzes' when he speaks of dance as 'ursprünglich der unwillkürliche Ausdruck höchst gesteigerten Erlebnis'¹¹. In iteration of the essentially natural impetus to dance in general, he specifies that 'man tanzte ursprünglich aus Emotion und hat dann später zum Ritus gewordenen Tanz philosophisch ausgedeutet'¹².

This conversion of spontaneous spiritual venture into stylized ritual has a complex history whose details are not of abundant concern here.. The Council of Konya, called after Rumi's death, pronounces the spiritual validity of the ecstatic trances through which Rumi's disciples achieved their mystical concert. The order appears, especially in the beginnings, to have been an essentially secular meeting of pious souls impassioned by poetry and music, seeking union with God by means of artistic ecstasy. Sultan Walad, his father's spiritual successor, together with the head of the secular community established the rites and liturgies of the order, and reduced the frequency of the then-lengthy ceremonies. As the popularity of the order increased, more tekkes were founded, and the 'monastic branch' formed.

Commentators assert that the Mevlevi dancers themselves understand their ritual to be a metaphysic enactment of the movement of the spheres. Sheikhs of the order now admit to this symbolism; and Rumi often cited the artistry of the circulating heavens :

پسر حکیمان گفته اند این لجنه را
از دوار چرخ بگرد فتم ما

(مشنوی ۴، ۷۲۳)

10) Ibid, p. 123

11) Ritter, p. 40

12) Ibid. p. 39

In yet another context, again punning on (چرخ) the whirling sky and the whirling dance, he intimates clearly that (چرخ) may reveal for us the secrets of both love and ecstasy.

عقل حیران که چه عشقست و چه حال
چرخ بر خوانده قیامت نامه را
تا بجه بر دریده جامه را
(منشی ۶۸۰۳ - ۷۱۸)

Rumi clearly related whirling dance to the stars.

که چرخ زنان همچون فلکم...

Since it was wholly conventional for the astrological progression of the heavens to contain men's fortune, it was no great artistic or spiritual leap for him to also seek truth in the powers of the whirling dance.

We have, however, already noted Meier's comment that ecstasy and not symbolism is the function of the Derwisch Tanz. The seductive hypnosis of ceaseless circular motion is certainly an incalculable aid in consummating the quest for mystic intoxication. In this the Mevlevi are unique - for it is in **becoming** and not in contemplating the whirling of the heavens that the dervish gains his most complete union with divinity.

The unending task of the Mevlevi initiate is to bring himself into intimate psychic relation with his sheikh: The representative figure of Godhood, the visible symbol of the the invisible Beloved, the reminder of the Lord Mevlâna. The sheikh's instruction, his presence alone, becomes the primary condition for mystical growth. This wholesale dependence marks an intense desire by the disciple to overcome his previous conception of self - explicitly, a conscious compulsion to leave behind the transient realities and the damaging falseness of the temporal world. Finally casting off the dominion of self, toward which the

unceasing discipline of mystical development is aimed, will cause all holy men to dance, writes Rumi :

رقص و جولان بر سر میدان کنند
رقص اندر خون خود مردان کنند
چون رهند از دست خود دستی زنند
چون جهند از نقص خود نقص کنند
(مثنوی ۳/۹۷-۹۶)

and this ecstatic dance will bring the believer closer to his God.

Modern psychology explains this method of 'casting off' in the concept of 'identification'. Although explanation is purely incidental to the mystic experience itself, it provides a not unproductive commentary. In contemporary Western understanding, 'identification' emerges from exaggerated emotional attachment to an object of desire — eg. the poetical Beloved; middle eastern religious tradition reifies the object of spiritual desire in the person of the sheikh. — In his person, Rumi displays both aspects of this culturally shaped psychological legacy. He is the typical disciple/lover when he sings :

... دایم برگرد لطف ای مدار
(مثنوی ۳/۲۳۶۴)

Yet, he is the paradigm sheikh/Beloved in the opening na't of the Mevlevi ritual. Purified by his own ecstatic spiritual revolutions around God, he has become the final sheikh/godhood-symbol of the entire dervish order.

It is obvious that dance was for Rumi a natural expression of emotional attachment, and that he knew the honorific form of gathering around a focal figure of adulation who was thus 'identified with' by the participants. In the Mathnawi he describes :

جمع گشتند آن زمان جمله وحوش
شمار و خندان از طرب در ذوق و جوش
حلقه کردند او چو شمع در میان
سجده کردند در همه صحرایان
(مثنوی ۱/۵۸-۵۷)

When the beasts praise the hare, Rumi styles him as a candle — the source of mystic illumination, the Beloved, the sheikh, the object of identification — and even proscribes a prototype Mevlevi circle as the appropriate aesthetic form to depict the concentric mystic and human relationships. The specific ritual ceremonies of the Mevlevi order were obviously patterned to recreate these expressions of joyous celebration which the Mevlâna occasioned in his poetry.

Rumi was not, of course, the first to enact a religious sensibility in dance form. We find references to religious dance in Islamic texts of at least a century previous¹³ Still, Rumi repeatedly spoke of dance as the response to, even an integral part of, spiritual growth. As :

بیشاز وادهد حق هوش را
حلقه حلقه حلقها در گوش ما
پای کوبان دست افشان در ثنا
ناز نازان ربنا احیثنا
(مثنوی ۶۵۶-۶۷۴)

He obviously approved of this rapturous intoxication on the long and rich mystical path to the Beloved. The undeniable, expressive rhythms of the Diwan poetry teach us what tradition does not deny — that Rumi shared in the exultant joys of the dance with his followers in their ritual concerts. It was plainly from real experience that he related, and from intimate spiritual appreciation that he taught :

مهر بانیشان از درون دف می زنند
بحرها در شورشان کف می زنند
(مثنوی ۹۸۳)

13) Handwörterbuch des Islam, p. 467.

Maulânâ Jalâluddîn Rûmî's influence on Muslim literature

Prof. Dr. Annemarie SCHIMMEL

«He is not a prophet, but he has a book» — that is how 'Abdur Rahmân Jâmi (d. 1492) has praised Jalâluddîn Rûmî and his **Mathnawî**, and indeed, the book which the mystical poet of Konya had composed has been considered by later generations second only to the Qur'ân.

Rûmî's **Mathnawî** is, no doubt, a comprehensive encyclopedia of that kind of Islamic mysticism as it was alive among the Muslim in the 13th century. The genre of the mystical epical poetry had been developed first by Sanâ'î of Ghazna (d. ca 1131) whose **Hadiqat al-haqîqa** is the model for later didactic poetry¹; the poet of Ghazna was followed by Fariduddin 'Attâr (d. 1220)² whose mystical epics were widely read in Sufi circles, and his **Mantiq uttair**, 'The Birds' Conversations', furnished Persian and, later, Turkish as well as Indo-Muslim literatures with a large number of images, metaphors and allegories: the influence of 'Attâr's work on later literatures is a subject worth studying. Rûmî himself has praised the two masters of the mystical **mathnawî** and admitted that he is

¹ vd. E.G. Browne, *A Literary History of Persia*, II, London 1920, p. 317 ff.; Jan Rypka, *History of Iranian Literature*, s'Gravenhage, 1968 s.v. Sanâ'î (with bibliography).

² Browne id. p. 507 ff.; Rypka, id.; the best study: Hellmut Ritter, *Das Meer der Seele*, Leiden 1955.

following their example; his short elegy on Sanâ'î belongs to the finest poems in his lyrical divan³.

Jalâluddîn was born in Balkh, and is therefore claimed by the Afghans as 'Balkhi' although his father left the town with his family when Jalâluddîn was still a mere boy. **Bahâ'uddîn Walad**, himself a mystic, wandered through the Muslim world until he and his family settled in the heartland of Anatolia where the population enjoyed peace and prosperity under the rule of the Seljukids. After Bahâ'uddîn Walad's death Jalâluddîn succeeded him in his teaching activities, but his life was changed, eventually, by the meeting with Shams-i Tabriz, a wandering dervish who claimed to have reached the stage of the mystical beloved (Nov. 30, 1243). The ardent love between Jalâluddîn and Shams aroused the wrath of his disciples and his family; Shams left Konya, returned once more, and then disappeared for ever, assassinated by jealous members of Rumi's circle.

Out of this love grew the most fascinating love-poetry Islamic mysticism has produced, and Rûmî, spiritually completely united with his beloved, put the name of Shams instead of his own as pen-name at the end of each poem. — A later love had as its object the goldsmith **Salâhuddîn Zarkûb**, and it was eventually **Husâmuiddîn Chelebi** who inspired Jalâluddîn to write his **Mathnawî**. Husâmuiddîn succeeded Rûmî as mystical guide after the latter's death on December 17, 1273.

The Mewlewi-*tariqa*, commonly known in the West as the 'Dancing Dervishes', attracted the interest of the European travellers early, and from the late 18th century onward German, Austrian, and British scholars have devoted studies to Rumi's work, and thanks to the wonderful translations — or rather adaptations — of some of

³ Browne id. p. 317 :

— 'Attâr was the spirit, and Sanâ'î its two eyes —

We come after Sanâ'î and 'Attâr.

Cf. R.A. Nicholson, *Selected Poems from the Dîvân-i Shams-i Tabriz*, Cambridge 1898, Nr. XXII

his poems by Friedrich **Rückert** (1819) he became the best known representative of Sufism for most European historians of religion⁴.

But only few scholars are aware of the tremendous influence which his poetry has exerted in the whole Near and Middle East. Since Jalâluddîn spent most of his life — as his surname 'Rûmî' indicates — in Turkey it is small wonder that traces of his work are still visible in most aspects of Turkish civilisation. It would be impossible to enumerate the long line of members of the Mewlewi order who have excelled in fine arts and poetry, and even more in music. One can say, without exaggeration, that the development of classical Turkish music owes most to the activities of the Mewlewis; for the mystical dance which was performed by the members of the order needed subtle musical accompaniment. We find painters and calligraphers as well among the Mewlewis, as **Shahabettin Uzlu**k has shown in a fine study⁵.

The average Turk had only little or no knowledge of Persian, and thus a number of Mewlewi scholars took upon themselves the task of commenting upon the **Mathnawî**, or of translating it into Turkish. The two great commentators of Ottoman literature, **Shem'î** and **Surîrî**, have composed a commentary each in the years of 1591

⁴ Cf. Joseph von Hammer-Purgstall, *Geschichte der schönen Redekünste Persiens*, Wien 1818. and based upon this work Rückert's wonderful versetranslations «*Ghaselen. Dschelaladdin Rumi*» 1819 which were, in turn, rendered into English by W. Hastie, *The Festival of Spring*, Glasgow 1903. Another poetical translation of parts of the *Divân* was produced by Vincenz von Rosenzweig-Schwannau, Wien 1838. The first German translation of Book One of the *Mathnawî* is by Georg Rosen, 1843, new edition: *Mesnewi oder Doppelverse des Scheich Mevlâna Dschelal ad Din Rumi*, München 1913. with an introduction by Friedrich Rosen. In the English speaking countries, the *Mathnawî* was published first in abridged translations by Whinfield and by Redhouse.

⁵ *Şahabettin Uzlu*k, *Mevlevilikte resim; resimde Mevleviler*, Ankara 1957.

and 1592⁶. Only a few years later, **Ismâ'il Rûsûhî Ankaravi** (d. 1631) wrote a commentary which is still regarded as the best and soundest introduction into the enormous work⁷, and one century later **İsmâ'il Haqqî Brusali** (d. 1724) — a good mystical poet in his own right — produced his introduction called **Rûh-i Mathnawî**, 'The Spirit of the Mathnawî'⁸. At approximately the same time, **Süleyman Nahîfî** (d. 1738) succeeded in translating the **Mathnawî** into Turkish poetry in the same meter, the simple **ramal musaddas** (which is the traditional meter for didactic poetry). In our days, the indefatigable **Abdûlbaki Gölpınarlı** has contributed valuable studies into the biographical data of Rumi's life and the history of the Mewlewî order; he has also transformed the poetry of the **Divân-i Shams-i Tabrîz** into modern Turkish and published a revised version of **Veled İzbudak's** translation of the **Mathnawî**⁹.

A small anthology prepared by the former director of the Mevlana Müzesi in Konya, **Mehmet Oender**, contains an impressive survey of poetry written during the centuries in Turkey (and a few examples also outside of Turkey)

⁶ H. Ethé, *Neupersische Literature*, in W. Geiger and E. Kuln, *Grundriss der iranischen Philologie*, II, Strassburg, 1896—1904. p. 290 f. R.A. Nicholson, *Mathnawî*, vol. VII (Commentary) p. XII ff.

⁷ *Ismâ'il Rûsûhî Anqarawî* was the head of the Mevlevihane in Galata. his commentary *fâtih al-abyât* in 6 vols. printed in Istanbul 1289 h.

⁸ The *rûh al-mathnawî*, being an incomplete commentary, printed Istanbul 1287 h. — Other important printed commentaries on the first book of the *Mathnawî* are those by Sarî 'Abdullah Efendi (d. 1071 / 1660—1) called *Jawâhir bawâhir-i Mathnawî*, printed in 5 vols. Istanbul 1288 h., and 'Abidîn Pasha, in 6 vols., Istanbul 1887—8. Besides, many unpublished mss. exist among the mystical circles in Turkey.

⁹ *Abdûlbaki Gölpınarlı, Mevlâna Celâluddin*, Istanbul 1951; *Mevlâna'dan sonra Mevlevilik*, Istanbul 1953; *Divan-i Kebir*, 7 vols., Istanbul since 1955; revised translation of the *Mesnevi*, Ankara, since 1956.

in honor of Jaláluddin Rûmî¹⁰. The anthology begins with **Gulshani**, one of the earliest Turkish poets¹¹, and we find verses of representatives of highflown Ottoman poetry, like **Nâbî**¹², as well. Special mention should be made of **Ghâlib Dede**, the head of the Mevlevihane in Galata (d. 1799), one of the most interesting Turkish poets; his ardent poetry expresses the inward fire which animated the dervishes to spin around their axis and thus become transported into ecstatic flights¹³. We find further many of the 19th century poets, like **Fâzil Enderûnî**¹⁴, **Keçecizâde İzzet Mollâ**¹⁵, and **Pertevis**¹⁶; but even more astounding is the large number of contemporary Turkish literary men. The name of **Neyzen Tevfik**, the flute-player and satirist, is wellknown to the students of modern Turkish literature; **Yahya Kemal**, the last representative of classical Turkish poetry (d. 1958) has compared himself to the reed-flute which is played during the **samâ**'-meetings and was praised by Rûmî in the first lines of his **Mathnawî**¹⁷. The former Minister of Education in the İnönü era, **Hasan-Âli Yücel**, is as sincere in his admiration for Rûmî as the deeply orthodox **Kemal Edip Kürkçüoğlu**, and as **Asaf Hâlet Çelebi**, one of the truly modern lyrical poets of Turkey¹⁸.

¹⁰ *Mevlâna Şiirleri Antolojisi*, Konya 1958

¹¹ *Gülsheni*, d. 1534, wrote a *mathnawî* in response to Rûmî's *Mathnawî*, cf. *E.J.W. Gibb, History of Ottoman Poetry II* 374

¹² cf. *Gibb III* 337

¹³ cf. *Gibb IV* 198 ff.

¹⁴ cf. *Gibb IV* 238 ff.

¹⁵ cf. *Gibb IV* 312 ff.

¹⁶ cf. *Gibb IV* 333 ff.

¹⁷ cf. *A. Schimmel, Zur Erinnerung an Yahya Kemal Beyatlı*, (İslam İlimleri Enstitüsü Dergisi I, İstanbul 1959).

¹⁸ *Asaf Hâlet Çelebi* has also translated Rûmî's *rubâ'iyyât* into Turkish in 1939 and into French in 1950; before him, Hasan-Âli Yücel had produced a translation of the same poems, (1932). Many other free adaptations of Rumi's poetry can be found in Turkish; suffice it to mention the selected quatrains in translation by *M. Nuri Gencosman, Mevlâna'dan Seçme Rubailer*, Ankara 1964

And if the long list of names — to which innumerable others could be added — is not sufficient to show the love of the Turks for 'their' Mevlâna Jalâluddîn, the thousands of visitors who attend the celebration of Rûmî's anniversary of death in Konya, and those who come from all parts of Turkey to offer a prayer at his threshold, would prove how deeply this love is rooted even 45 years after Atatürk had closed the dervish lodges and strictly prohibited any activity of mystical fraternities¹⁹.

The Mewlewi order remained restricted to the Ottoman Empire. A few branches were also founded in the Arab countries which came under Turkish domination in 1517. However, the differences between the mystical literature in Arabic and Persian poetry are so great that the Arabs never became really interested in Rûmî's poetry. Still, in the early 19th century one of the members of the Mewlewiya, Shaikh Yûsuf ibn Ahmad, composed a commentary of the *Mathnawî* in Arabic under the title *Al-min-hâj al-qawî li-tullâb almathnawî*²⁰. A few years ago, the University of Teheran published an Arabic verse-translation of the *Mathnawî* under the title *Jawahir al-âthâr* by 'Abdul 'Aziz Sâhib al-Jawâhir²¹. A few famous passages from Rûmî's *Mathnawî* have been rendered into Arabic by 'Abdul Wahhâb 'Azzâm who has also translated some of Muhammad Iqbal's poems into his mothertongue²².

¹⁹ The ceremony of the mystical dance (*samâ'*) as performed at solemn occasions in Konya (the present writer was lucky enough to be invited to the very first performance in 1954 after a break of 29 years) has been described by Hellmut Ritter, *Oriens* XV, Leiden 1962.

An interesting survey of the most recent publications on Rûmî: H. Ritter, *Neuere Literatur über Maulâna Celâluddîn Rumi und seneen Orden*, *Oriens* 13-14, 1960 — 1, p. 342 ff.

²⁰ Yûsuf ibn Ahmad belonged to the *tekke* in Beşiktaş; cf. Nicholson, *Commentary* p. XII

²¹ University of Teheran Publications, s.d. (1955? sequ).

²² *fusûl min al-mathnawî*, Cairo 1946

However, we can not speak of an 'influence' of Jalāluddin Rūmī's poetical work on the Arabs and their literary tradition.

Very different is the situation in Iran and the neighbouring countries in the East. It is told that **Muslihuddin Sa'di** choose one of Rūmī's ghazals when he was ordered to select the best poem known to him; and even if this be a nicely invented story, we can be sure that many Persians even today would judge similarly.

Iran, like Turkey, can boast of a large number of commentaries of the **Mathnawī**: in the beginning of the 15th century, **Kamāluddin Husain ibn Hasan al-Khwarizmi al-Kubrawi** (d. ca. 1440) wrote his **Kunūz al-haqā'iq fi rumūz ad-daqa'iq** or **Jawāhir ul-asrār ū zawāhir ul-anwār** which is only partly preserved²³. During the same age, **Nizāmuddin Mahmūd Dā'i** collected his own mystical works which consist, i.a. of seven **Mathnawis** in the style of Rūmī for whose **Mathnawī** he wrote scholia, called **Hāshiye-ye Dā'i**²⁴. And there is **Husain Wā'iz Kāshifi's lubb lubābe mathnawī** in the late 15th century. During the Safawid period the study of Sufism was no longer as popular in Iran as it had been in former times. The commentary of Rūmī's **Mathnawī** by the wellknown philosopher **Hadi Sabzawāri** is worth mentioning among the latest products of Persian scholarship. But in our day, **Badiuzzamān Furūzānfar** has spent most of his life in preparing the final edition of the **Divān-e kabir**, and in explaining the different aspects of Rumi's life and style²⁵.

²³ cf. *Ethé*, 1. c. 290.

²⁴ cf. *Ethé*, 1. c. 290, and for both commentaries : *Nicholson*, Commentary p. XII.

²⁵ *Kulliyât-ı Shams, Divân-ı Kabîr*, Teheran since 1336 sh., in seven vols. big size. From among Furūzānfar's numerous studies into the sources of Rūmī's stories and allegories we may especially mention the *ahadith-i Mathnawī*, Teheran 1334 sh. which contains those Prophetic traditions which Rūmī has used and has alluded to in his *Mathnawī*. His biographical work on Maulânâ appeared in 1954.

His work, together with **R.A. Nicholson's** monumental edition of the **Mathnawî**²⁶, enables us, eventually, to critically study Jalâluddîn Rûmî's mystical and poetical expressions, to discuss the sources of his mystical system — if there is any system in his work —, and to appreciate his rhetorical and poetical art. The University of Teheran is engaged in two extensive projects, viz. the preparation of a vocabulary of the **Mathnawî**, and the publication of an exhaustive commentary of the same work. It may be mentioned that a Persian psychologist, **Reza Arasteh**, has attempted at using Rûmî's ideas for teaching the West 'Creativity and Love'²⁷.

Stronger than anywhere else is the influence exerted by the **Mathnawî** and the **Divân** in the Subhimalayan subcontinent. It is doubtful whether we can trust stories which tell us of connections between the Indian Sufis with Rûmî and his immediate successors: **Abû'Alî Qalandar**, a disciple of **Qutbuddîn Dihlawî** in the mid-13th century is related to have visited Jalâluddîn Rûmî, and another legend tells that **Sayyid Jihângîr Ashraf** (d. 1404) has paid a visit to Rûmî's son **Sultan Walad** to collect informations about his father's life from him - but since Sultan Walad, the author of some very important **mathnawîs** dealing with his father's life, died as early as 1312, we cannot verify this story either.

But we may well believe when a Bengali historian in the late 15th century says: «The holy Brahmin will recite the **Mathnawî**»²⁸ — for at that time the **Mathnawî** was wellknown all over India, and East Bengal, under Muslim

²⁶ R.A. Nicholson, *Jelâl ud-Din Rûmî, Mathnawî-yi ma'nawî*, edited, translated, commented upon by R. R. Nicholson. 8 vols., London 1925 — 1940. Nicholson's numerous translations of Rûmî's lyrics and of narrative poems are the best introduction into the subject.

²⁷ Reza Arasteh, *Rumi the Persian: Rebirth in Creativity and Love*. Washington 1965.

²⁸ Enamul Haq, *Muslim Bengali Literature*, Karachi 1957, p. 42

rule since the late 13th century, could boast of a large number of mystics and saints. The 'Song of the Reed' — those touching 18 verses at the beginning of the **Mathnawī**, which sing of the longing home for the reedbed and the fire of love which makes the reed-flute complain of separation — these verses could be easily blended with the Hindu tales of Lord Krishna playing his flute. — In later times, commentaries of the **Mathnawī** were written in Bengali language — a prose translation by **Maulvi Fazlī Kerīm** is, as far as I am aware, still unpublished, but a poetical translation by **Qādī Akram Husain** has been printed in Calcutta in 1945.

One of the first saints of the Chishtiya order in India, **Nizāmuddīn Auliya'** of Delhi (d. 1325), had composed a commentary of the **Mathnawī** a small part of which is preserved in the Asiatic Society of Bengal; his disciple, **Chirāgh Dihlawī**, dwelt upon the study of Rūmī as well, and the **Mathnawī** belongs to the fundamental books for the Chishtiya order — since this order is, contrary to other fraternities, in favor of music and mystical dance, the enthusiastic lyrics of Rumi were very fitting for the spiritual atmosphere.

It is strange to see that the name of Jalāluddīn's mystical beloved Shamsuddin of Tabriz is connected, in the Subcontinent, with another spiritual tradition as well: in the town of Multan, a tomb of Shams-i Tabriz, beautifully decorated with blue-and-white tiles, is still a visiting-place for the pious. It belongs, as **V. Ivanov** has shown, to an Isma'īlī missionary of the name Shams-i Tabriz. Nevertheless, Rūmī's mystical beloved — partly confused with this saint — has become a wellknown figure in folkpoetry; he is praised, in later Sindhi and Panjabi poetry, as a martyr of love who, like 'Mansūr' al-Hallāj, was cruelly killed by the theologians who considered his ardent love dangerous²⁹. We therefore find in Sind several stories of Shams-i Tabriz, and the odd combination of Hallāj, Shams, and Jalāluddīn Rūmī is visible also in the

²⁹ *U.M. Daudpota, Kalām-i Girhōrī, Hyderabad/Sind 1951.*

Majlis of al-Hallâj, Shams, and Mollâ-yi Rûm, a Persian **ta'ziya** which was recently brought to light by an Afghan scholar³⁰. The legendary Shams-i Tabriz has even attained the rank of one of the Panj Piriya, a group of five saints who have been worshipped in parts of India since long³¹.

But the love of Rumi was not restricted to the Sufi orders or the lower levels of mystically inclined people. His work was rather accepted as authoritative throughout medieval India: thus, we read that the poet Shaidâ at Shâh Jehân's court 'quoted in selfdefense the authority of Maulânâ Rûmî' and was released³². The heir apparent of the Mughal Empire, Shâh Jehân's son **Dârâ Shikôh**, has copied a **Mathnawî** of Sultân Walad with his own hand³³. He, the mystic who tried to unite the two oceans', namely Islam and Hinduism, on the basis of mystical experience, — deeply admired Rûmî — but his brother **Aurangzeb** who persecuted and eventually executed Dârâ was likewise fond of Jalâluddîn's poetry. One of his courtiers told Dârâ Shikôh's mystical guide, Mollâ Shâh Badakhshi: «I have often had the honour of reading before Aurangzeb passages from the **Mathnawî** of Jalâluddîn Rûmî. The Emperor was often so touched that he shed tears³⁴.» Other sources confirm the stern and orthodox Emperor's admiration for people who recited the **Mathnawî** in an artistic way: and the sources bestow many informations about famous **mathnawî** — **khwâns** who excelled in their recitation³⁵. Among them we may mention a certain **Sayyid Sa'dullâh Pûrabî** (d. 1138/1726) who wrote a **Risâla-yi chihil bait-i**

³⁰ A.R. Farhadi, *Le Majlis de al-Hallaj, de Shams-e Tabrezi et du Molla de Roum*, *Revue des Etudes Islamiques* 1954; cf. Ms. Vatican Persian Cerulli 724.

³¹ cf. Th. Arnold, *Saints, Muhammadans, in India*, in: Hastings, *Encyclopedia of Religions and Ethics*, vol. VIII.

³² K.R. Qanungo, *Dara Shukoh*, Calcutta 21952, p. 382

³³ JRAS Bengal, 1870, p. 272

³⁴ C. Field, *Mystics and Saints of Islam*, 1910, p. 186

³⁵ *Mîr 'Alî Shîr Qânî*, *tuhfat ul-kirâm*, Sindhi translation by Makhdûm Amîr Ahmad, Hyderabad/Sind 1957, p. 557

Mathnawî³⁶: just as the pious selected forty traditions from the Prophet Muhammad thus the mystics choose forty verses from the Qur'ân in Pahlawi tongue', as **Jâmî** had called the **Mathnawî**, and commented upon them.

The 17th century was a time when numerous poetical and scholarly works were produced in Muslim India, and the field of Sufism was no exception. Among the commentaries composed by scholars of Rûmî's **Mathnawî** the two commentaries by **-Abdul Latif ibn 'Abdullâh al-'Abbasi** (d. 1638) are worth mentioning³⁷: **Latâ'if ul-ma'nawî**, and **Mir'ât ul-Mathnawî**; the same author published a critical edition of the **Mathnawî**, **Nuskha-ye nâsikha-ye mathnawiyât-e saqima** (1623) and a special glossary of the **Mathnawî**, **Latâ'if ul-lughât**. Sayyid **'Abdul Fattâh al-Husaini al-'Askari** composed, for the **mathnawî** both a commentary under the title **Miftâh ul'ma'ânî** and an anthology called **ad-durr al-maknûn**. We could easily enumerate nine to ten more commentaries written during the 17th century in India, and thus give an impression of the astounding wealth of material found in India. The most famous commentary, however, that of **Bahr al-'Ulûm**, was composed only in the late 18th century; it has been considered, by Western scholars, the best introduction into Rûmî's thought³⁸. Still, it is not superfluous to mention here that even Aurangzeb's daughter, **Zêb un-Nisâ**, herself a talented poetess, ordered her poet-friends to compose a **mathnawî** in the style of Rûmî's poem.

³⁶ *Mîr 'Alî Shîr Qânî*, *maqâlât ash-shu'arâ*, ed. H. Rashdi, Karachi 1956, p. 122, footnote.

³⁷ cf. *Ethé*, l.c. 291, and *Nicholson*, *Commentary* p. XII f. — *Latâ'if al-lughât* was lithographed Lucknow 1877, 1905. *Nicholson* analyzes further: *Maulvi Muhammad Rizâ, mukâshafât-i Rizwî*, 1084/1673, lithographed Lucknow 1877; and *Maulvî Walî Muhammad Akbarâbâdî, sharh-i Mathnawî*, 1140/1727, lithographed Lucknow 1894.

³⁸ *'Abdul 'Âlî ibn Nizâmuddîn* surnamed *Bahr al-'ulûm* from Lucknow, d. 1225/1810. His commentary has been lithographed Lucknow 1876, Bombay 1877.

Here we touch a problem which is mostly neglected by Western scholars. It is wellknown that, in Persian and related poetry, the highest art does not consist in creating a completely new poem but in surpassing the once given models in beauty, elegance, and rhetorical refinement. To compose a poem according to a given *zamîn*, i.e. meter and rhyme-pattern, was regarded as a kind of intellectual play among the poets, and the longer the more the poets would try their skill in filling the classical poems of Hâfiz, and Sa'dî, of Khâqânî and Anwarî with their own inventions. Rûmî's poetry was not excepted from this play — the Persian master - poet *Sâ'ib* who lived, for a while, in India, wrote quite a number of poems in imitation of Rûmî's *ghazals*³⁹, and a thorough study of Indo-Persian poetry would probably yield a large number of poems which thus reflect at least a formal influence of the great mystical poet. A similar influence is visible in the numerous *mathnawîs* which are written in the meter of Rûmî's *Mathnawî*, the easy and pleasant *ramal musaddas*: when the poet chose this meter he could insert without difficulty quotations, hemistiches, even whole verses from the original *Mathnawî* — we have an excellent example of this art in the Persian *mathnawîs* of *Muhammad Iqbâl*, the 'spiritual father of Pakistan', which are composed exclusively in this meter.

The poets did not hesitate to imitate Rûmî's imagery, and the story of the reed-flute and the fire which animates it has been repeated, in different distortions, by dozens of poets in the Subcontinent, whether they sung of the fire of their love in musical terminology, or compared the reed-pen which «throws fire into the reedbed of this world»⁴⁰ in some way or the other to the famous reed-

³⁹ *H. Rashdî, tadhkira-yi shu'arâ-yi Kashmîr*, Karachi 1967, 5 vols. : II 597 ff. twelve poems by Sâ'ib (d. 1689) in imitation of Rûmî's *ghazals*; other examples of imitation of the *Mathnawî* id. I 252 (Râzî), and II 658 (Safyâ).

⁴⁰ cf. the *Qasîda* on Divine Unity by Mirzâ Asadullah *Ghâlib* (d. 1869).

flute whose complaint strikes the keynote of the whole *Mathnawî*.

One of the most interesting imitations of Rûmî's *Mathnawî*, and one of the rare poems written in a meter different from that of the famous mystical work, is the *Mazhar al-âthâr* by Sayyid Jihângîr Hâshimî, a poet who was related to the families of Qâsim ul-Anwâr and of Shâh Nî'matullâh Kirmânî⁴¹. He came, like so many other scholars, from the Afghan hills down to Sind and lived, in the first decades of the 16th century, in Thatta, the then capital of the Arghûn rulers of Sind. He has inserted a number of quotations from Rûmî in his small book, and has even imitated one of the deepest stories of the *Mathnawî* in the chapter: «Story of the Sufi who was occupied with *dhikr* and to whom Satan appeared in human shape and addressed him with the words: «It has been a life's time that you say «*Allâhu Akbar*», and no a single time the answer '*Labbaika*' has been heard...» It is the wonderful story in which Maulânâ Rûmî teaches man that prayer is, in itself, a Divine response, and that each human call to God contains already the Divine word 'Here am I at your service'⁴² — a story which has attracted the interest of European historians of religions since the days of Tholuck who published this story in his book *Ssufismus sive philosophia persarum pantheistica* in 1821⁴³.

Jihângîr Hâshimî seems to be the first scholar in the lower Indus valley to quote from Rûmî's *Mathnawî*; but there may have been other mystics in this province before

⁴¹ Jihângîr Hâshimî, (d. 1539), *mazhar ul-âthâr*, ed. H. Rashdi, Karachi 1957.

⁴² *Mathnawî* III 189 ff. Cf. A. Schimmel, *Maulânâ Jalâlud-dîn Rûmî's Story on Prayer*, *Yâdnâme-ye Jan Rypka*, Prague 1967

⁴³ G. F. C. Tholuck, *Ssufismus sive theosophia Persarum pantheistica*, Berlin 1821. p. 12; N. Söderblom, *Fraemmanda Religionsurkunder*, Uppsala 1907, vol. II 2, 981; F. Heiler, *Das Gebet*, München 1923, p. 225. For an analysis and further studies vd. Schimmel, 1.c.

him who knew the poetry of Rûmî. We know, in any case, a large number of poets and mystics after the just mentioned poet who 'kept warm the market o Divine Unity'⁴⁴ by reciting the **Mathnawî** in the province of Sind. The historians enumerate many names of mystics who indulged in the recitation of that book which was considered 'the highway for those who attain Divine Reality'⁴⁵. And this admiration was not restricted to a single order - not only the Chishtis, as we mentioned before, but likewise the Qâdiriya and the Naqshbandiya orders relied largely upon the **Mathnawî**. It is told that one of the leaders of the orthodox Naqshbandiya - an order which had been introduced to India to counteract the expanding influence of apparently 'unorthodox' ideas, mainly a trend to a certain monistic interpretation of the profession of faith - that a leader of this stern order in Sind, **Muhammad Zamân-i Awwal** in the 18th century, gave away his whole library and kept for himself only three books, viz, the Qur'ân, the **Mathnawî**, and the divân of Hâfiz⁴⁶. His disciple '**Abdur Rahim Girhôrî**, martyred when he attempted at destroying a Shiva-idol in a Sindhi village, quoted freely from the **Mathnawî** in his letters of complaint addressed to the rulers of Sind⁴⁷.

But the outstanding example of Maulânâ Rûmî's influence on a mystical poet in the Indus-valley is the work of **Shâh 'Abdul Latîf** of Bhit (d. 1752). His **Risâlô** in Sindhi is, for everyone who speaks Sindhi, be he Hindu or Muslim, the textbook of his Weltanschauung, and verses from this collection of mystical poetry are still stock-in-trade among the Sindhis. Even the foreigner has to admit that the **Risâlô** belongs to the most touching poetical expressions of Islamic mysticism, and that Shâh 'Abdul Latîf's way of blending simple Sindhi folktales with highflown

⁴⁴ *Qâni'*, *maqâlât ash-shu'arâ* p. 73

⁴⁵ *Qâni'*, *tuhfat ul-kirâm* p. 573; cf. id. p. 572; *Mihrân jâ môtî*, Karachi 19 p. 245, 254 ff.

⁴⁶ *Maulânâ G. Qâsimî*, *Hâshimiya Library*, *Mihrân jâ môtî*, p. 309

⁴⁷ *U.M. Daudpota*, *Kalâm-e Girhôrî* p. 45, 50

mystical speculations is remarkable. T. H. Sorley who has devoted a useful book to the Sindhi poet goes so far as to think that Shâh 'Abdul Latîf's poetry is nothing but 'an Indian Muslim development of the philosophy of Jalâlud-dîn Rûmî' and 'that it would have been enough for the author of the *Risâlô* to be familiar with the *Mathnawî* alone'⁴⁸. Lîlârâm Watanmal, one of the first - Hindu - authors who wrote about the mystical poet of Bhit is, like Sorley, of the opinion that the Qur'ân and the *Mathnawî*, together with some Sindhi mystical poems, were always in the poet's hands; and 'it is related that Nûr Muhammad Kalhôrâ, the then ruler of Sind, from whom Shâh Latîf had become estranged, won back the poet's favour by presenting him with a fine copy of the *Mathnawî*'.

Sorley is no doubt right; but he has not proved his theory in detail. This, however, would be easy - Shâh 'Abdul Latîf has inserted the motif of the complaining reed as well as the story of the blind and the elephant⁵⁰ - one of the best known mystical allegories -; but the most touching allusion is that in *Sur Sasui Abri* (1,8) : «Those, in whom is thirst - water is thirsty for them.» This quotation from the *Mathnawî*⁵¹ points once more to the deep religious truth that God and man act together - were not the Source of Love thirsty for man's longing, how could man dare to long and to love this abysmal Source of Life? - In a long sequence of verses in *Sur Yaman Kalyân* (V 10-15) the poet openly acknowledges his indebtedness to Rûmî, every verse beginning with the statement : «This is Maulânâ Rûmî's

⁴⁸ H.T. Sorley, *Shâh 'Abdul Latîf of Bhit*. London 1940, p. 243

⁴⁹ id. p. 174; cf. Lîlaram Watanmal, *The Life of Shâh 'Abdul Latîf*, Hyderabad/Sind 1889, p. 11.

⁵⁰ *Sur Asa* 3/31 in the edition of *Shâh-jo risâlô* by Kalyân Adwânî, Bombay 1957. — For the motif of the blind and the elephant, *Mathnawî* III 1259, cf. Fritz Meier, *Das Problem der Natur im esoterischen Monismus des Islam*, Eranos-Jahrbuch XVI 1946, p. 170 ff.

⁵¹ *Mathnawî* I 1741

idea...» and then explaining the theories of unity and plurality, of love and longing.

Among the later poets of Sind - all of whom knew Rûmî's work very well - we may mention **Bêdil** of Rohri (d. 1872) who read the **Mathnawî** with one of the mystical leaders of Sind, Pir 'Alî Gauhar Shâh **Asghar**, the son of Pir Sibghatullâh who has played an important role in the history of Sufism in the Indus valley. The historians tell us that Bêdil **was** comforted during his illness by the recitation of the **Mathnawî**, and his poetry in Sindî, Siraiki, Urdu and Persian contains numerous allusions to Rûmî's verses as well as to Shams-i Tabriz. He has even composed a strange book called **Mathnawî-yi dilkushâ** which consists of a combination of Qur'anic quotations, prophetic traditions, verses from the **Mathnawî**, and verses from Shâh 'Abdul Latîf's **Risâlo**: These four elements were put, one by one, together to show the way of higher mysticism⁵².

It would be surprising if the **Mathnawî**, which had inspired so many poets, would not have been translated into the different Indian languages. An Urdu translation which preserves the original meter, **Pîrâhan-i Yûsufî**, was lithographed, in 1943; other Urdu translations and commentaries have also been written during the last two centuries. **Munshi Musta'ân 'Alî's** poetical translation, known as **Bâgh-i Iram**, completed in 1828, has been printed several times.^{52a} Only a few years ago, beginning with 1943, an excellent Sindhi verse-translation of the complete **Mathnawî** was published in Hyderabad/Sind; the author of this work called **Ashraf al-'ulum**, is **Dîn Muhammad Adib**, a teacher in Hyderabad. Another translation in Sindhi, again in the original meter, has been undertaken by **Muhammad Ahsan China** but is incomplete⁵³.

In Panjabi at least two commentaries of the **Mathnawî** have been printed; a rhymed commentary in Panjabi verse

⁵² *Bedil Rôhrîwarô, Divân*, ed. 'Abd al-Husain Shâh Mûsawî, Karachi 1954, p. 437, cf. pp. 57, 80, 125 and often.

^{52a} Cf. s. Naimuddin, *Influence of Rumi on Urdu Poetry*, (XXVI. Int. Congress of Orientalists, Delhi)

⁵³ *Naien Zindagî*, Karachi, June 1960

by **Pir Imâm Shâh**, 1911, which comprises, however, only a small part of the 26000 verses of the original, and a Panjabi verse-translation by **Maulâna Muhammad Shâhuddin**, with an Urdu introduction by **Nûr Ahmad Khalaf Muhammad Mahbûb**, Lahore 1939⁵⁴. As to Pashto I know only of a poetical version of the **Mathnawî** which is being prepared by Maulvi 'Abdul Jabbâr Bangash from Kohat; but in the poetry of the Pathans we find as many allusions to Rûmî's work as in the other languages of Muslim India and Pakistan.

Besides the **Mathnawî**, Rûmî's prose-work **Fîhi ma fîhi** has been translated into a number of Eastern languages, thus into Turkish by **Meliha Tarikâhya** in 1955 and by **Abdûlbaki Gölpinarlı** in 1959, into Urdu by 'Abdur Rashîd Tabassum in the early 20st century. But the Indian Muslim did not restrict their interest to the **Mathnawî** and its commentaries; the libraries of Bankipur and Lahore, of Hyderabad/Deccan and Calcutta still contain large amounts of anthologies choosen from the **Mathnawî** and poems written in imitation of Rûmî's immortal book, and a comprehensive catalogue of all those works which have been written under Rûmî's influence would be quite useful. We must include in these works also the most practical compilation of quotations whish **Tilmîdh Husain** published under the title **Mir'ât ul-Mathnawî** in the last century⁵⁵; it gives an excellent introduction into the subjects of the **Mathnawî**.

Yet, most of the translations and commentaries tended to interpret Maulânâ Rûmî's poetry in the light of the theories of **wahdat al-wujûd**, Unity of Being, as elaborated by Ibn 'Arabi (d. 1240) and popularized by numberless poets. It cannot be denied that many passages both in the lyrical and the didactic poems of Rûmî are open to a monistic interpretation; this is all the less surprising since Ibn 'Arabi's step-son, **Sadrudînn Qonavî**, lived in Konya at

⁵⁴ *L.D. Barnett, Panjabi Printed Books in the British Museum*, London 1961, p. 39.

⁵⁵ printed Hyderabad/Deccan, 1352 h.

the same time that Rûmî was submerged in his poetical enthusiasm. But the **Mathnawî**, and even more the lyrics of the **Divân-i Shams**, reflect all the different currents of contemporary mysticism, from the fear of Judgment to the sweet and tender relation of lover and beloved, from ideas which can easily be interpreted as longing for the Positive Nothingness ('adam) to an ardent veneration of the Prophet Muhammad, to mention only a few facets of the colorful prism. The practical mystical teachings of Imâm Ghazzâlî are as much woven into the verses of the **Mathnawî** as the lofty speculations of theosophy; but we rarely find a theological idea fully developed. All the different, and even contradictory, strands are embedded in such a manicolored fabric of tales, expressed in so varieted metaphors that it is next to impossible to build up a logical system from the **Mathnawî** or the **Divân**.

The pantheistic interpretation of Rûmî's thought was also common in Europe among the first students of Rûmî, and it is therefore natural that Muhammad Iqbâl should have written in his doctoral thesis in 1907⁵⁶ :

All feeling of separation... is ignorance and all 'otherness' is a mere appearance, a dream, a shadow, a differentiation, born of relation essential to the self-recognition of the Absolute.

The great prophet of the school is 'the excellent Rûmî' as Hegel calls him. He took up the old Neo-Platonic idea of the Universal Soul working through the various spheres of being, and expressed it in a way so modern in spirit that Clodd introduces the passage in his Story of Creation.

The verse which Iqbâl quotes as proof for this theory, viz.

⁵⁶ *S.M. Iqbal, The Development of Metaphysics in Persia*, London 1908, p. 17.

First man appeared in the class of unorganic things⁵⁷ became later in his work the proof for the 'rising gamut of egohood' which presently culminates in man and eventually leads to the Superman, the *insân-i kâmil* of Muslim mysticism.

This change in outlook which is visible in Iqbâl's work after his return to Lahore is probably caused by a small book, *Sawânih-i Maulânâ Rûm*, a biography of Rûmî by the great Indian Orinetalist *Maulânâ Shibli Nu'mânî*. For Shibli closes his booklet with a comparison of some of Rûmî's ideas with modern theories of evolution and points out similarities with Darwin, quoting again the passage :

I died as a mineral and became a plant...

Passage wich an outstanding Pakistani scholar has likewise used as evidence for the high standard of Muslim science in the Middle Ages, and as an anticipation of modern theories of evolution⁵⁹. After 1911, Maulânâ Rûmî revealed himself to Iqbâl no longer as an exponent of all-embracing pantheism but as the advocate of spiritual development, of the love-relation between man and a personal God, or the infinite quest for God — ideas which can easily be detected in the *Mathnawî* and even more in the Iyrics, which Iqbal probably studied first in R.A. Nicholson's fine selection⁶⁰.

⁵⁷ *Mathnawî* IV 3637; for the problem of the interpretation of this and similar verses cf. A. Schimmel, *Zu einigen Versen Dschelaluddîn Rumis*, *Anatolica* I, Leiden 1967.

⁵⁸ *Sawânih-i Maulânâ Rûm*, Lucknow 1902, Persian translation by Muhammad Taqî Fakhr Dâ'î Gilânî, Teheran 1333 sh.

⁵⁹ *Mathnawî* III 3901 ff. About this poem and especially its last line which speaks of man's return into 'adam', the 'Positive Not-Being' cf. A. Bausani, *Persia Religiosa*, Milan 1959, and : *Il Pensiero religioso de Maulana Gialâlad-Din Rumi*, *Oriente Moderno* XXXIII April 1953; I. H. Tökin, *Mevlâna'da yok oluş fel-sefesi*, *Türk Yurdu* 52/3, Temmuz (July) 1965.

⁶⁰ R.A. Nicholson, *Selected Poems from the Dîvân-i Shams-i Tabrîz*, Cambridge 1898.

His new orientation becomes visible in his first **mathnawî Asrâr-i Khûdî**, 'Secrets of the Self', 1915, where he relates 'How Jalâluddîn Rûmî appeared in a vision and bade him arise and sing' Ch. XI; the story has been confirmed by members of his family). And, as R.A. Nicholson writes in his translation of the **Asrâr-i Khudî**⁶¹ :

As much as Iqbâl dislikes the type of Sufism exhibited by Hâfiz, he pays homage to the pure and profound genius of Jalâluddîn though he rejects the doctrine of self-abandonment taught by the great Persian mystic and does not accompany him in his pantheistic flights.

The connection thus established — Rûmî as Iqbâl's pir, spiritual guide — lasted till the end of the poet's life (d. 1938). The Qur'ân and the **Mathnawî** were for Iqbâl as for many mystical poets of India the two basic books for man's spiritual education⁶², and he advised young scholars to read and reread the **Mathnawî** and take inspiration from it⁶³. It was he who urged 'Abdul Majîd Daryâbâdî, in 1922, to prepare a scholarly edition of Rûmî's prose-work **Fihî mâ fihî**⁶⁴.

In the **Asrâr-i Khûdî**, Maulânâ Rûmî not only appears at the beginning as the poet's spiritual guide; but in Chapter XVI his legendary first meeting with Shams-i Tabriz is described, that will say, the moment of inspiration through love. Rumi becomes Iqbâl's Khidr, aware of the fountain of life toward which he leads his disciple; he is the **Khidr-i Râh** in the great dialogue in Iqbâl's Urdu divan **Bâng-i Darâ** (1922). The topic is taken up once more in

⁶¹ R.A. Nicholson, *The Secrets of the Self*, London 1920.

⁶² Iqbâl, *Letters: Iqbâl-nâme*, ed. Shaikh 'Atâ'ullâh, Lahore s.d., I 27 (1935)

⁶³ id. I p. 284 (1935)

⁶⁴ id. I p. 235. The edition was published in 1929 in A'zamgarh. An edition by B. Furûzânfar of the same book was published in Teheran 1330 sh. English translation by A.J. Arberry, *Discourses of Rumi*, London 1961.

the dialogue in **Bâl-i Jibrîl**⁶⁵, where Iqbâl puts his difficulties before his master who solves the problems with suitably chosen verses from the **Mathnawî**.

The Pir Rûmî, the guide with shining heart,
The leader of the caravan of love and intoxication —
Whose place is higher than moon and sun,
And who makes the Milky Way the rope of his tent...⁶⁶

Rûmî, thus praised in the introduction of the Persian collection **Pas chi bayed kard**, 'What has now to be done?', is 'the lamp of the free man's way'⁶⁷, is the master who discloses the secret of life and death⁶⁸, since the light of the Qur'ân is shining in the midst of his breast⁶⁹. Rûmî becomes, for Iqbal, the guide through the otherworld, and leads him in his mystical flight through the spheres as it is described, in glowing colors, in the **Jâvidnâme**⁷⁰.

Allusions to Rumi's verses are frequently found in Iqbal's poetry —

The beauty of love gains from his reed a share from the Majesty of Divine Grandeur —⁷¹ that is how the modern poet applied the symbol of the reed: and it was his idea that the separation of the reed from the reedbed was the reason for its singing: only separation and longing make the soul productive. The reed thus becomes a symbol

⁶⁵ *Bâl-e Jibrîl*, p. 180 (published 1936)

⁶⁶ *Pas che bâyard kard*, p. 5 ff (published 1933)

⁶⁷ *Bâl-e Jibrîl* p. 200

⁶⁸ *Payâm-e Mashriq*, p.7 (published 1922)

⁶⁹ *Pas che bâyard kard* p. 5

⁷⁰ *Jâvidnâme*, published 1932; English translation by *Shaiikh Mahmud Ahmad, Pilgrimage of Eternity*, Lahore 1961, and *A.J. Arberry, Javidname* London 1966. Further translations in Italian (*A. Bausani*), German poetry (*A. Schimmel*), French (*E. Meyero-vitch*), Turkish (*A. Schimmel*).

⁷¹ *Armaghân-e Hijâz* p. 106 (published 1938).

of Adam who, far away from Paradise and its peace, began to work and to create arts and sciences.

Iqbâl sometimes inserts verses from Rûmî's *Divân* into his own poetry, and the famous poem with the rhyme-word *m-arzûst*, 'is my wish, serves as a kind of magical incantation'⁷².

Rûmî, the teacher of love and longing, is, for Iqbal, the counterweight against the forces of cold reason and dry philosophy. His name and that of Avicenna, the philosopher, become mere ciphers for the contrast of heart and brains, of loving meditation which flies immediately into the Divine Presence when philosophy still lags behind on dusty roads⁷³. The only spiritual guide who is comparable to Rûmî is, in Iqbâl's view, the German poet Goethe: our poet invents a scene in Paradise where these two guides meet — both of them are not prophets but have a book (Maulânâ Rûmî the *Mathnawî*, Goethe the *Faust*) and both of them acknowledge the superiority of love, Adam's share, over satanic intellect⁷⁴.

Iqbal knew that no other Rûmî will rise from the tulip-gardens of Iran⁷⁵.

And therefore he takes charge from his spiritual guide after having learnt the subtleties of love from him. He has burnt himself in his letters⁷⁶, and now aims at opening again 'the tavern of Rûmî'⁷⁷, since the Muslim community had forgotten the spiritual wine of Divine Love. For :

⁷² *Jâvidnâme* p. 12 = Arberry p. 28

⁷³ *Payâm-e Mashriq* p. 122; cf. the two poems of Hegel id. 242 and 245; here, too, Maulânâ Rûmî saves the poet from this barren philosophy.

⁷⁴ *Mathnawî* IV 1402 = *Payâm-e Mashriq* p. 246.

⁷⁵ *Bâl-e Jibrîl* p. 7

⁷⁶ *Pas che bâyard kard* p. 36

⁷⁷ *Musâfir* p. 30 (published 1933)

From the intoxicated eye of Rumi did I borrow Joy
from the rank to Divine Grandeur!⁷⁸.

As he says in a subtle transformation of 'Irâqî's famous verse. Iqbâl's admirers liked to call him the 'Rûmî of our Age'⁷⁹; but such a comparison can be accepted only with a grain of salt. For Iqbal lacks the strong and overwhelming love experience which made Jalâluddîn a poet; he is — as he himself acknowledges — not as comprehensive as his mystical guide, and his verses can be interpreted only in one sense, and do not convey, as Rûmî's poetry, an opalizing, ever surprising picture of God and the word. Iqbâl has, like a prism, singled out only rays of a certain wave-length from Rumi's poetry and concentrated them like a burning-glass to kindle with them the hearts of his countrymen⁸⁰.

And, despite the immense literature written about Rûmî, the numberless verses, poems, epics influenced by him, the translation of his works into many languages, despite the influence of the Mewiewis on Turkish life — we must admit that the practical impact of Rûmî's thought is greatest on Iqbâl and, through him, upon a whole nation⁸¹.

⁷⁸ *Armaghân-e Hijâz* p. 108

⁷⁹ Thus the book by Khwajâ 'Abdul Hamîd 'Irfânî, *Rûmî-yi 'asr*, Teheran 1332 sh.

⁸⁰ cf. for more references A. Schimmel, *Gabriel's Wing. A Study into the religious ideas of Sir Muhammad Iqbal*, Leiden 1963.

⁸¹ The number of studies of Rumi, or his relations with Iqbal, is still growing in Pakistan; cf. especially Khalîfa 'Abdul Hakîm, *The Metaphysics of Rûmî*, Lahore 1933, and his Urdu book *Hikmat-e Rûmî*, Lahore 1955; further Afzal Iqbal, *The Life and Thought of Rumi*, Lahore 1956, and others — A survey of Rumi's influence in East and West is given by A. Schimmel, *Mevlâna Celâlettin Rumi'nin Şark ve Garpta tesirleri*, Ankara 1963.

EXPLORING AN ARCHETYPE

by: Margaret Ann MILLS

This paper will consist of two parts. The first will be a discussion of the personality of the Islamic figure of Khidr, with comparisons to his Semitic and non-Semitic forbears, cousins and shirt-tail relatives in myth, folktale, and Jungian archetype. The second section will discuss Khidr's particular manifestations in the Mathnawi of Jalaluddin Rumi, whose awareness and spiritual application of folkloric themes is so particularly rich. Not to discuss Khidr's equal significance to other important Sufis, such as Fariduddin 'Attar or Ibn 'Arabi, is a serious omission for which I can only offer the excuse of ignorance. Both Khidr and Sufis promise me years of challenging study, and I trust that Khidr will continue to appear, with or without my summons, in my future studies.

I could hardly have undertaken even this limited treatment of Khidr, were it not for the immense (though unwitting) help of Wheeler Thackton. His encyclopedic thesis, **The Khidr Legend in Islamic Tradition** (Princeton AB, 1967), provided order in chaos and a wealth of bibliographical data.

I.

The most convenient frame on which to flesh out the various aspects of Khidr's personality is the Koran, Surah XVIII: 56-80, and lines 81-85, as they reflect the coplayers' association of this story with the Alexander legend. The story hardly needs reiteration: Details from it will be cited for purposes of comparison. The Koran does not summarize all the traditional aspects of Khidr's personality, as we shall see; but it is indicative of Khidr's omnipresence

in then-current tradition that the Koranic commentators had no trouble identifying him in this anonymous appearance (XXXI: 16 f.)*

The Koranic commentaries are the first literary sources to name Khidr, always with reference to Surah XVIII. Certain details from the Koranic story will provide departure points for exploring the larger dimensions of Khidr's personality in extra-Koranic tradition.

Verse 59;

a.) **Moses and his page:** The page is identified by commentators as Joshua b. Nun, apparently confounded with Joshua b. Levi, the rabbi of the Midrash who undertook a journey similar to Moses' under the guidance of Elijah. As will be seen from examples below, however, there were a number of stories about Moses in Jewish tradition which also dealt with the theme of veiled justice, so the substitution of Moses for Joshua b. Levi is not solely a matter of confused identities. (XXII: 861) The page in the Koran, like Alexander's cook in the Syriac version of Pseudo Callisthenes, is entrusted with carrying a dried or cooked fish, which is revived by the water of the Spring of Life and swims away while the cook is trying to wash it. Here the page disappears after Moses meets the 'servant of God', while the latter assumes the qualities of eternal youth which fell to Alexander's cook Andreas.

b.) **The Meeting of the Two Seas** (Majma'al-Bahrain): This water source is the stated goal of Moses' quest, though in later interpretations of the story (e.g. Rumi, Mathnawi III: 1968), the Majma'al-Bahrain seems to have become a metaphor for extremely distant travel, or for the 'ends of the Earth'. The sources of waters often is literally situated at the ends of the earth, in folklore. In Gilgamesh's quest for Utnapshtim, the eternal sage who lives **ina pi narati**, «at the mouth of rivers» (XIII: 88, 1.

* Bibliographic entries are referred to by Roman numeral followed by page number).

195), Gilgamesh must go to the ends of the Earth, then cross the Sea of **Death** to reach his goal, quite like Odysseus on his visit to the prophet Teiresias in Hades... Travel over water in search of a lifegiving plant or object, or in search of vital information, is a universal folkloric motif. The sea may be crossed on the way to the goal, or the goal may be located on the edge of the sea, as in the Australian folktale, **Wurrunna's Trip to the Sea** (XXIV : 155), or in the Koran. The connections between water, fertility and wisdom are universal (see, e.g., II : 157).

c.) **The Fish** in the Koran is the element providing the direct link between Surah XVIII, the Alexander myth and the Greek **Glaukos** myth (XXV; 736). In each case, the revived fish is the key to eternal life : it causes both Moses and Alexander to recognize that they have come to the Fountain of Life and failed to recognize it. (The elaborate iconography of the fish in Christian symbolism is another indication of its deep association with the themes of life and resurrection.) In one version of the Glaukos myth, the hero is a fisherman who one day catches a fish and observes that the fish, after eating a blade of grass as it lies on the shore, revives and is able to jump back into the sea. Glaukos, following suit, is also prompted to leap into the sea, and becomes an immortal sea deity, patron of coastal fishermen and seamen. Andreas the cook likewise imitates the fish, bathing and drinking the Spring water, and thus renders himself immortal. The name, **Glaukos**, like the epithet «Khadir», means 'the green one'. The importance of immersion of the hero (ritual ablution or baptism) is a constant in all the versions of this story, and undoubtedly stands for the birth process, by which the hero's life is renewed. The motif of immersion recurs throughout Semitic and non-Semitic tradition, and in many popular religious practices (VIII : 126 f.) In Pseudocallisthenes, when Andreas, having bathed in the Spring, fails to point it out to the king, Alexander is enraged and tries to kill him. Unable to do so, he finally puts a millstone around his neck and casts him into the sea, whence he has become a sea-demon — the similarity to Glaukos is striking (X : 694). An alternate version of the Glaukos myth, which

is superficially very different, nevertheless provides some other connections with the figure of Khidr. The hero is a **small boy**, the son of the island king Minos. Khidr is likewise an island-dweller, according to Tabari (XXXIII : 862). This Glaukos is drowned, in a jar of honey. An oracle declares that the seer Polydus is the one person capable of reviving him; when Polydus denies his ability to do so, Minos locks him in a room with the dead child. In this circumstance, Polydus has assumed the role reserved in Islam for Khidr and in Judaism for Elia — the revival of dead male children. The confinement in the room corresponds to false entombments in other variants of this story, notably Grimm = 16, *Die Drei Schlangenblätter* (XI : 64). In both the Grimm story and the Glaukos myth, it is a snake which appears and provides the clue to life, in the form of a magic plant. Fish and snake would seem to be alternate forms of the same motif. The snake as thief of the life-giving substance is well known to us from *Genesis* and from *Gilgamesh* (XIII : 92, 1.286), and also occurs in African tradition, among the West African Limba tribesmen, in an apparently nonderivative form (see R. Finnegan, *Limba Stories and Story-telling*. Oxford U.P., 1967. p. 233 f.). The magic plant, which concerns us here with relation to Khidr, is present in all the above traditions and conspicuously absent in the Koran. Khidr is connected with plant life through his name and also in **hadith** and popular folklore (e.g. XXXII : 209), and Khidr's non-Semitic relatives are also fertility figures. Compare, for example, the Chinese «green man» P'an Ku, Gayomart's two vegetable children (XVIII : 200-1), and the prevalent Green George symbolism of Europe (VIII : 126 f.). Offerings to Khidr and Elia in West Semitic, Persian and North Indian popular religions all include grain or grain products (XXIII : 158, 303, Bible : I K. 17; V : 89, 163; IV : 74). The association of this figure with plant life as well as water sources is almost universal, and in human society, the plant of life is grain. Even Utnapishtim offers *Gilgamesh* bread, as well as the magic plant.

d.) **The loss of food supplies** : In the Koran, the loss is only obliquely suggested by the loss of the roasted fish;

in the Ethiopic Alexanderbook, the fish escapes; and also the army exhausts its provisions on the journey toward the Spring. (II: 157). In the Old Testament, Elia is responsible for tying up the waters or withholding the rain in some way (I K. 17), as is Telepinus in the Hittite myth of that name (XXVII: 87) where the withdrawal of the god in anger at some offense, causes a drought and a general famine, and necessitates a search for him. Finding the Water of Life restores general fertility in folktale, as in Grimm = 97, **The Water of Life**, (XI: 356), in which the hero receives not only the Water to save his father's life, but also a bride and a sword for himself (sexual vigor), and an inexhaustible loaf of bread — due to the guidance of an old man who appeared in his father's palace garden, and a dwarf whom he meets along the way. That the former is none other than Khidr, and the latter perhaps a multiform of the same guide, seems obvious. In the Australian tale mentioned above, the original reason for the culture-hero Wurruna's withdrawal from society and departure on his quest was that his tribe could not or would not feed him (XXIV: 148). Likewise in the Koran, Moses and his guide are refused food in the last city they visit together; and it is there that the Guide conceals a patrimony (wealth can be equated with **Lebensmittel**) in order to restore it at a future date (Koran XVIII: 76).

e.) The Theme of Veiled Justice: the ambivalent personality of God's servant. The three seemingly outrageous deeds of God's servant in the Koran are the events which most closely link this story to that of Joshua b. Levi, but also to several others in Jewish tradition, in which Moses is the questioner rather than Joshua. Samuel Krauss relates two variants of the story: in one, Moses undertakes a journey with an unnamed, despicable old man. They have five loaves of bread between them: while Moses is sleeping, the Old Man conceals one, and Moses is constrained to provide magical provisions for them on three separate occasions. Each time, he warns the Old Man not to swear falsely, but the Old Man swears that he has no bread left. Finally, Moses conjures up a large quantity of gold, more than the Old Man can carry away, and leaves

him with the dilemma of how to carry it. Finally he asks the help of some passing Bedawi, who agree to help, but who send him to a nearby town, to fetch **bread** again, and meanwhile plot to kill him. When he returns, they do kill him, but justice is complete, for he has poisoned the bread he brought and they eat it and die. Veiled justice is the theme here, as in the Koran, but with considerable inversions. The mysterious companion is really a devastator, and does not function as a guide at all. Furthermore, justice is accomplished not by vicious acts which have benevolent results, but by a benevolent act which is ultimately destructive (XXI: 347f.) We find a very similar theme in Chaucer, the **Pardoner's Tale**.

A second Talmudic corollary is the story of the journey Ashmedai, the arch-fiend, undertakes with one Benaiah b. Jehoiada, a messenger of Solomon (XXI: 345). The fiend performs three monstrous acts, seeming violations of God's justice which are ultimately shown to be just, as in the Koran. The point is that the devil is just, in spite of himself, and inevitably serves as an agent of God's will. Satan and the Old Man in the Jewish tradition show us one pole of the highly ambivalent personality of the Guide, the old man in the garden in Grimm $\neq$ 97 (above) represents the other, simply benevolent, extreme.

Stories concerning Moses and the divine justice theme are to be found in the Talmud, and in an almost identical form in Baluchi oral tradition (VI: Vol I: 156). Moses is sitting by a well, and observes the approach of three people: a middleaged, often mounted, man, a youth, and an old man. The rider arrives first, disrobes, bathes and drinks, then dresses and leaves, forgetting his money-pouch. Next the youth arrives, finds the money and leaves quickly. Then the old man arrives and sits down to rest. Finally, the rider returns and demands his money. When the old man pleads his innocence, the rider kills him. Moses demands God's justification for these events: God reveals (with or without a mediating 'servant') that the money was a wage rightfully due to the father of the youth, whom the rider had refused to pay, and that the old man owed the rider a blood-debt, having killed his

father or uncle in time past. Thus the events have absolved all parties of debts owe before God. Rumi himself offers a tale on this theme, in which King David acts as judge for «The Poor Man who prayed he might gain a lawful livelihood without work». (**Mathnawi** III : 1450 f.)

Two final, highly secularized versions of this theme are Grimm ≠ 6, «Faithful John», and a Persian story from the sixteenth century anthology **Hezar-o-yek Ruz** (XXVI, Vol : I : 166—81). In the latter example, the supernatural companion is **female**, marries the hero and has children by him. She is an islanddweller like Khidr, and is similarly gifted with the powers of instantaneous movement and clairvoyance. Her three outrages are the apparent killings of their two children, and the destruction of the provisions of her husband's army on the eve of a battle. Faithful John's outrages include the apparent usurpation of his royal master's bride, and the apparent killing of his children. In each case, when the hero demands that the deeds be explained, he causes the temporary withdrawal of the Companion (in Faithful John's case his temporary death). Another parallel among these tales is the inclusion of a journey to or over water: in the Grimm Tale ≠ 16, **The Snake's Three Leaves** (p. 4, above,) and in **Faithful John**, there are sea voyages, and in the former, a shipwreck as retribution and a false drowning.

The three acts of the servant of God in the Koran help us to relate all these bits of detail. The first act is a shipwreck, the second the murder of an apparently innocent **young boy**, the third is the withholding of a parimony, in a city where food is withheld. So we have a water disaster (Khidr is the patron of sea voyages, and of rain and floods), a murder which is both a denial of fertility and a kind of blood-sacrifice, and (once again) the withholding of material provisions. There can be no doubt that this servant of God, like others we have seen, is particularly licensed to operate in the sphere of fertility, but his activities are **inversions** of the protective function expected of a benevolent deity: he destroys in order to protect and foster prosperity. This servant of God, and Khidr in general to varying extent, can be construed as

a **trickster** figure like that of Coyote in American Indian tradition. Coyote is also a priapic figure and a would-be devastator whose destructive acts somehow work out to man's benefit, like Ashmedai and Goethe's Mephistopheles.

Khidr's relation to water has been explored to some extent: from the coast of Palestine to North India, he is everywhere regarded as the patron of water travel, and offerings are made to him as they once were to Glaukos (XXV: 736; IV: 48; XXIII: 303), to avert shipwreck and probably also among the Semites, once included human male sacrifices, and in some areas of Syria blood sacrifice of animals was still practiced for 'Khuddr' and his Christian counterpart, Mar Jirjis (St. George) (V: 187). Frazer reported mock human sacrifices—usually mock drownings in connection with the Spring «Green George» ceremonies held all over Europe (VII: 126 f.); and Walker and Uysal report identical ceremonies in present-day Turkey (XXXII: 265). The killing of the boy in the Koran was performed so that he might be «exchanged» for a better and more pious child (verse 80): the relation of such an «exchange» to the Semitic concept of sacrifice can be deduced from the remarks of some Syrian house-builders, recorded by Curtiss: «Every house must be redeemed. If not redeemed by the sacrifice of some animal, it must be redeemed by a human life.» (V: 197) Likewise the gift of a child must be «redeemed»: «When they make a sacrifice for a child they slaughter the victim in the courtyard where he lives, and put a few drops of blood on his forehead and nose to indicate that the sacrifice is in his behalf. The breaking forth of blood is **fedou**. It redeems the child. They vow to the saint that blood shall flow for the child if he redeems it.» (V: 202). The «saint» is most often Mar Jirjis or Khuddr (V: 184).

Kkidrs and his Old Testament brother Elia are persistently associated with the resurrection of dead male children (compare the **Glaukos** myth, **Faithful John** and the Persian story cited above). The Elia of Jewish popular tradition is even somewhat suspect in the eyes of orthodox theologians, because he tampered with God's appoint-

ted hours of death (XXXIV: 24). Elia is a legitimate participant at all Jewish circumcisions, a rite symbolically related to human sacrifice and fertility, as noted by Jung (XIX: 131; Xiv: 423). Khidr in Turkish and Persian folktale is the annunciation spirit, who announces the impending birth of a long-awaited male child, and often is responsible for naming the child and investing him with a magic sword for the future performance of heroic deeds (XXXII: 34, 35, 36, 196; XXX: 101, 107). The phallic associations of Elia and Khidr are reinforced by their apparent aversion to women, particularly nubile women. Elia doesn't visit women, according to Levinsohn, or when constrained to do so, will come no closer than the threshold of the house door (XXII: 14). Khidr-Jirjis in West Semitic popular belief receives the prayers of barren women and helps them to conceive, but in the Persian folktale recorded by Sobhi (XXX: 101), it is the **father** who prays to be released from childlessness, a significant change from the usual ascription of blame in such cases. Hedayat also reports, from Iran, that when Khidr is to be summoned, the woman who does it must be past bearing age and must meet him on the house threshold (XII: 53). The masculine identity of Khidr/Elia is not so strictly preserved in his non-Semitic counterparts. Frazer reports some female «May Queens» who are decked out in leaves and sprinkled with water like Green George; and in Iran we have the example of the jinnah bride, who takes the role of the servant of God to test her husband's faith (see above, p.7).

f.) **The function of the Guide:** Khidr's function as divine Guide and exponent of God's will have been discussed to some extent above, but some distinction must be made between that aspect of his personality and his function as a fertility figure. In the Koran, the function of Guide is explicit, the function of fertility figure is implicit in the nature of his acts. In the Alexanderbook of Pseudo Callisthenes, Andreas the cook is never more than a lackey, although acquires divine status; but in Islamic versions of the myth Khidr, who takes his place, is promoted from

the outset to a major position as Alexander's cousin and vizier. In the Ethiopic version, «Matun» is identified as a trusted advisor and general of Alexander's who is delegated to lead the quest for the Spring, and does so with the help of the dried fish and a magic stone which glows in the presence of the water (II: 159, 161). He earns the name **Khidr** by bathing in the Spring and emerging bluish-green from head to foot. The Water grants him three powers: the wisdom of God, the power of flight and eternal life. Far from trying to destroy him, Alexander acknowledges his spiritual superiority and leadership. Divine wisdom, eternal youth and instantaneous motion are likewise attributed to the Biblical and traditional figure of Elijah, though his relation to sources and spring is more vague (see I Kings 17). Elijah, like the Ethiopian Khidr, is a warrior prophet, a function which seems not to be too prominent in current folkloric notions of Khidr, except insofar as he is a bestower of weapons which also seem to have phallic significance. By contrast, **Hadith** exist which emphasize Khidr's aspect as a fertility figure: everywhere he steps, plants spring up and flowers bloom (IX: 111). As the omnipresent guide and representative of God's will on Earth, Khidr has an understandable attraction for the Sufi, who conceives of life on Earth as a journey toward God. Likewise, the Jewish kabbalist mystics of the Middle Ages identified with Elia as the purveyor of Divine knowledge, and ascribed their knowledge to visions of him. But in addition, Khidr's connection with eternal life (albeit on Earth) and resurrection has a separate appeal to the Sufi, for whom death to this world and a rebirth in consciousness to the next world of Divine realities was the epitome of mystical experience.

Elia is perhaps more of a national or racial leader than Khidr, who is more often the guide of the solitary hero. Another distinction current in Islamic popular belief, is that Khidr represents the **Wet** principle, while Elia represents the **Dry**. With regard to travellers, Khidr is the guide of sea journeys, and Elia is the guide in the desert. Khidr's very name implies verdure, while Elia, in the Bible and elsewhere, brings down fire from Heaven (IIK, 2),

and, like Helios, ascends to Heaven in a fiery chariot. Elia in some degree resembles a sun deity, though the relation is by no means clear (see, for example, XXXIV: 5). As a mystical guide, Khidr is all the more appropriate as a spirit conversant both with God's wisdom and with the sea, which became the symbol of the enormous Unity of the Divine.

Immortality may or may not imply rejuvenation: among the multiforms of Khidr are the aged **pir** and Rückert's «*ewig junge*»: It is impossible to call either more «representative», and in **Hezar-o-yek Ruz** we find them paired, as the twin guides of the hero in Paradise. Elias appears first, as «the Cavalier without a beard» — a combination of the warrior-prophet and the «*ewig junge*». He is clad in a green turban and jewelled robe, and under his roan horse's feet flowers spring up (XXVI: Vol. III, p. 171). Many of these details would be perfectly appropriate to Khidr as well. The latter receives the hero at the other end of the Garden, but is not decried. He acts the part of host, and offers the hero the ritual foods we have already seen so much of, water, bread and fish.

Even when not named or described, Khidr is often impossible to mistake: most often he is an old man, appearing in one's doorway or in the street at a cross-roads, often near a river or spring, or in a green area, as in the case of Grimm ≠ 97, where he turns up in the hero's palace garden. In the Australian tale cited above, the guide figure appears at a landmark tree along the way, a kind of oasis. He is an old man without eyes, who nevertheless sees clearly; the hero is not disposed to trust him, even though he offers him both food and directions (XXIV: 148-9).

In the context of character function defined for the folktale by Vladimir Propp (in **Morphology of the Folktale**, Ch. IV), Khidr, and the Guide in general, seem generally to be a composite of about three character types or «Functions», common to folktales all over the world. First he is a helper/donor, offering companionship, information, and useful objects to help the hero toward his goal. He

may also set tasks for the hero, thus assuming some qualities of the «bride's father» and sometimes of the «villain» — particularly as he resembles the kore's father, he sets tasks for the hero which amount to puberty rites. This figure of the tester is the most godlike of the guide's roles; it may also be the most demonic. The definition of a figure like Khidr according to his «spheres of action» vis-a-vis the hero (in the Koran, Moses) allows for comparison of figures of widely varying external appearance, even women and animals; but as we have seen in Khidr's case, the attempt to apply categories to any one of these figures tends to expand the categories, rather than define the character. In order to understand a figure like Khidr, who is simultaneously young and old, good and bad, we must bear in mind the notion of the destroyer who creates, and the cyclical nature of the dying or withdrawing God. Khidr is essentially as cyclical as Tammuz: he approaches and withdraws, he kills and causes to be born, and he destroys in order to save. Friedlander mentions in passing a version of the Alexander story recorded by Ibn Babuya, in which Khidr detects among 360 springs the one Spring of the Water of Life — another clue to his connection with year deities (IX: 127). If we take the character of Khidr in his broadest context, it is rather less surprising to find him lingering anonymously in Aryan folklore, which is essentially cyclical and seasonal, than to see him alive and well in the supposedly linear religious consciousness of modern Semites. A story from the Mahabharata (quoted in XIX: 40) testifies to his archetypal presence in Indo-aryan mythology. He is called Markandeya, a kind of composite of Moses the seeker and Elijah the mentor, an eternally youthful hermit who wanders over the «world ocean». In one particular episode, he arrives at a sacred tree in which reposes the cosmic child Narayana, the «little green God» or «Leaf Man» of Frazer (VIII: 128), whose name in Sanskrit means «he who has water as his dwelling place» — a figure who himself has several affinities for Khidr the fertility figure, and for the boy children with whom Khidr prefers to associate. This boy creator-god invites Markandeya to participate in his «Maya» or creative illusion; Markandeya duly climbs into his mouth and

finds inside him the entire created universe as we know it. He wanders at will in it, then asks to be released (or in some versions of the story Narayana sneezes) and he is expelled back into the cosmic sea, presenting the Indian mystic with his essential question, what is reality? But for our purposes, Markandeya's importance lies in his ability to be both in and out of time and the world; likewise the boy Narayana is both created and uncreated. Here we have the interesting prospect of Khidr, the spiritual guide and spirit of the Divine Ocean, being enlightened by the creation principle in the person of a boy child: does Wisdom explain Being, or vice versa?

The final question would seem to be whether we are indeed dealing with two archetypal principles, or only one. Their identities, if not merged, are so thoroughly intertwined as to be inseparable, even while juxtaposed, the one concerned with Being, the other with Perceiving. The stories of Khidr persistently combine the two themes; and this tendency to fusion is perhaps more important than any permanent resolution, for it is the attempt which yields, in the symbolic or spiritual consciousness, moments of harmony and fusion which are transcendently beautiful. It is with particular reference to these moments that I will discuss the spiritual guide Khidr as he appears in Rumi's *Mathnawi*.

At all times, the Sufi both seeks Khidr (the type of the spiritual guide or «divine Friend») and seeks to become «the Khidr of his time». The fusion of the self with the ideal love object is the ultimate goal of the mystical lover. Each mystic must seek his own guide and Companion, thus:

بایزید اندر آن خست می تا بیاورد خضر وقت خود گوی (II, 2231)

but also seeks the Khidr in himself :

از خضر در دینم مرآت داشت در جواب شیخ دیت بر گماشت

Rumi takes for granted the attempt at psychological identification of the self with the archetype, which Jung

was at great pains to describe in western «rational» personality. Rumi does not require perfect fusion, however, nor perfect coherence among his symbols. Thus the sea, so intimately connected with Khidr the Sheikh and with the Divine Personality (e.g. II: 3345), is elsewhere the symbol of the created world. A brilliant symbolic interpretation of the *Majma'al-Bahrain* serves to revolve this contradiction:

در میانشان بسرموچ لا یتعیات طعم شیرین رنگ روشن چون قمر طعم تلخ و رنگ مظلم فیه وار بر مثال آب دریا موج موج کینها از سینها بر می کند مهرها می کند زیر و زبر زانکه اصل مهرها باطنی است تلخ با شیرین گجا اندر خورد از در پیچ عاقبت داشت دید	اهل نار و خلدا بین هم دکان بحرا بی پیش شیرین چون شکر نیم دیگر تلخ همچون زهر مار مرد و برم بخورند از تحت دواج موهای صلح برم می زند موجهای جنگی در شکل دگر مهر تلخ از شیرین می کشد قمر شیرین را بتلخی می برد تلخ و شیرین زین نظر ناید برید هین مشر چون قندیش طوطیان
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[I: 2570, 2574-6, 2578-83]

But the resolution is not to be complete until that «latter ned»: hence the path of Khidr, which the sufi must pursue, seems bent on destruction but emerges into resurrection:

بگر زهری نو شوایم از زبان تا که آن کشتی را صاحب باز است [II: 112, 114]	میں مشو چون قندیش طوطیان میر خضر کشتی را ای این نکست
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Hence also the quest for the spiritual Guide is never superfluous. Even the most perfect Sheikh must seek his proper guide:

آه تری هست اینجا بس نهان
که سوی خضر می شود مونس دوان
هیچو مستقی که آتش بهرین بر آید یافتی بالله به اینست
بی نهایت خضر است ای بارگاه، صدر را بگرد صدراست راه
[II: 195-6]

The «Way» being the seat or honor, bliss is to be found only in the voyage. The Water or Divine Wisdom in is constant motion, appearing still when it is flowing most freely:

جسم جوی و روح آب سبابت
 او دوانست و تو گوئی عاقل است
 چیست روز تو بنوحاشا که
 تو بدو درمی سر آستانه بگر
 نیست ی خاشاک محسوس و جس
 از تبار باغ غیبی سر دوران
 آنکه آب از باغ می آید بخور
 بنگر اندر جوی این سر نبات
 ند کند قشر صبور روتر گذر
 عمر نیاید در ضمیر عارفان
 پس بنگر اندر الا که آب

[3292-3292]

لفظ چون و کرس و معنی طایر است
 او را است و تو گوئی واقف است
 گریبنی نیز آب از خاکها
 هست خاشاک، تو صورتهای مکر
 روی آب جوی فکر اندر درخش
 قشرهای روی این آب دوران
 قشرها معر اندر باغ جو
 گریبنی رفتن آب حیات
 آب چون ابر تر آید در گذر
 چون بغایت تیز شد این جو روان
 چون بغایت منلی برد در نذاب

The Water of Life itself cannot be still, but must always flow. The image itself is in flux as Rumi uses it, sometimes seeming to represent pure revelation (I: 3464), sometimes the love of God manifested by the seeker (II: 3686—7), sometimes divine wisdom mediated by the Sheikh:

می خوریم ای تشنه عاقل بیا

آب خضر از جوی نطق ادبیا

[4302]

Rumi's imagery thus encompasses the threefold gift of the Water of Life as we have seen it elsewhere: life, motion, and Divine wisdom. At various moments Rumi shows himself in perfect awareness of many details of such a symbol, for example the Land of Darkness in which the Water is to be found in the Alexander legend:

در شب هر رنگ بس نیکی برد
 آب حیوان حفت تاریکی بود

Rumi is well aware that this darkness represents death, and that the route to life is only through it.

Just as mystical insight is a complex yet unifying experience, the dervish's relation to his sheikh and to his path is by no means simple or secure. There is the first problem of **recognizing** Khidr and accepting his guidance in whatever form it takes, exemplified in the parables of the inhospitable wife (V: 3675) and of the talkative, lazy dervish (II: 3506f.), the problem with Khidr being that his behavior **always** seems wrong to the uninitiated or bad-intentioned eye.

ما ز مویس پند گرفتیم که
 با چنان جستی که بالا می رفت
 گفت از انکار حضری زرد رو
 در چنین آسمان می شافت
 کرده با چشمت تعصب موسیما
 از حماقت چشم موسی آسما
 [۴۳۸ - ۴۳۶ ص ۵۷]

If the equivocal Koranic figure of Khidr the Tester is present in the **Mathnawi**, so is the simpler, more reassuring folkloric figure of the beenvolent guide, who provides direct reassurance and support:

آن یکی الله مرگفتی شبی
 گفت شیطان آخای سباز گو
 تا که شمعین موسی از ذکر سر لبی
 این هم الله لبیک گو
 می نیاید یک جواب از پیش رخسار
 دیر در خواب از خضر را در حضر
 گفت همین از ذکر چهل و مانند
 گفت لبیک تو آید جواب
 چون بشمائی از آنکس خوانده
 زان همی ترسم که باشم ترق بابت
 و آن بیاز و درد و سورت لبیک ماست
 جذب ما برد و گشاد این بای تو
 زهر هر یازت تو لبیک ماست
 ترس و عشق تو کنز لطف ماست
 [۱۸۹ - ۱۹۶ ص ۵۷]

Rumi invokes the young Husamuddin to be this comforting Khidr:

اد عزت در جهان همچون خضر جان فزا و دستگیر و مقرر
 چون خضر والیاس مانی در جهان تا زمین گردد ز لطف آسمان
 [II: 167-8]

Thus the two aspects of Khidr, familiar to us from myth and folktale. What of the attitudes required of the seeker? The first requisite would seem to be a kind of instinctive trust, like that shown for the sheikh by Bayazid (II: 2231f.) and omitted by the inhospitable wife (V: 3675).

Rumi advises :

چون گرفتید به من تسلیم شو هر چه موسی زیر علم خضر رو
 صبر کن در کار خضر بی تقاضا تا گوید خضر زو جدا و اق
 گر چه کشتی بشکند تو دم مزن گر چه طغیان کند تو مزمکن
 دست زاد است و چو دست خورشید خواهد تا میرد الله فوق آید بیم براند
 دست خدیو زان دست زنده شود چه بود جان پاینده ش کن
 [I: 2464 - 2473]

In another context, Rumi suggests that in suing for spiritual sustenance, one should not insist on one's personal identity too much: do not insist on being 'Omar in Kashan, lest you should fail to receive bread as a result (VI: 3220 f.)

Spiritual progress demands the discarding of lower identities:

هر بنای کاشان بجان زو آرد خضر وار از جسم حیوان حور
 بار جان چون زو سوز جانان نهو رحمت را در عمرش بایان نهو
 [VI: 327-8]

By trusting the touch of Khidr, the Sufi gains a new life, like the roasted fish (VI: 2640, above), and the fish are familiar with the Pir, who is the guiding spirit appropriate to their ocean (II: 3337 f.), or is himself the Ocean (VI: 3345). Thus the Sufi can aspire to nothing greater

that to be the spiritual fish or duck who is at home in the ocean (II: 3139, 3522, 3766), since the Guide may well abandon a ship o human fools afloat on that sea (II : 3488 f.) Human personality is eroded by these experiences, and like Markandeya inside Narayana, the Sufi must realize that he participates in Creation by God's grace and whim. As God's own creation, he should not try to distinguish his own desire for God from the will of God himself, which attracts his spiritual being like gravity attracts his physical. He cannot distinguish his cry from God's answer (see III: 195-6, above). The Sufi is himself a manifestation of what he seeks, and it is only by trying to separate Being from Perceiving, that he separates himself from God.

Well, (این سخن پایان ندارد) but perhaps

Rumi himself offers us a conclusion, in his own version of the story of the Tree of Life (II : 3641). Like Dhu'l Qarnain, a king has sent his trusted vizier to search for the Tree of Life in India. After years of failure, the favorite is returning when he meets a sheikh by the roadside (no need for names) and resolves to ask the way to the Tree just once more.

دخست بام باشد در علم	شیخ خندید و گفتش ای سلیم
آب حیوانی ز دریای محیط	بس بلند بر سر شکر و بس محیط
ز آن نمی یابی که معنی مشته	تو بصورت رفته و گم گشته
گاه ببحرین نام شد خاصر کباب	گنه درخت نام شد گاه آفتاب
کمرین آثار او عمر بنیاست	آه یکو کس صد هزار آثار خاست

در گذر از نام و سنگ در صدقات	ز اصفاقت به نمایر سوی ذات
اختلاف حلت از نام او فتاد	چون بمعنی رفت آرام او فتاد

[[(عج 75 ; 12 - 3648 : II)

Through such a shifting geography, if we can trust any guide to lead us to the final resting place, it should be the versatile Khidr.

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THE PRINCIPLE OF BI - POLARITY OF ALL THINGS IN THE MATHNAVI OF JALAL - AL - DIN RUMI

by : Hossein ZIAI

There is a prevalent concept in Rûmî's Mathnavî that all things come to be known by their opposites. This concept, which I have called the bi-polar nature of things, has several levels. Basically, it is that all things perceived by mankind are perceived by way of the opposite of that thing, and it is only the Creator who is capable of knowing any given thing without reference to its opposite. In fact God, in whom lies the source of all things, has created opposites so that man may come to know them. In this paper, I shall attempt to present a brief analysis of the various levels of this concept as it appears in the Mathnavî, by analyzing some of the verses in which this concept is presented.

Let us begin our inquiry by noting down the definitions of the word **didd** which is used by Rûmî, as outlined in some dictionaries. A. Dihkhudâ in his **Lughat Nâmi**¹ has stated that the word **didd** has three modes of usage : in common language; in **Kalam and Fiqh**; and in philosophy (**hikmat**). The grammarians identify a class of words, **lughât al-addâd**, as the words that contain two

[All references to the Mathnavî are taken from R.A. Nicholson, *Masnavî-i Ma'navî*, in six volumes, Cambridge, 1925 ff, The abbreviation N. is used to save space. In references to the Persian text, both page and line numbers are given, as well as the particular *daftar* (abbreviated as D.) to which they belong].

1. *Lughat Nâmi*, A. Dihkhudâ, Tehran, 1325 ff., volume on *d-dim*, p. 32.

opposite meanings². The word, as it is used by Rûmî and translated by R. A. Nicholson as 'contrary', conveys the concept of the bi-polarity of things. However, there are certain verses in which Rumi has used the word **didd** to convey a particular meaning. I have given these verses in the appendix at the end of this paper.

As a final preliminary remark it is interesting to point out that there is only one instance in the Qur'ân in which a derivative of **didd** appears³. The same is true in **Hadith**, according to the **Concordance et Indices de la Tradition Musulmane**⁴.

GENERAL REMARKS ON THE PRINCIPLE

In Rûmî's view, absolute rational knowledge is not possible. It is, however, possible to get a glimpse of the Divine through certain means, one of which is through recognition of the bi-polar nature of all sensible things. According to him, man's intellect cannot perceive absolute love, but by experiencing extreme sorrow, he can get a glimpse of Love. For him the intellect, through dealing

2. *Muhit'ul-Muhit*, Butrus al-Bustanî. Beirut, vol. 2 pp. 1237-38. The passage reads :

« لَعَاتِ الْأَضْدَادِ فِي اللُّغَاتِ (لِدَلَّةٍ عَلَى مَعْنَى مُتَضَادِّينَ) »

3. Qur'ân XIX/82
4. *Concordance et indices de la Tradition Musulmane*, A. J. Wensinck, Brill. 1955, vol. 3 p. 495. The Hadith is as follows :

« حَسْبُنَا مَا قَالَ سَمِعْتُ رَسُولَ اللَّهِ ﷺ يَقُولُ فِي حَالَتِ عَمَامَتِهِ ذَلِكَ
عَنِ مَنْ حَمَدَ اللَّهَ تَعَالَى فَقَدْ ضَارَ اللَّهُ فِي أَمْرِهِ
مِنْ مَشْنَدِ الْأَمِّ أَحْمَدَ بْنِ حَنْبَلٍ . بِرِوَايَةِ ١٩٩٩ هـ
« دَلِيلُ الْمُتَلَحِّظِينَ » ص ١٠ »

5. N. vol. 1, p. 180. L. 2916. D.I.

with the categories (**al-macgûlât**), comes to know beauty, right and good, as though they were absolutes. The truth is, however, that they are only relative to the particular conception of them. Perhaps by realizing them in contrast to their contraries: Ugliness, wrong and bad, the seeker of wisdom (**tâlib**) can get a glimpse of the essence of that thing which has given rise to what the particular sense-perception has perceived as one thing. Thus perfection (**kamâl**), only when seen in relation to imperfection (**naqs**), leads to a realization that perfection *per se* is a quality of God. By looking at beauty and ugliness, that are seemingly opposites (in fact, we see them because we see their bi-polar natures) we must bear in mind that they are one in essence :

From one aspect they are opposite, and
from one aspect they are unified; from
one aspect they are jest, and from one
aspect they are earnest⁶.

The concept of the unity of being is not part of rational knowledge for Rûmî. Using the senses, man sees a multiplicity which, upon further examination, falls into a bi-polar pattern as the essence of things in this world. In Rûmî's view, being and non-being are not things to be perceived separately by man. At best, man sees them together. Yet Rûmî indicates that the stage beyond this is that man, by experiencing complete non-being (**fanâ**), can hope to get a glimpse of absolute being, whence the uncertainty regarding the bi-polar nature of existence will be lifted. Consequently, man will perceive, that, in the essence, being and non-being, good and bad, or as he sometimes prefers, light and darkness, are in such a state of union (**ittihâd**) that there is no action and no separation (**tafkik**). For most people this is just a harmony (**tawâzun**) of the bi-polar things in their own natures.

As the final general remarks regarding this principle I shall point out that for Rûmî the natural world is the world of generation and corruption and never of one without the other.

6. N. vol. 2, p. 159.

ETHICAL CONSIDERATIONS REGARDING THE BIPOLAR PRINCIPLE

The archetypal idea of Khidr is perhaps the most significant concept which is representative of the principle here under analysis. Khidr travelled into the heart of darkness (*zulamât*) where he found the water of life from which he drank and was rendered immortal⁷. Rûmî, in full awareness of this idea, talks of it in specific association with his concept of bi-polarity. This is clear from the following verses :

8 *مردم که ظلمت آمد آن نوموسبات* *مردم که ظلمت آمد آن نوموسبات*
مردم که ظلمت آمد آن نوموسبات *مردم که ظلمت آمد آن نوموسبات*
مردم که ظلمت آمد آن نوموسبات *مردم که ظلمت آمد آن نوموسبات*

Although the sleep and rest are darkness,
is not the water of life within darkness?

Did not minds become refreshed in that darkness?

Did not a pause (in recitation) become the
source of (increased beauty in) the voice?

For contraries are manifested by means of contraries:
in the black corel (of the heart) He (God)
created the everlasting light (of love)⁹.

In addition, it is evident that for Rûmî the idea of the archetypal Khidr is a manifestation of a principle that has universal application. In the verse quoted below, while keeping the symbolism of darkness, he personifies the concept of «water of life» (*âbi-hayât*) in the figure of his

7. *Habîb al-Siyar*, Khundi Mir, Tehran 1954. vol. 1, p. 42 £ 6.

In this connection it is interesting to note that for the 'urafâ Khidr is the manifestation of love, and Moses is the manifestation of intellect. (in connection with *Sûra ashâb al-kahf*).

8. N. vol. 1, p. 237, L. 3863, D.I.

9. N. vol. 2, p. 209.

spiritual master Shams-i Tabrizi with the ever present pun between the name Shams and the noun shams (sun) :

رو به سایه آفتابی زایاب داس شه منی تبریزی باب 10

Go, from the shadow gain a sun : pluck
the skirt of the (spiritual) king, Shams-i
Tabrizi (the Sun of Tabriz)¹¹.

It is therefore evident that the basic ethical manifestation of the principle of bi-polarity is that «light» has to be found in «darkness».

I shall now analyse some of the less abstract ethical manifestations of the principle at hand. The first and most commonly recognized type of the ethical manifestation of this principle is the notion of reward received after hard work. There are many references to this in the Mathnavi involving a physical action on the part of the individual¹². The next type which is more complex is initiated by the act of recognition of a harmful element on the part of the individual which would then lead to its elimination. Needless to say, this is more easily executed in the material world and most of the instances in which Rûmi mentions it is in connection with the same, having, at the same time, far reaching psychological applications¹³. The next type

10. N. vol. 1, p. 27, L. 427, D.I.

11. N. vol. 2, p. 26.

12. For example, the action of «endeavor» in the following :
N. vol. 5, p. 130, L. 2047, D.I.

هر که ز منی زده منی نه بدید هر که جدی کرد در جدی رسید

13. For example :

تا بیاید من تا قفا و بر
تا نماید باغ و سبزه و میس
کار هد از درد و بیماری جیب
مانان زان می زده شاح مصر
می که از باغ دانا آن حبش
می که دندان بد را آن طعش
(N. vol. 1, p. 237, L. 3868-70 طعش)

requires an intellectual and emotional activity — that of patience (*sabr*) — for the purpose of eliminating pain¹⁴. This type is quite complex and requires the individual's awareness of the opposition between the two poles of perfection (*kamâl*) and imperfection (*naqs*). The constant interaction between the two gives the individual the proper impetus to move in the direction of absolute *kamâl*. Since absolute *kamâl* is a quality of God, the interaction between the two goes on, and Rûmî stresses this point, warning those who believe any human *kamâl* to be absolute. For if at any moment an individual perceives his particular perfection to be absolute, the life giving encounter between the two poles will cease and so will the individual himself. Consider the following poem in this light:

بدرت نفی خویش را دید و شناخت اندر استعمال خود دو کس است
ز آن که می بزد بسوی ذوالجلال که سخا می بزد خود را حال
15

Whoever has seen and recognized his own deficiency
has ridden post-haste (made rapid progress) in
perfecting himself.

The reason why he (anyone) is not flying towards
the lord of glory is that he supposes to be
perfect¹⁶.

14. For example:

ناکشی حدان و خوش بار کج از جی الصبر متنازع انفراج
(N. vol. 5, p. 395, L. 2147, D. VI)

15. N. vol. 1, p. 198, L. 3212-13, D. I.

16. N. vol. 2, p. 175. Consider also the following:

دی سخی بی تو احوال منار بل کدی بی ایلا منار
(N. vol. 5, p. 37, L. 552, D. V.)

The ethical manifestation of the concept culminates in the notion that were it not for evil, good would not be perceived. Evil and good co-exist in the sensible world and in fact out of their encounter the action that leads man to God is born:

سمر نبود ای پلیدی های ما / کی بودی ای بارنده آب ۱۷

Were it not for these impurities of ours, how would the water have this glory¹⁸

In the following verse this concept is stated in specific association with the bi-polar principle:

بد ندانی تا ندانی نیکی را / صد را از ضد تو کن دیدای نمی ۱۹

Thou dost not know evil till thou knowest good; (only) from (one) contrary is it possible to discern (the other) contrary, O youth²⁰.

One might be led to think that the situation is hopeless, that good and evil will always remain in constant battle. Although this point is not very clear in the Mathnawī, Rūmī seems to indicate that there is a time (not specified whether in the past, present or future) that only purity remains²¹. In a few instances Rumi indicates that man's redemption is purely in the hands of God:

ما چه نفسی و نفسی میزنیم / سمر نخواهی ما چه آهر میزنیم
ز آب ز آهری رخصه بکنیم / که ضد بدی جان ما را از غمی ۲۲

17. N. vol. 5, p. 15, L. 209, D. V.

18. N. vol. 6, p. 15.

19. N. vol. 3, p. 357, L. 1345, D. IV.

20. N. vol. 4, p. 346.

21. سب که میزد صد ها از ضد ها / سب که میزد چون بارند در دنیا
چون در آیه نام پاک اندر دهان / حی پلید مانه و بی اندر دهان

(N. vol. 3, p. 13, L. 187-8, D. III)

22. N. vol. 1, p. 240, L. 3918, D. I.

We are all of the flesh and busy with fleshliness :
if thou call us not (to thyself), we all are
Ahrimans.

(If) we have been delivered from Ahriman (it is
only) because thou hast redeemed our souls
from blindness²³.

GOD AND THE BI-POLAR PRINCIPLE

It is Rûmî's belief that God, who is One and beyond polarity, is the essence, the first and the last²⁴. He is Formless and brings forth form²⁵. It is in the world of form that Rûmî perceives the bipolar nature of things²⁶, otherwise, God's creation was a single act. His command KuN (Be) was one in its inward meaning — the duality appeared in speech (world of form), hence the differentiation between the letters K and N²⁷. Thus the world of this Essence is not composed of any polarity, nor is it subject to generation and corruption but is everlasting:

23. N. vol. 2, p. 212. Consider also :

مَلِكٌ رَاجِعُونَ لَكَ مِرْدَانِ نَعْمَ طَائِمِ حَى خَلْقِ اَكْبَارِ نَعْمَ

(vol. 1, p. 395, L. 2686, D. II)

24. خدایا هو بود آفرینش و آفرینی / شدت جوار دیده اشقور مبینی

(vol. 5, p. 39, L. 1591, D. V.)

See also Qur'ân 57/3.

25. صِدْقِ اَنْزَلِ صِدْقِ اَنْزَلِ وُجُودِ / هَمَّانَكَ اَزْ اَنْشِ زَادَتْ دَوْدِ

(vol. 5, p. 485, L. 3712, D. VI)

26. دوتا نایه مکند اندر صورت / سرچه یکتا باریک در اثر

(vol. 1, p. 189, L. 3080, D. I.)

27. بَرَكْتُ لَكَ فَعَلِ بَدِ وَتَوَدَّ وَكَلَفِ / دَرَسْنِ اَهْتَادِ وَبَعْنِ بَدِ وَصَافِ

(vol. 1, p. 191, L. 3010, D. I.)

آن جهان جز باقی و آباد نیست ز آنک آن ترکیب از اهل نیست
 این تعلق از غده آید غده را چون نباشد غده نبود جز بقا
 نفعی ضد کرد از بهت آن بنظر که سازد نفس و غده شی نفعور

28

That world is naught but everlasting and flourishing,
 because it is not composed of contraries.

This reciprocal destruction is inflicted by (every)
 contrary on its contrary: when there is no
 contrary, there is naught but everlasting.

He (God) who hath no like banished contraries
 from Paradise, saying: «neither sun nor its
 contrary, intense cold, shall be there²⁹.»

Since He created the world for man to realize the
 importance of His realm³⁰, He created light and darkness,
 two contraries in the forms of Adam and the devil (**Iblis**)
 respectively, and as the result of their encounter all things
 came to pass :

دو نمک بر ساخت اسپید و سیاه آن یکی آدم دیگر ابلیس راه
 نه سیاه آن دو نمک خام رفت طالش در بیچاره ابر رفت رفت
 همیان دوزخ دوزم هایل شد صیر نور یافت او قایل شد

He made two banners, white and black : one (was)
 Adam, the other (was) Iblis of the way (to
 Him).

28. N. vol. 5, p. 274, L. 56-58, D. VI.

29. N. vol. 6, p. 260

30. چرخه بلیند ز چرخ کتابد دواخت جریحه صدراهی نتوان عناخت
 تابانی قدر اقلیم اکت لا حرم دنیا مقدم آمدست

(vol. 5, p. 40, L. 599-600, D. V.)

31. N. vol. 5, p. 395, L. 2155-57, D. VI.

Between these two mighty camps (there was) combat and strife, and there came to pass what came to pass.

Likewise in the second period **Hâbil** (Abel) arose, and **Qâbil** (Cain) became the antagonist of his pure light³².

though God Himself is beyond light and darkness³³.

This brings Rûmi to his conception about prophets, whom he sees as manifestations of light created by God. They are in opposition to those beings who are the manifestations of the darkness created by God³⁴. And in order for the prophets to stand out in opposition to darkness, so that by the bi-polarity principle men may see light and be guided, He endowed them with infinite purity (*safâ*)³⁵. Also, in accordance with the same principle, He gave each of the prophets a law opposite in its form and command (*hukm*) to the other :

36
 بهر یکی را ادبکی طومار داد بهر یکی صفه و بعد المراد
 ملک طومارها به مختلف همه شکل عروجها یا تا الع
 حکم ای طومار صفه حکم آن پیش از ای کردیم ای محمد را بیان

32. N. vol. 6, p. 378

33.

از سیاهی و ز سبیدی فارغست نور ماهش بدل و جان بازغ است

(vol. 3, p. 144, L. 2532, D. III.)

34. Such as the opposition between Abraham and Nimrud :

همچنان ای دد نیکم از عدل و کجور تا بنمود آمد اندر دود و دوزخ
 صفه ابراهیم گشت و خصم او فات دد لیکر کبی گزارد و بیکر جود

(vol. 5, p. 395, L. 2158-59, D. II.)

35.

پس صفای بی حدودش داد او و آنکه از ظلمت صیدش بنهاد او

(vol. 5, p. 395, L. 2153, D. VI.)

To each he gave one scroll: every one was purposely the contrary of the other.

All the scrolls were different, like the forms of the letters (of the alphabet) from *yâ* to *alif*.

The rule (laid down) in this scroll was contrary to the rule in that: we have already explained (the nature of) this contradiction³⁷.

In this manner, each prophet will have his way and each saint his, yet the outcome will be one, namely, directing mankind towards God³⁸. But in essence, the prophets are not opposites³⁹.

Let us now briefly turn our attention to the created world. Mankind, as it is clear by now, is a mixture of light and darkness. His soul in essence is likened by Rûmî to Christ who, being a manifestation of the Divine, has the power of being two things in harmony⁴⁰.

The material world in which mankind dwells, constantly dies and is continually renewed. This material world

36. N. vol. 1, p. 41, L. 659-61, D.I.

37. N. vol. 2, p. 38.

38.

بهری و بهردی را شکست
لایق با حق می آورد مجله بکیت

(vol. 1, p. 190, L. 3086, D.I.)

39.

خود دو پیغمبر هم گئی خنده
معجزات از عهد مگر می کشند

(vol. 3, p. 375, L. 1652, D. IV.)

40.

چاره دار اصل خود عیسی دست
کنفت مر حاضی صبح آسای
عز صاحب از جانها بهر خاستی

(vol. 1, p. 98, L. 1598, D. I.)

is in opposition to the realm of the spirit that does not change and is always «new»⁴¹. Day and night that are integral parts of the physical world and which have form, are here used by Rûmî as metaphors of light and darkness and are two opposite, conflicting, poles.

شب چندی بار روز اندر احتیاق مختلف در صورت اما اتفاق
روز و شب ظاهر دو صفت و دو کمند لایق از حدی یک و حقیقت بی شکند

42

Likewise night and day are in mutual embrace :
(they are) different in appearance, but (are really) in agreement.

Day and night, outwardly, are two contraries and enemies, but they both attend on one truth — each desiring the other, like kinsfolk, for the sake of perfecting their action and work⁴³.

In complete agreement with the bi-polar principle, it is through «night» that «day» can be seen⁴⁴ by mankind. This bi-polar principle creates a dilemma with regard to man's perception of God, because God has no opposite :

بی صفتی صفت را نخوان نمود و آن شکست بی مثل را صفتی نبود

41.

آن مکار معانی معنویت از ازل آن تا ابد اندر کونیت
ای کوی را گنجی صفتش بود آن کوی بی صفت و بی نه و عدد

(vol. 5, p. 379, L. 1859-60, D. VI.)

42. N. vol. 3, p. 255, L. 44 17-18, D. IV.

43. N. vol. 4, p. 246.

44.

شب کبره نوری ندیدی رنگ را پیچیده نور پیدا شد ترا
دیدن نوریت آنکه دید رنگ و پیچیده نور دانی بی رنگ

(vol. 1, p. 70, L. 1128-29, D. I.)

45. N. vol. 5, p. 395, L. 2152, D. VI.

(This involves contrariety for) nothing can be shown without a contrary; and there was no contrary to that incomparable King⁴⁶.

And in His essence there is no polarity⁴⁷. As mentioned earlier, Rûmî maintains that no rational knowledge of God is possible and that although He sees us, we cannot see Him :

میس در نور دانستی تو نور ضد من را می نماید در حضور
نور حق است ضدی در نور تا بجهت او را توان بهر نمود
لا یجدکم انصار و الا یزیدکم کرم میزد بی نور موی و کله 48

Therefore thou knowest light by its opposite :
opposite reveals opposite in (the process of)
coming forth.

The light of God hath no opposite in (all) existence, that by means of that opposite it should be possible to make Him manifest :

Necessarily (therefore) our eyes do not perceive Him, though He perceives (us) : see this (fact) from (the case of) Moses and the mountain (Sinai)⁴⁹.

46. N. vol. 6, p. 378.

47.

ضد و بی شئی نیست در ذات و عمل ز آن بیوسید بهر حیثی علی
ضد من را بود و هیچ کمی دهد بلک از و بگریزد و بیرون دهد

(vol. 5, p. 365, L. 1618-19, D. VI.)

48. N. vol. 1, p. 70, L. 1133-35, D. I.

49. N. vol. 2, p. 63.

Yet the situation is not hopeless for man for, as he can experience God from the innermost layer of the Qur'ân⁵⁰, he can experience Being in non-being:

در عدم هستی برادر چون بود صدانه رفته چون میکنی بود
 51 که عدم آمد امید عمارت آنچه آفرید یکتا نیست بران

How, O brother, is existence (contained) in non-existence? How is opposite concealed in opposite?

He brings forth the living from the dead: know that the hope of (His) worshippers is non-existence⁵².

This concept of experiencing Being in non-being is perhaps the most abstract one in the Mathnavi while at the same time, it is the most intriguing cosmic manifestation of the principle under analysis in this paper. It is quite common for Rûmi to talk about it:

آینه هستی جبهه نیستی نیستی بگو تو ابله نیستی
 53

What is the mirror of Being? Not-being. Bring not-being (as your gift), if you are not a fool⁵⁴.

Likewise, in the following poem:

50. N. vol. 3, p. 242, L. 4244-46, D. III.

حرف قرآن بدان که ظاهریست زیر ظاهر باطنی هستی مابینیت
 زیر آن باطنی یکی بطنی سوم که در و سر در و درها جمله کم
 بطنی چهارم از نبی خود کی ندید جز خدای بی نظیر بی ندیر

51. N. vol. 5, p. 64, L. 1018-19, D. V.

52. N. vol. 6, p. 63; See also Qur'ân 30/18

53. N. vol. 1, p. 197, L. 3201, D. I.

54. N. vol. 2, p. 174

نقی صده مت باشد می شکلی تا ز صده ضد را به ای می شکلی
ایس رمان در نفی صده اعلم اندر سی نعات دمی می طاعت

55

Beyond any doubt, negation (not-being) is the opposite of (real) Being, (& this is) in order that by means of the (one) opposite you may gain a little knowledge of the (other) opposite.

At this time there is no (means of) making (God) known except (by) denying the opposite: in this (earthly) life no moment is without a snare⁵⁶.

I shall now briefly outline the stages through which, Rûmî maintains, man comes close to an experience of God, One is through fear (*khawf*) of wrongdoing, a fear that God implants in the heart of man so as to direct him towards good, and ultimately towards the very source of all good that is in His essence⁵⁷. Then there are those few who have been given knowledge in a former state of being⁵⁸. Another stage is through the impetus, alluded to the above, resulting from the bi-polarity of *kamâl* and

55. N. vol. 5, p. 315, L. 736-37, D. II.

56. N. vol. 6, p. 299.

57. زان می تواندست حلی جمال ضد صده بیدارگان در انتقال
تا که خوف زایه از ذات شہال نه ذات الہیہ بر می لڑال
(vol. 1, p. 331, L. 1552, D. II.)

58.

از بہاران این کسی خوشی منظور است کو جانہ کو صہدوں اندرست
او دہان را دیرہ باغہ پیش آراست تا بہراند ضہ اس صہش شود مہان
(vol. 5, p. 533, L. 4505-06, D. VI.)

naqs⁵⁹, which is why martyrdom as one of the highest stages of spiritual ascent, is life in death⁶⁰. The next stage is poverty (**faqr**), because wealth is concealed in poverty⁶¹.

An integral aspect of the bi-polar principle which is psychological in nature, is the polarity between sorrow and happiness :

کجایم را حق بی آن آفرید تابیدی من خوشی دلی آید بهی
 بی جایها لبه پیرا شود چون حق را نیست من به پیرا شود
 مد نظر سر نور بود آنکه یک من لبه پیرا بود چون روم و رنگ
 62

God created pain and sorrow for the purpose that happiness might be made manifest by means of this opposite.

Hidden things, then are manifested by means of their opposite; since God hath no opposite He is hidden;

For the sight fell (first) on the light, then on the colour : opposite is made manifest by opposite, like Greeks and Ethiopians⁶³.

نقصها آینه وصف حال فان قطعت آینه عزم و حال
 زانک من را صد کنه ظاهر بقای زانک با سیر که به پیرا آید

(vol. 1, p. 197, L. 3210-3211, D.I.)

60.

کین زانکه درون نقصهاست سر سیمیا خرا حلیوه اندر ضلالت

(vol. 1, p. 238, L. 3871, D.I.)

61.

توانستی بپروان کی در کُل فقر طوق ددست به پیرا در کُل فقر
 صد اندر صد پروان مندر غم آئی اندر آب سوران مندر غم

(vol. 5, p. 476, L. 3569-70, D. II.)

62. N. vol. 1, p. 270, L. 1130-32, D. I.

63. N. vol. 2, p. 63.

And sorrow is presented by Rûmî for the one who struggles, as a mirror in which he can see happiness⁶⁴.

What we have said so far in relation to the experience of Being is not part of rational knowledge. It requires a certain kind of man to perceive this irrational concept and to experience it. For Rûmî this man is the senseless :

هم ای عیوش بر بهوش است مر بان را منتری بر کوی نیست
65

Only the senseless is this sense confined; the tongue hath no customer save the ear⁶⁶.

ک پی

Of course the statement that this «sense» is only known to a «senseless» man is itself a contradiction in terms. It is an attempt on the part of Rûmî to allude to something that is beyond rationality with the aid of such rational tools as words. Thus, by creating this living paradox, he means to hint at something quite different from the paradox itself. Another example of this technique is the concept of a «waking sleeper» in the following verse :

چند بیدار باشی پی ما تا بیداری بیه خواب
67

64.

غم چو آینه ک پی حبه کانه ری ضه من نامه روی ضد
بعد ضه / مع آل صه دگر رو دهد یعنی کشاد و دگر

L. 3762-3, D. III
یعنی کشاد و دگر

Likewise :

روم را در کتب خود است کتب لک تا عجیبی کتب در خط
چون رهبری بینی است کتب و دمار ز آنک ضه ار ضه گردد آشکار

(vol. 5, p. 471. L. 3498-99, D. VI.)

65. N. vol. 1. p. 3, L. 14, D. I.

66. N. vol. 2. p. 5.

67. N. vol. 3, p. 63, L. 1114, D. III.

With us, one must needs be a waking sleeper, that
in the state of wakefulness he may dream
dreams⁶⁸.

He admits that in rationality such concepts as «wakefulness» and «sleep» are opposites and do not camingle. On the other hand, he maintains that in the case of the man who is in the state of intoxication (**masti**) - which itself is beyond rationality - such seemingly bi-polar concepts emerge as unified wholes⁶⁹. Such a man who has reached a very high stage of spiritual development is the believer and it is because of him that hell-fire is extinguished⁷⁰. He is the owner of the Heart⁷¹. He is so humble that in him two opposites such as «round» and «long» are united⁷². He is the man to whom other men have become enemies, which is true of Rûmî himself :

72 صَدِّیْ گُفتند اهلِ اسیرِ مرا تا قیامت کبھی نہ پہنچیں مرا

68. N. vol. 4, p. 63

69.

وَقْتُتِ هُمُ الْيَاسِرِ حَبَابُ وَرُوحُ مَخْنَدِ وَفْتُتِ مَتِي هُمُ جَانِ اَللّهِ تَقْدِ

(vol. 5, p. 219, L. 3459, D.V.)

70.

یہ مَلَکِ نازِ نَدْرِ مَوْتِی است نَاکِ جی ضدِ دَفْعِ ضَرِّ کَا مَوْتِی است

(vol. 1, p. 315, L. 1250, D. II.)

71.

صاحبِ دلِ جُو اگر جی جانِ نُو حسیِ دلِ عَوِکِ ضدِ مَلَطَانِ

(vol. 5, p. 58, L. 902, D.V.)

Likewise :

اَللّهِ اسْتَعْنَا مُرَامَاتِ نِیَازِ جَمْعِ ضَدِّیْ است جَوْنِ مَرِدِ دَوَازِ

(vol. 3, p. 79, L. 1395, D. III.)

72. N. vol. 5, p. 97, L. 1505, D.V.

The people of this caravanseray (the world) have become my enemies, in order that the Resurrection might be made clearly visible to me beforehand⁷³.

He is the man who is transported by the waves of the grace of God as well as by the fire of His wrath, because he is able to see the union of wrath and grace in His essence^{73*}.

I shall conclude this paper by stating that the principle with which we have dealt describes the encounter between life and death, love and intellection, knowledge and ignorance - which gives rise to that undying motion which is the very essence of our life :

74 هم سوال از علم خیر هم خوب هم عیال از علم خیر هم خراب
هم عیال از علم خیر هم خراب هم سوال از علم خیر هم خوب

Both question and answer arise from knowledge, just as the thorn and the rose from earth and water.

Both perdition and salvation arise from knowledge, just as bitter sweet (fruit) from moisture⁷⁵.

73. N. vol. 3, p. 92.

میکشای من بحر طغیان است آتش تپش دمی قال است
تجو او را ضده طغش کم شمر اتحاد هر دو بی اندر اثر

(vol. 3, p. 310, L. 545-6, D IV.)

74. N. vol. 3, p. 450, L. 3009-10, D.IV.

75. N. vol. 4, p. 438.

APPENDIX I

Passages in which the word **didd** a derivative are used to denote a particular meaning: all references are given to the Persian text of Nicholson's edition and refer to the particular **daftar**.

« باز او آن خفت را نمی کند معبد را ستیزه بجهت برسی نه »
« دفتر اول، ص ۱۹، ط ۵۰۸۴ »

ای نموده قنبر حق در فعل دشتی در میان شک او بی برسی
« دفتر چهارم، ص ۵۵، ط ۷۸۲ »

سفر و ضعیفی را بی اختیار زنی به آموزنده نیکان و شرف
« دفتر پنجم، ص ۱۴، ط ۴۲۲ »

صدق پرده صفت بلید در رویش هر فریادی در ره خود خویش گیش
« دفتر پنجم، ص ۵۵، ط ۵۰۰۷ »

توسنی بینی که بار جز دبار چونک با او ضیعتی نکرد چو نثار
« دفتر ششم، ص ۱۵، ط ۵۱۸۷ »

APPENDIX I

حاملان گفتند ای شه بهر دورا راسته گو گفتی دو ضد گورا چرا
 د دفتر اول، ص ۱۴، ط ۱۳۹۷

گفت ای ناته چو بهر دو سریم مادو مندیس کتوه نا یایم
 د دفتر چهارم، ص ۱۵۹، ط ۱۳۹۷

چون یکی ز پس دو جوان اندر رفتی آن دگر رفته و ناگر دور رفتی
 د دفتر چهارم، ص ۱۷۶، ط ۱۳۹۷

APPENDIX II

Relevant passages not used in the main body of the paper.

All references are given to the Persian txkt of Nicholson's edition and refer to the particular **daftar**.

خاتمه جودی کوزا صد است جمع زات وفات عانی دباد است جمع
ای عجب نبود که بی ارادت ای عجب گوی می دل در گزیت
ز تخاصی آشتی منه هاست درگ آن کلام بیان منک خاست
لفظ مقاسی کیرا و لورا الف داشت ای دو صه دورا
« دفتر اول، ص ۷۹ سطر ۱۲۹۱-۱۲۹۴ »

ثل نبرانی که عسودی دو صه جمع می آنه یقی مهر و صه
« دفتر پنجم، ص ۷۷ سطر ۱۲۱۳ »

فرخوری طو بود زوقش کمی ای اثر چون آیه نمی پایه می
چون نمی پایه می پایه جهان هر صده کی اقله اوبه ان
« دفتر اول، ص ۱۱۴ سطر ۶۵-۱۸۵۶ »

صه را صه انیاس از کجا یا ایله انکی کناس از کجا
« دفتر نهم، ص ۹۹ سطر ۲۱۰ »

APPENDIX II

گویی آن دل ز پی جان به جان بود ز آنک خلیت با ضیا می آن بعد
 « دفتر پنجم، ص ۵۷، سط ۸۸۴ »

میخو حیات من صدهم ای دو صند را در جمع اندر کمر
 « دفتر اول، ص ۸۷، سط ۱۴۱۷ »

ای با تیر می که چون شک بود ملی ز پیرانه شک مقرر بود
 آنکه زینت تربو دنیا شدی و آنکه چون بلب و دندان ~~و دندان~~
 « دفتر اول، ص ۱۵۹، سط ۲۵۸۴ »

هر دو سوزنده چو درخ ضمه نذر هر دو چون دوزخ ز نذر دل کفو
 ز آنک دوزخ گویای موی نذر بد بکدر که نورت آتش را ز بود
 « دفتر چهارم، ص ۴۲۱، سط ۲۷۰۸-۹ »

صدها ازان صده فتیله می کشد باز شان حکم تو بیرون می کشد
 از مدحها روی حتی هزنان صیاب کاروان در کاروان
 « دفتر اول، ص ۱۱۵، سط ۱۸۸۸-۹ »

ملی آن دو صده استخوان ملی دل و ملک کار باشد در رضا
 « دفتر اول، ص ۱۹۰، سط ۴۰۸۵ »

APPENDIX II

زینکی صد تکتوت ویدار زینکی ویدار ویدار ویدار

د دفتر پنجم، ص ۴۰۷ ط ۴۵۷۳ «

نار صد نور بارش رفیر مدل کان ز قنور انگیزه سید فضل

د دفتر دوم، ص ۱۵۱۶ ط ۱۵۱۵ «

هی تی رایگی کسیر خاص هت جبری رافیر آن در مناخ

د دفتر دوم، ص ۱۸۹ ط ۱۵۰۲ «

بار از رعبه رعبه لعنت کی برابلی ایراه کیزوچی شنی

ای دو صد عمره کنته سیدار در حجاب غیب آمد عرینه دار

د دفتر پنجم، ص ۱۵۱ ط ۹-۹۸۸ «

چون چپی رفتی به پیری به گشاد چون نری در قه آن دیری ماد

د دفتر پنجم، ص ۲۵۲ ط ۲۷۹ «

این به رفتی کامی نان دگر که حجت از قه محمود سگ

د دفتر دوم، ص ۲۵۴ ط ۱۹۴۹ «

CELÂLEDDİN RUMÎ'DE TECRÜBELERİM

Yazan : Gisela WENDT

Celâleddin Rumi'ye yolum uzundur. Hıristiyan dininden dinler tarihi, İslâm ilmi , tasavvufa yolu ile ona geldim. Bende herbir lâzım şey, yani ruhanî bir rehber, en iyi muallimler, hattâ Rumi'nin Mesnevi'si oldu, fakat Rumi'yi bulmadım. Sembollerde boğulurdum; Rumi'de boğulurdum.

Rumi'yi aramak için Konya yolunu tuttum, lâkin Konya'ya varamadım. Hastalık beni dönüğe mecbur etti. Buna rağmen vardım mı? Varmadan vardım mı?

Çok hastaydım. Bu hastalık son seyahat gibi göründü. Bir dost yatağımın üstüne Rumi'nin rubailerinin farsça bir el yazısının fotokopisini koydu. «Eyi dost kara günde belli olur.»

On beş sene geçti. Şifa buldum. On beş sene boyunca Rumi'nin, onun sembollerinin, onun şekillerinin, onun lisanının tanımağı için en büyük gayretim sarfederdim. Geçen seneye kadar pek memnun olmadım; kulaklarım ritmi, Rumi'nin müzikisi işitmedi. Ritimle, müzikle dolu olan üç musikişinas gelip rubailerin güzelliğiyle teshir edlerek bana yardım ettiler. Bizzat Rumi onları göndermiş midir?

Şimdi birkaç rubailer lisanımda mevcut olur, fakat bu rubailerin müessiriyeti bundan daha mühimdir. Yaşarlar; sohbele karışırlar. Hangi halde, hangi probleme dair onların hiçbir işaret koymamağı vardır? O bir az endişe vericidir. O öyle güzeldir ki kaleme gelmiyor.

Kendiliğinden anlaşılındır ki bu rubailer bana tam eserin, tam adamın, Mevlâna'nın yerinde söyler. Onları birkaç kelime ile birçok söylemek ve susmağa dokumaktan dolayı okadar severim. Farcanın hangi şekili bu susmağın aynayı olan tasavvufun lisanıya rubailerden daha mutabıktır?

Celâleddin Rumi Türkiyede oturdu; ben Almanyada otururum. Celâleddin Rumi Müslim idi; ben Iseviyim ve saire. Biz nerede karşılaştık? Şu iman ve imansızlık haricinde bulunan, zamansız, yersiz olan sahrada mı karşılaştık?

«Ben» diyordum. Een kimdir? «O» diyorum. O kimdir?

DER MYSTISCHE GEIST DER NEY - TAKSIM

Prof. Dr. Kurt REINHARD

Schon in der ersten Zeile seines Mesnevi spricht Mevlâna von der Flöte Ney. Ihr soll man lauschen, wie sie klagt und vom Schmerz der Trennung erzählt. Hinter diesem Gedanken steht eine uralte Vorstellung der Menschheit. Die Flöte, das geblasene, vom Atem des Menschen zum Tönen gebrachte Instrument ist fast wie die Stimme des Menschen selbst. Sie kann reden ohne Worte, sie kann Weisen wiedergeben, die man sonst singt, die aber nun der Liedertexte entkleidet sind und allein musikalisch wirken sollen und wohl auch können. Daß man auf der Flöte Lieder zu spielen vermag, d.h. daß man die geblasene Melodie mit einem Inhalt füllen kann und hofft, der Zuhörer möge diesen Inhalt verstehen, sagt Mevlâna an einer Stelle des Diwan: «Um dich spiel ich ein Lied, wenn ich die Flöte hebe» (Übertragung von Annemarie Schimmel).

Die instrumentenkundliche Forschung hat nicht nur nachgewiesen, daß die Flöte das älteste melodiefähige Instrument der Menschen ist, sie zeigt auch, daß dies Instrument im Klang der menschlichen Stimme am ähnlichsten ist, daß es früher wie heute nach der Vorstellung vieler Völker die größte Naturverbundenheit aufweist, Verbundenheit zur sichtbaren Natur und zur transzendenten Welt. So ist die Flöte trostreicher Begleiter der Hirten, ist ihr Klang eine der symbolischen Brücken

zu Gott. Sie dient den alten Ägyptern als Kultinstrument, das die Priester solistisch vor den Götterbildern blasen. Chinesische Mythen erzählen von Huang-Di, dem «gelben Herrscher», der nach der Urflöte suchen ließ, und von dem Orgelspiel des Himmels. Rohrflöten blasen die Marut, die Sturmgötter im indischen Rigveda, und Krischna, der menschgewordene hinduistische Gott Wischnu, wird fast immer mit der Flöte dargestellt, die er kennengelernt hatte, als er unter Hirten aufwuchs. Die japanische Bambusflöte Shakuhachi befand sich früher ausschließlich in Händen wandernder Mönche. Die Reihe der Beispiele dafür, daß die Flöte in vielen Kulturen einen religiösen Akzent bekommen hat, ließe sich noch weiter fortsetzen. Erinnert sei schließlich nur noch daran, daß aus Byzanz kommt die Orgel, also das viele Flöten in sich vereinigende Instrument, zum wichtigsten musikalischen Kultgerät der christlichen Kirchen geworden ist.

So ist es durchaus verständlich, daß Mevlâna die Ney, die er so oft erwähnt, auch selber geliebt hat, daß man sie sehr bald zum Hauptinstrument des Mevlevi-Zeremoniells erklärte, daß sie nicht vernachlässigt wurde, als man später auch andere Musikinstrumente hinzuzog, und daß sie bei den jetzigen Gedenkfeiern für Celaledin Rumi ebenfalls wieder im Mittelpunkt steht. Kaum ein anderes vorderorientalisches bzw. türkisches Musikinstrument ist auch je in so vielen verschiedenen Größen gebaut und mit entsprechend vielen Namen belegt worden wie die Ney, selbst nicht die in allerlei Gestalt auftretende, der Volksmusik dienende Bağlama. Diese Vielfalt verschiedener Typen der Ney zeigt zugleich an, daß man offenbar sehr dezidierte Vorstellungen über ihre Funktion hatte, daß man bei ihren verschiedenen Aufgaben im Zeremoniell an ganz bestimmte Klanggestalten dachte. Alle Arten der Ney haben aber deren Haupteigenschaften gemeinsam.

Als erstes ist da die äußerst schwierige Spielbarkeit zu nennen, die dazu führt, daß der Instrumentalist sich besonders lange und intensiv mit der Ney beschäftigen muß, was wiederum zur Folge hat, daß er das Instrument so beherrscht, als sei es seine eigene Stimme. Die enge Verbundenheit des Spielenden mit dem Tonwerkzeug zeigt

sich auch in dem oft hauchigen, den menschlichen Atem hörbar werden lassenden Klang; ein Klang, der aber außerordentlich modulationsfähig ist, der zahlreiche Schattierungen ermöglicht und so eine besonders große Ausdrucks — und damit Aussagekraft besitzt. Eine Parallele zu der Fülle der Klangfärbungen ist der Reichtum an Tonhöhen. Auch die Dynamik ist nicht so eng wie etwa bei einer Blockflöte, sondern reicht zumindest vom Forte bis zum Pianissimo.

Neben dem Klang der Ney, der einen gewissen transzendenten Charakter besitzt, bieten all diese Eigenarten viele Möglichkeiten, religiösen Vorstellungen tönenden Ausdruck zu verleihen. Die Askese mystischer Erlebnisse spiegelt sich in dem einsam und verloren wirkenden Spiel der Ney in adäquater und vollkommener Weise wieder. Dies ist zunächst ein rein gefühlsmäßig-seelischer Gleichklang, der da zustandezukommen scheint, vielleicht ist es aber auch möglich, ein paar Elemente klarzulegen, die zu diesem Einswerden von musikalischer Gestalt und mystischer Versenkung führen können. Sie wird dann am stärksten sein, wenn der Flötist solo spielt und vor allem bezüglich der Melodiebildung ganz frei ist, wenn er — vielleicht gar im Zustande der Selbstentäußerung — seiner Phantasie freien Lauf lassen und religiöse Visionen unmittelbar in Klang umsetzen kann. Diese Möglichkeiten bietet ihm das Taksim, die Improvisation, die scheinbar ohne alle formale Bindung ablaufen darf. Daß letzteres aber doch nicht der Fall ist, hat man sicher schon lange erkannt. Welche Strukturen, welche musikalischen Eigengesetzlichkeiten hier wirksam sind, sucht man aber erst in neuester Zeit zu ergründen. Man entdeckte dabei gewisse Regeln einer musikalischen Entfaltung, die von den Ausführenden bewußt oder unbewußt beachtet werden. Darüber hinausgehend soll hier nun versucht werden, diesen musikalischen Entwicklungsvorgang als Symbolisierung der verschiedenen Stationen einer mystischen Versenkung zu deuten. Daß dies am ehesten bei einem während eines Mevlevi - Zeremoniells gespielten Taksim gelingen kann, liegt auf der Hand.

Die oft beschriebene Aufgabe eines Taksim ist es, die Zuhörer einer nachfolgenden musikalischen Aufführung, eines Fasil oder auch eines religiösen Zeremoniells, in den Geist des zugrundeliegenden Makam einzuführen. Dieser Geist ist zwar kaum je benannt worden, es gibt in der türkischen wie allgemein in der vorderorientalischen Literatur nur wenige Hinweise auf solche Inhalte, auf zeitliche oder andere Bindungen bestimmter Makame, so wie etwa der Inder außermusikalische Abhängigkeiten seiner Raga kennt. Es sind vielmehr andere, vielleicht nur rein musikalisch zu begreifende Sinngehalte bzw. Ausdrucksmöglichkeiten. Sie dem Hörer nahezubringen, ihn sozusagen «einzustimmen», ihn vollends in den zu erwartenden musikalischen Raum einzuführen, ist Aufgabe des Taksim. Steht dieses nun gar am Anfang einer religiösen Feier, so verbindet sich diese Aufgabe mit der religiösen. Dem Ney-Spieler sollte es also dabei gelingen, aktive wie passive Teilnehmer der Feier auch diesbezüglich anzusprechen, ihre Konzentration auf die fromme Handlung zu unterstützen.

Um dieser Aufgabe gerecht zu werden, sucht der Ney-Spieler alle dazu geeigneten Elemente der Taksim-Kunst hervorzukehren und die anderen Möglichkeiten ungenutzt zu lassen. Darum kommt es kaum zu einer Temposteigerung und auch nicht zu einer rhythmischen Intensivierung, einer in immer kleinere Notenwerte aufgesplitterten Melodik. Der Spieler macht das Taksim nicht zum Tummelplatz seiner virtuoson Einfälle, sondern bleibt stets zurückhaltend. Dabei führt er sehr wohl auch in den Geist des Makam ein, nur steht diese Aufgabe nicht im Vordergrund. Einzelne Töne — es sind meist die Haupttöne des Makam — werden mehr als sonst üblich gedehnt und dadurch zu Ebenen der Selbstbesinnung und der inneren Sammlung, zu Ruhepunkten auf dem Wege in die andere Welt.

Eine ähnliche Wirkung haben die ungewöhnlich langen Pausen. Sie werden zu Orten der Stille und fördern Versenkung und Kontemplation. Die behutsame Handhabung der Dynamik dient dem gleichen frommen Zweck: Pianissimo-Stellen, aus denen Crescendi herauswachsen können, sind wie das allmähliche Öffnen der in sich ge-

sammelten Seelen gegenüber der göttlichen Welt. Die abschnittsweise Erschließung des musikalischen Raumes von der Tiefe zur Höhe läßt sich im religiösen Sinne als das Hier und Droben deuten. Das Droben, zu dem der Heilsuchende allmählich aufsteigt und von dem er schließlich wieder zurückkehrt. Wie er dabei das durch das mystische Erlebnis angestrebte Einswerden erreicht, symbolisiert überzeugend der musikalische Höhepunkt, der Spitzenton des Taksim. Die Basis dieser Wanderung, das Irdische, die Ebene unseres Daseins ist sicher dann gemeint, wenn zu Beginn des Taksim noch ein paar Trommelschläge ertönen und wenn zu Anfang und Ende der Improvisation auf einer zweiten Ney ein Bordunton erklingt. All diese zeitlichen und räumlichen Komponenten spielen gewiß auch in den aus weltlichen Anlässen improvisierten Stücken eine Rolle, hier werden sie aber sehr sinnfällig für die genannte Aufgabe genutzt und darum wohl auch in den Mittelpunkt gestellt.

Verfolgen wir nun das Gesagte an einem mehr oder weniger zufällig herausgegriffenen Taksim, das Akagündüz Kutbay zwischen Na't und Peşrev des Zeremoniells am Abend des 17. Dezember 1967 in Konya gespielt hat. Es steht im Makam Suzidil, für den wir hier aber die absoluten Tonhöhen (fis-g-ais-h-cis-d-eis-fis) angeben. Das Stück ist 345 Sekunden lang. Es beginnt auf fis", das die erstaunlich lange Zeit von 11½ "gehalten wird. Ihm folgt eine Pause von 7". Haltetöne und anschließende Pausen begegnen uns noch viermal im Verlauf des Stückes, insgesamt viermal vor dem Höhepunkt, also auf dem Wege nach oben, und nur einmal beim Abstieg. Haltetöne und Pausen stehen überhaupt, auch wenn sie getrennt auftreten, anfangs dichter beieinander. Ihre Längen nehmen zwar nicht kontinuierlich, aber doch merklich ab. Nach dem anfänglichen fis" und der nachfolgenden Pause beginnt der Flötist erst in der 19. Sekunde sein melodisches Spiel. Es führt sofort in Wellenbewegung mehrmals zum h" hinauf und endet auf dem d", wodurch ein erster Tonraum geschaffen ist. h" bleibt zunächst höchster Ton, aber in der Tiefe wird bald (in der 38. Sekunde) das h' erreicht. Dies bleibt nun länger als zwei Minuten tiefster Ton,

während schon vorher (97. Sekunde) der Raum nach oben bis zur Dominante cis" erweitert wird. Erst danach erfolgt eine schrittweise Ausdehnung nach unten zum g' (140. Sekunde) und zum Grundton fis' (147. Sekunde).

Kurz nach der Mitte des Stückes beginnen mehrere, etwas bewegtere Melodie-abschnitte, die fast alle den Spitzenton d''' erreichen, der erstmalig in der 192. Sekunde erscheint und zumeist mit einem Vorschlag auf dem noch höheren e''' bzw. es''' gekoppelt ist. Diese Mittelpartie, die von der 188. bis zur 268. Sekunde reicht, spielt sich meist in der obersten Sexte (fis" — d''') ab. Sie fällt aber nicht allein durch ihre hohe Lage auf, sondern auch durch ihre Modulation in die Skala a-b-cis-d-e-fis-gis-a. Wir sind hier also für nahezu ein Viertel der Gesamtzeit in einer eigenen musikalischen Welt der Höhe und der Andersartigkeit, die sich unschwer symbolisch deuten läßt. Obwohl im Verlaufe des Stückes der Spitzenton also mehrmals berührt wird, dominiert dieser doch da, wo er als Halteton auftritt. Das ist von der 208. bis zur 211. Sekunde der Fall. Die zentrale Stellung dieses langen d''' wird noch dadurch unterstrichen, daß ihm ein zwei Sekunden langer Halteton auf a" unmittelbar vorausgeht und vor der Rückkehr in die Grundtonart auf fis nach 27 Sekunden noch einmal ein diesmal sehr langes a" (11 1/2"! erklingt. Schließlich liegt das ausgedehnte d''' genau im Schnittpunkt des dritten zum vierten Fünftel, das Stück teilt sich also in drei plus zwei Einheiten und erfüllt damit eine Grunderfahrung, daß die Höhepunkte in Werken klassischer türkischer Musik meist in deren zweiten Hälften auftreten. Dabei begegnen als Schnittstellen oft die Teilungen 3/4 bzw. 2/3. In unserem Taksim liegt die Mitte der gesamten Mittelpartie bei der 228. Sekunde, was einer Teilung 2:1 (also 2/3 plus 1/3) entspricht.

Der etwa im letzten Fünftel sich vollziehende Abstieg, die Rückkehr zum Ausgangspunkt, erfolgt naturgemäß

rascher. Die in den einzelnen, durch Pausen getrennten, meist einem Atemzug entsprechenden Phrasen bzw. Melodieziügen jeweils verwendeten Spitzentöne sinken über h" (271. Sekunde), fis" (288. Sekunde), d" (302. Sekunde) und cis" (324. Sekunde) bis zum g' (329. Sekunde) allmählich ab. Das fis' als Tiefstton wird in der 307. Sekunde erreicht. Bleibt noch zu sagen, daß der Schluß des besprochenen Taksim besonders ausgeprägt ist und sich bei zunehmender Verlangsamung in zwei Abschnitten vollzieht. Schon zwischen der 304. und der 310. Sekunde erklingen langgezogen die Töne g' und fis', und ganz zum Schluß ist diese Klausel, mit vorgeschobenem ais' über elf Sekunden lang. Pianissimo ausklingend bilden Tonika und zugleich unterste Ebene den wahren Seelenfrieden spiegelnden Abschluß dieses Taksim.

THE DERVISHES ARE WHIRLING IN LONDON

By : Karl SIGNELL

Istanbul, Nov. (IHT). — The Mevlevi (Whirling Dervishes) of Konya, Turkey, will perform their ritual for the first time in London tonight.

They have performed in Europe before and have never failed to cause a stir because they offer a rare opportunity to see a relatively authentic Mevlevi ritual. The audience is likely to include, along with the general public, students of Islamic studies, Oriental mysticism and musicology.

The founder of this mystical brotherhood was the 13th-century poet and Sufi, Jalal al-Din Rumi, Persians and many other Moslems revere Rumi as the author of the «Masnavi», «The Koran in the Persian Tongue.» Turks refer to him simply as **Mevlana**, Our Lord.

DOCTRINE

The Mevlevi order of dervishes are inspired by the teachings of Rumi—his humanity, his hope, his mystical doctrine of oneness and his glad acceptance of death. The ceremony is fraught with symbolism expressing, these ideas : The shroudlike capes and tall hats, the bowing and embrocing, the imaginary **Hat-i Istiva**, or Line of Unity, The singing in the ceremony is mostly based on poems selected from the Masnavi or other writings of Rumi.

The origin and significance of the ritual is best summed up in an old Mevlevi tale :

«One day **Mevlana** was passing down a road when he happened upon a goldsmith plying his craft. The rhythmic

blows of the hammer struck a responsive chord in the sage's consciousness and he was transported into a state of mystical rapture, spinning, around slowly in front of the goldsmith. This is the origin of **semâ** (whirling) ritual.»

This story contains two basic dervish concepts. One is the attaining of religious ecstasy through dancing, borrowed from Central Asian shamanism. The other shows the very powerful role of rhythm in helping to attain that state.

The very essence of the Mevlevi rite is the rhythmic aspect. The compulsive rhythms of the **kudüm** (small kettledrums) not only overwhelm the listener, but impel the dervishes' feet to move. In terms of tempo, the ceremony can be seen as one great crescendo, unfolding almost imperceptibly from the peaceful opening of the **naat** to the driving **yürück semai**, then tapering off again.

The musical «movements» of the ceremony are clearly defined by distinctive rhythms. The calm **naat** and solo flute improvisation at the beginning are in a recitativo style—in free rhythm. The instrumental **peshrev**, or processional, in this particular ceremony calls for a rhythmic cycle of 28/4 (if that boggles the mind, think of it as a 4/4 in andante). The first «movement» (**selâm**) of the ceremony proper is in 8/4, the second is in 9/4. The third «movement» begins to pick up tempo more perceptibly as it passes through three different rhythmic modes: 28/4, 10/8 and 6/8 (the 6/8 is the **yürük semai**). At this climactic point, the head dervish joins in the whirling for the first time. The fourth and final movement in this case is identical to the second. Although this particular music was composed in 1885, the form and style differ little from those dating back to the 16th century.

FLUTE

The most dramatic moment of the long ceremony is probably when, during the second and final fast 6/8 music, all the dervishes including the head dervish are whirling. The music of the drummers, signers and musicians stops, but the dervishes, in their state of ecstasy, continue their soundless spinning. The voice of a solitary flute slowly brings them back to «reality,» ending the ceremony proper. There may follow some optional hymns and reading from the Koran.

The *ney*, or reed flute, is the most important instrument after the drums. The symbolic Line of Unity has the head dervish at one pole and the head flutist at the other. On the nature of the *ney* and its «Soul's sorrow at being parted from the Divine Beloved,» the Masnavi has this to say:

Hearken to the reed flute, how it
discourses

When complaining of the pains of
separation—

Ever since they tore me from the reed bed,
My plaintive notes have moved men and
women to tears.

MUSICIANS

Some of the highest ranking musicians from Turkey will be sitting in the *mutrip* (musicians' corner) when the Mevlevi perform in London. Guests at the ceremony might keep an ear cocked for solos by Niyazi Sayin (*ney*), Selami Bertug (*ney*), Necdet Yaşar (*tanbur*, a long-necked lute), to say nothing of the unique voice of Kâni Karaca (*naat* reciter).

The London audience may have the good fortune of hearing, after the ceremony is concluded, a recitation of the Koran by the blind *hafiz*, Kâni Karaca. After this recitation, or a hymn perhaps, there is one final moment to be savored. After the exchange of the Moslem salutation «*selâmünaleyküm*» and its answer, «*aleyküm selâm*», the evening closes with the dervish word for The One, a single long, drawnout «HUUUuuu »

Performances will also be held in London Nov. 19 and 20, and Nov. 22 through 25 at 8 p.m. at Friend's House Theatre, Euston Road. Advance tickets may be obtained from the Institute of Contemporary Arts, 12 Carlton House Terrace, S. W. 1.

18 - NOVEMBER, 1971

MEVLÂNA CELÂLEDDİN-İ RUMÎ'NİN İKBAL ÜZERİNDEKİ TE'SİRİ

(Türkiye'deki RCD Pakistan Genel Sekreter Yardımcısı
Şerif el-Hasan'ın, Mevlâna Celâleddin Rumî'nin ölümü
dolayısıyla Konya'da verdiği Konferans)

Muhterem Dinleyicilerim,

1 — Mevlâna Hazretlerinin irtihal yıldönümü vesilesiyle tertiplenen ve Konya'da takriben onbeş seneden beri yapılmakta olan merasimde konuşacak ilk Pakistanlı olmak şerefini bana bahsettiğinden dolayı sayın Feyzi Halıcı Beye her şeyden evvel teşekkür borçluyum. Bu merasimde, Pakistanın mümessilsiz kalmayışı şayanı şükrandır. Çünkü, Mevlâna Ruminin yıldönümü Pakistanda da kutlanmaktadır.

2 — Daha evvel, Ankara Üniversitesinde tertip edilmiş olan Mevlâna yıldönümü vesilesiyle, Pakistanın ilk Türkiye Sefiri Beşir Ahmed Beyefendinin izinde yürüyerek konuşmuştum. Bu konuşmada Hind - Pakistan yarımadası Müslümanlarının Hz. Mevlâna'ya derin bağlılıklarını ve onun, İkbalin düşünüşü üzerindeki te'sirini muhtasaran izah etmiştim. Bugün de aynı meseleyi biraz daha genişleterek ele almak ve İkbâl'in Mevlâna Rumî Hazretlerinin eserlerini yeniden tefsir tarzı gibi Pakistan'da bilhassa sevilen mevzu üzerinde durmayı arzu ettim.

3 — Hind - Pakistan yarımadası kültürünün vârisleri sıfatıyla bizler, ilk Mesnevi-i Şerif şerhinin, dünyanın bize ait kısmında yazılmış olmasından meşru bir gurur duyuyoruz. Bu şerh Hz. Mevlâna müritlerinden Ahmed Rumî tarafından yapılmıştı. Bu zat Mürşidinin irtihalinden üç

sene sonra Milâdî 1276 tarihinde Türkiye'den hicret etmişti. Mesnevi'nin ve Divan-ı Şems-i Tebrizin en erken tarihlerde basılan nushaları da bu yarımada intişar etti. Asırlar boyunca, atalarımız, derin bir bağlılıkla Mesnevi'yi mütalâa etmiş ve çok sayıda şerhler, mensûr ve manzûm tercümeler yapmışlar, seçmeler ve Mesnevi örneği üzerine veya Mesneviden ilham alarak manzum eserler meydana getirmişlerdir. Bu eserleri Prof. Nicholson, Mesnevi'nin İngilizce tercümesinde verdiği Bibliyografyada gösterir.

4 — Takriben geçmiş yedi asır zarfında, Mesnevi beyitleri —ki bunlar her vesileye uygun hikmet incilerini ihtiva eden hakiki bir hazine teşkil eder— Farsça bilen veya Farsça konuşan Türk, Hind - Pakistanlı Müslüman, İranlı, Efgan ve Arapların dudaklarından eksik olmamıştır. Bu asırlar içinde, Türkçe, Farsça, Ordu, Sind ve Pancap dilinde bir çok şerhler ve üstün şerhler kaleme alınmıştır. Ancak —bu ister İsmail Rüsuhi Ankaravi, yahut Bizim Laknavlı Bahrül-Ulûm Abdül-Ali veya İstanbullu Abidin Paşa olsun— bütün bu zatlara lâyık oldukları âzami hürmet ve riayeti kaydettikten sonra, insana öyle geliyor ki şârih, bir cihetten Mesnevinin bir çok kısım veya unsurlarını parça parça ele alırken, asıl özü kaybetmiştir ve Mevlâna'nın düşünüşlerinin asıl dikkate lâyık cihetlerini tebarüz ettirememiştir; diğer cihetten, an'anevi bir şekil de İbn-i Arabî'nin izinde yürüyerek, Mevlâna'nın mistik felsefesine tamamen panteistik bir mâna vermiştir.

5 — Hazreti Mevlâna'nın felsefesini en orijinal şekilde mânalandırmak şair feylesof İkbâl'in dehasına bırakılmış oluyordu. Mesnevi ile Divan-ı Kebir'in câzip, aynı zamanda, şaşırtıcı binlerce beyitlerinin temelini teşkil eden birliği keşfetmek kolay mesele değildi. İkbâl, Şârihlerin, Mevlâna Rumi'yi hakkiyle târif edemediğinden ve haberin asıl ruhunun gözlerinden kaçtığından şikâyet ediyor. Asıl güçlük, Hz. Mevlâna'nın düşünüştünün, kupkuru sistemli felsefe cihetlerinde değil de çok yüksek muhayyile eseri olan şiirinde ifade bulmuş olması keyfiyetinden neşet etmiştir. Bununla beraber, onun dilediği yerde çılgınca uçuşlar yapan çokşun muhayyilesinde mevcut deruni bir mantık vardır, Emerson'un, tenakuz veya ihtilâf, küçük beyinlerin umacıdır, sözünü ele alarak, merhum Dr. Halife Abdül-Hekim -

Mevlâna Rûmî, Nietzsche ve İkbalden bahsederken — Büyük bir nüfuz—u nazarla, «Dinin en derin öğretişleri ancak tezatlarla ifade edilebilir». Bu, mühlhem din kitapları hakkında olduğu kadar Mesnevi için de doğrudur. Mesnevi'yi ki vasfederken çok isabetli olarak «Pehlevi dilinde Kur'an» denmiştir.

6 — Hazreti Mevlâna'nın eski şekilde mânalandırılması ile yeni şekli arasındaki iki kutub kadar bir birinden uzak farkı göstermek için bir tek misal kâfidir. Mesnevide çok defa zikri geçen aşağıdaki beyitlere bakalım (Mesnevi III, 3900):

Ez cemâdi mürdem û nâmî şüdem,
Vez nemâ mürdem be-hayvân ber zedem
Mürdem ez hayvânî û Âdem şüdem
Pes Çih tersem kih zi mürden kem şüdem?
Hamle-i-diğer bîmîrem ez beşer
Tâ ber ârem ez melâik bâl u per
Bâr-i-diğer ez melek kurbân şevem
An çih ender vehm nâyed ân şevem.

(Ben mâden olarak öldüm ve fidân oldum
Fidan olarak öldüm ve hayvan mertebesine çıktım,
Hayvan olarak öldüm, insan oldum.
Niçin korkayım? Ölmekle ne zaman eksildim?
Ben insan olarak bir daha öleceğim.
Ta ki meleklerin kanatlarına ve tüylerine mâlik
olayım.)

Amma yine melekliği mi feda edeceğim,
Hiç bir aklın idrak edemeyeceği hale geleceğim.)

Eunlar an'anevi olarak vahdeti-vücut tâbirleriyle izah edilmiş yahut — Prof. Schimmel'e göre — bazı şârihler tarafından ruhların tenasühünün teyididir. Ancak, «İslâmda Dîni Tefekkürün Yeniden Teşekkülü» adlı kitapta (ki Sofi Huri Hanım bunu büyük bir kabiliyetle Türkçeye tercüme etmiştir) İkbâl diyor ki, «Mevlâna Celâleddin-i Rûmî'nin lâyemutiyet (ölmezlik) bahsini... bir biyolojik tekâmül addetmesi tabiidir ve Kur'anı Kerim'in ruhuna mutabıktır. Bununla beraber, tahavvül ve tekâmül nazariyesi, hâl-i hâzır dünyasına bu hayatta ümit ve güvenme, şevk ve zevk yerine yeis ve endişe getirmiştir... Bu günün dünyası, ken-

Ki Brehmenlerin çocuğu Rum ve Tebrizin esrarını biliyor.)

11 — Yıllar geçtikçe İkbalin Hazreti Mevlânaya karşı bağlılığı gittikçe derinleşmekle beraber, o hiç bir zaman Mürşidinin sesinin sadece bir aksisadası olarak kalmadı. Tam aksine, bir yaratıcı ve orijinal mütefekkir sıfatıyla o, Hz. Mevlâna'nın esas felsefesinin hakiki ruhuna uygun görmediği noktaları bertaraf ederek Mesnevi mâdeninden cevherleri çıkarmış, onları yeniden işlemiş, parlatmış ve şa-nına lâayık yere takmıştır.

İkbalin «Esrar-ı Hodi» adlı eserinin İngilizce tercümesinin «Benliğin Sırları» serlevhasını taşıyan Mukaddemesinde Nicholson'un dediğı gibi İkbâl, Celâleddin-i Rumi Hazretlerinin hâlis ve derin dehasına karşı duyduğu tazim ve hürmet hissini ifade ediyor. Ancak benliğı terketmeyi hedef tutan doktrinini reddediyor ve ona panteistik uçş-larında refakat etmiyor.

Bu, değerli bir Mürşidin değerli bir müridinden bekle-nilmeyecek bir hareket değildir. Bizzat Mesnevi şöyle de-miyor mu?

Mâ zi Kurân magz ra berdâştım
Üstühân piş-i-segân endâhtım

(Biz Kur'an-ı Kerim'den iliğı çıkardık ve kemiğı kö-peklerin önüne attık) — yâni biz Kitab-ı Kudsiden hakiki ruhu seçip çıkardık ve doktrin incelikleri üzerinde çekiş-sinler diye ulemâyı kendi hallerine bıraktık.)

İkbâl, Mürşidinin cürufunda — kaba panteizm ve müf-rit zâhidliğın cürufundan — temizlenince daha büyük rev-nakla parlayan, taşkın zevkten hâsıl olan yazılarına aynı katalist'i tatbik ediyor. İkbalin manzum eserleri, Mürşidin nükteleriyle doludur, bunlar, sanki aynı siyak ve sibak içinde yazılmış zanedilecek derecede isabetli seçilmiştir. Çok kere Mesnevinin bilinen bir beyti üzerine yeni bir zavi-yeden saldığı ışık huzmesi, şimdiye kadar gözden kaçmış olan bir mâna farkını belirtir. Dr. Schimmel, son zaman-larda neşrolunan ve İkbalin dinî fikirlerini belirten

«Gabriel's Wing» (Bal-i Gibril) adlı eserinde, binlerce şairin Mesnevinin başındaki fikri alıp şeklini değiştirerek tekrarladığını söyler :

Bışnev ez ney çün hikâyet mi küned,
Vez cudâiha şikâyet mi küned :
Ez neyvestân ta mera bibrîde end,
Ez nefirem mard u zen nâlîde end,
(Dinle neyden çün hikâyet etmede
Ayrılıklardan şikâyet etmede.
Der : Kamışlıktan kopardılar beni,
Nâlîşim zâr eyledi merd ü zendi)

Ancak İkbâl, bu fikri kendi fâsılasız çalışma felsefesi tâbirine göre değiştirir ve onun kamışlıktan ayrılışını, neyin ve musikisinin husulüne sebep olduğu için bir güzel talih cilvesi addeder :

Ney birûn ez neysitân âbâd şüd
Nağme ez zindâni ü âzâd şüd
«Ney, kamışlıktan uzakta yer tuttu,
Musiki mahbesten kurtuldu.»

Hız. Mevlânânın mevzuları üzerine bina edilen bu gibi yeni inşa tarzı, ilk bakışta insana zorlama eseriymiş gibi gelir, İkbâlın tefsiri ışığı altında Mesneviyi mütalâa edince, Mevlânânın öğretişinin hakiki mânasını anlarız. İkbâl, Mürşidinin felsefesinde bu gerek ifrat ruhaniyet, gerek ifrat maddiyetle mahvolma tehlikesi karşısında olan beşer ırkının bekasının sırrını bulmuştur. Pirinin delâleti sayesinde, İkbâl, Aşk ve İman suyu verilmemiş kupkuru Akıl ve İdrakin şeytânî olduğuna inanıyordu. İkbâlın bencil maddi menfaatlerin peşinden koşmanın arkasından müstahak cezayı verecek adaletin koşacağına dair kehâneti, Birinci Cihan Harbi şeklinde tahakkuk etti ve bu, bir çeyrek asır içinde İkinci Cihan Harbiyle teyid edildi. Atom bombasının ilk tadını aldıktan sonra, hidrojen ve kobalt bombalarıyla beşer ırkının imhasını hedef tutan korkunç tehlike hemen yanı başımızdadır.

14 — İkbâlın Ordu dilinde yazılmış eserlerinden birisi olan (Bal-i Gibril) de, Mürşidi ile bir konuşmasında, Mes-

nevinin, modern ilmin buhranını icmal eden şu beytini alır :

İlm ra ber ten zeni mârê büved

İlm ra ber dil zeni yârî büved

(Eğer ilmi, cismanî maksatlarla kötüye kullanırsanız, o bir yılan olur; eğer ilmi ruhanî işlere tatbik ederseniz, dost olur.)

15 — Bu hayat görüşü hususunda, İkbâl, Goethe'yi Mevlâna Rumiye çok yakın bulur. Çok hayali bir eser olan ve Goethe'nin West Östlicher Divan (Garbın Şark Divanı)na bir cevap olan Peyâm-ı Mâsrık'taki şiirlerine (ki Prof. Ali Nihat Tarlan Türkçeye tercüme etmiştir) İkbâl, Goethe ile Mevlâna Rumiye Cennette karşılaştırır, Goethe, Faust'ı ezberden okur, Mevlâna ise onun Mephistopheles'i takbihi-ni candan tasvip eder.

16 — İkbâlle tamamiyle mutabakat üzere olarak, Mevlâna hadsin (yâni sezginin) aşk ve imandan hız alınca hakikati derhal izhar ettiğine inanır! Halbuki ayakları kurşun kadar ağır Akıl, ki teemmül ve muhakemenin ağır ameliyesiyle kösteklenmiştir, bu, hakikate hantal adımlarla ulaşır.

Çend hânî hikmet-i Yunâniyân?

Hikmet-i İmaniyân ra hem bi-hân

Ger be-istidlâl kâr-i-din büdi

Fahr-ı Râzi- râzdâr-i-din büdi

Pay-i-istidlâliyân çübin büved

Pay-i-çübin saht bi-temkin büved

(Yunan felsefesini daha ne vakte kadar mütalâa edecek-sin. İman sahibi insanların da Hikmetini öğren).

Eğer din meselesi istidlâle istinad etseydi,

Fahreddin-i Râzi, dinin sırlarını keşfederdi.

İstidlâlcilerin bacakları takmadır,

Takma bacaklar hiç te vakûr değildir.)

İkbâl da Mürşidin, bu esaslı itikadını kendi eserlerinde tekrarlamıştır. Peyâm-ı Mâsrık'da diyor ki : (Sahife 122)

Bu -Ali ender gubar-i-naka güm
Dest-i-Rûmî perde-i-mahmil girift,
In firûter reft u tâ gevher resid
An be-girdâbî çü has menzil girift
Hak eğer sûzi nedâred hikmet est
Şi'r mîgerded çü süz ez dil girift.

(İbn-Sina, devenin izini tâkip eden tozların izinde kaybolmuştur; halbuki Mevlâna Rumi'nin eli tahtirevan perdesini yakalamıştır. Bu, ta inciye ulaşınca kadar derinlere gitti; öbürü saman çöpü gibi girdaba yapışıp kaldı. Eğer hakikat yakıcı ateşten mahrumsa, bu sadece felsefedir; ancak gönülden hararet alırsa şiir olur.)

17 — Mevlânânın, İkbâl üzerindeki derin te'sirinin ilk tezahürü tabiatıyla, (Esrar-ı Hodi) adlı Mesnevisi oldu. Mutasavvıf bir şairle pratik bir feylesofu şahsında birleş-tiren İkbâl, bu eseri kendi kendisine bir rüyet içinde görü-nen Mevlâna'nın emriyle yaptığını iddia eder. Bu şiirde, İkbâl, İnsani ideâllerini gittikçe daha yükseklerle çıkararak ve erişilmezi elde etmeğe talip olmak suretiyle Benliğin Sırlarını tahakkuk ettirmelidir, tezini vaz'eder. Divan-ı Şems-i Tebriz'den alınan ve eserin ilk sahifesinde bulu-nan şu güzel beyitler, İkbâlin merkezi mevzuunun anahta-rını teşkil eder :

Di Şeyh ba çırag hemi geşt gird-i Şehr :
Kez dâm u ded melulem u İnsânem arzûst.,
«Zin hemrehan-i-sust anasir dilem girift,
«Şir-i-Huda u Rustem-i-Destanem arzûst!»
Güftem ki «vâft mi neşevend cüsteim mâ»
Güft «Ân ki yâft mi neşevend anem arzûst.»
(Dün gece, Şeyh, elinde fener şehri dolaşıyordu ve :
«Hayvanlardan ve vahşi canavarlardan bıktım :

İnsan arıyorum, ben bu hareketsiz arkadaşlardan bıktım, Allah'ın Arslanı ve Destan'ın oğlu Rüstemi istiyorum.» diyordu. Ben, «Biz onu aradık, fakat bulamadık», dedim. O cevap verdi, (Ben bulunmayanı arıyorum.)

18 — «Esrar-ı Hodi» ile bütün müteakıp eserleri Mes-neviyi aksettirir. Çok kere Zaman ve Mekâna, ihtiyar yani, Muhtar İrade, ve cebir yani Determinizm, Allah ve Tabiat

ve insan tabiatı gibi metafizik problemlere ait meseleleri işler ve bu muameleleri, Mesnevinin mülhem şiirlerinin ışığında çözer.

19 — İkbâlî Mânevi Rehberi, kendisinin şaheseri olan ve Dante'nin İlahî Komedi adlı eseri örneğine göre yazılmış Cavidnamede en mühim rolü oynar. Virgil, Dante'ye nasıl cenneti, Cehennemi ve Arafı gezdirirse, Mevlâna da İkbâlî bir semavî yolculuğa götürerek yedi seyyareyi dolaştırıyor. Burada Mazinin büyük simalarıyla felsefî konuşmalar yapıyorlar, farklı iklim ve çeşitli asırların geniş sahası Buddha ve Nietzsche gibi, Lord Kitchner ve Said Halim Paşa, Zerdüşt ve Nadir Şah Afşar ve saire gibi birbirinden çok farklı insanları ihtiva eder.

20 — Diğer manzum eserlerinde de İkbâl, hem Şark hem de Garbın asırlar boyunca Tefekkür cereyanlarını şayanı hayret derecede yakından takip ettiğini meydana kor. Hz. Mevlâna'dan aldığı ilhamla onun, Eflâtun, Goethe, Hegel, Nietzsche, Bergson, Marx ve Lenin, aynı zamanda İbn-i Sina, Abdülkerim Jili, Şahabeddin Suhreverdi, Mansur-u Hallaç ve Mahmud Şabisteri vesaire hakkında ince tahliller yaptığını görüyoruz.

21 — Fen ve din arasında görünüşteki aykırılık yirminci asırda hemen haledilmiş gibidir. Einstein'ın İzafet Nazariyesi ve Max Planck'ın Kuvantum Teorisi Zaman ve Mekân, madde ve Aklın, mekanikî şekilde izahını kökünden çürütmüştür. Kâinatın Tabiatını izaha çalışırken Sir James Jeans, Sir Arthur Eddington ve A. W. Whitehead tasavvufun hududuna yaklaşıyorlar.

22 — Bâzı münekkidler, İkbâlî düşünüşüne, Garb kaynaklarının tesiri altında fazla kalmış olduğunu zannetmek suretiyle hataya düşmüşlerdir. İkbâl, Garba, borçlu oluşunu kabul etmekle beraber, ilhamının daha fazla Şark kaynaklarından geldiğini sarahatla ifade etmiştir. Aralarında İkbâlî de bulunduğu bâzı Müslüman muharrirlerin kanaatı şudur : Darwin'in Tekâmül Nazariyesi Nietzsche'nin Üstün İnsan Nazariyesi, Einstein'ın İzafet Nazariyesi ve Bergson'un Elan Vital Nazariyesinin mebâdisi (ilk esasları) İslâm mütefekkirleri ve bilhassa Mevlâna Rumi'nin tohum eken yazılarında görülür.

23 — Hz. Mevlâna, İkbale dinamik felsefesini öğreten baş Mürşiddi. İkbalin, felsefi tefekkürü ve pratik hikmetinin hayatiyet ve yaratıcılığına onun Pakistanın Mânevi babası olmasından daha büyük delil olabilir mi? Sonra, mademki İkbâl, tefekkürünün baş muharrininin Mesnevi olduğunu bizzat serbestçe ve cömertçe kabul ediyor, aynı delille Mevlâna Celâleddin-i Rumî Hazretlerini de Pakista'nın mânevi Büyük Babası telâkki etmek doğru olmaz mı?

Celâleddin Rumî'de tecrübelerim var mı? Bende Celâleddin Rumî'nin tecrübeleri var mı? Ne doğrusudur?

KONYA : MEVLANA'S CITY

by

MEHMET ÖNDER

An old saying of the Turks reflects the pride of the people of Konya in their city :

«TRAVEL THE WORLD, BUT SEE KONYA.»

The Seljuks, crowned Konya as their capital, putting up many splendid monuments of which quite a number are still, happily, standing.

The astonishingly long history of Konya goes back as far as the days of the empire of the Hittites. After the Hittites, in a glittering succession of kings and their peoples, came Phrygians, Lydians, Persians, Macedonians, Alexander the Great, General Lysimachos, King Attalos I, King Attalos III, the Romans and then the Byzantines followed by the Turkish rule of Seljuks, Karamanoğulları, and Ottomans.

Konya is a land of colorful legends. Once... so the tale goes... a rather terrifying creature, the Medusa in fact, with, her head of writhing serpent in place of hair, threatened the city that is now Konya. The city was saved only when Perseus, son of Zeus, cut off the lady's fearful head. To celebrate their happy fortune, the people of the city put up a statue of Perseus in their main square. The city was then called Ikonium, meaning «The City of Icons» or «of Images», and so it was called until its capture by the Seljuk Turks.

In the days of the Roman Empire, Ikonium became one of the chief cities of the province of Lacaonia. St Paul then visited Ikonium (between 47 and 50 A.D.) as he spread Christianity throughout the land. In those times Ikonium

was far-famed as a center of religion and it remains so, today, for all the Moslem world.

As the dynasty of the Great Seljuks began its conquest of Asia Minor, Anatolia, from its eastern realm; the redoubtable Süleyman Shah came riding at the head of his brave armies to Ikonium.

Overlooking the northwestern part of the city, there rose a peak called the Tekkelidağ, or «Mountain with a Cap.» Upon this eagle's nest of a place, sat the powerful fortress of Gevale. Below, on the plateau, spread the city in all its vulnerability. The fortress defended the city, and whomever could take the fortress, could capture the town. Hence Gevale was called «The Key to the City of Konya.»

Süleyman Shah surrounded the fortress with his men and his machines of war, but soon realized how impossible it was to capture the stronghold. He did not give way to despair, however. Cleverly he learned the inner situation of the fortress from two Byzantine warriors that he held as prisoners. Time, the Shah saw, was clearly in his favor. Food and water supplies of the defenders were sufficient for only three months. And, there was no connection between the city and the fortress. The Turkish general decided he would negotiate then with the Byzantine commander, Romanus Makri, to spare the shedding of even more blood. So, a messenger was sent to the fortress, bearing the proposal of negotiation.

But the people of Ikonium had no intention at all of giving up their home. So Süleyman Shah let it be known that he would wait three months, until the supplies of the fortress should be exhausted. Otherwise, he declared that he and the Byzantine commander might meet face to face, and that the army of the victor should also be considered victorious. The very next day the two champions fought on neutral ground between the two assembled armies. War cries filled the air, and steel rang loudly upon steel. Finally, the hapless Romanus Makri fell mortally wounded at the feet of Süleyman Shah, and the road to Konya was open to the Seljuk Turks. Later, in 1076, the Turks would make it their capital city.

When Konya became the Seljuk capital, it attracted the scientists, the erudite scholars, artists, poets and the philosophers of all the world of the East. Mevlana Celselestin Rumi, the great mystic also came to Konya. Mevlana filled Konya with his philosophy of holy love, of poetry and of music, and the city fame shone brightly in the thirteenth century as an intellectual center of science and of the arts, and as a city and kingdom where great architectural works were created by an enlightened and inspired monarchy. Mosques, medreses (theological schools), mescids (small «chapel» or mosques), türbes (mausolea) were all built in Konya under Seljuk rule. The thick and powerful walls of the city rose in the reign of the Seljuk Sultan Alaettin Keykubat.

Of the remaining treasures of the city, the Alaettin Mosque is surely worthy of the visitor's interest. Perhaps the oldest buildings standing in Konya, its construction lasted from 1156 until 1221. Since it was finished in Alaeddin's reign, it bears the name of that Sultan. The mausolea of the various Seljuk Sultans are in the mosque's courtyard, their sarcophagae covered with priceless tiles.

The Büyük Karatay Medrese's doors are open to the world now, the building itself a museum of marvelous works of Turkish tiles. Its portal, sky-blue and white marble, is a monument in itself. The interior of the **medrese** is decorated with Seljuk tiles, justifiably hailed as masterpieces of their kind.

Seljuk stone carving has immortalized itself in the Inceminare (or «Slender Minaret») **Medresesi**. The engraved calligraphy of the doorway, reproduces lines from the Holy Koran.

Among other interesting Seljuk monuments are İplikçi (Altunaba) Camii (Cami meaning «mosque», the Sircali Medrese, Sahip-Ata **Külliyesi** — university — and the remains of a wall from the Seljuk Palace that is to be found in the northern section of Konya. The Museum of Archaeology and Tiles, the Museum of Culture, the Museum of Stone Carving and Woodwork, as well as the private museum of Koyunoğlu (displaying assorted items from Sel

juk and Ottoman civilizations) are open until late hours during the first part of December, when Mevlana's dead is commemorated at Konya.

But the most important edifice in all of Konya, is the Mausoleum and Museum of Mevlana, which is the possessor of Mevlana's personal belongings and hand-written original copies of his works. This important center of Turkish culture, also cherishes Selçuk and Ottoman works of art, including books of miniatures, metalwork and woodwork, extremely valuable and rare carpets, textiles, candles and musical instruments. The people of Konya are so very proud of this museum, that they say «Konya's heart beats in the museum of Mevlana.»

Mevlana Celalettin Rumi (1207—1273) was one of the greatest mystics of the Turkish and Islamic world in the Middle Ages. He came to Konya from Belh — which is now in Afghanistan — with his father and his mother. Sultan Alaettin Keykubat installed Mevalana's father, a great scholar of his day, in a medrese. After completing an arduous education, Mevlana began, himself, to give religious instruction in the **medreses**.

His meeting with the Dervish Şemsettin of Tebriz changed his life, and from then on he devoted all of his time to mysticism, and to writings that would reflect this philosophy. His great book, the **Mesnevi**, consists of six volumes of 25,618 rhyming couplets. Translated into many languages the English version of the **Mesnevi** was accomplished by Professor R. Nicholson and was printed in London.

Mevlana's second important work is the **Divan-i Kebir**, with more than 40,000 couplets. Between its covers one finds the mystical poems of Mevlana, poems characterized by a great and humanistic love and imbued throughout with the sheer ecstasy of living.

Selected poems of the **Divan-i Kebir** have also been translated into many languages, including of course English. Mevlana's other works are **Fihima-fih**, **Mecalis-i Sab'a**, and **Mektubat**.

As an enthusiastic mystic, the great Mevlana devoted himself to life to humanity at large. Regardless of what might be other men's religion or faith, Mevlana extended his love to include them all and considered all mankind his brothers.

A light shining along the dark road of history, he preached the cause of permanent peace and friendship among all nations. He condemned slavery in all its shapes one he defended freedom of thought, and progressive ideals.

Love, in the philosophy of Mevlana, means Divine Love. Caught up in this love, Mevlana ascends into a state of ecstasy, and whirls the **sema**, the mystic «dance» that reunites one with God in Heaven. Mevlana's poems are imbued with this concept of Divine Love, and he conceived of music and the «dance» that is the **sema** as ways to enable man to enter into a state of holy ecstasy. After Mevlana, his devoted followers would establish the first **Mevlevi Dergahi**, or Brotherhood of the Whirling Dervishes

in Mevlana's own mausoleum.

During the Ottoman era, the **Mevlevi** Dervishes had many **dergahs** in other cities of the Empire. With the establishment of the modern Turkish Republic, all Mevlevi activities were curtailed, a ban that included all the other Moslem brotherhoods. The Mevlana Mausoleum and **Dergah** were opened to the public in 1926 under the name of the Mevlana Museum.

Each year at Konya, Mevlana is commemorated from the 7th to the 17th of December with a ceremony at the covered Sports Palace. The ceremony begins with learned discussions of Mevlana's ideas, and the **sema** «dances» or «whirling.» This introduction is followed by music and by the actual performance of original ritual, the **sema** or whirling «dance.»

To look upon the **sema**, then, is to transport oneself backwards in time to a far distant day when Konya was the fine and cultured capital city of a great and power-

ful land, the Empire of the Seljuk Turks. The scene before one's eyes could have been taken, as if by magic, out of the Golden Age of the Seljuks of Konya. The Dervishes, and the musicians, too, wear the original Mevlana garments: a conical cap of camel's hair; a white, short-sleeved jacket and a white full skirt. As the Dervishes turn, and turn to the sound of the holy and ancient music, the continuous flaring of the wide skirts gives the startling impression of bouquets of roses, turning and turning, constantly turning, to the love-suffused music of the gentle doctrine of Mevlana. The way of Mevlana is the way of love, and no man nor woman once having seen the turning of the Dervishes of Konya, can fail to be impressed with the utter sincerity of their belief, the total dedication peacefulness and to Divine Love.

The Konya Tourism Association and other travel organizations are able to arrange tours for those wishing to visit Konya. When Konya hotels are full, as is often the case during the yearly commemoration of Mevlana, the local people happily extend their hospitality to the visitor.

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