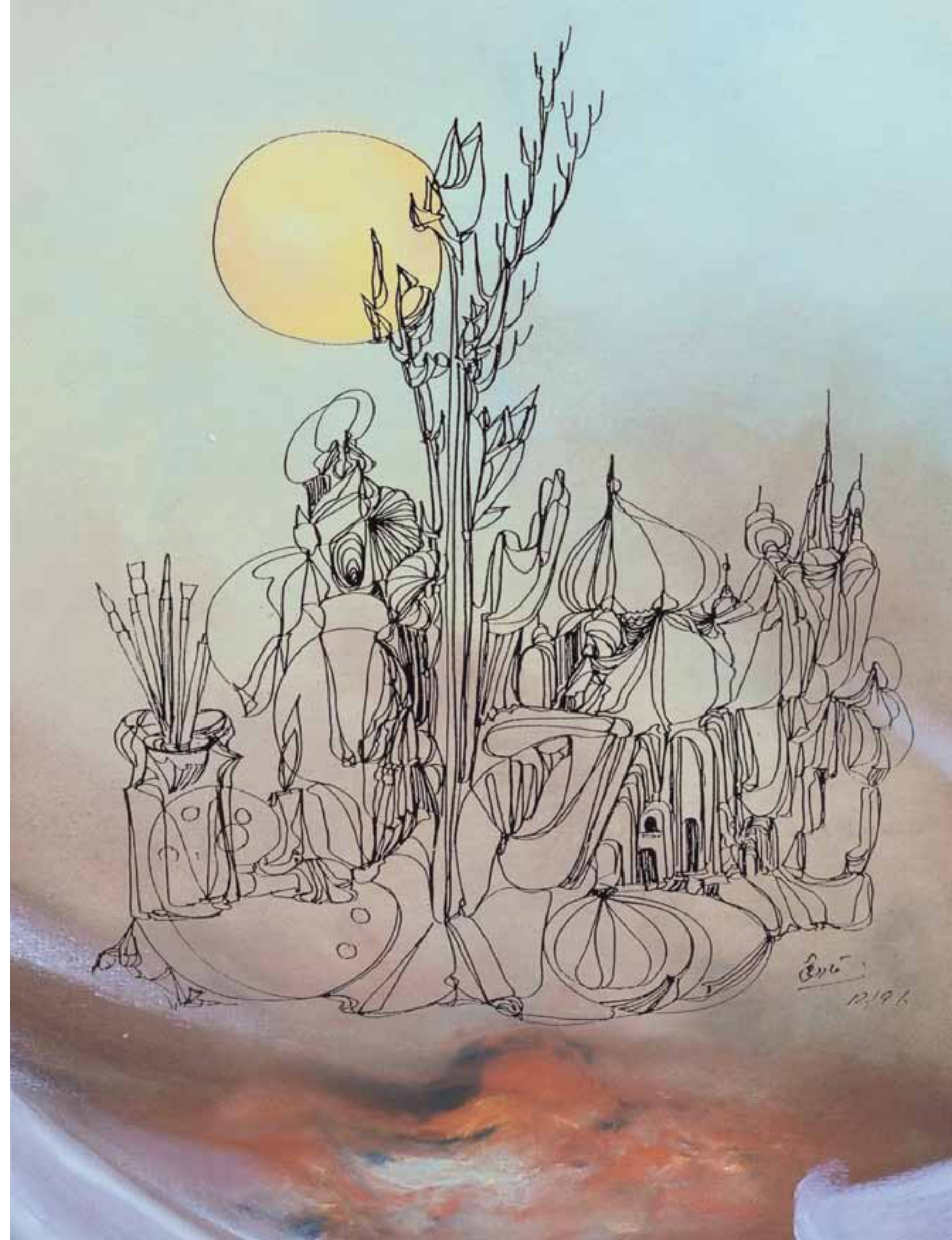


THE TALE OF DRUNKEN FLUTE IN
**WHIRLING
DERVISHES**

BY SHAFIQUE FAROOQI

Farooqi 42013





"ALL GLORY AND PRAISE BE TO ALLAH AND
TO HIS PROPHET (PEACE BE UPON HIM)"

DEDICATION

An Anatolian Forest Flower



The colorful beauty of this forest flower has entrenched my artistic feeling. When I had a glance through the divine yellow colour of this flower blossoming in the Anatolian forest, I feel in trance and my spirit starting lifting my soul, touching the skies as if this flower is deriving its colour from there in. A true mystic experience which overwhelmed my whole aesthetic sense as if I am whirling around.

ACKNOWLEDGEMENTS

The writer acknowledges greatly the most respectable personality of Hazrat Abul Hassan Ali Ibn Usman Al-Jullabi al-Hajveri [(R.A.) 990 CE – 1077 CE] also known as Daata Ganj Baksh (master of bestowed treasures) and another great sufi Reverend Sultan ul Mashaikh, Mehboob e Elahi, Hazrat Shaikh Khawaja Syed Muhammad Nizam ud Din Auliya [(R.A.) 1238 – 1325] under whose profound reflections on the theories of mysticism proved much helpful in recognizing some subtle aspects of Hazrat Mevlana Jalaluddin Balkhi/Rumi [حضرت مولانا جلال الدین بلخی / روی] (R.A.) 1207 – 1273]. In this regard, the books “The Revelation of Mysteries” by Hazrat Abul Hassan Ali Ibn Usman Al-Jullabi al-Hajveri (R.A.) and “Seer ul Oliya” by Syed Muhammad Bin Mubarak Karmani (R.A.) provided in-depth stupendous analysis of mysticism, which must be read to develop a true insight into love of Allah.

The Tale of the Drunken Flute in Whirling Dervish
by
Mohammed Shafique Farooqi

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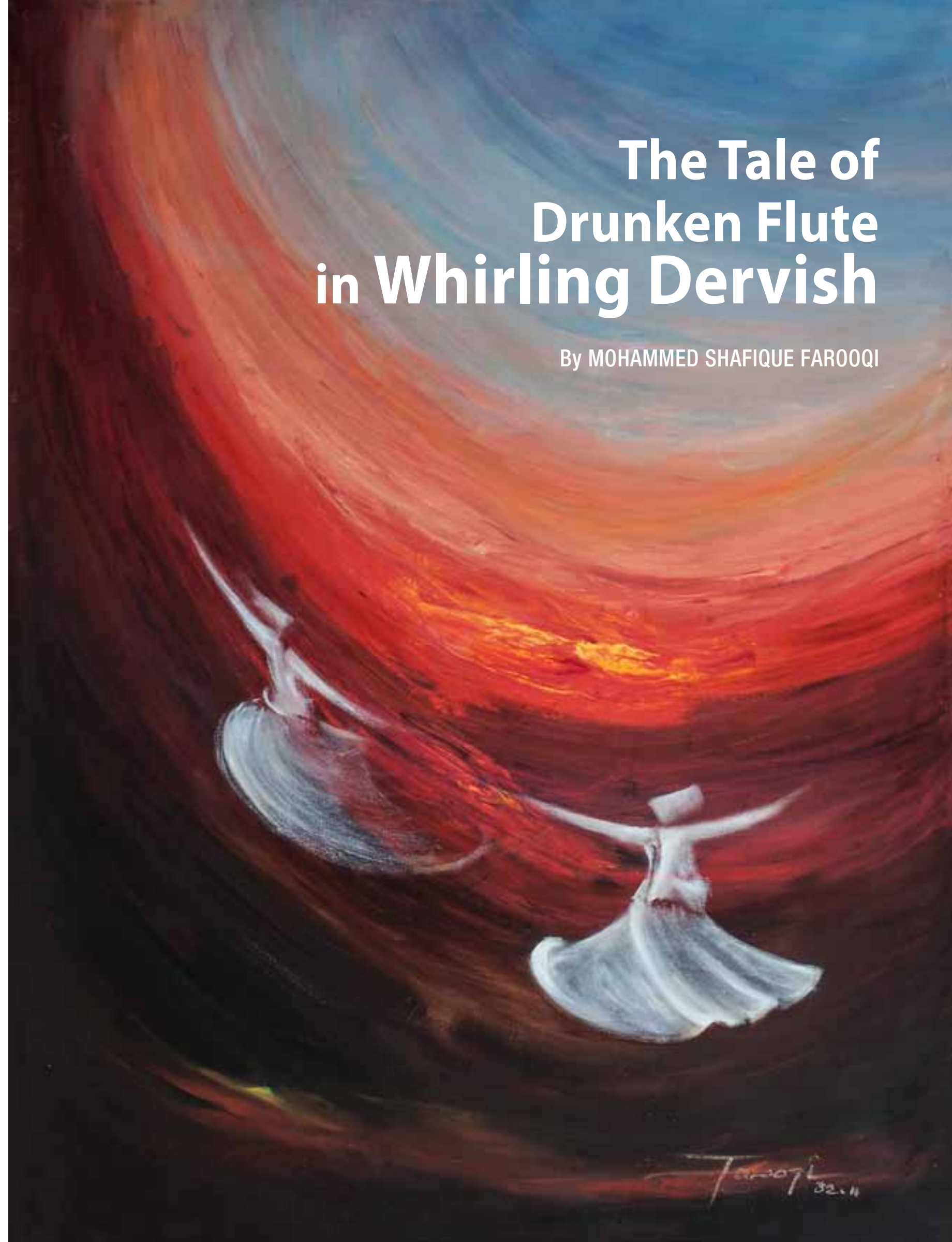
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The Tale of Drunken Flute in Whirling Dervish

By MOHAMMED SHAFIQUE FAROOQI



REMINISCENCES

The Zafar Cultural Center of Istanbul Municipality lies on the Western edge of Istaqal Road, left of the Tonal Ground and just short of Shah Kulu Bostan Sokak (street) just down the Galip Dede road leading to Tonal lays the biggest Sema Khana Galata Mevlevi-Hanesi (abode of the dervishes) of Istanbul and it is here that occasional gatherings of the dervishes take place. Fortunately, my studio was situated on the top floor of a building in the center of Shah Kulu Bostan Street and I had two windows opening towards the Golden Horn and Basforus.

Galata Bridge, Blue Mosque, Hagia Sofia, Top Kopi Museum all were before my eyes whenever I glanced through the window. My right side window opened toward the open ground of the Sema Khana from where I could witness the proceedings taking place in the hall there in. Often I have witnessed the programs of Semah Khana as they are conducted in the Big Hall. Sitting in the studio I could hear the melodious tunes blowing forth from the flute. At midnight, the swishing sound of the fishermen's boats sailing from Basforus, annoying the calm waters, the gentle whistling of the cool breeze and the occasional gloomy cry of the fluttering Lailak birds, the rythmic cawing of crows sitting on the top of trees in Gulhane Park, screaming of tired seagull living on the top walls of huge buildings all inter-tuned with the sweet melody of the flute in the Sema Khana and gently ushered me into a state frenzy with blissful calm and tranquility. I felt myself to be a part of this heavenly feeling and impulsively, I looked towards the blue sky, my arms out stretched and in my imagination I felt myself like flowing flying bird in the vast universe free from the shackles of worldly impediments. It was as if Istanbul lay under my outstretched wings.

The dervishes of Semah Khana appeared to be under the spell of a similar euphoria. I could clearly feel them gliding along with me in the unfathomable skies and trying to out fly the other in the quest for eternity.

However, in reality, I would remain glued to my seat in the studio as I sat mesmerized by the hypnotized notes coming from the flute. And it is this very flute which forms the basis of my story which is heavily reliant on the assistance and cooperation provided to me by my neighbourhood artist friends Mr. Fehim Güler, Rauf Tuncer, Hulya Sultan, Prof. Namik Denizhan, Hoca Süleyman Tayfur, and Dr. Mrs. Çiğdem Atvur along with all those friends who afforded me an opportunity to dwell close to Semah Khana in order to familiarize myself with the proceedings performance there in.

I feel that I might have not succeeded in grasping the rich treasure of sweet memories and thought provoking events of that colourful cultural heritage of

Istanbul. Every inch of the old city reflecting the majestic past dynasty of the rulers and multi-colored civic societies whose fascinating shades of life have carved fine prints on the sensitive mind of an artist like me.

The enchanting notes of the flute, the grandeur of Saint Sofia, the architectural magnificence of Blue Mosque and the peculiar scent of the morning breeze keep haunting my mind where ever I go.

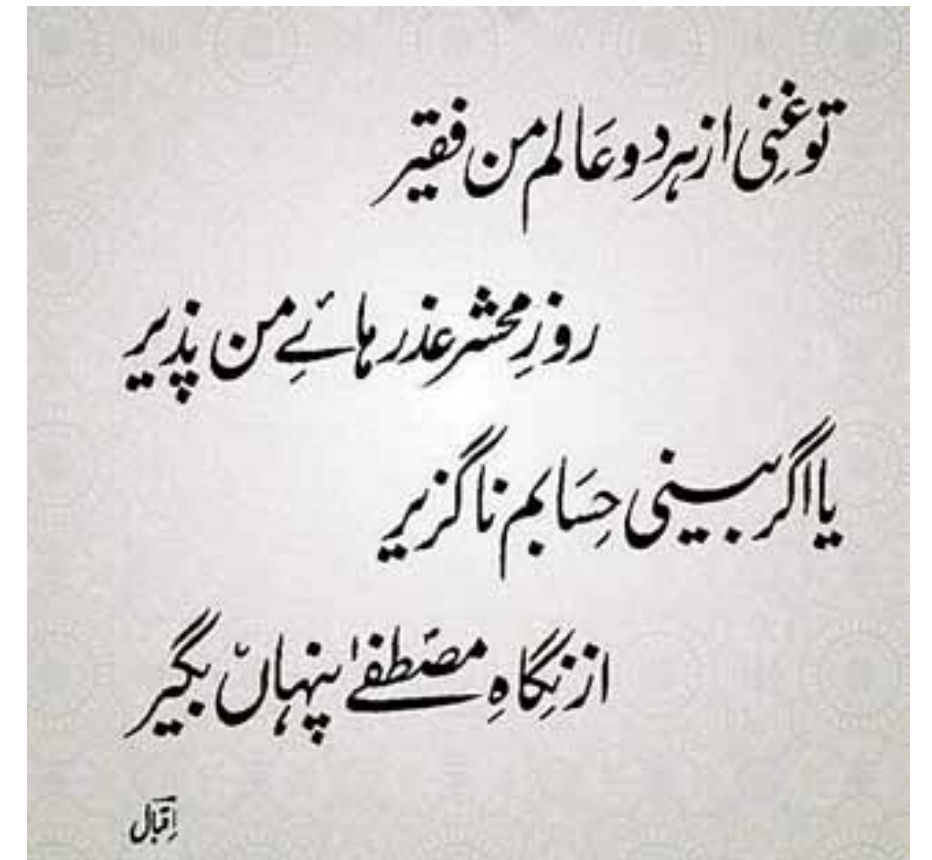
Nevertheless, I have tried my best to reflect my emotions in their true sense. In this effort, I was lucky to have the support of numerous associates including Prof. Zeenat Afaq and many of my family members. I am deeply indebted to all my friends for their support. Undoubtedly, this book shall be full of flaws; therefore, I shall earnestly be looking forward to the suggestions and input from my friends.

I further indebted to Mr. Naseer Baloch of Topical for producing this work.

I bow my head in gratitude before Almighty Allah, who gave me the strength to author this book.

Mohammed Shafique Farooqi

Friday 20.06.2014, Lahore





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WHIRLING DERVISH BY SHAFIQUE FAROOQI

This book reminds me of the love and reverence Dr. Allama Mohammad Iqbal had with the Sufi Philosopher Mevlana Jalaluddin Rumi and under his scholastic influence he addressed all the youth of this subcontinent, in his book, “Javed Nama”. The following few lines of Khitab Ba Javed in Javed Nama are self-explanatory for the readers

تا خدا بخشد ترا سوز و گداز	پیر رومی را رفیق راه ساز
پای او محکم فندرد کوی دوست	زآنکه رومی مغز را داند ز پوست
معنی او چون غزال از مارمید	شرح او کردند و او را کس ندید
چشم را از رقص جان بردو خند	رقص تن از حرف او آموختند
رقص جان برهم زند افلاک را	رقص تن در گردش آرد خاک را
هم زمین هم آسمان آید بدست	علم و حکم از رقص جان آید بدست

Make Rumi your guide on the path.
That God may grant you ardour and compassion.
For Rumi knows kernel from the shell,
He is steadfast in the way of the Beloved.
People have written commentaries on his works but none him,
His real intent like a deer missed our grasp.
People learnt from him bodily dance;
They closed their eyes from the dance of the soul.
Bodily dance leads to the movement of the earth,
Soul's dance upsets the skies.
From soul's dance comes knowledge and judgement,
Earth as well as heaven are caught in the net.

(Translated excerpt from Khitab Ba Javed, Javed Nama)

The present book, an artistic endeavour of Shafique Farooqi, is truly reflective of Sufism as seen and depicted through the intellect of Mevlana Rumi. This kind of work in the past, was carried out by different artists in different forms such as Chughtai's illustrations of Asadullah Ghalib's poetry, but no one was dexterous enough in interpreting this demonstrative spiritualism in art form. Each page of Shafique Farooqi's book illustrates the feelings as described by many scholars in their perceptions of Sufism.

The poetry of Mevlana Rumi is re-written with brush propelled in the hands of a Sufi artist, Shafique Farooqi. The reader of this book will certainly be carried away

in ecstasies while looking through the images painted by him of Rumi's mysticism in the shape of whirling fantasies.

The art of Shafique Farooqi, whether pencil work, landscapes, calligraphy or this new genre does not need any explanation. He is globally recognised through his exhibitions (solo or group), participation in workshops and seminars on art work in different galleries and art studios with artists of different countries. He has been admired for his work amongst the galaxies of artists with whom he had an interaction and the reader can go through all the appreciations included in this book.

Shafique Farooqi has many qualities, a gentle man with lots of friends, an elegant painter who has mastered the art of calligraphy and mystic painting revealing his inner sufi self. He has been an art teacher and a commander of audio visual aids in the mainstream academies of Pakistan.

Farooqi's personality is revealed in this effort of writing and painting, “The Tale of Drunken Flute in Whirling Dervishes”. I am confident the reader will enjoy the script and the whirling paintings.

Justice (Retired) Dr. Javid Iqbal



JOURNEY THROUGH RUMI'S THOUGHT WITH SHAFIQUE FAROOQI

There are some significant personalities who with the help of their voice and breath, their love, excitement, their promise for humanity always remain fresh and alive over the course of centuries. Time evidently fails to make these characters obsolete. Their thoughts, analyses, explanations and spiritual messages, which never will be lost, represent, ever a new, alternative solutions and prescriptions for today's social problems, in great variety and diversity.

Rumi is one such personality. Despite the centuries that separate his life from ours, Rumi continues to hear and to listen to us, to share our feelings, to present solutions to our problems in a voice that is second to none. Despite the fact that he lived some seven centuries ago, he remains absolutely alive among and with us today. He is a man of light — one who receives his light from the spirit of the Master of Humanity (Prophet Muhammad, peace and blessings be upon him), distributing this light in various ways to just about everywhere. He was chosen to be one of the world's saints and to be pure of heart; a blessed one whose words are outstanding among those heroes of love and passion. He continues to provide the water of life to the barren hearts of many, a spiritual irrigation. He continues to provide light for the travelers on their paths. He was and continues to be the perfect heir of the Prophet (PBUH).

Jalaluddin Rumi, a man of God, hastened toward God on his own spiritual journey; but in addition to this he evoked similar journeys in countless others — journeys marked by an eager striving toward God. He was a balanced man of ecstasy who sprang alive with love and excitement; he did this to such an extent that he inspired in others these significant feelings, and he continues to do so. In addition to his passion for God and along with his knowledge and love of Him, Rumi further is renowned as a hero in terms of both his respect and fear of God. He was and continues to be one who beckons, one whose powerful voice invites everyone to the truth and the ultimate blessed reality. Rumi was an inclusive master whose joy was a direct consequence of His joy — whose love and passion were the result of His special favors to Rumi. His life provides real evidence of the Truth. While he spoke to those of his own times in an effective manner, Rumi has become even more influential in that he made his voice and breath, which reflected the voice and breath of Prophet Muhammad (PBUH) continue to be heard for centuries after. He spoke with such an enchanting voice that he was able to guide not only his blessed contemporaries, but also people of our time, centuries removed from his physical existence, God bestowed upon him this important duty. For this purpose, God blessed him

with impeccable inner and outer qualities so that he would prove successful in this undertaking. His heart was full of the Divine Light. As such, his essence is marked by his wisdom, which shines like a light reflected through a precious gem. His inner-most self was enveloped with Divine mysteries. His inner eyes were enlightened by this special light...

In this book we will have opportunity to stroll on the hillside of Mevlana Jalaluddin Rumi and Rumi's thought with glorious comment and research of Shafique Farooqi. Mevlana's poetries have been calligraphed and painted in Turkey and eastern countries by different painters and calligraphers. But this is through pen and dancing brush on canvas in the Rumi's compassionate climatic from Shafique Farooqi a compassionate artist,

Farooqi has reflected the light of (the inner self) Rumi on canvas in colorful glittering paints. This colorful impression and imagination of Farooqi fascinates, beholds the eyes of Rumi lovers.

Farooqi has tried to pay homage to Mevlana Jalaluddin Rumi through his spiritual intuition and marvellous work of art.

Mesut Kacmaz

Chairman,

Rumi Forum and Anatolian Turkish Language & Cultural Center





SHAFIQ FAROOQI AND HIS JOURNEY WITH MEVLANA RUMI

Jalal-ud-Din Muhammad Rumi a 13th century Sufi mystic, theologian, jurist and popularly known for his mystic poetry. His spiritual legacy has transcended national, cultural and ethnic borders. Since last seven centuries he has been the most celebrated poet in Iran, Afghanistan, Turkey, Tajikistan, Uzbekistan and subcontinent of India and Pakistan. In English speaking world he is named as Rumi, was rated as the “Most popular poet” of America in 2007. His poetry not only influenced the Persian literature but had a long lasting impact on Urdu, Punjabi, Saraiki, Sindhi and Turkish poetry and prose. In the Muslim world of Central and South Asia he is known as Mevlana.

Rumi was recognized as a Jurist and Teacher of Islamic theology before meeting his Murshid Shah Shams Tabriz in a cold night of December, 1248, and that meeting transformed Rumi into an ascetic. The narration of the story of Shah Shams Tabriz reveals that he travelled throughout Muslim world of his times, searching and praying for someone who could “endure his company”. It is narrated that the voice of “HATIF” came “the one you seek is Jalal-ud-Din of Konya”. This mystic transformation of Rumi made Rumi a poet whose poetry shadowed contemporary world and the periods thereafter.

Like all other mystic and Sufi poets the theme of Rumi’s poetry is based on concept of Tawheed, but he passionately adopted the paths of music, poetry and dance for preaching “Tawheed”, as he believes that the man is cut off from his creator and has become lonely, aloof and the desire to restore back to the origin is his destiny. He believes all these three forms as a cry and desire to rejoin to the origin.

Dance or whirling exists in Turkey and was practiced by nomadic tribes as a healing ceremony. According to Sufi’s whirling dance is not aimed to self inducing to trance. They believe it as a reflection of the universal truth that everything around us like planets, galaxies and other creations are in “Raqs”. The human being also live by the circulation of blood, by cycle of seasons and the cycle of life of coming to earth and going back to heavens also from a movement of whirl. Sufi order of Mevlana called “Whirling Dervish” was founded by his followers. They whirled together for centuries. This ceremony represents a spiritual journey, an ascent towards divine perfection. The symbolism of whirl or Raqs is based on spiritual refinement. Wool that represents the ego shroud, removing the black cloak, it means spiritual rebirth to Allah’s Truth, in the beginning, holding arms crosswise appear to represent the one, testifying Allah’s Unity. While whirling, the right arm is directed to the sky ready to

receive Allah’s beneficence; the left hand is gazed and turned towards earth. This conveys Allah’s gift, whereas revolving from right to left around the heart, it symbolizes embracing all humanity with love.

Subcontinent of India has strong linkage with Rumi through Allama Muhammad Iqbal who consider Rumi as his mentor, Murshid and spiritual guide. Rumi which in turn insight in Iqbal. The poem “Javed Nama” is Iqbal’s journey to the heavens under the guidance and company of Mevlana Room.

وی شیخ با چراغ ہی گشت گردِ شهر
کزدام و دو ملولم و انسانم آرزو ست
زیں ہم ناپیں سُت عناصر ولم گرفت
شیر خدا درہتم و ستانم آرزو است

People like Mevlana Shibli and Ashraf Ali Thanvi wrote a lot about Rumi but Iqbal’s inspirational poetry is the outcome of Rumi’s wisdom. He is the strongest link with Rumi and through his poetry. The wisdom of Rumi reflected in Iqbal’s poetry is the beacon of light in Muslim India. Recently another strong link has emerged. This is not through pen but through paint brush and canvas. Rumi’s poetry was previously been calligraphed and painted by different prominent painters, but this man Shafique Farooqi expressed himself in an elusive manner of portraying Rumi by painting different forms of Raqs-e-Darvaish. This “Raqs” is the mystic dance adopted by the followers of Rumi performed in a state of spiritual euphoria. The dance movements express the inner feeling and spiritual experience of a person. Mr. Shafique Farooqi gave a life to this Raqs-e-Darvaish on the canvas. It is his journey to the heavens under the guidance and company of Rumi. His paintings take you to a world where Shafique Farooqi is travelling on the clouds of spiritual affinity holding hands of Mevlana Room.

Orya Maqbool Jan



PAINTINGS EXPRESSING SUFI THOUGHT AND SPIRITUALITY!

A truly whirling journey by an Artist who has had over 99 solo exhibitions worldwide. The content of this writing really opens one up to spirituality evolving around the art of the Dervash's of Sufism through the eyes of Rumi and of course the Artist himself, Shafique Farooqi. The beautiful paintings expressing Sufi thought and spirituality, engage the reader in the most intriguing of ways, whereby the reader wishes to read further to know the mystery and feeling behind the art. The representation of Islamic art on such an established and out reaching level enables a mass audience to learn more about such a beautiful mysticism, linked to our religion and culture. This is surely a worthy read and not only interesting and enjoyable but more importantly, educating and informative, making it an excellent piece of work which should be highlighted and supported in order to reach out to many who will indeed benefit from and be touched by, its beautiful content.

Wonderful poetry by sacred names is also part of the content, which is the books spine, further strengthened by the images by the Artist, supporting the poetry. The poetry is systematically aligned with beautiful paintings by Farooqi, to add an illustration to the very poetry. This creates a beautiful imaginary affect for the audience, as on one side you see a marvelous painting and on the other, you read soul touching poetry to go with it, enabling an intense strike of emotion and feel and an ability to relate to the words written whilst being lost in imagery created in one's own mind from the content before one. Page 46 is a perfect example of an inclusion of what I have mentioned, "Abdullah Shah - Alias Baba Bulleh Shah (ABPWH) eternalised these feelings", is where one of Baba Bulleh Shah's most famous and most touching poetry is mentioned (Bulleya Ki Jaana Mein Kaun). There are many magical chapters in this read, "The Tale of Druken Flute in Whirling Dervishes", is one. The way Mevlana Hazrat Jalaluddin Rumi's (ABPWH) poetry and feelings are incorporated in to this text is truly wonderful. It takes the reader away on a mystic journey in to Sufism and enlightens them with a beautiful light of knowledge of sensitivity and spirituality.

Prof. Dr. Murtaza Jafri – Principal NCA

LOVE, PAIN OF SEPARATION AND PHILOSOPHICAL PERCEPTIONS TO VOYAGE INTO THE WHIRLING MYSTICAL OCEAN

Hazrat Mevlana Rumi (R.A.) is re-incarnated with teeming reverence by the avant-grade critics, writers and artists all over the world, yet most confine themselves to biographical accounts, narrative conventions and aesthete of the Whirling Order; Very few, if any, discerned the deeper secrets of elevation and invocation in his whirling soul. Hence the other side of the song and soul of Rumi reaching beyond interminable times and embracing infinite wisdom and spiritual essence of the entire universe has been left untouched.

No wonder! This demands an unquenchable fire of a real burning soul that enlightens the inner darkness of the temple of existence.

"The Drunken Flute of Mevlana Rumi" has been painted, written and drawn with the intent to reveal hidden layers and spiritual meanings into the whirling ecstasy of Rumi.

The whirling songs of his heavenly flute, linked to His Beloved, immortalized by a well-known Pakistani Sufi artist- Shafique Farooqi, himself a dervish whirling in the language of colors, probing into the spiritualism of art with fervor and ecstasy. In the East art has always been a devotion and Shafique is true to that tradition.

The book is not merely an anthology of limited words rather each word has been penned with the intent to light the whole being with true

reverence for the Sufi soul of Rumi. The pains of love and separation, *hijr* and *Wisal*, the voyages and longings into the whirling mystical ocean of Rumi, the Sufi Saint.

Turning up the pages, you will not only find a scholastic view on the Whirling Order rather you will experience the dancing ecstasy, the union with greater Self and thus perceive the true spirit of Hazrat Mevlana Rumi(RA) in the colors of Shafique Farooqi.

The pages of this book invite you to commune with infinity.

Uxi Mufti

POETRY OF LINES

Shafique Farooqi in his recent paintings has painted minutely the essential concepts of Samaa. This special form of art was founded by the great poet of Turkey Mevlana Jalaluddin Rumi. Samaa is performed through whirling Dervaishs having ecstatically charged passions. Mevlana Rumi's mystical poetry written in Persian language hankers after the thoughts of sublimity of Mankind in the World. Rumi writes about his Masnavi (comprises of six volumes):

Every shop stocks some special merchandise, at Masnavi's shop is offered the "Faqr".)

Our Masnavi is the shop of "Oneness".
Whatever you see beside the "One" is an idol.
Call it the water of life, and not a mere "word".
Behold the new spirit in the body of the "old word".
Whatever I say is at the level of your understanding;
O, I die of the desire for the right understanding.
Samaa also depicts ways of deep understanding of the unity of life.

Shafique Farooqi in these thought provoking lively paintings has reflected clearly above mentioned basic concepts of the poet. These concepts revolve around the axes of the idea of oneness of almighty God.

Shafique Farooqi through the images of whirling figures tells the story of existence having resignation and contentment. The ultimate goal of mankind is visible in abstraction in these paintings.

Shafique Farooqi has fully conveyed, in his thought provoking attractive paintings, visualized the real message and essence of Rumi's poetic opus. Prior to this significant work, Shafique Farooqi drew several drawing oriented sketches which were given the name "Poetry of Lines" by several art critics. Shafique Farooqi in his latest work under discussion used his drawing skills overpoweringly. Shafique Farooqi is well acquainted with the spirit of Samaa in the circles of great mystics.

Shafique Farooqi after taking on Rumi's concepts of words and thoughts, has decorated these paintings with the deep symbolic meanings pointing out the real truth of life. As Rumi tells his readers:

This word and voice rose from the thought; you know not where the ocean of thought be.
But if you see that the waves of the word are gentle you know
that ocean itself is noble.

The speaker of the word, the listener thereof and the words — all these three, in the end, become united in one spirit.

Farooqi uses strokes of brushes and mixture of magical colours in these paintings meaningfully. He himself owes and absorbs the concept of unity in the diversified world.

Dr. Saadat Saeed
Professor G.C. University, Lahore.



SHAFIQUE FAROOQI VISUALIZED RUMI IN A DIFFERENT MYSTICAL COLOURS AND CURVE ORIENTED LINES

Mevlana Jalal-ud-din Rumi was a great poet having wonderful prophecies for his readers has played a role of a sacred mentor. As another great poet, Dr. Allama Muhammad Iqbal rightly pointed out that Philosophers like Avicenna through his philosophy could not achieve the goals for building human characters but Rumi by his practical wisdom embraced the pivotal reality of life. So it could be said that Rumi through the passage of love attained the real goals for the growth and development of humanity at large. Avicenna as a philosopher followed pure reason and lost in the world around him. Rumi on the other hand through his mystical experiences easily reached the ultimate reality.

During my stay in Iran, I came to know that Iranian people are great admirer of Rumi's poetry. They also fully appreciate the thought provoking Persian poetry by Allama Muhammad Iqbal. Dr. Iqbal was so impressed by the poetic wisdom of Rumi that he declared himself the spiritual follower of him. Allama Iqbal rightly indicates in some of his verses that in Rumi's poetry one can visualize a stormy ocean of meaningful thoughts. His poetic reasoning shows the depth of his subjective reflections. It was astonishing for me that Iranian people love both these poets by the core of their hearts. The reflections of Rumi's thoughts could also be seen in the paintings of their renowned painters. That sacred circle of ecstasy in Samaa which brings forth the vision of ultimate reality often reflects in the strokes and colours of these great Iranian masters. "No doubt Rumi's popularly known as Mevlana is a familiar name to philosophers, fans of literature and intellectuals in the world. The 13th-century Persian poet, jurist, theologian, and Sufi mystic is believed to have opened new doors towards a better understanding of the divine relation between the universe and its creator by using his mother language Persian as an art".

Recently in the art galleries of Iran, viewers have witnessed in diversity remarkable works of art about Mevlana's mysticism. Painters and calligraphists of Iran love mystic ideas. Iranian cultural institutes always highlight exhibitions of mystic calligraphy and paintings. Besides traditional miniature paintings having contents of Mevlana's poems, the assets of modern paintings about the visions of the poet give a boasting shine to the contemporary art galleries.

Though the paintings about Rumi's passions and thoughts have a long versatile

tradition in Turkey, Iran, India and Pakistan but the present colourful work about the visions of Rumi by the renowned Pakistani painter Shafique Farooqi contains the mixture of traditional and modern techniques of present day paintings. He has visualized Rumi in a different mystical colours and curve oriented lines. Shafique Farooqi through his paintings, calligraphies and pen sketches has earned great fame in Pakistan and abroad. His present works about Rumi's poetic essence are full of artistic depths. His polite hands are fully capable of portraying harsh realities of contemporary world through mystical symbolism.

Professor Dr. Iqbal Shahid
Chairperson, Department of Persian,
G.C. University, Lahore





SHAFIQ FAROOQI A GIFTED ARTIST OF DIVINE AESTHETICISM

It seems as if Nature has ordained to establish a few among this unfathomable ocean of men to be the chosen ones who are bestowed with extraordinary vision and insight to see and appreciate the unbounded mysteries of nature and unveil the multifarious aspects of the creation of nature, unfold and explore the divine aesthetic force hidden from the eye of a common human being. Nature itself nurture such minds to grow and flourish and be a source of awakening and reformation of thought and vision for his fellow beings to see nature in its true perspective.

صحبت پیر روم سے مجھ پر ہوا یہ راز فاش
لاکھ حکیم سر بہ جیب ایک حکیم سر بکف

Shafiq Farooqi – A profound humanitarian blessed with amplitude of thought provoking insight, an accomplished artist of nature, a very humble and loving person who stands by you when you need the physical and moral assistance of a sincere self-sacrificing human being. All these traits richly cluster in one personality and that is known as Shafiq Farooqi, renowned as the artist of divine manuscript.

Shafiq Farooqi is well-known for his love of nature. His artistic work is an embodiment of aesthetic perfection of colors spread on the canvas and the combination of colors is an illustration of its own kind. His strong visionary eye formulate the selection and combination of various shades and colors in such a perfection that it reflect the purity of his artistic mind and serenity of his exalted soul.

Two marked factors eloquently observed in his art work are- firstly he has expressed the Hundred Names of Almighty with the combination of colors in accordance with the basic attribute of the name, and secondly he uses the colors which emerge through the natural process, It appears as if Shafiq Farooqi has brought forward the true spirit of that ISM-E-TAALA as nature depicts and reflects in natural shades.

His Calligraphic illustrations are master pieces unmatched, which require a vast aesthetic observation attained through a deep journey on the path of mysticism. His paintings and calligraphic illustrations very often compel me to ponder upon the notion that he is so close in communion with the unveiled mysteries of nature.

Shafiq Farooqi has introduced a new era in the voyage of artistic illustration in the form of shape. This is a new path and novel demonstration with a new dimension in the field of art and color. In fact Farooqi has portrayed human feelings, emotions, pecuniary constraints, inner confusion and afflictions, external pressures, social

perceptions, natural requisites, efforts and human strives, uncontrolled flight of human feelings and emotions and enormous changes that emerge and grow in the vicissitude of time, have been reflected in these paintings in such a perfection by the artist that these can be envisaged and conceived only by the viewer whose imaginative flight is higher than a common imaginative power and have the ability to dive in the fathomless ocean of divine beauty of this multihued and vibrant universe.

The artistic aestheticism of Shafiq Farooqi is the purest form of spiritual art in which he enables the viewer to collaborate with the invisible patterns of the universe leading to the journey of heavens and meeting his self in its pure beautiful form created by the divine nature in the form of Hazrat Adam. His sufi soul when lift the brush in the intoxicated moments of revelation, paints whirling patterns of his inner ecstasy which makes him to dance like a whirling dervish of Hazrat Mevlana Rumi (R.A.) on its axis of love around his Beloved, The Divine. His creation process freeze the spirit of the viewer from material and timely boundaries and he walks on the light of enlightenment hidden in his ecstatic heavenly colors and in intoxication starts dancing with the whirling ecstasy of the sufi soul of Farooqi that calls His beloved Allah to embrace him in Him.

A visionary critic has made so pleasant comments “Shafique Farooqi is one of those history making men whose colors bring alive to the faith and whose light blesses the heart and mind for a long time.” This faith blessing whirling ecstasy of Shafiq Farooqi reaches its zenith in his master pieces of Whirling Dervishes who seem to bring heavenly revelations from the core of universe and are like “astrolabe of God”.

This great sufi artist is not only at the heights of his artistic perfection but an extremely loving soul with a unique love for humanity in general and for the suffering humanity in particular. I have witnessed myself during my stay in Istanbul Turkey, the grand contribution of this great humanitarian by establishing an institution for the handicapped children where these children are provided training in different areas of crafts so that these can be made self supporting, respectable and independent individuals of the society. This institution is the first of its kind in that vast historical city which is clad with multiple civilizations. That institution has not only brought a revolution in the lives of under-privileged children but also changed the perception of the society towards these children who had been ignored so far due to their disability. This great visionary effort of Shafiq Farooqi has not only strengthened the bonds of love and forthcoming relations between the Tow people of Pakistan and Turkey but also earned great fame and respect for this great artist of his age and the ages to come.

Prof. Zeenat Afaq
Lahore

PAIN OF SEPARATION; SWING OF UNIFICATION

Life and Death, two eternal truths man faced since creation are in reality became the cause of an ongoing struggle to undo the obvious, i.e. destiny to varnish without leaving a lasting trace of the material life. The wise finds a bridge in between ... the state of Trance where the pain of separation desolves into the swing or whirling movement of a sufi.

Rumi’s contribution in explaining the third state or the trance is acclaimed and respected worldwide like Dr. Muhammad Iqbal, there are countless intellectuals and creative artists who transformed the thought into their work in an innovative manner, Shafique Farooqi has, however, holds a unique place in contemporary artists in many respects. He has been mesmerized by the colour, line and hidden meaning of graphics during his spell as a painter in 1970’s. This quest to find the source of the wisdom or universal appeal led him to the great Mavlana of Konya. Like a wandering in search of Enlightenment, he changed his abode and lived in Istanbul for several years. His contacts with the social life and art scene in Pakistan diminish slowly but his thrust to find a midway between life and death – the state of a Whirling Darvesh in trance reflected in the gradual refinement and mastery over the medium he is trained as a creative artist that is the best explanation one can give to the amazing array of paintings, experimental line work and calligraphy he has produced during the past four decades. Once I asked him how he could avoid repetition in forms and where is the reservoir of visual imagery to provide him new angles of the Whirling Darvesh – his favorite subject? He smiled and answered, “that Raqs is an ongoing performance in my mind, much similar to the cosmos and movement of stars and heavenly bodies, always in a changing pattern of movement but following an order”.

One aspect of Shafique’s paintings is the content while the other is the control over desirable qualities in a great work of art. His long experience with paints and canvas is reflected in the composition, choice of colors and superb follow of line. For the eye these works are a treat to bring happiness and joy of life, for the Thinking Mind it conveys the eternal truths of man’s nothingness and fate to remain in the pain if separation and for the Enlightened it opens the door to the Trance.

Rizwan Azeem,
Architect & Professor in Literature, History and Art,
September 2014.

THE MYSTICAL 'SEMA' OF SHAFIQUE FAROOQI

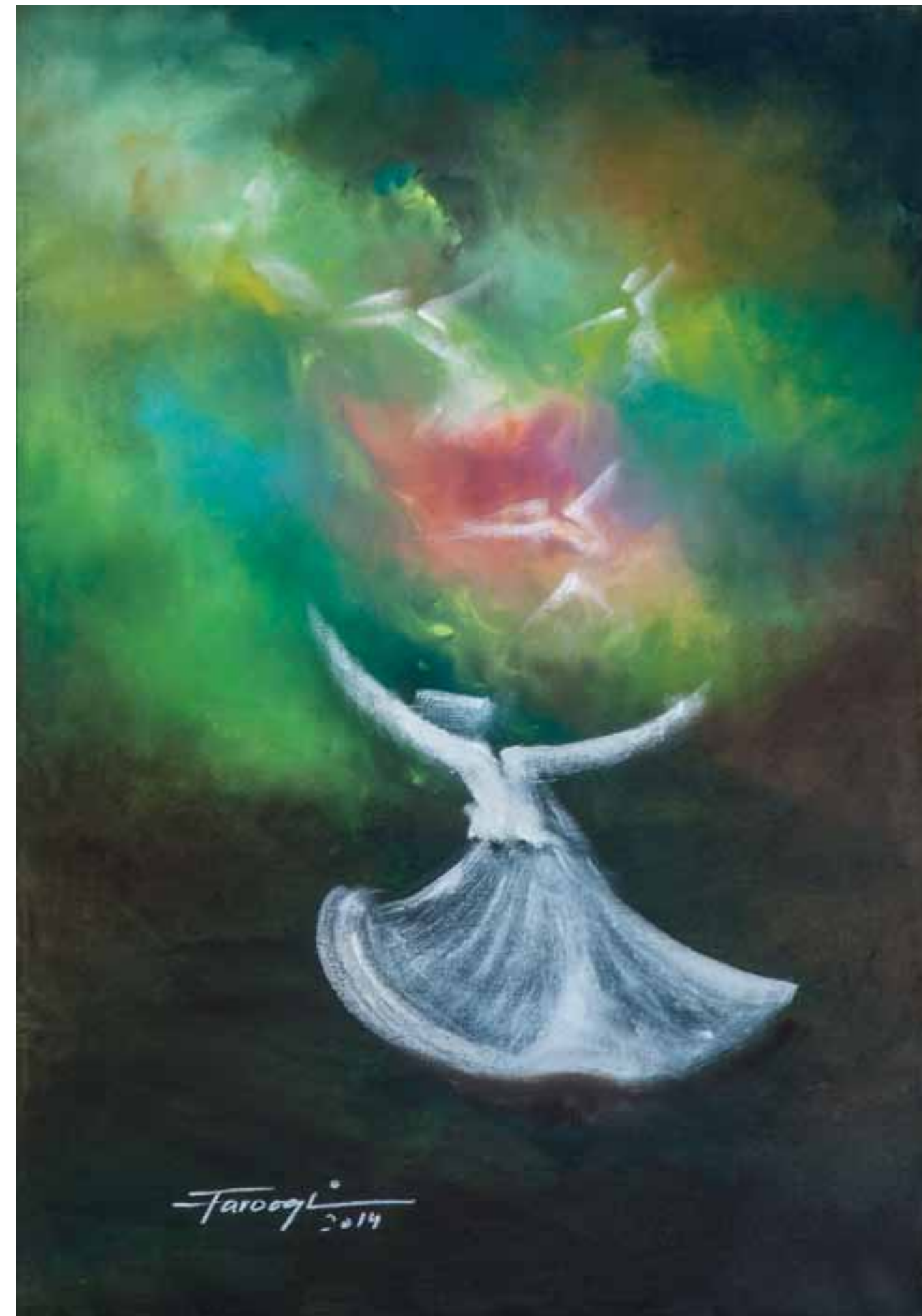
Shafique Farooqi, through his latest work on whirling dervish's sets up a joyful Sema of his own paintings to celebrate the ecumenical brotherhood of mankind bonded by love. His mystical concepts are transmitted by his ecstatically whirling dervish's seeking oneness with the divine. It is Shafique sahib's quest to find the 'center' or the eternal 'truth'. In his work the subtle strokes of his brush make the spinning appear real and the whirling movement is captured expertly and beautifully. Upon observing closely his ethereal figures uplift the spirit and provide joy to the heart fulfilling an intrinsic need to understand the metaphysical realm of mystical spirituality.

The figures are not shown in so much detail, so as to capture their spirit rather than the animate form. In his compositions the forms of the dervish's merge with an array of beautiful colors, carefully arranged to depict the various stages of their ascend. On the whole, his art seems to take us with it on a journey of transcending to the world of divine devotion. Illusion of ecstasy is depicted by the use of vibrant colors. His paintings focus on the center of the whirling movement of the dervish's. As they whirl faster and faster, his brush strokes get softer and more delicate, thus the figures blend within the myriad of colors around them, indicating their entry into an ecstatic, devotional and spiritual ascend.

The white haze, comprising of rays of light, thus appear at this stage depicting the virtual ecstasy of union with the ultimate truth, the 'center' of divinity.

It is Shafique sahib's visual method to show his relationship to the divine, through his art, his art being a statement of his own spirituality. This is what moves the noble and spiritual in us. The entire 'ecstatic Sema' of Shafique Farooqi is to him the root of divinity expressed through his collection of paintings, his own dervish spirit thus reinforcing itself. By infusing Sufism into his art he has produced an inspiring collection of paintings. He is thus successfully making a statement of universal love, and acceptance of all humanity with an open heart and mind. His work thus has a universal appeal which transcends all prejudice. He uplifts, inspires and gladdens the heart through this spiritual inquest. Congratulations, Shafique Sahib.

Mrs. Naveed B. Junaid
Karachi



ONE “WHIRLD” ONE VOICE — DISAPPEAR IN SONG AND ENTER PRAYER

It is no coincidence that the word world, derives from whirl. Simply listen to the sound. Our earth is whirling in space and so too do we spin tales with out words. And so it is that voice visionary, Kara Johnstad, has coined the word «WHIRLD,» to give a powerful image to this phenomenon.

Toning and whirling as life practice.

The greatest miracle in the world is that you can sing and disappear in the song — laugh and disappear inside laughter - dance and disappear within dance and let existence move through you. Disappear into love and let love take you to where you need to be.

You are not doing it, it is happening through you.

Toning: a meditation practice used to transform and connect to the divine.

Whirling: a meditation practice used to transform and connect to the divine.

Toning + Whirling = Twirling Singing + Whirling = Swirling or Winging

From the center life is born.
An impulse. An invitation.
Every atom turns bewildered
Every night slips into dawn
Every question carves an answer
Every breath reveals a song.
Every scream evokes the wild
Every knock, a neighbor’s need
Every dream seeks out a child
Every flower plants its seed
The universe is spinning.

The planets orbit the sun
We spin our tales,
And circle round the truth
Till grace descends as one

When you fuse whirling with tone and singing, for a few moments time stops and the mind comes to a stand still. For a few moments you are energy pure, creation pure, one with existence. Divine starts where division ends.

The dance. The laughter. The movement through time and space. It seems to be a race, and yet, even inside the winds, there is a still point. Ask the hurricane.

Where does breath begin? When is a poem born? At what moment does breath materialize into tone? At which moment does tone become a song?

How can we find our center amid so many life events? Find truth in the middle of a sea of illusions? How can we use whirling and toning, to center ourselves.

We, a piece of one “whirl-d,” we at peace with our “whirl-d.”

When we practice whirling together with singing, all the pieces that are not our essence fly off of us. What remains is our core essence.

If the wind cannot run from the center, then we too, cannot run.

We can return. We can arrive. We can dare to discover. We can use the dervish practice of spinning and whirling round one point, to arrive back at our

centered core. Aligned with a greater mystery. The same breath that is inside our lungs and throat, is the wind that moves the weather patterns across the ocean.

The same breath that creates conversations and carries powerful songs out into our world, is the breath of life that moves us towards each other.

The sweet lover’s sigh, the salty tears, the laughter, the giggle, it is all the wind, the breath. It moves within and without and connects us all.

Our body is married to airflow. Our voice is married to our body. It is not separate. We are one.

We are orbiting in space. Our spine is the axis of our spin and our voice resides in the middle of the vortex, centered between heart and mind, it uses wind to spin its tales.

I have been using whirling combined with toning and singing in my life practice as a singer-songwriter and voice coach since my first sufi workshop in 1987.

I began whirling as a daily practice and later added toning.

I added in-toning and toning to the practice. I did it playfully. I would whirl and begin to pull in sound on the inhalation and exhale on silence. Later I would change directions and allow the silence to drop within on the inhale and exhale on tone.

Soon I was doing what I coined, “circular singing.” We revolve in order to evolve.

I was toning on the inhale and exhale which spinning round and round. I was creating an energy field and my own personal vortex. I was entering a state of trance. A state of purification. I started adding toning and whirling to my voice workshops, and the results were immediate. My

clients began to understand the voice channel. How to bring heaven to earth.

After my clients understood the powerful practice of “circular singing,” whirling and toning in both directions and on the inhalation and exhalation, I would have my clients slowly come to a standstill and see if they could still hear the deep hum within.

When they were able to hear the hum inside the silence, the hum that was still ringing in their bones, I asked them to sing from a place of peace and of centered oneness.

At one - a tone.

Our lives turn into meaning when we are centered in living our authentic truth

“Flute in Whirling Dervishes,” celebrates the purity that remains after all polarities. Great art is always a reflection of the mystery. This beautiful book, “The Tale of Drunken flute” has been distilled into a single drop of truth. Shafique Farooqi captures brilliantly in his paintings the ecstatic mystical union with the divine and transports us into another “WHIRLD.” Highly recommended for all seekers on the path.

Many Blessings,

Kara Johnstad
(Visionary and founder of Voice Your Essence™)
Berlin, Germany



INFLUENCED BY SHAFIQUE FAROOQI'S BOOK

WHIRLING DARVESH — THE TALE OF DRUNKEN FLUTE

The wisdom embedded in the Sufis of yore
Compels the mind to open its windows and door
To find out how a circle begins or ends
Or the angle at which
A spiral descends

So life as we see it may dance around
Like a whirling Darvesh who makes no sound
Yet knows it all without knowing a thing
And without a voice
Is able to sing!

RAJA CHANGEZ SULTAN
Artist, Islamabad, Pakistan



THE TALE OF DRUNKEN FLUTE

“Listen to the reed
how it tells a tale,
complaining of separations,
saying,
‘Ever since
I was parted
from the reed-bed,
my lament has
caused
man and woman to moan
It is only
to a bosom torn
by severance
that I can
unfold the pain of love desire.”

نرسل کی سنو
وہ کیسے داستان سناتی ہے
جدائی کے شکوے کچھ
اس انداز مس
جب سے مجھے نرسل کی
شاخ سے علیحدہ کیا گیا
میری آہوں نے
مرد و زن کو رلایا ہے۔
ایک جگر پاش آہ
جو محبوب کی جدائی مس
اپنی محبت و عقیدت کا اظہار
اور محبوب سے ملنے کی آرزو
سے وجود میں آئی



WHO AM I!

An acute desire to have an identity and an instinctive urge to seek identity has been overwhelming man since he first glimpsed the studded mysteries of the universe to be in communion with the alienic mystery of Nature. In the establishment of a contact with his real self and the cause of his origin, he ransacked every infinitesimal particle, related to thought or matter, of the universe and sought to encompass the visions and dreams with his inner eye in art, literature, philosophy, science and theology. It is said that Nature is like a reciprocal mirror giving the exact reflection of that thought which is put forward to it. S.T. Coleridge (1772 - 1834) remarks, in this concern:

"O Lady! We receive but what we give,
And in our life alone does Nature live
Our is her wedding garment, ours her shroud.

Thus, every creature, to its capacity of creed, gets its own answer of identity whether it is comic or melancholic, common or holy, pagan or mystic."

To pantheists the quest of identity ends up in being able "to see into the life of things" by developing a mystical connection with Nature which, like the Prophets, is the unveiler of the divine breath i.e. life. It is to be able to

" see and hear"
The lovely shapes and sounds intelligible of that
divine languages, which

God utters,
Who from eternity doth teach
Himself in all and all things Himself.

Those who maintain multifarious beliefs like life is a thought or an accident or breathing matter or a developing spirit or a light into darkness or a mechanical organism or the evolutionary outcome or the result of Be (etc.), the question of identity for them, lies in conjoining one's spirit with the above described notion so as to fill the tiny portion of the immense universe with one's own spiritual image.

On the other hand, in mystical perspective, this quest unfolds its true significance in which death of corporeal reality, the pangs of separation and union of love, the agonies of pain, sacrifice, self-denial or acceptance rejuvenates man into the life which cannot be picturized into symphonies, which can only be felt and lived through by mystics who are God's mirror to the fleeting world. The identity of mystics lies in annihilation and rekindling into the whole – in recognition of being the command of Higher Reality or losing one's I into Eye. Their mystical life commences with the innovative question "who am I?" and ends with exclamatory wonder "who am I?" "who I am!"



ABDULLAH SHAH (1680 – 1757) ALIAS BABA BULLEH SHAH (May Allah be pleased with him) ETERNALIZED THESE FEELINGS THUS

Bulleya Ki jaana main Kaun Na main momin vich maseetaan Na main vich kufar diyan reetaan Na main paakaan vich paleetaan Na main moosa na firown Bulleya Ki jaana main Kaun	I know not who I am I am neither a believer going to the mosque Nor given to non-believing ways Neither clean nor unclean Neither Moses nor Pharaoh Bulleya! I know not who I am	بلھیا کیہ جانان میں کون؟ ناں میں مومن وچ مسجدتاں ناں میں وچ کفر دی ریتاں ناں میں پاکاں وچ پلیتاں ناں میں موسیٰ نال فرعون بلھیا کیہ جانان میں کون؟
Bulleya Ki jaana main Kaun Na main vich paleeti paaki Na vich shaadi na ghamnaaki Na main aabi na main khaki Na main aatish na main paun Bulleya Ki jaana main Kaun	I know not who I am I am neither among sinners nor among saints Neither happy nor unhappy I belong neither to water nor to earth I am neither fire nor air Bulleya! I know not who I am	بلھیا کیہ جانان میں کون؟ ناں میں وچ پلیتی پاکی ناں وچ شادی، نال غمناکی ناں میں آبی، نال میں خاکی ناں میں آتش نال میں پون بلھیا کیہ جانان میں کون؟
Bulleya Ki jaana main Kaun Na main bheth mazhab da paaya Na main aadam havva jaaya Na main apna naam dharaaya Na vich baitthan na vich bhaun Bulleya! Ki jaana main Kaun	Neither do I know the secret of religion Nor am I born of Adam and Eve I have given myself no name I belong neither to those who squat and pray Nor to those who have gone astray I know not who I am	بلھیا کیہ جانان میں کون؟ ناں میں بھیت مذہب دا پایا ناں میں آدم حوا جایا ناں کچھ اپنا نام دھرایا ناں وچ بیٹھن نہ وچ بھون بلھیا کیہ جانان میں کون؟
Bulleya Ki jaana main Kaun Avval aakhir aap nu jaana Na koi dooja hor pehchaana Maethon hor na koi siyaana Bulleya! ooh khadda hai kaun Bulleya! Ki jaana main Kaun	I was in the beginning I would be there in the end I know not any one other than the One Who could be wiser than Bulleh Shah Whose Master is ever there to tend? I know not who I am	بلھیا کیہ جانان میں کون؟ اول آخر آپ نوں جانان ناں کوئی دوجا ہور پہچاناں میتھوں ہور نال کوئی سیاناں بلھیا اوہ کھڑا اے کون؟ بلھیا کیہ جانان میں کون؟



WHILE HAZRAT SHAH HUSAIN (1538 - 1599)

(May Allah be pleased with him)

ربا میرے حال دا محرم توں
اندر توں ہیں، باہر توں ہیں، روم روم وچ توں
توں ہیں تانا، توں ہیں بانا، سب کجھ میرا توں
کجھ حسین فقیر نماں، میں ناہیں، سب توں

Hussain Ibn Mansur Al-Hallaj [May Allah be pleased with him (858 - 922 or 244 AH 309 AH)] shared this enigmatic state thus:

“I am the one whom I love and the One whom I love is myself
We are two souls, incarnated in one body
If you see me, you see Him,
If you see Him, you see Us”.

This journey of identity of I and You into We or I becomes more fabulous when one hears the profound note of drunken flute of Hazrat Mevlana Jalal ud Rumi (May Allah be pleased with him) who embarked this question with his mystical and philosophical tendencies, his simplicity of description, his inquisitive explanation of Reality, his eminent religious scholasticism and his aesthetic musings by music and dance with his naïve but mature expression of feelings of love. So says he

“Every day I meditate upon this and every night I groan
Why is my existence to myself the least known?

Whence have I come, why this coming here?
Where to must I go, when will my home to me be shown?

I am in desperate awe, why was I ever created?
For this, my creation, what’ so over was the reason?

Whatever is of the celestial realm, of that I speak
I am ready to go, my clothes are packed to be away thrown.

Why, take me to the tavern of that mighty king
I am drunk of that aroma, only by that wind may be blown

Joyous be that day that in search of the beloved
I take wings towards that land, upon that air I am flown

Where is that ear that can hear my speech and song?
Who is the one who puts voice in this mouth of dust and stone?

Who is in these eyes through which gazes out to see?
Who is the one who wears this garment of flesh and bone?

Until I am led without a doubt to my way home,
I will hold my breath, will only complain and moan.





Taroghi 62-13

Let me taste the wine of eternal communion
Cry out in drunkenness, intoxicated, broken, alone
Of my soul I have grown

I wear this earthly corpse for what use, to what avail?
I am not a cawing crow, of heavenly birds is my tone

I am a bird of Paradise, I am not of the earthly realm
For a few days imprisoned in my cage of flesh and bone

My soul is my guide, for my soul is of that abode
I will not speak of the earthly, I am of the unknown

The fragrant morning breeze brings news of union
With joy and with song I will leave this cage, this earthly throne”.

The journey of Hazrat Mevlana Jalal ud Din Rumi (Allah be pleased with him) towards identity is the journey on scorching fire of love, pain, separation, union, sacrificial thoughts at the altar of love. It is the touch of love, the unseizeable agonies, pain of separation and parching desire for reunion that makes Hazrat Mevlana (Allah be pleased with him) aware of himself and his Reality that results into out bursting revolving harmonic movements, turning around his love in apparently frenzetic ecstasy which is termed as Whirling Dance of a Whirling Dervish. So expresses he

O blaze of the world you are dear, you are dear
O beholding the beloved, keep near, keep near

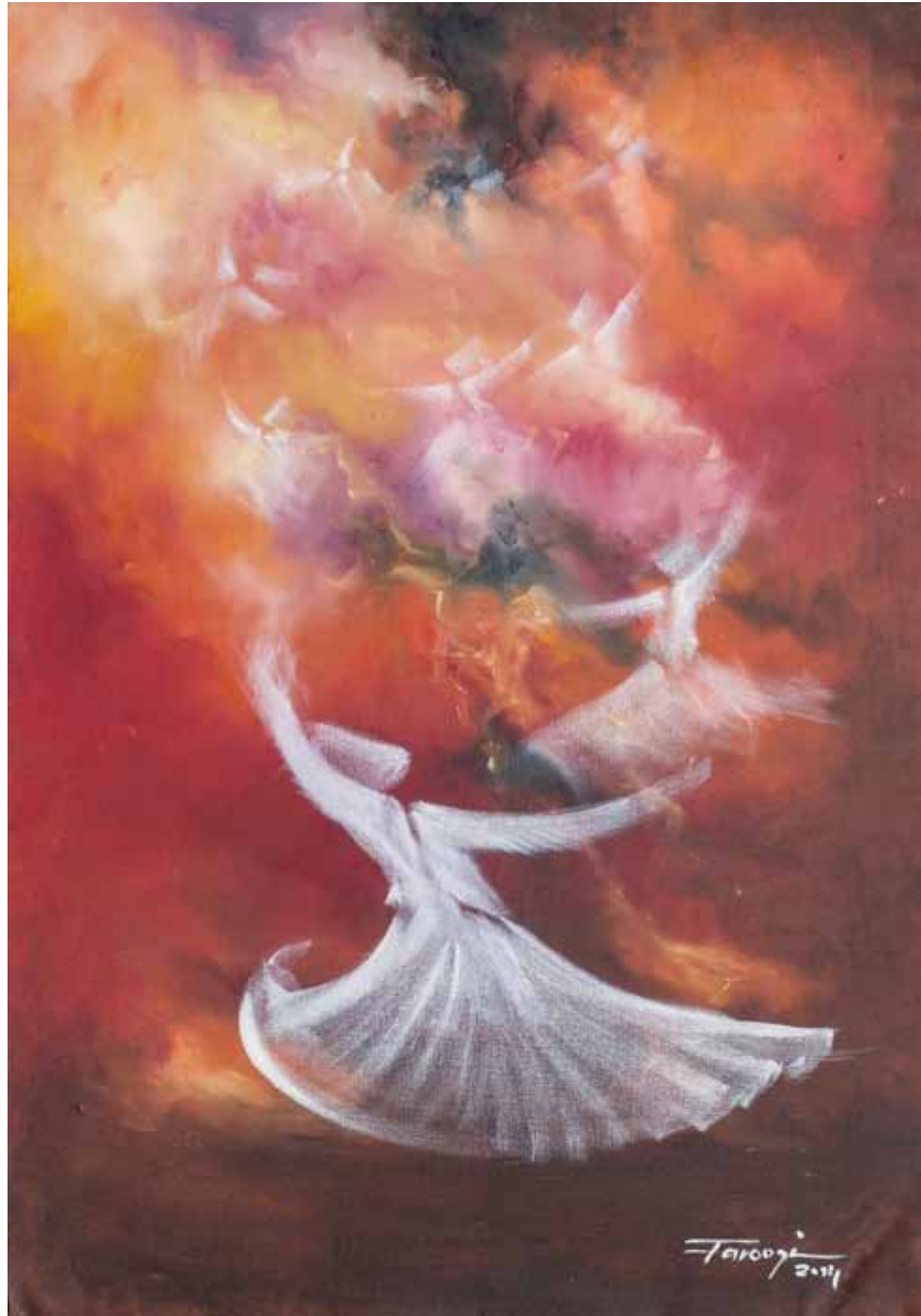
I am the creation, I am the house
I am the trap and the mouse
I am wise and mad, stay here, stay here

I am the secrets you cannot see
Cloak and turban are both me
I am the cloister and the monk,
do appear, do appear

I am mortal, I am old
Chains and shackles my feet hold
I make plans, do not disappear,
do not disappear

I am the noon, I am the eve
Fire of love with my heart receive
I am the candle giving light
Stay clear, stay clear





I am the prayer and the angel in flight
I am the fire, I am the light
I am the Promised Land,
So dear, so dear

I am here, I am to be
Alpha and Omega are in me
I am aware of the others
Keep near, keep near

I am the acquaintance and the friend
The lover and beloved in the end
I am the flower and the thorn
Do not fear, do not fear

I am the season and the temporal train
I am the minor, I am the main
I am the mind and the story
Be here, be here

It is generally penned that many seeks their identity but a few selected ones are sought by Identity itself. Hazrat Mevlana Jalal ud Din Rumi (Allah be please with him) fits the later-mentioned class who are sought by Love to give him his identity as a humble, humanitarian disciple.

Perhaps Nature by him wanted to present the exuberance of mystical dance with unison of thoughts, feelings and worship of a lover for his beloved.

Man is taken as an incomplete image of God. In Hazrat Mevlana Rumi's (Allah be pleased with him) face this image reaches the completion of incompleteness as the most desirable task of a sufi is to abnegate his self completely in order to replenish his spirit with that of his Master, for infinity is hidden in being able to be zero. Rightly described by Hazrat Abu Said Abil Kheir (967 – 1049)

“Love came
flowed like blood
beneath skin, through veins
emptied me of my self
filled me
with the Beloved
till every limb
every organ was seized
and occupied
till only
my name remains.
the rest is It”.

The replenishment is not about to lose one's self and find God rather it is related to find one's self and love God, as to find God is the relation of inquisitiveness, but to love God is to obey Him and feel Him which is the task most cherished by those who aspire for liberation from mortal girdles to be on immortal apex. What a paragonic enclosure of human mortality with in immortality it is – to feel God in every essence or with every essence – and in so doing many mystics give an outlet unique to them.

Mevlana's (Allah be pleased with him) whirling around is the same unique pathway – spinning around blurs vicinity and on the footing of humanity the harmonic feelings for Beloved can be converged, making "it" the meeting point of Transcendence with mortality. This is the state that made Hazrat Mevlana Rumi (Allah be pleased with him) outpour this

"Why think thus O men of piety
I have returned to sobriety
I am neither a Muslim nor a Hindu
I am not Christian, Zoroastrian, nor Jew

I am neither of the West nor the East
Not of the ocean, nor an earthly beast
I am neither a natural wonder
Nor from the stars yonder

Neither flesh of dust, not wind inspire
Nor water in veins, nor made of fire
I am neither on earthly carpet, nor gems terrestrial
Nor Am I confined to Creation, nor the Throne Celestial

Not of ancient promises, nor of future prophecy
Not of hellish anguish, nor of paradisiac ecstasy
Neither the progeny of Adam nor Eve
Nor of the world of heavenly make believe

My place is the no place
My image is without face
Neither of body nor the soul
I am of the Divine Whole

I eliminated duality with joyous laughter
Saw the unity of here and the hereafter
Unity is what I sing, unity is what I speak,
Unity is what I know, unity is what I seek

Intoxicated by the chalice of love
I have lost both worlds below and above
Sole destiny that comes to me licentious mendacity

In my whole life, even if once
Forget this name even per chance
For that hour spent, for such moment
I'd give my life and thus repent

Beloved Master, Shams-e-Tabrizi
In this world with love I'm so drunk
The path of love is n't easy
I am ship wrecked and must be sunk".

This unique way to communicate with the Mysteries by becoming a mystery has been attained by Hazrat Mevlana Rumi (Allah be pleased with him) by nurturing evolving mystical reflections.

A sufi is not the outcome of an idea; rather, he is the clusteration of many traveling mystical ideas presented by his predecessors, so he is the bead of the long rosary, whose start and finality merge into Divine spirit. It can be asserted that he is the unique outburst to the ever developing mysticism. This is also true of Mevlana (God be pleased with him) Commented by a critic

"Rumi was one of the important rings in that golden chain of Islamic tradition and was deeply affected by and benefited from the wealth and experience of those sufis and scholars preceding him, as well as influencing those to come."

Thus Hazrat Mevlana Rumi's (R.A.) whirling is that ocean in which run many seas side by side – and those are Hazrat Baha ud Din (R.A.), Abu Hamid bin Abu Bakar Ibrahim (known by his pen name) Farid ud Din Attar (1145/56 – 1220/21), Hakim Abul Majd Majdud ibn Adam Sanai (Sanayee) Ghaznavi (1080 – 1131) R.A. and the most significant one Babaji Shams Tabreizi (R.A.). To have a profound insight into Mevlana's (R.A.) whirling, it is indispensable to study Mevlana's (R.A.) life.

THE OUTCOME OF MEVLANA'S (R.A.) LIFE

Hazrat Mevlana Jalal ud Din Balkhi (1207 – 1273) known as Mevlana Rumi's (R.A.) life had been the life of a journey, first extrovert then introvert, to the destination of truth of love, ending into the ripened form of mystical and humanitarian acceptance of God's forms in their manifestations in the world.

Hazrat Inayat Khan (1882 – 1927), once, stated

"...The sufi shows his universal brotherhood in his adaptability. Among Christians he is a Christian, among Jews he is a Jew, among Muslims he is a Muslim, among Hindus he is a Hindu, for he is one with all and thus all are with him. He allows everyone to join in his fraternity and in the same way he allows himself to join all..."

This acceptance of varied mystical existence is the chief reason, for which Mevlana (Allah be pleased with him) has been paid homage by Christians, Jews and Muslims alike. Turkish Prof. Talat Sait Halman (born 1931) rightly asserted,

"He sought, rather, to belong to mankind and to transcend religious schisms and national allegiances. His mystic spirit can and must be claimed not by one country, one culture, one religion, but by all humanity".

Mustafa Kamal Pasha Attaturk (1881 – 1938) the great revolutionary and founder of the Republic of Turkey, often said "The thoughts of Mevlana envelope me. He was a great genius, an innovator for all ages".

To Mustafa Kamal, he was a mighty reformer who assimilated Islam into Turkish soul.

Hazrat Inayat Khan appreciated him thus

"The original words of Rumi are so deep, so perfect, so touching that when one man repeats them, hundreds and thousands of people are moved to tears. They cannot help penetrating the heart".

Whereas Shahram Shiva professes

"Rumi deals with the human condition and that is always relevant. Today Rumi's poems can be heard in churches, synagogues, Zen monasteries, as well as in the down town New York art / performance / music scene".



According to Prof. Dr. Majid M. Naini (born 1953)

“Rumi’s life and transformation provide true testimony and proof that people of all religions and background can live together in peace and harmony”.

Georg Wilhelm Friedrich Hegel (1770 – 1831), Johann Wolfgang Von Goethe (1749 – 1832), Rembrandt Harmenszoon (1606 – 1669), Mohandas Karamchand (Mahatama) Gandhi (1869 – 1948) and Dr. Sir Allama Muhammad Iqbal (1877 – 1938) are those renowned celebrities who drew inspiration from Hazrat Mevlana Rumi (Allah be pleased with him).

Allama Iqbal acknowledged him as a “Pir-e-Rumi” and himself as a “Mureed-e-Hindi.” In Asrar-e-Khudi he paid tribute to his Master by claiming

“The Master of Rum transmuted my earth to gold And set my ashes a flame”.

Nur ud Din Abdur Rahman Jami [1492 – 1414 (R.A.) نورالدین عبدالرحمن جامی] said about him

“What can I say in praise of that great one. He is not a prophet but has come with a book”.

Hazrat Mevlana Rumi (R.A.) was appreciated much among many saints. The writer of “Ma-aarif-e-Mathnavi” gave reference of his Sheikh “Mevlana Abdul Ghani Phulpuri (R.A.)” who was a great lover of Mevlana Rumi (R.A.) and his book Mathnavi. He (R.A.) used to say “The Mathnavi is filled with burning love and lights the fire of love in the hearts of those who read it”. He used to teach Mathnavi daily after the prayer of Asar and would “paint it in such a manner that it would create a vibration in the hearts of the listeners”.

The life history of this widely acknowledged mystic documents that he was born to the family of a renowned mystic, Hazrat Bahauddin (Allah be pleased with him), “the Sultan of the Scholars”, who was the light house for the early period of Mevlana’s life. It may be said that the mystic got the mystical blood in his veins. At the age of 12, Mevlana (Allah be pleased with him), with his family migrated from Balkh due to threatening Mongol cataclysm on the score of the outbreak of quarrels between dynasties in Khorasan. The real reason behind this migration is unknown. Some also asserted that the rifted conflict between Sultan and the followers of his father might also be the cause. However, his family, for ten years, had not a permanent settlement and wandering through the lands of Persia and Arabs including Nishapur, Baghdad, Hejaz, Damascus, Malatya, Erzincan, Sivas, Kayseri and Nigde, they found Karaman more welcoming and stayed there for seven years. Later on, on the persistent invitation of Ala ud Din Key Qabad-I bin Kaykaus (علاءالدین کیقباد بن کیکاؤس), the Seljuk Sultan of Anatolia (reigned from 1220 to 1237) they finally settled in Konya. Hazrat Mevlana Rumi (Allah be pleased with him) analyzed his life in the following way.



“The outcome of my life can be said in three phrases

I was raw and unripe
I was cooked and matured
I was burned (in love and into nothingness)

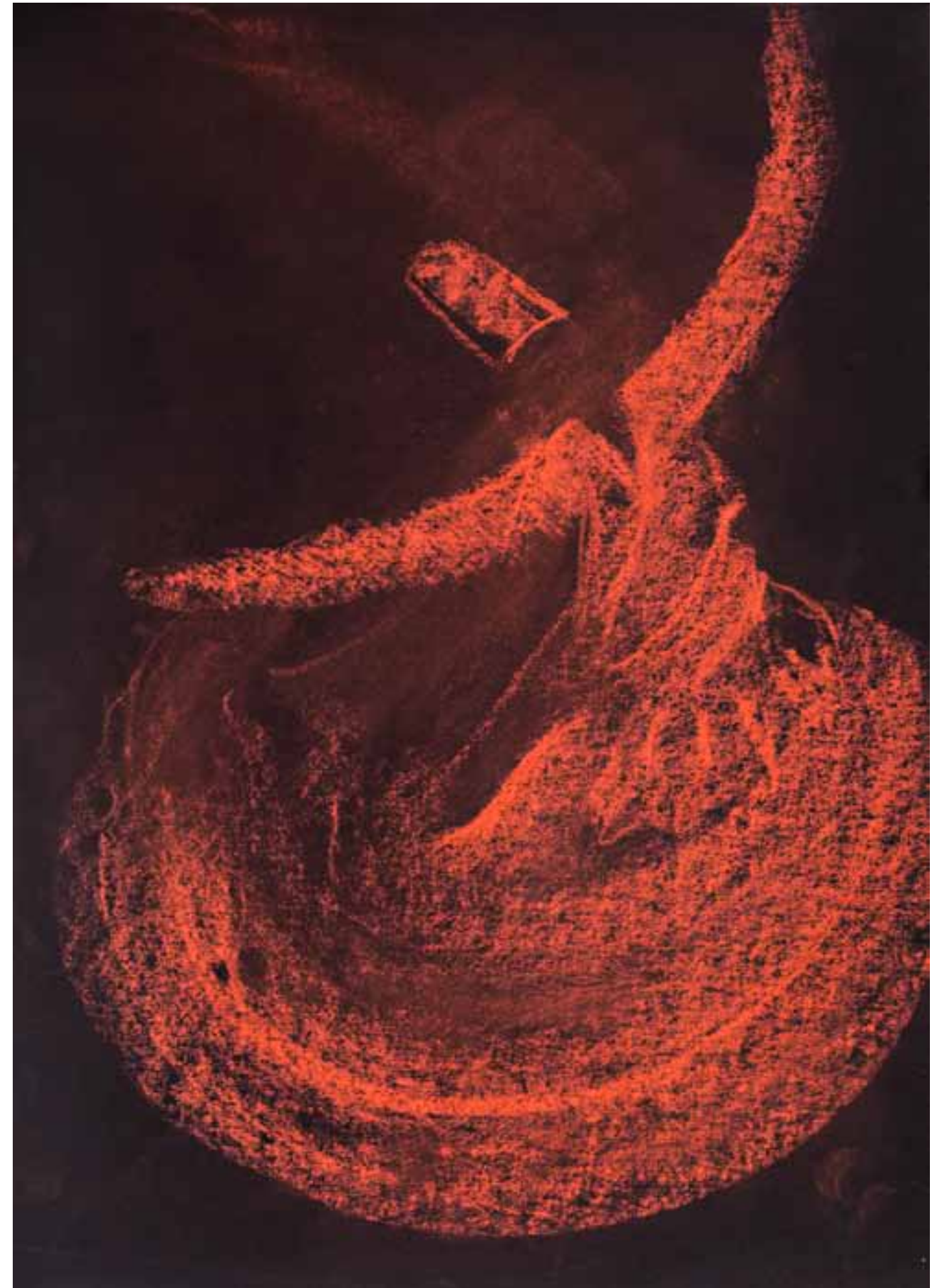
The migration from land to land influenced greatly the boy aged 12 who experienced the most significant phase in a sufi’s life at a very early stage of his life. This was how he was cooked and charred as in this extrovert journey he encountered many sufis and scholars. At the age of 18, on the road to Anatolia, he met the remarkable mystic and Persian poet, Attar (Allah be pleased with him), who immediately recognized him as an eminent mystic. When he saw the father going ahead of his son, he exclaimed with joy “Here comes a sea followed by an ocean!” and gave him his Asrar Nama which provided a profuse benefit to him.

The land of Konya gave him the most suitable place to evolve in diverse cultural and religious values which made him more humanitarian and universal. On arriving here, his father became the head of a madrassa and Mevlana Rumi (R.A.), after his death, at the age of 25, succeeded him as an Islamic Mevlvi and Jurist.

Mevlana Rumi (R.A.) had been the disciple of his father for nine years. Hazrat Burhan ud Din (R.A.), the follower of his father, became his spiritual guide and on the anvil of his father’s death, came to Konya to instruct him in “the science of the prophets and states.” During this learning period he visited Damascus and Aleppo and met many great mystics to enrich him in agnosticism. Finally, after fulfilling his duty, Hazrat Burhanuddin (Allah be pleased with him) desired to go by saying

“You are now ready, my son. You have no equal in any of the branches of learning. You have become a lion of knowledge. I am such a lion myself and we are not both needed here and that is why I want to go. Furthermore, a great friend will come to you and you will be each other’s reflection. He will lead you to the inner most parts of the spiritual world just as you will lead him. Each of you will complete the other and you will be the greatest friends in the entire world”.

So he prophesied of the onset of the great happening in Hazrat Mevlana Rumi’s life i.e. his meeting with Baba Shams Tabriezi (R.A.) with whom he was burnt in love and into nothingness.



BURNT IN LOVE AND TRANS- FORMED INTO NOTHINGNESS

“W hen God wishes to conquer heart He entrusts it with secrets, which the heart then perceives and proclaims” (Mansur Al-Hallaj – Allah be pleased with him). There came a dawning moment in Hazrat Mevlana Rumi’s (R.A.) life when his flute sounded the death-knell to his scholastic learnings and became subtle enough to harp on the secrets of miraculous symphony mellowed with the richness of the mystical love in the form of Baba Shams Tabriezi (R.A.) who flooded his overweening disputations with embracing grace of love. Baba Shams Tabriezi (R.A.) was that secret which was entrusted to Hazrat Mevlana Rumi (R.A.) to open up widening horizons of proclamation of love on the pathway to Divine perception.

He manifested the Divine Breath that breathed the pulsations of love in every fibre of Hazrat Mevlana Rumi (R.A.) with which he commenced playing music of God, with his God-drunk flute or Baba Shams Tabriezi (R.A.) endowed conflagration of light to each particle of his soul that dyed him in his sufi colour. As Baba Shams Tabriezi (R.A.) was the sun for the night of Mevlana (R.A.), Mevlana Rumi (R.A.) was also a stepping stone of perfection for Baba Shams Tabriezi (R.A.). Both were the lines of hands for each other and joining hands of both enabled them to read the written secrets of Allah on their lines. Their encounter is expressive of Divine “Kun”. It’s as if their encounter had been specially planned for the revelation or unveiling of Divinity. Hazrat Mevlana Rumi (R.A.) was the prayer of Baba Shams Tabriezi (R.A.) and Baba Shams Tabriezi (R.A.) was unconscious Divine longing for Hazrat Mavelana Rumi (R.A.). Baba Shams Tabriezi (R.A.), the disciple of Baba Kamal ud Din Jundy (R.A.) was a traveling merchant who traveled here and there just to search for someone to whom he could impart “him”.

“O Allah, grant me the companionship of such a companion who will be able to bear my company”. This was the leitmotiv of search of this saint and in reply to this prayer he got the answer “Go to Rome”. He reached Konya and found Hazrat Mevlana Rumi (R.A.). Aflaki tells the story in the following way.

“Rumi (R.A.) is sitting by a fountain in Konya talking to his students with “Maarif” open on the fountain’s ledge. Suddenly Shams (R.A.) interrupts the conversation and pushes the precious text into the water “Who are you and why are you doing this?”, protested Hazrat Rumi (R.A.), Baba Shams (R.A.) replied, “It is time for you to live what you have been reading and talking about. But if you want we can retrieve the book. It will be perfectly dry – “See”, and he takes out Hazrat Bahaud Din’s (R.A.) notebook dry. Mevlana (R.A.) set aside his father’s book and joined Shams”.





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Another noted version of their meeting is stated as, “one day Baba Shams (R.A.) passed by Hazrat Mevlana Rumi (R.A.) who was reading and asked him, “What are you doing?” Hazrat Mevlana Rumi (R.A.) replied somewhat in rudeness “something you cannot understand”. On this Baba Shams (R.A.) threw all books into pool and when books were brought out of water again they were completely dry. Hazrat Mavelana Rumi (R.A.) surprisingly asked “What is this?” and then Baba Shams (R.A.) repeated his answer “This is what you cannot understand.”

In another version it is written that the books caught fire when Mevlana Rumi (R.A.) replied scoffingly. From then on Hazrat Mevlana Rumi (R.A.) who was swept across by a spectacular change, afterwards, accepted Baba Shams Tabriezi (R.A.) as his Murshid.

To probe deeply into their relationship it would be essential to understand the nature of Murshid in mysticism.

THE MASTER

Knowledge can be obtained by experience, meditation, reflection and intuition, it is beyond any doubt. But knowledge if gained with the exultant eye of love stirs that warmth which resplends man with his whole, i.e. his intellect, his emotions, his imagination, his religiosity get enveloped into a glistening harmony that lit every living microbe, yoking him into multi-faceted perfection. The Murshid can help a disciple in standing good relation to his macrocosm and microcosm which bless him conformity with Divine Grace, in all facets of his soul. The presence of Murshid is a beacon which can help in landing safe the boat of his life ashore:-

Yunus Emre (Turkish poet and mystic) said

“Ever since the glance of mature one fell upon me, nothing has been a problem”.

This ideologue has been vehemently expressed in different religious sects.

In Bhagavad Gita (4 – 34) Krishna says “Just try to learn the truth by approaching a spiritual Master. Inquire from him submissively and render service unto him. The self realized souls can impart knowledge unto you because they have seen the truth”. And Ramana Maharshi goes so far in saying that the relationship with a Murshid is “..... a kiss of the Prince and sleeping Beauty”.

“The Guru appears in human forms within the dream of life, not to console you but to awaken you through the crisis of real consciousness”.

The Buddhist thinker, Dilgo Khyentse Rinpoche crowns this relationship by asserting that the master is a great ship, a captain, rain, a bright sun and moon, a firm ground, a wish fulfilling tree, a treasury, a father and a mother, a great river of compassion and what not.

“To make any connection with him, either by seeing him, hearing his voice, remembering him, or by touching his hand, it will lead us toward liberation”’. The warmth of his wisdom and compassion will melt the core of our being and release the gold of the buddha-nature within”.

The Master is a refuge, the bliss arising from the core of existence, as Jikmelingpa put it,

“From the blossoming lotus of devotion, at the centre of my being
Rise up, O compassionate master, my only refuge! I am plagued by past actions
and turbulent emotions:



To protect me in my misfortune
Remain as the jewel-ornament on the crown of my head,
the mandala of great bliss,
Arousing all my mindfulness and awareness, I pray.”

In Islamic mysticism this relationship of the devotee and the Murshid has been valued in profusely. The verses of the Holy Quran are the inkling towards this

“O ye who believe! Do your duty to Allah, seek the means of approach unto Him?”

The fragrant words of the beloved of Allah (PBUH) reflected the same spirit

“Whoever sees the face of a knower of Allah, sees me (PBUH)”

and

“Whosoever sees me (PBUH), has seen Reality”.

The prophets and murshid are like the rosary beads of Allah and in the opinion of many mystics murshid is like the noor (light) which sparks out of the noor (light) of the beloved of Allah (PBUH) “The lights of prophecy issued from his light and his light appeared from the light of Mystery. Among the lights, there is none more luminous, more manifest or more uncreate – than – uncreatedness than the light of the Master of Generosity” (Mansur Al Hallaj – R.A.). To hold up the hands of a Murshid is to complete the half path of one’s destination.

To accompany Dervishes is stressed so as to revive the inner heart beat into the rhythm of Allah.

Hazrat Ali Hujveri (R.A.) gave reference of Hazrat Abu Al Hasan (R.A.) to describe

“Join the company of Dervishes because it is their company that is the will of Allah”.

He (R.A.) also mentioned Hazrat Abu Usman (R.A.) who said in this connexion “The person who joins the rich and abandons the company of Dervishes, his heart is made deadened by Allah”.

One moment in the company of Murshid is the moment of worship. His one gracious look is the sword against the evil plights in the form of Devil. It is full of message of love, success and ascendance. As a poet wrote



ای دست تو دستگیر جان و دل
 خاک در تست افسر و تاج سر من
 ہر کہ سر بر جناب او مالید
 ہر کہ رویت بدید یافت ز حق
 ای روئے تو حل عقدہ، مشکل من
 عشق رخ تست جملہ حاصل من
 سایہ حق بود بر و محدود
 عمر در خیر و عاقبت محمود

About the importance of a Sheikh, Hazrat Mevlana Rumi (R.A.) quotes

“Without the shade of the Sheikh one cannot annihilate the self (nafs) thus hold firm to the sleeve of a perfect “Pir” (Master) if you seek annihilation of the inner self.”

For Hazrat Mevlana Rumi (R.A.) a murshid is a fragrance, an aesthetic balm“

In the bazaar of herbs and potions
 don’t wander aimlessly.
 Find the shop with a potion that is sweet.
 Embrace the light and let it guide you
 beyond the winds of desire.”

One moment spent in the company of Dervish is far better than the hundred years of worship.

یک زمانے صحتے با اولیاء
 بہتر از صد سالہ طاعت بے ریا

In Mathnavi, Hazrat Mevlana Rumi (R.A.) writes

پیر تابستاں و خَلقاں تیر ماہ
 خلق مانندِ شب اندو پیر ماہ

The Pir (Master) is the season of spring and all other human beings are like autumn, which is like night whereas Master is the moon”.

Later on he advises

پیر را بگزین کہ بے پیر ایں سفر
 ہست بس پُر آفت و خوف و خطر

Adopt the lineage of the murshid, this journey without him is full of trials, dangers and misfortunes

گر نباشد سایہ پیر اے فضول
 بس ترا سرگشتہ دارد بانگ اغول

Without Murshid, one can be easily lead astray and Devil can torment him by doubts and confusions

کاملاں کز سر تحقیق آگہند
 بے خود و حیراں و مست و والہ اند
 نے چنیں حیراں کہ پشتیں سوئے دوست
 بل چنیں حیران و مست و والہ اند
 آں کیے راروئے اُو شد سوئے دوست
 ویں کیے راروئے اُو خود روئے دوست
 روئے ہر یک می نگر میدار پاس
 بو کہ گردی تو ز خدمت بُو شناس
 دیدن دانا عبادت ایں بود
 فتح ابواب سعادت ایں بود

The Perfect Person (Master) who are familiar to the secrets of Reality, are absorbed in wonder. One side of their faces is towards Friend and the other side is like the side of their Friend. Give respect to each of their side and observe respectfully. Your service unto them can take you on the apex of agnosticism. To see a wise man (murshid) is also a worship, it can unlock doors to divine pathways.

از حدیث اولیاء نرم و درشت
 تن مپوشاں زانکہ دینت راست پشت
 گرم گوید سرد گوید خوش بگیر
 تاز گرم و سرد بھجی دز سَعیر
 گرم و سردش نو بہار زندگی است
 مایہ صدق و یقین و بندگی است
 زانکہ ذال بُستاں جانہار زندہ است
 زان جو اہر بحر دل آ گندہ است
 شمس تبریزی کہ نورِ مطلق است
 آفتاب است و زِ آنوارِ حق است

Don’t avoid the strictness and leniency of the Walis (Saint) whatever they say, accept happily so that you can redeem yourself from misfortunes and sufferings of hell. What they say, is life giving. It is they who enliven life and the ocean of the heart is full because of these jewels.

A murshid is the support that liberates and uplift one’s soul with its inner light.

“With friends you fly with your wings
 Without friends you are a single fallen feather
 Flying with your wing, you master the wind
 As a single feather the wind blows you in all directions!”.



THE RELATIONSHIP OF HAZRAT MEVLANA RUMI (R.A.) AND BABA SHAMS TABRIEZI (R.A.)

Hazrat Mevlana Rumi (R.A.) was influenced by many mystics viz. Hazrat Baha ud Din (R.A.), Attar (R.A.), Sinai (R.A.) Bayazid Bistami (R.A.) and Hazrat Burhan ud Din (R.A.) but it was Baba Shams Tabriezi (R.A.) who vibrated his soul with ceaseless turmoil of love, which transfigured the learned religious scholar noted as “Mevlvi” into the vicegerent of love intoxicated in the wonder of the world of matter and that of spirit. On the fusion of ecstatic fragrance in the earthly well-modeled clay of Mevlana (R.A.) his flute harped the symphonies of love, of reunion and of separation. Baba Shams Tabreizi (R.A.) was like the blessed rain which revived the mystical gusto in Mevlana (R.A.) enabling him to peep into Divine mysteries with all their splendour and grandeur.

Like a Master, Baba Shams (R.A.) was a fragrance of heaven, a moon for his nights, the sun of his eyes, the redeemer of his soul, a bestowed divine secret, a key to the treasury of God, the veil or the “noor” of God. So he affirms

شمس تبریزی که نور مطلق است
آفتاب است و ز انوار حق است

Baba Shams Tabriezi (R.A.) is the “noor” in fullness. He (R.A.) is the sun and one of the “noors” of Allah;

And

“From Tabriz began to shine
The light of Truth, to me call
Thy light is Light Divine
Distinct, yet connecting all”

من چه گویم هوش دارم پیش و پس
چون نه باشد نور یارم هم نفس
نور او در بین و یسر و تحت و فوق
برسکر و برگر دلم چون تاج و طوق

The poet is speechless, he is not aware of anything, unless the “noor” of his friend (Baba Shams) should accompany him. His “noor” is everywhere and like the crown and shackles it has seized his entire being.



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It was Baba Shams (R.A.) who resurrected his soul from confined circumference of life and blessed him with re-birth.

“For beloved set my soul free
I was reborn without me,
Without spirit drunk are we
Always happy without me...
By Shams’ cup, drunken me
His cup never stay without me”.

They both drank each other and became the grandiloquent foil.

In Mathnavi, he appreciated him thus

ایں نفس جاں دا منم بر تافتہ ست
بوئے پیراہان یوسف یافتہ ست

He has smelled the fragrance of the clothings of Joseph (R.A.)

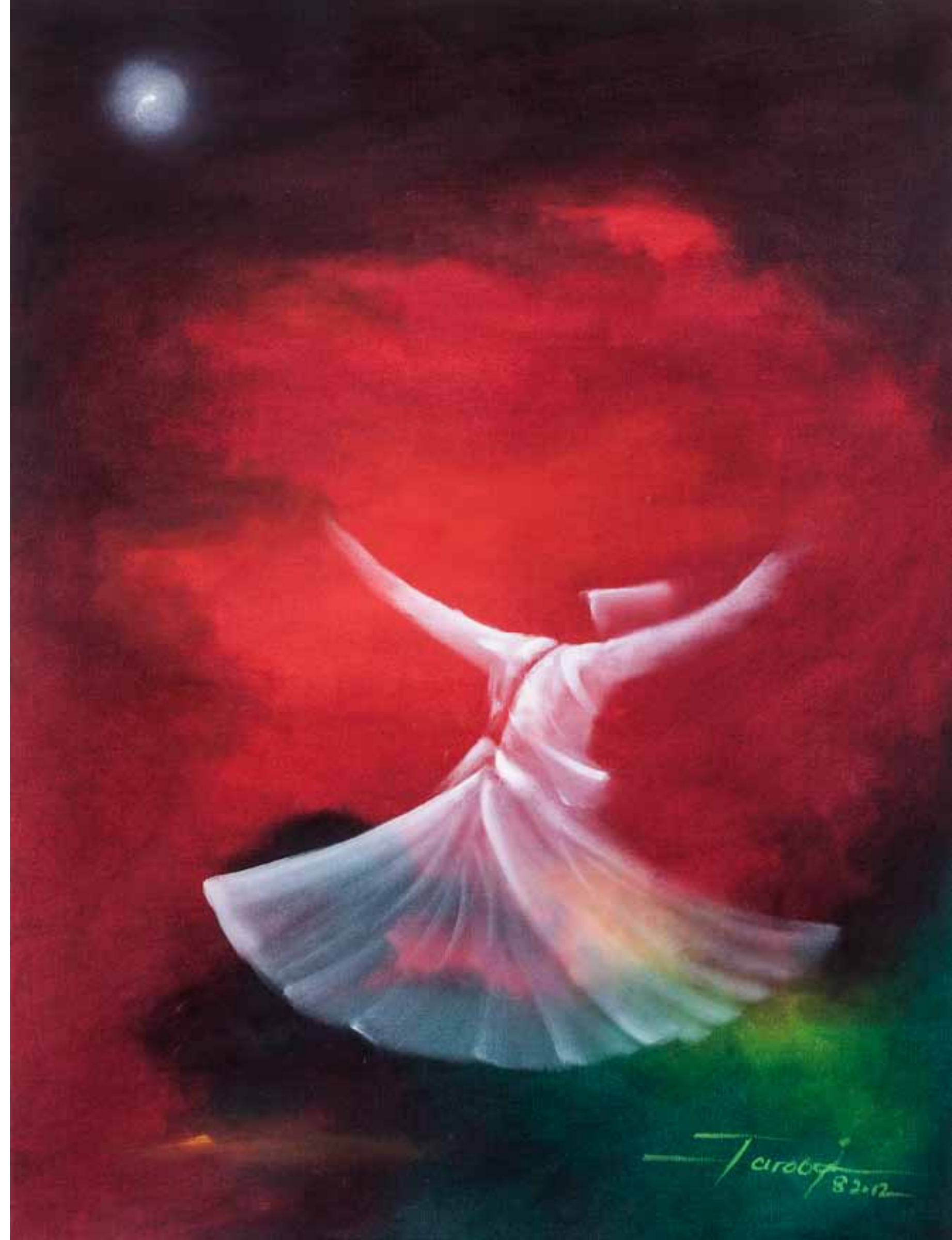
من چہ گویم یک رگم ہشیار نیست
شرح آں یار یکہ آزر ایدار نیست

“What can I say in praise of that friend who is matchless,
Not even one pulse of mine is in consciousness”.

He said in another poem

“From Shams- Din-e Taberizi
Came the wine, refreshing, easy
Like a dear royal mother-of-pearl
Each drop of wine would satisfy”.

He used these descriptive words for Baba Shams (R.A.): The “divine secret”, “the bringer of cure”, “king of the world”, “Light of Truth”. “The lover of all lovers”, “soul of the world”, “Noah and Ark”, “The light and the dark”, “the wine and cup”, “the ocean and the drop”, “the bait and the trap” “the path and the map”, “poison and sweet”, “defeated and defeat”, “the wood and the saw”, “cooked and raw”, “sun shine and the fog”, “water and the jug”, “Pride of Tabriz”, “the world Emperor”, The Beloved”, “famed moon”, “soul’s comfort”, “spirit’s treasure”, “Friend”, “the king of love”, “soul of soul of soul”, “cup bearer”, “beauty and glory of the horizons”, “milk and sugar”, “sun and moon”, “mother and father”, “divine Minstrel”, “stay and refuge”, “burning orb of the Feast” etc.



One becomes speechless when finds the profound compositions of love of Mevlana Rumi (R.A.) for his beloved master. Only he (R.A.) can appreciate his relation to his master. All other expressions are just descriptions, they cannot materialize their love into words.

So, it can be concluded that the commendation of a great sufi (R.A.) requires equal greatness on the part of the other mystic. Their feelings, thoughts and emotions are always protected from common human beings. Mevlana Rumi (R.A.) and Shams-e-Tabrizi (R.A.) were made for each other to unveil the Divine love which could be felt only by both of them.



ENDING CHAPTERS OF HAZRAT MEVLANA (R.A.)

After passing a golden era with Hazrat Mevlana Rumi (R.A.), in spiritual discourses, meditation, observation and spiritual retreat, Baba Shams (R.A.) suddenly disappeared. Mevlana (R.A.) who had devoted all his time and tasks to Baba Shams (R.A.), was taken away by mental strife, agony and restlessness to the maximum, desiring bitterly for re-union. This is how he got burnt by “the Sun of love”. The spiritual unease, he tried to capture in his compositions compiled in Diwan-e-Shams Tabrizi (R.A.) to have composure. He said

“Confused and distraught
Again I am raging, I am in such a state by
Your soul that every
bond you bind, I break, by your soul
I am like heaven, like the moon, like a candle by
your glow
I am all reason, all love, all soul, by your soul
My joy is of your doing, my hang over of your thorn whatever
side you turn your faces I turn mine by your soul spoke in error, it is not surprising
to speak in error in this
state for this moment I cannot tell cup from wine, by your soul

I am that madman in bonds
who binds the “dives”, I, the madman,
am a Solomon with the “dives”, by your soul. Whatever from other than love raise
up its head from my
heart, forth with I drive it out of
the court of my heart, by your soul.
Disbeliever, do not conceal disbelief in your soul, for I will recite
the secret of your destiny, by your soul. Out of love of Shams-e-Tabrizi, through
wakefulness or night rising
like a spinning mote I am distraught, by your soul”.

Beholding the critical condition of Mevlana (R.A.), his son Sultan Veled and some disciples went to search Baba Shams (R.A.) and brought him back. Thus the life returned to Hazrat Mevlana (R.A.). But it did not last awhile. Baba Shams Tabriezi had to flee again to the unknown regions. Some asserted that he was martyred by Hazrat Mevlana’s (R.A.) disciples as they had bitter resentment against Mevlana’s (R.A.) complete obedience and suspension to Baba Shams (R.A.)

This second disappearance proved final and Baba Shams (R.A.) was found nowhere. Hazrat Mevlana (R.A.) was left all alone and with his agonizing passion he lost in intoxication.



Once when he was passing by the shop of a gold-smith Hazrat Sala ud Din-e-Zarkub (R.A.), he heard him beating gold. Carried away by this sound of gold-beating, he started whirling round and round and kept on invoking the name of Allah.

Hazrat Sala ud Din-e-Zarkub also joined him in his whirling and Mevlana Rumi (R.A.) found another companion who was not the alternative of Baba Shams (R.A.), but who helped him to be in ease.

After his death, Hassam-e-Chalabi, the follower of Hazrat Mevlana (R.A.), came to his companionship.

It was he who urged Hazrat Mevlana (R.A.) to write a book "If you were to write a book like the Illahinama of Sanai or the Mantiqu-Tayr of Attar (R.A.), it would become the companion of many troubadours. They would fill their heart, from your work and compose more to accompany it".

Mevlana Rumi (R.A.) showed him his written 18 lined verse

"Listen to the reed and the tale it tells
How it sings of separation."

Hussain (R.A.) begged to compose more, Mevlana Rumi (R.A.) dictated six volumes of Mathnavi to him, spending twelve years.

Hazrat Mevlana Rumi (R.A.) departed from this world on December 17, 1273, in Konya and was buried beside his father's grave. A shrine was made at the place where he was handed over to earth.

Muslims, Christians, Greeks, Armenians and Jews, men of different races and religions came to his funeral to revere him as their spiritual guide. In the hearts of people, the reverence for Hazrat Mevlana Rumi (R.A.) is still alive. In December, Mevlana (R.A.)'s annual function, In Konya, attracts the visitors from all over the world. This festival is celebrated for two weeks and Seb-i-Arus (Nuptial Night) which comes on seventeenth December, is its culminating point.

He himself forecasted

"Death is union with God
The might of my death
Will be a bridal night
The nuptial with supreme love".

His Mausoleum has become the symbol of love for mankind and is known as "the stronghold of the lovers". The epitaph of his grave runs

"When we are dead, seek not our tomb in the earth, but find it in the hearts of man".





A SNAPSHOT OF TURKISH HISTORY

"Every man is a child of his age". A true adage showing forth the importance of time and space in the march to the identity, self-realization or self-distinction. Many who reached the apex brought to the fore this inference that every element is deeply rooted in its extraneous place in nurturing time and space. That specific time of appurtenance, that realization within specific space is not without its significance.

W.H. Hudson rightly remarks, "Every man belongs to his race and age, no matter how marked his personality is, the spirit of his race and age finds expression through him".

Nevertheless, the phenomenal spirit outcrosses the arena of its embedded history and transcribe the whole universality of all times in its life and speaks of all ages. Thus its becomes like the nightingale of Keats, about which he poeticised"

"Thou was not born for death, O immortal bird".

To have freedom from the fetters of time is the trait found in every mystic. Each mystic is the emergence of evolving mysticism in which past, present, future – the distribution of time – are of no profound significance, just a coined term, as they embrace the ever-remaining, everlasting Reality. They merge in the flow of ocean free from limitations of time and space.

Sri Aurobindo expressed

"I have drunk deep of God's own liberty
From which an occult sovereignty derives
Hidden in an earthly garment that survives
I am the world-less being vast and free

A moment stamped with that supremacy
Has rescued me form comic hooks and gives
Abolishing death and time, my nature lives
In the deep heart of immortality"

God's contract signed with ignorance is turn
Time has become the Eternal's endless tear
My soul's wide self of living infinite Space
Outlines its body luminous and unborn
Behind the earth-robe, under the earth mask grows clear
The mould of an imperishable face"





Farooqi
62013

But before drinking this chalice by a sufi his earthly garb is stitched with his contextual moment of revelation i.e. Allah first takes him out of unconsciousness by bestowing him a unique earthly face and then takes him again back to that conscious – unconscious place. Thus to study the tidal flow of currents of age is crucial to be familiarized with the ferment of mystical life.

“Beyond belief and faithlessness there lies the space
In whose heart land this love of ours has found its place
It holds no room for religion and sacrilege
That’s the ground where the man of wisdom rubs his face”.

Hazrat Mevlana Rumi (R.A.) who is widely revered by all religions sets, for his mystic humanitarian zest, religious tolerance, crusading against ignorance oppression, cruelty, is expected to open up a novel epoch of awakening in the world. Undoubtedly he was the emblem of many mystical perceptions but the brief resurvey of the place where he rooted his spirits manifests that place had adorned itself already to await for a mystical poet who could capture its fragrance in its pen and could sign out of its basic tenets for all the times to come. He was the real fragrance of the soil of Konya which was the sheltering place for many creeds and religions and, thus, renowned for freedom, tolerance and acceptance and belief in universalism of all ideas. Talat Sait Halman, in his book, gave reference of the British Orientalist A. J. Arberry, who observes in his introduction to the Discourses of Mevlana with reference to Konya (Ancient Iconium).

“Where was the country to be found in which true believers still dwelt, uncontaminated by the light of heresy and fanaticism, under the protection of a just and religious king? In every place Daya asked this question and always he was given the same answer – in Rum, those provinces of what is now Asiatic Turkey which were still ruled over by western branch of the once immensely powerful Seljuk House”.

How enriching is this land which became the residing abode of the people belonging to diverse modes of thought. A critic remarked “Anatolia is a melting pot where cultures from Summer, Babylon and Assyria interacted for centuries with peoples such as the Hattis, Hittites and Hourites”. In Bronze Age it was Hattis who laid the foundation stone to the first independent city states. During the 2nd millennium B.C. the Hittites arrived in Anatolia. They were followed by Hourites (the people from the South Caspian Sea) who founded Mittani Kingdom. Then came the era of the Urartianstan ushered by the Urartas who, at the commencement of the first millennium B.C., built a unified state from the Caucasus to Lake Urmiya.

They were succeeded by Phrygians and King Midas and then the Lydians who were believed to have invented money between 800 and 650 B.C. Lydia was seized by Persians until the Alexander the Great over powered it in 333 B.C. In 1st and 2nd centuries A.D., Anatolia saw the era of peace and prosperity under the Roman period, when King Attalus III of Pergamon (Bergama) handed over his country to the Romans.



In the 11th century, the Seljuk Turks established the Kingdom of great Seljuks ruling in Iran, Iraq and Syria. Turks arrived in Anatolia which underwent a sea change in political, religious, ethnic, linguistic and cultural spectrums. In the first half of 13th century, Konya became the hub of industry, politics, economics, religion, art and literature. Science, literature and mystic poetry reached at their zenith.

The region saw a sudden rise in the number of mosques and caravanseries existing still today. Anatolia was also crossed by great routes joining east and west, hence it received much importance during the reign of Alp Arslan (1029 – 1072) and his son Malik Shah, the Seljuk Empire saw the great period of prosperity in all fields. After the death of Malik Shah, the great empire met its decline. The Crusaders from the west, the Arabs from the south and the Mongols from the east threatened it with great onslaught and by 1192, it drew its final breath. Independent principalities were established by the Seljuk clans.

However, during this division, Anatolia stood in unison by its language, religion and race. On the intrusion of Mongolians in 1243, the Seljuk army was defeated. When Mongols retreated, they left behind many divided small states, one of which came under the charge of Ottoman Empire which was founded by Osman in 1296. His son promoted art, literature, science and commerce and under his dominion the Ottoman Empire spread afar.

Hazrat Mevlana Rumi (R.A.) came to this world in 30th September, 1207 and breathed his last in 1273. He was born in Balkh, but after traveling extensively, he with his family arrived in Konya when he was quite young. When he was 25, he was the head of the Madrassa in Konya.

His vision entailing global peace, friendship, humanity, love and tolerance and unity safe guarded the people of Konya in disturbing times. It was the land of Konya that infused humanitarianism into his mystic soul. Although all mystics are the lovers of humanity, yet the name of Hazrat Mevlana Rumi (R.A.) is noted widely for his humanitarian pursuit within mysticism. Allah might want to fame his lover as a preacher of love and religious tolerance and thus, He sent him to that place from where he could sing this song in its pure beauty.

No doubt, before his arrival, Anatolia had been a nursling state for many nations. The enriching humanitarian gusto, the uniformity of diverse sects and nationalities, deeply influenced Mevlana Rumi (R.A.), nurtured his spirituality and embraced the essence of divine mysticism hidden in the fragmented elements of life. It led to strengthen his conviction and he proclaimed,

“Muslim, Christian or Jews, we all bow to Abraham’s God”.



DANCE IN TURKEY

“Dance is the hidden language of the soul” (Martha Graham)

Movement, whether esoteric or exoteric, is the pseudonym of life, an expression hidden in the whole vibrating coterie of the macro and micro cosmos. The aesthetic rhythm when entered into the soul of expressive movement, originated dance by moving on its axis. Dance is an outlet of brooding silence in the coherent language of movement, when silence muses and expresses in movement.



“Dance is like dreaming with your feet”. (Constanze)

and

Agnes de Mille defined it as; “The truest expression of people is in its dance and its music. Bodies never lie”.

But why did a man originate rhythmic linguistic movement? Were pictorial and vocal ejaculations for him insufficient for sharing or he wanted to utilize his every attribute for expression. This mystery is unsolved. A critic’s words are indicative to its answer “Dancing – the vertical expression of a horizontal desire legalized by music”.

The origin of dance is assumed to be concomitant to the creation of the universe. Metin Ad in “Sema, The Spiritual Concert of the Mevlevis” referred to a small manuscript of the 15th century that traced the development of spiritual dance. Provided by it when cosmos was being created, “divine energy resounded” and ensued the “twelve tonalities of music” referring four dancing forms namely Carh, raks, muallak and pertav. Out of this a blue clad sufi came forth who commenced whirling. Carh denotes wheel, Raks means bodily movement and Muallak is taken for hanging object, these three terms signify vertical movements and pertav stands for “physical forward projection” which is horizontal movement.

Some scientists also tried to explore the reason behind pleasure in rhythmic movement. In the words of Rabbi Adam Jacobs

“An 08 article in scientific American suggested that it might have something to do with stimulating the orbito frontal cortex and the ventral striatum but concluded that ‘scientists are not sure why we like movement so much but there’s certainly a lot of anecdotal evidence to suggest, we get a pretty kick out of it’. Whatever the motive behind the pedigree of dance, it is certain that it has always been in accompaniment of happy, sad, celebrating, mythopoeic and festive moments since prehistoric times. Worship, love making, celebration of seasons and of events magnifying valour and honour, folk-lore to be passed to the successors, are to be met quite often as the leitmotif of dancing, before the invention of written symbols of language. And when man eyed into the divine mystery of Nature he started storing his mystical experiences in dance “Dancers are the messenger of gods” (Martha Graham).

So dance, or rhythmic movement is also expressive of mystical or religious satisfaction. Dance has been taken as an intermediary form to contact super natural forces, this is still in practice in various cultures. Sri Lankan dances are its instance which started in “mythological times of aboriginal Yingang twins and Yalkas (devils)”





Farooqi 32/13

Kandyan dances were initiated from a magical ritual that dispelled the magic spell on a king. Every culture, according to its own beliefs, defined and practised mystical dancing in different perspective. A critic said “Each race has its own rhythm and each meeting with another rhythm contributes the divine dance of the universe, by creating a unique composition”.

Rabbi Adam Jacobs, in his article, opined that in the Jewish mystical tradition it is believed that before the creation of our universe there had been “Pre-universes” with its particular attributes related to energy. The pre-universe was a circular world having equity, harmony and balance contrary to the adjacent and symbiotic harmony and balance of our world. This circular world is the past in collection as well as the collective future of all living beings and all circular expression and circular movements invoking the circle world qualities are reminiscent of an unconscious intrinsic longing of a man to return to his reality and his real place in pre-universe. This is why in Jewish dance, circle is pre-dominant. Man can seize the energy of the pre-universe in his whole body by dancing on its circular patterns and in this experience sometimes “one’s entire being needs to be utilized to capture the moment.”

The group dancing is essential, at times, to hold the gained energy. A communal dance in uniformity achieves that movement of contact and holds it and transmits it to the people. The dance is, thus, taken as the form of worship like prayer and meditation in many mystical sets as in Judaism Hasidim. It is the expression of a spontaneous desire of soul to transcend itself to its Reality.

Dancers were, for Pre-Islamic Turks, a shaman – an “intermediary of the spirit of the ancestors”. The dancing represented mystery of cosmos. With divine rhythm of the universe, dancing can be a super natural experience. To quote the exact words of Metin Ad “They worshiped the sky god ‘tengri’. The gods of heavens are not directly appealed to like the spirits of the earth and of water but through the intermediary of the spirits of the ancestors which is the aim of a shaman. Dancing is of a divine-nature related to the cosmic God or to the dance of a shaman to obtain supernatural results”.

Anatolia is characterized by its homogeneity of heterogeneous denizens, the same spirit runs in Turkish dancing which is the tapestry of diverse ancient civilizations – of Asian shamans, ancient Anatolian protagonists, Islamic traditions within modernism – it is like a bridge of beliefs, rituals, dances, music and legends. The Dionysus rituals, Hittites musical instruments, figures in Turkish folk dance with Islamic influence made Turkish dancing a mosaic of unique and rich culture. That’s why Mustafa Kamal said “The basic principle of the Republic of Turkey is culture”.

Dance is recognized as an essential part of the lives and culture of Turkish people both in urban and rural areas having the characteristics of their own.



Although urban dances were affected by Islamic approach to dance, yet the rural dances retain their unaffected distinctive quality.

Atta Turk himself patronized dancing in the ball rooms, ceremonies and celebration for the state. In the 16th century, “Hippodrome” was a stage for different types of festive occasions in Ottoman period. Metin Ad asserted “The birth of a new prince, the circumcision ceremony, a marriage, the accession of a new ruler, or merely the girding on the sultan’s sword had been celebrated by spectacular pageants consisting of mock battles between Muslims and Christians, water triumphs, various plays, circus acts, fireworks, horse races, dancing and music there”. Turkey is enriched with many kinds of folk dances which determined seven regions. Every region has its local tunes, dances and songs. For every event there is a specific song or dance. Birth, wedding, death, harvests, crafts, fertility, joy, grief, love, affection, exile, harmony, discordance, rebellion, provide the common themes, celebrated by very traditional instruments specific to each region. The costumes and movement fashion the soul and character of the Turkish regions, handicrafts, scarves, bags, crochet work, hand woven carpets, kilims, every motif is not without its meanings. It resulted into the colourful flowing harmony and fluency found in discordant elements.

Karsilama, Hora and Salma are the dances associated with Trakya region. Belly dance “gobek dansi” is the most popular Turkish dance, having two forms (i) raqs baladi (ii) raqs sharqi. Greek, Egypt and ancient world are its sources. A critic views

“It is a dance characterized by smooth, flowing, complex and sensual movement of the torso, alternated with shaking and skimmy type moves.” Another Turkish dance is Bar – dances by groups in the open areas, different for men and women.

Avers by a critic

“They are performed side by side, hand, shoulder and arm-in-arm”. It has about forty variations.

Halay, is another unique dance, which means getting together with people – peculiar to two cities, Sivas and Corum. Different instruments like ney, kaval, zurna and davul are used in indoor and outdoor performances. Dancers stand closely in a line or in a circle, grasping each other’s hand or shoulders, changing their steps on the direction of the leader. Kasik dances (spoon dance) is another very interesting Turkish dance in which dancers carry a pair of spoons to click producing very lively rhythm within agile movements of feet and arms.

Zeybek dance, mostly solo, are slow and graceful. Zeybek means a man, a brother, a friend or a protector for his people.

A critic described “Individual dancers move proudly and strongly, their arms extended

to their sides at shoulder height, their legs taking large steps, bending the knees, occasionally and swinging the bent leg forward or behind the straight leg.”

Horon dancers imitate the swimming and struggling movement of the hamsi “small fish”. Artvin dance reflects people’s relation with the wild nature, accompanied by instruments like drums.

Dancing for religious purpose is also well known in Turkey. Semah is a semi religious dance, in villages, originating from Aleveite – the nomadic tribe. Semah is performed in cem – “the secret in door meetings”.

The main aim in these dances is to have spiritual awakening and purification of desires but in some places it has taken worldly turn. Ceragtahi is a sacred place in the hall where candles are lit. Dancers face these candles and with crossed hands on chest bow head. They stand in row facing each other and move back and forth making new counter formation. It consists of two parts.

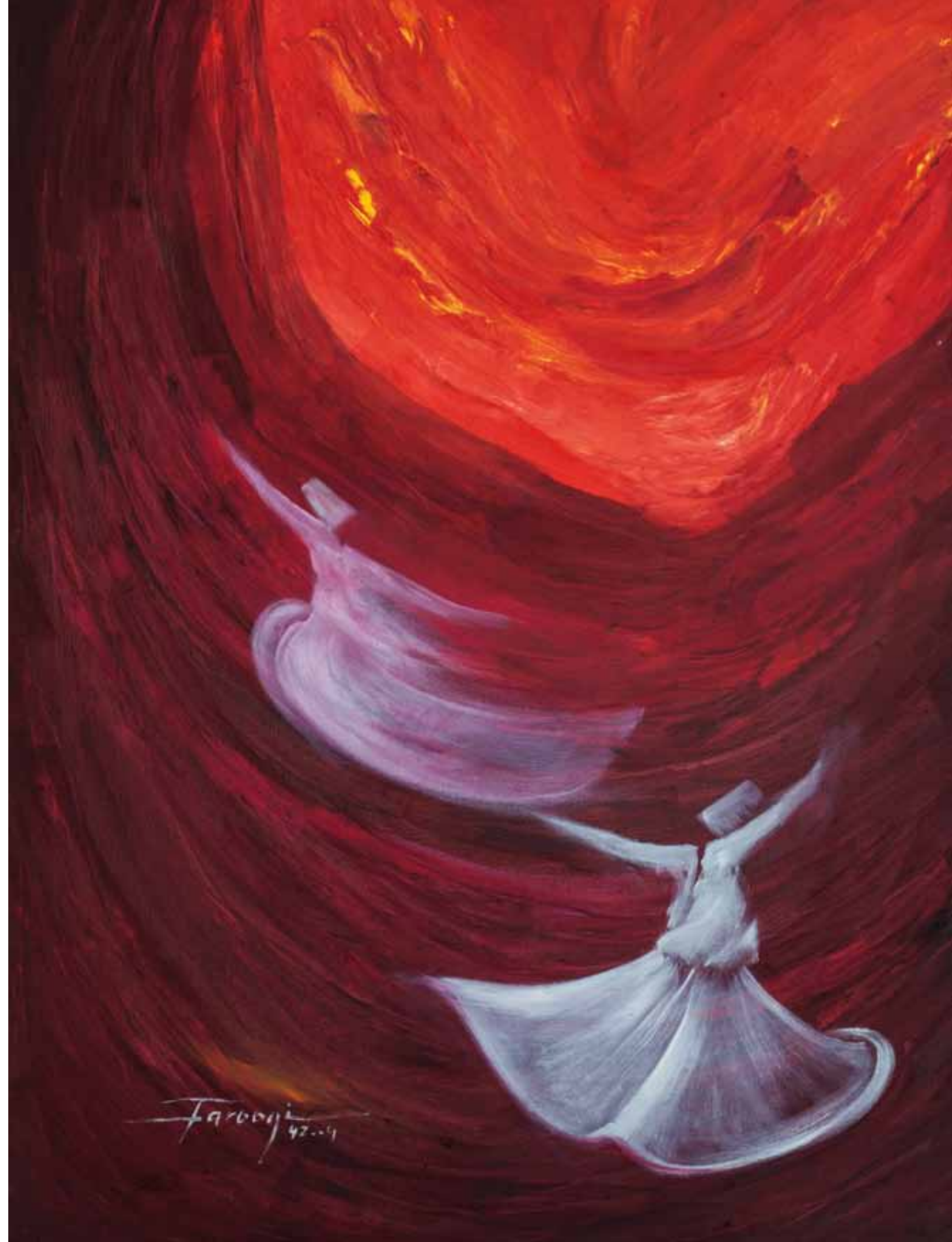
(1) Agirlama, which is “a slow movement, in which man and women mirror each other’s hand and arm movements”.

(2) Yeldirme is “a quick movement in which whirling is a striking feature”.

The other type of semah is the important component of the whirling ritual of the Whirling Dervishes. Turkish fame rests chiefly on this whirling ritual which is also taken as the cultural icon of Turkey. The Semah, in this ritual, is exhibitionist of the mystical flight to the perfect and arriving at the spiritual insight and love and returning to the service of humanity.

The Dervishes perform this ritual in Semahane. They whirl around their sheikh, who is like the axis. At the start of this ritual, they put their crossed arms on their chests and the hands on the shoulders. They stand with closed-bare foot. In slow turn, they start moving around and gradually extend their arms horizontally by keeping eyes closed and head tilted to one side. On quickening their whirling movement gradually, their white gown opens like an open umbrella. They spin on their right foot and wear a white gown, a wide black coloured cloak and a long hat. This ritual has four parts comprising Naat and Taksim, Devr-i-Veled. The Four selams and the Concluding Prayer. This whirling ritual is run by spiritual spirit but the Turkish government’s Ministry of Culture and Tourism, every year, made arrangements to organize semah performances to be given to the people coming from the different parts of the world, to promote tourism.

A critic puts it “in sum, the sacred whirling prayer ritual of the Mevlevi has been largely taken over by the Turkish Government for the purpose of promoting tourism. The government has little interest in lifting restrictions on the Mevlevi tradition. All it has demanded from the Mevlevi during past decade is to provide





good musicians and whirlers for semah. At the present time, excellent musicians have been trained at schools and universities in Konya to play classical Mevlevi music and there have been new generations of trained whirlers as well. As a result, there is a smaller percentage of musicians and whirlers who view themselves as Mevlevi than in the past. This matters little to the Turkish government which has tended to view semah as a formal traditional Turkish dancing". In this way, this whirling ritual falls into two forms. One goes back to the tradition and values set by Hazrat Mevlana Rumi (R.A.) and is reserved for the sufis intoxicated in the spiritual ecstatic state called "Haal" and "Wajd". Its primary aim is to have spiritual ascendance and spiritual wisdom.

The second form is of Turkish cultural icon representing the traditional history of Turkey, its folk dances and aesthetic values appreciated by the people of every kind of mental and spiritual set up. So the former is linked to mysticism and the latter to art. It's the aim behind the performances that distinguish aesthetic mystical quest from mystically performed aesthetic art.



ORDER IN TURKEY AND MAQAM-E-CHELEBI

A secret turning in us,
makes the universe turn
Head unaware of feet,
and feet head. Neither cares
They keep turning.

A scension and decendence are the striking features of Mevlvi Order founded by the son, "Sultan Veled", of Mevlana Rumi (R.A.) and his disciples. In sufi system of philosophy order is a school of thought or a chain of followers linked to one spiritual guide. Naqishbandiya, Qadriyyah, Chistiya, Madariya, Badawiyyah, Qalandariyah, Rifaiya, Khalwati, Sarwari are some of renowned orders among many.

The orders are named after the founder Shaikh. These orders in Turkey and Islamic world marked a bountiful benefit to Islamic rise as the sufi masters imbued the hearts of non-believers and believers with tolerance, love, solidarity, simplicity and insight into matters essential to individual and social life. They cherished a strong hold in socio-political matters like rebellion, uprising, political upheavals and were honoured widely by the whole social stratum. Example can be cited of Ottoman era in which runs the vein of sufi spirit in the society even in the civil organizations. In Ottoman Empire, the sufi masters attained a quasi-official status and were consulted on essential matters to the extent that a special armed force was regulated under the spiritual guidance of Hazrat Mawiauiyyah (R.A.) after Janissary army. There were 114 "tekke" in Belgrade, Athes, Cairo, Makkah, Baghdad and Damascus of Mevlvi order.

During the uprisings sufi organizations endeavoured to keep people in unity and supported intelligentsia for caliph Sultan Abdulahamid-II.

In World War-I, in sufi "tekkes" and dergahs were stored ammunition and they became the meeting places for a way to Anatolian resistant forces. They supported even Mustafa Kamal and held a special status in The Grand National Assembly of Turkey. But on modernization of Turkey, Tekkes, Dergahs, Tombs, all sacred places were banned by Law No. 677 to control the influence of the Sufis. Even respectable Sufi titles as Baba, Dede, Mursit, Seh etc. were abolished. But all these official bans were taken of no importance and sufi organizations continued their activities although not openly. Some Shaikhs followed this law, some became Imam and made mosques the center of their teachings and zikr and some openly kept on performing zikr and preachings.



Tarooqi 42.13



Faraghi 4/2012

“Heart to heart transfer of hikmat (wisdom) cannot be prevented” (Sheikh Abdul Hakim Arwasi). The end of 20th Century again herald an impetus to the vogue of sufi spirit in public and various sufi orders built their education centers, dergahs, places for zikr and even their own means of communication.

As the Mevlvi Order were viewed conspicuous even by modernist so it persisted its influence but not so prominently due to the restriction. In 1927, the Mausoleum of Mevlana was made a museum. After the restriction some Mevlevi tekkes were closed down and some were turned into mosques and museums. In 1953, first authorized Mevlvi ceremony was organized and later in 1954 and 1956. To adjust larger crowds, large auditoriums were formed and in 1973, the government, in order to celebrate the 700th death anniversary of Hazrat Mevlana (R.A.), allowed the performances to be shown in London, Paris and U.S.A. To promote tourism, the Turkish government organizes the shows of Semah every year.

The order is now under the guidance of Maqam-i-Chelebi – the 22nd great grandson of Hazrat Mevlana Rumi (R.A.), Faruk Hemdem Chelebi who is the president of the International Mevlana Foundation.

MAQAM-I-CHELEBI

To grasp the operating system of Mevlvi Order it would be essential to familiarize ourselves with the status of Maqam-i-Chelebi.

The Chelebi, Turkish in origin, denotes a finely educated and decent gentleman and it also refers to the leader of Mevlavi because it directs to the Chelebi family – the real successors of Hazrat Mevlana (R.A.). Maqam-i-Chelebi is authorized to be the supreme Shaikh, the leader of Semah and “Postneshin”.

Before appointment, Maqam-i-Chelebi successors were trained in all important matters and rituals of the Order named as Mevlevi Dervish Training. Ibrahim Gamard has written a detailed article on this subject, which was approved by rev. Faruk Chelebi. He said

“Succession is patrilineal. Eldest son of the previous Maqam-i-Chelebi is preferred but if it is not possible, another son or the son of the Chelebi preceded the prior Maqam-i-Chelebi, a brother of the prior Maqam-i-Chelebi, another grandson of the Chelebi who preceded the prior Maqam-i-Chelebi and so on”.

In Ottoman Empire, Sultan was consulted in the approval for appointment but now-a-days he is selected by the member of the Chelebi family.

Maqam-i-Chelebi has the governing authority to decide for the welfare, promotion of the Mevlvi organizations and traditions, but the leader coming next in rank after him is the real “Spiritual Director of Mevlevi Tariqat”, the Chief



Spiritual guide of all Mevlevi Shaykhs and followers, who is called the Sar-i-Tariq, who is appointed by the Maqam-i-Chelebi”.

SHAIKHS

Shaikhs, the spiritual guides, decide the content and method of Mevlevi teachings and traditions under the Ser-i-Tarik or Chief Shaikh, the Maqam-i-Chelebi is informed about all this process and content.

No one may gain the title of “Mevlvi Shaykh” without the permission of the maqam-i-Chelebi. The one who has got a permit by the prior Maqam-i-Chelebi needs acceptance of a new pledge (bey), an oath, to the current Chelebi’s authority. Others working without their authority are not legitimate. After the succession of a new Maqam-i-Chelebi, all prior Mevlvi Shaikhs who have been granted permit, must take a new pledge, affirming the authority of new Maqam-i-Chelebi.



THE PHILOSOPHY OF WHIRLING DERVISHES

The Whirling Dervishes are characterized by their spectacular combination of spiritualism (Zikr), aestheticism (Raqs – meditative movements and spiritual music – Semah) and philosophy linking the traditions of east and west. The aesthetic co-existence of mind, soul and heart ranks the whirling Dervish unique within the sacred rituals of other orders and supreme within the arena of aesthetic sufi art and sufi literature. A critic asserts

“An important characteristic of this seven-centuries-old fundamental components of human nature, the mind (as knowledge and thought), the heart (through the expression of feelings, poetry and music) and the body (by activating life). These three elements are thoroughly joined both in theory and in practice as perhaps in no other ritual or system of thought”.

Every inch of the whirling ritual is symbolic expressive of Hazrat Mevlana Rumi’s (R.A.) mystical reflections so detail must be given about all those aspects related to this ritual and its philosophy.

Important among its aesthetic spiritual context are Zikr with Raqs, Semah, “Wajd” and “Haal” and in its philosophy there are concepts of Ego, Annihilation and Subsistence, Love and Pain of Separation.





ZIKR (DHIKR)

“We said this much so far, towards dhikr take your gait.
For dhikr incites thought to pulsate and flicker.
For this shriveled thought, let your sun be dhikr”. (Mathnavi, Book 6)

This thought purifying form, zikr, holds paramount significance in the whirling ritual which is an aesthetic form of “Zikr” among many other forms.

The sacred term “Zikr” refers to the holy rituals and ritualistic practices in Islamic mysticism comprising the pronouncement, invocation and remembrance of Allah, using varying methods. Etymologically “Zikr” means to remember. This remembrance imbues the heart, mind and soul of the disciples with real peace, purity and sanctity required to embrace Divine light. In the Holy Quran and Hadith, the practice of zikr in all times, is much stressed upon.

“(The intelligent ones are) those who remember Allah standing and sitting and reclining and they ponder in the creation of the skies and the earth” (3:191)

And in another surah it is written “O Believer remember Allah in great abundance and glorify Him morning and evening” (33:41/42). Even Allah directed his beloved, the Holy Prophet (PBUH) to sit “..... with those who call out to their Rabb morning and evening” (18:28)

Abu Hurairah (R.A.) narrates from the Holy Prophet (PBUH) that Allah says “I treat my servant according to his opinion of Me and I am with him when he remembers Me: if he remembers Me privately, I remember him privately and if he remembers Me in public, I remember him in a gathering (of the angels which is better than his gatherings)”.

Observing the Holy Quran and Hadith, the lovers of Allah are strictly adherent to zikr, not even a single moment of their life is without remembrance. The given incident is an excellent instance of this, when Hazrat Mumshaad Dinwari (R.A.) was on the death bed, a person prayed to Allah to grant him blessing in Paradise. In reply to him, he smiled and said

“For the last thirty years, the paradise with all its blessings has been appearing before me but I have not even once directed my attention from Almighty Allah towards it”.

Mansur-Bin-Matamar (R.A.) in his life, for forty years after the prayer of Isha, never uttered a single word to any person and submerged himself totally in Zikr.

The forms of Zikr are multifarious in accordance to the teachings and concepts of orders but they have common end in view. Usually the Shaikhs of the orders are authorized to recommend the form of Zikr suitable to the inside nadir of the disciple and the goals to be achieved. The commonly known forms are silent Zikr – including Tasbihats, Prayers and Qalbi Zikr – Loud Zikr that consist of Azan, Takbir, Recitation of Surah, Tasbihaat, Masnoon Duas etc. and there are also “Zikr-e-Faily (Practical Zikr)”, “Zikr-e-Lisani (Verbal Zikr)”, “Zikr-e-Nafsi”, “Zikr-e-Ruhi”, “Zikr-e-Sirri”, “Zikr-e-Akhfa”, “Zikr-e-Khafi”, “Zikr-e-Jalli”, “Pas-Anfaas”, “Habs-e-Dam”, and Zikr by Semah and sacred movements. For Zikr, the close adherence to the Sunnah and Commands of Allah is pre-requisite.

In different orders Zikr and rituals are named differently. “Devran” (to revolve) is the name of the circular movement of Qadiris, and “Darb-al-asma” is the sacred ritual of the Halvetis, in which beautiful names of Allah are recited in a rhythm. The Zikr of Naqshbandis is called Khatm-al-Khawajagan and in the Mevlvi order, the name of praying ritual is Semah (hearing or sky) and Whirling Dance.







Farooqi
32.12.20

The ritualistic movements in Zikr are exemplary to note. Metin Ad made a mention of rituals performed during the Zikr. In Beyyumi Halaka Zikri, the dervishes by holding their companions on their sides move round to the left making a circle. In demdeme Zikri, the dervishes moved their bodies from side to side. In bedevil topu, the dervishes jump by holding their companions and encircling their sheikh. In vefa devri, dervishes by holding hands move from right to the left and make a line, stand shoulder to shoulder then leave the hands and commence forward and backward movement.

To quote Metin Ad “There is Zikr called tavaf tevhidi (i.e. going round for the unity of God) which has two variations. In the first, dervishes form two facing rows, alternately strike the floor with their feet, the two lines advancing and retreating. In some orders such as Halveti, the two lines transform themselves into a bedevi topu by revolving. In the second type of tavaf tevhidi, dervishes either form a circle and tap the floor with their feet, or form small groups of three, each dervish places his right arm on his neighbour’s waist and his left arm on his other neighbour’s shoulder and revolves, occasionally tapping the floor with his right foot”.

Zikr can be performed solo in seclusion and a gathering can also be arranged for this purpose. About the collective Zikr it is said in one Hadith

“When any group of men remember Allah, angels surround them and mercy covers them, tranquility descends upon them and Allah mentions them to those who are with Him”.

In Arabic countries the ceremony of collective Zikr is called Hadrah.

Zikr adopts a very unique form in the Mevlvi Order. The whirling ritual and semah (listening to music) distinguish it from the methods of Zikr of other orders. However, this form of Zir is a matter of controversy for those who view Dance and music as culpable.

Yet, the main end in view of the Whirling Dervishes by this type of Zikr, is to purify inner by reciting Naat and the sacred verses. The whirling ritual characterizes the ecstatic rise of a sufi’s soul to the world beyond senses and return to the world of senses with divine insight.



RAQS AND SEMAH

Raqs and Semah are the two main components of the whirling ritual of the Mevlevi Order. It would be essentially important to describe their true position in Islamic mysticism to understand the whirling ritual completely. Raqs and Semah have been associated with unveiling the reality in different religious orders but in Islamic mysticism they hold much controversy. Many orthodox Muslims discredited Semah and Raqs as they can evoke an ill sense to the facile nature of the disciple. It is said, “al raqis naqs” (dancing is a fault). But the right winged Muslim thinkers hold them plausible and discussed in detail peculiar terms in which Raqs and Semah can be permissible. Metin Ad outlined the favouring view of Al Ghazali who in his Ilya Ulum ad Din (Revival of Religion Sciences) proposed an apologia for divine Raqs under specific conditions namely time, place, ability, social use and circumstances. Ibn-al-Farid supported it with these words. “It is an anode to the fever of the soul, its violent movements calm the agitating reminiscences awakened by music and rock the soul to rest”.

Sultan-ul-Mashaikh (R.A.) elucidated certain conditions that make semah creditable. If it directs the listener to God, semah is not so debasing but on the other way round it is of no good, described by Sultan-ul Mashaikh (R.A.).

In specific conditions also included that the person doing audition must be noble and pious neither a woman nor a boy he should be, the words used in semah must not be frivolous and the listener must be absorbent in the thought of Allah and the instruments used in semah must not be exciting.

According to Farid ud Din (R.A.), the great mystic, “Semah is a suitable voice which moves the hearts of the listeners and kindles the fire in the fonders”. Hazrat Sultan ul Mashikh used to say, “Semah is neither ‘Halaal’ nor ‘Haram’ but sometimes it is ‘Halal’ and sometimes it is ‘haram’”. Precisely to him the purpose and presentation of semah if inherent in earthly satisfactions chiseling the perpetual divine insight, it creates only void and can purify the disciple but if it exerts an appreciable sacred influence and sparks off pure essence free from the pursuits of this worldliness, it can be instrumental in muniting the inner of disciple by removing stone of his understandings, but it is quiet essential to be away from its tickish erroneous nature.

Hazrat Ali Hujveri (R.A.) enriched our understanding by saying “Those who prohibit music do so in order to keep the Divine Commandment. The theologians are unanimous that it is permissible to hear musical instruments if they are not used for diversion and if mind is not led to wickedness through hearing them.”

He (R.A.) also quoted views of different mystic on semah. Hazrat Dhu-al-Nun (R.A.) commented “Audition is a Divine influence, which stirs the heart to seek



Allah. One who listens to it spiritually, attains the way to the Truth and who listens to it sensually, falls into error”.

To Hazrat Ali Hujveri (R.A.) it means “audition ought to hear the spiritual reality, not the mere sound”.

But Hazrat Shibli (R.A.) opines “Audition is outwardly an evil and inwardly an admonition. He who is aware of the mystical signs may lawfully hear the admonition otherwise he has invited evil and disaster”.

Rounding off Hazrat Ali Hujveri (R.A.) analyzed “Actually audition is like the sun, which shines on everything but each gets its affect according to its degree and capacity. Some burns with its heat, some are illuminated, it nurtures something and dissolves something”.

About bodily movements performed during semah commonly known as mystical dance – Sultan-ul-Mashaikh (R.A.) commented that if they have no diversion from the worship of Allah, they can’t be held as accountable if there is no such inner state and these movements are expressive of only outward show or debase satisfactions then it holds no place in the path of mysticism, it should be denounced. The reason behind the physical movements of the persons listening semah has been clarified by some shaikhs by saying that it is “Ishq-e-Aqli” which is expressed by physical movements as Amir Khurso said

آن چشم سخن کو نگر و آن لب خاموش

“I said with the signs of eyebrows and listen by the signs of eyes”. Another poet wrote

اشارات تو پنہاں نیست ای یار
دل و جان مے بری جاناں بگفتار
چشم نازنین کردی حکایت
بخون ریزی ما دادی روایت

In the book “Seer-ul-Oliya” it is mentioned that once Amir Khusro (R.A.) started bodily movements and raised out his hands. Hazrat Sultan-ul-Mashaikh (R.A.) said to him as he belonged to this world, therefore, it was not worthy of him to move with raised hands. Amir Khusro (R.A.) closed his hands and started moving with closed fists.

رقص گر ہمکینی رقص عارفانہ کن
دینا زیر پائے نہ دست بر آخرت فشان

Hazrat Sultan-ul-Mashaikh (R.A.) delineated that Raqs is not appreciable but if a restless person gets out of control in love, it can be permissible and the inappropriate and frivolous raqs should be disfavoured intensely.



Hazrat Ali Hujveri (R.A.) clarified the real definition of raqs. To quote his (R.A.) words

“You must know that dancing has no foundation either in shariat (religious law) or in Sufism because all sensible men agree that it is an amusement and play even when it is done in earnest”.

All shaikhs depreciate these immoderate movements but he (R.A.) also expressed “However, when the heart throbs with exhilaration and rapture becomes intense, the agitation of ecstasy is manifested and the limitations of the conventional forms are gone, that agitation is neither dancing nor foot play nor bodily indulgence but a dissolution of the soul. Those who call it dancing are utterly wrong”.

Those who can’t distinguish between frivolous assumed movements and descended ecstatic movements, are at a great distance from Truth.

“It is a state that cannot be explained in words, ‘what can he tell who has not tasted’”. This state is somewhat termed the result of wajd (grief) and wajud (attaining).

“In my opinion, wajd is painful affection of the heart, arising either from jest or earnest, either from sadness or gladness and wajud is the removal of a grief from the heart and the attainment of the object that was its cause”, explained by Hazrat Ali Hujveri (R.A.).

He (R.A.) further explains

“He who feels wajd is either agitated by ardent longing in the state of veil or is calmed by contemplation in the state of revelation at the one hand he sighs, laments, he complains in distress, he cries, weeps, he is in anger and pain and sometimes in delight and happiness”.

He (R.A.) explained another term called Tawajud which is ‘taking pains to produce wajd’. He, in the following way, threw light “This is method of the steady and men of path. Some carry it out in a formal manner and imitate them by outward motions, methodical dancing and grace of gesture such tawajud is absolutely unlawful. Others do it in a spiritual manner, with the desire of attaining to their condition and degree”.

So, ascended movement in state or haal is commended but pretentious self assumed movement of state is disregarded.

Hazrat Mevlana Rumi (R.A.) took semah praiseworthy only in its spiritual sense. His words on semah explain that semah done for spiritual uplift is the soul’s adornment. “The semah is the soul’s adornment which helps it to discover love,





Farouq
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to feel the shudder of the encounter, to take off the veils and to be in the presence of God”.

Spiritual Semah can only be known and felt by the lovers.

“Semah is where the souls of lovers come to rest,
To him who has another heart in his heart it is known best”.

Samah echoes the songs of the angel and seraphim

“They say the reed and the flute that charm our ears
derive their melody from rolling spheres.
But faith that transcends imagination’s bounds.
Can see what sweetens all the jangled sounds.

We, who are part of Adam, heard with him.
The song of angels and seraphim.
Our memory, though dull and sad retains
Some echo still of these unearthly strains.

O, music is the food of souls who love,
Music uplifts our spirit to realms above
The ashes glow, the latent fires increase
We listen and are fed with joy and peace”.

Semah is for those souls who yearn for union with Beloved.

“Songs are only a branch of the soul that yearns for union
The branch and the root are never one and the same”.

The whirling Dervishes need no artificial aids like wine or instrumental music to be intoxicated. They dance to the music of heavens and their love and spiritual awakening is sufficient to take them to ecstasy.

“We need no wine to feel ecstasy or exuberance;
At revelries we need no musicians to make us dance.
Like drunks we lie on the floor, wild with joy, in high heaven;
No boys or belles with cups, no wine, no music for our trance”.

From the above quoted verses it becomes clear that when Mevlana (R.A.) talked of dance or he took it as a spontaneous movement in ecstasy of love or in the pain of separation, it is the state of “wajd” or “wajud”. It’s not the physical, artificial endeavour but the language of a vibrating soul that transcends materialistic word – He wrote

“Dancing is not rising to your feet painlessly like a speck of dust blown around in the wind. Dancing is when you rise above both worlds, piercing your heart to pieces and giving up your soul ”.

He also said

“Dance where you can break yourself to pieces and totally abandon your worldly passions. Real men dance and whirl on the battle field, they dance in their own blood. When they give themselves up, they clap their hands when they leave behind the imperfections of the self, they dance. Their minstrels play music from within and whole oceans of passion foam on the crest of their waves”.

So these meditative movements are not like other forms of dance which aim at aesthetic enjoyment or expression. The whirling ritual is not like a ballet performance although many European and American choreographers applied the attributes of the whirling ritual to the secular forms of ballet performances. The whirling ritual is also not a cultural presentation although Turkish government promoted tourism and culture by using it. This ritual is the presentation of these souls who break away the fetters of worldly imperfections and who indulges in the music of heavenly love to meet their Beloved and return to live in memory and submission of Him.

To open off it can be asserted that the whirling ritual in the Mevlevi Order when performed for the sake of spiritual enlightenment endeavours to strengthen the disciple’s inner with absorption into Allah’s love and exhibits the state of “wajd” and “wajud” by whirling. But when this ritual is used to be representative of Turkish culture, having no spiritual nature, it can’t be categorized into mystical quest of the Whirling Dervishes. It’s the minute difference of the aim and the method used to pursue that aim that separates the mystical form of the whirling ritual from its cultural form.



Tarooqi
22.12

EGO

In the philosophy of Whirling Dervishes, the term “Ego” retains supreme importance. The long hat and the black shroud of the Whirling Dervishes epitomizes the tombstone and grave of ego, respectively, the mitigation of which is the initiative step to be whole in spiritual experience.

Derived from Latin word, meaning “I, myself”, the word Ego is an umbrella term referring to the sense of self esteem or inflated sense of worth or unique personal identity that ranks it in synonymity with the term self. Every school of thought ascribed its own conception, positive or negative to this term.

To Romantics, the “divine ego” veils the nature with mysteries teeming with child like wonder, fantasy and imagination. “The World Soul” is the ego “which in a more or less dream like state creating everything in the world”.

Whereas Buddha eyed doubtfully “unalterable ego” or “I”. Nothing is mine so “there is no I or unalterable ego”. Rather it’s just “the illusive mental phenomenon” – this has been the key note in Buddhist Philosophy so Ego generative of inflated sense of attachment, desire, anger and hatred must be strangled.

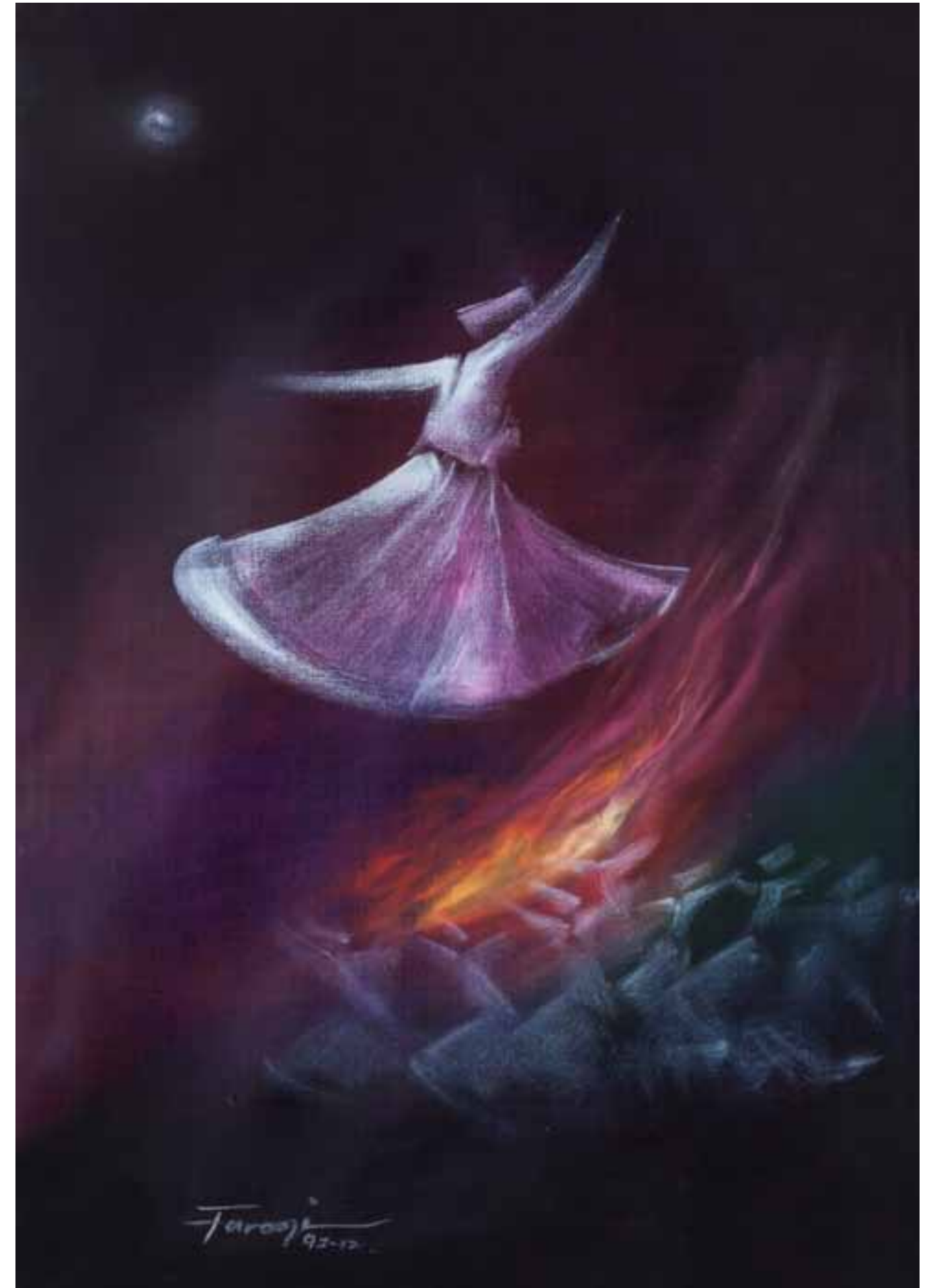
“This absence of ego is the basic character of the goal of Nirvana. The over-inflation of the ego or self-hood is said to stand in the way of true happiness in this life as well as in the way of final release out of the painful sound of births and deaths of ‘saussara’. It warps and distorts good human relationships. It takes the lubricants off our interpersonal relationships” reflected by a Buddhist thinker.

David Hume’s Bundle Theory is more explanatory. Hume opines that Ego “is nothing but a bundle or collection of different perceptions which succeed one another with an inconceivable rapidity and are in a perpetual flex and movement”.

For Bradley, the self or ego is “in some real sense”, “in some sense an indubitable fact”.

Frued gave a psychological tint to this term. In Fruedian terminology ego is “the reality principle”.

In mysticism, Ego is the focal point essential to define relation to All Almighty: The saying “know yourself and know God” stirs the passion of inner discovery, which bespeaks of Ego’s incisive relatively to God. Ego is the outcome of the Divine spirit that was breathed in Adam (R.A.) which filled the pure clay model with reverberating life. To feel this breath of divine spirit is the cherishing task of every mystic, for which every purifying factor including the veiling concept of



one's self must be discarded with the belief that "There is no one but Allah" and "His is the sovereignty and ownership of all beings and to Him is due all praise and thanks"

Said Nursi, garbed this thought beautifully.

"In order to make Himself known through His Attributes and Names God Almighty drew a hypothetical line before His all-encompassing Attributes and Names. This line is the human ego. By reflecting all of His Attributes and Names on it, thereby making it an essential dimension of human existence the ego became a Divine trust, an arena in which the manifestations of Divine Attributes and Names are reflected in order to mirror the Divine Being".

This directive human Ego linking to directive energy of God is what expounded by Hazrat Mevlana Rumi (R.A.) who held that ego or self proceeded from "The Realm of Command of Lord" As he puts it "Know", therefore, that (in the text) to Him belongs the creation and to Him the command; the creation is the form and the command is the spirit riding upon it".

The form of creation is the objectification of the command of Lord by which He directed Life into matter. This ensuing form in its purity is what that must be discovered in awakening process. Thus to Hazrat Mevlana Rumi (R.A.) ego or self is the vital existing factor in phenomenal and noumenal world. It has its reality – unique, purposive and supra-rational – which provides an access to the manifold relations to God and the universe.

To grasp Hazrat Mevlana Rumi's (R.A.) concept of ego, in-depth analysis of Dr. Nazir Qaiser in "Rumi's Impact on Iqbal's Religious Thought" may be of great value. He throws light on the concept of ego of Hazrat Mevlana Rumi (R.A.) in this way "To Rumi (R.A.) human self or ego is the dominance of a particular self, subordinating and unifying all the other selves which constitute the mental life of man". It must be mentioned that ego is identical to self for Hazrat Mevlana Rumi (R.A.). So ego is the interactive dominant self which must be rediscovered

"Moses and Pharaoh are in their being; thou must seek these two adversaries in thyself, The (process of) generation for Moses is (continuing) till the Resurrection the Light is not different, (though) the lamp has become different".

These verses of Hazrat Mevlana Rumi (R.A.) reveal his strong belief in self-realization and self-development. Ego or self is progressive, it is achieved or developed. It is the self knowledge that makes man "the astrolabe of God" that enables man to behold "the manifestation of Divine Beauty".



He persisted to recognize ourself or ego and live according to it. He gives this insight thus

“Thou in (thy) body art an animal and in (thy) spirit thou art of the angels
so that thou mayst walk on the earth and also in the sky.
so that the seer with heart divinely inspired
may be, in appearance, a man like yourselves.
His body of dust (is here), fallen upon the earth,
(but) his spirit (is) circling in yonder highest sphere of Heaven”.

Self realization is not easy, it is the difficult task involving predilection from the conventional self.

“Whenever they (the builders) put an old building in good repair do not they first ruin the old one”.

A person has to be born again and again to have fully developed ego after which he never disintegrates. Allama Iqbal says

“Why Fear that death which comes from without
For when the “I” ripens into a self it has no danger of dissolution”.

He achieves immortality in timeless and spaceless reality. The earthly spatial and time limitations are ceased and one enters the dimension of Being in awe and amazement.

“All changes have arisen from the hours,
he that is freed from the hours is freed from change
when for an hour you escape from the hours,
relations abide not, you become familiar with
that which is without relation”.

The Developed Ego becomes one with Divinity and claims without words “I am the fire”, “I am the fire”. This is the state that has been named as “Fana” (annihilation) which reaches to its completion in “Baqa”. Hazrat Mevlana Rumi (R.A.) believed that the conventional self that mars the purity of real self must be cleansed of all evils in order to make it a true mirror reflecting Divinity. It is like to die in one’s self and live in attributes of God.



ANNIHILATION AND SUBSISTENCE

Annihilation and subsistence are rooted deeply in mysticism. The dance of Whirling Dervishes, extemporizes annihilation of one’s spirit with Divine essence and to come back to subsist in Divine Knowledge and experience. Thereby, to annihilate and subsist is the chief desiring attribute for Whirling Dervish. But this annihilation and subsistence are mostly misconceived. To gain the real understanding of these terms we should acknowledge the glorious teachings of Hazrat Ali Hujveri (R.A.) who revealed many minute aspects of these two terms in “The Revelation of Mysteries”. After defining etymologically he (R.A.) gave the following definition of annihilation and subsistence with reference to “Haal” or state when “Ignorance perishes and knowledge subsists”

and

“Disobedience perishes and obedience subsists”

The consistent remembrance of Allah exterminate the forgetfulness and the disciple attains the knowledge of Him”, and “subsists in knowledge of Him”.

There is no concept of complete annihilation in Allah. In Islamic mysticism these terms suggest to live in divine knowledge of Allah given by Him so that every molecule of discipline gets filled with divine essence and disciple starts living as per will of Allah. His “I”, his own will vanishes and he becomes the humble servant of Allah.

Abu Said Kharraz defined it thus, “Annihilation is to get annihilated from one’s own humility and subsistence, is to subsist in the contemplation of Allah”. To pen off, Hazrat Ali Hujveri (R.A.) said that the observance of the Majesty of Allah enraptures the disciple. The sense of this world and the other worldliness vanishes and he is liberated from all stations, states, the lower self and senses. Then this annihilation of the lower self and senses also annihilate ending into the proclamation of Truth when his mind and body gets complete humility and enters into that state in which Adam’s descendents, in all their purity and innocence took the pledge of obedience to Allah. The lovers of Allah live in annihilation and subsistence simultaneously. No station is ever lasting from them.

Interpreting this in the explanation of “The Revelation of Mysteries” respected Wajid Bkhsh Sayad gave the following verses of Hazrat Khawja Ghulam Farid (R.A.)

شده عکس در عکس ایں بنا
کہ فنا‘ بقاء ہے بقاء‘ فنا

The poet has reached to that state in which annihilation has turned into subsistence and subsistence into annihilation. He mentioned another verse of Hazrat Khawaja

Ghulam Farid (R.A.).

جتھاں خود قرب ہے دوری
اتھاں کیا وصل و مہجوری
انائیت تنہی پوری
ہے انسانوں تے رحمانوں

Nearness has become farness for the poet now the difference of nearness and farness has been ended.

Hazrat Sheikh Saadi Sherazi (R.A.) interpreted this compact state in the following way

عجب ایں نیست سرگشتہ بود طالب دوست
عجب ایں است کہ من واصل و مہجورم

To be in union and distance, at the same time, has astonished the poet. To live in annihilation and subsistence at one time is a state of wonder for him.

From all what has been said, it becomes clear that there is no complete annihilation. It means to live in the will of Allah and annihilation and subsistence are different for every stage until the sense of all stages comes to an end and disciple attains that pure state in which he was first created, in the form of spirit, by Allah.





LOVE

The core of the philosophy of whirling Dervish spins around “Love”. Deserting the conventional, barring, inflated sense of worth, the Whirling Dervish grows amorously to be in infinity. Thus love is the threshold to the heavenly gateways. As this passion binds the whole humanity within divinity, so it is given a place of very great importance in philosophy and theology which usually runs counter to each other in concepts.

The Prophet Jesus (A.S.) preached “Love is Patient: Love is kind. It does not boast, it is not proud, niether rude, nor self-seeking, it is not easily angered, it keeps no record of wrongs. Love does not delight in evil but rejoices with the truth. It always protects, always boasts, always hopes, always preserves”. [Corinthians 13: 4-7 (NIV)]

The somewhat same message was given by Buddha to his son Rahula in the Mahara Hulovada Sutta (M.I. 424) which can be summarized in following words, “...the cultivation and practice of metta or universal loving kindness, dispels the unwholesome mental frame called enmity or hostility. It eliminates the possibility of “coming into conflict with” those around us”.

Nagarjuna said

“Even offering three hundred bowls of food three times a day does not match the spiritual merit gained in one moment of love”.

Empedocles – the Greek Philosopher, believed that love and strife are two binding forces behind the workings of Nature.

Love is the gift endowed to all human beings that engraves the true spirit of humanity and connectivity.

In Mysticism love is embraced as pen name of worship and spirituality.

In the opinion of Shaikh Sumnun-ul-Muhibb

“Love is the basis and foundation of the path to Truth and status of states and maqamat (stations) is of stages. Every stage of the seeker can decline save love; for love is no destructible in any circumstances so long as the seeker remains in following the path of love.”

Hazrat Ali Hujveri (R.A.) narrated that when the word (love) was associated with the common mundane meanings of physical and material satisfactions by all



and sundry, the mystics renamed it with the word safut (purify) and “faqr” (poverty) to particularize the Divine love and the lover of Truth was named as sufi and faqir (poor). So, the Divine love is another name for mysticism. To be intoxicated in Divine love of Allah, of his companions (R.A.) and his friends (R.A.) is the key note for enlightenment.

The Prophet Jesus (A.S.) once said “Whoever does not love, does not know God, because God is love” (1 John 4 : 8 NIV).

Love is considered as the originating factor of the universe in mysticism. This concept runs in the following verse of Allah

“I was a hidden treasure of beauty and magnificence. I loved to be discovered, so I created the universe.”

Allah loved to be discovered by the worship of love, therefore, He created human beings and among them revealed His Perfect secret, the Holy Prophet (PBUH) Who (PBUH) can acknowledge and love Him perfectly.

The theory of Hazrat Umru b. Uthman Makki (R.A.), mentioned in the book “Revelation of Mysteries”, is a manifesto of unique meaning of love.

“.....Allah created the dilha (soul) seven thousand years before the bodies and kept them in the station of proximity and that he created the spirits seven thousand years before the spirits and kept them in the degree of union and revealed the luster of His beauty to the heart three hundred and sixty times every day and bestowed on it three hundred and sixty looks of Grace and He caused the spirits to hear the world of love and manifested three hundred and sixty exquisite favours of intimacy to the soul. So then when they surveyed the phenomenal universe and saw nothing more precious than themselves, they got filled with vanity and pride, therefore Allah subjected them to probation. He imprisoned the heart in the spirit and the spirit in the soul and the soul in the body and then He mingled reason with them. He revealed His commands through prophets, and then each of them began to seek its original station. When Allah commended them to pray, the body be took itself to prayer, the soul attained to love, the spirit arrived at proximity to Allah and the heart found rest in union with Him”.

Love “does not stand to speech”, said by Hazrat Ali Hujveri (R.A.) later on he hinted that the word “muhabbat” (love) has been believed to be derived from hibbah (the seeds), the hubb (the pool of staying water or the pieces of wood joined together to place a water pot).

These words entail that love, like seeds, when resides in the heart, can’t be blemished by union or separation, joy or grief, presence or absence. Love, like the pool, brims the soul with the concept of beloved leaving no room for any other thought. As said by Hazrat Shibli (R.A.) “love is called love because it obliterates everything from heart except the beloved”.



A poet wrote

چنان فراخ نشسته است یار درد دل تنگ
که هیچ رحمت اغیار نمی گنجید

Rightly said by Master Abu-al-Qasim Qushayri, “Love is the effacement of the Beloved’s essence”.

Like a wooden stand, love makes the lover tolerate fair or foul treatment of the beloved smilingly. Hazrat Ali Hujveri (R.A). further explains

“Allah’s love of man is His goodwill towards him and His having mercy on him, love is one of the names of His will, like satisfaction, anger, compassion etc. and these names can only be used for the will of the Truth.”

As for the love of man for Allah he is of this opinion,

“Man’s love towards Allah is a quality which manifest itself in the heart of the pious believer in the form of veneration and magnification so that he seeks to satisfy his Beloved and becomes impatient in his desire for closeness of Him and urge of His proximity makes him restless, so he does not find comfort with anyone except Him and grows familiar with the remembrance of Him and renounces the remembrance of everything..... so that he submits himself before the command of Allah and knows Him by His attributes of perfection”.

The love of man for man is incomparable to the love of the man for Allah because in former, complete achievement of beloved is demanded, whereas in the latter, the lover of Allah in His proximity are “annihilated to themselves” and the essence of Allah is unattainable. The lover of Allah remains always on an endless journey without any final destination. Hazrat Sadi (R.A.) says

نه حسنش غایتی دارد نه سعدی را سخن پایاں
بمیرد تشنه مستقی و دریا همچنان باقی

There is no end to the beauty of Real Lover and no limit for the praise of the Saadi (R.A.) rather he is like that patient who dies on the bank of river after endless drinking but the river keeps on its constant flow.

About the intense love (Ishq) Sultan-ul-Masheikh (R.A.) says “Ishq (amour) is the last step of the stair of love and love is the stepping stone of the extreme love”. He explains that ishq (extreme love) has been derived from “Ishqa” which is a kind of grass which first roots itself in the ground firmly and later on mounts on the tree and makes the tree completely dry and hollow.



Similarly when a person is in extreme love, he abandons everything except love and its intensity makes him suffer much in longing for union. Now the question arises whether love is attained or it is a divine gift and the Sultan-ul-Mashaikh (R.A.) answered it thus that the love of the self is bestowed by Allah but the love of attributes can be strived to achieve with the purification of all evils by remembrance and complete obedience. Moreover, the soul can't be purified without the guiding personality of a Murshid who should be respected and obeyed in all respects. The love of Allah can only be achieved by loving those who love Him.

Therefore, in Islamic mysticism the love of Murshid is valued much and the mystical tomes are full of the poetic reverence paid by the seekers to their Master. Baba Bulleh Shah (R.A.) said about his mater

"O Bulleya, my Lord Inayat knows God,
He is the Master of my heart
I am iron, he is the philosopher's stone".

And

"Shah Inayat is my Master who has come to grace me
All my wrangles and strife's are over
who can now delude me".

Hazrat Mevlana Rumi's concept of love echoes the above mentioned mystical perceptions.

Ishq, extreme love, is the yearning for assimilation and absorption is its source, for Hazrat Mevlana Rumi (R.A.). He says

"Choose the love of that living one who is everlasting, who gives thee to drink of the wine that increase life. Choose the love of Him from whose love all the prophet gained power and glory". Love is the life giving and life sustaining value.

"Love makes the dead bread into spirit it makes the spirit that was perishable everlasting"

"Love is the force moving all matters to life. It's the love that raised the earthly man

"Through love the earthly body soared to heavens and the skies,
The mountain began to dance and became aware
O lover! The love became the life of the mountain "Toor"
The mountain "Toor" became delighted and
Moses (A.S.) fell unconsciously".







Farooqi 2007

Love strengthens one’s spirit which can’t be defined by anyone
“How should those fearful ones over take love?
For love’s passion makes the (lofty) heaven its carpet.”

Love has the great potentiality to transfigure the basic essence of anything. The one in love gets the mighty force to bear all hard trials with faith.

Though love thorns become roses.
Love can redeem us of all evils
Hail, O love that bringest us good gain thou
That are the physicians of all our ills

Love is the passion necessary to get the knowledge of Allah, It is the secret of Allah

“Love is the astrolabe of the mysteries of God.”

It is love that is the ultimate form of knowledge so intellect is its counterpart.

“This love, moreover, is the result of knowledge
Who (ever) sat in foolishness on such, such a throne”.

Inspite of all these interpretations love can’t be described in words,

“Whatever interpretations and description of (Ishq) extreme love I give
When I fall in (Ishq) extreme love I feel ashamed
No doubt the explanations by language throw light
Yet the extreme love without any language is more explanatory

When the pen was busy in writing
When it reached on extreme love it ended (writing)
When it came to describe love
The pen got broke and the paper got torn”.

Further he says

باغ سبز عشق کو بی منتہاست
جز غم و شادی درو بس میوه با است
عاشقی زیں ہر دو حالت بر ترست
بے بہار و بی خزاں سبز و تر رست

The green garden of extreme love, which is eternal, has more fruit beside that of grief and happiness. The lover is above of these two states. Without having any spring or autumn, he is all lively like a green garden and is submerged.

The whole universe is like the beloved

جملہ معشوق ست و عاشق پردہ
زندہ معشوق ست و عاشق مردہ

“The whole universe is the beloved and the lover is a veil
The beloved is alive and the lover is dead”

So only true love is the higher form of religion and is the Mercy of Allah. It is free from sectarianism and dogmatism. It rekindles the soul, strengthens it by setting it free from doubts, superstition and mortifying belief. It cures and polishes one in that mode which was first modeled by God.

“The religion of love is apart from all religions, for lover, the (only) religion and creed is God”.

Hazrat Mevlana Rumi’s (R.A.) love for Allah, the Prophet (PBUH) and his companion-cum-Master Hazrat Shams Tabriezi (R.A.) is the remarkable instance of the role of love in reforming the mystical genius.

It was the love that tuned the religious scholar into The Whirling Dervish absorbed in ecstatic wisdom. Mathnavi and Diwan-e-Shams-Taberizi (R.A.) are expressions of his heart-felt feelings for the Holy Prophet (PBUH) and for his Murshid-cum-companion Baba Shams Tabriezi (R.A.)

To the Holy Prophet (PBUH), he paid reverence in this way

“If Ahmad (PBUH) should display that glorious pinion
Gabriel would remain dumb founded unto everlasting”.

He said

نام احمد جملہ انبیاء ست
چونکہ صد آمد نو دہم پیش ماست

The name of the Holy Prophet (Peace Be Upon Him) is the name of all Prophets (Peace Be Upon Them)

نام احمد چو چنین مای کند تاکہ نورش چوں مدد گاری کند
نام احمد چوں حصارے قند حصین تا چہ با شد ذات آل روح الدین

In Mathnavi one finds the sayings of the Holy Prophet (PBUH) in enormous number, made as the captions of his verses. His love for his Murshid and companion is exemplary in the world. He eternalized this companionship in his verses which bespeak of his deep love and reverence for his master who like the sun made him glow in divinity.

PAIN OF SEPARATION

“Listen to the reed and how it tells a tale,
Complaining of parting
Saying “Ever since I was parted from the reed bed
My lament has caused man and woman to moan
It is only to a bosom turn by reverence
That I can unfold the pain of love-desire.”

The pain of love is the foundation stone to the endless outburst of wisdom in the form of Mathnavi and Diwan-e-Shams Tabrizi. Hazrat Mevlana Rumi (R.A.) preferred to give vent to his inner with emotion of pain as this emotion initialized that world of love which is beyond comprehension. This emotion soared him high in the heavens of mystics and made him see his beloved in himself. It was ecstasy that made him a “Whirling Dervish”. The origin of Whirling ecstatic movement started by Hazrat Mevlana Rumi (R.A.) lies in the desire of reunion with his Beloved, which he can share only with those who are struck by the agony of love.

In Islamic mysticism this state of pain in divine love is regarded as a stage important to be familiar with one’s ownself in all its forms. It helps the disciple to be fully reborn into the invisible world. It is a state of a new emergence into an invisible world (domain). Mysticism is the love of Allah. The disciples and the Masters who love Allah burn in longing to see Him or to meet Him. This desire gives birth to restlessness and extreme agony which help them to be on the next destinations which never ends. So pain is not an ordinary emotion in mysticism. It is the special gift and Mercy of Allah for his lovers.

Abu Said ibn-Ali-I-Khayr says “spiritual need is a living and luminous fire placed by God in the hearts of His servants that their ‘self’ (nafs or ego) may be burned and when it has been burnt, this fire becomes the fire of longing which never dies, neither in this world, nor in the here-after”.

In this regard Hazrat Ali Hujveri (R.A.) narrated from Hazrat Khawja Abdullah Insari (R.A.) who said,

“Our pain is eternal. We can neither achieve our aim fully nor we can have complete annihilation from this world, even after death or in the world hereafter”.

In its explanation, Hazrat Ali Hujveri (R.A.) commented that the friends of Allah can never assimilate them fully into Allah as they are human beings. They can’t exercise their own will. They can’t see Allah by their efforts and it is

beyond their reach. Assimilation and subsistence can never give them complete absorption in Allah. Various stages in mysticism are made by the seekers just to satisfy themselves otherwise there is no end to them. Hazrat Mevlana Rumi (R.A.) writes,

دل آرام در بر دل آرام جوئے
ہجو مستقی تشنہ بر آب جوئے

and Baba Bullah Shah (R.A.) wails

“I have been pierced by the arrow of love
what shall I do?
I can neither live, nor can I die
Listen ye to my ceaseless outpourings
I have peace neither at night, nor at day”.

So pain is the mystical manifestation of love. It is the name of life “The other talk of Birha casually, but for me it is the ultimate end. The Body which is devoid of Birha is like a dead body in the burning ground”.

Pain, seldom, results from observance of one side of the Beloved. It’s like the secret of Allah.

Baba Bulleh Shah says

“Alif – He who meditates on Alllah
His face is pale, his eyes blood shot
He who suffers Pangs of separation
No longer he longs for his last life
Say-soulful is my love for you
Whom shall I go and tell”.

Pain of separation indicates enlightenment as said by Hazrat Mevlana Rumi (R.A.)

“O seeker of the secret, understand this reality
He who has pain, has got the address
He who is more awake, is more full of pain
He who is more aware, his face is more pale”.

For some mystics pain is not one state or stage, it is the name of relation to Allah. They don’t desire any cure of it as Hazrat Junaid Baghdadi (R.A.) desires

من لذت درد تو بہ درماں نفروشم
کفر سر زلف تو بہ ایماں نفروشم

“O Beloved I love the pain of your separation
I don’t desire its cure”

But, Hazrat Ali Hujveri (R.A.) directs us that the seekers’ main concern is to live according to the will of Allah. Whether He keeps him in distance or in closeness whether He gives him grief or happiness.

As it is said

هر چه از دوست نیکو است

“Everything of the beloved is beloved”

Therefore, pain, happiness, proximity or closeness are not the final end of the disciples. The final end is the will of Allah.

Baba Taher (R.A.) says

“One person is content with pain another with cure
One is content with union, another with separation
I am content with whatever the Beloved desires”.

In the whirling ritual of Mevlevi Order the flute playing is symbolic of the lament on the pain of separation expressed by Hazrat Mevlana Rumi (R.A.). Their whirling ecstasy is reminiscent of Hazrat Mevlana Rumi’s (R.A.) whirling on his separation from his beloved Master Baba Shams (R.A.). So pain in love runs the basic spirit of the whirling ritual which mainly aims to attain the will of Allah.

The Whirling Dervish echoes the following words of Hazrat Mevlana Rumi (R.A.)

“I am the lover of my pain and grief
to seek the will of my matchless king
I make the dust of pain
the cajole (“Surma”) for eyes
so that both oceans of the eyes
may fill with beads”.

THE WHIRLING DERVISHES’ RITUAL

Whirling Dervishes have met with a great success in the world chiefly for their aesthetic performance of mystical intoxicated love. In the west, many theatre directors, choreographers and dancers gave performances on the aesthetic pattern of the Whirling Dervishes. Metin Ad cited the examples of Richard Schenckner, founder and co-director of the Performance Group and Professor of Drama at New York University, Degroat, the prominent dancer and choreographer and Robert Wilson, who were obsessed by the Whirling Dervishes, tried to present it, with different perspective, aesthetically in their works. Although the Whirling Dervishes won the hearts of many in the west, yet their ritual, in its pure spiritual sense, has thrived in Turkey only. The Whirling Dervishes’ ritual is the symbol of Turkish culture and mystical traditions. Its unique language and presentation, attire and orchestra distinguish it among other rituals. The study of its constituent elements brings a very comprehensive perception of mystical ideas running in the basic spirit of this ritual.

ATTIRE

The Whirling Dervishes wear a black coloured cloak (Cubbe or hırka) and a conical shaped long brown hat called “Sikke” and the long white skirt or robe “tennure”. The Sheikh also wears turban around the sikke.

SEMAHANE

Semahane is the hall in which whirling ritual is performed. Usually, it is shaped octagonally and is divided into two by an imaginary line of equator, which is not crossed by the dervishes except by the Shaikh. The hall also has a pulpit and a “Mihrab” directing Kaaba, near and in front of which a sheepskin mat (post, red in colour), is placed on which the Shaikh sits. The musical performers sit opposite the mihrab.

ORCHESTRA

Ney (Reed flute), Kudum (a small drum), the rebab (rebek) Kanwn, Tambur and Ut are the musical instruments included in the orchestra.

CEREMONY

Ceremony is commenced with prayer or recitation of the verses of Mesnevi. It is followed by a eulogy “Naat-e-Sherif” to the Prophet (PBUH). On the four noted signal by the drum beat, the flutists play a taksim (music improvisation) with reed “ney”.

DEVIR-I-VELED

It is accompanied by music “Pesrev” or prelude. During “pesrev” the dervishes behind their Shaikh, start to walk, counter clock-wise around the hall in a single filed stately procession and encircle the area three times. They bow to each other in front of the post. The Shaikh, by reaching on the left side of the post, bows and walks to its right side by crossing the equator.

Metin Ad describes his stately gait “His walk to the tempo of the pesrev is carried out by first stepping on the right foot, with the left slightly raised on the toes, then following a short pause, the left foot steps forward with the right slightly raised on the toes. He then presses his feet together by standing with the big toe of the right foot placed over the big toe of the left foot”.

Then the Whirling Dervishes put off their black cloak leaving aside the Shaikh and the Chief Semazan. The Chief Semazan goes to the left side of the post. They bow heads and all other dervishes follow the same movements. After this ritual, the “pesrev” music is ended and the Shaikh takes his position on the post. It is ended by another ney music. Next part constitutes of four salutes, Selams. When Shaikh takes his position on the post, and the dervishes put off their black coats, the Chief Semazan goes to the Shaikh and kisses at his hands and he does the same. This suggests that the Shaikh has given his permission and blessing for the Semah then the Shaikh takes his position and other dervishes, one by one, bows and kisses the hands of Shaikh. After this they begin whirling by tilting their head on one side and start dancing with crossed arms and hands on the shoulder, which they gradually outstretch in a horizontal position. Their palm of one hand is directed up and the other one is downward. They move counter clock wise. Metin Ad documents, in this concern.

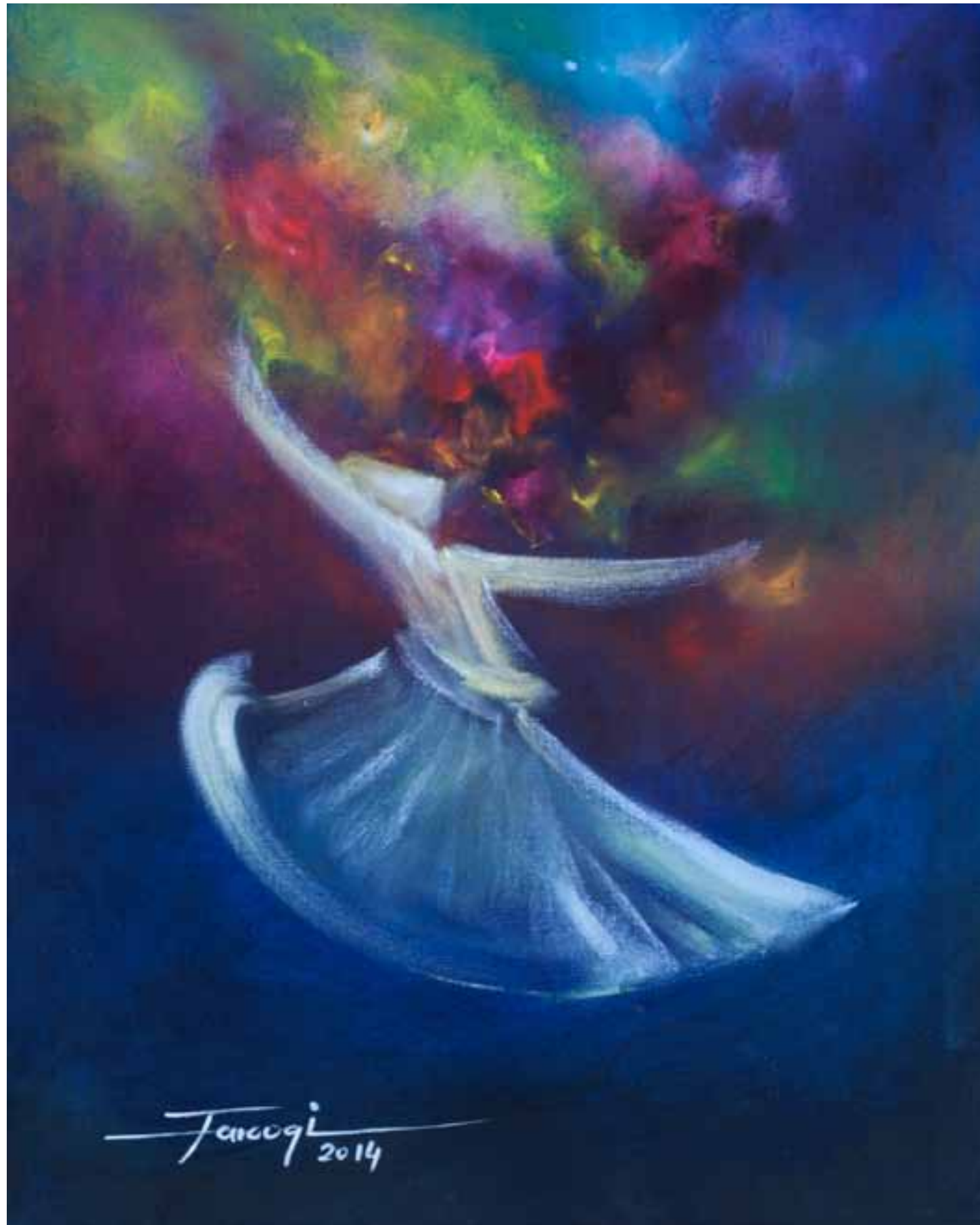
“The twirling is done by pivoting on the left foot, which is called the direct (rod), with the right foot crossing over the top of the left instep after the manner of a paddle to keep up the motion. If a dervish keeps a fixed and stationary position, this is referred to as direk tutmak”.

The Chief Semazan does not participate in the whirling and directs the other Dervishes whirling to be in outer orbit. In the fourth part, he himself starts slow whirling to the center of the equator and the hall. This place represents the place of Hazrat Mevlana Rumi (R.A.) and his successors. When the Shaikh whirls back to the post, the ney’s music and the semah end. At the the end, the verses of the Holy Quran are recited especially Surah Bakara 2, Verse 115.

“Onto God belong the East and the West and wherever you turn, there is God’s countenance. He is All Embracing, All Knowing”.

The Chief Semazan prays for the blessings on all Prophets (PBUT) and all saints





including Hazrat Mevlana Rumi (R.A.). This is called “dua-gu-duas”. At the end the dervishes return to their cells for meditation.

SYMBOLISM

“Allegory, addressed to intellectual powers, which is altogether hidden from the corporeal understanding is my definition of the most sublime poetry” (William Blake).

Unintelligible and implicit expositions about perceptual objects helps to communicate the mystery of abstract idea. The sublime expression obliterates concrete embodiment and it has to resort to symbolic, representative and suggestive language of words, sounds and paintings to address spiritual and intellectual powers.

To help one to comprehend the underlying theme, one must be familiar to the language of symbols used. Mystical rituals are purposive and have their own way of expressing associations to spirituality. Every action in a ritual performed in an organized way, the settings and even the costumes, all are motifs that tell the secret lore of their own, which must be recognized to develop the complete image and objective of that ritual.

The whirling ritual of the Mevlevi Order also communicates by its presentation, techniques, settings, colours, attire and sounds.

To grasp the real essence of this ritual one must go through all of the symbols given.

SYMBOLIC ATTIRE

Hirka (the black coat) stands for ego, grave or coffin. Its removal is the spiritual rebirth into the truth. “Sikke” is the tombstone of ego. It symbolizes the need to obliterate one’s inflated sense of worth to reach to the higher self. White robe is death for some critics and others associate it with sky.

SYMBOLISM IN SEMAHANE

Metin Ad took Semahane full of suggestive meanings. According to him the right half of the half is the visible, materialistic world and its left side represents the invisible world – the world of “angels”, of mystery.

The imaginary line of the equator suggests “the shortest path to God’s reality and unity”. One end of the equator, the sitting place of the Shaikh, is divine in nature, whereas the other end suggests human nature. So the right semi circle is for the descent from divinity to humanity and the left semi circle is ascension from humanity to divinity which gives birth to spiritual perfection.

The red colour of the mat stands for the colour of the sky at sunset. It also indicates homage to Baba Shams (R.A.) who is the sun. It is the colour of unity and ceremony in the form of the death of Hazrat Mevlana (R.A.).

SYMBOLIC ORCHESTRA

About Orchestra used in the whirling ritual critics retain different opinions.

Ingrid Schaar took “ney” as representation of the first Divine Breath, life giving to everything. Another critic holds that “ney” represents separation from Allah and sings out paeans of the pain of parting in love. The flute speaks of the starting verses of Mathnavi. It tells how human pain takes out beautiful symphonies. About ney, Metin Ad argues that it is inkling of the “trumpet”, “sur”, which will be blown by the angel “Israfil” on the Day of Resurrection which will give life to all dead beings and things. The sound of drum, Ingrid Schaar comments, symbolizes the divine command “kun” or Be by the creator. It is believed that the whole cosmos originates from the “kun” the command of the Lord.

SYMBOLS IN CEREMONY

The word “Semah” connotes “listening to music” but if spelled differently it suggests “heavens”. So it correlates the idea of spirituality to the listening of the music.

The Semah ceremony represents the “different meaning of a mystic cycle to perfection”. It symbolizes spiritual journey of man with his ascension by mind and love to the perfect, descent into humility, submission and maturity in spiritual wisdom, irrespective of any difference of belief, class or creed.

THE LANGUAGE OF BODILY POSTURES IN WHIRLING

According to Metin Ad the body of the Whirling Dervish in standing posture makes “La” and “Lillah”, in Arabic language, and thus represents the unity of Allah.

The crossed arms are for the number One, to affirm the unity of Allah.

The horizontal position of arms in whirling ritual is also suggestive. The lifted right hand, with palm up, symbolizes direction to the sky to take God’s Mercy and Beneficence. The other arm with downward palm represents that he is giving the Beneficence of Allah to humanity. The Whirling dervish takes to give. He does not retain anything so he is the pathway for others to reach to divinity. Their bowing represents the acknowledgement of the divine Breath present in all.

To Ingrid Schaar it is the representation of “salutation of soul to soul concealed by shapes and bodies”. Kissing the hands of the Shaikh is to acknowledge the importance of the “Master” in the spiritual journey of disciple. It is to testify his authority, direction and importance in spiritual quest. In the “devr-i-Kebir” the number three is also suggestive.

Metin Ad describes it, “The first orbit epitomizes knowledge of God, the

knowledge of certainty, the second represents the seeing God, the eye of certainty and the third is the stage of true existences the truth of unity.

Another critic remarks that it stands for stages of knowledge which are “ilm-al-Yaqin”, ain-al-Yaqin”, haq-al-Yaqin”.

Talat Sait Halman posited the symbolic language of the movements in the whirling ritual in the following way:-

“Each motion, each gesture has a divine significance. The sudden turns are an attempt to see God in all directions. Thumping the ground symbolizes trampling



across self hood, crushing egoism. Jumping signifies the desire to soar towards the supreme world. Genuflection is the ultimate expression of abandoning one's soul to God and so on".

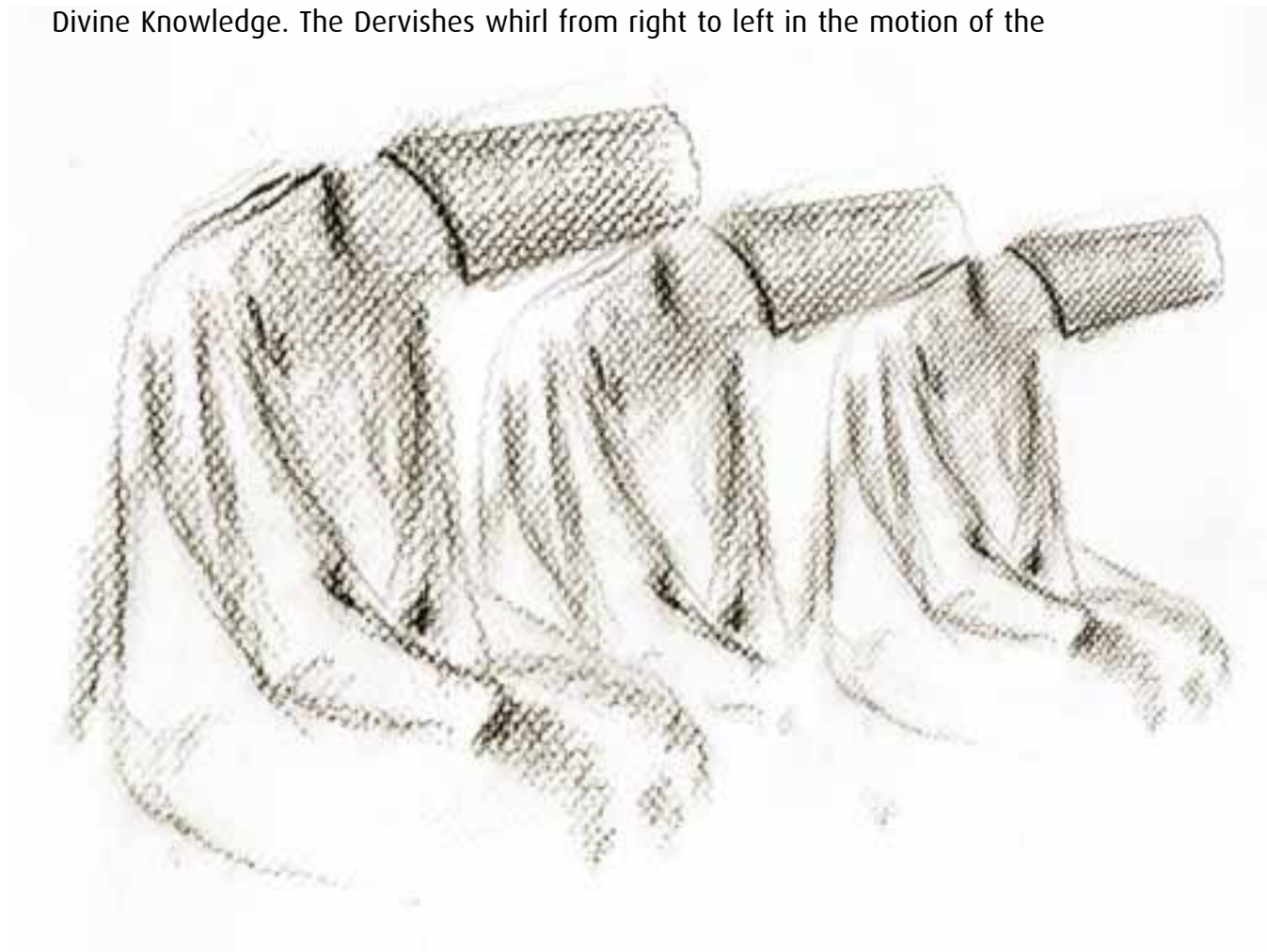
THE FOUR SALUTES

The first salute speaks of the birth of man to truth via feelings and mind. Ingrid Schaar says, in this regard, "It represents his complete conception of the existence of God as Creator and his own existence as a creature".

The second salute symbolizes the wonder and ecstasy of man when he observes the magnificence of creation and feels as if he were standing in front of Great and Omnipotent God.

The third salute is to absorb in love and sacrifice the mind. It is the state of full submission, which is called "annihilation" of the self in the love of Allah. It is to affirm Allah's attributes in everything and acceptance of His will.

The fourth salute stands for descendance after ascension. It suggests "Baqa-Billah" to live in the subservience to Allah. This is the highest state in mysticism. The journey does not end in assimilation or becoming into one rather it takes the disciple back to his humanity to live in the submission of Allah by having Divine Knowledge. The Dervishes whirl from right to left in the motion of the



blood circulation around the heart. It suggests "revolving around the heart, from right to left, he embraces all of human kind, all the creation with affection and love". The whirling symbolizes the motion of celestial objects around their axis. The earth revolves around its axis and the sun so the dervishes whirl around love to reach to the perfection.

So the whole ritual conveys the message of love and spiritual quest with its own unique language in sound, movement, colours and clothings. It looks like the musical choreography of Hazrat Mevlana Rumi's verses which say

"Come, come. You are the life
of the inmost soul of the whirling dance.
Come. You are the walking cypress
of the garden of the whirling dance

Come. No one like you has ever come.
Nor will ever come
Come. The eyes of the whirling dance have never seen
Nor will ever see anyone like you

Come. Even the source of the sun
lies in your shadow
Yours are the galaxies.
In the sky of the whirling dance

The whirling ritual sings your praises
With a hundred eloquent tongues;
May I offer a few subtle phrases
In the language of the whirling dance?

In the trance of the whirling dance
You soar beyond both worlds
For its universe,
Lies beyond both worlds

True heaven's seventh sphere,
Has a high roof over it
But the stairway of the whirling dance
goes way above it.

Whatever is outside of the Beloved,
Trample it, crush it.
Yours is the whirling dance,
And all that you are is the whirling dance

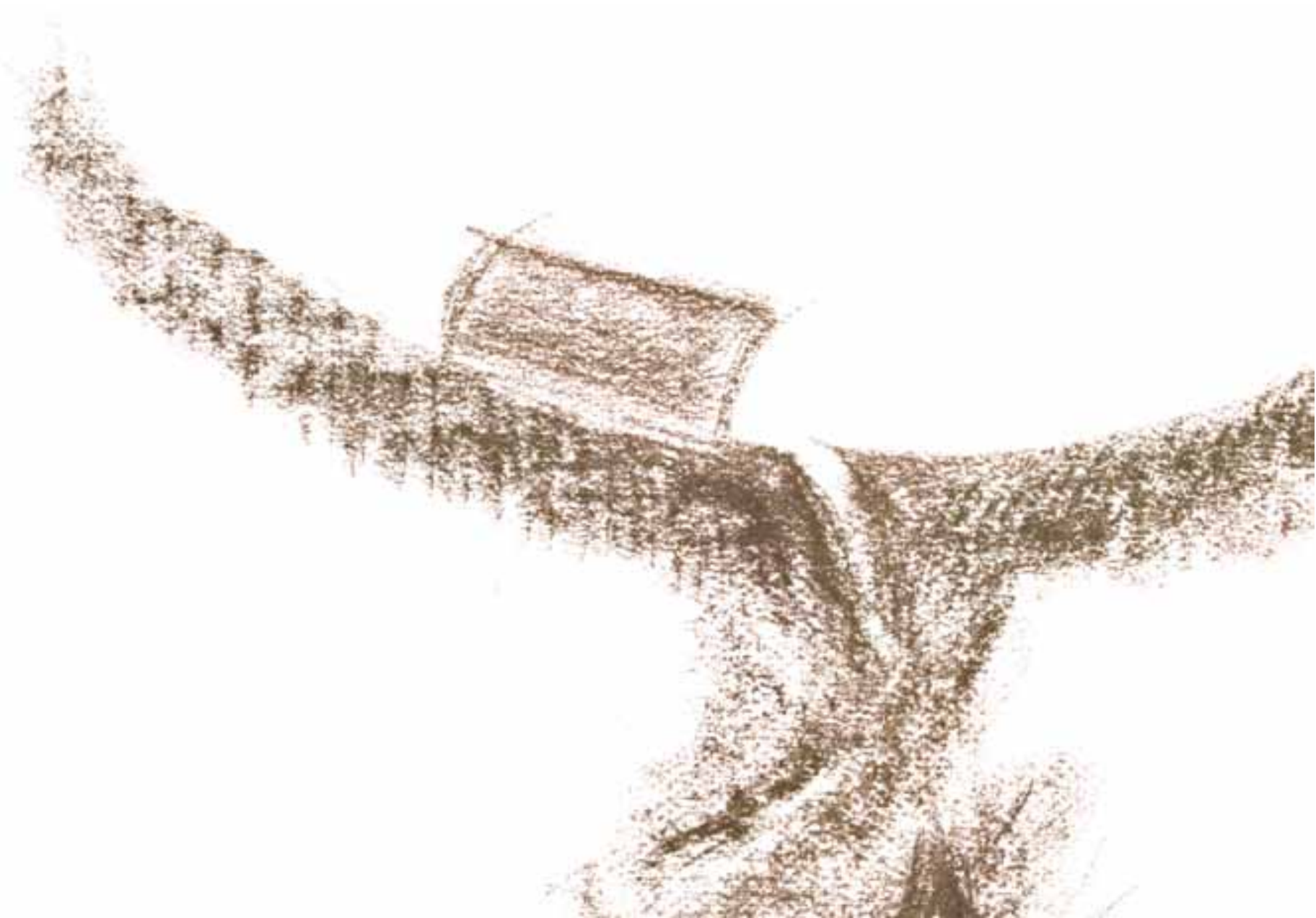


Tarooji 52-13

What am I to do,
If love throws its arms around me?
I too put my arms around it,
And take it to my heart when I whirl

When motes are filled with sub beams,
They all whirl
Without a cry or a moan,
that is the whirling dance

Come.
Sun of Tabriz is love incarnate
The whirling dance goes on and on
Dazed with marvels of love”.



AN INSIGHT INTO MEVLANA RUMI (R.A.)

Mevlana Rumi (R.A.) is recognized as a great religious scholar who blended religious and mystical perceptions with philosophical and scientific system of thought. His Mathnavi is the unique assimilation of profound thoughts of philosophy, mysticism and literary traditions. Mevlana Rumi (R.A.) opened up new horizons for saints, sages, seers and philosopher alike and thus he was entitled as an “encyclopedic thinker”. Allama Iqbal, the remarkable Muslim Philosopher, appreciated him thus

“Spiritual Master Rumi, the sage of holy origin,
opened the secret of life and death to us”.

His deep understanding of the nature and development of self, his theory of opposites, of evolution, of the world, his concept of Perfect Man stand him in incontestible position.

Dr. Nazir Qaiser descanted comprehensively the philosophical concepts of Hazrat Mevlana Rumi (R.A.). His study might help to discern Mevlana’s (R.A.) thoughts on various topics. A gist of some of the ideas of Mevlana (R.A.) would bring an insight into his philosophical ideas.



CONCEPT OF SELF

Dr. Nazir Qaiser posited that Mevlana Rumi (R.A.) took 'self' as the dominant combined form of other existing selves in one being, so it is not a single existence but the unified impression of separate characteristics of existence that can be named as self. Man has "Moses" and "Pharaoh", two adversaries, in him. He could either be one of them by his choice.

Moreover, the self is not the illusive phenomenon, it is a reality which retains marvelous possibilities of refined development. The self in this world is like the flute cut off from its reed bed and moans to return singing paeans of separation for reunion.

So self has divine origin. In its pure form, it is the reflection of Higher Reality.

"If we are in ignorance, this is His cage
If we are enlightened, this is His palace
If we are fall asleep, we are His intoxicated beings
If we are awake, we are His story tellers
If we weep, we are His cloud of crystal water
If we laugh, we are His lightening
What are we in this winding world
We are like "Alif" which has nothing".

Self, in purity, reflects divine attribute which affirms its relativity to Divinity.

Every self or soul is pure

"if a veil gets up lifted from the souls
every soul will be Christ like".

But every self is unique. It retains its individuality and has separate capacity for knowledge. What is given to one, is not for the other.

"Whatever Allah has taught the honey bee is not available to lion and donkey".

The bodily form is the objectified self which is phenomenal and limited by space and time.

"Speaking power, eyes and ears are the effect of the soul".

The spiritual form is noumenal self not bounded by space and time. It's this self

that soars high to the heaven to go back to its origin.

"The soul takes you to the heavens. But you have come towards earth and water to the lower position".

The noumenal self originated before the phenomenal self and it can be intuited, can be understood by revelation not by rationality.

"That parrot (soul) whose voice is from revelation
It's origin is before the origin of existence".

But self is not pre-destined or pre-determined. It is achieved giving man freedom and choice to evolve, discover and refine his soul. Every moment man has the choice to renew his self with the light of knowledge because



“The life and soul in the body of man
keeps on arriving from implicit world like running water.
It keeps on arriving in a new form from the hidden world,
the world continues to resound ‘go’”.

So man has the freedom to evolve his self into higher form and make it as pure as
it was created in the image of God. It can only be purified by consistent struggle
and effort and by leaving everything else except Allah.

“If you empty yourself like Alif,
you will become a matchless human being.
Do struggle so that you give up everything except Allah.
Take your heart away from this ‘mortal’ world”.

It’s the struggle and effort that can bless man with the direct knowledge of Allah-
“Ilm-laduni”.
“Earn, do effort and struggle
so that you may understand the
secret of “Ilm-mun-laduni” (Intrinsic knowledge directly intuited from Allah).

The higher form of self, is annihilation, which is not negation of one’s identity and
complete assimilation into Divinity, but which is annihilation of all veiled selves
and living in knowledge directly received from Allah
“What is the mirror of self? Annihilation,
Annihilate if you are not a fool
the self can be seen in annihilation”

It’s the uplifting of veil by purification from evil passions like jealousy, hatred, and
greed that makes man to see higher reality “sun in every particle”.

In its purification, the self reunites with its origin and obliterates the difference
between I and you and Allah says to it

“I am your tongue and ear.
I am your senses, your will and anger”.

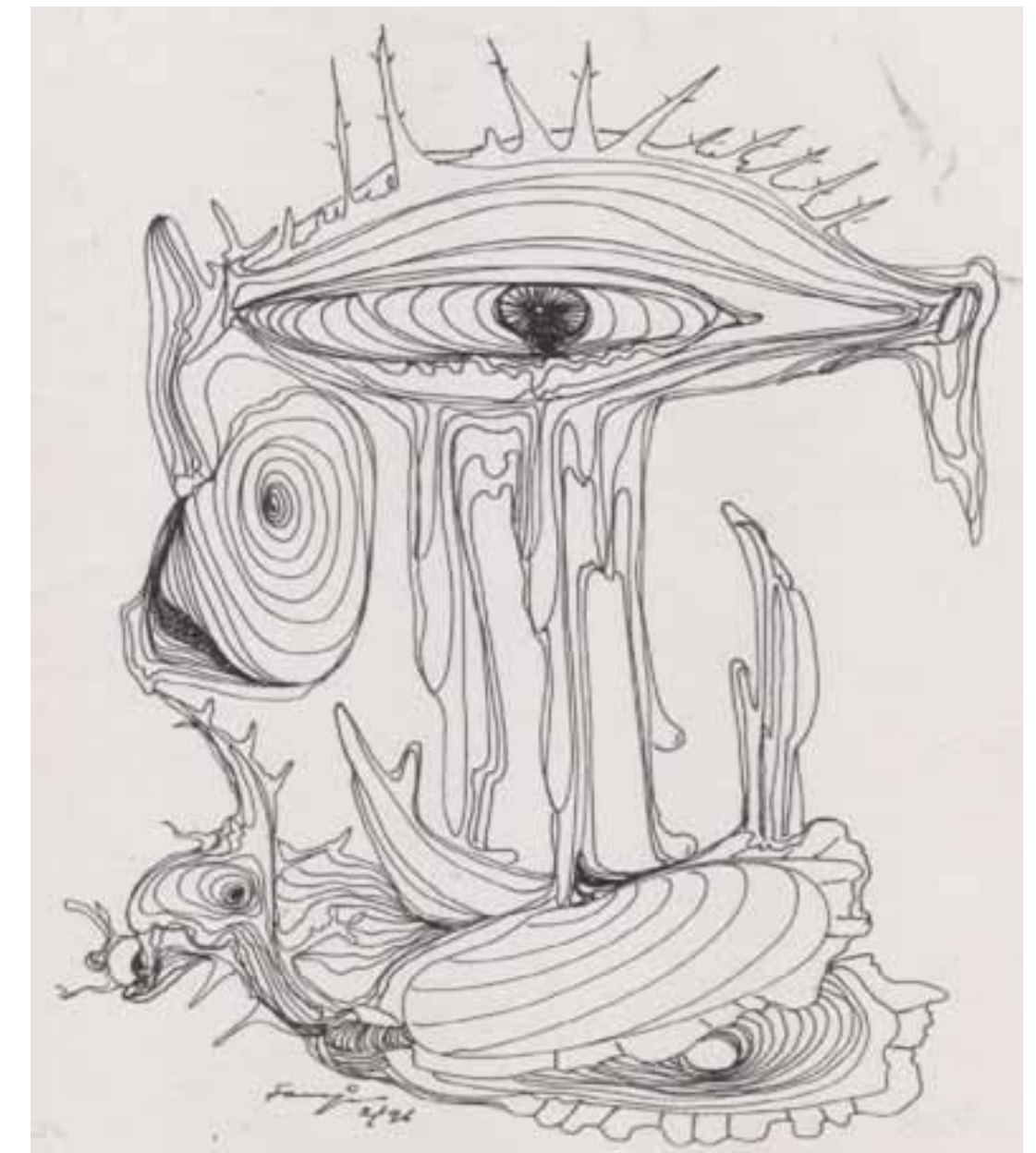
This stage can be reached by only those who, in love, turn their hearts to Allah
only.

“Allah (bestowed) thus noor, to the souls,
which has got by the blessed ones Whosoever got this noor.
He turns his face away from everything besides Allah.
He who did not have love
could not take anything from this noor”.

The fully developed self can distinguish right and wrong. While the undeveloped
self lives in the false illusions and impressions.

“Its world is as much as it can behold”. Every self has its unique affect depending
on its development. Furthermore, the self has no complete freedom. Destiny
is the possible development according to its nature. “The parts are directed to
the whole”. Self is not isolated reality. It is related to the other created and
developed selves which when meet, create a very powerful effect.

“The rational self gets double when meets with other rational soul
The light increases and the path becomes clear.
The lower self also gets double with other lower self.
The darkness increases and hides the way”.



EVOLUTION

Another theory for which Hazrat Mevlana Rumi (R.A.) is renowned is of Evolution. He said, “I died to the inorganic state and became endowed with growth and (then) I died to (vegetable) growth and attained to the animal. I died from animality and became Adam (man) why then, should I fear? When have I become less by dying?

At the next remove I shall die to man, that I may soar and lift up my head amongst the angels, once more I shall be sacrificed and die to the angel. I shall become that which enters not into the imagination.

Then I shall become non-existence, non-existence saith to me (in tones loud) as “an organ, verily, unto Him shall we return”.

His theory of Evolution is significant because it is closely linked to the development of self. In the above given lines, he has described symbolically evolving self reaching to is full growth in the form of reunion with its origin. Thus his theory stands opposite to Charles Darwin’s theory of physical development of animal being and the theory of “Karma” in Indian and Buddhist mythology. It reminds the theory of Aristotle about the changes in nature which can be summarized as follows:-

“Substance always contains the potentiality to realize a specific “form”. We could say that substance always strikes toward achieving an innate potentiality. Every change in nature, according to Aristotle, is a transformation of substance from the potential to the actual” (Jostein Gaarder).

Mevlana Rumi (R.A.), seemed to present this theory in the mentioned verses that the self strives towards to reach to its actual from that was once created by God and this it can achieve by struggle, faith, love and sacrifice as he said about their role in growth. “They cast a grain of wheat under earth, then from its earth they raised up ears of corn

“Once more they crushed it with the mill,
its value increased and it became soul – invigorating bread.
Again they crushed the bread under their teeth it became the mind and spirit and understanding of one endowed with reason
Again, when that spirit became lost in love, it became (as that which) rejoiceth the sowers after the sowing”.

So crushing again and again and merging in love gave the rejoicing spirit, thus to die before death, in love, with consistent efforts done to development, gives the soul the happiness of fully developed Divine Spirit.

Moreover, the world is also progressing. It does not have final shape thus evolving, He says

“Every moment, the world becomes new and we
In life are unaware of its renewal”

And

“Every time from the world of nothingness to existence
O Lord: the convoy is going on”.
So evolving process is the key to the existence of the physical and spiritual world.



THEORY OF OPPOSITES

It was Heraclitus among Greek philosophers who pointed out that “the world is characterized by opposites”, “Both good and bad have their inevitable place in the order of things”.

The world would have ended if there would be no interplay of these two forces. Hegel, also presented the theory of dynamic logic in “reason” as “reality is characterized by opposites”, a description of reality must, therefore, also be full of opposites”.

In Mevlana Rumi’s (R.A.) Mathnavi one finds ample verses on this topic. He said

“The sweet and bitter river are flowing side by side
They have a wedge between them, they don’t intermix”.

Realize this that both are flowing to one Reality. Cross both of them and reach their Reality”.

So opposites bespeak of two sides of one coin, to comprehend Reality in full, it would be essential to understand both opposite sides.

He also said about life

“Life is the mutual relation of opposite things.
Death is the fight between them.
The life of this world is like the agreement
of opposite things
The struggle (fight) between opposite things is eternal life”.

So it is the struggle and striving spirit of the opposite things that elevates soul to eternal life. This struggle is also purposive.

“The test between real one and false one is because of this reason
so that it (kiln) comes to its high point and gold takes out of its impurity”.

Opposite elements help to recognize each other and thus one can get a comparative comprehension of reality in all its forms and one can value reality in its pure form

“So, the implicit things become clear with opposition
As Allah has no opposite, so He is hidden”.



TRUE VALUES

Love, humanitarianism, and universalism are true values governing religion and give true freedom from evil passions like greed, envy, jealousy, lust and from suffocated beliefs. These are the values necessary for the growth of every society and individual life.

“The religion of love is apart from all religions, for lovers, the (only) religion and creed is God”.

Reality is one, so all human beings are expression of One. As he said

“In things spiritual there is no division and no numbers, in things spiritual there is no partition and no individuals.”

Simple were we and all one substance, we were all without head and without foot yonder. We were one substance, like the sun, we were knotless and pure, like water”.

and

“In all mosques, temples, churches I find one shrine alone

Mevlana Rumi (R.A.) has been claimed by different sects just because of preaching religious tolerance, humanitarian spirit and love. Thus Mevlana (R.A.) was not a philosopher-cum-saint for one time rather for all ages to come. Talat Sait Halaman paid tribute to him.

“The mystic love, aesthetics of ethics, humanism and humanitarianism of Mevalana Celal ed Din Rumi strike a vital chord in the world today. His is a mind of passion for all seasons, a climate of all the sacred affirmations in the human heart”.

THE WHIRLING ECSTASY IN FAROOQI

“The true work of art is but a shadow of divine perfection”

The embodiment of divine perfection in the pure form of art is the unique merit, of the artist par-excellence, which requires deep communication with the universal human feelings mingling into divinity. So, to capture feelings synchronized in divine reflections in a sacred moment of time and to preserve it in the historical context by transferring into art form is the process which nurtures the soul of the artist by blessing it with purity and eternity. The inner-self of such an artist is just like a cave in which, while creating a masterpiece, he enters to probe into his relations with the universe and his self. So the process of his creation is the process of his search of his “self” (khudi in the words of Allama Iqbal) his identity, during which he sometimes crosses milestones by walking on the patterns of his lines, at the sometimes he gets wonder and dances in his whirling patterns. As he is blessed with the light of heart which is hidden in hues of his colours. Wherein, he has to suffer in pain of separation, he gets tired and sits in sololiquy in his negative and complex shapes and the slow moving strokes of brush eventually gets the light of completion. His creative process brings him to ascendance and he forgets his own self thus communicates with the mysteries of dancing universe in the climax of his paintings. His soul flies and assimilates into its origin and in wonder pay reverence to Divine forces and comes back to add strangeness to beauty in paintings. The art of such artist is not only about the appreciation of outward and inward beauty rather it serves to bring enlightenment, vastness, freedom, resurrection and purification to the searching and thirsty spirits of human beings. Schumman said in this regard,

“To send light into the darkness of men’s hearts, such is the duty of the artist”.

So the artist whose inner mirror is able to reflect the Divine light reaches to that stage of his creation when he is impregnated with sufi soul and his process of creations achieves the form of a worship by which he fused, his transcended lights into the dark hearts of men and lit their souls into beaming souls. By viewing his masterpieces a person exclaims in wonder and says,

“What a piece of work is man
How noble in reason,
How infinite in faculty!
In form and moving, how express and admirable,
In action, how like an angel,
In apprehension, how like a God,

the beauty of the world;
the paragon of animals”.

To fill dreams into the eyes of men, to give them visions of the universe, to make them able to see forms invisible in the attire of Nature, to bring prophesies from the worlds beyond, to show men their inner divine perfection such is the leitmotiv of the creation of a sufi artist.

Andre Gide once reflected,

“Art is the collaboration between God and the artist and the less the artist does the better”.

The sufi artist is among those artists who in his art pieces try to collaborate God and His secrets by revealing their hidden mystic soul. The sufi art is the pure form of spiritual art in which the viewer is able to collaborate with the unseeable patterns of the universe, leading to the journey of heavens and meeting his self in its pure beautiful form which was first breathed into Hazrat Adam (A.S.). His sufi soul when lifts the brush in the revealed moments of revelation, paints whirling patterns of aesthetics which makes him to dance like a Whirling Dervish of Hazrat Mevlana Rumi (R.A.) on its axis of love around his Beloved. His creation process frees the spirit of the viewer from earthly and timely limitations and he walks on the light of enlightenment hidden in his ecstatic heavenly colours and in intoxication starts dancing with the Whirling ecstasy of the sufi soul and calls His Beloved to embrace him in Himself.

This faith blessing whirling ecstasy reaches to its zenith in my masterpieces of Whirling dervishes who seem to bring heavenly revelations from the core of universes and are like “astrolabe of God”.

My Dervishes whirling on the axis of love in heavenly ecstasy of colours, makes me feel to be present in the sacred most cave hidden in heavens lighted with the feelings of reverence, love and wonder during the ascendance of the Creator in the heart of the artist. So these whirling souls of Dervishes, become for me like the flute of the Creator by which He sings out His symphonies of love, of union of separation, of enlightenment by which a man can “unfold the pang of love-desire” and can go back to his origin, “his reed-bed”. My Whirling Dervishes exhibit the secret meeting with the Universal self which is dancing like a Dervish in its search of the way to be reunited with its origin.

My painted Whirling Dervishes are not completely drunken, wildly or frenzetically moving rather the simplicity and naivety of human soul maintained a balance in human expressions and feelings of a soul in various stages so the Whirling Dervishes are presented in the forms of those souls who fly to heavens but live in human forms simultaneously in human beings. I have tried to create a contact

between the soul of every human beings with the soul of Whirling Dervishes. The tale of Drunken Flute which was once sung out by Hazrat Mevlana Rumi (R.A.), in the form of Whirling Dervish, after the separation of his Master, [Baba Shams Tabriezi (R.A)] re-emerges in these Whirling Dervishes.

The question “Who am I!” unfolded its answer to Hazrat Mevlana Rumi (R.A.) when he met with his beloved Master and then he felt the vibrations in his soul by His creator. The same question has been unfolded in these Whirling dervishes in unique perception with the aim to imprint the tale of human heart of Hazrat Mevlana Rumi (R.A.) in the hearts of men.

The spirit and ritual of these Whirling Dervishes will sing out the tale of drunken Flute of Hazrat Mevlana Rumi (R.A.) to all coming ages. I feel myself complete in the worship by the art as a sufi-artist.





















Taraggi
42013



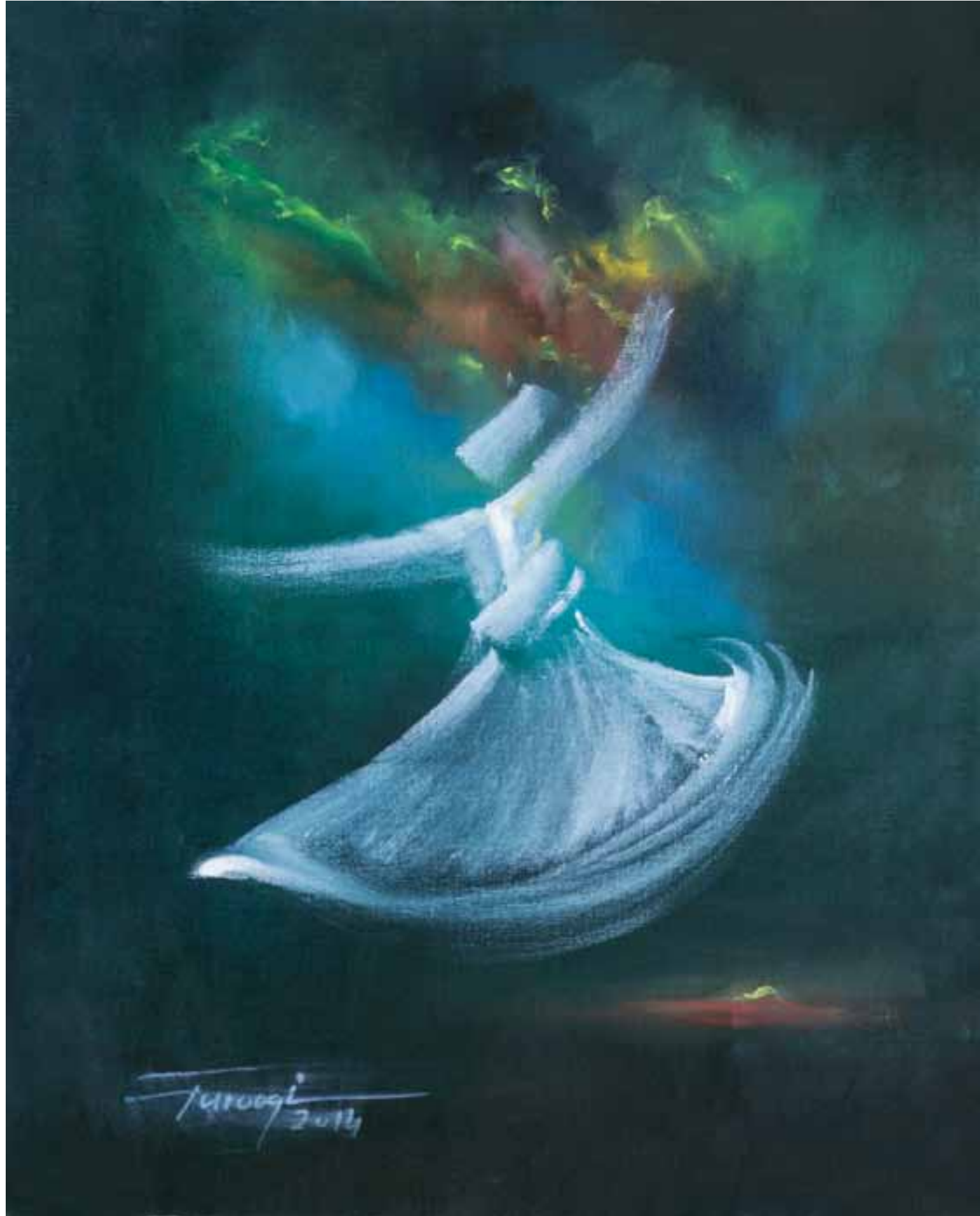




Favos
2013











— 7010096 —
2014





Tarooji 2011



Tarooji 2014











SHAFIQUE FAROOQI

- 1942 Born and basic education in Sialkot, Pakistan.
- 1966 Diploma in Graphic Arts (PTT Lahore, Pakistan).
- 1968 Certificate in Drawing and Paintings (NCA, Lahore, Pakistan).
- 1997 Master in Fine Arts (Istanbul Technical University, Turkey).

SHORT COURSES/WORKSHOPS

- 1960 Munshi Muhammad Hussain, Calligrapher, Lahore.
- 1962 Muhammad Ashraf, Artist, Lahore at his studio.
- 1965 Ustad Allah Buksh, in his studio.
- 1965 Ustad Rafique Qureshi, Art Editor in Kohistan News Paper.
- 1965-68 Attended Art Classes at Alhamra Art Academy, Lahore, Pakistan.
- 1982 Prof. Anna Molka Ahmed, Lahore, Pakistan.
- 1985 Artist Harry L. Johnson, Washington DC, USA.
- 1990 Etching Printmaking Workshop, Memar Senan University, Istanbul.
- 1991 Prof. Namik Denizhan, (Sculpture), Istanbul.
- 1994 On Job Training as Project Director on Vocational Education for Disable Persons, by SWOZ, Holland.
- 1998 Tyfur Sanliman Huca on Spiritual Art, Istanbul.

STUDY VISITS ABROAD

- 1. The Holy Cities of Mecca and Medina.
- 2. The National Art Museum, Bonn, Germany.
- 3. The National Art Museum, Cologne, Germany.
- 4. The Top Kapi Palace, National Art Museum, Press Museum, Istanbul, Turkey
- 5. The Dolmabahce Saray and Chiraghan Saray Museum, Istanbul, Turkey.
- 6. The National Art Museum, Ankara, Turkey.
- 7. The Historical Places in Kapa Docia,Turkey.
- 8. The National Museum of Heritage, Sharjah, UAE.
- 9. The National Art Museum and Old Pyramids in Cairo, Egypt.
- 10. The Petra (Archaic Ruins), Jordan.
- 11. The National Art Museum and Smithsonian Institution, Washington, USA.
- 12. The Tate Art Gallery and National Art Museum, London, UK.
- 13. The National Art Museum, Rembrandt Art Museum and Madame Tussauds Museum in Amsterdam, Holland.
- 14. The National Art Museum, Rotterdam, Holland.
- 15. The Lalit Kala Academi, Dehli, India.

ART PUBLICATIONS

- 1. Symbiosis Concept in Art (Journey of Lines).
- 2. Poetry of Lines.
- 3. Journey of Lines with Symbols.
- 4. Journey of Lines with Calligraphy.
- 5. Journey of Lines with Colours.
- 6. Chenda Zaman (Turkish Poetry).
- 7. Start with the name of Allah.

MENTIONABLE ART WORK AND COLLECTORS

- Sheikh Zayed Hospital, Lahore. 80 Paintings
- Civil Hospital, Lahore. 5 Paintings
- World Bank, IMF Building, USA. 4 Paintings
- Tam International, USA. 2 Paintings
- Smithsonian Institute, USA. 2 Paintings
- Princes Wijdan of Jordan. 1 Painting
- Research Center for Islamic Art and Culture, Istanbul. 2 Paintings
- Press Museum, Istanbul. 2 Paintings
- Consulate General of Pakistan, Istanbul. 2 Paintings
- Beyoglu Belediye, Istanbul. 2 Paintings
- Bursa Metropolitan Corporation, Turkey. 6 Paintings
- Pearl-Continental Hotel, Lahore. 10 Paintings
- Fatima Memorial Hospital, Lahore. 50 Paintings
- Ittefaq Hospital, Lahore. 20 Paintings
- Pakistan Administrative Staff College, Lahore. 5 Paintings
- Arab Security Center, Riyadh, Saudi Arabia. 20 Paintings
- Directorate General, Civil Defense, Islamabad. 4 Paintings
- Institute of Business Administration, Karachi. 1 Painting
- PN Staff College, Karachi. 1 Painting
- Lahore Museum. 1 Painting
- Ministry of Foreign Affair, Islamabad. 20 Paintings
- Fountain House, Lahore. 6 Paintings
- Lahore Metropolitan Corporation. 10 Paintings
- Lok-Virsa Museum, Islamabad. 1 Painting
- Several private collectors in Pakistan and abroad. More than 2000
- 101 Solo Shows in country and abroad.

Participated more than hundred group exhibition in USA, England, Saudi Arabia, Germany, Egypt, Sudan, France, Canada, Holland, Turkey, India, UAE, Behrain, Masqat, Iran,’ Iraq, and National Exhibitions in Pakistan.

HONORS

- 1960-61 Vice President, Student Welfare Society, Sialkot.
- 1962-65 General Secretary, WPYM, Sialkot.
- 1965-67 President “Shaheen” of WPYM, Lahore.
- 1967-68 Assistant Secretary General WPYM, Lahore.
- 1972 Joint Secretary, Punjab Art Society, Lahore.
- 1982-83 Member, Art Committee, Lahore Art Council, Lahore.
- 1983 Member, Calligraphist Association of Tehran, Iran.
- 1984-85 Chairman, Art Committee, Academy for Disabled, Lahore Pakistan.
- 1986-87 Member, Executive Committee, Artists Association of Punjab.
- 1990 Member, Art Committee Lahore Art. Council.
- 1990 Vice President Calligraphist Guild of Pakistan, Lahore.
- 1993 Pattern, Society for the Advancement of Mentally Retarded (SAMR), Lahore.
- 1998 Secretary General, Pakistan Calligraphic Artist Guild.
- 1998 Chairman, Family Support Program, Pakistan.

JOBS EXPERIENCE

- 1965-75 Graphic Artist, IER, Punjab University, Lahore, Pakistan.
- 1971-72 Audio Visual Aids Officer, NIPA, Lahore, Pakistan.
- 1975-80 Audio Visual Aids Officer, Pakistan Administrative Staff College, Lahore.
- 1980-82 Audio Visual Aids and Publications Officer, Civil Services Academy, Lahore, Pakistan.
- 1982-90 Advisor for Vocational Training, Fountain House, Lahore, Pakistan.
- 1991-99 Project Director, Family Support Program for Special Children, Istanbul.
- 2001-04 Faculty Member of Ajman University of Science and Technology, Interior Design Department (UAE).
- 2005 Established a Studio, as Dervish Gah/ Farooqi Art Studio in Siddiq Trade Center, Lahore, Pakistan.

STATEMENT OF ARTIST

My paintings are formed out of my impressions, observations and my emotional experiences, I see reality as an endless process of conflicts and decisions, therefore the totality of experience can never be resolved in a definite way. The texture of life is like the surface of a block of clay; it is shaped and molded by the circumstances of daily conflicts, personal and collective catastrophes and individual questioning. My work lives on this quest until it becomes a rite of realizations, a struggle for the possibility to order the sensation of consciousness.

STUDIO AND DISPLAY

Farooqi Art Studio/ Dervishgah
M8, Siddiq Trade Center, Main Gulberg, Lahore, Pakistan.
Contact: +92 306 401 6514
email: sfarooqiart@yahoo.com,
farooqiart@gmail.com

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132-A, Street 109, Sector G-11/3, Islamabad, Pakistan.
Contact: +92 302 854 1105

Umer Farooq Farooqi

Contact: +92 300 503 6836





Farooqi
2014

NOTES

This book is presented with the humble aim to broaden the dimensions of sufi art and to converge mind, matter, soul and art into one canvas. The objective is to enlighten young artists and bring them to the vast dimensions of the pure forms of art. I am very thankful to Almighty Allah who blessed me with this insight to work upon this project. But, as a simple and humble human being, I have tried my best to provide purity in content and paintings but if there is any error or omission in content and printing, which may spoil the pure beauty of sufi art, and I seek forgiveness of Allah. I pray that my young children in art might widen their understanding towards spiritual art and with literature, philosophy and mystical insights they may evolve this soul of the sufi art, to its finest form, which I preserved in my books and paintings.





Shafique Farooqi with Justice (R) Javed Iqbal in 1985 at his residence.



Justice (retired) Nasira Javed with Shafique Farooqi at Hamail Art Gallery, Lahore.



Waleed Iqbal with Shafique Farooqi during an exhibition in Lahore.

Muneeb Iqbal with Shafique Farooqi during an exhibition in Lahore.



Justice (R) Javed Iqbal inaugurating an exhibition of Shafique Farooqi at Hamail Art Gallery, Lahore.



Turkish Ambassador at the inauguration ceremony of Shafique Farooqi's Exhibition at Nomad Art Gallery, Islamabad.



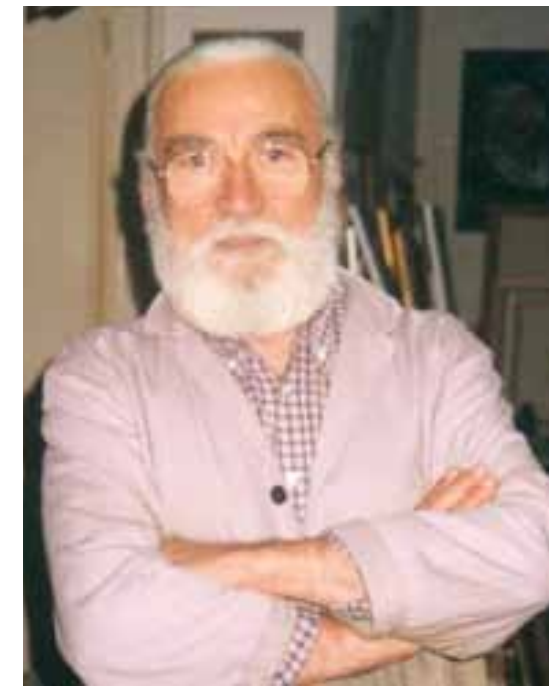
Shafique Farooqi's art exhibition at Tanzara Art Gallery, Islamabad.



Anna Molka Ahmad making Shafique Farooqi's portrait.



Shafique Farooqi with Ustad Allah Bakhsh.



Hoca Süleyman Tayfur.



Prof. Namik Danizhan (Sculptor).



Lt Gen Ghulam Jilani Khan the then Governor Punjab in an Exhibition on Tarbela at Alhamra Art Gallery, Lahore.



Artist Rauf Tuncer.



Artist Fehim Güler.





-Taroogi 2014



Spiritual journey at Kony.



LIST OF PAINTINGS

S. No.	Size / Medium	Page No.	S. No.	Size / Medium	Page No.	S. No.	Size / Medium	Page No.
1.	30 x 24 inches Oil on Canvas	4	24.	36 x 36 inches Oil on Canvas	80	47.	20 x 16 inches Oil on Canvas	122
2.	48 x 36 inches Oil on Canvas	9	25.	48 X 36 inches Oil on Canvas	82	48.	20 x 16 inches Oil on Canvas	122
3.	30 x 20 inches Oil on Canvas	12	26.	16 x 20 inches Oil on Canvas	83	49.	48 x 36 inches Oil on Canvas	123
4.	28 x 28 inches Oil on Canvas	14	27.	48 X 36 inches Oil on Canvas	86	50.	48 x 36 inches Oil on Canvas	126
5.	48 x 36 inches Oil on Canvas	20	28.	48 X 36 inches Oil on Canvas	87	51.	48 x 36 inches Oil on Canvas	127
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12.	40 x 30 inches Oil on Canvas	45	35.	36 x 36 inches Oil on Canvas	103	58.	48 x 36 inches Oil on Canvas	139
13.	72 x 48 inches Oil on Canvas	50-51	36.	36 x 24 inches Oil on Canvas	106	59.	48 x 36 inches Oil on Canvas	142-143
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20.	40 x 30 inches Oil on Canvas	74	43.	20 x 16 inches Oil on Canvas	117	66.	16 x 20 inches Oil on Canvas	157
21.	48 X 36 inches Oil on Canvas	75	44.	48 x 36 inches Oil on Canvas	119	67.	40 x 30 inches Oil on Canvas	159
22.	48 x 36 inches Oil on Canvas	77	45.	48 x 36 inches Oil on Canvas	121	68.	40 x 30 inches Oil on Canvas	161
23.	40 x 30 inches Oil on Canvas	79	46.	40 x 30 inches Oil on Canvas	122	69.	36 x 36 inches Oil on Canvas	162

S. No.	Size / Medium	Page No.	S. No.	Size / Medium	Page No.	S. No.	Size / Medium	Page No.
70.	20 x 16 inches Oil on Canvas	163	94.	30 x 20 inches Oil on Canvas	207	118.	20 x 16 inches Oil on Canvas	231
71.	72 x 48 inches Oil on Canvas	164-165	95.	48 x 38 inches Oil on Canvas	208	119.	48 x 36 inches Oil on Canvas	232
72.	20 x 16 inches Oil on Canvas	173	96.	36 x 24 inches Oil on Canvas	209	120.	36 x 24 inches Oil on Canvas	233
73.	20 x 16 inches Oil on Canvas	174	97.	20 x 16 inches Oil on Canvas	210	121.	30 x 20 inches Oil on Canvas	234
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79.	72 x 48 inches Oil on Canvas	200	103.	48 x 36 inches Oil on Canvas	215	127.	48 x 36 inches Oil on Canvas	240
80.	20 x 16 inches Oil on Canvas	201	104.	48 x 36 inches Oil on Canvas	216	128.	36 x 24 inches Oil on Canvas	241
81.	20 x 16 inches Oil on Canvas	201	105.	36 x 36 inches Oil on Canvas	217	129.	44 x 33 inches Oil on Canvas	242
82.	28 x 28 inches Oil on Canvas	201	106.	48 x 36 inches Oil on Canvas	218-219	130.	48 x 36 inches Oil on Canvas	243
83.	28 x 28 inches Oil on Canvas	201	107.	39 x 27 inches Oil on Canvas	220	131.	48 x 36 inches Oil on Canvas	248-249
84.	20 x 16 inches Oil on Canvas	202	108.	40 x 30 inches Oil on Canvas	221	132.	48 x 36 inches Oil on Canvas	251
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86.	20 x 16 inches Oil on Canvas	202	110.	48 x 36 inches Oil on Canvas	223	134.	40 x 30 inches Oil on Canvas	257
87.	20 x 16 inches Oil on Canvas	202	111.	46 x 30 inches Oil on Canvas	224	135.	100 x 48 inches Oil on Canvas	258-259
88.	36 x 36 inches Oil on Canvas	203	112.	48 x 36 inches Oil on Canvas	225	136.	40 x 30 inches Oil on Canvas	261
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92.	20 x 16 inches Oil on Canvas	206	116.	48 x 36 inches Oil on Canvas	230			
93.	20 x 16 inches Oil on Canvas	206	117.	20 x 16 inches Oil on Canvas	231			

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02. *Seer-ul-Oliya* (Siyar ul Auliya) by Sayyed Muhammad Bin Mubarak Kirmani (R.A.) Urdu translation by Ghulam Ahmad Biryan
03. *Turkish Dancing* by Metin Ad
04. *Sema! The Spiritual Concert of the Mevlevis* by Metin Ad
05. *The World's Oldest Dance: The Origins of Oriental Dance* by Karol Henderson Harding a.k.a. Me'ira (p.k.a. Cala of Savatthi)
06. *Love is all* by Prof. Talat Sait Halman
07. *Rumi's Impact on Iqbal's Religious Thought* by Dr. Nazir Qaiser
08. *The Sophie's World* by Jostein Gaarder
09. *Maqam-i-Chelebi* by Ibrahim Gamard
10. *Mathnavi* (six volumes spiritual couplets) by Hazrat Mevlana Jalal ud Din Muhammad Balkhi Rumi (R.A.)
11. *Divan-e-Shams Tabrizi* by Hazrat Mevlana Jalal ud Din Muhammad Balkhi Rumi (R.A.)