CHAPTER II

RUD - THE MAN

Jalal-ud-Din Rumi, the great mystic-poet and thinker of the thirteenth century belongs to that true Universal Religion, which binds its unbroken succession of holy souls in love and peace with their common love of God. The great spirituality of this man imbued him with a sublime detachment from the world of matter and events, and blossomed itself into the most remarkable religious literature in the world, even in the face of the tumultuous history of his time.

Jalal-ud-Din Husain Al-Khatibi, a noted scholar and mystic of his time, married Allau-ud-Din Roh Zamani Khwarizmshah's daughter. To them a son was born in about 1148 A.D. named Baha-ud-Din Walad, in the city of Balkh. As such Baha-ud-Din claimed descent from the Khwarizmshahs, the Royal family. He also claimed direct paternal descent from Abu-Bakr, the first Caliph of Islam. The family belonged to Ashraf, a centre of Muslim learning and piety, philosophy and mysticism.

Born in a family well-known to be expert in theology and canon law, Baha-ud-Din Walad was brought up in an atmosphere of traditional Sunni Orthodoxy. The profound
theological and theosophical learning in which he was steeped raised him to the rank of the most reputed teachers and preachers of his time, so much so that the title of Sultan of the Ulema was conferred upon him. He was also a mystic of a high order, and followed the footsteps of Mohammad Al-Ghazzali, even though he traced his spiritual descent from Ahmad, the brother of Ghazzali.

His mystic temperament was expressed in the form of his sermons and meditations, that won for him the high rank of religious preceptor. His sermons and meditations are contained in Malâkî. This work was later to enkindle the mystical spark in his own son, Jalâl-ud-Din Hâmi.

Jalâl-ud-Din Hâmi was born at Balkh, in Khurâsân, the northern province of Persia, on 30th September 1267 A.D., the 6th of Habi-ul-Awwal, 604 A.H. Allâ-ud-Din Mohammad Khwarazmshah was the ruler of the time, under whom Khurâsân flourished. Balkh had just fallen into his powerful hands the previous year.

Bahâ-ud-Din was involved in a conflict between himself and his contemporary Fakhr-ud-Din-al-Sâsi (1149-1269 A.D.) the philosopher of his age, and the tutor of Mohammad Khwarazmshah. At this time in the intellectual centre of Khwaraiz there existed a profound disagreement between the two convents Kadreeszâh and Tekkia. The former
was under the influence of Greek thought; and Fakhr-ud-din taught religious sciences, and discussed truth and the asrar secrets instead of philosophy. This, it is asserted, was the cause of his disagreement with Kāzī. Being a champion of scholasticism, Fakhr-ud-din attacked Al-Ghazzālī, and other Sufis. The Kāfīf reflects the hostility between these two competitors for royal favour. It is asserted that khwārzmshāh turned against the Sufis at Fakhr-ud-din's instigation, so much so that he crowned Sajd-ud-din Baghḍādī, a member of Bahā-ud-din's circle, in the river Oxus. It is also asserted that Fakhr-ud-din was the cause of Bahā-ud-din's flight from Balkh, but this is far from being true, for Bahā-ud-din fled from Balkh in 1219 A.D., nine years after Fakhr-ud-din's death, that took place in 1210 A.D. Bahā-ud-din, therefore, must have left Balkh under a different compulsion. Aflākī says that he attacked the changes brought about by khwārzmshāh Taqāsh, who ruled North-East Persia and Transoxiana. Others hold that the king envied the growing influence and popularity of Bahā-ud-din, and that this caused Bahā-ud-din to quit Balkh.

But the main cause of his flight was the Mongol pillage. Bahā-ud-din was in Baghdad when the Mongols laid siege to Balkh. Ghansā Khan came storming down from the north-east to capture Balkh. By 1220 A.D., a big
territory including Balkh was under the control of the Kongo hordes. The sudden outburst of the savage raids, with its shocking ferocity, purposeless cruelty, and irresistible violence, wrapped the age in mounting chaos. The tremendous destruction that followed at their indiscriminate hands, the slaughter of innumerable persons, were utterly devastating to any soul that witnessed the raging confusion. From this wrath the people fled.

Bahā-ud-Dīn bānd migrated westward. Nūmā was twelve when his father escaped the terrible fate that awaited Balkh. Bahā-ud-Dīn at first went to Bishāpur, where he met the venerable mystic Fārīd-ud-Dīn Attār, a pupil of Najīd-ud-Dīn Baghdaḍī. The signs of spiritual greatness conspicuous in young Nūmā were readily recognised by the great saint, who blessed him, and presented him with a copy of his Ḍawār-nāma, the Book of Secrets. It was a gift that was to uncover the depths of true mystical life in the boy's mind that already flourished on the most promising soil of his own father's learning and piety.

From Bishāpur Bahā-ud-Dīn went to Baghdaḍ; whence he proceeded to make the pilgrimage to Mecca. After performing the pilgrimage Bahā-ud-Dīn left for Damasc, Syria. Jāḥiš says that he stopped at Arsanjān, a town in
armenia for four years. Thence he moved to marand, which is now called Garēmān, a town thirty-five miles to the south-east of sonia. He lived there for seven years. Rūd married, here, Gauhar Khâtūn, the daughter of Lālī Sharfud-Din of Samarcand in 623 A.H. Two sons were born to him named Sultan Walad and Allā-ud-din. Gauhar Khâtūn died young. Rūd married Kīrā-Khâtūn, who survived him. A son Nuzair-Sharif-ud-din Aliī Cholebd and a daughter Salīkkā Khâtūn were born.

At the invitation of Allā-ud-Din Kaiqūbād, the Seljūq, Bahā-ud-din shifted his residence to sonia. The Arabic name for sonia is 'Rūz' from which Rūd took his pen-name. Sonia was in the Seljūq hands since about 1070 A.D. The Seljūqs had established themselves in sonia as an independent dynasty, and ruled over most of Anatolia. The Seljūq em capital had escaped the fate of being reduced to bloody shambles during the Crusades, and at the time of Bahā-ud-din's arrival, it had flourished into a splendid capital city, with a new royal palace, a citadel, and the great mosque founded by Sanā'ī-us I and completed in 1220 A.D. by his successor Kaiqūbād I (1219-1226 d.). Here Bahā-ud-din resumed his professional career as a teacher and preacher under the patronage of the reigning ruler. Being an eminent theologian and an eloquent preacher, he flourished under the patronage of the reigning
monarch, to whom he acted as a spiritual guide. He remained in this office till his death in 1230 A.D.

The reign of Sultan Allâ-ud-Dîn Kaîqûbâd was the most brilliant period of the Seljûqid Empire which enjoyed law and order. The Seljûqid Turks were defeated in the battle of ağa dâgh on June 12, 1243 A.D., and consequently became vassals of the Mongols. In his "Memsâq-e-ârifîn". Aflâkî speaks of this event and says that the people of Tonis, fear-sticken, sought the help of Jalâl-ud-dîn Kûml. This proves that Kûml was not indifferent to his surroundings and had an enormous influence on the people. Kûml's own Fâhi-ârâfî and his letters tell us that Kûml-ud-dîn Sulaymân Karvânâ, who was friendly with Kûml, and a great admirer of him, held the post of Lord Chancellor in 1256 A.D. But he became a follower of the Mongols and his policy led him to his own ruin. The "Abbâsid Khilâfât" was already destroyed by the Mongols. The massacres of the Mongols were continued up to 1308 A.D. Those that were saved fled away and settled down in the more tranquil and peaceful areas. This influx of the refugees from the east was an anarchical element in society. The chaotic disorder due to repressions and taxations demoralised the people and hastened the revolution.

But the intellectual life was lively and active and there was harmony between various religious creeds and
varied thoughts in Anatolia. The Sufi movement had gained strength in Khwarezm in the eleventh century. In the thirteenth century it expanded and spread among both the upper and lower classes. The Sufis laid stress on their sayings by reference to the Qur'an and the Sunnah. On the other hand, there were some who refused to accept the truth of Sufism. Their outlook was purely empiricistic and not other worldly. Their cardinal principle was, Ashri-ul-an, which means outward knowledge. They worked according to the wishes of the upper class and this created a gulf between the upper and the lower classes. The upper class, however, tried to exploit the great hold of the Sufis exercised over the common people to achieve their own ends. Nevertheless, the Seljukid Turks were tolerant and liberal towards different religious creeds and intellectual movements.

Many influential poets, scholars and Sufis settled in Anatolia, and there arose many tariqas, mystic orders, which included influential poets and scholars like Fakhr-ud-Din Iraqi, Naṣr-ud-Din Bāṭi, Erhād-ud-Din Kirmani and Sadr-ud-Din Jonevi. Muhib-ud-Din Ibn 'Arabi's step son was a prominent figure of Akhariyya order that spread in Syria. The 'Kufi tariqa' was one of the important orders in Anatolia, in addition to Jalanderi, Edhemî and Abdāls of Rûm. Rûmi's Mevlevi Order flourished d
later and many people belonging to Fütüvet, a mystic and economic organisations, joined his order.

The inclination of the people towards 'tasawwuf' was very great. Even rulers and ministers are attracted to this creed and many were great patrons of it. A convent of deriches was constructed for Fakhr-ud-Din iraqi in Toqat by Nūn-ud-Din Farvāna. Sadr-ud-Din Qonevi, it is said, lived like a ruler in Qonia. Greek philosophy also flourished amongst the people, the intellectual standards being in sharp contrast to the social conditions. Greek was widely spoken, and many even married Greek women.

On Bahā-ud-Din's death, Rūmi, now a young scholar, assumed his father's religious office and became the royal teacher and preached to the nobility. Being the son of a renowned mystic himself, he got the inspiration through the teachings and writings of his father. The intensely religious atmosphere in the family also helped the development of the mystical tendency in him. The eloquence with which he preached his spiritual philosophy, was satisfying to the souls longing for freedom and rest. This attracted disciples from many quarters.

Rūmi's first teacher in the path was his own father, for whom he had great love and respect. A torch-bearer of his time, he not only guided the people of his
time, but also paved the way for the enlightenment of his own son, who was in constant contact with his experience and knowledge. His mysticism did not consist of imaginary unity born of ecstasy, but rather of real unity born of love and enthusiasm that led him to the unification of mankind. The secrets of truth, he found in love (Ishq) and believed that the source of all love is absolute love (Ishq-i-muttlaq). There is nothing but separation in dualism. Absolute Unity lies in Absolute Love, that brings with itself the realisation that all shades and colours are nothing but cover and that the spirit is One. So, Fanā is the highest stage of attainment. This annihilation leads to a better and a higher state, a state of immortality after decay of the outward form.

It was but natural that Rūmi could not extricate himself from these ideas, that were stamped upon him since his childhood. All-Alāki says that Rūmi repeatedly turned to his father’s work 'Kabīrī', which was in four volumes, for solving his difficulties. Moreover, his own Fīhi-mā-fihī, is a proof of the fact that he repeated the sayings of his father before gatherings. So, Rūmi set his foot on the Sufi path already imbued with the ideas of his father.
Presently, Burhān-ud-Din Ḥaqqīqī, a close associate and disciple of Bahā-ud-Dīn at Balkh, arrived in Tunia from Tirmīz, his native place, where he had taken refuge during the Mongol onslaught. He came to join Bahā-ud-Dīn only to find that he had been dead a year.

After Bahā-ud-Dīn's death Ṭūnī became associate with Saiyyid Burhān-ud Din Ḥaqqīqī, in 1231 A.D., and remained his disciple for the ensuing nine years. Burhān-ud-Dīn initiated Ṭūnī into the high mysteries of the Sufi-way and doctrine, enlightened him about the inner state and qualities of his deceased father, and encouraged him to cultivate those qualities. He taught him that it is necessary to improve the inner self for achieving the Immortal Soul, because, he said, the Eternal Soul is different from the Common Soul. All dualism must be abandoned, so that the lover becomes one with the Beloved and there remains neither any 'thou' nor any 'I'.

On his advice Ṭūnī went to Syria and studied at Aleppo and Damascus for seven years. It is said, during this time he met Ibn Arabī, the great Andalusian mystic and theosophist, who died at Damascus in 1240 i.e. Sultan Salād, Ṭūnī's son, however, does not mention this in his Wuladnāma. But the possibility of Ṭūnī's meeting Ibn Arabī cannot be ruled out because, at that time cities like
Aleppo were important centres of Islamic learning where scholars met each other after fleeing from the Mongol pillage. And Ibn Arabi had settled there. When Rumi returned to Qoznia Chayath-ud-Din Kai-Khusrau II was on the throne. Aflaki says Rumi also studied religious sciences from another scholar and poet 'Kahal-ud-Din ibn 'Adim, the teacher of the Kalawiyya Naḍressāh.

Burrān-ud-Din died in Caesarea in 1246 A.D. When he heard of his death, Rumi went to Caesarea and took possession of his teacher's books and papers including his discourses Matārif. Thereupon he ascended the rank of Shaykh and established a fraternity of the disciples who poured in ceaselessly from different places.

Rumi preached till 1244 A.D. wearing a turban and a wide-sleeved gown, the traditional dress of orthodox religious scholars. The Mongols were upon the eastern border of Asia Minor. In 1243 A.D. they captured Arzrum at the battle of Kovalaş liquefying a crushing defeat on the Seljūqs. Thenceforward they were reduced to the status of tribute-paying vassals possessing only the title of Sultan without authority or power. Rumi, however, remained unaffected by these events. Being well-established in the religious society of his day, he carved out for himself a career as an expositor of the faith and the law.
But a profound emotional and spiritual experience awaited Rumi. On 28th November 1244 A.D., 26th Jamadal-Ahkir 542 A.H., Shams-ud-Din, a wandering dervish of Tabriz, arrived in the Seljuk capital. Shams-ud-Din is said to be the son of Shauand Allah-ud-Din, the Sun-Nasiru'llah, who had left his ancestral seat of the Ilkils. Shams was sent to Tabriz to receive his education. According to some, Shams's father was a cloth merchant at Tabriz, where Shams was born. He received his education under Bâbâ Kamal Jundi, Abu-Bakr Silâ-bâf and Aban-ud-Din Sanjâsi.1

Shams was not a scholar. He was a person always in search of Truth; he did not attach importance to external knowledge (Zahir), and attacked people attached to all sorts of bonds and inhibitions. A believer in faith and intuition, he spoke of nothing but love and its grace, and emphasised the need for self-purification.

So he travelled from place to place proclaiming the futility of positive sciences, and awakening people to the need of illumination and love. He was hence called Purandâ, the flier. Nicholson likens him to Socrates in view of these efforts of the sage, his powerful determination, modesty, saintliness and in view of the manner in which he met his death. Like Socrates he considered his-

self the mouth-piece of the Deity, which conviction created in him such a tremendous spiritual enthusiasm that he attracted a large number of people whenever he went. Those who appreciated and admitted his position called him Kāmil Fabrīzi.

This mysterious being fits into Ḥūnī’s life tragically enough. He exercised such a great personal influence on Ḥūnī and captured his heart with such an irresistible efficacy that in him the ardent pilgrim found the Divine Beloved perfectly mirrored. Mystical love developed between the two and in the unity of their love the two souls merged their separate identities.

Thenceforward Ḥūnī was a changed man. The dogmatic and powerful Shams cast such a spell over him that his all-absorbing communion with the sago resulted in a neglect of duties towards his disciples and all those around him. He renounced his teaching and retired with Shams to solitary places to discuss profound mysteries of mystical philosophy. As Rida Kuli points out, “he was so transported and agitated that for a time he was thought insane.”

2. Ibid. p.xxii.
The enraged disciples, deprived of their master's teachings, looked upon the whole affairs as an unworthy intervention on the part of Shams. Their protests filled with abuse and threats of violence, brought about the flight of Shams to Tafria. He was brought back by Sultan Walad, Kūmi's eldest son, who was sent in search of him. The disciples repented, only to rise again with fresh outbursts of protests, which caused Shams to flee again, this time to Damascus. He stayed there for two years. Sultan Walad was once again sent to restore the situation and recall Shams to Fānī. Shams came back, only to vanish again mysteriously enough in 1247...).

Shams disappeared. Many assert he was put to death. According to Jāmi, one evening when Shams and Kūmi were having a private talk, Shams was called forth by someone. Thereupon he said to Kūmi, "I am called to my death", and left the house. The conspirators lying in ambush attacked him with knives. Shams uttered a cry so terrible that the conspirators were dumbfounded, their senses benumbed. On recovering their senses they found that Shams had vanished, leaving behind nothing except a few drops of blood. Shams had vanished never to be seen again. This occurred in 645 a.d. All the conspirators, among whom was Allāh-ud-Dīn Muhammad, Kūmi's son, became involved
in calamity and died. Some hold that Shams was buried beside Bahá-ú-dín Jalad. But according to some, his body was thrown into a well.

Shams-ú-dín left Rúmí for ever and hurt to the very core of his being; the disheartened Rúmí lost all his sober divinity. Day and night he engaged himself in Samá, the famous whirling and circling dance of the Ḥevlevi order with its lamenting reed-pipe and the pacing drum accompaniment, which he invented to symbolise the search of the lost Beloved. The order is called "hevlevi" after the founder's Arabic title 'lawlânâ' 'our master'. The dance has a mystical reference to the movement of the spheres, a reference that is common to both English and Indian mystics. It is technically known as 'sama', an Arabic word which means the hearing of music. In this 'sama' Rúmí has successfully united the three important branches of art-poetry, music and dance. An uncontrollable torrent of poetry poured forth from his ecstatic soul. He uttered extempore brief quatrains and lyrics, which his disciples hastily copied. Most of his hzâls were composed in the lost friend's name demonstrating the idea of being one with him.

3. Ibid. p.224.
My soul in pursuit of thy love, Shams-‘ul Haq of Tabriz,
is scudding without feet, ship-like, over the sea.
Shams Tabriz is seated in royal state, and
before him
My rhymes are ranked like willing servants. 4

Shams-ud-Din’s teachings are embodied in his
Fugâlat, whose enormous influence is apparent in 1411’s
writings. There are portions in the Râshâdi taken from
the Fugâlat. After Shams-ud-Din’s disappearance the
grieved soul of Râmi found consolation in the person of
his deputy Salâh-ud-Din Zarkûb in 1257 A.D. Zarkûb was
previously a disciple of Burhân-ud-Din and had also won
the sympathy of Shams-i-Tabriz. He was a man of good
manners, faithful and cautious and he led Râmi to peace
and tranquillity. But people threatened to kill li: for
his developing relations with Râmi, who, however, strengh-
tened his relationship with Zarkûb by taking his daughter
for his son Sultan Salad. He then, appointed him as his

4. Ibid. XVIII.7. and XVI.10.
Rumi wrote about seventy-one ghazals in praise of Zarkub, calling him, in his *Fakhrabat*, Bayazid of his age, Jumeyd of his time and also the *witt-al-agtab*. On his death in 1261 A.D., Rumi found another source of inspiration in Husein-ud-Din Hasan ibn Mohammed ibn Hasan ibn Akki Turk (1225-44 A.D.) of Urmiya who was destined to succeed him as the head of the Nevlevi Order. Husein-ud-Din did not find opposition from any quarter. It is he who inspired Rumi to compose his famous *Mathnawi* in which Rumi richly praises him.

Shayath-ud-Din Kai Khosrou II died in 1245 A.D. leaving a testament appointing seven year old Allau-ud-Din, his youngest son by the princess Tamara, as his successor. The Vizier Shams-ud-Din Isfahani, however, preferred Izzu-ud-Din, the eldest of the three princes. Meanwhile, Kuyuk was proclaimed Great Khan of the Mongols and Anau-ud-Din, the second son of Shayath-ud-Din, returned from his visit to the Khan with the title of Sultan of Rum in 1249 A.D. However, Hangu Khan who succeeded Kuyuk in 1251 A.D. recognised the three brothers as princes. But, presently, Allau-ud-Din was murdered on his way to visit the Khan and Izz-ud-Din Kai-Kaus II was forced to take refuge with Theodore Lascaris after being involved in a battle against the Mongol Daiju. This happened in 1250 A.D. The Mongols occupied Jonia, but did not undertake l va-
slaughter. Aflaki says this was out of high regard for Rūmī. Rūmī-ud-Din, who was thrown into prison by his brother Īsā-ud-Din, was now freed and was recognized as equal partner of the throne with his brother. In 1257 A.D., however, Īsā-ud-Din was involved in a conspiracy against Hulagu Khan and was, therefore, exiled.

Rūmī-ud-Din, thus, became the sole ruler of Mūsī under the Mongol patronage. The real authority was the Farvānā Rūmī-ud-Din, the Prime Minister. Rūmī-ud-Din ruled from 1257 A.D. to 1267 A.D. He was later executed. Farvānā was a great admirer of Rūmī and whose 'divagations' reflect his deep regard for the mystic-poet. In 1257 A.D., some Turk noblemen conspired with the 'caliphate of Egypt against the Mongols and planned to join Hulagu in Caesarea. The conspiracy failed and the suspect Farvānā fled for his life with the boy sultan Kai-Ahūsrau III. but he was captured by Abaqa Khan and was put to death. Fortunately, Rūmī did not live to witness the sorrowful downfall of his great patron.

Rūmī's circle of friends was composed of the state notables, lords, ministers, men of religion, judges and even soldiers. Many of his contemporaries at first refused to recognize his greatness, but later came under his influence and became his followers. Sadr-ud-Din
were amongst them. Safiy-ud-Din Hindi, however, was set against him because of latter's views on guitar and saz. But Fakhr-ud-Din Iraqi was a good friend of Rumi, resembling him both in Tariqat and poetry. In the 11th cent there is also a reference to the relationship of Rumi with sheikh Najm-ud-Din Dede and Bahauddin Kani-Fusi, who was criticised by Rumi for his rejection of Jenai.

The contemporary rulers and Lords also, who showed great respect to scholars and mystics of the time, honoured Rumi greatly. The impact of the Mongolian pillage had awakened not only the people but also the rulers themselves and directed them to prayer, religion and mystic philosophy. After the defeat of Hulaghi in 1243, ... they integrated themselves around various moral forces for saving their dynasties. So, they sought to be enlightened and blessed by Rumi, while many of them actually became his disciples and joined his creed. Mir Jalal-ud-Din Jaratay, Taj-ud-Din Mu'tec, Sahib Shams-ud-Din Isfahani and Nuhin-ud-Din Sulayman Faravani were the distinguished personalities of this circle.

In spite of the fact that all these great men of his time showed marked respect to Rumi, his relations with all of them did not become as cordial and sincere as with
Kūtārūdīya. Ṣarrāfīya arranged Ṣarāfī for Ṣarāfī. His frequent visits asked for his opinion on different subjects, listened to his counsel and accepted his criticism. Rūmī's Ṣarrāfīya itself refers to this relationship with Ṣarrāfīya and there are many letters addressed to Ṣarrāfīya in his Ṣaḥīḥ, these being some of his best letters.

Of his children, Sultān Ṣalād, who was born in 1226 A.H., 623 H., resembled his father much in appearance and character, a fact confirmed by his own statements. It was the desire of Ṣalād that Sultan Ṣalād might emulate his father in all respects. So he was brought up with great care and attention.

After the death of Hūsain-ud-Dīn Chelebi in 1274 A.H. Sultan Ṣalād became the šāhīf of the Ḳāⱪevlevi Ṣūfī order. He systematically organised the Ṣūfī order and won over many people, even those who were previously opposed to Ṣūfī mysticism. The philosophy of the Ṣūfī order initially consisted of the results of experience and internal struggle through which Ṣūfī had passed and is fully expounded in his book Ṣalād-Ḥarāmī. His special contribution, however, lies in giving Ṣanā the status of law (ṣayin) with certain fixed rules.

But Allā-ud-Dīn was in sharp contrast to his
brother both in appearance and character. As against the piety of Sultan he was given to vice and was supposed to be involved in the elimination of Shams-i-Tabriz - an event which grieved Rumi intensely.

What were the causes of the people's identification with Rumi? The causes undoubtedly lie in the influences of social, political and cultural happenings that awakened the people to the necessity of moral ties and values and enkindled in them the desire for peace and tranquility. But these were not the only causes that drew people to Rumi. What made them seek refuge in him were the force of his own character, his matchless power and strength, moral and religious, his human understanding and the quality of leadership.

Prof. Arberry gives the portrait of Rumi as it is given by Farazndur. Rumi was "a man of sallow complexion. His body was thin and lean, while his eyes flushed with a hypnotic brightness daunting to those who looked upon him." He wore a scholar's turban and a wide-sleeved gown, which he changed for a blue robe and smoke-coloured turban after his encounter with Shams-ud-Din Tabriz. This he never altered till his death.

Rumi was extraordinarily sensitive and sincere, at the same time modest and affable. Though of noble descent, he did not take pride in it. He was content with little and he never desired anything. Even if he accepted gifts presented to him, it was for helping the needy. but this love for his fellow beings did not compel him to flatter the unworthy. He praised only those who deserved his praise, and that he did openly. a lover of truth as he was, he believed in intellectual freedom and attached no blame to any idea whatsoever. This made him tolerant, co such so, that for him seeing the mistakes of others was really observing one's own mistakes.

All sects, creeds and all religions were to him tolerant mind. For him the ways of God were as many as the number of souls of men. His universal love and full realisation of truth bestowed upon him such a state of peace and patience that by his nonsectarian teaching he sought to bring to the right path both the worthy and the unworthy alike. Even though well-established in favour of the king and the nobles, he sought the company of the poor. Being modest he never knew what scholarly arrogance was.

Thus, seeking truth everywhere with love throughout his life, he propagated his faith in the endless.
powers of the human soul. He attained to truth, beauty and goodness, which were essentially the goal of his life and the attainment of perfection. Fanatics opposed him, his thoughts and words, his manners and his behaviour. But their opposition did not impoverish him in any way. People continued to flock to him, honoured him and loved him.

Jalāl-ud-Dīn Rūmī died at Qonia on 1273 a.d., 5th Jamāda'ī Ākhir, 672 A.H. praising the Lord, and leaving to the world a vast store of spiritual knowledge and a wealth of the wonder of Divine Love. He was laid to rest beside his father. The mourners of this great soul were of all creeds. When a Christian was asked why he shed tears over a Muslim grave, he replied, "We esteem him as the Moses, the David, the Jesus of our time, and we are his disciples, his adherents."6

Many supernatural phenomena are attributed to Rūmī. Sultan Valad composed Jalaq-nārā, a spiritual biography of his father. Later, Aflāki gives the life of the saint in his Fanāsīb-al-Ārifīn. This account gives a number of supernatural phenomena ascribed to Rūmī.7

Even in his childhood Hūmān was different from his playmates. He saw visions, talked philosophy and could perform extraordinary feats of fasting.

One moonlit night, it is said, Hūmān and Sha'īṣ were on the terrace roof of the college. On seeing all the people of Qūna sleeping on their house tops, Sha'īṣ requested Hūmān to wake them up, so that they could share the blessings of the beautiful night of God's decree. Hūmān turned towards Mecca and prayed: "O thou, Lord of heaven and of earth, for the love of thy servant Sha'īṣ ud-Dīn, vouchsafe wakefulness to this people." The next moment a heavy black cloud covered the heavens and it rained so heavily, with thunder and lightning, that all the people ran into their houses.

There was a lady-saint, named Tākhra'īn' Kismā, who constantly attended Hūmān's meetings. One day she called upon him in order to consult him about her intention to undertake the journey to Mecca. As soon as she came in, Hūmān called out to her: "Oh, most happy idea! May thy journey be prosperous! God willing, we shall be together." At midnight he invited the lady up to the roof and asked her to look

upwards. On looking up she saw the cubical House of Mecca above Rūmī circling round his head and whirling like a dervish in wāltz.

Rūmī was seen to walk in the air at Damascus. He was also seen at two places Qonia and Damascus at the same time by a friend who took leave of him at Qonia and went to Damascus, only to find him again seated in the corner of his room. Rūmī explained the phenomena by saying that, "the men of God are like fishes in the ocean; they pop into view on the surface here and there and everywhere, as they please." 10

On his death, his body was washed and all the water was drunk by the disciples. As his hands were folded over his breast, a tremor seemed to pass over the body. At this the disciple, who was washing the body, fell on Rūmī's breast, weeping and lamenting. As he did so, he felt his ear pulled by the dead saint. On this he fainted away. A cry came from heaven, which said to him: "No there I verily the saints of the Lord have nothing to fear, neither shall they sorrow. Believers die not; they merely depart from one habitation to another abode." 11

To what extent one can understand Rūmi from these stories, it is hard to say. The real proof of his greatness, however, is given by his works that stand towering over every other kind of evidence that can be put forward. The mystical quality of his works and experiences places him among the great mystics of the world.

Rūmi was fully aware of the violent political events of the age. But he belonged to a different world, a world of his own, built quite far off the world of murder and cruelty. From this better world he brought visions of revelations and sprinkled them upon the dazed men and women of his time. As such, the tense political events mirrored in his works gain importance only in so far as they help to illustrate his mystical doctrine.

His writings are based upon his lofty ethical system which emphasises purity of heart, charity, self-renunciation and bridling of passions as preconditions for achieving the end. The end is union with God through love and eternal happiness is the fruit of it. Neo-Platonism appealed to him, so that a theory of emanation of all things from God and their ultimate reunion with Him pervades his teaching. The Neo-Platonic ideas were given a rich setting by his imagination and about them was built his mystical poetry. Beauty, Love and Wine are woven into odes,
painted in the most alluring colours. His style is his own as his method of handling the subject is his own.

"It is a style of great subtlety and complexity, n.a. to analyse; yet its general features are simple and cannot be doubted."¹² He rose higher and higher until he was absorbed into the Divine, until he poured out spontaneously the mysteries of his new world. According to Jaulatshah

"there was a pillar in the Maulavi's house, and when he was drowned in the ocean of love he used to take hold of that pillar and set himself turning round it. Meanwhile, he versified and dictated, and people wrote down the verses."¹³ "Our journey is to the Rose Garden of Union" sums up the essence of his writings.

The Najli-i-Jabā contains seven sermons delivered at different dates, but in all probability before his encounter with Shams-ud-Din of Tabris, for he is said to have mounted the pulpit only once after that event. The Najlis are written in the usual pattern of Mālahi preaching and contain traditions of the Prophet, exposition of the text, illustrated by quotations from the Qurān, anecdotes and poems. Written in an artificial prose which is hard to understand, it is in keeping with tradition in its style of composition.

She collection of Ms private letters, addressed to friends and relatives, deals with personal and spiritual matters. The letters are one hundred and forty-four in number and are written with more care and fluency.

Fihi-māsīḥī contains his discourses that cover a wide variety of religious and mystical topics. This compilation was not made by the author himself, but by someone else, probably a disciple of his, or his son, Sultan Šah. The title of the book Fihi-māsīḥī means 'In it what is in it', a quotation occurring in a poem of Ibn 'Arabi's Ṭūbūhāt al-Maṣūmī. It is explained as meaning, 'There is to be found in this book what is found in that book, that is, the Ḥadīth', for it is fashioned out of the raw materials drawn from the great poem. Šāhī follows the footsteps of his father, Šahā-ud-Dīn in these discourses which represent a mind overwhelmed in mystical thought.

But it is in his poetry that Ṣūfī's genius stands fully revealed as it poured itself in all its sublimity and grandeur in his Divān-i-Shams-i-Ṭabriz, the Ṣūfī and the Rubūl-Stāt.

The Divān-i-Shams-i-Ṭabriz is a large collection of mystical odes over 2,500 in number. ʿAzīz Naṣīrī says the Divān consists of about 50,000 beyts. 14 The whole

of the Divān was not written in memoriam as Rı̂sâ-Kübî says, nor was it composed during Shams-ud-Din’s two year’s stay at Damascus as Daulat Shah holds. In fact, a part of it was composed while Shams was still living, even though a large part of it is attributed to Shams, and was written later under the pen-name of Shams-ud-Din. There are many poems that carry the pen-name of Khâzî, the personal pen-name of the poet. 15

The lyrical outbursts spring up in the form of an inexhaustible wealth of illustration that struggle to give expression to the ecstatic experiences of his enraptured soul. Kûmî is the originator of an extensive range of new subjects and illustrations. New similies, new metaphors and new images are poured in. As Nicholson observes, “His Odes reach the utmost heights of which a poetry inspired by vision and rapture is capable, and these alone would have made him the unchallenged laureate of Mysticism.” 16

The Mathnawi-i-Mânavî, the poet’s masterpiece is divided into six volumes and contains about 25,000 rhyming couplets. According to Aflâkî, they contain in all 26,600 couplets. The Mathnawi has been hailed as a unique revelation of mystical truth. It is called ‘the Qur’an in Persian’.

16. Ibid., pp.240-41.
The poet himself describes it in his Arabic preface to Book I as "the roots of the roots of the roots of the Religion, in respect of its unveiling the mysteries of attainment to the truth, and of certainty. It is the greatest science of God, and the clearest way of God, and the most manifest evidence of God." As a station and as a spiritual resting place it is excellent, for it is the expounder of the Karān and the source of Divine gifts. It cures the sick and purges the heart of all sorrow.

It is uncertain at what date the great poem was begun. Aflākī says that Husān-ud-Din proposed to Rūmī, that he should compose a work in the style of the Ḥāfiẓ-nāsī of Senāī but in the metre of the Ṣāntūa-t-Tawr of Attār, so that people should study his work alone. But Rūmī had already begun to compose the work. He showed it to Husān-ud-Din and told him that he was forewarned by God of this wish of the people. The Mathnavī is associated with the name of Husān-ud-Din, who, Rūmī says, was the cause of the work.

It is said that it took 43 years for Rūmī to complete the work. Days and nights were spent in its composition, Rūmī reciting and Husān copying, often adding portions of it. There was an interval after the completion of the first book as Husān's wife died. Husān took a second wife. In 602 A.H., 1263 A.D., after two years, the second
book was commenced; and the whole work was completed without any further break.

The *Kathnawi* is a wealth of delightful poetry of the highest order, steeped in an aesthetic atmosphere created by the poet. The epic deals with the mysteries of union of the soul with the Divine Beloved and with the consequent emergence of such a soul imbued with knowledge.

Besides legends from the *Qur'an* and its commentaries, the traditions of the prophet and the lives of prophets and saints, the book contains several hundreds of stories bound together by subtle links. Behind these thousand masks flows the same stream of eternal love that fills the soul with longings as well as the mysteries of the Divine Light revealed to the reunited soul. Rūmi borrows much. He borrows from Ibn Sinā, Senāi, Ḥāfīz, Attār and probably from Arīfī as well. But his spontaneity and supremely original genius bestows upon the raw material an extraordinary vigour and beauty thereby changing it into something new.

"We must read the *Kathnawi*" says Nicholson, "in order to appreciate all the range and variety of his genius." 17

"The *Kathnawi* is the shop for unity (mashā'at); anything that you see there except the One (God) is an idol." 18

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But one has to toil hard and search hard for the message divine that lies hidden behind the astonishing varieties of dialogues, interpretations of Quranic texts and metaphysical and moral subtleties. Kūmil's treatment of the poem defies all analysis, for as Nicholson rightly points out, he "implies things, but seldom uttereth them." 19 It is, hence, said that the Mathnawi is easier than easy to the ignorant, but harder than hard to the wise.

The poem often wearies the reader by its unevenness, its long dwelling on particulars and by its repetition of ideas. Innumerable threads of various motives cross one another and weave themselves into such a confused fabric that it weighs heavy on the patience of the reader who seeks to understand him. Nevertheless, "no one would dispute that the epic contains passages of sheer beauty not to be matched in the whole of Persian literature." 20 No story, however much small and insignificant it may seem, is insignificant and small, as it carries with itself the loftiness of his ideas and feelings. His sincere attempt to teach and justify the ways of God to man and to lead him the path of self-realisation fills the Mathnawi with precious gold. His ecstatic soul flies far above the realms of intellect, morality and law Jāmi has, therefore

said of Rumi that though he is not a prophet, he has a book.

Rumi composed many Rubái-át or quatrains, but of all the quatrains ascribed to him about 1,600 are said to be authentic. The rubái developed into a polished and conventional art form, even though it owes its existence to chance and even crude invention. Senâ, Nishâni and Attâr gave it a new charm but within a narrow circle. It was Rumi who widened the range of the rubái. He brought it down to the level of speech of the common man, but he also raised it to the highest level of thought and expression. In his hands it was also made to serve his mystical purpose. These features characterise Rumi's whole art, his mathnawî, his ghazals and his rabai-át.

Rumi is simple and homely in his treatment of his rabai-át which are emotional in appeal. Sublimity in thought and expression is such characterise these as they characterise his other works. The Gîyâ and the Mathnawî are full of repetitions and wordiness. The poet avoids these tendencies in his Rubái-át and fills in their narrow compass a great variety of fine conceptions and noble phrases. Owing to its conciseness it does not weary the reader. In these respects the poet is seen at his best.

His use of the rubái-át as an instrument for the
expression of mystical purpose raises their significance as religious documents. Even though most of the rubai-āt follow the traditional themes, such as piety, penitence, self-denial and the like, there are many others brimful with a series of images not used by any other poet before him. They visualise the ritual of the dhikr or the dervish dance, and are connected with the mystical experience rising from the dhikr. The striking originality and imagery of the Rubai-āt lead one to surmise that they must have been spoken extemporaneously by the poet in full swing of the mystical moment. If so, they represent the poet's experience in its true light.

The style in which Rūmī clothes his thoughts is influenced to a great extent by Fārīd-ud-Dīn ʿAttār and Šamsī whose celebrated poems Nantiqu-i-Tair and the Majūdī never ceased to inspire him. The Asrār-nāmā, that ʿAttār presented to him when he was a child, was also a source of inspiration to him, as it was studied deeply by the poet throughout his life. Sāʿdi, Nizāmī and Omar Khayyām also appealed to him, even though they could not create a deep impression on his mind. Faint glimpses of Omar Khayyām found in his writings, his reference to Nizāmī, and his meeting with Sāʿdi, as is mentioned by Aflākī, are significant.

But Rūmī essentially is a mystic. To him all
difference is apparent. It is nothing but an evidence and manifestation of an underlying unity. The world does not exist. All that exists is the unity round which he revolves, focusing his thoughts, actions, his very being on it. As such, his mystical writings speak of one spiritual experience, and are wrapped in one single overpowering emotion. This experience is the source of Rumi’s inspiration. “From this the Mathnavi and Divan descend by separate channels. The one is a majestic river, calm and deep, meandering through many a rich and varied landscape to the immeasurable ocean; the other a foaming torrent that leaps and plunges in the ethereal solitude of the hills.” 21

Thus, he has sought to invest the Sufi doctrine with thought and experience that are his own. His vision exalts his verse to such heights that both the sinner and the saint are entranced alike. The truthful expression of what he truly is enkindles the divine spark hidden in any soul. Rumi speaks what he is, and his vision is natural, pure, and beautiful. Indeed it is this wish to regain the blissful moment that causes him to foretell the eternal union with such an exquisite joy.

n Happy the moment when we are seated in the palace, thou and I

with two forms and with two figures
but with one soul, thou and I 22

A great mystic of extra-ordinary devotion and self-dedication, he was primarily a lover of God, a seeker of union with Him and a spiritual guide endeavouring by his words and deeds to lead men towards self-realisation and God-realisation. His poetry is the spontaneous outburst of his great spiritual fervor and an outpouring of his experiences. "The Mathnawi" for the most part shows Rumi as the perfect spiritual guide engaged in making others perfect and furnishing novice and adept alike with matter suitable to their needs. Assuming the general monistic theory to be well-known to his readers, he gives them a panoramic view of the Sufi-gnosis (direct intuition of God), and kindles their enthusiasm by depicting the rapture of those who "break through the oneness" and see all

22. Ibid. xxxviii.1.

ما كَأَنَّمَ كَنْ نَخَذُ دْ رَالِ أَنْ سُنَ وَلَوَ
بِدَوْفُنْ سُوْسَتْ بِكِيْ بَانَ مِنْ وَلَوَ
mysteries revealed." He has been life in all its aspects and has presented a picture of the many coloured dome of life. Truly, he has been 'a great source of inspiration and delight not surpassed by any other poet in the world's literature.'

"My place is the Placeless, my trace is the Traceless;
Tis neither body nor soul, for I belong to the soul of the Beloved."