CHAPTER—V: Mystic poets in Arabic in Abbasid period:

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CHAPTER-V

Mystic poets in Arabic in Abbasid period

The defeat of Umayyad last Caliph Marwan II at the battle of Zab on the bank of the river Tigris and the declaration of the Abbasid dynasty with the accession of Saffah in 749, A.D. to the death of Musta'sim and the destruction of Baghdad by the Mongols in 1258, A.D., make almost of five centuries. During this period many sided cultural as well as intellectual development took place due to assimilation of foreign culture with Arabian culture. Caliph Ma'mun established a 'scientific laboratory' and 'house of translation' for scientific researches. Many foreign scholars were brought to Arabia for imparting training to native people. Foreign books were translated into Arabic language. As a result, there produced a galaxy of scholars and philosophers in the Arab peninsula. During this period, the following sciences are enumerated as the Islamic science emerged based on Qur'an and Hadith:

1. Qur'anic exegesis
2. Qur'anic criticism
3. The Science of Apostolic Tradition
4. Jurisprudence
5. Scholastic Theology
6. Grammar
7. Lexicography
8. Rhetoric & Prosody
9. Literature

The following Sciences may be regarded as derived from foreign science:

1. Philosophy
2. Geometry
3. Astronomy
4. Medicine
5. Magic and Alchemy

Intermingling of the Islamic sciences with foreign sciences gave birth to some schools of thought in Islam. The Muslim scholars began to study the Qur'anic
principles on the philosophical standpoints. This kind of study has given birth to some theosophists in Islam. The ideology of these theosophists is that the Qur'an is a book of religion of Islam. However, it contains a large number of verses which have philosophical significance. The Qur'an is truth and philosophy is search for truth. There are some philosophical issues which often gave anxiety in the mind of thinkers, and they ran after for its answer. These possible issues may be—

1. What is Ultimate Reality?
2. Who is the Master of this universe?
3. What is human soul?
4. What is the relationship between Creator and creature?
5. Is the soul mortal or immortal?
6. What is the position of religious belief? And so on.

Qur'an is the answer bank of all these mysterious questions and 'Ilmu al-Tafsir (علم التفسير) is the only key to unlock the inner truth of the Qur'anic verses. Therefore, the Muslim thinkers were begun to interpret the Qur'an and Hadith (حديث) in the light of commentary to find out the answers of the philosophical issues commenting upon all possible directions of the meaning. Thus, there arose various schools of thought and religious phenomena in Islam. These schools of thought under Abbasid may be divided into following:

1. Rationalism and free thought
2. The orthodoxy reaction and the rise of scholastic theology
3. The Sufi mysticism

Here, in the present context a humble attempt will be made for elaborate discussion on the phenomena of Sufi mysticism keeping in front of Arabic mystical poetry, because this kind of poetry came into existence out of mysticism and it reached to the climax in this period with literary artistic perfection. Arabic mystical poetry of early Islamic period was sung like Qawali (قوالي) form in the assemblies of dhikr (ذكر) for the concentration of the devotees. These kinds of poetry were not received formal royal acknowledgement due to its peculiar quality having deepest insight and these were incomprehensible for common people, or there was fear of pollution of Islam with anti Islamic element. So, the orthodox Muslims, who were administering the Islamic empire highly contested with it, in order to keep balance of the Islamic shari'a for maintenance
of political as well as social systems. Consequently, Arabic mystical poetry was preserved orally and it transmitted from one novice to another novice and confined among them who were traveler of the esoteric path. Thus, a good number of Arabic mystical poetry was lost from the memory of preservers. However, formal mysticism and Arabic mystical poetry came into existence from the Ascetic Movement started by Hassan al-Basri (642-728, A.D.) and Rabia al-Basri, who introduced the theme of Divine Love in Arabic poetry. Notwithstanding various reactions of the orthodox section, mutual intercourse of Islamic theology with foreign element under Abbasid widened the scope of Arabic mystical poetry which touches the summit of the topic.

Arabic mystical poetry of this period is so highly esteemed that the readers may hardly be conceived the full content of it. Arabic mystic poets of this period composed poetry in the light of their own Doctrine propounded in support of their own observations and researches which they acquired a part from personal experience of intoxication of Divine Love. They realized actual experiences through rapture, ecstasy, self mortification and moral transformation. They roam in the garden of love to deepen their spiritual flame. Arabic mystical poets tried to explore the ideas of eternal beauty, so that they may across the ocean of beauty connecting a bridge of love reaching to the Absolute One. They skillfully adopted the existing metaphors of wine, love and beauty and infused into them the mystical and Sufi meanings.

Form of Arabic mystical poetry under the Abbasid period

The poetical form of mystical poetry in Arabic under Abbasid period may be termed as:

1. Rhythmic or erotic (تشيبب)
2. Love lyric or ghazal (غزل)
3. Masnawi or narrative (مثنى)
4. Rubai or quatrain and (رباعى)
5. Symbolic (رمزى)

Rhythmic or erotic (تشيبب) type of poetry contains amorous dialogue; wherein the poet analyses his heart in pursuant to his emotional feelings and gets aid from his own intellect and speaks of his heart. He reproduces faithfully what he desires.

The ghazal (غزل) has a strict metrical form and rhyme scheme, which can sometimes be a constraint. Each couplet has its own individual and unique meaning and
it is not necessarily related to the previous or following couplet. In other words, there is no necessary continuity of events or ideas in the ghazal, although one can sense a continuity of mood or emotion. The ghazal can also explore philosophical, social, religious and political ideas.

The Masnawai (مثنوي) or narrative form of poetry is usually found in Arabic mystical poetry also. There are long poems on variety of religious and didactic topic relating to the unity, quality, reality, power, Majesty and attributes of God. These poems are normally written in the form of rajaz (رجز) and meter with rhyming couplets rather than monorhyme with continuity of meaning from one couplet to the next. It was used for story telling and for larger philosophical speculation in verse like, Qasidat al-Ghauthia of ‘Abd al-Qadir Jilani, Tarjaman al-Ashwaq of Ibn al-‘Arabi and so on.

The rubai (رباعي) or quatrain poems consist of four lines. This form of poetry is highly sophisticated styled and adorned with deep mystical ornamentation, following a strict rhyme scheme of aaba. Poetry of Abu Bakr Shibli is the example of this form.

One the other hand, Arabic mystical poetry composed in the form of long Qasida poem of Pre-Islamic period is highly difficult to understand its meaning without commentary. Therefore, Ibn al-‘Arabi has given commentary in his poetry collection ‘Tarjuman al-Ashwaq’; it is worth penetration for the reader to look insight his extremely symbolic technique. Likewise, Ibn al-Farid also used symbolic technique in his poems which may be read in the sense of secular love poetry or mystical poetry; such as Qasidat al-Khamriyya, Nazm al-Suluk, and Kashf al-Ghamiz are example of symbolic poetry. These kinds of symbolic poetry are full of literary art and ideal that one cannot penetrate into its insight without drinking the dose of Divine Love.

The common folk listen to music according to nature, and the novice listen it with desire and awe, while the listening of saints brings to them a vision of the Divine gifts and graces, and these are the Gnostics to whom listening means contemplation. But finally, there is the listening of the spiritually perfect to whom, through music, God reveals Himself unveiled. Arabic mystical poetry reflects the pure heart and mind of the Arabs more sincerely than other secular Arabic poetry cultivated during this period.

Arabic mystical poetry may be regarded as a river in which one must be drown before one can find one’s self. This river sprang formally from the early century
of Islam in Basra and Baghdad, collecting water from many streams, reflecting manifold linguistic and regional currents and eventually emerging as the great canal, which is flowing even today throughout the Muslim lands in one form or another.

If the great architecture of the Islamic world is the body of Islamic civilization, then Arabic mystical poetry is its soul, and in reaching into the soul, one finds the very depth of universal being. The river of this poetic imagination has been blocked by artificial dams due to less importance on moral education with the emergence of professional education.

Now, it be, proper to refresh our spirit with the spirit of a great civilization of mystic poets and to taste the eternal beauty and love which may provide to the mankind, with the spiritual resources to dwell in this world of anxiety.

Themes of Arabic mystical poetry under the Abbasi period

The theme of Arabic mystical poetry of all ages is almost the same. However, during this period scope of Arabic mystical poetry considerably widened. It included almost all the attributes of God in general and 99 qualified (صفات الله) names of God in particular. Mystic poets express the phenomena of the garden of love in which they generally roam. It is noteworthy that there is difference between human soul and Divine soul. Human soul may transfer into Divine soul even for a moment; like the water which takes the colour of the container. Likewise, whatever attributes of God is illuminated in the soul of mystic poet, which he depicts in the form of poetry. Thus, the theme of Arabic mystical poetry is varied; however some popular themes of Arabic mystical poetry are as follows:

1. Unity of God (توحيد)
2. Nature and Attributes of God (صفات الله)
3. Truth (الحق)
4. Reality (حقيقة)
5. Soul (روح)
6. Divine Love (محبة الله)
7. Vision (الهام)
8. Annihilation and subsistence (فناء وبقاء)
9. Ecstasy (نشوة)
10. Poverty (الفقر)
11. Repentance (توبة)
12. Resignation (زهد)
13. Piety (تنور)
14. Generosity (كرم)
15. Morality (أخلاق)
16. Patience (صبر)
17. Wine (خمر)
18. Reliance (توكل) and so on.

Arabic mystic poets of this period cultivated highest mystical artistic talent and tried to communicate their messages at rational level remaining within the orbit of Islamic Law. They express the feelings of anxiety, which came in their range of vision using metaphors and symbols in order to variegate the poetry with deep mystical colour.

It may be mentioned here that the poetry of love for the Divine, and through this love, the total bewilderment with the beauty and annihilation of the self in love, got expression touching its peak in the poetry of Umar Ibn al-Farid and Ibn al-‘Arabi. The river of this love flows and the poets engulfed in celebrating the intoxication and ecstasy of this love, as well as the wine that brings these forth and is symbolic of the way of the heart, and knowledge gained through insights provided by an all pervasive love. This drunkenness in love and this heady wine then reaches its heights through the playful questioning of the very nature of existence, and the relationship of man and God becomes one of lover and Beloved. Where the lover gets ever bolder in testing the affection and loyalty of the Beloved, and sometimes appears to transgress even the boundaries set by Shari’a and Tradition. This, then, is the highest level of Sufi poetry: celebrating drunkenness in love, questioning skeptical, but never letting to go of the certainty of God’s mercy, His beauty, His blessing and loving kindness for His human devotees.
1. Some outstanding poets of the Abbasid period

There are many Sufi poets who flourished during Abbasid period; and they produced innumerable Arabic mystical poetry and embellished them with perfect literary art and beauty. Here, is an attempt of detailed study of some outstanding mystic saints as well as poets and their philosophy in the light of their poetry:

1.1 Bayazid al-Bistam

Abu Yazid Tayfur Ibn Isa Sharushan al-Bistami (777-875 A.D) was the grandson of a Magian. Very little is known about his early life. It is said that he was admitted to a religious school, where one day he is said to have come across the famous verse of the Qur’an which recite: “Show gratitude to Me and thy Parents”. This had a significant effect on his life. He came to his mother and recited the Qur’anic verse curiously and said, “How can I perform both the duties at a time?” His mother replied, “I put you in the service of God, and forfeit my rights on you”. After getting permission from his mother he left Bistam and absorbed himself in prayer, patience, and mortification. Adopting the Sufi way of life, he wandered from place to place for 30 years and served a large number of Sufi masters and learnt the Sufi discipline, ascetic practice as well as the knowledge of absorption in the unity of God (علم الفناء والبقاء) from them. At about forty years of age, he returned to his native land and spent the remaining life devoting him to mystical practices and teaching his disciples.

Perhaps, under the influence of Indian monism, Bayazid developed the doctrine of Fana (the passing away of the self) and its positive counterpart baqa (The unitive life in God) was added soon afterwards. He carried the experimental doctrine of fana to its utmost limit, and his language is tinged with the peculiar poetic imagery.

There are some famous sayings that caused him to be a labeled as an intoxicated Sufi as follows:

1. I am I; there is no God but I; so worship me!
2. Glory to me! How great is My Majesty!
3. Thy obedience to me is greater than my obedience to Thee.
4. I am the Throne and the foot stool
5. By my life, my grasp is firmer than His.
6. I saw the K’ab’a walking round me.
7. Moses desire to see God; I don’t desire to see God; He desires to see me.
The above quoted poetical sayings of Bistami supplies the mystical state of unity of being with God and this may be discussed in the light of his doctrine Fana wa Baqa. Fana or annihilation does not mean the loss of the total ego. Prophet has declared that those who seek God by good deeds, God draw them towards Him. Prophet also added: “When I love you, I am the eye by which you see and I am the ear by which you hear”. When sensual love can produce the feeling of Oneness and harmony with the object of love, spiritual love must produce the same effect to much greater extent. Thus in *fana*, the ‘*abd* has no conscious of his own self and his self does not exist for him, but he is conscious only of the manifestor, manifested and the manifestation. In the state of *fana*, the essence, attribute and action of ‘*abd* becomes the essence, attribute and action of God as stated in the Qur’an:

\[
\text{(You did not throw, when You threw but God threw, sura- Anfal, verse no-17)}
\]

The literal meaning of *fana* is the destruction of the state of a thing or permanence of the state of a thing come to an end, it is said to have attained *fana*. The world will attain the state of *fana*; and the futurity will remain in *baqa*. The author of *Kashf al-Mahjub* thinks that *fana* is not the disappearance of essence, like sugar in water and *baqa* will never turn into *fana*, like Heaven and Hell. *Fana* is dying to self in remembrance of God. Shah Kamal, a Sufi poet of Gurumkondah in Cuddapah has said,

\[
\text{Dhat-o- sifat mere dhat-o-sifat unke}
\]

\[
\text{Bande mein aur khuda mein nishet isay kayhte hain.}
\]

My attributes and my essence are his attributes and His essence.

This is what forms relationship between ‘*abd* and God.

In the state of *fana* (فَنَا), the consciousness of ‘*abd* (عبد) disappears in the realization of God and thus, the sayings and actions of ‘*abd* become the sayings and actions of God.

Some Sufis consider that *fana* is the disappearance of the ‘*I*’ness of ‘*abd* in the ‘*I*’ness of God. In the state of *fana* the ‘*abd* finds these limitations, (as the limitation of God) and spread his ‘*I*’ness everywhere. In *baqa*, he finds everything as his own manifestation. The limited consciousness of ‘*abd* is lost in the unlimited consciousness of God. In *baqa* (بَقَا) the consciousness of God underlies the consciousness of ‘*abd*, as jalaluddin Rumi says,
'ilm-i- Haq dar 'ilm-i-Sufi gum shqwad
Aein sabkun kai bawari mardum shawad
'ilm-i-Haqnuqiast wa 'ilm-i-Sufi khat
Az wujud nuqt bashad bud-i-kha,
The consciousness of God is lost in the consciousness of Sufi
How can common people believe in this,
Sufi’s knowledge is line and God’s knowledge is point.
The existence of a line depends on the existence of point.9

The *fana* is of two kinds—
1. *Fana* in essence (*فَنًا في الذات*), like ice or hail disappearing in water.
2. *Fana* in attributes (*فَنًا في الصفات*), like iron disappearing in fire.10

*Fana* in essence, in which ‘*abd* becomes Him and this is the privilege only
for Prophet and *fana* in attributes, in which ‘*abd* becomes like Him (*كنا*).

Now, it is evident that the Doctrine of *fana* is a process to obtain nearness to
God by denying self consciousness and losing in the consciousness of God. In the state
of *fana* ‘*abd* has no his own consciousness other than God. God becomes actor and ‘*abd*
becomes His instrument as Allah declares in the Qur’an—ان الذين يبابعون الله يد
الله فوق أيديهم (*Sura, Fatah*, verse no-10).

*Bayazid* is the first Sufi, who takes the Prophet’s Ascension (*مَجَابَرَة*) as a
theme for expressing his own mystical experiences as follows:

“I saw that my spirit was born to the heavens. It looked at nothing and gave
no heed, though paradise and hell were displayed to it, for it as free of phenomena and
veils. Then I became a bird, whose body was of oneness and whose wings were of
everlastingness, and I continued to fly in the air of the absolute (*huwiyyat*) until passed
into the sphere of purification (*tanzih*) and gazed upon the field of Eternity (*azliyyat*)
and beheld there the tree of oneness. When I looked I myself was all those. I cried: O
Lord, with my egoism (*mani-yi-man*) I can’t attain to Thee, and I can’t escape from my
selfhood. What am I to do? God Spoke: O Abu *Yazid*, thou must win release from thy
thouness by following my beloved (Mohammed).11

Sufis believe that معراج is just a symbol for spiritual elevation and change of
consciousness. They don’t believe the physical Ascension of Holy Prophet like the
theologians. Perhaps, it is a result of spiritual journey arising out of ecstasy. *Bistami* was
severing ecstatic Sufi. He enjoyed more pleasure in contemplation (مشاهدة). His vision of dream did not wipe out from his memory, as if he is awaking. He used the symbolism of wine to express his mystical taste in eloquent poetical imagery in bombastic language. His infatuated love for Beloved, gave him sever pain, for which being impatience he uttered:

عجیب لحن یقول ذکریت الفی و هن انسی فاذکر ما نسیت
شربت الحب کلام بعد کلام فما نفد الشراب وما رويت

I wonder at one who says, "I remember my beloved".
Do I forget Him that I should remember the forgotten one?
I have quaffed the love, cup after cup,
Neither the wine was not consumed nor was I satiated.12

Here, the Sufi poet Bayazid al-Bistami compares the wine with his love to God. Till his union with God, he continued to cling in the remembrance of God; which symbolized by intoxication of wine. There are some sayings of Bistami told in the state of extreme ecstasy, as follows:

1. "Creatures are subject to states; but the Gnostic has no state; because his vestiges are effaced, and his essence is noughted by the essence of another, and his traces are lost in another trace.

2. Thirty years the transcendent God was my mirror, now I am my own mirror i.e. that which I was, I am no more, for, 'I' and 'God' a denial of the unity of God. Since I am no more, the transcendent God is his own mirror. I say that I am your own mirror, for, it is God that speaks with my tongue and I have vanished. I came forth from Bayazidness as a snake from its skin. Then I looked, I saw that the lover, Beloved and love are one, for in the world of unity all can be one".13

Bistami gave a new spirit to the Arabic mystical poetry adding some new concept in the history of Sufism. He used mind blowing metaphors and symbols while expressing mystical experiences through poetry. His poetry is considered to be the garden of gnosis decorated with colorful Divine thought.
1.2 Dhu-l-Nun al-Misri

Abul Farid Thauban Ibn Ibrahim al-Misri (796-854, A.D.) and surname, Dhu-l-Nun was born at Nubia or Ikhmir in Upper Egypt. In the beginning of his life he was a slave; but later on he was freed. About his nickname, Dhu-l-Nun, people said: once Dhu-l-Nun was on a ship sailing with a number of merchants. During the voyage they lost a pearl. Dhu-l-Nun was accused of the theft of the pearl. Finally, he raised his head to the sky and prayed, “Allah you are witness for my innocence. Suddenly, many fishes of the sea put their heads out of the water with a pearl in their mouth. Dhu-l-Nun took a pearl and gave it back to the accusers. From that day he was called Dhu-l-Nun al-Misri. In Arabic, ‘Dhu’ means possessor and ‘Nun’ means large fish and Dhu-l-Nun means possessor of fish. Prophet Jonah was also called Dhu-l-Nun.

Dhu-l-Nun was a renowned Sufi poet of his time and had many followers during his life time and afterwards. He developed the idea of gnosis (كفره). This kind of knowledge is obtained by ecstasy and which differs altogether from intellectual and traditional knowledge (عمن). He describes ma’rifah as knowledge of the attributes of unity and this knowledge belong to the saints, those who contemplate the face of God within their hearts. So that, God may reveal Himself to them in a way that He does not reveal to any other in this world. The Gnostics have nothing for them; but they exist at all in God. The Gnostics need no state; they need only their Lord in all states. The Gnostics like to associate with ecstasy in bewilderment for discovery of Reality.

Dhu-l-Nun said, “I knew God through Himself”. The God pour down His love upon the faithful Sufis and at the same time afflicts His lovers also with pain and torment. God is at one and the same time giver and taker of life (المحي والممات).

He was a pious Sufi, Philosopher and excellent Arabic mystic poet. He studied medicine, alchemy and magic and was influenced by the Hellenistic teachings. He was a student of Malik bin Anas (d.795, A.D.) and his name is mentioned in the Mowatta, the guiding book of Maliki followers.

The scope of the theme of Arabic mystical poetry widened with the development of mystical thought in Islam. In early stage, the Islamic mystics were interested to purify their souls as the name suggested, by devotional prayers. They considered the tariqa as a method for self purification through the cleansing of the
senses and bodily disciplines. Thus, the purification brings freedom from attachment of this world. Later on, the attitude of Sufi practice developed into ascetic practice in the time of Hasan al-Basi; who considered that through ascetic practice self purification is easier and hastier and thus, self purification led to the stage of illumination. The mystical stage gradually developed into agitated and emotional love for God. Rabi’a al-Basri said that love is the bridge reaching to the Reality. After this stage, Sufis have reached to the stage of fana or absorption. In this stage, novice dies for himself and knows neither law nor religion, nor any form of phenomenal existence. There is a higher stage of baqa, in which a Gnostic (عارف) subsists in God after having been lost to self and this is a mark of perfect man. After that Dhu-l-Nun al-Misri developed the idea of gnosis (معرفة) with which he deals at great length, but the central point is that true knowledge of God is attained only by means of ecstasy (واعد).

_Dhu al-Nun_, on being asked why he had renounced the world, he replied, “I went forth for _Misr_, journeying to a certain village, and feeling fatigued, I lay down in one of the deserts on the way and fell asleep, and while asleep I had a dream, and therein my eyes were opened, and lo! I beheld a little bird, yet blind, fall from its nest to the ground. Then the earth split asunder and two trays came forth through the crevice (فلق), one was of gold and the other of silver; in one was sesame, and in the other was water; and the little bird ate of that and drink of this. That, said I, is a sufficient warning for me: I renounced the world, and then I awoke (على), but the vision (بصر) in my dream (حلم) remained indelibly fixed in my mind, and I then did not quit the door of Divine Mercy I was admitted therein”.14

_Dhu al-Nun_ was a practical mystic, which he describes in detail through poetry, the journey of the soul on its outward way to the goal, and gives the conception of the unitive life in God. His words were all about _Tawhid_ (oneness) and _Tajrid_ (yearning for closeness to the Divine Reality without the hope of reward) and he believed that secrets of _Mohabbat_ (Divine Love) should not be discussed to the public openly.

His mystical teachings are found only in what has been transmitted by other writer including Attar and al-Muhasibi. There are many prayers and poems were recorded which are more impressive and mind blowing. He was the first to explain the Sufi Doctrine, and to give systematic teachings about the mystical states (الاحوال) and the
stations (مقامة) through elegant poetic imagery. He taught the importance of repentance, self-discipline and renunciation of other worldliness. He said that self is the chief obstacle to spiritual progress, and he welcomed the affliction as a means of self discipline and sincerity in the search for righteousness. He was the first; who developed Sufism in Egypt. He invented some phraseology for expressing Divine-Love, beauty reality and attributes, which he used in his poetry. There was not allowed for common people to try to understand the inner meaning of his poem without Sufi training.

*Dhu-l-Nun* was regarded as the father of Muslim theosophy due to his mystical speculations. His real contribution lies in the classification and elucidation of earlier works of the mystics. His poems and prayers are marked by distinctly pantheistic tendencies, as Allah declares in the Holy Qur'an: 

(الله المشرق والغرب، فليتولوا فتى وجه الله - الله واسع علم-\(^{15}\)) (to Allah belong the East and the West, where ever ye turn, there is Allah’s face. For Allah is All Embracing, All Knowing.\(^{15}\) His pantheistic tendency is elucidated in a prayer in which he senses the Unity of God:

> "O God, I never hearken to the voices of the beasts or the rustle of the trees, the splashing waters or the song of birds, the whistling of the wind or the rumble of thunder, but I sense in them a testimony of Thy Unity (wahdaniya) and a proof of Thy incomparableness; that Thou art the All-prevailing, All-knowing, the All wise, the All-just, the All-true".\(^{16}\)

The pantheistic tendency of *Dhu al-Nun* has the close affinity to an English mystic poet Richard Monkton Miles (1809-1885, A.D.); who traveled extensively through the Levant and Egypt. In some of his poems, he shows a sensitive appreciation of Islam and the Sufi mysticism. His ‘palm leaves’ (1844, A.D.) contains several poems on the message and life of the Prophet Mohammed (PBUH). His mystical poems relate to the Arabian context rather than Persian. His poem entitled ‘The Kiosk’, in which he fabricates a debate between a formalist (Theologist) and a mystic on the relative merits of theological lore and mystical insights. He aims to express the theological view points on Divine Love through studiously acquired knowledge, while the mystics acquire direct experience of Divine Love. He sang in favor of formalist:

> "But I am like a flower sun-bent

Exhaling all its life and scent

Beneath the heart omnipotent".
In the true Sufi style he continues:
I can't think Him here or there
I think Him every where
Unfading light, unstilted air,
In that we call life on earth.¹⁷

Love is immortal and it doesn't die with the dying of body. It is attached with the soul. Dhu-l-Nun al-Misri loved the only God and wanted to love Him even after the death of his body. He expressed the anguish of love in more passionate language using strict rhyme and measure, as he exclaimed being ardent lover of God:

I die, and yet not die in me, the ardor of my love for Thee
Nor hath Thy love, my only goal, assuaged the fever of my soul.
To Thee alone my spirit cries; In Thee my whole ambition lies,
And still Thy wealth is far above, the poverty of my small love.
I turn to Thee in my request, and seek in Thee my final rest;
To Thee my loud lament is brought Thou dwell in secret thought.
However long my sickness be, this wearisome infirmity,
Never to men will I declare the burden Thou hast made me bear.
To Thee alone is manifested the heavy labor of my breast,
Else never kin nor neighbors know the brimming measure of my woe.
A fever burns below my heart and ravages my every part;
It hath destroyed my strength and stay and smoldered all my soul away.
Guides Thou not upon the road the rider wearied by his load,
Delivering from the steps of death the traveler as he wanders?
Didst Thou not light a Beacon too? For them that found the Guidance true
But carried not within their hand the faintest glimmer of its brand?
O then to me Thy favor gives that, so attended, I my live,
And overwhelm with ease from Thee, the rigor of my poverty.  

Here, the poet describes his incessant love to God. The poet states that his love relationship with God will never cease, because after his death his love will remain continue and he wanted to become immortal even after his death, so that he may reside continue with everlasting God. Here, the poet points out towards the immortality of soul.

Dhu-l-Nun al-Misri developed the science of gnosis (علم المعرفة). It is one of the sciences which were born and bred on the lap of Islamic culture. The science of gnosis can be studied and investigated from two angles—

1. One of them being sociological and the other scientific. As for concerning the sociological point of view, the social engineers, and social reformers including traditionalists, commentators of the Qur'an, Jurist and theologians and man of letters as well as poets. They framed rules and regulations in the light of Qur'an and Hadith for building a perfect and civilized Islamic society. These men of letter may also be called Sufis of Islam.

2. From the scientific point of view, the adepts in gnosis (معرفة) are called Gnostics (عارف), but from social point of view they are called Sufis. Thus, Gnostics and Sufis are not an organized separate religious sect, nor they claim to have formed any such cult. They scattered over all Muslim sects. But in the social point of view they have formed a separate group bearing its characteristic ideas and manners of life. They wear a particular type of dress and preferred to remain in the condition of poverty. Thus, the Sufis have to a certain extent to become a separate sect from religious as well as social point of view. Again, from the scientific point of view, Gnostic has two aspects: one practical and other theoretical. As for concerning the practical point of view, Gnostic describes man's relation with the world and with Allah, which they experienced through the sayar wa salik (traveler of spiritual journey). It determines these relations and explains the duties which these relations
devolve on man. It explains where from the man desires to attain to the goal of humanity, how he should be monotheist, how he should begin his journey, in what order he should traverse. The intervening stages and stations and what stages he is expected to undergo during his journey. For the purpose of spiritual journey, it is essential that it is to be undertaken under the supervision of a fully experienced spiritual guide, who may be conversant with the procedure of the journey and who himself might have passed through all its stages. Without the guidance of such a perfect preceptor, the traveler (الله) may go astray.

The monotheism or the Oneness of God, which a Gnostic seeks and which is the highest goal of humanity, is quite different from the monotheism of the common people. To a philosopher, the unity of God means that there is only one essential Being, not more than one. The monotheism of a Gnostic maintains that oneness of God means God is the only really existing Being. The existence of everything else is illusory. The monotheism of a Gnostic lies in making a spiritual journey and by means of it reaches the stage where he may not see anything except God.

As regards to the ethical aspect of Gnostic, this does not care to deal with man's relation to God. It is only the moral system of religion that deals with this aspect. In ethical Gnosticism, the certain qualities are stressed, such as truthfulness, amity, justice, chastity, charity and sacrifice — the qualities that polishes and beautify the soul.

The gnosis deals with the nature of the universe, mankind and kingdom of heaven. As such, this part has the close connection with the theosophist, in which Gnostic based his argument on vision and intuition and then enunciates its theories in a logical way. Gnostics state a fact in the language of reason and what they see with the eye of their heart and their entire physical existence.

From the view point of a philosopher, the existence of the non-God is as real as the existence of God. The difference is that God is self existing and essentially existing being, whereas everything non-God is neither self existing nor essentially existing. It is the self existing being who brings it into existence. But according to the Gnostics the existence of non-God is absolutely insignificant in comparison to God's existence even if it is admitted that it is Allah who is the bringer of the non-God into existence. From the view point of Gnostics, Allah's existence pervades everything and
everything is manifestation of His names and attributes. Nothing else exists at all as He exists.

According to Gnostics, man’s highest attainment is to return to his origin (from where he has come), to wipe out the distance between him and God and to pass away from humanity seeking survival in God.

Now, it is evident that theoretical Gnostic arises out of practical Gnostic. Theoretical Gnostics held their opinions within the orbit of Islamic principles and try to harmonize their statements quoting verses of the holy Qur’an and Traditions of Prophet as sole documentary proof.

Dhu-l-Nun’s poetry is fully ornamented with his practical as well as theoretical knowledge of gnosis. His poetry is considered to be the valuable literary genre for study of deeper mystical science and superior Sufi metaphysical knowledge. He has enriched the Sufi theosophy with his mastery analysis of different stages of the Sufi path reaching to the Reality. He also denoted a package of small poems full of mystical phenomena and embellished them with the various stages of mystical journey without losing its artistic beauty. His artistic performance considered to be the conventional form of Arabic ode (قصيدة) with its imagery reflecting the Bedouin life, denotes the super sensuous as an earthly reality and vividness. As he says,

أنا في فانة يآ الهي
أنا في فانة يآ الهي
و لا تكننا
ابي تديرنا يا ذالمعالي

One a day when the nobles march towards Thee, to seek Thee time and again,

Thy forbearance makes us unsaddle our beasts, and spares us from alighting and marching away.

We are stationed in Thy compound, our Lord, flying to Thee, without any slackness.

Tend us as Thou like, but do not Let us depend on our endeavors.

Here, the poet describes journey of Sufis towards the meeting of the Real. He fabricates the hardship, restlessness and calamity faced by the Sufis in their travel in
order to reach the desired station. Through annihilation and forbearance they may able to meet the all-Mighty God without hindrance.

Dhu-l-Nun advocated for pantheism. His poems are distinctly marked by pantheistic tendencies. He describes the nature of universe as the mirror of God, in which He sees the whole universe. His poems deal with the power of all Mighty God and His attributes thereof. The attributes of God is above human knowledge to be described it completely. Nevertheless, he captioned his colorful feelings regarding attributes of God in a beautiful poem:

Exalted Lord, nothing encompasses Him,
He encompasses us from all sides
Neither where, nor how, nor why can know Him,
nor can He be limited by quantity or beginning.
How can He be limited when no eye has seen Him,
and nobody is there to be compared with Him.
How mind can conceive Him without analogy
He is above comparison and begetting.
The first and the last single and watchful,
ear and far are not applicable to Him
His attributes are above description,
He is above doubt, blasphemy and rancor.
There is no reward for his favors, nor can any praises ever befit Him.
All efforts of creatures, whenever they try to eulogize Him,
will fail to encompass the Unapproachable.
Here, the poet describes the nature of God; who is unlimited and whom; can not be confined by praise. God is absolute and supreme; within Him the creatures are in existence by dint of manifestation of His attributes.

Divine Love may be called a taste of mind and food of soul. Whoever has tasted it, he becomes immortal and lives an everlasting life union with God, which Dhu-l-Nun expressed in the poem “That Taste” and its English version done by Dr. Javad Noor Baksh as follows:

He who tasted the everlasting love
shall be the sincere friend to all the slaves
He who tasted the everlasting love
shall be little himself to all the slaves
He who tasted the everlasting love
shall be the solace on the path of the slaves
He who tasted the everlasting love
shall be intimated with the lord of the slaves.21

The above quoted poem contains the theme of Divine Love, which is existing in the heart of creature and it subsists relationship between man and God but one who realizes Divine Love and tastes it, leaves the worldly pleasure, choices the path of Sufis, considers himself fellow creature, forgets all relationships and lives in the remembrance of God only for sack of His everlasting love. Thus, love makes bridge of relationship between man and God. Now, it may be said that love is Divine gift; which is attached to the soul from the very beginning. It need not be learn from man. Its nature is spontaneous and inherent. Thus, the Sufis try to recover the Divine quality of soul, what had lost, through emotional love. The love thus symbolizes, is the emotional element in religion, the rapture of the seer, the courage of the martyr, the faith of the saint, the only basis of moral perfection and key to spiritual knowledge. Practically, it is self renunciation and self sacrifice, the giving up of all possessions; like wealth, honor, will, life and whatever else men-value for the sack of Beloved without any hope of reward.

Persian mystic poet Jalaluddin Rumi (1207-1273, A.D.) says, “Love is the remedy of our pride and self conceit, the physician of all our infirmities. Only he whose
garment is rent by love becomes entirely unselfish”. Regarding love Rumi says in his poem, “The voice of love” as follows:

The voice of love, each moment comes
from everywhere. We were in heaven once,
We were friends to angels once, to that place let us return;
That is our country, our home higher than heavens, we are,
Greater than angels, we are. Why not leave them both behind?
Our goal is Majesty, Divine. How far apart, this earth,
From what is substance pure; though we came down, let’s return up once more.

Like wise, Robert Graves (1895-1985, A.D.) is a modern English poet on Sufi concept, believed on love as a means of understanding and illumination rather than reason and intellect. Inquiring intellect and curiosity for the unknown future bring little knowledge and less joy, but union in love confers timelessness and happiness of paradise on true lovers.

His poem “The Terraced Valley” evokes suggestions of the Sufi concept of the omnipresence and all inclusiveness of Love. Vision of mystic is determined by love scale and it is free from limitations of phenomena and devoid of sex consideration:

Missing the beloved in that “Strange region”
The lover searched in fond hope.
But found you now where in the wide land,
And cried disconsolately, until you spoke
Immediate at my elbow, and your voice broke
This trick of time, changing the world about
To once more inside in and outside out.

In sum up, it may be assessed that Arabic mystical poetry received a fresh thematic aspect with the doctrine of gnosis developed by Dhu-l-Nun. His poetic talent is ingenious and quiet pleasing to the listeners, which blows a tepid current of repentance throughout the soul of readers.
1.3 Jonayd al-Baghdadi

Abu-l-Qasim al-Jonayd Ibn Mohammed Ibn al-Jonayd al-Qawariri al-Khazzaz al-Nahawandi al-Baghdadi al-Shafi'i (830-909, A. D.) was born and bred in Baghdad. He was a disciple of Sari al-Saqati, who was his maternal uncle. Jonayd was perfect in every branch of religious science, and he spoke with authority on Theology, Jurisprudence and ethics. He learned Fiqh from Abu Thawr and whose circle he could give fatwas at twenty years of age. His biographer, Foriduddin Attar asserted that Jonayd spent whole night for forty years continuously in devotional practices, for which a pride was born in his mind that he had reached the spiritual pinnacle. Then a Divine voice resounded to him saying that the time has arrived when you should be declared a heretic. He uttered, o Lord! What is my fault? The reply came, “your ego is not dead”. Then he ashamed and bowed his head in submission before God. Once Jonayd said, “whoever does not memorize the holy Qur’an and writes Hadith is not fit to be followed in this matter. For, our science is controlled by the Book of Allah and the Sunnah of Prophet”. Jonayd elaborately interpreted the holy war (جهاد) in Islam. Jihad may be divided into four kinds—

1. War with infidels (جهاد مع الكفار)
2. War with devils (جهاد مع الشيطان)
3. War with evils (جهاد مع الفسق)
4. War with soul (جهاد مع النفس)

As regards to the jihad against the soul, it is superior to others (جهاد أكبر). There is a common maxim that one should kill his inner enemies before killing of the outer enemies. Killing of infidels is not the solution of problem. The real solution lies in the purification of selfhood and extension of morality. Jonayd giving preference the struggle against the own ego over all other struggles, quotes Qur’anic verse, “Those who have striven for our sack, We guide them to Our ways” (29: 96). Therefore, most perfect of people are those of them who struggle the most for His sack, the most obligatory of jihads is the jihad against ego, the jihad against desire, the jihad against devil, the jihad against lower world. Whosoever struggles against these four, Allah will guide them to the ways of His good pleasure, which leads to His Paradise and whoever leaves jihad, then he leaves guidance in proportion to his leaving it. Jonayd means the above verse as “Those who have striven against their desires and repented for Our sack,
We shall guide them to the ways of sincerity”. One cannot struggle against his enemy outwardly except he who struggles against these enemies inwardly. Then whoever is given victory over them will be victorious over his enemy”. Mystical sayings are attributed to Jonayd, some of them are as follows:

1. Whatever I gained spirituality was through three practices, viz. renouncing the world, fasting, and waking up the whole night.
2. The heart is pleased when God is pleased.
3. Your heart is the house of God; let none dwell therein besides God.
4. The breath of yearning burns away sins.
5. Till you pass through the vale of annihilation (fana) you can’t attain to eternity (baqa).
6. When God loves, He gives him the company of saints.
7. Renounce the world and the way to God shall be reveal to you.

His Arabic mystical poetry is sophisticated with deep feelings, which excites emotion in the mind of readers. His poetry enshrined the basic ideas, which deal with a progression that leads one to self annihilation (fana) so as to be a closer union with the Divine. People need to relinquish natural desires, to wipe out human attributes, to discard selfish motive, to cultivate morality, to progress spiritual qualities, to thirst for true knowledge, to do best for sake of eternity, to do good for entire community, to believe in God completely, to rely on God for every matter and to follow the Prophet in the matter of shari‘a. In order to acquire these qualities, there must undergo some stages and the first stage starts with the practice of renunciation (zuhud) and it continues to the withdrawal from society, intensive concentration on devotion (ihlada), remembrance of God (zikr), sincerity (akhlas) and contemplation (marqah) respectively. Contemplation produces the element of fana and fana gives the knowledge of the underlying mystery of creation. Jonayd divided the state of fana into three parts:

1. The passing away from one’s attributes through the effort of constantly opposing one’s ego-self (نفس)
2. Passing away from one’s sense of accomplishment, that is passing away from one’s share of the sweet desert and pleasures of abidance and
3. Passing away from the vision of the reality, of your ecstasies as the sign of the real overpowers you.
These are the elements to achieve the state of *fana* and once this state is attained, a person is in the state of *baqa*. Through the state of *baqa*, one is able to find God. But a person when experienced the taste of *fana* and could not subsist in that state of selfless absorption in God and find himself returned to his sense, such returnee is like an intoxicated person sobering up. Jonayd said that water takes on the colour of the cup. It may be explained that when the water is understood here to refer to the Light of Divine self-disclosure, and the cup is referred to the heart of saint, then the assertion will be depend upon the grasping capacity of soul and it will be colored by the saint’s nature. If the heart of novice is pure then the Divine Light will gleam severely. On the other hand, if the heart of the saint is dirty, no light will gleam at all.

Writings of Jonayd have always been difficult to understand for scholars; because most of his writings are full of mystical ornament. He constantly used precise words and specific language to describe the yearning of soul for God. His ornate language immediately turns off most people. His mode of expression is quiet pleasant.

Jonayd had a high mystic state and perfect knowledge. His mastery analysis of the Sufi experiences of *fana* and the classic definition of *tawhid* (unification) are landmark in the history of Sufism. He explains the special unity (تَوحید الخاص) in relation to man and God is very evident. “In the state of special unity man should behave like a dead body feeling presence of God by dying to self and thus, knows the realities of His existence. The unity in the reality is His nearness and it may be required by loss of sensation and movement, so that Allah may do whatever He likes with him. i.e., the end of man may become his beginning so that he may be in the same station in which he was existed”. 31 Continuing this he says, “The proof for this return to the same state in which he was before existed is the word of God: When thy Lord drew from the children of Adam from their loins, their descendants and made them testify concerning themselves (saying): “Am I not your Lord?” They said: ‘yes’. Who existed (at that time?) How did he exist before existence? Who but the Holy, chaste and sweet spirits could have responded to His call in accordance with His omnipotence and perfect will. So now, He is as He was before his existence. 32 This is the extreme reality of the unity of the worshipper ( الموحّد) for the One (الواحد). 33

Jonayd describes the state of *fana* in connection with the explicit explanation of the special *tawhid* is in reality an existence of its own kind (ذاتًا), which He bestows
upon those whom He desires. According to Jonayd, God grants this existence to His chosen worshippers and overflows their hearts with Divine quality. In presence of this existence, no human quality survives. This state of *fana* is perfect and completely overpowered by God. Mercy and will of God is incomprehensible because of being it Divine one. Spiritual existence of a mystic is an act of God in him and He bestows this gift to the person whom He loves. Regarding the desire and bless of God, *Jonayd* says in a beautiful lyric:

His desire flew over their hearts and they (worshipper) alighted
In the neighborhood of the Glorified and the Excellent one.
They enjoyed God’s nearness under the shadow of His Glory
Where their spirits move and stir
They go there to find honor and sagacity,
And return with all perfections.
They march with the unique Glory of His attributes
Trailing the robes of the unity.
What happens next is beyond description
Let it remain a secret. 34

Here, the poet states that when the manifestation of God reveals in the heart of Sufis, they feel nearness of God and enjoy all kinds of visions of celestial archetype. Such vision is manifestation of God’s name and attributes which represents reality in various forms. They unite in the attributes of God, enjoy the sinless conditions of attributes and taste of vision continuously, and forget all kinds of worldly relations. Such vision is only taste and it is beyond description.

But *Ibn al-‘Arabi* said in his book *“The book of annihilation in the contemplation* (كتاب الفناء في المشاهدة) that one who professes unification falls into error; as because God manifests in His essence not in His name (واحد), as because the station of
understanding and imaginary degree of the mystics are different. But they don't see the various degrees except the One (احد). If God manifests in His name, it will be the highest degree and all the mystics could not possess the same faculty reaching to the highest degree and His private degree is oneness. So, in whatever degree he manifests in His essence will be fit for all to be annihilated therein. His name denies the existence of this degree, whereas His essence does not deny the existence of various degrees.

Like *Jonayd*, *Ibn al-‘Arabi* also opined that this particular kind of knowledge ought to be veiled from the majority of the creatures. Because, one who does not possess the knowledge of Divine Realities and the extension of developing sweet expression without taking the taste of mystery may be confused and perplexed the ordinary man. It is for this reason *Ibn al-‘Arabi* veiled and kept secret this kind of teaching, keeping in mind the saying of the Prophet “speak to people according to the capacity of their understanding”.

The state of ecstasy (نشوة) gives pleasure to the mystics and they feel presence of God before them. This vision of God is reward for Sufis. When the ecstasy came to an end, they return to their normal state, in which they feel anxiety and pain. Like *Rabi'a al-Basri*, *Jonayd* also tried to extinguish the spiritual flames by love. Generally, love has dual aspects: one is divinely aspect and the other is earthly aspect. As regards to the Divine Love, it exists between the soul and the God. Because, the soul is breath of God and soul has the power to realize the Divine attributes. As regards to the earthly love which is related to the feminine beauty, as because female is a part of the heart of male. But when Divine Love instigates, earthly love becomes defeat and overpowered by Divine Love. It is noteworthy that the love phenomenon is a test ( emploi) for true lover in their perfect love relationship. One doesn't hesitate to die for sack of true love. Grief of love is inexpressible and lover feels unknown exciting emotions which burns the heart of lover like the burning of fire. But the grace of Beloved (God) may extinguish the fire of heart, as *Jonayd* says in a love lyric:

O, the burner of the fire in my heart with thy omnipotence
If thou willed Thou would have extinguished it with Thy self.
I won’t be blamed if I die out of fear and anxiety
For, what Thou hast done to me.\textsuperscript{35}

The poet expresses that remember of God is burning his heart like the burning of fuel. He seeks mercy of God so that his flame of love may be extinguished and he also confesses that he has no complain regarding his afflictions and sufferings of which he is undergoing for sack of love, even it may be caused him to death.

The test (بلاغ) in love affairs is considered to be the love scale to determine the depth of relationship. The sting of test always excites to be drowned in the remembrance of beloved. Allah says in the Qur'an: He who created death and life to test you who do good deed (الذي خلق الموت والحياة ليبلوك أيكم احسن عملًا).\textsuperscript{36} The Gnostics feel spiritual pleasure in remembrance of God during the course of their test and loss their self consciousness in the consciousness of God. This state of remembrance may symbolically be expressed with the intoxication of wine. The state of intoxication in remembrance of God is increased day by day with the complective actions and thus, intoxication caused to him permanently. Now, the domain of intoxication becomes the garden of gnosis (معرفة) for the seekers in which they roam enjoying every pleasure without any fear of separation (تفریق), as Jonayd expressed his spiritual experience in a short lyrical poem:

\begin{verbatim}
فناجاك لسانى
فتحتتک في سرى
و افترقتا لمعانى
ان يكون عييك التقطيم
عن لحظ عيائي
فقد صيرك الوجد
من الاشقاء دانى
\end{verbatim}

Now, I have known, o Lord, what lies within my heart;
In secret, from the world apart, my tongue hath talked with my Adored.
So in a manner we united are, and one,
Yet otherwise disunion is our estate eternally?
Though from gaze profound deep awe hath hid thy face,
In wondrous and ecstatic grace I feel Thee touch my utmost ground.\textsuperscript{37}

The above quoted verses are the explanation of the doctrine of union and separation (علم الجمع والتفریق). Jonayd said that the state of being is inwardly united, which is called ‘union’ and the secret conversation of the tongue is called separation. He also indicates that, both union and separation are in Him and attributes the basis of them to Him. This is very subtle. As regards to the above noted doctrine, the author of
Kashful Mahjub narrates that God unites all mankind in His call and separates them in respect of Divine guidance and said, “And guides whom He wilt into the right path.”

Thus, God united them all and gave a command and then separated them, rejecting some and leaving them without succor, but accepting others and granting to them Divine aid, then once more He united a certain number and separated them, giving to some immunity from sin and to others a propensity towards evil. So the real mystery of union is the knowledge and will of God, while separation is the manifestation of that which He commands and forbids.

The union and separation may occur in the same time and in the same person, as “God commanded Abraham to behead Ishmael, but willed that he should not do so; and He commanded Iblis to worship Adam, but willed the contrary; and He commanded Adam not to eat the corn, but willed that he should eat it and so forth.”

Thus the union is that which He unites by His attributes, and separation is that which He separates by His acts. Hence, it may be said that theology is union and jurisprudence is separation.

All the mystics hold their opinions regarding the union and separation attaching to it the meaning of human actions. According to them, union is Divine gift, which He bestow upon whom He desires and self mortification is separation and one may absorb in the bounties of God by contemplation. Because the Gnostic entirely depends on God and performs all actions assigned to him and refers all his actions to Him, as Gabriel told the apostle that God said, “My servant continually seeks access to Me by means of works of supererogation until I love him; and when I love him, I am his ear and his eye and his hand and his heart and his tongue: through Me he hears and sees and speaks and grasps”. i.e., in remembering Me he is enraptured by the remembrance (ذكر) of Me, and his own acquisition (قلب) is annihilated so as to have no part in his remembrance, and My remembrance overpowers his remembrance, and the relation of humanity (اداميyyat) is entirely removed from his remembrance; then My remembrance is his remembrance.

1.4 Mansur al-Hallaj

The intoxicated votary of Sufi poetry, Abu al-Mughith Hussain bin Mansur al-Hallaj (858-922, A. D.), a cotton carder, was born in Persia. His grandfather was a Zoroastrian. His father lived a simple life and this form of life style interested the young
al-Hallaj. He memorized the holy Qur'an at his early age. Hallaj came to Tustar at the age of sixteen and stayed there for two years with Sahl al-Tustar, and then he went to Dharaqa where he stayed for a year and a half in the company of Hazrat Umar bin Uthman Makki. He married there with the daughter of Ya'qub al-Aqta'. He had three sons by this wife. Later on, he proceeded to dwell with Jonayd of Baghdad and acquired esoteric knowledge under him for a period of six years. Again, he went to Tustar along with his wife. He traveled to Sistan, Kirman and Nimroz for a period of five years. During the course of journey he wrote very illuminating works and his discourses were so illuminating that he was styled 'the master of secret knowledge'.

He went to Basra then to Mecca and performed his first pilgrimage. Again he returned to Basra and proceeded to China via India. On his return, he made a second pilgrimage to Mecca. Then he came to Baghdad, wherein he was received with greater hospitality by both the orthodox and the Sufis. He performed third pilgrimage also. Finally, he was imprisoned for controversial dhikr 'I am the truth' (اَنَا الْحَقَّ) in Baghdad Jail in 913, A.D.

Regarding the secret of the dhikr 'truth, truth, I am truth' (دَعَاهُ مَا كَافِئُ), it is narrated that he spent whole night in contemplation of God. Even a little slumber caused to him still the remembrance of God continued with his breathing. One night he was engaged in prayer, meanwhile a little slumber (سِنَة) overpowered him and he saw an illumination of God in dream. Then he asked the 'light', who are you? There came response انا الحق (I am the truth). Even, after awaking the scene of dream permanently stained in his mind and he became insane for the grief of separation from his Lord. Then he began to recite the speech انا الحق to extinguish his spiritual flame.

The orthodox groups lodged complain against Hallaj before caliph, and then he was declared heresy. His contemporary Sufi unit accompanied him in prison and requested him to stop the dhikr of I am truth! (اَنَا الْحَقَّ) but he rejected the advice saying that the dhikr which gives him spiritual solace, how he can stop it and immediately he recited—

Zejon nadir jole diyese shatar
Kemne thakibe deho shukno tahar

He who swims in the water of the river
How his body will remain non wet.
The controversial utterance led him to a long trail, and subsequently imprisoned for a period of nine years in Baghdad Jail. At last, he was publicly crucified on 26 March 922, A.D. by the order of Abbasid Caliph al-Muqtadir. The later Sufi community; who favor Hallaj tried to discharge him from accusation and established his innocence under the shadow of following arguments:

1. “Gabriel told the Apostle that God said: My servant continually seeks access to Me by means of works of supererogation until I love him, and when I love him, I am his ear and his eye and his hand and his heart and his tongue. Through Me he hears and sees and speaks and grasp”. As such, Hallaj became the spoke man of the speech of God. Likewise, when Prophet Moses listens to the voice, “certainly I am Allah, the Lord of the worlds” (إِنَّا أَنتَ الَّذِي تَأْمَرُونَ) was coming from the tree ‘Tur’; but the tree did not claim the Lordship. The tree was the only medium for pronunciation the speech of God.

2. The word *al-Haq* (الحق) is one of the qualifying names of Allah (أسماء الصفات). People put the name of their children selecting from God’s qualifying name also, like Mohammad Khaliq, Mohammad Malik and so on. But these names do not mean to harm the oneness of God. Every qualifying name has its separate attributes which are emanated in the heart of the worshippers in the emergence of time and situation. When a criminal begs pardon of his crime before the victim, being repented of his doings, in such situation there must illuminate the attribute of pardon in the heart of victim by virtue of the *sifati* (صفاتي) name of God ‘pardoner’ (غفور) for the act of pardoning of the wrongdoer. Without illumination of the attribute of ‘Ghafur’ (غفور) in the heart of victim, he never obliges to pardon the criminal. In this way, all the attributes of God may be illuminated in the heart of man in the time of emergence.

The Great Persian mystic poet Jalaluddin Rumi wrote on the claim ‘I am the truth’ three centuries later:

People imagine that it is a presumptive claim; whereas it is really a presumptive claim to say “I am the slave of God” (أنا عبد الله) and “I am God” is an expression of great humility. The man who says ‘I am the slave of God’ affirms two
existence, his own and God's; but who say that 'I am God' has himself made non-existence and has given himself up and says 'I am God'. That means, 'I am naught', He is all; there is no being but God. This is the extreme of humility and self-abasement.

When God bestows a vision to any one and when he tries to describe the vision, what he has seen with the power of ecstasy and with the help of Divine grace; in such circumstances his language becomes obscure and he feels shortage of appropriate words to express the full content of the vision. When he expresses with self-admiration then it becomes incomprehensible to the mind of common people. Then the people say 'this is the sublime utterance'. This is the secret of 'I am the truth'.

Hallaj did not claim divinity for himself, though the utterance which led to his execution I am the truth (الحق أنا) seemed to his Judges to have the implications. The context of this startling paradox occurs in his Kitab al-Tawasin. "If you don't recognize God, at least recognize His signs. I am the sign, I am the creative truth, and I am truth eternally".

However, some Sufi Sheikhs are not agreed with the opinion of Hallaj saying that his offence lies solely in the expression, but not in the meaning. The author of Kashful Mahjub says that he could not soundly establish any principles and his state is not fixed in any position and his expression is largely mingled with error. His execution dishonored the cotemporary Sufi society. The orthodox classes and common people began to regard the Sufi movement with doubt and suspicion. However, S.H. Nadeem, the author of 'A critical appreciation of Arabic mystical poetry', remarks that the execution of Hallaj was purely a political issue. It was a common practice in Asia to give the political issue a religious colour. All political crimes were cloaked in the mantle of religion. Hallaj was an avowed humanist and rebel of his time. On every front, he opposed exploitation of masses by ruling caliphs. He strongly criticized the luxury life of the Abbasid rulers. He preached the concept of universal brotherhood and equality. He used to address the rich people as 'the blood suckers of poor'. Perhaps, his socialist humanism created inconveniences among the ruling classes. Approximately one century earlier Bayazid of Bistam (d.874, A.D.) also said in the state of extreme ecstasy—"Verily I am God; there is no God except me, so worship me! Glory to me! How great is my majesty!" But he was not crucified at all.
Hallaj was a spiritual leader as well as a poet of his time. He had a strong ecstasy and a lofty spirit. Abu Mohammed bin Khafif said that Hallaj was a divinely learned man. He is author of brilliant compositions and allegories and polish sayings in theology and Jurisprudence. He had composed almost fifty works at Baghdad and in the neighboring districts, and some in Khuzistan, Faras and Khurasan. All his sayings are like the first vision of novices; some of them are stranger, some weaker, some easier and some more unseemly than others. The credibility of Hallaj’s work is reflected perhaps most striking in his ingenious use of the science of opposites.

His well known work *Kitab al-Tawasin* is a treatise on the argumentation of Iblis. Hallaj describes his two role models in mysticism between Iblis (devil) and Pharaoh. Both suffered condemnation at the hand of God. Iblis was the chief of angels and most dedicated monotheist. He was commanded by God to bow before newly created Adam. Iblis refused to do so despite God’s threat to curse him. Due to his ardent love to God, he saw none there, but God. Because, Iblis lost his own self and lived in God. Like Iblis, Hallaj also wanted to become a martyr of love, as he stated—

“My refusal is the cry, Holy are you,
My reason is madness, madness for you.
What is Adam, other than you!
And who is Iblis to set apart one from the other?”

Hallaj’s satanology entitled ‘*Kitab al-Tawasin*’ which is divided into following eleven chapters:

1. The Ta-sin of the Prophetic Lamp.
2. The Ta-sin of understanding.
3. The Ta-sin of purity.
4. The Ta-sin of the circle
5. The Ta-sin of the point
6. The Ta-sin of before endless time and equivocation.
7. The Ta-sin of the Divine Will.
8. The Ta-sin of Declaration of unity.
9. The Ta-sin of Self awareness in Tawhid.
10. The Ta-sin of Disconnection from form.
11. The garden of gnosis.
Hallaj’s another work, is a discourse on the Mi’raj (ascension) of the holy Prophet. He expressed that, due to the spiritual experiences of the Holy Prophet, it is possible for man to be merged with Allah.

His Diwan of Arabic mystical Poetry is consisting of many voluminous poems dealing with various elements on Divine Love and states (الحوالا) of mystics. He confidently describes the yearning of his soul for his beloved in his poem. Rabi’a’s love lyric is distinct from al-Hallaj. Rabi’a loved God considering that God is other than a being, who created her; but Hallaj interpreted as, loving God who is identical with him. He is inspired by Qur’anic verse: “The Qur’an for a law will surely bring thee back home again” (Q: 28:85). Hallaj expresses his absolute identity with God in the following verse—

“I have became the one I love, 
And the one I love has become me! 
We are two spirits infused in a (single) body.46

This sense of Tawhid of a complete unification of the lover and the beloved, led Hallaj to speak of God in very amorous terms. He consummated Divine union in the amorous attitude in which creator ultimately rejoins His creature. In view of the above quoted verse, he may be called a pantheistic mystic.

According to Massignon, Hallaj’s writings are represented a marked distinction from other non-religious poetry of the time. The ideal of Baghdadian high society at the time he states, was the search for ecstasy, often inspired by what he terms femmes de luxe, women who were “professional idols of beauty” who functioned “to stimulate people’s desire for ascetic diversion”. The presence of human beauty could be used to inspire an awareness of Divine beauty, as if one’s attraction to the human object could intentionally be shunted to, or transmitted into, an attraction to the Divine object or God”.47 Likewise, Hallaj interprets the love relationship of God and mystic is like that of between earthly lover and beloved. Hallaj portrays ‘God’ as if He is playing some kinds of lovers’ game, in which God presents the mystic with a series of veils that must be lifted, one by one.48 The mystery of living union emanated in his heart which he celebrated in verses and which is free from any trace of the symbolism of profane love.

His Diwan of Arabic mystical poetry is considered to be the valuable piece of Arabic poetry literature. His devotional experiences are fabricated in sweet melody
giving them deep mystical colour. His poems may be categorized into three dimensions as per the three phases of mystic life formulated by Hasan al-Basri and Ibrahim bin Adham—

1. Ascetic phase consisting of patience and general contribution.
2. Passive purification and
3. Life of union.

Hallaj also elaborated the three phases of asceticism with a little addition:
1. Renounce this world, and this is the asceticism of senses.
2. Renounce the other world as well, and this is the asceticism of heart.
3. Renouncing one’s own self is the asceticism of the spirit.

Hallaj frequently used some mystical terms in his poems to express the three phases of mystical life which are shown respectively below:

1. Asceticism: (correction), (nearness), (uniqueness).
2. Passive purification: (test), (bestow lavishly), (empty), (mortification of human attributes), (consumption of forgetfulness). The purified one is the morad, one desired by God; the wahdani al-dhat, one whose essence is unified by God; the siddiq.
3. Life and union: (exist in union), (glittering in I ness), (consist in truth), and the two reciprocal qiyams: (existence with reality) (accomplishment with truth): the mota.49

The technical terms of union denote some signs of God’s omnipresence which are the breezes of piety made to flow throughout the hearts of His lovers. The inner meanings of these terms instigated the mystics to unfold the veils of reality. When a mystic drinks the dose of remembrance of God, he loses his own self and almighty God blows His grace over him and vivifies him with God’s own qualities. Separate living does not require to open the fold of Divine secrets until he sees all the essence as single essence and until to avoid the perishable things and until to grasp the everlasting One.

In the state of union, all the actions of mystics are entirely sanctified and divinized. The Divine unity is the result of perfection, which Mansur al-Hallaj realized in the ultimate point of ecstasy. As such, creator joins the creature and embraces him, as
Hallaj expresses his experience of union in the amorous melody breathing a touch of ardent love without use of symbol of profane love:

I have a beloved, whom I visited in solitude, always present although invisible to the sights.

You don’t see me lending an ear to Him, to listen to the words He speaks.

His words are not without form and elocutions, nor do they resemble any melody of voices.

As if, I have become my own interlocutor and communicator through my own inspirations, with my own essence in my own essence.

He is present, absent, near and far, the description of qualities cannot encompass him.

He is nearer than conscience for the imagination, and more intimate than the flashes of inspiration.

Here, Hallaj expresses the yearning of his soul for his beloved in a lonely and silent place wherein he talks to his beloved with speechless speech, feeling Him nearer to than his heart. The last three verses of Hallaj asserted a pantheistic tendency regarding the immanence of God in everywhere. Hallaj combines transcendence of God with His immanence, though the immanence in strict sense is not pantheism. Nevertheless, pantheism is not the doctrine that all is God, this is a doctrine that all is in God; who is above all. He is everywhere. He encompasses all and none can encompass Him. Hallaj says, in the tenth chapter of his book ‘Kitab al-Tawasin’ “On the side of the pure divinity of Allah, He remains transcending all dependent things, praise be to Allah; who is not touched by any secondary cause. His proof is strong, and His power is glorious. He is the Lord of splendor and Glory and Majesty; and uncountable one, whom can’t be counted with arithmetical unity. No definition nor counting nor beginning nor ending touches Him. His existence is a marvel, since He is removed from
existence. He alone knows Himself, Master of Majesty and Magnanimity; creator of souls and bodies.\textsuperscript{51}

Hallaj said, in the chapter ‘Garden of gnosis’ (بستان المعرفة) of his book ‘Kitab al-Tawasin’ that Allah is Allah and creation is creation and it does not matter (الحق حق وخلق خلق و لا باسن). But it does not mean God’s separation from man. He is inalienably united with the saint. Thus, the unification may be divided into three kinds:

1. God’s unification of God, i.e., His knowledge is of His unity;
2. God’s unification of His creatures, i.e., His decree that a man shall pronounce Him to be one, and the creation of unification in his heart;
3. Man’s unification of God, i.e., their knowledge of the unity of God.\textsuperscript{52}

According to Hallaj, mystics roam in the garden of gnosis in search of reality by losing himself and it is not possible to find the one by the lost one. Likewise, to know God through the existence of mystic is also not true, because there cannot be existed two eternal ones at the same time. Hallaj depicts the circle of reality in his book ‘Kitab al-Tawasin’ in the 4\textsuperscript{th} chapter under the title ‘The Ta-sin of the circle’, representing two rectangles one within the other:

The above rectangles represent the ‘garden of gnosis’ (بستان المعرفة). The outer rectangle is permitted area, in which a mystic may roam without hindrance and the inner rectangle is prohibited area for him to enter in it. When a seeker enters in the ‘garden of knowledge’ through the first open door and reaches the circle no-1, which means as the circle of truth. After entering in it he comes to the door no-2, which is closed. The third door represents the one, who goes astray from the nature of the truth, which is also closed. The inner rectangle is prohibited area, in which only Prophet can enter. The circle no-2 represents the yearning of the soul of the seeker and the circle no-4 represents his return to his point of departure and the circle no-3, is his bewilderment. Now, the point contains in the circle no-3 is the ultimate truth. Therefore, the truth
depends upon the will of God. He may clothe the garment of Truth, whom He desires. God says, "And guides whom he wilts into the right path (Q: x, 26).

So, man can't have *Ma'rifat* simply with the force of his will, neither can he reach this stage by renunciation or self-negation. This is possible only through a supernatural communication as a result of Divine grace. The true gnosis is something experimental and amorous. It is a spontaneous transformation by Divine intervention. Yearning of the soul of mystic made him to seem that God is calling him without speech and he is responding to His call, as *Hallaj* breathed in a sweet melody—

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لبيك لبيك يا سرى ونوجوني
أدعوك بل انت تدعونى اليك
يا عينين ووجودى يا مدى همسي
يا جملتي ونبضى وأجزائي
يا كل كلي يا سمعي ويا بصرى
وكى كلى وكل الكل ملتب
يا من به علقت روحي قد ثارت
وجد فصرت رهينا تحت أعوانى
أبكي على شجمنى من فرقتى وطنى
طعا ويعدنى بالنوح أعداني
أدبر فيعذني خوف ففجتى

I am at your service, O my secret, my whispered name.
I am your servant, O meaning of my life, my purpose.
I call you and you call me; did I say I am you? Or did you speak through me?
O essence of my being, my search, my limit;
O my speech, my sign my significance.
O reality of my existence, my perception, my sense,
O my creation, my design, my physical life.
O essence of my existence, essence of all; You are dressed in my meaning.
You, to whom my soul is connected and was lost, Once again, the object of my desires.
Wandering from place to place I weep and sigh and my enemies help me on my way.
When I come near you, fear drives me away but love deep in my soul makes me reckless.
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The above quoted verses of Hallaj provide sublime mystical knowledge regarding the essence of God that essence of God is the essence of all existence and creatures are within the creator. So, this relation may only be realized through love. Therefore, Hallaj became infatuated lover of God. Hallaj's doctrine of Divine union depends upon the grace of God and comes close to expanding al-Jonayd's doctrine of *fana* (passing away) and *baqa* (continuance) and it has the close affinity with his contemporary Abu al-Hussain Ahmed bin Mohammed al-Nuri (d. 907, A.D.). He was a pupil of Sari al-Saqati and Mohasibi, whose doctrine of love he preached with utmost zeal. His ascetic practice is motivated by selfless love. During the time of highest mystical state of *fana*, he breathe a touch of emotional love for the nearness of the beloved, as he stated—

I had supposed that, having passed away
From self in concentration, I should blaze
A path to Thee; but ah! No creature may
Draw nigh Thee, save on Thy appointed ways.
I can't longer live, Lord without Thee;
Thy hand is everywhere: I may not flee;
Some have desired through hope to come to Thee'
And Thou hast wrought in them their high design.
So, I have served every thought from me'
And, died to selfhood that I might be Thine.
How long, my heart's beloved? I am spent:
I can no more endure this banishment.55

Garden of gnosis embellished with colorful imaginations, dreams and visions of mystics, who lose their consciousness in the consciousness of God. The ecstasy (تشويه) of love wipes out the distinction between the creator, creature and the created one. In the supreme mystical state, Hallaj is convinced of his essential identity with the Ultimate Being:

Anna min ahwai w min ahwai lana
نحن روحان حللنا بدنا
I am He whom I love, and He whom I love is I
We are two spirits dwelling in one body.
If thou seest me, thou seest Him.
And thou seest Him, thou seest us both.
Thy spirit is mingled in my spirit
Even as wine is mingled with pure water;
When anything touches Thee, it touches me.
So in every case Thou art I.\(^6\)

The above quoted poem of Hallaj placed him as a perfect intoxicated votary of Sufi poetry. The state of union with his Beloved keeps no difference between his love and the loved one as if, both the same entity breathing by same heart. In actual sense, the poet aims to express the taste of his love, in which state revelation of Divine name \textit{'wadud'} (ودود) fully manifested in his heart and his heart is completely illuminated by such love. In such state, the poet disappears himself in the love for Beloved like the water mingled in pure wine.

\textit{Hallaj} draws his sympathy in his satanology for affliction of Iblis and depicted him as suffering hero caused to him due to will of God. The author of \textit{Kashful Mahjub} expresses the doctrine of 'union and separation' (معرفة الجمع والتفريق) stating that the real mystery of union is the knowledge and will of God, while separation is the manifestation of that which He commands and forbids. God commanded Abraham to behead Ishmael, willed should not do so; and he commanded Iblis to bow before Adam, but willed the contrary; and He commanded Adam not to eat the com, but willed that he should eat it. Thus, union is that which He unites by His attributes and separation is that which He separates by His acts. Therefore, \textit{Hallaj} did not care for separation and his indomitable intense of love vanishes the distance between God and him. So, he always feels the presence of God by dint of his power of love to Him. \textit{Hallaj} rejoicing the Divine illumination recites—

\textit{فما لي بعد ما لي بعدك بعد}
\textit{واني و ان اهجرت فالهجر صاحبي}
\textit{و كيف يصح الهجر والحب واحد}
\textit{يقاتان ان القرب و الابعد واحد}

و اذا اصررت ابصرتنا
زجت روحك في روحي كما تمزج الخمرة بالماء الزلال
فاذنا انت لنا في كل حال
There is no alienation for me, distance from Thee is no distance for me,
I have come to believe that distance and nearness is one and the same thing.
If as for me, if I am separated, still Thy separation is my companion.
Moreover, how can this separation operate; when we are one in love.
Praise to Thee for Thy providence, in Thy inaccessible essence;
To Thy pious servant; who is not going to prostrate before anyone except Thee.

Here, the poet expresses his anguish of love caused to him so severely that there is no room for feeling the separation of his beloved, as if his separation and union are equal for him due to his excessive love to Him and his love wipes out the distance if occurs between them.

Hallaj states in his book “Kitab al-Tawasim” favoring the Iblis that, when Iblis was ordered to prostrate before Adam; but Iblis saw there none but God due to his intense love for only God. When Iblis was threatened of disgrace, still he was constant in his decision and left the matter upon the will of God. If God wills to bow before Adam, then he will do so and otherwise he will not do so. Hallaj transforms the dialogue of Satan in a beautiful melody:

Do not blame me, because I am far from what is reproachable.
Patronize me, as I am solitary.
Thy promise if indeed well kept,
And the beginning of my affair is really heard.
Here is my declaration for one who wants to write it down:
Read it and know that I am martyr.

Hallaj also agreed with the dialogue of Satan regarding the point of monotheism, but he expresses the monotheistic tune through himself, as he recites:

My disobedience is in reality Thy glorification,
And my reason is consumed by Thy love.
Adam is nothing but Thyself,
And who is the isolated Satan except Thyself.\(^{59}\)

In the above quoted verses, \textit{Hallaj} describes that \textit{Iblis} is martyr of love, because \textit{Iblis} was mingling in love of God, and he saw none except his Love and he had no strength to separate from God. It was a will of God to separate \textit{Iblis} from God. His opposite view regarding the command of God is that Allah commanded \textit{Iblis} to bow before Adam but willed not to do so. Because, everything is under the control of God and nothing happen without the will of God. God breathe His spirit into Adam and thus endowed with Divine entity, but \textit{Iblis} was unaware of it and Allah also hides the secret of creation of Adam from \textit{Iblis}. So, refusal of \textit{Iblis} to bow before Adam was will of God.

‘Incarnation of God in human being’ is a major thesis of Christianity and \textit{Hallaj} was alleged to preach the doctrine of \textit{huluwi} (incarnation), which he depicted in a poem:

\[
\text{سبحان من أظهر ناعمته التاقب}
\text{في صورة الأكل والشراب}
\text{كلحة الحجاب بالحجاب}
\text{جلى خلقه حيث}
\text{علما خلقه حتى}
\text{Glory to Him who created His humanity}
\text{As, the secret of the secrets of the light of radiant Divinity.}
\text{Then he appeared for His creation}
\text{In the form of one who eats and drinks.}
\text{Until His creature saw Him}
\text{With a glance which goes from one eye brow to another.}\(^{60}\)

Here the poet describes that this universe is outward manifestation of God’s essence and God himself manifested in His creature. It is true that \textit{Hallaj} was pantheistic Sufi, he may feel the identity with God; but he did not confine the God in him like the Christianity. Ascetic vision of \textit{Hallaj} regarding Divine attributes and his feelings of identity with God expresses in poetic imagery:

\[
\text{رأيت ربي بعين قلب}
\text{قليل لآلين منك أين}
\text{و ليس أين بحيث أنت}
\text{و ليس للوهم منك}
\text{ومه فعلم الوهم أين أنت}
\]
I saw my Lord with the eye of my heart;  
I said: who are you? He said: ‘you.  
But, for you, ‘where’ can’t have a place  
And there is no ‘where’ when it concerns you.  
The mind has no image of your existence in time  
This could permit the mind to know where you are  
You are the one who encompasses every ‘where’  
Up to the point of no where  
So, where are you?  
Denying me is my annihilation,  
And in my annihilation I found you.61

Here, the poet describes the transcendent quality of God is that God is everywhere. Whenever and wherever His servants call, He will response them immediately. The poet feels presence of God in his heart and he saw Him by his spiritual eyes in the state of annihilation. God is encompassing the universe with His creation; but the created being can’t encompass Him. The universe is like a mirror in which God sees Himself; universe can’t see Him. On the other hand God is everywhere and exists in everything, but it does not mean that everything is God. He is absolute and real and everything is under His control. It is not proper to confine Him to heaven.  
Hallaj declares the existence of God in everywhere in the following poem:

What place is devoid of Thee  
That people seek Thee in the sky?  
Thou seest them apparently looking at Thee  
While, they don’t see Thee due to their blindness.62

Hallaj was charged as the supporter of the doctrine of حلولى (incarnation of God in human being), but his above quoted poem discharged him asserting that he was a pantheistic Sufi. The theme of the poem has the close connection with Hadith-e-Qadsi—
“My heaven can not contain Me, nor can My earth,
But the heart of My believing slave can contain Me”.63

Hallaj uttered for social reformation. His motto of preaching was to eliminate the social injustice by purifying the morals of the masses. The preaching of true spirit of religion among the people made as a duty for him. He did not hesitate to die for the sack of true beloved (God). He expressed the unique intimacy of Beloved in the time of his crucifixion quoting the following verse—

Kill me, o my trusted friends, for in my death is my life.
And my death is my life, and my life is in my death.
To destroy all trace of my existence is the highest goal of my life.
And to dwell in my ego is an up repented sin.
My self has wrecked my life and left me broken in desolation.
So, kill me, friends, and burn my wretched bones.
And when they walk by my remains in desolate graveyards,
They will discover the secret of my love among the living.64

Here, the poet describes his death as his reward. He feels that the real life will start after death. For him, life and death is same; because death occurs in body and it releases the soul from its cage and death is not prejudice for soul. Hallaj did not fear the death and he accepted it as a ‘martyrdom of love. He declared that his death will remain as an example among the mankind for realization of Divine Love.

Hallaj advocated for universal brotherhood. According to him, the inner spirit of all religion is the same. It is stated in the Hadith-e-qudsi “God is beautiful and He loves beauty”.65 Every religious seeker is longing to reach the original source of
beauty. There may be the various ways leading to God; but He is one. Apart from the experience of ecstatic union with God, Hallaj exclaimed:

I have deeply reflected over all religion
And found them to be one root with many branches.
Don't ask a man to adopt a particular religion
For, he will be separated from the firm root.
Verily it is the root which seeks the man and elucidates;
All meanings and grandeurs for his comprehension.66

Jalaluddin Rumi also agreed with the universal religious ideology of Hallaj, as he stated in a beautiful poem "All Religions are in substance of one and the same":

In the prayers and adorations of religious men
Praises of all Prophets are together bound.
All their praises mingled into a single stream,
As the water from, several cups poured in a jug.
Because the praised is none but the one,
All religions by this token are the same.
Remember, all praises are directed to God's light
And the various worshipped forms are from His light
Men don’t praise that, which is not worthy,
They only err in mistaking another for Him.67

This religious ideology contained in the above quoted poem, became the major theme of oriental mystical poetry. Mankind is divided into various sects and clans, but this division is man-made idea, not God-made. God is the father (creator) of the whole world, and all are bound to serve Him. Therefore, every religion has a spirit like human body which has a soul. So the religious spirit and human soul are the inner form of the two external forms and this inner form of religion of heart is the true sense of world religion.
1.5 Abu Bakr Shibli

_Abu Bakr Dolaf bin Jahdar al-Shibli_ (861-946-48, A.D.) was a Persian descent. He was born in Baghdad or _Samarra_, though his family was originally from _Khorasan_ in Persia. He was an Administrator of _Nehawand_ in Baghdad before wearing the garb of a Sufi. He was a disciple of Jonayd of Baghdad and was associated with _Mansur al-Hallaj_.

Shibli was imprisoned many times by the Caliph despite of his abundant of wealth. He went into self imposed exile and began to search for Divinity. During his stay in exile, the Caliph realized that Shibli had not committed any wrong and was ordered to return him back from exile. The ministers find him out and offered him royal robes in pursuant to the royal command and gave him glad tidings that he can return to the palace without fear of being charged. Shibli took the robes and wiped his sweating face with them and threw them. When he was brought before Caliph, he was charged with the crime of contempt. Then Shibli answered, “O great Caliph! You have charged me because of rejection of your gift. How angry that great God should be that even after He gave me the robe of His Divine Love and I shunted all His duties and went about aimlessly in this world, forgetting Him every moment? This body is given by Him, yet I ignore Him should not be He angry?” The Caliph thought that Shibli has become mad, and the Caliph revoked his order of restitution and threw him out of the palace. Then Shibli fled to the desert.

It is stated that one day, when Shibli came to the market, the people said,” This is a mad man”. He replied, “you think I am mad, and I think you are sensible: may God increase my madness and your sense!” i.e., in as much as my madness is the result of intense love to God, while your sense is the result of the great heedlessness, may God increase my madness in order that I may become nearer and nearer to Him, and may He increase your sense in order that you may become farther and farther from Him.68

Fariduddin Attar narrates that Shibli started his spiritual career under Jonayd of Baghdad. One day Shibli said to Jonayd, “I have heard that you have possessed a diamond, if you think I can pay its price otherwise, offer it to me free of cost”. In order to obtain the diamond Shibli sold salt in open market under the instruction of his guide for a year. Next year he lived in begging door to door and thereby obtained bitter experience of life. Then he was ordered to go to _Nehawand_, where he was restored in an
administrative post, for seeking pardon, if any wrong committed with the people of that locality. After his returning, he was ordered for begging again for another one year to root out completely, if any desire left for his recognition. Whatever he brought by begging, distributed among the dervishes and himself often remained fasting. Thus, after undergoing one year, Jonayd acknowledged him as his company. Jonayd asked him, "How you have undergone the sufferings?" He replied, "I considered myself the lowest of all creatures". Then Jonayd recommended him saying, 'your faith is now perfect'.

It is related that he explained the Qur'anic verse "Tell the believers to refrain their eyes" (Q: xxiv, 30) as, "O Mohammed, tell the believers to refrain their bodily eyes from what is unlawful, and to refrain their spiritual eyes from everything except God". It means that always have to cling with the vision of God. There is a legal maxim 'ignorance of law is no excuse'. Whenever and wherever any one does wrong, consciously or unconsciously, must suffer the punishment, for who is ignorant here (in this world) shall also be ignorant hereafter, as stated in the Qur'an, "Those who are blind in this world shall be blind in the next world" (Q: xvii,74). Here, Shibli means the word 'blind' as ignorant.

Some sayings of Shibli, which are considered to be the major themes of his poetry, as follows:

1. This world is the abode of attachment; the next world is a gift of God; but this Heart is the abode of God, the home of enlightenment (Tawhid).
2. There is beginning in God is realization (first taste), but there is no end of it.
3. He who associates with non-God has not recognized God.
4. The enlightened saint (‘arif) sees none besides God, meets none besides Him; and loves none besides Him.
5. To forget the world in the remembrance of the Lord is the real piety.
6. For the enlightened one, a moment's forgetfulness of the Lord is the greatest heresy.
7. You will get peace when you talk of nothing but God.
8. The greatest loss of an individual is to be deprived of His vision.

Shibli believed in the theory of حلاوة (incarnation of God in human being), as he declares in his above quoted saying that his heart is the abode of God. He is also
agreed with the belief of Hallaj, which manifested in his saying, “I am at one with Hallaj in every matter, but my madness saved me while, his reason destroyed him. He manifested his thought, while I have concealed it”.72

Shibli elucidated the difference of mystical experience between him and Hallaj by reciting the following quatrain:

مجنون أعمار بهوذا
و كنتهم الهوى ففرت يوهج
و أنا كان في القيامة نودي
إنه الهوى تقدمت الوحيد

Majnoon of ‘Amar declared his love while,
I concealed my passion and thus succeeded to attain the state of ecstasy.
Only I shall step forward when they call
For the lovers, on the Day of Judgment.73

The main theme of the above poem is that the taste of concealed love is sweeter than formal love. Shibli concealed his love from common people. His attitude regarding esoteric knowledge has the close connection with Abu Hurayrah (R.A.) once stated, “I learnt two things from Prophet, one I have told you, if I disclose the others; my throat will be cut”.74 Thus, the esoteric knowledge is reserved for the saints and for those who are traveler of this path. But Mansur al-Hallaj stated that hidden love is like the useless fire hidden in the stone, reciting the mind blowing poem below:

الحب ما دام مكتوماً على خطر
والطيب الحب ما نام الحديث به
كانت للآمن لا تأت نفعاً و هي في الحجر
من بعد ما حضر السحاب و اجتمعاء الأعوان و امطت أسيم صاحب الخبر

Hidden love is always in danger.
Greatest peace comes from approaching what one fears!
Hidden love which is spoken of
Is like the useless fire hidden in stone.
When friends and rain clouds gather
The storyteller defames me!75

Love burns the heart like the burning of raw wood in fire. When one end of raw wood is placed in the fire and the water absorbed in the raw wood comes out from the other end. It is a process to digest the raw wood in fire. Likewise, Divine Love burns the heart and tears come out from eyes and it is the process to digest the Divine Love in
heart. Shibli's poetry contains the theme of extreme ecstasy seized to him, in which he used to enjoy the colorful visions of Divinity. He claimed that remembrance by tongue is easier to forget the God than remembrance in ecstasy, which increases the longing for Beloved and made to feel His presence always and everywhere. He faithfully painted his feelings of longing for God in a poetic imagery:

I mentioned Thee, not because I had forgotten Thee even for a moment, The easiest remembrance is that of the tongue. With ecstasy I was on the point of death due to the excess of longing, And my heart was beating in extreme anxiety. When ecstasy showed me that Thou wert present before me, I witnessed Thy presence everywhere. So, I addressed the existent without having recourse to speech, And saw the known one without seeing Him openly.76

The above quoted verses contain the ideas of great significance making a distinction between the remembrance of God through tongue and through ecstasy. The impact of remembrance depends upon belief and the belief (ْيَقِينُونَ) may be divided into three kinds:

1. Normal belief (عَلَمُ الْيَقِينِ), reaching to a proof by intellectual reasoning.
2. Abnormal belief (عَيْنُ الْيَقِينِ), loss of worldly consciousness in a state of ecstasy, or knowing a spiritual secret by perceiving it and
3. Super normal (حَقُّ الْيَقِينِ), union with the truth or seeing and feeling the quality of a thing.

Now, these three kinds of belief may symbolically be expressed to come in logical conclusion regarding the attribute of belief. Belief is an inner aspect which manifests through the act of doer or it may be shown by metaphor. In this regard attribute of fire is taken to understand the stage of belief in the following manner:

1. We know that fire burns wood, and it is a normal belief (عَلَمُ الْيَقِينِ).
2. When we see by own eyes that the fire is burning a house, and it is an abnormal belief (عين ال讥ين).

3. When one burns himself in fire and, it is a super normal belief (حق ال讥ين).

Thus, the love scale of remembrance may be measured by the love scale of belief with its every stage for clarification of the idea contains in the above quoted verse. Now, it is proved that remembrance through belief and ecstasy is stronger than remembrance through consciousness. On the other hand, remembrance is needed for those who forget, while he needs no remembrance, who doesn’t forget God even for a single moment by consumption of forgetfulness (استهلاك النسوة). Shibli says, “He who knows not an atom of the science of unity (considers himself so insignificance) cannot bear the weight even of a bagqa or gnat. Again he added, “He who possesses one atom of the knowledge of ‘Unity’ can bear the weight of all heavens and earths on his eyelash.” Perhaps, he wants to suggest by this statement that a person whose heart is illuminated with the knowledge of unity, the whole universe becomes insignificant for him. Thus, Shibli’s poem contains the ideas of latter two kinds of belief as stated above.

Shibli explains the idea of Hallaj regarding the dialogue between the God and blessed soul without speech. According to Sufis, soul is a part of God. So, there is no need of speech between them to know one another. Shibli’s ardent and inconceivable agitated love leads him to feel the presence of God everywhere.

Shibli’s poetry is not so much rich like the poetry of Hallaj. Nevertheless, he breathes a sweet melody and ornamented it with better artistic skill. He sets the feelings of love shrewdly and repeated the meanings of first line to the second line. His use of rhyme and rhetoric is wonderful and charming and vocabulary is very rich. His poetic device may compare with the skill of Hafiz. His passionate love turns the body into soul and the soul into body; but he conceals his love from the people, even the peoples are unaware that whom he loves. Secret love is more painful than open love, as he says—

\[
\text{ذاب مما فوادي ذاب مما في البدين}
\text{فافطعوا حبلى و ان شئتم صلوا كل شيء منكم عندى حسن}
\text{أصح عند الناس إلى عاشق غير ان لم يعلموا عشقي لمن}
\]

The affliction of my heart has consumed my body,
And my heart has been consumed by what has afflicted my body.
You may cut down the rope of love which binds you with me,
If you so wish or may connect it with me;
If you like, everything done by you is lovely.
People know it for certain that I love,
But they don't know the object of my desire.  

By adopting the love ornamentation of secular genre Shibli created a unique poetic amalgamation of sensual images and sacred principles. He uses the love vocabulary as passion (عشق) rather mohabbat (محبة), which articulate a chaste emotion. He combined the erotic tune of Pre-Islamic bard in his poetry. The second line of the above quoted verses has the close affinity with the mua'illaqa poem of Imrul Qais in respect of sense, rhyme and rhetoric. The celebrated verse is—

افظم مهلاً بعض هذا التدلال
وان كنت قد ازمعت صرمى فاجمالي
O Fatima! Stop your coquetry, if you want to separate from me then do it in gentle way.

Shibli was known as first rank mystic, but primarily he was a better poet. He was very interested to transfer his spiritual feelings into melody and was equally interested in creating poetry. He recited a beautiful poem just before his death; whose English version is—

“The house in which Thou dwelleth,
Needs no candle to light it, for Thy face
Is so effulgent that it is enough for us
And enough apology to those,
Who Question over decision”.

Shibli’s poetry contains the themes of passion (عشق), yearning and oscillation between union and separation. While intimately related these themes, it will be approached as independent operating vehicle of expression for the Sufi objectives: like the momentary unitive experience with God, imagery language of passion for intense Divine Love, language of yearning which expressed in reflective longings of the soul for beloved and so on. Union or separation is pole of experience in the Sufi fulfillment of the path and plunged the mystic into states of awareness and ignorance of the Divine respectively.

Shibli expanded the concept of Divine Love adopting the erotic ornamentation of previously established genre of Pre-Islamic and early Islamic wine
and love verse. He used the vocabulary of ishq (عشق) to indicate a more ardent emotion and a more carnal expression. He maintained that profane erotic poetry was an appropriate medium for the sublime experience.

Arabic mystical poetry received a deep mystical colour in the hand of Shibli. His feelings are actually galvanized in the poetry and thereby enriched the sense of Arabic mystical poetry a lot.

2. Philosophical mystic poets in Arabic and their poetry

It has been found from the study that Muslims derived the idea of philosophy and exact sciences from Greek culture, which had established itself in Egypt, Syria and western Asia, since the time of Alexander’s conquest. When the Syrian school of Odessa was broken up by church related dissensions towards the end of fifth century A.D.; the expelled savants took shelter at the Sasanian court in Persia. The king, Nushirwan (531-578, A.D.) was influenced by the Neo-Platonist Philosophers. He allowed the expelled savants to establish an Academy at Junde-Shapur in Khuzestan, where Greek Philosophy and Medicine were continued to be taught down to Abbasid days. Another center of Hellenism was the city of Harran in Mesopotamia. Its inhabitants were heathen Syrians are known under the name of Sabians. They contributed a great part in spreading of Greek wisdom throughout the Arab peninsula. The works of Greek philosophers like Aristotle, Galen, Ptolemy and the works of other ancient masters were first translated in Syrian language. These Syrian versions were re-translated later into Arabic language.

The beginning of translation of Greek works on alchemy was made under the Umayyad Caliph Khalid bin Yazid, and he wrote three treatises on the subject of philosophy, but it was stopped due to the emergence of Abbasid dynasty in power. The works of translation were resumed in the reign of Ma'mun (813-833, A.D.). The perusal of the translations of Aristotle given birth to the study of philosophy. As a result, Arab produced a galaxy of philosophers including Shihab al-Din Abi-al-Razi, al-Farabi, al-Kindi, Ibn Rushd, Ibn Bajjah and Ibn Sina who were mostly influenced by Greek philosophy.

Ahmed Hussain Zayyat remarks that Islam has given freedom of thought and reason. Some Qur’anic verses induce men to think depth for finding the secret of universe. Allah says in the Qur’an:

- أَلَمْ يَنْظَرُوا إِلَى السَّمَاءِ فَوْقَهُمْ كِيفَ بَنِيَّهَا وَزَينَهَا وَمَا لَهَا مِنْ فَروْجٍ-
Do they not observe the sky above them? How We have constructed it and beautified it, and how there are no rifts therein? And the earth We have spread it out, and have set firm hills thereon and have produced every lovely kind to grow thereon in couple. This is a vision and remembrance to every returning person.\(^8\) Because of the freedom of thought, there arose various schools of thought in Islam including *Mu’tazalit*\(\text{a}\). They were keen to solve the religious problems under the shadow of intellectual perspectives. Most of the Abbasid Caliphs were inclined towards intellectual opinion. For this reason, the *Mu’tazalit*\(\text{a}\) dogma received royal sanction during the reign of *Ma’mun*. He was keen interested in the religious matters and free thought. As such, he invited foreign scholars for training the native people on the subject of Arts, Science, Mathematics, Alchemy, Astronomy and Philosophy. He also established scientific laboratory *Bait al-Hikmah* (House of science) and *Dar al-Tarjumah* (House of translation) for scientific researches.

Moreover, *Mutazalit*\(\text{a}\) principles widened the scope of Mohammedan thought and cleared the way for other liberal Movements like, the fraternity of *Ikhwan al-Safa*, whose aim was to harmonize Divine Law and Tradition of Prophet with reason, and to construe a universal system of religious philosophy.

The Brethren of purity (إخوان الصفاء) flourished at Basra in 983, A. D. They formed a society for the pursuit of holiness, purity and truth and established a doctrine among themselves; whereby, they hoped to win the approval of God. They explained that Religious law was defined by ignorance and adulterated by error, and there was no means of cleansing and purifying it except philosophy, which united the wisdom of faith and the profit of researches. They advocated for Greek philosophy to be combined with Arabian religion for a better result. Accordingly, they composed fifty treatises on every branches of philosophy, theoretical as well as practical and added a separate index and entitled them ‘treatise of the Brethren of Purity’ (رسائل إخوان الصفاء).

The authors of these works concealed their names except fives, namely—*Abu Sulyman Muhammad bin Mushar al-Bayusti* or *al-Muqaddsi*, *Abu al-Hasan Ali bin Harun al-Zanjani*, *Abu Ahmed al-Mihrajani*, *al-’Avefi* and *Zayab bin Rifa’a*. But, they circulated it among the book sellers and thus supplied to the public. Their writing styles were very attractive. They used devout phraseology, religious parables, metaphorical
expressions and figurative form of style. The doctrine of 'Brethren of Purity' was also connected with the esoteric philosophy of the Isma'ilite.

The philosophical interest in Islam is found in the earliest phases of theology. But its origin is found in the translation of Greek philosophical works during the reign of Abbasid Caliph al-Ma'mun. Muslim philosophers of the East and West studied the foreign philosophy with utmost zeal and skill, and became competent student of the ancient philosophy and science. They criticized and developed the doctrines of Greek philosophers, clarified their relevance for the questions raised by the theologians, and showed what light they threw on the fundamental issues of revelation, Prophecy and Divine Law. But when their knowledge got confused in order to come to a clear conclusion on a certain problem of philosophical issues; they took the help of Divine Law. Muslim philosophers though studied the foreign philosophy but it was developed on Islamic line. They never contradict the basic principles of Islam. The Muslim philosophy may be understood in the following way:

1. Muslim thinkers followed the Greek philosophy, but their thoughts were controlled by the Qur'an and Hadith.
2. Muslim philosophy was developed on Islamic line, though they borrowed some intellectual issues and methods of investigation from Greeks, but they solved their problems in the light of Divine law.
3. Muslim Philosophy includes the scope of the strict philosophy of the Qur'an and Hadith and the ideas of different schools of thought arise time to time.
4. Muslim thinkers sincerely studied the Greek philosophy and comprehended the method for investigation to find out the truth lying behind the Divine Law.
5. In case of any controversy arose between the Greek philosophy and Divine Law, they preferred Divine Law and rejected the controversial point of view keeping in mind that the Qur'an is Ultimate Truth.

It will not be out of scope to mention that Islam is not a new religion. It existed from the dawn of human consciousness. It is a code of human civilization, which provides right action, right thinking and right speaking. Principles of Qur'an is not against the philosophy, rather it has its own philosophy. Allah instigates the mankind to think more regarding his creation using the words إن كنتم تعقلون، تتدبرون.
etc. in the holy Qur'an. Every Qur'anic verse has its reasonable room for thinking. Islam is based on reason and truth, not on blind faith. On the other hand, philosophy has its basis in the reflective capacity of man, but it never transgresses the teachings of Holy Qur'an. There may be differences in the interpretation of the Qur'anic verses, but there is no controversy about its content. The source of Muslim philosophy may be categorized into two kinds:

1. Primary sources of Muslim philosophy include both Qur'an and Hadith.
2. Secondary sources include Pre-Islamic Arab ideas, Greek philosophy, Christian philosophy, Persian philosophy and Indian philosophy as well as Vedanta.

2.1 Schools of mystical philosophy

Mysticism is an integral part of Muslim philosophy. Mystical philosophy consists of several main strands, ranging from Isma'ili thought to the metaphysics of al-Ghazzali, Ibn al-'Arabi and with a continuing powerful presence of scholars in the contemporary Islamic world. Mystical thinkers were conscious that they were advocating an approach to thinking and knowledge, which differed from much of the peripatetic traditions. However, they established a systematic approach which was often continuous with that tradition. They emphasized the role of intellectual intuition to understand the Reality and tried to show how such an understanding might be put on a solid conceptual basis. The ideas that they created, were designed to throw light on the nature of the inner sense of Islam.

Mystical philosophy (حكمة الدروقية) in Islam has included all intellectual perspectives, which considered not only reason, but also the heart intellect. In fact, heart intellect is the main instrument for the gaining of true knowledge. Thus, Islamic philosophers were inclined towards mystical element in order to harmonize their philosophy with Divine Law. Qur'an contains some esoteric verses, which rational knowledge cannot cover the full content of its underlying mystery. Therefore, Muslim thinkers were bending before mysticism for guidance in their search.

Perhaps, the most influential school of mystical philosophy came into existence with shihab al-Din al-Suhrawardi, who founded the school of Ishraq or illumination. His basic teaching is that knowledge is available to man not through ratiocination alone, but also and above all, through illumination resulting from the
purification of one's inner being. Muslim philosophers were continuously striven to investigate to find out the truth of the problem raised before them through the method of Greek philosophy by applying their reasons and intellects as per Divine Law. In case of perplexity, they clothed their thoughts by Sufi mysticism and thus obtained the satisfactory truth. Heart intellect or spiritual observation is more powerful than reason or mere intellect. Michael Talbot’s book of “Mysticism and The New Physics” may be summarized that the present state of uncertainty of science is the result of one-eyed observation of the universe, and the moment both the eyes (physical and spiritual) are utilized, the secrets of creation automatically unfold them. He also added that it is one of the triumphs of mysticism that modern science, fed up with the inaccuracies of blind physics completely devoid of metaphysical insight has now started echoing the same themes and developed a tendency to bend before mysticism for guidance.

Abu Hamid al-Ghazzali severely criticized the Muslim philosophers, who were mostly inclined towards Greek philosophy and held contradictory theory against Qur'anic truth. He lashed out against their views on the question of God, creation, eternity of the world, knowledge of God, free will, resurrection etc., and made a searching examination of their views in twenty propositions and tried to prove that their views were non-Islamic, heretical and philosophically shallow. After being dissatisfied with the theological, philosophical and rational sciences, Ghazzali turned his attention towards the study of Sufism. He studied the mystical manuals of the eminent Sufis and devoted himself in Sufi practice for spiritual solace and thus, obtained the truth of his search. Khaja Khan, the author of “Studies in Tasawwuf” divided the philosophic schools of Islamic thought into three main schools, which may be summarized as under:

2.1.1 Ijadiyyah

The Ijadiyyah are the creationists or transcendentalists, who believe in a God separate from His creation, an extra cosmic world who; created the heaven and the earth in six days and took rest on the seventh day. He is the maker, the engraver and painter. Everything is from Him. This is the belief of ordinary man. The simple belief is that the God is one. He is the creator of this universe, the sustainer, the helper, the forgiver and so on. He is unique in His Essence and attributes. His knowledge is not like our knowledge. His speech and hearing is not like our speech and hearing. “He surrounds
everything by His Essence and is near and within everything; His proximity is not understood by us”. This is the philosophical aspect of the Ash’aria school.

2.1.2 Wujudiyyah (وجودية)

This is the most influential school of mystical philosophy in Islam. The great thinker of this school is Muhy al-Din Ibn al-‘Arabi. His doctrine ‘wahadat al-wujud received special attention in the realm of Sufi theophany. His doctrine is that man comes out from the knowledge of God, and gains the experience of this world and then returns to his own ‘ayn (or reality). Divine knowledge or first intelligence is the only essence, and manifests the many out of its own knowledge. Thus, the knowledge emanated itself in the second stage in this world and after gaining experience it returns to its own reality. So, this process is called everything in Him. This may be called the pantheism. God exist in everything, but it does not mean that everything is God. It simply means that everything is instinct with consciousness of God.

2.1.3 Shuhudiyyah (شهودية)

The founder of this school is Abd al-Karim al-Jili; who believes that essence itself is in evidence, and attributes are always hidden, when attributes manifest, they receive names (أسماء). Names are therefore, mirrors and without names attributes would not have manifested themselves. Therefore, the names are mirrors, which reveal all the secret of Divine Being. This school believes in two Dhats, the one of the Reality (God) and the other of the non-reality (slave). As regards to the non-reality, which is zero (Adam) and this Adam is relational (إضافي). It is not real (حقيقي). If Adam is considered essence (ذات) then there will be two dhats, which will be dualism. The Adam-e-idafi is only relatively an Adam. It is mere zero, and if any number of zero are added (like 0+0+0+0+0+0=0) the value of its number does not changes. Thus the Adam is an emblem in the knowledge of God.

The main difference between the two schools may be shown in the tabular form below:

<table>
<thead>
<tr>
<th>Wahadat al-wujud (Transcendence)</th>
<th>Wahadat al - shahood (Immanence)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Divinity: He is All (هو الكل)</td>
<td>He is the Guide (هو الهادى)</td>
</tr>
<tr>
<td>Doctrine: All is ½ Him (hama oost)</td>
<td>All is from Him (hama-az-oost)</td>
</tr>
<tr>
<td>Manifestation serenity: No duality</td>
<td>Ecstasy: we are together union of the two</td>
</tr>
</tbody>
</table>
Between Him and me: I am a drop of the Ocean
He is the ocean of love

Creed: who am I? I am the Real
Who am I? I am His slave.81

Besides these schools, there are another four schools of mystical philosophy are as follows:

2.1.4 Thought School
Thought school is similar to Shuhudiyya. He is now just as he was before (ان هو الآخر كما كان). Thought makes no change in individuality. The worlds may come, and the world may go, but He goes on forever, unchanged and unchangeable.

2.1.5 Will School
Thinkers of this school opine that all are manifestations of the will of God. Ibrahim bin Adham, Hallaj, Rabi’a and some others are the exponents of this school.

2.1.6 Love School
Mystics of Love school held that the universe is a mirror in which God sees Himself and hence the universe is the manifestation of beauty and love. Love regulates the Sufi theophany and connects a bridge between man and God. Rabi’a al-Basri, Maruf al-Karkhi, Hafiz etc. are the exponents of this school.

2.1.7 Light or Ishraq School
Shihab al-Din Suhrwardi, al-Maqtul, the great commentator of Aristotle is the chief exponent of this school after Ghazzali. He developed a view of reality in accordance with the essence, which is more important than existence, and intuitive knowledge is more significant than scientific knowledge. He used the notion of light as the name suggests, as a way of exploring the link between God, the Light of lights and His creation. The main teaching of this school is that God is Light, hence it reflects with its attributes on everything including open space and air. Thus, the light is intermediary link between God and slaves, who have the capacity to absorb it (light) in their pure heart.

Now, it may be said that Islamic philosophy is combination of mystical doctrines developed by the mystics of Islam and it is termed as mystical philosophy, in which every solution is done under the light of Divine Law and Tradition of Prophet.
For this reason, Sufism may be called inner spirit of Islam as well as Muslim philosophy.

2.2 Some outstanding philosophical mystic poets in Arabic

There are many philosophical mystics in Islam flourished in force of time both in Arab and Spain, but those who are actually inclined towards mysticism and those who clothed their thinking with mystical colour, may be mentioned al-Farabi, Ibn Sina, al-Ghazzali, Ibn Rushd, Ibn Baijah, Ibn al-‘Arabi etc. are numerous. They composed many books on mystical philosophy. Moreover, they composed Arabic mystical poetry a lot. Some prominent Philosophical mystics and their mystical poetry in Arabic are discussed in below:

2.2.1 Al-Farabi

*Abu Nasr Mohammed Ibn Tarkhan Ibn Awazalah al-Farabi* (870-950, A.D.) belongs to a Turkish family of Transoxania. He was born at *wasif* near Farab. He did not write his autography and some of his disciples wrote his daily activities. It is narrated that his early education was religious and linguistic. He had studied Jurisprudence, *Hadith* and commentary of Holy Qur’an. After the age of fifty he meets for the first time, philosophers and translators in Baghdad. During this period he studied logic under *Bishr Matta Ibn Yunus*. He lived twenty years in Baghdad and then went to Aleppo and remained as a Sufi in the court of *Saif al-Dawala*. He wrote almost one hundred works on Philosophy, moral science, politics, mathematics, alchemy and music. His metaphysical work, *Risalat Fusus al-Hikam* (epistle containing bezels of wisdom) and the *Risalah fi Ara’ ahl al-Madinah al-Fadilah* (epistle on the opinion of the people of the superior city) are famous. Another work on politics is *al-Siyasah al-Madaniyah* (political regime) in which he inspired by Plato’s Republic and Aristotle’s Politics. He was called second Aristotle and the father of Muslim philosophy.

*Farabi* was contemporary of *Abu Bakr Shibli. Ibn Khallikan* records that *Farabi* was the most ascetic of the men in the world. He was a wandering troubadour and did not care for earnings and dwellings. He received monthly remuneration of rupees four Dirhams only from his patron *Saif al-Dawala* and need not feel more than this and at the same time, his contemporary poet al-*Mutanabbi* had received of rupees one thousand Dirhams only. *Farabi* solved the philosophical problem under the shadow of Sufi mysticism. He tried to harmonize the Greek philosophy with the inner spirit of
Islamic Theology. His doctrine is spiritualistic and idealistic, because he reduced almost everything to spirit. His spiritualism is rooted in ideas and concepts which he experienced through speculation and contemplation. He also opined that, through contemplation man may enjoy the presence of the archetype of celestial world and may feel the utmost happiness.

His mystico-philosophical belief regarding the absorption of human spirit into world spirit and finally into God, is a trend of his writings. He also used some technical Sufi terms for solution of philosophical problems. Philosophy is based on argument, reason and intellect, while mysticism is something more than these. When human intellect becomes unable or confuses to come in a correct conclusion on the question of creation, revelation, Prophecy and the other issue of like nature, then contemplation and vision of mystic may give sufficient knowledge for those topics; but he may not be confined the total vision by the language of tongue. Mystical experience is a taste which is better understandable by the language of heart. Farabi wrote his mystical taste in a treatise called Kitab al-Fusus, in which he interprets that ‘no existence is more complete than His existence’. He is not hidden due to any discrepancy in His existence, but because of the intensity of His manifestation. Farabi stated that God is Ultimate cause and ground of everything and the universe has emanated from Him. The true existence is spirit but it has various degrees and these degrees are depending on the practice of self realization, contemplation and practice of other means for purification of soul. Farabi confined his mystical thinking regarding the creator in a poetic melody in the tune of prayer:

O the cause of all things, o one whose flowing bounty is their cause.
O the Lord of graded heavens and center, in their midst are the earth and the seas.
I have called Thee for protection after committing sins.
Forgive the errors of the sinful and downtrodden.
Lord of all; purify me from the dross of nature and elements with Thy bounty.  

Here, the poet describes that Allah is the cause of all things and everything comes from the act of His mercy. Time and again Sufis of Islam and other mystics have been warning mankind that universe is not real. It is not what it appears to be. It is a phantom. It is a shadow of reality believed to be real by those fettered by the chains of matter-time-space and limitation. The Real One is God and unreal can’t mix with the Real. Farabi asserted the unreality of everything other than God in the following poem, whose English version is—

Brother, leave the place of unreality and take store of the realities.
The abode of ours is not eternal, nor is the man performing any miracle on this earth.
We are as unreal as the lines drawn on a globe.
Circumference of heaven is a more befitting place for us.
How long shall we collide with one another on the centre (of the earth).

Here, the poet states that this world is outward manifestation of Hidden Treasure. So it is phantom like the dot of a globe. Dot is the essence of line and the existence of line depends upon dot. Whenever dot is wiped out, the line itself will be vanished.

Doctrine of fana wa baqa is a major theme of Sufi metaphysics. It is the sublime process to attain the ultimate knowledge of God by denying self existence and enjoying the beauty of mystical garden. Farabi agreed with this doctrine. He lived a supreme ascetic life also and attained the highest mystical state of fana through purely intellectual process. His Arabic mystical poetry contains the breath of purely mystical tune of Hallaj regarding the garden of gnosis as described in his book 'Kitab al-Tawasit'. Farabi also enjoyed the colorful beauty of knowledge in the state of fana, as he recites—

نظرت بنور العلم اول نظرة فغيت عن الاكرات و ارتفع اللبس
مزال قلبى لانذا بجمالكم و حضرتكم حتى فنت فيكم النفس
فصار ليلى نهارا و ظلمتي ضياء ولاحت من جمالكم الشمس

With a single glance I saw in the light of knowledge,
And I was obliterated to all existents and my doubts were dispelled.
My heart continued to take refuge in Thy beauty and presence,
Till, the self was annihilated in Thee.
My night was turned into day and my darkness was changed into luster,
And the sun of Thy beauty appeared.85

Here, the poet says that annihilation is the medium for acquiring knowledge
of God. The poet enjoys the beauty and presence of God in his state of ecstasy. He
realizes light of knowledge which removes darkness of his mind and he continued in his
state of *fana* enjoying the beauty of God. The universe and its mystery lying behind it is
so sublime that human knowledge and intellect is so insignificant to unfold it.
Therefore, the philosophers are in confusion to bring the mystery of creation within the
purview of their intellect. As such, Muslim philosophers were inclined towards
mysticism for attainment of the knowledge of Ultimate Reality and thus the purpose of
Muslim philosophy became to rationalize the mysticism owing to it a direct insight into
the depth as yet unspoken.

2.2.2 Ghazzali

Abu Hamid Mohammad al-Ghazzali (1058-1111, A.D.) was born at Tus. He
was commonly known as Huzzat al-Islam (proof of Islam). He was a great Muslim
philosopher, theosophist and poet. Ghazzali expressed his views on the concept of
human self, universe, God and His mysterious kingdom including heaven and hell, life
after death etc. quite in conformity with the holy Qur'an and Islamic tradition. He
clothed the Muslim philosophy with deep mystical ornamentation, for which Muslim
world would ever remember him.

He became orphan at an early age and was brought up by a Sufi who was his
father’s friend. His early education took under Sheikh Ahmed Ibn Mohammed al-
Rudkhani al-Tusi and then he went to Jurjan and studied under Imam Abu Nasr al-
Ismai’li. Then he studied Sufism under Yusuf al-Nassaf at Tus. At the age of twenty, he
went to the Nizamiyya academy of Nishapur to study under Imam al- Haramain; where
he learnt the main principles of Asharite kalam, theology, law, dialectic, sciences,
philosophy, logic and principles of Sufism. Ghazzali went to the camp of Nizam al-
Muluk, who had attracted many scholars, and there he was received with honor and
respect. He was appointed as a professor at the Nizamiyya Madrassa in Baghdad. He
worked there four years. During this period, he vigorously perused the study of
philosophy by private reading and wrote several books. In 1095 A.D., he suffered from a nervous illness which made him physically impotence to work as a lecturer. Then he went to Mecca for performing pilgrimage. He gave away all his properties except some fund for maintenance his family and went to Syria and then returned again to Nishapur. In the period of retirement, Ghazzali spent ten years in seclusion and mystic exercises. He lived as a poor Sufi, officer in solitude, spending his time in meditation and other spiritual exercises. During this period, he wrote *Ihya Ulum al-Din* (The Revival of Religious Sciences). At last, he returned to the native city at Tus and founded there a college and taught there till his death.

He wrote many voluminous books on philosophy, theology, Sufism and Arabic mystical poetry. Almost all of them being in Arabic are enumerated to be seventy. His some numerous works are as follows:

1. *Tahafat al-Falasifa* (Incoherence of the Philosophy, 1095, A.D.) is an attack on the adherents of the Greek philosophy and established his philosophy with the principles of Qur'anic verses and Prophetic Traditions.
4. *Jawahir al-Qur'an* (Jewels of the Qur'an) is a system of Theology.
5. *'Aqida* (Faith) is a statement of the articles of the Islamic faith.
6. *Al-Durra al-Fakhira* (Precious Pearl) is a treatise on the last Judgment and the end of the world.
7. *Kimiya al-Sa'ada* (Alchemy of Happiness) is a popular lecture on mysticism.
9. *Munqidh min al-Dalal* (Deliverer from the Error, 1108, A.D.) is a book of his spiritual development.
10. *Minhaj al-Albab* (Road for Hearts) is a treatise on the advantages of poverty and the assumption of monkish garb among the mystics.
The above quoted books and mystical treatise are the main source of his Arabic mystical poetry. His poems are diffusing in the various prose works which are very magnitude and awe-inspiring to be called mystical. Among his poetry as recorded by his biographer, two odes (قصيدة) deserve special attention are as follows:

1. *Qasidat al-Haiya* (due to its rhyme ending in letter *Ha*) is a sublime ode, dealing with vices of his soul in the first twenty-nine verses of the poem. In the subsequent verses he compares his selfhood with that of a mystic.

2. *Qasidat al-Taiya* (due to its rhyme ending in letter *Ta*) is a long poem consisting of about four hundred verses, which contains the gist of his teachings and hints at Divine mysteries. He ornamented the poem with Divine Love and ecstasy. His metaphysical, sublime and illuminative knowledge beautified the poem with best artistic perfection.

Moreover, he composed a considerable number of Arabic mystical poetry. Some of them are distinctly mystico-philosophical, while others are inspired by profane love. The background of his poetry is his own philosophy, which he acquired by extensive travel and self experiences. He experienced illumination and ecstasy and entered into direct knowledge of the Divine secret which is incommunicable, but it was this experience which enabled him to give his teachings with the assurance born in his personal conviction of the truth of what he taught. Love is represented by Ghazzali as the final stage of mystic way, and as its goal. When one loves God and God also loves him and thus God bestow knowledge in the heart of His lover by way of revelation and inspiration. The lover enjoys the beatific vision in consummation of his desire in union with the beloved. All Muslims are agreed that the love to God is a duty for mankind. God says concerning the believers, "He loves them and they love Him" and the Prophet said, "Till a man loves God and His Prophet more than anything else he has got the right faith". 

Prophet also taught prayer to his companion to have exist relationship between creator and creature through love, as said, "O God, grant me to love Thee and to love those who love Thee, and whatsoever brings me nearer to Thy love, and make thy love more precious to me than cold water to the thirsty".

Ghazzali's teaching of love includes longing (شوق) for the lover longs to be with his Beloved, fellowship (UNS), for he is in intimate communion with him whom he loves, and satisfaction (رضاء). Thus, the lover enters into the ranks of the perfection of
all the stations and states and attains to 'sobriety' and permanence, and listens at all times to the Divine voice. He says being inspired by Divine Love in a beautiful lyric:

\[
\text{حلت عقارب صدعه في خده قمرا فجل بها عن التشوبه}
\]
\[
وقد عهد ناه ببرجه فمن العبجان كيف حلت فيه
\]

The curls about his temples, to the moon of his cheeks have fallen
In loveliness so radiant, that none with Him can compare.
In the sign of the scorpion, we have often seen the moon.
To see the scorpion in the moon, that is a thin more rare.\(^{89}\)

A perfect vision in ecstasy of a Sufi may unfold the veil of ‘One Real’ and Divine essence manifests by its attributes in the heart of mystic. \textit{Ghazzali} says in his book “The Alchemy of Happiness” that love of man is of different types:

1. The first one is self love, which includes a man’s desire for his own safety and preservation, as love of wealth, because it is a means of preservation of the love of wife and children, relatives and friends.
2. Second type of love is for the sack of the benefit received from the person or thing loved.
3. The third type of love of a thing for its own sack, not for the pleasure to be obtained from it, apart from itself and this is the real love; as the love of beauty and goodness. All beauty is loved by the one who is able to perceive beauty; for the perception of beauty is delightful itself. If it is certain that God is beauty, He must be loved by the one to whom His beauty and His Majesty are revealed.
4. The forth type of love is that inspires Goodness and Beauty, in the moral sense. \textit{Ghazzali} concludes that the beauty and goodness of everything consists in the presence of the perfection proper to it.
5. The fifth type of love is that due to the secret affinity existing between the lover and the beloved, for love between two persons may exist without any beauty of pleasure as the cause, but simply because their spirits are akin.

If all these loves exist in man, it would not reach the highest degree of love. Man loves beauty by nature, and this natural love has close intimacy with soul. So, man
loves God, because of the affinity between the man and soul. Because, God reflects the Divine nature and attributes in the heart of man; and thus man can attain to eternal life through knowledge and love and it can itself become Godlike. As such, being disguised with philosophical studies Ghazzali began to travel in search for real knowledge reaching to the Ultimate goal and hence he chose the life of a Sufi. He recited lively verse alleging the cause of his inclination towards Sufism:

Once I had been a slave: Lust was my master,
Lust then became my servant: I was free.
Leaving the haunts of men, I sought Thy presence,
Lovely, I found in Thee my company.
Not in the market-place is found the treasure
Nor is learned like the ignorant, who know not Thee,
Who taunt me, thinking that my search is folly,
On my ring is engraved my apology.

Love to God may be mean to live in the remembrance of God, and this kind of love is a passionate love which reflected in the life of Hallaj; who did not fear to die for sack of true love. This is called the state of union, which is the end of the quest. Because, mystic seeks the only one and in the course of his search he cease to see himself and since he is no longer sees himself, because he is absorbed in the unity of God and passed away from himself, in the same time he also passed away from the others. In such state, mystic has no feelings of what happens to his body and this state is called fana (annihilation) and there remains in the heart of mystic no room for others except God. Ghazzali preferred to live in God by dying to self and desired to subsist in God, which he expressed in a beautiful love lyric:

Though love afflicts me, yet it is not grievous,
For death to self, means life in Thee my lover,
To suffer thirst, if that shall be Thy pleasure,
To me, is sweeter far, than all refreshment.
Nothing can grieve me now, save the divides me
From Thee—but with Thee, naught has power to harm me.91

Here, the poet describes that in the realm of Divine Love, he suffered many anxieties and hardships but he felt happy for sack of his pure love to God and he tried to die out his self undergoing sufferings for perfect dedication in his love.

Ghazzali rejects and refutes doctrines of many philosophers. However he was influenced by Neo-Platonism. From Plotinus, he derived the idea of God as the One Reality, the source of all being, the all perfect, transcending, all known attributes and existence. In the Plutonian teaching, the first emanation from the One was the Universal Mind and al-Ghazzali also makes use of this term (عقل الأول) which he called the prior of all existence, that which is stronger, nobler, and nearer to the one, it is self perfect because of its relationship to the One, and makes perfect which comes after it, when God wishes to bestow revelation on creature, He makes use of the first intelligence, "universal mind becomes the first teacher and the sanctified soul is the taught".92

Ghazzali also states that the human intelligence derived from universal intelligence as the light from sun. “First intelligence is a pure light out poured upon all things, for it is the spirit of all and by the Gnostics it has been called the heart of the universe”.93 From universal Mind emanates universal soul, which in its turn gives rise to the phenomenal world and to individual human soul. It is inward entity which is covered by the body. “In truth it does not belong to the visible world, but to the invisible, and comes into this world as a traveler who; visits a foreign country for the sack of merchandise, and will presently return to its native land.94 It is the knowledge of this entity and its attributes, which is the key to the knowledge of God. Ghazzali’s Qasidat al-Haiya deals with the nature of soul, which felt him in perplexity and confusion and leads him towards doing vices; but he apologizes his sin and entrusted its affair to God. At last, he agrees with the mystics and preferred the soul of mystics as a clean container for Divine illumination, which he uttered in poem:

ما بال نفس شكاها إلى الوري وهي تربجي الله
كم بين نفس و بين نفس فتى طهرها بالتقى و نقها
What is wrong with myself that it prolongs its complain before the people,
Although, it has anchored its hopes with Allah.
What a difference there is between me and the mystic,
Who purifies (their soul) with piety.\(^\text{95}\)
His soul is unlike my sinful soul whom I order
And retrain with great struggle.
My soul disobeys its lord.
Woe to me for what it has done!
And woe it, for the same!\(^\text{96}\)

Like Ghazzali, Ibn Sina also composed a 'Ode on the soul', best known poetical production is a lengthy ode describing the descent of the soul into the body from the higher sphere and it is still memorized by young students in the Arabic East. His didactic poem on logic, in two hundred and ninety nine lines, is a better production of his artistic perfection.

He was mostly influenced by the Epistles of the Brethren of purity. He stated his own philosophy in the book '\textit{Shif\texta}’ and summarized it in the book ‘\textit{Kitab al-Nazat}', in which he states that the salvation of men lies in the purity of their souls and it is attainable by contemplating the pure form and avoiding the worldly pleasure. He divided souls as vegetable soul, animal soul and human soul. Human soul could reproduce, motivate, grow, perceive and reason. His poem on the soul is a deep mystico-philosophical excellence, in which he describes the nature of soul apart from his personal experiences and observations. “His theory of human nature is dualistic. Body and soul has no essential connection with one another. All bodies are produced under the influence of the stars, from the mingling of the elements; and in this way human body is also produced, but from a combination in which the finest proportion is observed. A spontaneous generation of the body just like the extinction and restoration of the human race, is therefore possible. The soul, however, is not to be explained from such mixtures of the elements. It is not the inseparable form of the body, but it is accidental to it. From the Giver of the Forms, that is –from the active spirit over us, every body receives its own soul, which is adopted to it and to it all one”.\(^\text{97}\)

He expressed the relation of the soul and body and the first abode and the last abode of soul vigorously. “He stipulated that the bodily parts begin to loss strength
at the age of forty but not necessarily the rational faculty. The soul has two fold
duties—one is related to the body in the form of governance and control and another is
related to itself and its principles in the form of intellect. Thus, the soul could become
engrossed with sensible and is kept away from intelligible. Fear keeps away hungry;
appetite hinders angry and makes one to forget fear. Thus, soul is not the body, nor does
it die with it".98 He describes the nature of soul in a beautiful poem; whose English
version is—

It has descended upon thee from out of the regions above,
That exalted, ineffable, glorious, heavenly zone.
‘It was concealed from the eye of all those who its nature would ken’
Yet it wears not a veil and is ever apparent to men.
Unwilling it sought thee and joined thee, and yet though it grieve,
It is like to be still more unwilling thy body to leave.
It resisted and struggled, and would not be tamed in haste,
Yet it joined thee, and slowly grew used to this desolate waste,
Till forgotten at length, as I wean, were its haunts and its troth.99

After being, dissatisfied with the theological, philosophical and rational
sciences, Ghazzali inclined towards the study of Sufism. He lastly finds that the aim of
Sufis is to free the soul from tyrannical yoke of passions, to deliver it from bad
influences and evil instincts, and to purify the heart so much that there should remain
only room for God. In the course of purification of his soul he did many struggles
against his self, which he captioned in his Qasidat al-Haiya:

I have become at enmity with myself
For it bids me to sin and I seek to retrain it
We are two antagonists, warring one with another,
Patiently I strive to overcome the flesh.
With the troops of lust, it takes the field against me.
What can patience do to stand its onslaughts?
If it shows cowardice in the strife, the troops embolden it
Or if it grows faint in the fight they strengthen it.
Sometimes I throw it down, and sometimes it throws me down.
But in the counter it has upper hand. 100

Here, the poet describes that he became a great enemy of his soul. He always quarrels against his soul from doing sinful acts. As Prophet declares that struggle against one’s own soul is greater than any other struggles. Purification of self is main goal of Sufis. Therefore, he did not allow his self doing evil deed. Struggle in true sense is the struggle against one’s own self. The universe is dual in nature having its opposite direction. Iblis is opposite of Allah as Hallaj describes in his book ‘Kitab al-Tawasin’ that Allah cursed on Iblis because it was His will. The quality of Goodness cannot be known without the quality of badness. Goodness and badness do not exist in this phenomenal world only; but it exists in the heart of every person. Like Ghazzali’s struggle against soul, Mikha’il Nu’aima (b.1889, A.D.) also describes in his poem al-‘Arak (struggle), the goodness and badness that contains in his heart at the same time, as he breathes—

The devil entered my heart, and it saw an angel.
And in the twinkling of an eye a violent fight broke out between them.
One said, “This house is mine!” and the other said it was his.
While I witness what goes on, without the slightest move,
Asking my Lord: “Is there in all creation a God besides you,
Whose hand, together with yours, fashioned my heart from the beginning?”
And until today I see myself in doubt and confusion.
Not knowing whether in my heart is a demon or angel.\textsuperscript{101}

God is the Light of the Heavens and the Earth.\textsuperscript{102} This Light cannot be seen by bodily eyes. He is visible only to the inward sight of the heart. The vision of heart (رودة القلب) is defined as the hearts beholding by the light of certainty that which is hidden in the unseen world. Hazrat Ali (R.A) was asked, “How should we worship one whom we don’t see”? He replied, “The light of intuitive certainty (قين) by which the heart sees God, is a beam of God’s own light cast therein by Himself; else no vision of Him were possible”\textsuperscript{103}

Ghazzali states in his ‘Mishkat al-Anwar’ that Allah is Light and the Light is compared to a candle burning in a lantern of transparent glass, which is placed in a niche in the wall, the niche is the true believers heart; therefore, his speech is light and his works are light and he moves in light. The light which gleams in the heart of the illuminated mystic endows him with a supernatural power of discernment (firasat).

Ghazzali’s most interesting mystical poem ‘Taiya’ is consisting of four hundred verses, ornamented with Divine mysteries and illuminations. The poem leads us into the insight of his deep mystical personality; wherein he enjoys the beauty of holy face through his spiritual vision:

بنور تجلى وجه قدسك دهشتني
فيا أقرب الأشياء من كل نظره
لا بعد شئين انت عن كل رؤية
بطنتبطان كاد يضيء يرثدي
My bewilderment is due to the flashing light of Thy Holy face.
Thou art the cause of my astonishment, as it is not hidden from Thee.
Thou who art (really) nearer than my glance, for the sense of sight,
Thou art the farthest object.
Thou appeared and when Thou dazzled (others) with Thine light
Thou wert hidden in a manner that I was very near rejecting very notion of Thy presence.\textsuperscript{104}

During the course of his spiritual struggle, Ghazzali finds himself in confusion to apprehend the form of God by his sense and intellect. When, he confirms that “Allah is Real Being and Light supernal, above whom there is no Light at all, and from whom light descends upon all other things.\textsuperscript{105} He could not harmonize between the sense and the intellect. However, he propounded that “Allah’s Gnostics rise from
metaphors to realities, as one climbs from the lowland to the mountain; and at the end of their ascent, they see as with the direct sight of eye-witness, that there is nothing in existence save Allah alone, and that everything will perish except His countenance, His Aspect". Thus, the Gnostics have experienced the Real existence and they drowned in the absolute unity, and their intelligence galvanized in the intelligence of God. So that, one may claim "I am the one real". When the Gnostic’s ecstasy comes to an end and returns to the lower world he gets intelligence, which is the Allah’s balance scale upon earth, then he comes to know that he had not been actual identity; but something resembling identity. In the words of lower world Hallaj said at the height of his passion: “I am He whom I love and He whom I love is I: we are two spirits immanent in one body". Thus, the faculty of understanding varies from one to another and it ups and down based on their dedication.

At the last part of Ghazzali’s life, he wanted to be freed from the bondage of doubt and for this, he became a seeker of true knowledge and thereby he found grades of knowledge which depend upon the illumination of the attributes of God. He describes the faculties of human nature in a beautiful poem:

So when Thou wert hidden due to the intensity of Thine Light.
Thou caused disharmony between the intellect and the senses.
When the intellect claims to prove Thy existence disapproving
What the senses denied said to senses, “I prove”.
It is because the senses deny to have seen Thy form
But intellect is pleased to advance arguments about Thy existence.
Thus started the discord and it become difficult,
To, harmonize the different claims of human nature.107

At last, Ghazzali’s philosophy contained in his poem may be summed up that philosophy is nothing more than common sense and regulated thinking, which cannot give equal knowledge to revelation. Reason is not the only source of knowledge. It cannot supply the primary truth of religion. Revelation and intuition are also the real
source of knowledge. Ecstasy and intuitional knowledge is the real guide to enter into the truth. God is the supernal being, whom cannot be comprehended by mere reason and intellect, but intuitional knowledge may reach to Him.

Ghazzali observed that the philosophers, who were clung to the metaphysical views, were in mistake regarding the point that, the world exists from eternity to eternity, but Ghazzali held that it was not eternal; it was created at a time and will come to an end. However, St. Thomas Aquinas was influenced by the philosophy of al-Ghazzali mostly on the point of Divine knowledge and Divine simplicity. The similar views of Ghazzali and Kant are that through speculation or theoretical reason, it is impossible for the philosophers to prove the existence of God and of soul and its immortality. Both had distaste for scholastic philosophy. They hold that through the truthfulness of God's revelation in the scriptures, were a moral certainty which may reach to the Ultimate Truth not by theoretical certainty. He is the first philosopher in Islam who harmonizes the philosophy with Divine Law and Tradition of Prophet and thus, he gave a new spirit to the Islamic Sufism.

2.2.3 Abd al-Qadir Jilani

The founder of Qadiriyya order, Ghauth al-'Azam 'Abd al-Qadir Jilani (1077-1166, A.D.) was born in the district of Jilan in Persia, south of the Caspian Sea. His nick name was Abu Muhammad. His father Abu Salih Jangi Dost was descendent in direct line of Hazrat Syed Imam Hasan (R.A.), the grandson of holy Prophet and his mother, Syedah Fatima Ummul Khair was descendent of Hazrat Syed Imam Hussain (R.A.). His mother stated that Jilani was born in the month of Ramadan and he did not suckle in day time. Moreover, he did not take food in his infancy during fasting hour in the month of Ramadan. His father was died when he was one year old. He got basic religious education under the guidance of his mother and maternal grandfather, Abdullah Sumi. When he was of five years, his mother sent him to a local school in Jilan, where he completed basic education in religious sciences. He continued his further education in Jilan up to the age of 18 years. He also memorized the Holy Qur’an during this period. Thirst for knowledge was flaming in his heart for which he went for higher study to Baghdad with due permission of his mother. His mother advised him to observe strictly the following instructions:

Always speak truth come what may.
Obey Almighty's command.
Abstain from unlawful and forbidden things etc.
Always be pleased with the Divine decree.\textsuperscript{108}

He started to Baghdad with a capital of 40 Dinar. When he entered Baghdad he came in spiritual contract with Sheikh Hammad al-Dabbas, within a short period he got admission at the Jamiyah of Shykh Abu Saeed Mubarak bin Ali Makhzumi in Baghdad. It was a school of Hanbalite Fiqh and was well renowned for its high standard. He studied Fiqh (Islamic Law) under Abu Saeed Mubarak, Tafsir (Commentary of Holy Qur'an) under Abu Qasim Ali, Arabic Literature under Abu Zakariya Yahya Tabrizi, the principal of Jamaliyah Nizamiyah, in particular and he also learned under many other scholars of the school, in general. He completed graduation and university education from the Jamiah of Abu Saeed within nine years and then he passed a long period of 25 years in seclusion and self mortification practices in jungles and dreary places for spiritual illumination and Divine union. After completion of his spiritual journey he returned to Baghdad and was appointed as a teacher in the Jamiah of Abu Saeed. Finally he was entrusted with the charge of the institution. Jilani settled in Baghdad at the age of 51 years along with his four wives and 49 children of whom 27 were sons and the rest were daughters.\textsuperscript{109}

'Abd al-Qadir Jilani was a better Theosophist. He worked day and night for the benefit of mankind with little rest and sleep. He wrote many prose and poetry on Sufism in Arabic as well as in Persian language. The following works are outstanding and most popular:

1. \textit{Ghuniat li-Talibi tariq al-Haqq} (The work which suffices those who seek the True Path) is a treatise on legalistic ethics and theology giving a comparative study on \textit{sunni} law, and views and opinions of 73 sects of Islam on the matter of prayer, fasting, zakat and Hajj etc. It also contains comprehensive chapter on Sufism.

2. \textit{Fatah al-Rabbani} (Revelation of the Lord) is a collection of 63 sermons delivered during the years 1150-1152, A.D. It contains numerous forms of prayers and some mystical poems.

3. \textit{Sirru-l-Asrar} (secret of the secrets) is a small manual and illuminative study on Islamic mysticism. This book is considered to be the gateway to the city
of knowledge. It reveals in a brief compass of the very essence of Sufism, showing how outward practices, such as prayer, fasting and almsgiving contain a wealthy of inner dimension, which must be discovered and enjoyed if external actions are to be performed in a manner pleasing to God. When this is achieved the soul finds true peace and the spiritual life becomes complete.

4. *Futuhat al-Ghaib* (Opening of the Mysteries) is a collection of 78 sermons on the subject of Sufism and gnosis.

5. *Jala al-Khawatir* (Purification of the Mind) is a collection of 45 discourses delivered at his school in Baghdad, dealing with the principles of mystical union and the factors that restrain one to the mystic path.

6. *Tafsir al-Qur'an* (Commentary on Holy Qur'an) is yet unpublished. Azia urfi states that two volumes of its manuscript are still lying in the private library of Rashid Kiran in Syria.\(^\text{110}\)


8. *Risalat-e-Ghauth al-'Azam* is a collection of dialogues between him and God, which reveals his proximity in Divine sanctity. The *Risala* is the interlocution of God with His beloved servant. The astonishing series of revelation covers the entire spectrum of Sufism. Every dialogue is unveiling divine mystery, relation of God with his servant, the Divine origin of mankind and inspiring tendency to the reader to study the mysteries of the oneness of being.

Besides these, he had written a considerable number of Arabic mystical poetry of highly spiritual flaming on the subject of mystic way and illumination. *'Diwan of Ghauth al-'Azam'* is containing of sixteen odes. The first of these is the longest *Mathnawi*, contains four hundred verses which is called *'aynia* (due to the rhyme ends in the letter *'ayn*). Nine of the remaining odes are ecstatic utterances and Divine illuminations. He often uses the symbol of wine to express his mystical experiences and states of annihilation. Sometimes, he breathes a vision of illuminative heart with colorful sublime thought in his poem. Tenth poem is a prayer for the removal of hardships, while the eleventh and twelfth throw light on the spiritual glory of the saint. The latter is more poetical and comparatively less egoistical.
His poetry is background of his metaphysics, which has revealed his sublime rank, Divine proximity and his duty towards mankind. There is nothing exaggeration in his odes nor anything against the truth. Rather his poetry is full of Divine knowledge, gnosis, and secret revealing rank of the radiant mystics. He depicts the invoking names of Allah in a lengthy ode stating its attributes that radiates in the heart of mystics. His poem on the ‘invoking name’ (إسماء الحسنى) is called *lamiyya* (due to rhyme ends in the letter *laam alif*) in pursuant to the sayings of Allah, “Allah’s are the Most Beautiful Names, so invoke Him by them” (7:180). *Jilani* invoked God in both prose and poetry using the *wasila* (means) of the *Asma Allah al-Husna*. He emphasized in immersing yourself in the *Asma Allah al-Husna* until they run through your veins in breathing. In this poem, *Asma ul Husna* appears in the same sequence as they do in the *Hadth*. This poem contains 63 verses and each verse invokes Allah with one or more of His names in such a way that the true meanings of these names of Allah are also conveyed and understood.

His *Qasida al-Ghauthiyya* contains 30 couplets in ecstatic language depicting the spiritual rank, role and status of *Ghauth al-'Azam* in the realm of mysticism. It is an exposition on some of the spiritual powers that Allah has granted him so that the people may be educated about the spiritual matters and Muslim may gain confidence in them. *Qasida al-Ghauthiyya* is a *Qadiriyya* litany (*wazifa*), which is allowed to recite every day only for advanced disciples. The inner spirit of the ode is very sublime and hardly comprehensible to the novices. The ode contains highly spiritual insight and inner enlightenment, for which the travelers of the path (سلوك) need prior permission from the spiritual guide to recite the ode. Some verses of the celebrated ode are given below:

```arabic
سئاني الحب كأسات الوصال
فأتلهم من شرور بلألاء
فقلت لخمرتي نحوى تعالى
سعت ومشت لنحوى في كوس
فقلت لسائر الاقطاب لموا
وهوا وانشروا انتش جنودى
فساقي المقام بولافي ملاني
ولا نئتم على واتصالى
شريتم فضلاتى من بعد سكرى
مقامكم العلي جمعا ولكن
فوقكم ما زال عالى
انا في حضرتي التقتيب وجدى
يصرفني وحسن ذوقجالاى
انا البائى اشهد كل شيخ
ومن ذاى الرجال اعطي مثالى
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My ardent love with God gave me cup of primordial (azli) wine of unity to drink. So I asked my wine, apportioned to since eternity, come towards me. The primordial wine filled in cups run toward me. I drunk and became intoxicated amid my spiritual companions.

I said to all the pole stars (اقطب) that you too resolve and enter into my esoteric state since you are my friends, desiring spiritual elevation.

Be courageous and drink cup of primordial wine from me since you are my army-men and the celestial wine-bearer (ملاك الطرب) has filled cup full to the brim for me.

You sipped from my cup what had I left after my deep intoxication. But you could neither reach my exalted rank nor to the level of Divine proximity, which has been attained to me.

Although all of you possess exalted spiritual ranks, my rank is higher than that of yours and would remain higher forever.

I am unique and unrivalled in Divine proximity. He elevates me from one station to another. The Lord of Majesty is sufficient for me.

As white falcon dominates the entire race of birds, I dominate the entire fraternity of the spiritualists (Mashaikh). Tell me who amongst the ‘folk of Allah’ is given spiritual rank equal to that of mine.111

The above quoted Qasida shows something of Jilani’s praise was sang by him for his own sack. So, some people objected that it is not creditable to say words of praise in one’s own self, especially for a high profile Sufi saint. But there is some justification narrated by Mohammed Riaz Qadiri in his book ‘The Sultan of the saints: mystical life and teachings of Sheikh Abdul Qadir Jilanf' as under—

1. When God blessed someone with his special favor and bounties of gratitude, as the Holy Prophet once advised a rich man wearing tattered cloth to wear cloth in befitting manner in accord with his means.

2. Jilani uttered in a verse—(and I don’t say at my own accord unless I am directed to say fearlessly; since you hold special position near Me in the realm of walayat).

3. To express one’s own sublime rank is also wont of the Holy Prophet, as he said, “I am the beloved of God and I do not say so out of self-conceit, and
the banner of praise will be in my hand on the day of resurrection, and I
don’t say this on account of any pride”.

His poetry *qasida al-Tayyia* is full of spiritual aspect. He often uses the
symbol of wine to express his ardent love to God. According to him, man is both
material as well as spiritual being and he is also attached more or less with the both.
Every person is different in respect of his spiritual being. Sincere devotion, intelligence,
understanding and insight thinking may allow a man to pass into the realm of secret
wisdom. Material being may be died out by love to God. *Jilani* has expressed the
‘phenomena of love’ in the 7th chapter of his book ‘*Jila al-Khatir*’ (purification of mind)
that the lover has no eyes with which he looks at other than his beloved. Allah has not
made for any man two hearts in his breast—a heart that loves the creator and a heart that
loves the creature. So, there can be no heart in which this world and the hereafter co-
exist. The first spiritual stage is that the declaration of the oneness of God by saying
“there is no God but Allah and Mohammed (PBUH) is the Messenger of Allah”. When
the impact of this declaration stained in the heart and it produces love to God and thus
lover becomes beloved by purifying his heart, performing obligatory and supererogatory
prayers as well as remembrance of God repeatedly. Whenever the heart of seeker
becomes sound and attached to the will of God, he sees gold and clay as equal. There
have no sense of differentiate the material things and his lower self (material being) and
passion will die out as well as phenomenal inclination will totally die out. This is called
annihilation. At this stage; he will be called great in the heavenly kingdom and all the
creatures will come to be under the feet of his heart to seek protection under his shadow.
The lovers feel no rest in their heart even if they enter in a million paradises until they
see their beloved. Whenever they see Him, become extinct at all. When *Majnoon*
remained patient in his love for *Layla*, love turned to her and *Layla* became *Majnoon*
and *Majnoon* became *Layla*. Infatuated love wipes out the differences between the two.
There is no partnership in love. Lover is the guest of the beloved and the guest has no
need to think of food and drink, which is the burden of the beloved. Thus, love
phenomena dies out the material being and vivifies the spiritual being, which is the
inner eye by which novice can see the secret of universe and kingdom of heaven, as
*Jilani* recited:
I saw my friend with meditative eyes in my ecstatic (inner) condition. He manifested Himself to the hearts and the hearts fell in love with Him.

My friend drank me a cup of Divine Love. Thus my intoxication is due to the cup bearer. (saqi-azal).

He is my companion day and night and always favors me with His loving glance.

My mausoleum is the house of my Lord. Whosoever comes to visit it shall be endowed with honor and exaltation.

My innermost is the secret of the Lord which has permeated the creation. So seek refuge in my court if you desire my friendship.

My order is the order of the Lord. If I say do, it is done. And this favor of mine owes to my Lord.

I spent my morning sitting in the holy valley of Toor-e-sina, so I was elevated to higher rank with royal robe.

The phenomenal existence became blissful for me from every aspect, so I became worthy of it through my sincere intention.

Thus I have a banner of excellence fixed firmly on the apex towards which the entire Ummah seeks refuge.

There is no learning except from those oceans of Divine knowledge from which I learnt and no tradition of mine is untrue.112

When Prophet Mohammed (PBUH) wanted to alight from his heavenly steed ‘Buraq’ to approach at “two bow length or less”, Gabriel had already withdrawn Syed
'Abd al-Qadir Jilani in the form of spirit, stepped forth and offered the Prophet his neck to step on it for onward journey. Out of gratitude, the Holy Prophet granted the title 'Ghauth al-'Azam' which is a very special and highly exalted rank: "when he would appear on earth some five centuries later, his foot would be on the neck of every saint". Thus, Ghauth al-'Azam proclaimed by Divine command, 'My foot is on the neck of every saint'. Jilani drank the cup of love so severely that led him to the depth of Divine knowledge, even he could realize his earlier state of before his born in the phenomenal world. Jilani expresses his earlier state in a beautiful poem bearing a mysteries witness:
My bud (advent) of love dates prior to the birth of Adam and my secret is veiled in the creation before my birth.\textsuperscript{114}

Here, the poet describes his passion of love in symbolic term of wine. The poet drinks wine (Divine Love) but his love is due to cup bearers (Allah). Because, the poet strongly claims that his remembrance is so strong that he could remember the old knowledge endowed with soul before his born in this world of phenomena. In this regard, the recovery of old knowledge is possible according to the opinion of Ibn al-'Arabi. He states that Allah endowed the soul with necessary knowledge before it’s coming in this world, but man forgets such knowledge in this world of darkness. Thinking process connects a link between new knowledge and old knowledge. Man acquires new knowledge is originally old knowledge endowed with soul by God.

\textit{Jilani} expresses the attributes of God through the illuminated names (أسماء الحسنى) and made a petition by these ninety nine names in the form of prayer for guidance and welfare of mankind. As regards to the essence and attributes, it is noteworthy that the Absolute Essence (ذات) or the essence of God cannot manifest itself without attributes. The essence is discovered by attributes alone. So, the attributes signify the manifestation of the essence. Essence of Name is unlimited. So the attributes are also unlimited. One the other hand, when Essence is qualified by attributes, it is called a name (اسم). So the name contains its attributes. Knowledge is an attribute of the Essence, knower (عالم) is a name. Likewise, life is an attribute of the Essence, the living (حي) is also a name. Since the Essence is one but it is unlimited, the attributes are also unlimited. But out of these names, the knowledge of ninety nine names has been bestowed on man. Multiplicity of names and attributes do not cause multiplicity in Essence due to not having its external existence. Names and attributes are only the modes and aspect of the Essence. However, Sufis have pointed out seven differences between the Essence and the attributes are as follows:\textsuperscript{115}

1. The Essence ranks first, the attributes come next (this precedence is logical or of rank).
2. The Essence is self existence and the attributes depend on the Essence (like wax and its softness).
3. The Essence is unity and the attributes display diversity.
4. The Essence has self-consciousness, (anniyat), the attributes have none.
5. The Essence is always hidden; the attributes are sometimes hidden and sometimes manifested.

6. The attributes must be in their proper locus.

7. The manifestation of one attribute conflicts with or suppresses the manifestation of another.

Among the unlimited attributes—life, knowledge, will and power are primary attributes and they comprise all the attributes of Divinity. The qualified names and its attributes are reflected and illuminated in the heart of true seeker as the time being for demand on the basis of spiritual faculty. As Jilani praises the God enumerating His ninety nine names and prayed for illumination the attributes of those names in his heart, which he expressed in a lively Qasida. Some verses of this Qasida are as follows:

I start it with the Divine unity (tawhid) by reciting: in the name of Allah, the Most gracious and the Most merciful. And I shall end it with His adoration beautifully.

I stand witness that there is no God but Allah the Most High and intellect is unable to encompass His Divinity.

And he sent Ahmed, the elect with truth, bestowing upon him the office of Prophet Hood who is the cause of entire creation.

He taught us every good conduct which is approved and made manifest in us tolerance, knowledge and love.
O’ you, who want respect, treasure and elevation for himself; seek them by invoking Allah through His exalted Names.

So say with humility and after purification and prayer, o’ my Lord! I seek your help forthwith.

By your own right, o’ the compassionate by your mercy which has surrounded everything; make me good, o; the merciful.

O’ the Lord! The sovereign, the holy! Purify my innermost heart and o’ the bestower of peace, protect my being from the afflictions.

O’ the giver of peace, confer on me true peace, and give me nice long veil.

O’ the protector!

O’ the bestower of honor! Dispel disgrace from me. And o the possessor of magnanimity, by virtue of your honor helps me in all of my difficulties.\(^{116}\)

God has saints (أولياء), whom He especially distinguishes by His friendship and whom He choices to be the governor of His kingdom and marks out them to manifest His actions and peculiarly favors them with diverse kinds of miracles and purges them from natural corruptions and delivers them from subjections to their lower souls and passions, so that all their thoughts are of Him and their intimacies are with Him alone. Allah said that God is the friend (والي) of those who believe. Prophet declares that “those who love one another, through God’s mercy, without wealth and without a livelihood: their faces are luminous and they sit on the throne of light; they are not afraid, nor do they grieve when men grieve”.\(^{117}\) They are venerated as saints not only after death but also during their lives. Hujwiri tells that there are four thousand saints who are concealed and don’t know one another and are not aware of the excellence of their states, being in all circumstances hidden from themselves and from mankind. Their supreme head is Qutb (Axis) and below the Qutb there stand various ranks in descending order as three Nuqaba (overseers), four Autad (supports), seven Abrar (pious), forty ‘Abdal’ (substitutes) and three thousand Akhyar (good).

\(^{116}\) Jilani was entrusted with the pivot of the universe (قلب) or the officer of Divine court upon whom the order of the universe depends. Due to dedication and pure love to God he obtained nearness to God, which he describes in a lively poem:

على الأولياء القوي سرى وبرهاني
فما وابهة من سر سرى وإعلاني
فاسكرهم كامس فياتو بخمترى سكارى
خياري من شهودى وعرفاني
When I cast my secret and reason to mystics, they were surprised by my special mystery and proclamation.

Thus my cup of wine rendered into intoxication and due to my Divine knowledge, they were enraptured and amazed at my contemplation and spiritual awareness.

I was a venerated pole (*qutb*) even in pre-eternity. Kingdoms rotated before me and the Lord, Most High gave me this name (i.e. *qutb*).

I crossed all the veils until I reached the place where my maternal grandfather was near to me.

And indeed he opened secrets unto me by his radiant face and drank me wine of pleasure from the cup of Divine unity.

I am the white pearl (Guarded Tablet) and I am the “Lot Tree” of Divine pleasure. The Divine lights radiated for me, and the Lord conferred grace on me.

I attained presence up to the Divine Throne on account of my ability. My Lord offered proximity to me and confined with me.

Love of lower world is the key to all sins and poverty is the key to attain the knowledge of Divinity. In a true sense, every man is poor even a prince. Every man will take the coffin only with him in grave out of his total property. But this sense cannot overpower the worldly ambition of man due to the love for wealth. He, who recognizes himself he recognizes God and can realize the phantom nature of this world and prefers a life of poverty in spite of abundant of wealth and thus he releases himself from worldly barrier in order to reach the ultimate Reality. The holy Prophet says, “Poverty is my pride”. It does not mean the state of destitution. It means absence of desire for wealth. Voluntary renunciation of wealth is better than compulsory renunciation. Voluntary renunciation is the state of spiritual poverty by which a novice may be absorbed in the knowledge of Ultimate Reality. When *Jilani* was asked to explain the
term 'poverty' (فقير), then he explained the significance of the letters in four verses to convey the meaning and the essence of the word *faqir* (فقير), as he cited in *Qalaid al-Jawahir* (Necklace of Gems) in the term of love lyric—

The letter 'fāa' in the word *faqir* stands for his annihilation for the sack of Allah and getting rid of his own descriptions and attributes.

The 'qaaf' stands for the strength of his heart that is with his beloved Allah.

And his standing up for the sack of Allah is purely for His good pleasure.

The 'yaa' stands for his hope in Him, and he performs his duty as per his true devotion and strength.

The 'raa' stands for the softness of his heart and its purity, and its return to Allah from its carnal desires.

Jilani was not only spiritual leader but also a celebrated poet of Arabic language. His poetical compositions are figurative and splendor. He used bombastic words and most appropriate technical terms to express his mystical experiences. His *Qasida* is the example of Pre-Islamic *Qasida* having long meter. He continuously describes the mystical experiences and Divine knowledge as well as his position in the realm of Sufism, in sweet melody and in very explicit language like the description of Pre-Islamic *Qasida* poem. Even, it may be assumed that his poetic performance has close affinity with the *qasida* of Imrul Qais in respect of meter, measure, rhyme and rhetoric, but the sole difference lies in the subject matter at all. In love poem, he symbolizes the wine of best quality to express his intoxication of love to God.

In all, most of his poem contain the long meter; rhyme is very suitable and strong, combination of word is very powerful and appropriate, description is continuous and awe-inspiring, and for these reasons his Arabic mystical poetry is considered to be the valuable piece of Arabic poetry literature and an appropriate example of classical *Qasida* due to rarer use of symbolic element in description of Divine Love.
2.2.4 Suhrawardi

Shihab al-Din Yahya Ibn Habash Ibn Amirak, ‘Abu al-Futuh al-Suhrawardi, al-Maqtool (1153-1191, A.D.) was born in the village of suhraward in north western Persia. He is commonly known as the master of illumination (شیخ الانشراق). He studied philosophy and law with Majd al-Din al-Jili in Maraghab. After completion of study he embarked on a long journey and met some eminent Sufi masters, under whom he learned Sufi practices and spiritual trainings. During the course of journey he was invited to act in the court of al-Malik al-Zahir, son of the famous sultan Salah al-Din (Saladin). Suhrawardi cordially accepted the invitation and settled there. He taught philosophy to the rulers. But his out spoken manner, and lack of clemency in exposing the esoteric doctrines before the common people created inconveniences among the doctors of law. They demanded his immediate execution for abuse of Islamic principles and its chastity. He was imprisoned by the order of Malik al-Zahir under the charge of heretic and was executed at the age of thirty eight years accordingly.

He was a renowned Sufi philosopher as well as Jurist and founder of a non-Aristotelian philosophical school, which is called philosophy of illumination (الانشراق). He wanted to unite the Persian (Zoroastrian) and Egyptian (hermetic) tradition and attempted to create a synthesis between philosophy and mysticism. The doctrine of al-Ishraq is based on a spiritualist philosophy with a mystical knowledge. He taught that “the pure governing light is illuminated in man, and it proves to us the existence of light. The victorious light is nobler than the governing light, since it is more removed from dependence on darkness. These lights are outside the pale of the world of contingencies, and nothing can separate them from that which is consistent with their perfections. All phases of darkness are the shadows of the phases of ideas. Through ascetic exercises one comes to perceive the world of might and the royal essences”.

The chief characteristic feature of the Ishraqi theory is the metaphysics of illumination. It is the Neo-Platonic theory of light, a spiritual light which is several as a symbol of emanation.

Suhrawardi wrote near about 50 works within a short span of his life of 36 years. His works are consisting of philosophy, mystical manuals as well as poetry both in Arabic and Persian languages. Some important works in Arabic language are mention below:
1. *Kitab al-Tahvihat* (Book of Intimations),
2. *Kitab al-Muqawamat* (Book of Oppositions),
3. *Kitab al-Mashri wal Mutarahat* (The Path and Heavens) and
4. *Kitab al-Hikmat al-Ishraq* (The Philosophy of Illumination) are the philosophical works written in Arabic.

The major themes of these philosophical works are that he made a reasonable progress in the traditional thinking of the then philosophy using the ‘Science of Light’ as a mode of expressing its own technical vocabulary and a method of progress the discursive philosophy (حاكمت البحتية) to an intuitive philosophy (حكمت الذوقية).

Another group of works consist of devotional prayers and invocations, aphorism and other short statement of specific interest composed in a rich allegorical and literary style. He used the symbolic narratives, expanding journey of the soul through the stage of self realization and offered striking images of some of the notions of illumination while seeking to cultivate the kind of intuitive vision of its heart. Such as—

2. *Al-Nayyar al-‘Azam* (Great Luminous Being)
3. *Alwah al-Imadiyya* (Divine Pillar) etc.

His prose works are the main source of his poetry. He was equally interested in composing poetry, while exposing the philosophy of light. The major theme of his poetry is the light produced out of emotional love to God, which makes a bridge between the creator and creature. He also uses symbol of wine to express his state of union. His ‘poem on soul’ contains the metaphysical synergy and sublime thinking having a close affinity to the ‘Light verse’ of the Holy Qur’an.

He was one of the outstanding figures of the intellectual movement, which sought to interpret the principles of Islam in an esoteric manner. His connection with *Ibn sina* and *al-Farabi* in respect of Sufism is very deep and he was also a follower of Platonic philosophy. He was mostly influenced by the *Hallajian* and *Ghazzalian* philosophy and an immediate predecessor of *Ibn al-’Arabi*. He elaborated the Platonic metaphor of Light and vision and incorporated it in the illuminist theory named knowledge by presence (علم الحضورى). *Suhrawardi* accepted that all the mystical philosophers emerged in the Islamic domain and received huge impetus from
Hellenistic syncretism, Neo-Platonic doctrine, Hermetic theories, occult sciences, Gnostic's tradition and Neo-Pythagorean elements. But the motto of all religions is to express one single truth. He tried to integrate many diverse elements into his philosophy. He also believes that there is only one truth underlying the all philosophies, whether it is religious or secular, sublime or mystical. The mile stone of his philosophy is that “God is the ‘Light of lights’ (نور الأنوار). He is the circumambient Light, the self subsistent Light, the sacred Light, the Greatest Highest Light, and He is the Almighty Light and the utterly self-sufficient since there is nothing else behind Him. The essence of first absolute Light is God, who is self manifested and brings all things into existence; giving life to them by its rays. Everything in this world, including sun and moon derive from the light of His Essence and the beauty, will, love and gift of His bounty illuminated from His Light in the heart of true devotee. Thus, the Light is the foundation of the material as well as spiritual world. Suhrawardi adds Zoroastrian symbols of light and darkness to the Farabi’s theory of ten intelligences; but he believed that the intelligences are innumerable and unlimited. His mystical experience is a perception of true essence of things, which illuminated themselves in the vision of mystic. Suhrawardi’s cosmopolitan spirit made him to believe that these lights were experienced by all the ancient sages by freeing their spirits from the bondage of the body and in this respect many hints made by the Prophet and philosophers which bear testimony to it. His philosophy occupies a unique position in the realm of intellectual intimation, contemplation, and ascetic discipline rather than thought and reasoning. Because, inner experience depends on personal exercise, which is often unspoken and beyond argumentation and it should not be harm by skepticism. He supported the similar experiences of deist philosopher like Plato; whom he called his leader (إمام) and master (رئيس) in wisdom.

Most of his poetry is mystico-philosophical rather than metaphysical and reasoning. His poetry is simple and spontaneous, arising out of personal emotion that touched his own philosophy having popular characteristic of universal demand due to the generalization of his personal experiences with other mystics. He advocated that love to God produces light in the heart of mystics which illuminates in mixing with the
light of the lights and connects a bridge reaching to the Reality. Such connection is yet unspoken and may not be confined by language of tongue. Like shibli, he also asserted that disclosure of esoteric knowledge in improper place is lawful to shed his blood. His most famous ode, the Haiya (due to the rhyme ends with letter ‘Ha’) is written in the same tune. The poem contains all the charms of lyrical poetry of the highest order. The famous melody is sung by the followers of the Suhrawardi order in their assemblies of dhikr. A few verse of the poem is given below:

The souls long for Thee perpetually.
Thy union is for them like basil and wine.
The lover’s hearts yearn for Thee. Cheered they are, as they look forward to Thy pleasing encounter.
Alas! For the lovers who tried to veil their love, while the passion is a revealer of the secret.
If they disclose, it will be lawful to shed their blood. This is how the blood of the revealers is shed.
Even if they conceal their passion, their flowing tears inform the tale bearers.
Signs of their malady became visible, making their affairs obvious (to all).

According to Suhrawardi, the celestial motion is regulated by means of illumination. Light of Lights is the prime cause to propagate the illumination to the human level by means of certain intermediary principles. There are the ‘controlling lights’ (الإلهوء المديرة) and ‘managing lights’ (الإلهوء الغاهرة). The light of lights is controlling light which control everything. It is self manifested, apparent and self conscious being in the universe. All abstract lights are illuminated directly by the light of lights; whose luminosity (قدرة) and power (ذات) are all one and the same. It is self emanating (قياس بالذات) and its attributes and essence are one. When heavenly illuminations (الإشعاع علوية) reach the human soul through the intervention of
ishahabad lights, all knowledge is given to the person. Such movements are the visions of the various apocalyptic lights (al-anwar al-sanihab) which are the foundation of visionary experience, and means of obtaining unrestricted knowledge. Human souls; which have experienced the apocalyptic lights are called ‘souls separated from the matters’ (al-Nafs al-Nujarredha), because they have torn away from the physical bondage of body. They obtain an idea of the light of God (الروح بالمشترک) which is the faculty of imagination impurity upon the Tablet of the ‘senses communis’ (نور الخلق). By means of these ideas, they obtain control over a creative light (الله خالق) which ultimately gives the power to know. In such state there remains no difference between wine and cup as the wine takes the colour of cup. Likewise, human soul illuminates with reflection of principal Light. This is the state of union as the poet exclaimed:

Bring back the light of union to dispel the darkness of desertion, as separation is night and union is dawning of day.

His soul yearns for your pleasure and his glance is fixed at your meeting.
The souls long for His Kingdom and are not pleased by seeing anything else.
His light shows that their bodies are niche and their hearts are lamp.
These creatures are darkness and the light of love is like morning in the dusk.
If someone among them divulges his love by mentioning his beloved, his blood is lawfully shed with the swords.
Avail yourselves of the opportunity, as the time is fine for union. Wine and the cups are equally fine.
He was pure for them, so their hearts became pure due to His Light which is both niche and lamp at the same time.
The sublime thinking of Suhrawardi regarding the soul is resemblance with the thinking of Avicenna and Plato. Like them, he also believed that the soul is descended from heaven and it is longing for its old dwelling. He wrote a lot about the soul in terms of very sublime vocabulary. He wrote a poem on soul like the poem of Avicenna, in which he describes the yearning of soul for its original abode, as he says in a melody—

It left its lofty abode at the interdicted sandy ground and longed passionately for its old dwellings:

It was veiled and its dawn shined when it unveiled and isolated itself from what was dry and worn out.

Turning towards home it witnessed a place with worn out traces and torn out pieces.

Its longing continued in the atmosphere for some times and then it aimed at a remote spring abode on an ascending place.

It stopped to question it and the returning echo told it that there was no possibility of meeting.

So it wept over the place of its affection for the departed ones.

It seemed to be a flash of lightning which vanished in the dark as if it has never shined.126

He emphasized on the knowledge by presence (علم الحضوري), which is the root of entire system of his philosophy. He was able to introduce two important notions—one is intensity and gradation and another is presence and self-manifestation. It is possible to see his philosophy as experiential, although his notion of experience was not confined to that obtained through the senses, but embraced other forms including that of mystical experience. Ibn Sina’s explanation of knowledge is based on
the inhering of the form of the thing known in the mind of the knower; but for al-
Suhrawardi, such knowledge only guarantees certainty and the correspondence of
knowledge with reality, because there exists a more fundamental kind of knowledge that
does not depend on form and which is like the experience of pain, unmediated and
undeniable. The prime mode of this presentable knowledge (علم الحضورى) is self
awareness, and every being exists in itself which is capable of self awareness, is a pure
and simple light. He expresses that presence of divinity keeps the mystic away from
mankind and gives the real taste of life without fear of annihilation like the garden of
gnosis of Hallaj. He also advocated that knowledge of presence (علم الحضورى), in which
a mystic roam fearlessly and enjoys every pleasure of creation as well as everything of
this universe and hereafter is in him, as he says—

芊ليإ ان الناس فـ فرقة الناس فكان إذا ما عشت في حضرة القدس
تعيش بلا موت وبتبقى بلا فنا و تلقى بالمعنى وتنى عن الحس
و تغيبك إلا فاكما اتيته يشرق نور ملك دائرة الشمس
فانت هو المعنى و فيك ووجود و فيك جميع الخلق والعرش والكرسي

My friend, intimacy (with God) lies in being separated from mankind. Be
always in the presence of Divinity so long as you are alive.
Then you will pass your days without the taste of death and you will live
without (the fear of) annihilation, connected with the meaning (essence)
away from the senses.
The heavens will envy your lot and the light of your spirituality will
illuminate the sun.
You are that meaning (essence), its (essence’s) very existence is contained in
you. All the creation, heaven and chair are placed within you.127

Suhrawardi was executed due to the expression of objectionable esoteric
knowledge among the common people. He sang a beautiful poem just before his death
in purely mystical tune, in which he asserted that soul is separate entity of body. Soul
does not die with the body. After the death of body, soul become release from the prison
and see the real One in all His brightness. Death is a bridge to migrate from this world
of phantom. As he says in a lively poem—

لا تظنوا باني ميت ليس ذا الميت والله أنا
انا عصفور و هذا قفصي طرث منه فخيلي رها
I am a sparrow and this (body) is my cage, I have to flown away leaving it empty.

Today, I am whispering to the celestial beings, and looking at God in all clearness.

Remove the souls from their bodies and you will see the Real in all His brightness.

Let not the pangs of death frighten you. It is nothing but a migration from this transitory world.

The theme of above quoted poem is common with the poem of some other Sufi poet of Islam. Death releases the soul from the body, for which Sufis have enjoyed the death with utmost zeal and celebration. Death is courage and pleasure for Sufis to live union everlastingly with ultimate reality. It was the thinking of Hallaj, Shibli, Ghazzali, and Ibn al-'Arabi etc. and they composed poetry in the same way. The soul can’t absorb in the realization of God everlastingly until the death of the body. Death is the last point of waiting of the Sufi’s aim. According to Rabi’a al-Basri, “Death makes a bridge for soul to re-cross the seventy thousand veils of darkness and light to reach to the absolute Desire.

2.2.5 Ibn al-Farid

Sharaf al-Din Abu Hafs Umar Ibn al-Farid (1181-1235, A.D.) was born in Cairo. He belonged to a high respectable family of Hamat in Syria. His father was lieutenant of high court (khalifat al-hukumi’l-aziz) in Cairo and Misr. Ibn al-Farid studied law at sha’fi school of law. He was appointed in government service at his father’s office. From his boyhood, he preferred to remain alone. In the beginning of his detachment (tajrid) from the world, with due permission from his father he went to the wadi al-Mustada’fin on the second mountain of al-Muqattam and spent there a hermit life day and night, again he returned to his office in order to please his father by performing official duty. He went for long detachment to live a life of wandering devotee and again joined the post. Later on, he was doing so repeatedly until the death
of his father. After the death of his father, he resigns the post and retired from society and gave himself entirely to God in the preaching hall (قاعة الخطباء) of the Mosque al-Azhar. He traveled in the way of truth and came to Cairo and entered the Sayfiyya College, wherein, he found an old grocer at the gate of the college performing ablution disorderly. While Ibn al-Farid tried to correct him, the grocer advised him to go to Mecca for spiritual perfection. Later on, Ibn al-Farid came to know the spirituality of the grocer, and then he left for Mecca and stayed there for 15 years. Then he returned to Cairo to give farewell to the grocer for good.

On return to Cairo he was received by the dwellers with zeal and enthusiasm. He was treated as a saint. He held teaching session with judges, viziers and other leaders of the city. People began to crowd around him in the street seeking spiritual blessing and tried to kiss his hand. He became a scholar of law, teacher of the Hadith and a teacher of poetry.

Unlike many other prominent poets of his period he refused the patronage of wealthy governmental figures, which would have required him to produce poetry for propaganda. He preferred a humble and simple life of a teacher that allowed him to compose poetry of enlightenment without hindrance. Once Malik al-Kamil, the Ayubbid sultan wished to visit him in person and wanted to offer him money to build a shrine for him, but he rejected the both. His position as a teacher at the Azhar Mosque, responded him to maintain his small family including three children. He died in the Azhar Mosque and was buried in Qarafah Cemetery at the foot of mountain Muqattam under the al-Arid Mosque.

*Ibn al-Farid* was exclusive poet of Arabic mystical poetry literature. His poetry is the background of his mystical philosophy. The Egyptian *al-Farid* came of pure Arab stock, and his poetry is thoroughly Arabian both in form and spirit. He is excellent master of symbolic poem composed in ambiguous style. His masterly analysis of mystical experience in the form of lyrical poem is highly appreciated by many orientlists. R. A. Nicholson remarks in his book “Studies in Islamic Mysticism” that one of the deepest differences between Arabs and Persians in the extent and character of mystical poetry of each people. The prominent poet of Persian literature like *Rumi, Sa’di, Hafiz* and *Ja’mi* are witnessed enough. Their poetry is generally mystical in spirit and saturated with mystical ideas that it will never be more than half understood by
those who read it literally. On the contrary, the poetry of Ibn al-Farid is intensely subjective in feelings and therefore lyrical in form. He presents only a series of brilliant impressions, full of life and colour, moments of life, description of natural phenomena etc. Thus, his poetry may be considered to be the secular ode and song of which this passion is the theme; and without knowing the clue to the intention of the poet, it may not be possible to know whether his beloved is human or divine. The chief characteristic of his odes is outwardly secular and inwardly mystical. It is rarely happens that outward lives of mystics are eventful. The poet’s biographer is his grandson ‘Ali, who said about poet’s personal beauty, his ecstatic temperament, his generosity and unselfishness, his seclusion from the world and his popularity among the public. The inner spirit of these qualities is closely reflected in his poems.

His Diwan of Arabic mystical poetry first edited by his grandson ‘Ali from a manuscript of the own handwriting of the author, is a small volume comprising about twenty Qasidas and qitas together with some quatrains (ruba‘iyat) and enigmas (alghaz).

The longest poem in the Diwan is a hymn of Divine Love entitles ‘Nazm al-suluK’ (Poem of The Sufi Way). This Qasida is also called Tayyat al-Kubra (The greater ode rhyming with ‘te’), comprising of 761 verses. Owing to its expository and descriptive character, this poem stands apart from the purely lyrical odes. On account of this poem, the author was accused of favoring the doctrine of Hulul (incarnation of God in human being). 129

The wine ode (خمرية) is another important poem of his Diwan. This poem contains the description of the wine along with its qualities that effects in the mind of drinker. He symbolizes the intoxication of wine as Divine Love to measure the love of Sufi for almighty God. Apart from his personal experiences, he variegated the poem with colorful thinking revealed to him in the state of intoxication of love to God, his subtleties of Gnosticism, his ascetic practice, his yearning of soul and his state of union. As regards to his ecstasy that embellished in the poem, his son Sheikh Kamal al-Din Mohammed says, “Of well-proportioned frame, of calmly pleasing and somewhat ruddy countenance; and when he is in ecstasy when listening to devotional chants, his face would increase in beauty and radiance, and he respires, and the respiration dripped from all his body until it ran under his feet into the ground”. 130
Another ode of his *Diwan* is *Tayyat al-Sugra* (the lesser ode rhyming in letter ‘*ta*’), which so called in order to distinguish it from the *Tayyat al-Kubra*. This poem is also contains the symbolic expression of his mystical experiences.

The last treatise in the volume not belong to *Ibn al-Farid*, rather it belong to his maternal grandson, ‘*Ali sibt Ibn al-Farid*. This work is entitled *‘Dibajat al-Diwan’* (Adorned poem to the *Diwan*) is a clear attempt was taken by the grandson of the poet to recast his ancestor as a Sufi saint by detailing *Ibn Farid’s* mystical state, his miracles, his dream about the Prophet Mohammed (PBUH) and his encounter with other Sufis, so that the later generation may understand his poetry in the light of this hagiography.

His *Diwan* may be called as a collection of homogenous poems expressing the sates of ecstasy and longing for a devoted lover to unite with beloved. The tendency to unite with beloved is a major theme of *Udharite* poets emerged in Umayyad period. *Ibn al-Farid’s* poetry may also be called love lyric like Umayyad *ghazal* poems; but being a mystic poet he harmonized his language with mystical flow and spiritualized the traditional theme by using appropriate symbolical words in order to express the mystic’s yearning for reunion with God. He draws a large extent of poetic talent which he inherited. He also used themes and quotations of non-mystic poets, such as al-*Mutanabbi*, *Buhtari*, *Abu Nuwas*, *Umar bin Abi Rab’ia* etc., but he spiritualized those themes by his own technique. The poet’s style is very attractive and extremely stimulating. His easy flow of versification is unmistakable. He has played with ideas and images, his diligent use of figures of speech to serve his inner meanings and to reach his goal, which shows his mastery over Arabic language. His dual emotions reflected in his poem, which is a specimen of a young handsome poet with flaming human emotion on hand and on the other hand, his mystical phenomena behind the symbols create emotional Divine Love. It is worthy to assume that except his poem *‘Khamriyya’* and *‘Nazm al-Suluk’*, the bulk of poetry of *Farid’s Diwan* may be read simply as love poetry, which may be called devoid of mystical elements. But *Nablusi* argues that *Farid* did not fabricate a single thought without spiritual implications. Commenting on the *Diwan*, *al-Nablusi* writes, “In every erotic description, whether the subject thereof be male or female, and in all imagery of gardens, flowers, rivers, birds and the like, he refers to the Divine reality manifested in phenomena, and not to those phenomena themselves”.131 Now, the important lies in this regard that he could able to
satisfy both kinds of reader as well as critics fabricating the dual emotions, for which his 
fame spread out among those who consider him as a purely mystical poet and to those 
also who consider him a love poet. His poetry is full of unique characteristics agreeable 
to dual emotions in respect of form, convention, topics and images of ordinary poetry; 
which tremendously appealed to his contemporaries and made his poems not only 
accessible to them but also agreeable to their taste. This was and still is a major element 
in popularizing his poetry. The fact is that his poetry was not understood entirely in the 
est in spiritual senses, made him more popular.

*Ibn al-Farid’s Diwan* may be considered to be the miracle of literary 
accomplishment. His largest poem ‘Tayyat al-Kubra’ is his masterpiece and 
‘Khamriyya’ is the second jewel of his collection. The symbolism of *Khamriyya* is not 
found in any other poem of the collection. Though the language is conventional and the 
imagery is like the antique ode. Nevertheless, it remains as masterpiece of mystical 
poetry in which there is deep mystical breathing in every line beyond the apparent 
meaning of each sentence. The symbolism of *Khamriyya* and its messages are so 
peculiar that any commentary on it becomes risky and debatable.

It may be assumed that *Ibn al-Farid* studied the poetic art thoroughly. He 
was influenced by his contemporary secular poets. Even he composed in emulation of a 
poem by *Mutanabbi* using the same rhyme and other resemblance. His fondness of 
diminutives is also due to that giant’s influence, although *Ibn al-Farid* used it more 
frequently. In fact, no writer has used diminutives so abundantly. Moreover, he 
employed rhetorical devices as the below of some principal ones:

1. Jinas’ (جناس): This figure also called *tajnis* (تجنس) consists in using in close 
proximity of two words having the same root letters but with different meanings. 
It is sub-divided into numerous varieties.
   a) *Al-Tamm* (التمام): complete correspondence.
   b) *Al-Mukhtalif al-Naqis* (المختلف الناقص): the two words differ in 
their vocalization.
   c) *Al-Mukhtalif* (المختلف): one of the two elements is made up of two 
distinct words although of similar sounds.
d) **Ishtiqaq** (اشتقاق): two words derived from the same root.
Sometimes he brings together different kinds of *jinas* in a single verse.

2. **Tibaq** (طباق): this figure consists in mentioning two words of opposite meanings in the same line.


4. **Muwazana** (مؤنذة): Internal rhymes with the final pair not quite rhyming.

5. **Mut’ama** (متعة): Balance between pairs of phrases.

6. **Rad al-‘ajaz ‘ala ‘l-sadr** (رد العجز على الصدر): The line ends with same word or phrase as that with which it opens.


*Ibn al-Farid* describes his mystical experiences and put forth some highest states of mystical vision in his masterpiece poem, which bears appropriate title ‘*Nazm al-Suluk*’ (the poem on the Sufi way) and it is commonly known as *Tayyat al-Kubra*. It is consists of 761 verses. Though, *Tayya* is formally a long ode (قصيدة), it is addressed to a disciple. So, its tune is didactic and descriptive. The poet addressed to a real or imagery disciple, setting forth some aspects of his mystical experiences; which bound to observe a mystic in order to attain the ultimate reality. He describes plain words through the symbol of nature, in order to unlock the secret of creation visible in front of reader.

Here, follows a summary of the *Tayyat al-Kubra* and quotation thereof. In the opening verse of the poem *Ibn al-Farid* has remembered his past days, when he could not attain spiritual perfection and took a prone to follow the way of ecstasy being intoxicated in remembrance of God by dying to self (1-7). He shrewdly tells seeking the favor of beloved communicating his anguish of heart and pain of love, how he was enraptured by Her beauty that is ever unchangeable. Poet also claimed that he is created for his beloved alone (8-83). The poet tactfully composed the answers of his questions, blaming himself that there is something defect in his love for which he could not win the heart of beloved and he decided to die to self for sack of beloved (84-102). Here, the
poet indicated 'doctrine of *fana* ' which is the key to Divine Love. According to him, to win Divine Love by false pretence is as impossible as to be blind and see the star 'Suha', as he says in this poem:

Where is *Suha* to a man blind from birth who in his confusion has forgotten what he seeks? Nay, thy vain hopes have duped thee,

So that thou stoodest in a position to which thy rank was inferior, on a foot that overstepped not its own province,

And *soughtest* a thing towards which how many stretched out their necks and were beheaded!

Thou didst come to tents which are not entered by their back parts and whose doors are closed against the knocking of one like thee;

And thou didst lay (as an offering) before my converse (with me) mere tinsel, aiming thereby at a glory whose ends are hard to reach

And thou *camest* to woo my pure love with a shining face, not letting *thine* honor be lost in this world or in the next;

But *hadst* thou been with me as the *kasra* below the dot of the letter 'b', thou wouldst have been raised to a rank that *thine* own effort did not gain for thee.\(^{135}\)

The symbol used in the above quoted verses is his sublime philosophy that hardly touches the human intellect. Like Ghazzali, he also advocated that lower self does not leave its self-interest in this world of matter and none can enter into the House of love without dying his ego. Dying to self is the phenomena of upper self by which one may swim in the ocean of Oneness. In the above quoted last verse, the poet describes the importance of the doctrine of union and separation propounded by Junayd of Baghdad which he mystically interpreted that *kasra* (حركة) which have no
independent existence. Kasra is the vowel ‘i’ which is always written under consonant that it belongs to. The letter ‘b’ (ب) denotes the form of phenomenal being, just as the letter ‘a’ (الله) denotes the form of Real Being; while the dot of the ‘b’ symbolizes contingency as opposed to absoluteness.136

Hence, it may mystically be explained that existence is manifested by means of ‘b’ and the worshipper is distinguished from the worshipped by means of the dot. Without dot ‘b’ is meaningless and without ‘b’ dot has no recognition. This verse may be called the summery of the Hadith-e Qadsi, “I was hidden treasure and I wanted to be known, therefore I created Adam”.

His yearning for re-union with Beloved led him dying to self and was wishing for earthly death, so that he may meet his beloved immediately. The poet describes addressing to his disciple that his ecstasy and love to beloved carries glory to him; but someone addressed him as a mad man in spite of his hidden love (117-154). The poet explains the secret of his love alleging that his love phenomena is not a new matter, rather he loved his beloved before his creation in this earth. But he was separated from his beloved and threw him in this world of matter due to disobedience (155-174), as he recited—

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إلى كم أواخى السترا قد هلكته,
بسرت عوده في اوليته,
فلم ولاهما لا يسمع وناصر,
وهمت بها في عالم الأمر حيث لا.
فألفتى الهوى ما لم يكن ثم بالياء,
فألفتى ما ألقيت على صادرا.
شاعدت نفسى بالصفات التي بها,
تحجبت على في شهودى وحبيتي,
وكانى لى نفسى على محيلتي,
فهأت بها من حيث لم تدر، وهي في شهودى، بنفس الأمر غير جهولة.
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How long shall I keep to the veil? Lo I have rent it! Till was in my bond of allegiance that I should loose the loops of the curtains.

I was given my fealty to her before she had appeared to me at the taking of the covenant, on a day when no day was, in my primal state.

I gained my fealty to her neither by hearing nor by sight nor by acquisition nor by the attraction of my nature,
But I was enamored of her in the world of command, where no manifestation and my intoxication were prior to my appearance (in the created world). The attributes dividing us which were not subsistent there (in the world of command). Love caused to pass away here (in the created world), and they vanished;
And I found that, which I cast off going out of me unto me and again coming from me with an increase,
And in my contemplation (of the Divine essence) I beheld myself endowed with the attributes by which I was veiled from myself during my occultation, And I saw that I was indubitably she whom I loved, and that for this reason my self had referred to me myself.
My self had been distraught with love for itself unawares, though in my contemplation it was not ignorant of the truth of the matter.\textsuperscript{137}

The above quoted verses contain a description of the eternity of soul that Allah made Adam with clay and breathe His spirit into him, but Adam fall down from the paradise due to eating of forbidden fruit. So the soul transferred from the world of command to the world of creation, a distance of seventy thousand veils of light and darkness. This theme of the eternity of soul and its everlasting love to God presented in the poem in very lucid terms that as if, he is saying of about the love of beautiful beloved.

He describes the nature of soul and prescribes some rules to the disciples in order to prepare the soul to absorb in Divine Love (175-203). A majority of verses of the poem, in which he explains the theme of \textit{tawhid} (union with beloved) and he also warns his disciples to get rid of dualism. The state of union will give knowledge to know the secret of creation (204-238). He also taught the beauty of the earthly form is in reality a manifestation of the beloved. It implies that his philosophy has the close connection with \textit{Ibn al-'Arabi} regarding unity of being (239-264). Once he was charged that he believed the doctrine of \textit{hulul} (incarnation). In regard to his defense he composed some verses, saying that, even in his supreme mystical state he fulfilled the obligatory duties and strictly followed the religious law as well as additional works of devotion. He did not support the doctrine of \textit{hulul}, rather his doctrine is fully harmonized with Qur’anic principles and Prophetic Traditions (265-285). He called the
disciples to follow the path of love to God; but at the same time he also warned them that there is something beyond the love that depends upon the will of God. He describes in the poem about the doctrine of *ittihad*, suggesting that ‘*Abd loses his consciousness in the consciousness of God (286-440).

Continuing the description of union he claims that he had surpassed the state of union and he is beyond all relations; time, place and numbers are disregard to him. And he is the object of his own desire, even he says like ‘*Abd al-Qadir Jilani that he is the pole, the supreme head of the cosmos and on whom the universe revolves (441-501). The poet states that the effect of love so strongly caused to him that he himself lost in her essence as much as that his attributes, names and actions are vanished in Her essence. By means of Names, God manifests His attributes upon His creation like the picture of same person manifests in various colored glasses and it compared to the soul of various man of multiple quality (533-574).

*Ibn al-Farid* states that God is manifested in the form of actual things, which exist through the real existence of God. The manifestation may be appeared under the three ways:

1. The manifestation of the abstract, as the manifestation of the Essence of God in the multiple Divine Names.
2. The manifestation of the abstract in matter, as the manifestation of the soul in, the multiple parts of the body.
3. The manifestation of the matter in matter, as the manifestation of a single person in multi-colored mirrors.\(^{138}\)

Regarding the manifestation of the attributes of Divine Names through man *Ibn al-Farid* says in beautiful melody—
To praise my attributes because of me (my essence) enables my praiser to glorify me (for what I am essentially), but to praise me (my essence) because my attributes is to blame me (my essence).

Therefore, He that beholds my attributes in my companion (my body) and beholds me (my essence) by means of them will never alight at my abode for I veil myself (with my attributes).

And to call to mind my names through me (my essence) is a waking Vision (a revelation of the truth), but to call me (my essence) to mind Through them is the (false) dream of one that slumbers in the night.\(^{139}\)

*Ibn al-Farid* expressed the emergence of love that united him with his beloved and totally absorbed in Him. Hence he acts universally and infinitely. This is the cause of the miracle of Prophet Mohammad (PBUH), who is the prime cause of creation and considered to be the father of Adam, upon whom almighty God bestowed His marvelous powers and after him Muslim saints are the successors of that power. Since, the saints are strict observers of the Prophetic Traditions (575-650).

The Poet depicts the multiplicity of attributes discharge from same person, taking the example of *Abu Zayd al-Saruji*, the hero of *al-Hariri’s* fiction; who exposed multiple characters and qualities to suit the time and situation hiding his real intention. He also added a theme of omnipotent of God that one God is adorned in every form of worship by Muslim, Christian, Jews, and Zoroastrians even by idolaters\(^{140}\) (731-749). At last, the poet concluded the *Tayyat al-Kubra* giving preference his mystical knowledge to all the living and dead of mystic community.

*Ibn al-Farid’s* famous ode ‘*Khamriyya*’ forms a link between the love lyric and the great ode *Nazm al-Suluk*. His wine ode is a masterly analysis of poet’s deep yearning of soul. Wine was used to denote the meaning of Divine Love. Wine was used in Sufi poems long before *Farid*, by secular poet of Umayyad period also. The Christian poet of Mesopotamia *al-Akhtal* was considered to be the poet of wine, but there is no clue of mystical feelings in his poetry. On the other hand, Sufi poets used wine as a symbol to signify their ecstasy of Divine Love in reference to the earthly love for comprehension to the common reader as secular poetry. Long before *Farid*, there were
Sufi poets like Hallaj, Shibli, Jilani and Shahruzuri also sang wine poems to express their mystical feelings. But Farid enriched the wine poem using it as a symbol for expressing spiritual flaming. His use of symbol is so much attractive and magical; even he was called the father of symbolism. His wine poem occupies a unique position in the realm of Arabic mystical poetry literature. He follows the conventional language and imagery of the antique odes. This lively poem is glowing with all the charms of lyrical poem, having dual themes. While he recited, it is difficult to surmise whether he is talking to earthly beloved or Divine Beloved, as he recites—

شراينا على ذكر الحبيب مدامة
سكتنا بها من قبل ان يحلق الكرم
لها البدر كأس وهي شمس يديرها
هل وكم بيدو إذا مزجت نعم
ولولا شذاما ما اعتديت لحانتها
وكلما سنانا ما تصورها الوهم
وكلما يق منها الدهر غير حشاشة
كان خفاها في صدور النهى كتم
فان ذكرت في الحي أصح أهله
نشارى ولا عار عليهم ولا الم

ولم يبقى منها في الحقيقة إلا اسم
وإن خطرت يوما على خاطر أمرئى أقامت ب الافراح وارتحل الهم
ولو نظر الندمان ختم اثرتها، لا سكرهم من دونا ذلك الختم
ولو نضحا منها ثرى قبر ميت لعادت إليه الروح، ولانتش الجسر
ولو طرحوا في فنا حائط كرمها
عليا وقد اشفي فارقه المستم

In the memory of the Beloved we quaffed a vintage that made us drunk before the creation of the vine.

Its cup is the full moon; itself a sun which a new moon caused to circle.

When it is mingled (with water), how many stares appear.

But for its perfume, I should not have found the way to its taverns; and but for its resplendence, the imagination would not have pictured it.

Time hath preserved of it but a breath: it is unseen as a thing hidden in the bosom in the mind.

If it be mentioned amongst the tribe, the tribesmen become intoxicated without incurring disgrace or committing sin.

It oozed up from the inmost depths of the jars (and vanished), and in reality nothing was left of it but a name.

If it ever comes into the mind of a man, joy will abide with him and grief will journey away.
And had the boon companions beheld the sealing of its vessel, that sealing would have inebriated them without (their having tasted) the wine; And had they sprinkled with it the earth of a dead man's grave, his spirit would have returned to him, and his body would have risen; And had they lay down in the shadow of the wall where its vine grows a man sick unto death, his malady would have departed from him;

The poet did not start with the theme, used by traditional poet of the past. Rather, he directly begins with the main subject. The poet and his companion who followed the mystical path were drunken by wine (Divine Love) before creation of vine (body). The wine symbolically used for love of God, which is absorbed in the heart of mystic. In the first verse, the poet aims to interpret his mystical philosophy that before the detention of soul in body, it was in the knowledge of God (first intelligence). When God made Adam out of mud and breathe His spirit into him; and thus soul is a part of first intelligence or it may be called universal being or it was in the eternal memory of God. Perhaps, for this reason Allah says in the Holy Qur'an—

\[
\text{لقد خلقتنا الإنسان في إحسن تقويم} - \text{Sura}\text{- Tin}. 
\]

(certainly we have created man in excellent image, *Sura* - *Tin*). Perhaps for this reason, there is no similarity of facial shape even between two persons among millions of people.

*Al-Burini* suggests that 'beloved' used in the poem stands for the Prophet, or the pre-eternal creator. Another cause that harmonizes more likely with the theme of the poem that pure love inspires this act of creation; so God is lover and beloved and wine is man's knowledge and his yearning for the pre-eternal one. *Al-Nablusi* explains that the word ‘remembrance’ used in the poem could be spoken by tongue in hymns, or it may be recited by the heart silently. And intoxication is the spiritual ecstasy wherein the mystic losses consciousness of everything around him except the eternal truth.

In the second verse there used the word moon, sun and the crescent; whose literal meaning don’t reveal the hidden feelings of the poet. These are the symbols used by the poet to express more particular mystery. *Burini* states that ‘full moon’ is the symbol of the soul of perfect mystic. While, someone says that full moon symbolizes the spirit of Mohammad (PBUH) and wine symbolizes the Divine knowledge and sun symbolizes the light or the illuminating heart, in which names and attributes of God
itself illuminates and 'crescent' symbolizes the Gnostic veiled by his individuality, so that he may manifest only a part of Divine Light.

There is a resemblance of illuminist philosophy of Suhrawadi with the philosophy of Ibn al-Farid, in this point that a pure and clean heart of mystic itself has the power to illuminate the Names and attributes of God and a full-grown Sufi is the guide of new one and when they harmonize their Divine knowledge with religious rites as well as contemplation and perfect devotion; thus the seeker of God becomes able to absorb the pure light of real knowledge in the soul, like stars that guide travelers in the night journey. In this poem, he also describes that the pure being (Divine spirit), is identified with Adam, whom God created in His own image and another one is phenomenal being which is unreal. But the phenomenal form through which, the real being is manifested. He also states that phenomenal being may re-unite with the real being by dying to self (own ego).

The elegant expression of Farid's wine ode reminds the lyrical spirituality, rather than lyrical emotion for earthly beloved like the notorious court poet of Abu Nuwas. In this respect, Farid is unique in performance of poetic talent, giving the poem deep mystical colour with charming and magical combination of appropriate words.

Ibn al-Farid's love poetry provides his deep rooted yearning of soul. His tune is of a true lover inspired and yearning for the beloved. His tune of love may be compared with the Udhomite poets of Umayyad period. They had no any memorable past as the starting point like the Pre-Islamic poets. They had only their present; which was full of tears, grief, pains and yearnings. Ibn al-Farid also expressed the present agony of love, designed to the lyrical poem. It is interesting to note that his love poem is equally enjoyed by the multiple branded readers of different ages. His love poem (unveiling of the secret) owes a suitable lyrical spirit of infatuated love, as he recites—

وهو الغادة عمرى عادة يجلب الشيب إلى الشاب الحمی
نصب السبى الشوق كما تكسب الأفعال نصباً لامَّ كَي
وثنى اشتكى جراحًا بالحشا زيد بالشكوى إليها الجرح كَي
عين حمضى عليها لى كورت لا تعدى اليم الكلى
عجباً في الحRETURN TO TRANSCRIPT
By my life! In the love of young damsel turns an old man into young one.
Longing caused grief to me like the
And whenever I complain of my wounded heart then due to it (complain) ulcer of heart increases.
Eye of envious people felt on her (beloved) speedily (with anger), may Allah be kept their eyes always painful.
Surprisingly I was called hero in the battle field; but I am coward in her love.
Have you seen the lion whom; the glance of deer and blue-cow preyed.
The claver man of the tribe wronged his arrow, but arrow (glance) of your eye broils my heart.
Physician put his hand on my chest and said: I have no medicine for the patient of love.
Is there anything which keep cold the broiling heart and inner part of the body is broiling; but nothing else!
My diseases are due to the dieses of your eyelids and your dazzling teeth are my medicine.

The above noted verses remind the poetic imagery and conventional style of Al-Mutanabbi. Ibn al-Farid also uses more appropriate fanciful imagery like Mutanabbi. The poem contains the dual characters of meaning, which is understandable for all categories of readers capable of grasping its inner spirit as per their mental faculty. This poem contain 151 verses, in which the poet elaborately expresses the deep rooted love and emotional feelings for his beloved in the perfect mode of secular poem. If it is secularly studied, then his psychology is apparently common with the readers in respect of love phenomena. This poem has the close resemblance in respect of mode of expression with the hanging ode of Pre-Islamic poet Imrul Qais. But there is difference in respect of time and situation. Farid always expressed the present yearning of his wounded soul while, Imrul Qais remembered the past event of his beloved; which is not possible in the realm of mysticism. Because, the
mystical poets are equally interested in creating poetry in the state of their ecstasy and represent the vision of meditation in more particular language of spirit. It may proper to say that lyrical poetry of Ibn al-Farid is more close to the Udharite poets in respect of exposing tune of true love.

True mysticism lies in the belief of human being which is hidden behind the every symbolic thing. Nature is the language for expressing the thought of God, but the thoughts are far from the language. Nature is the sign of God through which God may be realized. So, he tried to convey an emotional aspect of anguish produced due to Divine Love; which could be understood through the language of heart. He endeavors to present super natural expressions in the language of visible thing in order to rationalize the mystical thought. His aim is to create a visible image of the invisible world. There became a trend among the Sufi poets in using symbolism to discharge them from the blame of heresy. It may be said that the use of symbol in Arabic poetry started by Sufi poets, like Hallaj, Shibli, Jilani, Shahruzuri and it culminates in the hand of Ibn al-‘Arabi and Ibn al-Farid; whom considered to be the father of symbolism. The trend of symbolism is to have recourse of certain aspects or matters. The particular thing of the ‘symbol’ is that, out of its apparent form or sense, carries a deeper sense. Thus, a rose may well be used to indicate beauty, and ‘white’ as purity. Symbolism does not express a meaning as much as it refers to vague sense of human passion, emotion and hidden allusion. In decisive metaphors and adjectives melt into one another like waving bands of smoke or are transformed into something else at the instance of being perceived like sculptures of clouds giving multiple effects of sensation.  

"Symbolism" wrote Faris, "is the discovery of that which lies behind sensation, the exposure of sealed secrets, the notations of lighting flashes, the rejection of everyday reality." Thus, symbolic poems contain the external feature as well as internal spirit of phenomenal existence, which may be understood in the sense of both external and internal reality.

Before Farid, Shahruzuri also composed a considerable number of Arabic mystical poetry having great merit, but his Qasida ‘Lamiyya’ (due to last letter ends with lam) deserves special attention to the Sufis. All the ideas of the Qasida are borrowed from pastoral life. He has given symbols to beautify the Qasida with perfect literary art and tricks. The magical symbols are very astonishing after unfolding its secrets. He has also given commentary of the symbolic term in order to unlock the
mystical thinking lies behind it for common understanding. The *Qasida* is very sublime and incomprehensible for the non-mystic reader without commentary. Every symbolic term contains the depth of mystical insight that hardly be discovered, as he recites:

\[
\begin{align*}
\text{لمعت نارهم و قد عصس الليل} \\
\text{فتملتها و فكرى من البين} \\
\text{و فياد ذاك النواد المعنى} \\
\text{ثم قابلتها و قلت لصحبي} \\
\text{فروما نحوها لحافات صحيحات} \\
\text{خلب ما رأيت ام تخيل} \\
\end{align*}
\]

**Meaning**

The light of their fire glimmered (from afar), and already the night had darkened (around us); the weary camel driver could no longer continue his song, and our guide stood perplexed and bewitched.

I look at the fire, but the glance of my eye was feeble; my mind also had been weakened by my separation (from the beloved); my heart was that afflicted heart (which you have known as long); and my passion, that inmost passion (which has so long been my torment), I then turned towards the flame and said to my companions: that is *layla’s* fire: rein over to it. “They directed towards it firm glances from their eyes; glances which were repelled and turned aside. Then my companions began to reproach me: “Was it not a flash of lighting which you saw, or else a phantom of your imagination?”

The *Qasida* is so sublime that without commentary the poetic spirit of Shahruzuri hardly be conceived in the mind of the reader. So the mystical meanings of the symbols used by the poet are given below:

**Commentary of the above verses**

The light of their fire: the presence of the divinity manifested to the saints. The night: moral darkness. The camel driver: the preacher. The guide: the Divine. The beloved: God. *Layla*: name of the beloved, God. Desire: the love of God. Passion: the anxious wish to enjoy the Divine presence. The time-worn ruins: the world, the seat of desolation in the eyes of the devout, inasmuch as the presence of the divinity is not always felt in it. The wounded, the captive, and the victim: the vanquished by the love of God. From us a guest never departeth more: till his soul is released by death. The
people: the devout, the Sufi brethren. Wine: the delight caused by the perception of Divine presence.\textsuperscript{146}

The entire creation is a symbol of the attributes of God. Every visible thing contains inner mystery, which men are supposed to discover the inner reality. As Allah says in the Qur'an, "And the earth we have spread it out, and have set firm hills thereon and have produced every lovely kind to grow thereon (in couple) for a vision and reminder to every returning person."\textsuperscript{147} So, the universe is the expression of the mystery of God. Men acquire knowledge from the outward things and peep into the insight of the things for reality. Use of symbol in the poetry is the expression of the poet's unique self consciousness and thus, he represents an image of reality out of his intuitive knowledge. Symbolism transforms the phenomenon into an idea, which remains forever infinitely active. Symbolic expression rationalizes the spiritual thinking due to proper use of metaphor and examples in appropriate terms. Shahrruzuri expresses the mystical journey in more exquisite terms. Every person in this world of darkness is a traveler and will return to their original abode. Mystical journey may be called the swimming in the ocean of Oneness by contemplation; but every mystic have the different station of contemplation, for which their swimming orbits are different. Someone swims near the shore, someone swims far than this and someone swims in the depth of the ocean. This is the external expression of the doctrine of unification (\textit{Tawhid}).

\textit{Ibn al-Farid} as a lover absorbed in his own feelings. He is a perfect artist in giving the symbols of his feelings by using the words of nature in order to display his senses of poetic value of the proper names. Usually, he uses desert, valley, green harvest, dames, hills, sand-slop, ripe barriers, myrtle-boughs, wild animal etc. He mysteriously sets the words keeping in mind the inner meaning of the words to be understood mystically. His writing bridges the two extremes of chaste and sensual love, and this perhaps, a part of the reason that he achieved popularity in both fields. The mystic and the worldly person could find the meaning and ascetic pleasure in his poetry. In every erotic description, whether the subject thereof is male or female and in all imagery of gardens, flowers, rivers, birds, etc. refers to Divine reality manifested in phenomena, and not to those phenomena themselves. Thus, his feeling is a fascinating presentation and celebration of the physical senses as a vehicle for Divine Love and self-awareness.
Generally, Sufis of Islam avoid worldly pleasure and its perishable things. They prefer solitary life and spent their life in the cave of mountain or other likely places suitable to their self mortification practices. They hide themselves from the crowded of man. Likewise, they prefer to hide their secret knowledge from common men. In pursuant to secrecy, some of them preferred symbolic element in Sufi poetry to express their mystical thought. On the other hand, the mode of symbolic expression itself is a secret of creation more related to the life of mystics. Symbolic expression provides clearer picture of reality than plain expression of mystical knowledge. Thus, it provides two fold expressions—one is related to the lower world for comprehension to the material being and other is related to the upper world for comprehension to the spiritual being. It is interesting to note that those who are involving in the lower world could not understand the inner spirit of symbolic aspect unless its expression is given by eminent Sufi. The significance of symbolism lies in the protection of esoteric knowledge from being miscarriage by the non-mystics.
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