

MYSTICAL POETRY
OF
JALALODDIN RUMI AND JACOPONE DA TODI: A COMPARISON

By

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ABSTRACT

"Mystical poetry of Jalaloddin Rumi and Jacopone da Todi : A comparison"

attempts to analyze and prove the possibility of a comparison of mystical poetry of the Eastern and Western traditions.

The consciousness of the One (which is ineffable) is the goal of the mystical experience. This experience finds its expression in the following ways: 1- By affirming its ineffability through the insufficiency of words (the negative way does not exist in complete separation from the affirmative). 2- By relying on imagery and symbols drawn from the phenomenal world and translating abstract concepts into terms that men can understand.

The purpose of this dissertation is to prove that Jacopone da Todi's and Jalalodin Rumi's use of poetic imagery from physical reality is the best expression of their mystical quest. Poetry for Jacopone and Rumi, through metaphorical presence, becomes a vehicle toward Reality.

The introduction investigates the historical setting and Rumi's and Jacopone's lives in relation to the cultural environment of the time.

The first chapter discusses and defines the concept of mysticism and emphasizes the importance of two fundamental ideas in every type of mysticism : the ideas of Love and Transformation.

The second chapter discusses the concept of love as used by Jacopone and Rumi in their poetry. Love is seen as a gift; man in his weakness would never be able to attract it or reject. Love is also seen as frenzy and passion, hence the use of images from even the most intimate sphere of life and from sensual love. The chapter, through close analysis of different texts, will also explore the relation between earthly love and spiritual love.

The third chapter demonstrates how the concept of transformation, essential

to spiritual growth, is developed in the poetry of Jacopone and Rumi through the use of imagery. The symbols of the Cross for Jacopone and of Fire for Rumi are used as examples of purification and growth through sacrifice :

"What is poor brushwood when it falls into the fire ? Is not the brushwood transformed into a spark by the fire " ?

The fourth chapter presents a thesis on the language of mysticism or the "mystical lexicon" found in the two poets analyzed despite the apparent lack of any interdependence between them or dependence by them on a common source.

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INTRODUCTION

The idea of writing a dissertation on the topic Mystical poetry of Jalaloddin Rumi and Jacopone da Todi : A comparison started to be formulated in my mind when, urged by a desire to discover the poetry of my land of origin, I began to study Jalaloddin Rumi's work.

Fascinated by the theme of mystical poetry, seen as an aesthetic expression of a spiritual experience described through words stretched to their possible limits, I started to look for medieval mystics of the twelfth and thirteenth century and of the Western tradition to whom to relate and compare the work of Jalaloddin Rumi(1207-1273).

St. Bernard of Clairvaux (1091-1153) and Richard of St. Victor (ob.c.1173) whose great spiritual personalities conditioned the development of later mysticism, could have been a possible choice for a comparison; St. Bernard for the riches of his imagery and for the combination of personal and didactic themes, Richard of St. Victor because of his concept that mysticism was the "science of the heart " and for his inspirational writings describing the stages of the mystical quest. Mechtilde of Magdeburg (1212-1299), whose description of the Union with God was marked by passionate individual traces and by great artistic creativity, could also be taken into consideration.

In determining whom to choose, one preference became very strong and clear: the desire to compare Jalaloddin Rumi to an Italian mystical poet. Three people were selected but to choose among them became the greatest challenge : St. Francis of Assisi (1182-1226), who turned the songs of the troubadors to the purpose of Divine Love; Jacopone da Todi (1228-1306), the lawyer who became a

mystic and a poet; Blessed Angela da Foligno (1248-1309), who was a link between the thirteenth and fourteenth centuries in Italian mysticism.¹

Jacopone da Todi emerged among this group because his life and poetry, even though different from Rumi's, had the same intensity of emotions, the same quest for absolute values, the same spiritual ardour and would therefore offer the possibility of a comparison on a common ground.

Jalaloddin Rumi and Jacopone da Todi belong to the same period: Rumi was born in the city of Balkh, which now lies within the frontier of Afghanistan, in 1207; Jacopone (whose name in the world was Jacomo Benedetti) was born in Todi probably around 1230. The biographies of the two poets are to a large extent legendary and their own works do not contain autobiographical facts.

Rumi came from a family of eminent theologians, his father Baha'oddin Valad was a preacher and a teacher venerated by his pupils. When Jalaloddin was twelve years old, his father migrated westward as a result "either of divine inspiration or human intrigue". The family resided first in Nishapur, where Rumi might have encountered the great mystical poet Attar, then it undertook a pilgrimage to Mecca and probably lived for a while in Syria, one of the centres of Islamic civilization. In the mid-1220's, Baha'oddin Valad and his family reached Central Anatolia, Rum, hence Jalaloddin's surname of *Rumi*. Baha' oddin died in 1230 and his son Jalaloddin was appointed his successor. During this time Borhanoddin Mohaqqeq, a former disciple of Baha'oddin, arrived in Konya, the capital of Rum where Jalaloddin was living. Under his influence, it is said that Jalaloddin became enkindled by the doctrine and the teachings of the Sufis, whose main concern was to reach complete union with their Beloved by passing through all the stages of mystical life. On Borhanoddin's advice, Jalaloddin went to Syria where he met Ibn Arabi and Sufis of Ibn Arabi's circle. To evaluate Ibn Arabi's influence upon Rumi one must consider the following: The presence in Konya of Sadroddin Qunavi, Jalaloddin's colleague and Ibn Arabi's main interpreter, exercised an

unquestionable influence upon Rumi. This influence, however, was counterbalanced by the arrival in Konya of Shamsoddin of Tabriz who transformed Rumi's life. Shamsoddin's aversion to any form of rigid systematization of ideas and his critical attitude towards Ibn Arabi's theories limited the extent of Ibn Arabi's influence upon Rumi. The encounter between Jalaloddin and Shamsoddin can be considered as the turning point of Jalaloddin Rumi's life. In fact Shams transformed Jalaloddin from "the sober divine into an ecstatic wholly incapable of controlling the torrent of poetry which now poured forth from him".²

Not much is known about Shamsoddin. He was a *dervish* and he did not belong to any of the accepted Sufi spiritual affiliations. He was renowned as a great spiritual personality and as one who had reached the highest station in the mystical path. In him Rumi perceived the perfect image of the Divine Beloved which he had long been seeking and in Rumi Shams detected the friend for whom he had been searching. This spiritual relation absorbed Jalaloddin so completely that he neglected his religious duties and became indifferent to his social obligations. This caused great distress in the religious community and Shamsoddin, fearing the wrath of the inhabitants of Konya, left the city. The despair caused by this separation inspired Jalaloddin with verses in which his love, yearning, and longing for his beloved are beautifully expressed. Shamsoddin, submitting himself to the fervent wishes of his friend Jalaloddin, returned to Konya but did not remain for very long; In fact, under obscure circumstances, he disappeared (some conjectures suggest murder). This time the heartbroken Jalaloddin searched for his beloved everywhere to find Shamsoddin finally in himself, alive forever beyond the limits of the physical world.

The Divan-i-Shamsi Tabriz, a collection of 3229 separate odes (composed in monorhyme, each couplet terminating in the same vowel and consonant as that chosen to end the opening line) is the sublime result of this encounter with Shamsoddin, "Sun of Tabriz". Jalaloddin Rumi produced also a massive epic poem

on the mystical life, The Mathnavi, in six volumes of about 25.000 rhyming couplets. A collection of table-talk Fihi ma fihi, compiled by Jalaloddin's son, Sultan Valad, is also available.

Jacopone came from the Benedetti family, who were members of the lesser Umbrian aristocracy. He was sent to Bologna, which was an important intellectual centre, to study for the legal profession.

He presumably returned to Todi to become a professional and to be part of the social entourage of that city. Around 1265 he was married to Vanna, daughter of Bernardino di Guidone of the house of Coldimezzo. His married life was short and ended in the tragic death of his wife. Jacopone's biographers date his conversion at the time of the passing of his wife. There can be no definite answer to the nature and origins of Jacopone's conversion; what is clear is the fact that his conversion was a total and a complete one. For ten years Jacopone lived an ascetic life which gained him the fame of being considered a holy and, at time, eccentric man. In 1278 Jacopone became a Friar Minor and, by entering this order, he re-confirmed his belief in the teachings and ideas of St. Francis. The cult of poverty, which was pivotal to the teachings of St. Francis, was adopted by Jacopone and clearly marked with its presence all the stages of Jacopone's life. Jacopone, in the name of poverty, renounced all worldly attachments and condemned the Church which had become concerned with secular things. Many of his *laudi* ("Or se parra chi avera fidanza", "lesu Cristo se lamenta de la Ecclesia romana", "Piagne la Ecclesia") reflect his anger at the Roman clergy, which oblivious of the teachings of Christ, was only concerned with worldly affairs. The disappointment and displeasure with the Church led Jacopone to take strong position against the clergy and against pope Boniface VIII (he ex-communicated Jacopone, who was pardoned by Boniface's successor). For a person like Jacopone, who believed (as ordered by St. Francis), that obedience to the Church was fundamental, it was not easy to take an antagonistic position against the Church.

The question of the election of an inept person to be the successor of Peter on one side and the desire to obey the Church on the other began an interior struggle in Jacopone's heart. This conflict was solved by Jacopone only at the end of his life when, in a prison cell, he learned to subdue his emotions and beliefs through charity and love. The last *laudi* (these are the ones that we will take into consideration) are the most sincere document of Jacopone's internal struggles, yearning for transformation and final union with the source of his desire. The *laudi* are permeated with the intensity of Jacopone's emotions and the greatness of his vision.

This dissertation is the presentation of a study on the relation of the mystical poetry of Jalaloddin Rumi and Jacopone da Todi.

I. THE POET AND THE MYSTIC

Mysticism has been described as "the great spiritual current which goes through all religions".¹ The mystical region is where all the religions of the world seem to encounter one another and to agree. Beyond laws and ordinances, beyond theological and dogmatic divisions of different religions lies the domain of Mysticism, which has been defined as the consciousness of the One Reality", "the passion for the Absolute". The mystics have developed, throughout their lives, the power to experience union with the Absolute; in order to achieve this final goal they all have passed through different stages of being and consciousness until they have reached the consummation of their quest and acquired the vision of the Truth. The Reality perceived by the mystics is ineffable and not related to any of the normal modes of perception; it is a Reality which "neither philosophy nor reason can revealonly the wisdom of the heart, gnosis, may give insight to some of its aspects".² It is to the heart that the Absolute reveals itself, because the heart is indeed the ultimate centre of man's spiritual consciousness:

"My heart is like an oyster shell, the Beloved's phantom is like the pearl;
now I am no more contained, for this house is filled with Him".³ (a1)

It is difficult to communicate directly and effectively, through words, the vision of Reality and to reveal the state, the condition felt and perceived by the traveller in the mystical Path. Words, in order to relate the ineffable, must always make use of images or, by admitting their insufficiency, confer the idea of the unspeakable Reality. The mystics who, through the use of words and imagery,

want to describe the ineffable are faced with an incredible task and not many of them are able to complete the endeavour; there are only a gifted few who will have the power and the capacity of describing the indescribable through words and these are the ones who will become poets: Jalaloddin Rumi and Jacopone da Todi are among the gifted few. It is essential to stress the word "become poets"; in fact neither Jacopone or Rumi would have been true poets were it not for the mystical experience that totally changed their lives and their relation with reality. Jacopone was a very successful lawyer and a man of this world; he would have never been a poet were it not for the fact that his heart was touched by the reality of true Love. Rumi was a great scholar and a preacher of Islam; he would not have written the Divan or the Mathnawi if he was not inspired by Reality beyond this physical world:

"I have said a great deal, oh father, but I know that you know this much: I am a heedless and footless flute in the hand of the Flutist".⁴ (a2)

The mystical poet is a mystic first, then a poet; for him the act of writing is not an end in itself but it is the outcome of an experience which has involved his entire being in the most passionate way. He is inspired and the outpouring of his emotions is immediate. Rumi and Jacopone through their poetry clearly reveal the spontaneity of their creative act. The direct link existent between Jacopone's progress in the mystical Path and his poetry is evident when we consider the different *laudi* belonging to the different period of his mystical experience. The *laudi* of his earlier period have a "tortured syntax" and are written in a "knotty dialect"⁵ which well reveal the uneasy state of mind in which Jacopone found himself after his conversion and his desire to become a new man. In the later *laudi* "the jerks, kinks, and sudden changes of mood have been resolved into smooth-flowing verses"⁶ and there is hardly any need of a gloss to understand the

meaning of words. These later *laudi* belong to the last period of Jacopone's life, where in the solitary confinement of a cell, he reaches a condition of total calmness and peace, of detachment from this material world and union with the spiritual world.

Rumi's *ghazals* (brief lyric forms which constitute the rhythmical pattern of the *Divan*), like Jacopone's *laudi*, are a mirror reflection of Jalaloddin's spiritual state. Rumi's biographer states that most of the ghazals were composed when the poet, in a state of trance, would rotate around a column in a monastery in Konya. Rumi himself in one of his *ghazals* compares his poetry to Egyptian bread:

"My verse resembles the bread of Egypt - night passes over it,
and you cannot eat it any more.

Devour it the moment it is fresh, before the dust settles upon
it".⁷ (a 3)

His verses are freshly baked, that is, inspired and revealed with great immediacy; the reader should "devour" them, read them with eagerness and with a sense of hunger for the freshness of their inspiration.

The mystical poet is never going to sacrifice the sincerity and purity of his words for "the beauty of the expression". A rhythmical pattern might not be fully observed, an expression might be popular and quite inelegant, the syntax might be unsmooth and complex, but what is important for the mystic, who always overrules the poet, is to have the essence of what he has perceived clearly transmitted. By saying this and what has been previously stated one should not get the idea that, either Rumi or Jacopone, are not the creators of great poetical works nor that they were unaware of poetical techniques; on the contrary, they both had a sound poetical formation.

Rumi was brought up in a learned environment and he was exposed to religious

and theological works; he came to appreciate the works of two great Persian mystical poets, Attar and Sana'i, to whom he felt indebted and he was also influenced by secular Arab and Persian poets. He knew the craftsmanship of poetry but he would give priority to the essence and spontaneity of his words, which were always, "ecstatic, unpremeditated and unrevised" utterances; hence the presence of some passages which "baffle the understanding".⁸

Jacopone too was a cultured person; during his stay as a University student in Bologna he must have been familiar with the lay poetical currents around him, such as the Sicilian and the Provencal lyric poetry, also the popular stream and the Goliardic songs. His contact with the poets of the *dolce stil novo* must have been very little since the new style developed after the year 1268 which was the year when our poet entered the monastery. The influence of such lay and courtly poetry can be noticed in many of his *tenzoni* and, in the *laudi*, in the concept of vassallage in love, in the lamentations of the lover away from his Beloved, in the description of love seen as a burning fire, and in the concept that suffering and love are closely related. But Jacopone never accepted or applied fully to his poetry the technical and poetic devices that those poets were so fond of; in fact, Jacopone's approach to poetry and to the word itself, when the great spiritual revolution invaded his soul, was that of the non-acceptance of any technique which would take away from the directness of the word and from its appeal to all classes of people and not only to the learned. Only "God-permeated" poetry were acceptable to him; hence his greatest inspiration came not from lay poetry but from the New Testament (the fourth Gospel for the imagery of light), the words of St. Francis, St. Bonaventure and the Pauline epistles. This poetry so strong and passionate with religious and moral content has been labelled, in the past, as simple pious poetry and therefore discarded as real literature.⁹ Only recently his *Laude* have been re-evaluated and considered as poetical expressions of the intimate struggle of a soul liberating itself from the fetters of a restricted world

and soaring to the greatest heights. The metaphorical value of Jacopone's poetry, which can appeal to everyman's heart, has been restored. It is this approach that this dissertation will take into consideration primarily because it is the best way to fully understand the spirit of Jacopone's work and secondarily because it is the most suitable ground to compare the work of Rumi and Jacopone. The poetry of the two mystics are mirrors of the changes and transformation of their souls; it is in the realm of poetry that the two mystics meet each other in perfect harmony. In fact Jalaloddin's and Jacopone's inspiration springs from the same source, it aims at the same end, and it deals with the experience of Reality which is poetically rendered through words reaching as far as words could reach. The central theme of this experience is Love, seen as an absolute beyond and above human description. The following chapter will discuss at length the concept of love in Rumi and in Jacopone; for now, it must be said that Love is seen as a divine gift to man and the source of creation and transformation. The heart of man is the receptacle of this Love and man should purify the mirror of his heart in order to be ready to attract it:

"Deo no alberga en core stretto:

tant'e grande quant'hai affetto".¹⁰

(God does not dwell in a heart that's confined,

And a heart is only as big as the love it holds.)¹¹

This attraction is reciprocal; if you love, you will be loved in return:

"Not only the thirsty seek the water,

but the water seeks the thirsty as well".¹² (a4)

For Rumi this Love is personified in the appearance of Shamsoddin of Tabriz, the

reflection of the Sun of Truth; for Jacopone the figure of Christ is synonymous with this Love:

"Come, Shams-i Tabrizi, source of light and radiance, for this illustrious spirit without your splendour is frozen and congealed"¹³ (a5)

"In this plain, I am the All-Merciful's nightingale.
Seek not for my limit and border-I have no limits.
Sham's Tabrizi has nurtured me through love".¹⁴ (a6)

" Amor,amor lesu, so gionto a porto:
amor,amor lesu, tu m'hai menato;
amor, amor lesu, damme conforto,
amor, amor lesu', si m'hai enfiammato,
amor,amor lesu, piu non lo porto:
fammete star, amor, sempre abbracciato,
con teco trasformato en vera caritate,
en somma veritate de trasformato amore".¹⁵

(Love,Love-Jesus, I have come to port;
Love,Love-Jesus,You have led me there.
Love, Love-Jesus, comfort me;
Love, Love-Jesus, You have set me afire.
Love, Love-Jesus, consider my needs:
Keep me always in your embrace,
United with You in true charity,
The supreme realization of unifying love).

The relation between Rumi and Shams (seen as the saint in whom the divinity is

reflected) and Jacopone and Christ (seen as the incarnation, the manifestation of God in human form) is the relation between lover and beloved; the beloved is constantly on the mind of the lover and is the sole inspirer of his world. Christ's and Shams's influence respectively on Jacopone and Rumi can be given a different interpretation and value. They can be considered, first, as a symbol of the poetic mystical genius of our poets, as the equivalent of the Muse (like Beatrice for Dante). Second, this influence can be seen as the externalization, in the form of poetry, of the inner contemplative state of our poets.¹⁶ Finally this influence can be perceived not as having a purely conceptual and symbolic value :

Christ and Shams are not symbols, they are realities with whom Jacopone and Rumi are respectively in love. To testify to this love relation are the verses of our poets which are so emotionally charged and intense that they necessarily require a concrete object of love. This love experience is a real one which is fully and completely lived at an emotional, spiritual, and intellectual level by Rumi and Jacopone. Christ and Shams are more real than reality because they are the incarnation of divinity in human form. If they are the symbol of something they are signs of true Reality, absolute Truth; they are "the direct experimentation of divinity seen as an entity which dialogues with man".¹⁷ Under this light, the life of St. Francis, so greatly admired by Jacopone acquires a new meaning: St. Francis experiences the divinity to the extent that he identifies himself with Christ, symbol of this divinity, through the stigmata:

"L'amor divino altissimo	con Cristo l'abbracciao :
l'affetto suo ardentissimo	si' lo ce 'ncorporao
lo cor li stemperao	como cera a segello:
empremettece quello	ov'era trasformato." ¹⁸

(The burning love of Christ [the divine love]
whose depths are lost to sight, enfolded Francis[him],

[this ardent love] softened his heart like wax,
and there pressed its seal, leaving the marks
Of the One to whom he was united.)

The perfect identification between lover and Beloved has occurred and it is exactly toward this unity that Jacopone strives with his life and poetry.

In the case of Rumi his identification with Shams is a necessity for the poet because it is the only means offered to him to partake of the One, of whom Shams is the purest reflection.

It is not accidental that the collection of Rumi's *ghazals* is entitled The Divani Shamsi Tabriz (the Divan of Shams of Tabriz) where there is a complete identification between the poet and the inspirer, between the lover and the Beloved, between the man and the saint: "The Saint is the guarantee of the existence of a dialectic 'man-God'...".¹⁹

The poetry of Jacopone and Rumi is valid proof of the possibility of such a dialectic.

II. LOVE : THE GUIDING FORCE

This chapter proposes to discuss the concept of Love in Rumi and Jacopone and the poetical expression of it by the two poets.

Love is described by Rumi as "the kernel" and the world as the "shell"; Love has given existence to "the celestial spheres" and it is for the sake of love that "the dome is turning". It is love that "makes dead bread into soul" and "makes the soul which was perishable, eternal". Every created thing has innately the emotion of love; in fact, "all the particles of the world are loving, every part of the world is intoxicated by meeting". It is through love that one can gain "the attributes of true man"; love is "nothing but felicity and loving kindness, it is nothing but gladness and right guidance". Love is "that flame which, when it blazes up, burns away everything except the Beloved". In the quest for the Beloved and in the desire of union with Him only one possibility is given to man and that is to love; Rumi invites the lover:

"Be a rider of love, and fear not the way, for love's steed is swift of pace; with a single bound it brings you to the abode, even though the road is uneven".¹(a7)

For Jacopone also, love is the essence of life and of being. Love is treated by him as the closest friend of his soul, as the constant confider and companion of his life. He addresses love, usually, in the second person and questions it, threatens it, and praises it :

"Amor esmesurato, perche me fai empazire"?²

Love without limits, why do You drive me mad?

"Amor, amore che si m'hai ferito...

Amor, amore onne cosa clama;

Amor amore tanto se' profondo,

chi piu t'abbraccia sempre piu t'abrama".³

(Love, Love, You have wounded me...

Love, Love, shouts all of creation.

Love, Love, so inexhaustible[deep] are You

that he who clasps You close desires You all the more).

"Amor, perche me desti nel cor tanta dolceza,

da puoi che l'hai privato de tanta alegreza"?⁴

(Love, why did You give my heart such sweetness,

Only to strip it then of joy)?

Jacopone, more than defining love with clear imagery and beautiful definitions in the way that Rumi does, develops the meaning of love through the description of its grandeur in action. In fact he talks about the emotions, the state of mind, the spiritual reflections that the love experience has on man; through these descriptions gradually the concept of love is formed and completed like a mosaic that is composed by pieces which are found close to one another. One remark becomes relevant for both poets: Rumi and Jacopone are overpowered by this love experience, they are both drowned in the grandeur and vastness of the sea of Love. Their words seem to be inadequate to describe or even give a trace of what they have gone through. The Path of love that they, as mystics, have embarked on, has taken them to the end of their quest and allowed them to be united with the One; but now, as poets, they find the insuperable difficulty of expressing the intense experience of this union:

"Love cannot be described; it is even greater than a hundred resurrections,
for the resurrection is a limit, whereas love is limitless.

Love has five hundred wings, each of which reaches from the Divine Throne to the
lowest earth".^{5(a8)}

"Or pensa che n'hai detto de l'amor benedetto:
onne lengua è en defetto che de lui ha parlato:
si è lengua angeloro, che sta en quel gran coro,
parlanno de tal scioro, parlara scelenguato.
Ergo , co non vergogni, nel tuo laudar lo' mpogni?
Lo suo laudar non iogni, 'nante l'hai blasfemato.⁶
(O proud tongue, how have you dared
to speak of holy Love?
Human speech cannot rise to such heights.
In speaking of this Love
the tongues of angels falter-
and you feel no misgivings and shame?
You reduce Love
to the measure of your words:
This is not praise , but blasphemy).

Poetry cannot match the heights achieved by the mystical experience; what then
can the poet do in order to relieve his urgency of communicating through his
verses, the intensity of his Love affair with the One? There is no language which
can adequately describe the mystical love experience, therefore our poets could
solve the obstacle by repeating, with a variety of expressions, the concept of the
ineffability of Love and through this sense of inadequacy expressed in poetic
terms and forms, the reader can intuitively feel the grandeur of the subject

matter. The other solution for our poets is to find symbols and images which can suggest in some sidelong way the unspeakable experience. The metaphorical expression can be one of the most effective ways to describe Reality and it can be considered as a bridge between the limits of human faculties and the immeasurability of Love ("amor d'esmesuranza" as Jacopone calls it). The metaphors taken from worldly realities, which better than any other can express the intense passion of the soul in search of the union with his Beloved, are those which compare mystical love to earthly love. In fact, we can say that human love, on a lower level, is part of the same curve on which divine love lies. "The mystic's outlook, indeed, is the lover's outlookand the language of human passion is tepid and insignificant beside the language in which the mystics try to tell the splendours of their love".⁷ Both Jacopone and Rumi came from backgrounds in which there was a cult of passionate worldly love poetry which both our poets have transformed into an instrument of mystical Love. Over centuries the love-language of the *amour courtois* had accumulated in the mystical and theological tradition, and the more deeply religious is the language, the closer it is to the language of *courtoisie*.⁸ It follows that the elements present in erotic poetry are extremely close to those encountered in mystical poetry and very often, as in the case of thirteenth-century mystic Ibn-Arabi who wrote love poems to the young girl an-Nizam (seen as an equivalent to Dante's Beatrice) and his Egyptian contemporary, Ibn-ul-Farid, the erotic and mystic blend and they cannot be separated.

Love, be it earthly or divine, requests an act of surrender of the lover to the beloved; it also needs fervour and rapture, sacrifice and selflessness, readiness to be amidst great joy but also immense pain. Rumi and Jacopone address their Beloved but their words are the ones of any lover who has responded to the call of love; moreover, the stages that they have passed through, in order to reach the end of their quest, are similar to the ones that all lovers of the world have taken.

The lover, initially, is filled with passion and exuberant joy; he has discovered the power of love capable of turning inside out all his life and his being:

"O iubelo del core, che fai cantar d'amore !
 quanno iubel se scalda, si fa l'omo cantare,
 e la lingua barbaglia e non sa che parlare:
 dentro non po celare, tanto e granne 'i dolzore!⁹

(O heart's jubilation , love and song,
 joy and joy unceasing,
 the stuttering of the unutterable
 how can the heart but sing?

Rumi, in one of his *ghazals*, clearly reconfirms this sense of jubilation present in the lover's heart:

"Though the whole world be full of thorns, the heart of the lover is wholly a rosebower;

And though heaven's wheel be idle and ineffective ,the world of lovers is fully employed.Let all other men be sorrowful , yet the lover's soul will be gay and sprightly".¹⁰(a9)

The heart of the lover feels exhilarated and happy only when in the presence of his beloved; any separation or distance from the loved one will be cause for the bleeding of the lover's heart:

"Last night I vowed anew, I swore an oath by your life, that I would never remove my eyes from your face; if You smite with the sword, I will not turn from You. I

will not seek the cure from any other, because my pain is of separation from You."¹¹(a10)

Jacopone, from the depths of his heart, cries the loss and separation from his Beloved; after a period of great spiritual joy and exuberance, he realizes his inadequacies and how much he should strive in order to reach the end of the quest of his life. He feels that the divine grace has abandoned him and he falls into a state of spiritual despair :

"Amor,diletto amore, perche m'hai lassato,amore?

Amor, di la cascione de lo tuo partamento,

che m'hai lassata afflitta en grande dubitamento..."¹²

(Love , beloved Love ,why have you left me ?

Tell me , Love,why have you left me in grief and uncertainty ?)

The lover is separated from the beloved and he suffers; this same theme is expressed by courtly Sicilian and Tuscan poets, contemporary to Jacopone himself, even though on a different level, more restricted and limited in vision. Rinaldo d'Aquino in his poem "Gia non mi conforto" well describes the pangs of a woman abandoned by her man who is off to war:

Gia ' mai non mi conforto

ne' mi voglio ralegrare.

Le navi son giunte a porto

e or vogliono collare.

Vassene lo piu' gente

in terra d'oltremare

ed io lasso dolente,

come degio fare?¹³

The distance between love poetry and mystical poetry is a narrow one :

Both type of poetry, at an emotional level, get their inspiration from the depth of human emotions and talk to the most intimate part of one's being . The basic difference between the two is a shift of perspective: one is rooted in this world and limited by it, the other is projected into an eternal plane which is unlimited and beyond time and space.

Rumi has a very interesting approach to the relation between worldly love and divine Love. He says that the child, in order to become a warrior in the future, is given a wooden sword to play with; this will prepare him for his future endeavours. In the same way man must taste the sweetness of love in this world if he wants to be endowed with the necessary tools which will allow him to love his true Beloved:

"The warrior gives a wooden sword to his son so
that he may master it and take a sword into battle.
Love for a human being is that wooden sword.
When the trail reaches its end , the object of love will be
the All-Merciful".¹⁴ (all)

There is never a denial of this world for Rumi because this world is, after all, a reflection of God's creative power; there is, nevertheless, a strong belief that detachment from this world is a pre-requisite for spiritual progress. The world and everything within it (human love in particular) have a value only as symbols of realities above and beyond the world itself. Rumi has accepted the world and learned to see it as a means of achievement of greater realities. Jacopone, on the other hand, will achieve this sense of control over the sensual world eventually but, initially, and this is indeed the main spiritual struggle of his soul, he feels threatened by the world of the senses and by the dualities existent in the world.

We can say, in a way, that the conversion of Jacopone is not a sudden passage from a life of sin to a life of purity but is a burning desire of clarifying to himself the meaning of this world in relation to the other one. For both Rumi and Jacopone it is love which brings into right proportions all the values and their relations; a love which is not abstract but which has become actual in the human form of Shams of Tabriz and Christ. Because of this actuality, our poets can address the object of their love with extreme passion and ardour; it is not of two abstract entities that they are speaking but of two historic figures which embody the perfections and attributes of that transcendental entity which is God. It follows that the mystical passion, the sense of desire for the Beloved, the craving of the soul to be able to embrace ("abbracciare ") the loved one are described in terms of the love relation and final intercourse between a man and a woman :

"How much for a kiss from those precious rubies"? says Rumi and the kiss imagery keeps showing itself through the *ghazals* - "Every lip he kisses bears its marks: It splits and cracks from his lip's sweetness" and - "Whoever sees Thy Face will never go to a rose garden; whoever tastes Thy lips will never talk of wine"

These verses have the sound of love poetry and they could easily be interpreted as verses of a courtly lover for his lady (Persian pronouns do not distinguish between genders) but are mystical verses and strongly imbued with Islamic symbolism.

The face of the Beloved is the Reality of God; the wine symbolizes the spiritual ecstasy of the union with God. The symbolism in Persian mystical poetry is accessible to everyone as long as one is in possession of the key to it.

There is never a quest, on behalf of the Persian mystical poet in general and Rumi in particular, to find new images for the sake of novelty; only those symbols are chosen which have a universal character and possess inner realities which, beyond the veil of their outside form, correspond exactly to absolute Reality.

The assurance given to the poet that the symbols used by him are a universal correspondent of Reality is based on the fact that they are taken from religious

traditions (Rumi strongly believes that the prophets are directly inspired from the source of Reality) therefore they are true mirror reflections of the essence of things. Jacopone also refers us back, when he uses images and concepts, to the Christian tradition. His sources are mostly the New Testament, the Pauline epistles, St. Francis's and St. Bernard's writings. With particular reference to St. Bernard's commentary on The Song of Songs it can be said that his explanation of the symbolism of the spiritual marriage and his mystical language have influenced many medieval mystics and Jacopone is no exception. The image that on more than one occasion reappears in the verses of Jacopone is that of the spiritual union of the soul with God compared to the physical union of man and woman.

Union with the Beloved is the conclusion of any spiritual adventure and the set goal of the mystical quest; in the same way the physical act of union is the consummation of the passion between two souls which have now become one flesh. As St. Bernard says "if mutual love is especially befitting to a bride and a bridegroom, it is not unfitting that the name of Bride is given to a soul which loves".¹⁵ The Song of Songs, regarded as an allegory of the spiritual life, was so much loved and inspired so many mystics not only because it was a popular piece but also because its imagery would appeal to the heart of the mystics as an excellent guide for the expression of the unspeakable experience. The Song of Songs is, at the surface level, the love song between King Solomon and his bride but, on an allegorical level, it is the love song of the soul (the Bride) for the divine word (the Bridegroom). The soul is profoundly in love and her sole aspiration is to be united with her Beloved. She follows her lover to all places, she reaches him and then she " holds " him and does not "let him go " until she has been united with him. Jacopone takes the relation of the spiritual /physical union and uses it to recreate in us, in some concrete way, the situation of ecstasy felt by him in his annihilation in God. In his verses nothing as sensual and poetic as in the verses of the Song of Songs exists. The beautiful imagery of the Song - "I am a

rose of Sharon, a lily of the valleys", "My beloved is like a gazelle or a young heart", "Thy lips are like a thread of scarlet, and thy mouth is comely", "Let him kiss me with the kisses of his mouth, for thy love is better than wine"- remind us more of the verses of Rumi than of Jacopone : "Whoever tastes of Thy lips would never talk of wine", "Whoever sees your face, goes no more to the rose-garden. Whoever knows your lip, does not speak of the goblet", "show your face, for the orchard and rose-garden are my desire; open your lips, for abundant sugar is my desire ". Jacopone does not believe in the ornate word, in the richness of imagery, in the words which have an evocative and suggestive power; the word is taken in its essentiality and it is stripped of its aesthetic value. Because of all this, his poetry, at a superficial level, might sound not as a work of art but as simple religious literature (this has been the most serious criticism of his work); but if, with a mind unbiased and undisturbed by the religious fervour of the poet, the serious reader approaches Jacopone's verses, he will realize that the force of his word lies exactly in the passion and in the authenticity by which it is pronounced.

The Song of Solomon through the beauty of its imagery creates in us the understanding of the rapture felt in the mystical union, while Jacopone through the bareness of his words which penetrates the heart instead of caressing it, evokes precisely the same feelings. In the Song of Songs a whole world of symbols whirls around us to create a joyful setting (wine blossoms, pomegranates, precious fruits) where the union can take place . In Jacopone's Laudi the act of union is an exhilarating event which is described with the most limited amount of imagery and with intense emotional tone:

"E qui nasce un amore, c'ha emprennato el core,
pieno di desiderio, de'nfocato misterio.

Prenno liquidisce, languendo parturisce.." 16

(And of that union is born

a love that impregnates the heart,
 full of desire and flaming mystery:
 The fecund [filled by love] soul melts and
 in mortal weakness [languishing] gives birth
 to ecstasy.)

The union is compared to a joyful wedding:

"Amanti, voi envito a noze si ioiose,
 che so si saporose, dove l'amor se prova:
 esse con nui unito con ricchezze amorose
 delize graziose, dove l'amor se trova.
 Alma , or te renova, abbraccia questo sposo;
 si se da delettoso, gridiamo: "Amore,amore !" ¹⁷
 (Lovers , come to our festive wedding;
 Where Love is ,there is joy.
 He is one with us in loving riches and delights.
 Soul , you are created anew-
 Hurry to embrace your spouse
 who gathers you into His joy - O love,love!)

In the path of love Union is the fundamental and final experience. This Union is not the unity of two separate entities but the melting of one into the other. It is a "comprehensive love" where the distinction between "I" and "you" does not exist; "When the heart was annihilated within Him, He remained; then it understood the object of His words: 'I myself am the Seeker and the Sought' " ¹⁸(a12), says Rumi and Jacopone re-echoes: "Possedi posseduta en tanta unione, non c'e' divisione che te da lui retragga " ¹⁹

As we have seen, through the image of marriage, the ineffable and ecstatic emotions of the *unio mystica* are well described ; through the image of fire the nature and the relation of subject and object in this spiritual union are further developed. Fire burns and in the act of burning the substances are purified and are also deprived of their original qualities, which not only have become one with the fire but have also added to the splendour of it. Love, like fire, purifies "the mirror" of the heart of men and burns away all the "veils" which exist between lover and beloved, by inducing the self to give away its own characteristics and to be transformed. The fire image is dear to many mystics and Rumi and Jacopone are no exceptions:

"Heart enter the crucible of fire, sit there quickly like a man, for through the influence of this fire the iron became such a mirror".²⁰(a13)

"Si' como ferro ch'e tutto enfocato ,
 aira da sole fatta relucente,
 de lor forma perdente son per altra figura,
 cusi la mente pura de te e vestita amore".²¹
 (Just as red-hot iron or forms [air]
 touched by burning colors of dawn [the sun]
 lose their original contours [to assume another figure]
 so does the soul immersed in You ,o Love .)

Rumi ,in one of his ghazals, unites the concepts of marriage and fire by saying:

" Fire is our child, it thirsts and is in bondage to us; we two are becoming one so that no difference may prevail.

Why does it crackle and smoke? Because two-colouredness is still there: When it

becomes fuel, it no longer crackles boastfully.

Or if it leaps half-ablaze, it now becomes a coal, heart athirst and black-faced, seeking union and marriage".²² (a14)

The seeker of union must be touched by the fire of love, be burnt by it, and in the burning process he must give up all the qualities defining his own self. He must become part of the other, or better, drown himself in the other:

"Non gir chirendo en mare vino se 'l ce mettesse,
che trovar nol porresse, che' 'l mar l' ha receputo "²³

(What happens to the drop of wine

that you pour into the sea?

Does it remain itself, unchanged?

It is as if it never existed.)

Rumi in his Mathnawi tells of the person who knocks at his friend's door. Before the door is opened, the person is questioned about who he is "I" he answers. He is angrily sent away. After a whole year in which "the flame of separation has consumed him " he comes back and when, after knocking at the door, the same question is asked of him, he answers this time " Thou ".

"Now" says the friend , "since thou art I, come in: there is no room for two I's in this house ".²⁴(a15) The "I" and "Thou ", the subject and the object have become one : the quest has reached its termination; a quest which would never have started, in the first place, if Love would have not touched the heart which was ready to accept it. The spiritual adventure of man is started by Love and in Love it will end. There is a circularity in the way Love is conceived by the mystics; Jacopone talks about Love as being a " Perfect Circle" - "Amor , Amore, tu sei cerchio rotondo"²⁵ and Rumi says that the "creatures are set in motion by Love,

Love by eternity-without beginning; the wind dances because of the spheres, the trees because of the wind ".²⁶ (a16)

In "Amor de caritate " Jacopone takes us through the journey of Love which starts in the heart of man who burns because of Love (" arde per amore").²⁷ Everything is given away in the road to Love: Heart, mind, and will ("voglia, senno, e vigore"); the lover becomes nothing but a slave ("servo") who cannot escape the master ("Signoria"). Even if he was a stone still he would liquify before Love; neither iron nor fire can pry the lover apart from Love (" Fuoco ne' ferro non la po' partire"). The lover is consumed, stripped of himself, renewed; Love has immobilized his mind ("la mente m'allaccia") and now he is mute and blind ("Sappi parlare or so fatto muto; vedefa, mo so cieco diventato") but, paradoxically, now, though silent, he can speak; though fleeing , he is bound ("tacendo parlo, fugo e son legato"). The values have been totally reversed; no human logic can be applied to the world where Love is the master and the transformer of human hearts. The circle of love is completed when the lover drowns himself in the ocean of Love ("abissame en amore"). The circularity of Love's relation with man is accentuated by the circular construction of the verses. Jacopone has used the *ottava rima* in which each stanza closes its own circle with a rhymed couplet (abababcc): but Jacopone has also emphasized this circularity by rhyming the final verse of each stanza with the "amore" at the end of the incipit, thus tying all thirty-six stanzas into an enormous circle encompassing the whole lauda - a universe of love.²⁸

Rumi believes that it is "pure love " which has given existence to the "celestial spheres" and it is for the sake of love that "the Wheel revolves " - "The skies rotate about love; rise, that we may also circle around".²⁹(a17) This circling is symbolically represented in Sufism by the whirling dance of the dervishes, who rotate at the sound of a well defined rhythm and intoxicating tunes and by doing so they set their spirit free and share the continuous movement

existing in nature. One ghazal of Rumi well demonstrates this sense of rotation and movement; everything whirls around: "The Wheel of heaven...circles around God", the soul "circumambulates around such a Kaaba", the person who "circumambulates about the heart becomes the soul of the world", "every star circles about the sky", "the mystic soul circles about annihilation, even as iron about a magnet"; verse after verse we are given the sensation of turning around and becoming part of the creation in a vortex of sound and rhythm.³⁰(a18) Rumi himself, we should remember, would produce his *ghazals* in a state of trance, whirling around a column. His poetry is created as part of this circular movement which is set in motion by the force of Love which is the main source of creation and transformation:

"Love is a boundless ocean, in which the heavens are but a flake of foam.

Know that all the wheeling heavens are turned by waves of Love: were it not for Love, the world would be frozen".³¹(a19)

III. TRANSFORMATION

In the mystical dictionary the word *transformation* occupies a very special position. Along with Love it is one of the keywords of all the mystics .

The mystical Path from the limited to the real world is often represented by the symbolism of the journey (Dante's spiritual journey to God; Attar's flight of the soul through the seven valleys). It can also be represented by the symbolism of inner change and transformation through images suggesting the passages from one condition to another.¹ This chapter will discuss the inward transmutations of the personality as described in poetic terms and imagery by Rumi and Jacopone.

Alchemy, the transmutation of base metal into gold, appealed greatly to the medieval imagination as a symbol of the transformations of man's inner qualities into virtues . Both Rumi and Jacopone frequently use the concept of alchemy to represent the changes occurring in one's inner being:

"Love is the alchemist's elixir: it makes the earth into a mine of meaning".² (a20)

"Your sensuality is copper, and the light of Love is the elixir: Love's light transmutes the copper of your existence into gold".³(a21)

"Se se' auro, ferro or rame
provarite en esto esame;
quign'hai filo, lana o stame
mustrarite en est'azione.
Questa corte è una fucina,
che 'l bon auro se ci affina:

s'ello tene altra ramina,
 torna 'n cennere e 'n carbone".⁴

(This is the test: we'll see if you're gold, iron, or copper,
 Whether your yarn be coarse wool or fine.
 The papal [lit.:this] court is a crucible
 In which the gold is separated from the dross;
 should too much copper be mixed with the gold,
 The whole will be reduced to coal and ashes.)

Man has the inborn potential to change conditions and pass from one stage of spiritual growth to a higher one. The Path of purification involves the self at a spiritual, emotional and intellectual level. Once the self has chosen or has been chosen to follow the mystical Path, his whole life undergoes a total change and transformation which is not reversible and will never allow the self to get back to its original starting point.

Man is caught in the ambiguous struggle between his lower self, his ego (what Rumi calls *nafs*) and his spiritual nature; he cannot purify himself and transform his base qualities without pain and suffering. As gold, in order to be purified, must be thrown into the furnace so must the lover "live together with the fire in the minds of the furnace like gold". In Rumi there is a special spiritual meaning given to suffering and the image of burning associated with fire brings about the idea that in order to become a new man, all the qualities present in the old one must be burnt. The fire imagery is a constant symbol in Rumi of purification through pain, but the symbol of man in relation to suffering (i. e., to fire) is a changing one. Sometimes the heart of man is compared to the image of the phoenix, who from the ashes is born again to a new life ("heart, you are the phoenix of union. Fly, why do you not fly?"); some other times man is compared to a moth who circles around the candle, out of love for light, but in the

process he is burned ("moth is that which, however much it suffers harm, burning and pain, cannot do without the candle"). Man is also compared to fresh bread cooked in the oven ("If you do not flee from the fire, and become wholly cooked like well-baked bread, you will be a master and lord of the table completely cooked"). But perhaps one of the most original images of change through suffering is given by Rumi in one of the stories in the Mathnawi where the protagonist is the Chickpea which is restless and agitated because of the torment of boiling in water. It tries to jump out but a woman explains to it that the reason for this boiling and putting the chickpea through such suffering is to pull out of it its best qualities and transform it into food which will enter into the living.⁵(a22) Like the chick-pea, man should boil in the pot of pain in order to awaken those attributes which are potentially within him but which will never come to light without suffering and without the guidance of spiritual help, represented by the woman in the story. For Rumi and for Jacopone the spiritual correspondents of the woman in the story are Shamsoddin and Christ who, through their words and example, help to clean the mirrors of the poets' hearts and prepare them to reflect the divine attributes. It is significant that, when Shams disappears, Rumi, after a period of intense despair, comes to the realization that Shams is more than ever alive within him through the legacy of his attributes; through the legacy of the Cross, Jacopone too is forever alive in Christ.

The Cross occupies a central position in the Laudi and the symbolism of the Cross is very rich in Jacopone's work. With regard to the subject of this chapter, we will consider only those images which link the Cross to the concept of suffering and Love, images which are fundamental in relation to the development of our theme i.e. transformation.

"Fugo la Croce" is the best lauda to start our discussion because it shows two different approaches to the whole symbolism of the Cross.⁶ It is the dialogue between two friars: One sees only pain and passion derived from the Cross ("Fugo

la croce che me devura, la sua calura non posso portare"), the other sees nothing but joy and peace in it ("Frate co fuggi la sua delectanza? Eo vo chedendo la sua amistanza"); One is blinded by its light ("E me la luce si' m'ha occecato: tanto lustrore de lei mi fu dato"), the other was blind and he is able to see now ("Eo ero cieco, ed or veio luce: questo m'avvenne pe sguardo de cruce"). The dialogue continues on this tone until the passionate friar cries his soul out:

"Tu stai al caldo, ma eo sto nel foco; a te e delecto ma eo tutto coco " (You are in the warmth, but I am in the middle of the fire; for you it is joy, for me boiling torment). The Lauda concludes with an image taken from the New Testament of the new wine which should not be put in old bottles :

"Frate, el tuo stato è 'n sapor de gusto,
 ma io c'ho bevuto, portar non po el musto;
 non aio cerchio che sia tanto tusto,
 che la fortuna non faccia allentare ".
 (Brother, you have barely sipped
 but I have drunk of this new wine
 [and I cannot tolerate it]
 and no iron bands could contain this pressure,
 which threatens to split me stave from stave .)

The tormented friar has drunk from the wine of life and is not able to cope with it. His approach to the existential issues of life is beyond any measure and the basic dichotomy present in this lauda corresponds to the heart of Jacopone's inner struggle. In fact more than a fight between good and evil, more than a contrast between sin and virtue, Jacopone's spiritual battle is based on the aversion for " the evil of all halfway measures, the blasphemy of the measured tribute to and acknowledgement of God, of approximative, halfhearted devotion, the semblance of

judicious love".⁷ With this background the theme of the Cross has a great significance because it symbolizes the abandonment of values based on human logic and the acceptance of standards which go beyond human comprehension, love and life. The sacrifice of Christ cannot be either understood or accepted in human terms; in fact, it could be easily defined as pure madness. The value of the Cross is comprehensible only when viewed in absolute terms and in relation to Love. Jacopone is conscious of this when he says that Christ must have been drunk ("ebrio ") or out of his senses ("matto senza senno") to have renounced His glorious throne ("sedia tanto bella ") for a manger ("presepe") and to have given up a starry crown ("corona de stelle") for poor swaddling clothes ("pancelli"). Out of pure Love only he has given up His life and only in this contest can His sacrifice be perceived:

"la non fu mai veduto amor si smesurato,
c'allora quanno è nato agia tanta potenza,
pero che se' venduto emprima che sei nato:
l'amor t'ha comparato, de te non fai retenza,
e non reman sentenza, si non che te occida
l'amor, e si' conquida en croce con dolore".⁸

(Such disproportionate love has never been known,
so powerful from the moment of birth!
You sold Yourself for us even before You were born;
It was Love that purchased You, and You held back nothing.
The decision was made—You would die of love,
suffer death in the agony of the cross.)

Two words are recurrent in almost all the *laudi* and they can be considered as the kernel of Jacopone's philosophy of life: Love and Cross.

It is through the love for Christ and through the concept of suffering, symbolically

represented by the Cross, that Jacopone will overcome his internal struggles derived from the ambiguity of double values existent between the human vision and the spiritual vision, his anger derived from the consciousness that man does not want to give himself all the way to the end, his passionate displeasure in seeing every action explained and understood within the framework of human logic. Through the example of Christ himself who re-offered to the world an approach to the values of life which has been completely forgotten, Jacopone realizes that what he has, so far, called "faith" was in reality "diffidence", what he thought to be "hope" was "presumption" and his "charity" was "love half-spoiled". Through Christ he finds true Love and through Love he understands the passion of the Cross which becomes the symbol of detachment from the things of this world and the sign of the purest Love which is only based on giving. The knowledge of Love transforms and purifies all the emotions of our poet, who deals with issues which were pivotal to him in a new dimension and from a perspective which is above and detached from worldly concerns. The world of the senses has lost its importance and has been subdued by Love to the extent that all the faculties of the soul, both old and new, are totally fused with the truth: "Coronato sta l'Affetto, quietato lo 'ntelletto ne l'amore trasformato" (affection reigns, the intellect is at rest, one with Love [transformed by Love]).⁹

The Cross is not only related to the theme of Love but also to that of suffering, seen as having an important purificatory function. It corresponds exactly to the fire imagery which we have already seen in Rumi.

The lauda "O dolze amore" can be considered as the synthesis of Jacopone's position with the regard to the theme Cross /Suffering, therefore it will be given a close analysis.¹⁰ It opens with the verse:

"O dolze amore, c'hai morto l'Amore, prego che m'occide d'amore."

"O sweet Love, You have killed Your Beloved, I beg of You, let me die of Love."

In this verse, through death, Christ and the poet have been linked to one another. In fact love has killed Christ but the poet requests to be killed by love. This first verse sets the tone of the whole lauda through the idea that Christ's passion should become Jacopone's; at the same time it should be noticed that not only death but Love also enchains the poet and Christ. The relation Love-Cross, which we have previously discussed is here in all its symbolic value.

"Non me parcire, non voler soffrire ch'eo non moga abbracciato d'Amore"(Do not spare me, let me die [do not let me not die] in Love's embrace) : this verse is interesting because through the double negative the phrase gains an affirmative value. The sentence, in relation to the central symbolic value of the lauda, acquires itself a symbolic value; in fact, as, through death, life is established, so through negation, the positivity of the sentence is recognized.

Throughout the lauda the word "love" is repeated and the relation of the poet to it is established through the verbs: "m'occide d'amore" (let me die of love), "moga abbracciato d'amore"(let me die in love's embrace), "moga annegato en amore" (I long to die drowned in love), "moga accorato d'amore" (may I die heartbroken with love), "gire empazato d'amore"(to go about crazed by love). Along with the love image, the death image is strongly considered and verbs such as occidere, morire, perire, annegare, smarrire (to be killed, to die, to perish, to drown, to lose one's way) are used . The climactic moment of the lauda is reached at the point where the poet says that Love is fixed on the Cross and he wants to fix himself on it, cling to it, and then die, and through death taste Life:

O croce, eo m'appicco e a te m'afficco,
 ch'eo gusti morendo la vita:
 che` tu n'ei ornata, o morte melata ;
 tristo che non t'ho sentita

(O cross, I fix myself to you and cling to you,
 that as I die, I may taste Life !
 For you are adorned with honeyed Death
 and I am wretched not to have tasted you!)

The transmutation of "earthly" man into "heavenly" is only possible when one dies to the world and, as a consequence, one is born again as a new man. The dying on the cross, which is the ultimate form of suffering, becomes a motive of joy to such an extent that our poet wants to run and cling to it (" vocce currendo e mo me ce appe"). Rumi is very specific on the issue that the lover of God is not "slain" but he , deliberately, slays himself:

"That idea that the Christian carries abroad, the Moslem has not that idea, that He is slaying this Messiah upon the cross .

Every true lover is like Mansur, they slay themselves: show any beside the lover who deliberately slays himself !

Death daily makes a hundred requisition on mankind; the lover of God without requisition slays himself."¹¹ (a 23)

The close link between Rumi and Jacopone in regard to the value of suffering and death, seen as a source of joy, is undeniable. When Rumi says that "death is gladness and encounter; if for you it is an occasion of mourning, depart hence!"¹² (a24) he is in other words repeating Jacopone's view that death is "honeyed" ("morte melata") ; when he says "Die now, die now, in this love die ; when you have died in this love, you will all receive new life. Die now, die now, and do not fear this death, for you will come forth from this earth and seize heaven"¹³ (a25), he is conceptually very close to Jacopone who cries that through death he can taste life (" ch'eo gusti morendo la vita ").

As a conclusion to the *lauda* "O dolze amore" Jacopone brings forth the concept that only those people who have run to the cross have acquired a knowledge which goes beyond all forms of knowledge. Only those who have drowned in Love and have gone about crazed by Love have the right to talk about the "Love of the Lamb" (Christ). With this thought Jacopone introduces one of the most important themes (already discussed in relation to the divine madness of Christ) of his *laudi*, the motif of madness.

The mystic can be considered, from the point of view of common people, as a person who does not live within the framework of an established society. The reality in which the mystic believes is beyond and above the one normally perceived; its values do not correspond to the standard beliefs existent in the world. The mystic is intoxicated by the spiritual wine as opposed to the grape wine; he has pursued and achieved the station of absolute spiritual poverty as opposed to the riches of the world; he has directed his heart and intellect not towards worldly knowledge and emotions but towards true Knowledge and Love. In the domain of spirituality the mystic is a roaring lion, a regal falcon but in the domain of worldiness he is considered nothing but a madman, if by the term madman we define a person who has a perception of reality which is different from the set standards. Madness, because it involves a total overturn of values, is perhaps the greatest symbol of transformation and one of the most loved by Rumi and Jacopone.

In one of the passages of the Mathnawi Rumi advises the man who has always followed the rules of the intellect to become a madman and to detach himself by all the values of this world:

"You must become mad!

Whatever you see as profitable, flee from it!

Drink poison and pour away the water of life!

Curse anyone who praises you! Lend your profit
and capital to the indigent!

Abandon security and stay in frightful places!

Throw away reputation, become disgraced and shameless!

I have tested the far-seeing intellect-after this I will make myself mad".¹⁴ (a26)

Reading these verses one cannot avoid thinking of the life of Jacopone who seems to have followed word by word the guidelines given by Rumi. Jacopone's closest companion was poverty. In the footsteps of St. Francis, Jacopone gave away honour, riches, professional recognition. He became a penitent wearing the *biziccone*, symbol of detachment; he humiliated himself with physical and spiritual acts of self-abasement and asceticism. He was considered "holy" but "fantastic" by most of his spiritual brethren but he despised the praises of holiness as not helpful to develop his sense of humility. He ended his days in a cell where he was in chains and fetters. He indeed acquired, during his life, all the qualifications to be a "giullare di Dio" - a "fool of God"¹⁵ and he gave up reason for madness.

The duality reason-madness, intellect-love is crucial in the development of a mystical way of thinking. Jacopone discards reason completely by declaring, as we have seen, that the divine madness of Christ is the greatest example to follow. It is not through reason that one's steps should be guided but through love. In the lauda "Senno me pare" words like "senno" - wisdom, "filosofia" - philosophy, "scola" - school which are related to the intellect are opposed to nouns and verbs derived from the word "pazzia" - madness (empazire, va empazato, pazzo). Even though the opposite poles of reason and madness are present during the whole lauda nevertheless there is never tension created between the two sets because from the opening remarks, Jacopone's position is made very clear: he believes that to become mad for the sake of Christ is wisdom ("senno me pare e cortesia

empazir per lo bel Messia ").

The concept of holy madness, which is deeply rooted in Christian mysticism, is initiated by St. Paul's statement against the gnostics of Corinth (1 Corinthian 3: 18- 19, 4:10) : " Let no man deceive himself. If any man among you seemeth to be wise in this world, let him become a fool, that he may be wise.....We are fools for Christ's sake, but ye are wise in Christ ". Also Hugh of St. Victor, Richard of St. Victor, and Thomas of Vercelli developed the theme of divine madness and might have influenced Jacopone.¹⁶

Rumi is not denying the value of the intellect but he is against that dry intellectualism which approaches religious issues with a rationality which is based only on discursive reason and does not involve the whole human being and especially the inmost reality of man which he calls *dil*, heart. Rumi says that all good qualities dwell in the heart and when the mirror of the heart has been purified it can act as a receptacle for a myriad of pictures. He emphasizes the value of intuition and vision over reason and he believes that intellect, though valuable in itself, can bring great destruction without the guiding hands of love . Rumi is reacting against those philosophers who, beginning with Al-Kindi, gave great importance to reason and based the entire system of their philosophy on Greek foundations and on Aristotle. Ghazzali shattered this system and declared that *Kashf* (intuition) is the only way to get to Reality. Ghazzali's saying "How great is the difference between knowing the definition, causes, and conditions of drunkenness and actually being drunk! The drunken man knows nothing about the definition and theory of drunkenness, but he is drunk ; while the sober man, knowing the definition and the principles of drunkenness, is not drunk at all" has greatly influenced Rumi's concept that one should apprehend Reality not through abstract theories but through a personal experience".¹⁷ The image of the drunkard as well as the madman is dear to Rumi's heart, because it well represents the idea of rupture from the traditional perception of reality .

Rumi says, talking about intellect :

"Just as intellects are bewildered by my madness, I am bewildered by the frozen state of these intellects.

Ice enveloped by shadows will not melt - it cannot see the rays of my shining sun."¹⁸(a27)

It is clear from this passage that Rumi is criticizing the " frozen intellects", the intellects which have forgotten that it is through Love only that the final vision of the One is possible. Mowlana never denies the value of intellect seen as a first guide on the Path, but he believes that, after a certain point it is *gnosis* (the wisdom of the heart) that allows man to perceive Reality. The Prophet Muhammad's ascent to God's presence during his *mi'raj* is a clear symbol of the relationship between Love and Intellect: Gabriel, who is the embodiment of the Universal Intellect can take the Prophet only up to the seventh heaven, because, after that, he would risk to burn his wings; the Prophet will procede to the last stage of his journey alone.¹⁹ Love is therefore the only means which will allow the apprehension of Reality and a person who is intoxicated by Love will become like a madman, a drunken man opposed to the sober person who is ruled by Intellect. The drunken man has lost contact with his own self and is not aware of it any more; the reality surrounding him has also lost its actual value and it is perceived in a different time and place frame. The overturn of values is the main consequence of drunkenness and madness and unless a person becomes a madman himself he will never be able to comprehend the vision of the madman. This is beautifully described by Rumi in one of his *ghazals* where he is talking about the house of Love: people inside it are all drunkards but the outsider is not and as, a consequence, his vision of the house is ambiguous. The *ghazal* will be quoted in its

entirety because it shows our view in a clear way:

"This house wherein continually rings the sound of the bell-staff of the master
what house this house is.

What is this idol-form, if it is the house of the Kaaba? And what is this light of
God, if it is the Magian temple?

In this house is a treasure which the whole of being cannot contain; this house and
this master are all a fiction and a pretence.

Lay not hand upon this house, for this house is a talisman; speak not to the master,
for he is drunk since last night.

The dust and rubbish of this house is all ambergris and musk; the noise of the door
of this house is all verses and melody.

In short, whoever enters this house has found a way to the King of the world, the
Solomon of time.

Master, bend down your head once from this roof, for in your fair face is the token
of fortune.

I swear by your life that, but for beholding your countenance, though be it the
kingdom of the earth, all is mere fantasy and fable.

The garden is baffled as to which is the leaf, which is the blossom; the
birds are distraught as to which is the snare, which is the bait.

This is the Master of heaven, who is like unto Venus and the moon, and this is the
house of Love, which is without bound and end.

The soul, like a mirror, has received your image in its heart; the heart has sunk like
a comb into the tip of your tress.

Since in Joseph's presence the women cut their hands, come to me, my soul, for the
Soul is there in the midst.

The whole household is drunk, and nobody is aware who enters the threshold,
whether it be X or Y.

It is inauspicious; do not sit on the threshold, enter the house at once; he whose place is the threshold keeps all in darkness.

Though God's drunkard are thousands, yet they are one; the drunkards of lust are all double and treble.

Enter the lions' thicket and do not be anxious for the wounding, for the anxiety of fear is the figments of women; For there no wounding is, there all is mercy and love, but your imagination is like a bolt behind the door.

Set not fire to the thicket, and keep silence, my heart; draw in your tongue, for your tongue is a flame".²⁰ (a28)

The ambivalent tone, which is the characteristic of the *ghazal* is evident from the opening remarks: the house is a popular one but, if one needs to know whose house it is, he should ask the master. Later in the *ghazal* advice is given not to talk to the master because he is drunk ; this remark creates a further ambiguity . The description of the house itself is done by displaying side by side two opposing and contrasting ideas : The dust and rubbish is only ambergris and musk (perfume essence) ; the noise of the door is transmuted into verse and melody . The garden is confused between "the leaf" and "the blossom", and so are the birds which cannot distinguish between "the bait" and "the snare" . A sense of confusion, disorientation and uncertainty is created, but only for those people who are outsiders; the insiders, in fact, who are the drunkards, know with certainty that they are in the house of Love and the master of the house is the Master of heaven. There is no ambiguity for those who are intoxicated by the Love of their Beloved and by his countenance, because, through their beloved, they have transformed "mere fantasy and fable" into reality and certainty. In order to perceive reality in the oneness of its meaning, one should become a drunkard and enter the house because at the threshold there is nothing but darkness, there is nothing but "anxiety of fear". The drunkards have reached the stage of absolute certainty

while the others are slaves of their vain imaginings and of their "figments". Rumi invites man to enter the house of love and to transform his values from within ; Jacopone extends to man the same invitation and makes the same promises when he says :

"Chi vol entrare en questa scuola, trovera dottrina nova:

la pazia, chi non la prova, ia non sa che ben se sia .

Chi vol entrare en questa danza, trova amor d'esmesuranza:

cento di' de perdonanza a chi li dice villania"²¹

(The man who enrolls in this school

will discover a new discipline;

only those who have experienced this madness

have an inkling of what it is.

He who joins in this dance finds love beyond measure-

an indulgence of a hundred days to anyone who insults him !)

IV. THE MYSTICAL LANGUAGE

As we have already seen, the mystic, in order to communicate his experience, must make use of words, images and symbols available in the physical world to express realities which go beyond the restrictiveness of the phenomenal world. Through the use of words and imagery, the mystic will stimulate the consciousness of the reader and help him to reach, especially through his intuition, an approximate vision of the unspeakable Reality. We have already seen that the poet can express the ineffable either through the use of imagery or by using a negative description of it and explaining what the experience is not or finally by repeating that the experience is so intense that it cannot be reported. Rumi, without any doubt prefers the use of images, Jacopone chooses the negative approach.

This is not to say that Jacopone never uses images or that Rumi does not talk about the ineffability of the experience; in fact both poets use both methods but generally they select those means of expression that we have indicated.

Rumi, whose poetry is based on a richness of mystical imagery which is unequalled, often expresses the inadequacy of language in very clear terms :

"You who spend years describing spirit, show one quality that is equal to his essence".¹ (a 29)

In the same *ghazal* Rumi, speaking of God, says that one should not speak of "houris and moon, spirit and peri, for those resemble Him not: He is something other" and then he adds that "since the Beloved's beauty surpasses description, fat is my grief, and how lean my praise!". To further describe the same idea, there is

a passage in the Mathnawi where a minstrel begins to sing of the Covenant between God and the soul. He sings about it in negative terms: "I know not whether Thou art a moon or an idol, I know not what thou desirest of meI know not what service to do Thee, whether I should keep silence or express Thee in words." In this "fashion" he opens his lips, "only to sing ' I know not , I know not' ". The listener is enraged and cries: "You crazy fool! Tell me something you know, and if you don't know, don't talk nonsense. The minstrel answers: "Why all this palaver? My meaning is occult...I am denying in order that you may find the way to affirm."²(a30)

Through negation one can be led to affirm and this applies to all the aspect of mysticism be it mystical language or be it mystical thinking (through the negation of selfhood, man is affirming his true being).

Jacopone, even though he does not base his poetry on images through which he describes his experience, nevertheless makes use of poetic imagery where it is appropriate. We have already seen Jacopone's love for the image of the cross, as a pivotal point of his poetry; we have also related the importance of the concept of spiritual marriage to express union with God. But other images are also used, especially ones which relate to the idea of transformation or attraction of the lover with his beloved :

"Arde ed encende, nullo trova loco:

non po fugir, però ched è legato :

si se consuma como cera a foco."³

(Glowing and flaming , refuge finding none,

my heart [it] is fetterd fast, it cannot flee;

It is consumed, like wax set in the sun [fire].)

The image of the iron and magnet seen as the force of attraction between the

lover and the beloved is present in Jacopone 's verses :

"La volontà creata, 'n enfinetate unita,
menata per la grazia en si alta salita,
en quel ciel d'ignoranzia, tra gaudiosa vita,
co ferro a calamita, nel non veduto amato".⁴

(Created will, the will of man,
must with infinity unite:
So , led by grace, this earth -born will
shall mount to regions infinite:
and in the Heaven of Ignorance
shall dwell in joy and delight,
as iron by the load-stone might,
drawn into Love, unseen, unknown.)

All the above mentioned examples, taken from the poetry of Rumi and Jacopone, have demonstrated the possibility for Jacopone, to make use of imagery and, for Rumi, to talk directly about the ineffability of the mystical experience and not through images alone.

It will be useful, at this point, to describe first what the image is for Rumi and exemplify it with his verses, then to consider Jacopone's verses and see how, through the negative way, he "finds the way to affirm".

Rumi's *ghazals* are composed of a succession of images which do not necessarily have a logical link with one another but an emotional one. The images are not a finished representation of the situation described and they do not give us a completed pictorial description of the experience; they are mostly a juxtaposition of elements whose consistency is substained by the constant presence of the poet's emotions and by the rhythm which envelopes the Divan in

an uninterrupted continuity. Our mind seems to respond to a continuous succession of waves, each one different from the other in shape and height, but all aimed at giving us the clear feeling of their common origins and of the vastness of the Ocean.

Rumi is amazingly resourceful in the choice of his images which are derived either from Islamic imagery and symbolism or taken from images of every day life. Imagery with strong spiritual connotations such as the face of the Beloved, the wine of spiritual intoxication, the tresses of the Beloved (covering His face), Moses's rod-serpent (symbol of transformation by the power of God), the pearl (symbol of spiritual perfection. On its origin Rumi says: "When the drop departed from its homeland and returned, it encountered a shell and became a pearl"⁵(a 30) the rose and the nightingale (which represent the beauty of the Beloved and the longing of the lover to be united with His Beloved) are counterbalanced with images from daily life (bread-making, cooking, children's playing, *kobob* making) images of animals (camels ruminating, elephants being homesick and wanting to go back to India, falcons passionately desiring to return to their master). All the images, regardless of their derivation, are basic to one fundamental concept: they are taken from reality but they are all representative of a deeper Reality which is beyond and above the earthly one. In Persian poetry in general and in Rumi, in particular, the meaning of an image is not openly offered to us but must be discovered by ourselves; the meaning is often symbolized by the Bride, who is covered by a hundred veils. In order to see her face (the meaning), one should remove the veils (the words). We should repeat, as previously mentioned, that this finding of the essence of what is said, the act of giving a meaning to images is not an obscure process as long as the reader has the key of access to the understanding of the images. Bausani, in relation to Persian poetry, talks about an "*ermetismo sociale*" as opposed to the "*ermetismo individuale*" of Western poetry. He says that the dictionary of the symbols used by the Persian poets can

be learned by anyone who is willing enough to study it; the symbols have an objective value.⁶ Rumi, with regard to the relation between exterior form and inner reality of things says:

"I have become lost in realities - so it is sweeter: I will not return towards form ,
I will not look upon the two worlds.

I am melting in meanings till I become of one colour with Him, for meaning is as
water and I am sugar".⁷(a31)

A passage in the Mathnawi elucidates this point further :

"Zoleykha", passionately in love with Joseph, "had applied to Joseph the names of everything, from rue-seed to aloes-wood. She concealed his name in all other names and made the inner meaning known to none but her confidants. When she said: 'The wax is softened by the fire', this meant, 'my beloved is very fond of me'.....If she praised, 'twas his Joseph's caresses that she meant: and if she blamed, 'twas separation from him that she meant. If she piled up a hundred thousand names, her meaning and intention was always Joseph...."

The words pronounced by Zoleykha have an outer reality which does not correspond to the essence of the words. Only her confidants, who have been given the code to the inner meanings of the words, are able to see beyond the appearance of the words. The mystical language has its own code of words which allows the person, who has the sensitivity to read between lines, to catch the true significance.⁸(a32) Rumi says that mystical language is like the language of the birds, known to Solomon; through it he could communicate with the "inward states of the birds". The vulgar have learned this birds' language and have acquired prestige and authority. That terminology is only the image of the voices of the birds: the uninitiated man is ignorant of the inward state of the birds.⁹(a33)

This is a clear criticism of the acceptance of words in their exterior form, in

their "husk" without giving importance to the essence of them, to their "kernel".

So far we have analyzed Rumi's use of imagery to communicate the unspeakable Reality; now let us consider Jacopone's approach to the ineffable through the use of negative phraseology and of expressions denying the possibility of expression itself.

In Jacopone the use of images is very limited, his word is pregnant with meaning but essential, his description of conditions and situations is done in a very fast and direct way ("Fugo la croce che me devura", "La bontate enfinita vole enfinito amore", "Povertate ennamorata, grann'e la tua signoria"). Because of the concision and intensity of the expression, which does not leave much room for the free creation of images, Jacopone, when it comes to the description of the ineffable, does not find the words to express such a superior Reality. He keeps repeating in different forms his inability to give even a trace of that experience:

"Prorompe l'abundanza en voler dire:
modo non gli trovo a proferire ;
la vereta me 'mpone lo tacire,
che nol so fare"¹⁰

(With so much to say, I know not how;
and though I know it would be better
for me to remain mute,
I cannot hold my peace.)

These verses well communicate the idea of an overflow of emotions and feelings that can hardly be contained and that places the poet in the uncomfortable and ambiguous position of not knowing how to express the excess of ideas. The primary cause of this paralysis of speech is determined by the subject matter that Jacopone deals with, that is, Love. His Love is not an orderly love, it is all passion

and heat: he himself calls it "Amor esmesurato " - measureless Love. All the senses surrender to the greatness of such an emotion and so does speech. Jacopone repeats this concept so many times that, instead of diminishing its intensity, he magnifies it through repetition. Jacopone's way to describe what things are by underlining what they are not is very interesting:

"Calor, amor de foco, ne pena non c'e ammassa
tal luce non è essa qual prima se pensava".¹¹

(The loves that scorch and flare,
and the sorrows, must all pass by;
that light is other than once with thought.)

The English translation cannot convey to us the confusion created by the Italian double negative *ne'..... non*; the use of the double negative becomes very effective in the lauda "O dolze amore " where with the sentence "non me parcire, non voler soffrire ch'eo non moga abbracciato d'Amore " (Do not spare me, for I do not want not to die embraced by Love) the polarities between love and death, which is characteristic of this *lauda*, are further confused and make it hard for the reader to sort out the opposites.¹²

A comparison between the poetry of Rumi and Jacopone brings to our attention a very singular fact. Rumi's verses, along the lines of Persian poetry, is made all of adjectives and nouns; the verb is always insignificant and, often, even if it is omitted, it will not deprive the verse of its meaning. The meaning of Jacopone's verse, on the contrary, is determined by the verb, which is the focal point of the Jacoponian phrase. This remark has deep consequences because it reveals that Jacopone's description of his spiritual experience is caught in action and nothing is fixed in a finished image. The choice of the verb is deeply linked to the progress of his emotional life and it is a clear indication of his mood. A selection

of verses from one of his mystical *laudi* "Amor de caritate" will clarify this point:

"Arde ed encende ,nullo trova loco:

non po fugir, però ched è legato.....

vivendo mor, languisce stemperato;

demanda de fugir un poco.....

Per te, amor, consumome languendo,

e vo stridendo per te abbracciare;

quando te parti, si' moio vivendo,

sospiro e piango per te ritrovare -13

(Glowing and flaming, refuge finding none,

my heart is fettered fast, it cannot flee...

Living, yet dying, swooning passionately,

it prays for strength a little way to run....

For thee, O Love, my heart consumes away,

I cry, I call, I yearn for Thy caress:

Living , I perish when Thou dost not stay,

sighing and mourning for my Blessedness[in order to find you again].)

All the verses are overcharged with verbs, which indicate the presence of charged emotional feelings and of intense experience. Through the verbs the love relation can be defined with extreme precision; in fact we can group the verbs into different categories :

1-Verbs indicating passion : arde(burns)-encende(is on fire)-consumare (consumes)- abbracciare(embrace)-te ritrovare(find you again).

2-Verbs indicating submission of the lover to the Beloved : Non po' fugire (cannot flee)- e' legato (is fettered)-demanda de fugir (requests to escape) .

3-Verbs indicating sufferance because of Love : Mor (dies)-languisce (pines)- vo

stridendo (cry) – sospiro (sigh) –piango (cry).

One last remark must certainly be made with regard to the mystical lexicon: We have already seen that for both Jacopone and Rumi the poetical experience is a direct result of their spiritual awakening. Love touches them, inspires them, and transforms them into true lovers who yearn to talk about their Beloved. The mystical experience brings them to the realization of the same Reality and to the perception of the same values. Even though our poets come from two culturally different environments and different religious backgrounds nevertheless, in the realm of mysticism and poetry, they meet each other. They both believe they are instruments in the hand of God and they both are surrendered to the will of their Beloved; in this way also their poetry is a reflection of that Reality which is beyond the boundaries of earthly limitations. Rumi in the opening passage of his Mathnawi describes with unforgettable words the act of total surrender of the mystic and of the poet to God: The Persian reed-flute becomes the symbol of the soul of the mystic which is emptied of self and filled with divine spirit; it also represents the spirit of the mystical poet, whose creation is only a result of the touch of the Beloved's lips on the flute. Life and creativity are possible for the poet and the mystic only when the breath of the spiritual master touches their soul.

With the words of Rumi this dissertation will end:

"Hearken to this Reed forlorn,
Breathing, even since 'twas torn
From its rushy bed, a strain
of impassioned love and pain

"The secret of my song, though near,
None can see and none can hear.
Oh, for a friend to know the sign
and mingle all his soul with mine!

'Tis the flame of Love that fired me,
'Tis the wine of Love inspired me.
Wouldst thou learn how lovers bleed,
Hearken, hearken to the Reed!"¹⁴(a34)

INTRODUCTION. NOTES

¹For the presentation on the different mystics and their background see Evelyn Underhill, Mysticism (London: Methuen & Co. Ltd., 1911).

For the life of Rumi the following books have been consulted:

A.J.Arberry, Mystical poems of Rumi, first selection, poems 1-200 (Chicago: The University of Chicago Press, 1968), introduction.

A. Bausani, Persia Religiosa (Milano: Il Saggiatore, 1959), pp.267-70.

R.A. Nicholson, Rumi-Poet and Mystic (London: Unwin, 1950), introduction.

A. Schimmel, The Triumphal Sun (London: Fine BooksLtd., 1978).

For the life of Jacopone da Todi the following books were consulted:

G.T. Peck, The Fool of God-Jacopone da Todi (Alabama: The University of Alabama Press, 1980).

E. Underhill, Jacopone da Todi (London: J.M. Dent & Sons, 1919).

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¹ A. Schimmel, Mystical Dimension of Islam (Chapel Hill: The University of Carolina Press, 1975), p.4.

² A. Schimmel, Mystical Dimension of Islam, p.4.

³ A.J. Arberry, Mystical Poems of Rumi, first selection, poems 1-200 (Chicago: The University of Chicago Press, 1968), poem 70/D 576.

Rumi's poems will be indicated by "Arberry", followed by the poem number in translation and the *Divan* number of the Persian edition.

The Persian version of the selected poems will be listed in the Appendix and they are indicated in the text by the sign "a" followed by a number.

The Persian text used for Jalaloddin Rumi's poems is The Kulliyat-i Shams, ed. Furuzanfar (8 vol. Teheran, 1957-66).

⁴ W.C. Chittick, The Sufi Path of Love (Albany: State University of New York Press, 1983), p.272/D.1387.

⁵ G.T. Peck, The Fool of God-Jacopone da Todi (Alabama: The University of Alabama Press, 1980), p.176.

⁶ Peck, The Fool of God, p.170.

⁷ A.J. Arberry, Mystical Poems of Rumi, first selection, poem 125/D.981.

⁸ A. J. Arberry, Mystical Poems of Rumi, first selection, p.5.

⁹ S. Hughes, Jacopone da Todi-The Lauds (New York: Paulist Press, 1982), p.7.

¹⁰ Jacopone da Todi, Laudi-Trattato e Detti, ed. Franca Agno (Florence: Le Monnier, 1953), lauda LX v.16.

This edition will be used throughout the dissertation; The poems will be indicated by the word "Laudi" followed by their number and verse.

¹¹ S. and E. Hughes, Jacopone da Todi-The Lauds (Ramsey: Paulist Press, 1982).

This translation will be used. Whenever the translation is too expansive, a more literal translation will be given in square brackets or in a note.

¹² Jalaloddin Rumi, Mathnawi-yi Ma'nawi, trans. R.A. Nicholson (London: 1925-40), vol. I, 1741. The Mathnawi will be indicated by M followed by the book and the verse number.

¹³ Arberry, Mystical Poems of Rumi, first selection, poem 37/D 321.

¹⁴ Chittick, The Sufi Path of Love, p.349/D1747.

¹⁵ Laudi, XC, vv.251-58.

¹⁶ S.H. Nasr, Jalal al-Din Rumi: Supreme Persian Poet and Sage (Teheran, 1974), 23.

The ideas discussed by Dr. Nasr are related to Rumi but they can be extended to Jacopone by substituting the figure of Shams with Christ.

¹⁷ A. Bausani, Jalal ad-Din Rumi, Poesie Mistiche (Milano: Rizzoli, 1980), p. 22.

¹⁸ Laudi, LXI, vv.71-4.

¹⁹ A. Bausani, Jalal ad-Din Rumi, p. 22.

The Italian reads: "Il santo è la garanzia di una dialettica uomo-Dio".

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¹ A.J. Arberry, Mystical poems of Rumi, first selection, poem 85/D.662

² Laudi, XC, vv.145-6

³ Laudi, XC, VV.260-62.

⁴ Laudi, LXVII, vv.6-7.

⁵ Jalalodin Rumi, Mathnawi-yi-Ma'nawi, trans. R.A. Nicholson (London: Messrs Luzac & Co.Ltd., 1925-40), V, 2189.

⁶ Laudi, LXXXI, vv.60-65.

The English translation is too expansive; a more literal translation is offered:

"Think now: How could you speak of holy Love? Human speech is at fault when talking about this Love[it]. The tongues of angels, who are in that great choir, talking with such effusion, would falter. And you feel no shame to reduce your praise to the measure of your words? This is not praise, but blasphemy.

⁷ E. Underhill, Mysticism, p.89.

⁸ Peter Dronke, Medieval Latin and the Rise of European Love-Lyric, 2 vols. (Oxford: Clarendon, 1968); chap.2, "The Backgrounds of Ideas", p.62.

⁹ Laudi, LXXVII, vv.1-7.

The literal translation is:

"O heart's jubilation, which makes one sing love songs! When joy warms up, man sings, the tongue stutters and does not know what to say. One cannot hide such an infinite joy!"

¹⁰ Arberry, first selection, poem 85/D.662.

¹¹ Arberry, first selection, poem 191/D. 1559

¹² Laudi, LXVII, vv.1-3.

In this lauda the adjective "afflitta" is in its feminine form because it refers to the name "sposa"-bride, who is the subject of the *lauda*.

¹³ Luigi Russo, ed. I, I Classici Italiani, vol. I (Firenze: Sansoni, 1948), pp.37-40.

The English translation is as follows:

"I cannot find solace, neither do I want to be cheered up. The ships have arrived and they are going to hoist the sail. My beloved is going overseas, and I, weary and grieved, what should I do?"

¹⁴ Chittick, p.206/D.27.

¹⁵ Underhill, Mysticism, p.138.

¹⁶ Laudi, LXXI, vv. 33-35.

¹⁷ Laudi, LXV, vv.224-30.

¹⁸ Chittick, p.210/D.1279.

¹⁹ Laudi, XCI, vv.195-96.

²⁰ A.J. Arberry, Mystical Poems of Rumi, second selection, poems 200-400 (Colorado: Westview Press, 1979), poem 229/1850.

²¹ Laudi, XC, v.167.

²² Arberry, poem 163/1304.

²³ Laudi, XCI, vv.159-60.

The literal translation is:

"Do not look for the drop of wine that you have poured into the sea. You could never find it because the sea has received it."

²⁴ R. A. Nicholson, Rumi-Poet and Mystic (London: Unwin, 1950), p.93/M I, 3056.

²⁵ Laudi, XC, v.263.

²⁶ Chittick, p.197/D.471.

²⁷ Laudi, XC.

²⁸ Peck, The Fool of God, p.175

²⁹ Arberry, poem 150/D.1158.

³⁰ Arberry, poem 32/D.260

³¹ Nicholson, Rumi-Poet and Mystic, p.121/M V,3853.

III. NOTES

¹ For the concept of inner transformation and alchemy see E. Underhill, Mysticism (London: Methuen & Co. Ltd., 1911), pp. 140-42.

² Chittick, The Sufi Path of Love, p.215/D.822.

³ Chittick, The Sufi Path of Love, p. 215/D.862.

⁴ Laudi, LIV, vv.8-11.

⁵ Rumi, Mathnawi, III, vv.4160-85.

⁶ Laudi, LXXV.

⁷ Hughes, Jacopone da Todi-The Lauds, pp. 28-29.

⁸ Laudi, LXV, vv.39-44.

The literal translation reads:

""Never such Love could be found, measureless, powerful since birth, sacrificing itself even before it was born. Love has bought you and you give all of yourself-to it. The only deliberation left is that Love will kill you, and it will painfully destroy you on the cross."

⁹ Laudi, LXXXVII, vv.37-38.

¹⁰ Laudi LXXXIII.

¹¹ Arberry, poem 90/D.728. Mansur is Hallaj, the martyr mystic who by becoming one with God said: "I am the Truth"(ana-l-haqq) and was therefore martyred as a heretic.

¹² Arberry, poem 30/D.246.

¹³ Arberry, poem 80/D.636.

¹⁴ Rumi, Mathnawi, II vv.2326-37, quoted in Chittick, p. 229.

¹⁵The expression "giullare di Dio" was given to Jacopone by the literary critic D'Ancona over a century ago.

¹⁶G.T. Peck, *The Fool of God*, pp170-71.

¹⁷For the ideas of this part see A. Iqbal, *The Life and Work of Rumi* (London: The Octagon Press, 1956), pp. 263-66.

¹⁸Chittick, p.229/D.1740.

¹⁹Chittick, p. 221.

²⁰Arberry, poem 40/D.332.

²¹Laudi, LXXXIV.

IV. NOTES

¹ Arberry, poem 53/D.449.

² Nicholson, Rumi-Poet and Mystic, p.104 (Mathnawi VI,703)

³ Laudi, XC, vv.3-5.

⁴ Laudi, LXXIX, vv.3-5.

⁵ Arberry, poem 146/D.1142.

⁶ A. Bausani, Persia Religiosa (Milano: Il Saggiatore, 1959), p. 307.

The entire passage reads: "Nella nostra cultura, l'ermetismo, ora, non sarebbe che individualistico, mentre l'ermetismo di quella poesia tradizionale è un ermetismo, mi si scusi il paradosso, "sociale": Il dizionario di quei simboli può essere appreso da chiunque abbia la voglia di studiarlo; anche se lo studio è faticoso è, però, oggettivo.

⁷ Arberry, poem 196.

⁸ Nicholson, Mathnawi VI, vv.4021-4040

⁹ Nicholson, Mathnawi VI, vv.4005-40015.

¹⁰ Laudi, LXXX, vv.45-48.

The literal translation is:

"The copiousness [of my feelings] bursts into a desire to say. I cannot find a way to utter it. Truth orders me to remain mute but I cannot."

¹¹ Laudi, XCI, vv.53-54.

The literal translation is:

"Heat, flaring love, and sorrows are not allowed in here; that light is other than we thought."

¹² Peck, p. 157.

¹³ Laudi, XC. The English translation does not respect the order of the verb^s and does not convey the exact meaning.

¹⁴ Nicholson, Rumi-Poet and Mystic, p.31 (Mathnawi, I, 1).

APPENDIX

۵۷۶ a1

دل من چون صدف باشد . خیال دوست در باشد
ز شیرینی حدیث شب شکافیدست جانرا لب
کنون من هم نمی گنجیم . کزو این خانه پر باشد
عجب دارم که می گوید: «حدیث حق مر باشد»

۱۳۸۷ a2

هین . خیره خیره می نگر اندر رخ صفرایم
زان لاله روی دلستان روید ز رویم زعفران
مانند برف^۱ آمد دلم . هر لحظه می کاهد دلم
هر جا حیاتی^۲ بیشتر مردم درو ییخویشتر
۱۴۶۸ آن^۳ برف گوید دم بدم: «بگدازم وسیلی شوم
تنها شدم . را کد شدم . بفردم و جامد شدم
چون آب باش و بی گره ! از زخم دندانها بجه
برف آب را بگذار هین . فقاءهای خاص بین
هر لحظه بخروشاترم . برجسته و جوشاترم
۱۴۶۸ بسیار گفتم ای بدر . دانم که دانی این قدر
گر تو ملولستی ز من اینگر دران شاه زمن
ای^۴ بی نوایانرا نوا . جان ملولان را دوا
من بس کنم بس از حنین . او بس نخواهد کرد ازین

هر کس که او مکنی بود داند که من بطعایم
هر لحظه زان شادی فزایش است کاد افزایم
آنجا همی خواهد دلم زیرا که من آنجایم
خواهی یادر من نگر کز شید جان شیدایم
غلطان سوی دریا روم . من بحری و دریایم
تازیر دندان بلا چون برف و یخ می خایم
من تا^۵ گردد دارم یقین می کوبی و می سایم
می جوشد و بر می جهد که تیزم و غوغایم
چون عقل بی پر می یرم . زیرا جوجان بالایم
که چون نیم بی پا و سر . در پنجه آن نایم
تا گرم و شیرینت کند آن دلبر حلوائیم
یران کنندۀ جان . که من^۶ از قافم و عتقایم
من طوطیم عشقش شکر . هست از شکر گویایم *

۹۸۱ a3

شعر من نان مصر را ماند
 آن زمانش بخور که تازه بود
 گرمیر ضمیر جای ویست
 ۱۰۳۸۵ هجری ماهی دمی بخشک طپید
 در خوری بر خیال تازگیش
 آنچ نوشی خیال تو باشد
 شب براو بگذرد تانی خورد
 بیش از آنک برو نشند گردد
 می ببرد درین جهان از برد
 ساعتی دیگرش بینی سرد
 بر خیالات^۱ نقش باید کرد
 نبود گفتن کهن ای مرد*

تا روز پردیوار ما بی خویشن سرمی زده ست
 دمه‌ای او سوزان شد: گویی که در آتشکده ست
 چاره ندارد در زمین: کز آسمانش آمده ست
 «دستم بهل: دل را بین: رنجم برون: قاعده ست»
 زین واقعه در شهر ما هر گوشه صد عریده ست
 کین عشق اکنون خواجه را هم دایه و هم والده ست
 بی خون کسر را رهنه ست: بی مال کس را بنده ست
 کندر بلای عاشقان دارو و درمان یبده ست
 کاینجا که افتاده ست از بی مقدمه بی میده ست
 خلوش کن: افسون بخوان: بی جادوی بی شیده ست
 کین روح با کار و کیا بی تابش تو جامد ست *

آن خواجه را از بیسب بیاری پیدا شده ست
 جبرخ و زمین گریان شده و زنا له اش بالان شده
 بیاری دارد عجب: بی درد سر بی رنج تب
 چون دید جالبیوس را بنفش گرفت و گفت او
 ۳۴۹۰ صفر اش بی: سوداش بی: قولنج و انش قاش بی
 بی خواب او را: بی خورش از عشق دارد پرورش
 گفتم: «خدا با رحمتی: کارام گیرد ساعنی
 آمد جواب از آسان کو را رها کن در همان
 این خواجه را چاره مجو: بندش منه: بندش مگو
 ۳۴۹۰ تو عشق را چون دیده؟! از عاشقان نشنیده!
 ای شمس تبریزی یا ای مدد نود و ضیا

(a 9): Refer to (a 7)

۱۰۰۹ a10

من دوش بتازه عهد کردم	سوگند بجان تو بخوردم
کز روی تو چشم بر ندارم	گر تیغ زنی ز تو نگردم
درمان ز کسی دگر نجویم	زیرا ز فراق تست دردم
در آتشم از فرو بری تو	گر آه بر آورم نه مردم
۱۶۳۷۵ برخاستم از رخت چو گردی	بر خاک ره تو باز گردم *

۲۷ a11

غازی بدست یور خود شمشیر چوین می دهد	تا او در آن استا شود . شمشیر گیرد در غزا
عشقی که بر انسان بود . شمشیر چوین آن بود	آن عشق با رحمان شود چون آخر آید ابتلا

a12 ۱۲۷۹

۱۳۵۱۵ باز در آمد طیب از در ایوب خویش
 بهر سفر سوی یار . خانه بر انداخت دل
 دل چو فنا شد درو ماند وی . او کشف شد
 شکر که عیسی رسید عازر ما زنده شد
 شکر که موسی برست از همه فرعونیات
 یوسف کنعان رسید جانب یعقوب خویش
 دید که خود بود دل خانه محبوب خویش
 آنچ بگفت از منم طالب و مطلوب خویش
 شکر که موسی نمود معجزه خوب خویش
 شکر که عاشق رسید در کف خوب خویش

a13 ۱۸۵۰

دلا . در بوته آتش در آ . مردانه بنشین خوش
 ۱۹۵۱۵ چو ابراهیم در آذر در آمد همچو نقد زر
 اگر دل را ازین غوغا نیاری اندرین سودا
 اگر در حلقه مردان نمی آیی ز نامردی
 چوینا میری گفت : «الْحَمْدُ لِلَّهِ» (۱) پس بگیر آنرا
 - بر باید درین خشکی . چو در دریا رسی آنگاه
 که از تاثیر این آتش چنان آینه شد آهر
 بروید از رخ آتش سمن زار و گل و سوسن
 چه خواهی کرد این دل را ؟ یا بنشین . بگو با من
 چو حلقه بر در مردان برون می باش و در می زرد
 پیش نفس^۲ تیر انداز زنهار این سپر منکر
 چو ماهی بر تنت روید بدفع تیر او جوشن *

۱۲۰۴ a14

باده نمی بایدیم . فارغم از درد و صاف
 برکش شمشیر تیز . خون حدودان بریز
 ۱۲۷۸ کوه کن از کلهها . بحر کن از خون ما
 ای ز دلمن خبیر . رو . دهنم را مگیر
 گوش بنوعا مکن . هیچ مجابا مکن
 در دل آتش روم . لقمه آتش شوم
 آتش فرزند ماست تشنه و در بند^۲ ماست
 ۱۲۷۹ چکچک و دودش چراست^۱ زانک^۳ دورنگی بیجاست
 در بجهد نیم سوز فحم بود او هنوز
 آتش گوید : « برو تو سیهی من سید
 این طرفش روی نی وان طرفش روی نی
 همچو بسلطان غریب . نی سوی خلقش دهی
 ۱۲۷۹۰ بلك جو عتقا که او از همه^۴ مرغان فزود
 با تو چه گویم؟! که تو در غم نان مانده
 هین بزن ای فتنه جو . بر سر سنگ آن سبو
 ترك سقایی کنم . غرقه دریا شوم
 همچو روانهای پاك خامش در زیر خاک

تشنه خون خودم . آمد وقت مصاف
 تا سر بی تن کند گرد تن خود طواف
 تا بخورد^۱ خاک و ریگ جرعه خون از گزاف
 ورنه . شکافد دلم . خون بجهد از شکاف
 سلطنت و قهرمان نیست چنین دست باف
 جان جو کبریت را بر چه بریدند ناف؟!
 هر دو یکی می شویم . تا نبود اختلاف
 چونك شود هیزم او چکچک نبود ز لاف
 تشنه دل و رو سیه . طالب وصل و زفاف^۴
 هیزم گوید که : « تو سوخته من معاف »
 کرده میان دو یار در سیهی اعتکاف
 نی سوی شاهنشهی . بر طرفی چون سجاف
 بر فلکش ره نبود . ماند یران کوه قاف
 پشت خمی همچو لام . تنگ دلی همچو کاف
 تا نکشم آب جو . تا نکشم اغتراف
 دور ز جنگ و خلاف بیخبر از اعتراف
 قالبشان چون عروس خاک برو چون احاف^۵

قصه آنکس که در یاری بکوفت از درون گشت کبست گفت منم گفت چون تو تویی در نمیشایم که کسی از یاران را نشانم که من باشد

آن یکی آمد در یاری بزد	گفت بارش کبستی ای مشد	۲۱	گفت من گفتمش برو هنگام نیست	بر چنین خوانی مقام خام نیست
خام را جز آتش هجر و فراق	که بزد که وارهاند از تاق	۲۲	چون تویی تو هنوز از تو نرفت	سوختن باید ترا در نار تخت
رفت آن مسکن و سال دو سفر	در فراق بار سوز از شر	۲۳	بخت گشت آن سوخته پس باز گشت	باز برگرد خانه ای باز گشت
حلقه زد بر در جسد ترس و ادب	تا بشنجد بی ادب لفظی ز لب	۲۴	بانگ زدیارش که برد کبست آن	گفت بر در هم تویی ای دلستان
گفت اکنون چون منی ای من در	نیست کنجانی دو من در یک سیرا	۲۵	● چون یکی باشد همه نبود دویی	هم منی بر خیزد آنجا هم تویی (۲)
نیست سوزن را سر رشته دو تا	چونکه بکستی در این سوزن در آ	۲۶	رشته را با سوزن آمد ارتباط	نیست در خور اجل سم الغباط (۳)
کی شود بار یک هستی جیل	جز بفراق ریاضات و هل	۲۷	دست حق باید مر آنرا ای نلان	کان بود بر هر محالی کن نکان
هر حال از دست او ممکن شود	هر حزون از بیم او ساکن شود	۲۸	اکه و ابرص چه باشد مرده نیز	زنده گردد از قسوت آن عزیز
و آن علم کز مرده مرده تر بود	در گفت ایجاد او مضطر بود	۲۹	کل یورم هو فی شان را بخوان	مرور ای کارویی ضلی مدان (۴)
کثرین کارش بهر روز آن بود	کوسه لشکر را روانه میکند	۳۰	لشکری ز اصلاص سوی آسمات	هر آن تا در ریم روید نبات
لشکری ز ارحام سوی خاکدان	تا ز تر و ماده بر گردد جهات	۳۱	لشکری از خاکدان سوی اجل	تا بیند هر کسی حسن هل
● باز می شک پیش از آنها میرسد	آنچه از حق سوی جانها میرسد (۵)	۳۲	● و آنچه از جانها بدلا میرسد	و آنچه از دلها بکله میرسد
● ابست لشکرهای حق بید و مر	از بی این گفت ذکر لبشر	۳۳	این سخن بایات ندارد مین باز	سوی آن دیوار پاک پاک باز

آنک برقص آورد کاهل مارا کجاست؟
این همه بویش کند دیدن او خود چداست
رقص هوا از فلک رقص درخت از هواست
شد نقش آتشین عشق یکی ازدهاست
دردی ساقی ما جمله صفا در صفاست
بر کن و پیش آرجام بنگر نوبت کراست
جمله خوبان غلام جمله خوبی تراست
دادن جان در سجود جان همه سجدهاست *

کالبد ما ز خواب کاهل و مشغول خاست
..... آنک برقص آورد پرده دل بر درد
جنبش خلقان ز عشق جنبش عشق از ازل
دل جو شد از عشق گرم رفت زدل ترس و شرم
ساقی جان در قدح دوش اگر درد ریخت
باده عشق ای غلام نیست حلال و حرام
..... ای دل پاک تمام بر تو هزاران سلام
سجده کنم پیش یار گوید دل : هوش دار

۱۱۵۸ a17

آه بیمار کی شنود؟ بیمار
تا زگل پر کنند دامن خار
بشنوید از خزان بی زنهار^۱
نایب آئین اذ هما فی النار^(۲)
نالۀ عاشقان نباشد خوار
بهر عشقت گنبد دوار
نی برای دروگر وعطار
خیز تا ما کنیم نیز دوار
کان عشق است احمد مختار
چند گردیم گرد این مردار؟!
سر برون کرده از درو دیوار^(۲)
آتش و خاک و آب قصه گزار
بی زیانند و قاضی بازار
خامش از گفت و جملگی گفتار*

رحم بر یار کی کند؟ هم یار
اشکهای بهار مشفق کو؟
۱۱۲۹۰ اکثرُوا ذکر هادِم اللذات^(۲)
غار جنت شود چو هست درو
ز آه عاشق فلک شکاف کند
فلک از بهر عاشقان گردد
نی برای خباز و آهنگر
۱۱۲۹۵ آسان گردد عشق می گردد
بین که لَوْلَاكَ مَا خَلَقْتُ^(۱) چه گفت؟
مدنی گردد عاشقی گردیم
چشم کو تا که جانها بیند
در و دیوار نکته گویانند
۱۲۳۰۰ چون ترازو و چون گز و چو محك
عاشقا رو تو همچو چرخ بگردد

۲۶۰ a18

چرخ فلک با همه کار و کیا
 ۲۹۴۰ گرد چنین کعبه کن ای جان . طواف
 بر مثل گوی . بیدانش گردد
 اسب و رخت راست برین شه طواف
 خاتم شاهیست در انگشت کرد^۴
 هر که بگردد دل آرد طواف
 ۲۹۴۵ همره پروانه شود دل شده
 زانک تنش خاکی و دل آتشیست
 گرد فلک گردد هر اختری
 گرد فنا گردد جان فقیر

زانک وجودست فنا پیش او
 ۲۹۵۰ مست همی کرد وضو از کمیز
 گفت : « نخستین تو حدث را بدان
 زانک کلیدست وجو^۲ کز شد کلید
 خامش کردم همگان بر جهید
 خسرو تبریز شهم شمس دین

گرد خدا گردد چون آسیا
 گرد چنین مایده گردد ای گدا
 چونک شدی سرخوش^۲ بی دست و پا
 گر چه برین^۳ نطم روی جا بجا
 تا که شوی حاکم و فرمان روا
 جان جهانی شود و دلریا
 گردد بر گرد سر شمها
 میل سوی جنس بود جنس را
 زانک بود جنس صفا با صفا
 بر مثل آهن و آهن ربا

شسته نظر از حول و از خطا
 کز حدثم باز دهان ربنا
 کز مژو^۱ مقلوب نباید دعا
 و ا شدن قفل نیابی عطا
 قامت چون سرو بتم زد صلا
 بستم^۳ لب را تو یا برگشا^۴*

ایثار کردن صاحب موصل آن کتیک را بذلیله تا خون ریزی مسلمانان زیاد نشود

- چون رسول آمد به پیش پهلوان داد کاغذ کاغذ رو نقش و نشان این کتیک خواهم او را طالبم کتیک مملو من چه گفت آن شاه نر ● با تبرک داد دختر را و برد عشق جبری آسان بروی کف کی جلدی محو کشتی در نیت هر یکی بر جاسفردی مجویج سبج هفت اشتیاقان^{۱۸} چون خیال دید آن خفته بخواب گفت بر هیچ آب خود بر دم دروغ مرکب عشقش دریده صد لکام این چنین سوزان و گرم آخر کار چنانیدی صد و سوی خلف صد^{۱۹} از چمن بنود ممدومی خیال آتش باید نشسته ز آب حق ● عش خود را کی توان کردن زبون باز کتیک از موصل و مینه براه قصد آن مه کرد اندر خیمه او صد خلیفه گفته کتیک از مکی چون ذکر سوی معرفت راست دید شیر نر سبه از نستان شیر نر گنبد همی کرد از لوز رد بشیر و سرش را بر شکافت با چنان شیری جالش کتیک جفت جفت شد با او بشهوت آن زمان رو نماید از طریق زادنی لک اندر لیب زاید آن مور متظر میلان آن مینات را نگشان در میرسد از خوش نصال^{۱۸}
- گفت بنیام ملک اندر زمان ۹ ● گفت پیش بر بگو او را میان ۱۰ مین بد و رنه هم اکنون غالبم ۱۱ صورتی کم گیر و زود او را پیر ۱۲ روی لشکرگاه و در ساعت سبرد ۱۳ چون زلیخا در هوای بوسنی ۱۴ کی فدای روح کشتی نالبات ۱۵ کی بدی بر آن وجوبان چون ملخ ۱۶ نخیبه زن میکند از بهر جات ۱۷ جمع شد با او و از روی رفت آب ۱۸ هتوه آن عتوه ده خوردم دروغ ۱۹ نمره میرد لا ابالی کالصلام ۲۰ مشورت کن با یکی دانسته کار ۲۱ پیش و پس کی بیند آن مفتون شد ۲۲ درجه اندازد اسود کالعیال ۲۳ هیچو یوسف منتهم اندر رمق ۲۴ جز بامداد فقول ذوقوت ۲۵ تا فرود آمد به پیش و مرج گاه ۲۶ مثل کو و از خلیفه خوف کو ۲۷ پیش چشم آتشیش آن خس ۲۸ رستخیز و غلغل از لشکر بجاست ۲۹ بر زده بر قلب لشکر ناکهات ۳۰ در هوا چون موج دریا پست کز ۳۱ زود سوی خیمه مه رو شافت ۳۲ مردی او ماند بر پای و خفت ۳۳ متحد کتیک حال آن دو^{۱۴} جان ۳۴ کر نباشد از طوئش رهزنی ۳۵ چون روی آن سو بینی از نظر ۳۶ سبق دان العاق فریات را^{۱۵} ۳۷ کای ز ما غفلت ملا زوتر نصال ۳۸
- لک میجویم یکی صاحب جمال ۱ زود بفرست که لک و جات رست ۲ داد کاغذ را و بنود آن مثال ۳ بت بر آن بت پرست اول تراست ۴ کتیک عاشق بر جالش در زمان ۵ کر نبودی عشق بفسردی جهان ۶ کز نسبش حاصله شد سرسی ۷ می شتاب در طلو همچون نهال ۸ شوره اش خوش آمده حب کاشت ۹ دید کان لبت به پیداری نبود ۱۰ تخم مردی در زمین ریخته کاشت ۱۱ فاستوی هندی و حدودی و انگوی ۱۲ در خرابی حکرد ناخنها دراز ۱۳ تا که رو به افکنده شیری بچاه ۱۴ که مثال این دو پیشه است و شرار ۱۵ هیچو شیران خوشن را واکند ۱۶ کاین سخن پایان ندارد پهلوان ۱۷ که ندانست او زمین از آسان ۱۸ مثل را سوزد در آن شله چو غار^{۱۱} ۱۹ دو بیان پای زن آن زن پرست ۲۰ فوالقار هیچو آتش او بکف ۲۱ صد طول و خیمه را بر هم زده ۲۲ پیش شیر آمد چو شیر مت نر ۲۳ مردی او همچنان بر پای بود ۲۴ در تعجب ماند از مردی او ۲۵ میرسد از نیشان جانی دگر ۲۶ جمع آید نالی زاید بخت ۲۷ همن مگرد از هر قرینی زود شاد ۲۸ هر یکی را صورت نطق و کلال^{۱۲} ۲۹ مول مولک جیت زو تر کام زن

۸۲۲ a20

جان جان امروز جانی می کند
ذره ذره غیب دانسی می کند
خاک را گنج معانی می کند
گه خرد را نردبانی می کند
گه چو دریا درفشانی می کند

عشق اکنون مهربانی می کند
در شمع آفتاب معرفت
کیمیای کیمیا سازست عشق
گاه درها می گشاید بر فلک
۸۵۸۵ گه چو صها بزم شادی می نهد

اجزای ما ببرد، درین گورهای ^۱ تن
 مینست شهوت تو و اکسیر نور عشق
 کو صور عشق تا سر ازین گور بر کنند؟
 از نور عشق من وجود تو زر کنند
 مردا جماعتی که حدیث هنر کنند
 انصاف ده که با نفسی گرم عشق او

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تمثیل گریختن لومن و بی صبری او در بلا باضطراب و یقرباری نخود بجوش

در دیگ نا بیرون جهد ومنع کدبانو

بشنو این تشبیل و تفسیر خود بدان
 هر زمانی می برآید وقت جوش
 می جهد بالا چو شد ز آتش زبون
 مزنده کفایت کدبانو که نی
 نا غذا کردی پیامیزی بجان
 رحمت سابق بد است از قهر زان (۳)
 زانکه می لذت نرود لعم و پوست
 باز لطف آید برای هنر او
 تا که مهان باز گردد شکر ساز
 من خلیلم تو بر پیش بچک
 سریرم لک این سر آن سریرست
 ای نخود می جوش اندر ابتلا
 کر جدا از باغ آب و گل شدی
 از صفات رسته و الله نعت
 آمدی در صورت باران و تاب
 هستی حیوان شد از مرگ نبات
 فصل و قول صدق شد قوت ملک
 این سخن را ترجمه بهنآوری
 پس برو شیرین و خوش با اختیار
 ز آب سرد انگور افسرده رهد
 ● آن زمان شیرین شوی همچون اصل

از بلایا رو مگردان ای جوان
 بر سردی و برآرد صد غرور
 خوش جوش و برمه ز آتش کنی
 بهر خواری نیست این امتحان
 تا ز رحمت گردد اهل امتحان
 چون نرود چه کدازد عشق دوست
 که بکردی غسل و برجستی زجو
 پیش شه گوید ز اینار تو باز
 سر به آبی ارانی اذبحک (۴)
 کز بریده گشتن و کشتن برست (۵)
 تا نه هستی و نه خود ماند ترا
 لقه گشتی اندر احیا آمدی
 در صفاتش باز رو جلاک و حجت
 میروی اندر صفات مستطاب
 راست آمد افقونی یا قنات
 تا بدین مزاج شد سوی ظک
 گفته آید در مقام دیگری
 نی بلخی و کراحت دزد وار
 سردی و افسردگی بیرون نهد
 نارغ آبی کر بنو و ریزند خل
 ملک شکاری نیست او را طوق نیست

می جهد بالا چو شد ز آتش زبون
 چون غریبی چون بگویم (۱) بکنی
 بلکه تا گری تو ذوق و چاشنی
 بهر این آتش بد است آن آخور
 تا که سرمایه وجود آید بدست
 تا کنی اینار آن سرمایه را
 رنج مهان تو شد بکوش دار
 جله نعتها برد بر تو حد
 تا بیرم حلقه اسمبل وار
 ای سلطان بایدت تسلیم جت
 تو گلستان جان و دیده
 شیر بودی شیر شود در پیشه ها
 پس شدی ^۲ اوصاف و کردون بر شدی ^۳
 نفس و فصل و قول و فکرها شدی
 راست آمد آن فی قلی حیات
 از جادای بر شد و شد جانور
 تا تجارت میکند و میرود
 تا ز تلخیها فرو شویم ترا
 پس ز تلخیها هم بیرون روی
 مقابل این درگاه فاخر نشد

دشمن خویشیم و یار آنک مارا می کشد
 زان چنین^۱ خندان و خوش ماجان شیرین می دهیم
 خویش فربه می نماییم^۲ از بی قربان عید
 آن بلیس بی تبش مهلت همی خواهد ازو^(۱)
 همچو اسماعیل گردن پیش خنجر خوش بنه
 نیست عزرائیل را دست و رهی بر عاشقان
 کشتگان نعره زنان «یا لیت قومی یعلمون»^(۱)
 ۷۶۴۰ از زمین کالبد برزن سری وانگه بین
 روح ریخی می ستاند راح روحی^۱ می دهد
 آن گمان ترسا برد، مؤمن ندارد آن گمان
 هریکی عاشق چو منصورند، خود را می کشند
 صد تقاضا می کند هر روز مردم را اجل
 ۷۶۴۵ بس کنم، یا خود بگویم سر مرگ عاشقان
 شمس تبریزی برآمد بر افق چون آفتاب

غرق دریاییم و مارا موج دریا می کشد
 کان ملک^۲ مارا بشهد و قند و حلوا می کشد
 کان قصاب عاشقان بس خوب و زیبا می کشد
 مهلتی دادش که اورا بعد^۴ فردا می کشد
 درمزد ازوی گلو، گرمی کشد تا می کشد
 عاشقان عشق را هم عشق و سودا می کشد^(۲)
 خفه صد جان می دهد دلدار و پیدا می کشد
 کو ترا بر آسمان بر می کشد یا می کشد
 باز جان را می رهند جفد غم را می کشد
 کو مسیح خویشان را بر چلیپا می کشد^(۲)
 غیر عاشق و ناکه^۲ خویش عمدا می کشد؟!
 عاشق حق خویشان را بی تقاضا می کشد
 گرچه منکر خویش را از خشم صفا می کشد
 شمعهای اختران را بی محابا می کشد*

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صد دهل می‌زنند در دل^۱ ما
 پنبه در گوش و موی در چشمست
 ۲۷۶۵ آتش عشق زن درین پنبه
 آتش و پنبه را چه میداری؟
 چون ملاقات عشق نزدیکست
 مرگ ما شادی و ملاقاتست
 چونك زندان ماست این دنیا
 ۲۷۷۰ آنك زندان او چنین خوش بود
 تو وفا را مجو درین زندان
 بانگ آن^۲ بشنویم ما فردا
 غم^۳ فردا و وسوسه سودا
 همچو حلاج و همچو اهل صفا
 این دو شدند وضد نکرد بقا
 خوش اقا شو برای روز لقا
 گر ترا ماتمست زو زینجا
 عیش باشد خراب زندانها
 چون بود مجلس جهان آرا؟
 که درینجا وفا نکرد وفا*

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بمیرید، بمیرید، درین عشق بمیرید
 بمیرید، بمیرید وزین مرگ مترسید
 ۶۳۰ بمیرید، بمیرید وزین نفس بترید
 یکی تیشه بگیرد پی حفره زندان
 بمیرید، بمیرید بیش شه زیبا
 بمیرید، بمیرید وزین ابر برآید
 خموشید، خموشید، خموشی دم مرگست
 درین عشق چو مردیده همه روح پذیرید
 کزین خاک برآید، سماوات بگیرید
 که این نفس جویندست^۳ و شما همچو اسیرید
 چو زندان بشکستید همه شاه وامیرید^۴
 بر شاه چو مردید همه شاه و شهیرید^۵
 چو زین ابر برآید همه بدر منیرید
 هم از زند گيست اینك ز خاموش نفیرید*

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من آن شه که ترا صاف آفرید
شکر دانستم آغاز ترا
بت کی دانست که این باغ از کی است
در بداند کرم از ماهش
از ملک بالاست چه جای بری
علم طلبی و بال جات ماست
هر چه بینی سود خود زان می‌گردد
اینی بگذار و جای خوف باش

گرد چندان مشقه در تو بدید
اینا گفتند آن راز ترا
کوبه‌اران زاد و مرگش بدی است
مثل باشد کرم باشد صورتش
تو مکن بزی به بشی میری
عاریه است و مانسته کاین ماست
زهر نوش و آب حیوان را بریز
بکنر از ناموس و رسوا باشی غاش

۲۷ آن چنان مسور و بانی داشت
۲۸ آدمی داند که خانه خلوت است (۱)
۲۹ کرم کانر چوب زاید ست حال
۳۰ مثل خود را میناید رنگها (۲)
۳۱ کر چه مثل سوی بالا میرد
۳۲ زین خرد جاهل می باید شدن
۳۳ هر که بستاند ترا دشنام ده
۳۴ آزمودم مثل دور اندیش را

تا که بهری از ازل پنداشت
مکبوتی نه که در وی عاقت است
کی بداند چوب را وقت نهال
چون بری دورست از آن فرستگها
مرغ تعلیم یستی میبرد
دست در دیوانگی باید زدن
سود و سرمایه بپس وام ده
بد ازین دیوانه سازم خوش را

۱۷۴۰ a27

خوشی خوشی تو ولی من هزار چندانم
ز خوش دلی و طرب در جهان نمی‌گنجم
دیوخت اگر بندی با بگل مرا جستی
همیشه دامن شادی کشیدی سوی خویش
در بامداد کسی غم‌نایج می‌کندم
ترا نهار ز من آموزد این نفس زهره
شکوهی لب ما را بگاد شیرین کرد
ملا که قامت چون سرو او صلا در داد
ملا که فاتحه قتل‌های بسته منم
دای ملک ملاحظه لبش جو غم‌ناز است
چنانک پیش جنونم عقول حیرانند
میرده ماند یخی که بزیر سایه بود
بسم خوش خورشید هر یخی که بدید
در ناطق کئی . بگو تو باقی را

بخواب دوش کرا دیده‌ام . نمی‌دانم
ولی ز چشم جهان هجو روح پنهانم
کزین شکوفه و گل حسرت گلستانم
کشد کنون کف شادی بخویش دامانم
گریاف نیست که من ناشاب خندانم
هزار زهره غلام دماغ سکرانم
که غرقه گشت شکر اندر آب دندانم
که من نماز شما را لطیف ارکانم
بدان چو فاتحه‌تات در نماز می‌خوانم
که بنگرید نصیب مرا که دربانم
من از فردگی این عقول حیرانم
ندید شمشه آفتاب رخشانم
سال مال و گوید که آب حیوانم
ز گفتم برهان من خموش برهانم *

این خانه که پیوسته درو بانگ جهانست
 ۳۵۹۰ این صورت بت چیست؟ اگر خانه کعبه است
 گنجیست درین خانه که در کوفت نگنجد
 بر خانه منه دست که این خانه طلسمست
 خاك و خس این خانه همه عنبر و مشکست
 فی الجمله هراکس که درین خانه رهی یافت
 ۳۵۹۵ ای خواجه یکی سر تو ازین بام فرو کن
 سوگند بجان تو که جز دیدن رویت
 حیران شده بستان که چه برگ و چه مشکوفه است؟
 این خواجه چرخست کچون زهره و ماهست
 چون آینه جان نقش تو در دل بگرفتست
 ۳۶۰۰ در حضرت یوسف که زنان دست بریدند
 مستند همه خانه کسی را خبری نیست
 شومست^۲ براستانه مشین، خانه درازود
 مستان خدا گر چه هزاراند یکی اند
 در یش شیران رو^۳ وز زخم میندیش
 ۳۶۰۵ کانجا نبود زخم همه رحمت و مهرست
 دریشه مزین آتش و خاموش کن ای دل

از خواجه پیرسید که این خانه چه خانه است؟
 وین نور خدا چیست؟ اگر دیر ممانست
 این خانه و این خواجه همه فعل و بهانه است
 با خواجه مگوید که او مست شبانه است
 بانگ^۱ در این خانه همه بیت و ترانه است
 سلطان زمینست و سلیمان زمانه است
 کندر رخ خوب تو ز اقبال نشانه است
 گر ملک زمین است فسونست و فسانه است
 واله شده مرغان که چه دامت و چه دانه است؟
 وین خانه عشق است که بی حد و کرانه است
 دل در سر زلف تو فرو رفته چو شانه است
 ای جان تو بمن آی که جان آن میانه است
 از هر کی در آید که فلانست و فلانه است
 تاریک کند انک ورا جاش پستانه است
 مستان هوا جمله دو گانه است و سه گانه است
 کاندیشه ترسیدن اشکال زنانه است
 لیکن پس در وهم تو مانده فانه است
 در کش تو زبان را که زبان تو زبانه است*

۴۷۲۵ جانان جمال روح بسی خوب و بافرست
 ای آنک سالها صفت روح می کنی
 در دیده می فزاید نور^۴ از خیال او
 ماندم دهان باز^۵ ز تعظیم آفت جمال
 دل یافت دیده که مقیم هوای تست
 ۴۷۳۰ از حور و ماه و روح و پری هیچ دم وزن
 چاکر نوازیست که کردست عشق تو
 هر دل که او نخفت شبی در هوای تو
 هر کس که بی مراد شد او چون مرید تست
 هر دوزخی که سوخت و درین^۶ عشق اوفتاد^(۱)
 ۴۷۳۵ پایم نمی رسد بزمین از امید وصل

لیکن جمال و حسن تو خود چیز دیگرست
 بنمای يك صفت که بذاتش برابرست
 با این همه پیش وصالش مکدرست
 هر لحظه بر زبان و دل الله اکبرست
 آوه که آن هوا چه دل و دیده پرورست!
 کانه باو نماند ، او چیز دیگرست
 ورنی کجا دلی که بدان عشق در خورست؟!
 چون روز روشنست و هوا زو منورست
 بی صورت مراد مرادش میسرست
 در کوثر او فتاد که عشق تو کوثرست
 هر چند از فراق تو دست برسرست

آغاز کردن مطرب این غزل را در بزم امیر ترك
 سلمی یا سوسنی یا سرو یا ماهی نمیدانم ازین آشفته بدل چه میخواهی نمیدانم
 و خطب کردن ترك كه آنچه میدانی بخوان و جواب مطرب امیر را

مطرب آغازید نزد ترك مست	در حجاب همه اسرار است	۱۰	می ندانم كه تو ماهی یا دهن	می ندانم كه چه میخواهی زمین
می ندانم تا چه خدمت آرست	تن زخم با در جارت آرست	۱۱	ای صیب گر نیستی از من جدا	من ندانم من کیبیم تو کجا
می ندانم كه مرا چون میکنی	گاه در بر گاه دو خون میکنی	۱۲	همچنین لب در ندانم باز کرد	می ندانم می ندانم ساز کرد
چون زنده شد می ندانم از شکفت	ترك مارا زمین حراوه دل گرفت	۱۳	بر جبهه آن ترك و دلبوسی کشید	با طبعها بر سر مطرب دوید
گر ز را بگرفت سرمگی هست	گفت می مطرب کشتی اینم بد است	۱۴	گفت این تکرار ایستد و مرش	گفت طبعم را بگویم بر سرش
قتلای می ندانسی كه مقصود	ز آنچه میدانی بگو مقصود بر	۱۵	آن بگو ای کجی كه میدانی	می ندانم می ندانم دو مکتش
چون بگویم از کجاستی كه مری	تو بگوئی می ز بلغم نزهری	۱۶	• ز هند و • ز روم و • ز چین	• ز شام و • عراق و • بودین
• ز بغداد و • موصل و طراز	دو کشتی دو نی و نی راه دراز	۱۷	خود بگو تا از کجاستی باز ره	صفت تنقیح مناط این جایگاه
با بیرسم كه چه خوردی مانند	تو بگوئی • شراب و • کیاب	۱۸	• بنول و • بنیر و • چل	• ز شیر و • ز شكر و • حل
• قند و • زرد و • عدس	آنچه خوردی آن بگو تنها و بس	۱۹	این سخن خانی دراز از هر چیست	گفت مطرب زانكه مقصود غنیمت
می دمد اثبات پیش از غی تو	تمی کردم تا بری ز اثبات بر	۲۰	دو تو آرام بشی این ساز را	چون بیری بر كه گوید راز را

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نه رنج ازه کشیدی نه زخمهای تبر (۱)
 جهان چگونه منور شدی بگام سحر؟
 کجا حیات گلستان شدی بسیل و مطر؟
 مصادف صدف او گشت و شد یکی گوهر
 نه در سفر بسادت رسید و ملك و ظفر؟
 یافت سلطنت و گشت شاه صد کشور؟
 چوكان لعل پذیرا شوا از شمع اثر
 كه از چنین سفری گشت خاك معدن زر
 چنانك رست ز تلخی هزار گونه نمر
 از آنك هر نمر از نور شمس یابد فر*

۱۲۱۱۱۱۱ اگر متحرك بدی تبا و تبر
 در آفتاب نرفتی ببر و با همه شب
 در آب تلخ نرفتی ز بحر سوی افق
 چو قطره از وطن خویش رفت و باز آمد
 نه یوسفی بسر رفت از پدر گریان
 ۱۲۱۱۱۱۱ نه مصطفی بسر رفت جانب یثرب
 و گر تو پای نداری سفر گزین در خویش
 ز خویشتن سفری کن بخویش • ای خواجه
 ز تلخی و ترشی دو بسوی شیرینی
 ز شمس • منفر تبریز جوی شیرینی

چون ز صورت برتر آمد آفتاب و اخترم
 در معانی گم شدستم، همچین شیرین ترست
 در معانی می گدازم تا شوم همرنگ او
 ۱۶۶۵۰ دل نگیرد هیچ کس را از حیات جان خویش
 می خرامم من بیایغ از باغ با روحانیان
 کشتی تن را جو موجم، تخته تخته بشکنم^۲
 و در من از سختی دل در کار خودستی کنم
 همچو زر خندان خوشم اندر میان آتش
 ۱۶۶۶۰ من ز افسونی چو ماری سر نهادم بر خطش
 من ز صورت سیر گشتم آدم سوی صفات
 چون سکندر ملک دارم شمس تبریزی! ز لطف

از معانی در معانی تا روم^۱ من خوشترم
 سوی صورت باز نایم، در دو عالم تنگرم
 زانک معنی همچو آب و من درو چون شکر
 من ازین معنی ز صورت یاد ندارم لاجرم
 چون گل سرخ^۲ لطیف و تازه چون نیلوفر
 خویشان را بسکام، چون خویشان را لنگرم
 زود از دریا بر آید شعله های آذر^۴
 زانک گر ز آتش بر آیم همچو زر من بفرم^۵
 تاجه افتد ای برادر، از خط او بر سرم
 هر صفت گوید در آ اینجا که بحر اخضر
 سوی لشکرهای معنی لاجرم سر لشکر^۶*

حکایت امرئ القیس که پادشاه عرب بود و با جمال و کمال و زنان عرب چون زلیخا شیفته او بودند
مگر دالت اینها همه امثال صورتی اند و باید طالب معنی شد

امرئ القیس از مالک خشک لب
چونکه زد عشق حقیقی بردن
تا یامد غشت میزد دو تیوک
آن ملک برخاست شبشیش او
کنه مردان بندگان از تیغ تو
هم من و هم ملک من ملوک تو
تاچه گفتش او بگوش از عشق و درد
تا بلاد دور رفتن آن دو شه
● که چو در کشتی شود غرقش کند
غیر این دو پس ملوک می شار
زهره نی تا لب گشاید از شیر
عشق خود می خشم در وقت خوشی
لبک مرج جان فدای شیر او
با کنایت راز ها با یکدیگر
اسطلاحاتی میان همدگر
صورت آواز مرغ است این کلام
دیو بر شب سلیمان کرده است
تو از آن مرغ هوایی فهم کن
هر^{۱۲} خیال را که دید آن اتفاق
بهر استیقای آن جسم چو جان
بهر جان خوش جو زایشان صلاح
نام او دو نامها مکتوم کرد
در بگفتی نه بسر آمد بگریه
در بگفتی بر کجا خوش می تنند
در بگفتی چه مایون است بخت
در بگفتی دوش دیگری بخت اند
در بگفتی سکه پود آمد سرم
کر ستودی اعتنائی او بیدی
کرست بودی چو گفتی نام او
در بیدی دودیش زان نام بلند
نام میخواند هر دم نام پاک
چونکه با حق متصل گردید جان
خنده بوی زهران وصل داد
پیر آمد عشق را روز آفتاب^{۱۳}
روز او و روزی عاشق هم او
مجموعه مطلق است اوزستان شیرگیر

● هم کندش عشق از ریخته عرب
سرد شد ملک و خیال و منزلش
با ملک گفتند شامی از ملوک
گفت با او ای ملک بیکجو^۸
وان زنان ملک به می میخ تو
ای چمت ملکها متروک تو
مجموعه خود دوحال سرگردانش کرد
عشق یک کزت نکردست این که
تا بشر از پای تا فرقت کند
عشقشان بر بود از ملک و نیار
زانکه رازی باخطر بود و خطیر
خوی دارد دم بدم غیره کنی
کس کند این عشق و آن شیراو
بست گفتندی بعد خوف و خطر^۹
داشتند از بهر ایراد غیر
غافراست از جان مرغان مردعام^{۱۰}
علم مکرش هست و عطشش نیست
که ندیستی طیور من لبت
انگش بعد البیان اند فراق
لغظه در ابر خود کرد نهان
● همین مزد از حرف ایشان اصطلاح
مهرمان را سر آن سلوم کرد
در بگفتی سبز شد آن شاخ یه
● دست بر هم دوش دوستی میکنند
در بگفتی که بر افتابید رخت
با حوائج از برش^{۱۲} یک لغه اند
در بگفتی درد سر شد خوشترم
در نکوهیدی فراق او بیدی
شدی او سیر و مست از جام او
درد او در حال کشتی سودمند
این میل نکنه چو نبود عشق ناک^{۱۱}
ذکر آن این است و ذکر اینست آن^{۱۳}
کره بر های یاز^{۱۴} آن جلا
آفتاب آن دوی را همچون تاب
دل هم او دلسوزی عاشق هم او
می نداند در دو عالم غیر شیر

● بود نازک طبع و هم صاحب جمال
● نیم شب دلتی یوشید و برفت
اسرؤ القیس آمده است اینجا بکد
یوسف وقتی دوماکت شد کمال
پیش ما باشی تو بخت ما بود
ظننه گفتش بسی و او خوش
دست او بگرفت و با او یار شد
بر بزرگان شه و بر طلائع شیر
● قصه کبشرو آن شاه زمان
جان این سته چه هم کرد چن
صد هزاران سربیکجو^۷ آن زمان
این بود آن لفظه کو خوشنود شد
کشتش به از هزاران زندگی
راز را غیر از خدا محرم نبود
زین لسان الطیر عام آموختند^۶
کو سلیمانی که داند لمن طبر
چون سلیمان از خدا پناش بود
جای سیرغان بود آن سوی قاف^{۱۱}
نی فراق قطع بهر مصلحت
● بهر استیقای آن روسی چند
آن زلیخا از سندان تا جود
چون بگفتی موم ز آتش نرم شد
● در بگفتی آبا خوش میبلند
در بگفتی کل یلیل راز گفت
در بگفتی که ستا آورد آب
در بگفتی هست تنها می نکه
● مهراندا ز آن خبر بد که چه گفت
صد هزاران نام اگر برهم زدی^{۱۴}
تشکیش از نام او ساکن شدی
وقت سرما بودی او را بوشن
آنچه عیسی کرده بود از نام هو
خالی از خود بود بر از عشق دوست
هر یکی را هست در دل صد مراد
آنکه نشاند قاب از روی یار
مأمیان را تده شد از هنر آب
● طفل داند هم نداند^{۱۲} شیر را

شاعر و صاحب اسول اندر کمال
از میان ملک بگریخت تخت
شد^۵ شکار عشق و خشت میزند
سرزرا دام از بلاد و از جلال
جان ما از وصل تو صعبان شود
ناگهان واکرد از سر روی پوش
او هم از تاج و کمر یزار شد
او بهر کشتی بود من^۴ الاغیر^۳
هست شهره در میان انس و جان
مجموعه رغان کشته هرسو دامچین
عشق خشم آلوده زه کرده کان
من چه گویم چونکه خشم آلوده
آه را جز آسان هم نبود
طعنه راق سرودی اندوختند
دیو اگر چه ملک کرد هست غیر
منطق الطیری زطناش بود
هر خیالی را نباشد دست باف
کایست از هرقان آن منبت
آفتاب از برف یکدم دو کده
نام جله چیز یوسف کرده بود
این بیدی کان یار با ما گرم شد
در بگفتی خوش همی سوزد سیند
در بگفتی سر ته شهباز گفت
در بگفتی هین بر آمد آفتاب
در بگفتی هکس میگرد خشک
که مخالف با موافق گشت بخت
فصد او و خواهر او یوسف بیدی^{۱۵}
نام یوسف شربت باطن شدی
این کنه در عشق نام دوست این
میشدی پیدا و را از نام او
بس زکوز آن تراود کائنات
این نباشد منقلب عشق و وداد
طایفه النسی است خدمت از روی بداد
تان و آب و جامه و دار و خواب
راه نبود این طرف تدیر را

دفتر اول مثنوی

۳۳۴

- بشنو از نی چون حکایت میکند
 سینه خواهم شرحه شرحه از فراق
 من پیر جیمینی نالان شدم
 سیر من از ناله من دور نیست
 آتش است این بانگ نای و نیست باد
 نی حرف هر که از یاری برید
 نی حدیث راه پر خون میکند
 • یکدمان نالان شده سوی شا
 • دمدمة این نای از دمه های او است
 • کر نبودی ناله نی را شر
 • روزها گرفت کو رو باک نیست
 در نیامد حال یخته هیچ خام
 • باده از ما مست شد نی ما ازو
 بند بگل باش آزاد ای پسر
 کوزه چشم حریحان پر نشد
 شاد باش ای عشق خوش سودای ما
 جسم خاک از عشق بر افلاک شد
 • سیر پنهانست اندر زیر و بزم
 باب دمساز خود کر جیشی
 چونکه گل رفت و گلستان در گذشت
- و از جدائیها شکایت • بکنند ۱
 تا بگویم شرح درد اشتیاق ۲
 جفت بدحالان و خوشحالان شدم ۳
 لک چشم و گوش را آن نور نیست ۴
 هر که این آتش ندارد نیست باد ۵
 پردهایش پردهای ما درید ۶
 نصیبهای عشق مجنون میکند ۷
 های و هوئی در فکنده در سا ۸
 های و هوئی روح از هیای او است ۹
 نی چهارزا پر نکردی از شکر ۱۰
 توبان ای آنکه چون تو باک نیست ۱۱
 پس سخن کوتاه باید والسلام ۱۲
 قالب از ما هست شد نی ما ازو ۱۳
 چند باشی بند سیم و بند زر ۱۴
 تا صدف قانع نشد پر دُر نشد ۱۵
 ای طیب جله طنهای ما ۱۶
 کوه در رقص آمد و جلاله شد ۱۷
 فاش اگر گویم جهان بر هم زنم ۱۸
 همچو نی من گفتنها گفتمی ۱۹
 شنوی زال پس ز بلبل سرگذشت ۲۰
- کز نیستان تا مرا پیریده اند
 هر کسی کو دور ماند از اصل خویش
 هر کسی از ظن خود شد یار من
 تن زبان و جان ز تن مستور نیست
 آتش عشق است کاندو نی فاد
 همچو نی زهری و تریاقی که دید
 • دو دمان داریم گویا همچو نی
 • لک داند هر که او را منظر است
 محرم این هوش جز یهوش نیست
 در غم ما روزها یکماه شد
 هر که جز ماهی ز آبش سیر شد
 • باده در جوشش گدای جوش ماست
 • بر سماع راست هر تن جیر نیست
 کر بریزی بحر را در کوزه
 هر کرا جامه ز عشقی پاک شد
 ای دوی نخوت و ناموس ما
 عشق جهان طور آمد عاشقا
 • آنچه نی میگوید اندر این دیو باب
 هر که او از هم زبانی شد جدا
 • چونکه گل رفت و گلستان شد خراب
- از خیرم مرد و زن نالیده اند
 باز جوید روزگار وصل خویش
 وز درون من نیست اسرار من
 لک کس را دید جان دستور نیست
 جوشش عشق است کاندو می فاد
 همچو نی دمساز و مشتاقی که دید
 یکدمان پنهانست در لبهای وی
 کاین فغان این سری هم زبان سراسر است
 مر زبان را مشتری جز گوش نیست
 روزها با سوزها همراه شد
 هر که بی روز نیست روزش در شد
 برخ در گردش اسیر هوش ماست
 طعمه هر مرقعی انجیر نیست
 چند گنجد قسمت يك روزه
 او ز حرص و هب کلی پاک شد
 ای تو افلاطون و جالینوس ما
 طور مست و خمر موسی صاحتا
 کر بگویم من جهان گردد خراب
 ینوا شد گرچه دارد صد نوا
 بوی گل را از که جوینم از کلاب

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