





time, some of whom authorized her to teach and give her own legal opinions.<sup>6</sup> No doubt ʿĀʾishah’s scholarly and poetic reputation had preceded her to Cairo, for by this time, she had composed nearly a dozen works in prose and poetry, ranging in subjects from prayer, hadith, mysticism, and, her forte, praise of the prophet Muḥammad. While in Cairo, ʿĀʾishah compiled a *dīwān*, which included a *takhmīs* on the *Burdah* by Muḥammad al-Buṣīrī (d. 694/1295), as well as her most famous poem, the *Fath al-Mubīn fī Madḥ al-Amīn* (“The Clear Inspiration in Praise of the Trusted Prophet”).<sup>7</sup> This is a *badīʿīyah* poem praising the Prophet, which ʿĀʾishah intentionally patterned on similar works by Ṣafī al-Dīn al-Ḥillī (d. 749/1349) and Abū Bakr Ibn Ḥijjah al-Ḥamawī (d. 838/1434). ʿĀʾishah’s poem consists of 130 verses, each containing an elegant example of a rhetorical device (*badʿī*, e.g., paronomasia, antithesis, etc.) used to praise an attribute or action of Muḥammad. ʿĀʾishah also wrote a commentary on each verse and, together with the poem itself, this demonstrates her fine poetic skills and extraordinary command of Arabic language and literature.<sup>8</sup>

ʿĀʾishah’s stay in Cairo lasted for three years until she left in 922/1516, as did her son ʿAbd al-Wahhāb. He was then an assistant to Ibn Ajā, and together with Ibn Ajā he rode to Aleppo, where al-Ghawrī was amassing his troops to face the looming Ottoman threat. Perhaps ʿĀʾishah accompanied her son as well, for at that time she had an audience with the sultan in Aleppo, after which she returned to Damascus, where she died the next year in 923/1517.<sup>9</sup>

## II

Our sources do not tell us what ʿĀʾishah and the sultan discussed during their meeting, though al-Ghawrī appreciated Arabic poetry.<sup>10</sup> Certainly, ʿĀʾishah’s rep-

*Essays in Arabic Literary Biography, 1350–1850*, ed. Joseph E. Lowry and Devin Stewart (Wiesbaden, 2009), 12–20.

<sup>6</sup>Ibn al-Ḥanbalī al-Ḥalabī, *Durr al-Ḥabab*, 1:2:1064–65; Ibn Mullā al-Ḥaṣkafī, *Mutʿat al-Adhān*, 2:878; al-Ghazzī, *al-Kawākib*, 1:288–90; Fāris Aḥmad al-ʿAlāwī, *ʿĀʾishah al-Bāʿūniyah al-Dimashqīyah* (Damascus, 1994), 37–42; and Rabābīʿah, *ʿĀʾishah al-Bāʿūniyah: al-Shāʿirah*, 167–72.

<sup>7</sup>Al-Dhahabī and al-Khiyamī, “Dīwān ʿĀʾishah al-Bāʿūniyah,” 112–13, which contains a description of this collection. For a list of ʿĀʾishah’s writings see Th. Emil Homerin, “ʿĀʾishah al-Bāʿūniyah” in *Essays in Arabic Literary Biography, 1350–1850*, ed. Lowry and Stewart, 21–27. For the *takhmīs*, see: ʿĀʾishah al-Bāʿūniyah, *Al-Qawl al-Ṣaḥīḥ fī Takhmīs Burdat al-Madīh*, ed. Ḥasan Muḥammad Rabābīʿah (Amman, 2009).

<sup>8</sup>ʿĀʾishah al-Bāʿūniyah, *Fath al-Mubīn fī Madḥ al-Amīn*, ed. Ḥasan Muḥammad Rabābīʿah (Amman, 2008).

<sup>9</sup>Ibn al-Ḥanbalī al-Ḥalabī, *Durr al-Ḥabab*, 1:2:1061; Ibn Mullā al-Ḥaṣkafī, *Mutʿat al-Adhān*, 1:483; and Ibn Ṭūlūn, *Mufākahat al-Khillān*, 2:74.

<sup>10</sup>Muḥammad ibn Aḥmad Ibn Iyās, *Badāʾiʿ al-Zuhūr fī Waqāʾiʿ al-Duhūr*, ed. Muḥammad Muṣṭafā, 3rd ed. (Cairo, 1984), 5:89, and see Carl F. Petry, *Twilight of Majesty* (Seattle, 1993), 119–22.

utation among later generations rested largely on her poetic skills in her *Faḥ al-Mubīn* and her praise of the Prophet. Perhaps, too, al-Ghawrī sought ‘Ā’ishah’s spiritual advice and blessings for the dark days ahead, since ‘Ā’ishah was also regarded as a respected religious scholar and a Sufi master.<sup>11</sup> ‘Ā’ishah’s affiliation to Sufism followed in the long lineage of her father’s family. One of her great uncles had been a Sufi ascetic, while her uncle Ibrāhīm had been director of a *khānqāh* in Damascus. Moreover, ‘Ā’ishah’s father and other members of the extended Bā‘ūnī family were buried in a plot adjacent to the *zāwiyah* of the ninth/fifteenth-century Sufi master Abū Bakr ibn Dāwūd (d. 806/1403), who was affiliated with the ‘Urmawī branch of the Qādirīyah order.<sup>12</sup>

In many of her writings, ‘Ā’ishah attests to her love and loyalty to the Qādirīyah and the order’s progenitor, ‘Abd al-Qādir al-Jilānī (470–561/1078–1166).<sup>13</sup> She was also influenced by another Qādirī mystic, ‘Abd Allāh al-Anṣārī (396–481/1005–89), and ‘Ā’ishah composed a verse rendition of his Sufi guide, the *Manāzil al-Sā’irīn* (“the Stages for the Wayfarers”).<sup>14</sup> Significantly, in the introductions to some of her works and in her poems, ‘Ā’ishah lauds her spiritual master Jamāl al-Dīn Ismā‘īl al-Ḥawwārī (d. 900/1495) and, later, his successor, Muḥyī al-Dīn Yaḥyá al-‘Urmawī (fl. ninth–tenth/fifteenth–sixteenth c.). ‘Ā’ishah once noted:

My education and development, my spiritual effacement and purification, occurred by the helping hand of the sultan of the saints of his time, the crown of the pure friends of his age, the beauty of truth and religion, the venerable master, father of the spiritual axes, the axis of existence, Ismā‘īl al-Ḥawwārī—may God sanctify his heart and be satisfied with him—and, then, by the helping hand of his successor in spiritual states and stations, and in spiritual proximity and union, Muḥyī al-Dīn Yaḥyá al-‘Urmawī—may God

<sup>11</sup>Th. Emil Homerin, “Writing Sufi Biography: The Case of A’ishah al-Ba’uniyyah (d. 922/1517),” *Muslim World* 96:3 (July, 2006): 389–99.

<sup>12</sup>Muḥammad ibn ‘Abd al-Raḥmān al-Sakhāwī, *Al-Daw’ al-Lāmi‘ li-Ahl al-Qarn al-Tāsi‘* (Cairo, 1934), 2:232, 308; 7:114; Muḥammad Ibn Ṭūlūn, *Al-Qalā’id al-Jawhariyyah fī Tārīkh al-Ṣālihiyyah*, ed. Muḥammad Aḥmad Duhmān (Damascus, 1980), 1:274–78, 299–301, 489; 2:593; ‘Abd al-Qādir al-Nu‘aymī, *Al-Dāris fī Tārīkh al-Madāris*, ed. Ja‘far al-Ḥasanī (reprint, Cairo, 1988), 2:196, 202–3; Éric Geoffroy, *Le Soufisme en Égypte et en Syrie* (Damascus, 1995), 225–28, and W. A. S. Khalidi, “al-Bā‘ūnī,” *Encyclopaedia of Islam*, 2nd ed., 1:1109–10.

<sup>13</sup>See W. Braune, “Abd al-Qādir al-Djilānī,” *EI2*, 1:69–70, and D. S. Margoliouth, “Qādiriyya,” *EI2*, 4:380–83.

<sup>14</sup>Homerin, “Living Love,” 217, and also see S. De Beaucueil, “al-Anṣārī al-Harawī,” *EI2*, 1:515–16.

continue to spread his ever-growing spiritual blessings throughout his lifetime, and join us every moment to his blessings and succor.<sup>15</sup>

ʿĀʾishah’s husband was also a disciple of al-Ḥawwārī, and after their shaykh’s death in 900/1495, ʿĀʾishah had a sarcophagus erected around his grave. Then her husband built a house nearby for ʿĀʾishah so that she could place a lamp on al-Ḥawwārī’s grave every Friday evening.<sup>16</sup> ʿĀʾishah’s mystical proclivities are also clearly visible in her verse, particularly in her collection of poems entitled *Fayḍ al-Faḍl wa-Jamʿ al-Shaml* (“The Emanation of Grace and the Gathering Union”). This collection is composed of nearly 375 poems collected over much of ʿĀʾishah’s mystical life, from her time as a young novice until after she became a Sufi master in her own right. Further, she prefaces nearly every poem by the phrase: *wa-min fathī Allāhi ʿalayhā* (“From God’s inspiration upon her”) or, more often, *wa-min fathīhi ʿalayhā* (“From His inspiration upon her”), as with this poem:<sup>17</sup>

You effaced me in awe  
 until vanquished, I vanished,  
 And this brought Your beauty,  
 so You stabilized and restored me in grace.  
 If not for You, I would have no existence,  
 and my fate would be nothingness.  
 Yet, I am happy, my spirit refreshed,  
 for among the atoms, I won a drop of life.  
 In You is my hope and joy,<sup>5</sup>  
 so what despair is the void of avoidance!  
 You, most high, Who lifts and cheers me,  
 delight and preserve me, You, my obsession!  
 God, my Lord, kindly guided me,  
 so misfortunes cleared away,  
 And He sent His Prophet in whom  
 I have glory and grace, for he is my life!

<sup>15</sup>Ibn al-Ḥanbalī al-Ḥalabī, *Durr al-Ḥabab*, 1:2:1063–64; also see Ibn Mullā al-Ḥaṣkafī, *Mutʿat al-Adhān*, 2:878; al-Ghazzī, *Al-Kawākib*, 1:287–92; al-ʿAlāwī, *ʿĀʾishah al-Bāʿūnīyah*, 18–19, 124–25, and Rabābīʿah, *ʿĀʾishah al-Bāʿūnīyah: al-Shāʿirah*, 162–67.

<sup>16</sup>Ibn Ṭūlūn, *Al-Qalāʾid*, 2:531; Ibn Mullā al-Ḥaṣkafī, *Mutʿat al-Adhān*, 1:292; and al-Ghazzī, *Al-Kawākib*, 1:121. Also see Josef W. Meri, *The Cult of the Saints among Muslims and Jews in Medieval Syria* (Oxford, 2002), 170.

<sup>17</sup>ʿĀʾishah al-Bāʿūnīyah, “Dīwān ʿĀʾishah al-Bāʿūnīyah (= Fayḍ al-Faḍl),” Dār al-Kutub al-Miṣrīyah microfilm 29322 of MS 431 Shīʿr Taymūr, 127–28, and *Dīwān Fayḍ al-Faḍl wa-Jamʿ al-Shaml*, ed. Maḥdī Asʿad ʿArrar (Beirut, 2010), 224–25, whose edition should be used with caution. Translations of this and other poems by ʿĀʾishah can also be found in Th. Emil Homerin, *Emanations of Grace: Mystical Poems by ʿĀʾishah al-Bāʿūnīyah (d. 923/1517)* (Louisville, KY, 2011).

May he receive from his Lord,  
 prayers that will erase all my sins.  
 May God bless his family, companions, and helpers,<sup>10</sup>  
 the spiritual masters and their dependents,  
 As long as blossoms in the meadows smile in delight  
 when the early clouds break down and cry,  
 As long as the dawn of nearness arises  
 and nothing remains of the long night alone.

In this and many other poems, ‘Ā’ishah alludes to her mystical quest in love of God and His prophet Muḥammad. Following her spiritual discipline and mystical practice, ‘Ā’ishah experienced moments of mystical union, ecstasy, and joy that illumined her faith, as she notes in her comments preceding individual poems, as in the following poem composed, ‘Ā’ishah says, “after [God’s] blessings had wafted in”:<sup>18</sup>

When a breeze of acceptance wafts in,  
 a deep love reminds me of union’s covenant,  
 And when a flash of inspiration appears from my Lord,  
 my eyes cloud up and pour.  
 When the leader calls out His name  
 as the caravan departs, desire wants my heart to stay,  
 And when passion’s fire is kindled in my ribs,  
 then, my friend, I take a drink from recollection’s cups.  
 If critics belittle my claims to love,<sup>5</sup>  
 well, ancient is my tale of love for Him,  
 And when others slander me because of Him,  
 my every limb opposes them with passion.  
 If all the world abandons me, recollection of him  
 remains my heart’s close companion and friend.  
 When the One I love is pleased, He guides me  
 to the path of righteousness, the straight path,  
 And He brings me to the pastures of acceptance  
 and gives me a taste of inspiration’s fruitful knowledge.  
 He gives me a drink from the spring of love,<sup>10</sup>  
 and I attain what I seek and desire,  
 And He leads me to smell a scent on the breeze of nearness,  
 reviving me, though the hot winds blow.  
 He tears away the veils of pride and heedlessness  
 that cloud the skies of the heart,

<sup>18</sup>‘Ā’ishah al-Bā’ūniyah, “Dīwān (= Fayḍ al-Faḍl),” 52, and *Dīwān Fayḍ al-Faḍl*, ed. ‘Arrar, 137–38.

So I behold the truth of Truth in every atom,  
 and leave aside what passes and does not last.  
 O, Lord, confirm my view of You, for You are, indeed,  
 all-knowing of needs, most generous with grace!

This poem is a type of meditative verse which I have termed elsewhere the poetry of recollection, as it is closely linked to the Sufi practice of *dhikr* (recollection/meditation). In such verse, through a process of memory, reflection, and understanding, the poet draws near to God, and in her imagination experiences His love and grace.<sup>19</sup> Louis Martz has studied English meditative poetry extensively, and regarding such verse in the seventeenth century, he writes:<sup>20</sup>

The nature of meditative poetry...may be defined by studying its close relation to the practice of religious meditation in that era. The relationship is shown by the poem's own internal action, as the mind engages in acts of interior dramatization. The speaker accuses himself; he talks to God within the self; he approaches the love of God through memory, understanding, and will; he sees, hears, smells, tastes, touches by the imagination...Essentially, the meditative action consists of an interior drama, in which a man projects a self upon an inner stage, and there comes to know that self in the light of the divine presence.

Martz found that Christian forms of meditation, especially the *Spiritual Exercises* of Ignatius of Loyola (d. 1556), had significantly influenced the form and content of verse by several English poets including John Donne (d. 1572), George Herbert (d. 1633), Thomas Traherne (d. 1674), and Henry Vaughan (d. 1695), all of whom applied a process of “preparation, composition, discourse,...and colloquy” to compose their meditations and poetry.<sup>21</sup> Nearly five centuries earlier, the Ayyubid Egyptian poet Ibn al-Fāriḍ (576–632/1181–1235) had alluded to *dhikr* and *samāʿ* practices in a number of his poems, though generally, he weaved these religious strands subtly into his introspective *qaṣīdahs* and *ghazals*.<sup>22</sup> However, several of Ibn al-Fāriḍ's contemporaries, including Ibn al-Sāʿātī (553–604/1159–1209) and al-Sharaf al-Anṣārī (586–662/1190–1264), were more explicit as to the religious nature of some of their poems, particularly those in praise of the prophet Muḥammad.

<sup>19</sup>Th. Emil Homerin, *Passion Before Me, My Fate Behind: Ibn al-Fāriḍ and the Poetry of Recollection* (Albany, 2011), 249–52.

<sup>20</sup>Louis Martz, “Meditative Action and ‘The Metaphysick Style,’” in his *The Poem of the Mind* (New York, 1966), 33–53, quote from 33.

<sup>21</sup>Ibid., 43. Also see Louis Martz, *The Poetry of Meditation*, 2nd ed. (New Haven, 1962), his *The Paradise Within* (New Haven, 1964), and Arthur L. Clements, *Poetry of Contemplation* (Albany, 1990).

<sup>22</sup>Homerin, *Passion Before Me*.

Similarly, in Baghdad, the poet and mystic Ya‘qūb al-Ṣarṣarī (588–656/1192–1258) dedicated scores of panegyrics to Muḥammad, including one rhyming in “m” and based on the same ode by Ibn al-Fāriḍ that would later be used by al-Būṣirī for the opening to his famous *Al-Burdah*. Also inspired by Ibn al-Fāriḍ, and especially by his *Al-Khamrīyah* (“The Wine Ode”) and his long mystical poem the *Al-Tā‘īyah al-Kubrā* (“The Ode in T-Major”), Sufi poets of the Mamluk period increasingly composed poems that combined overtly religious themes with double entendre and paradox. Such Sufi verse together with the panegyrics to Muḥammad lend a marked metaphysical quality to much Mamluk Arabic poetry.<sup>23</sup> Perhaps culminating this religious trend was ‘Ā’ishah al-Bā‘ūniyah, as we find religious themes in nearly all of her lyrical verse, whether devotional hymns to the prophet Muḥammad, poems expressing a sense of awe and wonder with the divine, or any number of mystical poems, including a long *tā‘īyah* of her own.<sup>24</sup> Moreover, the meditative process is vital to many of ‘Ā’ishah’s poems, where memory and recollection are essential to the imagination as it unites thought and feeling for spiritual insights into love and life, as in the poem cited above:

When a breeze of acceptance wafts in,  
a deep love reminds me (*yudhakkirunī*) of union’s covenant...

This opening recollection echoes the earliest pre-Islamic Arabic verse, where the poet conjures an image of his lost beloved to mourn their love-pact that she has broken. Yet, for ‘Ā’ishah, “union’s covenant” remains intact, and so she is filled with desire when the *basmalah* is recited to begin a journey; then, she is intoxicated by the pure wine contained in cups of recollection (*jifāni dh-dhikr*; v.4). Nevertheless, she is tried by those who blame and ridicule her, but she holds true to her covenant despite the attempts of others to dissuade her from her love. Though abandoned by everyone, she takes solace from the memory (*dhikr*) of her beloved within her heart (v. 7), which, in turn, leads her into the divine presence and a new life in love. As the poem progresses and the beloved’s divine identity becomes clearer, ‘Ā’ishah’s *dhikr* transforms the ancient poet’s reverie and nostalgia into an act of Sufi recollection to purify the heart of selfishness and lead the way to a mystical epiphany where all things pass away in the “truth of Truth”:

<sup>23</sup>Th. Emil Homerin, “Arabic Religious Poetry, 1200–1899,” in *Arabic Literature in the Post-Classical Period*, ed. Roger Allen and D. S. Richards (Cambridge, 2006), 74–86. Also see ‘Umar Mūsā, *Adab al-Duwal al-Mutatābi‘ah* (Damascus, 1967), 457–63; Muḥammad Zaghlūl Salām, *Al-Adab fī al-‘Aṣr al-Mamlūkī* (Cairo, 1970), 1:227–74; and, for numerous examples of panegyrics on the prophet Muḥammad, Yūsuf al-Nabhānī, *Al-Majmū‘ah al-Nabhāniyah fī al-Madā’ih al-Nabawīyah*, 4 vols. (reprint of Beirut, 1903).

<sup>24</sup>‘Ā’ishah al-Bā‘ūniyah, “Dīwān (= Fayḍ al-Faḍl),” 139–51, and *Dīwān Fayḍ al-Faḍl*, ed. ‘Arrar, 237–51. For a translation and analysis of her *tā‘īyah*, see Homerin, *Emanations*, 95–139.



So I behold the truth of Truth (*ḥaqqā l-Ḥaqqi*) in every atom,  
and leave aside what passes (*mā yafnā*) and does not last.

Here, in the penultimate verse of this poem, ʿĀʾishah alludes to Quran 55:26–27: «All things on earth are passing away (*fānin*), while the majestic and beneficent countenance of your Lord abides (*yabqá*).» Then the poem ends with her prayer that God deepen her spiritual life with further acts of grace.

### III

The act of recollection, then, may evoke moments of spiritual transcendence, and so have the power to redeem life, as ʿĀʾishah underscores throughout her verse, and in her Sufi compendium, *Al-Muntakhab fī Uṣūl al-Rutab fī ʿIlm al-Taṣawwuf*. Loosely translated as “The Principles of Sufism,” this title can also be read as “Selections on the Roots of Stations in the Science of Sufism.” The term “Selections” refers to the fact that ʿĀʾishah consciously based her guidebook on extensive quotations from a number of sources, including the Quran, hadith, and earlier classical works on Sufism, particularly those by Muḥammad al-Kalābādī (d. 385/995), Muḥammad al-Sulamī (d. 412/1021), and especially Abū al-Qāsim al-Qushayrī (465/1072). As to “the Roots of Stations in the Science of Sufism,” ʿĀʾishah likens Sufism to a tree of many branches, yet having four essential roots or principles: *tawbah* (repentance), *ikhhlāṣ* (sincerity), *dhikr* (recollection), and *maḥabbah* (love). She addresses each principle in a separate section, beginning with relevant Quranic quotations and traditions of the prophet Muḥammad, followed by aphorisms from the early Muslim forefathers (*salaf*) and the teachings of later Sufi masters. ʿĀʾishah then concludes each section with her own observations and inspired verses on the subject.<sup>25</sup>

ʿĀʾishah holds all four principles as essential to a mystical life, and they form a natural progression toward love. Thus, the fundamental act of repentance must be followed by heroic efforts to lead a sincere religious life free of selfishness and hypocrisy. Using another horticultural metaphor, ʿĀʾishah likens sincerity to water helping the tiny seeds of good works to grow, while hypocrisy is a cyclone that will sweep away the fields of one’s labor.<sup>26</sup> But to move beyond sincerity to a higher, selfless, love demands a spiritual purification and transformation through *dhikr*, or the recollection of God, followed by His grace. ʿĀʾishah begins her discussion of this third principle of *dhikr* by quoting God’s promise in the Quran (2:152): «*fa-dhkurūnī, adhkurkum*»; «So remember Me, and I will remember you.» This is

<sup>25</sup>ʿĀʾishah al-Bāʾūnīyah, “Al-Muntakhab fī Uṣūl al-Rutab,” Dār al-Kutub al-Miṣrīyah microfilm 13123 of MS 318 Taṣawwuf Taymūr, 1074/1663, 1–5. I am currently editing and translating this manuscript for publication.

<sup>26</sup>Ibid, 89–90.

immediately followed by selections from al-Qushayrī's commentary on this verse, where he notes that, for those who understand the Quran literally, this verse means: "Remember Me at the appropriate times, and I will remember you with acts of grace." For the mystics, by contrast, the divine message is: "Remember Me by leaving behind all thought of reward or punishment, and I will remember you by establishing you in My truth (*ḥaqqī*) after your passing away from yourselves."<sup>27</sup> ʿĀishah elaborates on recollection's reciprocal relationship between God and His faithful worshippers in a series of mystical interpretations:

Remember Me with sincerity, and I will remember you among the spiritual elect.  
 Remember Me in your striving, and I will remember you in contemplation...  
 Remember Me in your passing away, and I will remember you in your abiding...  
 Remember Me in your hearts, and I will remember you in nearness to Me...  
 Remember Me in your spirits, and I will remember you in moments of enlightenment;  
 "Remember Me in your inner hearts, and I will remember you in illuminations!"<sup>28</sup>

Once again, ʿĀishah follows the classical Sufi tradition in regarding *dhikr* as both a process and a mystical state. As a process, recollection of God helps the seeker to eliminate selfishness and hypocrisy, and to remain vigilant against Satan. Though it is impossible to remember God constantly with one's lips, the seeker should strive to always recollect God within the heart. Further, similar to repentance, recollection may differ in its effects depending on one's spiritual level, and in this context ʿĀishah quotes another verse from the Quran (13:28): «*alā bi-dhikri llāhi taṭmaʿinnu l-qulūbu*»; «Truly, with remembrance of God, hearts find peace!» She follows this with her paraphrase of a commentary by al-Sulamī:

There are four [types] of hearts. The hearts of the common people are at peace in remembrance of God by glorifying Him, praising Him, and lauding Him in consideration of grace and well-being. The hearts of the religious scholars are at peace with the divine attributes, names, and qualities. So they consider what appears to them from those things all the time. The hearts of the spiritual elite

<sup>27</sup>Ibid., 96–97. Also see Abū al-Qāsim al-Qushayrī, *Laṭāʾif al-Ishārāt fī Tafsīr al-Qurʾān*, ed. Ibrāhīm Basyūnī (Cairo, 1981), 1:137–38.

<sup>28</sup>ʿĀishah al-Bāʿūniyah, "Al-Muntakhab," 98–99.

are at peace in remembrance of God with their sincerity, their total dependence on Him, their thanks, and patience, and so they rest in Him. As for the unitarians, this is a bane, for their hearts are not at peace in any mystical state!<sup>29</sup>

ʿĀʾishah’s unitarians are those advanced mystics for whom even this state of a tranquil heart is a veil between them and the oneness of God, for the ultimate goal of their recollection is a paradoxical state of forgetting everything while abiding in union with God.<sup>30</sup> ʿĀʾishah cites a tradition from the prophet Muḥammad that the surest means to realize this unitive mystical state is to recollect the phrase: “*lā ilāha illā llāhu*”; “There is no deity but God.” However, to be effective, this phrase must be said with utter sincerity and free of selfish desires and any thought of other than God alone. When this focused unity is achieved, ʿĀʾishah says:

Then your recollection is by Him to Him such that you disappear from your recollection into the One whom you recollect. Then [you disappear] from the One whom you recollect into the void of annihilation and passing away. This will lead you to the presence of abiding in the One whom you recollect, with an eternal abiding in Paradise with Him and in the grace of His nearness...<sup>31</sup>

ʿĀʾishah notes that Muḥammad is reported to have also said: “One who loves something, remembers it often,” and so ʿĀʾishah numbers recollection of God among the signs of love.<sup>32</sup> This is the final stage, where true lovers are effaced completely in the divine Beloved, and ʿĀʾishah underscores this point with the famous divine sayings (*al-ḥadīth al-qudsī*) on love known as “The Tradition of Willing Devotions,” a standard Sufi text in support of mystical union:

God said: “My servant draws near to Me by nothing more loved by Me than the religious obligations that I have imposed upon him, and My servant continues to draw near to Me by acts of willing devotion such that I love him. Then, when I love him, I become his ear, his eye, and his tongue, his heart and reason, his hand and support.”<sup>33</sup>

Yet this transformation is possible due, in large part, to the practice of recollection. By annihilating one’s selfishness in God’s oneness, the seeker who recol-

<sup>29</sup>Ibid., 104, and cf. al-Sulamī, *Ḥaqāʾiq*, 1:334.

<sup>30</sup>ʿĀʾishah al-Bāʿūniyah, “Al-Muntakhab,” 102–29.

<sup>31</sup>Ibid., 130–39.

<sup>32</sup>Ibid., 137.

<sup>33</sup>ʿĀʾishah al-Bāʿūniyah, “Al-Muntakhab,” 148.

lects God is lost in God's recollection of him and so abides in the divine presence. 'Ā'ishah sums up this process in verses near the end of her discussion of *dhikr*:<sup>34</sup>

I remembered you with a recollection  
 that began from You,  
 So I disappeared, immersed in You,  
 not in my memory of You.  
 For nothing remained of me  
 to speak save You  
 To speak for me  
 from within and without.

#### IV

'Ā'ishah clearly intended her *Principles of Sufism* to be a collection of insightful and inspirational passages to aid travelers on the mystic path.<sup>35</sup> Throughout the work, 'Ā'ishah's tone is consistently positive and often uplifting and, perhaps due to her vision of the Prophet and her personal mystical experiences, she is confident that all will be well in the end for all lovers of God. She stresses repeatedly that divine mercy and grace are all around if only we would remember God's love of us, and open our spiritual eyes and see; this is why *dhikr*, or recollection, was of such importance to her. Moreover, in light of her discussion on *dhikr* in the *Al-Muntakhab*, we can better understand and appreciate her references to recollection in her verse. At times she cites pithy verses to serve as religious instruction, as we hear in a series of quatrains from her collection *Emanation of Grace* in which she advises a disciple:<sup>36</sup>

You seeking all the rules for recollection of the Master,  
 take them from me:  
 fear, and hope in tears, shame, purity, fidelity,  
 and standing before His door with humility.

And again:<sup>37</sup>

All the rules of recollection, I will tell you,  
 so listen up, act on them, and achieve success:  
 Permission, humility, hope, shame, and fear,  
 truthfulness, presence, purity, fidelity, and flowing tears.

<sup>34</sup>Ibid., 138.

<sup>35</sup>Ibid., 3–4.

<sup>36</sup>'Ā'ishah al-Bā'ūniyah, "Dīwān (= Fayḍ al-Faḍl)," 51, and *Dīwān Fayḍ al-Faḍl*, ed. 'Arrar, 136.

<sup>37</sup>'Ā'ishah al-Bā'ūniyah, "Dīwān (= Fayḍ al-Faḍl)," 52, and *Dīwān Fayḍ al-Faḍl*, ed. 'Arrar, 137.

The following couplet was inspired, says ʿĀʾishah, as a *munājāh*, or “private prayer” to God:<sup>38</sup>

In recalling you, my Lord, the spirit finds rest  
and the soul is relieved of worry and stress.  
One striving here below to remember You,  
attains glad tidings and happiness.

Similar to verses cited on *dhikr* by al-Kalābādhī and al-Qushayrī, ʿĀʾishah also composed other verse on the spiritual power of *dhikr*, including the following short poem, which she said was “due to [God’s] inspiration upon her and her certainty of the nobility of recollection (*dhikr*):”<sup>39</sup>

When sin soils the hearts,  
and their light grows dim and dark,  
Then recollection of God is their polish  
wiping the spots away.  
In recollection of God, how many hearts  
remove the rust, revealing the light within.

That ʿĀʾishah practiced what she preached on recollection is also confirmed by a number of her poems that recount the effects of mystical experiences, which, she tells us, occurred to her during sessions of mystical audition or *samāʿ*:<sup>40</sup>

My friend, please,  
mention again the one I love.  
Despite my devotion to come to him,  
I can’t get enough as long as I live!  
Tales of passion for him  
have been told by me,  
And in spreading them arose  
a new life that will never end.  
So I can’t forget him;<sup>95</sup>  
I can’t wait or be without him;  
I can’t be away from him.  
No. I can’t cope.  
My tears flow from passion;  
my heart is grilled by love  
For between my ribs is a fire

<sup>38</sup>ʿĀʾishah al-Bāʿūniyah, “Dīwān (= Fayḍ al-Faḍl),” 34, and *Dīwān Fayḍ al-Faḍl*, ed. ʿArrar, 114.

<sup>39</sup>ʿĀʾishah al-Bāʿūniyah, “Dīwān (= Fayḍ al-Faḍl),” 31, and *Dīwān Fayḍ al-Faḍl*, ed. ʿArrar, 110.

<sup>40</sup>ʿĀʾishah al-Bāʿūniyah, “Dīwān (= Fayḍ al-Faḍl),” 15–16, and *Dīwān Fayḍ al-Faḍl*, ed. ʿArrar, 88–89.

burning me within.  
 Critics blame my heart,  
     but, my friends, it won't be turned  
 By their honeyed lies<sup>10</sup>  
     for they are masters of deceit.  
 Yet, when I complained of my state,  
     my love sickness, and tribulation,  
 My heart answered:  
     "This is not the way of one who loves.  
 "To complain about what one encountered  
     in love is a disgrace!  
 "To die for him is nothing;  
     misfortunes are adored for him!"  
 So, do you think I can win<sup>15</sup>  
     his nearness curing all my ills?  
 Being close to him is my highest goal  
     and furthest desire,  
 And I don't mean by this, old loves  
     like Salmá or 'Alwá or Hind.  
 My only aim is Him  
     who knows the heart and love talk,  
 One everlasting God  
     Who shaped all creation.  
 From Him, I hope for an honored place<sup>20</sup>  
     in the safe Abode of Eternity.

Once again, 'Ā'ishah sets the scene at the beginning of her poem as she calls her companion to repeat the name of her beloved, which she has heard during the *samā'* session (v. 1). In this poem, she focuses on her longing to be reunited with her beloved (vv. 2–8), and there may be an allusion to the prophet Muḥammad in v. 3, where she states:

For him, tales of passion (*aḥadīthu l-hawá*)  
 have been related by me

As is standard in many of 'Ā'ishah's love poems, her critics blame and revile her (vv. 9–10). But when she complains, she is chastised by her heart, which is not only the site of love, but of spiritual inspiration as well, particularly during *dhikr* and *samā'*. Heeding the advice of her heart to eradicate her selfish life for love, 'Ā'ishah prays that she may once again return to the presence of the beloved, who is not a person of flesh and blood, but God Himself, as 'Ā'ishah explicitly tells us:

And I don't mean by this, old loves  
 like Salmá or ʿAlwá or Hind.  
 My only aim is Him  
 who knows the heart and love talk,  
 One everlasting God  
 Who shaped all creation.

ʿĀʾishah states that her lover is not “Salmá or ʿAlwá, or Hind.” These are the names of several beloveds of classical Arabic verse, and, as ʿĀʾishah undoubtedly knew, the celebrated Arab poet Abū Nuwās (d. ca. 200/815) had earlier cast aside such legendary loves in his preference for wine.<sup>41</sup> In ʿĀʾishah’s case, however, these beloveds are dismissed to underscore the divine nature of her love, who ʿĀʾishah declares to be: *ilāhun wāḥidun ṣamadun* (“One everlasting God;” v. 19), as she paraphrases the first two verses of Quran 112: «*qul huwa llāhu aḥdun \* allāhu ṣ-ṣamadu*»; «Say He is God, the one, God the everlasting.»

In another poem, which also came to ʿĀʾishah during a *samāʿ* session, she says:<sup>42</sup>

Recollection of Him was sweet to taste  
 when He whispered to my heart,  
 And His herald proclaimed:  
 “Come quickly to me, obedient to Him!  
 “Arise, and enter Our presence  
 with sincerity as We have ordered;  
 “Kneel before Our might and submit,  
 and this will please Us.  
 “Give up everything<sup>5</sup>  
 until you see only Him,  
 “For one who comes before Our presence  
 with what you have, We have remembered him.  
 “We accept him, for after the break,  
 We mend it with happiness.  
 “Just so, after rejection,  
 We confer nearness.  
 “What is desired, We have attained;  
 what is hoped for, is given!”  
 My heart replied with obedience:<sup>10</sup>  
 “Your wish is my command!”  
 So He befriended my heart, then made it expand.

<sup>41</sup>See Abū Nuwās, *Dīwān*, ed. Ewald Wagner (Wiesbaden, 1988), 3:106, and Philip F. Kennedy, *Abu Nuwas: A Genius of Poetry* (Oxford, 2005).

<sup>42</sup>ʿĀʾishah al-Bāʿūniyah, “Dīwān (= Fayḍ al-Faḍl),” 56, and *Dīwān Fayḍ al-Faḍl*, ed. ʿArrar, 142–43.

He summoned it, then whispered to it lovingly.  
 He astonished it, then gave it comfort;  
 annihilated it, then made it stay.  
 He drank with it, then exalted it;  
 He graced it, then pleased it.  
 He made my heart present, then led it away;  
 He gave it a drink and quenched it,  
 And He made it drunk, then baffled it;<sup>15</sup>  
 He revived it and gave it new life,  
 With a cup whose contents  
 was beyond the mind's grasp.  
 For the cup held:  
*Allāha: lā ilāha illā hū*  
 "God! There is no deity but Him!"

This poem appears to be a visionary recital, as recollection of God leads to His inspiration in the heart and then to a dramatic scene in the divine court (vv. 1–3). There, a herald instructs her heart in selfless obedience (vv. 4–9), and when her heart complies, it is remembered by God (*dhakarnāhu*; v. 6). ʿĀʾishah uses a number of Sufi technical terms to describe the heart's subsequent mystical states as God exhilarated (*absatahu*) and annihilated it (*afnāhu*), then caused it to abide (*abqāhu*) in His presence (vv. 10–16). Significantly, in the final verse, ʿĀʾishah alludes to the hadith that declares the profession of God's oneness to be the most efficacious *dhikr* for the seeker (v. 17), and so it seems certain that ʿĀʾishah recited this phrase herself in *dhikr* meditation and sessions of mystical audition (*samāʿ*).

This, in turn, raises the question as to whether ʿĀʾishah composed some of her poems to be recited in such sessions. For centuries, poetry has been publicly recited by Sufis as a means to induce trance and mystical experience, and though ʿĀʾishah does not mention that she composed verse specifically for this purpose, several of her poems echo *samāʿ* rituals. This is particularly the case for her *muwashshahāt* with their refrains. I would like to close with the following *muwashshah* whose refrain repeats the terms *hū* ("him") and *Allāh* ("God"), which have often been used in Sufi recitation practice. Further, in stanza six, ʿĀʾishah says: "In His epiphany, when He called out from His brilliant fire;" this is a reference to the story of Moses and his encounter with the Burning Bush as recounted in Quran 27:7–11. Finally, I have not translated the refrain but retained the Arabic to give an idea of the rhythm and beat of this poem as it becomes a Sufi chant attesting to the vital role of recollection in the thought and verse of ʿĀʾishah al-Bāʿūniyah:<sup>43</sup>

<sup>43</sup>ʿĀʾishah al-Bāʿūniyah, "Dīwān (= Fayḍ al-Faḍl)," 294–96, and *Dīwān Fayḍ al-Faḍl*, ed. ʿArrar, 411–14.



You who annihilates mystically  
 those absorbed in love of You,  
 Give to me! Give to me!  
 Grant me a good life and immortality  
 with clear vision in union.  
*Yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu*  
*Yā Allāhu, yā Hū, yā Allāhu!*  
 My love, my desire,  
 my goal, my being  
 Be mine! Be mine!  
 And mend my break and free me from poverty  
 with nearness and union.  
*Yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu*  
*Yā Allāhu, yā Hū, yā Allāhu!*  
 Love of You enslaved Your lover:  
 I was dazed when I lost  
 my reason, my reason,  
 And love bewildered me and kept me up all night  
 as it led me on and wore me out.  
*Yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu*  
*Yā Allāhu, yā Hū, yā Allāhu!*  
 Your beauty bound me tight,  
 and when the light appeared, gone was  
 my shadow, my shadow,  
 And it stripped me, and nothing remained with me,  
 as it annihilated me as was right.  
*Yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu*  
*Yā Allāhu, yā Hū, yā Allāhu!*  
 I left myself and went away.  
 My veil was gone, and my nearness appeared:  
 My union! My union!  
 For, He had astonished, then revived me,  
 and He gave me new life in beauty.  
*Yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu*  
*Yā Allāhu, yā Hū, yā Allāhu!*  
 In His epiphany, when He called out  
 from His brilliant fire,  
 He said to me, He said to me:  
 “Arise, drink, and enjoy  
 the goodness of My grace!”

*Yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu*  
*Yā Allāhu, yā Hū, yā Allāhu!*

For He had set a radiant cup out for me  
 filled with truth's pure wine.  
 He gave to me, He gave to me  
 this pure drink with relief  
 and hope and peace.

*Yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu*  
*Yā Allāhu, yā Hū, yā Allāhu!*

These wine jars are unveilings of beneficence  
 with gnosis to their tavern-mates,  
 my folk, my folk,  
 my masters, my loves,  
 my brothers in my mystical states.

*Yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu*  
*Yā Allāhu, yā Hū, yā Allāhu!*

I have an exalted axis among them  
 who appeared with his fidelity  
 to me, to me,  
 and he drew me and brought me near  
 and raised me up in nobility.

*Yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu*  
*Yā Allāhu, yā Hū, yā Allāhu!*

My Master, the greatest to come among us  
 is the most exalted Prophet.  
 Bless him! bless him!  
 and all the apostles, his family  
 and closest friends, You Most High!

*Yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu*  
*Yā Allāhu, yā Hū, yā Allāhu!*

As long as Your cup comes round to my heart  
 with Your wine in the tavern of nearness,  
 my drink, my drink,  
 given to me to drink, quenching me,  
 and reviving me in union!

*Yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu, yā Hū, yā Hū, yā Allāhu*  
*Yā Allāhu, yā Hū, yā Allāhu!*

## Appendix:

Arabic texts from 'Ā'ishah al-Bā'ūnīyah, "Dīwān 'Ā'ishah al-Bā'ūnīyah (= Fayḍ al-Faḍl)," Cairo: Dār al-Kutub al-Miṣrīyah microfilm 29322 of MS 431 (Shi'r Taymūr):

وَمِنْ فَتَحِهِ عَلَيْهَا (الْبَسِيطُ: ١٢٧-١٢٨):

- |   |                                       |
|---|---------------------------------------|
| ١- مَحِيَّتِي بِالْجَلَالِ حَتَّى       | غَدَيْتُ بِالْقَهْرِ فِي التَّلَاشِي  |
| ٢- فَجَادَ مِنْكَ الْجَمَالَ حَتَّى     | أُنْبِتْنِي اللَّطْفَ بَانْتِعَاشِي   |
| ٣- لَوْ لَأَكَّ مَا كَانَ لِي وَجُودٌ   | وَكُنْتُ فِي قِسْمَةِ الْوَلَاشِي     |
| ٤- وَيَا هِنَائِي وَرِيَّ رُوحِي        | قَدْ فَزْتُ فِي الذَّرِّ بِالرَّشَاشِ |
| ٥- فِيكَ رَجَائِي بِكُمْ بِشِيرِي       | فَلَيْتَ يَا سِي خَلِي التَّحَاشِي    |
| ٦- فَيَا أَنْبَسَاطِي تَعَالَ هُنَّ     | وَخَلِّي مِنْكَ يَا أَنْكَمَاشِي      |
| ٧- فَاللَّهُ رَبِّي مَنْ هَدَانِي       | وَأَنْكَشَفْتَ عَنِّي الْغَوَاشِي     |
| ٨- وَجَاهُ طَه لِي فِيهِ جَاهٌ          | وَالْفَيْضُ مِنْهُ فَهُوَ مَعَاشِي    |
| ٩- عَلَيْهِ مِنْ رَبِّهِ صَلَاةٌ        | تَمْحُو ذُنُوبِي فَلَا تَذُرْ شِي     |
| ١٠- وَالْأَلِ وَالصَّحْبِ وَالْمَوَالِي | ثُمَّ الْمَوَالِي مَعَ الْحَوَاشِي    |
| ١١- مَا ابْتَسَمَ الزَّهْرُ فِي رِيَاضٍ | تَعْجَبًا مِنْ بُكََا النَّوَاشِي     |
| ١٢- وَوَلَّاحَ صُبْحُ الدُّنُو حَتَّى   | لَمْ يَبْقَ مِنْ لَيْلِ النَّوَى شِي  |

وَمِنْ فَتَحِهِ عَلَيْهَا وَقَدْ هَبَّتْ نَفْحَاتُهُ (الطَوِيلُ: ٥٢):

- |   |   |
|---|---|
| ١- إِذَا هَبَّ مِنْ تَلَقَّا الْقَبُولِ نَسِيمٌ       | يُذَكِّرُنِي عَهْدَ الْوِصَالِ أَهِيمٌ    |
| ٢- وَإِنْ لَاحَ بَرَقَ الْفَتْحِ مِنْ سَيِّدِي فَلِي  | سَحَائِبُ حَفْنٍ وَبَلْهَنٍ عَمِيمٌ       |
| ٣- وَإِنْ هَتَفَ الْحَادِي بِذِكْرَاهُ صَارَ فِي      | فَوَادِي لَشَوْقِي مَقْعِدٌ وَمُفِيمٌ     |
| ٤- وَإِنْ أُسْعِرَتْ نَارُ الْجَوْيِ بَيْنَ أَضْلَعِي | فَلِي فِي جِفَانِ الذِّكْرِ صَاحِ نَغِيمٌ |
| ٥- وَإِنْ ضَعَّفَ الْوَاشُونَ دَعْوَايَ فِي الْهَوَى  | فَإِنْ حَدِيثِي فِي هَوَاهُ قَلِيمٌ       |
| ٦- وَإِنْ لَامَنِي الْعُدَالُ فِيهِ فَإِنَّ لِي       | عَلَى كُلِّ عُضْوٍ لِلْغَرَامِ غَرِيمٌ    |
| ٧- وَإِنْ هَجَرْتَنِي الْعَالِمُونَ فَذَكَرُهُ        | لِقَلْبِي مِنْهُ مُؤَنَسٌ وَنَدِيمٌ       |
| ٨- فَمَنْ لِي بِأَنْ يَرْضَى وَيُرْشِدَنِي إِلَى      | سَبِيلِ تَقَى مِنْهُ الطَّرِيقُ قَوِيمٌ   |
| ٩- وَيُدْجِلْنِي رَوْضَ الرِّضَى وَيُذِيقَنِي         | فَوَاكِهِ فَتَحَ كُلِّهِنَّ عِلُومٌ       |
| ١٠- وَيُنْهَلْنِي مِنْ مَوْرِدِ الْحُبِّ شَرْبَةً     | أَنَالُ بِهَا مَا أَبْتَعِي وَأَرْوِمُ    |

١١- وَيُنْشِقِنِي مِنْ نَسَمَةِ الْقُرْبِ نَفْحَةً  
 ١٢- وَيَكْشِفُ حَجَبَ الْعُجْبِ وَالْعَفْلَةِ الَّتِي  
 ١٣- فَأَشْهَدُ حَقَّ الْحَقِّ مِنْ كُلِّ ذَرَّةٍ  
 ١٤- يَا رَبِّ حَقَّقْ فِيكَ ظَنِّي فَأَنْتَ بِالِ  
 تُرْوِحُ إِنْ بِالْغَيْرِ حَلَّ سُمُومُ  
 لَهَا بِسَمَاوَاتِ الْقُلُوبِ عُيُومُ  
 وَأَتْرَكَ مَا يَفْنَى وَلَيْسَ يَدُومُ  
 عَطَاءِ كَرِيمٍ وَالْمُرَادِ عَلِيمُ

From: 'Ā'ishah al-Bā'ūniyah, "Al-Muntakhab fī Usūl al-Rutab," Dār al-Kutub al-Miṣrīyah microfilm 13123 of MS 318:

قد فتح الله بما ترا (الطويل ، ١٣٨):

ذَكَرْتُكَ ذِكْرًا مِنْكَ ابْتِدَاؤُهُ  
 وَعَنِّي فَلَمْ يَبْقَى سِوَاكَ مُخَبَّرٌ  
 فَعَبْتُ بِالْأَسْتِعْرَاقِ فِيكَ عَنِ الذِّكْرِ  
 يُجَبِّرُ عَنِّي السَّرِيرَةَ وَالْجَهْرَ

Arabic texts from 'Ā'ishah al-Bā'ūniyah, "Dīwān 'Ā'ishah al-Bā'ūniyah (= Fayḍ al-Faḍl)," Cairo: Dār al-Kutub al-Miṣrīyah microfilm 29322 of MS 431 (Shi'r Taymūr):

وَمِنْهُ عَلَيْهَا فِي آدَابِ الذِّكْرِ (دو بيت: ٥١):

يَا مُبْتَعِيًا جَوَامِعَ الآدَابِ  
 خَوْفٌ وَرَجَا عَلَى بُكَاءٍ وَحَيَا  
 فِي ذِكْرِ مِيهَمِنَ فَخُذْ بِخَطَابِي  
 وَصَفًا وَوَفَاً وَذِلَّةً بِالْبَابِ

وَمِنْهُ فِي ذَلِكَ (البسيط: ٥٢):

لِلذِّكْرِ جُمْلَةً آدَابٍ تَضَمَّنَهَا  
 إِنَابَةٌ ذِلَّةٌ خَوْفٌ رَجَا وَحَيَا  
 مَا قُلْتُهُ فَاسْتَمِعْ وَأَعْمَلْ تَنْلُ شَرَفَا  
 صِدْقٌ حُضُورٌ صَفَا دَمْعٌ يَسُحُّ وَفَا

وَمِنْ فَتَحِهِ عَلَيْهَا مُنَاجَاةً (الطويل: ٣٤):

بِذِكْرِكَ يَا مَوْلَايَ لِلرُّوحِ رَاخَةٌ  
 وَمَنْ كَانَ فِي دُنْيَاهُ ذِكْرُكَ شُغْلُهُ  
 وَلِلنَّفْسِ تَنْفِيسٌ مِنَ الْهَمِّ وَالْعَنَا  
 فَذَاكَ لَهُ الْبُشْرَى بِمَا نَالَ وَالْهَنَا

وَمِنْ فَتَحِهِ عَلَيْهَا ثُبُوتًا بِشَرَفِ الذِّكْرِ (المتقارب: ٣١):

إِذَا مَا الْقُلُوبُ بِرَيْنِ الذُّنُوبِ  
 فَذِكْرُ الإِلَهِ جَلَاءٌ لَهَا  
 تَنَاقَصَ نُورُهَا وَأَنْكَسَفَ  
 يَزُولُ بِهِ مَا بِهَا مِنْ كَلْفٍ  
 تَجَلَّى الصِّدْقُ عَنْهُ ثُمَّ أَنْكَسَفَ  
 فَكَمُ مِنْ فَوَادٍ بِذِكْرِ الإِلَهِ

وَمِنْ فَتَحِهِ عَلَيْهَا فِي حَضْرَةِ سَمَاعٍ (الوافر: ١٥-١٦):

- |  |                                |
|--|--------------------------------|
| ١- أَلَا يَا صَاحِبِي كَرَّرَ          | بِحَقِّكَ ذَكَرَ مَنْ أَهْوَى  |
| ٢- فَمِنْ وَرْدِي لِمَوْرِدِهِ         | مَدَى مَا عَشْتُ لَا أَرْوَى   |
| ٣- وَعَنِّي فِيهِ قَدْ أَضَحْتُ        | أَحَادِيثُ الْهَوَى تُرْوَى    |
| ٤- وَفَاحَ بِنَشْرِهَا نَشْرٌ          | مَدَى الْأَيَّامِ لَا يُطْوَى  |
| ٥- فَمَا لِي عَنْهُ مِنْ صَبْرٍ        | وَلَا جَلْدٍ وَلَا سَلْوَى     |
| ٦- وَمَا لِي طَاقَةٌ بِالْبُعْ         | دِ عَنْهُ لَا وَلَا أَقْوَى    |
| ٧- وَدَمْعِي فِي الْهَوَى هَامٌ        | وَقَلْبِي بِالْحَوَى يُشْوَى   |
| ٨- وَيَبِينُ أَضَالِعِي نَارٌ          | بِمَا حَشَوُ الْحَشَا يُكْوَى  |
| ٩- وَلَا مَ فَوَادِي اللَّوَا          | مُ يَا صَحْبِي فَمَا أَلْوَى   |
| ١٠- عَلَى تَنْمِيقِ زُورِهِمْ          | فَإِنَّهُمْ ذُورُوا إِغْوَا    |
| ١١- وَمَلَأَ أَنْ شَكَّوْتُ الْحَا     | لَ وَالْأَسْقَامَ وَالْبَلْوَى |
| ١٢- أَجَابَ الْقَلْبُ مَا هَدَى        | طَرِيقَةً مَنْ لَذَا يَهْوَى   |
| ١٣- وَعَارٌ فِي الْمَحَبَّةِ بَثٌ      | ثُ مَا يَلْقَاهُ بِالشَّكْوَى  |
| ١٤- وَفِيهِ تَرَحُّصُ الْقَتْلَى       | وَفِيهِ تُعَشِّقُ الْبَلْوَى   |
| ١٥- فَهَلْ تَرَبِّي أَفُوزُ بَقْرٌ     | بِهِ الشَّافِي مِنَ الْأَدْوَا |
| ١٦- فَتَقْرَبِي مِنْهُ جُلَّ الْقَصْدِ | دِ ثُمَّ الْغَايَةَ الْقَصْوَى |
| ١٧- وَمَا أَعْنِي بِذَا سَلَمَى        | وَلَا هِنْدًا وَلَا عَلْوَى    |
| ١٨- وَمَا فَصْدِي بِهِ إِلَّا          | عَلِيمُ السَّرِّ وَالنَّحْوَى  |
| ١٩- إِلَهٌ وَاحِدٌ صَمَدٌ              | لِكُلِّ الْخَلْقِ قَدْ سَوَى   |
| ٢٠- فَمِنْهُ أَرْبَحِي الزُّلْفَى      | بِدَارِ الْخُلْدِ وَالْمَأْوَى |

وَمِنْ فَتَحِهِ عَلَيْهَا بِحَضْرَةِ سَمَاعٍ (الوافر: ٥٦):

- |                                    |                          |
|------------------------------------|--------------------------|
| ١- حَلَا فِي الدُّوَى ذِكْرَاهُ    | لِقَلْبِي حِينَ نَاجَاهُ |
| ٢- وَمُدَّ نَادَى مُنَادِيهِ:      | هَلُمَّ إِلَى لَبَّاهُ   |
| ٣- تَعَالَ ادْخُلْ لِحَضْرَتِنَا   | بِإِخْلَاصِ شَرِطْنَاهُ  |
| ٤- وَذَلَّ لِعِزَّتِنَا وَأَخْضَعُ | فَهَذَا مِنْكَ نَرَضَاهُ |

- ٥- وَخَلَّ الكُلَّ حَتَّى أَنْتَ  
٦- فَمَنْ وَاثَى لِحَضْرَتِنَا  
٧- قَبْلِنَاهُ وَبَعْدَ الكَسَدِ  
٨- كَذَاكَ وَبَعْدَ صَدِّ الرِّ  
٩- وَمَا يَأْمُلُهُ نُبْلِغُهُ  
١٠- أَجَابَ مُلَبِّيًّا قَلْبِي  
١١- فَأَنْسَهُ فَأَبْسَطَهُ  
١٢- وَأَدْهَشَهُ فَأَنْعَشَهُ  
١٣- وَنَادَمَهُ فَكَرَّمَهُ  
١٤- وَأَحْضَرَهُ فَغَيَّبَهُ  
١٥- وَأَسْكَرَهُ فَحَيَّرَهُ  
١٦- بِكَأْسٍ جَلَّ عَنْ أَنْ تُدَّ  
١٧- وَمَعْنَاهُ بَانَ اللَّ
- وَلَا تَشْهَدَ إِلَّا هُوَ  
بِمَا لَكَ قَدْ ذَكَرْنَا  
بِرِّ بِالتُّعْمَى حَبْرِنَاهُ  
رَدِّ بِالرُّفَى وَصَلْنَا  
وَمَا يَرْجُوهُ يُعْطَاهُ  
مُرَادَكَ امْتَثَلْنَا  
وَخَاطَبَهُ فَنَاجَاهُ  
وَأَفْنَاهُ فَأَبْقَاهُ  
وَأَعْطَاهُ فَأَرْضَاهُ  
وَسَقَّاهُ فَرَوَّاهُ  
وَحَيَّاهُ فَأَحْيَاهُ  
رَكَ لِأَفْهَامِ مَعْنَاهُ  
هَ لَا إِلَهَ إِلَّا هُوَ

وَ مِنْ فَتْحِ اللَّهِ عَلَيْهَا (المتنارك: ٤٩٢-٢٩٦):

يَا مَنْ أَفْنَى فِي مَعْنَاهُ  
جُدْ لِي  
وَمَتَّعْنِي وَخَلَّدْنِي

مَنْ تَمَعْنَى فِي هَوَاهُ  
جُدْ لِي  
بِالْبَعِيَانِ فِي اتِّصَالِي

يَا هُوَ يَا هُوَ يَا اللَّهُ  
يَا هُوَ يَا هُوَ يَا اللَّهُ  
يَا هُوَ يَا هُوَ يَا اللَّهُ  
يَا اللَّهُ يَا هُوَ يَا اللَّهُ

يَا مَحْبُوبِي يَا مَطْلُوبِي  
كُنْ لِي  
وَاجْبُرْ كَسْرِي وَأَغْنِ فَقْرِي

يَا مَقْصُودِي يَا مَوْجُودِي  
كُنْ لِي  
بِالتَّنَادَانِي وَالْوَصَالِ

يَا هُوَ يَا هُوَ يَا اللَّهُ  
يَا هُوَ يَا هُوَ يَا اللَّهُ  
يَا هُوَ يَا هُوَ يَا اللَّهُ  
يَا اللَّهُ يَا هُوَ يَا اللَّهُ

وَلِي هَيْمٍ لَمَّا أَعْدَمَ	حُبُّكَ تَيْمٍ فِيكَ الْمُعْرَمُ
عَقْلِي	عَقْلِي
وَأَضْنَانِي بِالذَّلَالِ	وَحَيْرِي وَأَسْهَرِي

يا هُوَ يا هُوَ يا هُوَ يا الله      يا هُوَ يا هُوَ يا هُوَ يا الله  
يا الله يا هُوَ يا هُوَ يا الله

وَفَنِي لَمَّا نُرُّو أَسْفَرَ	مُطْلَقَ حُسْنِكَ لِي قَدْ أَسَرَ
ظِلِّي	ظِلِّي
وَأَفْنَانِي بِالْحَلَالِ	وَحَرْدِي وَأَفْرَدِي

يا هُوَ يا هُوَ يا هُوَ يا الله      يا هُوَ يا هُوَ يا هُوَ يا الله  
يا الله يا هُوَ يا هُوَ يا الله

زَلْتُ حُجِّي وَاقِي قَرْبِي	غَبْتُ عَنِّي رُحْتُ مَنِّي
وَصَلِّي	وَصَلِّي
وَأَحْيَانِي بِالْجَمَالِ	قَدْ أَدْهَشْنِي وَأَنْعَشْنِي

يا هُوَ يا هُوَ يا هُوَ يا الله      يا هُوَ يا هُوَ يا هُوَ يا الله  
يا الله يا هُوَ يا هُوَ يا الله

مِنْ سَنَاهُ بِالْحَمِيَّا	فِي مَجْلَاهُ لَمَّا حَيَّا
قَالَ لِي	قَالَ لِي
بِالْإِحْسَانِ مِنْ نَوَالِي	قُمْ تَرَوْ وَتَمَلَّ

يا هُوَ يا هُوَ يا هُوَ يا الله      يا هُوَ يا هُوَ يا هُوَ يا الله  
يا الله يا هُوَ يا هُوَ يا الله

وَحَقَّقَنِي صِرْفُو بِالْحَقِّ	كَأْسُو الْأَزْهَرِ لِي قَدْ أَطْلَقَ
جَادَ لِي	جَادَ لِي
وَالْأَمَانِي وَالْأَمَالِ	هَذَا الصَّافِي بِالْإِسْعَافِ

يا هُوَ يا هُوَ يا الله      يا هُوَ يا هُوَ يا الله      يا هُوَ يا هُوَ يا الله  
يا الله يا هُوَ يا الله

عِنْدَ الْعِرْفَانِ لَهَا نَدْمَانُ	هَذِي الْأَدْنَانَ جِلْوَاتِ مَنَّانُ
أَهْلِي	أَهْلِي
وَإِخْوَانِي فِي أَحْوَالِي	وَسَادَاتِي وَأَحْبَابِي

يا هُوَ يا هُوَ يا الله      يا هُوَ يا هُوَ يا الله      يا هُوَ يا هُوَ يا الله  
يا الله يا هُوَ يا الله

مِنْهُمْ قَطَبٌ مَا أَعْلَاهُ	لِي قَدْ وَاغَى بَوْفَاهُ
إِلَيَّ	إِلَيَّ
وَرَقَانِي لِلْمَعَالِي	وَجَذْبَنِي وَقَرَّبَنِي

يا هُوَ يا هُوَ يا الله      يا هُوَ يا هُوَ يا الله      يا هُوَ يا هُوَ يا الله  
يا الله يا هُوَ يا الله

بِنَا مَنَّا طَهَ الْأَعْلَى	وَيَا مَوْلَى عَلَى الْأَوْلى
صَلِّ	صَلِّ
وَالْخُلَانِ يَا مُتَعَالِي	وَأَشْمَلُ رُسُلَا مَعَ الْآلِ

يا هُوَ يا هُوَ يا الله      يا هُوَ يا هُوَ يا الله      يا هُوَ يا هُوَ يا الله  
يا الله يا هُوَ يا الله

بِمَشْرُوبِكَ فِي حَانَ قَرْبِي      مَا دَارَ كَأْسُكَ عَلَى قَلْبِي



نُزِّي  
وَأَحْيَانِي بِالْوَصَالِ

نُزِّي  
وَسَقَانِي وَرَوَانِي

يَا هُوَ يَا هُوَ يَا اللَّهُ

يَا هُوَ يَا هُوَ يَا اللَّهُ

يَا هُوَ يَا هُوَ يَا اللَّهُ

يَا اللَّهُ يَا هُوَ يَا اللَّهُ