

riffraff, an intruder by most of the Qonians, a 'magician' who had stripped the famous scholar of his religiosity and theological preoccupations, transforming him into a whirling dervish— a dancing saint. How aptly Shams had said in his "Maqalat":

"The dance of the men of God is subtle and weightless. You would say they are a leaf floating on the top of water. Inside like a mountain and a hundred thousand mountains— but outside like straw." (Chittick, Me & Rumi, p:114)

Now Shams had become a companion of heart to Rumi. A man of thirty-seven had been entirely mesmerized by a sixty-year-old wanderer-mystic. How right was Rumi when he himself confessed:

زاهدِ کشوری، بدم صاحبِ منبری بدم
کرد قضا دل مرا عاشق و کف زنان تو

(کلیات دیوان شمس تبریزی، ص ۸۰۶)

در دست همیشه مصمم بود و عشق گرفته ام پنهان
اندر دهنی که بود تسبیح شعر است و دویتی و ترانه

(ایضاً، ص ۸۸۰)

منم کمانچہ ندافِ شمسِ تبریزی
فاده آتش او در دکانِ این نداف

In one of his quatrains, Rumi has pointed very succinctly to his sudden transformation:

زاهد بودم، ترانه گویم کردی سرفتنه بزم و باده خویم کردی
سجاده نشین باوقاری بودم بازچہ کودکانِ کویم کردی
(کلیات دیوان شمس تبریزی، ص ۱۲۶۱)

In ecstatic joy Rumi declared that he at last found what he desired to acquire:

آن کس که ہی جسم دی من بہ چراغ او را امروز چو تنگ گل در رگزم آمد
امروز سلیمانم کاشتریم دادی وان، تاج ملوکانه بر فرق سرم آمد!
(کلیات دیوان شمس تبریزی، ص ۲۳۵)

Tehsin Firaqi

Shams and Rumi— Commonalities and Distinctions

بر چرخ سحرگاه یکی ماه عیان شد از چرخ فرود آمد و در ما نگران شد!
چون باز که بر باید مرغی بگرید بر بود مرا آن مه و بر چرخ دوان شد
(کلیات دیوان شمس تبریزی، ص ۶۳۹)

In the history of art and thought it would perhaps be viewed as something very rare that a man who never composed a single poetic line in more than half of his life, suddenly emerged as a poet of unsurpassing beauty, with alluring metaphors, highly impressive motifs, unforgettable parables and, of course, a living and lasting message of hope for the whole of humanity. It was no one else than Rumi who has since been declared as the greatest mystic poet of any age.

But how it came to pass? This is not the right place to go into details. Shams Tabrizi, who left his home town and moved to Damascus, suddenly appeared on the scene in Qonia, had a brief meeting with Rumi, the illustrious theologian of his time, and transformed his whole life and living style within a short span of time. Shams-e-Tabrizi, was commonly known among his folk as "Shams-e-Parandeh". This hidden servant of Allah came, saw and conquered as goes the phrase. A charismatic personality as he was, he changed the whole scenario. Rumi, a great scholar, a very prominent orthodox theologian, a widely-read scholastic and a logician who ruled over the hearts of the people of Qonia was now a fully changed man. Intoxicated with the wine of *Ishq*, solely given to *Sam'a* and mystic dance, and chanting slogans of "Shamsul Haq-e-Tabrizi", "Shamsul-Haq-e-Tabrizi", Rumi had now emerged as a rapturous devotee of the one who was considered sort of

when one studies *Maqalat* and Rumi's poetry especially the *Masnavi*— his magnum opus and, of course, his other writings such as *Fihi-ma-Fihi*. Shams was of the view that Man is a great being. No one is greater than him. It is he who comprehends *Ishq* with his total existence. Rumi in the same vein expressed his views both in his poetry and his prose work *Fihi-ma-Fihi*. He insists on self-realization. He believes that in reality Man is like satin and silk— very precious indeed, but unfortunately he has sewn himself on a hermit's habit:

خوشتن نخواست مسکین آدمی از فزونی آمد و شد در کی
خوشتن را آدمی ازران فروخت بود اطلس خویش بر دلی بدوخت
(مثنوی معنوی، جلد سوم مطابق تصحیح نیکلسون، ص ۳۹۹)
پس به صورت عالم اصغر تویی
پس به معنی عالم اکبر تویی
(مثنوی معنوی، جلد سوم مطابق تصحیح نیکلسون، ص ۶۰۰)

In *Fihi-ma-Fihi*, he again glorifies Man, saying that he has such latent qualities that are undreamt of by any other creature:

(۱) ”آدمی عظیم چیز است۔ دروی همه چیز مکتوب است... باین همه که در ظلمات و محجوب
پردیاست... بنگر که چون این ظلمات و حجب بر خیزد چه سان واقف گردد و از خود چه علمها پیدا کند۔“
(فیہ ما فیہ، مرتبہ فروزانفر، ص ۵۰)
(۲) ”پس از آدمی آن کاری آید کہ نہ از آسمانهای آید و نہ از زمینهای آید و نہ از کوهها... حق تعالی
ترا قیت عظیم کرده است۔ می فرماید: ان الله اشترى من المؤمنين انفسهم و اموالهم
بأن لهم الجنة۔
شعر: تو بہ قیمت واری دو جهانی چکنم قدر خود نمی دانی
مفروش خویش از ران کہ تو بس گرانجائی“
(فیہ ما فیہ، مرتبہ فروزانفر، ص ۱۵)

Rumi believed that it does not behove man to cut foul flesh with the Hindi sword or to cook turnips in a golden pot. In fact, he is there to undertake great and grand tasks.

It is a known fact that before his encounter with Shams, Maulana Rumi

Before the appearance of "*Maqalat-e-Shams*", little was known of Shams and whatever was known was mostly interspersed with contradictory anecdotes. Shams had unusual beliefs; wherever he went, he raised controversies. It was, however, his considered opinion that it was *Ishq* and *Ishq* alone which paved the way to comprehend the mysteries of Reality and the thirst within could only be quenched by the life-giving water of love. Shams was, of course, a great success since he hunted the white falcon— Jalal-ad-Din Balkhi,— the epitome of knowledge and wisdom as is recorded in the *Maqalat* where Shams has openly declared:

”من مرید نکیرم، من شیخ می گیرم، آنگاه نہ ہر شیخ، شیخ کامل۔“ (مقالات شمس تبریزی،
مرتبہ محمد علی موحّد، ص ۲۲۶)

"I have no inclination to catch novices, I catch the Sheikh, not every Sheikh but the one who has reached the consummation of Sheikh-hood."

Sipahsalar, who was associated with Rumi for forty years observed Shams in his brief sojourn at Qonia and recalls him with the following titles:

A testimony of God to Believers (حیۃ اللہ علی المؤمنین) *An Axis of gnostics* (فخر خسر و اعظم) *A Crown of Beloveds* (تاج المحبوبین) *A Pride of Muwahhidin* (قطب العارفين) etc, while Rumi gave him the titles of *The Great Sovereign* (شمس نہ فلک) *The Sun of Kindness* (نور شید لطف) *The Ocean of Mercy* (بحر رحمت) etc.

Shams gave a new life to Rumi; he was reborn. Shams was also cognizant of Rumi's 'barakat'. He admits that it is due to Rumi's blessings that people listen to what he has to say.

It was probably in Qonia that a fellow asked Shams who his mentor was and who bestowed a "*Khirqah*" (the ceremonial cloak) on him. Shams said: Everyone speaks of his mentor. My mentor, Hazrat-e-Rasool (PBUH), bestowed the *Khirqah* on me. But it is not the one which gets worn and torn within days and then is thrown off in some furnace. It is a *Khirkah* of His exalted company— a company which is beyond any comprehension; a company which transcends yesterdays, todays and tomorrows. What has *Ishq* to do with serial time?"

Now I would like to point out a few similarities that one comes across

Again enunciating the true meanings of *Allah-u-Akbar* "الله اکبر", what he desires of Man is nothing but self-elevation through realization of God's greatness:

"الله اکبر، اصغر کد امست، یعنی ازان بزرگ تر که تو تصویر کرده ای۔ یعنی بر آن مایست۔
پیشتر آتا بزرگی بینی..." (مقالات شمس تبریزی، ص ۶۵۵)

Allahu-Akbar (God is greater) means that God is greater than that which you have imagined. It means do not stop there, come closer that you see greatness. Seek so that you may find." (Franklin D. Lewis: *Rumi, Past & Present*, p:200)

And again this self-elevation is emphasized beautifully and precisely through the medium of Sunnah of Prophet Muhammad (PBUH):

"متابع محمد آن است که او به معراج رفت، تو هم بروی در پی او۔"
(مقالات شمس تبریزی، ص ۶۴۵)
"Following Muhammad [PBUH] is that he went on the *Mi'raj*. You also should go in his tracks". (Chittick, op.cited, p:79)

The prerequisite to all this self-realization and self-elevation is the strong belief in Allah, in the person of Hazrat Mohammad, the last apostle of Allah and the *murshid*, who in Hafiz's famous verse has been dubbed as Pir-e-Mughan (پیر مغان).

به می سجاده رنگین کن گرت پیر مغان گوید
که سالک بی خبر نبود ز راه و رسم منزلها

Long before Hafiz, Shams and his remarkable disciple, Jalal-addin Rumi, had emphasized the need for strong belief. Shams says that belief and love bestow the *salik* with courage and he dismisses all fears. So protect the belief which gave you hope and leave the one which made you cold.

To Rumi, belief is like a sail of boat. It is the sail which moves the boat on. He says in *Fihi-ma-Fihi*:

"بادبان کشتی وجود مرد اعتقاد است۔ چون بادبان باشد بادوی را بجای عظیم برد و چون
بادبان نباشد، کشتی باد نباشد،" (فیہ مافیہ، ص ۸۹)

had learnt the manners and refinement of traditional *tasawwuf* (mysticism) from Burhan-uddin Mohaqqiq Tirmidhi, but his meeting with Shams ushered in a new phase of devotional *tasawwuf* with its concomitants of *wajd* and *sam'a*. Now both Shams and Rumi had reached such a stage of communion where it could be safely said that they had become inseparable entities: *Shams admitted that Rumi's knowledge and erudition was unfathomable:*

"Before the ocean of Rumi's scholarly grandeur, thousands of Shamses are nothing but a drop." In response to Shams, Rumi gave vent to his violent passions of love in the following verses:

جان شد چو کبوتر جان، زو ترهلم زو تر جان ای تن تن تن کرده، تن را همه جان کرده
ای دفتر هر سزای، شمس الحق تبریزی ای طرفه بغدادی، ما را همه دان کرده
(کلیات دیوان شمس تبریزی، ص ۶۴۹)

قطره تویی بحر تویی، لطف تویی، قهر تویی قد تویی، زهر تویی، بیش میازار مرا
حجره خورشیده تویی، خانه ناهید تویی روضه امید تویی، راه ده ای یار مرا
(ایضاً، ص ۲۰)

پیش او ذره صفت هر سحری رقص کنیم
این چنین عادت خورشید پرستان باشد
(ایضاً، ص ۲۹۶)

صبر پرید از دلم عقل گریخت از سرم
تا به کجا کشد مرا مستی بی امان تو
(ایضاً، ص ۸۰۶)

من نیم کاره گفتم، باقیش تو بگو
تو عقل عقل عقلی و من سخت کورم
(ایضاً، ص ۶۳۳)

In his *Maqalat* Shams often gives the lessons of self realization. He has said elsewhere in his *Maqalat* that one must know who he is, what is his essence and where he has come from:

"در بند آن باش که من کی ام و چه جوهرم... و اصل من کجاست"

Maqalat with English translation:

چنانکہ گفت ہرون الرشید کہ این لیلیٰ را بیاورید تا من بینمش۔ کہ مجنون چنین شوری از عشق
او در جهان انداخت و از مشرق تا مغرب قصہٴ عشق او را عاشقان آئینہٴ خود ساختہ اند۔ خرج
بسیار کردند و جیلہٴ بسیار و لیلیٰ را بیاوردند۔ بہ خلوت درآمد خلیفہ شبانگاہ، شمعها برافروختہ درو
نظری کرد ساعتی و ساعتی سر پیش می انداخت۔ با خود گفت کہ در تفتش در آرم، باشد بواسطہٴ
سخن در روی او آن چیز ظاہر تر شود۔ رُو بہ لیلیٰ کرد و گرفت: لیلیٰ تویی؟ گفت بلی، لیلیٰ منم، اما
مجنون تو نیستی۔ آن چشم در سر مجنون است در سر تو نیست:

و کَیْفَ تَرَى لَیْلَى بَعِیْنِ تَرَى بِهَا

سواها و ما طَهَّرَتْهَا بِالْمَدَامَعِ

مرا بہ نظر مجنون نگرد۔ محبوب را بہ نظر محبت نگرند کہ محکم، خلل از اینست کہ خدا را بہ نظر محبت نمی
نگرند، بہ نظر علم می نگرند و بہ نظر معرفت و نظر فلسفہ، نظر محبت کار دیگر است۔ (مقالات شمس
تبریزی، ص ۱۰۵)

"Harun ar-Rashid said, "Bring Layla for me so that I can see why Majnun's love for her has thrown such furore into the world and why from East to West the lovers have made the story of his love their own mirror." They spent a great deal of money and used many tricks, and they brought Layla. The Caliph entered into her private chamber at night, the candles all lit. He gazed upon her a time and then for a time he looked down. He said to himself, "I shall get her to talk. May be whatever it is will become more apparent in her face when she talks." He looked at Layla and said, "Are you Layla?"

She said, "Yes, I am Layla, but you are not Majnun. The eye in Majnun's head is not in your head.

How will you see Layla with the eye that sees others and has never been purified by tears?"

Look upon me with the gaze of Majnun.

You should look at the beloved with the eyes of the lover, for He loves them (5:54). The flaw is that people do

"The boat of man's being is, indeed, his belief. If the sail is there, the boat will reach the lofty place. If there is no sail, the boat is simply worthless."

The fact is that Maulana Shams changed the whole chemistry of Rumi. If one goes deep into the *Masnavi*, *Fihi-ma-Fihi* and other writings of Rumi and then compare their themes with those of *Maqalat-e-Shams*, he would immediately notice striking similarities among them. Rumi benefited generously from the day-to-day sermons of Shams, which began to be jotted down simultaneously by those who attended these sermons. During these discourses, Rumi would go into a state of ecstasy but his wakeful and vigilant heart imbibed the legends, parables and quotes of Shams so meticulously that they later percolated in his writings especially in his *Masnavi-e-Ma'navi*. Rumi's concept of God, Man and the Universe are heavily indebted to the discourses of Shams-e-Tabrizi but unfortunately the paucity of time does not allow me to substantiate my standpoint. However, a few examples of the parables and anecdotes employed by Rumi, and previously narrated by Shams in his discourses would surely make an interesting comparison.

Let us start from Book I of the *Masnavi* where a crisp dialogue between the Khalifa and Leila is recorded under the title: قصہٴ دیدن خلیفہ لیلیٰ را

Rumi has inferred many thought-provoking points and spiritual meanings from this anecdote which has been normally his forte:

گفت لیلیٰ را خلیفہ کان تویی کز تو مجنون شد پریشان و غوی
از دگر خوبان تو افزون نیستی گفت خاموش چون تو مجنون نیستی
ہر کہ بیدار است او در خواب تر ہست بیداریش از خوابش بتر
چون بحق بیدار نبود جان ما ہست بیداری چو در بندان ما

مرغ بر بلا و زیر آن سایہ اش میدود بر خاک پزان مرغ و ش
ابلی صاید آن سایہ شود میدود چندانکہ بی مایہ شود
(مثنوی معنوی، جلد اول مطابق نسخہٴ تصحیح نیکلسون، ص ۲۳)

Now the same anecdote is noted here in its original Persian text of

He said, "If you are like this with friends, how do you act with enemies." (Chittick, op.cited, p:4)

The above-mentioned extract signifies that in future the declaimer is going to become a vast ocean of *ma'rifat*, having the knowledge of all the major branches of sciences as is amply corroborated by his contemporaries and at the same time a marvellous swimmer of the ocean of gnosis.

The same parable of *Murgh-e-Khanagi* was later employed by Rumi in Book Two of his *Masnawi* under the title: "قصہ ای بط پچگان کہ مرغ خانگی پروردشان". Here are some couplets for the convivial entertainment of the reader. The reader will certainly observe that Rumi has converted the personal state of Shams into a gnostic philosophy; highly impressive and alluring; goading man to sublimate himself:

تخم بلی، گرچه مرغ خانہ ات	کرد زیر پر چو دایہ تربیت
مادر تو بط آن دریا بده ست	دایہ ات خاکی بد و خشکی پرست
میل دریا کہ دل تو اندر ست	آن طبیعت جانت را از مادر است
میل خشکی مر ترا زین دایہ است	دایہ را بگذار کو بدرایہ است
دایہ را بگذار در خشک و بران	اندر آ در بحر معنی چون بطان
مر ملایک را سوی بر راه نیست	جنس حیوان هم ز بحر آہ نیست
تو بہ تن حیوان بہ جانی از ملک	تا روی ہم بر زمین ہم بر فلک
ما ہمہ مرغایانیم ای غلام	بحر می داند زبان ما تمام

(مثنوی معنوی، دفتر دوم، ص ۳۴۷-۳۴۸)

Now there remain two more examples. Both are related to two great sufi saints of Balkh and Kharaqan. I mean Ibrahim Adham and Abul Hasan Kharaqani. Ibrahim Adham belonged to Balkh where Rumi was later born—a *vilayat* that was considered in the sixth hijra as one of the four great centres of civilization and a notable city of Khorasan-e-Buzurg. Shams in his *Maqalat* has talked about Ibne-Adham more than once but the extract I quote here relates to the event of renunciation of his throne. Says Shams:

"ابراہیم اہم ہم پیش از آنکہ ملک بلخ بگذارد، درین ہوس مالہا بذل کردی و بہ تن طاعتہا کردی و گفتی چکنم؟ و این چگونہ است کہ گشایش نمی شود؟ تاشی بر تخت خفتہ بود، خفتہ بیدار و پاسبانان چوبکہا و طبل ہاونانہا و بانگاہا می زدند۔ او با خود می گفت کہ شکام دشمن را با می

not look at God with the gaze of love. They look at Him with the gaze of knowledge, the gaze of gnosis, and the gaze of philosophy. The gaze of love is something else." (Chittick, op.cited, p:228)

The serious readers of Shams are quite aware of the fact that from his early childhood he was a weird figure, an exceptional character, so sharp, well-defined and awesomely outspoken. Recalling his early childhood, he provides us some interesting information:

"از عہدِ خوردگی این داعی را واقعہ ای عجب افتادہ بود۔ کس از حالِ داعی واقف نی، پدر من از من واقف نی، می گفت: تو اولاً دیوانہ نیستی، نمی دانم چہ روش داری، تربیتِ ریاضت ہم نیست و فلان نیست... گفتم یک سخن از من بشنو، تو با من چنانی کہ خایہ بط زیر مرغ خانگی نہادند، پرورد و بط پچگان برون آوزد۔ بط پچگان کلان تر شدند، با مادر بہ لب جو آمدند۔ مادرشان مرغ خانگی است، لب لب جوی رود، امکان در آمدن در آب نی۔ اکنون ای پدر! من دریای می نیم مرکب من شدہ است و وطن و حال من اینست۔ اگر تو از منی یا من از تو ام، در آ درین دریا و اگر نہ برو بر مرغان خانگی۔ و این ترا آویختن است۔ گفت: بادوست چنین کنی، بادشمن چہ کنی؟" (مقالات شمس تبریزی، ص ۷۷)

"In the time of my childhood... no one was aware of my state. My father was unaware of my state. He was saying, "First of all you are not mad. I do not know what is going on with you. It is also not the rearing and discipline and it's not such and such."

I said, "Listen to one word from me: With me you are like duck-eggs put under a hen. The hen nurtured them and baby ducks appeared. When the baby ducks became a bit larger they went with the mother to the edge of the stream and entered the water. Their mother was a hen. She ran along the edge of the stream, with no possibility of going into the water. Now, father, I see that ocean has become my mount and this is my homeland and state. If you are of me or I am of you, come into the ocean. If not, go back to the hens. That is where you are hung up."

طقطقی و های و هوی شب ز بام
گفت با خود، آتشنین زهره، که را
این نباشد آدمی، مانا، پری است
ما همی گردیم شب بهر طلب
گفت اشتر بام بر کی جست، هان
چون همی جویی ملاقات اله
چون پری از آدمی شد ناپدید
(مثنوی معنوی، دفتر چهارم، ص ۶۰۹، ۶۱۴)

Last but not least is the story of Bayazid Bistami who once passing through the village of Kharaqan, had prophesied that after one hundred and fifty years a man would come out of this village who would go five degrees ahead of him. He was, in fact, hinting at the great sufi Abul Hasan Kharaqani who was destined to come to his grave some two centuries later. Both Shams and later on Rumi have narrated this event in their peculiar styles. Shams says:

”بایزید قدس الله سره بر دیه خرقان گذر کرد۔ گفت ازین دیه بعد صد و پنجاه سال مردی
بیرون آید که به پنج درجه از من بگذرد و همچنان شد۔ به همان تاریخ ابوالحسن خرقانی طالب شد و
از سر تربیت او خرقه پوشید۔“ (مقالات شمس تبریزی، ص ۱۱۷)

Rumi, while narrating this event, has as usual philosophised it and has hinted at many mystical points which, of course, elevate the reader. He not only points out the emergence of Kharaqani in future but also gives a detailed account of his countenance and then ascends to the high heavens of spirituality and diffuses the aroma of mysticism:

آن شنیدی داستان بایزید
روزی آن سلطان تقوی می گذشت
بوی خوش آمد مری او را ناگهان
هم بدانجا ناله مشتاق کرد
بوی خوش را عاشقانه می کشید
کوزه ای کو از بخ آبه پُر بود
که ز حال بوالحسن پیشین چه دید
بامریدان جانب صحرا و دشت
در سواد ری ز سوی خارقان
بوی را از باد استشق کرد
جان او از باد، باده می چشید
چون عرق بر ظاهرش پیدا شود

دارید که دشمن بامن خفته است۔ ما محتاج نظر رحمت خدا نیستم۔ از شایچه ایمنی آید که امان
نیست الا در پناه لطف او۔ درین اندیشه هادش را سودا می ربود۔ سر از بالش برمی داشت و
بازی نهاد۔ عجباً للتعجب کیت ینام۔ ناگاه غلبه و بانگ قدم نهادن شد بر بام کوشک برو
رسید، چنانکه جمعی می آید و می روند و بانگ قدمهاشان می آید از کوشک۔ شاه می گوید با خود
که این پاسبانان را چه شد؟ نمی بینند آنها را که برین بام می دوند؟ باز از آن بانگهای قدم
او را حیرتی و دشتی عجب می آمد، چنانکه خود را و سر را فراموش می کردند و نمی دانست که بانگ
بزند و سلاحداران را خبر کند۔ و درین میانه، یکی، از بام کوشک سر فر و کرد، گفت تو کیستی
برین تخت؟ گفت من شاهم، شاکسیتید بر این بام؟ گفت ما دوسه قطار اشتر گم کرده ایم،
بر این بام کوشک می جوییم۔ گفت دیوانه ای؟ گفت: دیوانه توئی۔ گفت: اشتر را بر بام
کوشک گم کرده ای؟ اینجا جویند اشتر را؟ گفت: خدا را بر تخت ملک می جویند؟ خدا را اینجا می
جوئی؟ همان بود، دیگر کس او را ندید، برفت و جانها در پی او۔“ (مقالات شمس تبریزی،
ص ۸۴-۸۵)

After narrating this event Shams enunciates the meanings of "kingdom". To him kingdom does not consist of armies, cities and villages; it is in reality a sovereignty over the 'self' with all its conditions and connotations.

Rumi narrates the same story of Ibrahim Adham in Book Four of his *Masnawi* and apparently seems to have borrowed it from Shams but there is every likelihood that he might have himself heard this story during his childhood in Balkh where Adham ruled hundreds of years ago. Rumi narrates the story but punctuates it with many mystical significations. For example, the drums and trumpets of the watchmen of the king remind him that in actual fact all such musical symphonies descended from the moving stars in the firmament? An idea which perhaps has its origin in the discourses of *Ikhwan-al-Safa*! Rumi is also of the opinion that Man has already heard these symphonies in heaven! He narrates the incident in the following lines:

خفته بود آن شه شبانه بر سریر
حارساں بر بام اندر داروگیر

It would not be out of place to round off with these incomparable verses of Rumi wherein he has exalted *Ishq* and *Aftab* i.e., سلطان المعشوقین simultaneously:

هر چه گویم عشق را شرح و بیان چون به عشق آیم خجل باشم ازان
گرچه تفسیر زبان، روشن گر است لیک عشق بی زبان روشن تر است
چون قلم اندر نوشتن می شتافت چون به عشق آمد قلم بر خود شکافت
آفتاب احمد دلیل آفتاب گردلیت باید از وی رخ متاب
از وی ار سایه نشانی می دهد شمس هر دم نور جانی می دهد
چون حدیث روی شمس الدین رسید شمس چارم آسمان سر در کشید!
(مثنوی معنوی، دفتر اول، ص ۱۰)

Sources

1. W. C. Chittick, *Me & Rumi*, (Lahore: Sohail Academy, 2005).
2. Franklin D. Lewis, *Rumi: Past and Present*, (Oxford: Oneworld Publications, First South Asian Edition, 2007).
3. Muhammad Ali Muwahhid, (Ed.), *Maqalat-e-Shams Tabrizi* (مقالات شمس تبریزی), (Tehran: Intisharat-e-Khwarizmi, 2006), III edition.
4. Rumi, *Fihi-ma-Fihi* (فیہ ما فیہ) edited by Furuzanfar, (Tehran: Intisharat-e-Amir-e-Kabir, 1999).
5. _____, *Kulliyat-e-Divan-Shams Tabrizi* (کلیات دیوان شمس تبریزی), Edited by Muhammad Abbasi, (Tehran: Intisharat-e-Nashr-e-Tulu', n.d).
6. _____, *Masnavi-e-Ma'navi* (مثنوی معنوی) — (based on Nicholoso's Edition) edited by Mehdi Azar Yazdi, (Tehran: Intisharat-e-Puzuhish, 2007), 9th edition.



آن ز سردی هوا آبی شده است از درون کوزه نم بیرون نجت
باد بوی آور مر او را آب گشت آب هم او را شراب ناب گشت
(مثنوی معنوی، دفتر چهارم، ص ۶۵۸)

He then proceeds further and declares:

حلیه روح طبعی هم فناست
حلیه آن جان طلب، کان بر ساست
(ایضاً، ص ۶۵۹)

There are numerous other parallels to be found in Shams and Rumi. Suffice it to say that both the great intellects were enamoured of the incomparable effulgence of Allah Almighty and proved good guides towards the final stage of *Sair-fillah* (Journey in God) with the message that the whole world is charged with His benevolence and magnificence and the meta-spirituality of love rules supreme over the universe.

In the end I would like to add that the main difference between Rumi and Shams is also quite evident. Rumi had come forth as a marvellous poet and a prose-writer of considerable merit while Shams was not prone to writings as such. All he said in his sermons was preserved by those who attended his discourses. His discourses are, no doubt, a great source of inspiration, having a wealth of knowledge, peculiar observations and enchanting allegories couched in a style which at times seems quite elliptical and ambiguous, though impressive and educative. Rumi was, of course, a creative genius. His *Divan-e-Kabir* and *Masnavi-e-Ma'navi* are far ahead of the discourses of Shams, a living treasure of *irfan* which would always remain a prized possession of all those who are devoted to creativity and gnosticism.

How right was Shams when he said elsewhere in his *Maqalat*:

”شادی همچو آب لطیف صاف به هر جای رسد در حال شگوفه عجمی می روید... غم همچو سیلاب
سیاه، به هر جا که می رسد شگوفه را پژمرده کند.“

"Joy is like pure water, wherever it flows, wondrous blossoms grow... sorrow is like black flood, wherever it flows, it wilts the blossoms." — (*Maqalat*, p:195)