



## Theosophical Concepts in Razi Al-Din Artimani's 'Saqinameh'

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**Abstract:** *Saqinameh recital and its traces in Persian literature date back to centuries ago. Many poets have endeavored reciting Saqinameh so as to showcase their art in the loftiest rank of poetry. Saqinameh is a sort of couplet poem featuring a convergent metre [with epical tone and dialect] in which the poet addresses the barmaid and expresses things in reminding death and instability of the earthy life within the format of advices and recommendations and mottos. Although this type of poetry is somewhat similar to Khamriyeh for the mentioning of the beaker and wine in it, the two conditions, i.e. being of couplet form and in convergent metre, make it a special kind of Persian poetry and the special philosophical and ethical and theosophical spirits of such poems vividly differ from the ordinary contents of the other Khamriyeh poems. Amongst the Saqinamehs recited by Persian speaking poets, Hafiz's Saqinamehs are quite popular. The Saqinameh by Razi Al-Din Artimani was selected for the present study's writing for its theosophical themes so that the readers, meanwhile getting familiar with this mystic poet, also become acquainted with the theosophical hints mentioned in his Saqinameh.*

**Keywords:** *Razi Al-Din Artimani, Saqinameh, Mysticism, Unity, Plurality*

### INTRODUCTION

Despite the fact that Razi Al-Din Artimani's poems are replete with theosophical themes, he is amongst the poets not considered the way they deserve it while the Saqinameh recited by Razi Al-Din indeed equals all his poetry books in value; firstly, in regard of the idea that it is full of theosophical themes and, secondly, because the poetical rigor is well-clear in them.

The rhetoric aspect of Razi Al-Din's Saqinameh is a lot stronger than that of his sonnets to the extent that the reader, trying to compare his sonnets and Saqinameh's poems, would reckon that the poet reciting Saqinameh cannot be the same person who has recited the sonnets in his book of poems.

However, Razi Al-Din's Saqinameh has not been much attended to by the Persian literature experts; hence, it was due to the same lack of paying attention to him and his poems that the authors of the present article decided to explore the theosophical themes existent in this work and expose their beauties to the sight of the interested readers so that it can become a means of refreshing the readers' nose of soul by the dispersion of the musk of his spiritual themes of his poems.

### Biography:

"He was born in Artiman, Tooyserkan. His pseudonym was Razi. He went to Hamadan during his early adolescence and became a Sufi for the sake of the companions he had chosen in that city. Then, he moved to Isfahan and was upgraded to the rank of a Mirza in Shah Abbas's royal court. He returned to his hometown

during the final years of his life and started guiding the people there; because he had been assigned to the Sheikh Al-Islam tenure in Tooyserkan and its suburbs, he began solving the religious problems of the people. His book of poems (Divan), consisting of odes, sonnets, couplets, strophe poems and quatrain, and his Saqinameh, composed of more than 1500 verses, were first published in 1967 following revisions by Parsa Tooyserkani” (Sharifi, 2009, 701).

In Maykhaneh Biography, Razi Al-Din Artimani has been introduced as a pious mystic and an Imam descendant; the following statement follows an explanation of his name and lineage: “Mir Razi Artimani is amongst the good poets from the first half of 11<sup>th</sup> hegira century and his Saqinameh is quite popular”.

He was the most outstanding figure amongst the insightful mystics and the lord of the throne of cognizance. Although he was quite constrained by bounds and expediencies, his courtesy was in its utmost degree and he was the sum total of such perfections as humbleness, devotion and the theosophical attraction.

He was a Sayyed in characterized by zeal and high spirit and he was a well-mannered mystic; he was the most popular person in evident theological cognizance in half of the world and a prominent figure in the highest rank of righteousness. He was a contemporary of the late Shah Abbas Safavi. There is an incomplete copy of his poetry book attached with a book of poems by Morteza Gholi Sultan Shamloo and Safi Gholi Baik in Malek National Library under the registration no.4568. It contains over one thousand and one hundred verses and some parts are missing from it such as Saqinameh, odes and quatrains; adding them to the aforesaid number, would make it over a thousand and five hundred verses (Golchin Ma’ani, 1983, 925-926).

#### **A Brief Summary about Saqinameh:**

“Saqinameh is one sort of lyric poetry usually within the format of couplet poems recited in shortened or elliptical poetic meters. In Saqinameh, the poet addresses the cupbearer and singer asking them to bring a beaker or compose a song following which s/he speaks of the fast passing of life; the evanescence of life and the tyranny of the time; then advises the reader to seize the day and leap upon the chance” (Shamisa, 2007, 249).

Zabih Allah Safa knows Saqinameh as the souvenir from the poems recited about wine (Khamriyyeh) during the early periods of Persian poetry and writes: “originally, Saqinameh has been born out of Khamriyyeh as remnant of the early periods of Persian poetry. Some researchers consider its origin in Arabic poetry because Khamriyyeh has entered from Arabic poems into Persian poetry ...”.

Later on that the Persian poetry became inclined towards mysticism, Saqinameh began serving it and it became the container for conveying the sublime theosophical concepts and huge truths of the universe (Safa, 1988, 334).

But, Allameh Dehkhoda, unlike Zabih Allah Safa, realizes Saqinameh and Khamriyyeh as two different types of poems because the former reveals theosophical and philosophical themes and the latter lacks such characteristics: “Although this type of poetry is related to Khamriyyeh for its containment of such terms as beaker and wine, two conditions, i.e. being a couplet poem and being recited in symmetrical meter, makes it a special type amongst the Persian poems and the special philosophical and theosophical spirits of these types of poems are vividly different from the ordinary themes of the other Khamriyyeh poems” (Dehkhoda).

From the perspective of the researchers, Nizami Ganjavi is the first person who laid the foundations of Saqinameh by his reciting of Eskandarnameh and, in fact, he is known as the flagman of Saqinameh in Persian poetry. In confirmation of the issue, it is stated in Saqinameh in Persian poetry that “Saqinameh, in its real sense, has been born out of the scattered verses by Nizami in Laili and Majnoon as well as in Eskandarnameh. Nizami has recited independent Saqinamehs; he founded Saqinameh by those same scattered verses form the basis of Saqinameh recitals (Reza’ei, 2009, 191).

#### **The Truth of Mysticism:**

Mysticism is a term speaking of mystical spiritualism which is, of course, beyond the commonly known recognitions because here it is the eminent God that is going to be recognized and the identification of the beauty and the magnificence of the God is only feasible for the wayfarers of the path of truth.

Mysticism has been defined in the dictionaries and in theosophical jargons as “a method and a way chosen by the seekers of the God for achieving their goals, i.e. recognition of the God” (Sajjadi, 2007, 577).

It is also stated in an introduction to the mysticism terminology in defining mysticism that “[mysticism] is the spiritual love that takes advantage of the terms and words of “apparent love” to be able to express its goals and intentions the same way that many of the customary words find a secondary meaning in colloquial conversations in a great many of the other sciences and these connotations which are separable from the denotations and it is this way that a relationship is established between the words that is missing in between the primary meanings” (Daneshpajoo, 2007, 1).

It is evident that the recognition of the eminent God needs its own specific ways assisting the wayfarers reach the cognizance thereof so that they may not go astray in their conducts.

“It has been stated that the recognition of the Righteous One can be gained in two ways: one is through inferring the cause and effect relationships or from actions to attributes thence to essence that is specific to the prophets, guardians and mystics. This intuitive cognizance cannot be attained but by the one absolutely attracted to the God and following years of overt and covert worship and obedience by heart, soul and body” (Sajjadi, 2007, 577). Kashani realizes the cognizance of the God as lying in the recognition of the God’s essence and characteristics and introduces the recognition of the self as the prerequisite to the recognition of the God: “so, divine cognizance that is conditioned and connected with the cognizance of the self, as mentioned in the HADITH “ مَنْ عَرَفَ نَفْسَهُ فَقَدْ عَرَفَ رَبَّهُ”, meaning “he who knows himself will surely know his God”, includes the recognition of the divine essence and characteristics within the detailed visages of the deeds and characteristics and revelations after it is succinctly made sure that the real being and the absolute doer is the Praised God” (Kashani, 1997, 80).

#### **Elixir of Life:**

“Why are you sad? You should do as the smart do. Why do you look like a dead? You should find the elixir of life”

Razi Al-Din, as well, like the other mystic poets, uses the phrase “elixir of life” when he wants to point to the eternal life because elixir of life is a symbol of eternal life and immortality in theosophical terms.

“Shahab Al-Din Sohrehvardi realizes the spring of life and water of life as a secret key to the achievement of the true cognizance of the God” (Sajjadi, 2007, 3).

“In mystics’ works, it has also been mentioned in the form of water of life or water of living and elixir of life and water of Elias. It is the water that, as opined by the forerunners, flows in the darkness as the end of the resident world and he who drinks from that spring will find an eternal life. In Mystics’ words, it has been sometimes used metaphorically to refer to the spring of love and amore that drinking of the water of which makes an individual immortal and eternal. Some wayfarers have stated their arrival at and bearing witness to that sea of light. It was an unlimited and infinite light, they say, and a sea with no end and boundary. The life, knowledge, power and volition of the creatures stem from this light rather they are all composed of this very light” (Gawharin, 1997, 3-5).

In the second hemstitch of this verse, Razi Al-Din addresses the frustrated human beings by shouting at them that why are you sedentary like the dead? Drink the water of life so that you might gain a rebirth. In fact, Razi Al-Din addresses the human beings left behind from the essence of the One God whose recognition is synonymous to eternal life.

#### **Manifestation:**

“Should you visit the tavern; you can plunder plenty of manifestations”

Literally, manifestation means materialization and, in theosophical terms, it conveys the idea of the revealing of the divine lights in the heart of the mystic.

By manifestation, its special meaning is intended, i.e. the penetration of the divine lights into the heart of the mystic and the purification of his heart from the corporeal sediments.

Of course, the manifestation of the divine lights is only revealed in the mystic’s heart because such a manifestation in an unmediated form on the body of the mystic cannot be tolerated for its being hefty. The following statements have been mentioned about His Highness Moses (PBUH):

“Moses (PBUH) had seen the divine manifestations; the mountain was his sponger not that he was the sponge of the mountain ... the beings of Moses and the mountain remained still upon bearing witness to the Righteous God’s divine manifestation. Although the mountain was torn apart and Moses became unconscious, His Highness the Divine Being nurtured him and kept him safe and let them be” (Najm Al-Din Razi, 2008, 318).

Another example with the same meaning can be found in the dictionary of theosophical expressions and terms: “It has been stated that a group from Majnoon’s tribe went to Laili’s tribe for intercession after observing the effects of lovelorn and intensity of jealousy in his visage and moods and said: what may happen if Majnoon’s eyes can be illuminated and purled by being allowed to watch the beauty of Laili? In response, Laili’s tribe said: we do not want to deprive him from watching her but Majnoon, himself, cannot stand watching her. Finally, they made her ready and put aside Laili’s face cover in the corner of a tent. No sooner had Majnoon watched Laili’s fold of skirt that he fell down in unconsciousness” (Sajjadi, 2007, 225).

The prerequisite to the manifestation of the God in mystic’s heart is that it has to be cleaned of the rusts of the things other than the God because the mystic’s heart is like a smooth mirror that cannot reflect the God’s light unless it is removed of its corruptions:

“You should know that the mirror of the heart will become the east from where the sun of the God’s beauty will rise and it will become the pane reflecting the essence of the characteristically sublime being to all the world when it is smoothed of the rusts of things other than His Highness the Righteous One and upon serenity reaching its utmost degree. But it is not so that anyone achieving smoothness and serenity of the heart can be granted the felicity of bearing witness to the God’s manifestation (“يُرِيهِ مَنْ يَشَاءُ ذَلِكَ فَضَّلَ اللَّهُ”, meaning “it is an act of benevolence by God who will do it to the whom He wishes”). But, the smooth hearts should be rendered prone to such a fortune as it is ordered by Sheikh Abdullah Ansari (may God have mercy on his soul): God’s manifestation comes all of a sudden but it surely is revealed to the insightful heart” (Najm Al-Din Raazi, 2008, 318).

In this verse, Razi Al-Din considers the only way to entry of manifestation into the mystic’s heart is the entry to the tavern of unity and drinking of the unity beaker. The zealous mystic is called to enter the tavern so that he can plunder lots and lots of the God’s countenance manifestation via drinking from the beaker of the divine live. Also, in another verse from Saqinameh, he pleads the God to bestow him the divine lights he had endowed to Moses (PBUH):

‘I am an earthy being. Make me a flower by my drinking of grape water and fill me with the fervor of Toor fire from head to toe’ (Artimani, Saqinameh, verse: 10).

#### **Sama’a:**

“When the Sufis are busy singing in every corner; the fundamentalist proponents become their floor-laid servants”

“When you have become unable to put on and prostrate; do not take it hard on yourself and drink a beaker instead”.

Literally, Sama’a means “listening, hearing, audition, singing, rejoicing and cheering and dancing and moving hands that are performed by Sufis either individually or in groups. They are exercised with special formalities and rituals” (Mo’ain).

In mysticism, Sama’a is a state that is felt as a result of Sufi’s listening to a song or a piece of music and makes him perform some subconscious moves considered as dance by viewers” (Daneshpajoo, 2007, 46).

#### **Sheikhs’ Statements about Sama’a:**

In Kashf Al-Mahjoob, Hajviri has the following utterance about Sama’a: “know that there are various aspects of Sama’a in different dispositions the same way that volitions are different in the hearts and it is not fair to make just one ruling about it all. Audience is of two types: those who listen and those who sing and these two types have many advantages and disadvantages” (Hajviri, 2007, 587).

Qazzali says: “the scholars have not reached a consensus as to whether Sama’a is permissible or forbidden. Those who have declared its forbiddance have surely approached it from the perspective of its appearance and

they themselves have not left behind the apparent ranks because the love of the eminent God truly lands in the mankind's heart ... and Sama'a does not deserve being announced forbidden because it is cheering. Cheers are not forbidden. And, the cheers are not declared forbidden for they cause rejoicing rather because there might be a disadvantage and a sort of depravity in them" (Qazzali, 1985, 474-475).

Ein Al-Qozzat Hamadani moves a little further and not only considers Sama'a as permissible but he also says it is a rank and a position. He believes that "Sama'a is the stance and rank gained and earned by elites. It is the divine grace and attention that makes it clear who should be bestowed such a virtue and blessing" (Hamadani, 1998, 1/375).

Sama'a is amongst the terms considered by the Sheikhs who have made theories about it. Of course, their ideas are sometimes different from each other about Sama'a.

Razi Al-Din Artimani, as well, has made use of mystic terms in his Saqinameh for the fact that he was a Sufi and well aware of their moods and states.

He believed that Sama'a occurs when the mystic has drunken a beaker of the divine love and cognizance so as to get involved in Sama'a by the cause of the drunkenness resulting thereof. This is why he recommends that a person should not engage in apparent worshipping when all of the favored individuals are busy performing Sama'a and the companions also agree to it and accompany it. You should drink from the beaker of the divine love and start performing Sama'a when inebriated.

#### **Evanescence:**

"Drink a sweet and bitter beaker and fade away and laugh at disbelief and religion"

Literally, "evanescence means fading away, vanishing and disappearing" (Mo'ain).

In theosophical terms, "evanescence means the fading away of whatever the thing that is lower than the God in terms of knowledge, then dispute (rejection) and confirmation" (Ansari, 1982, 217).

"It is stated that evanescence is the ultimate rank of wayfaring towards the God and it is relieving one's own self from personalities and specifications before the God in such a way that an individual disappears in the visage of the God so as to survive to the remaining of the God; because anything other than the visage of the God is nothing and he who fades away in the God, will live to the remaining of the God hence not perished and there is no exception to this rule:

"He found loftiness for his becoming of humble; he knocked at the door of nothingness to become a being" (Sa'adi, Boustan, verse: 1988)

But, he who claims out of haughtiness and separates by making such distinctions as "I" and "We" will be surely negated and perished" (Shahidi, 1994, 14/1).

In the confirmation of this meaning, the Holy Quran orders "... وَجْهَهُ... لَا إِلَهَ إِلَّا هُوَ كُلُّ شَيْءٍ هَالِكٌ إِلَّا... " (QISAS: 88), meaning "there is no God but Him and all the things are perishing except His visage ..."

As it is inferred from Kashf Al-Mahjoob, the term "evanescence" was first entered into the mystic expressions by Abu Sa'eid Kharraz who discussed and expressed ideas about it.

Abu Sa'eid Kharraz states that "evanescence is the disappearing of a servant from the visibility of servitude and survival is the servant's remaining by the divine witness meaning that there is vice in the servitude's deed and the servant can reach servitude when he cannot see his own deeds; he becomes evanesced from bearing witness to his deeds and survives by bearing witness to the virtue of the eminent God ..." (Hajviri, 2007, 364-365).

When speaking about evanescence in Saqinameh, Razi Al-Din believes that it cannot be achieved without having first attained the beaker of cognizance and its subsequent drunkenness; it is in this drunken world that the human being achieves the evanescence in the God following which blasphemy and religion both become nothing because they are both disqualified of their existence following evanescence in the God's essence and only the God's existence will remain for which religiosity and blasphemy do not make any sense.

In another verse in Saqinameh, he mentions the same purport again and states that:

“We have evanesced ourselves by the wine of being; nobody has done what we have” (Artimani, Saqinameh, verse: 135).

**Unity and Plurality:**

“Allow me to enter the tavern of unity; then, give me a cheerful heart and an insightful life”

“I have become tired of the pluralism of the people and I have become bored of bearing witness to it wherever I have gone”

Unity means oneness.

“As held by the mystics, the true unity belongs to the God. Unity has three ranks: the first rank is credible in that it is not contradictory to the One God rather it is exactly the same as unity and it is not a single blessing; this is what the knowledgeable individuals intend by inherent unity. The second rank is credible in that it is a single blessing known as the unity of the characteristics, attributes and attachments. The third rank is credible in that it is enumerated amongst the unoriginal and appended verdicts” (Sajjadi, 1996, 782-783).

Freckle is the symbol of unity in mysticism. It refers to the unity of the God hidden behind the curtain of the visual pluralities.

“Know that the origin and the destination of plurality is unity and freckle points to Him because the freckle spot, symbolizing darkness, is connected to the essence point as the rank of enjoyment of intellect, wisdom and perception which becomes dark when the apparent manifestation becomes illuminated by the divine light” (Lahiji, 1992, 593).

Mawlavi resembles unity to the dyeing vat as a result of which pluralities are converted to unity and painted with the color of unity.

“His dyeing vat paints with the color of Allah and the freckles all painted with one color therein”

“Upon falling into that vat and being asked to stand up, he will cheerfully shout that I have become the vat and not separate from it”

“The saying of ‘I’ by the vat is synonymous to stating ‘I am the One God’ and it is painted with the color of fire hence different from being iron”

“The color of iron has faded away into the color of fire; it is now boasting for being captured by fire and its thread has become refined”

In every corner of his speech, Mawlana has pointed to the idea that the pluralities and differences stem from arrogance as a side effect of the corporeal world. But, no trace of plurality can be found in the ethereal world and it is all unity. Upon reaching a rank in which one sees everything in himself as bestowed by the God, he will get rid of snobbishness and becomes all the God the same way that iron loses all its slags upon being melted in fire and becomes red like fire and does as fire does, burns” (Shahidi, 1994, 2/268).

Plurality means multiplicity and numerosity.

“Mystics say that when the God’s essence is disguised in the attire of plurality when manifested in the possible appearances in terms of names and characteristics” (Sajjadi, 1996, 652).

Lock of hair is the symbol of plurality in mysticism and as it was mentioned the God’s existence is concealed behind the curtain of plurality and this is the very curtain for which Khayyam stated as: “when the curtain falls down, neither you nor I will remain” and this meaning refers to the signification that you and I will be upgraded to the rank of evanescence after the curtain of plurality is dragged apart.

“Know that the lock of hair points out to pluralities and personalities and the beauty and magnificence are attachments masking the light and causing darkness ; they have been compared with lock of hair because they play the role of a sort of covering meaning that if the lock of hair, to wit the beauty and magnificence attachments, are moved aside and the curtain of the personalities and pluralities is pulled apart, the individual hidden behind this curtain of personalities would appear and the entire universe can subsequently bear witness to the beauty of the divine unity and, upon bearing witness to the unity, there will remain no blasphemer in the world and all of the polytheists will become monotheists and real Muslims and the traditions of blasphemy will be discarded in the entire world” (Lahiji, 1992, 580-581).

### **Cognizance:**

“The wine possessing such a characteristic is only that of the cognizance”

Cognizance means recognition and perceptiveness; literally, it means perception of a thing the way it is and it is preceded by ignorance in opposite to knowledge and this is the reason why the God is called all-knowing not mystic (Jorjani, 1998, 165).

Cognizance conveys the very meaning of recognition by which the perception and cognition of the God with all His personalities is intended.

It is stated in Misbah Al-Hedayah in describing cognizance that “divine cognizance is conditioned and related to the recognition of one’s own self as ordered in the HADITH “مَنْ عَرَفَ نَفْسَهُ فَقَدْ عَرَفَ رَبَّهُ” and it includes recognition of the divine essence and characteristics within the detailed forms of deeds and events and revelations after its being made clear that the eminent God is the real being and absolute doer” (Ezz Al-Din Kashani, 1997, 80).

Sheikhs call cognizance this practical way of conduct characterized by certain states and moods and encompassing the knowledge of all states; every individual having a knowledge of it has surely firstly perceived it” (Hajviri, 1994, 498).

Ansari knows cognizance as the 75<sup>th</sup> arena and gives it certain ranks, including the recognition of the God’s characteristics the names of which have been mentioned in prophecy and its evidence has been introduced in the divine makings with the discretion of the light that is ascending upward and with the improvement of the intellect’s life via farming thoughts and also with the life of heart through optimism towards obedience and goodness of credibility; it is a general type of cognizance without which sureness cannot come about.

The second rank of cognizance is the recognition of essence through removing the separation between the characteristics and essence; it can only grow out of a general knowledge in the arena of evanescence and serenity which finds permanence with knowledge and it becomes dynamic towards a collective vision; that is a special sort of cognizance by which has to be approached through the lens of truth.

The third rank of cognizance is sinking in pure definition; no reasoning can reach it; no witness can imply it and becomes a means of its actualization” (Ansari, 2007, 258).

The beam of cognizance light can be asked from the hearts freed of carnal wishes and got rid of the animal attributes. The wine of the cognizance of which Razi Al-Din speaks is free of the non-godly filths and it drives the human being from his being a self and gets him to the lofty empyrean of God:

“The wine is pure of whatever the thing other than the God; there is only a breath the distance to the empyrean of the God”

“The wine possessing such a characteristic is only that of the cognizance” (Artimani, Saqinameh, verses: 44-48)

### **Certitude:**

“The light of certitude started flowing in my heart following which madness raided the queue of intelligence”

Literally, certitude means any fixed, evident and known thing; the sureness of heart to the truthiness of what it has owned and attached to” (Dehkhoda)

Commonly, certitude is decisive acceptance of a thing with a robust believing that anything negating it, is rejected and that it matches the reality, hence non-decaying” (Jorjani, 1998, 193).

In Sad Meidan, Khajeh Abdullah Ansari introduces certitude as the 19<sup>th</sup> arena and gives it three aspects each of which with its own specific characteristics: 1) certitude by knowledge based on reasoning that is obtained via studying and growing out of Sama’a and ends in a recognition of the cause (the God); 2) certitude by heart that is more of a perceptual nature and obtained from revelations and grows out of inspiration and infirmed by the cause; and, 3) certitude by God that is a truth and attained via observation and grows inside one’s being following which the individual finds oneself free of expectations and distinction” (Ansari, 2007, 63-64).

Qashiri quotes Abu Abdullah Khafif in stating that “the ultimate goal of all ranks, including certitude, is faith, and he who achieves all these degrees has indeed reached true faith: “Abu Abdullah Khafif states that “certitude is discernment of the secrets of the unseen affairs. Some say cognizance is the first rank followed by certitude,

the second rank is confirmation, then honesty, testimony and obedience; finally, faith that is the name given to all these.

Ostad Imam says that the speaker of the aforesaid statement intends that the first thing a servant is obliged to acquire is the cognizance of the God and it cannot be obtained unless by first its prerequisite being met which is nothing more than adopting a correct approach to the creatures and the proofs of monotheism ; then, faith will follow when one made sure of it and expressed it by tongue which there is no need for demanding proofs and this state is called certitude” (Qashiri, 1982, 272).

“When you arduously became sure of the uttered proofs, seek sophistication and do not settle down in certitude”  
“You cannot reach that spring of sureness without being burnt; you want this certitude, then sit in the fire” (Masnavi, verses: 856-859)

Certitude by knowledge is a rank in sciences attained by reasoning the same way that we can say somewhere is burning in fire upon seeing the smoke. The second rank is certitude by heart and it comes about by, saying, going close to the fire and seeing it; the third rank is the knowledge by God and it is becoming unified with certainty.

But, Qashiri says “as viewed by Sufis, the certitude by knowledge is the science drawn on proofs, certitude by heart is laid on the foundation of discourse and the certitude by God is a science as evidently seen and described” (Resaley-e-Qashiriyeh, p.47).

In the following verses, Mawlana finds certitude by heart as synonymous to unification with certainty and states that reasoning is not a sufficient means of reaching the certainty and that one should not cease moving forward upon making sure of the fire’s existence by seeing it, rather an individual should do his or her best to become unified with fire and reach the rank of certitude by heart or, put differently, certitude by God. It is in such a stage that every sensory means gives its properties to the other or they all become one” (Shahidi, 1994, 2/179).

## Conclusion

All of the poets who have had a hand on fire in the mysticism world, have taken advantage of mystic themes in their poems and each of them has taken measures in line with the elaboration of its expressions in his or her poems in proportion to the acquaintance with the mystic considerations. Razi Al-Din, as well, is no exception to this axiom and he has entered the world of mysticism like the other poets of his type.

The major difference between Razi Al-Din and the other poets in application of mystic themes lies in the idea that he, in reciting Saqinameh, has intended to showcase his sincerity towards the lord of all pious individuals, i.e. His Highness Imam Ali (PBUH); in fact, Razi Al-Din’s primary intention of reciting Saqinameh, is the very expression of his cordiality towards His Highness Imam Ali (PBUH) and this has doubled the value of his Saqinameh.

In the present article, author has made efforts to explore the mystic terms existent in this Saqinameh from the perspective of high-ranking mystics to the maximum possible extent so that the reader’s nose of soul can smell, even if trivially, a scent of the world of mysticism.

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