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“Recalling You, My Lord”: ‘Ā’ishah al-Bā‘ūnīyah on *Dhikr*

In her mystical guidebook *Al-Muntakhab fī Uṣūl al-Rutab fī ‘Ilm al-Taṣawwuf*, or “The Principles of Sufism,” ‘Ā’ishah al-Bā‘ūnīyah (d. 923/1517) elucidates four fundamental principles of the Sufi path: *tawbah* (repentance), *ikhlāṣ* (sincerity), *dhikr* (recollection), and *mahabbah* (love). While all of these principles are essential to mystical life, ‘Ā’ishah notes the pivotal character of the third principle, *dhikr*, the recollection or remembrance of God. In the context of the classical Sufi tradition, ‘Ā’ishah regards *dhikr* as a means of purification in preparation for a unitive mystical state with God. But ‘Ā’ishah also knew that recollection was an essential poetic act to stimulate the creative imagination, and many of her poems reflect her personal experiences of both poetic and mystical recollection.

I

‘Ā’ishah al-Bā‘ūnīyah was born in Damascus in the ninth/fifteenth century into a respected scholarly family whose members served the Mamluk sultans in a variety of capacities. ‘Ā’ishah’s father, Yūsuf (805–80/1402–75), was a scholar of Shafi‘i law; he often presided as judge in various cities in Syria, eventually being named the chief Shafi‘i qadi of Damascus. Yūsuf supervised the education of ‘Ā’ishah and her five brothers, all of whom studied religious subjects, including the Quran, hadith, and jurisprudence, as well as poetry, which they presumably read with their uncle Ibrāhim (d. 870/1464), who was a celebrated poet of his day. ‘Ā’ishah notes in her writings that she memorized the Quran by the age of eight, and that as a young woman she went on pilgrimage, probably in 880/1475, when her father took his family on the hajj.¹ During the pilgrimage, ‘Ā’ishah had an experience that would significantly shape her life and poetic career:

God, may He be praised, granted me a vision of the Messenger when
I was residing in holy Mecca. An anxiety had overcome me by the
will of God most high, and so I wanted to go to the Holy Sanctu-
ary. It was Friday night, and I reclined on a couch on an enclosed
veranda overlooking the holy Ka‘bah and the sacred precinct. It so
happened that one of the men there was reading a *mawlid* of God’s

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¹ For more details on ‘Ā’ishah’s life and family, see Th. Emil Homerin, “Living Love: The Mystical Writings of ‘Ā’ishah al-Bā‘ūnīyah,” *Mamlūk Studies Review* 7 (2003): 210–24.



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Messenger, and voices arose with blessings upon the Prophet. Then, I could not believe my eyes, for it was as if I was standing among a group of women. Someone said: "Kiss the Prophet!" and a dread came over me that made me swoon until the Prophet passed before me. Then I sought his intercession and, with a stammering tongue, I said to God's Messenger, "O my master, I ask you for intercession!" Then I heard him say calmly and deliberately, "I am the intercessor on the Judgment Day!"²

Back in Damascus, 'Ā'ishah married Ahmād ibn Muḥammad ibn Naqīb al-Ashrāf (d. 909/1503), the son of another prominent Damascene family, and together they had at least two children, including a son, 'Abd al-Wahhāb (897–925/1489–1519), and a daughter, Barakah (b. 899/1491).³ Later in 919/1513, 'Ā'ishah left Damascus with her son, then in his early twenties, and moved to Cairo. 'Ā'ishah's husband and brothers had died some years before, and so 'Ā'ishah may have travelled to Cairo in order to find her son a job in the Mamluk administration. However, along the way, their caravan was attacked by bandits, and, though they were not harmed, 'Ā'ishah and her son lost all of their possessions and so arrived in Cairo destitute. Fortunately, they were taken in by a family friend, Maḥmūd ibn Muḥammad ibn Ajā (854–925/1450–1519). Ibn Ajā was the confidential secretary and foreign minister of the sultan al-Ghawrī, and he lodged 'Ā'ishah in his harem next to his wife and employed 'Ā'ishah's son as a secretary in the chancery.⁴

'Ā'ishah dedicated several elegant panegyrics to Ibn Ajā, and she exchanged witty poems with another religious scholar and litterateur of Cairo, 'Abd al-Rahmān al-Ābbāsī (867–963/1463–1557).⁵ Mingling with Cairo's political and intellectual elite, 'Ā'ishah studied with a number of the finest scholars of the

²'Ā'ishah al-Bā'ūnīyah, "Al-Mawrid al-Ahnā fi al-Mawlid al-Asnā," Dār al-Kutub al-Miṣriyah MS 639 Shī'r Taymūr, 104–5, and also quoted in Ḥasan Muḥammad Rabābi'ah, *'Ā'ishah al-Bā'ūnīyah: al-Shā'irah* (Irbid, 1997), 53.

³'Ā'ishah al-Bā'ūnīyah, "Al-Mawrid al-Ahnā," 355–56; Rabābi'ah, *'Ā'ishah al-Bā'ūnīyah: al-Shā'irah*, 46–47; and 'Abd Allāh Mukhlis, "'Ā'ishah al-Bā'ūnīyah," *Majallat al-Majma' al-Ilmī* (Damascus) 16 (1941): 2:66–72, esp. 69.

⁴Ahmād ibn Muḥammad ibn Mullā al-Haskafī, *Mut'at al-Adhān Min al-Tamattu' bi-al-Iqrān*, ed. Ṣalāḥ al-Dīn Khalil al-Shaybānī al-Mawsili (Beirut, 1999), 1:483; 2:878; Mājid al-Dhahabī and Ṣalāḥ al-Khiyāmī, "Dīwān 'Ā'ishah al-Bā'ūnīyah," *Turāth al-Ārabī* (Damascus) 4 (1981): 112; and Muḥammad ibn Ibrāhīm ibn al-Ḥanbali al-Ḥalabī, *Durr al-Ḥabab fi Tārīkh A'yān Halab*, ed. Maḥmūd al-Fākhūrī and Yaḥyā 'Abbārah (Damascus, 1973), 1:2:1064.

⁵Ibn al-Ḥanbali al-Ḥalabī, *Durr al-Ḥabab*, 1:2:1064; 2:2:456–60; also see Muḥammad ibn Ṭūlūn, *Mufākahat al-Khillān fi Hawādith al-Zamān*, ed. Muḥammad Muṣṭafá (Cairo, 1962), 1:315; Muḥammad al-Ghazzī, *Al-Kawākib al-Sā'irah bi-A'yān al-Mi'aḥ al-Āshirah*, ed. Jibrā'il Sulaymān Jabbūr (Beirut, 1945), 1:101; and Rabābi'ah, *'Ā'ishah al-Bā'ūnīyah: al-Shā'irah*, 50–52, 250–51. For more on 'Abd al-Rahmān al-Ābbāsī, see Wolhart P. Heinrichs, "'Abd al-Rahmān al-Ābbāsī," in



time, some of whom authorized her to teach and give her own legal opinions.⁶ No doubt ‘Ā’ishah’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, ‘Ā’ishah 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 Madh al-Amīn* (“The Clear Inspiration in Praise of the Trusted Prophet”).⁷ This is a *bādīyah* poem praising the Prophet, which ‘Ā’ishah intentionally patterned on similar works by Ṣafī al-Dīn al-Hillī (d. 749/1349) and Abū Bakr Ibn Ḥijjah al-Ḥamawī (d. 838/1434). ‘Ā’ishah’s poem consists of 130 verses, each containing an elegant example of a rhetorical device (*bādī*, e.g., paronomasia, antithesis, etc.) used to praise an attribute or action of Muḥammad. ‘Ā’ishah 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.⁸

‘Ā’ishah’s stay in Cairo lasted for three years until she left in 922/1516, as did her son ‘Abd 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 ‘Ā’ishah 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 923/1517.⁹

II

Our sources do not tell us what ‘Ā’ishah and the sultan discussed during their meeting, though al-Ghawrī appreciated Arabic poetry.¹⁰ Certainly, ‘Ā’ishah’s rep-

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

⁶Ibn al-Ḥanbalī al-Ḥalabī, *Durr al-Habab*, 1:2:1064–65; Ibn Mullā al-Ḥaṣkafī, *Mut’at al-Adhān*, 2:878; al-Ghazzī, *al-Kawākib*, 1:288–90; Fāris Aḥmad al-‘Alāwī, ‘Ā’ishah al-Bā‘ūnīyah al-Dimashqīyah (Damascus, 1994), 37–42; and Rabābi‘ah, ‘Ā’ishah al-Bā‘ūnīyah: *al-Shā‘irah*, 167–72.

⁷Al-Dhahabī and al-Khiyamī, “Dīwān ‘Ā’ishah al-Bā‘ūnīyah,” 112–13, which contains a description of this collection. For a list of ‘Ā’ishah’s writings see Th. Emil Homerin, “Ā’ishah al-Bā‘ūnīyah” in *Essays in Arabic Literary Biography, 1350–1850*, ed. Lowry and Stewart, 21–27. For the *takhmīs*, see: ‘Ā’ishah al-Bā‘ūnīyah, *Al-Qawl al-Ṣāḥīḥ fī Takhmīs Burdat al-Madīh*, ed. Hasan Muḥammad Rabābi‘ah (Amman, 2009).

⁸‘Ā’ishah al-Bā‘ūnīyah, *Fath al-Mubīn fī Madh al-Amīn*, ed. Hasan Muḥammad Rabābi‘ah (Amman, 2008).

⁹Ibn al-Ḥanbalī al-Ḥalabī, *Durr al-Habab*, 1:2:1061; Ibn Mullā al-Ḥaṣkafī, *Mut’at al-Adhān*, 1:483; and Ibn Ṭūlūn, *Mufākahat al-Khillān*, 2:74.

¹⁰Muḥammad ibn Aḥmad Ibn Iyās, *Badā‘i‘ al-Zuhūr fī Waqā‘i‘ 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 *Fath 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.¹¹ ‘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 *zāwiyyah* 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.¹²

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).¹³ 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”).¹⁴ 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-Hawwārī (d. 900/1495) and, later, his successor, Muhyī al-Dīn Yaḥyā 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-Hawwārī—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, Muhyī al-Dīn Yaḥyā al-‘Urmawī—may God

¹¹ 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.

¹² Muḥammad ibn ‘Abd al-Rahmān al-Sakhawī, *Al-Daw’ al-Lāmi‘ li-Ahl al-Qarn al-Tāsi‘* (Cairo, 1934), 2:232, 308; 7:114; Muḥammad Ibn Ṭūlūn, *Al-Qalā’id al-Ǧawhariyyah fi Tārikh al-Ṣālihiyyah*, ed. Muḥammad Aḥmad Duḥmān (Damascus, 1980), 1:274–78, 299–301, 489; 2:593; ‘Abd al-Qādir al-Nu‘aymi, *Al-Dāris fī Tārikh al-Madāris*, ed. Ja‘far al-Hasanī (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.

¹³ See W. Braune, “‘Abd al-Ķādir al-Djilānī,” *EI2*, 1:69–70, and D. S. Margoliouth, “Ķādiriyya,” *EI2*, 4:380–83.

¹⁴ Homerin, “Living Love,” 217, and also see S. De Beaurecueil, “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.¹⁵

‘Ā’ishah’s husband was also a disciple of al-Hawwārī, and after their shaykh’s death in 900/1495, ‘Ā’ishah had a sarcophagus erected around his grave. Then her husband built a house nearby for ‘Ā’ishah so that she could place a lamp on al-Hawwārī’s grave every Friday evening.¹⁶ ‘Ā’ishah’s mystical proclivities are also clearly visible in her verse, particularly in her collection of poems entitled *Fayḍ al-Fadl wa-Jam‘ al-Shaml* (“The Emanation of Grace and the Gathering Union”). This collection is composed of nearly 375 poems collected over much of ‘Ā’ishah’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 fathihi Allāhi ‘alayhā* (“From God’s inspiration upon her”) or, more often, *wa-min fathihi ‘alayhā* (“From His inspiration upon her”), as with this poem:¹⁷

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,⁵
 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!

¹⁵ Ibn al-Hanbali al-Ḥalabī, *Durr al-Ḥabab*, 1:2:1063–64; also see Ibn Mullā al-Ḥaṣkafī, *Mut‘at al-Adhān*, 2:878; al-Ghazzī, *Al-Kawākib*, 1:287–92; al-‘Alāwī, ‘Ā’ishah al-Bā‘ūnīyah, 18–19, 124–25, and Rabābi‘ah, ‘Ā’ishah al-Bā‘ūnīyah: *al-Shā’irah*, 162–67.

¹⁶ Ibn Ṭūlūn, *Al-Qalā’id*, 2:531; Ibn Mullā al-Ḥaṣkafī, *Mut‘at 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.

¹⁷ ‘Ā’ishah al-Bā‘ūnīyah, “Dīwān ‘Ā’ishah al-Bā‘ūnīyah (= Fayḍ al-Fadl),” Dār al-Kutub al-Miṣrīyah microfilm 29322 of MS 431 Shi‘r Taymūr, 127–28, and *Dīwān Fayḍ al-Fadl wa-Jam‘ al-Shaml*, ed. Mahdī As‘ad ‘Arrar (Beirut, 2010), 224–25, whose edition should be used with caution. Translations of this and other poems by ‘Ā’ishah can also be found in Th. Emil Homerin, *Emanations of Grace: Mystical Poems by ‘Ā’ishah al-Bā‘ūnīyah* (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,¹⁰
 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, ‘Āishah alludes to her mystical quest in love of God and His prophet Muhammad. Following her spiritual discipline and mystical practice, ‘Āishah 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, ‘Āishah says, “after [God’s] blessings had wafted in”:¹⁸

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,⁵
 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,¹⁰
 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,

¹⁸‘Āishah al-Bā‘ūnīyah, “Dīwān (= Fayd al-Fadl),” 52, and *Dīwān Fayd al-Fadl*, 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.¹⁹ Louis Martz has studied English meditative poetry extensively, and regarding such verse in the seventeenth century, he writes:²⁰

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.²¹ Nearly five centuries earlier, the Ayyubid Egyptian poet Ibn al-Fārid (576–632/1181–1235) had alluded to *dhikr* and *samā‘* practices in a number of his poems, though generally, he weaved these religious strands subtly into his introspective *qaṣīdahs* and *ghazals*.²² However, several of Ibn al-Fārid’s contemporaries, including Ibn al-Sā‘atī (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 Muhammad.

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

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

²¹Ibid., 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).

²²Homerin, *Passion Before Me*.



Similarly, in Baghdad, the poet and mystic Ya‘qūb al-Şarsarī (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’iyah 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 Muhammad lend a marked metaphysical quality to much Mamluk Arabic poetry.²³ Perhaps culminating this religious trend was ‘Āishah al-Bā‘uniyah, as we find religious themes in nearly all of her lyrical verse, whether devotional hymns to the prophet Muhammad, poems expressing a sense of awe and wonder with the divine, or any number of mystical poems, including a long *tā’iyah* of her own.²⁴ Moreover, the meditative process is vital to many of ‘Āishah’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 ‘Āishah, “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, ‘Āishah’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”:

²³ 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-Asr 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).

²⁴ ‘Āishah al-Bā‘uniyah, “*Dīwān* (= Fayd al-Fadl),” 139–51, and *Dīwān Fayd al-Fadl*, ed. ‘Arrar, 237–51. For a translation and analysis of her *tā’iyah*, see Homerin, *Emanations*, 95–139.



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

Here, in the penultimate verse of this poem, ‘Ā’ishah 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 ‘Ā’ishah underscores throughout her verse, and in her Sufi compendium, *Al-Muntakhab fī Usūl al-Rutab fī ‘Ilm 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 ‘Ā’ishah 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-Kalābādhī (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,” ‘Ā’ishah likens Sufism to a tree of many branches, yet having four essential roots or principles: *tawbah* (repentance), *ikhlāṣ* (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. ‘Ā’ishah then concludes each section with her own observations and inspired verses on the subject.²⁵

‘Ā’ishah 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, ‘Ā’ishah 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.²⁶ 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. ‘Ā’ishah begins her discussion of this third principle of *dhikr* by quoting God’s promise in the Quran (2:152): «*fa-dhkurūnī, adhkarkum*»; «So remember Me, and I will remember you.» This is

²⁵ ‘Ā’ishah al-Bā‘ūnīyah, “Al-Muntakhab fī Usūl al-Rutab,” Dār al-Kutub al-Miṣriyah microfilm 13123 of MS 318 Taṣawwuf Taymūr, 1074/1663, 1–5. I am currently editing and translating this manuscript for publication.

²⁶ *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 (*haqqī*) after your passing away from yourselves."²⁷ ‘Āishah 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!"²⁸

Once again, ‘Āishah 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 ‘Āishah quotes another verse from the Quran (13:28): «*alā bi-dhikri llāhi taṭma’innu 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

²⁷Ibid., 96–97. Also see Abū al-Qāsim al-Qushayrī, *Laṭā’if al-Ishārāt fī Tafsīr al-Qur’ān*, ed. Ibrāhīm Basyūnī (Cairo, 1981), 1:137–38.

²⁸‘Āishah al-Bā‘ūnīyah, “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!²⁹

‘Ā’ishah’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.³⁰ ‘Ā’ishah 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, ‘Ā’ishah 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...³¹

‘Ā’ishah notes that Muḥammad is reported to have also said: “One who loves something, remembers it often,” and so ‘Ā’ishah numbers recollection of God among the signs of love.³² This is the final stage, where true lovers are effaced completely in the divine Beloved, and ‘Ā’ishah underscores this point with the famous divine sayings (*al-hadīth al-qudsī*) on love known as “The Tradition of Willing Devotions,” a standard Sufi ext 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.”³³

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-

²⁹Ibid., 104, and cf. al-Sulamī, *Haqā’iq*, 1:334.

³⁰‘Ā’ishah al-Bā‘ūnīyah, “Al-Muntakhab,” 102–29.

³¹Ibid., 130–39.

³²Ibid., 137.

³³‘Ā’ishah al-Bā‘ūnīyah, “Al-Muntakhab,” 148.



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

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

'Āishah clearly intended her *Principles of Sufism* to be a collection of insightful and inspirational passages to aid travelers on the mystic path.³⁵ Throughout the work, 'Āishah'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:³⁶

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:³⁷

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.

³⁴Ibid., 138.

³⁵Ibid., 3–4.

³⁶'Āishah al-Bā'ūnīyah, "Dīwān (= Fayd al-Fadl)," 51, and *Dīwān Fayd al-Fadl*, ed. 'Arrar, 136.

³⁷'Āishah al-Bā'ūnīyah, "Dīwān (= Fayd al-Fadl)," 52, and *Dīwān Fayd al-Fadl*, ed. 'Arrar, 137.



The following couplet was inspired, says ‘Ā’ishah, as a *munājāh*, or “private prayer” to God:³⁸

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, ‘Ā’ishah 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*):”³⁹

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 ‘Ā’ishah 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 *samā‘*:⁴⁰

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;⁹⁵
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

³⁸ ‘Ā’ishah al-Bā‘ūnīyah, “Dīwān (= Fayd al-Fadl),” 34, and *Dīwān Fayd al-Fadl*, ed. ‘Arrar, 114.

³⁹ ‘Ā’ishah al-Bā‘ūnīyah, “Dīwān (= Fayd al-Fadl),” 31, and *Dīwān Fayd al-Fadl*, ed. ‘Arrar, 110.

⁴⁰ ‘Ā’ishah al-Bā‘ūnīyah, “Dīwān (= Fayd al-Fadl),” 15–16, and *Dīwān Fayd al-Fadl*, ed. ‘Arrar, 88–89.



burning me within.
 Critics blame my heart,
 but, my friends, it won't be turned
 By their honeyed lies¹⁰
 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 win¹⁵
 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 place²⁰
 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:



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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.

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

In another poem, which also came to ‘Ā’ishah during a *samā‘* session, she says:⁴²

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 everything⁵
 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:¹⁰
 “Your wish is my command!”
 So He befriended my heart, then made it expand.

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

⁴² ‘Ā’ishah al-Bā‘ūnīyah, “Dīwān (= Fayd al-Fadl),” 56, and *Dīwān Fayd al-Fadl*, ed. ‘Arrar, 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;¹⁵
 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). ‘Ā’ishah uses a number of Sufi technical terms to describe the heart’s subsequent mystical states as God exhilarated (*absaṭahu*) and annihilated it (*afnāhu*), then caused it to abide (*abqāhu*) in His presence (vv. 10–16). Significantly, in the final verse, ‘Ā’ishah 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 ‘Ā’ishah recited this phrase herself in *dhikr* meditation and sessions of mystical audition (*samā‘*).

This, in turn, raises the question as to whether ‘Ā’ishah 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 ‘Ā’ishah does not mention that she composed verse specifically for this purpose, several of her poems echo *samā‘* 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, ‘Ā’ishah 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 ‘Ā’ishah al-Bā‘ūniyah:⁴³

⁴³‘Ā’ishah al-Bā‘ūniyah, “*Diwān* (= Fayḍ al-Fadl),” 294–96, and *Diwān Fayḍ al-Fadl*, ed. ‘Arrar, 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 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!*



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Appendix:

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

وَمِنْ فَتْحِهِ عَلَيْهَا (البسِطِ: ١٢٧ - ١٢٨):

غَدِيتُ بِالْقَهْرِ فِي التَّلَاشِي
أَثْبَتْنِي الْلَّطْفُ بِاِنْتِعَاشِي
وَكُنْتُ فِي قِسْمَةِ الْوَلَاشِي
قَدْ فَرَّتُ فِي الدَّرِّ بِالرَّشَاشِ
فَلَيْتَ يَأْسِي حَلَّيَ التَّحَاشِي
وَخَلَّيَ مِنْكَ يَا اِنْكِمَاشِي
وَانْكَشَفَتْ عَنِي الْغَوَاشِي
وَالْفَيْضُ مِنْهُ فَهُوَ مَعَاشِي
تَمْحُو ذُنُوبِي فَلَا تَذَرْ شِي
ثُمَّ الْمَوَالِيَ مَعَ الْحَوَاشِي
تَعْجَبًا مِنْ بُكَا النَّوَاشِي
لَمْ يَبْقَ مِنْ لَيْلِ التَّوَى شِي

- ١ - مَحِيتَنِي بِالْجَلَالِ حَتَّى
- ٢ - فَجَادَ مِنْكَ الْجَمَالَ حَتَّى
- ٣ - لَوْ لَاكَ مَا كَانَ لِي وُجُودٌ
- ٤ - وَيَا هَنَائِي وَرَيَ رُوحِي
- ٥ - فِيكَ رَحَائِي بِكُمْ بَشِيرِي
- ٦ - فَيَا اِنْبَسَاطِي تَعَالَ هَنْ
- ٧ - فَاللهُ رَبِّي مَنَا هَدَانِي
- ٨ - وَجَاهُ طَهَ لِي فِيهِ جَاهٌ
- ٩ - عَلَيْهِ مِنْ رَبِّهِ صَلاةٌ
- ١٠ - وَالآلِ وَالصَّحْبِ وَالْمَوَالِي
- ١١ - مَا ابْتَسَمَ الزَّهْرُ فِي رِيَاضِ
- ١٢ - وَلَاحَ صُبْحُ الدُّنْوِ حَتَّى

وَمِنْ فَتْحِهِ عَلَيْهَا وَقَدْ هَبَّتْ نَفْحَاتُهُ (الطَّوِيلِ: ٥٢):

يُدَكِّرُنِي عَهْدَ الْوِصَالِ أَهِيمُ
سَحَائِبُ جَفْنٍ وَبَلْهُنَّ عَيْمُ
فَوَادِي لِشَوْقِي مَقْعُدٌ وَمُقْيُمٌ
فَلِي فِي جِفَانَ الذِّكْرِ صَاحِ نَغِيمُ
فَإِنَّ حَدِيثِي فِي هَوَادَ قَلِيمُ
عَلَى كُلِّ عُضُوٍ لِلْغَرَامِ غَرِيمُ
لِقلَابِي مِنْهُ مُؤْنِسٌ وَتَدَسُّ
سَبِيلُ تُقْنَى مِنْهُ الطَّرِيقُ قَوِيمُ
فَوَاكِهَ فَتحَ كَلْهُنَّ عِلُومُ
أَنَالُ بِهَا مَا أَبْتَغَيْ وَأَرَوْمُ

- ١ - إِذَا هَبَّ مِنْ تِلْقَا الْقُبُولِ نَسِيمُ
- ٢ - وَإِنْ لَاحَ بَرْقُ الْفَتْحِ مِنْ سَيِّدِي فَلِي
- ٣ - وَإِنْ هَتَّفَ الْحَادِي بِذِكْرِهِ صَارَ فِي
- ٤ - وَإِنْ أُسْعِرَتْ نَارُ الْجَوَى بَنَ أَصْلَعِي
- ٥ - وَإِنْ ضَعَفَ الْوَالُوشُونَ دَعْوَايِ فِي الْمَوَى
- ٦ - وَإِنْ لَامَيِ الْعُذَالُ فِيهِ فَانَّ لِي
- ٧ - وَإِنْ هَجَرَتِي الْعَالَمُونَ فَدَكْرُهُ
- ٨ - فَمَنْ لِي بِأَنْ يَرَضِي وَيُرِشدِنِي إِلَى
- ٩ - وَيُدْخِلَنِي رَوْضَ الرَّضِيِّ وَيُدِيقَنِي
- ١٠ - وَيُنْهَلِنِي مِنْ مَوْرِدِ الْحُبِّ شَرِيَّةً



- ١١ - وَيُنْشِقَنِي مِنْ نَسْمَةِ الْقُرْبِ نَفْحَةٌ
 ١٢ - وَيَكْشِفَ حَجْبَ الْعُجْبِ وَالْغَفَلَةِ الَّتِي
 ١٣ - فَأَشْهَدَ حَقَّ الْحَقِّ مِنْ كُلِّ ذَرَّةٍ
 ١٤ - فِيَا رَبِّ حَقَّقْ فِيَكَ طَنِي فَأَنْتَ بِال-
- تُرُوحُ إِنْ بِالْغَيْرِ حَلَّ سَعُومُ
 لَهَا بِسَمَاوَاتِ الْقُلُوبِ عَيُومُ
 وَأَتَرَكَ مَا يَفْنِي وَلَيْسَ يَدُومُ
 عَطَاءِ كَرِيمٍ وَالْمُرَادِ عَلَيْمٌ

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

قد فتح الله بها ترا (الطوبل ، ١٣٨):

ذَكْرُكَ دِكْرًا مِنْكَ ابْتِداَءُهُ
 وَعَنِي فَلَمْ يَيْقَنِي سِوَاكَ مُخْبِرٍ
 فَغَبَتُ بِالاسْتِغْرَاقِ فِيَكَ عَنِ الذِّكْرِ
 يُخْبِرُ عَنِ السَّرِيرَةِ وَالْجَهْرِ

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

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

يَا مُبْتَعِيَا جَوَامِعَ الْآدَابِ
 حَوْفٌ وَرَجَاحًا عَلَى بُكَاءِ وَحِيَا
 فِي دِكْرِ مَيْهُمْ فَخُذْ بِخِطَابِي
 وَصَفَا وَوَفَا وَذَلَّةً بِالْبَابِ

وَمِنْهُ فِي ذَلِكَ (البسِيطٌ: ٥٢):

لِذِكْرِ جُمْلَةِ آدَابٍ تَضَمَّنَهَا
 إِنَابَةً ذَلَّةً حَوْفٌ رَجَاحًا وَحِيَا

ما قُلْتُهُ فَاسْتَمْعْ وَاعْمَلْ تَنْلُ شَرْفَا
 صِدْقٌ حُضُورٌ صَفَا دَمْعٌ يَسْحُ وَفَا

وَمِنْ فَتْحِهِ عَلَيْهَا مُنَاجَاةٌ (الطوبل: ٣٤):

بِذِكْرِكَ يَا مَوْلَايَ لِلرُّوحِ رَاحَةٌ
 وَمَنْ كَانَ فِي دُنْيَاكَ دِكْرُكَ شُغْلٌ

وَلِلْئَنْسِ تَنْفِيسٌ مِنَ الْمَمَّ وَالْعَنا
 فَدَاكَ لَهُ الْبُشْرَى بِمَا نَالَ وَلَهُنَا

وَمِنْ فَتْحِهِ عَلَيْهَا ثُبُوتَهَا بِشَرْفِ الذِّكْرِ (المتقارب: ٣١):

إِذَا مَا الْقُلُوبُ بِرَبِّنَ الدُّنُوبِ
 فَذِكْرُ الإِلَهِ جَلَاءُهَا
 فَكَمْ مِنْ فَوَادٍ بِذِكْرِ الإِلَهِ

تَنَاقَصَ نُورُهَا وَانْكَسَفَ
 يَزُولُ بِهِ مَا بَهَا مِنْ كَلْفَ
 تَجَلَّى الصَّدَأُ عَنْهُ ثُمَّ انْكَسَفَ



وَمِنْ فَتْحِهِ عَلَيْهَا فِي حَضُورِ سَمَاعٍ (الوافر: ١٥-١٦):

- ١ - أَلَا يَا صَاحِبِي كَرَّهُ
 بِحَقْكَ ذِكْرَ مَنْ أَهْوَى
 ٢ - فَمِنْ وِدْيِي لِمُورِدِهِ
 مَدَى مَا عَشْتُ لَا أَرْوَى
 ٣ - وَعَنِّي فِيهِ قَدْ أَضْسَحْتُ
 أَحَادِيثُ الْمَوْى تُرْوَى
 ٤ - وَفَاحِ بِنَسْرِهَا نَسْرُ
 مَدَى الْأَيَامِ لَا يُطْلُوَى
 ٥ - فَمَا لِي عَنْهُ مِنْ صَبْرٍ
 وَلَا حَلْدٌ وَلَا سَلَوَى
 ٦ - وَمَا لِي طَافَةً بِالْبُعْدِ
 دِعْنَهُ لَا وَلَا أَقْوَى
 ٧ - وَدَمْعِي فِي الْمَوْى هَامٌ
 وَقَلْبِي بِالْجَوَى يُشَوَّى
 ٨ - وَبَيْنِ أَضَالِعِي نَارٌ
 بِهَا حَشْوُ الْحَشَى يُكْوَى
 ٩ - وَلَامَ فَوَادِي الْلَّوَّا
 مُ يَا صَحْبِي فَمَا أَلَوَى
 ١٠ - عَلَى تَنْمِيقِ زُورِهِمْ
 فَإِنَّهُمْ ذُوُوا إِغْوَا
 ١١ - وَمَلَأْنَا أَنْ شَكُوتُ الْحَا
 لَ وَالْأَسْقَامَ وَالْبَلَوَى
 ١٢ - أَجَابَ الْقَلْبُ مَا هَذِي
 طَرِيقَةً مَنْ لِذَا يَهْوَى
 ١٣ - وَعَارٌ فِي الْمَحَبَّةِ بَثٌ
 ثُمَّ مَا يَلْقَاهُ بِالشَّكُوتِي
 ١٤ - وَفِيهِ تَرْحُصُ الْقَتَلَى
 وَنَفِيَهُ تُعْشَقُ الْبَلَوَى
 ١٥ - فَهَلْ تَرِي أَفْوَزُ بَقْرٌ
 بِهِ الشَّافِي مِنَ الْأَدْوَى
 ١٦ - فَقَرِيَيْ مِنْهُ جُلُّ الْقَصَدِ
 دِيدُمُ الْغَايَةِ الْقَصْوَى
 ١٧ - وَمَا أَعْنِي بِذَا سَلَمَى
 وَلَا هِنْدًا وَلَا عَلَوَى
 ١٨ - وَمَا قَصْدِي بِهِ إِلَّا
 عَلِيمُ السُّرُّ وَالْتَّحْوَى
 ١٩ - إِلَهٌ وَاحِدٌ صَمَدٌ
 لِكُلِّ الْخَلْقِ قَدْ سَوَى
 ٢٠ - فَمِنْهُ أَرْتَحِي الرُّفَى
 بِدَارِ الْخُلْدِ وَالْمَأْوَى

وَمِنْ فَتْحِهِ عَلَيْهَا بِحَضُورِ سَمَاعٍ (الوافر: ٥٦):

- ١ - حَلَا فِي الدُّوْقِ ذِكْرَاهُ
 لِقْلِي حِينَ نَاجَاهُ
 ٢ - وَمُذْ نَادَى مُنَادِيهِ:
 هَلْمَ إِلَى لَبَاهُ
 ٣ - تَعَالَ ادْخُلْ لَحْضَرِتَنا
 بِإِخْلاصِ شَرَطْنَاهُ
 ٤ - وَذِلْ لِعِزْنَا وَاحْضَعْ



- وَلَا تَشْهَدَ إِلَّا هُوْ
بِمَا لَكَ قَدْ ذَكَرْنَا
رِبَالْتُّنْعَمِي جَبَرْنَا
رَدِبَالرُّغْفَى وَصَلَنَا
وَمَا يَرْجُوهُ يُعْطَاهُ
مُرَادَكَ امْتَشَلَنَا
وَخَاطَبَهُ فَنَاجَاهُ
وَأَفَنَاهُ فَأَبْقَاهُ
وَاعْطَاهُ فَأَرْضَاهُ
وَسَقَاهُ فَرَوَاهُ
وَحَيَاهُ فَأَحْيَاهُ
رِكَلْأَفَهَامُ مَعْنَاهُ
هَلَا إِلَهٌ إِلَّا هُوْ
- ٥ - وَخَلَّ الْكُلُّ حَتَّى أَنْتَ
٦ - فَمَنْ وَافَ لِحَضْرَتِنَا
٧ - قَبْلَنَا وَبَعْدَ الْكَسْنَةِ
٨ - كَذَاكَ وَبَعْدَ صَدَ الرِّزْقِ
٩ - وَمَا يَأْمُلُهُ تِبْلَغُهُ
١٠ - أَجَابَ مُلَبِّيَا قُلْبِي
١١ - فَآنَسُهُ فَبَسَطَهُ
١٢ - وَأَدْهَشَهُ فَآنَشَهُ
١٣ - وَنَادَمَهُ فَكَرَمَهُ
١٤ - وَأَحْضَرَهُ فَغَيَّبَهُ
١٥ - وَأَسْكَرَهُ فَحَيَّرَهُ
١٦ - بِكَأسِ حَلَّ عَنْ أَنْ تُدْرِكَ
١٧ - وَمَعْنَاهُ بَانَ اللَّهُ

وَمِنْ فَتْحِ اللَّهِ عَلَيْهَا (المتدارك: ٤٩٢-٢٩٦):

يَا مَنْ أَفْنَى فِي مَعْنَاهُ	يَا مَنْ أَفْنَى فِي هَوَاهُ	يَا هُوَ يَا هُوَ يَا اللَّهُ
جُدْلِي	بِالْعِيَانِ فِي اِتْصَالِ	يَا اللَّهُ يَا هُوَ يَا اللَّهُ
وَمَتَّعْنِي وَخَلْدِي		
يَا هُوَ يَا هُوَ يَا اللَّهُ	يَا هُوَ يَا هُوَ يَا اللَّهُ	يَا هُوَ يَا هُوَ يَا اللَّهُ
يَا مَحْبُوبِي يَا مَطْلُوبِي	يَا مَقْصُودِي يَا مَوْجُودِي	يَا مَحْبُوبِي يَا مَطْلُوبِي
كُنْلِي	كُنْلِي	كُنْلِي
وَاجْبُرْكَسْرِي وَأَعْنِ فَقْرِي	بِالْتَّدَانِي وَالْوِصَالِ	وَاجْبُرْكَسْرِي وَأَعْنِ فَقْرِي
يَا اللَّهُ يَا هُوَ يَا اللَّهُ	يَا اللَّهُ يَا هُوَ يَا اللَّهُ	يَا اللَّهُ يَا هُوَ يَا اللَّهُ



وَلِيْ هَيَّمْ لَمَّا أَعْدَمْ	حُبُّكْ تَيَّمْ فِيكَ الْمُغْرِمْ
عَقْلِيٍّ	عَقْلِيٍّ
وَأَضْنَانِي بِالدَّلَالِ	وَحَيَّنِي وَأَسْهَرِي
يا هُوْ يا هُوْ يا الله	يا هُوْ يا هُوْ يا الله
يا الله يا هُوْ يا الله	يا الله يا هُوْ يا الله
وَفَنِي لَمَّا نُرُو أَسْفَرْ	مُطْلَقْ حُسْنِكْ لِي قَدْ أَسْرَ
ظَلَّيٍّ	ظَلَّيٍّ
وَأَفْنَانِي بِالْحَلَالِ	وَجَرَدِي وَأَفْرَدِي
يا هُوْ يا هُوْ يا الله	يا هُوْ يا هُوْ يا الله
يا الله يا هُوْ يا الله	يا الله يا هُوْ يا الله
زَالْتُ حُجْجِي وَافِ قُرْبِي	غَبْتُ عَنِي رُحْتُ مِنِي
وَصَلِيٍّ	وَصَلِيٍّ
وَأَحْيَانِي بِالْجَمَالِ	قَدْ أَدْهَشْنِي وَأَنْعَشْنِي
يا هُوْ يا هُوْ يا الله	يا هُوْ يا هُوْ يا الله
يا الله يا هُوْ يا الله	يا الله يا هُوْ يا الله
مِنْ سَنَادِ بِالْحُمَيَّا	فِي جَمَلَةِ لَمَّا حَيَا
قَالْ لِي	قَالْ لِي
بِالإِحْسَانِ مِنْ نَوَالِي	قُمْ تَرَوْ وَتَلَ
يا هُوْ يا هُوْ يا الله	يا هُوْ يا هُوْ يا الله
يا الله يا هُوْ يا الله	يا الله يا هُوْ يا الله



كَأسُو الأَزْهَرْ لِي قَدْ أَطْلَقْ
جَادْ لِي
هَذَا الصَّافِي بِالإِسْعَافِ
وَالْأَمَانِي وَالآمَالِ

يَا هُوَ يَا هُوَ يَا الله
يَا الله يَا هُوَ يَا الله
يَا هُوَ يَا هُوَ يَا الله

هَذِي الْأَدْنَانْ جِلَوَاتْ مَئَانْ
أَهْلِي
وَإِخْوَانِي فِي أَحْوَالِي

يَا هُوَ يَا هُوَ يَا الله
يَا الله يَا هُوَ يَا الله
يَا هُوَ يَا هُوَ يَا الله

لِي قَدْ وَافَ بِوَفَاهُ
إِلَيْ
وَجَدْبِنِي وَقَرِبَنِي

يَا هُوَ يَا هُوَ يَا الله
يَا الله يَا هُوَ يَا الله
يَا هُوَ يَا هُوَ يَا الله

وَيَا مَوْلَى عَلَى الْأَوَّلِ
صَلٌّ
وَأَشْمَلْ رُسُلاً مَعَ الْآلِ

يَا هُوَ يَا هُوَ يَا الله
يَا الله يَا هُوَ يَا الله
يَا هُوَ يَا هُوَ يَا الله

ما دار كَأسُكْ عَلَى قَلْبِي
مِمَّشْرُوبُكْ فِي حَانِ قَرْبِي



نُرْبِي
وَأَحْيَانِي بِالْوِصَالِ

نُرْبِي
وَسَقَانِي وَرَوَانِي

يَا هُوَ يَا هُوَ يَا اللهُ

يَا هُوَ يَا هُوَ يَا اللهُ

يَا هُوَ يَا هُوَ يَا اللهُ

يَا اللهُ يَا هُوَ يَا اللهُ



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