Al-Ghazali

Music and Singing

Translated by
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TRANSLATOR'S NOTE ON MUSIC IN RELATION TO EMOTION.

“Whosoever is harmonically composed delights in harmony; which makes me much distrust the symmetry of those heads which declaim against all Church-Musick. For my own part, not only from my obedience but my particular Genius, I do embrace it: for even that vulgar and Tavern-Musick, which makes one man merry, another mad, strikes in me a deep fit of devotion and a profound contemplation of the First Composer.” This is the confession of Sir Thomas Browne, and in that confession races the farthest apart join. The influence of music on the soul, the emotions it stirs, the fears and hopes it excites, all peoples, all climates, all ages have known. The negro at his camp-meeting, the darwish at his dhikr, are here kin with the English scholar

J.R.A.S. 1901.
and physician. For him it may not have been such a cata-
 leptie ecstatic as befalls the negro or the darwish, but the
 cause was one and the essential nature. All religions have
drawn strength and exaltation from this which lies at the
root of all religion; it has ever kindled and fed the flame
of devotion. The one could picture it to himself as “a
sensible fit of that harmony which intellectually sounds in
the ears of God”; the other can but ignorantly feel it
working on his heart and soul, and sweeping him far from
all the bonds of mind and thought. The unknown opens
before him and clothes itself with his fancy. Whatever
be the music that he hears, coming with music’s vague
yearning and sense of wrong and loss, it brings to him
his own wild thoughts. To him, as to Sir Thomas Browne,
music is one; all leads to God, the God of the swaying,
restless heart, not of the steadfast mind. He knows how
it speaks in universal terms; how its beauty is the beauty
of the sunset, not of a painting; how to it belong no clear
outlines, but the mind which we bring limits and gives it
form. The tides of its seas that set towards eternity meet
no bar, break upon no shore. In it is limitless possibility,
feeling apart from thought, a golden eline with the ever
changing, melting towers of a dream city. One emotion
floats over into another, its kin. The strands of life twist
and twine, each with each. Melodies of sonorous love come
to express the worship of the Divine; musical phrases that
speak the fear of man come to speak the awe of the
Unknown. And when to the breadth of music is joined
the wide solution of the meaning of Arabic words, the
bounds of possibility are opened, and dreamy suggestion
comes in place of thought. Then a love-poem may turn to
a song of pure content when heard with fitly tempered ears.

Sir Thomas Browne has touched this quivering nerve with
the finger of genius. The negro camp-meeting has often
been described from without, and some have even tried to
analyze it from within. The fantastic orgies of darwish,
dancing, howling, barking, and the rest—has not every
Eastern traveller essayed upon them his pen, if not his

ridicule? It still remains to see them from within as they
appeared to the sympathetic eyes of a great theologian who
had himself part in them, and who applied the methods of
science to the analysis of emotional effects. To transmit
and interpret his results to Western readers is my object
here. I trust that I have not met either the dream of the
mystic or the intellectual subtleties of the scholastic with any
lack of sympathy. There is much here that will require
from the reader a healthy historical sense, much that will
seem of kin to the wildest dreams of delirium; yet it should
not be forgotten that our generation has seen a formal
defence of the schoolmen, and that Lord Tennyson in his
“Ancient Sage” has described and professed a perception
through ecstasy that differs in nothing from the wajd of the
Muslim saint.

Finally, I would ask the indulgence of the Arabist if
I have not in all cases succeeded in grasping or adequately
rendering the intricacies of my theologian’s thought and
style, and the indulgence of the non-Arabist if I have left
in darkness any point necessary to his understanding. The
notes could often have been made much longer and more
minute in detail. But while I trust that sufficient has been
done for the explanation of the text, I have endeavoured
to keep the commentary within bounds, adding, however,
such references as might form at least a beginning for further
research. For an account of al-Ghazālī himself I would
refer to my paper on his life and religious experiences and
opinions in vol. xx of the Journal of the American Oriental
Society. It forms an almost necessary introduction to the
current translation.
The Book of the Laws of Listening to Music and Singing and of Ecstasy. It is the Eighth in the Section of Customs in the Book of the Re-creation of the Sciences of the Faith.\textsuperscript{1}

Is the Name of God, the Merciful, Compassionate One.\textsuperscript{2}

Praise belongeth unto God,\textsuperscript{3} who hath consumed the hearts of His chosen in the fire of His love, and hath enslaved their thoughts and their souls in longing unto meeting Him and looking upon Him, and hath fixed their sight and their insight upon consideration of the beauty of His presence until they have become drunken with inbreathing of the breeze that tells of union, and their hearts are distraught and confounded with considering the praises of Majesty, and they see not His equal in existence, visible and invisible, and are not mindful of aught except Him in the Two Abodes.\textsuperscript{4} If a form presents itself to their sight, their insight passes to Him that formed it; and if a melody strikes upon their ears, their secret thoughts pass hastily to the Beloved; and if there come to them a voice disturbing or disquieting or moving or making to sorrow or making joyous or making to long or stirring up, that they are disturbed is only unto Him, and that they are moved is only by Him, and that they are disquieted is only on account of Him; their sorrow is only in Him, and their longing is only unto that which is with Him, and their being aroused is only for Him, and their coming and going is only around Him. From Him is their hearing and unto Him is their listening, and He hath locked their eyes and ears from aught besides Himself. They are those whom God hath chosen to be His Saints and has separated from His chosen ones and His peculiar ones. And blessing be upon Muhammad, who was sent with His message, and upon his Family and Companions, leaders and guides in the truth, and much Peace!\textsuperscript{1}

Lo! hearts and inmost thoughts are treasuries of secrets and mines of jewels. Infolded in them are their jewels like as fire is infolded in iron and stone, and concealed like as water is concealed under dust and loam. There is no way to the extracting of their hidden things save by the flint and steel of listening to music and singing, and there is no entrance to the heart save by the ante-chamber of the ears. So musical tones, measured and pleasing, bring forth what is in it and make evident its beauties and defects. For when the heart is moved there is made evident that only which contains like as a vessel drips only what is in it. And listening to music and singing is for the heart a true touchstone and a speaking standard; whenever the soul of the music and singing reaches the heart, then there stirs in the heart that which in it preponderates. Since, then, the heart is by nature obedient to the ears, to the degree that its secret things plainly show themselves through them and its defects are uncovered by them and its beauties made evident, an explanation is needed of what has been said with regard to listening to music and singing and with regard to ecstasy, and also a statement of what advantages are in these things and what disadvantages and of what is recommended in them of laws and modes, and of what pertains

\textsuperscript{1} I translate from the edition of Cairo, 1322. I have also employed the commentary of the Sayyid Murtaḍā (referred to hereafter as SM.), Itḥāf al-Ṣaḥāba, 10 vols., Cairo, 1311. The Book translated comes in vol. vi, pp. 484-494.

\textsuperscript{2} Strictly ilī al-masīha Rā’īmān, but though the word was a proper name for God, standing beside Allāh, even before Muhammad, yet the use in Islam is rather in My Name.

\textsuperscript{3} Kāmil, ed. crop, p. 638s., translates praise be to God, but by be he seems to mean only an emphatic, ejaculatory assertion, not a prayer, dū‘a. See his letter to Fleischer in ZDMG., xx, p. 187, where he explains in that way his rendering tabarakal-Allāh, Blessed is, or ‘He, God.’ That it is to be taken as an assertion is plain from al-Baydāwī, i, p. 6, l. 3 ṣ. The precise force of both the Bānūsain and the Ḥambalā has been much discussed by Muslim divines. See, for example, the elaborate examination in al-Bāżārī’s Sābq on the Kifāyyat al-‘awāliya (Cairo, A.H. 1306).

\textsuperscript{4} The Two Abodes are this world and that which is to come, al-dār al-dīn wa-l-dār al-aakhirah.

\textsuperscript{1} On the Muslim theory and practice of benediction on the Prophet and others, see Goldscheider in ZDMG., i, pp. 57 ff. My translations here make no attempt to be final on a very difficult question. After a time I do not translate those benedictory formulas at all. The Sābq of al-Bāżārī cited above suggests that this also is an assertion to be translated, ‘Benediction is upon . . . ’; i.e., it is ǧāmi‘ and not masbṭa‘.
to them of disagreement on the part of the learned as to
their being either forbidden or allowed. We will expound
that in two chapters: the first as to the allowableness of
listening to music and singing, and the second as to its
laws and the effects which music and singing produce upon
the heart, consisting of ecstasy, and upon the members of
the body, consisting of dancing and crying out and tearing
of garments.

I.
The First Chapter, treating of the disagreement of the learned as
to the allowableness of listening to music and singing, and
revealing the truth as to that allowableness.

1.
A statement of the sayings of the learned and of the Shi'ifs
as to being lawful or forbidden.

Know that the listening comes first, and that it bears as
fruit a state in the heart that is called ecstasy; and ecstasy
bears as fruit a moving of the extremities of the body, either
with a motion that is not measured and is called agitation or
with a measured motion which is called clapping of the
hands and swaying of the members. Let us, then, begin
with the rule as to listening—it comes first—and we will
adduce with regard to it those sayings which express clearly
the views which have been held on it. Thereafter, we will
mention what points to its permissibility, and follow that up
with an answer to what has been laid hold of by those who
assert that it is forbidden.

As for the aduding of views, the Qadi Abu-Tayyib
at-Tabari has related from ash-Shafi'i and Malik and

1 Abu-Tayyib: d. 450. See Wustenfeld's Schulew, No. 393, pp. 263 ff., and for
a remark on his attitude to music, p. 41. The SM, notes that the book here
mentioned, Kitab ash-Shafi al-qadhi, is part of the Kitab al-nawam, No. 9 on p. 41 of
Wust. On rejecting of testimony, see note below.

2 Malik b. Anas al-Humayri al-Madani; d. 179. Wustenfeld's an-Nawam,
pp. 543 ff. On his relation to music and singing, see also Goldziher, Mek.
Studien, ii, p. 72, note.

3 Ibrahim b. Sa'd b. Ibrahim b. 'Abd ar-Rahman b. 'Awf al-Qasim al-Zuhrik al-Isahi al-Madani Na'il Beqgild; 100-115. He was one of the
shuyukh of ash-Shafi'i, and handed down traditions especially from Ibn Shahib
al-Zuhri. The SM has a lengthened notice of him under this occurrence, giving
anecdotes of his love of music and singing and of his interviews with ar-Rahib
and others.
as for Abū Hanīfa, (may God be well pleased with him!), he disliked it and made hearing singing a sin; and so all the people of al-Kūfah, Sufyān ath-Thawrī and Hammād and Ibrāhīm and ash-Sha'bī and the rest.

All this the Qāḍī Abū-t-Tayyib at-Ṭabarī has adduced. But Abū Ṭalib al-Mukkī adduced the allowableness of listening to music and singing from a number of the first believers. He said, "Of the Companions, 'Abd Allāh b. Ja'far and 'Abd Allāh b. az-Zubayr and al-Mughīrah b. Shu'bā and Mu'āwiya, and others listened to music and singing." He said further, "Many of the excellent first believers, both Companions and Followers, have done that along with pious works." And he said, "The people of al-Ḥijāz with us in Makkah did not cease to listen to music and singing even in the most excellent of the days of the year, and these are The Few Days in which God commanded His servants to remember Him, such as the days of at-Tashriq. And the people of al-Madīnah, like the people of Makkah, have not ceased persisting in listening to music and singing up to this our time. We have known Abū Marwān the Qāḍī, who had slave-girls who chanted in public and whom he had prepared to sing to Sūfīs," and he said further, "'Āthār had two slave-girls who chanted, and his brethren were wont to listen to them." And he said further, "They said to Abū-l-Ḥasan b. Sālim, 'How dost thou forbid listening to music and singing when Junayd and Sāri as-Saqaṭī and Dhi-n-Nūn were wont to listen? Then he said, 'And how have I forbidden music and singing when those that are better than I have allowed it and listened to it?' And 'Abd Allāh b. Jafar at-Ṭayyār was...

other explanations of the name are also given. But in this passage in al-Ghazzālī The Few Days and the Days of Tashriq do not seem to cover one another, and al-Baydāwī (on Qur. ii, 199) seems to extend the term Assyān at-tashriq to cover the 10th of Dhi-l-Ḥijjah. See also, too, Burān's Aḥārār, p. 333 of translation.


7 Sāri b. al-Mughālīn is-Baqaṭī (uncle and shaykh of the above); d. 246, 57. Ibn Khalil, i, p. 560 f.


This is the grandson of Abū Ṭalib referred to in note 7 on p. 202. At-Tayyār is a leqāb of Jafar and not of 'Abd Allāh. He was also called Dhi-l-Ṭābūbagai. For an account of how he gained these names, after his death, see the notice of him in An-Naw., pp. 193 f. Legend continued to grow up round him, for among the Indian Muslims he has become a Jinnī who appeared to al-Husayn before he was killed and offered his assistance; he is also invoked for magical purposes, and is the reputed author of the book al-Jatf (Life, p. 113, note 2); see Herckes's Canon-e-Jalal, pp. 166 and 350, and Burton, Arabian Nights, xii, p. 115. At-Tayyār occurs also in the Pfriser, p. 175, as a leqāb of 'Abī l-Jamīl b. Mīhān, but is considered by the editors to belong to the eight for at-Tammarrī. As this 'All also was a Shī'ite the name may not be right. Dhi-l-Ṭābūbagai is a name of a Jinnī in the Thousand and One Nights, N. 363. See, too, Goldziher's article Uber Dichter in the Wiener Zeitsch., xiii, p. 392 and note.
went to listen, and he only forbade sporting and playing in listening. And it is related from Yaḥyā b. Mu‘āṣir that he said, ‘We miss three things and do not see them, and I shall not see them increase save little, beauty of face with modesty, beauty of speech with honesty, and beauty of brotherliness with abiding by duty.’” And I saw in some books this very thing related from al-Hārith al-Muḥāsibī, and it shows that he permitted listening to music and singing in spite of his asceticism and piety and strenuousness and energy in religion. Further, he said, “Ibn Mūjiyād was not wont to accept an invitation except there was to be music and singing.” And more than one has narrated that he said, “We gathered together to a banquet, and along with us were Abū-i-Qāsim b. bint Manī” and Abū Bakr b. Dā’dūd and Ibn Mūjiyād with others their like, and there was music and singing there. Then Ibn Mūjiyād began to urge on Ibn bint Manī against Ibn Dā’dūd as to listening to the singing. And Ibn Dā’dūd said, “My father related from Ibn Ḥanbal that he disliked listening to music and singing, and my father disliked it, and I hold the view of my father.” Then Abū-i-Qāsim b. bint Manī said, “As for my grandfather Abū Ahmad b. bint šallāh a. Ahmad b. Ahmad that his father used to listen to the voice of Ibn al-Kabbāzā.” Then said Ibn Mūjiyād to Ibn Dā’dūd, “Don’t bother us with your father’s; and to Ibn bint Manī, ‘Don’t bother us with your grandfather. What do you say, Abū Bakr, of one who recites a verse of poetry; is it unlawful?’ Ibn Dā’dūd said, ‘No.’ ‘And if he has a beautiful voice, is it unlawful for him to recite it?’ He said, ‘No.’ ‘And if he recite it, and recite more than one and shorten in it that which is long and lengthen in it that which is short, is it unlawful?’ He said, ‘I am not equal to one devil; then how should I be equal to two?’” Further he said, “Abū-i-Hasan al-Aṣqalānī, the black, one of the Saints, was wont to listen to music and singing and to be distracted with longing thereat, and he wrote a book about it, and overthrew in that book those who blame music; and, similarly, a number have written to overcome those blaming it.” Further it is related from one of the Shaykhs that he said, “I saw Abū-i-Abābā al-Khaṭāḥī (peace be upon him)2”

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3. The SM. is in doubt as to whom is meant here. According to him it may be Abū ‘Abd Allāh b. Mūjiyād, the sūkh of the Muttassallim and the sūkh of the Qadi Abū Bakr al-Shiqqānī (d. 501); see Schreiner, Zur Geschichte des Araberischen, pp. 168 ff.; as-Sukkī gives his biography in the Tabaqāt. This Abū ‘Abd Allāh appears to be the same as Abū-i-Abābā b. Mūjiyād al-Shiqqānī, an immediate pupil of al-Asba‘ī; see Schreiner, pp. 85 and 106. Schreiner refers to Ibn Khallān, Maqāṣid al-Ṣulṭān, ed. of Böhlke, p. 382, and the Mīrād Ibn Farrān. Or it may be Abū Bakr Ahmad b. Mas‘ūd al-‘Abbās al-Muḥāsibī, d. 524; ed.-Dārāqquṭī (d. 383); Ibn Khall, i, p. 455, note 1; ii, p. 229; and Wüstenfeld, Schrifttum, p. 194 (see note from him on Wüstenfeld, Schrifttum, pp. 132 ff.; Ibn Khall, i, p. 27; iii, p. 16, 19).
him?) and I said to him, ‘What do you say concerning this listening to music and singing as to which my comrades disagree?’ Then he said, ‘It is slipperiness itself; only the feet of the learned stand firm upon it.’” Further it is related from Minshid ad-Dinawari that he said, “I saw the Prophet (may God bless him and give him peace!) in sleep and said, ‘O Apostle of God, do you blame anything in this listening to music and singing?’ He said, ‘I do not blame anything in it, but say to them that they open before it with the Qur’an and close after it with the Qur’an.’” Further it is related from Tahir b. Bilal al-Asi’i al-Warraq 2—he was of the people of science—that he said, “I was in retreat 3 in the great Mosque of Judda by the sea and saw one day a gathering of people who were repeating and listening to poetry in one of the sides of the Mosque. Then I blamed that in my heart and said to myself, ‘In one of the houses of God they repeat poetry!’ Then I saw the Prophet of God (may God bless him and give him peace!) that night, and he was sitting in that place and by his side was Abu Bakr as-Siddiq (may God be well pleased with him!), and lo! Abu Bakr was repeating some poetry and the Prophet was listening to him and laying his hand upon his breast like one in an ecstasy at that. Then I said in my soul, ‘It behoved me not to have blamed those that were listening to poetry, for here is the Apostle of God listening and Abu Bakr repeating.’ Then I turned to the Apostle of God, and he said, ‘This is truth in truth,’ or he said, ‘truth of truth’ 4—I am not certain which.” Further, al-Junayd said, “Grace descends upon this gathering on three occasions—at eating, for they do not eat except from need; at conversation, for they do not talk together except at assemblies of the uprightness; and at listening to music and singing, for they hear with ecstasy and witness to truth.” Further, from Ibn Jurayj 5 it is related that he was wont to allow listening to music and singing, and that it was said to him, “Will this be brought on the day of resurrection among thy good deeds or thy evil deeds?” And he said, “Neither in the good deeds nor the evil deeds, for it is like idle talk; and God Most High has said, God will not blame you for idle talk in your oaths” [Qur. ii, 225; v, 91].

This is what is aduced of sayings and of the search for truth in tradition. Then, whenever anyone examines deeply, he finds sayings contradicting one another, and is left confused or inclining to one of the sayings through his desire; and all that means failure. But truth should rather be sought in its own way, and that is by examining into the legal sources of prohibition and permission just as we shall now do.

2.

A statement of the things which show that Listening to Music and Singing is allowable.

Know that the meaning of the saying that listening to music and singing is unlawful is that God Most High has laid it under penalty. And that is a thing that cannot be known by simple reason, but by report and knowledge of the laws, which are limited to statute [nafa‘] 6 and to analogy [qiyas] from what is fixed by statute. I mean by statute

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1 Abi Ali Muhammad b. al-Husayn, known as Minshid (2) ad-Dinawari, was a pupil of al-Junayd, and d. 269. Al-Qush., p. 31; Ibn Khall., ii, p. 385; Abi-I-Mahasin, ii, p. 187; Lewy, p. 81.
2 The SHI. reads b. Hilid, and remarks that in some MSS it is Tahir b. Bilal b. Belkadi, and that it is so in the Qur. I know nothing more of it him.
3 Khwai numafakan; on Pitkaf see Lane, Lexico, p. 2,123, and Lindsay, ii, p. 107; also Abu Shihri, Tusi, ed. Jumblatt, pp. 68 ff.
4 Happy to-happy, or hapy mu hapy. It appears to mean, This is absolutely true, but whether it is said of the verses or to confirm the dream is not clear.

5 Nafa‘ thus includes Qur’an and Sunna; in Sunna are three divisions, qasr, i’tif, and sari‘, approving by silence. The Sunna is indicated by speech in hadith. The bases of Muslim law are four, Qur’an, Sunna, Qiyas, and Jurs, or the agreement of the Muslim Church on any point. Here al-Ghazzali omits Juris, but it is it which is the long run has brought about the triumph of his views. Qur’an + Sunna = the Bible; Juris = the Church; Reason is represented very loosely by Qiyas. A good statement of the four bases is given by Gomme Hergon in his article, ‘Le droit Musulman’ in the Revue de l’histoire des religions, tome xxxvii, pp. 1 ff., and 174 ff. On al-Ghazzali’s attitude towards Qiyas, see Goldziher, ‘Die Zahriten’, pp. 182 ff.
what he (whom may God bless and save!) has made plain by his speech or action; and by analogy, the meaning that is to be understood from his expressions and actions. And if a statute does not exist with regard to this thing, and an analogy from something fixed by statute cannot be upheld with regard to it, then the saying that it is forbidden is void, and it remains an action in which there is no sin, like the rest of permitted things. But the forbidding of listening to music and singing is not shown by statute nor by analogy; that such is the case, will be evident through our answer to the proofs of those who incline to its being forbidden. Then, whenever the answer to their proofs is complete, our object will be sufficiently attained; but we go further, and say that both statute and analogy, as a whole, indicate its allowableness.

As for analogy, in singing there are joined ideas which, separately first and then as a whole, must be examined; for in it there is hearing of a sound, pleasant, measured, having a meaning to be understood, moving the heart. The general description is that it is a pleasant sound; then the pleasant is divided into measured and not measured; and the measured is divided into what has a meaning to be understood, such as poems, and what has not, such as the sounds produced by lifeless substances and by other animals than man.

And hearing a pleasant sound ought not to be forbidden in respect that it is pleasant, but is lawful by statute and by analogy. By analogy, because it can be reduced to a pleasing of the sense of hearing by perception of that which is assigned exclusively to that sense. Man has reason and five senses; and to each sense belongs a perception, and in the things perceived by that sense what gives pleasure. The pleasure of seeing is in the beautiful things seen, such as greenness, flowing water, or a fair face, and, in general, all beautiful colours which are opposed to what is disliked of dull ugly colours. Smelling has pleasant scents, and these are opposed to disagreeable stenchs. Taste has pleasant foods, such as gravy-meat and sweet-meat, and sour things, and these are opposed to nauseous bitters. Touch has the pleasure of softness and tenderness and smoothness, and these are opposed to roughness and jaggedness. And reason has the pleasure of knowledge and science, and these are opposed to ignorance and stupidity. So, too, the sounds perceived by hearing divide into those that are regarded with pleasure, as the voice of nightingales and musical pipes, and those regarded as disagreeable, as the braying of the ass and such. Then what a manifest analogy there is between this sense and its pleasures and the other senses and their pleasures!

And as for statute, the allowableness of hearing a beautiful voice is shown by the fact that God has granted such to His creatures, since He said, 'He increases in His creatures that which He wills,' and it is said by exegetes that the thing increased here is beauty of voice. Also in tradition stands, "God has not sent a prophet except with a beautiful voice." Further, he (whom God bless and save!) said, "God listens more intently to a man with a beautiful voice reading the Qur'an than does the master of a singing slave-girl to his slave-girl." And in tradition by way of praise to Dā'ud (upon him be peace!) is that he was beautiful of voice in bemoaning himself and in repeating the Psalms to such an extent that mankind and Jinns and wild beasts and birds were wont to gather together to hear his voice, and there were wont to be carried out of his place of assembly four hundred corpses or thereabout on occasions. Further, he (whom God bless and save!) said of Abū Mūsā al-Ash'ari, 'Verily, he has been granted a pipe of the pipes of the family of Dā'ud.' And there is the saying of God Most High, 'Verily the worst liked of voices is the voice of the ass [Qur., xxxi, 18], indicating implicit praise of a beautiful voice. Further, it was possible to say that such is permitted

1 Qur'an, xxxv, 1. This is the exegesis of az-Zuhri and Ibn 'Abbās; Boyd, ii, p. 148, l. 12.
2 On David in Muslim tradition, see ath-Thālabi's Uṣūl al-aḥkām, pp. 235-235.
3 'V.' See Spitta, Zur Geschichte al-Ash'ari's, pp. 18 ff. and 116.
only on condition that the recital be of the Qur'ān, then that would involve that listening to the voice of nightingales is forbidden, for they do not recite the Qur'ān. Then, when it is possible to listen to an undistinguishable voice in which is no meaning, why is it not possible to listen to a voice from which wisdom may be understood and sound and commendable qualities; and "Verily, from poetry is wisdom." This is a consideration of the voice in so far as it is pleasant and beautiful.

The second step is considering the pleasant measured sound; for measure comes after beauty, and how many beautiful sounds there are which fall outside of measure, and how many measured sounds which are not regarded as pleasant! And measured sounds with regard to their place of origin are of three kinds; for they issue either from inanimate substances, as does the sound of musical pipes and of strings and the beating of the qadib and the tabl and so on, or they issue from the throat of an animal. And the animal is either a man or not, as the voice of nightingales and turtle-doves and birds which coo. These, along with their being pleasant, are measured, having reciprocally related beginnings and endings, and, therefore, hearing them is regarded as pleasant. And the original source of musical sounds is the throat of animals; for musical pipes are based on the sounds from the throat only, which is an

imitation of created things on the part of art. And what thing is there to the forming of which artisans have attained by their art, of which there was not an example in the creation which God has made peculiarly His own by originating it, and from which example the artisan taught himself and which he used as a thing to be imitated? This subject could be developed at great length.

So it is impossible that listening to these sounds should be forbidden simply because they are pleasant and measured; for there is no one who regards the voice of the nightingale or those of the other birds as forbidden. And there is no difference between our throat and another or between inanimate substance and animate. So we ought to draw an analogy from the sounds of the nightingale to the sounds which issue from all other bodies, especially to the sounds belonging to man, as those which issue from his throat, or from the qadib or the tabl or the duff or the rest. But from this there is excepted those idle instruments of music, both stringed instruments and pipes, to forbid which a law was revealed; not because of their giving pleasure, since if it were on that account all the things by which man receives pleasure would be judged like these. But wine was forbidden, and man's excessive addiction to it required, to warn him from it, that the command should extend at first so far as to involve the breaking of wine-jars. And, along with wine, was forbidden all that was a badge of people who drank it, in this case stringed instruments and pipes only. So these being forbidden was a consequence just as being alone with a woman not a relative is forbidden, for being so alone precedes sexual intercourse; and seeing the thigh is forbidden, for the thigh is near to the pudenda; and a little wine is forbidden, even though it does not intoxicate, because it invites to intoxication. There is no forbidden place [harām], but it has a sacred precinct [haram] which surrounds it, and the decree of prohibition extends to the sacred
precinct in order that it may be a reservation for the forbidden place and a defence to it and an enclosure keeping off from it round about, as be (whom may God bless and save!) has said, "Lo! every king has a reservation, and the reservation of God is the things which He has forbidden." 1

So these are forbidden as a consequence of wine being forbidden, and for three reasons. The first is that they incite to the drinking of wine; for the pleasure found in them is only complete through wine. Like this reason is the forbidding of a little wine. And the second is that they, in truth, are of the closest kin to the drinking of wine and remind assemblies of men of drinking. They are thus a cause of remembering it, and remembering it, is a cause that longings is aroused, and aroused longing, when it is strong, is a cause of beginning. For this reason it is forbidden to make nabīth 2 in a masaffat 3 or a hantam 4 or a naqir, 5 for these are vessels that were specially identified with wine. And the meaning of this is, that beholding the form of these vessels brings wine to mind, 6 and this reason is different from the first as there is not in it the element of pleasure in the memory, since there is no pleasure in seeing a wine-vessel and the pitchers for drinking, but the point is simply in the being reminded by them. Then, if listening to music and singing, in the case of him who has associated such listening with drinking, reminds of drinking with a kind of reminder that urges towards wine, he is forbidden to listen on account of the occurrence of this reason especially in him. The third reason is the gathering together to do those things after such a gathering together has become one of the customs of dissolute people. So it is prohibited to become like to them; for he who becomes like to a people becomes one of them. On this account we hold that the ordinary custom 7 summa should be abandoned whenever it has become a badge for heretical people, so that we may not become like to them. For this reason beating of the kōba 8 is prohibited. It is a long-shaped drum, slender in the middle and broad at the extremities, and beating it was a custom of the Muhannath. 9 Yet if it were not for the comparison it suggests it would be like the drum used by pilgrims and in warfare. For this reason, too, we hold that if a company come together and decorate their place of meeting and bring utensils for drinking and cups and pour into them akanyjabum 10 and appoint a cupbearer who shall go round and pour out to them, and they take from the cupbearer and drink and salute one another with the phrases in common use, this is unlawful for them, although what they drink is permissible in itself; for in this there is a becoming like to dissolute people. Even for this, wearing the qabāl 11 and leaving the hair on the head in

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1 The SM. describes the kōba as a long-shaped drum, slender in the middle and broad at the ends. For a similar view of it see Goldziher, Arabische Philologie, p. 21, n. 4. Burton, Arabian Nights, vol. viii, p. 149, describes it as "a tiny tom-tom shaped like an hour-glass," used in present-day Morocco by the dealers of romances. The use of the kōba is forbidden in tradition, but some hold that what is there meant by the term is not an instrument of music, but either backgammon or chess; others say it is the kārikāt, or Persian lute.

2 Muhannath = "effeminates." On the class see Eusebius, Eth. el-naghīb, p. 11, and references there. See, further, von Kremer, Cullumgeschichte, 1, pp. 15 ff., and Smock Hugoungen, Mockn, ii, pp. 11, 54 ff.

3 Subayyabum is a drink made of sugar and honey.

4 The SM. defines the qabāl as a farajiyah split up in front; the farajiyah is a long robe of cloth with loose sleeves coming down over the hands. Lane, Tertius, p. 2094, says that the qabāl is "a kind of tunic resembling the gaffam, generally reaching to the middle of the shank, divided down the front, and made to overlap over the chest." The Lind, xx, p. 26, derives it from qabāl, "so gather together with the fingers," because the edges (cuff) that overlap are so held together. See, too, Duzy, Noms des Nègres, pp. 332-362, who distinguishes a Persian and an Arab qabāl, the latter called lālīum. I can find no instance of its being forbidden. The tuffs of hair (piges) may be a form of the sha’baha, which, strictly considered, is illegal; see Burton’s note in his Arabian Nights, i, p. 284. The Lind, x, pp. 143 ff., explains that it was a practice
tufts are forbidden in those countries in which the qabad belongs to the clothing of dissolute people, but is not forbidden in Ma-warā-an-nahr, because moral people there are accustomed to wear it. For these reasons, then, the pipe of al-Traj and all stringed instruments are unlawful, such as the 'ādī and the sanj and the ḍarbāt and the barbat. But all besides these do not come under this, as the shāhīn of shepherds and pilgrims and the shāhīn of drummers and the drum and the qūlib and every instrument from which is extracted pleasing, measured sounds, except what drinking people use. This is because all these are not connected with wine and do not call wine to mind and do not incite to it and do not involve becoming like those addicted to it and, generally, are not essentially connected with it. These remain in their original permissibility on the analogy of the sounds of birds, etc. Further, I hold that the music of stringed instruments, even if they are played by one who plays with a rhythm that is out of proportion and is not pleasing, is also unlawful. From this it is plain that the reason why such music is unlawful is not simply because it is pleasing; for analogy would lead to permission of all agreeable things except those in the permission of which is dissoluteness. God Most High said, Say, who hath forbidden the adornment of God which He hath provided for His creatures, and the agreeable things of sustenance? to shave the heads of boys, partially leaving the hair in tufts, and that this is forbidden in tradition. Qabad is said also of broken clouds, arrows with very small feathers, canons and sheep when the wool drop off in patches, etc.

1 For the 'ād and ṭabāb, late and viol, see Lane's Modern Egyptians, chap. xvii; Lane, in the Lexicon, s.v., conjectures that the sanj is the Persian ehang, the modern Arabic junk, and refers to his Arabic Nights, chap. iii, n. 26: barbat is noticed in note 1 above. Shāhīn is more difficult, and the Arabic lexicons give no aid. It is used by the shepherd and the drummer, excites longing and sadness, reduces courage and reminds of home. Dhour again refers only to Castri, i. p. 866, and Roozeewalt (loc. cit.) from the same source again guesses Schubel-pfeife. Von Kramer in his Reisegeschichtes refers to those passages in the Ḥudūd, and guesses "ein Musikinstrument das geschlagen wird. Vermutlich eine Art Harfenlauten." According to the SM. it is in the Persian ivo. This is given by Zonker as zart, and Zerst, and formed from and ṭabāb, clarinette." Vullers has "genus festale quo cantus diebus festis" i.e. from sūr = festival and ʿūr = flute. There is a description of it by al-Farḥād in Land's Recherches sur l'histoire de la musique arabe, p. 129. See, too, Herklots' Qawwāl-i-Islām, p. xvii et Appendix.

[Qur., vii, 30]. So these sounds are not unlawful because they are rhythmical sounds, but only on account of another accident which we shall adduce among the accidents which render unlawful.

The third step regards that which is rhythmical and has a meaning, i.e. poetry. It issues from the throat of man only and has the permissibility of that which issues from the throat, since it has no addition save having a meaning. Speech which has a meaning is not unlawful, and an agreeable rhythmical sound is not unlawful. Then, since the single parts are not unlawful, how can the whole be unlawful—and always understood that there shall be an examination of the meaning conveyed.1 If there is in it anything forbidden, saying it, either in prose or verse, is unlawful, and speaking it, whether with melodies or without. And the truth in this is what ash-Shāfīʿī (may God have mercy on him!) said. He said, "Poetry is speech, and what of it is beautiful is beautiful and what of it is vile is vile." Therefore, whenever reciting poetry is possible without music and melodies, reciting it is possible with melodies; for if the single things are allowable, the compound, when they are joined together, is allowable. And whenever an allowable thing is joined to an allowable, the result is not unlawful except when the compound contains something forbidden which the single things did not contain. But there is no forbidden thing here.

And how could the reciting of poetry be blamed when it has been recited in the presence of the Prophet of God, who said, “Lo! from poetry is wisdom.” And ‘A’īsha (may God be well pleased with her!) recited—

“They went away in whose shadow men had lived, And I remained, left behind, like a mangy skin.” 2

1 Quite of al-Ghazzālī's opinion was the old woman who was much impressed by a certain sermon. "But," it was objected, "the ministry read it." "Read it," said she, "I wadna hae minded gin he had whisselled it!"

2 The verse is by Labīd b. Rabiʿa.
And it is handed down in the two Sahih from 'A’isha that she said, “When the Apostle of God came to al-Madina, Abū Bakr and Bilāl (may God be well pleased with them both!) sickened and there was pestilence there. Then I said, ‘O my father, how do you find yourself?’ and ‘O Bilāl, how do you find yourself?’ Then Abū Bakr would say when the fever seized him—

‘To every man saluted in the morning among his people
Death is nearer than the latchet of his shoe.’

And Bilāl was wont when the fever relaxed from him to lift up his voice and say—

‘Ah! would that I knew whether I shall pass the night, one night,
In a wadi with fragrant rush and panic grass around me,
And shall go down, one day, to the wells of Majanna,
And there shall be seen by me Shāma and Ṭafīl!’

‘A’isha said, ‘Then I told that to the Apostle of God, and he said, ‘O God, make al-Madina beloved to us like our love for Makka or more!’” And the Apostle of God was wont to carry the unburnt bricks with the people in the building of the Mosque, and he would say—

“This is the fruit, not the fruit of Khaybar;
This our Lord hath accepted and purified.”

And he said also another time—

“O God, verily the true life is the life of the other world;
So have mercy on the Ansāris and the Muhājirāns.”

This is in the two Sahih. And the Prophet was wont to set for Hassān a pulpit in the Mosque, on which he would stand erect boasting (Fāqīr) of the Apostle of God or defending him. And the Apostle of God was wont to say, “God aide Hassan with the Rūḥ al-Qudūs so long as he is defending or boasting of the Apostle of God.” And when An-Nabigha recited to him his poetry he said to him, “May God not scatter thy teeth!” And ‘A’isha said:

“The Companions of the Apostle of God used to recite poems to one another in his presence, and he would smile.” And it is related from ‘Amr b. ash-Sharīd from his father; he said: “I recited to the Apostle of God a hundred verses of the poetry of Umayya b. Abi-ṣ-Salt—to all that he kept saying, ‘Go on, go on!’—then he said, ‘He has almost become a Muslim in his poetry!’” And it is related from al-Anas (may God be well pleased with him!) that the Prophet used to make him sing the camel-driver’s song when travelling, and that Anjusha used to sing it for the women and al-Barū b. Mālik for the men. Then the Apostle of God said: “O Anjusha, go gently in thy driving with the big glass bottles.” The driving-song behind the camels did not cease to be one of the customs of the Arabs in the time of the Apostle of God, and in the time of the Companions, and it is nothing but poems equipped with agreeable sounds and measured melodies. Blame of it has not been transmitted from one of the Companions, but often they used to ask for it, sometimes to rouse the camels and sometimes for the pleasure. So it is not possible for a thing to be unlawful on the ground that it is speech, having a meaning, equipped with agreeable sounds and measured melodies.

1 The Sahih of al-Bukhārī and that of Muslim. The narratives that follow are in al-Bukhārī, iv. 8 and 246, vii. 169, of vocalised ed. of Cairo, 1293. See, too, Ibn Hishām, pp. 337 and 414. It should be noticed that al-Ghazzālī appears to regard the two Sahih as of canonical authority. But see in Goldziher, Studien, ii. pp. 306 ff., that a tradition found in them was not therefore received without question. On the verses spoken by Muhammad, see Zāīn, xvi, 188. Apparently there is a play on the word ḥamad as a possible plural of ḥamūd, ‘fruit,’ and ḥamad, ‘burden.’ This is not the fruit of Khaybar which passes away, but a burden-bearing that is more excellent and abide-like fruit of Paradise.

2 The wells of Majanna are at Mecca; Shāma and Ṭafīl are also wells there.
The fourth step is considering music and singing on the side that they are movers of the heart and arousers of that which preponderates in the heart. And I say that to God Most High belongs a secret consisting in the relationship of measured airs to the souls of men, so that the airs work upon them with a wonderful working. Some sounds make to rejoice and some to grieve, some put to sleep and some make to laugh, some excite and some bring from the members movements according to the measure, with the hand and the foot and the head. And we need not suppose that that is through understanding what is meant by the poetry, for it is possible in the case of stringed instruments, so that it is said: "He whom the Spring does not move with its blossoms, nor the 'Ad with its strings, is corrupt of nature; for him there is no cure." And how can it be through the understanding of a meaning when its working is seen on a child in its cradle? An agreeable sound stills him in his crying, and turns his soul from what made him cry to attention to the music itself. And the camel, in spite of its stupidity of nature, feels the effect of the driving-song to such a degree that, hearing it, he counts heavy loads light, and, in the strength of his alacrity through listening to it, holds long distances short; such an alacrity is aroused in him as intoxicates and distracts him. Then you will see, when the deserts grow long to them, and fatigue and weariness under the loads and burdens seize upon them, whenever they hear someone strike up the driving-song, how they extend their necks and pay attention to the singer with ears erect, and hasten in their pace till the loads and burdens shake upon them, and often they kill themselves from the force of the pace and the weight of the burdens, while they do not perceive it through their alacrity.

And Abū Bakr Muhammad b. Daʾūd ad-Dinawari, known as ar-Raqqī (may God be well pleased with him!), has narrated:—"I was in the desert and came to a tribe of the tribes of the Arabs, and a man of them received me as guest and led me into his tent. And I saw in the tent a black slave fettered with a fetter. And I saw dead camels lying before the tent, and there remained but one camel alive, and it was weak and thin as though it were about to perish. Then the young man said to me, 'Thou art a guest and hast a right, so intercede for me with my master, for he honours his guest, and he will not reject thy intercession to this extent, and perhaps he may loose the fetter from me.' Then when they had brought in food I refused to eat and said, 'I will not eat until I have made intercession for this slave.' And he said, 'This slave has made me poor and has destroyed all my wealth.' So I said, 'What has he done?' Then he said, 'He has a fine voice, and I got my living from the backs of these camels and their carrying heavy loads, and he would sing the driving-song to them, until they would perform a journey of three days in one night from the excellence and sweetness of his voice; then when they had set down their loads they died, all of them, except this one camel. But thou art my guest, and, for the honour due to thee, I give him to thee.' So I longed to hear that voice. Then when the morning came he commanded that he should sing to a camel that it might draw water from a well there. And when he lifted up his voice and that camel heard it, he ran wild and broke his tether and I fell upon my face. I do not think that I ever heard a voice finer than it."

Then, since the impression of music and singing upon the heart can be felt,—and he who is not moved by them is one who has a lack, declining from symmetry, far from spirituality, exceeding in coarseness of nature and in rudeness camels and birds, even all beasts, for all feel the influence of measured airs and therefore the birds were wont to light on the head of Daʾūd (on him be peace!) to listen to his voice,—and

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1 Literally, *through the excellence of his sweetness of tones,* ṣayḥa. This word means also a musical sound, a note or tone in the strict sense. The *ṣayḥas* are related to the *lūhah*, or melody, as the letters to a word. See Mafātīḥ al-wuluʿ, pp. 240 ff.
since the discussion is of music and singing in relation to their making impression on the heart, it is not possible to judge of the matter generally as to allowableness and whether it is not unlawful, for that varies with circumstances and persons and with the varying of the farīqas \(^1\) of the air, and the rule which it follows is the rule of what is in the heart.

Abū Sulaymān \(^2\) said, "Music and singing do not produce in the heart that which is not in it, but they stir up what is in it." So the chanting of rhymed measured words is adapted on certain occasions for certain fixed purposes; through it impressions attach themselves to the heart. These occasions are seven.

The first is the singing of the pilgrims; for, before setting out, they go round the country with ṭāḥī and shāhīn and singing. And that is permissible, because they sing poems composed in description of the Kaʿba and the Maqām \(^3\) and the Ḥaḍir and Zanām and the other places for the performance of the religious rites, and descriptions of the desert, etc. And the effect of that is to arouse a longing for pilgrimage to the House of God Most High, and to make to blaze up the fire of longing if it be already present there and to stir it and procure it if it be not already present.

And since pilgrimage is an act of piety and longing to perform it is praiseworthy, the arousing that longing by every means that can arouse it is praiseworthy. And just as it is possible for a preacher that he should arrange his speech in preaching and adorn it with rhyme,\(^1\) and should arouse the longing of men to perform the pilgrimage by description of the House and the places where religious rites are performed and by description of the reward for it, so that is possible for others by making absolute poetry. For when measure is added to rhymed prose \(\textit{[sep]}\) the speech becomes more affecting to the heart, and when a pleasing voice and measured airs are combined with it, its power of affecting increases; then, if there be added to it a ṭāḥī and a shāhīn and movements of rhythm, the effect still increases. And all that is possible so long as pipes and stringed instruments which belong to the badges of evil people do not enter; it being always understood that if there is intended by it the arousing of longing in one to whom it is not possible to go out on pilgrimage, like him who has annulled the duty for himself \(^2\) and whose parents do not permit to go out, then the arousing of his longing to make pilgrimage by music and singing and by any word which arouses longing to go out is unlawful, because rousing of longing for a forbidden thing is forbidden. And similarly, if the road is not secure and danger preponderates, it is not allowable to move hearts and to work upon them by arousing longing.

The second kind is of which warriors make use to urge men to warfare, only it is fitting that their poems and the farīqas of their melodies should differ from the poems of the pilgrims and the farīqas of their melodies. For the rousing of that which summons a man to warfare by exciting courage and by moving wrath and anger in him against the unbelievers, and making courage appear fair and life and wealth appear contemptible as compared with warfare, is by such inspiring verses as the saying of al-Mutanabbi—

"Then, if thou dost not die under the swords, honoured,
Thou wilt die and endure ignominy, unhonoured."

\(^1\) On the allowableness of quoting verses in preaching, see Goldziher in \textit{ZDMG}, xxvii, pp. 321 f., and the passages referred to there.

\(^2\) See the conditions of this in ash-Shirāzī's \textit{Tamaqī}, pp. 69 f. of ed. of Juyboll.

\(^3\) Wāḥidīyāt ṣawwā-ṣa-n-ṣawwā; so, at least, I read in the Arabic text. The word occurs six times, here and pp. 231, 222 and others, pp. 486, 487, 488, 457(?) of the Arabic text. I have it untranslated, as the meaning is obscure to me. The form I take to be the plural of ṣawwā or ṣawwāj, which Lane, \textit{Lexicon}, I, 849, and Douty, \textit{Suppl.}, s.v., give with giving 'air.' But a ṣawwā, as used here, seems rather to be a musical phrase, a part or section of an air \(\textit{liqān}\), except in the last case, where it appears to indicate a particular kind of air distinguished by its rhythms from other kinds. Kosegarten, in the introduction to his \textit{Kitāb al-qāfā}, pp. 184 and 188, quotes a Persian writer on music who seems to use it of different kinds of rhythms. Al-Farabi in \textit{Land} (op. cit., pp. 126 and 103) uses \(\textit{ṣawwāj}'\), and Land translates 'rhythms.' Further consideration of the word I must leave to the musical.


\(^2\) The Maqām is apparently the Maqām Ḥaraqīs, the Station of the Shāhidīs; the Ḥaḍir is the wall surrounding the ḥiṣā Ṣawwā'id, and Zanām is the well.
And his other saying—

"The cowardly think that cowardice is prudence;
But that is the guile of base nature."

And such as these. So, too, the ṭawīqās of the measures exciting courage differ from the ṭawīqās exciting longing. This is permissible on an occasion when warfare is permissible, and approved on an occasion when warfare is liked; but that is only in the case of one to whom going out on warfare is allowed.

The third consists of the ṭajāz verses, of which the valiant make use on occasions of onset. The object of these is to excite courage in the speaker and his helpers, and produce briskness in them for battle. And in such verses there is praise of bravery and of fortitude, and such praise, when it comes in fitting word and with agreeable voice, is more affecting to the soul. It is allowable in every allowed battle, and approved in every approved battle, and forbidden in battling with Muslims and with those secured by treaty and in every forbidden battle, because the arousing of incitements to that which is forbidden is forbidden. This custom is derived from the valiant ones of the Companions, such as 'Ali and Khalīd (may God be well pleased with them both), and others than they. And for the same reason we say that the beating of the shābān should be restrained in the camp of warriors, for its voice softens and makes sad, and loosens the knot of courage and weakens the energy of the soul, and excites longing for family and home, and entails slackness in battle, and thus, too, all the sounds and melodies which soften the heart. So those that soften and make sad are distinct from those which move and excite courage, and he who uses those with intention to change hearts and slacken thoughts from a battle which is incumbent is a rebel against God; and he who does it with intention of slackening from a battle which is forbidden, by that is obedient to God.

The fourth consists of the sounds and musical airs of lamentation; these make an impression through rousing sorrow and weeping and continuous mourning. Sorrow is of two kinds, praiseworthy and blameworthy. The blameworthy is such as sorrow for what escapes—God Most High said, That ye may not grieve for what escapes you [Qur., lxi, 23], and sorrow for the dead is of this class, for it is angry with the decree of God Most High and it regrets that which cannot be repaired. Since this sorrow is blameworthy the moving it by lamentation is blameworthy, and, therefore, a clear prohibition was revealed against such lamentation. The sorrow that is praiseworthy is the sorrow of a man for his own shortcoming in matter of his religion and weeping for his sins. And weeping and striving to weep and sorrowing and striving to sorrow are praiseworthy; of this kind was the weeping of Adam (upon whom be peace). Also moving to this sorrow and strengthening in it are praiseworthy, for it arouses energy in amending. And, therefore, was the lamentation of Dā'ūd praiseworthy, for it was in abidingness of sorrow and length of weeping because of sins and transgressions. And he used to weep and to cause weeping and to sorrow and to cause sorrowing, so that biers were lifted away from the assemblies where he lamented. And that he accomplished with his words and melodies, and it was praiseworthy; for what leads up to the praiseworthy is praiseworthy. And on account of this it is not unlawful for the preacher who has an agreeable voice that he should chant in the pulpit with melodies, poems that excite sorrow and soften the heart; nor that he should weep and strive to weep in order that he may attain by it to cause others to weep, and to stir up their sorrow.1

The fifth is Music and Singing on occasions of joy as an intensifier and arouser of joy. It is allowable if the joy is allowable, as singing on the days of festival and at a marriage and on the occasion of the arrival of one who has been away and on the occasion of a wedding feast and the first head-shaving and at the birth of a child and his circumcision and

1 It is hardly necessary to notice how startlingly this is in contrast with our ideal of pulpit excellence.
when his learning of the Mighty Qur'an is complete—all that is allowable for the sake of the manifestation of joy through it. And the reason of its being allowable is that some melodies stir up gladness and joy and emotion, and in whatever thing joy is allowable the stirring up of joy in that thing is allowable. This is proved by the tradition of the chanting of poetry by women on the housetops with tambourines and melodies at the arrival of the Apostle of God—

"The full moon has risen upon us from the mountains-passes of al-Wadî',

Gratitude is incumbent upon us so long as one man prays to God."

This was a manifestation of joy for his arrival, and it was a praiseworthy joy. So its manifestation through poetry and airs and dancing and movements is also praiseworthy. It has been handed down from a number of the Companions that they hopped on a joyful occasion that had befallen them, as we shall tell when we deal with the rules of dancing. It is allowable on the arrival of anyone on whose arrival gladness is allowable, and for every allowed cause of joy. This is indicated in what is handed down in the two Sahîh from 'A'isha that she said, "I have known the Prophet of God concealing me with his mantle while I was looking at the Abyssinians at jâvâlin-play in the Mosque until I was the one who tired of it; and think of a young girl eager for amusement!"—this to indicate how long her standing lasted. Al-Bukhârî and Muslim hand down also in their Sahîh a tradition of 'Uqayl from az-Zubârî from 'Urwa from 'A'isha that Abû Bakr came in to her in the Days of Mînâ, and with her were two girls playing tambourines and beating time while the Prophet was wrapped in his robe. And Abû Bakr rebuked them, but the Prophet uncovered his face and said, "Let them alone, Abû Bakr, for it is time of Festival." And 'A'isha said, "I have known the Prophet concealing me with his mantle while I was looking at the Abyssinians playing in the Mosque, and 'Umar rebuked them, but the Prophet said, 'It is all right, O Banû Arfâda'!" And in a tradition of 'Amr b. al-Hârîth from Ibn Shihâb is what is similar, but in it the two girls sing and play. Further, in a tradition of Abû Tâhir from Ibn Wahb, "By Allah, I have known the Apostle of God standing by the door of my room while the Abyssinians were playing with their darts in the Mosque of the Apostle of God, and he was concealing me with his robe or mantle that I might look at the playing. Then he kept standing for my sake till I was the one who turned away." Again, it is handed down in tradition from 'A'isha that she said, "I was about to play with my dolls when beside the Apostle of God, and he would bring girl-companions to me, and they would veil themselves from him, and he used to have pleasure in their coming, and they would play with me." And in a tradition is that the Prophet said to her one day, "What is this?" She said, "My dolls." He said, "But what is that I see in the middle of them?" She said, "A horse." He said, "What is this on it?" She said, "A pair of wings." He said, "Has a horse a pair of wings?" She said, "Have you not

1 Hajjâb: the lexicons will not permit me to translate otherwise.
2 Abû Khâlid 'Uqayl b. Khalîd b. 'Agil al-Ayil al-Umawi, a mawâli of the Ghfâmî b. 'Afnân; d. in Egypt 141.
4 'Urwa b. az-Zubârî b. al-'Awân al-Qurashi; d. 94 or 92. An-Naw., pp. 430 ff.
5 A holiday time of the pilgrimage season; see Ibn Hishâm, p. 83, line 7 from foot.

The lexicons throw no light on this kânum. It was evidently known to them only in the tradition which we have here. See Lane, s.v., p. 1,118c.
7 Abû Umayya 'Amr b. al-Hârîth b. Ya'qub al-Ansâri al-Mâri, al-Madâni by origin, a mawâli of Qays b. Sa'dî. He was an important link in tradition, had the reputation of being a shâbîa, stands in the third itâba of the Câhib of Mîrî, and d. 148, aged 58. So the SM.; see, too, Ibn Kâhil, ii, p. 19, n. 8.
8 Ibn Shihâb az-Zubârî.
4 Abû Tâhir Ahmad b. 'Amâr al-Qurashi al-Umawi al-Mâri, a mawâli of Nâthîh (I), mawâli of 'Uba b. Abî Safiyyân: a shâbîa, d. 250.
6 The apartment of 'A'isha opened immediately into the mosque on the left of the congregation; compare the story of how the Prophet, on the last day of his life, came in to the congregation at prayers and smiled on them.
heard that Sulaymān ibn Dā'ūd had horses with wings." Then the Apostle of God laughed till his canine teeth appeared. And in our opinion the tradition is to be attributed to a custom of children of making up a figure of clay and pieces of paper without completing the figure; this is indicated by what is related in other traditions that the horse had a pair of wings of paper. Again, Aḥāsa said, "The Apostle of God came in to me while two girls were with me singing a song of the Day of Buʾūth, and lay down on his side on the bed and turned away his face. Then Abū Bakr entered and rebuked me, and said, 'The pipe of the Devil in the presence of the Apostle of God!' but the Apostle of God turned to him and said, 'Let them alone!' Then, when he was not attending, I made a sign to them two, and they went out. It was a festival day and the blacks were playing with hide shields and darts; then either I asked the Apostle of God or he said, 'Would you like to look on?' and I said, 'Yes.' So he made me stand behind him with my cheek against his cheek, and he kept saying, 'Keep it up, O Banū Arfāda! Until when I turned, he said, 'Had enough?' I said, 'Yes,' and he said, 'Then go.'" And in the Sahih of Muslim is, "Then I put my head upon his shoulder and began watching their playing until I was the one who turned away."

All these traditions are in the two Sahih and are a clear proof that singing and playing are not forbidden. And in the traditions are indicated different kinds of permission:

First is the playing, and how the Abyssinians dance and sing is well known; the second is doing that in the Mosque; and the third is his saying, "Keep it up, O Banū Arfāda!" —

1 For Muslim traditions on Solomon see an-Nawr., pp. 300 ff., and, especially, al-Tha'al'ī's Qasr, pp. 234 ff. of ed. of Cairo, 1298.

2 Apparently this to guard against the idea that 'Aīsha made, and the Prophet allowed her to make, imitations of any living thing. At the last day the makers of such will be required by their creations to give them life also.

3 The Day of Buʾūth or Buḥthāl was one of the celebrated battle-days of the tribes of al-Aws and al-Khairaj. According to the SM, the fight fell between the mission of the Prophet and the Hīrā, and the victory remained with al-Aws. Buʾūth is a place in al-Madina, a jam or fortress of al-Aws. See, too, Lidin, i. v., ii, p. 422, lines 10 ff., and p. 424, lines 1 ff.; Wellhausen, Säzen, iv, pp. 50 ff.

that is a command to play or a request; then how can it be considered as forbidden? — the fourth is his restraining Abū Bakr and 'Umar from condemning and stopping it and his giving as excuse that it was a festival day, that is, a time of joy, and such play is one of the causes of joy; the fifth is his standing so long witnessing it and his attending to what suited 'Aīsha — and in it is an indication that beauty of disposition in soothing the hearts of women and children by witnessing playing is better than harshness of asceticism and self-mortification in refraining and hounding from it; the sixth is his saying first to 'Aīsha, "Would you like to look on?" and that was not through being forced to help his wife through fear of anger or disunion, for rejection of a petition often causes disunion, and that is a thing feared — then one thing feared is preferred to another thing feared — but he asked the question first and there was nothing compelling him to do that; the seventh is the license given for singing and beating on the tambourine on the part of the two girls, in spite of its being compared to the pipe of the Devil, and that is a proof that the forbidden pipe is something different from what we have here; and the eighth is that the ear of the Apostle of God was struck by the voice of the two girls while he was lying on his side, but if there had been playing on stringed instruments in a place he would not have permitted even sitting there because of the sound of the stringed instruments striking his ear, so this indicates that the voice of women is not unlawful in the same way that the sound of pipes is unlawful, but only unlawful where there is fear of temptation.

These, then, are the conclusions from analogy and from statute which indicate the allowableness of singing and dancing, and beating the tambourine and playing with hide shields and with darts, and looking on at the dancing of Abyssinians and negroes on occasions of joy. All hold by analogy for a festival day, because it is an occasion of joy, and that covers a wedding-day and feast and a first head-shaving and circumcision and the day of arrival from a journey and the rest of the causes of gladness, that is,
everything with which gladness is allowable by law. And gladness is allowable at the visit of brethren and their meeting in one place to eat and talk, and that describes the occasion of listening to music and singing.

The sixth is the listening to music and poetry on the part of lovers in order to move longing and arouse love, and cause forgetfulness of self. Then, if it is in the presence of the beloved, the object is to increase pleasure, and if it is during separation, the object is to arouse longing. And though longing is painful, yet in it there is a kind of pleasure since hope of union is joined to it. For hope is pleasant and despair is painful, and the force of the pleasure of hope is in proportion to the force of the longing and the love of the thing longed for. Then, in such listening as this, there is an arousing of love and a moving of longing, and an attaining of the pleasure of hope which is involved in union, along with diffuse description of the beauty of the beloved. All this is allowable if union with the object of longing is allowable, as he who loves his wife or his concubine, and so gives attention to her singing that his pleasure in meeting her may be doubled. So he is made happy by beholding with vision and hearing with the ear, and he learns the subtle meanings of union and disunion of the heart, and so the causes of pleasure keep following one another. These, then, are different kinds out of all the equipment and the permissible things of this world which are enjoyed, and what is the equipment of the life of this world but pastime and play? [Qur., xxix, 64, etc.], and this which we have mentioned is of that nature.

And so, too, if the slave-girl of a man be angry with him or there come about some change between them through the influence of some cause or other, it is for him to move longing by music and singing and to stir up therewith the pleasure of the hope of union. But if he sell her or free her, that is unlawful to him thereafter, since it is not allowable to arouse longing when union and meeting in earnest would not be allowable. And as for him who pictures to himself the form of a woman looking upon whom would not be lawful to him, and who applies what he hears to what is present in his mind, that is unlawful because it is a thing which moves the fancy to forbidden deeds and stirs up an inquirer to something the attaining to which were not allowable. And the majority of lovers and of the foolish, through youth, when lust is aroused, keep brooding over this kind of thing, but that should be prevented in their case on account of what is in it of hidden disease, not for anything which comes from the music itself. And therefore a physician who was asked what passionate love [‘ishq] was replied, "A smoke which ascends into a man’s brain and which sexual intercourse removes and music and singing excite."

The seventh is the listening of him who loves God and has a passion for Him and longs to meet Him so that he cannot look upon a thing but he sees it in Him (Whose perfection is extolled), and no sound strikes upon his ear but he hears it from Him and in Him. So listening to music and singing in his case is an arouser of his longing and a strengthener of his passion and his love and an inflamer of the tinderbox of his heart, and brings forth from it States\(^1\) consisting of Revelations and Caressings, description of which cannot be comprehended,—he who has tasted them knows them, and he rejects them whose sense is blunt so that he cannot taste them. These States are called in the tongue of the Sufis ʕajād, Rapture or Ecstasy, from ʕajād, Finding, and muṣāṣafat, Encountering, that is to say, he encounters in himself States which he had not encountered before he listened to the music. Then these States are causes of things which follow them, things which burn up the heart with their fires and purify it from taints of dinginess, just as fire purifies substances exposed to it from uncleanness. Then the purity that befalls the heart brings after it Visions and

\(^1\) This is almost a commonplace in Arabic literature; see the story of Abū-l-
Hassan of Khuṣṣūṣ in the *Thousand and One Nights* (better in Kew Garten’s

\(^1\) On States (ʔajād) and Revelations (muṣāṣafat) see Notes on p. 94 of Life. On ʔajād, etc., see Notes on p. 101.
Revelations, and they are the utmost limit of the things sought by the lovers of God Most High and the ultimate fruit of all pious works. And that which enables us to reach them has its origin in the sum of pious works, not of rebellious works nor actions simply permissible. The cause of those States befalling the heart through listening to music is the secret of God Most High, and consists in a relationship of measured tones to souls and in the subj ection of souls to them and their receiving impressions by them—longing and joy and sorrow and elation and depression. The knowledge of the cause why souls receive impressions through sounds belongs to the most subtle of the sciences of the Revelations which Sifis are granted, and the foolish, the frozen, the hard of heart, who are shut off from the pleasure of music and poetry, marvels how he that listens takes pleasure and at his ecstasy and state of emotion and change of colour, as a brutish beast marvels at the pleasure of almond-candy and the impotent at the pleasure of sexual intercourse and the youth marvels at the pleasure of governing and at the pleasure that lies in breadth of reputation, and as the foolish marvels at the pleasure of the knowledge of God Most High and the knowledge of His majesty and might and the wonders of His creation. And for all that there is one cause, and it is that pleasure is a kind of perception and perception demands a thing perceived and a power of perceiving. Then, in the case of him whose power of perception is imperfect, that he should have pleasure through it is not to be imagined. How can he perceive the pleasure of things to eat who lacks the sense of taste, and how can he perceive the pleasure of melodies who lacks ear, and the pleasure that lies in the conclusions of the reason who lacks reason? Even thus is the tasting of music and singing in the heart. After the sound has reached the ear it is perceived by an inward sense in the heart, and he who lacks that lacks inevitably the pleasure that goes with it.

1 "Sir, I can give you reasons, but I cannot give you an understanding."—Dr. Johnson.

But, perhaps, you will say, "How can passion [∗isáj] be imagined in the case of God Most High so that music and singing move it?" Then know that he who knows God loves Him (aḥbabahu) inevitably, and as his knowledge of Him strengthens, his love [maḥbub] of Him also strengthens, and love when it grows strong is called passion [∗isáj], and passion is nothing else than love strengthened beyond bound. Therefore the Arabs said, "Lo! Muhammad has a passion for His Lord," when they saw him retiring for worship in Mount Hirā. And know that every lovelessness [jamāl] is beloved when there is one to perceive that lovelessness, and "God Most High is lovely [jamāl] and He loves lovelessness." But lovelessness, if it be in proportion of make and beauty of colours, is perceived by the sense of sight. And if the lovelessness be in majesty and might and loftiness of order and beauty of qualities and character and the willing of things excellent for the world in general and pouring them out upon it constantly and other such spiritual qualities, it is perceived by the sense of the heart. And for the expression "lovelessness" there is sometimes a metaphorical usage, and it is said that so and so is beautiful and lovely, and his form is not meant, but only that he is lovely of character, praiseworthy as to his qualities, beautiful as to his mode of life; and so a man is sometimes loved for those internal qualities through their being considered beautiful, just as the external form is loved. And sometimes this love becomes strong, and then it is called passion. How many there are of zealots in their love for the founders of parties, such as aḥ-Shāfiʿi and Ṭalib and Abū Ḥanifa (may God be well pleased with them!), to such an extent that they give bountifully of their lives and of their goods in their aid and assistance and go further than any passionate lover in their zeal and excess! A marvel it is that it should be held reasonable to love passionately an individual whose form has never been seen.

1 A tradition from the Prophet. He said, "No one shall enter the Garden in whose heart there is the weight of a grain of pride." Someone said, "A man loves that his robe and sandals should be beautiful;" and the Prophet replied in this saying.
whether it is lovely or vile and who is now dead, but who is loved for the loveliness of his internal form and for his approved walk and the benefits that have befallen the people of the Faith from his work and other qualities beside; and then that it should not be held reasonable to love passionately Him from whom are seen to proceed excellent things, yes, Him whom, in verity, there is no excellency and no loveliness and no loved one in the world but it is a boon from among His boons and a trace from among the traces of His generosity and a spoonful from the sea of His bounty. And every beauty and loveliness in the world which is perceived by the intellect and by eyes and by ears and the rest of the senses from the beginning of the world to its end and from the summit of the Pleiades to the extremity of the earth, is a grain from the treasure-houses of His power and a ray from the lights of His presence. So who shall tell me that the love of Him is not reasonable whose description this is, and that love of Him should not increase in the case of those who confess His descriptions until their love pass bound and the absolute use of the term passion for it become a wrong because it falls short in telling how great is His love? Then His perfection is exalted who has veiled Himself from appearing by the force of His appearing and by the rays of whose light eyes are filled. "If it were not for His veiling Himself with seventy veils of His light, the glories of His face would burn up the eyes of those regarding the loveliness of His presence." And if it were not that His appearance caused His concealment, verily intellects would be confused and hearts bewildered and strength of body would be left succourless and limbs at variance. Though hearts were built up of stone and iron, verily the morning would see them crushed in pieces under the first beginning of the light of His self-manifestation. For how shall the eyes of buts endure the noonday light of the sun? And the proof of what is indicated here shall come in the Book of Love, and it will be explained that the love of any other than God is a falling short and a folly. But he who is firm in knowledge knows none other than God Most High, since there is not in existence a verity except God and His works; and he who knows the works, as works, does not pass from the knowledge of the Worker to that of another than Him. For example, he that knows asb-Shafi'i, and knows him directly and his productions in respect that they are his productions, and not in respect that they are whiteness and skin and ink and paper and ordered speech and the Arabic language, verily, he has known him, and does not pass from the knowledge of asb-Shafi'i to that of another than him, and the love of him does not pass over to another than him. And every existence except God Most High is the production of God Most High and His work done first by Him. Then he who knows it in respect that it is the construction of God Most High, sees from the construction the qualities of the Constructor, as the excellency of the producer and the greatness of his power are seen from the beauty of the production, and his knowledge and love are limited to God Most High without passing over to other than Him. And it is of the definition of this passion that it does not admit of being shared; and everything except this passion admits of being shared, since to every beloved except this there can be imagined something like either in existence or in possibility; but for this loveliness there cannot be imagined a second either in possibility or in existence. Then, the name passion applied to other than Him is a pure metaphor, not a proper sense of the word, though he that has a lack, near in his lack to brute beasts, sometimes does not recognise in the expression passion anything but the seeking of sexual intercourse. And such a one as this is like a donkey-driver, with whom it is not fitting that one should use such terms as passion, union, longing, humane intercourse; yes, such expressions and ideas he leaves on

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1 *Min dhīrāwi-th-thurqū ilā suntah-th-thāra*: a proverb.
2 A tradition of the Prophet.

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1 One of the Books of the Iḥyā', the sixth of the fourth Rubā'.
one side, just as brute beasts leave on one side narcissus and myrtle, and give themselves to dried clover and hay and fresh leafage. For the absolute use of these expressions is only possible in the case of God Most High, and that only whenever they are not suspected of a meaning which we must hold far from the holiness of God.

And power of imagination varies as power of understanding, so attention should be directed to the refinement that lies in such expressions as these; yea, it is a near possibility that there may spring from the mere listening to the qualities of God Most High, an overpowering ecstasy by which the aorta of the heart is broken. Abū Hurayra\(^1\) has related from the Apostle that he made mention of a youth who was among the Banū Isrāʾīl on a mountain. And he said to his mother, “Who created the heavens?” She said, “God, whose are Might and Majesty.” He said, “Then who created the earth?” She said, “God, whose are Might and Majesty.” He said, “Then who created the mountains?” She said, “God, whose are Might and Majesty.” He said, “Then who created the clouds?” She said, “God, whose are Might and Majesty.” He said, “Lo, verily from God I hear a Mighty Thing!” And he cast himself from the mountain and was dashed in pieces. This is as though he heard something which indicated the Majesty of God Most High and the completing of His Power; so he was moved by emotion at that, and fell into an ecstasy, and through the ecstasy cast himself down. And the Books\(^2\) have been revealed only in order that they should move with emotion at the mention of God Most High. Someone said, “I saw written in the Gospel, ‘We have sung to you and ye have not been moved with emotion; and we have piped to you and ye have not danced.’”\(^3\) That is, “We sought to rouse in you longing by the mention of God Most High, but longing was not roused.”

This, then, is what we desired to mention of the divisions of listening to Music and Singing and its causes and its requirements. It has become most certainly evident that it is permissible in some cases and encouraged in some cases. Then if you ask, “Is there any state in which it is unlawful?” I say that it is unlawful with five accidents—an accident in him who produces the poetry or music, an accident in the instrument that is used, an accident in the content of the poetry, an accident in the person of the listener or in his perseverance, and an accident that consists in his being of the commonality of creation.

The first accident is that the producer of the poetry or music be a woman upon whom to look is not lawful and from listening to whom temptation is dreaded; included with her is also the beardless youth whose temptation is dreaded. This is unlawful on account of what is in it of the fear of temptation, and it is not on account of the singing, but if the woman, through whom rises the temptation, were only talking without using melodies, her talking and conversation would not be permissible nor even listening to her voice in repeating the Qurʾān; so, too, is it in the case of the youth from whom temptation is feared. Then if you ask, “Do you hold that this is unlawful in every situation without considering separate cases, or is it only unlawful where temptation is feared in the case of him who fears sin?” I say that this is a possible question in point of law, one in which two fundamental principles act against one another. The one of these is that being alone with a woman not within the prohibited degrees and looking upon her face is unlawful equally whether temptation is feared or not, because she is one with whom, in general, temptation may be supposed to exist. The law has decided that this shall close the matter without looking to special cases. And the second principle is that looking upon youths is permissible except where there is fear of temptation; so youths are not classed with women in this general prohibition, but the circumstances are

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2. The different revealed Scriptures; e.g., the Law, the Gospel, the Psalms.
3. Matt., xi, 17; Luke, vii, 32; a long way after. It is characteristic of Islam that the SM. makes no attempt to verify the reference.
followed in each case. Now, the voice of a woman sways between these two fundamental principles; if we follow the analogy of looking at her, then we must close the matter absolutely—that is an analogy that has great weight. Yet between the two are differences, since lust invites to look when it is once roused, but it does not invite to listen to the voice; and the moving of the lust to touch which is excited by looking is not the same as that which is excited by hearing, but is more powerful. And the voice of a woman, apart from singing, is not a thing of shame requiring concealment; in the time of the Companions the women always talked with the men, giving the salutation and seeking advice and asking and taking counsel and so on,—but with women there is something more which effects the moving of lust. So the analogy of the voice of women looking upon youths is more immediate, for they were not commanded to veil themselves, just as women were not commanded to conceal their voices. Thus the arousing of temptation is the rule which ought to be followed, and the unlawfulness should be limited to that. This, in my opinion, is the more probable view and the nearer analogy, and is strengthened by the tradition of the two girls who sang in the house of 'A'isha, since it is known that the Prophet was wont to listen to their voices and did not guard himself; temptation in this case was not to be feared and therefore he did not guard himself. So, then, this varies with the circumstances of the woman and the circumstances of the man in being young or old; and such a varying with circumstances has its analogies, for we say in the case of an old man that he may kiss his wife, though it be time of fast, but that that is not allowable for a young man; for kissing invites to sexual intercourse in time of fast, which is forbidden. And hearing may invite to looking and drawing near which is unlawful; so that, too, varies with individuals.

1 Hearing = as-sound. I have translated this word hitherto as 'listening to music and singing.' Literally it means 'hearing' or 'listening,' but it became a Sufi technical term for the devotional exercises of darwish. In the sequel I shall frequently translate it as here, regarding it as such a technical term.

The second attribute is in the instruments in so far as they are of the badges of people who drink and of the Mukhamaths. They are pipes and stringed instruments and the kūbā-drum. These three kinds are forbidden, and all besides these remain under the fundamental principle of allowableness, like the daff whether it has little bells or not, and the taḥl and the shāhīn and beating with the qaṭīb and the other instruments.

The third accident is in the content of what is sung, the poetry. If there is in it anything of obscenity or ribaldry or satire or what is a lie against God Most High or against His Apostle or against the Companions, like what the Rāfīḍa composed in satire on the Companions and others, the listening to it is unlawful, with melodies or without melodies, and he that listens is partner with him that speaks. So, too, is that in which there is description of a particular woman; for the description of a woman before men is not allowable. And as for satire of unbelievers and heretics, that is allowable; Hassān b. Thābit was wont to boast of the Apostle of God and to satirize the unbelievers, and the Apostle of God commanded him to do that. And as for amatory poetry, i.e. love poetry with description of cheeks and temples and beauty of figure and stature and description of women in other points, it calls for consideration. The sound view with regard to it is that the composing of it and the reciting it with melody and without, is not unlawful. But it is for the listener to see to it that he does not apply what he hears to a particular woman, and if he does apply it that he apply it to one permitted

1 It was early fixed as a principle that the handing down of traditions derogatory to the Prophet or to the Companions was unlawful. Thus An-Nasafi lays down in his creed: "We abstain from the mention of the Companions of the Prophet except with good." The same Rāfīḍa came to be applied to all schismsatics who spoke against any of the Companions, but historically it has a narrower application. They were a sect of the Shi'a of al-Kidā who abandoned Zayd b. 'Abbās, a descendant of 'All the fourth Khalif; after having belonged to his party the Zaydātes—because he commanded them not to speak against the two first Khalifs, Abū Bakr and 'Umar. See Lane, Lexicon, p. 1, 121 e; Thousand and One Nights, ii, pp. 233 and 245, and notes 33 and 90 (Story of 'Abū ad-Dīn Abū-sh-Shāmī, Nights 255 and 265), Haarbrucker's translation of ash-Shaḥrastānī, i, pp. 176 and 189.
to him, his wife or slave-girl, for if he apply it to a strange woman then he is a rebel against God by thus applying it, and by his causing his thought to circle in it. He to whom this description applies ought to put aside music and singing absolutely. For he who has a passion has gained control applies all he hears to that passion, equally if the expression suits it or not; for what expression is there that cannot be applied to ideas by means of metaphorical usage? So he over whose heart the love of God has control is reminded by the blackness of the hair on the temples of a like thing, the darkness of unbelieving, and by the brightness of the cheek, of the light of Faith, and by the mention of union, of the meeting God Most High, and by the mention of parting, of the separation from God Most High in the company of the rejected, and by the mention of the censor who disturbs the gladness of union, of obstacles of the world and its defects that disturb the endurance of intercourse with God Most High. And in this application there is no need of search or meditation or leisure; yes, the thoughts which control the heart weigh more than the expression in the understanding of what is heard.  

Then a Persian was seized with ecstasy at that, and he was asked the cause of his ecstasy, and he said, “Lo, he said in Persian Ma zarim, ‘We are all coming nigh to destruction.’” For the expression zār indicates in Persian are coming nigh to destruction, so he fancied that he was saying “We are all coming nigh to destruction,” and feared thereby the peril of the destruction of the other world.

And the ecstasy of him who is consumed in love of God Most High is in proportion to his understanding, and his understanding is in proportion to his power of imagination, and what he imagines does not necessarily agree with what the poet meant or with his language. This ecstasy is truth and sincerity; and he who fears the peril of the destruction of the other world is fitted that his intellect should be disturbed in him and his limbs agitated, and then there is no great advantage in changing the expressions themselves. Yet he whom love of a created thing has overcome ought to guard himself against music and singing with whatever expression they come, but him whom the love of God Most High has overcome, the verbal expressions do not trouble and do not hinder from understanding the benignant ideas that join themselves with the flow of his exalted aspiration.

The fourth accident is in the listener, and consists in lust having control over him. If he is in the glow of youth, and this quality have more control over him than any other, then music and singing are unlawful to him equally whether the love of a particular individual have control of his heart or not. For however that may be, he cannot hear a description of temples and cheeks and separation and union but it moves his lust, and he applies what he hears to a particular form, the Devil puffing at the lust in his heart, and so the flame of lust is kindled in him and the arousers

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1 Literally, arrives first at understanding what is heard in spite of the expression.
2 The weight of a grain of barley; apparently a fraction of a dirham.
3 On the Tashq al-Khayālī, the form of the beloved seen in dreams, see an article by de Slane in the Journ. As., xiv. 111, v. 316 ff.
of evil incite him. And it is a help to the party of the Devil and a cause of cowardice to Reason which defends him and which is the party of God Most High. The fighting is constant in the heart between the forces of the Devil—they are the lusts—and the party of God Most High—it is the light of Reason—except in a heart which one of the two parties has conquered and over which it rules completely. The army of the Devil conquers most hearts and overcomes them; so, therefore, there is need that inciters of fighting should keep beginning afresh to harass the forces of the Devil. How, then, is the increasing of the weapons of these forces and the sharpening of their swords and spears allowable? And music and singing sharpen the weapons of the army of the Devil in the case of such an individual as this; so let such go out from the assembly where music and singing are heard, for he is hurt by them.

The fifth accident is that the individual should be of the commonalty of creation. Given that the love of God Most High does not control him; further, that music and singing are beloved to him, and that no lust controls him; yet in his case it is prohibited. But, just as the other kinds of permitted pleasures, it would be permitted in his case except that, when custom and habit of it take hold of him, and however numerous its occasions, they are yet too few for him, then he is one of the foolish whose testimony is to be rejected; for persistence in sport is a sin. And just as a little sin by persistence and continuance becomes a great sin, so some permitted things by continuance become little sins; and this case is like perseverance in following negroes and Abyssinians, and constant watching of their playing, for that is prohibited, although its beginning is not prohibited, since the Apostle of God did it. To this class belongs playing at chess, for it is permitted; yet perseverance in it is disliked with the strongest dislike. And whenever the object is play and taking pleasure in

sport, then it is permitted only on account of what is in it quieting to the heart; since quiet of the heart at certain times is a medicinal treatment, so that the impulses of the heart may be aroused, and then it may busy itself at other times in diligent application to worldly things, as gain and trade, or to religion, as prayer and recitation of the Qur'an. And regarding that as a good thing to come between periods of application is like regarding a black mole on the cheek as beautiful. But if the moles were to take possession of the whole face, as a curse on it, how ugly that would be! So beauty becomes ugliness on account of abundance, and it is not every beauty much of which is beautiful, nor every permissible thing much of which is permissible. Bread is permissible, but seeking much of it is unlawful. So this permissible thing is like the other permissible things.

But if you say, "What all this comes to is that it is permissible under some circumstances and not under others; so why did you first make it absolutely permissible when such a statement, when it comes to distinguishing cases with yes or no, is false and faulty?" Then know that this objection is mistaken; for the laying down such an absolute statement stands in the way only of such a stating of special cases as begins from the entity of the thing which is being considered; but as for that which begins from the circumstances which came as accidents joined to it externally, the absolute statement does not prevent that. Do you not see that we, when we are asked concerning honey whether it is lawful or not, say that it is lawful in the absolute, though it is unlawful for one who is of a sanguine temperament, to whom it is hurtful? And when we are asked concerning wine we say that it is unlawful, although it is lawful for him to drink it who is choking with a morsel whenever he cannot find anything else. But it, in respect that it is wine, is unlawful, and is only permissible on account of the accident of the need; and honey, in respect that it is honey, is lawful, and is only unlawful on account of the accident of hurtfulness. And
no attention is paid to what belongs to an accident, for
selling is lawful, but becomes unlawful through the accident
of its happening at the time of the summons to prayer on
Friday; and there are many accidents such as that. Then
music and singing belong to the class of things permissible
in respect that they are listening to an agreeable measured
voice with a meaning to be understood, and their being
unlawful is only on account of an accident external to their
true entity. So, when the veil is withdrawn from what
shows the permissibility, no attention need be paid to him
who opposes after the indication is plain.

And as for ash-Shafi‘i, his school does not pronounce
singing unlawful as a fundamental principle. Ash-Shafi‘i
laid down a rule, and said of the man who takes up singing
as a profession that his evidence is not allowable. And
that is because it belongs to sport which is disliked and
which resembles what is vain; and he who takes it up as
a profession is put in a relationship to folly, and his manly
virtue [mura‘a] falls from him, and, although it is not
an unlawful thing in itself, yet its being unlawful under
these circumstances is clear. But if he does not put himself
into a relationship to singing, and people do not come to
him on account of that, and he does not go to people for
its sake, and all that is known of him is that he is sometimes
in a state of emotion and chants in it, then that does not
make his manly virtue fall away or render worthless his
evidence. That is shown by the tradition of the two girls
who were singing in the house of ‘A‘isha.

And Yûnis b. ‘Abd-al-A‘lā 1 said, “I asked ash-Shafi‘i
about the people of al-Madina permitting music and singing.
Then ash-Shafi‘i said, ‘I do not know one of the learned of the
Hijaz who disliked music and singing except what
consisted in amatory descriptions; as for the driving-song
and the mention of the traces of the encampment and of the
spring pastures 2 and the making beautiful the voice in

2 Referring to the descriptions with which innumerable gazelles open.

singing poems, it is permitted.’” And when ash-Shafi‘i says
that it is a sport which is disliked and which resembles what
is vain, then his saying ‘sport’ [lahī] is right, but sport,
in respect that it is sport, is not unlawful; the play of the
Abyssinians and their dancing is sport, yet the Prophet was
wont to look at it sometimes and did not dislike it. And
sport and nonsense [laghā] God Most High does not blame
if by it is meant doing that in which there is no advantage;
for if a man lay upon himself that he will place his hand
upon his head one hundred times a day, that is trifling with
no advantage in it, yet it is not unlawful; God Most High
said, God does not blame you for nonsense in your oaths
[Qur., ii, 225; v, 91]. And when God does not blame for
the mention of His name to a thing by way of oath without
being pledged to it and without being determined to keep it,
rather being variable as to it, along with those being no
advantage in it, how shall He blame poetry and dancing?
And as for his saying that it resembles what is vain [battî],
that does not indicate a belief that it is unlawful; even if he
had said explicitly that it was vain, that would not have
indicated that it was unlawful. It only indicates that it is
destitute of advantage; what is vain is that in which there
is no advantage. If a man says to his wife, for example,
“I sell myself to you,” and she says, “I buy,” it is a vain
bargain whenever the object is play and jesting, and it is not
unlawful except when the object is really making a slave of
him, which the law forbids. And as for his saying “dis-
liked” [makrūk], he means that it is disliked on some of the
occasions which I have mentioned to thee, or else he means
that it is disliked through fear of evil. For he has laid
down a rule as to the allowableness of playing at chess, and
has remarked, “Verily, I dislike every play.” The ex-
planation he gives indicates this; for he says, “It is not one
of the customs of religious people and people of manly
virtue.” This points to fear of evil. And his rejecting
evidence for persistence in play does not indicate that it is
unlawful; he sometimes rejects evidence for eating in the
market-place and for what in general violates manly virtue.
[mura'da]. Thus, weaving is allowable; yet it is not of the occupations of those who possess manly virtue. And sometimes he rejects the evidence of those who pursue an ignoble trade, and his explanation shows that he meant by dislike fear of evil.1

This is the view also of others besides him of the great Imams. So if people desire to make it unlawful, what we have said above is an argument against them.

3.

A statement of the Arguments of those who pronounce Music and Singing unlawful, and an Answer to them. They base an argument upon what God Most High says, And of mankind there are some who buy sport consisting of stories [in order to lead astray from the path of God].2 Ibn Mas'ūd3 and al-Hasan al-Baṣrī4 and an-Nakhlī5 said that “sport consisting of stories” was singing. And ‘Ā’ishah handed down that the Prophet said, “Verily, God hath made the singing-girl unlawful and the selling of her and her price and teaching her.” To this we say, As to the

singing-girl, what is meant by her is the slave-girl who sings to men in a place where there is drinking; and we have mentioned that the singing of a strange woman to men of dissolute life and to those for whom temptation is feared is unlawful; such seek from the singing-girl only what is legally forbidden. But as for the singing of a slave-girl to her possessor, its unlawfulness cannot be gathered from this tradition. Further, even to any other than her possessor, listening is lawful when there is absence of temptation according to what is indicated by the tradition in the two Sahīhs of the singing of the two slave-girls in the house of ‘Ā’ishah. And as for the buying of “sport consisting of stories” for religion, by way of exchange for it, “to lead astray” by it “from the path of God,” that is unlawful and blameworthy and the question is not as to it. Every singing is not an exchange for religion, bought for it, and a thing leading astray from the path of God Most High, and that is what is meant in the passage. If anyone read the Qur'ān “to lead astray thereby from the path of God,” his so reading the Qur'ān would be unlawful. It is related of one of the Hypocrites that he used to act as Imām to the people, and would only recite the Sūra 'Abasa1 on account of the rebuke of the Apostle of God which it contains. And ‘Umar thought of killing him, and regarded his action as unlawful on account of the leading astray which is in it; then is the leading astray by poetry and singing to be regarded as more unlawful?

Further, they base an argument on what God Most High says, And at this narrative do ye not marvel? but ye laugh and do not keep and ye are lifters up (sāmīdūn).2 Ibn ‘Abbās3 said, “It is singing in the language of Himyar,” meaning the “lifting up.” To that we say, Laughter and

1 Sūra Ixxx of the Qur'ān. It begins “Abasa wa-rajalah,” “he frowned and turned away,” said of the Prophet repelling a blind man. For that he is rebuked by God in the Sūra, and this Hypocrite—the Hypocrites (mudājātūn, Ibn Qutb, p. 174) played much the same part in Medina as the Libertines in the Grove of Cervantes—those thus to keep alive the memory of the rebuke.
2 Qur'ān, liii, 59; see Isa., 2: 296, 1: 14; and Lane, n. 1, 474.
lack of weeping ought to be unlawful too, since the passage embraces them. And if it be said that it is limited to laughter against the Muslims for their becoming Muslims, then this also is limited to their making poems and singing with the object of ridiculing the Muslims. Even as He Most High has said, 

*And the poets—those going astray follow them* [Qur., xxvi, 224]; He meant by that the poets of the unbelievers; it does not indicate that the composition of poetry is unlawful in itself.

Further, they base an argument on what Jābir has handed down that the Prophet said, “Iblis was the first who sailed and the first who sang.” So he joined wailing and singing. Then we say, Verily, just as the wailing of Dā’ūd and the wailing of sinners for their crimes are excepted, so is excepted that singing which seeks the moving of joy and sorrow and longing where it is allowable that it should be moved. It is excepted just as the singing of the two slave-girls on the Festival day in the house of the Apostle of God was excepted, and the singing of the women who sang at his arrival, when they said—

“The full moon has risen upon us, from the passes of al-Wadā’.”

Further, they base an argument on what Abū Umāma has handed down from the Prophet that he said, “No one lifts up his voice in singing but God sends to him two devils on his two shoulders, beating with their heels on his breast until he refrains.” We say, This applies to some of the kinds of singing which we have already brought forward; there are those which excite from the heart that which is the desire of the Devil, consisting of lust and passion [*inshy*] for creatures. But as for what excites longing towards God and joy in Festival time, and at the birth of a child or the arrival of him who has been absent, all that is the opposite of what is the desire of the Devil, as is indicated by the story of the two slave-girls and the Abyssinians and the narratives which we took from the *Ṣaḥīḥs*. So the fact that it was permitted on a single occasion is a statute that it is allowable; and that it was prevented on a thousand occasions is subject to interpretation and explanation; but the actual doing of a thing cannot be interpreted away, since when a thing is unlawful it can only become lawful through the accident of compulsion, and if it is allowable it is made unlawful by a great number of accidents up to intentions and objects.

Further, they base an argument on what ‘Uqba b. ‘Amir has handed down that the Prophet said, “Everything with which a man sports is vain except his training his horse and shooting with his bow and playing with his wife.” We say, His saying “vain” does not indicate that it is unlawful, but indicates the lack in it of advantage. And sometimes what is conceded on the ground that the having part in sport in watching the Abyssinians came outside of these three and yet is not unlawful; so things not excepted are joined to things excepted on analogy, just as the Prophet said, “The blood of a Muslim is not lawful save for one of three things,” yet he joined with them a fourth and a fifth. Like this, too, is the playing with one’s wife; there is no advantage in it, only the pleasure. And it shows that amusing oneself in gardens and listening to the voices of birds and to the different kinds of jesting, of that wherewith a man sports, nothing of that is unlawful although it may be possible to describe it as vain.

Further, they base an argument on the saying of ‘Uthmān, “I have not sung, and I have not lied, and I have not wiped my penis with my right hand since I did homage

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4. The three are adultery, murder, and rape after embracing Islam; see the traditions in al-Bukhārī, vol. viii, p. 36 of ed. of Cairo, 1926, and in the *Sunnah* of Ibn Mājah, p. 185 of litho. of Dèhil, 1889. I do not know what is referred to under the fourth and fifth.
with it to the Apostle of God.”

We say, Then let the lying and the wiping the penis with the right hand be unlawful if this is an indication that singing is unlawful! When was it established that Uthmān abandoned only what is unlawful?

Further, they base an argument on the saying of Ibn Maṣʿūd, “Singing makes Hypocrisy to spring up in the heart,” and some add, “just as water makes herbs spring up”; some even carry it back to the Prophet of God, but that form of the tradition is not sound. They say, “There passed by Ibn ʿUmar some people wearing the Ḥārām, and among them was a man singing. Then he said, ‘Ho, I do not hear God from you; ho, I do not hear God from you!’” And from ʿĀṭīf ibn ʿAbd Allāh, it is handed down that he said, “I was with Ibn ʿUmar on the road and I heard the flute playing of a shepherd, and he put his fingers in his ears, then turned from the road, and did not cease saying, ‘Ho! Ho!’ do you hear it?” till I said, ‘No!’ then he took his fingers out and said, ‘Thus I saw the Apostle of God do.’” And al-Fudayl b. ʿIyāḍ said, “Singing is the spell which raises fornication.” And one of them said, “Singing is one of the sins of depravity.” And Yazīd b. al-Walīd said, “Beware ye of singing, for it maketh modesty to be lacking

1 For this saying of ʿUthmān see Ibn ʿAbd Allāh, al-Mustafid, ii. 264. In some cases, the attitude of Muslims towards lying, allowed and disallowed, see Ibn ʿAbd Allāh, al-Mustafid, ii. 264. The statement there begins, “Singing is not forbidden in the name of itself (fardur), but on account of detriment in it to the person addressed or any other.” Compare, too, the doctrine of Intention, in ibid., ibid., ii. 264. Similarly, to use the right hand for certain purposes would be bad manners, but could not be called arson.

2 ʿUmar b. al-Khaṭṭāb had two sons who are referred to in tradition, ʿAbd Allāh and ʿUbayd Allāh. This, according to the SM, is ʿAbd Allāh, who d. in 73. An-Nawwâb, pp. 307 ff.; Ibn Qutb, p. 92; Ibn Khall, i, p. 567, note.

3 Ḥārām is the prescribed dress worn by a pilgrim and also his state while wearing it. It is put on at the last stage before reaching Mecca, and laid aside after the tenth day, the day of sacrifice.

4 Abū ʿAbd Allāh ʿAbd Allāh b. ʿAbd Allāh was a mawla of Ibn ʿUmar, and d. 117. Ibn Qutb, pp. 95 and 304; Ibn Khall, iii, pp. 211 ff.; An-Nawwâb, pp. 589 ff. The tradition here related is an important and much debated one in several legal respects.


himself because he considered that he should guard his
ear in its then condition, and his heart from a sound which
usually would move sport, and so might hinder him from
a thought he was engaged in or a recollection that
was more in place. And so, too, the action of the Apostle of
God, along with the fact that he did not hinder Ibn 'Umar
from listening, does not indicate that it is unlawful, but
indicates that the more fitting course is abandoning it.
And we hold that abandoning it is more fitting in most
cases; yea, that the abandoning of most of the allowable
things of the world is more fitting when it is known that
they make an effect on the heart. The Apostle of God
actually stripped off the robe of Abū Jahl after
the completion of prayer because there was a pattern upon
it which distracted his heart. But do you think that
that indicates the unlawfulness of a pattern upon a robe?
Perhaps the Prophets was in a state from which the sound
of the flute of the shepherd would have distracted him
as the pattern distracted him from prayer. Yea, the need
of arousing the Glorious States in the heart by music
and singing is a falling short in the case of him
who is constant in his witnessing the Truth, though it
may be perfection in the case of others than such a one.
And therefore al-Juṣrī\(^1\) said, “Even the most affecting of
Music and Singing (Hearing) is cut off when he dies who is
listening to it”; thus pointing out the fact that the Hearing
which is from God Most High is abiding. And the Prophets
had constantly the pleasure of Hearing and Witnessing,\(^2\)
and had no need to have them aroused by devices. As
for the saying of al-Fudayl, and similarly all the other sayings kin
to it, it is applicable to the music and singing of disolute
people and lustful youths; and if these sayings were
generally valid, wherefore did they listen to the two slave-
girls in the house of the Apostle of God?
Then, as for analogy, the utmost of what can be said as to
it is that the analogy lies against stringed instruments, and
the differences have already been given. Or it is said that
Music and Singing are sport and play, and so they are, but
the whole of this world is sport and play [Qur., xxix, 64].
‘Umar said to his wife, “Thou art only a plaything in
the corner of the house.” And all playing with women is sport
except tillage, which is the cause of the existence of
children. “And all jesting in which there is nothing vile
is lawful.” That is quoted from the Apostle of God and the
Companions, as shall come in detail in the Book of the
Defects of the Tongue,\(^1\) if God will; and what sport could
exceed the sport of the Abyssinians and negroes in their
playing? Its allowableness stands firm by statute on the
basis of what I said, that sport rests the heart and lightens
from it the burden of thinking; and when hearts are over-
driven they are blind, and resting strengthens them for
serious work. So he, for example, who is persistent in
study ought to cease work on Friday, for ceasing work on
one day incites alertness on the other days. And he
who is persistent in works of supererogation in prayer
on most occasions, ought to be idle on some occasions;
and, on his account, prayer on some occasions is disliked.
So idleness is a help to work, and sport an aid to seriousness;
only the souls of the Prophets can endure against
pure seriousness and bitter duty. Sport is the medicine of
the heart against the disease of weariness and restlessness;
so it ought to be permitted. But there ought not to be
too much of it, just as there ought not to be too much
medicine. Then, whenever sport is for this object, it
becomes a pious work. This is even in the case of one in
whose heart music and singing do not cause a praiseworthy
quality—the rousing of which is sought—but the hearer
has only pleasure and simple rest. So it is fitting that

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1 Abū Jahl 'Amīr (or 'Ubayd) b. Hudhayfa al-Qurashi al-'Adawi, d. in the
Al-Qādī, p. 381; Ibn al-Athir, SSH. Juma 371.
3 See note in Life, p. 94.
that be approved in him that he may attain by it to the goal which we have mentioned. It is true that this indicates a falling short from the summit of perfection, for the perfect man is he who has no need that his soul should be rested in other than duty, but "the good deeds of the pious are the evil deeds of archangels," and he who has mastered the science of dealing with hearts and the different ways of being kind to them to lead them to the Truth, knows absolutely that resting them with such things as these is a useful medicine that cannot be done without.

1 The SM. ascribes this saying to Abu Muhammad Sulh b. 'Abd Allâh at-Tustari, who d. 293 or 263 or 273. Al-Dinsh., p. 18; Ibn Khall., i, pp. 602, 390.

(To be continued.)

ART. IX.—The Jânsikîharâna of Kumâradâsa.
By F. W. Thomas.

The history of this little-known work is remarkable. No manuscript of it has yet been discovered, and on the continent of India the only traces of its existence consist in the facts that a few of its verses are quoted in two Sanskrit anthologies, the Cârûgadharapadhâti and the Subhâgâvalî, and in the Auciâurvâlcaracâ of Kusendrâ, and that the author is coupled with Kâlidâsa in a memorial verse of Râjaçâkhara—

Jânsikîharânam kartum Raghuvanâçe sthite sati kavih Kumâradâsam ca Râvanâca ca yadi kshamâh.

The Sinhalese literature, however, has preserved to us a Sanna or word-for-word gloss of the first fourteen cantos and of the fifteenth in part, from which gloss it has been found possible to piece together a text which cannot diverge very far from the original. The first attempt at such a reconstruction was made by a Sinhalese pandit for James d'Alwis, who, in his "Descriptive Catalogue of Sanskrit, Pali, and Sinhalese Literary Works of Ceylon," gives, pp. 191-2, a specimen of ten verses so brought to light. But for the recovery of all the surviving cantos we are indebted to K. Dharmârama Sthavirâ. In the year 1891 this scholar published at Peliyagoda in Ceylon both text and Sanna with a valuable introduction. This work is in Sinhalese character throughout. But in 1893 there appeared at Calcutta a nâgara text with a few notes compiled by the late pandit Haridâsa Çâstrî, M.A., Director of Public Instruction in the Jeypore State, and published after his death by Kâlipada Bandhyapâdhyâya, Principal of the Sanskrit College at Jeypore. The latter (which, however,
(Ihya’ Ulum ad-Din)

On Music & Singing

Emotional Religion in Islam as affected by Music and Singing being a translation of the Ihya 'Ulm ad-Din of al-Ghazzali with Analysis, Annotation, and Appendices.

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II.

The Second Chapter, treating of the Effects of Music and Singing, and the Laws of Polite Conduct connected therewith.

Know that the first step in Hearing is understanding what is heard, and applying it to an idea which occurs to the hearer. Then this understanding has as fruit ecstasy, and ecstasy moving of the members. Let there be a consideration, then, of these three stages.

The First Stage, treating of Understanding.

It varies as the conditions of the hearer vary. The first of these is that his hearing consists in receiving the simple physical impression, that is, he has no satisfaction in what he hears apart from the pleasure taken in the melodies and tones. This is allowable, and is the lowest of the orders of hearing, since camels are partakers with him in it. And so, too, are all beasts, for this taste requires for itself life only, and every animal has a kind of pleasure in agreeable sounds. The second condition is that he hears with understanding, but applies what he hears to the form of a creature, either to a special individual or not. This
is how youths and the lustful hear, and their application of the things heard is in proportion to their lusts and in accordance with their states. This condition is too low for us to speak of it, except to explain its lowness and that it is forbidden. The third condition is that he should apply what he hears to the states of his own soul in his Intercourse with God Most High, and to the changing of his states, consisting of possibility one time and of impossibility another time. This is the Hearing of the Murids, especially of such as are beginners, for the Murid [i.e. the wisher, desirer] of necessity has a thing desired which is his object, and his object is the experiential knowledge of God (who is exalted above all imperfection), and meeting Him, and arriving at Him by the path of Witnessing that which is secret, and of uplifting the veil. In his object he has a Path which he pursues, and Intercourse in which he perseveres, and states which encounter him in his Intercourse. Then whenever he hears mention of chiding, or exhortation, or acceptance, or rejection, or union, or departure, or drawing near, or being distant, or bemoaning that which has escaped, or mourning for that which is expected, or longing for that which arrives, or coveting, or despairing, or solitude, or seeking society, or accomplishing of a promise, or breaking of a covenant, or fear of separation, or rejoicing in close union, or mention of attention to the beloved and rejection of the watcher, or the pouring forth of tears, or the close following one another of sobbing, or length of separation, or promise of close union, or anything besides of that of which poems contain the description, then, without fail, some of this must agree with the state of the Murid in his seeking, and that will act the part of a tinderbox which will light the fuel of his heart. Then its flames blaze up in him, and longing is strongly excited, and there assault him, because it is to states which he is not

acustomed, and he has broad scope in applying the expressions to his states. And it is not incumbent on the hearer that he should consider what the poet intended in his words. For every saying has different aspects, and every man of understanding (in getting its meaning from it) has his own fortune.

Let us give some examples of this applying and understanding, in order that the foolish may not fancy that the listener to verses, in which there is mention of mouth and cheeks and temples, understands by them only their outward meaning. We have no need to tell how the meaning is gained from the verses; in the stories of the People of Hearing there is enough to reveal that. It is narrated that one of them heard someone saying—

"The messenger said, 'To-morrow he will visit'; then said I, 'Doest thou know what thou hast said?'"

Then the melody and words excited him, and he constrained himself to an ecstasy, and began repeating it, putting 'we' in the place of 'he,' and saying, "The messenger said, 'To-morrow we shall visit,'" until he fainted from the force of the joy and pleasure and gladness. And when he recovered they asked him about his ecstasy, whence it was. Then he said, "I remembered the saying of the Apostle of God that the people of the Garden shall visit their Lord every Friday, once.'

1 This is a locus classicus on the mystical use of poetry. It should be noticed how absolute is the position laid down: the interpretation may be purely subjective. We have not here the question of the second meaning or of allegory as it is understood in Western literature; there may be any number of interpretations, according to the number of the listeners, all alike understood by the poet. We shall see hereafter how such treatment of the Qur'an is disliked. It is the word of God, and may only be applied with the meaning which God gave it, and is thus sharply distinguished from human words. Poetry, then, is treated as music is with us; it is vague, indefinite, suggestive of emotions, not of things. This is easy in Arabic. As has been well said, "Place, time, and circumstance give the Arab song its meaning." In the same sense Hoffmann in ieu Majorz (ed. Reclam, pp. 12 ff.) said, "Ein Gehöhnsvoller Zauber liegt in den unbedeutenden Worten des Textes, der zur Hieroglyphen des Unausprechlichen wird, von dem unsere Brust erfüllt." Compare, too, an interesting passage by the same writer in his Lehr-Arbeiten des Kutscher, ed. Reclam, ii, pp. 197 f.; and MacLaurel's remarks on poetry and music in Pencocke's Hunting Hall, chap. xiii.
And ar-Raqi narrated from Ibn al-Darrajī that he said:

"I and Ibn al-Fuwaṭī were passing along the Tigris, between al-Basra and al-Ubulla, and lo, there was a beautiful house with a raised veranda, upon which was a man with a slave-girl before him, and she was singing—

'[Dedicate to God is a love which is given freely from me to thee.]

Every day thou changest; other conduct than this would be more comely in thee.

[Doest thou not see life waning and the messenger of death drawing near?]"  

And lo, under the veranda was a beautiful youth with a leather drinking-cup in his hand and a patched gown on, listening. And he said, 'O slave-girl, by Allah, and by the life of thy master, repeat that verse, 'Every day thou changest.'" Then she repeated it, and the youth kept saying, 'This, by Allah, is my changing in my state with the Truth!' And he sobbed a sob and died. Then we said, 'A duty has encountered us.' So we stood, and the master of the house said to the slave-girl, 'Thou art free for the sake of the Face of God Most High.' Then the people of al-Basra came out and prayed over the youth, and when they had finished burying him, the master of the house said, 'I call you to witness that everything which belongs to me is dedicate to God, and all my slave-girls are free, and this house is dedicate.' Then he cast off his clothes and girt himself with a tunic [zārī] and put on another as a cloak [rizādī] and went his way, and the people were gazing at him until he vanished in the distance from their eyes while they were weeping, and there was nothing heard of him again." And the purport is that this man considered himself drowning at the time through his state in relation to God Most High and through the knowledge that he was too weak to be constant in the beauty of fair Intercourse with God and through grief at the changing of his heart and its turning from the laws of the Truth. Then when there struck upon his ear what agreed with his state, he heard it as from God Most High as though He were addressing him and saying to him—

"Every day thou changest; other conduct than this would be more comely in thee."

And it behoves him whose Hearing is from God and concerning God and in Him that he should have grasped firmly the canon of the science treating of the knowledge of God Most High and of His attributes. If he has not, there is danger to him of Hearing with regard to God Most High what is impossible concerning Him and of being an unbeliever in Him. And in the Hearing of the Murid, who is a beginner, there is danger, except when he applies what he hears to his own states only, in so far as what he hears cannot be connected with the description of God Most High. This very verse exemplifies such a possible error. If he had heard it as to himself, as though he were addressing with it his Lord, whose are Might and Majesty, then he would have ascribed the changing to God Most High and so would have been an unbeliever. This sometimes happens from pure and absolute ignorance unmixed with any appreciation of the truth, and sometimes it springs from an ignorance

1 Abūl-Hasan ad-Darrajī b. al-Hasa’i ar-Rāzī, nāzil Baghdad. He is mentioned several times in the Risāla of al-Qushayri.

2 I cannot identify this Ibn al-Fuwaṭī. In Fügel’s Handschr., p. 43, there is an Ibn al-Fuwaṭī quoted under adh-Dhāhabi. The name occurs in adh-Dhāhabi’s Muṣrati, pp. 410, 422, but with no reference that he refers to Sulaymān b. Ayyūb al-Qurṭubī, a mystic of eminence who died 377? Ad-Fuwaṭī means a dealer in towels and napkins.

3 Compare al-Qushayri, p. 291. I have added from that source the parts of the song in square brackets. For an instance of death due to religious excitement in Ibn Kāmil’s own experience, see Ibn Khallīkān, p. 309; this case fell meaning or intention. Al-Thirāhī wrote a book on those who died with the Qur’ān read; Leyden Cat., No. 1076, Hkh. No. 2982.

4 That he may see the face of God in Paradise as a reward.
to which he is led by a kind of appreciation of the truth. That last is when he sees that the changing of the states of his heart and the changing of the states of the rest of the world are from God, and that is truth, for He at one time expands the heart of His creature and at another contracts it, at one time illumines it and at another darkens it, at one time hardens it and at another softens it, at one time establishes it in obedience to Himself and strengthens it therein and at another makes the Devil to rule over it and turn it from the laws of the Truth. This, all of it, is from God Most High.

And perhaps the poet meant here only to ascribe to his beloved the being changeable in accepting him and rejecting him, in making him draw near and making him retire—that such was his meaning. Then the Hearing of it in that way with regard to God Most High is pure unbelief. Yes, it is necessary that it should be known that He, who is exalted above imperfection and is Most High, produces change but is not changed Himself, makes others different but does not become different Himself, and therein is opposed to His creatures. This knowledge results to the Murid by acceptance on faith and on the evidence of tradition, but results to the discerning ‘Arif by certainty, revealed and verified. That is one of the greatest wonders of the attributes of God that He changes without being Himself changed; a thing that is only thinkable in the case of God Most High; all else that produces a change does not produce it in anything without that producing a change in itself.

And of those who fall into ecstasy there are some whom a state overcomes which is like that drunkenness which confounds the reason; then they give free course to their tongues, chiding with God Most High, and they blame His subduing of hearts and distribution of the Glorious States as faulty. For He it is who chooses the hearts of the faithful believers and rejects the hearts of deniers and of the infatuate, and there is no one who hinders after He has given or gives after He has hindered, and He has not restrained His aid from unbelievers for any previous crime, nor has He assisted the Prophets with His aid and with the light of His guidance for any preceding favour, but He has said—And verily, Our word came first to Our servants, those sent [Qur., xxxvii, 171]. And He, whose are Might and Majesty, said—But the saying from Me stands firm, Verily, I will fill hell with Jinns and mankind—all [Qur., xxxii, 18]. And He Most High said—Verily, those to whom there came first from Us happiness, they are removed far from that [Qur., xxi, 101].

Then if the thought suggest itself to thee, Why does that vary which comes first [is predestined], while those on whom it falls are partakers in the noose of servitude? it is proclaimed unto thee from the Canopy of Majesty, 1 “Pass not the bound of fair behaviour! for He is not asked concerning what He does, but they are asked” [Qur., xxi, 23]. And, by my life, good government of the tongue and of the external behaviour belongs to that over which most persons have power, but as for the government of the secret thoughts to prevent them meditating over and finding strange this evident difference in bringing some near and rejecting others, and making some miserable and others happy, while the abiding of the happiness and misery is for ever and ever, for that none is strong enough save the learned who stand firm in knowledge. And, therefore, did al-Khadjir, when he was asked in the dream concerning Hearing, say, “It is pure slipperiness, there stand not fast upon it save the feet of the learned.” This is because it moves the secret parts and the hidden places of the heart, and disturbs it as that drunkenness which confounds the reason disturbs it, and almost looses the knot of fair

1 The Murid is a beginner, one who has just set out on the Path of the mystical life; the ‘Arif, or ‘knowers,’ is an advanced disciple who has attained

1 Surah al-jalsal: wa-bag is explained by the lexicons as anything surrounded by something by way of wall or as a tent set up; in this phrase it appears to be used of the innermost pavilion in which the very Majesty of God is veiled. See the Burza, pp. 2, 12, 34, 66 of the version.
behaviour from the secret thoughts, except in those whom God Most High protects by the light of His guidance and the benevolence of His protection. And, therefore, have some! said, "Would that we might escape on equal terms from this Hearing!" And in this kind of Hearing there is a danger greater than the danger that moves lust, for the end of that is an act of disobedience, but the end of failure here is unbelief.

And know that the understanding of what is heard varies with the states of the listener. Ecstasy obtains control over two listeners to one verse, and one of them hits the mark and the other fails, or both of them hit the mark, and yet they have understood two different meanings, contradictory to one another. But these, viewed in relation to the different states of the hearers, are not discrepant with one another. It is related from 'Utba al-Ghulām that he heard a man saying—

"How far from imperfection is the Mighty One of heaven!
Verily, the lover is in distress."

Then he said, "Thou hast said truth," and another man heard him and said, "Thou hast lied." Then said one of the possessors of perception, "They have both hit the mark together." And that was the truth. The acknowledging that the verse is true is the speech of a lover who cannot get what he desires, but is kept at a distance, and wearied by that and by being shunned. And the asserting that the verse is false is the speech of one who is rejoicing in love, taking pleasure in what he endures on account of the superabundance of his love, and not distressed by it. Or it is the speech of a lover who is not at the time debarred from

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1. The SM describes the saying to Abū 'Ali Ahmad b. Muhammad ar-Rudhbarī; d. 322 or 333. Ibn Khull., i., p. 46, note 4; al-Qush., p. 55.
2. Rā'īn bi-re'n. The SM explains 1a ha'ir 'alā mi'ād. It is a horse-racing phrase, equal to our neck and neck; see Ibn Khull., i., p. 48, note 6, and p. 69, note 1.
3. 'Utba b. Abdān b. Taghib b. Ghulām; so the SM. There are anecdotes of him in D̄hū al-Amīr's Tājīn al-awāqfī, e.g. pp. 43 and 48 of lat bog. of 1279, and in the Lāwīyīh, p. 37. According to the Fihrist, p. 185, he wrote in Risāla fi-'z-wādl.
And ash-Shibli¹ would greatly constrain himself to ecstasy at this verse:

"Your liking is shunning and your love is hate, and your union is separation and your peace is war."

The Hearing of this verse is possible in different ways, some true, some false. The most evident of them is to understand it of creation, that is, of the world as a whole—everything except God Most High. For the world is full of guile and deceit and slaughter towards those that are of it, hostile to them within, though showing without an appearance of love. For, as has been handed down in the tradition, "A house is never full of joy through it, but it is full of weeping." And as ath-Tha'labi² said describing the world—

"Cease from the World and seek her not in marriage; seek not in marriage a slayer of him whom she weds. What is hoped for from her is not procured by what is feared in her, and what in her is disliked—even though thou hopest—is the greater part. Verily, the describers have spoken of her and made long their speech, and with me is a description of her that, by my life! is sound. A juice the later end of which is deadly; and a desired steed which is restive whenever thou wouldst have pleasure in him; And a fair form, the beauty of which affects men, but it has vile secrets of evil."

And the second possible meaning is that the hearer should apply it to himself in regard to God Most High. For whenever he reflects, he sees that his knowledge is ignorance, since men cannot measure God according to His true measure; and his obedience is hypocrisy, since he cannot fear God according to His true fear; and his love is sickly, since he will not lay aside one of his lusts through his love. And him to whom God has willed good He instructs in the faults of his soul, and then he sees the truth of this verse in himself, although he may hold a high rank among those that are heedless. And on account of that the Prophet said, "I cannot reckon up Thy benefits and praise Thee for them as Thou hast praised Thyself." And he said also, "Verily, I ask pardon of God in the day and the night seventy times." And his asking pardon was only on account of states, that is steps, long in respect to what is behind them, though they may be short in respect to what is before them.¹ For there is no approaching but beyond it there remains an approaching without end, since the path pursued of advance to God Most High is without end, and attaining to the farthest of the steps of approach is impossible.

And the third possible meaning is that the hearer should regard his first states and be well pleased with them; and then should regard those that follow and contemn them on account of his meeting in them veiled things of the Deceitful One.² Then he considers that to be from God Most High, and listens to the verse with regard to God Most High in complaint against Fate and Destiny,³ which is unbelief according to the exposition which has preceded. And there is no verse but it is possible to apply it to different meanings, and that is in proportion to the abundance of the knowledge of the listener and the purity of his heart.

The fourth condition is the Hearing of him who has passed beyond states and stages. He is distant from knowing nought save God Most High to such a degree that he is distant even from knowledge of his own self and its

¹ Apparently he means that there is a great deal of effort but little progress forward.
² Al-Ghazzâlî: may be either the World or the Devil. On the word in the broad sense see the Kitâb dhatun al-qahârîr, the tenth of the third Rûqât of the Debt.
³ Godd and qadar: for an examination of these two terms see Abû ar-Razzâq in J. A., 2nd ser., i, 160.
states and intercourse, and is like one stupefied, a diver in the very sea of Witnessing, whose state resembles the state of the women who cut their hands, witnessing the loneliness of Yūsuf, when their wonder went so far that their perceptions were stupefied and failed. Of such as are in this condition the Ṣūfis use the expression ṣuṣūga, “he has passed away from himself and come to an end” [i.e. he is oblivious to himself], and whenever anyone passes away from himself, he must pass away from all besides himself; then it is as though he passed away from everything except the One—the witnessed one. He passes away also from the act of witnessing, for the heart, whenever it turns aside to view the act of witnessing and itself as a witness, is heedless of the thing witnessed. But for him who is infatuated in a thing which he sees there is no turning aside, in his state of seeking to plunge into it, to his act of seeing, nor to his own self through which is his seeing, nor to his heart in which is his pleasure. A drunken man tells no tale about his drunkenness, nor he who is taking pleasure about his taking of pleasure, but his tale is only about that in which he takes pleasure. And an example of this is in knowledge of a thing, for it changes to knowledge of the knowledge of that thing, and the knowledge of the thing, whenever there comes to the knower knowledge of his knowledge, is turned from the thing. And such a condition as this sometimes suddenly appears with regard to created things, and sometimes, also, with regard to the Creator. For the most part it is like swift lightning which stands not and lasts not; if it should last, human strength could not endure it. And often he who is thus affected is agitated under its burdens with an agitation which slays his soul, like what is narrated concerning Abū-l-Ḥusayn an-Nūrī that he was present at an assembly and heard this verse:

“I ceased not alighting, on account of thy love, at a place of alighting, in alighting at which hearts are bewilder’d.”

Then he arose and constrained himself to an ecstasy, and ran wildly on, and happened upon a cane-brake which had been cut, but the stems in which remained like swords. Then he kept running in it and repeating the verse until the morning, and the blood flowed from his legs so that his feet and shanks swelled. And he lived after that a few days and died. May God have mercy upon him!

This is the step of those who are faithfully true in understanding and in ecstasy, and it is the highest of the steps; for Hearing through states is a descent from the steps of perfection. States are mingled with attributes of the flesh and Hearing is a kind of falling short; that only is perfection that the subject should pass away totally from himself and his states. I mean, that he should forget them and that there should not remain to him any paying of attention to them, like as the women paid no attention to their hands and to the knives. So he hears God and with God and in God and from God. This is the rank of him who wades the deep sea of verities and has passed the shoreland of states and works, and has occupied himself with the purity of the Unity and is confirmed in absolute sincerity. Then there does not remain in him anything of it as a root, but his fleshliness totally dies down, and his paying attention to fleshly attributes passes away absolutely. And I do not mean by his ‘passing away’ the passing away of his body, but the passing away of his heart. And I do not mean by the ‘heart’ the flesh and blood, but a delicate secret thing which he has, a hidden relationship to the evident heart behind which is the secret thing of the spirit which exists by the command of God, whose are Might and Majesty. He knows it who knows it, and he is ignorant of it who is ignorant of it. And to that secret thing there

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1. See the story of Joseph in Sām xii of the Qur’ān. This is the standard Muslim illustration of complete absorption.
3. In the story of Joseph.
is an existence, and the quality [šarām, i.e. form as opposed to substance] of that existence is what is present in it. Then whenever there is present in it something else than itself, it is as though only that thing which is present had existence. And a parallel to it is a polished mirror, since it has no colour in itself, but its colour is the colour of what is present in it. And so, too, is a glass, for it imitates the colour of its resting-place, and its colour is the colour of what is present in it. It has not in itself any quality, but its quality is to receive qualities, and its colour is a kind of being prepared to receive colours.

And there speaks clearly of this essence in the heart in relation to what is present in it, the saying of the poet 1—

“Fine is the glass and fine the wine, so they mingle together and the thing becomes hard.
It is as though there were wine and no glass, and as though there were a glass and no wine.”

This is one of the stages of the sciences of Revelation. From it begins the phantasy of him 2 who claimed being ‘in-dwelt’ [šīhāl] and ‘becoming one’ [itthāl], and said, “I am the Truth,” and around it buzzes the talk of the Christians in claim of a uniting of the divine and the human, or of one being clothed with the other, or taking up its abode in it, according as their expressions vary. This is a pure blunder, which resembles the blunder of him who assigns to a mirror the quality of redness whenever the colour of redness shows in it from what is opposite it.

But such cases as these do not pertain to the science of Intercourse, so let us return to the point; we have mentioned how the steps as to the understanding of things heard stand apart.

1 The Shībīb, Ibn ‘Abbād; see Ibn Khallī, i, 215.

After understanding and application comes ecstasy. And men have had a long discussion as to the reality of ecstasy; I mean the Sūfīs and those philosophers who have considered the relation of Hearing to the soul. As for the Sūfīs, Dhūn-Nūn al-Miṣrī has said of ecstasy that it is a Visitant [ṣawād] of truth which comes disturbing hearts and driving them towards the Truth; then he who gives ear to it in truth, attains truth, and he who gives ear to it in fleshliness, becomes an unbeliever. So it is as though he used being aroused on the part of hearts and driven towards the Truth as an expression for ecstasy, and ecstasy [rujūd] was that which he found [yajdhu] at the arrival of the Visitant of Hearing, since he calls Hearing a Visitant of truth. And Abū-l-Husayn ad-Darrāj said, talking of what he found in Hearing, “Ecstasy [rujūd] is an expression for what is found [yajdhu] with Hearing.” He said also, “Hearing whirls about with me in the exercise-grounds of beauty, and causes me to find the existence of the Truth beside the Veil, and gives me drink from the cup of purity, so that I attain by it to the slighting-places of good-will, and it brings me out to the gardens of delight and ease.” And ash-Shābīlī said, “That which is external in Hearing is a temptation, and that which is internal is a warning, and to him who knows the signification, listening to the sign is lawful. But he who does not, has summoned temptation and exposed himself to ruin.” And someone said, “Hearing is the morning meal of souls for the people of knowledge; for it is a praise that is finer than all other works, and by sublimity of nature there is attainment to its sublimity, and by purity of the secret heart to its purity and its graciousness with those worthy of it.” And ‘Amr b. ‘Uthmān al-Makki 3 said, “No explanation covers the nature of ecstasy, for it is a secret of God with His faithful

believers." And someone said, "Ecstasy consists of Revelations proceeding from the Truth." And Abū Sa'id b. al-'Arabī said, "Ecstasy is lifting of the curtain, and witnessing of the Watcher, and presence of understanding, and observation of the Unseen, and converse with the secret, and intercourse with that which is missing; it consists in thy passing away and coming to an end in respect of what thou art." He said also, "Ecstasy is the first of the stages of those whom God distinguishes and chooses out, and it is the inheritance that comes from belief in the unseen; then, when men taste it, and its light spreads abroad in their heart, there falls away from them all doubt and uncertainty." He said also, "That which curtains off from ecstasy is seeing the traces of the flesh and being entangled in affections and motives; for the flesh is curtailed in by its motives. Then whenever the motives are broken away, and the memory is cleansed, and the heart is clean and fine and pure, and exhortation profits the subject, and he alights through secret intercourse in a near alighting-place, and he is addressed and hears with an attentive ear him who addresses him, and with a witnessing heart and a secret thought made evident, then he witnesses what was distant from him, and that is ecstasy [wajd], because he has found [wajdā] what was lacking with him." He said also, "Ecstasy is what comes at a mention that arouses, or a fear that disquiets, or at a rebuke for a slip, or in a conversation concerning one of God's gracious boons, or at something which points to an advantage, or at a feeling of longing for the unseen, or at grief for that which has passed, or at regret for that which has gone, or at an effort towards a state, or at a summoner towards a positive duty, or at intercourse in the secret heart; it is when external and external are face to face, and

internal and internal, and unseen and unseen, and secret thought and secret thought; it is the extracting of what is in thy favour through what is against thee out of that in which there was labouring before thee. Then that is written down to thee, after it was apart from thee; so there is established to thee a dignity without a dignity and a renown without a renown, since He is the one who dispenses favours first and to whom the whole command goes back." 1

This is the external part of the science of ecstasy, and the sayings of the Sūfis of this kind as to ecstasy are very numerous.

As for the Philosophers, one of them said: "There is in the heart a glorious excellency; the force of speech is not able to elicit it with words, but the soul can do it with melodies. Then, when it appears, the soul is rejoiced and moved towards it; so listen to the soul and have secret converse with it, and summon the secret converse of external things." And one of them said: "The consequences of hearing music and singing are that he who was weak in counsel is set to work, and he who was distant from meditation is driven forward, and he who was weary on account of considerations and plans is sharpened, so that there comes back what was distant, and begins to work what was weak, and is clean what was discoloured, and he becomes lively in every plan and intention and hits the mark and does not go astray and arrives and does not linger." And another said, "Just as thought follows on the paths of science to the thing it deals with, so hearing music and singing follows on the paths of the heart to the spiritual world." And one of them said—he had been asked what was the cause of the spontaneous moving of the extremities of the body according to the measure of melodies and rhythms—"That is passionate love in the reason [al-'ishq al-ʿajīb]; and he who loves passionately in the reason has no need that he should soothe or coax his beloved with

1 I am by no means certain of my translation of the last few sentences.
speech, but he soothes and coaxes and has secret intercourse by smiling and glancing and delicate movement of eyelash and eyebrow and signs, and these all speak, only they are spiritual. But as for the passionate lover of the animal kind, he uses speech that he may express by it the fruit of the external part of his weak longing and counterfeit passion." And another said, "He who sorrows let him listen to melodies, for when sorrow enters the soul the light of the soul dies down, but whenever the soul rejoices its light flames up, and its joy appears, and yearning appears in proportion to the possible receiving of him who receives it, and that is in proportion to his purity and cleanness from guile and filthiness."

And the opinions that have been expressed concerning Hearing and ecstasy are very many, but there is no reason why we should adduce many of them; so let us try to understand the idea for which ecstasy is an expression. We say that it is an expression for a condition which Hearing produces as its result, and it is a truthful visitor, fresh, a consequence to Hearing, and the listener experiences it from his soul. This condition must fall in one of two divisions. It can either be referred to acts of revelation and Witnessing—these are on the side of knowledge and admonitions—or it may be referred to changings and states that are not from knowledge, but are such as longing and fear and grief and disquietude and joy and vexation and regret and expansion and contraction of the heart—these all are states which Hearing arouses or strengthens. Then if it is weak in so much that it does not produce an effect by way of external movement or repose or change of condition, so that the external form should be moved contrary to its custom, or goes or stays from looking or speaking or moving contrary to its custom, it is not called ecstasy. But if it shows itself externally it is called ecstasy either weak or strong, in proportion to how it shows itself and to the external change which it produces. And its producing movement is in proportion to the force with which it comes; and the guarding against external change is in proportion to the force of him who is under the ecstasy and his power to control his limbs. So, sometimes, the ecstasy is strong with regard to external things, yet no external change is produced because of the force of him who is being affected. And sometimes external movement does not appear on account of the weakness of the visitant and its falling short of producing movement and losing the knot of restraint.

And towards the first sense Abū Sa‘īd b. al-‘Arībī pointed when he said of ecstasy that it consisted in Witnessing of the Watcher, and in the presence of understanding, and in beholding the Unseen. And it is natural that Hearing should be a cause of revealing that which before was unrevealed, for revealing takes place through certain causes, one of which is admonition, and Hearing is an admonisher. And another of the causes of revealing is changing of the states, and witnessing of them, and attaining to them, for attaining to them is a kind of knowledge that helps to explain things that were not known before. And another of them is purity of heart; and Hearing produces purity of heart, and the purity is a cause of revealing. And another of them is the arousing alacrity of heart through force of Hearing, and thus the heart is strengthened to witness that which its strength was not equal to before, just as a beast of burden is strengthened to carry what before that it could not. And the work of the heart is seeking after revelation and beholding the secrets of the Kingdom, just as the work of the beast of burden is the carrying of loads. Thus, through these causes, Hearing is a cause of revealing. Further, the heart, when it is pure, often has represented to it the truth in the form of an act of Witnessing, or in a bit of verse that strikes upon the ear which is expressed by the voice of the Hātif when the hearer is awake or by a vision when he is dreaming (and

1 Al-Ma‘ālik; see p. 116 of Life.
2 For the Hātif see Life, note 2 on p. 108, and compare the Salawat of Socrates.
that is one six and fortieth part of prophecy—but the science by which that may be proved is foreign to the science of Intercourse). What is narrated from Muhammad b. Masriq al-Baghdadi is a case in point. He said: "I went out one night in the days of my foolishness, and I was drunken and singing this verse—"

"In Mount Saynā is a vine which I never pass by but I marvel at those who drink water."  

Then I heard one saying—

"And in Jahannam is a well; not a thrust gulps it down, but it tears from its belly the entrails."

And that was the cause of my repenting and busying myself with science and the service of God." Then consider how the singing worked in purifying his heart, until there appeared to him the essence of the truth in the description of Jahannam by means of an expression with a meaning couched in measured language, and which struck his external ear. And it is related from Muslim al-Abbadānī that he said: "There came to us once Šāliḥ al-Marri and ‘Uthba al-Ghulām and ‘Ābd al-Wāhid b. Zayd  and Muslim al-


1 There is a tradition that Muhammad said, "Dreaming is one-six and fortieth part of prophecy." See note 2 on p. 50 of Life, and add al-Bera‘ī’s dream, text vol. of Athār, Introduction, p. xiii.
3 Abū ‘Abd Allāh Muhammad b. Masriq al-Baghdadī, a son of his, Abū ‘Abd Allāh Ahmad, had a companion of the people of the Qur’ān, namely, Ibn ‘Abbās and Sūr. He died in Baghdad 1523 A.C. (239) at a very old age.
4 Abū ‘Abd Allāh Muhammad b. Masriq al-Baghdadī, a son of his, Abū ‘Abd Allāh Ahmad, had a companion of the people of the Qur’ān, namely, Ibn ‘Abbās and Sūr. He died in Baghdad 1523 A.C. (239) at a very old age.
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a man of the Magians used to go about to the Muslims and ask them, "What is the meaning of the saying of the Prophet, 'Beware of the insight of the believer'?" Then they would rehearse to him its interpretation, but that would not satisfy him. At last he came to one of the Shaykhs of the Sūfis and asked him. Then he said to him, "Its meaning is that you should cut off the girdle that is about your middle under your dress." Then he said, "Thou hast said rightly; that is its meaning." Then he repeated the Muslim confession of faith and said, "Now I know that you are a believer, and that your belief is true." And similarly it is related from ʿIbrahīm al-Khwawīsī that he said: "I was in Baghhdād among a company of Ḥaqīras in the Mosque, and there advanced a youth, excellent of odour, handsome of face. Then I said to my fellows, 'It occurs to me that he is a Jew,' but they all disagreed with me in that. Then I went out, and the youth went out and returned to them and said, 'What did the Shaykh say of me?' So they were ashamed, but he pressed them and they said, 'That thou wast a Jew.' Then he came to me and bent over my hands and kissed my head and recited the Muslim confession of faith and said, 'We find in our books that the insight of the very veracious does not fail. So I said, 'I will test the Muslims.' Then I regarded them and said, 'If there is among them a very veracious one it is in this group, for they are speaking of the stories of Him whose glory is exalted and reciting of His might.' Then I clothed myself like you, and when the Shaykh scrutinized me and had insight as to me, I knew that he was a very veracious one.' So was the story, and the youth came to be of the great ones of the Sūfis."

And it is to such revealing as this that the saying of the Prophet points, "If the devils were not hovering around the hearts of the Sons of Adam, verily they would behold the kingdom of heaven [malakūt as-samāl]." And the devils hover around hearts only when they are equipped with blameworthy qualities, for such are the pasture-ground of the devil and of his host, and he who cleanses his heart from these qualities and purifies himself, the devil does not circle around his heart. And to this, too, points the saying of Him Most High, Except thy servants from among them—the purified, and the saying of Him Most High, Lo, my servants, thou hast no power over them [Qur., xiv, 40, 42].

And Hearing is a cause of purity of heart, and by means of purity it is a net for truth. This is indicated by what is narrated that Dhū-n-Nūn al-Miṣrī entered Baghhdād, and there assembled to him a company of the Sūfis and along with them was a reciter of poems. Then they asked his permission that the reciter should recite something to them, and he gave it. So the reciter chanted, saying—

"A little of thy love torments me, then how will it be with it when it gains complete mastery? And thou hast joined in my heart all of a love in which others have formerly shared. Dost thou not lament for him who is sore wounded, who weeps when he that is free of care laughs?"

And Dhū-n-Nūn arose and fell upon his face. Then another man arose, and Dhū-n-Nūn said, He who seeth thee when thou risest, and the man sat down. And that on the part of Dhū-n-Nūn was insight into the man's heart that he was trying to feign ecstasy. So he showed him that he who was seeing him when he rose was the opponent to his rising on account of anything else than God Most High. And if the man had been sincere he would not have sat down.

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1 Apparentiy it was worn secretly, and he posed as a Muslim. The same story is told of Ṣuṣayd; see de Sacy, Notices et Extraits, xii, pp. 429 f.

2 Abū ʿĪsā ʿIbrahīm b. ʿAbdallāh al-Khwawīsī, a contemporary of al-Ḥunayn and al-Ḥarīrī. He died in ʿIrāq in 291. Al-Qush., p. 36; this story is on p. 141.

3 Qur'ān, xxvi, 218; we are apparently to understand that this man was making only an appearance of ecstasy or had not reached the point at which ecstasy was allowable. The rule is to repress external ecstasy until it burst out and can be suppressed no longer. Ṭamūṣūna means both to feign ecstasy and to praise it.
Then, since the result of ecstasy resolves itself into revelations and states, know that each one of these two is divisible into that for which an expression, when one is free from it, is possible, and that for which an expression is fundamentally impossible. Perhaps you will find strange a condition or knowledge the real nature of which you do not know and the expression of the real nature of which is impossible; but do not regard that as strange, for you will find witnesses for it in your ordinary states. As for the knowledge, how many a lawyer there is whom two questions confront, similar in form, but the lawyer gets so far by his natural faculty as to perceive that between them there is a difference as to the decision, yet whenever he tries to state the direction of the difference his tongue does not help him to express it, although he may be the most eloquent of men. So he attains by his natural faculty to perceive the difference, but the expressing of it is impossible to him. And his attaining to see the difference is knowledge which he meets in his heart through natural faculty, and, without doubt, there is a cause for its occurrence in his heart. That difference has a real nature with God Most High, but the lawyer is not able to speak of it, not on account of any falling short in his tongue, but because the idea is too fine in itself for expression to present it. This belongs to what has been thought out by those who apply themselves to looking into complicated things.

And as for the states, how many a man gets so far as to perceive in his heart, on some occasion which may appear in it, a contraction or an expansion, yet he does not know its cause! And a man sometimes thinks about a thing, and it makes an impression on his soul. Then he forgets the cause, but the impression remains upon his soul, and he feels it. And, sometimes, the condition which he feels is a joy which arose in his soul on his thinking about a cause which produces joy; or it may have been a sorrow; then he who was thinking about it forgets, but feels in the impression its consequence. And sometimes that condition is a strange condition which a word expressing joy or sorrow does not indicate clearly, and for which he cannot come upon a suitable expression revealing what was intended. Thus some people are distinguished above others by a natural faculty of taste in metrical poetry and a power of distinguishing between it and that which is not metrical. And the condition is one which the possessor of a natural faculty of taste attains to perceive in respect that he is not in doubt as to it— I mean as to the distinguishing between which is good as to metre or bad. Yet he is not able to express the condition by anything which will make clear his meaning to one who has not a natural faculty of taste.

In the soul are strange states, and this is their description. The well-recognized ideas of fear and grief and joy occur only in the case of that hearing which proceeds from singing that has a meaning. But as for vibrating strings and the other musical tones which have no meaning, they make on the soul a wonderful impression, and it is not possible to express the wonders of that impression. Sometimes it is expressed as a longing; but a longing which he who feels does not know for what he longs, is wonderful. And he whose heart is disturbed when he hears stringed instruments and the shāhin and their like does not know for what he is longing. He finds in his heart a state as though it demanded a thing he does not know what; this befalls even the common herd and those over whose hearts the love neither of man nor of God Most High can get control. There is a mystery in this, and it is that to every longing belong two fundamental bases: the one of them is a quality in him that longs, a kind of relationship with that which is longed for; and the second is a knowledge of the thing longed for, and a knowledge of what attaining to it would be like. Then given the quality in which is the longing and given the knowledge of the appearance of the thing longed for, the matter is clear. But if the knowledge of the thing longed for is not given, and the quality of

1 This passage is worthy of very careful attention. As an analysis of the spiritual effects of music I know nothing like it in Arabic literature; nor in English, except the book of Mr. Haweis referred to in the Life, p. 73.
longing is given and the quality moves the heart and its flame flares up, that entails confusion of mind and bewilderment without fail. If a human being grew up alone so that he never saw the form of women and knew not what sexual intercourse was, and thereafter approached puberty and lust overcame him, verily he would feel in himself the fire of lust, but would not know that he was longing for sexual intercourse, because he did not know what sexual intercourse was and had no experience of the form of women. There is a relationship like this in the soul of the human being with the upper world and the pleasures which he is promised there at the Lote-tree of the Extremity and in the upper Paradise. Only he cannot imagine these things to himself except as qualities and names, like him who has heard the expression ‘sexual intercourse’ and the name ‘woman,’ but has not seen the form of a woman even, nor the form of a man, nor his own form in a mirror that he might know by analogy. So hearing moves in him longing, but abounding ignorance and the being occupied with this world have made him forget himself, and have made him forget his Lord, and have made him forget his abiding-place to which is his desire and his longing by nature. Then his heart demands from him a thing he does not know what, and he is confused and bewildered and disturbed like one who is choking, who does not know how to be saved. This, and things like it, belong to the states, a perception of the completeness of the verities of which is not to be attained, and he who is affected by them is not able to give them expression.

The division of ecstasy into that which can be made manifest and that which cannot be made manifest is now clear. Then know also that ecstasy [wajid] is divided into that which itself attacks and that which is forced, and that is called affecting ecstasy [tanajjud]. Of this forced affecting of ecstasy there is that which is blameworthy, and it is what aims at hypocrisy and at the manifesting of the Glorious States in spite of being destitute of them. And of it there is that which is praiseworthy, and it leads to the invoking of the Glorious States and the gaining of them for oneself and bringing them to oneself by device; for the Glorious States may be brought through such gaining for oneself. And therefore the Apostle of God commanded him who did not weep at the reading of the Qur’an that he should force weeping and mourning; for the beginning of these States is sometimes forced while their ends thereafter are true. And how should forcing not be a cause that that which is forced should become in the sequel a matter of nature? Everyone who learns the Qur’an at first memorizes it by force, and recites it by force, in spite of completeness of meditation and presence of intelligence, and, thereafter, that becomes a regular custom to the tongue, so that the tongue runs on through it in prayer, etc., while he who prays is inattentive. So he recites the whole of a Sura, and his soul returns to him after he has arrived at the end and he knows that he has recited it in a state of inattention. And so a writer writes at first with serious application, then his hand accustoms itself to penmanship and writing becomes to him nature. Then he writes many leaves while his heart is engrossed in thinking of something else.

So there is no path to gaining for oneself anything possible for the soul and the members except by effort and practice at first; and thereafter, it becomes nature through custom. And that is what is meant by the saying of some, Custom is a fifth humour.1 Thus it is with the Glorious States. It is not fitting that despair of them should arise when they are lacking, but it is fitting that an effort should be made to acquire them for oneself through Hearing and its like. And, in truth, as to habit, the case has been seen of one desiring to love passionately an individual that

1 Al-‘abādī bi‘ābādī khāmis. Tābi‘ān means ‘a humour’ in the Hippocratic sense of the four humours, blood, phlegm, yellow bile, and black bile. It then comes to mean the nafs, constitution or temperament of an animal body, literally, mixture.
at the time he does not love; then he does not cease repeating the mention of it to himself and keeping his gaze upon it and affirming to himself its amiable qualities and praiseworthy characteristics, until he does love it passionately, and that is fixed in his breast with a fixing that passes beyond the bound of his will. Then he may desire after that to be free of it and cannot get free of it. Like this is the love of God Most High and the longing to meet Him and the fear of His anger and other than that of the Glorious States; whenever a man misses them it is fitting that he should apply effort to bring them to himself by companioning with those who are characterized by them, and by witnessing their States and approving of their qualities in the soul and by sitting with them at Hearing and by praying and beseeching God Most High that He would grant him that condition through making easy to him its causes. And among its causes are the companionships of the excellent and of those who fear and love and long and of the humble; he who companions with any individual, to him there come qualities of that individual, though from whence he does not know. And the possibility that love and the rest of the states may result through these causes is indicated by the saying of the Apostle of God when he prayed, “O God, grant me Thy love and the love of those that love Thee and the love of those who bring me near to Thy love.” So he (upon whom be peace!) in seeking love has sought aid of prayer.

This is an exposition of how ecstasy is divided into revelations and states, and how it is divided into what can be clearly stated and what can not be clearly stated, and how it is divided into what is produced by effort and what is natural.

Then if you say, “What is the mind of those whose ecstasy does not appear at hearing the Qur'an—and it is the word of God—but appears at singing, and it is the word of poets? So even if that last is a truth issuing from the benignity of God Most High, and is not a lie issuing from the craft of the devil, yet the Qur'an is worthier to

cause ecstasy than singing.” Then we say, Ecstasy is truth. It is what grows up out of the abundance of the love of God Most High and out of sincerity in desiring Him and in longing to meet Him. That is stirred up by hearing the Qur'an also, and he who is not stirred up by hearing the Qur'an, only loves the creation and loves passionately the created. The saying of God Most High indicates that, *Do not hearts rest contentedly in the mention of God, and the saying of Him Most High, Repetitions, the skins of those who fear their Lord bristle thereat; then their skins grow soft and their hearts at the mention of their Lord [Qur., xiii, 28, and xxxix, 24]. And everything that is experienced [yujadu] as a consequence of Hearing, because of Hearing in the soul, is ecstasy [waq'id]. The resting contentedly and the bristling and the fear and the softening of the heart, all that is ecstasy. And God Most High has said, *The Believers are only those whose hearts dread when God is mentioned, and He Most High said, If this Qur'an were revealed to a mountain, verily thou wouldst see it humbling itself and splitting from fear of God [Qur., viii, 2, and lix, 21].

So dread and humility are ecstasy on the side of states if not on the side of revelations, but this ecstasy sometimes causes revelations and admonitions. With regard to this the Prophet said, “Adorn the Qur'an with your voices.” And he said with regard to Abü Mūsā al-Ash'ari, “Verily, he has been given a pipe of the pipes of the family of Dā'ūd.”

And the stories indicating that ecstasy has showed itself in the possessors of hearts at hearing the Qur'an are many. The saying of the Prophet, “*The Sūra Hud*¹ and those like it have turned my head white,” speaks of ecstasy, for white hair results from sorrow and fear, that is, ecstasy. And it is related that Ibn Mas'ūd recited to the Apostle of God the Sūra of Women, and when he came to where God Most High says, *Then how when We bring from every people a witness and bring thee against them as a witness?*

¹ Sūra xi; it is full of stories of the judgments of God.
was acting as Imām in ar-Raqqā, and he recited, *Then when there is a sounding on the trumpet* [Qur., lxxxiv, 8], and fell fainting and died in his niḥrāb—may God have mercy on him! And ʻUmar heard a man reciting, *Verily the punishment of thy Lord surely descends; there is none to keep it back!* [Qur., lli, 8]. Then he cried with a great cry and fell fainting, and was carried into his house and ceased not to be sick in his house for a month. And Sāliḥ al-Marri recited to Abī Jarrīr,1 and he sobbed and died. And ash-Shibīlī heard one reciting, *This shall be a day when they shall not speak and shall not be permitted to excuse themselves* [Qur., lxxvii, 35]; then he fainted. And 'All b. al-Fudayl heard one reciting, *A day when mankind shall rise up for the Lord of the worlds!*2 and he fell fainting, and al-Fudayl said, “May God repay thee what He has taught him from thee!” And similar stories are transmitted from a number of them.

So, too, is the case with the Sūfī. One night of Ramadān ash-Shibīlī was in his mosque, and he was praying behind an Imām of his, and the Imām recited, *And, verily, if We willed We would bring to thee him whom We inspired* [Qur., xviii, 88], and ash-Shibīlī shrieked a great shriek, the people thought that his soul had fled; his face grew red, and his shoulder muscles quivered, and he kept saying, “With such words He addresses the beloved,” repeating that over and over. And al-Junayd said, “I entered one day to Sāri as-Suqāṭī and I saw before him a man who had fainted. Then he said to me, ‘This man heard a verse from the Qurān and fainted.’ And I said, ‘Recite to him that same verse,’ and it was recited and he recovered. So he said, ‘How didst thou come to say that?’ I said, ‘I considered Yaqūb, his blindness was on account of a created thing and through a created thing he saw, and if his blindness had been on account of the truth he would not have seen through

1 The name is Abī Jarīr in the text from which I translate. The SM gives Abī Ḥamīl, but adds that other MSS. read Abī Ḥabib and Abī ʻUmar. He does not seem to know who is meant, nor do I. [Qur., lxxvii, 6. The SM adds that ‘All died before his father al-Fudayl. For al-Fudayl see note 6 on p. 248.}
a created thing? Then they approved that." And the saying of the poet points to what al-Junayd said:

"And many a cup I drank for the sake of a pleasure; and I cured myself of that pleasure with another cup."

One of the Sufis said, "I was reciting one night this verse, Even soul tastes of death, and I kept repeating it over. And lo, the voice of a Hadīf came to me and said, 'How oft wilt thou repeat that verse? Thou hast killed four of the Jinn; they had not lifted their heads to heaven since they were created.'" And Abū 'Ali al-Maghāzīli said to ash-Shihbī, "Often there strikes my ear a verse from the book of God Most High and drags me to turn from this world; then I return to my former states and to mankind, and do not remain in that." Then he said, "What struck thine ear out of the Qurān by which He dragged thee to Himself, that was favour from Him to thee and benignity on His part towards thee, and when He restored thee to thyself that was solicitude on His part for thee, for it is not well for thee but that thou shouldst be free from force and compulsion in advancing to Him." And a man of the people of Sufism heard one reciting, O thou soul who art at rest, return unto thy Lord, well pleased, well pleasing [Qur. Ixxxv, 27]. Then he besought the reciter to repeat it and said, "How often do I say to it, 'Return!' and it does not return!" And he constrained himself to an ecstacy and cried with a great cry, and his spirit departed. And Bakr b. Muādh heard one reciting, And warn them of the day that hastens on [Qur. xi, 18], with the rest of the verse. Then he was disquieted and thereafter cried, "Have mercy on him whom Thou hast warned and who did not approach Thee in obedience after the warning!" Then he fainted. And Ibrahim b. Adham, when he heard one reciting, When the heavens are split [Qur. lxxxiv, 1], his joints were disquieted to such a degree that he quivered. And it is related from Muhammād b. 'Abd Allāh that he said, "A man was washing in the Euphrates and there passed by him a man on the bank reciting, Be ye separated to-day, O ye that sijn [Qur. xxxvi, 50]. Then the man ceased not being disquieted until he sank and died." And it is mentioned that Salmān al-Farīsī beheld a youth reciting, and he came to a verse and his skin bristled. Then Salmān loved him. And he missed him once and asked concerning him, and was told that he was sick. So he went to visit him, and lo, he was at the point of death. Then he said, "O Abū 'Abd Allāh, hast thou seen that bristling of the skin which is in me? for it came to me in a most beautiful form and informed me that God had pardoned me for it every sin."

And, in general, he who has a heart is not free from ecstacy at hearing the Qurān; for if the Qurān does not make an impression on it at all, then it is like unto one who cried aloud to what did not hear save a crying and a shouting—deaf, blind are they, so they understand not [Qur. ii, 166]. But on him who has a heart, a word of wisdom which he hears makes impression. Ja'far al-Khulīdī said, "There entered one day to al-Junayd, with whom there was a company, a man of the people of Khurāsān, and he

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1 Abū Iqālā b. Ibrāhīm b. 'Adham b. Mas'ūd b. Bakr al-Balātī. He was a contemporary of Sūfīyān b. Thawrī and al-Fudaylī b. 'Iyād. Al-Qazwīnī gives almost a pio to him, see, pp. 9 f. See too, Fārābī, i, p. 53.
2 'Abū al-'Abbās Muḥammad b. 'Abd Allāh, known as al-Malikī and as Ibn as-Samānī; d. 152. See Ibn Khallīq, iii, 18, and 'Abd al-Maḥṣūfī, q. 512. Also Fārābī, i, p. 44.
4 With this personifying of a condition compare the personifying of the Qurān, Ismā 'īl, Friday, etc., in the words of mukālāt and jāhārī; see Li'l, p. 116.
5 The SM. explains "an illuminated heart," but this is al-Ghazzālī's usual phrase for those capable of devout ecstacy.
said to al-Junayd, 'When are of equal account to a creature he who praises him and he who blames him?' And one of the Shaykhs said, 'When he has entered a mad-house and is bound with two chains.' Then said al-Junayd, 'This is not your affair.' Thereupon he turned to the man and said, 'When he is certain that he is created.' Then the man sobbed a great sob and died.'

And if you say, "But if hearing the Qur'an availeth for ecstasy, what is their mind who gather together to hear singing from reciters [gawdžālān] of poems instead of reciters [qārī'ān] of the Qur'an? Their gathering together and throwing themselves into ecstasy ought to be in the circles of reciters of the Qur'an and not in the circles of reciters of poetry. And there ought to be sought by every gathering in every party a reciter of the Qur'an, and not a reciter of poetry, for the word of God Most High is, without doubt, more excellent than singing." Then know that singing is more powerful than the Qur'an in arousing to ecstasy for seven reasons. The first reason is that all the verses of the Qur'an do not fit the state of the listener, and are not suited for him to understand and to apply to what is in close connection with him. Then he over whom rules sorrow or longing or regret, how shall he fit to his state the saying of Him Most High, God commands you concerning your children, to the male there shall be the like of the share of two females, and the saying of Him Most High, And those who accuse virtuous women [Qur., iv, 12, and xxiv, 4]? And so, too, are all the verses in which are expounded the laws of inheritance and of divorce and restrictive ordinances, etc. That which moves the contents of the heart is only what fits it; and poets compose their verses only to elicit by them states of the heart, so that there should be no need, in understanding the state through them, to use force to arouse longing.

It is true that he over whom rules an overwhelming and all-conquering condition which does not leave room for any other than itself, and he with whom is wideawakeness and quick penetration with which he can grasp ideas only suggested by the expressions, in such a case as his, his ecstasy sometimes comes on at anything heard, as in the case of him for whom there came on at the reminder by God Most High, God commands you concerning your children [Qur., iv, 12 and 175], the thought of the condition of death which makes wills necessary, and that there was no escape for any man from leaving his wealth and his children behind him, which are his two beloved things of this world, and leaving one of them to the other and abandoning both of them; so fear and perturbation overwhelm him. Or, as in the case of him who hears the mention of God in His saying, God commands you concerning your children, and he is confused by the bare name apart from what is before it and after it, and there comes upon him the thought of the compassion of God for His creatures and His solicitude, in that He Himself rules the division of inheritances, to care for them in their life and death. So he says, "Since He cares for our children after our death, then we need not doubt that He will care for us"; so there is aroused from him a state of hope, and that brings after it joy and gladness.

Or, from the saying of Him Most High, to the male there shall be the like of the share of two females, there comes upon him the thought of the pre-eminence of the male in his being a man over the female, and that men whom trading and selling do not divert from the thought [dhikr] of God will have the superiority in the other world, and that they who are diverted by other than God Most High from the thought of God Most High really belong to the class of women and not to that of men. Then he fears that he may be curtailed or kept back in the pleasant abode of the other world, even as the female is kept back in the wealth of this world.

And such as those sometimes move ecstasy, but only in him in whom are two qualities; the one of them is a condition, overwhelming, absolute, all-conquering, and the other is an effective penetration and a wideawakeness of the utmost and completest kind to call attention to ideas
that are remote through things that are near. And that is of the rarest; so on that account recourse is had to singing, which consists of expressions fitted to states so closely that the states are aroused as quickly as the expression is heard.

And it is related that Abū-l-Husayn an-Nūrī was with a company in a party, and a question in science was discussed among them, but Abū-l-Husayn was silent. Thereafter he lifted up his head and chanted to them—

"Many a cooing pigeon in the early dawn, full of disquietude, has cried among the swaying branches;
She remembered a mate and a time of happiness, and she wept for sorrow and aroused my sorrow.
So my weeping often disquieted her and her weeping often disquieted me.
And, in truth, I would sometimes soothe her yet not make her understand, and she would sometimes complain yet not make me understand;
But I, through emotion, made her perceive, and she also, through emotion, made me perceive."  

So he said, and there did not remain one of the people but rose and constrained himself to an ecstasy. And this ecstasy did not result to them from the science in which they were wading, though science is earnestness and truth.

And the second reason is that the Qurān is held by most in the memory and is committed to ears and hearts; and whatever is heard for the first time makes a greater impression on the heart, and on the second repetition its impression is weaker, while on the third its impression almost fails. If the possessor of overpowering ecstasy were to strive to bring on his ecstasy by the use of one verse continually on occasions near to one another, within a day or a week, that would not be possible for him. But if he change that verse for another verse the impression on his heart will be renewed, although the verse may state the same thought. So, if its poetical expression be new as compared with that of the first verse, it will move the soul, although the thought is the same. But the Qurān reciter is not able to recite a new Qurān on every occasion and in every party; for the Qurān is limited and addition to it is not possible, and it is all held in the memory and repeated often. Abū-Siddīq pointed to what we have here mentioned when he said, on seeing the Arabs arriving and weeping at the hearing of the Qurān, "We were as you are, but our hearts are hard." Yet think not that the heart of Abū-Siddīq was harder than the hearts of those rough Arabs, or that it was emptier of the love of God Most High and of the love of His word than their hearts, but the repetition upon his heart had produced callousness with regard to it; and he was slightly impressed by it on account of what had befallen him of familiarity through his much listening. For, on account of custom, it is impossible that a hearer should hear a verse that he had not heard before and should weep, and then should keep on weeping on its account twenty years, and after that time should weep at it on its being repeated, and that the first hearing should not differ from the last except in its being strange and new. To every new thing belongs a pleasure, and to every fresh thing belongs an emphasis, and along with everything to which you are accustomed there is a familiarity which hurts the emphasis, and, therefore, was 'Umar anxious to prevent the people from much circuiting of the Ka'ba, and he said, "I fear that the people will despise this House," i.e. will be familiar with it. And he who arrives as a pilgrim and sees the House for the first time, weeps and cries out and often fainted when his glance falls upon it. And he sometimes remains in Makkah and does not feel a trace of that in his soul. So, then, the singer has at his disposal new verses of poetry for each occasion, but he has not at his disposal for each occasion a new verse of the Qurān.

The third reason is that measure in language has a power, through poetic taste, of making impression on the soul.

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1 These verses are by 'Adī b. ar-Ruṣāfī; see Jāhiri's preface to his Maqānaṭ and Chemay's translation, i, pp. 106, 274.
For a pleasant voice with measure is not like a pleasant voice without measure; and measure is what is found in poetry as opposed to verses of the Qur'an. And if the singer were to drag the verse which he is chanting or err in it or turn aside from the limit of that tariqa in the melody, the heart of the listener would be disquieted and his ecstasy and Hearing wasted, and the impression would be scared away on account of the lack of fittingness. And whenever the impression is scared away, the heart is disquieted and distressed. And whenever measure makes an impression, the poetry on that account is pleasant.

The fourth reason is that measured poetry varies as to making impression on the soul with the melodies which are called tariqas and dastandat. And the varying of these tariqas is only by extending what is shortened and shortening what is extended, and by pause in the intervals of the words and by cutting short and joining on in some of the words. This changing is allowable in poetry, but in the case of the Qur'an it is only allowable to recite as it was revealed, and shortening and lengthening and pause and cutting off and joining on in opposition to what the recitation requires is forbidden or disliked. So, whenever the Qur'an is read distinctly as it was revealed, there falls away from it that impressiveness the cause of which is the measure of the melodies; it is a cause that has absolute power in making impression, even if it does not convey a meaning, just as in the case of stringed instruments and pipes and the shahin and the other sounds which do not convey a meaning.

The fifth reason is that the measured melodies are helped and strengthened by rhythms and by other measured

1 For tariqa see note on p. 220. Here, too, the form appears to be the plural tariqas. On dastanat, as used here, I can shed no light. The SM reads (i.e. the Cairo printed text of his commentary does) dastanbat, and he adds that some MSS. have a variant reading dastanat, and that it is a Persian or foreign word. In the Majmūʿat al-Mudabbir the dastanin (pl. of dastan) are the frets on which the fingers are placed in playing the lute. It is also a name for all melodies referred to Barūb (Istakhri, p. 262, line 12). Land renders tāfṣārūn.

2 Land as rhythms; see Majmūʿat, p. 245.

sounds, apart from those produced by the throat, like the beating of the gūtūb and the duff and the rest. For even a weak ecstasy is not aroused except by a powerful cause, and it only becomes strong by a combination of these causes, and each one has a share in the arousing. But it is necessary that the Qur'an should be protected from such companions as these, for their aspect with the majority of people is an aspect of sport and play; but all the Qur'an is seriousness with all people. So it is not allowable that there should be mingled with pure truth what is sport according to the commonality and the external aspect [ṣūra] of which is sport according to the select, although they do not view it from the side of its being sport. Yes, it behoves that the Qur'an should be reverenced and should not be recited on thoroughfares, but in a sitting assembly, and not in a state of sexual impurity, nor in a state of impurity generally. But only those who keep careful guard over their states can attain perfection with regard, to the inviolability of the Qur'an, and he who cannot claim for himself this careful guard and circumspection turns aside to singing. For this reason beating of the duff along with the reading of the Qur'an is not allowable on a night of marriage. Yet the Apostle of God has commanded beating of the duff at a marriage and said, "Proclaim the wedding if it be by beating of the ghirbāl," or some expression of which that is the meaning. And that is allowable with poetry as opposed to the Qur'an, and, therefore, when the Apostle of God entered the house of Ar-Rubayyi bint Mu'awwidh, while girls were with
her singing, and he heard one of them say in the course of her singing,

"And with us is a Prophet who knoweth what shall be
tomorrow";

then he said, "Leave off that and say what thou wast saying." And what she had said bore witness to his prophethood, but he rebuked her for that and brought her back to the singing, which is sport; for such hearing of witness is pure seriousness, and so is not to be joined to the aspect of sport. Then, whenever the strengthening of the causes by which Hearing becomes a mover of the heart is hindered for this reason, i.e., in order to preserve the inviolability of the Qur'an, what is incumbent is to turn aside from the Qur'an to singing, even as it was incumbent upon that girl to turn aside to singing from bearing witness to the Propheṭship.

The sixth reason is that the singer sometimes sings a verse which does not fit the state of the hearer, so he dislikes it and rejects it and asks another; every saying does not fit every state. But if people agreed at parties upon a reciter of the Qur'an, often he would recite a verse which did not fit their state. Then, since the Qur'an is a medicine for the whole of mankind according to their varying states, so the verses of compassion are a medicine for him who is fearful and the verses of punishment are a medicine for the infatuated and the secure, and to adduce all would be tedious; nevertheless the hearer is not certain whether what is heard will agree with his state and his soul dislikes it, he encounters through it the danger of displeasing the word of God Most High, in so far as he does not find a way to put it aside. And that he should guard himself from that danger is the best of good judgment and a necessary conclusion, since he will not find relief from it except by applying it to his condition as it is. And it is not allowable to apply the word of God Most High except to what God Most High intended, but the saying of a poet it is allowable to apply to other things besides what the poet meant. So in it is the danger of disliking or of erroneous exposition to suit the state, while, on the other hand, it is incumbent to reverence the word of God and to guard it from such danger. This is what has been given to me concerning the causes of turning aside on the part of the Shaykh to hear singing in place of hearing the Qur'an.

And here there is a seventh reason which Abū Naṣr as-Sarraj at-Ṭusāi¹ mentioned in defence of this use of poetry. He said: "The Qur'an is the word of God and one of His qualities; and it is a truth which humanity cannot comprehend, because it is uncreated, and created qualities cannot comprehend it. If a grain of its meaning and its dignity were unveiled to the hearts of men, they would split and be confused and bewildered. But pleasing melodies stand in a relationship to natural dispositions, and their relationship is one of fanciful desires² and not of necessary desires. And poetry, again, its relationship is that of fanciful desires. Then, whenever the melodies and sounds are joined with what of signs and subtleties are in the verses, the one of them fit the other and becomes still nearer to fanciful desires and lighter upon the hearts of men, because created is joined to created. Thus, so long as humanity remains, and we through our qualities and fanciful desires take pleasure in mournful tunes and pleasing sounds, our being open and unreserved, for the sake of witnessing the enduring of these fanciful desires towards poems, lies nearer than our being open and unreserved towards the word of God Most High, which is His quality and His word, from Him took beginning and to Him

¹ The SM. says that Abū Ḥātim as-Sijistani (d. 245; Ibn Khall., i, 603) gives traditions from him and that he is quoted several times in the Hadīth. I know nothing more of him.

² So I translate tentatively ḥusayn and ḥuṣayn. As thus used these words belong to the technical language of the Sufis and, between them, indicate all the things sought by the naṣf, or fleshy nature, with the distinction that the ḥuṣayn are the things which are essentially necessary to the existence of the naṣf, and the ḥusayn are those which are not essentially necessary, which are mere fancies or pastimes. For the classical use of ḥusayn, see Lane, ed. e. e. e. For the modern in the sense of caprice, pastime, passion, even sin, see Douay and Sp. and Douay, Chrast., i, p. 447; for the Sufi use see Dict. Tech. Trano, sub ḥusayn and ḥuṣayn, vol. i, p. 417, i. 10 ff.
Then he closed the copy of the Qur'an and ceased not weeping until his beard and dress were wet, and I had compassion on him for his much weeping. Thereupon he said, 'O my little son, do you blame the people of ar-Rayy saying, 'Yūsuf is an unbeliever'? That I am. From the prayer of early dawn I have been reading in the Qur'an and there has not fallen from my eyes a drop, but the resurrection has come for me at these two lines.'

So then, although the hearts of men are inflamed with the love of God Most High, yet a new verse will rouse from them what the recital of the Qur'an does not rouse. That is because of the measure of the poetry and its being in accord with natural qualities; and it is because of its being in accord with natural qualities that human beings have the power of composing poetry. But the composing of the Qur'an lies outside of the paths and the track of speech, and, on account of that, it is a miracle which does not enter into the power of human beings because of its not being in accord with their nature.\(^1\) It is related that a man came in to Isrāfīl,\(^2\) the teacher of Dhu-n-Nūn al-Miqrī, and saw him writing on the ground with his finger and singing a verse of poetry. Then Isrāfīl said, 'Do you think it right to sing anything?'

p. 560 and with the assistance of the version in the Ṣūfīs of al-Qushayri and the commentaries upon it by Muṣṭafā al-ʿArūsī and Zakariyya al-ʿAnṣāry (vol. iv, p. 140 of ed. of Bābq. A.H. 1290). The verses as we read them run—

\(^{11}\) ʿaʿaytuka tabni dāʿim an fī qatʿuwa
Walqum nūnas dāmānas labaddamā na tabnī
Kaʿantī bīkūm wālaqūn aḥsān alqawli�um
Alā layyīnī kumā idhā-layyūthūna layīghnī.

But in the Ṣūfī, vi, 140, we have the original form and environment. They are by the far from pious al-Walīd b. Yanābī and 'Abd al-Malik, afterwards Walīd II of the Umayyad dynasty (regnant A.H. 125-126), written by him against his uncle Hishām, who had usurped the throne. For the story at length see Von Kretsch, Čöltepeşehci, i, 162, and for the verses Ṣūfī, loc. cit. I do not think there was any deliberate change on the part of the Šūfi reciters. Rather, the changes that have arisen are due to oral transmission. That the verses of al-Walīd directed in anger against his uncle could be so turned as to become words of God addressed to the human soul illustrates the possibilities in the interpretation of Arabic poetry.

\(^{1}\) A remarkable proof that a Sacred Book requires a human side to exercise its full influence.

\(^{2}\) Is this Isrāfīl the Shukrān al-ʿAbīd mentioned in Ibn Khallī, i, pp. 292, 294? The printed text of the S.M. reads Isrāʿīl, but Isrāfīl is certainly right. It stands in Jāmiʿ's list of Šūfīs.
He said, "No." Isrā'il said, "Then thou hast no heart." This is a sign that he who has a heart and experiences its natural qualities knows that verses of poetry and musical tones move it with such a moving as is not encountered through other things than them; and so he imposes upon himself this method of moving his heart either by his own voice or that of another.

(To be continued.)


(Continued from p. 528, July Number, 1901.)

Note to III (p. 523).

A notice of Khalaf b. Ahmad is contained in Ṣafādi’s Waḥī bil-Wafayāt (Paris, 2,004, 22e). The pedigree does not differ from that given by Dhababi, but some further information is given about Khalaf, and on the authority of Yaḥū—presumably, therefore, from his Muʿjam al-Udabā. We are told that Khalaf was at one time a rationalist in doctrine, when he became notorious for his persecution of members of the contrary sect. And Yahya b. Ṭammārā, who was in Sijjīf at the time, had to make his way to Harāt in the disguise of a woman.

[Ṣafādi also gives a notice of Yahyā (B.M. Add. 23,359, 342e), and there calls him b. Ṭammār ash-Shuybāni an-Nihī. He says he was a strictly orthodox preacher, and a bitter opponent of the Jahmīyya sect (as to which see Shahrastāni, ed. Curton, p. 60, Haarbrücker’s translation, p. 89); that he was very popular; gave a course of public lectures on the entire Qurān; and that a second course was interrupted at Sūra 75 by his death, which occurred in 422 a.h.]

Later Khalaf became a follower of tradition, and then proceeded to persecute his late co-religionists. As an author, in addition to the huge work on the Qurān, which is here said to have consisted of one hundred and twenty volumes, he wrote a work on the interpretation of dreams, entitled Tuhfāt al-Mulk. Whilst a prisoner of Mūḥammad of Ghazna he swallowed a stupefying draught, by which he deceived his custodians into the belief that he was dead, and he was placed in a coffin and removed by his attendants. Mūḥammad heard of it, and had him re-arrested. He tried the device again, but this time the Sultan had him placed in a closed coffin, and so caused his death.
(Ihya’ Ulum ad-Din)

On Music & Singing

Emotional Religion in Islam as affected by Music and Singing
being a translation of the Ihya 'Ulm ad-Din of al-Ghazzali with
Analysis, Annotation, and Appendices.

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We have now given the rule of the first stage concerning understanding what is heard and applying it; and also the rule of the second stage concerning the ecstasy which is encountered in the heart; so let us now give what of it oozes to the outside, consisting of cries and weeping and movements and rending of clothes, etc. So we say

The Third Stage of Hearing Music and Singing.

We will give in it the laws of good conduct related to the hearing of music and singing internally and externally, and what of the traces of ecstasy is praised and what is blamed. The laws of good conduct are five. The first is showing regard for time, place, and company. Al-Junayd said, “Hearing has need of three things, and if they are not there, then do not hear; time, place, and company.” His meaning is that there is no advantage in being occupied

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with Hearing on an occasion when food is present, or on an occasion of discussion or of prayer, or of anything that turns away from emotion of the heart. This is the meaning of showing regard for time; the hearer shows regard for his condition of emptiness as to the heart. And as for place, sometimes it is the beaten highway or a place whose appearance is disliked or where there is some cause which distracts the heart; so he avoids that. And as for the company, its cause is that, whenever there is present one of a different nature, who dislikes Hearing, externally a devotee, poor in the subtleties of hearts, he is found burdensome to the assembly and the heart is occupied with him. And so, too, when there is present one of the people of this world who magnifies himself, of whom a care must be taken and to whom regard must be shown; or one of the people of Sufism who strains and feigns ecstasy, being hypocritical in ecstasy and in dancing and in tearing of clothes. All these things are disturbing, and it is fitter that the Hearing should be abandoned in the case of the lack of these three conditions.

The conditions just mentioned are to be considered by the listener; but the second law is a matter to be considered by those who are present. It is that the Shaykh, whenever beginners [Murids] are around him whom Hearing hurts, ought not to listen in their presence, and if he listens, let him occupy them in some other way. The beginner who is hurt by singing is one of three. The lowest of them in rank is he who does not attain in the Path except to external works, and who has no taste for Hearing. So his being occupied with Hearing is his being occupied with what he does not know. For he is not of the people of sport that he should sport, nor of the people of taste that he should enjoy himself in Hearing; so let him be occupied in praising and service, otherwise his time is wasted. The second is he who has taste for Hearing, but in him is a remainder of the fanciful desires [huzaz] and a turning to lusts and fleshly qualities, and he is not yet subdued with such a subduing that there is safety from his wickednesses. Then, often, Hearing arouses in him a summoner to sport and lust; and his path is cut off, and his way to perfection is barred. The third is that his lust should have been broken and there be safety from his wickedness, and his perception have been opened and the love of God Most High rule over his heart; but he be not wise in the external part of science, and does not know the names and the qualities of God Most High and what is allowable with regard to Him and what is impossible. Then, whenever the gate of Hearing is opened he applies what is heard to what is allowable and to what is not allowable with regard to God Most High; so his hurt from such thoughts as are unbelief is greater than his advantage from the Hearing. Sahl¹ said, “Every ecstasy to which the Book and the Sunna do not witness is false.” And for such a one as this, Hearing is not good, nor for him whose heart is yet soiled with the love of this world and the love of praise and glory, nor for him who listens for the sake of the pleasure and to find delight in the impression. Then that becomes a custom to him and diverts him from his religious duties and from regard for his heart; and his path is cut off. So Hearing is a slippery place for the foot; from it the weak should be kept. Al-Junayd said: “I saw Iblis in sleep and said to him, ‘Dost thou gain the mastery over any of our comrades in anything?’ He said, ‘Yes, on two occasions: on occasion of Hearing and on occasion of theological speculation [njar], for I go in to them thereat.’” Then said one of the Shaykhs, “If I had seen him I would have said to him, ‘How foolish thou art! One who hears from Him when He hears, and speculates about Him when he speculates, how canst thou gain the mastery over him?’” Then said al-Junayd, “Thou hast spoken truth.”

The third law is that he should be attentive to what the speaker says, present in heart, turning aside little, guarding himself from gazing upon the faces of those who are listening and upon what they exhibit of states of ecstasy,

¹ Sahl al-Tustari; see note 1 on p. 262 (1901).
absorbed in himself and in the guarding of his own heart and in the treasuring of what God Most High opens to him of His mercy in his secret heart, keeping himself from a movement that would disturb the hearts of his comrades. He should be in external rest, still in his extremities, holding himself from coughing or yawning. And he should sit with bent head as he would sit in thought that absorbed his heart, restraining himself from hand-clapping and leaping and the rest of the movements used to work up the emotions and make a hypocritical show, silent in the intervals of the recitation from such conversation as can be avoided. Then if ecstacy overcome him and move him without his volition, he is excusable in regard to it and not blameworthy. But whenever volition returns to him let him return to his stillness and to his repose; it is not incumbent on him that he should seek to prolong his ecstacy out of shame, lest it should be said, “His ecstacy was soon cut short,” nor that he should constrain himself to an ecstacy, out of fear, lest it should be said, “He is hard of heart, lacking in purity and softness.” It is related that a youth used to accompany al-Junayd, and whenever he heard aught of the mention of God he would cry out. Then al-Junayd said to him, “If you do that another time, you shall not accompany me.” And thereafter he kept putting pressure upon himself until from every hair of him there would drip a drop of water, and he did not cry out. And it is related that he choked one day through the force of the pressure upon him and sobbed a single sob, and his heart broke and he died.

And it is related on tradition that Mūsā was telling traditional stories among the Banū Isrá’îl, and one of them rent his dress or his shirt. And God Most High revealed to Mūsā, “Say to him, ‘Rend for me thy heart and rend not thy dress.’”

Abū-l-Qāsim an-Nasrābādī said to Abū ‘Amr b. Najīd, “I say that whenever the people gather together, and there is with them a reciter of poems who recites, it is better for them than that they should talk slander.” Then said Abū ‘Amr, “Hypocrisy in regard to Hearing—and it is that you should show in yourself a state that is not in you—is worse than that you should talk slander thirty years or thereabout.” And if you should say, “Is the more excellent he whom Hearing does not move and upon whom it does not make an impression or he upon whom it appears?” Then know that the lack of external appearance is at one time on account of weakness of the visitant [ʿādīd], that springs from Hearing, and that is defeat; and at another time it is in spite of strength of ecstacy, but motion does not appear on account of perfect strength in control of the limbs, and that is perfection. And, at another time, it is on account of the state of ecstacy inhering in and being part of all the states. Then an increase of impression does not show itself on occasion of Hearing, and that is the utmost degree of perfection. For the ecstacy of him who has ecstacy in most states does not last, but he who is in a lasting ecstacy is applying himself assiduously and constantly to the Truth, and is clinging to the essence of Witnessing. Then such a one the occurrence of the states does not change. And it is reasonable to suppose that what is pointed to in the saying of ʿaṣ-Siddiq, “We were like you; then our hearts became hardened,” is our hearts became powerful and were strengthened, and became able to cling constantly to ecstacy in all states while we are hearing the thoughts of the Qur’ān continuously; and the Qur’ān is not new with regard to us nor fresh upon us so that we should be affected by it. So, then, the force of ecstacy moves the external manifestations, and the force of reason and self-restraint controls them, and sometimes the
one of them overcomes the other either on account of the
vehemence of its force or on account of the weakness of
what opposes it, and it is defeat or perfection in accordance
with that. Then think not that he who throws himself
upon the ground in agitation is more perfect as to ecstasy
than he who is still and does not agitate himself; yes, often
he who is still is more perfect as to ecstasy than he who is
in agitation. Al-Junayd, in his novitiate, was wont to be
moved through Hearing; then he came not to be moved,
and people spoke to him about that. He said, "And thou
seest the hills, thou thinkest them firm, but they shall pass
away even as the clouds pass away—a work of God who hath
made everything perfect." [Qur. xxvii. 90]. This points
to the fact that the heart may be agitated, circling in the
invisible world [malakūt], and the limbs externally well
disciplined and at rest. And Abū-l-Hasan Muhammad b.
Ahmad,1 said—he was in al-Ṭāhir—"I accompanied with
Sahl b. 'Abd Allāh sixty years, and I never saw him change
at a thing which he heard of mention of God or from the
Qurān. And when he was at the end of his life a man recited
before him, And on this day there shall not be taken
a ransom from you [Qur. lvii. 14], and the rest of the
verse. Then I saw him tremble and almost fall. And
when he returned to himself I asked him about that.
And he said, 'Yes, my beloved, we have grown weak.' And
so, too, one time he heard the saying of Him Most High,
The kingdom on that day shall verily belong to the Com-
passionate One [Qur. xxxv. 28]; then he was agitated. And
Ibn Sālim,2 one of his companions, questioned him, and he
said, 'I have grown weak.' Then they said to him, 'If
this springs from weakness, what is strength of state?'
He said, 'That there should not come upon one a visitant
[waqīdat] without his meeting it with the strength of his state;
then the visitants do not change him, although they are
powerful.'" And the cause of that strength in controlling

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1 Abū-l-Hasan (so the SM.) Muhammad b. Ahmad; d. 387. See Ibn Khallūn, iii. pp. 27 f.
2 Ibn Sālim; see note 3 on p. 203 (April, 1901).
the people of sport, and so abandoned it that they might not be distracted through what did not concern them. And some abandoned it for lack of brethren. It was said to one, "Why do you not Hear?" He said, "From whom and with whom?"

The fourth law is that he should not rise up or raise his voice in weeping while he is able to restrain himself. Yet if he dance or force weeping, that is allowable whenever he does not intend hypocrisy by it; for forcing weeping induces grief and dancing is a cause of joy and livelihood. And the moving of every allowable joy is permissible; if it were unlawful 'A'isha would not have looked on at the Abyssinians with the Apostle of God while they were 'kicking out.' That is 'A'isha's expression in some traditions, and it has been handed down from a number of the Companions that they hopped when a joy befell them which called for that. It is in the story of Ibn Hamza when there disputed about her 'Ali b. Abi Tālib and his brother Ja'far and Zayd b. Ḥaritha, and they contended together jealously as to her rearing. Then the Prophet said to 'Ali, "Thou art of me and I am of thee," and 'Ali hopped; and he said to Ja'far, "Thou resemblest me outwardly and inwardly," and he hopped behind the hopping of 'Ali; and he said to Zayd, "Thou art our brother and our freedman," and he hopped behind the hopping of Ja'far. Then the Prophet said, "She belongs to Ja'far, for her maternal aunt is his wife, and the maternal aunt is the same as the mother." And in a tradition it is said that he said to 'A'isha, "Wouldst thou like to look at the kicking out?" and 'kicking out' and 'hopping' are dancing. And that takes place on account of a pleasure or a yearning, and the law applicable to it is the law applicable to that which rouses it. If the pleasure which causes dancing is praiseworthy, and the dancing increases and strengthens it, then the dancing is praiseworthy. And if the one is permissible, then the other is permissible, and if blameworthy, blameworthy. Yet it is true that the practice of dancing does not befit the station of notable people or people who set an example, because, for the most part, it springs from sport and play, and that which has the aspect of play and sport in the eyes of the people should be avoided by him whose actions are imitated in order that he may not become small in the eyes of the people and they should leave off imitating him.

And as to the tearing up of garments, there is no indulgence for it except when the matter passes beyond the control of volition. It is reasonable to suppose that ecstasy may overcome one so that he will tear his garment and yet not know it from the force of the intoxication of ecstasy which is on him. Or he may know it, but he is like one who is constrained and unable to control himself. Then he presents the appearance of one who is forced to do a thing though disliking it; since there is for him in moving or tearing a means of taking breath, and he is forced to it as a sick man is forced to groan. And though he were to impose patience upon himself as to it, he would not be able to control it in spite of its being a free-will action. For man is not able to abandon every action whose occurrence depends upon intention; taking breath is an action whose occurrence depends upon intention, but if a man imposed upon himself that he would hold breath he would be compelled from within him to will taking breath. So, too, is crying out; and tearing of garments sometimes happens in this way; then it is not to be described as forbidden. They spoke in the presence of as-Sari of the occurrence of extreme overwhelming ecstasy, and he said, "Yes, the face
of one may be struck with a sword and he not know it." Then they disputed with him about it and found it strange that ecstasy should reach such a point, but he persisted and would not abandon his view that in some states this point was sometimes reached by some individuals.

And if you ask, "Then what do you say as to the tearing of new garments on the part of Sufis after the ecstasy has subsided and the Hearing is over, for they tear them in little pieces and distribute them to the people and call them khirqa?" Know that that is permissible whenever it is torn into square pieces useful to patch garments and prayer-carpets for the kibras is torn up that the qasas may be sewn together from it. And that is not waste, for it is tearing for a purpose. So, too, the patching of garments is only possible by means of little pieces, and that is an object; and the dividing to the multitude that the benefit may be general is an allowable object. Every king is required to divide his kibras into one hundred pieces and give to one hundred poor people, but it is necessary that the pieces shall be such that they can be made useful in patching. And in Hearing we prevent only that tearing which spoils the garment, destroying part of it so that it does not remain capable of use. That is pure waste, and is not lawful when it happens by free will.

The fifth law of good breeding is agreement of the people

1 The khirqa means first a rag or scrap of cloth, and secondly the mantle of a dervish. It seems to be applied to the mantle as made up of such scraps patched together. The tearing up and distributing is to distribute the blessing that is supposed to have been worn by someone in an especially blessed state. So the garments of saints acquire miraculous powers; compare Elijah's mantle.

2 The SM, describes the kibras as a rough thick garment. But that is not at all suitable here, and the other and common meaning of kibras, a piece of cotton cloth, is much better. See Lane, vol. viii, and especially the Lit. Rites, vol. viii, p. 70 f., where a tradition is quoted speaking of a qasas, or shirt, made of kibras, the plural of kibras.

3 As a garment the kibras is Persian, and we have probably here a Persian custom. I know nothing of it, and the SM, of course, gives no explanation. But compare the seizing, tearing to pieces, and distribution of the pieces of the judeh of the khurdi who pronounces the khurdi at the Mirdi festival in modern Mecca. It is described by Stinner-Hargroje in his Med. ii, pp. 7 f. He refers to the Berlin Zeitschrift für Ethnologie, 1883, p. 112, where it is described how the Riff Arabs similarly tear to pieces the kurbas of the Sultan.

And it belongs to good breeding that no one should arise in rising up when one of them rises up in a true ecstasy without hypocrisy and strives; or rises up by choice without exhibiting ecstasy, and the company rises up to him. For there must be agreement because agreement belongs to the laws of comradship. So, too, if it is the custom of a party to throw off the turban in agreement with him who is in ecstasy whenever his turban falls off, or to pull off garments whenever his garment has fallen off him through tearing, then agreement in these things belongs to good comradship and social intercourse, since disagreement is churlishness and every people has a usage of its own. We must "consort with people according to their qualities"—as has come down in the tradition—especially when they are qualities containing good-fellowship and courteous treatment and soothing of the heart with help. And someone may say, "Lo, that is an innovation [bid'a]; the Companions did not do so." But everything judged allowable is not derived from the Companions. What is to be guarded against is committing an innovation which abandons a Sunna handed down from one to another; but forbidding a thing is not to be deduced from this. Rising up on the entrance of anyone was not a custom of the Arabs; yea, the Companions did not rise up for the Apostle of God under some conditions, as Anas has narrated. But since there is not established a general prohibition of it, we do not see any harm in it in those countries where it is a custom to honour him who enters by standing up; for its object is to show respect and to honour and to soothe the heart. So, too, it is with the other kinds of help when they have as object to soothe the heart and are adopted as usage by a company of people. Then there is no harm in their helping in these; yes, the best of things is help, except in a thing with regard to which there has come down a direct prohibition, insusceptible of explanation [tahall].
to dance with people if his dancing is considered sluggish and inert, lest he should disturb their states for them. For dancing without ecstasy is allowable, and a striver to show ecstasy is one in whom the trace of straining is evident to the company. And in the case of him who rises up in sincerity, whom you would not think sluggish and inert in nature, the hearts of those present, if they are possessors of hearts, are a touchstone of sincerity and of straining. One of them was asked concerning sound ecstasy, and he said, "Its soundness is the acceptance of it by the hearts of those present when they are likes and not opposites." 1

Then if you say, "But what about that disposition which turns aside from dancing, does it rush erroneously to its opinion that dancing is lying, vain, and contrary to the Faith, while he that is vehement in the Faith never sees dancing without blaming it?" then know that there is no vehemence that is greater than the vehemence of the Apostle of God, and he saw the Abyssinians kicking out in the Mosque and did not blame what they were doing, because it was at a suitable time, that is, a time of Festival, and on the part of suitable individuals, that is, Abyssinians. It is true that some dispositions turn aside from it, because it is seen for the most part in combination with vanity and play, and vanity and play are allowable, but only for the common people of the Zanj and Abyssinians and their like, while they are disliked in those who are notable people because they do not befit them. But it is not lawful to describe as forbidden what is disliked because it does not befit the position of a person of note. If one asked a poor man for something, and he gave him a cake of bread, that would be a praiseworthy gift; but if he asked a king and he gave him a cake of bread or two cakes of bread, that would be blameworthy in the sight of all men and would be written in books of history as of the number of his evil deeds, and his posterity and adherents would be upbraided with it. But, in spite of that, it is not lawful that what he did should be forbidden, since he, inasmuch as he gave bread to the poor man, was beneficent, but inasmuch as, in relation to his position, it was like refusing in relation to the poor man, his action is to be considered vile. So, too, it is with dancing and the class of permissible things that follow the same rule. "The permissible deeds of common people are the evil deeds of pious people, and the good deeds of pious people are the evil deeds of archangels." 2 But this is when we take account of relationship to different positions, and whenever the thing is looked at as it is in itself, the sentence must be passed that in it, as it is in itself, there is nothing forbidden—and God knows best.

It follows from all that has preceded, sectionwise, that listening to Music and Singing is sometimes absolutely forbidden and sometimes permissible and sometimes disliked and sometimes to be loved. It is forbidden to the most of mankind, consisting of youths and those whom the lust of this world controls so that Music and Singing arouse in them only that which has control of their hearts, consisting of blameworthy qualities. And it is disliked with reference to him who, it is true, does not apply it to the form of created things, but in whose case a habit which he has leads him on most occasions on the path of vain sport. And it is allowed with reference to him who has no delight in it except the taking pleasure in beautiful sounds. And it is loved with reference to him whom the love of God Most High controls and in whom Music and Singing arouse only praiseworthy qualities. The Praise belongeth to God alone, and His Benediction be upon Muhammad and his Family!

1 The sense apparently is that the dancer in an ecstasy (mashā'ir) is light and brisk in his movements, but he who is trying to bring on an ecstasy (mashā'ir) is heavy and clumsy. The sincerity of the mashā'ir can only be judged by the insight of those present.

2 This phrase generally implies some grain of doubt in the mind of the reader as to the correctness of what he has just said. But the SM notes that here it is used bi-taherih, for the sake of gaining a blessing, i.e., al-Ghazzālī had no doubt as to the truth of his conclusion, but added the formula on general principle.
APPENDIX I.

CHRONOLOGICAL TABLE.

In the following table the life of al-Ghazzâli is exhibited in outline as a part of the history of his time. For a fuller statement of his life and views, I would refer to my article in the Journal of the American Oriental Society, vol. xx, 1899, pp. 71-132. The sketch which I give here can only be suggestive, but its suggestiveness can hardly be exaggerated. A year before the birth of this man, who was to be the restorer of faith in his age, died Abû-l-'Alâ al-Ma‘arrî, the great and only poet of scepticism in Arabic literature. In the year itself of his birth died al-Mâwardî, the master of constitutional law; in his lifetime al-Ghazzâli was to see the empire of the Saljuqs shrivel up and the Khillafate move nearer to its end. When he was fifteen died al-Qushayrî, who had done so much to formulate Sîfism; he was to carry on his work. In his earliest youth had fallen the momentous exile of Abû-l-Ma‘âlî at Mecca, and the death of the same in 478 was a turning-point in his life. A year later, while he was with Niẓâm al-Mulk, the battle of az-Zalikâ in Spain marked an epoch in the history of the Muslim West. Again, two years later, Nasîr b. Khusrû died, poet, traveller, philosopher; he stands beside al-Qushayrî and ‘Umar Khayyâm for different phases of the mysticism and thought of the time. But a little later again—al-Ghazzâli was still with Niẓâm al-Mulk—Islâm received two great blows; Hasan b. as-Sabbâh seized Alamût, and the power of the Assassins stood firm for a century and a half until the Mongol wave under Hulâgû swept unchecked to the Mediterranean; in the same year Malta was taken by the Normans, never to be held again by Islam. Now events crowd on, in all of which al-Ghazzâli had some part or with which he had some connection. Niẓâm al-Mulk and Mâlik Shâh fall under the dagger; the Assassins are showing their teeth. The unending civil war that marks the decadence of a Muslim state appears; Baghîyârqû becomes Great Schyq. Jerusalem is lost, first to the Fatimidâs, and by them to the Crusaders; the first Crusade has begun. In the year of its fall passes away, too, that hammer of Islam and Christendom alike, El Cid Campeador. In 504 dies al-Kiyû, an old fellow-pupil, and, in the eyes of many of his time, a greater scholar; a year more and al-Ghazzâli himself ends his short and troubled life; posterity has long since forgotten what place each shall hold. He had seen the star of the Mâribî empire rise and wax; if he had lived out the ordinary life of man he might have seen it wane. Nineteen years after him died Ibn Tîmîrî, the Muhî of the Muwahhîds. Another fourteen years and az-Zamakhsharî went his way, often and wrongly called the last of the Mu’tazilites; their creed in differing forms survived for many a long year the polemic of al-Ghazzâli. In the field of letters he had as contemporaries, more or less, al-Jawâîîî the lexicographer, Nasîr b. Khusrû and ‘Umar Khayyâm, al-Bokî the geographer, at-Tâghrî the learned aribe, wasîr, and sob-disant poet (has not his Lamiyyatu-l-Âjam enjoyed more European editions than any other piece of Arabic verse?), al-‘Arîrî, the master of ornate prose and artificial verse, and al-Maydânî of the proverbs. But a little after him died al-Baghawi, who first redacted the Tradition Books of the Six into practical and edifying form, and ash-Shâhristânî, who has laid before us with rare objectivity the religious world of his day and horizon. It was an age of summing up; of compendiums and systems. Meanwhile, in Europe, Hastings is lost and won when al-Ghazzâli has seen eight years; Hildebrand is running his great career and nourishing his vast dreams; he loves righteousness and hates iniquity, and dies in exile in the same year that the Imam al-Harrâmâyin passes tranquilly away in the circle of his disciples. Berengerius and Lanfranc confront one another while al-Ghazzâli is wrestling with the theology of the schools and raising the clouds that
are to overshadow his faith. But as he passes from under the shadow a new life springs in Europe as well. Anselm, the father of scholasticism, has died, and the university of Bologna is founded; Abelard teaches at Paris; we pass from the *Coe Deus Homo* to the *Sic et Non*. In Abelard there is much to remind us of al-Ghazzālī—his keen questioning and sceptical mind; but there is more in his great opponent, St. Bernard of Clairvaux, with his faith, his yearnings upward, and his raptures. If we can conceive of an Abelard developing into a Bernard, we have the life of al-Ghazzālī. Such was the Europe of which the Muslim knew nothing; he could have known Christendom only under shield on the plains of Syria.

449. Abū-l-'Alā al-Ma‘arrī d.


452. Abū l-Ishāq ash-Shārīḥī d.

Exile of Imām al-Harāmānī at Mecca; instead till 456.

455 (5).

[458. Battle of Hastings, A.D. 1066.]

460 (20).


467. Al-Muqtadī Khalīfa.

[Submission to Pope at Canossa, A.D. 1076.]

Investigation of theological differences began when he was under 20; broke with taqīd from earliest youth.

470 (20).

[Berengerius and Lanfranc.]

475 (25).

477. Al-Fārmādī, pupil of al-Qushayrī and teacher of al-Gh. in Suﬁsām, d.

478. Imām al-Harāmānī d. Rab. i; *Al-Gh. goes to attend Niṣān al-Mulk*. [Hildebrand d. A.D. 1085.]


AL-GHAZZĀLĪ ON MUSIC AND ECSTASY.


481. Nāṣir b. Khusrū d.

Scepticism?

482. Studied theology?


[Malta taken by the Normans, A.D. 1091.]

484. Appointed to teach in Madīrūz at Baghdad. Almost three years studying philosophy; beginning 483 to beginning 487?


487. Al-Mustazhir Khalīfa Muḥ. 15; Bargiyāruq Great Seljuq; al-Mustaʿli Fātimid Khalīfa; al-Gh. studied *Tufāmits and wrote the Mustuṣzhīr*; al-Bakrī, the geographer, d.

488. Left Baghdad in Dhūl-Qa’da after delay of six months, i.e., from Rajab.

In Syria almost two years, i.e., to end of 490; Damascus, Jerusalem, Hebron, Mecca, Medina.

490 (40). Sinjar Governor of Khurāṣān for his brother Bargiyāruq; Abūl-Fath Nasr al-Maqqāsīdī d.

491. Capture of Antioch by Crusaders; Jerusalem taken by Fātimids from Seljuqs.

492. Shābān, capture of Jerusalem by Crusaders.

[Death of the Cid, A.D. 1099.]

495 (45). Ten years passed in retreat at different places; wrote *Iyūs* and other books; was preacher at Baghdad and taught Iyūs; al-ʿAmir Fātimid Khalīfa.


499. *Al-Gh. returns to active life at Naysābūr in Dhūl-Qa’da.*

500 (50). 500–537. ʿAlī b. Yūsuf al-Murabīt; Fakhr al-Mulk assassinated, Muḥ. 10; al-Khawāfī d.; al-Gh. writes Munqūdā after 500.

[University of Bologna?]

[Anselm d. A.D. 1109.]

504. Al-Kiyā d.
APPENDIX II.

THE NAME AL-GHAZZĀLĪ.

The name is at present usually written in the East, al-Ghazzālī; but since the publication of Ibn Khallikān’s biographical dictionary, in which (vol. i, p. 80, of de Slane’s translation) it seems to be asserted that Ibn as-Sam’ānī in his Ansāb wrote al-Ghazzālī, Western Arabists have inclined to follow his authority. Added to this there was other evidence, stray references, notes on the margin of manuscripts, and the like; see Flügel in ZDMG., xvi, 691; Fleischer’s notes in Cat. codd. MSS. Orr. bibl. reg. Dresd., p. 94, and Cat. libr. MSS. bibl. sen. Lips., p. 386. The publication of the Taj al-‘Arūs by the Sayyid Murtaḍā, and of his commentary on

the Iḥyā‘, has, however, added much to the evidence, and somewhat changed its bearing.

In the Tāj (vol. vii, p. 44, ll. 19 ff.) the SM. writes:—

“Ghazzālī is one of the villages of Tūs, it is said. And to it is referred the niṣba of the Imām Abū Hāmid al-Ghazzālī, according to an-Nawawi’s statement in the Tibyā‘. But Ibn al-Athīr said that the form with takḥīf is not the known form, and he approved of tashdīd in it. And it is referred as a niṣba to ghazzāl, a seller of spun yarn; or it is related to al-ghazzāl according to the usage of the people of Khwārizm and Jurjān, as al-qaṣṣārī is related to al-qaṣṣār. As-Subkī and Ibn Khallikān and Ibn Shubba spread that view.”

Here there is no mention of Ibn as-Sam’ānī. An-Nawawi (d. 676) spells with one z, and refers to this asserted village. Ibn al-Athīr (‘Izz ad-Dīn, the author of the Lubāb, the basis of as-Suyūṭī’s Lubb al-tabāb, d. 630), on the other hand, prefers tashdīd. Then Ibn as-Subkī (the author of the Tabaqāt, d. 771), Ibn Khallikān (d. 681), and Ibn Shubba (Taqi ad-Dīn Abū Bakr, d. 850) spread the view that ghazzālī was to be explained by the custom of the people of Khwārizm and Jurjān to use the measure fa‘ālī instead of fa‘āl. Evidently in the SM.’s copy of Ibn Khallikān there was no mention of as-Sam’ānī; it is only in the autograph manuscript, and there as a marginal note.

In the introduction to the commentary on the Iḥyā‘ (vol. i, p. 18) there is a section on this niṣba:—“The author of the Tuhfah al-Ishā‘ār says, deriving from an-Nawawi in the Deqaqī‘ ar-Rauja, ‘Tashdīd in al-Ghazzālī is the known form which Ibn al-Athīr mentioned, but it has reached us that he (i.e. an-Nawawi) said that it was a niṣba to Ghazzālī with takḥīf, one of the villages of Tūs.’ I (the SM.) say that so an-Nawawi mentions it also in the Tibyā‘. And al-Dhahabi (d. 748) said in the ‘Ibar, and Ibn Khallikān in the Ta‘rīkh, that it was a custom of the people of Khwārizm and Jurjān to say al-qaṣṣārī and al-habbārī with ya‘ in both; so they referred the niṣba to ghazzālī, and said al-ghazzālī, and like that is ash-shahhāmī. Ibn as-Sam’ānī (d. 562) also pointed
to that and denied the takhif, and said, 'I asked the people of Tūs concerning this village and they denied its existence; the addition of the ya‘, they said, was for strengthening.' And according to the annotation of some of our shaykhs it is to distinguish between a nisba referring to the trade itself and a nisba referring to someone whose trade it was. This is plain in the case of al-Ghazzālī, for he was not of those who spin wool and sold it; that was only the trade of his father and grandfather. But in the Miṣbāḥ (finished 734) of al-Fayyūmī is a statement that defends takhif and involves that Ghazāla is a village in Tūs, and that the nisba of the Imām Abū Ḥāmid refers to it. He says, 'That was related to me by the shaykh Majd al-Dīn b. Moḥammad b. Abī-Ṭāhir Sharwānshān b. Abī-l-Faḍl b. Fakhrāwār b. ‘Ubayd Allāh b. Sitt al-Mu‘ānā (?) bint Abī Ḥāmid al-Ghazzālī at Baghdād in the year 710. He said to me, "The people have erred in writing our ancestor's name with ṭashdīd; it is muḥkaffīf only."' And as-Shihāb al-Khafjī said at the end of the shari‘ on the Shī‘a, 'It is said that the nisba refers to Ghazzāla, daughter of Ka‘b al-‘Arabīr.’ If this is sound there is no escaping it. But the opinion generally depended upon now among the later writers of history and the genealogists is that Ibn al-‘Athīr is in the right, i.e. that it is with ṭashdīd.”

At last the question was settled as questions are apt to be settled in Islām. Al-Aydarūs, a shaykh of the Sūm, drew attention to the fact that the Prophet, seen in a dream, had pronounced the name with double z. The Sūm. only alludes to this story here, but in the tractate of Al-Aydarus referred to elsewhere (Life, p. 109) it is given on the margin of SM., i, p. 29. It was the shaykh Abū-l-Ḥasan as-Shāhidī who saw the Prophet boasting of al-Ghazzālī to Mūsā and Ǧāfār, and asking them if there was his like as a doctor in their flocks. After that there could be no more doubt; compare the story of the head of al-Ḥusayn given by Lane in The Modern Egyptians (chap. ix) and Lane’s remark.

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1 D. 666; ZDMG., vii, 13 ff.; liii, 557, note. He was a native of Ǧāshāhīlah in North Africa, and founded the Shāhidīlah order of darwishes.
are handed down from him by the ḥāfiẓ Abū-Ṭāhir as-Salafi. He died 513. The second was ‘Alī b. Maṣʿūm b. Abī Dharr Abū-l-Ḥasan al-Ghazzālī. He was a Maghrībit and a Shāfi‘ī, was born in 496, and died in Isfārān in 555. The third was of later date, al-‘Alī b. ‘Alī b. Aḥmad al-Ghazzālī, the author of the Miṣāb al-isṭiqāma li-ahlī-l-qurb wa-l-karima. He died 721. Further, I find that some have alleged the existence of a Māḥmūd al-Ghazzālī, a Muʿtazilīte, who was author of the Manhāj instead of Abū Ḥāmid; this, because of the railing accusations brought against Abū Ḥanifa in the Manhāj.¹ It seems hard to believe that all these sprang from this vanished village of Tūs.

Such are the facts so far as I can find them, but they do not guide me to any certain result. I have, therefore, used the form al-Ghazzālī as that which eventually won its way to universal acceptance in the East.

¹ Al-khawāṣṣ al-baḥrīn fi mantuq al-Lumān Abū Ḥanīfa, by Ibn Hajar al-Asqalānī, p. 4 of ed. of Cairo, 1364. See also Life, p. 360.

**ANALYSIS.**

Title of Book. Ascription of praise to God as the enchanter of the hearts of His Saints and Blessing on Muḥammad. Statement that Music and Singing are a means of eliciting what is truly present in the heart; under their influence the heart reveals itself and what it contains. This book will be in two chapters—(I) The lawfulness of listening to Music and Singing, and (II) Their laws and effects on the heart and body (pp. 198–200).¹

**CHAPTER I.**

§ 1 (pp. 200–207).

Statements of the learned opinion that such listening is unlawful (pp. 200–202), and, on the contrary, that it is lawful (pp. 202–207). But these openly contradict one another. It is plain that thus, through attaching ourselves to authority, we can get no certainty. We must examine, rather, the legal sources of prohibition and permission (p. 207).

§ 2 (pp. 207–244).

A proof that listening to Music and Singing is allowable. A proof that it is unlawful must base on statute, i.e. what Muḥammad said or did, or on analogy from statute. But it will be shown that no such statute or analogy exists, and that statute and analogy rather indicate allowableness (pp. 207–208).

Listening to Music and Singing is hearing a sound, pleasant, measured, with a meaning, moving the heart. But hearing a pleasant sound is not unlawful (pp. 208–210);

¹ Up to the middle of p. 27 the page references are to this Journal for 1901.
nor is it if measure be added (pp. 210–211). Yet certain instruments are expressly excepted by statute because they have been associated with drinking customs. So, too, if anyone especially connects Singing and Music with drinking, and is through them led astray, listening is unlawful for him. Thus a distinction is to be made between some musical instruments and others; and those that are forbidden are not forbidden because they give pleasure but because of association (pp. 211–215). Nor can the addition of a meaning to the pleasing, measured sound make it unlawful, always presupposing that the meaning itself is lawful (p. 215). There are many traditions that the Prophet listened to poetry (pp. 215–217). Strange effect on the mind of simple Music apart from words bearing a meaning (p. 218); story of camel (pp. 219, f.). Nature of impression varies with circumstances and persons. Seven purposes for which Singing can be used—(1) To incite to pilgrimage (p. 220). But it is not lawful to incite to go on pilgrimage those for whom pilgrimage is unlawful (p. 221). (2) To urge to warfare under the same conditions of lawfulness (pp. 221–222). (3) To excite courage on the day of battle (p. 222). (4) To rouse to lamentation or sorrow, blameworthy or praiseworthy according to the sorrow (pp. 222–223). (5) To arouse joy. Many traditions that the Prophet regarded that as allowable (pp. 223–228). (6) To arouse love and longing—conditions when Music and Singing for this purpose are allowable (pp. 228–229). (7) To arouse the love of God. Then are aroused States, i.e. Revelations and Caressings, unknowable except by experience. These bring after them further Visions, but how that happens is the secret of God (pp. 229–230). How love and passionate love (‘ishq) can be felt for God. How great is His perfection and how great should be the passion for Him! The love of God the only true love, and the term ‘passion’ only applicable to Him (pp. 231–234).

In what cases is listening to Music and Singing unlawful?
Five cases: (1) If the producer of Music be a woman under certain conditions (pp. 235–236). (2) The instruments used: some are expressly prohibited (p. 237). (3) The content of what is sung: is satire allowable? is love-poetry allowable? (pp. 237–238). How the heart applies the expressions heard to God and to intercourse with Him: examples (pp. 238–239). To him who loves God and can thus apply what he hears, listening to Music and Singing is recommended (p. 239). (4) If lust have control over the listener, listening is unlawful for him (pp. 239–240). (5) If anyone love listening to Music for its own sake and give too much time to it, that is unlawful for him. For its own sake it is allowable only as a recreation (pp. 240–241). Thus Music and Singing are generally lawful, but unlawful under certain conditions (pp. 241–242). The school of ash-Shafi‘i does not pronounce them unlawful: it only pronounces professionalism unlawful (pp. 242–244).

§ 3 (pp. 244–252).

The arguments of those who pronounce against Music and Singing and the answer to them. Passages from the Qur’an and tradition so alleged and their true explanation (pp. 244–250). A general defence of play as a rest and recreation (pp. 251–252).

CHAPTER II.

Effects of Music and Singing and Laws of Polite Conduct with regard to them. There are three stages: understanding what is heard and applying it; ecstasy; movements of members of the body (p. 705). Stage I. Understanding and applying (pp. 705–718). (1) Simple physical hearing as that of an animal is allowable (p. 705). (2) Hearing and applying to the form of a creature, unallowable (p. 705). (3) Hearing of the Murid. He, especially as a beginner, hears and tries to get experiential knowledge of God in his hearing. He takes over and applies to his intercourse with God the expressions which he hears without considering what the poet had meant (pp. 706–707). Examples of this
and of the ecstasy that it excites (pp. 707–709). To do this safely he must know well the law of the knowledge of God. Otherwise he is in danger of ascribing things to God which are impossible and of being an unbeliever (pp. 709–710). Some in hearing Music and Singing go so far as to blame God for His distribution of ecstasy and His treatment of creatures in His predestining them; this is a great danger (pp. 710–712). Listeners vary in their understanding of the same verses, and all the ways of understanding them may be equally right: examples (pp. 712–713). Hearing on the part of him who is oblivious to himself and only conscious of God. Description of his state. Only comes in flashes; its consequences sometimes death from the agitation involved (pp. 715–717). This is the highest degree. The nature of the heart in the spiritual sense and how it perceives. From this degree develop the errors of Pantheistic Sufis and Trinitarians (p. 718).

Stage II. Ecstasy (pp. 719–748). Its nature as given in various sayings of the Sufis (pp. 719–721), also in statements of philosophers (pp. 721–722). An attempt at a definition of ecstasy as the result produced in the soul by hearing Music and Singing. It may be by way either of knowledge or of feeling. If it expresses itself outwardly it is ecstasy, and varies in force in itself and in proportion to the self-control of him who is hearing (pp. 722–723). It produces purity of heart and alacrity. How truth may be communicated to a pure heart—by a Hâtif, by dreams, by al-Khâmîr, by angels to prophets (pp. 723–725). Insight produced by this purity of heart: anecdotes (pp. 726–727). The result of ecstatic divides into what can be expressed in language and what cannot. This is not strange: we all know ideas and states of feeling which we cannot express in words—especially the feelings excited by instrumental music (pp. 728–730). The difference between ecstasy and the affecting of ecstasy. The latter blame-worthy or praiseworthy (p. 730). The path to ecstasy lies often through effort and application (p. 731), or by companionship (p. 732). But why should poetry be used to excite ecstasy and not the Qur’ân? (p. 732). The Qur’ân does excite it: examples (pp. 733–737). But Singing is more powerful for seven reasons (p. 738):—(1) All verses of the Qur’ân do not suit the state of the listener, e.g. legislative verses. Some can be affected by such verses, but that is rare (pp. 738–740). (2) The Qur’ân is known too well, and what is heard for the first time makes a heavier impression (pp. 740–741). (3) Poetry has the advantage of measure (pp. 741–742). (4) The Qur’ân must be recited simply and distinctly without varying to make measure, etc. (p. 742). (5) It is unallowable to accompany the Qur’ân with instrumental music: in other ways also the Qur’ân has to be guarded against profanation (pp. 742–744). (6) If the sense of a verse of the Qur’ân does not fit the hearer, he must either pervert its sense or reject it—both are sins (pp. 744–745). (7) The Qur’ân is the uncreated word of God, and has no link of connection with humanity; therefore poetry makes a stronger impression on the sensitive nature. Thus poetry affects men when the Qur’ân cannot. It is in accord with our human nature, and the Qur’ân is not. Therefore men can write poetry, but cannot produce another Qur’ân. It is a miracle (pp. 745–748). Stage III.

What shows itself externally of ecstasy and of the laws of good conduct in ecstasy (pp. 1–13). The laws are five:—
(1) Regard for time, place, and company (pp. 1–2). (2) The Shaykh should not hear in presence of Murids whom it hurts (p. 2). These are of three classes: (a) Those who attain to external works only. (b) Those who have still some passions and lusts. (c) Those who are ignorant of theology and therefore apply wrongly (pp. 2–3). (3) Attention to what the speaker says and avoidance of distraction (p. 3). The hearer should put pressure on himself and only give way to ecstasy when he cannot help it (p. 4). Lack of external ecstasy may be weakness of ecstasy, but may also be strength on the part of the hearer: examples of such self-restraint. He who is always beholding God does not yield to external ecstasy (pp. 5–7). Why do those who are thus perfect attend assemblies to listen
to Music and Singing? In order to give an example and encouragement to others (pp. 7–8). (4) Not to rise and weep if restraint is possible. Yet if that will increase the emotion it is allowable: traditions in example (pp. 8–9). Garment-tearing only allowable when self-restraint is lost (p. 9). The tearing of new garments after ecstasy and distribution of the pieces only allowable when the pieces may be useful (p. 10). (5) If one rises or throws off his garment or his turban, the others should aid him in a spirit of comradeship and courtesy. Yet that, like all social usages, depends on the usage of the country (pp. 10–11). No one should dance whose dancing is sluggish and inert (p. 11). The test of the genuineness of ecstasy is its acceptance by the hearts of the onlookers (p. 12). The suitableness of dancing generally depends on circumstances and the dancer. An allowable thing to one man may not be allowable to another. Legally, dancing is not forbidden (pp. 12–13).

Recapitulation: Listening to Music and Singing is sometimes forbidden, sometimes disliked, sometimes loved. All depends on him who listens (p. 13).