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## THE MAWLAWI DERVISHERY IN CAIRO

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Not the least surprising thing about Islamic art is its compatibility with the Baroque. It is unlikely nevertheless that Turkish Provincial will ever be lucky enough to command the attention of the authors of those titles on the most *recherché* of subjects which proliferate on booksellers' shelves today. This is unfortunate because in at least one of its regional expressions, the Egyptian, this neglected phase of Ottoman art produced buildings of great charm. Whimsical and frivolous to modern eyes, these monuments dating from the reigns of Muhammad <sup>II</sup>Ali, Sa'îd Pasha and 'Abbas I have found few partisans clamouring for their conservation. It is all the more gratifying therefore to be able to record that an outstanding building in the style of this period has been rescued in the nick of time.

The *takkiyya*<sup>1</sup> of the Whirling Dervishes in Cairo (Fig. 1), on the verge of collapse when the author visited it in 1969, attracted the attention of the Sezione Archeologica of the Rome Istituto di Cultura in 1975; and their account, published in AARP vol. 14 (December 1978), frees us from the necessity of a technical description and allows us to concentrate on the task of appraising its liturgical importance. Its importance in terms of Islamic liturgiology is such that it can hardly be overstated, for this *takkiyya* is one of the few extant structures erected for the performance of the Mawlawi rite and practically the only one intact. The sole dervishery with its ceremonial hall (*sama<sup>c</sup>-khana*) in a comparable state of preservation is the one at Pera (Constantinople) and there the dependencies have perished, whereas at the mother convent in Konya although both *sama<sup>c</sup>-khana* and dependencies survive they have been altered in the course of their conversion into a museum: in fact, the *sama<sup>c</sup>-khana* can only be described as a liturgical shambles.

Apart from these examples, dervisheries belonging to this order survive, in whole or in part, at Yeni Kapi in Istanbul, Manisa, Karaman (former Laranda), Nicosia, Larnaca, Aleppo, Damascus, (Lebanese) Tripoli, Baghdad, Cairo and doubtless elsewhere. This is out of a total of some fifty scattered throughout the Ottoman Empire but concentrated where the order was strongest, in Anatolia, and dating in large part from the 17th and 18th centuries, which seems to have been an epoch of great expansion for the order.<sup>2</sup> In addition, there was one in Athens, established in the Tower of the Winds, whose shape destined it for use as a *sama<sup>c</sup>-khana*, as we see from an aquatint by Dodwell,<sup>3</sup> and several in Yugoslavia: Skopje in Macedonia, Pec in Serbia, Mostar in Hercegovina and Sarajevo in Bosnia.<sup>4</sup>

As well as those listed, another was to be found in Homs as recently as 1960, when it succumbed to a development programme leaving only a walled-up grave to mark the erstwhile site of a dervishery founded in 1437. The date is significant because it is evidence of the spread of the order before the Ottoman conquest of this area in 1516. In not a few cases, the central feature, the *sama<sup>c</sup>-khana*, has been dismantled or simply allowed to collapse, Cairo being a notable exception. Some appreciation of its importance can be arrived at by glancing, no matter how briefly, at other cases but excluding Karaman and Baghdad, on both of which we lack information.

Rose lists four *takkiyyas* belonging to the Mawlawi order of dervishes in Constantinople of which the Galata *takkiyya* was the best known because, located in Pera, it was the one most frequented by foreigners.<sup>5</sup> The largest, not just in the capital but in the entire Empire, was the Yeni Kapi *Mawlawi-khana* erected in 1006 (1597-98). The dependencies, now used as a reformatory, are of little interest in spite of their size and date from a 19th century rebuilding. The splendid *sama<sup>c</sup>-khana*, of which photographs exist, was burned down in an immense conflagration in 1961. The foundation of the Pera *takkiyya* predates the Yeni Kapi by over a century. Founded in 897 (1491-92), it is the oldest Islamic monastic foundation in Constantinople. The founder was Iskender Pasha who also erected two more *takkiyyas* in Sarajevo, although they did not belong to the Mawlawi order. After being burned down in 1765 the Pera dervishery was rebuilt by the composer sultan Selim III, himself responsible for a setting of the Mawlawi liturgy, in 1210 (1795-96) but its present florid, Empire-style interior dates only from the mid 19th century.

In Manisa, in Western Anatolia, a Mawlawi dervishery was put up by Isnak Chelebi, the same who founded the town's Ulu Cami, or *jami<sup>c</sup> masjid*, in the 14th century. Its plan is anomalous in that it uses the cruciform layout of the *maqrasa* with the crossing serving as *sama<sup>c</sup>-khana*. But for the missing *mihrab* (yet another anomaly) it could easily be mistaken for a Bursa-type mosque. At Edirne in Thrace, second capital of the Empire, the dervish sultan Murad II endowed a Mawlawi foundation with a mosque in 1421. The mosque alone remains.

The Nicosia *takkiyya*, which dates from the early 17th century, is now maintained as a museum.<sup>6</sup> That at Larnaca, known as Umm Haram or, alternatively, Khala Sultan, picturesquely sited amidst palm groves growing

beside a lake, is under Greek Cypriot control and according to an account given to the author it has been demolished and the holy tomb profaned.

In Aleppo the *sama<sup>c</sup>-khana* has an inscription giving the date of completion as 1278 (1861-62). It has been adapted for use as a mosque leaving only the musicians' gallery. The cells to the right of the enclosure are ruinant but the numerous tombs to the left are intact. In Tripoli the cells lay behind the existing buildings, on the hill. The extant buildings comprise a *sama<sup>c</sup>-khana*, in use at least as late as 1948 and the *shaykh's* residence (still in use as a private house).<sup>7</sup> This *sama<sup>c</sup>-khana* took the unusual form of a domed *iwan*. The dome has now collapsed burying the interior in a mass of debris from which some fitments forlornly peep out. The site, formerly a noted beauty spot, has lost all its rusticity, overlooked by huge apartment blocks sited with consummate insensitivity on either side of the Qadisha Gorge, whilst from below it has been encroached upon by a sea of concrete which flooded the entire area when the river was embanked.<sup>8</sup>

The Damascus *takkiyya* was founded much about the same date, in 1141 (1728-29) by Kardal Dede whose grave is inside the mosque. Until 1941 his foundation comprised a complete monastic apparatus with courtyard, eighteen cells, kitchen, mausoleum, ceremonial hall and a *sabil*, or drinking fountain. Between that year and 1946 (1360-65 A.H., as attested in the inscriptions) a rebuilding designed to give the site a new aspect from Shari<sup>c</sup> Nasr took place. This reconstruction entailed an anachronistic Mamluk-style facade concealing the surviving portions, the *sama<sup>c</sup>-khana* and mausoleum, but incorporating the *sabil* (1266/1849-50, in Turkish Baroque). The vandalism did not stop there however, for it resumed in 1951 when the President, Adib Shishakli, confiscated the Monastery's endowments and expropriated the *sama<sup>c</sup>-khana* for use as a clinic. The musicians' gallery and the *mihrab* with its beautiful stained-glass window were spared but even the wooden flooring was taken up. The women's balcony lay on the left. The mausoleum opened off the *sama<sup>c</sup>-khana* in the same suggestive manner as at Konya and in the engraving (Fig.2) we reproduce. Now it is closed off with a partition but still rejoices in the possession of its contents: five graves, two being *shaykhs* of the order and three *chelebis*. All are *tabuts* but for one which is of stone. *Sama<sup>c</sup>-khana* and mausoleum antedate the street fountain, having been erected about 1808. The cells which presumably dated from the same rebuilding lay to the rear of these two buildings.

The headquarters of the Whirling Dervishes in Cairo are situated in the quarter known as the Hilmiyya, half-way between Sultan Hasan and Ibn Tulun, in Shari<sup>c</sup> as-Suyufiyya. In addition to a *masjid*, or non-congregational mosque, Islamic monasteries normally comprise a purpose-built structure for the performance of the rite (*sama<sup>c</sup>* or *ṣayn*) peculiar to the order as well as residential facilities for celibate dervishes. In this case the dervishery is unusual inasmuch as it was built as an

appendage (*mulhaq*) to an already existent mosque, which precludes the need for a special mosque. Popularly known as Hasan Sadaqa from the name of the man subsequently buried there, this mosque is in fact a *madrassa* built by Sunqur Sa<sup>c</sup>di in 1315-21.

The appendage takes the form of an immense ceremonial hall opening off the mosque on an upper level (the entire complex is arranged on terraces descending to street level) with a garden separating it from an L-shaped cloister containing the habitual eighteen cells. The way the hall opens off the mosque through a species of loggia on two storeys is most impressive, setting up as it does exciting vistas and transparency effects through the two structures. The number of cells corresponds to the tasks discharged by a Mawlawi dervish during the 1001 days of his novitiate, eighteen being a number with special significance for the order. The reason for this is probably twofold: eighteen is the number of letters in the *basmallah*; it is also the total which makes up the word Hayy ('the Living', one of if not the most basic of the ninety-nine names of God) according to the science of numerical symbolism (*jafri*). The cells are on two storeys around a fountain in the centre of the cloister garth, and at the time of the writer's visit had lain empty for about thirty years. The closure of the dervishery by the Ministry of Waqfs and the dispersion of its inmates, who doubtless were reduced to mendicity, as happened in the case of the Bektashi dervishes of Cairo only a few years ago, cannot alone account for the deterioration of the fabric. As a matter of fact, the foundation was very richly endowed - a friend of the writer who worked in the Ministry came across the deeds of endowment (*waqfiyya*) in the archives quite by accident one day - and we are baffled to account for how the revenue from these sources was not being applied to the purpose for which they had been set up. Paradoxically, the oblivion into which it fell saved it from the fate that overtook the other dervisheries we have been discussing.

The importance of this dervishery's superlative interior lies just as much in the fact that it represents the *sama<sup>c</sup>-khana* genre in the final perfection of its flowering as in the miraculous preservation of its liturgical fitments. The hall of the *sama<sup>c</sup>-khana* would appear to be modelled on that of the Pinarbasi *takkiyya* near Bursa in Anatolia. Its plan is a circle described inside a square with a dome supported on sixteen wooden pillars, the same number as at Bursa. Study of Mawlawi dervisheries from miniatures and *in situ* proves conclusively that the most important element in the entire complex is the dome of the *sama<sup>c</sup>-khana*. We would refer the reader at this point to a Turkish miniature (Fig.3) depicting a *sama<sup>c</sup>-khana* open at the sides but surmounted by a sumptuous dome representing the heavenly sphere.<sup>9</sup> The *sama<sup>c</sup>-khana* is always the centrepiece of the complex and the other buildings are subordinated to its dome. Internally and externally, symbolism is paramount in the design.

Until the Italian restoration now in progress, the

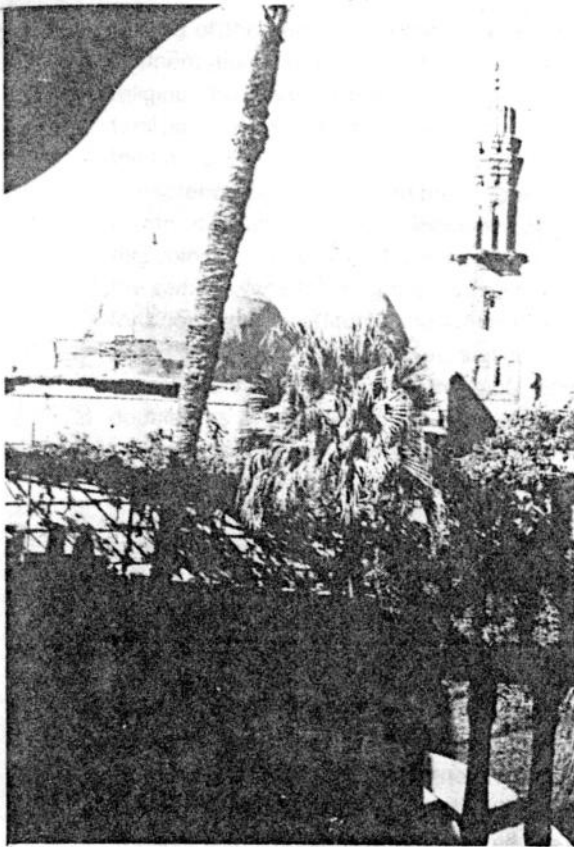


Fig. 1

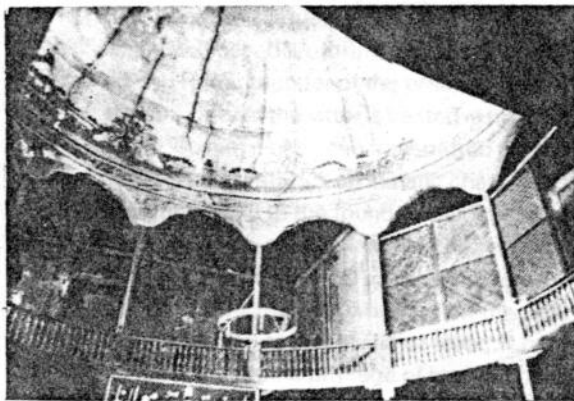


Fig. 4

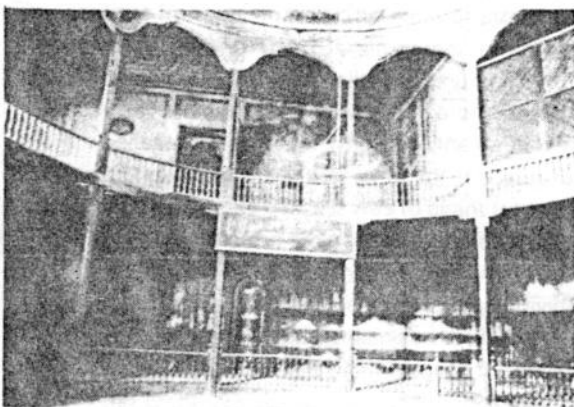


Fig. 5

dome of the Cairo *samaC-khana* (Fig. 4) leaked and the paintings of scenes on the Nile were faded. No less whimsical are the paintings on the over-panel of the *mihrab* in the Damascus *samaC-khana* and such paintings may be a feature of the order. The date on the paintings (1274 1857-58) seems to us much closer to the real date of the present structure than the period (18th century) assigned to it in Signor Fanfani's report (AARP 14, pp.75-76).

Spatially the interior is spectacular and, when the decorative scheme has been restored, may be quite remarkably beautiful. It is organised on two levels, with the ground floor reserved for male spectators whilst women shared the upper level with the orchestra as well as additional space for males. Our photographs taken in 1969 show three sections of the balcony screened off for female use (one section of the *mas-hrabiyya* had collapsed) with the *mutrib-khana* or tribune for the orchestra projecting over the dance-floor on the chord of a circle.<sup>10</sup> This projection is on the *qibla* or liturgical axis of the building and thus confronts the *mihrab*. On one of the photographs (Fig. 5) a diminutive *mihrab* is visible on the rear wall, behind the pillars. More important than the *mihrab*, in terms of the Mawlawi liturgy, is the *pöste* or red sheepskin seat, symbol of the *shaykh's* authority, on which he sits or stands throughout the ritual; and the *pöste* (or *pöst*) is placed in line with the *mihrab* but inside the railing. Normally Sufi orders use an undyed skin but the Mawlawi *pöst* is red because Mawlana died at sunset. The redness is also a symbol of completion, the dawn to dusk cycle, which fact relates the *pöst* to the basic symbolism of the order. It is this symbolism which accounts for the design of a *samaC-khana* in the form of a representation of the cosmos complete with celestial dome and invisible *axis mundi* (*qutb*).

Judged by such criteria, the Cairo interior represents the culminative stage in the evolution of a unique liturgical form, the primitive stages of which are deducible from the square interior at Konya (period of Sulaiman the Magnificent, 1519-76). The solution at the latter is, to say the least, unsatisfactory. Two of the four sides are railed off to provide space for spectators, an arrangement very awkward for those unfortunate enough to occupy the corner.<sup>11</sup> In Cairo, bringing the spectator area right up to the balustrade and the enclosure of a circular dancing floor by balconies forming a circle is decidedly more practical. Balconies directly overhead provide a vantage-point from which the astronomic symbolism of the choreography becomes apparent. Indeed, so tightly surrounded is the space between the dancing-floor and the dome which covers it that the enclosed space becomes a microcosm of the universe animated by the dancers, representing the heavenly spheres in their orbits, and by the forces channelled through them. The *samaC-khana* (literally, 'house of listening') gets its name from the fact that it is the hall where one hears celestial sounds; the



turning of the dervishes is the music of the spheres.

Orientation is of paramount importance in all Islamic religious building but the *sama<sup>c</sup>-khana* is an architectural paradox because it embodies not one axis but two: the horizontal axis of exoteric Islam and the vertical axis of esoteric religion. But even the horizontal axis is composite; it results from the coincidence of two axes and this coincidence was to be decisive for the evolution of the *sama<sup>c</sup>-khana* form. Although designed as a setting for a non-directional liturgy, the *sama<sup>c</sup>-khana* is oriented in the same way as a mosque and retains an otiose *mihrab* defining the axis of the *qibla*. Sometimes it doubled as a mosque simply because in certain dervisheries there is no special place set apart for the five canonical hours of prayer and in such cases the *sama<sup>c</sup>-khana* would be laid under contribution for this purpose.<sup>12</sup> In Konya it flanks the *masjid* as a lateral structure of equal size and thus shares the same direction. This may have set a precedent or it may simply have been the need to economise on space, but whatever the reason the fact that the *sama<sup>c</sup>-khana* always retained the bases of mosque design resulted in a coincidence of axes. The mystical equator line running from the *pöste<sup>k</sup>i* to the balustrade gate on which no dervish is ever allowed to step coincided with the main axis of mosque planning running from the *mihrab* to the door. Thus the *shaykh* stood with his back to the *mihrab* but facing the swing gates in the balustrading by which the dervishes entered the enclosure. Over his head hung (and hangs) a plaque, or *lauh*, inscribed *Ya hadrat Maw-lana* (O blessed Lord!), in allusion to Mawlana Jalal ad-Din Rumi, founder of the order, to demonstrate that the authority of the latter is vested in his living representative. To him it has been transmitted down through the *silsila* step by step in an initiatic chain which stretches back unbroken to the founder. Being emblematic of his authority each *shaykh* inherits the red fleece from his predecessor, in virtue of which inheritance he is known as *pöstrisin* ('the one who sits on the *pöst*').

In the Cairo *sama<sup>c</sup>-khana* at least, if not elsewhere, the *shaykh* had the privilege of his own private gate into the enclosure at a point nearly opposite the swing gates whereby the dervishes entered. This was doubtless because as 'Perfected Man' he was ontologically distinct from his *murids*. The state of preservation of the balustrade in Cairo is altogether remarkable as the balustrading is generally the first thing to disappear from a disused *sama<sup>c</sup>-khana*. To one side would be a seat for the *na<sup>c</sup>than*, who sang the *na<sup>c</sup>t-i serif* in praise of the Prophet, and another for the *mesnevihan*, the dervish whose office it was to chant from the *Mesnevi* of Rumi; and the arrangement probably differed little if at all from that shown in the Turkish miniature (Fig. 3). In Pera these two officiants shared a divided tribune integral with the balustrading on the left. At Konya there is a similarly elevated tribune but on the *qibla* side facing the orchestra whilst that for the *mesnevihan* is not in the *sama<sup>c</sup>-khana* at all but in the mosque, on the right-



Fig. 3

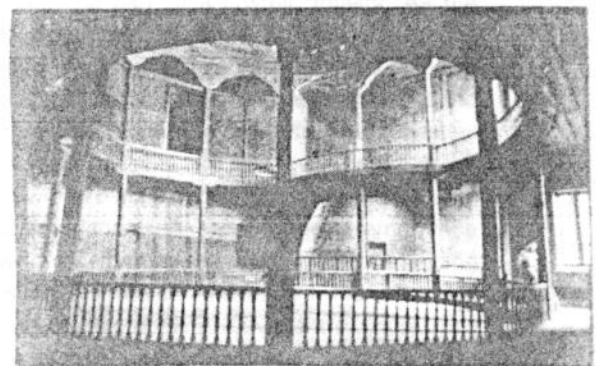


Fig. 6

hand wall. The rite begins with the singing of the *na'at* by the *na'athan* and since this is a solo performance the reason for according him separate status may be either to enhance his importance within the liturgy by isolating him physically or since the *na'at* is unaccompanied the juxtaposition of singer and instrumentalists was deemed unnecessary.

The evolution of the *sama'-khana* was evidently a slow process but it seems indisputable that it was the cosmic symbolism of the rite which ultimately determined the course of the architectural development of its setting. The left and right sides of the ceremonial hall stand for the *meleku't*, the suprasensible world, and the *nasu't-alemi*, or mortal world, respectively. This distinction is fundamental to an understanding of how a *sama'-khana* functions and its *modus operandi* only makes sense in terms of Sufi cosmology. God, in His undifferentiated Unity, can be envisaged as a point. A moving point describes a line, the circle of existence for which the *sama'-khana* stands (the creation of the world being a manifestation of activity entailing movement). Thus we have the circumference of a circle and its diameter. The straight line which unites God and man at opposite points on the circumference is the equator, which is why it is so sacred no one may tread on it. The circumference is the edge of the dancing-floor and the diameter the equator which links man to God (via the *shaykh*) from their opposite locations on the periphery. The human point on the sacred perimeter is marked by the swing gates which admit the dervishes into the enclosure. But the line not only leads to God; it bisects the circle into two hemispheres: to the right is the external world; to the left the internal. This corresponds to the arcs of descent and ascent in Islam.<sup>13</sup> When the dervishes file into the enclosure they line up on the right-hand side, which is to say at this moment they stand in the material world but aspire to membership of the spiritual world opposite. They commence the mystical journey of the soul's ascent entering the left hemisphere only after having passed the point of initiation. This point is the *pöst*, the seat of Perfected Being (*al-insan al-kamil*), which represents the fixed moral position of legally transmitted authority and hence a valid vehicle of initiation. The initiatic contact is made the instant the *shaykh* kisses the dervish's hat. From this point onward the analogy with whipping tops becomes irresistible because once contact is made the dervish goes into a spin as his arms slowly unfold to give him balance and his right foot supplies the impetus to turn on his left leg as axis. As more and more dervishes pass the *pöst* and the dancing-floor fills with their spinning forms an eerie impression is produced on the beholder almost as if one were watching automata, human tops spinning effortlessly on their axes.

The movement of the dance is circular and counter-clockwise like the *tawaf* or sevenfold circumambulation of the Ka'ba during the pilgrimage rites or the circumambulation of the tomb of a saint during visitation.

The dervishes not only describe a circle on the floor but as they do so they gyrate on their own axes. Their motion is therefore no different from that of the planets and the solar system has supplied an analogue which the poets of the order have not been slow to avail themselves of:

*We are satellites rotating around a sun;*

*We are Mawlana's solar system.*<sup>14</sup>

This is from a modern poet but that the movement of the dance is exactly that of the planets around a central point is clear from passages in Mawlawi literature, for instance, this quotation from Mullah Tashköprüzadeh's *Blood-red Anemonies* (*ash-Shaqa 'iq an-Nu'maniyya*):

*The Mawlawis are those who join together as brethren and by the love of Allah, worshipping Him in a house of love, to the melodious sound of the flute, which expresses the harmony of His creation, and revolve round like His empyreum, dancing for joy, and uttering the soft sound of affectionate sighs and lamentations, the result of their ardent desire to be united to Him. Revolving round and round the sama'-khana of sinful abandonment and spiritual isolation, they free themselves from all unworthy passions, and are detached from the subtle minutiae and associations of religion.*<sup>15</sup>

Another passage from a Mawlawi *du'a'*, or petitionary prayer, is no less explicit:

*By revolving as rapidly as lightning we become intoxicated with Thy love.... Let us remain silent and humble before Thy divine majesty. Let us turn in unsullied clothes before Thy throne. Let us imitate those luminous bodies.... let us turn day and night at the foot of Thy celestial throne. Let us likewise imitate those of Thy movements which are regulated by our perseverance in serving and adoring Thee. Let us revolve like the sun and the moon. Let us turn like the planets. Let us turn like the stars in the heavens. Let us turn like the waves of the sea in their continual unfurling. Let us turn like the circle which has neither a beginning nor an end.*<sup>16</sup>

This last we take to be a reference to the circle of completion, a familiar symbol in mystical literature, the same circle which is visibly expressed in both the shape of the *sama'-khana* and the colour of the *pöst*. The domed area is a cosmic circle; by turning within it the dervishes become part of a cosmic totality. As the music abolishes their separate identity the trance thereby induced amounts to a sort of temporary *fana'* in the course of which they are briefly assimilated to the divine harmony pervading the universe. The dervishes revolve around an invisible axis linking the centre of the dance-floor with the apex of the dome. But in the fourth and final *selam* (dance sequence) of the ceremony the *shaykh*, who till that moment has been standing motionless on his fleece, moves off the *pöst* and gyrates down the equator line to the centre where, for a spell, he rotates. Thus for the duration of that phase in the ritual the invisible *qutb* and the living *qutb* coincide.

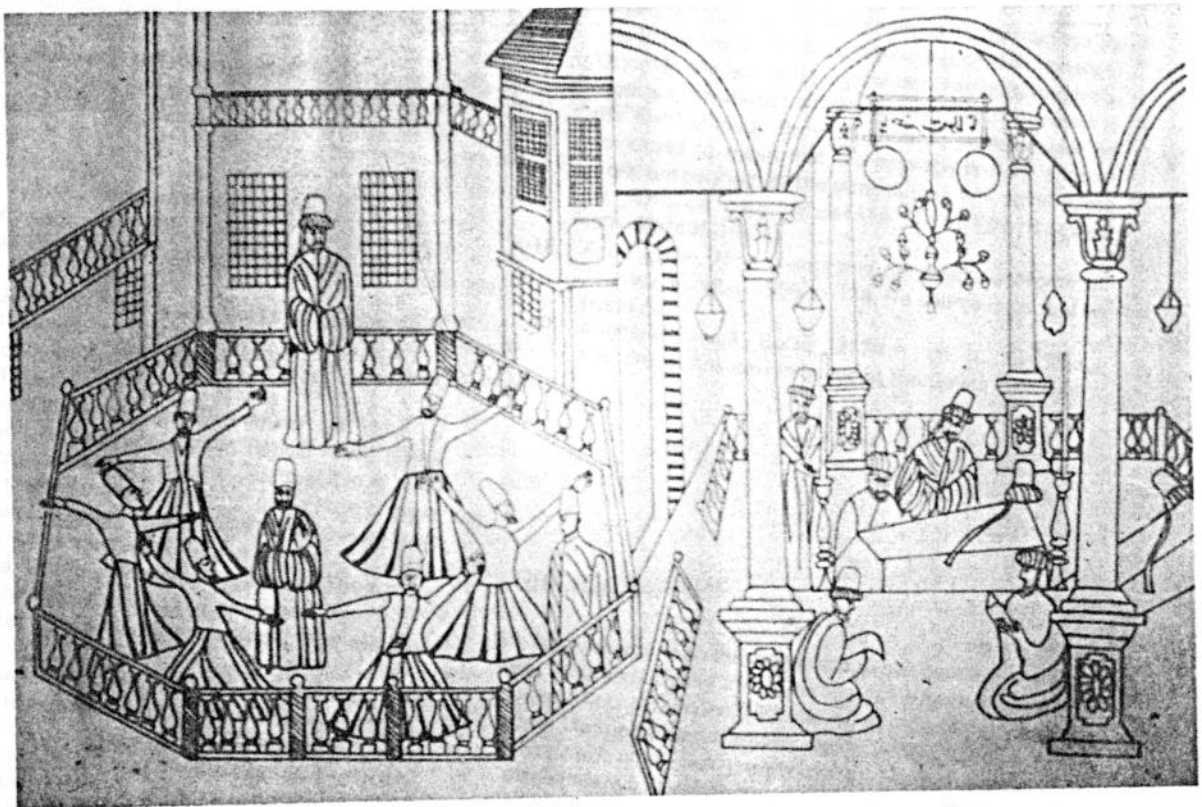


Fig. 2

In the *Minhaj al-Fuqara'* the great commentator on the *Mesnevi*, Mehmet Chelebi Isma'il Rūsuhi Ankaravi, who died in 1041 (1631-32), wrote:

*In his present paradise the shaykh is like the Tree of Bliss in the centre of Paradise, in the shade of his perfect being the dervishes assemble and gather the fruits of gnoses and the products of acts of grace which sprout in the shade of his being.*<sup>17</sup>

The tree of bliss or *shajarat at-tuba* is the Islamic cosmological tree, the *axis mundi*.

One further point remains to be considered. When a dervish has passed the *pōst* his arms, which when he bowed to the *shaykh* had been crossed, begin to unfold until when fully extended the palm of the right hand faces upward and the left downward. In this attitude, if a line were drawn from fingertip to fingertip it would pass through the *qalb* or heart thus awakening this particular *latifa* (spiritual faculty or *chakra*), man himself being a microcosm, the totality of whose *lata'if* make up a universe in miniature.

Since the *sama'* reflects the basic pattern of existence, the anti-clockwise movement of the cosmic dance, the purpose of the dance, more than ecstasy or spiritual communion or even *fana'*, is through pattern and movement to link oneself on to the mystical currents flowing in the universe so that the dancer becomes a channel or sacramental vehicle for the transmission of grace, grace which the downward palm transmits. But a dervish is also more than a mere passive channel for its transmission because in its down-

ward course along his extended arms the grace has animated his heart setting that particular *latifa* in motion. It is perhaps this energising of the *chakras* which accounts for the psycho-spiritual effects on the participant. One curious effect it has is to slow up one's apprehension of time and for an hour or two after the ceremony everything appears to go slow, even traffic in the street and, equally, one's crossing the road whilst the same traffic bears down on one with unnerving slowness. Such transformations are to be expected from an experience from which one 'emerges as a metamorphosed being and not just a disintegrated mass of grains.'

## NOTES

1. Turkish *tekke*. As this particular dervishery is in Egypt we have used throughout the Arabic terms (e.g. *sama'-khana* instead of *semahane* although retaining- perhaps inconsistently- the liturgical vocabulary in Turkish, which was presumably the practice followed by the dervishes themselves. Fortunately, before the community was dispersed their music was recorded in 1932 for the Congress of Arabian Music held in Cairo in that year. Dr. Farmer states (Grove, VIII, p. 164) that the music differed in some respects from the Turkish norm as notated by Ritter (*vide infra*, Bibliography) and indeed this is the case with Mawlawi music in Syria. From another source we have heard that the recordings are so deficient technically as to be unusable, but they were good enough for Dr. Farmer to be able to quote from them in a broadcast on the Overseas Service in 1948.



2. For this estimate (50) see Rose *apud* Brown, p.469.
3. *Views in Greece from Drawings by Edward Dodwell Esq.*, London, 1821.
4. On Yugoslavia see Hafiz (Nimetullah), 'Yugoslavya' da Mevlevi Tekkeleri' in *Mevlana ve Yasama Sevinci*, ed. Feyzi Halici, Konya Turizm Dernegi, Konya, 1978, pp.173-78.
5. Brown, *loc. cit.*
6. Gunnis, Rupert, *Historic Cyprus*, London, pp. 45-46;
7. A romantic account of this dervishery is to be found in Seabrook, W.B., *Adventures in Arabia*, London, 1928, pp. 219-36.
8. Huxley, Julian, *Travels in an Antique Land*, London, 1954, pp.89-91 and pls.18, 19.
9. Reproduced in Arnold, Thomas, *Painting in Islam*, Oxford, 1928, pl.42
10. Brown (p.257) translates *mutrib-khana* as 'place of excitement'. although 'excitation' would make better sense; but is corrected by Rose (*ibid.*, p.252, n.4), who observes that the dictionaries do not give a noun of place from *tariba* ('to excite'), which would in any case be spelt differently if it existed, with *fatha* in the first radical and not *damma*. *Mutrib-khana* therefore means no more than 'place of the singer', that is the musicians' gallery.
11. See plan reproduced in Mehmet Onder, *The Mevlana Museum*.
12. I am persuaded that the *sama<sup>c</sup>* was, to begin with, celebrated in mosques and thus the setting ultimately evolved for the celebration of this liturgy retained many standard liturgical features. This would go a long way toward explaining the layout of the *sama<sup>c</sup>-khana* as well as its redundant directionality. Presumably the enactment of the rite was moved out of the mosque at an early stage for the same reasons which led to the introduction of the *madrasa*: even more so in the case of the *sama<sup>c</sup>*, for at least teaching could be carried on in the mosque after prayer was over without the necessity of lifting the carpets.
13. Birge, John Kingsley, in *The Bektashi Order of Dervishes*, London and Hartford, 1937, pp. 115-16, gives, with explanatory chart, an account of the emanations in terms of which the upward and downward movements make sense: 'This development is pictured in terms of two Great Arcs, one downward, the Arc of Descent, *kavsi nuzul*, descending from the Divine Source in emanations containing ever-diminishing elements of Reality and an ever-increasing proportion of appearance or Non-Being until the elements of physical matter at the bottom of the arc come into apparent being; then follows the other arc upward, the Arc of Ascent, *kavsi urus*, as matter takes on more and more aspects of Real Being until in Perfect Man there is a complete return into the God-head'
14. By Abdalbaki Dede.
15. *Apud* Brown, p. 256. We have tried to trace the original of this extremely interesting passage. Brown's text, which is not elucidated by Rose, merely states: 'the author of the work *Shaqqaq Nu'mania*, already alluded to, says, in

regard to this Order...' *Ash-Shaqqaq an-Nu'maniyya*, or *The Blood-red Anemonies*, is a biographical dictionary of Ottoman *shaykhs* and jurists. After reading through the work we can affirm that this passage occurs nowhere in the text, although Brown's phrasing could equally be construed to mean that the passage is from another work, unspecified, by the same author, whose full name is Ahmad ibn Mustafa Tashkôprüzadeh (901-68/1495-1561).

16. *Apud* Epton, Nina, *Saints and Sorcerers: a Moroccan Journey*, London, 1958, p. 135. No source is quoted for this *du'a*.
17. *Minhaj al-Fuqara*, Bulaq, 1257A.H., ch. 10. Like Abdal baki Dede, Ankaravi is buried at the Galata Dervishery.

## BIBLIOGRAPHY

For background on the monastic mosque generally see Dickie, 'Allah and Eternity' in *Architecture of the Islamic World*, ed. George Michell, London, 1978, pp. 40-42, and on the Mawlawi order Ira Friedlander, *The Whirling Dervishes*, London, 1975. Because it is so well known and the facts are accessible elsewhere we have not devoted any space to the Konya *takkiyya* here, but the most detailed account is the guidebook on sale on the spot (Mehmet Onder, *The Mevlana Museum (sic)*, n.p., n.d.). Descriptions of the ceremony are found in Helmut Ritter, 'Der Reigen der "Tanzenden Derwische"', in *Zeitschrift für Vergleichende Musikwissenschaft*, I.C., 1933, 28-40, and 'Die Mevlanafeier in Konya von. 11-17 Dezember 1960' in *Oriens*, XV, C. 1962, 249-70. Also Marijan Molé 'La danse extatique en Islam' in a symposium, *Les Danses Sacrées*, pp. 145-80, particularly the section on the Mawlawiyya (p.229 *et seq.*). No study of the Mawlawiyya or any other order can afford to dispense with a pioneer work which, written in Constantinople in 1867, was edited with introduction and notes by H.A. Rosé: John P. Brown's invaluable *The Dervishes*, Oxford and London, 1927.

## LIST OF FIGURES

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