

‘Abd al-Raḥmān ibn Aḥmad

Jāmī

Naqd al-nuṣūṣ

fī sharḥ naqsh al-fuṣūṣ

( Selected texts to comment  
the “Imprint of the Fuṣūṣ” )

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<sup>1</sup> "P" indicates that the passage is in Persian, "A" that it is in Arabic, "AP" that it is mixed Arabic and Persian but with more of the former than the latter, and "PA" vice versa.



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## INTRODUCTION

### *The Importance of the 'Imprint of the Fuṣūṣ'*

Ibn 'Arabī's *Fuṣūṣ al-ḥikam* ("Ringstones of Wisdom") is undoubtedly one of the most famous works in the annals of Sufism, and also one of the most studied, both traditionally in the East and more recently in the West. The number of commentaries written upon it (over 100 according to Osman Yahia's enumeration<sup>1</sup>) is indicative of the importance which has always been attached to the work. It also reminds us that it is far from being an easy text. Even Ibn 'Arabī himself thought it necessary to write a kind of commentary on his masterpiece: the *Naqsh al-fuṣūṣ* ("Imprint of the Ringstones"), in which he summarized its principal ideas and clarified his aims in writing it.<sup>2</sup>

Because of its difficulty, the *Fuṣūṣ* can hardly be understood without the help of the commentaries or the guidance of a teacher who has already mastered the text through years of study. Hence one would not expect Ibn 'Arabī's summary of an



already dense and abstruse work to be any easier. Certainly without the help of a commentary or teacher it is not. But once the necessary explanations are provided the *Imprint* can be far more readily assimilated than the *Fuṣūṣ* itself, primarily because only the most important and central discussions of the *Fuṣūṣ* are dealt with and the numerous digressions, less important points and obscure word plays are left aside. It is not unlikely that the short text of the *Imprint* was often memorized by students of *'irfān*. Through their study of its commentaries or the guidance of a master they were then able to become well acquainted with all the important teachings of Ibn 'Arabī's school.

Osman Yahia mentions ten commentaries on the *Imprint of the Fuṣūṣ*,<sup>3</sup> including one by Ibn 'Arabī's most important disciple, Sadr al-Dīn Qūnyawī. But undoubtedly the most famous and most studied of these commentaries throughout the eastern lands of Islam, where Ibn 'Arabī's teachings were firmly entrenched in most of the Sufi orders and schools of philosophy, is that of 'Abd al-Raḥmān ibn Aḥmad Jāmī, *Naqd al-nuṣūṣ fī sharḥ naqsh al-fuṣūṣ* ("Selected Texts to Comment the 'Imprint of the *Fuṣūṣ*'"), i.e., the present work. Copies of this book, which must not be confused with Jāmī's commentary on the *Fuṣūṣ* itself,<sup>4</sup> are to be found in almost every important library of Persian and Arabic manuscripts. Without much effort I was able to enumerate 75 manuscripts when I first decided to edit the work. Moreover *Selected Texts* has been published in lithographed



editions at least three times. Like most of Jāmī's works, it has been particularly popular in the Indo-Pakistani subcontinent, and in spite of Jāmī's fame as a strict Sunni,<sup>5</sup> it was also well-known by the Shi'ite theosophers and Sufis of Persia.<sup>6</sup>

There is no need to deal here with the details of Jāmī's life. Primarily known as the last great classical poet of Persia and a master of all the sciences of his day, he was loved and esteemed by his contemporaries and has left his mark even in the non-Persian speaking Islamic countries through such popular Arabic works as *al-Fawā'id al-ḍiyā'iyyah* on Arabic grammar, his commentary on the *Fuṣūṣ* and *al-Durrat al-fākhirah* (see below). He died in 898/1492. In my Persian introduction I have clarified a few minor points concerning his life which have not been brought out by the famous biographies, and have enumerated and classified the works which can be attributed to him with certainty.<sup>7</sup>

But my major concern in the present book has been to establish a critical text of one of the key works of the School of Ibn 'Arabī and to show how much Jāmī is indebted to all his predecessors – most of them less famous than himself – for the manner in which he elucidates and interprets Ibn 'Arabī's ideas. It is hoped that his *Selected Texts* will provide a basis for scholars in the field of Islamic thought to become well acquainted with the major figures of Ibn 'Arabī's school and the importance of their writings.



### *Jāmī's Sources in "Selected Texts"*

Jāmī calls his work "*Selected Texts*" because, as he himself states, it is put together "like the patchwork cloak of the Sufis, each patch gathered from a different place and sewn upon the others with the thread of suitability and the tie of harmony: a provision from every corner, a spike of wheat from every stack" (18/22-24). This also explains why the work, unlike any of his others, is completely bilingual, 65% in Arabic and 35% in Persian. Although in at least 50 instances (altogether about 20 pages) he takes the trouble to translate Arabic passages into Persian, for the most part he is content to add each scrap to his patchwork cloak in its original form.

In his introduction Jāmī himself mentions a number of figures from whom he has quoted: Ibn 'Arabī, Ṣadr al-Dīn Qūnyawī, Mu'ayyid al-Dīn Jandī, Sa'd al-Dīn Sa'id Farghānī, the commentators of the *Fuṣūṣ* and "other possessors of mystical intuition and direct knowledge" (18/24-19/4). A large portion of my Persian introduction is devoted to discussing these figures and showing that Jāmī does indeed piece together his cloak from their writings. In Section Seven I have identified about 500 quotations from Jāmī's predecessors (most of them not explicitly mentioned by Jāmī), covering approximately 65% of the work. Many of these quotations cover only one or two lines of text, although in a number of instances several pages are quoted at once. The results of my findings concerning



Jāmī's sources can be summarized as follows:

Thirteen pages of the commentary (in addition to the ten pages of the *Imprint*) are quoted from the writings of Ibn 'Arabī, in particular the *Fuṣūṣ* and the *Futūḥāt al-makkiyyah*. Forty-five pages derive from the works of Ibn 'Arabī's foremost disciple and the person through whose eyes his writings have always been viewed in the eastern lands of Islam, i.e. Shaykh Ṣadr al-Dīn Qūnyawī. Twenty of these pages are from Shaykh Ṣadr al-Dīn's *al-Fukūk*, the first commentary upon the *Fuṣūṣ*, in which he attempts to "unlock its secrets" by introducing the overall background and orientation of each chapter, although not by explaining point by point the passages of the text itself. Other works of Qūnyawī quoted include *Tafsīr al-fātiḥah* (or *l'jāz al-bayān fī tafsīr umm al-Qur'ān*), a long commentary on the opening chapter of the Quran; *Miftāḥ al-ghayb*, which along with its commentary by Shams al-Dīn Muḥammad al-Fanārī (also quoted by Jāmī) was the most advanced text of metaphysics taught in the Persian *madrasahs* (only after the *Asfār* of Mullā Ṣadrā); *Tabṣirat al-mubtadi'*, one of Qūnyawī's two important Persian works;<sup>8</sup> and *al-Risālat al-hādiyyah*, Shaykh Ṣadr al-Dīn's reply to Naṣīr al-Dīn Ṭūsī's answers to a series of questions he himself had put to him.

From Mu'ayyid al-Dīn Jandī, one of Qūnyawī's important students and the first commentator on the *Fuṣūṣ* in the sense that the whole text is explained line by line, Jāmī quotes twenty-one pages. Jandī's commentary is particularly impor-



tant in that it served as a basis for a number of the well-known later commentaries.

Sa'd al-Dīn Sa'īd Farghānī (d. ca 700/1300-1) is another disciple of Shaykh Ṣadr al-Dīn and is famous for his commentary on the *Poem of the Way* (*Nāẓm al-sulūk*) of Ibn Fāriḍ, which he wrote first in Persian and then translated into Arabic, adding in the translation a significant amount of material to the long introduction. Qūnyawī wrote a short foreword to his student's Persian work in which he explained the circumstances behind its composition: "When I returned to Egypt in 643 (1245-6) a number of scholars, Sufis and notables studied Ibn Fāriḍ's *qaṣīdah* with me in Egypt and afterwards in Syria and Anatolia. They listened while its difficulties were explained and they took notes with the intention of recording and then rewriting the poem's subtle points and beneficial teachings. But no one was able to do this except the author of the present commentary . . ."9 In *Selected Texts* Jāmī quotes about four pages from the Persian version of Farghānī's commentary, five from the Arabic version, and also a page from another Persian work of Farghānī, *Manāhij al-'ibād ila'l-ma'ād*, a treatise on the practical teachings of Sufism, Sufi ethics and Ḥanafī jurisprudence with a Sufi slant. Jāmī calls this last work "a necessity for every aspirant on the spiritual path".10

It is interesting to note that when Jāmī says that he has also quoted from "the commentators of the *Fuṣūṣ al-ḥikam*" he means, as far as I have been able to tell, only 'Abd al-Razzāq Kāshānī and Sharaf al-Dīn Dā'ūd Qayṣarī, who are in fact the



two most important commentators in traditional circles. Jāmī has not borrowed significantly, if at all, from any of the numerous other commentaries, since of the 35% of the book whose source I could not trace, little contains material which could have been derived from a commentary on the *Fuṣūṣ*. Both Kāshānī and Qayṣarī are authors of other works from which Jāmī also quotes, such as the former's famous *Ta'wīl al-Qur'ān* and *Iṣṭilāḥāt al-ṣūfiyyah* and the latter's *al-Tawḥīd wa'l-nubuwwah wa'l-walāyah*.

Among the numerous other figures from whom Jāmī has quoted one can mention Sufi poets such as Jalāl al-Dīn Rūmī and his son Sulṭān Walad, Sanā'ī, 'Aṭṭār and Shabistarī; and authors of prose works on Sufism not especially influenced by Ibn 'Arabī's school, such as 'Izz al-Dīn Maḥmūd Kāshānī, whose *Miṣbāḥ al-hidāyah* is a translation – or rather, adaptation – of the *'Awārif al-ma'ārif* of Shihāb al-Dīn 'Umar Suhrawardī, founder of the Suhrawardiyyah Order and master of such famous Sufis as Awḥad al-Dīn Kirmānī.<sup>11</sup> Jāmī quotes extensively from the *Miṣbāḥ al-hidāyah* as well as from Kāshānī's commentary on Ibn al-Fāriq's *Poem of the Way*. He also quotes from a relatively unknown member of Ibn 'Arabī's school, Abū Ḥāmid Muḥammad Iṣfahānī, whose *Qawā'id al-tawḥīd*, a dense work in Jandī's style, was commented by Ibn Turkah Iṣfahānī as *Tamhīd al-qawā'id*.<sup>12</sup> Although Jāmī quotes mainly from authors known as Sufis, he also borrows a number of passages from two of the theological works of Sayyid Sharīf Jurjānī.



*"Selected Texts" as the Basis for any Study of  
Jāmī's Sufi Works*

The present introduction is not the place to discuss in any more detail the members of the School of Ibn 'Arabī, nor do we wish to consider here the important commentaries on the *Fuṣūṣ* or the ideas dealt with in *Selected Texts*. I have treated these matters briefly in my Persian introduction and will analyze them more extensively in the introduction to my English translation of *Selected Texts*, which is now in preparation. In addition I have already published a translation of the *Imprint of the Fuṣūṣ* with a selection from Jāmī's commentary,<sup>13</sup> and an outline of all of the discussions of *Selected Texts* is given in the table of contents of the present work. But before discussing the method which was followed in editing the text, it is necessary to refer to another dimension of its significance. In addition to its intrinsic worth as a detailed discussion of one of Ibn 'Arabī's central works and as a compendium of the writings of the major figures of his school, *Naqd al-nuṣūṣ* is also fundamental for any study of Jāmī's own intellectual development and the ideas developed throughout his prose and poetry. *Selected Texts* is his first major work on Sufi metaphysics and in many respects forms the basis for his seven other long prose works (and five or six short works) on this subject, as well as for much of his poetry, in particular his seven *mathnawīs* (*Haft awrang*).

Jāmī's only other work comparable in length to *Selected Texts* is his commentary on the *Fuṣūṣ*.



(*Sharḥ fuṣūṣ al-ḥikam*), but nearly half of its text is the *Fuṣūṣ* itself, whereas not more than 4% of *Naqd al-nuṣūṣ* is taken up by Ibn 'Arabī's *Imprint*. Moreover Jāmī's commentary upon the *Fuṣūṣ* follows the text closely and adds little background material or explanatory elaboration. It attempts only to make the sentences of the text comprehensible and, unlike the commentaries of Jandī, Kāshānī and Qayṣarī, does not try to explain the philosophical and metaphysical basis of each passage. *Selected Texts* on the contrary is primarily composed of detailed and systematic analyses and explanations of points only touched upon in the text of the *Imprint*. There are numerous long elaborations and expositions of short discussions, and moreover there is a sixty-page introduction in which Jāmī summarizes systematically the major teachings of Ibn 'Arabī's school. In many ways Jāmī's introduction to *Naqd al-nuṣūṣ* can be compared to Qayṣarī's introduction to his own commentary upon the *Fuṣūṣ*<sup>14</sup> or to Farghānī's introduction to his own commentary on Ibn Fāriḍ's *Poem of the Way*. However this is a topic for a separate study.

Jāmī's other major prose works on philosophy and metaphysics are all shorter than *Selected Texts* and are often commentaries relatively limited by the texts they explain, just as is the case with his commentary on the *Fuṣūṣ*. The Arabic *al-Durrat al-fākhiraḥ* ("The Precious Pearl"), also called "The Treatise Ascertaining the Views of the Sufi, the Theologian and the Philosopher", is the only work in which Jāmī discusses in detail theo-



logy and Peripatetic philosophy. He concludes, of course, that the views of the Sufis are the most perfect embodiment of the truth.<sup>15</sup>

Among Jāmī's five other long Sufi works, all prefigured in the discussions of *Naqd al-nuṣūṣ* and all in Persian, is *Sharḥ-i rubā'iyyāt*, a commentary on 46 of his own *rubā'īs*. Jāmī felt it necessary to explain his own poetry because the verses speak directly of the metaphysics of Ibn 'Arabī's school and so cannot be understood without a firm grounding in Sufi teachings. They are in contrast to most of the poems in his *Dīwān*, which deal largely with love, wine and the other common Sufi images and therefore can be understood on one level at least by anyone with the necessary cultural and intellectual background. *Sharḥ-i rubā'iyyāt* is an eighty-page work, about one-third of which is borrowed or translated from *Selected Texts*,<sup>16</sup> and covers a number of the main themes of Ibn 'Arabī's teachings in a relatively simple language.

Jāmī's *Lawā'ih* ("Gleaming Lights"), translated into English by E. H. Whinfield,<sup>17</sup> is in many respects similar to *Sharḥ-i rubā'iyyāt*. It also is a short Persian treatise interspersed with *rubā'īs*. But in *Sharḥ-i rubā'iyyāt* first a poem is mentioned, then it is explained by a page or two of text, whereas in the *Lawā'ih* the text precedes the verses, although in fact it is a commentary upon them. The style of the *Lawā'ih* is also more polished and literary than either *Naqd al-nuṣūṣ* or *Sharḥ-i rubā'iyyāt* (respectively Jāmī's first and one of his earliest works on metaphysics) and shows that



Jāmī has assimilated completely the teachings of Ibn 'Arabī.

Jāmī's remaining three major works are all similar to each other in that they are commentaries and deal primarily with the theme of love and hence with the application of metaphysics to the spiritual life. Following Aḥmad Ghazzālī, Ibn al-Fāriḍ, Fakhr al-Dīn 'Irāqī, Farghānī and others, Jāmī considers Love to be identical with the Divine Reality. According to the famous *ḥadīth qudsī*, "I was a Hidden Treasure and I wanted (or rather, "I loved") to be known." Or again, "God is beautiful, and He loves beauty." Love, as alluded to in these sayings, is the Divine Essence Itself. Moreover, it is the motivating agent in man's spiritual life and the reason he strives to gain Perfection. It is God considered as both the origin and the goal of man's spiritual aspiration. Through it ultimately he can attain that station where Love, the lover and the Beloved are all one, i.e., the highest station of the profession of Divine Unity (*tawḥīd*). It should be added that this Love is in no way exclusive of knowledge – in contrast to Hindu *bhaktī* for example – but is in fact identical with true knowledge. If love is emphasized rather than the latter, it is because as a symbol of the motivation for and goal of the spiritual quest it conveys more clearly the spiritual transformation which man must undergo to reach God. The emphasis is upon the realization of spiritual truths within the various dimensions of the existence of the spiritual traveller rather than upon their conceptualization or theoretical formulation.



It is interesting to note that Jāmī's first three major Sufi works, *Naqd al-nuṣūṣ*, *Sharḥ-i rubā'iyyāt* and *Lawā'ih*, all deal mainly with the theoretical dimension of metaphysics rather than its practical application to the spiritual life. Therefore "Love" is seldom discussed. In *Naqd al-nuṣūṣ*, for example, the word *'ishq* is only mentioned in poetry and never becomes the subject of a separate treatment (see the index of technical terms). The necessity for the spiritual life is never forgotten or ignored, as is shown by discussions such as that on pp. 76–81, but somehow it is relegated to a secondary role, at least in the discussion. *Al-Durrat al-fākhirah* is like a footnote to all of Jāmī's works explaining why he chose Sufism over theology and philosophy. Then the three works we are about to consider, written in the later part of Jāmī's life (apparently between 880/1475 and 890/1485), discuss mainly the spiritual path and the practical application of metaphysics to human existence. Hence the theme of Love and of the trials and tribulations of the lover in his quest for the Beloved comes to the forefront. The metaphysics is still there as a necessary element, but now the emphasis is upon the path of spiritual realization rather than theoretical formulation of Sufi teachings. Finally Jāmī's commentary upon the *Fuṣūṣ*, completed only two years before his death, is like a reaffirmation of his attachment to Ibn 'Arabī's school and a reacknowledgment of the primary importance of the divinely illuminated Intellect for man's wayfaring upon the path to Perfection.

These final three works are *Lawāmi'* ("Sparks of



Inspiration"), *Sharḥ-i ba'dī abyāt . . .* ("Commentary on a Few Verses of Ibn Fāriḍ's *Poem of the Way*") and *Ashī'at al-lama'āt* ("Rays from the *Flashes*" of 'Irāqī). The first is a ninety-page commentary on Ibn Fāriḍ's *Wine Song*, again interspersed with numerous *rubā'īs*. It deals mainly with the theme of love and wine as expounded by Ibn 'Arabī's school. One of its interesting features is an introductory discussion of ten points of similarity between physical wine and mystical love.<sup>18</sup> The second work, the only one of these eight major works of Jāmī which has never been published, is a short discussion of 75 verses (out of a total of 750) of Ibn Fāriḍ's *Poem of the Way*. After explaining each line Jāmī translates it into a *rubā'ī*. As far as I have been able to tell, the text is largely a revision and summary of Farghānī's Persian commentary on the same work.

Finally *Ashī'at al-lama'āt* is a 150-page commentary upon 'Irāqī's *Lama'āt*. One of the most famous works in Persian on mystical love, 'Irāqī's work by his own admission is written in the style of Aḥmad Ghazzālī's *Sawānīḥ*, but deals with love mainly from the viewpoint of Ibn 'Arabī's school. In fact it was written after 'Irāqī was inspired by lectures given by Shaykh Ṣadr al-Dīn Qūnyawī on the *Fuṣūṣ*. Jāmī's commentary includes a twenty-page introduction to Ibn 'Arabī's teachings as reflected in the *Lama'āt*.

Comments on Jāmī's minor prose works on metaphysics, none of which would exceed 15 pages if published, can be found in my Persian introduction, pp. xxv–xxviii.



### *The Edition of the Text*

In editing *Naqd al-nusus* six manuscripts were at my disposal, five of which were definitely copied during Jami's lifetime, and the sixth of which also may very well be contemporary with him. Four of the manuscripts are from the Süleymaniye Library in Istanbul (Sehid Ali Pasa 1356/3 [referred to as manuscript S], Damad Ibrahim Paşa 740/3 [D], Aya Sofya 4207 [A], and Beşir Aga 93/1 [H]), one from the Bibliothèque Nationale in Paris (126 [P]) and one from the Millî Library in Tehran (1335 [J]). The last is particularly interesting because, although it is not dated, it is apparently an autograph copy and is listed in the library catalogue as probably being in Jami's own hand. But I have shown – conclusively I think – that the relatively large number of copyist errors make it inconceivable that the work could have been copied by the author himself. Moreover, the Beşir Aga manuscript has an autographed colophon in which Jami praises the copyist's virtues, but the handwriting does not match that of manuscript J (see figures 1–3).

It is not necessary to describe also in English the method followed in collating the text or to repeat the tabulation of the variant readings. There is one point, however, which will be apparent immediately to the specialist and which needs to be explained here: Why are the variant readings divided into two sections, some of them listed at the bottom of the page and the remainder at the end of the text? I have adopted this rather unorthodox system because of my own experience in read-



ing edited texts. I have always been annoyed by the large number of useless and patently mistaken variants listed at the bottom of the page in a well edited work, since one constantly feels obliged to refer to them, and this only serves to break the flow of study. But I have been even more annoyed by variant readings brought at the end of a text (or worse, not mentioned at all), since one must constantly keep the book opened to two places at once and the flow of study is disturbed even more than in the first case. My compromise solution has been to mention the variant readings which have some significance on the page itself, but to list everything else for those specialists who are interested, or do not trust my judgment, at the end of the work. I feel that in the case of the present text, where six good manuscripts were used and where there is no real doubt as to the correct reading in almost all instances, this method is justified. But I apologize if it causes inconvenience to others who do not agree with me.

The variant readings listed at the bottom of each page belong to two main categories: first, those about which I was not positive as to the correct reading; and second, those pertaining to the two lines of transmission of the text which became apparent during the editing. Although it is clear that none of the manuscripts was copied from any of the others, manuscripts JD on the one hand and HSPA on the other have close affinities. There are about 115 mutual variant readings between these two lines of transmission, most of which are errors on the part of JD. Nevertheless, even though many



of the JD readings are clearly mistaken, I felt it necessary to record them at the bottom of the pages so that the two transmissions could be noted immediately without reference to all of the variants. At first also I believed that the two lines of transmission would probably be traceable in all manuscripts, but as is pointed out in the addenda (p. 513), after going over fourteen additional old manuscripts in Istanbul I came to the conclusion that both lines are limited in scope and that the majority of manuscripts fall somewhere in between, although much closer to HSPA than to JD.

An interesting aspect of *Naqd al-nuṣūṣ*, which is discussed extensively in my Persian introduction and again in the addenda, is the large number of glosses which Jāmī himself wrote upon his own work. 227 of these are printed in the text and can be ascribed with certainty to Jāmī. Through the study of the fourteen additional manuscripts I was able to find four more glosses definitely by Jāmī, ten probably by him and seven possibly by him. All of these have been recorded at the end of the variant readings (pp. 316–317) or in the addenda (pp. 511–512).

It is also necessary to refer here to the long discussion in my introduction of the rules of punctuation which were followed in editing the present work. Many specialists would undoubtedly prefer – quite rightly – that ancient texts not be punctuated. Certainly scholars are all too familiar with the numerous texts published in the East which are almost illegible until one learns to ignore the commas and periods. But the present text has been



edited primarily for the traditional Persian readers, the majority of whom are not "specialists" in the sense of scholars who study ancient texts largely as part of their job. Rather they are mainly people deeply interested in the spiritual and intellectual teachings of Islam; and in the works they read punctuation has become the custom in recent years. Moreover there is no doubt that punctuation based upon a logical system can be an immense aid to the reader – provided of course the editor has understood the work and is able to follow the rules. If he has not understood a given sentence, he can hardly distinguish where it ends or decide how to separate it from its neighbor.

One reason for the existence of many badly punctuated texts is undoubtedly that the editors did not understand them. But a more important factor is that punctuation is a recent import into Islamic languages, and as in the case of so many recent imports to the East, it has not yet been assimilated by the culture. The majority of editors, raised in the traditional *madrasah* system, still have no idea of what punctuation is all about, but throw in a few commas and periods here and there to look modern and up-to-date. In any case, I hope that the rules I have formulated may be of some aid, in particular to young Persian scholars, for the assimilation of punctuation into traditional methods. If punctuation must be used, it should at least serve a useful purpose.

The basic principle I have followed in punctuating the text is to separate two sentences or clauses when the subject of the verb changes.



Those interested in the rules formulated along with all their exceptions will also undoubtedly be able to read the Persian introduction, so I will not attempt to translate them here, especially since they are really in need of the examples which have been mentioned to be completely clear.

The notes to the text make no attempt to explain its meaning. This task has been left for the translation. Rather they provide the Quranic references, the sources of *ḥadīth* where these were traceable, brief notes on proper names, and the sources of quoted passages.

The text of *Naqsh al-fuṣūṣ* printed on pp. 3-13 before *Naqd al-nuṣūṣ* is that which Jāmī employed in his commentary. In the footnotes variant readings based on the text as published in Ibn 'Arabī's *Rasā'il* (Hyderabad-Deccan, 1367/1948) are recorded.

Finally I should mention my great debt of gratitude to my teacher in Sufism and Islamic philosophy, Seyyed Hossein Nasr, who chose *Selected Texts* for me to work on at a time when I could barely read two consecutive lines of it, and who has guided me throughout the stages of its edition. I am also grateful to Professors T. Izutsu and S. J. Āshtiyānī, who have devoted a good deal of their valuable time over the past few years to helping me read various texts in Sufism and philosophy.

William C. Chittick  
Tehran  
September 1977



## NOTES

1. See *Histoire et classification de l'oeuvre d'Ibn 'Arabī*, Damas, 1964, pp. 241–255; also the same author's Arabic introduction to S. H. Amoli, *Le texte des textes*, Tehran-Paris, 1975, pp. 16–33.
2. There is also an introduction to the *Fuṣūṣ* called *Miftāḥ al-fuṣūṣ* attributed to Ibn 'Arabī, but for reasons Yahia mentions, it is more likely the work of one of his followers. See *Histoire et classification*, p. 380.
3. *Histoire et classification*, pp. 255–256; *Le texte des textes*, pp. 34–36.
4. See below, and also my Persian introduction, p. xxv, no. 39 and pp. xlii–xliii.
5. The story is told that when Shāh Ismā'īl, the founder of the Safavid dynasty, conquered Herat some years after Jāmī had died there, he ordered all of the copies of Jāmī's works to be collected. His scribes were then told to find Jāmī's name wherever it occurred in his works or on the title pages and to remove the dot from under the *jīm* in his name and replace it over the *jīm*, so that it would be read "*khā*" instead. Thus Jāmī would no longer be known as "the man from Jām" but rather as *khāmī*, "unripe".
6. I mention with detailed reference to their works two examples – Mullā Muḥsin Fayḍ Kāshānī and



'Abd al-Rahīm Damāwandī – in my Persian introduction, p. i.

7. A good discussion of his life and works is given in E. G. Browne's *History of Persian Literature*, vol. III (*History of Persian Literature under Tartar Dominion*), Cambridge, 1920, pp. 507–548.

8. The other is *Maṭālī' al-īmān*. I am currently editing the two and *in shā'allāh* they will be published soon.

9. *Mashāriq al-darārī*, ed. by Sayyid Jalāl al-Dīn Āshtiyānī, Tehran, Imperial Iranian Academy of Philosophy, in press, pp. 5–6.

10. See my Persian introduction, p. xi, and also the addenda, pp. 517–519.

11. *Miṣbāḥ al-hidāyah* has been partly translated into English by H. Wilberforce Clarke as *The 'Awārifu-l-ma'ārif*, Calcutta, 1891; reprinted New York, 1970.

12. Edited by S. J. Āshtiyānī, Tehran, Imperial Iranian Academy of Philosophy, 1976.

13. See "Ibn 'Arabī's Own Summary of the *Fuṣūṣ*: 'The Imprint of the Bezels of Wisdom'," *Sophia Perennis*, vol. 1, no. 2, Autumn 1975, pp. 88–128 and vol. 2, no. 1, Spring 1976, pp. 67–106.

14. See S. J. Āshtiyānī, *Sharḥ-i muqaddimah-yi*



*Qayṣarī bar Fuṣūṣ al-ḥikam*, Mashhad, 1385/1966.

15. This work has recently been critically edited by Nicholas Heer and is being published by the Tehran Branch of McGill's Institute of Islamic Studies.

16. See the Persian introduction, p. xxii.

17. London, 1906.

18. See my article, "Jāmī on Divine Love and the Image of Wine", *Sophia Perennis*, in press.