Attributes of Sufis and Dervishes in the Islamic Miniatures with application on manuscripts from XV till XVII centuries
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Abstract
The primary purpose of this research is to determine and classify attributes of instruments used by the Sufis and the dervishes in the Islamic miniatures through different periods and from various origins of manuscripts. Mysticism is represented widely in Islamic paintings, all introduced related studies were descriptive for miniature itself without focusing on traditional instruments formed the life of mystics and accompanied them in various scenes of daily life rituals. The article classifies those implements in to 3 main categories; religious related to Islamic verses rituals and Sufi traditions, civil ones used in public subjects, and musical related to spiritual Sufi celebrations. Moreover, introducing samples of miniatures to support that presented analysis through historical artist point of view, with recognizing mystical thoughts of each implement that makes harmony between art represented in illustrations and religion appeared in Sufi belief.

Key Words Islamic miniature, musical instruments, Sufism, Dervishes, mystics, Beggar bowl "kashkul".

Introduction
Paintings of Sufis and dervishes occupied a great interest at thoughts of Muslim painters, influenced by spread of Sufism and mysticism in Islamic society. Mystical topics and subjects in Islamic miniatures were summarized in three main aspects; Sufi ceremonies “Sema”\(^1\) which were occurred since the early appearance of what’s called “Tariqa”\(^2\). This group of Sufis who have their own terms “Zekr”\(^3\) of spiritual practice aiming to seek the ultimate truth.

Secondly, those miniatures which are talking about the relationship between Sufis and Sheikhs with governors, Emperors, Sultans and nobles represented a large scale in paintings of Islamic manuscripts. The last group of miniatures shows the stories of well-known Sufis and dervishes through the different times of the Islamic Empire. They were narrated by historical generations or those who were depicted an important part of Islamic literary throughout all periods of civilization.

Miniatures of Sufis and dervishes occurred in all schools of art like “Timurid”\(^4\) and “Safavid”\(^5\) in the Persian manuscripts, in addition to Indian-Maghul and Turkish schools. In the same time, they were not related with temporal periods more than others; existed in all times of illustrated manuscripts since the XII century till the XVII century. That leads to the various existence of images and paintings of Sufis and dervishes, with all features of daily spiritual practice.

\(^1\) It means literary "listening", and it refers to rituals performed in Sufi ceremony in the circles of Allah remembrance like dancing, singing and playing instruments.
\(^2\) It refers to school order in case of mystical purpose and Sufi spiritual teaching sects. Those Sufi orders differentiate from each other by rituals, leaders Shikhs, and ceremonies. Mevlevi Order of Galal Aldin AlRumi is considered one of the most popular ones.
\(^3\) A way of remembrance of God, its content usually includes names of god, prayers taken from hadith and Quran in the Islamic religion.
\(^4\) A school of Islamic art dates back to Timruid dynasty in the Islamic history which had Turco-Monglo origins and established in Asia in the 14th Century.
\(^5\) A school of Islamic art dates back to Safavid dynasty in the Islamic history which was one of the most significant ruling dynasties of Iran, it was established in the 16th Century.
Among the main features of mystical miniatures were the symbols and instruments that Sufis used to hold and utilize during their practice of rituals. This main objective of the study is to recognize those implements and tools and their significance in mystical thoughts. Additionally, it aims to study the extension of instruments’ usage and their appearance in paintings from one school of art to another, and from one era to another.

Those attributes are categorized into three main groups; religious ones which are associated with dervishes’ rituals and Sufi rites like Beggar Bowl “Kashkul”, Beads, Book and Flags. Also, the civil ones are utilized in civilian actions and attitudes. Moreover, the musical implements which are strongly related with the mystical Sufi ceremonies “Sema” and appeared widely in the Islamic miniatures.

The study introduces the above mentioned classification of attributes and instruments relying on 16 miniatures of various manuscripts chosen according to contain all tools' representations used by sufis and dervishes in their rituals and daily life scenes and belong to the 3 main centuries which the study is centralized on. Choosing such subject is due to none of specific studies, which focused on mystical life in Islamic miniatures, tried to determine the attributes and tools used by mystics with such grouping although there are a plenty of studies considered and analyzed miniatures of sufis and dervishes in Islamic manuscripts.

Religious attributes

Majority of Sufi representations in the Islamic miniatures were found in religious conduct, like their ceremonies of spiritual rituals, meditation and manifestations of adoring and worshipping. That leads to the existence of attributes and instruments related to such performances like beggar bowls which were found in separate artistic objects more than its attendance in images of dervishes in Islamic manuscripts. Moreover, others related to their religious rituals like books, beads and flags.

Beggar Bowl “kashkul”

*Kashkul* is considered one of the unique attributes related to Sufis and dervishes. It has widely appeared in their miniatures. Sometimes it was represented as a separated object made of wood, cocoanut, or metal and existed in museums and patrimonial centers all over the world. Furthermore, it usually includes verses from the Qur'an as well as mystical terms of Persian praising on its outer faces.

The beggar's bowl or ‘kashkul’ was a symbol of religious poverty assumed by Islamic mystics; this function was reflected in existing inscriptions on its outer parts. Several studies and historical analysis about *Kashkul* and its development were introduced, but all of them were interpreted as applied objects in a separating way not as a part of the miniature.\(^6\)

The Persian word *kashkul* denotes the oval or boat-shaped beggar’s bowl that had carried by generations of dervishes over their shoulders to collect gifts and alms, many dervishes had been able to live from alms alone. A princely beggar’s bowl was hardly used to collect alms in the form of money or in kind. The dervishes were begging for the advantage of their Sheikhs who lived in their monasteries waiting those alms from their followers each evening; due to occupation of their all-time in adoring and praising.

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\(^6\) Like Arthur Upham Pope in his referenced book “A survey of Persian art, From Pre-historic times to the Present” which contains 16 volumes explaining various aspects of historical Persian art including *Kashkul* as a mainly part of such patrimony, he named it in his writings “Symbolic Beggar’s Bowl” or Dervish Bowls”.

\(^7\) Since one of the five pillars of Islam is the duty to pay a special tax or alms to the needy
Concerning the origin of the word, it is a pure Persian expression which is divided in two main words; “kash” which is mean to pull while the second is “kul” which refers to shoulders, both together apply to what’s pulled by shoulders. This translates its position on the shoulders of dervishes and Sufis in the miniatures and illustrations (Adi Cheer 1988: P.135).

Usually kashkul has more than one date, due to inheriting kashkuls from one dervish to another as a kind of blessing, which is reflecting the symbolic importance of such bowls in the development of Sufi concept through different times of Islamic history (Maher 1986: P.143).

Apart from studying the materialistic objects of Kashkuls, they are appeared through Islamic paintings of manuscripts in different shapes and categories, what helps to interpret the different points of view of such bowls’ functions; some scholars claimed that they weren’t only used for collecting alms and aids, but also it was used for eating and drinking (AboBakr 1997: P.320). Several examples of miniatures’ bowls proved the existence of 2 different functional theories; one used for collecting alms while the other for feeding purpose.

Dervishes’ bowls appeared in a miniature of 6 Sufi sheikhs while discussing in a garden, a leaf from Shah Gahan album, dating back to 1640, preserved in San Diego art museum, belonging to Indian Maghul school of art (IL.1), Kashkul appears obliviously on the shoulder of the front Sheikh on the right hand side who is represented while speaking with one of the partners in such talking, what’s proved that dervishes used to accompany those bowls everywhere, until they aren’t in use (Okada 1992: Pl.257).

This kind of bowls without an open end -top, covered when being not in use, was spread in paintings of Indian Maghul school of art (Welch 1987: Pl.77), what’s showed in other miniatures, especially those who are date back to XVI century in the period of Shah Gahan, while the dervishes used to walk in the desert with lions and panthers bearing such attribute8.

The origin of this type of Kashkuls dates back to the second Safavid period; where miniatures represented princes and nobles meetings with sheikhs and dervishes who were appeared hanging their bowls on their shoulders (Canby 1990, Pl.12). This sort of Kashkuls extended to Turkish painting which is clear in a sample dated to Baghdad 1590 (IL.2), narrating the scene of execution of Mansur Al-Hallaj, representing one of the dervishes in the front scene while holding Kashkul belonging to the same category used for alms and aids (Schmitz 1997 : Pl.23).

Another type utilized for both functions of feeding and collecting alms together, was appeared on the shoulder of dervishes that wasn’t hanged, occurred supporting by stick held by dervish’s hand especially in the miniatures of Safavid dynasty.

Some examples found of both functioned types having 2 bowls with one stick, what’s appeared in an Indian Maghul miniature(IL.3), dated to 1603, represents one of mystic followers “Murids” while kissing dervish’s feet (Elaine 2008 : Fig 8).

Some appeared “Kashkuls” in Islamic miniatures weren’t carried on shoulders nor hanged, just were hold in hands of dervishes or put beside the sheikhs and Sufis in their settings; like an example of a miniature, dated to 1488, from manuscript of “Bustan” for the Persian

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8 Like a leaf dates back to 1630 from another copy of Shah Gahan album, represents one of the dervishes walking on the desert with a lion, hanging Kashkul on his shoulder as the same position in previous miniature sample (Claud 2008: Vol.22 P.105-117 ) (PLJ)

9 Mansur Al-Hallaj (Hijri c. 244 AH – 309 AH) was a Persian mystic, revolutionary writer and teacher of Sufism, who wrote exclusively in Arabic. He is most famous for his poetry, accusation of heresy and for his execution at the orders of the Abbasid Caliph Al-Muqtadir after a long, drawn-out investigation. For more details see; (Ernst 1985)
Sufi Poet “Saadi” and preserved in national library in Egypt (IL.4)\textsuperscript{10}, showing one of the dervishes on the door of a mosque holding such bowl with his hand asking a Sheikh to give him charities and alms\textsuperscript{11}. As a result of mentioned examples of Islamic miniatures, 3 main types of such bowls are represented; one hanging on the shoulder, second supported by stick on the shoulder, third was hold in the hands of dervishes. Through functional point of view, 3 types of \textit{Kashkuls} found in miniatures; one utilized for the purpose of feeding, second for collecting alms, third for both roles together.

**Prayer beads “Sebha”**

Muslims used beads to count the repetitions of prayers, chants or devotions, moreover remembrances’ practice what’s called in Islam “\textit{Dhikr}”\textsuperscript{12}, similar to the rosary of Virgin Mary in Christianity\textsuperscript{13}. Arabic Term “\textit{Sebha}” is derived from the devotional act itself. \textit{Sebha} used by muslims, generally, after 5 prays per day, while Sufis and dervishes used it widely in kind of more adoring and praising reflecting the nature of mysticism which requires more God remembrances and Qur’an recitals. As an attribute fundamental for Sufis and dervishes in their miniatures, “\textit{Sebha}” was related to religious rituals that performed by Sufis, so that it was appeared in large scale. In writings of Sufism, it is considered a symbol of lightness in dark life; the sufi who used to have it, enjoys with such light, and who haven’t stays in blackness till the immortal darkness in life after death (AlZobi 2004: P.214).

Beads’ number differentiates between short ones of 33 beads, and long ones of 99 beads. Usually Sufis used the large one that enables them to do more remembrances and invocations reflecting their honesty in performing. Beads’ materiel distinguishes from one era to another; painters of Persian school of art used to be more realistic by using simple materials matching with austerity of dervishes and Sufis, while the Turkish and Indian Maghul miniaturists used to exaggerating in materials of such beads like ivory, marble, cedar wood and pearls sometimes(Rezk 1997: P.52).

“\textit{Sebha}” is appeared in various Islamic miniatures with different ways, sizes and positions. In a mentioned above miniature (IL.1), a Sheikh Sufi appears while holding a long classic “\textit{Sebha}” with his 2 hands, in the same time he is talking to his partner in discussion meeting (Okada 1992: Pl.257).

Another position for “\textit{Sebha}” is appeared hold by one hand like a Timurid painting leaf from manuscript “\textit{Divan Hafez}” dated to XV century and preserved in Egyptian nation library in Cairo (IL.5)\textsuperscript{14}, showing a Sufi sheikh while refusing an emotional scene between two lovers, appeared with prayer beads in his left hand, and expressing his objection with moving the right one.

\textsuperscript{10} By the author from Original Manuscript after permission of National Egyptian library

\textsuperscript{11} Another example showing this type of bowls while represented beside the dervish like a miniature dated back to XVII century for the well-known dervish “\textit{Yashi Yashmi}” preserved in Metropolitan art museum. (Sims 2001: Pl.174).

\textsuperscript{12} Dhikr is an Islamic devotional act, typically involving the recitation—mostly silently—of the Names of God, and of supplications taken from Hadith texts and Qur'an verses. There are several verses in the Qur'an that emphasize the importance of remembering the Will of God by saying "God Willing," “God Knows best,” “if it is Your Will,” and so on.

\textsuperscript{13} The rosary is a Roman Catholic sacramental and Marian devotion to prayer and the commemoration of Jesus and events of his life. (Allen 1997: P. 32-34)

\textsuperscript{14} By the author from Original Manuscript after permission of National Egyptian library
Its occurrence extends to be appeared in mystical Sufi dance ceremonies, hold by dervishes and performers in “Sema” ceremonies; it was hold usually without utilization as a symbol of lighting dark immortal life of mystics (Welch, Schimmel 1987: Pl.52). Prayer beads were found in large usage in complete mystical spiritual paintings which were spread in Sufi concept generally, and the miniaturists gave an interest to represent it in the meditation meeting, and usually their bearers appeared while closing their eyes concentrating in his god remembrance attitude. This position appeared widely in the Indian Maghul School of art illustrations, where mystical examination dominating all over paintings’ features (Okasha 1995:P.33).

Muslim prayer beads were appeared as a traditional religious habit used by Sufis in their daily life actions as well (Andrew 2008: Pl.40). Thus, Islamic miniatures of Sufis and dervishes’ representations introduced Sebha as a religious attribute related to paintings of mysticism, through various examples of images, it’s noticed that, 3 ways of existed prayer beads; one hold by the 2 hands of Sufi, the second was hold by one hand without being utilized, while the third was performed by one hand in the same time of doing another action with the other hand.

In addition to its occurrence in daily life mystical scenes, meditation spiritual meetings, dancing ceremonial miniatures, and usual meetings with governors and princes, this is reflecting its mystical significance in Sufi concept.

Book

Book is considered one of the common features of Sufi paintings in Islamic manuscripts. It’s appeared with Sufis and dervishes in the majority of their images in Islamic art in general. This attribute is categorized as a religious attribute, because all what found examples were only religious like Qur’an, the divine book of Islam religion, or Sufi mystical referenced books; like Masnavi of Rumi or Language of Birds of Farid ad-Din Attar. Book of birds’ language “Mantiq al-Tayr” is an epic of approximately 4500 lines written in Persian, where mysticism appeared through the legendary mythical bird “Simorgh”, roughly equivalent to the western phoenix. While Mesnavi, which had been written in Persian, Arabic, Turkish, and Urdu cultures, is considered one of the purest literary glories of Persia, and one of the crowning sources of Sufism all over history (Gardet 1977: P.586).

In mystical thoughts, the existence of book, accompanied by Sufis and dervishes in miniatures, is considered as a feature of knowledge and spiritual wisdom that should be a distinguished attitude for all Sufis and sheikh (Farghali 1996). Islamic miniaturists introduced various samples of Sufi’s paintings that showing the book in 3 main positions; closed and put beside Sufis and dervishes in the scene of miniature, or was seen while opened without being used or was found hold by Sufis while reading its content like an Indian Maghul miniature dated to 1630, from album of “Shah Gahan”, representing Sheikh Sufi in his Cave while reading from his Book which seems to be the Qur’an according to the meditation attitude of the reader (IL.6), in the same scene another Sufi appeared while going through in another copy of Qur’an to follow the recite as Moslems used to do in Qur’an reading circles (Okada 1992: Pl.224). The same position of

15 Lika a miniature belongs to Safavid School of art dated to 1675. (Welch 1985: Pl.13)
16 The story recounts the longing of a group of birds who desire to know the great Simorgh, and who, under the guidance of a leader bird, start their journey toward the land of Simorgh. One by one, they drop out of the journey, each offering an excuse and unable to endure the journey. Each bird has a special significance, and a corresponding didactic fault. The guiding bird is the hoopoe, while the nightingale symbolizes the lover. For further details (Stanley 1961).
opened books appeared in illustration of Sufi groups and wise men who usually discussing in such spiritual joining mystical meetings that read in religious books’ samples (Canby 1998: PL.113).

Likewise, paintings found with various positions of the book in the same time; opened, read, and closed in one exhibition which usually occurred in the spiritual meetings illustrations (Andrew 2008 :PL.43).

Qur’an not only the book used by Sufis in their representations, also another mystical spiritual books were watched with Sufis like *Mesnavi* of the Sufi grand poet *Rumi* appeared in a miniature of manuscript “*Mesnavi*”, preserved in Egyptian national library in Cairo and dated to 1261, representing a Sufi Sheikh while finishing his reading to the mystical glory as a translated meaning found in the written text accompanied to the miniature scene (IL.7)17.

Another examples of mystical books appeared in the miniatures like the Sufi great work of mystical poet “*San’ai*”18, called Garden of truth “*Hadiqat al Haqiqa*” which is considered the first Persian mystical epic of Sufism.

In addition to poems of Persian poet “*Saadi*” which was one of the mystical books read on large scale between Sufis and mystics which lead to its appearance widely in Islamic illustrations.

Book is appeared in different topics of Sufi miniatures, and its existence as a dervish’s attribute extend to the illustrations of mystical ceremonies by holding it in hands of attendants in *Sema* dance celebrations19.

From all above mentioned samples, we can resume that “Book” is represented in Sufi paintings as a fundamental feature. It was watched in 3 main positions; opened or closed and sometimes found with both together. The represented books in Sufi miniatures were pure religious, summarized in 2 sources Qur’an or mystical books of Sufi Poets like *Mesnavi* of *Rumi* and others. The existence of Books extended to be in *Sema* Sufi ceremonies, not only in mystic meetings between sheikhs and dervishes.

**Flag**

Dervishes and Sufis used flags in their ceremonies and funereal events, each school of Sufism “*Tariqa*”20, had its own flag which is differentiate from one order to anther in colour, design and writings inscribed upon it.

Those flags usually consist of a long stick ends with a piece of coloured cloth have a religious writings depending on the terms of remembrances in each Sufi order “*Tariqa*” that often was put by its main guide sheikh(Okasha 1983 : P.173)

Pure Sufi concept believes in the religious importance of flags which are considered in mystical thoughts the way to the heaven, and who has it, owns the universe, loves the truth, being near from God (Qalqashandi : P.127)

Sufi paintings of Islamic manuscripts shows some examples of flags, its existence was only for funeral and ceremonial mystical occasions, In addition to some rare samples of Sufis who convoyed flags as a kind of spiritual approaching to God.

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17 By the author from Original Manuscript after permission of National Egyptian library
18 He was a Persian poet who lived in Ghazni between the 11th century and the 12th century in what is now Afghanistan. He died between 1131 and 1141A.D.
19 Like a painting from manuscript “*Divan*” of Gami, dated to 1490 belongs to Bihzad Timurid School of Art, showing one dervish holding a closed book while attend a spiritual dance ceremony. (Bahari (2001 Pl.28) (Fritz 1992: P.129, Pl.1).
20 The term “*tariqa*” used for expression of a school or order of Sufism, or especially for the mystical teaching and spiritual practices of such an order with the aim of seeking immortal truth. Each one has its own Sheikh and members who are considered followers of a Tariqa, and they are known as murids, they usually desire the knowledge of knowing and loving God. For more details (Al Ghazali 2000).
The main subject of including flags was funeral scenes like its occurrence in funerary of “Galal El Rumi” in a miniature from manuscript “Manqib Al-Thawqib” dated to 1590, preserved in Pierpont Morgan library in New York, artistically belongs to Turkish school of art (IL.8), shows flags carried by 2 dervishes on the left hand side while followers and Murids of Rumi are crying him (Schmitz 1997: Pl.20). Appeared Flags in this miniature followed Mewlei Sufi order that established by Rumi himself21. Another design of flags with different colours appeared in funeral and celebrative miniatures (Barry 2004: P.170). Apart from scenes of funerary and ceremonies, flags are appeared also in some miniatures of individual Sufis and dervishes who carried them to reach away of owning the universe (Milsten 1984: Pl.128).

Thus Flags were related to miniatures of Sufis and dervishes, they had a religious significance. The majority of their appearance was in miniatures of funeral and ceremonial events, in the same time appeared in some individual cases hold by Sufis, and in such case it used to be shorter than the ones of ceremonies and funerary. In addition to, their details and features like color, design and writings differentiate from one Sufi order to another. All writings found on such flags related to religion and mystical expressions which are matching with its significance in Sufi common thoughts.

Civil attributes

Islamic miniatures of mystical topics contain some instruments that not only utilized by Sufis and dervishes, but also were watched in other civil fields like jars which were found in daily life scenes, moreover Staffs, Spears and Axes, Although, some of them enjoyed with a mystical spiritual significances in Sufi writings and thoughts.

Staff

Staffs occupied great importance in life of Sufis and dervishes translated by muslim painters in illustrated manuscripts. Staff is considered the most represented attribute in the mystical miniatures in general, due to its indication in Sufi thoughts that connect it with Moses’ one which he used to produce water from a rock, and was transformed into a snake and back, and was used at the parting of the Red Sea22.

Moses staff mentioned in Qur'an as well as Book of Exodus; in one of the spells of Qur'an, Allah Says what’s meaning is: “And we inspired to Moses, "Throw your staff," and at once it devoured what they were falsifying”23. Thus, it related in Islamic mystical thoughts with prophets’ miracles.

On the other hand, Sufis believed that it symbolizes to the Ultimate truth and pushes out all wrongs and nonsense (Farghali 1996:P.608), So that they care about having it in their meetings, caves, ceremonies and rarely walking without.

Several shapes of sticks appeared in Sufi miniatures; differentiate in thickness, height, and colours. The thick ones appeared in various painted samples more than the thin sticks. Concerning colors; black, brownish and yellow staffs were only observed in Islamic Sufi miniatures.

Usually it ends with a curve that helping to be utilized as crutch, in addition to its usage as walking sticks for elderly Sheikhs. It often was made of different kinds of wood which is matching with the principal of austerity.

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21 The Mewlewī Sufi order was founded in 1273 by Rumi's followers after his death, the Mewlewī Sufis, also known as Whirling dervishes, believes in performing their Dhikr in the form of Sama. During the time of Rumi, his followers gathered for musical practices. (Rumi 2002: p.245). For more details see (Arberry 1974)
22 Book of Exodus chapter 4, verse 2
23 سورة الأعراف، آية 117
Translation of Sahih International, Chapter (7) surat l-a'raf
Thick staff is appeared in Islamic miniatures hold by Sufis and dervishes in their hands by various shapes and forms like thick black ones in the miniature of Divan Hafez (IL.5). This type appeared widely in the Safavid paintings. On the other hand, thin sticks are also appeared widely in Sufi miniatures, like those 2 young dervishes represented while holding their thin staffs and singing Sufi spiritual poems of Persian poet “Hafez”, a leaf from manuscript “Divan” dated to XV century and preserved in Egyptian national library (IL.9), referring that staffs used by young dervishes not only as a sign of walking by elderly Sheikhs.

In the same time, staff is utilized in some miniatures as a crutch by Sufis, like a representation of Sheikh Sanan as an old man in one of the episodes of his mystical known story with the Georgian Christian girl (IL.10), when he responded her request in shepherding pigs which is against his Muslim belief (Suleimanova 1997: PL.32), belongs to the manuscript Tongue of Birds “Lisan Al-Tayr” dated to 1553, preserved in national library of Paris, belongs artistically to Bukhara school of art.

Colours of staffs that are watched in Sufi paintings restricts on 3 main ones; red, brown and black which formed the majority of its existence in mystical paintings. Moreover, its occurrence in dance Sufi ceremonies in hands of sheikh and dervishes which usually are seen hold by attending sheikhs while rituals performers dancing in such Sema celebrations.

Samples of staff in Sufi miniatures refer to its importance as a principal feature watched widely in illustrations of Sufis and dervishes. In addition to, recognizing the shapes and colours of such canes and sticks in Islamic paintings. On the other hand, confirming the usage of such staffs as crutches for elderly Sufi sheikhs in the same time, they were found in hands of young dervishes.

**Hookah (Narghile)**

From the core of Sufi ideation, there are some important meanings should be reached by performers; like highness, dissolution, annihilation and others of mystical terms. Sufis reached to the peak of their meditation by using “Narghile” as well as alcoholic drinks. The word “Narghile”, which refers to Hookah, had Persian origins; in all ancient Persian dictionaries, this word is interpreted as a coconut used to smoke tobacco, its bottom was made from coconut in its beginning parts, and then glass was used to cover its top. In modern times high rich materials were used like ivory and wood. It was utilized widely in Turkish culture in the medieval epoch, and then moved and spread over the Arabic world. Sufis and Dervishes smoked with hookahs to reach to the peak of ecstasy, and that was reflected in Islamic art in general. In miniatures of Sufis, Narghile was appeared as an implement in their meetings and ceremonies, but actually it’s not watched much as the pervious elements. That’s may be for the austerity attitude dominating Sufis and dervishes in their life scenes. So that it’s appeared mostly in the Indian Maghul miniatures more than other epochs, as a result of absence austerity features in the Indian School of art in General.

Apart from the knowhow of its usage and its usual description, we concentrate at the historical artistic point of view through Sufi paintings; Narghile is appeared with some inscriptions and writings upon its upper face. Some miniatures of Sufis contain such hookah utilized as a smoking tool helping them to reach ecstasy, other times appeared without being used as an accompanied feature for Sufis in their mystical daily life scenes. Moreover, its design differentiates from one painting to another; it usually hasn’t fixed forms that could be dependable in historical artistic analysis.

From the obvious examples of “Narghile” in Sufi paintings, a miniature dated to 1650, belongs to Indian Maghul School of art (IL.11), representing meeting of group of Sufis and

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24 By the author from Original Manuscript after permission of National Egyptian library
dervishes, while one of them in the frontal view is appeared smoking hookah, holding it by one hand, and appears in a clear mood of highness and annihilation, which is considered the origin of Sufism concept (Andrew 2008: Pl.41).

**Narighiles** were appeared in some samples of images without being utilized, but miniaturists cared to represent it in the scene reflecting its relation with mysticism. Those examples of **Nargile** and others proved its relation with Sufism, and to what extend muslim painter gave an interest to such attribute in smoking to create dissolution and ecstasy needed as the mystics believed in.

**Jars**

It is referring to food and beverage jars, pots, candlestick, and cups. They are all ceramic decorated jars that appeared in some miniatures of Sufis and dervishes utilized in different purposes of life like feeding, drinking wine to reach to highness and “Wajd”. They are watched in different topics of mystical paintings like those of drinking beer and wine, and Sufi dance ceremonies. They were needed for Sufis in their solitary retreat which dominating all over their miniatures in Islamic manuscripts.

Some candlesticks were appeared in paintings of Sufis that used in lighting the darkness of caves and solitaries where they used to live and receive their guests from governors like princes and emperors as well as their followers and *murids* who usually do such visits to gain blessings and pray.

Jars of Sufis’ miniatures were often made out of glasses which was spread in Persian paintings, especially Safavid School of art, due to fame of city ”Shiraz” with glass factory (Hassan 1938: P.616), so that glass jars found in large scale in the manuscripts of the same period. Likewise other materials were used like ceramic and metals especially in those jars which used in drinking purpose during mystical meetings and spiritual ceremonies.

Jars were appeared in different sizes, various decorations and colours; like a miniature dated back to 1590, belongs to painter *Muhammdi* 26 of second Safavid school of art, preserved in Boston museum of arts, representing group of dervishes searching for ecstasy between jars of wine, in that miniature, various shapes of jars are appeared with different decorative styles and colours (IL.12). This scene was repeated in other samples of designs and sizes of jars carried by one or both hands of dervishes as a sign of its fullness of drink that important for him to reach his highness. Thus, Jars were represented in Sufi paintings for mentioned purposes in different sizes, colours, designs and decorations.

Otherwise, other civil attributes used by Sufis and appeared in their representations like The Spear which was commonly used in hunting animals and birds in forests and deserts. It’s appeared in some examples of Behzad Timurid miniatures in hands of dervishes (Bahari 2004: P.56).

Moreover, The axe which had been utilized by Sufis and dervishes in cutting trees for making fire needed to cooking purpose, moreover its usage in heating their caves which usually are in solitary. Axes found with bowls and other Sufi implements, it was usually made of different kinds of metals, decorated with geometrical and floral decorations, in addition to some writings upon its face. Axes were not appeared widely in miniatures of Sufis as well as spears (Grabar 2009: Pl.161).

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25 like a representation of a Sufi sheikh relaxing in his house reading mystical poems of *Saadi al-Shirazy*, while *Narghile* is existed beside him, a leaf from manuscript of **Hadiket Al-Saada** Garden of happiness, copy of George Arthur museum, Washington, dated to 1553. (O’kane 2001: Pl.85)

26 One of the well-known artists in the Safavid Balat in the 16th century, he was a son of the painter Sultan Muhammad, who was one of his teachers, He worked on some of the greatest Safavid manuscripts, including *Tahmâsp* I’s Shâh-nâmeh and the Khamseh of Nezârî; for more information (Hussien 1998)

27 The same topic appeared in other miniature dated to 1580, but belongs to another school of Timurid dynasty. (Sims 2001: Pl.176).
Musical instruments

Paintings of mystical ceremonies formed a vital part of Sufis miniatures in Islamic manuscripts, due to spread of such dance meetings between dervishes and sheikhs, differentiate from one order or school “Tariqa” to another. Music was introduced in Sufi belief by Galal Al-Rumi who interpreted, in his *Mesnavi*[^28], the importance of dance in reaching peak of meditation and “Wajd”.

Islamic miniaturists gave special interest to ceremonial scenes when narrating Sufi life, and succeeded in introducing an acting play of what happened in such meetings of follower and *murids* in their school. The painter Bihzad[^29], enjoyed with a leadership in presenting such Sema miniatures, some scholars proved that Bihzad had Sufi mystic thoughts, and that helped him a lot in painting’s details of what’s usually happens in such ceremonies, as if he was one of its performers. Then Bihzad exported that experience to his students in later schools of arts (Barry 2004: P152-168).

Those Sema miniatures needed to have musical instruments that were important to create the enough sounds that help performers to reach to “Wajd” and happiness.

From those musical instrumentals that found in the Islamic miniatures was “Ney” which is considered one of the oldest musical instruments still in use. It consists of a piece of hollow cane or reed with five or six finger holes and one thumb hole[^30]. Its origin, as an instrument, due to ancient Egyptian civilization (Manniche 1992) (Erman 1984), while as a word; it’s considered a pure Persian expression which is referred to “vertebrate trachea” that moving air to lungs and Larynx (Al Bahnasi 1990: P.207). Other terms utilized to express the same musical instrument of Ney like “Mizmar” and “Bucc” which is nearly similar to Trumpet[^31].

In Sufism thoughts, this instrument enjoyed a mystical spiritual importance gained by Rumi, the founder of *Mewlewi* order, connected Ney with pen and wine; claiming that the end of the pen drawing the beauty in writing lines and paintings while Ney through its end exports a musical voice that drawing love in both mind and heart. On the other hand, both wine and Ney lead to fainting, attracting to highness of ecstasy and “Wajd”. Thus, Ney enjoyed a special importance in *Mewlewi* Sufi order, though it was appeared in writings of Sufi Persian poet *Sanai*[^32], but actually with less consequence.

Ney was appeared in various samples of mystical dance ceremonies’ paintings, nearly in all Islamic dynasties which were being obvious through its representations in all schools of art with different styles and shapes like what is called “Bucc” that usually enjoys with its wide end and appeared in Indian Maghul miniatures (Goetz 1967: Pl.39).

As well as Turkish School of art that featured with much representation of *Sema* Sufi ceremonies and *Mewlewi* celebrations which introduced music attributes to mystical

[^28]: It is an extensive poem written in Persian, consists of series of six books of poetry that together amount to around 25,000 verses written by Galal Al Rumi around mysticism. For further information see: [https://www.theguardian.com/commentisfree/belief/2009/nov/30/rumi-masnavi-muslim-poetry](https://www.theguardian.com/commentisfree/belief/2009/nov/30/rumi-masnavi-muslim-poetry) (Accessed 4/6/2015)

[^29]: Bihzad is the major Persian painter whose style as a miniaturist and work as a teacher for other painters were clear influences on Persian Islamic painting in all Islamic world (Bahari 2001).

[^30]: Turkish and Arab neys normally have 7 holes, 6 in front and one thumb-hole in the back. The typical Persian ney has 6 holes, one of which is on the back.

[^31]: There are some opinions differentiate between the 3 instruments, and not considered them as one implement depending on its difference in shapes and materials, but from mystical point of View their purpose and significance nearly the same.

[^32]: He was one of the first 3 Persian poets who wrote in mysticism and Sufism, he lived in Ghazni between the 11th & 12th centuries.
circles on large scale due to its spiritual significance in writings of Rumi that create an atmosphere of highness and spiritual attraction. Production of music in mystical occasions needed other helpful instrument which encourages more immersion of attraction attitude, that it was “Daf” or “Drum”; they actually have a different musical usage according to specialists in musical sciences, but in such Sufi meetings they worked as alternatives for each other (Al Senfawi 2000: P.64). Daf is a circle wooden instrument with an animal skin to hit it creating a musical sound, varied in size and type of skin, but in all cases, Sufis identified “Daf” with love by calming that drummer usually falling in love with it, and all sounds came out by drumming referring to lover body which lost its straight as a result of using, this meaning logically is matching with the non-straight position of Sufi dancers during spiritual ceremonies. Drums performed the same role in Sema meetings, with possibility to use drum in its double faces to produce sounds. Drum in Sufi thoughts, especially Mewlewii order of Rumi, was symbolizing to annihilation and dissolution, the soul usually wants to get rid of its noise as it was narrated by Rumi in poems of his immortal glory Mesnavi.

Such musical instruments appeared widely in the majority of danced Sema ceremonies; Daf is occurred as well as Req which is occurred in more than one school of art, and actually it wasn’t enjoyed with a special significance in writings of Sufism, majority of poets connected it with cymbals. It is appeared in a miniature of one Sema meeting belonged to Turkish school of art, dated to 1595(II.13), and from manuscript “Nafahat Al-Uns” showing 2 Req drummers with other 2 Ney players attended that danced mystical Turkish ceremony(Alaine 2009: Pl.67). Some dervishes appeared in that miniature while looking to the players in a sign of their vital role in creating highness atmosphere by their Music.

Cymbal was one of the musical instruments appeared in Islamic miniatures, it was considered with Req as helpful elements of producing sufficient music needed for dervishes in their meetings and ceremonies. Both cymbal and Req were used in the same purpose of Islamic miniature, and represented as alternatives for drums sometimes; they were utilized with Ney in some painting situations.

Sufis thought that cymbals symbolizing to spiritual hearts, and they were described, in writings of Rumi, as heart of lover dervish. So that, it was found in large scale in miniatures of Sufis and dervishes while performing Sema.

From clear samples of miniatures, that contains cymbal, was one dated to 1490, from Manuscript of Divan for Persian Sufi poet Gami, preserved in Metropolitan museum in New York, belonged to Behzad Timurud dynasty(II.14), showing cymbal drummer while accompanying 2 of Ney players in exporting musical sounds that create ecstasy mood for all dervishes who were represented, successfully, in a complete Wajd and spiritual attitudes(Fritez 1992: P.129).

From Indian musical instruments introduced in miniatures of Sufism was “Rebab”; its origin back to India, later on it was known in Persia, where it was called coconut, and spread in Arabic world widely. That instrument formed a special nature in Sufi thought;

33 Like a sample dated to 1595, from Manuscript “Nafhat Al-Uns” and showing 2 Ney players (Alaine 2009: Pl.67).
34 Cymbals are a common percussion instrument; consist of thin, normally round plates of various alloys. The majority of cymbals are of indefinite pitch, although small disc-shaped cymbals based on ancient designs sound a definite note. They are used in many ensembles ranging from the orchestra, percussion ensembles, jazz bands, heavy metal bands, and marching groups.
35 It usually has a spike at the bottom to rest on the ground, thus it is called a spike fiddle in certain areas, but plucked versions. Besides the spike fiddle variant, there also exists a variant with a pear-shaped body
they considered it as their salvation from materialistic world that they weren’t believed in (Al Bahnsai 1990: P.199).

This instrument appeared in several miniatures of Sufis, for example; a painting from manuscript Divan of Sufi poet Hafez, dated to 1527, preserved in Harvard arts museum, belonged to first Safavid school of art, representing one of Sema mystical ceremonies with appearance of Rebab player as a principal member of musical instruments’ team (IL.15); his representation of size and position comparatively with the others lead to this impression. Rebab is occurred clearly and the dervishes of dancers react with its sound positively (Robinson 1981: Pl.33).

Furthermore, “Oud” is commonly appeared in paintings of Sufis and mystical meetings in general. This instrument is distinguished by its occurrence in non-ceremonial Sufi paintings, not similar to other musical instruments that appeared only in such miniatures. It’s a synonym for the European instrument lute, and similar to guitar. It could be described simply as a pear-shaped stringed instrument that it’s readily distinguished by its lack of frets and smaller neck. It is considered an ancestor of the guitar. It has no common mystical significance in Sufi writings and poems.

This musical instrument is appeared in the ceremonial celebrations and mystical meetings of Sufis and dervishes like an Indian Maghul miniature dated to 1645(IL.16), showing a meeting of mystic Sufis and dervishes in front of tomb(Andrew 2008: Pl.43). Meditation, attraction and Wajd appear clearly on the facial features of the attendants.

Other primitive types of “Oud” appeared in some miniatures by simple sizes and forms; differ from other representations of Oud appeared in various samples of illustrations.

**Conclusion**

This Article presents an analysis for the attributes used by Sufis and dervishes in Islamic miniatures, supported by 16 samples of paintings belong to different centuries of medieval epoch, and abstracted from various original manuscripts were chosen according to containing representations of such instruments at its paintings, moreover, its dating back to the XV till XVI centuries according to the title of the research. Studied miniatures referring to more than 15 instruments in mystical illustrations classified into 3 groups; religious, civil and musical, belonging to all fundamental historical schools of arts; Bihzad, Timurid, Safavid 1st, Safavid 2nd, Bukhara, Indian Maghul, and Turkish. Following issues summarize the conclusion of the study:

- Categorizing all appeared attributes in Sufi miniatures into 3 main collections; religious, civil and musical. This classification depends on usage of each one and its relativity with purpose and function.

- Recognizing different roles of Sufi tools through their shapes and forms like beggar bowls “Kashkul” used in collecting alms, or for feeding or both functions together; Prayer beads “Sebha” used in remembrances and hold sometimes without being utilized; Staffs used as crutches for elderly Sufi sheikhs in the same time, they were found in hands of young dervishes; Books that are found hold by Sufis and dervishes were one of 2 types Qur’an and mystical glories like “Mesnavi”, “Mantiq Al-tayr”, poems of “Saadi”.

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36 According to Farabi, the oud was invented by Lamech, the sixth grandson of Adam. The legend tells that the grieving Lamech hung the body of his dead son from a tree. The first oud was inspired by the shape of his son’s bleached skeleton. (Smith 2002: P.9).

37 In old Turkish culture, there was a similar instrument called the kopuz. This instrument was thought to have magical powers and was brought to wars and used in military bands.
- Distinguishing between various positions of those instruments like *Kashkul* that found while being hanged on the shoulder, or hold in hands, or hanged by Stick; “*Sebha*” which is often hold by one hand and sometimes utilized by both hands; Flags which are related to funeral and ceremonial events, in the same time occurred in some individual cases hold by Sufis. In addition to musical instruments which usually attended in ceremonial spiritual meetings.

- Resuming various designs, usual sizes, and colours for each attribute; Staff is coloured by one on three Brown, red or Black; “*Sebha*” is appeared in 2 forms one of 33 beads and the other of 99 ones; designs of flag varied according to Sufi order it belongs to; various sizes of jars are represented to serve different functions needed by Sufis.

- Relating Sufi attributes with their significances in mystical writings like staff which was related to prophet’s miracles, Drum which is compared, in writings of *Rumi*, with wine in creating absence of awareness’ attitude to serve highness and ecstasy; cymbals which are symbolizing to spiritual hearts; ”*Rebab*” which it’s considered the way to salvation from materialistic world.

- Regarding interest of Muslim miniaturists with issues of Sufis and dervishes, in addition to exploring real trials to represent their detailed life in illustrations through introduced samples of attributes used during different ritual performances, in large scales with variety of shapes and forms.

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