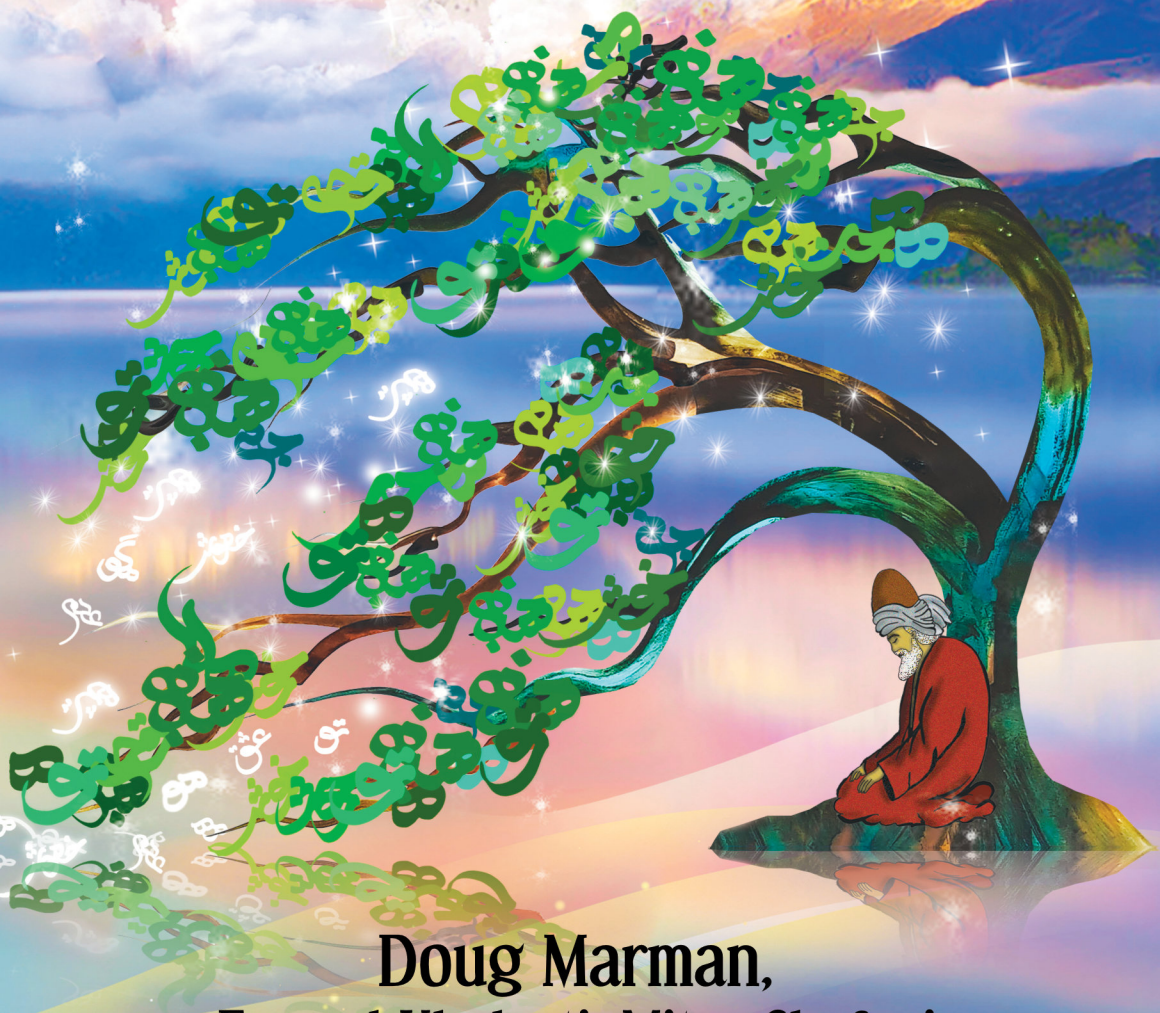


The Hidden Teachings of Rumi



Doug Marman,
Farzad Khalvati, Mitra Shafaei

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Including selected poems from
Divan-e-Shams
by Jalal al-Din Rumi

Spiritual Dialogues Project

The Hidden Teachings of Rumi

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من بات وحدیث بی زبان میگویم
و ز حلقه حاضران بجهان میگویم

*I tell you a story that can't
be spoken~*

*And hide it from observers
when I say it~*

-Rumi

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Introduction



Imagine working together with others to translate some of Rumi's poems that are not well-known in the West but are famous to Persian-speaking people. You hope to capture in English the deep meaning that you sense hiding in Rumi's poems, while staying as close as possible to the Farsi terms and phrases that Rumi uses. You wonder if it is even possible to retain Rumi's subtleties and beauty.

You start with a poem that has often been quoted for a few lines that are truly striking in their depth of longing for love, but the rest of the verses are hard to follow. You aren't sure the lines you like even relate to the others in a cohesive way. They might be no more than the spontaneous outpourings of an ecstatic mystic, as many believe.

However, as you start working with the poem, you notice subtle clues that suggest another level of meaning. At first, it is only one section that jumps out this way. But when you start to consider some of the less common meanings of some of the words, especially some of the "old Farsi" uses of those

terms, you suddenly see a puzzle falling into place. A new image is revealed that is deeper and more moving.

For you, a lover of Rumi's poetry, this is like finding a gem that has been buried beneath the surface for centuries. Like a famous painting by one of the masters that has just been restored to its original glory, you are now seeing the full spectrum of colors as they were meant to be seen.

You then find the same thing happening with the next poem, and the third, and fourth. You soon realize that what you are doing is uncovering a treasure, and the thrill of the hunt grows, as you search for more.

But then something new starts happening. The poems that you picked become personal. They seem to be speaking directly to you and your life. The coincidences continue to grow until one day your perception switches. These poems have changed you. They've changed your relationship with life.

You feel as if, somehow, you are now on speaking terms with Love itself. As if, somehow, you are learning a new language from Rumi's poems in such a personal way that you are now uncovering hidden gems in others and yourself.

How is it possible that this feels so personal? Why would discovering a long-buried treasure in Rumi's poetry lead to seeing the *possibilities* in relationships so differently? You feel as if you are leaving *normal* behind and crossing into an experience that the mind can't comprehend.

This is when the force of Rumi's teaching hits you. It is personal. Life *is* speaking to you. And this is exactly what Rumi intended.

This is what translating Rumi's poems felt like to the three of us. It has been an adventure. At the same time, it has been humbling. However, it also took a long time for all the pieces to come together, for this to happen.

Before we could catch the clues in Rumi's poetry, we each, on our own, spent more than thirty-five years reading the

writings of Rumi. Farzad and Mitra both grew up reading his poems in Farsi, while Doug had to search for the best English translations he could find.

We each, independently, found ourselves, for many years, studying Rumi's discourses (*Fihe-ma-fih*), and his *Masnavi*. There were, unfortunately, few good English translations of Rumi's *Divan-e-Shams*, where the deepest of his teachings are contained, so Doug had to wait for Farzad and Mitra to come along before he could see the subtleties of these poems.

We also individually learned, over many decades, about the history of Sufism and some of its greatest teachers. This was important in helping us put Rumi's poems into context. Farzad gathered this information first-hand from his family who have long been associated with Sufis. His great grandmother's brother, known as Hazrat Baba Khalvati, was a Sufi Master.

There have also been other spiritual teachings that have treated Rumi as a Master, and their insights were helpful in our training. For example, we each, independently, ran into the writings of Paul Twitchell, who was a great admirer of Rumi and Shams of Tabriz, Rumi's teacher. Many Sant Mat and Radhasoami teachers have also held up Rumi as a "Sat Guru," which is their term for a true saint. Seeing Rumi from outside the Sufi and Muslim perspectives shows how much Rumi saw himself on a path that goes beyond all traditions. What he was learning from Shams was not a fixed doctrine, but a living path that reveals itself to those who feel drawn to finding it, no matter where they have come from.

The way these teachings reveal themselves — this is what Rumi is passing on through his writings. He is showing how to find and follow this path to its source.

We needed all of these experiences and training, along with many great books written by those who have studied Rumi's life, to prepare us for the challenge of Rumi's poems in *Divan-e-Shams*. Then, when we finally sat down together,

we found that each of us brought something different to the task of translating Rumi's poetry into English. This sparked that special synergy that comes from working together and collaborating on something we love.

We began with some of Rumi's poems that both Farzad and Mitra had long known and loved in their original Farsi. They felt the spiritual depth in the poetry, and they wanted to create good English translations for others to enjoy. However, as we translated the words, a deeper story emerged.

Farzad and Mitra both were stunned. They said, "No one has seen this before." It was as if another painting was hiding beneath the canvas. This added layer gave the poems a significantly new sense to what Rumi was saying. But the feelings that they first sensed in the poems were completely in synch with this new story.

For example, in one of our first poems, what Farzad and Mitra both loved was how incomprehensible it was, and yet it left them with a feeling that there was a deeper truth in this feeling. Not being able to see what was hiding beneath the surface gave the verses a haunting sense of beauty. The added layer we uncovered showed that this was exactly what Rumi was talking about—the deep truth that comes through the experience of "not knowing." This is the second poem in this book. It is called, "I'm the Servant of the Moon."

At first, it seemed hard to believe that Rumi was actually hiding this added layer. We checked every word carefully, over and over again. For Farzad and Mitra, it was a shock to see this new meaning in a poem that had been like an old friend to them. It took time getting used to the idea that their old friend had been living a secret life.

This didn't just happen once. We found an added layer with everything we picked. So we started looking for poems that seemed even more mysterious. What were *they* hiding? And this is when we started running into poetry that seemed to be written for us.

A good example is, “A Story That Can’t Be Spoken.” The poem begins like this:

I tell you a story that can’t be spoken
And hide it from observers when I say it.

The whole poem is about how Rumi hides the story he is telling in such a way that “outsiders” can’t understand what he is saying. Uncovering this added layer in his words felt as if Rumi was speaking to us personally. He was inviting us inside. We were no longer outsiders.

Feeling a little bolder, we then began looking for poems that seemed almost completely inscrutable. This is when we ran into a series of poems where Rumi talks about some spiritual beings he calls “The Silent Ones.” We’ve arranged these three poems in exactly the same order as they came to us. The poem numbers show how randomly they are placed in *Divan-e-Shams*. Before we started translating each of them, we had no idea what they were about.

What we were seeing, over and over again, was that Rumi was hinting at and hiding a spiritual teaching in his poetry that goes beyond religion and philosophy to the source that is the inspiration behind all religions and philosophies. This is exactly what Rumi says openly in the introduction to his *Masnavi*:

This book of the Masnawi is about the roots of the roots of the roots of Religion. It is concerned with unveiling the mysteries of spiritual attainment and certainty, which is the greatest science of God, as well as the clearest way, and His most visible expression.¹

¹ Rumi, *The Mathnawí of Jallal’uddin Rûmí, Books I and II*, translated by Reynold A. Nicholson, p. 3. Edited by Doug Marman.

What Rumi is saying here comes through even clearer in his *Divan-e-Shams*.

It is widely known that there is a deep spiritual message flowing through the lines of Rumi's poetry. Thousands have described this feeling. This sense of beauty emerging from behind a veil of words is what draws so many to him. This feeling is strongest in the words of *Divan-e-Shams*.

These poems are often described as expressions of ecstasy and states of divine grace that overcame Rumi with such a force that he spontaneously spoke the words out loud. Some have even suggested that he barely mumbled the words at times, as they were recorded by his students, and this is why the verses seem to leap around from one heart-felt moment to another. However, these new translations paint a different picture.

From the first word to the last, in each poem, Rumi is telling a single story. We see someone who is fully aware of his words as he weaves them together. They may be spoken spontaneously, but he has an incredible ability to see the full arc of his lines before he begins. From the start, he knows where he is going. And with the last words he often summarizes the spiritual lesson he is hinting at. Each poem is woven as whole cloth. It is not a collection of bits and pieces.

There are also some incredible cases where he is clearly talking from a high spiritual state, while being fully aware and present with the people who are listening to him at the same time. Plus, his stanzas are rich in rhythm and rhyming. To be able to speak this way spontaneously is an incredible feat. Picturing him as lost in ecstasy misses what a master he is at weaving together something that reaches many levels. Yes, he describes ecstatic states, but there is so much more hidden beneath the surface that ties all the threads together.

This leaves us with a question: Then why is he hiding this teaching? At first, we had assumed, like many others, that he was doing this because, in his time, it was too dangerous to

say it openly. From these new translations, it is now clear that this is wrong.

Rumi has a much more important reason for hiding this message: It's a tale that cannot be understood with our mind. If we try to understand it that way, we will miss it. The spiritual path he describes unfolds through a relationship that reveals itself to us, like a lover, only when we open up and learn to trust life itself. And, like a secret between lovers, it is not meant for the ears of outsiders.

Working on this book and uncovering its treasures has been an adventure for us—an adventure that has changed us. We hope these pages bring Rumi's teaching to life for you as well.

A Few Notes about Reading This Book:

In the English translation of the poems, you will find some words in parentheses. These are words that we hope will help readers better follow the poem's storyline as it twists and turns. We feel that these added words are inherent in what Rumi is saying. A literal translation would leave them out, but in this book we are trying to reveal the hidden teachings, so we feel it helps to show what Rumi is invisibly weaving into the context between the words.

After some poems, and the text that follows, you will find Farsi calligraphy in a frame followed by words in English. In each case, the Farsi represents two lines from the poem you just read. And the English is a translation of those lines.

We suggest reading each poem first. Next, read the text of the chapter. Then go back to read the poem by itself again. Everything in the text, and much more, is contained in the poem. Rumi has a way of saying so much in just a few words. His poetry pulls us out from shore into an endless sea. How can mere words capture the depths of that ocean?



غزل ۱۵۴۷

حدیث بی زبان

من با تو حدیث بی زبان گویم
وز جمله حاضران نهان گویم

جز گوش تو نشنود حدیث من
هر چند میان مردمان گویم

در خواب، سخن نه بی زبان گویند
در بیداری، من آن چنان گویم

جز در بن چاه می ننالم من
اسرار غم تو بی مکان گویم

Divan-e-Shams #1547

A Story That Can't Be Spoken



I tell you a story that can't be spoken
And hide it from observers when I say it.

Except for your ears, no one hears my story,
Even though I tell it openly amongst people.

Aren't things said without words in dreams?
I speak that same way when awake.

I only moan in the bottom of the well.
In the placeless, I spill secrets about the sorrow of
(separation from) you.

بر روی زمین نشسته باشم خوش
احوال زمین بر آسمان گویم

معشوق همی شود نهان از من
هر چند علامت نشان گویم

جانهای لطیف در فغان آیند
آن دم که من از غمت فغان گویم

I sit, grateful, on the earth,
And tell the heavens about the state of this world—

Because the Beloved always hides from me
Whenever I try to put these signs into words.

But spiritually sensitive souls still cry out
When I moan from this longing for you.

This poem beautifully captures the enigmatic quality of Rumi's poetry. He speaks in such a way that it feels as if he is using a secret language and the real meaning of his words is hidden behind a veil. In fact, in this poem, he openly says that this is exactly what he is doing. Let's look.

I tell you a story that can't be spoken
And hide it from observers when I say it.

What is the secret that Rumi is hiding from spectators? Can we figure this out? Yes, we can, but we need to see that Rumi is unveiling this secret step by step. The first question to ask is, Who is Rumi talking to?

He says, "you," when he speaks. So, he is speaking to someone. And he is telling that person a story that can't be put into words. Rumi admits that this story is hidden from outside observers.

Who is this "you"? We don't know yet, but Rumi gives the impression that, whoever it is knows what he's saying and understands the story he is telling. Outside observers don't know. They aren't able to grasp the hidden meaning.

Why can't observers understand the story? Why would Rumi hide it from them? Who knows the story he is telling? These are just a few of the questions that arise from the first two lines.

Except for your ears, no one hears my story,
Even though I tell it openly amongst people.

With these lines, the poem becomes a little clearer, but just slightly. The person Rumi is speaking to hears the story, but other people miss it, even though Rumi speaks openly. In other words, he isn't intentionally trying to hide it from anyone.

Why does one person know exactly what Rumi means by this poem, while the rest of us feel as if we're still in the dark? Rumi offers an interesting answer to this question in his discourses:

Those who truly understand a little understand much – of one thing, many things – of one line, whole volumes. It is like when a group is seated listening to a story, but one woman knows all the circumstances, having been there when it occurred. From the first hint she understands it all. She turns pale, then crimson, changing from one feeling to another. The others understand only as much as they hear, since they do not know what really happened. But the one who knows understands the whole story from even a few words.

...When you come to the druggist, they have sugar in abundance. But they see how much money you brought and give accordingly. By "money" is meant sincerity and belief. The words are imparted according to one's sincerity and belief. When you come seeking sugar, they examine your bag to see what its capacity is, then they

measure out accordingly, one bushel or two. But if someone brings a string of camels, they call the weigh-men to help.

So, someone comes along whom oceans do not satisfy; another finds a few drops enough and any more would be harmful.³²

What Rumi says here sounds like two different topics, but he is really talking about one thing. First, he says that those who have direct experience about a story, because they were there, understand more deeply what happened. They have intimate knowledge of the event. Others listen to the story, but they only know what they're told because they didn't see it for themselves.

This might explain why one person understands what Rumi is saying while others do not: He or she personally experienced the story and knows it so well that even a hint is enough for them to nod their head and smile. They know exactly what Rumi is talking about.

When others hear the story, however, there is a layer of emotional involvement that is lost to them because they did not experience it for themselves. They weren't there. This suggests that the story Rumi is talking about in this poem is something that must be learned through personal experience. It can't be explained by words alone.

This still doesn't explain what Rumi is talking about in this poem, but it gives us another clue.

The second thing Rumi said is that those who have a sincere need and belief are given more than those who feel no need or have no belief in what is being given. Thus, there are those who have the capacity to absorb oceans, while, for others, a few drops are all they can handle.

³² Marman, *It Is What It Is*, p. 60.

What is Rumi talking about here? And how is this related to the first thing he said?

He is talking about spiritual capacity and spiritual experience. Those who have spiritual experiences recognize the meaning of these stories, and those with a sincere need and longing can absorb much more.

This is why some people hear the spiritual nature of Rumi's poetry, while others miss it. He is not actually trying to hide what he is talking about. He is trying to say it as openly as he can, but spirituality is something that must be experienced to understand.

Rumi realizes that he can only give to each person what they are able to absorb. So, he forms his poem in a way that gives to each according to their capacity and their need. For those who don't believe in spirituality and feel no need for it, he offers moving words of love poetry.

Others will hear the words and it will remind them of similar feelings. They will catch a glimpse of what Rumi is talking about. A few will know Rumi's story immediately. Their faces turn crimson, and Rumi knows that they know. Wherever we stand, Rumi is ready to greet us, to share what he can with each of us.

This is one of the reasons that Rumi writes his poetry in such a mysterious way, so that we can all grasp what we are ready to understand.

*Aren't things said without words in dreams?
I speak that same way when awake.*

Rumi now reveals another clue about how he approaches the spiritual path through his poems: He uses the same method used in dreams. But what does this mean?

Few people understand the language of dreams because it seems so strange. It is nothing like normal human speech. Dreams are rarely literal, and they almost always refer to

something happening in our lives that is hidden. Dreams tell stories that evoke feelings and emotions. However, the feelings and emotions in dreams come in the form of highly personal experiences.

Rumi is suggesting that the purpose of our dreams is to evoke an awakening within us. Dreams bring up the material buried in our subconscious so that it can make its way into the light.

Our subconscious sees and recognizes new insights about what is happening in our lives before our conscious mind does. Dreams use a language that allows our conscious mind to grasp the meaning if, and only if, we are ready and have a deep enough desire to know. If we are not yet ready, then dreams plant seeds that will grow over time until, one day, we suddenly see it. It hits us as an “AHA!” moment.

This is what Rumi means when he says that things are “said” in dreams without words and he speaks the same way in his poems. He intends his poetry to evoke the experience of feelings and emotions, as do dreams, to awaken what is hidden in our subconscious, so that it can enter the conscious awareness for those who long to know.

To put this in technical terms, both our dreams and our subconscious use second-person language, as we said in “Seeing Beauty behind the Veil in Rumi’s Poetry.” This is also the natural way of communicating between those in intimate personal relationships.

For example, if we write a letter to a close friend or a lover, we write to someone we call “you.” We say, “I wish you were here. You should have seen it,” because we want to share the experience with them.³³ Second-person language exists only in shared relationships.

People who know each other well speak in ways that the other person understands but make no sense to anyone else. This is the nature of second-person language because it

³³ For more on second-person: Marman, *Lenses of Perception*, p. 76-80.

emerges through intimate and personal experiences. Everything in our dreams is communicated this way. And Rumi's poetry does indeed use this same language because he is always talking personally and intimately.

What makes this even more remarkable is that Rumi said this over 700 years ago, while psychologists are still trying to understand the language of dreams. All three of us (co-authors of this book) have personally experienced the connection between Rumi's poetry and dreams. After learning how to make sense of Rumi's poetry, we discovered a significant increase in our ability to interpret our dreams.

Rumi is absolutely right: his poetry is written in the same language as dreams.

*I only moan in the bottom of the well.
In the placeless, I spill secrets about the sorrow of
(separation from) you.*

In the first line here, Rumi is referring to a story told about the Prophet Mohammad's cousin, Ali. Ali attained deep spiritual states of consciousness. He also knew that he could not share what he was learning with others unless they also experienced those states. Not being able to share these secrets weighed on him. It was like finding a treasure that he could not share with anyone else.

Not knowing what else to do, Ali would go out at night, far from the city, and climb into a well. There, at the bottom of the well, he would tell his secrets out loud. With each new discovery he would relieve the burden he felt by visiting the well again, speaking plainly, far from the ears of people.

According to the story, over time, reed plants began to grow near the well, and they grew up hearing Ali's secrets. Those plants felt his suffering. When the reed plants were later made into reeds for wind instruments, those flutes had

a wailful sound because of Ali's suffering, making the music beautiful and moving.

Rumi tells a story similar to this at the beginning of his famous book, the *Masnavi*:

The Song of the Reed

Listen to the reed tell its tale, complaining of separation:

"Ever since I was parted from the reed-bed, my song has caused men and women to moan. I search for hearts torn by separation, to sing of the pain of love's desire.

"Whoever is far from home longs for the time of re-union. Wherever I go I sing my wailful tones, making friends of those lost in sorrow, as well as those that are rejoicing. They all become my friends, but each from their own opinion. None seek out the true secrets that I contain.

"My secret is near to my plaintive sound, but ears and eyes lack the light to see it. Nothing keeps the body from the soul, nor soul from body, still the soul is not permitted to be seen."

[Rumi continues:] This sound of the reed does not come from wind, but from fire; whoever lacks this fire is nothing! It is the fire of Love that is in the reed. It is the fervor of Love that is in the wine.

The reed is the companion of everyone who is parted from a friend. Its music tears away our separations. Who ever saw a poison and antidote like the reed? Who ever saw such a sympathizer and longing lover like the reed?

The reed song describes the Way full of blood and tells stories of lovers' passion. But only to the senseless is confided the sense of this story. The tongue has no customer except the ear.

*With the sorrow of separation our days become long.
Our days travel hand in hand with burning grief. But if
our days are gone, let them go! They do not matter. Only
You please remain, for none bring completion like You.³⁴*

Now we can understand why Rumi goes to the “placeless” to tell his secrets about the sorrow of “you.” We added two words to that line so that it is clear that this sorrow is about “separation from you.” Rumi’s “Song of the Reed” explains why.

By the “placeless,” he means a state of consciousness that is far beyond human consciousness. This is where he goes to tell the story underlying this poem about the sorrow of being separated from “you.”

And with this reference to “you,” we see again that he is using second-person language, just as he used it at the end of the “Song of the Reed.” These are clues about how to listen to this poem if we want to understand the secrets it holds. This poem is about the sorrow of separation from someone Rumi loves. This someone is the “you” he is speaking to.

Line by line, the meaning of the poem is revealing itself, as we follow Rumi’s dance.

*I sit, grateful, on the earth,
And tell the heavens about the state of this world—*

With these lines, Rumi shifts the scope of this poem. He moves from his personal feeling of sorrow to the sorrow that he sees in the world. He sees signs of this sorrow everywhere but says nothing. Instead, he describes what he sees to the

³⁴ Jalal al-Din Rumi, *The Mathnawi of Jalalu'ddin Rumi, Books I and II*, translated by Reynold A. Nicholson (Cambridge, England: E. J. W. Gibb Memorial Trust, 1990), p. 5. Edited by Doug Marman and Farzad Khalvati.

heavens, which is another way of saying that he tells the “placeless” about the longing he sees.

Why? Because his Beloved is there listening and knows the meaning of every word that he says.

Across the whole world, he sees suffering. People long for love. Some find it, and some do not. But Rumi knows that this longing for love is just a reflection of Soul's deep longing for God.

When we feel separated from the source of Life, we feel lost and alone. We look for meaning by searching for love with others. Rumi knows that this is but a small fragment of the love that we really long for, a love that makes us feel whole, a source of water that satisfies our deepest thirst.

We have felt thirst for so long that we've forgotten how it changes everything within us and casts a shadow over the meaning of our lives. In our moments of success, it reminds us that there must be something more. With our failures, it awakens us to the feeling of separation from what we are seeking.

Rumi sees the state of this world and how the shadow of longing falls upon it. But he knows that this is a secret that cannot be understood by everyone. So he puts the feeling of sorrow in his poetry. It awakens the longing that comes from separation — that is the story he is trying to tell in this poem.

He knows that it can only be expressed poetically because it must be experienced. It is not enough to think about love or to talk about it. We must experience it to understand the depths of where this longing is taking us.

*Because the Beloved always hides from me
Whenever I try to put these signs into words.*

Once again, the poem shifts. This time Rumi tells us why he hides the deepest inner meanings in his poetry: It is because whenever he tries to put it into words, his Beloved

leaves him. He immediately feels separation from the source of Life and knows that what he just did, for the sake of others, is not what his Beloved wants from him.

This is why Rumi says in the opening lines that he is telling this story to his Beloved. This is the one to whom he writes almost all of his poems in the *Divan-e-Shams*. Everything he says is for the Beloved, and he says only what the Beloved wants to hear from him.

This all sounds immensely personal, as if we are listening in on a personal love affair, but what Rumi is describing is something that we all feel at times. A pang can hit us after we've said something to a friend or lover. We realize it was a mistake. This pang leaps up from our subconscious and shakes us. We then we know that even though our intentions might have been good, we have endangered something much more important.

This is the way we learn from our relationships with those we love. We learn to hold back our words out of respect for them. We always want to help, but we care for them too much to say everything that we feel because we know it is more important to show that we have confidence in them—we trust that they will find the answer for themselves. We treat our best friends this way because we know how important it is to us when they treat us this way.

But spiritually sensitive souls still cry out
When I moan from this longing for you.

These last two lines complete the meaning of the poem. Rumi knows that he cannot explain the depths of this spiritual story through words alone. There are, in fact, no words that can fully capture love. At best, words remind us of our own experiences with love.

Rumi learned to use words in a special way: Not to share a literal meaning, but to awaken the longing of Soul.

In other words, he is using poetry like music that moves and stirs us. What comes through is far more than our mind can understand. Experience the feelings behind his words. He is not just *saying* something; he is *doing* something with his poetry. If this poem brings tears to your eyes because it feels as if Rumi is speaking to you, then, in that moment, your face will turn crimson because you *know*.

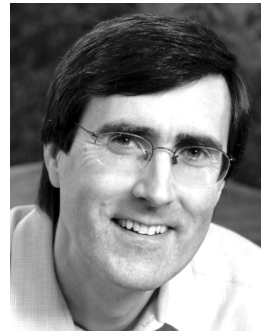
If this is what you experience, if Rumi's poem reaches across time and space and touches you as if it were meant for you and no one else, what can you say? How could you explain this to someone else, unless they've experienced it for themselves?

So, now you know a secret — a gift that is just for you. Now you can see the path of love that Rumi is trying to reveal. No words can describe it because we only find the meaning hidden between his words when they evoke this deeply personal experience of love within us.

About the Authors

Doug Marman has been lecturing, writing, and leading classes on the exploration of consciousness for more than forty years.

His work has led him through a wide range of professions, including: inventor (with over thirty-five patents), journalist, photographer, editor, marketing manager, chief technology officer, corporate executive for a \$1.7B division of General Electric, and the co-founder of a technology start-up business based on artificial intelligence.



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Farzad Khalvati, PhD, is a scientist who works in the fields of artificial intelligence and biomedical engineering. He has



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Farzad is a descendent of the Sufi Master, Nosrat Ali Shah—known as Hazrat Baba Khalvati. He has been inspired by the deep wisdom behind Rumi's teaching and its relevance to modern man's quest for a meaningful life. He has been studying the exploration of consciousness through Rumi and other mystic teachings for past several years and he has given over 15 talks on Rumi's teachings.

His articles and talks are available at:

<https://hiddenteachingsofrumi.com/>

www.facebook.com/groups/HiddenTeachingsofRumi/

Mitra Shafaei is a Rehabilitation Therapist in the healthcare field. Since she was young, she has had a strong interest in spirituality and the poetry of Rumi. She has been leading classes on Rumi over the last few years.



She is now studying ways to apply these ancient teachings to wellbeing and life-style coaching.

Mitra has also been organizing lectures and dialogues on Rumi's teachings, and she leads the artwork design and development for the *Hidden Teachings of Rumi* website:

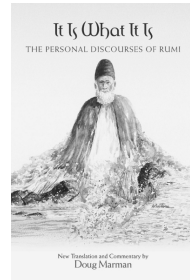
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