



**WHAT  
WE  
STAND  
FOR**

**Hidayat  
Inayat-Khan**



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**HIDAYAT INAYAT-KHAN**

## **COLOPHON**

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# **PART I**

## **SHORT TALKS**



## SPIRITUAL LIBERTY

**I**n Gatheka 17 Hazrat Inayat Khan said: *“No doubt every school has its own method, and every method is colored by the personality of the leader. Personally I owe every obligation to the Sufi School of the Chishtis, in which I was initiated by my Murshid Abu Hashim Madani, but there the account of the ancient history of Sufism finishes.”*

In a message lecture Hazrat Inayat Khan said: *“The message will take care of itself, because it is a divine message. We, the servants of the Sufi message, who have joined together hand in hand, must not for one moment doubt how a handful of workers will be able to fulfill the service for which they are called.”*

Many years have passed since these words were heard, and ever since, so many have offered their heart to the message of spiritual liberty, and obviously freedom of thought and word is gradually unfolding in various social, cultural, scientific, and philosophical activities in this confused world, beyond the barriers of dogmatic despotism at all levels of command.

The attunement to the call of spiritual liberty becomes like a searchlight, illuminating the path, when humbly following the traces of the footsteps of the bringer of the message in our time, and thereby, keeping the standards high when following the keynote, which is ‘love, harmony and beauty’.

Anything done with beauty is harmonious, and anything done with love is beautiful. Love, harmony and beauty are expressed when offering a smile to a friend, or to a person who one dislikes, and even offering a smile to oneself. When one is conscious of the heart being the temple of God, one is inspired by the great privilege of becoming awakened to deep feelings of humility, which is the golden key to spirituality.

## UNITY OF RELIGIOUS AND SPIRITUAL IDEALS

Unity of Religious and Spiritual Ideals is shining in the world today, at various levels, in social, cultural and scientific activities, although extremely negative things are happening. Great ideals, which were originally destined to offer a helping hand toward the realization of truth, tend regrettably to be confined within rigid forms and are clad in ancestral garbs by those who assume reaching the goal by means of false pretense. Nevertheless, the more we attach our attention to creative achievements, the more we shall discover traces of the silent working of the message in our time, and it is a sacred duty to participate in spreading great ideals at different levels of responsibilities.

Ancient Sufi esoteric schools, which can be traced as far back as the time of Abraham and even earlier, blossomed all down the ages. In Arabia they were known for their esoteric teachings. In ancient Persia literature, poetry and music were their sources of inspiration. In India the esoteric schools were mostly dedicated to meditation. However, the term Sufi, which means wisdom, does not refer to a new religion, nor to a cult, nor to a doctrine, nor to a dogmatic institution. Sufism is the religion of the heart, and it has always been related to wisdom, ever since wisdom was wisdom.

Wisdom also refers to making every effort to raise human understanding to a level of spiritual awakening, which is the outcome of the purification of the mind from the limitation of traditional barriers, as well as from one's own pre-conceived ideas. Wisdom cannot be the property of a chosen transmission, nor can it be defined because of its universal nature. Therefore it is wise to avoid making a display of speculative concepts and

only using the language of the heart when communicating with others, with compassion for the misunderstandings that confuse the earnest followers of religious traditions all down the ages, perpetuating thereby the specter of fanaticism, even in this age, where science has successfully catapulted factual knowledge as far as the surface of the moon.

As we march courageously onwards through the darkness of human ignorance, holding steadfastly the banner of Unity of Religious Ideals, we may discover that truth could be interpreted as being an invitation to become living examples of an altar of all religious beliefs, communicating with each other in accordance with each other's understanding.

The message of unity of religious ideals, which has always been bestowed upon humanity, whether known or unknown to the world, is now symbolized in a mystical ceremony called 'Universal Worship,' thereby, inspiring the world's two opposite poles, east and west, in an interchange of thoughts and ideals, so that wisdom may prevail beyond the narrow boundaries of religion, nation and race.

There is only one truth: the nobility of the heart, when the 'I' consciousness is transcended, awakened to the divine heritage seen in modesty, kindness, graciousness, and humility. This is the path of the wise who recognize that all they know is in reality just a spark of eternity. The self constantly identifies itself with its limited mental and physical status, without realizing that the all-pervading immanence of life is that indescribable power, which is constantly manifesting behind all impulses.

Spirituality does not correspond to physical strength nor to psychological definitions, but it does reveal itself as self-respect, as well as respect for others. A spiritual person has a natural inclination for moral integrity and self-discipline, resisting

temptations that could offer a negative example to others. Spirituality is characteristic of a feeling heart, constantly pouring out inner emotions, which have an uplifting influence upon those who are responsive to the magnetism of their personality.

Even in a fall there is a hidden stepping-stone, by which one might rise above one's shortcomings, helping indirectly the tuning of one's ego to a higher pitch, discovering thereby, sparks of hidden guidance. There is no experience in life, which is really worthless, and not one moment is really wasted, providing one is wise enough to carefully assemble the elements of past memories and seeing guidance in these precious stepping-stones, which can be available for the accomplishment of one's life purpose. Any role that one performs in the play of life, soon becomes intoxicating, and under that spell one cherishes the illusions of the game, as opposed to unlimited truth. The soul is, however, the true spectator of all events, reflected as images upon a mirror, without causing any permanent alteration to the screen, leaving the surface of the mirror immaculately pure.

Every effort made toward the fulfillment of one's life's purpose, whether material or spiritual, brings one, step by step to the ultimate goal. This process could be seen as a humble contribution to the fulfillment of the divine goal, since the entire creation is in a constant state of formation according to a central theme.

The purpose of life is not only to rise to the greatest heights, but to also dive deeply into the deepest depths, whereby the self is lost, but finds itself again as a result to the widening of the consciousness, just as the seed finds the fulfillment of its purpose, reaching deep into the earth as a root, and simultaneously rising above the surface, as a plant spreading out in full blossom under the rays of the sun.

## LOVE, HARMONY AND BEAUTY

The call of the heart is the basic tone heard in the message of love, harmony and beauty; and it is a privilege to communicate this threefold ideal to humanity, in all circumstances, with understanding for those who are not yet in line with the message, which calls aloud:

*Love is harmony, and harmony is beauty.*

*Harmony is beauty and beauty is love.*

*Beauty is love and love is harmony.*

This threefold ideal, which reveals one and the same 'cause' worthwhile striving for, is the religion of the heart, which can be traced in all religious ideals. The tuning of the heart to these great ideals is the source of all happiness, providing that the ego does not interfere, while one progresses during that process.

As we know from fairy tales, there is a magic formula, which can be used to turn base metal into gold. This mystical illustration symbolizes so beautifully the principles followed in the inner school of the Sufis, where serious work is done in transforming the grossness of one's ego into a humble attitude, with respect for the privilege of one's divine heritage and radiating love upon all who come one's way. The journey on this path requires constant efforts made to forge one's character into a true example of love, harmony and beauty. One can be a bringer of happiness when overlooking that which is disturbing, when others are not in agreement with one's own thinking, and by working on one's own shortcomings rather than judging others, which is called by the Sufis 'The Art of Personality'.

This process unfolds along a thorny path, where every step is a reminder of one's responsibilities toward those who depend upon an example to look forward to.

The thorns, which one is expected to vanquish are those created by one's own ego, which is depressing, as well as by the ego of others, which prick even deeper into one's heart. One could say that the Art of Personality is neither a claim, nor is it a display of self-assertion, as long as it is tread in truest sincerity and humility.

Many polish up their manners as well as their calculated psychological approach, but polish is not necessarily beauty, and psychology is not necessarily sincerity. Tact, which comes from the feeling heart, is when one finds more faults in oneself than in others, which explains why a tactful person shows wisdom, intelligence and a poetical inclination. Regrettably, tactfulness is sometimes misinterpreted as hypocrisy. But of what use is blunt truth, thrown like a brick, breaking the heart of the one whom one judges?

We all have an ego, nevertheless there is also beauty in the heart; and when harmonizing these two opposite energies, one then has a loving example to offer.

The rose and the thorn are both parts of one and the same plant. The rose offers beauty and perfume, whereas the thorns are ugly and prick; yet both are sustained along one and the same root, under the power of the sun.

## **PART II**

### **ESOTERIC PRACTICES**



## THE GENTLE SINGING ZIKAR

### OF HAZRAT INAYAT KHAN

As we know, an ancient Sufi proverb, says: 'My heart is an empty bowl, in which, there is only place for Thou'. This concept illustrates so beautifully the attitude that one is expected to have when experiencing the Gentle Singing Zikar.

In the ancient Sufi schools, various melodies are used, to accompany the words of the Zikar. In the Sufi Movement, we have the privilege of being gifted with the original melody created by Hazrat Inayat Khan. This special melody helps to be attuned to the mystical vibrations of this meditation,

When chanting collectively, it is important to avoid either descending in pitch or deviating from the original tone pattern. Therefore it is necessary to use a recording of that melody, in order to help sustaining both the tone and the rhythm.

As to the pronunciation of the words, we follow the instructions as seen in Hazrat Inayat Khan's handwriting, which clearly indicate that the words to be adopted in the Sufi Movement are 'El Allah Hu'. Not 'Il Allah Hu'. See document in Sufi Museum.

The sound 'Il' activates Jelal vibrations in the throat, which emphasize the 'I' consciousness, whereas the 'El' sound activates Jemal vibrations within the heart chakra, overcoming thereby self-assertion.

The Gentle Singing Zikar, is done either sitting cross legged on the floor with the palms of the hands on the knees, or sitting at the edge of a chair in order to avoid leaning on the back of the chair, which is a hindrance to the circular rotation movement done with the torso, and not just only twisting the neck.

The Gentle Singing Zikar unfolds through four stages, each leading to a deeper understanding of the words 'La El La Ha - El Allah Hu' and what they really convey. The main purpose of proceeding through these four stages is to gradually wipe our self-assertion, leading to an attunement to higher consciousness.

The first step done on the words 'La El La Ha – El Allah Hu' could be understood as a song coming from the depth of the heart.

The second stage corresponds to a longing for divine consciousness to awaken within the heart.

In the third stage, one has feelings of deepest gratitude, when realizing that divine consciousness has always been present within the feeling heart.

In the fourth stage there is no more the 'I' consciousness, leaving space for divine consciousness manifesting as all-pervading light.

#### ZIKAR I (with closed eyes)

The circular movement starts on the left side with the chin slightly inclined toward the heart, while chanting on the words 'La El La Ha.' Then tracing a circular movement going from right to left, returning again upon the heart, the chanting is done on the words 'El Alla-a Hu.'

#### ZIKAR II (with closed eyes)

The chanting is done, rotating from left to right, on the words 'El Alla-a.' Then rotating from right to left, back upon the heart, the chanting is done on the word 'Hu.'

### ZIKAR III (with closed eyes)

The chanting is done, rotating from left to right, on the words 'Al-la-a.' Then, rotating from right to left back to the heart, the chanting is done on the word 'Hu'.

### ZIKAR IV (with closed eyes)

A silent rotation is done from left to right. Then on the rotation from right to left, back to the heart chakra, the chanting is only done on the Hu sound, resounding within the heart chakra.

This meditation ends silently, holding in thought the sound Hu, and with closed eyes visualizing the all-pervading light in space.

## THE CHROMATIC ZIKAR

**T**he Chromatic Zikar, is chanted on the melody of the Singing Zikar with the help of a recording, in order to insure the pitch of the tone, as well as the rhythmic pattern, specially when done collectively.

The melodic pattern of the Zikar, is chanted one half a tone higher at each repetition of the Zikar melody, starting on the C, and rising to the G.

Reversely, the chanting then descends one half a tone lower at each repetition of the Zikar melody, till one reaches down to the C, from where it all started.

However, if the practice seems too long or too strenuous, there is no obligation to start on the C, nor to reach up to the G. One can start on a higher note and descend to a comfortable note, according to what is best for each person.

The Chromatic Zikar is of great help in developing control over the breath and also over the voice, awakening in the chakras the vibrations of the voice.

There is no rotation movement done, and the eyes must be closed, so that one can be aware of where the voice is specifically felt. (see *Guide book practices*)

## CONCENTRATION

### OBSERVATION

#### FIXED CONCENTRATION

#### CREATIVE CONCENTRATION

#### PROJECTIVE CONCENTRATION

#### DECONCENTRATION

### OBSERVATION (AWARENESS)

If a candlestick with a burning candle is chosen, one becomes aware of the impression made. Either a religious impression or a decorative one, or any other. One focuses on the details such as size, shape and color.

### **FIXED CONCENTRATION (VISUALIZATION)**

With closed eyes, one tries to recall all details of the object previously observed, which are thereby reconstructed in the mind.

### **CREATIVE CONCENTRATION (IMAGINATION)**

With closed eyes one can alter the visualized picture, changing size, shape and color, besides, even adding a scenery, wherein the chosen object of concentration is placed. One can add new details to the object and even see the same object in multiple copies.

### **PROJECTIVE CONCENTRATION (CONTEMPLATION)**

At this stage, and while keeping the eyes closed, the creative picture is visualized at a different location, what ever be the chosen place.

### **DECONCENTRATION (MEMORY)**

Always with closed eyes, one visually erases one detail after another, of the chosen object of concentration, till the mind is cleared from the entire picture, leaving only the impression that one had during the whole process.

Deconcentration can be seen as a means of clearing the mind from undesirable thoughts, besides also being a way of strengthening the memory

There are however, numberless methods of developing concentration and there is also an un-limited number of subjects on which to concentrate.

Concentration done on the five elements offers an added resource of inner realization, when attuning to the specific qualities of each element.

Attunement to the earth element, seen in a yellow shade with the tendency of sustaining, offers an effect of stability and security.

Attunement to the water element, seen in a green shade with the tendency of flowing onwards, offers an effect purification and successful enterprising.

Attunement to the fire element, seen in a red shade with the tendency of rising, offers an effect of will- power and action.

Attunement to the air element, seen in a blue shade with the tendency of being all-penetrating and all absorbing, besides also being formless and transparent, offers inspiration and inner peace.

Attunement to the ether element, which is unseen and yet, paradoxically, also present in all shades, is all pervading, and offers consciousness at a spiritual level.

## PRANAYAMA - SCIENCE OF BREATH

**B**reath is the most important power regulating the course of our lives, and it is in fact life itself. Either one has control over the breath, in which case one has a humble hold over ones behavior, or one is enslaved to uncontrolled emotional, mental or physical reactions in unexpected circumstances.

The breath could be pictured as rails on which the thought rolls. Alike the steam engine rolling on rails, the thought is either

powerful when coordinated with the breath flow, or it becomes incoherent and powerless in specific conditions such as physical or psychological restlessness, as well as in dreams.

The quantity of air inhaled is not the way of highlighting the thought. It is the intensity of the absorbed Prana vibrations in the breath, which is the secret.

The willpower is also awakened when supported by the magic of the breath, whereas the feeling heart is like the captain on the ship, unassumingly guiding the thought along a chosen track.

Breath can be disciplined when adopting appropriate rhythm patterns, while focusing on specific chakras, as practiced by the Hindus in what is known as raja yoga, and which is known by the Sufis as a daily practice called the purification breaths done on rhythmic patterns. Two other breathing practices called fikar and kassab are also practiced in the inner school of the Sufi Movement, with the help of guidance.

A further type of breath discipline is experienced by adopting the power of breath to specific conditions, such as the need for taking a positive action, or the attunement to a chosen quality, which one wishes to acquire. These two opposite energies, called pingala and ida by the Hindus, or jelal and jemaal by the Sufis, can be activated when exhaling through either the right or the left nostril. The breath power (prana), flowing through the right nostril stimulates the will power in action. The breath power flowing through the left nostril awakens one's attunement to qualities which one wishes to adopt.

When the breath power flows simultaneously through both nostrils, one is attuned to what the Hindus call purusha-pakriti, and the Sufis call the kemal breath. This is a balanced breath, involving inner peace, but it can also lead one into an unbalanced condition, facing chaotic situations if there is a lack of self-

control, emotionally, mentally or physically.

The above mentioned practices can also be done, adopting one's concentration to the qualities of the five elements. One can also use geometric shapes as well as what is called the stretched breath (see *Guide book esoteric practices*).

At a more advanced stage, there is a meditative breathing practice called mudra yoga by the Hindus and shagal by the Sufis. This practice done with eyes closed, is not accompanied by rhythmic patterns, nor does one concentrate on a fixed point. The idea is to reverse inwardly the working of the five physical senses: audition, sight, taste, touch and olfactory abilities, and to attune to one's inner awareness, from where one receives the reflections of that which is perceived outwardly through the five physical senses.

The five sessions of this practice are as follows:

I The hearing faculty is closed by gently pressing on the lobes of the ears, listening to un-struck sounds, resounding as 'Hu' in the inner hearing.

II The sight is closed by gently pressing upon the eyes, visualizing a bright light, which cannot be compared in its brilliancy to normal electric light.

III The sense of taste is replaced by an incoming savor of an unknown nature, experienced in one's imagination, while pressing the tongue gently upwards upon the pallet.

IV The olfactory ability is replaced when inhaling the magnetism of the prana flow and retaining it for a while, thereby merging the 'I' consciousness within the all-pervading flavor of the spheres. This is done by closing each nostril alternatively.

V The awareness of the touch is replaced by feeling the mystical caress of the vibrations of the all-pervading energy in space, which is omnipresent, although outwardly unperceivable.

When the five sessions have been experienced, one then proceeds further by closing all five senses simultaneously with the fingers of both hands.

The inhaling is done through the right nostril on a quiet breath, while closing the left nostril and attuning to the inner omnipresent consciousness.

It is essential to indicate that these meditative practices cannot have any effect unless they are done in sincere humility without any self-assertion and void of any material purpose.



# **PART III**

## **OBSERVANCES**



## INITIATION

Along the path of initiation, it can happen that a candidate might ask for guidance without really desiring it, but only wanting to test the initiator's abilities. There are also some simulators who have a longing to guide others, although they are not in a position to guide them. Guidance is only honestly offered, when having had to deal with one's own problems along years of personal experiences.

The initiator does not make any claim regarding spiritual achievements. The language of the initiator is not one of empty words, but rather one of true meanings, avoiding speculative terminologies describing concepts, which cannot be defined.

The work of the initiator is not to teach, but rather to tune, so that inner harmony is experienced all along the path. In this connection, it is expected that the initiator offers encouragement and appreciation for the good sides of the candidate, rather than highlighting the faults.

When the tone of the candidate tends to descend in pitch, the initiator reaches down to that level, showing thereby, an example of humility in the guidance; and on the other hand, the initiator makes every effort to raise the level of the tone, thereby being a source of inspiration to the candidate.

When the mind of the candidate has been purified from the many dogmas and speculative pre-conceived ideas that have prevailed all down the ages, there is then, an understanding for the mystical meaning of a Sufi proverb, which says 'Make God a reality and God shall make you the truth'.

The first step on the path is to have consideration for the point of view of others, if one is hoping that one's own views are

respected. The next step is to have mastery over one's self, as opposed to imposing one's will upon others. The third step is to free the mind from an unrestful conscience, as well as from past regrets and torments, which are all hindrances on the path.

The ancient Hindus kneeled to statues of various Gods, illustrating idealized qualities which they wished to acquire.

Later the Muslims used various Wazifas as means to obtain qualities referred to in the sacred words, called the 'Hundred and one names of God.'

In the Inner School of the Sufi Movement, emphasis is made on the 'God Ideal', the all pervading divine presence, shining as an eternal light within one's own heart, illuminating the path onwards.

## THE EGO

**D**ogmatic regulations highlight one's own ego, as well as the ego of those in all cultures, where free thinking is dominated by tradition; whereas on the path of spiritual liberty, one is not fooled by the ego of others.

The ego could be compared to a snake with two heads. One head is senselessly in conflict with its own inferiority complexes such as self-pretense, self-pity and pre-conceived ideas, which only lead to disillusion.

The other head of the snake is obsessed recklessly by an urge to dominate and to possess, void of any consideration. The bites of the double-headed snake are like the pain done to oneself by one's own ego, as well as that received from others.

Paradoxically, the personified ego is basically motivated by the life energy within, revealed as ‘awareness’, experienced in mysticism, philosophy and psychology, which are like door openers to a space where the self is no more seen as one’s own, although, one is entrusted by birth with the duty to find for oneself a compromise between destiny and free will.

In mysticism, one is inspired when sublimating the ego to the level of inner consciousness of the divine guidance secretly leading one onwards.

In philosophy, one learns various ways of developing self-discipline, restricting the ego within the limits of correct behavior.

In psychology, one analyses the various facets of the ego before finally discovering them in one’s own character.

When rising above the limitations of the ego, one realizes that one is just only the disguise of the all pervading reality, of which one is at the same time the motive, the energy and the fulfillment.

## THE MIND WORLD

The mind could be seen as a sophisticated computer where numberless programs can be installed. These can be downloaded at will, or they might flash unwillingly at anytime. The processing of these programs could be called mental activity. Among the various thought-programs, some can be understood as being logical, whereas as others require a deeper insight, because they proceed in attunement with the feeling heart.

Reasoning, which requires a touch of wisdom as well as the correct knowledge of facts, could be explained as being an evaluating process in view of decisions to be made or actions to be taken. Reasoning does also require the abilities of concentrating and coordinate thinking.

Concentration could be understood as being a process where the thought is held under control, fixing it upon a chosen object, color or sound, or an association of these. This specific discipline also requires the ability to deconcentrate, in order to secure the mind at will from undesirable thoughts.

Imagination, which is the secret of creative accomplishments can be developed with the help of visualizing sceneries, where shapes, colors, sounds and movements are inwardly seen in a waken state as opposed to dreams.

Observation is the process of receiving impressions through the five senses, which are the windows through which the consciousness is fully aware of all experiences, and is therefore the door opener to knowledge of things and happenings. Observation is obviously at the origin of all decision made and actions taken.

Memory is the storehouse, where past impressions are preserved along various periods of time, depending upon the intensity of the experience.

Long years impressions can suddenly re-appear on the screen of the mind for no logical reason, resulting from indirect associations with circumstance.

Meditation cannot be called thought conditioning, but rather a sublimated state of mind, where both the mind and the feeling heart are enlightened by all-pervading consciousness.

# **PART IV**

## **HISTORY**



## MUSIC IN INDIA

Indian music is structured according to ancient mystical **R**agas, which are strict sets of tone-intervals that are creative of specific vibrations awakening the chakras and the kundalini consciousness. These ragas, which are not modulated, are repeated numbers of times in different settings, following the technical ability of the musician, who aims at creating a meditative atmosphere.

Meditative Indian music is mostly performed by a singer with the accompaniment of a consistent tone-pattern, produced by a string instrument called *tampura*, together with rhythmic codes or *talas*, done on small drums called *tablas*. There can also be an ensemble of several singers, as well as several *sitars* or even with a *vina*, which is a solo instrument with several strings or wires. Various types of string instruments and wind instruments are usually added to the ensemble.

Musical performances in India were formally offered in palaces or at special private festivities, and at the graves of the religious leaders. Originally it was not available in printed notes until *Maula Bakhsh* created, for the first time in India, a completely new notation system, leaving vocalizes and glissandos to be freely interwoven as improvisations along the melodic lines. *Maula Bakhsh*, the grandfather of *Inayat Khan*, was also the founder of the first music academy in India, called the 'Gayan Shala' of *Baroda*.

The young *Inayat* received musical instructions from his grandfather *Maula Bakhsh*, and soon became a well-known singer and *vina* player, which reached the attention of several *maharajas*. *Inayat Khan* was invited as an honorable musician at their palaces where he was offered golden medals and highly

treasured rewards. The nizam of Hyderabad was so deeply impressed by the beauty of Inayat Khan's voice, that he offered his own emerald ring saying: "I am herewith honoring you with the title *Tansen*", which was the name of the greatest Indian musician ever known.

Historical events followed one after the other, till one day Inayat Khan was invited by Mary Baker Eddy, founder of the Christian Science Church in the United States, to give the first concert of Indian music ever performed, at the Hindu temple in San Francisco, where the famous musician was now introduced as Professor Inayat Khan of Baroda.

Later, in Moscow, Professor Inayat Khan also met with the son of count Tolstoy. A musical program called 'Shakuntala' by Professor Inayat Khan was planned to be given at the Bolshoi theater, in a symphonic arrangement made by the Russian composer Phol. Regrettably, that important project was interrupted due to the sudden outburst of the Russian revolution.

Following destiny's tracks, Professor Inayat Khan then went to Europe, where he met with the famous French composer Claude Debussy, to whom he gave lessons in vina playing. He offered some of his own melodies, which Debussy used in his symphonic composition called *Prelude a l'après-midi d'un faune*, as well as in some piano pieces.

Later, in London, Professor Inayat Khan was impressed when meeting with the famous Polish pianist Paderewsky, as well as with the well-known classical guitarist Andre Segovia. The confrontations with great western musicians obviously explained the interest, which Professor Inayat Khan had for western music..

## FROM THE BIOGRAPHY OF HAZRAT INAYAT KHAN

I found my work in the west the most difficult task that I could have ever imagined. To work in the west for a spiritual cause was to me like travelling in a hilly land, not like sailing in the sea, which is smooth and level. In the first place I was not a missionary of a certain faith, delegated to the west by its adherents, nor was I sent to the west as a representative of eastern cult by some maharajah.

I came to the west with God's message, whose call I had received, and there was nothing earthly to back me in my mission, except my faith in God and trust in truth. In the countries where I knew no one, and had not any recommendations, was without any acquaintances or friends. I found myself in a new world, where commercialism is the central theme of life under the reign of materialism. In the second place, there was a difficulty of language, but that difficulty was soon overcome; as I worked more so my command of language improved.

The prejudice against Islam that exists in the west was another difficulty for me. Many think that Sufism is a mystical side of Islam, and that thought was supported by the encyclopaedias, which mention Sufism as having sprung from Islam, and they were confirmed in that idea, by knowing that I am muslim by birth. Naturally I could not tell them that it is a universal message of the time, for every one is not ready to understand this.

My message of peace was often interpreted as what they call pacifism, which is looked upon unfavourably by many. I always sensed suspicion from all sides, searchlights thrown on me in suspicion whether my movement was political, which always made my work difficult, to my great sadness.

When Gandhi proclaimed non-corporation I felt a hidden influence coming from every corner, resenting against any activity, which had a sympathetic connection with the east. I then felt that the hour had come to remove the seat of our movement to a place such as Geneva, which has been chosen as an international centre by all, in spite of all the urging on the part of my kind mureeds to stay on in England.

In my work I have always refrained from taking the side of any particular nation, and I have tried to keep my movement free from any political shadows. Vast fields of political activity were laid before me, during and after the war, and if I hesitated to take interest in such activities, it was only that my heart was all taken by the need of a universal brotherhood and sisterhood in the world.

My own country people, who found me busy with something quite different from what they would have expected of me, looked at me and my work with antipathy, and from many of them harm came to me, adding to the many difficulties I had to face. Therefore in my struggle in the west, instead of the support of the east, I had to face opposition, which made my life squeezed between two stonewalls, and I have borne this pain, consoling myself with the idea that history repeats itself. I would have been most happy sitting with my vina in my hand in some corner in the forest, in solitude, and nothing better would I have asked.

There came a time when I could not have sufficient time to keep up my musical practice. This was too great a loss for my heart to sustain. Yet I had to bear it, for every moment of my time was absorbed in the work. I especially yearned for the music of India, the fluid with which my soul was nourished from the moment I was born on earth. But for my music the soil of India was necessary, the juice of that soil for me to live on, the air of

India to breathe, the sky of India to look at, and the sun of India to be inspired by.

It is just as well that I gave up my music when in the west, for if I had kept it up I would have never been fully satisfied with it, although the sacrifice of music was not a small one. In the west I often felt homesick; specially whenever my longing for solitude showed itself, I felt very uncomfortable under all conditions, in spite of all in the west that I loved and admired. My brothers being with me in the west gave my longing soul a great consolation, for they represented India to me.

I learnt later why a dervish soul like me, indifferent to the life of the world, constantly attracted to solitude, was set in the midst of the worldly life. It was my training. I learnt as a man of the world the responsibilities and the needs of the worldly life; which one, standing apart from this life, however spiritually advanced cannot understand. To feel in sympathy with my mureeds placed in different situations in life and to be able to place myself in their situation, and look at their life, it was necessary for me. Besides this, to also have to do with different natures and souls in the different grades of evolution, it was necessary to have had the experience of home life, especially with children, with their different stages of development, which gives a complete idea of human nature.

Ora Ray, later called Amina Begum, who was born at New Mexico on May 8th 1892, came of a family from Kentucky called Baker, and her great uncle Judge Baker was well-known in Chicago. From childhood, Amina Begum showed great strength of will. In this she showed a tendency of a relation of hers, Mrs. Baker Eddy, who had spread that idea in the United States, known as christian science.

In her early years, Amina Begum once saw near her bed a phantom, an eastern sage, who appeared a moment and passed across. Later, Amina Begum had a dream, that an eastern sage held her in his arms, and rising towards the sky, carried her away overseas. At the same time, with a heart born to admire and respond to everything good and beautiful, a heart, brave to venture anything, I was ready to yield to the call from the maiden who was destined to be my life's partner.

I perceived in meditation, indications of my future marriage, also visions which showed me the one who was meant to be my wife, and visions in which my Murshid suggested to me that the life to come was a necessary one towards my future life's purpose.

Amina Begum became the mother of my four children, and in spite of the vast difference of race, nationality and customs, Amina Begum proved to be a friend through joy and sorrow, proving the idea, which I always believed, that those outer differences do not matter when the spirit is in atonement.

The tests that my life was destined to go through were not of a usual character, and were also not a small trial for Amina Begum. A life such as mine, which was so fully devoted to the cause, and which was more and more involved in the ever growing activities of the Sufi Movement, naturally kept me back from that thought and attention which was due to my home and family.

Most of the time of my life I was obliged to spend out of home, and when at home, I have always been full of activities, and it naturally fell upon Amina Begum to always welcome guests with a smile under all circumstances. If I had not been helped by Amina Begum, my life, laden with a heavy responsibility, would have never enabled me to devote myself entirely to the Sufi Movement as I have. It is by her continual sacrifice that Amina Begum has shown her devotion to the cause.

After twelve years of wandering homelessly in the west, with a large family to look after, in addition to having my laudable object to carry out, I was provided at last with four walls at Suresnes, France, thanks to the kind sympathy of my Dutch mureed, mevrouw Egeling.

The purpose was, that when going about to preach in the world, I might have the relief of thinking that my little ones are sheltered from heat and cold under a roof.

This saintly soul came into my life as a blessing from above, was called Fazal Mai, which means grace of God.

The house was also named Fazal Manzil, as a hand of providence, became my backbone, which comforted me, and raised my head upwards in thanksgiving.

## AUBADE

**H**er light blue eyes opened to twilight in Albuquerque, New Mexico on the 8th of May, 1892, and her name was 'Ora-Ray,'

...and lo! an 'aura of rays' she was.

Soon, bright sunny days threaded away, alike seventeen beads of fairy-tale years, when henceforth, the shores of her motherland, then seemed to be forever ayond; as she sailed over the ocean toward the goal of her life, her 'Daya,' her all.

Then came the days, when four little angels, answering the appeal of her fairy-like dreams, were treasured as precious jewels in the 'Abode of Prayer,' where the king of her heart would sing:

*"Happiness be with our little ones;  
Right guidance from above;  
I wish good fortune in this home;  
And my deepest love."*

And the fairytale goes on telling: seekers on the inner path, were attracted by the call from within, and paid homage to the 'Home' of love, harmony and beauty, where celestial music vibrated in the hearts of those, awakened to spiritual guidance.

At every instant and in all circumstances Ora Ray, now known as 'Ameena Begum,' was seen offering her devoted heart to the altar of self-sacrifice.

But soon came the day, when the sky grew pale and grey, and the 'call of return' had carried away all happy days, leaving behind naught but grief and tears. And each day and night, the voice of her 'Daya,' resounding within her broken heart would say:

*“Be not anxious, my Sharda.  
On his service I must go.  
Though parting is hard to bear,  
but it’s God who wants it so.”*

“But now I shall be no more,” she silently replied ...and lo! she was no more but skin and bone, weeping aloud:

*“O Death, come take me by the hand...  
Then lay me at my beloved’s feet,  
and with the dust, my form secrete –  
there let me rest.”*

Again and again, Ameena Begum would toil from morn till eve, caring for her ‘rubies four,’ with only the shadow of the moon to witness her pain. And no one shall ever know how close she came to the sanctuary of the very God-ideal, where only those can be, whose self has flown for ever ayond...

Pirani Ameena Begum silently passed away in Paris on the first of May 1949, but the inner call of her ‘Rosary of a Hundred Beads’ shall live and live for evermore (see documentation in Sufi museum).

In deepest homage to ‘Amma,’ our ‘graceful Mother.’

Hidayat



*The all-pervading power of time  
drives us mercilessly  
into the future,  
while hurling us simultaneously  
back into the past,  
and in the present  
our illusions deceive our notions of eternity.*

The background is a complex, abstract composition of overlapping geometric shapes, primarily triangles and polygons, in various shades of yellow and orange. The shapes are semi-transparent, creating a layered effect. The colors range from bright, sunny yellow to deep, warm orange. The overall composition is dynamic and modern, with a sense of depth and movement.

A SUNRAY EDITION