
Divan E Shams E Tabrizi Pdf Download ((LINK))

Diwan-e Shams-e Tabrizi (trans: The Selected Poems of Shams-e Tabrizi), known also as Divan-e Shams (the Divan of Shams), is a collection of Persian ghazals of Rumi's verse narrating the spiritual development of the Sufi poet in his journey of the self-discovery. Rumi's poetry is admired for its spontaneity, ecstasy, haunting melodies and motifs, the imagery of which is frequently enriched and deepened by the elaborate personae Rumi gave to the characters in his poems. Shams Mir (Shams of the World) was his favorite spiritual mentor, and he devoted his poetry to his disctress, "Everything in Shams is God, and everything in God is Shams.". In the Divan-e Shams, Rumi includes only one of the four ghasidehs attributed to Shams Tabrizi. The poems are accompanied by explanatory notes by Sayyid Muhammad Zakariyya Kandhelvi, one of Rumi's chief disciples and poets. Translated from Persian, English, and Urdu, this edition is published in collaboration with Tarjuman-e Rumi and the House of Rumi, under the editorship of Richard Barks and in association with the Secretary General of the International Mevlevi Order, Hoshyar al-Sufi (1904-1980). Translated by Coleman Barks, Professor of Religion and Humanistic Studies at Temple University, and winner of the 2011 International Rumi Forum Prize for Translation, and with a new introduction by Edward *****, Coleman Barks was born in Nevada in 1960 and was an undergraduate at the University of California at Berkeley, where his studies concentrated on classical Arabic. He graduated from Princeton University with a degree in religion and is currently a Professor in Religion and Humanistic Studies at Temple University, where he also runs the Contemporary Islamic Studies program. He is the author of several books including a translation of Rumi's Mathnawi and the Divan. He is also the editor of the Contemporary Islamic Studies series published by Kazi Publications. Barks is an honorary member of the International Association of Sufi Pathologists in Belgrade, Serbia. He has taught at St. John's College, New York and has also worked with the Institute of Islamic Studies at the University of Tehran. He lives with his family in Philadelphia.

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Rumi had indeed lived a rich and meaningful life and through his poetry and prose, has greatly and profoundly influenced people through the ages. His legacy survives through his poetry and that of his many students and devotees. In that vein, Rumi, himself died a second time. In 1992, the Islamic community of Kolkata issued a

fatwa against Rumi and the organization declared his poetry to be un-Islamic. The same year, the tasawwuf, order of Sufis of North America publicly renounced Rumi as a Muslim saint. However, the secret society of secret societies, Tariqahs, silently laid claim to him. It was the year 2001, when Rumis secret society declared him an ecstatic saint. In the Muslim world, the Sufis see him

as their Prophet Muhammads
Kallah. However, the Kalki
avatara, prophesied by Hindu
saints that Rumi died to prepare
the way for the coming of Jesus
in Hindu scripture and
Christianity, gave birth to a new
culture that he had anticipated.
Urban west, it believed that the
world was headed for a collision
course with the acceleration of
eschatological development
known as the Age of Aquarius or

the New Age. Eventually, Rumi's story and legacy would be celebrated anew. A new generation of esoteric thinkers and spiritual visionaries were to be born. Today, Rumi's poetry is considered by many to be either divine or prophetic. The poems Rumi wrote during his first encounter with Shams are considered to be foundational, as were those of his second encounter in 1352. And,

centuries after his death, the poetry he wrote in 1354 to 1356 later became a pillar of the emerging esoteric movement known as Shaivism. Several years of assiduous study of the Shaivite literature later, I realized that the Shaivites held the interpretations of Rumi to be true, however, they considered him to be divine. For the Shaivites, Rumi was the Avatar, an incarnation of the supreme

deity Shiva. In 2004, I was given the task to bring the first translations of Rumi into the English speaking audience. Of course, I approached the task with a good dose of skepticism and some trepidation. The task was daunting. The most widely accepted translations of Rumi are in Turkish and Persian, the languages Rumi spoke. But, did the old Persian and Turkish renderings have any relevance

to the Shafiite understanding that I was to bring? Over time, I realized that Rumis legacy was truly universal and that his poetry resonated deeply within each and every tradition, both religious and secular. In fact, the same poem that had been written in a Shafiite language, remains as relevant and as timeless as it was when he wrote it. But, are the following few words to the reader sufficient?

Rumi, the sacred/innocent poet, whose poetry transformed me, who inhabited all the sacred places, whose voice spoke through the ages of Islam, whose poetry under the cover of P Urdu, turned into the best seller of the century. I love you very much. You are the Light of My Soul, My Shams e Tabrizi. I am in Love with you. I am in Love with your Love. My soul is now embodied in You. To become your love, I

have abandoned everything else.
You are the message of Islam.
You are the Messenger of God.
You are the sunrise of the soul.
You are its best friend. You are
the Sun itself. 5ec8ef588b

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