

Dhikr In Mevlevi Order And Four Rosaries in The Mevlana Museum
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ABSTRACT:

The *tasbeih*, rosaries, used by Mevlevi during the dhikr, have shapes and uses that are special to the Mevlevi Order. In this article, we have introduced the rosaries used along with pictures of four dhikr rosaries registered in the numbers 363-364-365 and 366 of the Mevlana Museum archives. The article provides information on how these rosaries are used during the dhikr.

Keywords: Mevlevi, dhikr, dhikr rosaries

Dhikr, means remembering, keeping in mind, fame and honor.

In Mevlevi practice, there was no specific esma during the dhikrs. There was only *Ism-i Celâl*, the name of Majesty, Allah. *Ism-i Celâl* was recited as follows:

This particular dhikr was performed after the morning salaah, on Sunday nights called *Ihya* nights, and after the *Isha* salaah on holy nights. If dhikrs were performed with dhikr prayer beads, it was called "Entering the Circle; *Halkaya girmek*"

When dhikr was to be performed, the Sheikh would sit on the red fur spread in front of the *mihrab*, prayer niche, with his back to the *mihrab* and his face towards the dervishes. The dervishes would sit on their knees on the ground in a circle. When everyone sat down, one Dervish would bring the dhikr rosary, *meets* (*görüŝmek*) the *imame*, meaning kissing it and giving it to the Sheikh. *Imame* is a large bead with the tassel attached to the rosary as a starting point. This Dervish then spreads the rosary, on the ground before each Dervish sitting in the circle. The dervishes would kiss the rosary bead in front of them and take the bead in their palms, palms facing one another.

The dhikr would start with the Sheikh saying "Allah" loudly after reciting the *Basmala*. The first two syllables of Allah would be said with one breath taken and a very short, almost indistinct pause between the two syllables three times. Then the letter A would be struck hard on the letter L, and the syllable would be said "AL," and after a very short pause, the syllable would be drawn back a little, and the syllable would be said, "LAH." In each syllable, the body and head would move slightly and rise at the end of the syllable and take the normal position. There was no turning of the body and head from the right or left. As the dhikr continued, the dhikr rosary would be passed to the right in the circle, starting from the Sheikh. As the dhikr accelerated, the

pause between the two syllables of the word "ALLAH" would become more frequent, and the up and down movement of the body would intensify. There would be no lengthening of the syllables, and finally, the word would become two loud sounds, with the letters disappearing.

There was no counting in the dhikr. When the Sheikh deemed the dhikr sufficient, he would recite a long "ALLAH" and would say the following "*Allâhu ekber a'zam kebîrâ velhamdu lilâhi hamiden kesîrâ ve sübhânallâhu bükreten ve asîlâ ve sallallâhu alâ eşrefi nûri cemî'-il enbiyâi vel mürselîn velhamdü billâhi rabbil-âlemin*" and then he would recite the following Gulbank:

"Vakt-i şerîf hayrola, hayırlar fethola, şerler defola, Allahu azîmüşşân ism-i zâtının nûruyla kalblerimizi pür nûr eyleye, demler, safâlar ziyâde ola, dem-i Hazret-i Mevlânâ, sırr-ı Şems-i Tebrîzî, kerem-i İmâm Ali Hû diyelim" and everyone would say "Huuuu" with the sheikh one breath long.

Then, the Sheikh would *meet* the rosary (kiss the rosary) and place it on the ground in a proper, respectful manner, and the other dervishes would follow suit.

Then, a dervish would collect the dhikr prayer beads spread out on the ground appropriately and respectfully.

After this, everyone would kiss the ground and stand up with the Sheikh. The Sheikh would walk slowly, come to the middle of the circle, and do the dervish greeting, *baş kesmek* (placing the big toe of the right foot on the big toe of the left foot, placing the hands straight and the fingers open, the right arm is on top of the left arm, bringing the hands crosswise to the shoulders, then bending the head forward towards the chest, not bending the waist) At the same time; he would say "*Essalamu aleyküm*, Peace be upon you." The *meydanci dede*, The Dede of internal affairs or the Dervish who brought the rosary before Gülbank would kiss the ground, stand up, collect the rosary, and hold it in his arms again while standing right in front of the Sheikh. Those sitting in front of the door of the circle would move aside a little to open a way. When the Sheikh gave the greeting in the middle of the circle, the person who brought the rosary would receive the greeting of the Sheikh, just like how it is done in the semahane. When the Sheikh reached the prayer room door, he would turn back and do the dervish greeting, *baş kesmek*. Everyone would do the same move in the same manner, and then they would leave the prayer room just as they had left the semahane and the *Meydan*.

During dhikr, it was against the *adab* etiquette of the Mevlevi order for the dervishes to tear their clothes, shout and scream, throw themselves on the ground, act as if they were in ecstasy even though they were not, and do these things artificially. Therefore, *ism-i celal* the name of majesty, begins and ends with adab.



DHIKR ROSARY

Inventory No: 363

Imame length: 9 cm

Nişane, Marker Length: 6.5 cm

Bead size: 2

Number of beads: 1774

Rope length: 35.30 meters

It is made of white linden wood. Its *imame* and *nişane*, marker bead that is placed periodically to help with counting, are probably not original. Its imame is bigger and pear-shaped. The *nişanes* are brown.

It is written to be a thousand rosary in the inventory record. It is also recorded as belonging to Ulu Arif Çelebi.

It was transferred from the dervish lodge on 9.10.1926.



DHIKR ROSARY

Inventory No: 364

Imame length: 14.5 cm

Nişane Marker Length: 5.5 cm

Bead size: 2.5 cm

Number of beads: 1498

Rope length: 36.70 m.

It is made of white linden tree. Its imame and *nişane*, are in the form of a Mevlevi *sikke*, conical hat. It is recorded as thousand bead rosary in the inventory. According to the somewhat faded ink writing on the imame, it was made in 1323 Hijri 1911 Gregorian year.

Transferred from Konya Mevlevi Lodge on 9.10.1926

The reading of the rather faint writing on the imame is as follows.

Niyâz-ı _daiyanem (dileyici) üzerine Hazine-i Hasse Nazırı _Hacı _Feyzi Bek efendi Topkapu Sarayı _Hümayunundan kesilen servilerden çektürüp padişahımız Sultan Reşat Mevlevizade efendimiz hazretleri namına ihda (hediye) kılınmıştır.

Eddaî postnişin-i Hazret-i Mevlana, Mesnevihan Mehmet Nayi Veleddü'l eseri el ebedi. 1323 Kanun-i Sani – 1330 Rebiülevvel (Mart 1912 – Şubat 1907)

“Upon the request of the Prime Minister of the Treasury, Hacı Feyzi Bek Efendi, it was made as a gift in the name of our Sultan, Sultan Reşat Mevlevizade, from cypress trees cut from the Imperial Palace of Topkapi Palace.”

Eddaî postnişin-i Hazret-i Mevlana, Mesnevihan Mehmet Nayi Veledü'l work everlasting. 1323
Kanun-i Sani – 1330 Rebiülevvel (March 1912 – February 1907)





DHIKR ROSARY

Inventory No: 365

Imame length: 14.50 cm

Nişane length: 6 cm

Bead size: 1.8

Number of beads: 1782

Rope length: 34.40 m.

Black colored wood

Ottoman

Transported from Konya Mevlevi Lodge on 9.10.1926

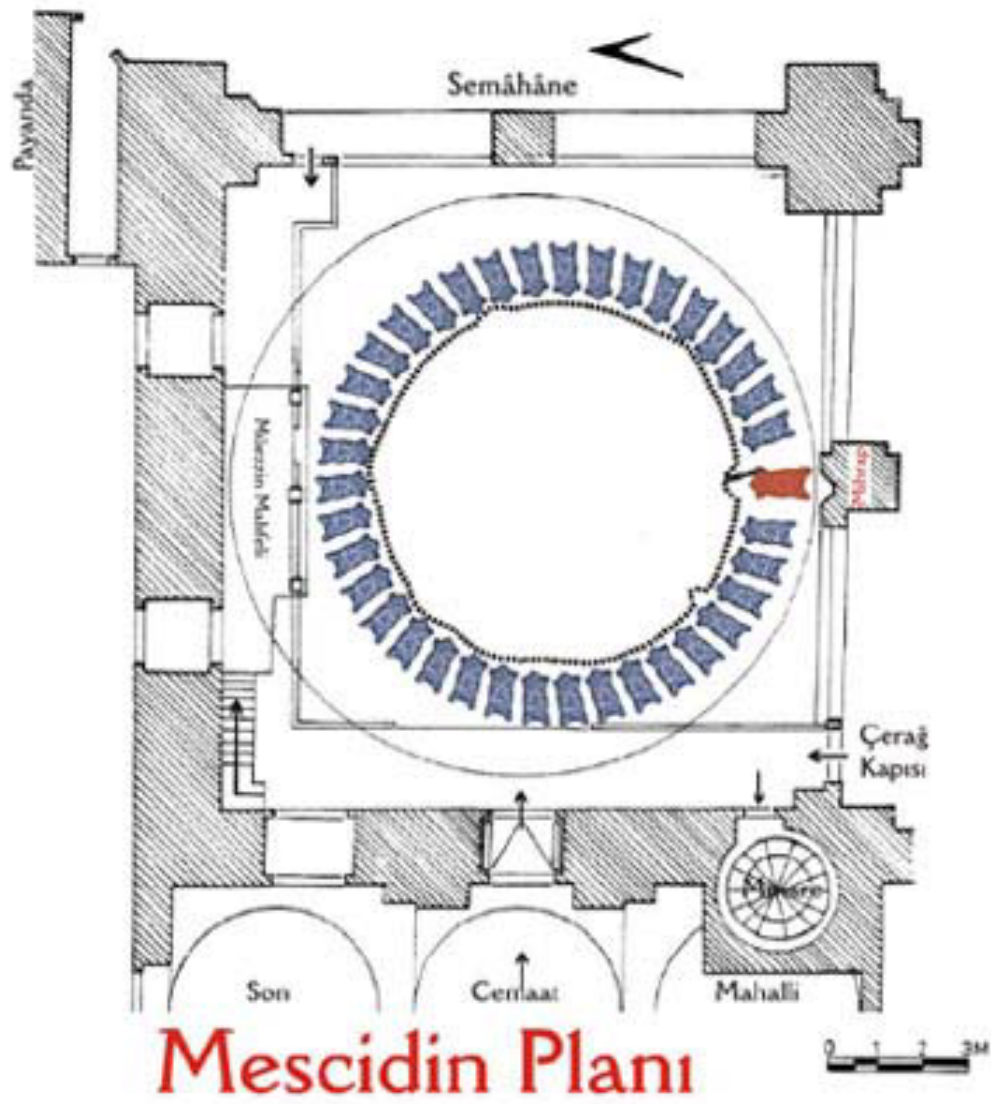
The rosary is black in color and is recorded as thousand in the inventory.



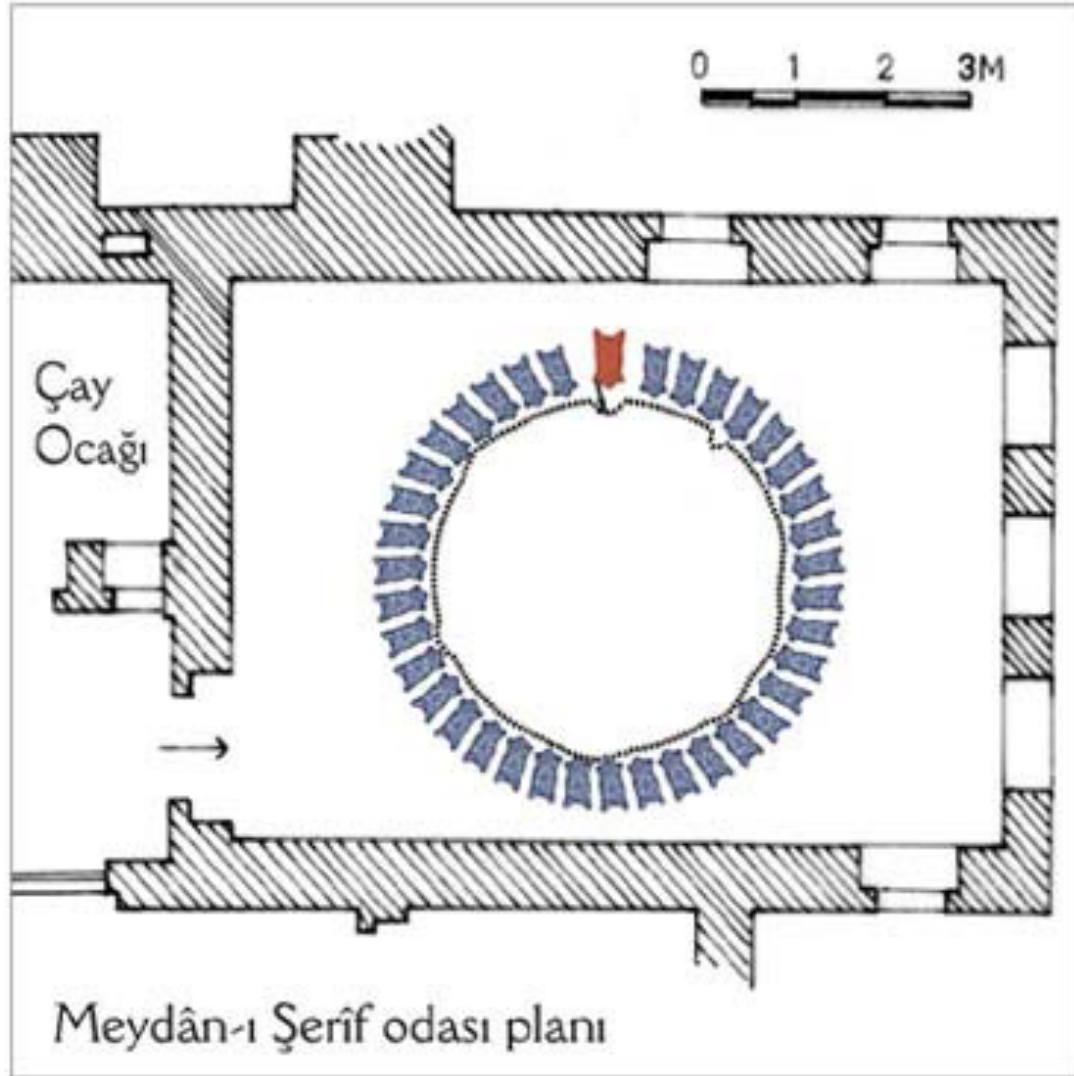
Inventory No: 366
Imame length: 11 cm
Nişane Length: -
Bead size: -
Bead number: 576
Rope length: 12.60 m.

Its black color has turned white and it is made of wood. Its imame is wooden and some of the bracelet joint on its oval body is broken. There are 6 pieces that are 5 cm long and resemble a sikke, Mevlevi conical hat.

Transferred from Konya Mevlevi Lodge on 9.10.1926



The plan of the Prayer room and how the rosary is placed



Plan of the Meydan-ı Serif, Hall of Honor, room where Sheikh meets with dervishes or does specific prayers.

We can make the following three conclusions after examining the 4 dhikr prayer beads registered in numbers 363 -364 - 365 and 366 of the Mevlana Museum inventory.

1- The old records say these dhikr prayer beads are recorded as a thousand-bead roseries. These 4 prayer beads do not have thousand beads. Based on this, we can say that another name for dhikr prayer beads is a thousand prayer beads.

2- Among the dhikr prayer beads in Konya Mevlana Museum, the one registered under inventory number 363 has a rope length of 35.30 m., the one registered under inventory number 364 has a rope length of 36.70 m., and the one registered under inventory number 365 has a rope length of 34.40 m.

In other words, the lengths of the strings of the dhikr prayer beads are quite close to each other. All of these string lengths are in harmony with the circumference of a circle to be drawn in the

middle of the "Mescid," known as the place where dhikr is performed in the Konya Mevlevi lodge. Based on these measurements and the fact that three of the dhikr prayer beads have more than a thousand beads and one of them has less than a thousand beads, a circle is first drawn in the middle of the square, area, mosque, and similar places where dhikr is performed, then the circumference of the circle is measured and a little more than this measurement is accepted as the string size of the dhikr prayer beads. Then, the string of the dhikr prayer beads is threaded tightly enough. The more beads the length of the string can accommodate, the more beads are threaded. After the beads were placed on the dhikr prayer beads, they would be adjusted, if possible with a small adjustment, to match the coefficients of 99, that is, the Esmaül-Husna, or 18, which is accepted as the sacred number by the Mevlevis.

For example, the number of dhikr prayer beads registered in number 366 is 576. 576 is 32 times 18. Again, the number of dhikr prayer beads registered in number 365 is 1782. The number 1782 is equal to the multiplication of 99 and 18.

3- The length of the rope of the dhikr prayer beads registered in Konya Mevlana Museum No. 366 is 12.60 m. The length of this rope is also compatible with the circumference of a circle drawn in the middle of the Meydan-ı Şerif in the dervish lodge. Based on this, we can also put forward a thesis that dhikr was performed in the Meydan-ı Şerif, especially on the cold days of winter.