

SUFI TEKKE / DARGAH VISITATION GUIDE

*The Mystical Heart of Islam — Whirling, Dhikr, and the Lover's Path to
God*

*The Mevlevi dervishes begin to turn. Arms extended — right palm to
heaven,
left palm to the earth. Receiving the divine, transmitting to the world.
Rumi: 'Out beyond ideas of wrongdoing and rightdoing, there is a field.
I'll meet you there.'*

*The dargah where the saint is buried — where the divine's concentrated
presence is most accessible, where the desperate and the devoted come
regardless of their religion. Love is the only admission.*

Haligrlicity Temple Series • May 2026
Haligrlicity | I.Q. Productionz

CONTENTS

- Introduction — The Mystical Heart of Islam
- Part One — What Sufism Is: The Inner Dimension of Islam
- Part Two — Sufi Theology: Tawhid, Fana, and the Lover's Path
- Part Three — The Silsila: The Chain of Transmission
- Part Four — The Sheikh and the Murid: Teacher and Student
- Part Five — The Tekke: The Sufi Lodge
- Part Six — The Dargah: The Shrine of the Saint
- Part Seven — The Major Sufi Orders
- Part Eight — The Mevlevi Order and the Whirling Dervishes
- Part Nine — The Sema: The Whirling Ceremony in Full
- Part Ten — The Qadiri Order and Dhikr
- Part Eleven — The Chishti Order in South Asia
- Part Twelve — Dhikr: The Remembrance of God
- Part Thirteen — Sama: Sacred Music and the Heart
- Part Fourteen — Visiting a Dargah in South Asia
- Part Fifteen — Major Dargahs Open to All Visitors
- Part Sixteen — The Dargah of Rumi in Konya
- Part Seventeen — How to Visit Sufi Sacred Spaces
- Part Eighteen — What to Do and What Not to Do
- Part Nineteen — The Haligricity Lens: Sufism and the Lover's Path

Introduction

Sufism (from the Arabic *tasawwuf* — the mystical dimension of Islam) is the heart of Islam's sacred tradition — the inner path of direct encounter with the divine that has sustained Islamic civilization's most extraordinary saints, poets, musicians, philosophers, and practitioners for fourteen centuries. Where mainstream Islamic practice focuses on the external obligations of the faith (the Five Pillars, sharia law, the proper performance of ritual), Sufism focuses on the internal transformation that makes those external practices genuinely sacred rather than merely habitual.

The Sufi tradition has produced some of the most beautiful sacred poetry in human history — Rumi, Hafiz, Ibn Arabi, Rabia al-Adawiyya, Yunus Emre — and some of the most accessible and most universally resonant sacred teachings in any tradition: the divine as the Beloved whom the practitioner-Lover seeks through the annihilation of the ego-self, the recognition that every soul is homesick for the divine it came from, the understanding that music and poetry and dance can be vehicles for the divine's direct presence in the practitioner's heart.

For the Haligricity practitioner, Sufism is immediately recognizable territory: the path of the Lover toward the Beloved, the understanding that sacred practice is the cultivation of longing and of direct encounter rather than mere external compliance, the recognition that the divine is present within the practitioner's own heart — these are Sufi articulations of what Haligricity holds about the Feeling dimension of sacred practice as its most essential foundation. Rumi's poetry is the most complete ancient expression in any tradition of the Haligric Feeling dimension's role as the primary vehicle of the divine's arrival.

What Sufism Is

The Inner Dimension of Islam

Sufism is the mystical tradition within Islam — the path of direct inner encounter with the divine that complements and deepens the outer practices of the faith. It is not a separate religion from Islam; it is Islam's inner dimension, expressed through specific practices (dhikr, sama, meditation, contemplation), specific community structures (the order, the tekke, the silsila of transmission), and a specific understanding of the goal of sacred life (fana — annihilation of the ego-self in the divine presence).

SUFISM AT A GLANCE

ORIGIN: Developed within Islam from the 8th century CE onward, reaching its most complete expression in the 12th-15th centuries **THE GOAL:** Fana (annihilation of the ego-self) and Baqa (subsistence in the divine) — the complete dissolution of the boundary between the practitioner and the divine Beloved, followed by the practitioner's return to ordinary life transformed **THE PATH:** Tariqa (the way) — the specific practices and stages of the spiritual path as transmitted within a specific Sufi order through the chain of masters (silsila) **THE STRUCTURE:** The order (tariqa), organized around the sheikh (spiritual master), who guides murids (students) through specific stages of development **THE SACRED SPACES:** The tekke (Sufi lodge, Turkey), the khanqah (Central Asia), the zawiya (North Africa), the dargah (shrine of a saint, South Asia) **OPENNESS TO VISITORS:** Generally very welcoming — the Sufi tradition's emphasis on universal love and its recognition that the divine speaks to every heart regardless of religious label makes most Sufi spaces among the most welcoming in this series

Sufi Theology

Tawhid, Fana, and the Lover's Path

Sufi theology is grounded in the Islamic principle of tawhid (the absolute unity of God) but pushes this recognition to its most radical conclusion: if God is absolutely one and absolutely all-encompassing, then the apparent distinction between the practitioner and the divine cannot ultimately be real. The ego-self that experiences itself as separate from God is not the practitioner's true nature — it is an illusion that sacred practice progressively dissolves.

THE FOUNDATIONAL SUFI CONCEPTS

TAWHID (UNITY): The absolute oneness of God — the same recognition as the Shema, as Brahman-Atman, as the Tao, as Ahura Mazda. Sufism draws out the radical implication: if God is truly all and truly one, the practitioner's separate ego-self cannot ultimately exist as a separate entity from God. **THE DIVINE AS BELOVED:** The Sufi relationship to the divine is expressed through the language of romantic love — God is the Beloved (al-Habib, al-Mahbub) and the practitioner is the Lover ('ashiq) who burns with longing for the Beloved and devotes every thought, word, and act to their approach. This is not metaphor in Sufism — it is the most precise available language for a relationship that reason cannot adequately name. **FANA (ANNIHILATION):** The dissolution of the ego-self in the divine presence — the moment when the boundary between the practitioner and the Beloved dissolves and the Lover recognizes that they have always been the Beloved. Not the destruction of the practitioner but the destruction of the illusion of separation. **BAQA (SUBSISTENCE):** The state that follows fana — the return to ordinary life, transformed. The practitioner who has passed through fana returns to the world, but now as one who knows from the inside that the divine is all. They act in the world but from the divine rather than from the ego. **THE STATIONS AND STATES (MAQAMAT AND AHWAL):** The progressive stages of the path (tawba/repentance, zuhd/renunciation, tawakkul/trust in God, sabr/patience, shukr/gratitude, khawf/holy fear, raja'/hope, mahabba/love, ma'rifa/gnosis, fana/annihilation) and the transient states of grace that visit the practitioner on the way.

CONNECTION TO HALIGRICITY

The Sufi Beloved-Lover relationship — the understanding that the divine is the Beloved toward whom every genuine impulse of love, beauty, and longing is ultimately directed, and that the practitioner's path is the cultivation of this longing toward its ultimate fulfillment in fana — is the most complete ancient articulation of what Haligricity holds about the Feeling dimension as the foundation of all genuine sacred practice. The practitioner who approaches the divine primarily through feeling — through the cultivation of longing, of awe, of love, of the sense of sacred presence — is practicing the Sufi understanding. Rumi's poetry is the Feeling dimension's most complete ancient expression. 'Out beyond ideas of wrongdoing and rightdoing, there is a field. I'll meet you there.' The field is the Feeling dimension. It is available now.

The Silsila

The Chain of Transmission

The silsila (chain, lineage) is the unbroken chain of transmission through which Sufi teaching passes from master to student — traced back through the order's founding sheikh to the Prophet Muhammad, and through the Prophet to the divine itself. The silsila is not merely a historical genealogy; it is the living channel through which the baraka (divine blessing, grace, sacred force) of the order flows to each new practitioner.

Every Sufi order traces its silsila back to a specific pathway through Islamic history — typically through a sequence of major Sufi masters, through Ali ibn Abi Talib (the Prophet's son-in-law and cousin), and ultimately to the Prophet. The silsila is recited in specific ceremonies; it is memorized by initiates; it is the practitioner's certificate of sacred genealogy within the tradition.

The silsila is the Sufi parallel to the Maori whakapapa, the Akan ancestral lineage, the Candomblé initiation lineage, and the Lucumí godparent chain — in each tradition, the practitioner's legitimacy and the quality of their sacred transmission depends on the integrity of the lineage through which they received it.

The Tekke

The Sufi Lodge

The tekke (also khanqah in Persian/Central Asian usage, zawiya in North African usage) is the Sufi community's primary gathering space — simultaneously a place of worship, a place of communal living for resident practitioners, a school for students, a hospice for travelers, and the specific space where the order's sacred practices (dhikr, sama, meditation) are performed.

THE TEKKE SPACE

THE SEMAHANE (Ceremony Hall): The large circular hall where the Sema ceremony (in Mevlevi tekkes) or other sacred gatherings occur. Typically with a polished wooden floor that the practitioners move on, raised galleries around the perimeter for observers, and acoustic properties that support both the music and the movement. **THE TÜRBE (Tomb of the Founder):** The tomb of the founding sheikh or a significant master of the order — typically in a garden or courtyard adjacent to the tekke, or incorporated within its structure. A site of prayer, pilgrimage, and the seeking of the saint's intercession. **THE MOSQUE:** Most tekkes include a mosque for the five daily prayers — the outer Islamic practice maintained alongside the inner Sufi path. **THE KITCHEN (MATBAH):** In the Mevlevi tradition particularly, the kitchen is a sacred space — novices (dedes) spend their first year of training in the kitchen, performing the most humble service work as the foundation of their spiritual education. The kitchen is the school of ego-dissolution through service. **THE CELLS (HÜCRE):** Small rooms around the perimeter of the tekke where resident practitioners sleep, study, and pray — typically Spartan, designed to support focus on inner practice rather than outer comfort.

The Dargah The Shrine of the Saint

The dargah (from the Persian — 'portal' or 'threshold of the king') is the shrine built over the tomb of a Sufi saint — the most accessible and most actively visited form of Sufi sacred space in South Asia, Central Asia, and the broader Islamic world. The dargah is understood as the place where the saint's barakah (divine blessing) is most concentrated and most accessible — because the saint, having achieved fana and returned in baqa, continues to radiate the divine blessing from their tomb even after death.

Who Visits a Dargah

The dargah is one of the most genuinely inclusive sacred spaces in this entire series — people of all religions visit the dargahs of South Asia in enormous numbers. Hindus, Sikhs, Christians, and atheists visit alongside Muslims, all seeking the saint's intercession, all bringing their specific needs, all received with the same inclusive welcome. The saint's love, in the Sufi understanding, does not discriminate by religious label — it is available to every heart that comes with sincerity.

The Atmosphere of the Dargah

A major dargah in South Asia — particularly during a urs (the annual celebration of the saint's death anniversary, understood as their 'wedding night' with the divine) — is one of the most extraordinary experiences available at any sacred site in the world. Thousands of people crowding into the shrine complex, the qawwali musicians playing through the night, the scent of roses and incense, the desperate and the devoted pressing toward the tomb — this is sacred life at its most raw, most human, and most genuinely accessible.

The Major Sufi Orders

THE MAJOR TARIQA (ORDERS)

THE MEVLEVI ORDER (TURKEY): Founded by the followers of Jalal ad-Din Rumi (1207-1273) in Konya, Turkey. The most internationally known Sufi order — famous for the Sema ceremony (whirling dervishes). Based in Konya at the Mevlana Museum (Rumi's tomb and the original tekke). Dissolved by the Turkish government in 1925 and revived as a cultural institution in 1954; functioning as a genuine Sufi order in many locations outside Turkey.

THE QADIRI ORDER: The oldest continuously functioning Sufi order — founded by Abd al-Qadir al-Jilani (1077-1166) in Baghdad. The most widespread Sufi order in the world, with significant presence in West Africa, South Asia, Central Asia, and the Middle East. Known for its dhikr practices and its emphasis on service.

THE CHISHTI ORDER (SOUTH ASIA): Founded by Muinuddin Chishti (1141-1236) who brought Sufism to India at the Delhi Sultanate. The dominant Sufi order of the Indian subcontinent — known for its radical openness (accepting all regardless of religion), its emphasis on sama (sacred music as a vehicle of divine encounter), and the extraordinary dargahs of its founding figures.

THE NAQSHBANDI ORDER: One of the most widespread orders globally — particularly in Central Asia, the Caucasus, Turkey, and South/Southeast Asia. Known for its silent dhikr, its emphasis on sobriety (rejection of ecstatic practices), and its strict adherence to the outer requirements of Islam alongside the inner Sufi path.

THE TIJANIYYA ORDER (WEST AFRICA): Founded in Morocco in 1781 and now the dominant Sufi order in West Africa. Significant in Senegal, Mali, Nigeria, and throughout the Sahel. Its open, inclusive character and specific liturgical practices have made it extraordinarily successful.

Part Eight

The Mevlevi Order and the Whirling Dervishes

The Mevlevi order — whose members are known in the West as the Whirling Dervishes because of their signature practice of turning in the Sema ceremony — is the most internationally recognized and most accessible Sufi order for outside visitors. Its founder, Jalal ad-Din Muhammad Rumi (1207-1273), is the best-selling poet in the United States and the most read poet in the world by some measures — a fact that reflects the extraordinary universality of his teachings.

Who Rumi Was

Rumi was born in what is now Afghanistan and spent most of his adult life in Konya, Turkey (then the Seljuk Sultanate of Rum). He was a trained Islamic jurist and theologian when, at the age of 37, he encountered Shams of Tabriz — a wandering dervish whose spiritual intensity completely transformed Rumi's life. His friendship with Shams — intense, controversial, eventually ending with Shams's mysterious disappearance or death — produced the most extraordinary outpouring of mystical poetry in any language: the *Divan-e Shams* (the collected poems of the divine union, named for his beloved friend as the face of the divine) and the *Masnavi* (a six-volume spiritual epic that has been called the Quran in Persian).

The Sema's Origin

The Sema ceremony grew from Rumi's own spontaneous turning — he would begin to turn in the streets when overwhelmed by the presence of the divine, or when he heard music that opened his heart. After his death, his followers systematized this turning into the formal ceremony that has been practiced without interruption (except for the Turkish government's Kemalist suppression from 1925 to 1954) for seven centuries.

The Sema

The Whirling Ceremony in Full

The Sema (sama in Arabic — 'listening') is the Mevlevi order's primary sacred ceremony — the whirling turning practice that is simultaneously a form of prayer, a form of meditation, a form of sacred movement, and a vehicle for the direct experience of fana (ego-dissolution in the divine presence).

THE SEMA — WHAT WILL HAPPEN

THE PREPARATION: The semahane (ceremony hall) is prepared — the floor polished, the orchestra positioned, the sheepskin (post) placed at the specific point in the room. The sheepskin is the symbolic seat of the Sheikh — the specific point from which the entire ceremony radiates. **THE NAAT-I SHARIF:** The ceremony opens with a sung eulogy of the Prophet Muhammad — acknowledging the chain of transmission through which the Mevlevi path flows. **THE KUDÜM DRUM:** A sudden, deep, resonant strike of the kudüm drum — representing the divine command 'Kun!' (Be!) that brought creation into existence. **THE NAY (REED FLUTE):** The haunting opening melody of the ney (reed flute) — representing the soul's cry of separation from its divine origin. The Masnavi's opening lines: 'Listen to the reed, how it tells a tale of separations.' The ney's mournful beauty is the Sufi sound of the soul's homesickness. **THE SULTAN VELED TOUR:** The sheikhs and dervishes process clockwise around the semahane three times — representing the soul's journey of awakening. **THE TURNING (DEVRIYE):** The dervishes remove their black robes (representing the ego's death) and appear in white (the burial shroud-resurrection garment). Arms extended — right palm up (receiving the divine), left palm down (transmitting to the earth). They begin to turn. Slowly at first, then faster. Each dervish turns on their own axis while also moving slowly around the sheepskin. Four cycles of turning — each representing a stage of the spiritual journey. **THE STILLNESS:** Between the turning cycles, the dervishes return to their places. The transition between motion and stillness is itself a teaching. **THE CLOSING:** Quran recitation, prayer, and the formal conclusion. **FOR VISITORS:** You will watch in silence. Do not applaud during the ceremony — this is prayer, not performance. At the conclusion, a brief bow of the head is appropriate. Many visitors weep during the Sema; this is completely appropriate.

The Qadiri Order and Dhikr

The Qadiri order — the oldest continuously functioning Sufi order in the world, founded by Abd al-Qadir al-Jilani in Baghdad — practices dhikr (remembrance of God) as its primary corporate practice, in forms that range from quiet, rhythmic breath-coordinated repetition to intense, ecstatic communal chanting accompanied by vigorous movement.

The Hadra is the Qadiri order's communal dhikr gathering — practitioners standing in a circle or in rows, coordinating the rhythmic repetition of divine names with specific breath techniques and specific physical movements (particularly a vigorous bending and straightening of the torso, forward and backward, that coordinates with the breath and the repetition). The building energy in a Hadra can reach considerable intensity — the collective voice, the collective breath, the collective movement creating an energetic field in the room that is perceptible even to observers.

Dhikr

The Remembrance of God

Dhikr (also zikr — literally 'remembrance' or 'mention') is the central practice of all Sufi orders — the continuous, rhythmic repetition of divine names or specific phrases as a practice of keeping the attention on the divine at all times, dissolving the ego-self's habitual concerns through the sustained concentration of all attention on the divine Beloved.

THE FORMS OF DHIKR

LA ILAHA ILL'ALLAH (There is no god but God): The first shahada — the Islamic declaration of faith — as a dhikr phrase. Repeated in a specific rhythm: the 'la' (no) accompanying the outbreath and a turning of the head to the right, the 'ilaha' on the turn, the 'ill'Allah' (but God) on the inbreath and a plunge of the head toward the heart. The negation sweeps away everything that is not the divine; the affirmation plants the divine at the heart's center. ALLAH (God): The divine name itself — repeated continuously in coordination with the breath. The Arabic letter 'alif' is the simplest letter — a single vertical stroke — and the name Allah is understood as a breath-sound, the shape of the mouth in saying 'Allah' representing the shape of the human face turned in profile. The name is in every breath. HU (He/It): A sound rather than a word — the bare divine pronoun, representing the divine in its beyond-form aspect. Used in intense dhikr as the voice and the breath merge in a sustained exhalation. SUBHANALLAH, ALHAMDULILLAH, ALLAHU AKBAR: 'Glory to God, Praise to God, God is Greater' — repeated in sequences, often with prayer beads (tasbeha/misbaha), as a practice of continuous divine orientation.

CONNECTION TO HALIGRICITY

Dhikr — the continuous repetition of divine names as a practice of keeping all attention on the divine, dissolving the ego-self through sustained concentration — is the Sufi articulation of what Haligricity holds about the Feeling dimension's cultivation as the primary sacred practice. The Pure Land Buddhist 'Namo Amitufo,' the Hindu mantra of the divine name, the Yoruba invocation of Ashe, the Maori karakia — all of these are expressions of the same fundamental practice: the sustained orientation of consciousness toward the divine through the vehicle of specific sacred sound. Dhikr is the Islamic mystical form. The principle is universal.

Sama

Sacred Music and the Heart

Sama (also spelled sama'a — 'listening') is the practice of sacred music as a vehicle for the direct experience of the divine — the understanding that specific music, performed and received in the right internal state and the right external context, can open the heart to the divine's arrival in a way that no other practice achieves so directly.

Qawwali

The most widely known form of Sufi sacred music is qawwali — the devotional music of the Chishti order in South Asia, characterized by its ecstatic energy, its complex rhythmic interlocking, its lyrics drawn from the Sufi poetry tradition (Rumi, Hafiz, Amir Khusrau), and the specific quality of its building intensity that can bring both performers and listeners to states of profound sacred absorption.

The great qawwali master Nusrat Fateh Ali Khan (1948-1997) brought this tradition to a global audience — his recordings and performances demonstrated that qawwali's specific sacred energy transcends cultural and religious boundaries. A listener who has never heard of Sufism can be moved to tears by qawwali's specific combination of devotional intensity and musical beauty.

EXPERIENCING SAMA AND QAWWALI

AT DARGAHS IN SOUTH ASIA: Qawwali is performed at most major dargahs in Pakistan and India — particularly during urs ceremonies and on Thursday evenings (the eve of Jum'a — the Islamic holy day). The performance continues for hours; arrive and stay as long as you can.

THE CORRECT ORIENTATION: Arrive with an open heart. Sama requires the correct internal state (hal) to be genuinely received. Leave analytical listening behind. Let the music speak directly to the heart without the mediation of the thinking mind.

THE HADIYA (OFFERING): It is customary to bring an offering for the qawwals (the musicians) — placing money on the mat before them during the performance is appropriate. The musicians are performing a sacred service, not a commercial entertainment.

THE PHYSICAL RESPONSE: Some listeners in sama begin to sway, to tremble, to weep, or to experience a state of absorbed attention that excludes ordinary awareness. This is wajd (ecstasy) — the arrival of the divine in the heart through the medium of music. If it happens, receive it. It is not embarrassment; it is the point.

Visiting a Dargah in South Asia

THE DARGAH VISIT — COMPLETE GUIDE

THE APPROACH: As you approach the dargah, you will typically hear music — qawwali or devotional songs — and smell incense and roses. This is the dargah's characteristic sensory environment. Slow down. Let yourself be received by the atmosphere before you arrive at the shrine. **SHOES:** Remove shoes before entering the shrine complex. Shoe minders are typically present at major dargahs; a small tip is appropriate. **HEAD COVERING:** Both men and women should cover their heads inside the dargah. Women: scarf or dupatta. Men: skull cap (topi) or any cloth. **ENTERING THE SHRINE:** The inner shrine contains the tomb of the saint, typically covered with a chaddar (flower-draped cloth) and surrounded by a silver railing (zarih). Approach slowly. When you reach the zarih, place your hands on the railing (or on the cloth covering the tomb if permitted) and address the saint directly. **YOUR PRAYER:** Speak to the saint as you would speak to a wise, compassionate, powerful intercessor — because in the Sufi understanding, that is exactly what they are. State your specific need, your specific gratitude, or your specific petition. The saint hears. **THE CHADDAR:** Bringing a chaddar (a large cloth to drape over the tomb) is one of the most traditional and most welcomed offerings at a dargah. Chadhars are available for sale near most major dargahs. **ROSE PETALS:** Bringing fresh rose petals to scatter at the tomb is another traditional offering. The rose is the Sufi flower — Rumi's rose is the symbol of the divine Beloved's beauty. **THE SITTING:** After your prayer at the tomb, sit in the dargah's courtyard for a while. Let the atmosphere work on you. The baraka of the saint radiates through the space.

Major Dargahs Open to All Visitors

THE MOST SIGNIFICANT ACCESSIBLE DARGAHS

AJMER SHARIF (Ajmer, India): The dargah of Muinuddin Chishti — the most visited dargah in South Asia, drawing millions of pilgrims annually from all religions. The urs (annual death anniversary) in Rajab (the seventh Islamic month) is one of the largest religious gatherings in India. Qawwali is performed continuously. Open to all visitors. **DATA DARBAR** (Lahore, Pakistan): The dargah of Ali Hujwiri (Data Ganj Bakhsh — Giver of Gifts) — the most important dargah in Pakistan and among the largest in the world. Qawwali at the shrine on Thursday evenings is a foundational experience of South Asian sacred music. Open to all visitors. **NIZAMUDDIN DARGAH** (New Delhi, India): The dargah of Nizamuddin Auliya — the most important Chishti shrine in Delhi. Set in a dense neighborhood that has developed around the shrine over 700 years, the Nizamuddin complex includes the tombs of Amir Khusrau (the great poet and musician) and many other significant figures. Qawwali Thursday evenings. Open to all. **SACHAL SARMAST DARGAH** (Sindh, Pakistan): The dargah of the great Sindhi Sufi poet Sachal Sarmast — in the Sindh desert, extraordinarily atmospheric. Sindhi folk music (not qawwali) is performed here. **EYÜP SULTAN MOSQUE AND TÜRBE** (Istanbul, Turkey): The tomb of Eyüp al-Ansari (a companion of the Prophet) — the holiest Islamic site in Istanbul. Open to all visitors.

The Dargah of Rumi in Konya

The Mevlana Museum in Konya, Turkey — built around the tomb of Jalal ad-Din Rumi and the original Mevlevi tekke — is the most visited site in Turkey and one of the most visited sacred sites in the world. It receives over 3 million visitors annually, of all religions and nationalities.

Rumi's Tomb

The inner chamber contains Rumi's tomb — covered with an elaborate chaddar (cloth) and crowned with a large turban (the turban of the Sufi master). The tomb is in a space of extraordinary tranquility and beauty — the green dome visible from across Konya is the landmark of this space. The specific quality of baraka in the shrine is reported by virtually every visitor who approaches it with genuine openness, regardless of their religious background.

VISITING THE MEVLANA MUSEUM

ENTRY: The museum is open every day; modest entrance fee. Head covering is required for women inside the shrine (scarves available at the entrance). **THE TOMB CHAMBER:** Approach Rumi's tomb slowly. Press your forehead to the railing if you feel moved to. Speak to him — he has been listening for 750 years. **THE SEMAHANE:** The original ceremony hall of the tekke is preserved — with the sheepskin, the turning floor, and in some displays the instruments and costumes of the Mevlevi order. **THE SEMA PERFORMANCES:** Regular public Sema performances are organized in Konya — both at the museum venue and at other locations. These performances are genuine — conducted by initiated Mevlevi practitioners, not theatrical recreations — and are open to all visitors. **DECEMBER 17:** The urs of Rumi — the anniversary of his death (understood as his 'wedding night' with the divine) — is commemorated with a full week of events in Konya including the most complete Sema ceremonies of the year. The most powerful time to visit Konya.

How to Visit Sufi Sacred Spaces

THE VISITOR APPROACH

COME WITH THE HEART OPEN: The primary requirement for visiting any Sufi sacred space is an open heart — the willingness to receive what the space is offering without the barrier of analytical distance or tourist detachment. The baraka of a great dargah or a genuine Sema ceremony is genuinely available to the outside visitor who arrives with this quality of openness. **MODESTY IN DRESS:** Cover shoulders, chest, and knees at all dargahs. Women cover hair inside shrines. Men should have a head covering available. **SILENCE OR PRAYER DURING THE SEMA:** The Sema is prayer, not performance. Sit in complete silence, or if you feel moved to pray in any way that is genuine to you, do so quietly. Do not applaud during the ceremony. **AT THE DARGAH TOMB:** Approach with the same quality of respect you would bring to the most sacred inner sanctuary of any tradition in this guide. The saint is present. Address them accordingly. **THE OFFERING:** A flower, a chaddar, money for the musicians, or a monetary donation to the shrine are all appropriate offerings. Come to give, not only to receive. **SAMA LISTENING:** During qawwali or any sacred music performance, don't analyze the music — receive it. The head is not the organ qawwali speaks to. The heart is.

The Haligricity Lens

Sufism and the Lover's Path

Sufism's specific contribution to Haligricity is the most complete and most beautiful articulation in any tradition of the Feeling dimension as the foundation and the vehicle of genuine sacred practice. Where other traditions emphasize ethical conduct (Zoroastrianism's three pillars), or cosmological understanding (the Hermetic tradition), or specific technique (Tibetan Vajrayana), or community practice (Sikh Sangat) — Sufism places the heart's orientation toward the divine at the absolute center, and understands all other practices as preparatory for or expressions of the heart's fundamental love.

Rumi and the Haligric Feeling Dimension

Rumi's poetry — particularly the Masnavi and the Divan-e Shams — is the most sustained and most beautiful ancient articulation of what Haligricity holds about the Feeling dimension as the practitioner's most essential faculty. The longing the reed flute expresses is the Feeling dimension's awareness of its own homesickness for the divine source. The lover's burning is the Feeling dimension at full sensitivity — unable to be anesthetized by distraction, unavoidable in its insistence on the sacred. The Sema's turning is the Feeling dimension given a body — the heart's love for the divine expressed in the full movement of the body.

The Dargah and the Ancestor Altar

The Sufi dargah — the shrine of the saint where the divine's concentrated presence is most accessible because the saint who achieved fana continues to radiate baraka from their tomb — is the Islamic articulation of what the Akan ancestor altar, the Haligric ancestor altar, the Japanese ancestral stool, and every tradition of ancestor veneration holds about the ongoing presence of the sacred dead. The saint has died; the baraka has not. The relationship continues. The shrine is the material focal point of that continued relationship.

CONNECTION TO HALIGRICITY

Out beyond ideas of wrongdoing and rightdoing, there is a field. I'll meet you there. When the soul lies down in that grass, the world is too full to talk about. Ideas, language, even the phrase 'each other' doesn't make any sense. — Rumi. This is the Haligric Feeling dimension in its fullest expression: the space beyond the thinking mind's categories and judgments where the sacred is most immediately present. Every practice in this series is pointing toward this field. The Sema's turning, the qawwali's rise toward ecstasy, the darvish's dhikr in the heart's chambers — all of it is the Sufi map to the field. Grand Rising.

*"Out beyond ideas of wrongdoing and rightdoing,
there is a field. I'll meet you there."*

— Jalal ad-Din Rumi (1207-1273)

The ney begins. The dervishes take their black robes off. The white appears. The arms extend — right palm to heaven, left to the earth. The turning begins. The sheikh sits on the sheepskin. The musicians sing. And somewhere in the turning, in the music, in the specific quality of the space where this has been happening for 750 years, something dissolves. Not the practitioner — just the thing that was pretending to be separate from the Beloved. That thing was never real. Grand Rising.

Haligrlicity Temple Series | Haligrlicity | I.Q. Productionz | May 2026