

There is no Divinity outside the only Divinity.  
& Muhammad is the Envoy. - In Teaching of Faith.

He is the First & the Last & the Outward (Zāhir  
& the Inward (Bātin) & He knows infinitely all  
things. (Quran. LVII, 3).

~~This paper is an attempt to show how the dance  
expresses a cultural expression of the~~  
I want to talk first about an aspect of Islam, that

Islam asserts 2 levels of reality, the absolute  
and the relative; & it is a religion whose central  
principle is Unity (Tawhīd). It comprises a  
Divinely revealed Law (Shari'ah) - the exteric  
dimension (Zāhir) and a way, or spiritual path  
(Tariqah) - the exteric dimension. Both the Shari'ah  
& Tariqah <sup>have their roots</sup> are grounded in the Quran, which is  
the central reality - the life of Islam. - the Haqiqah (Truth).

In so far as the world, the outward face of things is  
a reflection, a theophany of Divinity all the  
reality of the world forms an outward & an inward  
aspect. It remains satisfied solely with the  
outward is to <sup>demonstrate</sup> betray the very nature of man,  
whose profoundest reason for existence in Islam is precisely  
to journey from the outward to the inward, from  
the periphery of the world of existence to the  
Transcendent Centre, immanent in Man, & in so doing  
return creation to its origin.



In Islam this esoteric dimension of the Quranic  
revelation corresponds mostly to Sufism, but ~~the~~ <sup>the</sup>  
~~esoteric distinction~~ <sup>of the</sup> referred to as the being  
the names of the bone, <sup>irradiating light of, from</sup> and Sufism is the  
means "just excellence" ~~which~~ by which ta'wil,  
(unity) <sup>investigation, harmony</sup> is achieved, & by which the spiritual  
journey from the outward to the <sup>veiled</sup> hidden center  
is made. Shi'ah Islam <sup>in Iran</sup> likewise emphasizes  
the esoteric dimension, and thus it is  
distinct from Sunni Islam in that through  
the cycle of 12 <sup>descendants of Muhammad,</sup> Imams ~~the~~ <sup>with Allah</sup>  
(~~saints, friends of God~~) there exists <sup>the beginning of</sup> a chain of  
spiritual authority connected with the esoteric  
interpretation of the Quranic <sup>revelation</sup>. This cycle will  
continue until the Day of Judgment, ~~continuing~~  
providing a constant direct channel to the  
source of the revelation itself, & the means  
whereby man can perform the fundamental  
operation of ta'wil, of hermeneutic interpretation of  
the esoteric to the esoteric.

The Imam in Shi'ism means the person  
who is the real ruler of the community & is  
the inheritor of the esoteric teachings of the prophet.  
The 12<sup>th</sup> Imam, the Mahdi, the last Shi'ite  
Imam is in occultation, alive but invisible.  
He is the invisible ruler of the Universe, an  
ever living spiritual being who guides in the  
spiritual path all those who ask him in their  
prayers.



in particular the ~~note of the~~ Middle East

For the Shi'ah the 12 Imams are a part  
 & continuation of the spiritual reality of the Prophet  
 Mohammed, this metaphysical & biological source,  
 & profoundly determine ~~and~~ the whole world  
 view of the Shi'ah is profoundly coloured by  
 this attitude towards the Imam. Their tombs,  
 & those of their descendants, "Imamzādeh"  
 in Persia are centres of pilgrimage for all  
 Shi'ites, in particular the tombs of 'Ali  
 in Najaf, Husain in Karbala, Imam Reza  
 in Mashhad, & his sister Fatima in Qum.

Iran has ~~dozens~~ thousands of such  
 Imamzādeh, (which also means) shrines, scattered  
 throughout the country & include the tombs of  
 Sufi saints who are considered the spiritual heirs  
 of the Imams. ~~Some~~ <sup>Others</sup> <sup>of these</sup> "pilgrimage centres"  
 range in importance from Mashhad & Qum, to purely  
 local shrines. <sup>The</sup> Bahktian mountains in SW.  
 Iran, have many such shrines, of actual descendants  
 of Imam Reza, <sup>the 8th Imam</sup> Sufi saints & more local venerated individuals.

Pilgrimage is one of the Pillars of Islam, with  
 Mecca - 'the Navel of the World' being the spiritual  
 centre of the Islamic World, and the focal point  
 for the Hajj, ~~the annual~~ <sup>the most profound</sup> the ultimate religious  
 experience for all Muslims.

41

Such  
 This physical & spiritual journey to action  
 out there as Tawhid has expanded it are  
 equivalent ~~to~~ the inverse <sup>of the</sup> journey to the  
 inner centre <sup>of the self</sup> practised by Sufis, the  
 difficulties of this inner journey to Knowledge,  
 the soul's quest for ~~God~~ Divinity  
 are sublimely expressed by one of the  
 greatest of Persian mystics, Jalal al Din Rumi:

Haply was I  
 In the world's heart to lie;  
 Till, lashed by life's hurricane  
 Like a tossed wave I rose.

The secret of the sea  
 I uttered thunderously  
 Like a spent cloud on the shore  
 I slept, & stirred no more.

The ~~difficulties~~ <sup>problems</sup> of expressing the mystic experience  
 of unity & integration in the Divine, of ~~truly~~  
 the experience of Reality, ~~are~~ <sup>the</sup> ~~challenge~~ <sup>challenge</sup>

~~Expressing mystical~~  
 Sufi literature particularly the mystic literature  
 has profoundly influenced ~~many~~ <sup>many</sup> Islam in the field  
 the arts & sciences. - poetry



Expressing the Hidden Truth, the <sup>problematic</sup> confrontation  
with Reality is not merely difficult, but the  
ancient mystic poets have produced some compelling images.  
Tami, leave polishing of phrases, cease  
writing & chanting fables, hold thy peace:  
Dream not, that "Truth" can be revealed by  
words

From this fond dream, a dream find release.

How long will thou keep changing like-bill?  
Thoult never come to hold the pearl of "Truth"  
Till thou can make all ear, as in the shell.

It is in silence, in the quiet place of our hearts  
that we can hear the sweet call of the Bird  
& forget the noise of the world in the great  
peace which he alone can give.

I tell the mysteries of Truth, but know  
Naught save the talking to the flesh I brought.  
With me of light I sought these words to bring  
The drift of mystic saying forth to bring.  
Tami. "Flash of light"

True Reality.

Of this there is no academic proof in the world  
For it is hidden & hidden & hidden,

Those who know cannot tell.

whence the beauty of Perception or I sought to  
anyone / It is lips are sewn against speaking of the Consciousness

Rumi.



In the field of the arts Sufism has influenced Islam enormously. It was the spirit of Sufism which transformed Arabic & Persian literature to mystical dimensions, influencing language & the development of language itself. Architecture, calligraphy, miniature painting and music have all been developed by Sufis. The cultivation of the arts in Sufism is in accordance with the making of beauty things of beauty as a direct reflecting that aspect of Divinity which is Beauty.

Many techniques have been developed by Sufis to aid the <sup>aspirant</sup> journey to Divinity which is the journey to the ~~other~~ Self.

Rumi advocated music and dancing, founding the Mevlevi order, known in the West as the Whirling Dervishes. This whirling around the soul is in itself an expression of the inner centre. <sup>the modern religious form of party songs & pilgrimages. He</sup> Rumi turned away from <sup>the centre of religion</sup> himself <sup>to</sup> the <sup>experience</sup> of the <sup>in</sup> heart <sup>of</sup> the <sup>human</sup> <sup>being</sup>.

Modern Egyptians describe such a performance, where the Dervishes form a ring, to the beating of a drum & playing of a flute danced in a circle in an anti clockwise direction. In the centre of the circle, a smaller circle <sup>formed</sup> rotating at a faster rate, and also a single Dervish in the centre whirling until his 'cloak' spread out like an umbrella.



Double circle.

outside of hood skirt,  
down & fluke plays with 2  
individuals called the men who called the  
rhythm of the dance.

see also p. 20.

During the period of "freezing" etc. imitation  
of the Gafi pt. of view - was taking place  
The thing behind this is that when a person  
is at an intermediate stage between an action  
& another, he can free himself from the  
limitations of the ordinary thought-process,  
which we hold to be a barrier to  
concentration.]

the drum began to beat, & this called started to  
sing a high-pitched, flamenco-like tune &  
fencing. slowly the concentric circles began to  
revolve, each in the opposite direction, & gradually  
edging along, concentrating upon the center.

p. 50.

then the Sheikh called out, "Ya Hadeed! O Gaid!"  
(the name of Allah) & the participants  
started to repeat this word, as they concentrated upon  
it, first slowly, then faster & faster.  
Their movements matched their repetition. I noticed  
that the eyes of some of the dancers took on a  
far away look & they started to move jerkily, as  
if they were puppet.

p. 52.

movements did not seem to affect them not dancing!! WB me.



I don't know... also there

O.M. Burke among the Dawisles. Octagon from 1973

p. 47. Tunisia. Dismay Sufism with ~~use~~ of a murshid guide & teacher said.

{Kakis of a patchwork robe of 1/1 - in vestition}

of the Nagshbandi Order.

p. 48. Burke in 1974 Tunisia - encounter - from book  
Sufism - source of religion.

Sufism is the milk & religion is the butter  
after it has been churned. You can't taste the  
milk for the butter. We drink the milk.

p. 49. basis of our activity is to be found in all  
human minds. We alone, however, have spiritual

tools and products of full affective experience  
human being. The goal is to reach Prophet  
Man. (Tava'uzi) mentions - dividing!

p. 49 {Dhikr - a dance - a performer of a series of exercises

over a series of followers of Mawlana who dance.

a dance is defined as bodily movements linked to  
a thought & a sound as a series of sounds.

The movements of the body, the thought focuses  
the mind & the sound focus the 2 & orientates

them towards the consciousness of divine contact  
which is called 'hal' & means 'state & condition':

the state & condition of being in ecstasy.



2. O. M. Burk, in describes a similar dance in more detail. in his book among the Dervishes.

The <sup>logical form</sup> ~~structure~~ of this dancing of rapid & rhythmic rotation <sup>helps to</sup> produce the desired focusing of consciousness.

He comments, quoting the Sufi book teachers of the order he visited

p. 4. "A dance is defined as bodily movements linked to a thought & a sound or a series of words. The movements develop the body, the thought focuses the mind & the sound focuses the 2 & orientates them towards a consciousness of divine contact (which is called 'hal' & means state & condition, the state & condition of being in ecstasy.)"

This whirling dance is <sup>structured</sup> an expression by manipulation of the body. The rhythm & sound, <sup>expresses a spiraling towards</sup> of the <sup>of the self</sup> "Hidden" spiritual center. <sup>of the self</sup> Many other techniques are used as aids to higher consciousness combining sound repetition, chanting rhythmically to the point when the body itself appears to take over the control.

Belly dancing, originally the dance of the spiritual harim is another ~~the different~~ expression of the "Hidden" center - <sup>(spiritual love)</sup> albeit not a spiritual center but that ~~is not~~



To recapitulate the themes which will be seen  
to articulate Babylonian drama.

1. The outside & inside (i.e. circle & center).
2. Pilgrimage - outside center - inside.
3. Cooking, eating & drinking round the center.
4. The use of sound, - music as an aid to  
reach the center: Music would appear to  
be a unique way of penetrating into the  
inside, since it can be heard in  
the head, whereas objects seen remain outside.

Another crucial aspect, that seems to be to provide  
much of Persian culture is the idea that this world  
is a mirror <sup>image</sup> of the Divine one, a reflection of  
God: (?) - not exact. Surfer that this world is  
upside down. Mirror, reflecting water, moonlight  
which is reflected sun light on all symbols of  
ancient. The "inside" is the mirror of the  
outside. of any social unit & area of social space.

More later.



a

Bakhtin

a variety

I will argue that the ~~dance~~ 'dance their world'; in this dance, not only are cultural values expressed, (particularly in the male chelbazi (stick dance), but the logical structure of the dance experience of the Self, of selves) but the ~~same~~ logical & formal structure of the dance

I will argue that the Bakhtin 'dance their world': ~~(the logical structure of the dance reveals more subtly the 'hidden' logic of social structure which opposes the natural & extended of the social world of their)~~

that dancing is for these moments a ~~not~~ <sup>constitutive</sup> vibrant dynamic metaphor in which, this physical, social, psychological & cultural experience to its present & most abstract form. Thus the experience of dancing with its subtle orchestration of the body, the Bakhtin are impelled to confront an <sup>awareness</sup> consciousness of this individual & social <sup>nature</sup> self, of their ecological & political circumstances. The dance distills the total essence of being & becoming Bakhtin.

The dance is the very heart of Bakhtin culture. It has a <sup>logic</sup> structure, a set of rules, a law, but like the Jewish law it requires <sup>consideration</sup> to elucidate its <sup>own</sup> meaning. Symbolic; hermeneutic interpretation, & the dance Just as Krumpholtz analyzed the flute, so too the Bakhtin, in different styles, have in their dancing a journey to self, to identity grounded







~~The~~ Dancing in the Bakhtiari is done at a variety of celebrations, - New Year, circumcisions, marriage & death. From the sparse references available this style of dancing is found <sup>with variations</sup> among all of the tribal groups in the mountain of Iran.

There are 2 dances.

1. Chahuzi & Tashi bazi - a stick dance performed exclusively by males
2. Dast mal bazi - handkerchief dance, which has several rhythms.
  - 2 of these rhythms are called chuzi - circle dance performed by both men & women.
  - A third rhythm is called aqale bazi - which means turning, or reversing dance. This is a faster & more syncopated rhythm, danced by the women only.

<sup>2</sup> ~~The~~ <sup>play</sup> musician for the dance is ~~the main accompaniment~~ <sup>2 musicians, 1 playing the</sup> a dohol (dohol) & the other the kanak a long oboe like wind instrument with a double reed. <sup>if it</sup> the stick dance & 2-3 - a similar but much smaller double reed wind instrument. Both have 7 stops.

The Dohol is stick with 2 sticks. The top <sup>of</sup> stretched goat skin is stick with a bent stick <sup>of the</sup> with <sup>solid</sup> <sup>stick</sup> <sup>hit</sup> <sup>the</sup> <sup>skin</sup> <sup>is</sup> <sup>hit</sup> <sup>the</sup> <sup>bottom</sup> <sup>of</sup> <sup>the</sup> <sup>dohol</sup>, <sup>is</sup> <sup>hit</sup> with a <sup>tashi</sup> small stick, thin & straight cut from the almond tree. The skin are four female animals.



The rhythm of the dance is brought out with the big stick & a varying lighter series of lighter, echoing taps with the smaller stick.

The koma is non melodic, the musician blows a series of variations on a scale, changing to a trilling like oscillation on 3 tones at specific parts of the dance. Periodically the musician pounds the koma at the dancers enveloping them with pulsating sound waves.

The stick dance is done by 2 men, protagonists. One carries a ~~very~~ large pole, <sup>club</sup> about 6' long ~~used~~ for defense; the other a shorter stick (tasha) with which to attack.

The pole dance consists of both dancers hopping round in a counter clockwise direction. Stages vary from extravagant double <sup>up & down</sup> ~~leaping~~ motions, lifting one leg alternately high behind, to more studied strutting with an echoing bounce on the heel. The dancers may twist & weave as they move exhibiting their expertise. The attack is heralded by a furious yell, the signal for the defender to plant his pole on the ground. Once he has done so he is not allowed to move the pole from the ground. He can move the pole from the top sideways to block the attack, otherwise he must use the pole as a lever to leap upwards, & dodge sideways.

Meanwhile the attacking dancer menacingly towards the defender, holding his stick in both hands. The object is to wallof the feet & lower legs as hard as you can. Above the knee is regarded as a foul & around the hip as disgraceful & laughable depending on how hard the strike was.



The attacker can spend as long as he wishes trying to outwit his opponent, & can resume dancing without attacking. After the attack has been carried <sup>out</sup> 3 times they change places. After another 3 wallop, the bested individual hands over to someone else.

- The drumming never stops at the change over.
- Broadly there are 3 ways of attacking,
- a) with the stick held horizontally in front of the face
  - b) On top of the head
  - c) Behind the back.

The first technique requires the most skill & speed to find its mark, and this technique is much admired. Holding the stick behind the back is the most difficult to defend against, since the stick is hidden & the attack from R or L can be disguised. The essence of this attack is deceit. It is admired for its trickiness, but is less honourable, less Bahktari than holding the stick in front of the face.

There is a film of the Bahktari made in 1925 called Gram which shows this dance being performed but the dancers each hold 2 short sticks. I asked many Bahktari why this change took place & getting the almost uniform response that "one can hit harder & hurt more". Having tried both styles of dancing many times myself I can confirm this explanation. However a much more meaningful explanation can be offered.



First however a description of the *chupi* & *agali* dances.

These dances *chupi* is primarily done at the various celebration concerning marriage, & the stages preceding the actual marriage.

The <sup>prereq</sup> actual form this circle dance depend partly on the number of people. At a large wedding 2 concentric circles are found, with the men outside & the women inside. - both move in a counter-clockwise direction facing inwards. When there are not enough people for 2 circles, one open circle is found, moving very slowly round & round.

The center of the circle ideally is empty although until the festivities get into full swing people cheerfully wander in & out of the circle. The dance goes on for a couple of hours at least. There gradually emerges a stage where participants settle down to the dancing & if anyone wanders into the slowly rotating circle a shrill female ululation quickly effects their departure. Only a very young child, usually crying & rather bewildered & always female is allowed & rather coaxed into the center & left there as long as the child will stay.

On different occasions I have seen a bowl of water, a tray of burning *ore* (copal), a *poor* lamp & a cairn of white stones with a low fire burning on top.



The body movements throughout the dance are completely controlled. The 6 directions of the body (which are), Up-Down, left; right & back-front are coordinated as mirror images from the center of the body - the navel. Foot & arm movements are coreographed simultaneously as the body sweeps slightly in & out, left then right, then moves to the right.

The whole sequence takes 12 beats. - in 3 sections of 4 beats. Beat one has the hands, each holding a coloured handkerchief, ~~with~~ palms always facing inward to the center with handkerchiefs hanging free like a veil over the back of the head, touching the top of the head, the left foot is tapped on the ground & lifted, body swings left, weight shifted to left foot & right foot is tapped outward & lifted while the right hand sweeps into the inside & brings the handkerchiefs in a clear circular motion down to the front of the body. The body then sweeps clearly to the right leading with the left foot, turn left with - front step on the right foot. The arms meanwhile are rising up to the <sup>strategic</sup> shoulder. It is almost as if the body was expanding & contracting outward from the waist.



Structure of male dance.

The 2 men dancing as a unit are doing the same thing but separately. In other words they follow a same path until the attack commences when they reveal themselves in opposition with each other - looking at each other, more conscious of the other than of self.

there is here a transformation from  $\bigcirc$  to  $\bigcirc/\bigcirc$  when the long stick makes a boundary. It is a paradigm of social interaction. Man facing man in the world - making of their own fate.

Death of mind self? But the slow build up suggests marshalling of forces by dancing against the rhythm slightly - after separation about 1/2 of the rhythm.

Male dance - centrifugal - like the jihad which means turning marginal by vitality of the life.

Female dance - centripetal - to the centre from the centre.

Male: Jihad :: Female: Hajj.

Male: nature :: Domestic: wild

Life has 2 aspects - harmonious balance of law & love. The procedural structure of Male - seeking individuals -> optimal public social things. Female - young, combative!



attach. Big stick plantid. vertically

Small stick plant carried horizontally

- 1. On forehead. 2. On top of head. 3. On back

border between. 2. is boundary. 3. Behind boundary

is less apparent. however about 1/2 inch. <sup>disproportion</sup> <sub>deception</sub>

Max. boundary.

When 3. - of front always on track in face from his boundary  
is as possible.

Chub: large. + ash: large. 2 wanted symmetrical with

stick } twig, match. 2 parts. 7 views.  
wood }

Defensive  
faint

vid.  
active  
mat.

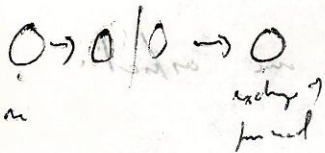
The plantid is a refinement of social life. - a reduction to locate  
reality of the world. - man stepped by culture fighting  
for survival. Note change in style in 40 years.

can hit hard. attached hands. - Black bands

- + } personal change.  
+ - }

A against B, A against C, C against D. ... get chain.

can do logical & formal analysis. ...



get i mat, get mat. ...



A. This paper is a preliminary account of dance styles among the Bukhtari, a nomadic people living in the Zagros mountain in Western Iran. It is argued (?) that the dances ~~to be described later in the paper~~ ~~is a summation~~ of the can be seen a unique ~~by~~ dominant motif.

Male. 

Circle as protagonists.

Face each other & advance to attack.

Knock the feet from under opponent, it means him. - aggressive, firm facial expression.

Caracul style. Not allowed to use

pole. - use it to leap

Aggressive, active male public. 

attached now defended.

Hopping motion - just after the land down leg lifted high at back.

Turn inward to face each other.

I attack him to dislodge, decelerate, finally I jump out again - no effort to put opponent off.

difficult not to think of it as one man's step is another man's gain. Success always at expense of opponent. but reciprocal.

Then judged best dances in dance solution and construction of style - amongst circling, firmness, aggression & of course success in winning opponent. Teaching mechanism?



It's structure is describing a circle & the attaching.

Have its as if the movement is centrifugal.

(5) 2 centers attaching. i.e. Human activities.

it is essentially similar to outward.

The pole marks a boundary between 2 domains individuals - (A) \ (B)



then the circle becomes structure.

- pole becomes a threshold as A & B become separated & opposed. - having of it

- is actually from hidden to the manifest.



- woman as the passive "hidden" center.

M/F - conscious level. by separation. only they sense the center - i.e. motion.



of motion persists through / fulfills.

(body -> spirit)

Water dance is centrifugal, - corresponds to { spirit, center, motion }

Man's dance is centrifugal.

corporeal (balance)



body - body

Dance bond is spirit

action spirit within manipulates body outward

... ..



B. Personal structure & plan.

1. Circling. - confrontation. - challenge -  
2. Preparation for attack. <sup>wrong?</sup>

3) clash or attack. - change of hands &  
start again. ... circling the preparation  
or introduction.

Chapin:

1. Circling: slow, lowest. Woman  
only, circling them coming together.

If male dance is reflection of <sup>male</sup> social experience.  
Physical fight is same as moral fight in board game.

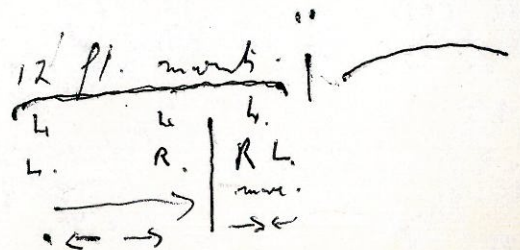
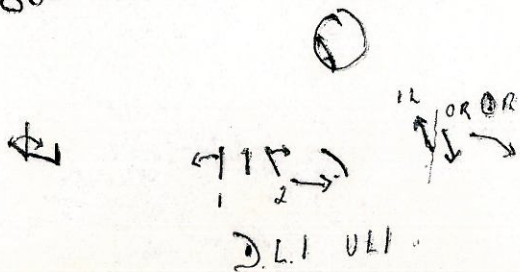
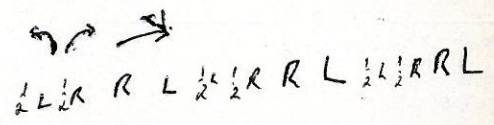
Man imperfect. - followed by Man aspiring to  
perfection.

Man incapable for violence.  
Man the sword.

Jihad. -

Shows death in hand. - Khilaf to rases. = death.

- but did to great fighting.





Chup. boyi.

Male  $\odot$

Male. 1. Crying individual.  
Crying individual.

1. Crying individual

2. Aggressive social being,  $\odot/\odot$  <sup>body</sup> <sub>attitude/behavior</sub>.  
with greater body.

3. Exchange attack & defense positions.  $\odot$

- life, continuity - centrifugal.

Chup.  
Women

Men

1. Crying human beings together in controlled <sup>harmonious movement</sup> ~~movement~~ of opposite of inside/outside, L/R, U/D, in which whole body, the limbs, arm, hand, and more flexible (?) by hand twisting (which act as weight). The arm occasionally carry yams, expand & contract from the centre (navel). A comb of compound individuals very different from that of the verb.

2. Different, quick rhythm. There is a point when for 3 beats (1-2-3) the dancer is ambivalent, they don't move at all, <sup>movement of</sup> <sub>silence</sub>

This is 1 that equated to silence practiced by Gups, mentioned from Bashi's discussion of Naghabari Gups.

Observers can join in: self, gyping.

Women only  
aqah boys

3. The women spiral in to the centre performing the synchronized twisting 2 beat movement ~~as they~~ forming finally a mass of quivering twisting flesh as they all individually turn a the spot with both heads in top of the head so that the head twist/ cover their heads.

Centrifugal.

The 2 together are mirrors of each other

Males as mirrors. (M & F) as human beings mirror as mirrors.

Both centrifugal & centrifugal Male

are necessary.  $\odot$   $\oplus$   
then formable

Body

Boards both.  
soul  
Harmony, balance

Females

spirit.



Self - community, Nation

In maps of inside & outside } view of reality in 1, 2, 3  
nature & exterior

Form of which variant. Focus on total unity.

Form of perception. Got to juggle 2 levels from

a) self & other. inside & outside.

b) centrifugal & centrifugal forces. (done) masses.

iii. relating surface to center

inside is inverse of outside.

Views of light & darkness.

allan (man male) X female.

c) self as active (⊕) - male aggressive controlled surface

d) self as passive (⊙) - female hidden, passive inside.

iii. these 2 aspects of the self exposed, engaged as M, F.

But viz a viz God. a) God as hidden

b) God as manifest

iii. dualism in human nature being found in mother's-

by a) exchanging - political words  
inside (outside) (dualist)  
imprisonment.

political system  
e.g. less system, given marks  
fund.  
moral system

b) supplanting  
inside inside (honor)  
imprison in words.

Force exposure  
self as active  
self as passive  
self as external

c) - approach God, spirit.

- spiritual system.

tripartite  
(concrete decision)  
incorporation  
free thinking  
transformation  
not mediation  
threshold as gaps.

d) class, social categories  
high groups, marriage, etc.  
experience, interaction (1000  
hundred.)  
e) inclusion exclusion (quite a lot)

- social system  
practical }  
- conceptual } system

f) words, spirit, rhythm, harmony, mathematics, etc.



Male is analogous to women's center.  
The dance in its <sup>logical & procedural</sup> structure is <sup>essentially</sup> analogous to  
the pilgrimages, the to Mecca, Inaugural Tomb  
and back again.  $\Phi$

Tamir has discussed aspects of Pilgrimage <sup>as a social process</sup> in his  
book *Drum, Fields & Metaphors*, points out  
that Islam seems exceptional in making central  
the site of pilgrimages, rather than peripheral as in  
most cultures.

I think we can see how the Bahá'í dance  
out this central site in a way that is  
probably apt in its ethnic narrative context.

They are dancing out the inevitable conditions  
of their existence within the Islamic ~~for~~ religious  
framework. Their social organization has to be  
flexible to cope with the exigencies of nomadic  
life. Their history is one of expansion & contraction  
of parts & sections of B, and of the Bahá'í  
as a whole.



Luis dancing (D. Flinders)

Concentric circles - labyrinthine style.

Leader - can be male + female, link arms tightly.

Musicians in the middle - move around as well.

Heaven move counter clockwise: move same way

Reverse of reverse of reverse till have circle

====  
====  
====  
axis mundi. Conjunction of L & R in 1.

~  
~  
~  
ascending & descending. - opposite direction,  
clock & counter-clockwise

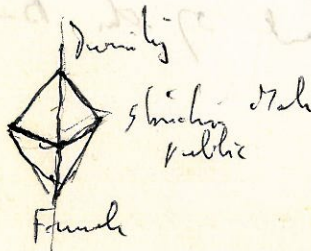
Male: Female.

Male domination of female

geometric = hopping style = smoothing as dance progresses.

Taming women this world.

Original view of Super-  
left.



need - dance.  
position of dancers.  
(reared & inferiority.)

