

THE ASCENSION OF THE PROPHET AND THE STATIONS OF HIS JOURNEY

1

THE MİRĀJ AND THE THREE SACRED CITIES OF ISLAM
IN LITERATURE, MUSIC, AND ILLUSTRATED MANUSCRIPTS
IN THE OTTOMAN CULTURAL ENVIRONMENT

editors

Ayşe Taşkent

Nicole Kançal-Ferrari



DERGĀH

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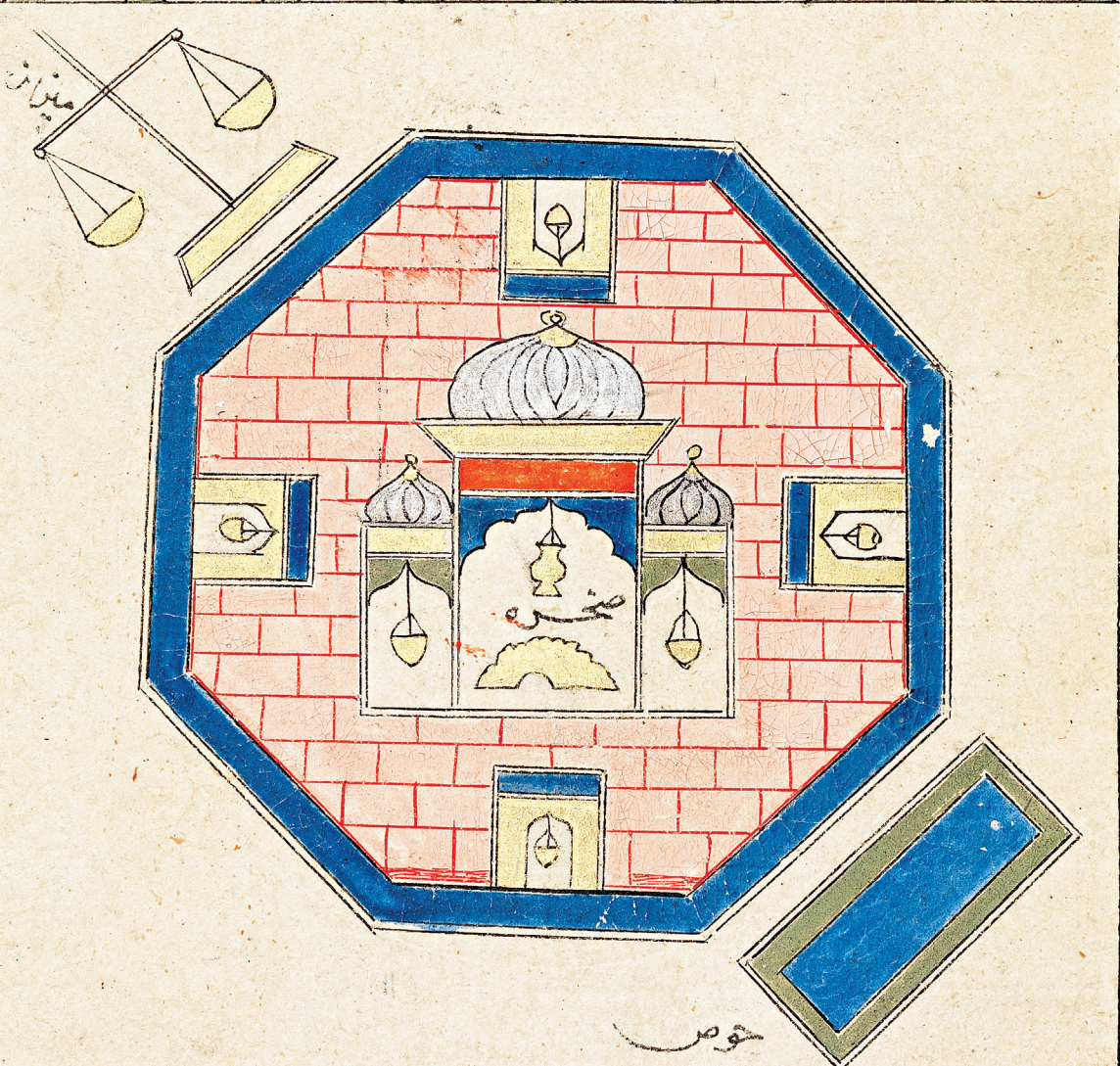
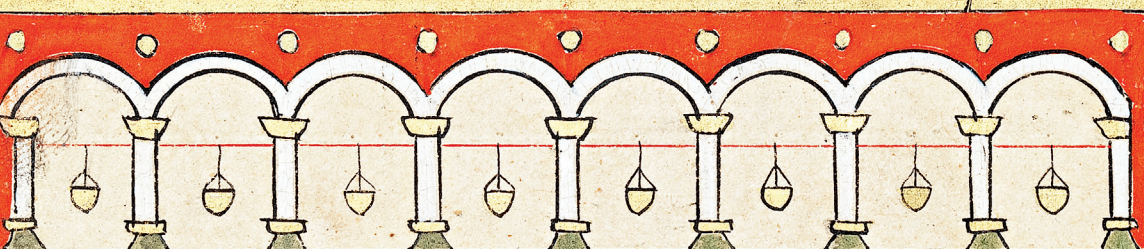
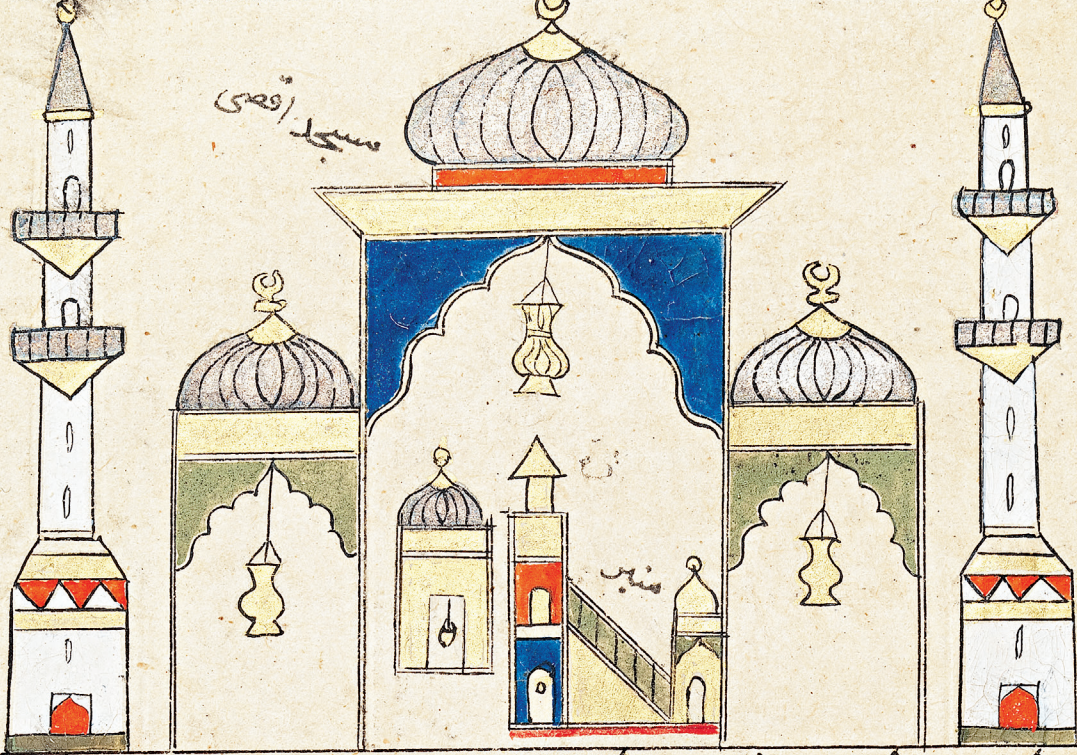
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Nicole Kançal-Ferrari

شیخ از فلک بر
سین جان ملک





Exalted is He who took His Servant by night from al-Masjid al-Haram to al-Masjid al-Aqsa, whose surroundings We have blessed, to show him of Our signs. Indeed, He is the Hearing, the Seeing.

(Al-Isrā’/The Night Journey, 17:1)

1. By the star when it sets
2. indeed your companion is not astray
3. nor does he speak vainly.
4. It is nothing less than a revelation revealed
5. taught to him by a being of intense power
6. possessing strength. He straightened up
7. while he was on the highest horizon,
8. then he drew close and descended
9. and he was a distance of two bows or closer.
10. He revealed to his servant what he revealed.
11. The heart did not lie in what it saw.
12. Will you then argue with him about what he saw?
13. He saw him another time
14. at the Lote Tree of the Boundary
15. next to the Garden of the Refuge
16. when the Lote Tree was covered by what covered.
17. His vision did not stray, nor was it excessive.
18. He saw some of the greatest signs of his Lord.

(Al-Najm/The Star, 53:1-17)

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Volume 1

The Ascension of the Prophet and the Stations of His Journey: The Mi'rāj and the Three Sacred Cities of Islam in Literature, Music, and Illustrated Manuscripts in the Ottoman Cultural Environment (exhibition catalogue and companion volume)

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Chief editors
Ayşe Taşkent and Nicole Kançal-Ferrari

Book design
Ersu Pekin

Proofreading and editing of the
English texts
Hugh Jefferson Turner

Proofreading of the terms in Arabic,
Persian, and Ottoman Turkish
Abdullah Uğur

Simplification of the poems in
Ottoman Turkish
Fatma Meliha Şen

Bibliography and footnotes
Salim Fikret Kurgı

Index
Hugh Jefferson Turner
Selman Benlioğlu

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Nizāmī, *Makhzan al-asrār* (Treasury of secrets), Isfahan, 1665. British Library, Add.
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Exhibition Project Team

Project directors and exhibition curators
Ayşe Taşkent and Nicole Kançal-Ferrari

Exhibition layout and design
Ersu Pekin

Architectural layout and design
Melike D. Kadayıfçı

Translation into English
Hugh Jefferson Turner

Translation into Bosnian
Adnan Mulabdić

Translation into Arabic
Seyyid Tarık Hakan

Visuals and correspondence
Nicole Kançal-Ferrari and Sumiyo Okumura

Facsimile
Mas Matbaacılık (Ufuk Şahin)

Graphic design and panels
Ora Reklam Hizmetleri

Fabrication of the structural elements
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The text contains references to both the
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Diacritics in Arabic, Persian, and Turkish
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Mustafa İsmet Uzun*

The Poetry of "Rising to the Level of God" in Turkish-Islamic Literature: *Mi'rāciyyes* and *Mi'rāc-nāmes*

Translation

Text: Monica Marie Katiboğlu

Poems: Zeynep Mahmout

* Emeritus Prof. Dr. Mustafa İsmet Uzun, Marmara University Faculty of Theology, Turkish-Islamic Literature.

The *mi'rāj* was a divine offering extended only, as far as we know, to Prophet Muḥammad, roughly 1,500 years ago. It was one of the most important prophetic miracles of all time, and a milestone in believers' relationship with the divine, particularly for the Prophet's companions and disciples, both then and thereafter.¹ For this reason, a great many works of poetry and prose in the literature of Muslim nations, particularly in Turkish, Persian, and Arabic,² have treated this event, eventually evolving into a distinct genre.

Some works about this topic, especially scholarly works, bear titles deriving from the word *isrā'*, from the Arabic root "s-y-r," meaning to make a night journey. A case in point is Muḥyi al-Dīn Ibn al-'Arabī's book, in Arabic prose, *Qitāb al-isrā' [al-Isrā'] ilā maqām al-asrā'*.³ *Isrā'* is also the name of one of the two suras about the *mi'rāj* in the Qur'an. The first verse of Sura al-Isrā' succinctly captures the beginning of Prophet

Muḥammad's miraculous journey: "Exalted is He who took His Servant by night from al-Masjid al-Ḥarām to al-Masjid al-Aqṣā, whose surroundings We have blessed, to show him of Our signs."⁴

However, the texts at hand show that this genre of work was more commonly named based on the Arabic word *mi'rāj* and similar words derived from the root "a-r-j," meaning ascension. An example of this is Shahab al-Dīn Aḥmad al-Qalyūbī's book *Kitāb al-Mi'rāj*,⁵ which interprets Sura al-Isrā'.

In addition, some authors employed both *isrā'* and *mi'rāj* in the titles of their works, but these fall largely outside the *mi'rājiyya* literary genre.

Whatever the name and content, the rich body of work on the *mi'rāj* in the scholarly, literary, intellectual, cultural, and artistic productions of Muslim nations, and particularly in Turkish, Persian, and Arabic literature and arts, is too vast to organize into a separate

1 For a religious evaluation of the *mi'rāj* and a broad discussion of relevant issues pertaining to it, see Salih Sabri Yavuz, "Mi'rāc," in *Türkiye Diyanet Vakfı İslām Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2005), 30:132–35.

2 For a broad and comparative look at this topic, see Ḥusayin Mujīb al-Miṣrī, *al-Isrā' wa-l-mi'rāj fī shi'r al-'Arabī wa-l-Farisī wa-l-Turkī wa-l-Urdī* (Cairo: Dār al-Thaqāfa li al-Nashr, 2005).

3 Ibn al-'Arabī, "Kitāb al-Isrā' ilā Maqām al-Asrā'," in *Rasā'il Ibn al-'Arabī* (Hyderabad: Dāira al-Ma'ārif al-'Uthmāniyya, 1948).

4 Al-Isrā', 17:1.

5 Süleymaniye Library, Esad Efendi, no. 413.

2.1: Frontispiece of the *Kitābū'l-Mirāc* (Book of ascension). Turkish. Topkapı Palace Museum, TSMK K. 989, fol. 1r. Courtesy of the Topkapı Palace Museum.

Dedicated to the Mamluk sultan al-Ashraf Qanṣu al-Ghawri (r. 1501–16): “Bi-rasmi ḥizāna al-maqām al-sharīf malik al-barrayn wa-l-baḥrayn Mawlānā al-sultān al-malik al-ūlā al-naṣr Qanṣu al-Ghawri ‘izza naṣrahū.” A later *temelluk* (possession) note on the manuscript states that it was endowed by a certain Mehmed, head of the Privy Chamber: “Bu kitāb[i] kim vākif etdüğün bilmek dilersen ey yārān Hem-nām-ı bende-i Şamed hāş odabaşı qarndaşı Hazîneli Mehmed Her kim bir Fâtiha’ya görürse lâyük dü cihân murâdin vire Hâk. Âmin.”

bibliography.⁶ Within the scope of this broad genre, I am going to focus here on works classified in Turkish as *mi’râciyye* and *mi’râc-nâme*, works on the *mi’râj*, most often in verse, displaying illustrations and albums in Turkish and Iranian literature and art.

The *mi’râciyye* in Turkish literature takes the form of *kaşides* and *meşnevîs* in *dīvân* poetry on the *mi’râj*.⁷ *Mi’râc-nâme*, in turn, refers to prose works, *mi’râj* sections in *meşnevîs* on various topics, and independent *meşnevîs* explaining the miraculous *mi’râj* at length and in detail, often going beyond the information provided in credible religious sources. However, both terms are often used synonymously. Muhammed İlhamî’s (d. 1947) poetic *mi’râc-nâme* as well as his work *Tefsir-i Miracü’n-nebi* are examples of texts that cannot be understood as literary from their titles.⁸

The general word *mi’râciyye* is used for works recounting the Prophet’s miraculous *mi’râj* journey in prose, verse, or a combination of prose and verse in Turkish, Arabic, and Persian, as well as Urdu and Hindi. The genre includes texts on the *mi’râj* not only in Turkish literature and culture but also in the literatures of the Ottoman cultural environment more broadly, including in particular Balkan (e.g., Bosnian, Albanian, and Serbian) and Kurdish literature.

In order to grasp the breadth of the subject in a clearer way, it is worth summarizing the essential aspects of the *mi’râj*.⁹ A year before the Hijra, on the twenty-seventh night of Rajab, Prophet Muḥammad was at the house of ‘Alī’s sister (Ummuhānī) in Mecca. That night, the angel Gabriel came to him when he was in a state between sleep and wakefulness and delivered an invitation from God to depart on a journey. The journey began with the night journey (*isrā’*), where the Prophet traveled to al-Masjid al-Aqṣā in Jerusalem on a steed called Burāq in the company of Gabriel. There, he led in a prayer of two *rak’ahs* a group of prophets who had preceded him, before then ascending to the heavens. While he was ascending, the rock under his feet tried to rise with him, not wanting to part

from him. But the Prophet warned it back, and the rock stopped with one side raised in the air. From then on, the rock was called *al-ḥajar al-mu’allaq* (the floating stone).¹⁰ Gabriel, who was forbidden to go further, stayed at Maqām al-Jibrīl (the Station of Gabriel), also called Sidrat al-Muntahā (the Lote-Tree of the Extremity). The Prophet was elevated alone on the vehicle Raḫraf into the divine presence and there spoke with God. He received the obligation of the five daily prayers and permission to intercede on behalf of his *ummaḥ*. After some exemplary events that he encountered during his return, the blessed journey was completed, and the Prophet returned to Mecca by the same means and ways as he had departed.

As can be understood from the wealth of texts on the subject, this miracle was a rich motif employed, at length or in passing, in a wide range of both religious and non-religious works.

The first stage of the *mi’râj* recounted in religious and literary works is the *isrā’*, or night journey, from Mecca, the most important sacred place and city in Islamic civilization, to Jerusalem, the site of the first qibla and the third sacred city of Islam. The second stage is the *mi’râj*, the ascension to the heavens, and it is this that is the most important phase, as it expresses divine acceptance and travel in the vast space of the divine world. The third stage is the return, that is to say, the completion of this material and spiritual journey, which involves the same route and means for returning to Mecca from Jerusalem.

Sufi poets and writers interpreted this sacred journey in a very different way from others, and it is from their interpretation that the mystical *mi’râciyye* emerged. Some poetic texts—such as the seventeenth-century work of Shaykh Muşliḫuddīn Vahyī of the Sha‘bānī shaykhs titled *Mi’râcū’l-beyān*,¹¹ which bears the word *mi’râj* in the title—describe the subject of the *mi’râj* in terms of the stages of development from a mystical point of view, including the “seyr ü süluk,” that is, the (educational) journey, the

⁶ Though now somewhat dated and recognized as incomplete, the first comprehensive study on *mi’râciyyes* remains a testament to the richness of the genre: Emrah Gülüm, “Türk Edebiyatı’nda Mi’râcnâmeler Üzerine Hazırlanmış Çalışmalar Hakkında Bibliyografya Denemesi,” *Uluslararası Sosyal Araştırmalar Dergisi* 7, no. 35 (2014): 105–11.

⁷ For more detailed information on the *mi’râciyye* eulogies in *dīvāns*, see Reyhan Keleş, *Divan Şiirinde Mi’râciye Kasideleri* (Istanbul: Kitabevi Yayınları, 2018).

⁸ Muhammed İlhamî, *Tefsir-i Mi’râcū’n-nebi* (Ankara: Yayınevi Yayıncılık, 2016).

⁹ Also see Ayşe Taşkent, “*Isrā’* and *Mi’râj* in Islamic Sources,” in this volume.

¹⁰ Today, there is a mosque built over this rock called Qubba al-Şakhra (the Dome of the Rock).

¹¹ Şeyh Muşliḫiddīn Vahyī, *Mi’râcū’l-beyān* (Kastamonu: Kastamonu Matbaası, 1327/1911).



traveling of a disciple toward becoming a better (perfect) human being.¹²

It is important to note that the *mi'rāj* is a significant miracle in all Muslim nations' religious and mystic cultures, literatures, and arts and has given rise to an increasingly rich and sophisticated genre.

Arabic works on the *mi'rāj* are mostly related to religious sciences such as *tafsīr*, hadith, and doctrines, and their approach is more religious or didactic than literary. However, literary examples do exist, the oldest being Ka'b ibn Zuhayr's (d. 24/645?) *Qaṣīda al-burda*, a work of poetry with eleven lyrical

couplets on the *mi'rāj*. Other poets writing in Arabic, excluding a few examples in the Ottoman context, also embraced a lyrical approach to the subject in their poetry. Couplets 105–17 in the seventh chapter of Būṣīrī's (d. 1296?) *Qaṣīda al-burda* are lyrical expressions that succinctly narrate the *mi'rāj* and outline the journey.¹³ The poem "Qāfiyya" by 'Irāqī Ṣafiy al-Dīn al-Ḥillī (d. 1349–50) mentions the night journey in two couplets.¹⁴ Apart from one or two examples known to have been written in the Ottoman territories, Arabic poems on Prophet Muḥammad often narrated the *mi'rāj* with more lyrical expressions and fewer couplets.

¹² The poetical work *Jāvid-Nāma*, which includes the "Mi'rāj Hodī" by Muḥammad Iqbal, one of the greatest poets in Urdu literature, is a text that narrates the spiritual perfection of the poet based on the concept of the night journey. For more information, see Halil Toket, "Cāvid-Nāmā: Mi'rāc-Nāmā-i Hodī Kī Kırdārī Tahlil (Cavidnāme: Benliğin Mīrac'ının Karakter Tahlili)," *Iqbal-Quarterly Journal* 49 (2002): 41–64.

¹³ For a Turkish translation of *Kasidetü'l-bürde*, see İsmail Hakkı Sezer, "Kaside-i Bürde ve Nesir ve Manzum Tercümesi," *Selçuk Üniversitesi İlahiyat Fakültesi Dergisi* 10 (2000): 65–88.

¹⁴ Necdet Gürkan, "İraklı Şair El-Ḥillī ve Hz. Peygamber'e Methiyesi," *Süleyman Demirel Üniversitesi İlahiyat Fakültesi Dergisi* 18 (2007): 43.

The *mi'rāj* is more prominent in Persian literature. Well-known works that address the subject include Niẓāmī Ganjavī's *Khamsa* (Quintary), Farīd al-Dīn 'Aṭṭār's *maṣnavīs Ilāhī-Nāma* (Book of God) and *Asrār-Nāma* (Book of mysteries), and works by Molla Jāmī and Ḥusayn Vā'iz Kāshifī (d. 1504–5). Muḥammad Nurbakhsh's Persian work in prose is titled *Risāla Mi'rājiyya*.¹⁵ Because *Şehnāme-i Āl-i 'Osmān*, written in Persian verse by the Ottoman historian 'Arifī Fethullah Çelebi (d. 1561–62?), belongs to the History of the Prophets, the portions of the first volume, called *Enbiyānāme*, that treat the *mi'rāj* can be included in this group.¹⁶ 'Azīz Maḥmūd Hüdāyī's (d. 1628) prose work *Risāle-i Mi'rāciyye* interprets the event from a decidedly mystic perspective.¹⁷

Genres on the *Mi'rāj* in Turkish

The *mi'rāj* is treated in Turkish literature in different genres, each of which will be briefly outlined below. The subject is treated in sections within various works as well as in stand-alone texts. In fact, according to the protocol of *dīvān* literature, accounts on the *mi'rāj* can be found across the majority of religious and non-religious poetic genres, irrespective of their different subjects. Indeed, just as there is a *mi'rāj* section in love *meşnevīs*, so too are *tevḥīd*, *münācāt*, *mi'rāciyye*, *şefā'at-nāme* (book of intercessions), and *mu'cizāt* included in *na'ats* (eulogy poems for Prophet Muḥammad), *mevlids*, and *siyers*. The most valuable examples of poetic *mi'rāciyyes* can be found in the genres of *tevḥīd*, *münācāt*, and *na'ats*.

'Abdülvāsī' Çelebi's (d. after 1414–15) independent *meşnevī* written in Anatolia, *Mi'rācnāme-i Seyyidü'l-beşer Ḥazret-i Resūlullah 'aleyhi efdālī'ş-şalavāt*, one of the oldest such texts, is a typical example of this kind of intermingling.¹⁸

The well-known work written and composed by Nāyī 'Osmān Dede (d. 1729) in a structure similar to the Mevlevī *ayins*, one of the greatest forms of Turkish religious music, is recited in special ceremonies before and after Layla al-Mi'rāj (the Night of Ascension) to commemorate the *mi'rāj*.¹⁹

Another genre, one that emerged from Turkish religious Sufi music, is that of *mi'rāc ilāhīs*,²⁰ which are composed with lyrics on the subject of the *mi'rāj*. This rich genre has become increasingly popular among composers, as it fulfills the need for ceremonial compositions to be performed in tekkes and mosques, especially on Layla al-Mi'rāj. Some of the lyrics of works in this genre are couplets taken from *mi'rāciyyes*, some from poetry in ghazel form written solely for this purpose, and some from *na'ats* touching on the *mi'rāj*. Also in this group are *tevşīhs* and some of the *şuğuls* in Nāyī 'Osmān Dede's *Mi'rāciyye*.

Mi'rāc bahīrs are found in *siyer/sire*, *siyer/mevlid*, and *mevlid* poetry, especially poetry focusing on Prophet Muḥammad's life, in Bosnian,²¹ Albanian, and Kurdish literature,²² all of which are part of Ottoman culture.²³ The influence of *mawlid* on Süleymān Çelebi's work *Vesīletü'n-necāt* (Path to salvation), which includes *mi'rāc bahīrs*, is due to the *mi'rāj*'s status as an important stage in the life of the Prophet and also to the many *mevlid* texts written in local languages in regions that were a part of Ottoman culture and civilization for centuries, especially in the Balkans. The *Vesīletü'n-necāt* was also translated into many of these languages. In addition to this, *na'ats* written about Prophet Muḥammad and Abū Bakr are found in both prose and poetry works with sections on the *mi'rāj*.

Because of the connection between prayer and the *mi'rāj*, works about prayer often devote

¹⁵ Süleymaniye Library, Esad Efendi, no. 3702, fols. 61–68.

¹⁶ For information about the author and his work, which includes valuable illustrations, see Tahsin Yazıcı, "Arifī Fethullah Çelebi," in *Türkiye Diyanet Vakfı İslām Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1991), 3:371–73.

¹⁷ Beyazıt Public Library, Veliyyüddin Efendi, no. 1878, fol. 12.

¹⁸ Metin Akar, *Türk Edebiyatında Manzum Mi'rāc-nāmeler* (Ankara: T. C. Kültür ve Turizm Bakanlığı Yayınları, 1987), 325–83.

¹⁹ Mustafa Uzun, "Mi'rāciyye," in *Türkiye Diyanet Vakfı İslām Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2005), 30:135–40.

²⁰ Mustafa Uzun, "İlāhī," in *Türkiye Diyanet Vakfı İslām Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2000), 22:66.

²¹ See Adnan Mulabdić, "The *Mi'rāj* in the Religious Tradition and the *Mi'rāciyye* in the Literary Culture of Bosnia and Herzegovina," in this volume.

²² For a *mevlid* text in Kurdish, see Murat Özdemir, "Şeyh Abdurrahman Aktepe: Hayatı, Eserleri ve Tasavvufi Görüşleri" (PhD diss., Ankara University, 2008).

²³ For more detailed information, see M. Tayyib Okıç, "Çeşitli Dillerde Mevlidler ve Süleyman Çelebi Mevlidinin Tercemeleri," *Atatürk Üniversitesi İlahiyat Tetkikleri Dergisi* 1 (1975): 17–78.

chapters of various length to the *mi'rāj*. An example of this in Turkish is Nizāmoğlu Seyyid Seyfullah's (d. 1601) work *Mi'rācū'l-mū'minīn*, a poem of 164 couplets in which he explains ablution and prayer from a mystic perspective.²⁴ Another example is the first thirty-five couplets on prayer in a leaflet by Cemāleddin İshāk el-Karamānī, known as Cemāl Halife (d. 1526–27).²⁵

The pilgrimage duty is performed in Mecca, which was also the starting and ending point of the *mi'rāj*. The city of Jerusalem is another important visiting place, lying as it does on the main route to Mecca from the north and also serving as home to the Qubba al-Şakhra and al-Masjid al-Aqşā. Though not as common as in other genres, pilgrimage works—like *Menāsik-i Hac*, which explains how the hajj is to be carried out, and *Menāzil-i Hac*, which serves as a guidebook for travelers—do sometimes touch on the *mi'rāj* in both prose and poetry.

As mystic literature developed, it took a cyclical understanding of the ascension and return to earth in the *mi'rāj* as its foundation.²⁶ In this literature, the ascension part became known as *ķavs-i urūc* and the return part as *ķavs-i nūzūl*. This is taken up in *devriyyes*,²⁷ works that express the ability of people through their own effort to become worthy of and to reach perfection, written especially by mystic poets.

This article, which provides an overview of the horizons of the *mi'rāj*, examines poetry in Turkish literature (mostly Ottoman, and examples in Azari and Chagatay) and poems written in Turkish. The vastness of this subject makes it impossible to include texts on the *mi'rāj* written in other languages within the scope of this study. Since it will not be possible to discuss mystical *mi'rāciyyes* or prose accounts of the *mi'rāj* at length, these kinds of works will only be briefly mentioned in this study, though the examples I offer below from the other major genres will shed some light on them.

I. The *Mi'rāj* in Turkish Literature

In Turkish literature, the *mi'rāj* was first treated in the epic *Şatuķ Buğra Han*. The Prophet was reportedly told of the coming of the hero of the epic, Şatuķ Buğra Han, while on the *mi'rāj*: "On the *mi'rāj*, he saw forty brave horsemen and asked Gabriel who they were. Gabriel replied, "This is the soul of the hero who will come three centuries after you and spread your religion throughout Central Asia.' Upon his return from the *mi'rāj*, he prayed every day for Şatuķ Buğra Han and his brave men. The Prophet's companions inquired about who they were and wanted to see them. When the Prophet prayed, Şatuķ Buğra Han and his forty horsemen miraculously appeared to his companions."²⁸

In this narration, the imaginary epic shows Şatuķ Buğra Han, who would bring Islam to the Turks, being revealed to Prophet Muḥammad during the *mi'rāj*. Kissing the hand of the Prophet, Şatuķ Buğra Han received his blessing. And when the Prophet returned from the *mi'rāj*, he prayed for him and revealed him to his companions when they wondered who he was. In this way, the Prophet elevated him so that he would be worthy of his future duties before he was even born.

In classical Turkish literature, the *mi'rāj* was an important subject in Turkish poetry (*dīvān* literature) and Turkish folk poetry.²⁹ From Aḥmed Yesevī and Yūnus Emre up to now, works in these genres, which I will briefly classify in chronological order below, appear with various names, in various forms, and with various content. All told, more than one hundred such works were written on the *mi'rāj*.³⁰

Many of these seem to have been lost. Cemaleddin Server Revnakoğlu (d. 1968), an expert on the subject, says that while many shaykhs wrote *mi'rāciyyes*, the majority of these have no extant copy. These include the works written by Üsküdarlı Seyyid Mehmed Nūrī Efendi

²⁴ Necdet Tosun, "Seyyid Nizamoğlu," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2009), 37:73–74.

²⁵ Suat Donuk, "Cemāleddin İshak el-Karamanī ve Onun Namaz Konulu Bilinmeyen Bir Mesnevisi," *The Journal of Academic Social Science Studies* 10, no. 40 (2015): 277–78.

²⁶ Süleyman Uludağ, "Devit," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1994), 9:231–32.

²⁷ Mustafa Uzun, "Devriyye," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1994), 9:251–53.

²⁸ İsa Özkan, "Abdülkerim Satuk Buğra Han Destanı," in *Bengü Bitig: Dursun Yıldırım Armağanı*, ed. Bülent Gül (Ankara: Öncü Kitap, 2013), 472–78.

²⁹ For further information, see Metin Akar, "Mi'rāc Hadisesinin Türk Halk Şiirine Yansıması," in *III. Milletler Arası Türk Folklor Kongresi Bildirileri* (Ankara, 1987), 2:17–24.

³⁰ See Mehmet Arslan, "Verse *Mi'rāciyyes* and *Mi'rāc-nāmes*," in this volume.

(d. 1855),³¹ Emîr Buhârî Şeyhi Sîmkeşzâde Feyzî Efendi (d. 1690),³² Erzurumlu Şeyh ‘Osmân Sirâceddîn Efendi (mid-19th century),³³ Beylerbeyili ‘Arap Şâlih Bey (19th century), and Balıkesirli Faṭma Kâmile (d. 1921). Particularly significant is the *mi’râciyye* written by Kâmile Hanım,³⁴ the only such work known to have been written by a female poet.

Others writing on the *mi’râj* include poets using more modern literary forms:³⁵ Kemali Efendi (1862–1954), Enver Tuncalp (d. 1992), Ali Genceli (second half of the 19th century), Necip Fazıl Kısakürek (1905–83), Mustafa Asım Köksal (1913–98), Mahmut Kaya (b. 1945), and Dursun Ali Erzincanlı (b. 1969). Also worth mentioning is İbrahim Kartal, whose poetic *siyer*, written in verse and in accessible Turkish, offers an account of the *mi’râj*.³⁶

In *dîvân* literature, the *mi’râj* has been treated in the most well-known poetic forms, including *kaşîdes*, *meşnevîs*, *terkîbs*, and *terci’-bends*. It has also been treated in a small number of ghazels in a limited way. It is possible to say that the *meşnevî* form focused on extended treatments of the *mi’râj* narrative, while other forms of poetry focused more briefly on its main lines, the lyrical, artistic, and miraculous nature of the event, and the divine grace given to the Prophet.

The distinctive features of *meşnevîs* include a distinct style of narration in which the knowledge, research, and imagination of the poet are on full display. The genre is given to inventiveness, sometimes fleshing out the story with superstition and lyrical creativity. Other works take the opposite tack, favoring instead lengthy treatments of a more didactic and detailed nature. In this way, it is possible to

divide works in this genre into two categories, with independent *meşnevîs* on the one hand and poetry in *dîvân* literature on the other, with works in the latter category mostly being written in *kaşîdes* or the *meşnevî* style.

Additionally, it is appropriate to form two separate groups, with *şer’î* and didactic examples that are based on credible religious sources on the one hand, and lyrical Sufi and *şer’î* works that loosely interpret the events with a highly poetic enthusiasm on the other.

The Concepts of the *Mi’râj*

In all the works about the *mi’râj*, particular words and terms are used to express the concepts of the *mi’râj*. In addition to the actual meanings of these words and terms, different meanings are brought forth through wordplay or literary aesthetic creation. It is worth going over the headings of these words and terms, and the concepts with which they are associated,³⁷ through the example of texts that have acquired literary value through the adornment of various rhetorical arts.³⁸

The subject of the *mi’râj* is Prophet Muḥammad. For this reason, in addition to his various other titles, he is known by names like “şâh-ı Sidre,” indicating the supreme authority which he attained on this journey. Mecca is the place at which the *mi’râj* begins and ends. There, in what should be considered as a kind of preliminary preparation for the journey, the Prophet underwent what has been called *şakḳ-ı şadr* / *şerḥ-i şadr*, Gabriel’s washing his heart with Zamzam water.³⁹

According to the account of Ibn ‘Abbâs (d. 68/687–88), which is the preferred account

³¹ The name of his work is *Risâle-i Mi’râc*.

³² This poem, titled *Mi’râcnâme-i Resûl-i Ekrem*, consists of 196 couplets and was written in AH 1059 (1649); it was discovered and later published as Ali Osman Coşkun, *Simkeşzâde Feyzî’nin Mesnevîleri: İnceleme-Metin-Sözlük* (Samsun, 1997).

³³ Ramazan Ekinci, “Erzurumlu Osman Sirâceddin’in *Hayâl-i Bâl* adlı *Mi’râciyesi*,” *Uluslararası Sosyal Araştırmalar Dergisi / The Journal of International Social Research* 6, no. 26 (2013): 656–87.

³⁴ Mehmed Gazali Bey, in his article on this work, says the *mi’râciyye* begins with the following couplet: “Dinle imdi aşk ile mecrûh olan / Gûş idüp mi’râcını ol şâdumân / Var ise aşkın derûnunda eğer / Dem-be-dem aşkın terakkîsi hüner.” See İsmail Avcı, “Balıkesirli Mehmed Gazâlî’nin ‘Türk Kadın Şairleri,’” *Balıkesir Üniversitesi Sosyal Bilimler Enstitüsü Dergisi* 19, no. 36 (2016). For Mehmed Gazali’s original article, see Mehmed Gazali, “Balıkesir Şâirleri: Fâtma Kâmile Hanım,” *İrmak* 1, no. 15 (1928).

³⁵ Akar, *Türk Edebiyatında Manzum Mi’rac-nameler*, 203–4.

³⁶ A typed copy of this work is available at the Marmara University Library. The relevant section is found on pages 23–25 of the copy.

³⁷ For a detailed analysis and breakdown of the concepts of the *mi’râj* in texts on Alevism and Bektashism, with examples of *mi’râciyyes* by Alevi and Bektashi poets, see Ertan Ürkmez, “Türk-İslam Mitolojisi Bağlamında Mi’rac Motifi ve Türkiye Kültür Tarihine Yansımaları” (master’s thesis, Hacettepe University, 2015), 21–231.

³⁸ See Ayşe Taşkent, “*İsrâ’* and *Mi’râj* in Islamic Sources,” in this volume.

³⁹ For information about the *mi’râj* and comprehensive information about this event, for which both of the above terms were used with the same meaning, see Erdinç Ahatlı, “Şakḳ-ı Şadr,” in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2010), 38:390.

among scholars, the miracle of the *mi'rāj* began at Ummuhānī's house while the Prophet was resting. Thus, the movement point in poetry is "beyt-i Ummuhānī, hāne-i Ummuhānī," meaning Ummuhānī's house. But in the accounts of 'Āisha and Mu'āwiya, the journey began when the Prophet leaned on the Ka'ba's wall, called Hıjir or Haṭīm, at al-Masjid al-Ḥarām. The Prophet set out on his journey with "Burāq"⁴⁰ (Burāq-ı berç-seyr / berç-reftār / rad-āsār), which Gabriel (peyk-i İllāhī, Sidre-lāne) brought from heaven while the Prophet was in a state between sleep and wakefulness. The first stage of this night's journey was "Jerusalem and al-Masjid al-Aqṣā."⁴¹ Since the Prophet led other prophets in prayer there, he is called the "İmāmü'l-enbiyā." This was followed by an event that led to an important practice in Ottoman *mi'rāj* ceremonies. Before leaving earth, the Prophet was offered a choice between milk and wine in covered bowls—according to some accounts, there was honey in the drinks. The Prophet chose milk and honey, to which Gabriel responded, "You chose nature."

The rock that did not want to part from the Prophet when he began to ascend to heaven is called "ḥacer-i mu'allak" or "ṣahre."⁴² Also addressed are the Prophet's ascension to heaven ("semāvāt") and his meeting with the prophets Adam, Jesus, Joseph, İdrīs, Hārūn, and Moses in each level of heaven ("ṭabaqāt-ı semāvāt"). Sometimes these prophets are known by their various features. Their meeting with the Prophet is addressed in detail, and his meeting with Abraham in al-Bayt al-Ma'mūr ("the much-frequented house") in the seventh heaven is also addressed. The account is further enriched with explanations of the people and beings the Prophet encountered, the events he witnessed, and the great angels Mikā'il, İsrāfil, and

'Azrā'il he encountered as he ascended through the strata of the heavens. The main elements here include the exemplary scenes from heaven and hell and the descriptions of both, including the heavenly "Nil" (Nile) and "Firat" (Euphrates),⁴³ which were created in heaven, and the "Seyhun" (Syr Darya) and "Ceyhun" (Amu Darya) rivers. Also featuring in the account are the trees "Ṭübā"⁴⁴ and "Sidra,"⁴⁵ "al-Bayt al-Ma'mūr," "Sidrat al-Muntahā" (Lote Tree of the Extremity), "Lawh al-Mahfūz" (the Inviolable Tablet), "kalam" (logos), "arsh" (throne), and "kursi" (footstool). The most lyrical sections of the poems are when Gabriel cannot continue with the Prophet past Sidra and says *lev denevtü ünmületen le-haraktü* ("I will burn if I go one inch further"), and when the Prophet proceeds alone beyond Sidrat al-Muntahā on a kind of pillow called "Rafrāf"⁴⁶ to reach "qāba qawsayn" or "qāba qawsayni aw adnā." Another important element is "Ru'yat Allah,"⁴⁷ meaning "to see God," which refers to the Prophet's direct conversation of *bī-ḥurūf u lafz u şavt* ("words without letter or sound") with God (some prayers, called *tahıyyāt*, serve as a reminder of this conversation). Because the Prophet requested God's forgiveness of the *ummah* and his request was granted, he is described as *şefî-i ümmet*, or "the *ummah*'s forgiver." Some accounts dwell at length on other aspects of the *mi'rāj*, such as the imposition of the five daily prayers, Abū Jahl's rejection of Prophet Muḥammad after his return from the *mi'rāj*, and the affirmation of Abū Bakr (al-Şiddīq).

In addition to the words and terms above, expressions involving the Prophet's name became a hallmark of poetic and prose texts. What follows is a list of the most popular of these, one that should suffice to show the richness of these expressions: *Sidre-mekān* (one whose station is

40 For comprehensive information, see Mustafa Uzun, "Burak," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1992), 6:417. Also see Ayşe Taşkent, "Written and Visual Depictions of Burāq in Islamic Culture," in this volume.

41 For further information, see Nebi Bozkurt, "Muslims' First Qibla: Al-Masjid al-Aqṣā," in the second volume of this book.

42 For further information, see Nebi Bozkurt, "The Jerusalem Leg of the *Mi'rāj*: The Dome of the Rock," in the second volume of this book.

43 Mustafa Uzun, "Firat," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1993), 13:33–34.

44 Süleyman Uludağ, "Sidretü'l-müntehâ," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2009), 37:151–52; Mustafa Uzun, "Sidretü'l-müntehâ," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2009), 37:152–53.

45 Ali Erbaş, "Ṭübâ," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2012), 41:316–17; Mustafa Uzun, "Ṭübâ," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2012), 41:317–19.

46 İsmail Taşpınar, "Refref," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2007), 34:534; Ömer Zülfe, "Refref," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2007), 34:534–35.

47 Temel Yeşilyurt, "Rü'yetullah," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2008), 35:312.

the Sidrat al-Muntahā),⁴⁸ *arş-āşiyân* (one whose abode is the throne),⁴⁹ *maḥrem-i esrâr-ı ilâhî* (one who received the divine secrets),⁵⁰ *yektârev-i râh-ı teḳarrüb* (one who is the sole traveler on the path to affinity with God),⁵¹ *tenhâ-nişîn-i serâ-perde-i ilâh* (one who sits alone at the gate of God's palace),⁵² *tenhâ-nişîn-i serâ-perde-i lî-maallah* (affinity with God, the sole guest of the palace), *nâ'il-i sarây-ı lî-maallah* (affinity with God, one who reached the divine palace), *ḥâiz-i rütbe-i bâlâ-ter-i eflâk* (one who reached the highest level of heaven), *vâşıl-ı derece-i kâbe-ḳavseyn* (one who reached the distance of *qâba qawsayn*, the distance signified in al-Najm, 53:9), *âşinâ-yı sırr-ı ilâhî* (one familiar with the divine mysteries), *ârif-i esrâr-ı ilâhî* (one familiar with the divine mysteries on the path of knowledge), *şefî'-i ümem* (intercessor of the *ummahs*), *mihmân-ı hâşş-ı nezd-i Rabbânî* (guest on the station not privileged to anyone else in the eyes of God), *muktedâ-yı cemî'-i rûsûl / peygamber / peyamber* (the imam of the prophets / the one they follow), *serâmed-i nihâl-i ḳurbıyyet* (leader of the seedling of affinity), *niḥâl-i ḳurbıyyet* (Sidrat al-Muntahâ), *şeh-i fermânrevâ-yı ev-ednâ* (the shah deemed worthy of the decree of the call to closeness),⁵³ *pâdişeh-i ev ednâ* (the sultan of affinity), *mahzen-i esrâr-ı 'âlem-i melekût* (treasure that conceals the mysteries of the celestial realm), *emîr-i taht-gâh-ı kâbe ḳavseyn* (command of the distance of two bows' length),⁵⁴ *vâşıl-ı baḥr-i şühûd* (one who reached/witnessed the ocean of God's manifestation), *maḥrem-i râz-ı nihân-hâne-i kâbe ḳavseyn* (the most secret of the concealed mysteries in the depth of *qâba qawsayn*), *maḫzar-ı rü'yet-i dîdâr-ı cenâb-ı Mevlâ* (one who attained the honor of witnessing the beauty of God), *sünbül-i zülf-i dil-âvîz-i riyâz-ı isrâ'* (one who bound and exceeded the garden of

the *isrâ'/mî'râj*, one whose hair is plaited), *nîl-i sırr-ı mâ-evhâ* (one who reached the mystery of the revelations),⁵⁵ *mihmân-ı 'arem-sarâ-yı Mevlâ* (guest of the harem of God's palace), *emîr-i taht-gâh-ı kâbe ḳavseyn* (commander who sits on the throne of *qâba qawsayn*).

These and numerous other expressions deriving from the events and special elements of the Prophet's *mî'râj* journey stand out in individual sections of works on the subject. Sometimes these episodes of the Prophet's journey are explained at length, as if personally witnessed, and other times they are masterfully conveyed in short and laconic ways in couplets and lines. Works also treat the subjects in an eloquent way by employing various literary devices like simile, metaphor, citation, allusion, figures of speech, symmetry, rhetorical phrases, and so on.

It should be noted such works drew on sources like the Qur'an, the hadith, and History of the Prophets to enrich Muslim lives, leading to various practices that became rituals, traditions, and customs. Since these elements, known as local material, are the main sources of Turkish literary content, their influence is explicit in works about the *mî'râj*. For this reason, the Qur'anic verses and hadiths related to the *mî'râj* are widely reflected in beautiful quotations both long and short and both literal and figurative.⁵⁶ Quotations from and allusions to this material appear not only in *dîvân* literature, folk literature, and even literature influenced by the West after the Tanzimat, but also in religious-mystical poetry and texts today.

In Turkish literature, the *mî'râj* was treated in works in Turkish, Arabic, Persian, or a combination of all three languages, especially in verse, sometimes in prose,⁵⁷ and seldomly in hybrid texts of verse and prose.⁵⁸ In addition to

48 This is used because the Prophet is the only mortal to ever reach the place where the tree is at the farthest point on the night journey.

49 This is used for the Prophet reaching the *arş-ı alâ* (throne). *Āşiyân* is a bird's nest. This is a metaphor for the ascension on the *mî'râj*, because the throne is in the heavens.

50 As he went before God, the Prophet was informed of the divine mysteries that nobody else has ever reached.

51 The traveler said that even Gabriel, who accompanied him on the journey, departed from him and that he would continue the journey alone.

52 *Serâ-perde* is the veil hung at the gates of the palace and separates the abodes of the unknown. Here, it is used in terms of the divide separating the realm of existence and the divine station.

53 Al-Najm, 53:9.

54 Al-Najm, 53:9.

55 Al-Najm, 53:10.

56 Mustafa Uzun, "İktibas," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2000), 22:52.

57 For a comprehensive list of prose *mî'râc-nâmes*, see Kadriye Alkan, "Türk Edebiyatında Mensur Miracnâmeler ve Mûsâ b. Ahmed Antâkî'nin Mî'râc-nâmesi: İnceleme-Metin" (master's thesis, Adnan Menderes University, 2015), 31-42.

58 A well-known example of "mülemma," meaning poetry or prose written in various languages, is Bostanzâde Yahyâ's *Gül-i*

knowing all three languages, poets and writers were also well versed in religious and mystic cultures, which resulted in the creation of works written with sharia and mystic perspectives. The *mi'rāj* attracted so many poets that some poets, such as Aḥmedī (d. 1412–13), wrote more than one *mi'rāciyye* in their *dīvāns* and *meşnevīs*.⁵⁹

A compilation or anthology, especially poetry, on the *mi'rāj* is called a *mi'rāciyye mecmū'ası* (*mi'rāciyye* collection), and a compilation that includes *na'ats* is called *mi'rāciyye ve na't/nu'ūt mecmū'ası* (*mi'rāciyye* and *na'at* collection).⁶⁰

The fixed features in the contents of the *mi'rāciyyes*, whether in *meşnevī* form, in *kaşīde* form, or in another poetic form, can be listed as follows:

1. Emphasizing the *mi'rāj*'s significance and place by mentioning many of the Prophet's miracles. This overlaps with the *mu'cizātü'n-nebī* genre, and these works have separate sections on the *mi'rāj*.
2. Starting with concepts related to night, because that is the time the events occurred. Many *mi'rāciyyes* start with the words "o şeb, ol şeb, bu şeb" (that night, this night).
3. Since the place in which the event takes place is predominantly the sky, the *teşbīb* and *nesīb* (nature and environmental descriptions) sections are often made up of couplets on astronomical and astrological elements and celestial bodies like the cosmic realm or heavens, stars, and constellations in order to evoke the *mi'rāj*.
4. Though the *mi'rāj* is generally thought to have begun at the house of Ummuhānī, 'Alī's sister, some works offer the Ka'ba motif as the starting point, and this motif appears in almost all *mi'rāciyyes*. This starting point is why works on Mecca and the Ka'ba and al-Ḥaram al-Sharīf have some sections on the *mi'rāj*.
5. Works written on the sacred city of Jerusalem have the opportunity to treat the *mi'rāj* in the context of the Prophet's journey on Burāq from Mecca to Jerusalem, the *ummah*'s first qibla.
6. Burāq has frequently been dwelled on because of its surprising features and the dialogue between Gabriel and the Prophet pertaining to the creature, a favorite of book painting and often described in great detail.

7. Since the Prophet led the other prophets in prayer at al-Masjid al-Aqşā, it is emphasized that he is superior to God's other messengers, and this ensures that the *mi'rāj* is touched upon in works on Jerusalem and al-Masjid al-Aqşā, including works on the History of the Prophets.

8. The main stage of the *mi'rāj* is the ascension from Jerusalem to the heavens, and texts devote the most attention to this part. In *mi'rāciyyes*, the section on the ascension narrates the Prophet's journey through each level of heaven and his encounter with other prophets. In *meşnevīs*, this takes a more detailed and extended form, while in *kaşīdes* and other forms it can take a briefer form.

9. Some *mi'rāciyyes* describe the Prophet's encounter and dialogue with the other prophets in great detail, and this information, together with hadith accounts, appears to be the sources for genres like *Ḥilyetü'l-Enbiyā*.

10. The most important section of the *mi'rāj* is the Prophet's arrival at Sidrat al-Muntahā, his ascension to the *dergāh-i 'izzet* (throne of grace), his being received by *hużūr-i ilāhiye* (the divine presence), and his *ru'yat* (seeing God).

11. The Prophet's divine conversation with God Almighty is explained in all the examples, whether brief or extended, religious or mystic.

12. Treating the Arabic-discourse *taḥiyyāt* (salutations), recited in a sitting posture during prayer, called "ka'de-i ūlā, ka'de-i āhire" (first and last sittings).

13. The Prophet's request for the *ummah*'s salvation and God Almighty's positive response: "I forgive the *ummah*." The emphasis on the Prophet's mediation enriched the couplets and sections on the *mi'rāj* in works of the *Şefā'atnāme* genre.

14. Touching on the events concerning the obligation of praying five times a day. These narratives and interpretations gave the *mi'rāj* a place in independent works, especially *ilmihals* (manuals of faith, worship, and ethics), written on this subject.

15. The cyclical understanding of mysticism was accepted as a kind of *mi'rāj*, because it explains

Sadberk, a work to which I will return below.

⁵⁹ Yaşar Akdoğan, "Mi'rāc, Mi'rācnāme ve Aḥmedī'nin Bilinmeyen Mi'rāc-nāmesi," *Osmanlı Araştırmaları* 9 (1989): 263–310.

⁶⁰ For work on these compilations, see Halil İbrahim Şener, "Miraciye ve Na't-ı Şerifler Mecmū'ası'ndaki Na'tların İşlenişi" (faculty thesis, Dokuz Eylül University, 1980); Ahmet Tanyıldız, "Süleymaniye Kütüphanesi'ndeki 1211 Numaralı Na't ve Mi'rāciyye Mecmū'ası," *Turkish Studies* 8, no. 1 (2013): 525–47.

a person's material and spiritual elevation. For this reason, *devriyye* works make reference to the *mi'rāj*.

16. In some long *mi'rācnāmes*, like the work by Aḥmedī, which will be discussed below, the *tevḥīd*, *na'at*, *münācāt*, and prayer sections and the stages of the *mi'rāj* have subtitles of inscriptions in Arabic, Persian, and Turkish.

17. Ending with a couplet in which the poet mentions his pseudonym, a prayer composed of different couplets, a request for mediation, an invocation part, and the *mi'rāciyye*. This method appears to have caused the multiplication of couplets on the *mi'rāj* in poetry on prayer and invocation.

It is possible to examine the major *mi'rāciyye* poems by grouping them. Classifying them will make it easier to have more orderly knowledge about the subject. The first group consists of independent *mi'rācnāme* texts. The second group consists of works concerning the Prophet and books on religious and mystical subjects. The works in the third group are *mi'rāciyyes* found in non-religious *meşnevīs*. The fourth group is made up of *mi'rāciyyes* found in independent poetry on this topic in *mi'rāciyye dīvāns*. The fifth group consists of couplets about the *mi'rāj* that are encountered most often in religious and nonreligious examples of classical literature; in these couplets, the symbols express fixed meanings in poetic themes. Now we can briefly introduce the main works of these groups.

II. Independent *Mi'rācnāme* Texts (*Meşnevīs*)

These works, which were intended to explain the *mi'rāj* from beginning to end, are poems that transmit the subject lyrically or didactically and interpret and explain the morals to be drawn from the miracle. The detailed texts range from one hundred to a few thousand couplets, and some include comprehensive annotations. The lists of such *meşnevīs* and the brief introductions of the major *mi'rācnāmes* presented below are sufficient to give an idea of the richness of the subject.⁶¹

1. *Mi'rāc-nāmetü'l-Ḥazret Şallellahu 'Aleyh*

This text, which is considered to be the earliest known example of a Turkish *mi'rācnāme*, is a twelfth-century Chagatay *kaşide* of 122 couplets attributed to Süleymān (Ḥakīm Süleymān Ata) Bâkırgānī. This work was written in 7+7=14 syllabic measures with a short, simple, and intimate style, and with sporadic meter imperfections.⁶² The poem begins with the following couplets:

*Bir ü barlık ol Kâdir körüng nazar kıldı ya
Mustafâ[nı] indürüp bizgi ümmet kıldı ya*
[God, the Owner of Power, revealed His unity and existence to Muḥammad and blessed us with His favor by making us his *umma*.]

*Atâyı berdi bizge ümmet üçün Resûlnü
Bizdik asî ümmetge andag resûl berdi ya*
[He sent His Messenger as a gift to us. We were a disobedient *umma*, yet He favored us with such a Messenger.]

*Resûlga bolgan ümmet kıyâmetde bolur şâd
Bolur dûzehdin âzâd cevân kılur dedi yâ*
[The *umma* of His Messenger will be content on the day of resurrection; as He said, they will surely be free from the hellfire and joyous.]

Later in the poem come the lines below:

*Körüng Hudâ san'atin mihmân kılur Resûln
Körmeklikke didârın hazretinge erdi ya*
[See that He revealed His art by inviting His Messenger as His guest. He reached the presence of His Lord, observing His beauty.]

*Hakdın nidâ ayıtdı Cebrâilni bar dedi
Ferman kıldım men sanga selâm algıl dedi ya*
[A call came from God. He told Gabriel, "Bring him." He said, "I sent you a command, 'Receive My greetings.'"]

These verses describe the invitation to the *mi'rāj* and then state that the Prophet was shown heaven and hell. The *mi'rāj* phase ends with an explanation of the Prophet's return to Mecca, with mention of his encounter with God and God's acceptance of his request for salvation for the *umma*. The couplets following these

⁶¹ Akar, *Türk Edebiyatında Manzum Mirac-nameler*, 125–27; Hasan Ali Esir, "Anadolu Sahası Mesnevilerinde Mirac Mevzuu," *Atatürk Üniversitesi Türkiyat Araştırmaları Enstitüsü Dergisi (Prof. Dr. Hüseyin Ayan Special Issue)* 39 (2009): 694–703.

⁶² Kemal Eraslan, "Ḥakīm Atâ ve *Mi'rāc-nāmesi*," *EFAD (Ahmet Caferoğlu Special Issue)* 10 (1979): 243–304.

involve the poet's request for intercession. The *mi'râcnâme* ends with the couplet below:⁶³

*Kul Süleyman söz aydı resûl mi'râcın yaydı
Mi'râc Ahmedni aydı doslarga yadgâr koydu yâ*
[Relating the words of the servant
Sulaymân, destined was the Messenger's
mi'râj. Describing his *mi'râj*, Aḥmad
(Prophet Muḥammad) bequeathed a great
gift to his companions.]

2. Mi'râc-nâme

This anonymous work written in the Uyghur script is located in the Bibliothèque Nationale in Paris,⁶⁴ and it is an important work written outside of Anatolia. The text, copied by a calligrapher named Melik Bahşi in Herat during the Sultan Shahrukh (r. 1405–47) period, was published in French translation with notes, with a Turkish text in Arabic script in the appendix.⁶⁵ The book is also known as *Resûl 'Aleyhisselâmnîḡ Mi'râc Kabarganı*. Although inside the book it is stated that the work was translated from *Nehcü'l-fērâdis*, the publisher, A. Pavel Cortielle, stated that it was selected from Ferrâ' el-Begavî's work *Meşâbihü's-sünne*, as the author of the *mi'râj* hadiths stated in a few places in the book.⁶⁶

3. Taḥkîk-i Mi'râc-ı Resûl

This work of 497 couplets, written in 808 (1405) by the fifteenth-century Ottoman poet Aḥmedî (d. 1412–13), is the first distinctive example of *mi'râcnâmes* in Anatolia. It is different from both the *mi'râj* chapter in the *mevlid* section of the *İskendernâme* and the short *mi'râciyyes* in the poet's *dîvân*.⁶⁷ In one half of the work Aḥmedî explains the *mi'râj*, and in the other half he makes his commentaries. The first nine couplets of the *meşnevî* are written like a short *na'at* on the Prophet's features, and in the tenth couplet the account of the *mi'râj* miracle begins:

*Toptolu aḥbârdur ol gaybdan
Lafz u ma'nîsi münezzeh raybdan*
[It is totally filled with tidings from the
unseen, free from doubt in both its words
and its meaning.]
*Lîk ulu mu'ciz durur Mi'râc hem
Her mühimden ânı bilmekdür ehem*

[The *mi'râj* is undoubtedly a great miracle, but above all is knowing that it is more important than anything of importance.]

*Ana inkâr eyleyen mü'min deḡül
Âhiredde havfdan emin deḡül*
[One who rejects this is certainly not a
believer, and (that person) is not protected
from fear in the world beyond.]

*Her ki Mi'râc işine münkir ola
Kâ'be'den Aksâ'ya dek kâfir ola*
[Whoever denies the *mi'râj*, may he be a
disbeliever from the Ka'ba to al-Masjid al-
Aqşâ.]

*Kalanına münkir olan mübtedi'
Olmamış olur hadîse müttebi'*
[Unversed deniers among those remaining
have not adhered to the words and practices
(hadith) of the Prophet.]

*Dinle Mi'râcun sözün söyleyelüm
Kıssasın bir bir beyân eyleyelüm*
[Pay heed! Let's relate the *mi'râj*, explain its
accounts one by one.]

*Pes idelüm anun esrârın ayân
Şöyle k'ola şad işits'anı revân*
[Then we will reveal its mysteries so that
those listening will be overjoyed.]

*Evvel eydelüm nübüvvetden haber
K'ide Mi'râcun sözi câna eser*
[First, let's give the tidings of prophethood
so the accounts of the *mi'râj* will leave an
impression on the hearts.]

Following these couplets is a section of thirteen couplets under the heading "Muḥaddime-i Dâsitân-ı Mi'râc." The subject is broached with the title "Aḡâz-ı Kışşa-i Mi'râc-ı Resûl."

The final couplets of the *meşnevî* mention the poet's name:

*Aḥmedî Mi'râc esrârın sana
Keşif itdi gûş oldunsa ana*
[If you listened carefully, Aḥmad
(Muḥammad) related to you the mysteries
of the *mi'râj*.]

⁶³ Eraslan, "Hakîm Atâ ve Mi'râc-nâmesi," 245–57.

⁶⁴ Bibliothèque Nationale, Paris, manuscrit supplément turc 190.

⁶⁵ *Mi'radj-nâme* (Paris, 1882).

⁶⁶ For comprehensive information on *mi'râciyyes* written outside of Anatolia, see Fahir İz, "Miraç-nâme" (bachelor's thesis, Istanbul University, 1938); Osman Fikri Sertkaya, "Mi'râc-nâme: Metin-İndeks" (bachelor's thesis, Istanbul University, 1968).

⁶⁷ Akdoğan, "Mi'rac, Mi'racname ve Aḥmedî'nin Bilinmeyen Mi'rac-namesi," 263–310.

Vahdetün çoh dürlü râzın bilesin
Gönlünü bahr-ı hakâyık kılasın
[So you come to know the numerous secrets
in the unity of God, and turn your souls into
an ocean of truth.]

İşbu esrârı ki candandur nihân
Uş sevâb-ıçün sana itdüm ayân
[These are such mysteries, they are hidden
from the soul; I only revealed these that you
may earn reward.]

Tâ Resûlün rütbetini bilesin
Gendüzini ana pey-rev kılasın
[Until you recognize the rank of the
Prophet and become among those who
follow him.]

Tâ ola sana kıyâmetde şefî'
Menzilün Firdevs'de ola refî'
[Until he becomes an intercessor, your
intercessor on the resurrection, and your
place in the gardens of paradise is exalted.]
Cân u dilden zikir ider Ahmedî
Rahmet ümmidiyle dâyim Ahmed'i
[With his heart and soul, Ahmedî speaks
Muhammad's name in hope of mercy.]

4. Mî'râc-nâme

This *mî'râcnâme* of 545 couplets was written in *meşnevî* form by Şeyyâd Hamza,⁶⁸ an Anatolian Sufi poet of the fourteenth century.⁶⁹ The work has characteristics that do not conform to the classical *meşnevî* scheme, and it turns the Ibn 'Abbâs account into poetry. The author describes the things that the Prophet saw on the *mî'râj*, emphasizing the extraordinary aspects of the journey with a simple, unpretentious, and articulate style. The poem, which exhibits mistakes of meter, is nevertheless quite lucid, addressing a wide range of the community. The *Mî'râc-nâme* was transcribed, summarized, and briefly evaluated in a master's thesis.⁷⁰

5. Mî'râc-nâme-i Seyyidü'l-beşer

This *mî'râcnâme* was written in the form of a *meşnevî* by 'Abdülvâsi' Çelebi (d. 1414).⁷¹ A critical edition of the text, based on a comparison of the copies of Istanbul and Afyon and with a dictionary appended to it, was published with 566 couplets.⁷² All the aspects of the *mî'râj* are explained in detail. When the work discusses forms of worship like *namâz* and *zekât*, it does so in strikingly plain, vivid, and beautiful language. This is one of the first examples from its period.

6. Mî'râcû'n-Nebî

This work, which has religious-mystic aspects, has 1,745 couplets and was written in 841 (1437) by a poet named 'Ârif, about whom little is known.⁷³ There is a master's thesis on this work.⁷⁴

7. Mî'râc-nâme

This *meşnevî* of 341 couplets is judged to have been written by an Ottoman poet by the name of Akşarâyılı 'İsâ during the fourteenth or fifteenth century.⁷⁵ There is a master's thesis on this work,⁷⁶ however, it focuses more on various issues concerning the injunction of prayer in the *mî'râj* than on the *mî'râj* itself. The *meşnevî* imparts knowledge about pilgrimage, *zekât*, fasting, and burial. Like other texts of the time, it has meter imperfections. It is written as a didactic poem in colloquial language and in some respects has the features of an *ilmihal* (manual of faith, worship, and ethics).

8. Mî'râc-nâme

This *meşnevî* has 678 couplets, according to the four identified copies of the work. It is believed to have been written during the fourteenth or fifteenth century, but its author is unknown. A study was done on the language of the *harekeli* text (text with diacritical marks), and this was published together with a facsimile of the text by the Istanbul University Turkish Language

⁶⁸ For comprehensive information, see Orhan Kemal Tavukçu, "Şeyyad Hamza," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2010), 39:104-5.

⁶⁹ Ankara National Library, no. 3772. fol. 80v-101v.

⁷⁰ Gülten Feşel-Güzelişik, "Şeyyad Hamza Mî'râc-nâme" (master's thesis, Marmara University, 1996).

⁷¹ Günay Kut, "Abdülvâsi Çelebi," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1988), 1:283-84.

⁷² Metin Akar published the text of this *mî'râcnâme* together with his doctoral dissertation. See Akar, *Türk Edebiyatında Manzum Mirac-nameler*, 325-83.

⁷³ Süleymaniye Library, İbrâhim Efendi, no. 355.

⁷⁴ Nebahat Gülsoy, "Miraç-nâme, Vefat, İsimsiz Bir Mesnevi" (master's thesis, Marmara University, 1993). This thesis comprises an introduction, the transcribed text, and a dictionary.

⁷⁵ Süleymaniye Library, Lâleli, no. 3756. fols. 64r-75v.

⁷⁶ Sema Özdemir, "Aksaraylı İsâ'nın Mirâciyesi" (master's thesis, Marmara University, 1996).

and Literature Seminar Library.⁷⁷ The work is an elaborately detailed *mi'rācnāme* that bears the features of classical Turkish. It is based on the Ibn 'Abbās account.

9. Mi'rāc-nāme

This work, dated to the fifteenth century, was published with the title of *Mi'rāc-nāme*, but its four copies bear different names. It belongs to a poet called İbrāhīm Bey, about whom little is known. According to a study on the language and orthographic features of the *meşnevī*, its Turkish elements were written in a rich yet plain language.⁷⁸ It is a poem in 275 couplets without intermediate titles, thus diverging from the classical *meşnevī* style.

10. Hāzā Mi'rāciyye-i Risālet-penāh 'Aleyhisselām

Even though there is little information about it, according to a publication based on this work's only copy,⁷⁹ the author is the sixteenth-century Ottoman Sufi poet 'Abdūlmecīd Efendi (d. 1588).⁸⁰ He used the pseudonym Mecīdī, and his full name was 'Abdūlmecīd ibn eṣ-Şeyh Naşūḥ ibn Isrā'il (Isrāfil) et-Tosyevī el-Amāsī er-Rūmī el-Ḥanefī. The poem was written in *meşnevī* form in 289 couplets. It briefly describes the *mi'rāj* and interprets certain motifs touching on the miracle from a mystic perspective and in a highly lyrical style. Its first couplets are as follows:

Ezelde evvel ol Allah ma'būd
Ki vahdet bâbını kalmışdı mesdūd
 [Before eternity, God, the One who is worshipped, first closed the Gates of Unity.]
Ne zâtı zâhir idi ne sıfâtı
Hemân vahdet idi ancak simâtı
 [Neither He nor His attributes were apparent, only unity (*wahdat*) remained as a sign of Him.]

There is a *na'at* of nine couplets in the work, which starts with a *tevḥīd* consisting of fifty-five couplets. The poet believed that the Prophet had risen corporeally to the *mi'rāj* and expressed this clearly in the sixty-fourth couplet:

Ki cismiyle anunçün kıldı mi'râc
Ki olmaya delîle anda muhtâc
 [He (the Prophet Muḥammad) ascended physically on the *mi'rāj*; there be no need of proof in this respect.]

From the sixty-fifth couplet to the seventy-fourth couplet, Mecīdī treats Gabriel's invitation to Muḥammad to embark upon the *mi'rāj*:

Gelüp bir gice didi peyk-i Hazret
Seni mi'râca Allah itdi da'vet
 [One night, the herald of God (Gabriel) came and said, "The Lord is inviting you on the *mi'rāj*."]]

Ki tur yâ Mustafâ hoş eyle seyrân
Seni görmek diler ol yüce Sultân
 [He said, "Arise, O Muṣṭafâ (Muḥammad), and perform the journey well, for the exalted Sultan (God) wishes to meet you."]

Çü cânun sırrı cânân mahremidür
Ki 'sübḥânellezi esrâ' demidür
 [As the loved one can reveal His mysteries only to His beloved, and as the time for "Şubḥân alladhī asrâ" has come.]⁸¹

While the poem ignores certain *mi'rāj* motifs, it emphasizes others. On the one hand, in the descriptions of heaven and hell, terms like "al-Lawḥ al-Maḥfūz" (the Inviolable Tablet) and *qalam* (pen) are not mentioned, but on the other hand motifs like "ru'yat," or the Prophet being honored with God's beauty and *takallum*, or speaking with him, are described in detail.

Benümdür çün bu dem vakt-i ma'allah
Ki oldum mahrem-i esrâr-ı dergâh
 [When I was with God, there was a point where I was privileged with the mysteries of His threshold.]
Çü sen kapudasın vuslat benümdür
Tekarrüb sohbet ü halvet benümdür
 [While you remain at His gate, union, closeness, speaking, and being alone with Him is for me alone.]

⁷⁷ Hayati Develi, "Eski Türkiye Türkçesi Devresine Ait Manzum Bir Miracnâme," *Türk Dili ve Edebiyatı Dergisi* 28 (2012): 81–228.

⁷⁸ Musa Duman, "İbrahim Bey'in Mi'rāc-nāmesi, İmlâ Özellikleri, Metin, Sözlük ve Ekler Dizini," *Türk Dili ve Edebiyatı Dergisi* 17 (1997): 169–238.

⁷⁹ Istanbul University Library, Turkish Manuscripts, no. 4009.

⁸⁰ İ. Hakkı Demirkazık, "Mecīdī'nin Mi'rāciyesi," *Turkish Studies: International Periodical for the Languages, Literature and History of Turkish or Turkic* 10, no. 8 (2015): 849–85.

⁸¹ "Şubḥân alladhī asrâ" here is a reference to the first verse of Sura al-Isrâ'.

*Çü Ahmed gitdi kaldı Rûh-i kudsî
Ahad birle Muhammed itdi ünsi*
[When Aḥmad (Muḥammad) left, Gabriel
remained behind and Muḥammad was
granted closeness to God.]

*Güzer itdi mekândan lâ-mekâna
İrişdi ol mukaddes 'kûn fe-kâna'*
[He traveled from the earth to the place of
no space or time, and reached "Kun fa Kan"
(Be! And it was).]⁸²

*Ki buldı bir nesîm-i câvidânî
Ki sığmaz dillere anun beyânı*
[He encountered a perpetual breeze that
there are no words to describe.]

...

*Eğerçi nefşüm için yok murâdât
Velikin ümmetüm-çün çok irâdât*
[Though I had no requests for myself, I made
various requests on behalf of my people
(*ummah*).]

*Eğerçi çokdur anların günâhı
Bağışla bana aff it yâ İlâhî*
[O Lord! They have sinned greatly, but spare
them, forgive them for my sake.]

*Şefî eyle beni anlara yâ Rab
Ki dergâhun ola anlara matlab*
[O Lord! Deem me their intercessor so Your
threshold may be the place where Your
commands are declared to them.]

*Cehennemden sen anları halâs it
Koyup cennâtuna makbûl u hâs it,*
[Save them from the hellfire, bring them into
Your paradise and be pleased with them,
place them among those You love.]

*İçür anlara kevser şerbetinden
Halâs eyle cehennem zahmetinden*
[Allow them to drink the sherbet of
Kawthar,⁸³ and save them from the
punishment of hell.]

In the following couplets of the *Mi'râciyye*,
after the poet explains at length God's acceptance
of the Prophet's prayer, the work ends with an
invocation:⁸⁴

*Mecîdî bendeni hem yâ İlâhî
Eğerçi çokdurur anun günâhı*
[O Lord, even if the servant of the
Magnificent has many sins,]
*Velî nâdimdurur gufrân idesin
Suçını afv idüp ihsân idesin*
[Forgive his sins by Your mercy, and grant
him Your favors, for he is remorseful.]
*Koyasın cennete mü'minler ile
İdesin konşu anda anlar ile*
[Bring him into Your paradise with the
believers so he can be among them.]
*Şular kim bu du'âya diye âmîn
Anı Hak cennetine koya âmîn*
[May God grant paradise to those who
proclaim "amen" to this supplication. Amen!]

11. Mi'râc-nâme

This *meşnevî*, which is also known as *Mi'râciyye* and
which has sporadic prose by Każasker 'Abdülbâkî
'Ârif Efendi (d. 1713),⁸⁵ has also been confused
with the work of 'Ârif Süleymân Bey, who uses the
same pseudonym, as will be discussed below. In a
master's thesis that set out to resolve this confusion,
a solid text of 'Ârif 'Abdülbâkî's *mi'râciyye* was
presented.⁸⁶ This work, written in 320 couplets
with prosody in various forms, was mistakenly
published in Sırrî 'Abdülbâkî Dede's name.⁸⁷

According to the author, who was also a
scholar, because the work was prepared by using
reliable religious sources such as al-Nawawî, al-
Qurtubî, Ibn Kathîr, and al-Suyûtî, it bears the most
sharia features out of all its counterparts. Even
though this work was adapted by Niznâm Yüsuf
Çelebi, a well known composer of the seventeenth
and eighteenth centuries, and was recited at the
Eyüp Türbesi (the mausoleum of Ayyüb al-Anşârî

⁸² Appearing ten times in the Qur'an, the expression *kun fa-yakun* (Be! And it was) expresses God's power to create from nothing. For further information, see İskender Pala, "Kün," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Ankara: Türkiye Diyanet Vakfı Yayınları, 2002), 26:552-53.

⁸³ The Kawthar is a pool and river in the afterworld where the Prophet will meet with his *ummah*, and the sherbet of Kawthar is a drink offered to those who enter paradise. For further information, see Mustafa Ertürk, "Havz-ı kevser," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1997), 16:546-49.

⁸⁴ Demirkazık, "Mecîdî'nin Mi'râciyesi," 882.

⁸⁵ For comprehensive information, see Mustafa Uzun, "Ârif Süleyman," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1991), 3:369-70.

⁸⁶ Esra Okudan, "Ârif Mahlaş Mirâciyelerin Şâiri Olarak Abdülbâkî Arif ve Ârif Süleyman" (master's thesis, Marmara University, 2008), 119-77.

⁸⁷ Abdülbâkî Ârif Efendi, *Manzume-i Mi'râc* (Istanbul, AH 1317).

in the district of Eyüp in Istanbul), his composition was forgotten over time. The only copy of this work was published in an article.⁸⁸ The *Mi'râciyye* contains the following couplet:

*Sad hamd o kadîm kâr-sâza
Ol sâni-i âsmân-tırâza*

[All praise to the Eternal, the Creator, who organized the affairs of the universe most perfectly, He who adorned the heavens with excellence.]

The *Mi'râciyye* starts with a twelve-couplet *tevhid* and a ten-couplet invocation. Then, after a section of prose under the heading "Rivâyet-i Vâride der-Ta'yîn-i Vaqt-i İsrâ'," it offers the following couplets under the title "Evvel-i Nazm-ı Kışsa-i İsrâ'":

*Ey talebkâr-ı siyret-i nebevî
Arzu-mend-i nâ't-i Mustafavî*

[O those who request the excellent morals of the Prophet, those who want to convey the attributes of the Prophet Muḥammad Muştafâ.]

*Gûş kıl nağme-i ney-kalemi
Dinle vasf-ı resûl-i muhteremi*

[Pay heed to the melody of the reed pen, listen to the attributes of the honorable Prophet.]

*Oldu tûtî-i kilik-i nağme-serâ
Menkabet-hân-ı Leyletü'l-İsrâ*

[For this is the echo of the pen that utters those melodies and of those who perceive the accounts of the night of *İsrâ'*.]

The *Mi'râciyye* has titles that indicate the topics described as the work progresses.

12. Mi'râciyye

Written by Bursalı İsmâ'îl Hakkı (d. 1725), this work is composed of 478 couplets, according to the author's copy in the Topkapı Palace Museum Library.⁸⁹ The work's content is mystical, in accordance with the author's Sufi identity. Since the work, written in an artistic style, is acknowledged as a successful example of the

genre, there are many printed copies of it,⁹⁰ and it has been published in the modern Turkish alphabet as well.⁹¹

13. Mi'râcü'n-nebî 'Aleyhisselâm

Nâyî 'Osmân Dede (d. 1729) composed a short *meşnevî* of 102 couplets to be recited in religious ceremonies performed on the blessed nights of the *mi'râj*.⁹² The couplet repeated as a refrain, "Aşk hubb-ı zâtında kıldı salat / Es-salat ey mazhar-ı zât es-salat," is often found in many strophes. Since it is still recited today, it has become the most well-known example of the genre and has become a public good. Its publication in the old *harekeli* script (script with vowel points) under the title *Mi'râcü'n-nebî 'Aleyhisselâm* and its many copies attest to the amount of interest there is in this work.⁹³ In contrast to the musical composition, the lyrics are didactic and are not very artistic. The lyrics also do not reflect the manifest influence of the composer's Sufi identity.

The work begins with the lines

*Evvel Allah âdım yâd eyleriz
Dil dil olmuş kalbi dilşâd eyleriz*

[First, we remember the name of God, and bring pleasure to the heart that is torn into pieces.]

*Zikr-i Hakla nutku irşâd eyleriz
Her harâb-âbâdı âbâd eyleriz*

[We give guidance toward the true path with God on our tongues, and make the desolated prosperous.]

*Hz. Ahmed sıfâtın söyleriz
Mustafâ'nın mu'cizâtın söyleriz*

[We relate the attributes of Aḥmad and the miracles of Muḥammad.]

After a short *na'at* of fifteen couplets mentioning the Prophet's miracles, the subject turns to the *mi'râj*:

*Mu'cizâtından biri mi'râcdır
Hz. Peygamber'i i'râcdır*

[One of Muḥammad's miracles is the *mi'râj*, and this exalted the Prophet.]

⁸⁸ The *Mi'râciyye* was published in Hüseyin Ayan, "Abdülbâki Ârif Efendi'nin Mi'râciyyesi," *Selçuk Üniversitesi İlahiyat Fakültesi Dergisi* 2 (1986): 1–11.

⁸⁹ TSKM, Emanet Hazinesi, no. 1790, fol. 66v–82v.

⁹⁰ İsmail Hakkı Bursevî, *Mi'râciyye-i İsmail Hakkı* (Istanbul, AH 1267).

⁹¹ İsmail Hakkı Bursevî, *Mi'râciye*, ed. İrfan Poyraz (Bursa: Sır Yayıncılık, 2007).

⁹² For this reason, there are many copies of the entire text, including the recitation sections. See Akar, *Türk Edebiyatında Manzum Mirac-nameler*, 174.

⁹³ Ali Galib Efendi, *Mi'râcü'n-Nebî Aleyhisselâm* (Istanbul, AH 1310). In this publication, which couplet must be recited at which place is written next to each of the couplets.

Bir ŧeb idi ki dūŧenbih idi o ŧeb
Bir ŧeb idi gicelerden mūntehab
[It was such a night, it was the night of
Monday, a night chosen from among all
nights.]

ŧebde mi'rāc itdūğūn kılma acep
Āb u hayvānı kodu zulmette Rab
[Do not be surprised that He made him
(the Prophet) perform the *mi'rāj* at night,
(because) God provided the elixir of life in
the pitch dark of night.]⁹⁴

Ūmmūhānī hānesindeydi Resūl
Kim Ali'nin hāheriydi ol betūl
[The Messenger of God was in the home of
the honorable Ummuhānī, 'Alī's sister.]

In the following couplets, the *mi'rāj* phase is
briefly conveyed:

Ol ki mū'min idi tasdīk eyledi
Evvellā ĩmānı Sıddīk eyledi
[One of the believers confirmed
Muḥammad's miracle, the *mi'rāj*; Őıddīq (Abū
Bakr) was the first to believe him.]

Cūmle ashāb oldular rif'at-ŧikār
Mu'cize-i Mi'rāc oldu āŧikār
[All of the companions competed with one
another to affirm their belief in the *mi'rāj*;
thus, the miracle of the *mi'rāj* was revealed.]

After these couplets, the poem ends with
invocation verses. The work includes *tevŧihs* with
Arabic lyrics among the *baḥırs*, and it is one of
the most important compositions of religious
Turkish music. The work has been published
in text form by S. Nūzhet Ergun⁹⁵ and Mustafa
Kara,⁹⁶ with the notes by Subhi Ezgi⁹⁷ and Ekrem
Karadeniz,⁹⁸ as a recorded performance by

Ahmed Hatiboğlu,⁹⁹ and with an introduction and
evaluation by Metin Akar.¹⁰⁰

14. Mi'rācū'n-nebī

This *meŧnevī* is by Süleymān Naḥīfī (d. 1738) and
has 1,157 couplets.¹⁰¹ It is remarkable in that
it while it is poetry, it transmits and evaluates
relevant verses and authentic hadiths one by one,
as the author points out in the following verses:

Farkı bu kim baŧka iken her eser
Zamm olunup mūmtezig oldu haber
[My work is different from the others,
because (regarding the *mi'rāj*) authentic
reports were included and are in accord.]
Oldu mūcerred bu makāl-i sarīh
Nuhbe-i meŧhūm-i hadīs-i sahih
[(By conveying) the most eligible
interpretations of *sahih* (authentic) hadith,
this work is simply a comprehensible
discourse.]

The work conveys the different views of
Islamic scholars on some aspects of the *mi'rāj*.
Some controversial issues about it are debated,
and the poet expresses his own opinions. Even
if the poet surveys all the information about
the subject in a rather didactic way, the poem
still attains a successful lyricism, especially in
the couplets that praise the Prophet. There is a
master's thesis on this work.¹⁰²

15. Mi'rāciyye

This work of 'Ārif Süleymān Bey (d. 1769),¹⁰³ a
remarkable eighteenth-century poet, illuminator,
and calligrapher, is often confused with 'Abdūlbākī
'Ārif's work and was mistakenly printed in
Re'īsūlküttāb 'Ārif Efendi's *Divān*.¹⁰⁴ This *mi'rāciyye*

⁹⁴ For further information on the "elixir of life" in Turco-Islamic mystic literature, see Ahmet Yaŧar Ocak, "Āb-ı Hayat," in *Türkiye Diyanet Vakfı İslām Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1988), 1:1-3; Āmil Çelebioğlu, "Āb-ı Hayat," in *Türkiye Diyanet Vakfı İslām Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1988), 1:3-4.

⁹⁵ Sadettin Nūzhet Ergun, *Türk Musikisi Antolojisi* (Istanbul: Rıza Koŧkun Matbaası, 1942), 1:308-17.

⁹⁶ Mustafa Kara, "Mīrāc Mīrāciyye ve Bursalı Safiye Hatun'un Vakfiyesi," *Uludağ Üniversitesi İlahiyat Fakültesi Dergisi* 7, no. 1 (1998): 25-40.

⁹⁷ Suphi Ezgi, *Nazarı ve Ameli Türk Müsikisi* (Istanbul: Milli Mecmua Matbaası, 1933), 102-43.

⁹⁸ M. Ekrem Karadeniz, *Türk Müsikisinin Nazariyye ve Esasları* (Ankara: Türkiye İş Bankası Kültür Yayınları, 1984), 162-63, 659-701.

⁹⁹ Ahmet Hatipoğlu, *Mīrāciyye I-II Kaseti ve Eki Mīrāciyye Kitapçığı*, Kubbealtı Akademisi Kültür ve Sanat Vakfı Sesli Yayınları, Klasik Türk Müsikisi Serisi 6-7 (Istanbul: Kubbealtı Akademisi, Kültür ve Sanat Vakfı, 1992).

¹⁰⁰ Metin Akar, "Nayi Osman Dede ve Miraciyesi," *Selçuk Üniversitesi Edebiyat Fakültesi Dergisi* 1 (1981): 1-16.

¹⁰¹ Süleymaniye Library, Āŧir Efendi, no. 323, fol. 29v-58.

¹⁰² Sıddıka Akbaŧ, "Süleymān Naḥīfī'nin Mīrāciyyesi: Metin-Muhtevā-Tahlil" (master's thesis, Dokuz Eylül University, 2006).

¹⁰³ Uzun, "Ārif Süleyman," 3:369-70.

¹⁰⁴ Re'īsūlküttāb 'Ārif Efendi, *Divān-ı 'Ārif* (Cairo: Maḧba'a-i Bulak, AH 1258), 18, 24, 32. Though there are some mistakes in its transcription, for the *mi'rāciyye* text, see Mustafa Tankuŧ, "Ārif Süleyman: Hayātı, Eserleri ve Divānı" (master's thesis, Gazi University, 2002), 33-44.

has 187 couplets,¹⁰⁵ and it is one of the period's most successful and important works.¹⁰⁶

The poem starts with the couplet

*Bir şeb ki sipihr ü mâh u kevkeb
Bir encümen eyleyüp müretteb*

[The sun, moon, and stars decided to come together on an appropriate night and organized a meeting.]

It then explains, in twenty couplets, how the celestial bodies prepared for the Prophet's visit:

*Ol gice Habîb-i Rabb-i izzet
Bâ izzet ü devlet ü saâdet*

[That night, with exaltation, greatness, and joy, the beloved of God (Muḥammad)]

*Kılmıştı o şebde nâgehânî
Teşrif-i sarây-ı Ümmühânî*

[Suddenly graced the court of Ummuhânî.]

...

*Ol gice gelüp Cenâb-ı Cibrîl
Ahkâm-resân-ı vahy u tenzil*

[On that night, Gabriel, who conveyed the commands of God's revelations (to the prophets), came and said,]

...

*Sad müjde sana ki Rabb-i izzet
Eyler melekûti seyre da'vet*

[“I bring hundreds of tidings to you; God the Exalted invited you on a journey through the realm of the angels and spirits.”]

*Ta'zim için oldılar mürettep
Teşrifine rûh-i enbiyâ hep*

[“On this journey, the spirits of all the prophets organized a welcoming ceremony for you.”]

...

*Kıldı sana bir Burâk irsâl
Tay itmek için sipihri filhâl*

[“He (God) has sent you a Burâq, so that you may traverse the heavens in a moment.”]

...

*Oldukda süvâr Fahr-i âlem
Aksâ-yı¹⁰⁷ merâma irdi ol dem*

[The moment the praised of the earth (Muḥammad) mounted (al-Burâq), he attained his desires.]

...

*Ervâh-ı gürûh-ı enbiyâ hep
Âmâde idi olup mürettep*

[[There] a group of the spirits of prophets gathered, awaiting him.]

...

*Kıldıkta tamâm edâ-yı rek'at
Ta'dil ile secde vü tahiyyât*

[All of them prayed together; standing, in prostration, and sitting, they prayed together, supplicating.]

*Mânende-i rûh-i arş-pâre
Azm eyledi cânib-i semâya*

[He (Muḥammad) headed towards the heavens like the spirit of a piece of the Throne.]

Here, the poet tries to explain the *mi'râj*. In a few couplets, he describes and characterizes the Prophet's arrival at Sidra, his ascension on Râfraf, and his arrival in the presence of God after a long journey alone:

*İrdi ana kim o nûr-i bâsır
Yok anda vucûd-ı çâr anâsır*

[When the one whose power of sight was light (Muḥammad) arrived there, he saw that the four elements were non-existent.]

...

*Gitti hedef-i hicâb-ı mâbeyn
Menzil-gehi oldu 'kâbe kavseyn'*

[There were no obstacles between; the Qâba Qawsayn was the last station he reached.]¹⁰⁸

*Ol bezm-i safâda oldı zâhir
Çok güft ü şenîd aşka dâir*

[In that assembly of purity, many words were said and heard in respect of love.]

*Ammâ ne zebân u gûş-ı mahrem
Ne savt u hurûf u hûş-ı mahrem*

[But these reached neither tongues nor words.]

...

*Kimse olamaz o sırdan âgâh
Ne hikmet bu idi Allah Allah*

[Oh Lord! This was so profound that nobody was able to perceive knowledge of this.]

¹⁰⁵ For the manuscript, see Süleymaniye Library, Esad Efendi, no. 2656.

¹⁰⁶ For comprehensive information, see Okudan, “Ârif Mahlaslı Mîrâciyelerin Şairi Olarak Abdülbâkî Arif ve Arif Süleyman.”

¹⁰⁷ The word “aqsâ” here in the verse, which is a term meaning “the last/utmost,” also evokes al-Masjid al-Aqsâ.

¹⁰⁸ “Qâba Qawsayn” is a term in Sura al-Najm, 53:9, which means “at two bows’ length.” This is used to define the closeness of the Prophet to God on the night of the *mi'râj*.

After these couplets, the poet briefly describes the Prophet's return and, after lines of invocation, ends the poem with a long request for intercession.

*Bir lütfünü isterem görenler
Bilsin ki şefâ'at-i peyamber*

[I want a favor so those who witness this appreciate the intercession of the Prophet.]

*Ben gibi bir günahkâr içindür
Nâçâr u zelîl ü hâr içindür*

[For a sinner, a miserable, hopeless wretch like me.]

*Sensin çü zamîr-i halka vâkîf
Muhtâcî şefâatindir Ârif*

[You are the One who knows all that is hidden in human souls. Even the wise and learned are dependent on Your intercession.]

16. Mî'râciyye

Hâkim Seyyid Muhammed Efendi's (d. 1770) work, composed of 248 supplemented couplets,¹⁰⁹ is the only known *mî'râciyye* in this form.¹¹⁰ It appears from the record at the end that the poem was written after a Friday-evening prayer on the 17th of the month of Rajab. The work begins with couplets expressing that narrating the *mî'râj* in verse will be most pleasing to the reader:

*Emr ü fermân eyler ise Hâlık-ı cân-âferin
Feyz-i lütfundan bana*

[If God, the One who forgives souls, commands and prescribes to me the abundance of His favor,]

*Nazm olunmak üzre mi'râc-ı resûlü'l-mürselîn
Ola matlûbü'l-edâ*

[I wish to write about the *mî'râj* of the Prophet in my own composition.]

*Zikr-i mi'râc-ı Resûlullah kim manzûm ola
Lü'lü-i şehvâr-ves*

[So the narrative of the *mî'râj* of God's Messenger is like pearls fit for kings.]

*İntizâm-ı meslek-i nazm ile olur dil-nişîn
Rûha bahş eyler safâ*

[This must be composed in poetry, that it may give pleasure to the soul and embed in the heart.]

The work ends with the following lines:

*Ol resûle âline ashâbına olsun selâm
Hâkimâ subh u mesâ*

[O, Owner of Judgement! Greetings to that Prophet, his family and companions, night and day.]

*Hâhem ümmid-i şefâ'at yâ şefî'a'l-müznibîn
Yâ Resûl-i müctebâ"*

[O chosen Prophet! O one who intercedes for sinners! I request the hope of your intercession.]

17. Mî'râciyye

This work was composed in 1205 (1790) by Yenişehir Fenerli Hâfız 'Ömer, about whom little is known.¹¹¹ It comprises 318 couplets written in a plain language and in *mevlid* meter. While it is in the traditional *meşnevî* format, it does not have the *tevhiid* and invocation couplets typically found in the introduction to such works. The writer broaches the main subject in the eighteenth couplet and focuses on the meeting between the Prophet and God, conveying their conversation at length. Following this, the account of the *mî'râj* reads much like a *naşihatnâme* (book of advice), with discussions of topics like patience, faith, being content with lawful and moderate sustenance, eating little, sleeping little, adherence to science, respect for the wise, pious asceticism, piety, prayer, the duties of men in the world, and eternal life.

Although there are no distinct sections in the *Mî'râciyye*, couplets 1–17 contain the introduction, couplets 18–36 the account of the *isrâ'* (the night journey), and couplets 37–219 the account of the *mî'râj*. Following this, couplets 220–306 explain the hadiths after the *mî'râj*. After this, couplets 307–12 form the epilogue, and couplets 313–19 can be considered a prayer. According to an article analyzing four copies of this work and introducing it to the scholarly community,¹¹² the work begins its account of the *mî'râj* with the Prophet leaning on the wall of the Ka'ba:

*Kâ'be'nin garb cânibind'olan divâ
Tayanupdı bir şeb anda ol nigâr*

[One night, the beloved rested against the wall to the west of the Ka'ba.]

¹⁰⁹ Süleymaniye Library, Hacı Mahmud Efendi, no. 4477.

¹¹⁰ Mehtap Erdoğan, "Türünün Farklı Bir Örneği: Hâkim Mehmed Efendi'nin Müstezâd Nazım Şekliyle Yazdığı Mî'râciyesi," *Atatürk Üniversitesi Türkiyat Araştırmaları Enstitüsü Dergisi* 40 (2009): 75–117.

¹¹¹ Millet Library, Ali Emîrî Efendi, Manzum, no. 1375.

¹¹² Hasan Kaya, "Ömer Hâfız-ı Yenişehir-i Fenârî'nin Mî'râciyesi," *Turkish Studies: International Periodical for the Languages, Literature and History of Turkish or Turkic* 9, no. 6 (2014): 677–718.

Meh Receb yirmi yedinci gicesi
Geldi yatsu vakti Cibrîl hâcesi
 [Gabriel came on the twenty-seventh night
 of the month of Rajab, after *isha* (the night
 prayer).]
Hem getürmüş ol Burâk'ı k'ol ata
İbtidâ binmişdi İbrâhim ata
 [He brought with him al-Burâq, and the first
 to ride it was Ibrâhîm, the ancestor of the
 Prophet.]
Kara gözlü hem zeberced kulağı
Zülfî nûrından münevver yanağı
 [It (Burâq) had black eyes, and its ears were
 chrysolite. Its cheeks were illuminated by
 the light of its mane.]
Pek güzel boynuzları hem alnı ak
Yüzü insân yüzüdür kudrete bak
 [It had beautiful horns and a white forehead.
 Imagine the omnipotence (of God)! Its face
 was like the face of a human.]
Kuyruğı tırnağı şekl-i gâv idi
Sanki kara yâkût ahmer tav idi
 [Its tail and hooves were like the tail and
 hooves of a cow, it was like a black ruby
 reflecting a red light.]
Didi Cibrîl Hak seni da'vet ider
Hem selâm itdi kavuşmaklık diler
 [Gabriel said, "God invites you, He sends you
 His greetings and wants to meet you."]
Tutdı yardı göğsini göbeğe dek
Yüreğün çıkardı yudı ol melek
 [Then the angel took hold of his chest and
 split him from there to his stomach, then
 removed his heart and purified it.]
Bir leğen içinde kim altındı ol
Tolu îmân u hikem hem nûrı bol
 [He did this in a gold bowl that was filled
 with faith, wisdom, and plenty of light.]
Bunları toldurdı ol sadra giru
Kodı kalbi yerine ki yok zoru
 [He placed these back in his chest and put
 his heart in its place, and he experienced no
 discomfort.]
Geldi Mî'râciyye nazma fi Receb
Gurre târihdir ana itme aceb
 [The month of Rajab was when the verses
 of the *Mî'râciyye* were written. Make no
 mistake, the date was the beginning of
 Rajab.]

Yâ İlâhî aybımız eyle setîr
Sevdiğin zâtlarla dîvâna getir
 [O Lord! Conceal our sins, bring us to the
 resurrection with Your beloved ones.]
Rûz u şeb isyândayız gaflet ile
El-amân yâ Rab bize lutf it hele
 [Day and night, we rebel in heedlessness O
 Lord, O One of mercy! Above all, grant us
 Your favor.]
Başımız tâcı Muhammed Mustafâ
Kıl şefâ'atine mazhar bâ-safâ
 [Muḥammad Muştafâ is our beloved
 Prophet. Lead us to his intercession with
 joy.]
Gönlümüz ilâcı mahşerde imâm
Sırrına olsun salât ile selâm
 [He is the cure for our souls, our leader at
 the great assembly. Prayers and greetings be
 upon his mysteries.]
Al ü ashâbına etbâ'ına hem
Çok selâm olsun ol ezvâcına hem
 [Greetings be upon his family, companions,
 and those who follow him, and especially his
 spouses.]
Enbiyâ vü müttakîn âlimlere
Ol salât olsun cemî mü'minlere
 [May prayers be with the Prophets, and with
 the scholars and believers who believe in
 God and attribute all their affairs to Him.]
Eyle mağfûr cürmümüz kıl sâlimîn
Hamdü lillâh şükr-i Rabbi'l-âlemîn
 [Forgive our sins and deem us among the
 saved ones. All gratitude to the Lord of the
 universe, all praise be to God.]

18. Der Beyân-ı Kışsa-i Mîrâc

The 143-couplet *meşnevî* of Seyyidî, about whom
 little is known, is an example of a medium-length
 text.¹¹³ The work begins with the following couplet:

Şeb-i esrâda mübârek Mî'râc
Siyer-i Ahmed'dedür ol ser-tâc
 [The holy ascension was on the night of
isrâ, and this was the peak in the life of
 Muḥammad.]

It ends with the following verses:

Kevserinden kana kana içelüm
Berk-ı hâtif gibi cisri geçelüm
 [May we drink the wine of Kawthar until we
 are content, and cross the Şirâṭ (bridge over

113 The Public Library of Ankara Cebeci, manuscript no. 1061, fol. 62v-65r.

hell) at the speed of lightning that can be heard but not seen.]

In some places there are *mülemma* (poetry composed in two languages) couplets, like the following:

*Kâle men ma'ake yâ Cebre'il
Goft u Ahmed-i Muhtâr sen bil*¹¹⁴

[When the angel asked, "O who is next to Gabriel?" Gabriel replied, "Know well, that is Ahmed the Mukhtar."]

Some verses contain references to the Qur'an:

*Ve refa'nâhu mekânen" didi Hak
Didi şânında "ve mâ-erselnâk*

[He "is a Prophet that God willed: 'We sent him to the worlds as benediction' and 'elevated him to an exalted *maqam*.'"]

19. Mî'râc-nâme

This is a poem by Kilisli 'Aşkî Muştâfâ Efendi (d. after 1858), a nineteenth-century Mevlevî shaykh about whom little is known. The only known copy of this *mî'râcnâme* was published as a section of 189 couplets in a corpus titled *Bahçe-i Letâ'if ve Lehçe-i Ma'ârif*.¹¹⁵

20. Kudsîyyü's-sirâc fî nazmî'l-mî'râc

This *meşnevî* was personally published by Mehmed Fevzî Efendi (d. 1900),¹¹⁶ known as the Mufti of Edirne. It is 183 couplets, not counting a *mî'râc ilâhî* inserted by the poet alongside the *bahîr* and ten *na'ats*. The *meşnevî* ends with an invocation, and the writer, known as a *du'âgû* (one who prays), wrote *mî'râj* prayers, one in Arabic and one in Turkish. A remarkable part of the work describes a few of the *mî'râj* sections at length, which, just as in the case of *mevlids*, suggests that it was prepared to be recited on the blessed nights of the *mî'râj*. In fact, as will be seen below, the writer inserts his own *ilâhîs* and *tevşîhs* at transitional points in the text, like between *bahîrs*, for this purpose. The work begins with an introduction of ten couplets about the merits of reciting the *mî'râciyye* and a *mî'râc ilâhî*:

*Başladım maksûda bismillâh ile
Tâ erem matlûba hamdullâh ile*

[I began my requests with "bismillah," until

I attain these requests by praising God.]

*Hem Resûle eyledim arz-ı selâm
Ede tebliğ lutf-ile Rabbü'l-enâm*

[I offer my greetings to the Messenger of God to convey to the gracious Lord of all creation.]

*Dâima râzı ola ol zü'l-Celâl
Âl ü ashâbdan edip arz-ı cemâl*

[May God, the Possessor of exaltedness, always be pleased with the family and companions of the Prophet and reveal their excellence.]

*Bahse âgâz eylemezden ibtidâ
Eyleyem bir müjde bâ-lutf-i Hüdâ*

[Before I begin the topic by the favor of God, first I will give good tidings.]

*Her ki mi'râc-ı Resûlü yâd eder
Hak onu âlî kılıp dil-şâd eder*

[Whoever commemorates the ascension of the Prophet, God will exalt him and grant His favors.]

*Ya'ni cem'iyet edip de aşk ile
Bahs-i mi'râcı okutsa şevk ile*

[(If a person) holds an assembly and relates the topic of the *mî'râj* with passion,]

*Kalbini Mevlâ onun pür-nûr eder
Hem verip dil-hâhını mesrûr eder*

[God will fill his heart with light and please him by granting his requests.]

*Çünkü ta'zîmât ü tekrîmât-ile
Tesliyât hem dahi teslîmât-ile*

[Because (he who) exalts and glorifies, who offers consolation and submission to]

*Yâd olunsa nâm-ı nâmî-i Resûl
Yâd eden lâbûd bulur kâma vusul*

[The blessed name of the Prophet, he one who commemorates it, will certainly reach his desires.]

*Bil ki bu va'd-i Hüdâdır bî-güzâf
Hâşe lillah va'd-i Hak olmaz hilâf*

[Know that, beyond any doubt, this is the pledge of God, and nobody can ever deny His pledge.]

After these couplets, the following refrain appears throughout the poem:

¹¹⁴ The first line is in Arabic, the second in Persian.

¹¹⁵ Orhan Bilgin, "Aşkî Mustafa Efendi ve Mî'râc-nâmesi," in *Prof. Dr. Nihad M. Çetin'e Armağan* (Istanbul: İstanbul Üniversitesi Edebiyat Fakültesi Yayınları, 1999), 97–116.

¹¹⁶ Mustafa Uzun, "Fevzi Efendi (Edirne Müftüsü)," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2002), 12:506–9.

*Biz ki olduk ümmet-i hayri'l-enâm
Diyelim gel es-salâtü ve's-selâm*
[We are the community of the most excellent
of all humans (Prophet Muḥammad). May
peace and blessings be upon him.]

The following is a *mi'râc ilâhî* of five strophes:

*Hak dostuna âşık olan
Gel dinle-gil mi'râcını
Aşkında hem sâdık olan
Gel dinle-gil mi'râcını*
[O those who love the companion of God!
Come and listen to his *mi'râj*; those sincere
with their love for him,]
*Ümmet isen peygambere
Müştak isen meh-peykere
Âlemlere feyz-âvere
Gel dinle-gil mi'râcını*
[If you are a follower of the Prophet, if you
yearn for the one of beauty, the one who
gives prosperity to creation, then come and
listen to his *mi'râj*.]

*Çün zenbine şâfi' olur
Hem kerbine dâfi' olur
Her an sana nâfi' olur
Gel dinle-gil mi'râcını*
[As he will intercede for the sinners, relieve
your grief, and be your aid at any moment,
come and listen to his *mi'râj*.]

*Bâbü'l-füyûz olur küşâd
Hem dil olur handan ü şâd
Çün nâm-ı dost olmakta yâd
Gel dinle-gil mi'râcını*
[The gates to prosperity are opened, the
hearts will attain both contentment and
bliss, and the name of his Companion (God)
is commemorated; come and listen to his
mi'râj.]

*İster isen Fevzî emân
Peygamber'e dâim inan
Salli ve sellim de hemân
Gel dinle-gil mi'râcını*
[O Fevzî! If you want fearlessness, then

never fail to believe in Prophet Muḥammad.
Constantly say, "Peace and blessings be upon
him."]

The *Mi'râciyye* was republished together
with the poet's *Mevlid* and *Regâibiye*.¹¹⁷ The
writer states that he wrote another *mi'râciyye*
titled *Ḳudsiyyü'l-minhâc fî icmâli baḥşî'l-mi'râc*.
However, a copy of the work, which is the only
Arabic example of poetry known in the Ottoman
realm, has not yet been found.¹¹⁸

21. *Mi'râciyye*¹¹⁹

This work was written at the beginning of
the twentieth century by Meḥmed Bahâeddin
Bey, an Arabic and Persian teacher at the
Amasya Mekteb-i Sultanisi, writing under the
pseudonym "Bahâ." Little is known about his
life. Melek Dikmen published this *Mi'râciyye*,¹²⁰
and she asserts that it is one of the independent
mi'râciyyes. It has 109 couplets in total, and
the section titled "*Mi'râciyye*," which treats the
mi'râj, has seventy-three couplets. Despite the
fact that he wrote during a time when Turkish
had simplified quite a bit, the poetry is difficult to
read, in terms of its language and style, because
of the excessive use of Arabic and Persian words
and compounds. This is probably because he was
an Arabic and Persian teacher.

The first couplet on the *mi'râj* reads as
follows:

*Tâir-i tab'-ı safâ tutdı bu dem evc-i hevâ
Şeh-per-i fikret ile kıldı yine 'azm-i safâ*
[At this moment, the bird of the nature of
purity has set out for the tower of desire,
and decided to attain bliss with the longest
wing of inspiration.]

The *mi'râj* section of the poem ends with the
following couplets:

*Seyr-i İsrâya bu dem nûr-feşân olsa sezâ
Vârid-i vird-i zebân bince selâm ile salâ*
[At this very moment, if there is light
radiating the journey of *isrâ'* (*mi'râj*), this is
beseeming. May our tongues be constantly

¹¹⁷ Mustafa Uzun, *Dini Edebiyatımızın Son Temsilcilerinden Mehmed Fevzi Efendi ve Dini Mesnevileri* (Istanbul: Marifet Yayınları, 1996). This publication includes the *Mevlid*, *Mi'râciyye*, and *Regâibiyye* from Meḥmed Fevzî Efendi's *Mesnevîs*. Subsequently, several others have republished some of this material, though without referring to my work: Nazan Aşık, "Edirne Müftüsü Mehmed Fevzi Efendi'nin İcmâlî'l-Kelâm Adlı Mevlidi," *Uluslararası Sosyal Araştırmalar Dergisi* 6, no. 26 (2013): 77–91; Hakan Yekbaş, "Klasik Türk Şiirinde Regâibiyye ve Mehmed Fevzi Efendi'nin Regâibiyyesi," *Atatürk Üniversitesi Türkiyat Araştırmaları Dergisi* 42 (2010): 69–95; and Serkan Türkoğlu, "Mehmed Fevzi Efendi ve Kudsiyyü's-Sirâc fî Nazmi'l-Mi'râc Adlı Eseri," *Turkish Studies* 8, no. 13 (2013): 1617–44.

¹¹⁸ Meḥmed Fevzî Efendi, *Ḳudsiyyü'l-minhâc fî icmâli baḥşî'l-mi'râc* (Istanbul, AH 1314).

¹¹⁹ Meḥmed Bahâeddin Bey, *Mi'râciyye* (Amasya, 1920–22).

¹²⁰ Melek Dikmen, "Son Müstakil Miraciyelerden Biri: Mehmed Bahâeddin ve Miraciye'si," *Ekev Akademi Dergisi* 20, no. 67 (2016): 237–60.

repeating “peace and greetings” a thousand times over.]

*Didiler hin-i ‘urûcunda semâya o şehin
Dokunup kâmet- bâlâsına bir nahl-i bahâ*
[They said, the moment that falcon (Prophet
Muhammad) rose into the heavens, a
beautiful sapling caressed his neck,]

*Avdet esnâsına dek itdi temâ‘ül ol şâh
Güyyâ eyledi tahrîk anı bâd-i sabâ*
[As if it was blown by the morning wind,
that branch remained bowed until he
returned.]

*Kerem ü lutfi Hudâ ile refik-ı tevfik
Hürmet-i rütbe-i İsrâ şeref-i nûr-ı serâ*
[The close companion that, by the grace and
favor of God, led him to His aid by the grace
and favor of God, the glorious esteem of *isrâ*,
the honor of the splendor of the earth.]

This work reminds us that the area of *mî‘râj* studies can be enriched with other manuscripts or printed works that were available locally in various parts of the large Ottoman realm.

22. Minhâcü’l-Mîrâc

Kolağası Receb Vahyî (d. 1923) printed this *meşnevî*,¹²¹ written in 1896, in order to contribute to the campaign to aid Muslims in Crete following the massacre there, allocating the profits from the sale of the work to that cause.¹²²

The work is 542 couplets in total, divided into eight main sections, each written in a different meter, including, in the introduction, a “Regâibiye” of nine strophes,¹²³ as well as a *mevlid* section of eleven strophes.¹²⁴ The *meşnevî*, written sometimes in a plain and other times in an artistic style, begins with the following lines:

*Ol resûl-i Kureşî fahr-i semâvât ü zemîn
Ol risâlet güneşi sadr-ı sâdât-ı güzîn*
[He is the Qurayshi Messenger, the praised
of the earth and the heavens; the light
of prophethood, the chosen leader of all
leaders.]

*O ser-âmâc-ı sübül nûr-i sirâc-ı ezeli
Zîb-i ser-tâcı rusûl bezm-i İlâhî güzeli*
[The farthest point the paths intend to
reach, the light of the candle of pre-eternity,
the embellishment of the esteemed of
all prophets, the most favorable of God’s
assembly.]

*O nebiyy-i medenî kâfile-sâlâr-ı Hudâ
Mefhar-ı kevn ü mekân âyine-i zât-ı Hudâ*
[That Medinan prophet, the leader of God’s
cortege, the praise of creation, the reflection
of God,]

*Ümmühâni evine bir gece mihmân oldu
Geldi tebşîr-i uruc âzim-i rahmân oldu*
[He was a guest one night in the house
of Ummuhânî, the tidings came for his
ascension, and his purpose was to reach
God.]

Parts of the work are written in ghazel form and adorned with *na‘ats*. The fact that the work was published twice indicates that it was in some demand.

Vahyî’s work is one of the last of its kind and is an important poem because of the sincerity, eloquence, and originality of its treatment of the *mî‘râj*.

In addition to *mî‘râciyyes*, Receb Vahyî has a *meşnevî* of nineteen couplets which was published in the magazine *Cerîde-i Sufiyye*. All except for the last couplet begin with the verse “Bu şeb” (tonight). In the publication of this poem, the poet explains that he prefers not to use a story-telling style as he did in the *mî‘râciyyes*.¹²⁵

23. Mî‘râciyye Dîvânı

This work, by Kerküklü Seyyid ‘Abdüssettâr Efendi (d. 1932), an important professor and scholar of the late Ottoman period, was published in 1908 in the form of a *terci‘-bend*.¹²⁶ The poem consists of forty-five couplets in four stanzas in a small leaflet of seven pages. It begins with a preamble in prose covering the *besmele*, *hamdele*, *şalvele*, and *sebeb-i te‘lif*. There, the author states that he wrote his *mî‘râciyye* to request the

¹²¹ Receb Vahyî, *Minhâcü’l-Mî‘râc* (Heraklion: Matba‘a-i Ma‘ârif, AH 1302).

¹²² For comprehensive information, see Cafer Gariper, “Ara Nesil Şairi Receb Vahyi” (PhD diss., Istanbul University, 1997).

¹²³ For information about the genre, see Mustafa Uzun, “Regaibiyye,” in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2007), 34:536–37.

¹²⁴ Vahyî, *Minhâcü’l-Mî‘râc*, 8–11.

¹²⁵ Hakan Yekbaş, “Receb Vahyî ve Leyle-i Regâib Adlı Regâibiyyesi,” *Uluslararası Sosyal Araştırmalar Dergisi* 4, no. 17 (2011): 218.

¹²⁶ Kerküklü Seyyid Abdüssettâr Efendi, *Mî‘râciyye Divânı* (Istanbul: İbrahim Efendi Matbaası, AH 1326).

Prophet's compassion and intercession and to pray for the sultan, 'Abdülhamîd II. In the first three stanzas of the work, the poet beseeches the great mercy of the infinitely mighty God. He emphasizes that the Prophet is God's servant and messenger. The fourth stanza of ten couplets on the *mi'râj* begins with the short couplet below:

*Çıkıp bir lâhzada gitti semâyı cümle seyr etti
Kalem böyle rakam etti ki "sübhâne'llezî esrâ
[He departed in a moment, he traveled the
entire heavens; the Pen wrote "Şubhâna
alladhî asra."]¹²⁷*

The stanzas are connected by the following couplet:

*Rûz u şeb zikr-i lisânımdır salât ile selâm
Ol mübârek rûhuna ey Hazret-i fahrü'l-enâm
[O praised one of all creation! I repeat the
words "peace and greetings" upon your
blessed soul.]*

An article examining the form and content of the poem includes a transcription of the poem together with its modern Turkish translation.¹²⁸ The work shows the features of the *tevhid* genre and has an invocation and *na'at*. It delves into its subject more than an independent *mi'râciyye*. The *mi'râciyye* begins with the following couplet:

*Ol resûl-i Kureşî fahr-i semâvât-i zemin
Ol risâlet güneşi sadr-ı sa'âdet-güzîn
[He is the Qurayshi Messenger, the praised
of the earth and the heavens; the light
of prophethood, the chosen leader of all
leaders.]*

After couplets that praise Muḥammad, the *mi'râciyye* explains that the Prophet set out from the house of Ummuhânî on his blessed journey in the stages that similar works describe. A different motif in this work is that after Muḥammad ascended to the Ninth Heaven, a light called *Tevfik-i İlâhî* (Divine Guidance) comes over to and praises him. The work ends with a ghazel with the contents of a *na'at* after the Prophet returns to the house of Ummuhânî.

24. Tefsîr-i Mi'râcû'n-nebî

This work was written by Karş Sarıkamışlı Rifâ'î Şeyhi Muḥammed Efendi, who used the pseudonym İlhamî, in 1941. His aim in the work was to silence the disbelievers and explain the *mi'râj* and its connection to religious and mystical elements. The work consists of about four thousand couplets divided into twenty-eight sections. At the end of the sections, the following couplets repeat:

*Vâsıl olmak ister isen devlete,
Kıl salât ile selâmı Ahmed'e
[If you want to attain bliss, convey "peace
and greetings" upon Aḥmad (Prophet
Muḥammad).]*

and

*Essalâtü ve's-selam yâ Mustafa
Rûh-i pâki pür safâdır pür safâ
["Peace and greetings" be upon you,
O Muştafâ! His pure soul is of complete
innocence.]*

From these couplets, it is apparent that the poem was written in a plain language with words used in common speech in the local region. There are ballads, ghazels, supplements, and hymns in the form of quatrains and bearing ghazel titles within. The poet starts the book with *besmele*, *ḥamdele*, and *şalvele* poems and takes up the main topic with the line "fi beyân-ı Ḥazret-i Resûlullah Göklere Gitmesinin sebebi: Birinci Hikmet" (in the account of why the Prophet went to heaven: First Reason) after couplets introducing himself, followed by a fifty-couplet *sebeb-i te'lif* under the heading "fi beyân-ı te'lif-i kitâb." In every section, he explains at length in a Turkish similar to today's Turkish the underlying rationale behind various aspects of the topic.

III. The Mi'râj in Works on the Prophet

These kinds of *mi'râciyyes* are often found as sections in works on the Prophet's life and his miracles, including *kıssa-ı enbiyâ* (history of the prophets),¹²⁹ *siyer*,¹³⁰ *mevlid*,¹³¹ and *mu'cizât-ı*

¹²⁷ Al-Isrâ', 17:1

¹²⁸ İsmail Yıldırım, "Kerkükî Abdüssettâr Efendi ve Mi'râciyye'si," *Turkish Studies: International Periodical for the Languages, Literature and History of Turkish or Turkic* 9, no. 6 (2014): 1163-80.

¹²⁹ For *siyers* in verse and prose, see Mustafa Uzun, "Siyer ve Megâzî," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2009), 37:325.

¹³⁰ For more information, see Hasan Aksoy, "Mevlid," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2004), 29:482-84.

¹³¹ For more information about the miracles of Prophet Muḥammad and other prophets, see Müjgan Çakır, ed., *Mu'cizeler Kitabı: Klasik Türk Edebiyatında Müstakil Mucizat Metinleri* (Istanbul: Büyüyen Ay Yayınları, 2015), 25-96.

nebi (miracles of the prophet).¹³² Couplets on the *mi'rāj* can also be found in texts like *hilyes* and *na'ats*. An example of this is Lâmi'î Çelebi's (d. 1627) *na'at* of seventy-eight couplets, in which couplets 27–41 were written like a *mi'râciyye*.¹³³ This short *mi'râciyye* of fifteen couplets was written by very skillfully transferring relevant Qur'anic verses in bits and pieces to the poem.

In *siyers*, miracles are generally explained in the sections on the time in which they occurred, so they are taken up in chronological order. In *mevlids*, however, they can be found after *tevhiids*, invocations, *velâdet bahirs*, and generally after the (mission) section on Muḥammad's prophethood.¹³⁴ A few poets of the late Ottoman period, like the Edirne mufti Meḥmed Fevzî (d. 1900) and Faṭma Kâmile Hanım (d. 1921), did not include *mi'râc bahirs* in their *mevlids*, probably because they wrote *mi'râciyyes* separately and because *mevlid* texts in the late Ottoman period were much shorter than the poems of previous periods.

The *Muḥammediye* is a good example of a poem on the *mi'rāj* found in prose and poetry works on the Prophet, including essentially encyclopedic religious works like *Aḥmediye*, *Envârü'l-Âşîkîn*, and *Ma'rifetnâme*.

1. Muḥammediye¹³⁵

The *meşnevî* of Yazıcıoğlu Meḥmed Efendi (d. 1451),¹³⁶ a fifteenth-century Ottoman mystic poet, was influential in the development of Sunni Islamic understanding in Anatolia. Under the title "Faşlün fi'l-Mi'râc," the *mi'rāj* is treated broadly in 285 couplets of the *meşnevî*, starting from couplet 2,048:

*Elâ ey âşık-ı Hazret ne kılar kıl nazar Allah
Basîret göz ile gözle çü vermiştir basar Allah*
[O lover of God, observe that which God has created with the human eye, because He gave you eyes to see.]

As the work does not have section titles, when the subject changes, the following couplet appears as a refrain:¹³⁷

*Ona evvel sıfatıyla tecelli eyledi Allah
Pes ondan sonra zâtıyla tecellî eyledi Allah*
[God first manifested by His attribute of al-Awwal (the First), then in entity.]

2. Hamse-i Nevâî

There is a *mi'râciyye* in each of the poems that make up the *Hamse*, the religious and non-religious *meşnevî* by 'Alî Şîr Nevâî (d. 1501), a statesman, the greatest poet of classical Chagatay literature, and an important influence on Ottoman literature. These are titled *Ḥayretü'l-ibrâr*,¹³⁸ *Ferhâd ü Şîrîn*,¹³⁹ *Leylî vü Mecnûn*,¹⁴⁰ *Seb'a-i Seyyâr*,¹⁴¹ and *Sedd-i Iskenderî*.¹⁴² There is also a *mi'râciyye* in the poet's *Lisânü't-ṭayr*, which draws on 'Atṭâr's *Manṭıku't-ṭayr*.¹⁴³ His sentences about the *mi'rāj* when praising the Prophet in the *münâcât*, which is his best work of prose, are a good example of his writing on the subject:¹⁴⁴

*Nübüvvet tahtıda hümâyûn farkı üzre tâc, enbiyâ
vü rusûl haylide sâhib-mi'râc, evvelîn ü âhîrîn
halkı anıng şefâatıga muhtâc. Burâk-ı inâyet anıng
merkeb-i ulvî-hurâmı ve Cebrâîl-i hidâyet anıng
peyk-i berk-kâmı, leyletü'l-mi'râc anıng şeb-istânı ve
'lî ma'allahü vaktün' anıng makâmı ...*

¹³² For detailed information, see Süreyya Şahin, "Kısa-ı Enbiyâ," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2002), 25:495–96.

¹³³ Alim Yıldız, "Lâmiî Çelebi'nin Mi'râciyeleri," in *Bursalı Lâmiî Çelebi ve Dönemi*, ed. B. Kemikli and S. Eroğlu (Bursa: Bursa Kültür Sanat ve Turizm, 2011), 268–72.

¹³⁴ For texts belonging to *mi'râc bahirs* in *mevlids*, see Bilal Kemikli and Mehmet Akkuş, eds., *Mevlid Külliyyatı* (Istanbul: Diyanet İşleri Başkanlığı Yayınları, 2016).

¹³⁵ For more information, see Mustafa Uzun, "Muḥammediyye," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2005), 30:586–87.

¹³⁶ For more information, see Mustafa Uzun, "Yazıcıoğlu Mehmed Efendi," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2013), 43:362–63.

¹³⁷ Yazıcıoğlu Mehmed, "Faşlün fi'l-mi'râc," in *Muḥammediyye*, ed. Âmil Çelebioğlu (Istanbul: Milli Eğitim Bakanlığı Yayınları, 1996), 2:133–51.

¹³⁸ Ali Şîr Nevâî, "Bişinçi na't mi'râci kiçesi ta'rîfide," in *Hamse*, ed. Agah Sırrı Levend (Ankara: Türk Tarih Kurumu Yayınları, 1967), 3:26–27.

¹³⁹ "Ol Şehsüvâr Vasfida kim karangû tünde tîre hâk-dândın Burâk-ı berk-veş üzre çıkkânı...." Ali Şîr Nevâî, *Hamse*, 102–3.

¹⁴⁰ "Ol Şâm-ı Visalning Kim Ve'l-leylü izâ yeğşâ Âyeti Bola Algay Anırg Şanıda Sevâdı Yazılmağı...." Ali Şîr Nevâî, *Hamse*, 208–10.

¹⁴¹ "Ol Misâfir-i Bevâdî-i Semâ Belki Ol Râkib-i Semâvât-Peymâ Mi'râci Kiçesining Ta'rîfi...." Ali Şîr Nevâî, *Hamse*, 293–95.

¹⁴² "Ol Hümâ-yı Bülend-Pervâz Tayrânıning Sür'ati Ta'rîfide...." Ali Şîr Nevâî, *Hamse*, 415–16.

¹⁴³ "Ol risâlet Kâfi Ankasıning Bülend-pervazlığı...." In Agah Sırrı Levend, *Ali Şîr Nevâî Divanları ile Hamse Dışındaki Eserler* (Ankara: Türk Tarih Kurumu Yayınları, 1968), 136–37.

¹⁴⁴ Levend, *Ali Şîr Nevâî Divanları*, 20.

[The one bearing the crown on the throne of prophethood, the owner of the *mi'rāj* among all prophets and messengers, the one upon whose intercession those who came before and after him are dependent; by the aid of God, al-Burāq, his traveling beast, and Gabriel, his traveling companion; *Li mā Allah waqtun*, "For me there is an appointed time with God," was his station ...]

A. *Mi'rāciyyes* in *Siyers* and *Sīretü'n-nebīs*

3. *Siyer-i Nebī*¹⁴⁵

There is a *mi'rāciyye* of 225 couplets (couplets 24–249) titled "*Fī Mi'rāci'n-Nebī 'Aleyhisselām*" at the beginning of the third volume of *Amasyalı Müniri İbrāhīm Çelebi's* (d. 1521?) poetry work.¹⁴⁶

This section starts with the couplets below:

Gel iy mi'mâr-ı heft-iklîm-i ma'nî

Siyer-gû-yı Resûlullah ya'nî

[Come to the one that relates the story of the life of the architect of the seven spheres of wisdom, the Messenger of God!]

Binâ kıl yine bir kasr-ı zer-endûd

Ki kâr itmeye ana âteş ü dûd

[Build a mansion covered in gold that no fire or smoke can penetrate.]

Felekden berter olsun evc-i bâmî

Görünsün seb'a-i seyyâr câmî

[So its rooftop is higher than the skies, and the reflections of the seven planets are visible.]

It continues with verses that construct a solid text about the *mi'rāj*. The couplets that follow treat every aspect of the *mi'rāj* in verses with embellished language. The narrative continues with the Prophet sleeping on a dark night in the house of Ummuhānī and being woken up by Gabriel, who helps him mount al-Burāq as they go to Jerusalem:

Beyân it ya'ni mi'râc-ı Resûli

Ki n'itdi ol iki âlem husûli

[Reveal what the source of the existence of those two realms, Prophet Muḥammad, experienced on the *mi'rāj*.]

...

Vücûdın burka'-ı ebr itdi pinhân

Ki bâz-ı 'kâbe kavsey'n' ide cevân

[Clouds concealed the body of the falcon so

he could roam "Qāba Qawsayn."]

Sehâb isâr iderdi dembedem dür

Berât ü Kadr diyüp bu gicedür

[The cloud continuously scattered pearls, saying this is the night of Qadir and Baraat (Power and Acquittance).]

...

Olup zulmetle âlem vahşet-âbâd

Eviden taşrayı yokdı ider yâd

[As the earth was the place of the fierceness of darkness, nobody recalled that beyond their homes,]

Cihân ağıyârdan olmağa hâlî

Habîbi'çün Hudâ kıldı bu hâlî

[God purified the world from strangers, and He did this for His beloved Muḥammad.]

O gice ol çırağ-ı çeşm-i cânı

Konuklardı evinde Ümmühânî

[That night, Ummuhānī hosted that ray of light (Prophet Muḥammad) in her home.]

...

Elinde hem Burâk-ı berk-reftâr

Ki dönmiş gündüze anda şeb-i târ

[He was accompanied by al-Burāq, which traveled as fast as lightning, and the darkness of night suddenly turned to the lightness of day.]

...

*Didi iy serv-i bağ-ı 'kum fe enzir*¹⁴⁷

*Husûl-i gülbün-i gül-zâr-ı 'fasbir*¹⁴⁸

[He said "Qum fa andhir" is the cypress of the orchard and "faşbir" is the produce of the rose bush in the rose garden.]

After the *meşnevî's* 127th couplet, the story of Hızır (Khidr) is told as an anecdote of sixteen couplets under the subtitle "el-Ḥikāye," and after which the narrative returns to the known phases of the *mi'rāj* through the end of the text.

B. *Mi'rāciyyes* in *Siyer Mevlids*

4. *Zādü'l-me'ād*

This work, also called *Kitābu Mevlidi'n-nebî*, is by a fifteenth-century poet named Hafî about whom little is known.¹⁴⁹ It is a *siyer mevlid* of 9,933 couplets about the Prophet's life from birth to after the *mi'rāj*. From the 5,984th couplet, which follows the title "*fī mi'rāci'n-nebiyi şallallāhu*

¹⁴⁵ TSMK, Koşuşlar, no. 995.

¹⁴⁶ Reyhan Çorak, "Münirî'n (Öl. 1521?) Manzum Siyer-i Nebî'si" (PhD diss, Marmara University, 2010).

¹⁴⁷ "Qum fa andhir (arise and warn)," al-Muddaththir, 74:2.

¹⁴⁸ "Fasbir (patience)," al-Muddaththir, 74:7.

¹⁴⁹ Neclâ Pekolcay, "Zādü'l Me'ād'ın İslami Türk Edebiyatı Yönünden Değerlendirilmesi," in *İslâmi Türk Edebiyatı Metinlerini Tetkik Metodları* (Istanbul: Marmara Üniversitesi İlahiyat Fakültesi Yayınları, 1994), 113–15.

‘aleyhi vesellem,” nearly four thousand couplets are about the miraculous journey. In these couplets, the text emphasizes how Muslims must prepare for the afterlife.¹⁵⁰ The *mi’rāj* section starts with the following couplets:

*Söze gel î bülbül-i bostan-ı kuds
Tûti-i gûyâ-yi nahlistân-ı kuds*
[O nightingale of the sacred garden, O
parrot that relates the stories of the holy
plantation, come and pay heed!]

*Kuds bağından bize biribir haber
Kim tuyavuz ol gülistândan eser*
[Give us tidings from the sacred orchard,
that we may hear a sign from that rose
garden.]

*Ol eserden hâsil olup zevk-i rûh
Rûh-ı mecrûha ire feth-i fütûh*
[Its scent pleases the spirit, and brings
serenity to the wounded soul.]

...
*Zire bu söz Mustafâ mi’râcidur
Dîn-i İslâm ehlinün ser-tâcîdur*
[For this sign is the *mi’rāj* of Muştafâ
(Prophet Muḥammad), and this is highly
honored by those who believe in the Islamic
faith.]

After this, the poet explains the miracle of the *mi’rāj* in couplets listing the names of the imams, the successors, and the companions of the Prophet who believed that the *mi’rāj* took place physically, not just spiritually, which is something rarely seen in other texts. In 125 couplets, the work describes Gabriel taking Burâq from the grasslands of heaven and coaxing it to persuade it to embark upon the journey. When it learns that it will serve the Prophet, it agrees and sets out to serve him.

*Bu sıfatlar-ile k’eyledüm beyân
Hazret-i Peygambere irdi revân*
[With these attributes I disclosed, it reached
the Prophet.]

*Dinle kim mi’râc-ı Ahmed’den tamâm
Râviler ne vech-ile viridi peyâm*
[Listen perfectly to how those who convey
the *mi’rāj* of Prophet Muḥammad relate the
account of the event.]

In the couplets that follow, the poet explains his views on where and when the *mi’rāj* narrators and the miracle started and renders a detailed

explanation of the event into poetry. When he sometimes gets off topic, he resumes the topic with a detailed explanation of stories that verge on superstition.

*Bunda söz çokdur tamâmet gerdine
Yazmağıla vasf idemez kimsene*
[There are many statements regarding this
in its entirety, nobody can describe these in
writing.]

*Hâlet-i mi’râc denmez uzanur
Lâ cerem kalbümüz ana özenür*
[The events of the *mi’rāj* continue to extend,
undoubtedly our hearts yearn.]

*Yine biz mi’râca idelüm şurû
Neyise anda usûl-ile fûru*
[So let’s begin to explain the *mi’rāj* by
relating the essence and details of the
journey.]

*Anı size bir bir idelüm beyân
Tâ bu esrârun ola ash ayân*
[I will explain one by one until the principles
of these mysteries come to light.]

The poet mentions the former prophets that Muḥammad encounters at every level of heaven with their special duties and rosaries. Hafî indicates that he is changing the meter after couplet 7,977, where he says, “Bu yerden aşağısı remel-i müsemmen-i maksurdur yukarusı remel-i müseddes-i maksurdur.” After indicating that the Prophet parted ways with Gabriel, the *mi’râciyye* describes the private meeting between God and his messenger. The poet again indicates that he is changing the meter after couplet 8,327, where he says, “Bundan aşağı giru remel-i müseddes-i maksurdur beyan-ı sıfat-ı behişt ü düzah ve encam-ı kitab,” also indicating that the work would end on a description of heaven and hell. The *meşnevî* completes the section about the *mi’rāj* with couplet 9,920. The work ends with thirteen couplets under the title “Fi tarihi’l-kitabeti ve iltiması’d-dua.”

¹⁵⁰ Şecaattin Tural, “Hafî’nin Zâdü’l-Me’âd Adlı Eserinin Nûr-ı Muhammedi’nin İntikalinden Sona Kadar Olan Kısmında Süleyman Çelebi Mevlidi ile Müşterek Motifler” (master’s thesis, Marmara University, 1993), 376–618.

C. *Mevlids* and *Mi'râc Bahîrs*

In Turkish literature, almost all *mevlids* have *mi'râc bahîrs*, including Ahmedî's *İskender-nâme*, Süleymân Çelebi's *Vesîletü'n-Necât*, and the *mevlid* works of Emîrî (d. 1535), Shaykh Muştafâ Selâmî (d. 1813), Dervîş Dede, Hâmdullah Hâmdî (d. 1575), Şâhidî (d. 1504–5?), Vişâlî, Cleric of Hagia Sophia Mosque Hâmdullah, Yûsuf Sâmi Efendi (1846–1932), Hevâyî (16th century), Şemseddin Sivâsî (1520–97), Şehîdî (d. 1671?), Şabâyî (d. between 1535 and 1538), Recâi (d. 1874), Muhyiddin Mekki (1874–1936), and Diyarbakırlı Kâmi (d. 1884).¹⁵¹ Since the sections in the *mevlids* are so numerous, I will only mention a couple of well-known examples.

5. *Vesîletü'n-necât*

The ninth section of Süleymân Çelebi's (d. 1422) *mevlid* is named "Fî beyân-ı mi'râci Muştafâ."¹⁵² This *bahîr* is a section as important as sections like *tevîd*, *vîlâdet*, and *vefât*, which are recited especially during the *mevlid* reading.

6. *Ahmediye*¹⁵³

There is a *mi'râj* section in the *mevlid* in Akşemseddinzâde Hâmdullah Hâmdî's (d. 1503) *Hamse* and in some sources named *Mevlid-i Cismânî ve Rûhânî*.¹⁵⁴

D. *Hilyes*, *Şemâ'îls*, and *Fezâ'îls*

The *mi'râj* is treated in *hilyes*, which are works that focus on the particulars of the Prophet's physical features, and in *fezâ'îls*, which treat his moral features and his religious and human superiorities. These treatments of the *mi'râj* are found in long or short sections or in couplets that touch on the subject when it comes up.¹⁵⁵

7. *Hilye-i Hâkânî*

Hâkânî Meḥmed Bey's (d. 1606) work, written in the style of a *meşnevî*, also treats the *mi'râj* in long and short sections and in couplets that touch on the subject when it comes up.¹⁵⁶

8. *Hamdiyye*

In the *meşnevî* by İmâmzâde Meḥmed Efendi (d. 1565) known as "Fezâ'il-i Nebî (a.s.) ve

fezâ'il-i Hulefâ-i Râşidîn ve Ehl-i beyt ve sâ'ir bunun emşâli ahyâr ve neşâyîḥ-i dîniye ve kırk hadîs-i şerîfî şerḥi ve ba'zı hikâyât-ı laṭîfeyi müştêmil," there is a section titled "Der-Beyân-ı Mi'râc-ı Muḥammedün Rasûlullah" in which the *mi'râciyye* starts with couplets that translate Anas ibn Mâlik's hadith on the *mi'râj*. It continues with Burâq's counsel:

*Didi bu gice Cebrâ'îl getürdi bir garâyib at
Görücek kalbüme geldi nice dürlü 'aceb hâlât*
[He said, On that night, Gabriel brought a mysterious horse. When I saw it, I had strange feelings in my heart.]

*Katırdan kiçrecek hardan büyücek bir garîb
endâm*
Yüzi beñzerdi insâna münevver çehresi bessâm
[It was an extraordinary creature, smaller than a mule, larger than a donkey, and its radiant face resembled the face of a human.]

*Fe'emmâ gâve beñzerdi hemân kuyruğu
toynagı*
Cihân sahrâları imiş anıñ otlagı oynagı
[As for its tail and hooves, they resembled the tail and hooves of a cow, as if its pasture, the places it roamed, were the moorlands of the earth.]

*Beyâz idi nihâyetde ziyâde cüst ü çabukdı
Süvâr oldum aña fi'l-hâl hicâbından 'arak dökdi*
[In conclusion, it was white, extremely restless, and fast. The moment I mounted it, it began to sweat in shame.]

*Gözüm gördüğü mevzi'de korıdı payını ol an
Hevâya istesem agmak kılurdu kuş bigi perrân*
[In an instant, it placed its hooves as far as the distance my eyes could see; whenever I wanted to ascend into the air, it opened its wings like a bird.]

E. *Mu'cizât* Texts

Because this genre is devoted to the Prophet's miracles, works in the genre always include a section about the *mi'râj*. The following two works suffice as examples.

¹⁵¹ Yunus Kaplan, "Bursalı Levhî ve Miraciyesi," *Teke Uluslararası Türkçe Edebiyat Kültür Eğitim Dergisi* 5, no. 1 (2016): 230.

¹⁵² Süleymân Çelebi, "Fî beyân-ı mi'râci Mustafa (s.a.s)," in *Mevlid*, ed. Neclâ Pekolcay (Istanbul: Dergâh Yayınları, 2013), 90–96.

¹⁵³ Hacı Selim Ağa Library, Kemankeş Emir Hoca, no. 181.

¹⁵⁴ Zehra Öztürk, "Hamdullah Hamdi," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1997), 15:453.

¹⁵⁵ For more information, see Akar, *Türk Edebiyatında Manzum Mi'rac-nameler*, 112–24.

¹⁵⁶ For more information, see Akar, *Türk Edebiyatında Manzum Mi'rac-nameler*, 112–24.

9. Evkâfu Mu'cizâti'n-Nebî 'Aleyhisselâm
There is a *mi'râcnâme* in *Evşâf ve Mu'cizât-ı Nebî*,¹⁵⁷ written about the Prophet's miracles by Edirneli 'Ubeydî (d. 1573),¹⁵⁸ whose real name was 'Abdurrahmân.¹⁵⁹

10. Gül-i şad-berg

The work's title means "A hundred-petaled rose." It was written by Bostanzâde Yahyâ Efendi (d. 1639), the son of Shaykh al-Islam Bostanzâde Mehmed Efendi and one of the period's important scholars and writers. This work recounts the Prophet's one hundred miracles. The writer wrote a *tevhîd* and invocation at the beginning of the work, which bears the features of poetry, prose, and a mixture of both. A *na'at* of seventy-one couplets follows, titled "Na't-i Hâzret-i seyyidü'l-beşer ve vaşf-ı mi'râc an zât-ı muḥahhar şalallahu 'aleyhi ve sellem mâ dâme'l-kamer fi'l-feleki'l-ezher":

*Ey berârende-i evâmîr-i Hak
Seyyidü'l-kevn-i hâdf-i mutlak*

[O master of creation, the one who conveyed the commands of God, who gave infinite guidance toward the true path.]

*Şem'-i cem'-i rusûl imâm-ı Hüdâ
Sâlik-i şâh-râh-ı 'ev ednâ'*

[The candle of all prophets, the imam of God, the pilgrim on the path to "aw adna."]¹⁶⁰

*Hâtem-i enbiyâ ve hayr-i rusûl
Şâfi-i halk-ı pîşvâ-yı sübül*

[The last of the prophets, most benevolent of the messengers, leader of the path to truth, the one who intercedes for creation.]

*Şeref-efzâ-yı hâne-i eflâk
Mazhar-ı lütf-i hil'at-i 'levlâk'*

[The abode that increases the honor of the earth, the place where the favors of the "Lawlâka" cloak emerged.]¹⁶¹

Even though the writer begins with these couplets as if writing a *mi'râciyye*, the *mi'râj* miracle is in fact an occasion to praise the Prophet.

The actual *mi'râj* section in this work can be found under the title "Mu'cize-i mi'râc-ı cismânî

ve refren-i der ḥacle-hâne-i asmânî." This section is also in verse, prose, and a mixture of the two and consists of about one hundred couplets.¹⁶² The *mi'râciyye* begins with the following statements:

*Debîr-i rivâyet hâme-zen-i sahîfe-i hikâyet
olmuşdur ki şefâ'at-ken-i ümmet himâyet-
dih-i erbâb-ı ma'siyet sultân-ı serîr-i risâlet
Hazretleri'nün bihterîn-i mu'cizâtı mi'râc-ı
bâhirü'l-âyâtıdır fârisân-ı semend-i takrîr
ve ğârisân-ı nihâl-i bülend-i tahrîr bu gûne
cevelân-künân-ı beydâ'-i takrîr ü beyân olmuşdur
ki ol serv-i sûtûde-seyr şehri Rebî'ül-evvel-i
muhteremde ba'z-ı e'imme şehri Rebî'ül-âhîrde
İmâm Nevevî ve İmâm Kurtubî şehri Receb'de
olmağa zâhib olmuşlardur hengâm-ı hicretten
bir sene mukaddem bir şeb ki taleb-kerde-i ref'-i
gerd-i ta'ab dağdağa-i Kureys-i nâ-sâz idiler
mihmân-hâne-i Ümmühânî olup zât-ı nûr-efşâmî ile
reşk-endâz-ı hurşîd-i cihân eyledi âyâ ol şeb ne şeb
idi ki gûyâ pertev-i tal'at-ı nûr-i Resûl-i Kureysî-
neseb ile mânend-i subh-i enver rûşen ü münevver
oldı kadem-zed-i Resûl-i mümecced olmağa atlas-ı
sipihr-küsterde ve lâlî-i encüm-feşânda melâike-i
kirâm haseb-i mâ emerahümül'allâm merâsim-i
hidmete kıyâm göstermişler idi mısra.*

[The *mi'râj* is the most important miracle of the Prophet. According to some reports, the event occurred in the month of Rabî' al-Awwal, according to others in Rabî' al-Âkhir, and according to Imâm Nawawî and Qurtubî in the month of Rajab. When he was a guest at the home of Ummuhânî a year before the Hijra (migration) in a period when the persecution of the Quraysh increased, he ascended to the heavens, where the angels served him.]¹⁶³

Havra be-intizare-i cemaleş saf-zed
[The houris lined up to see his beauty.]

*nesr: Zihî şeb ki ol bedr-i şârik sipihr-i
müfârik-ı halâyık meclâ-yı cemâl-i Hallâk
olmağa lâyık idi mısra:*

[It was such a night, that shining moon, the heavens of the chosen, among all creation, it

¹⁵⁷ Edirneli 'Ubeydî, *Mu'cizât-ı Nebî* (Istanbul, AH 1313).

¹⁵⁸ M. Şahabettin Ünlü, "Ubeydî Divânı, Hayatı, Edebî Kişiliği ve Divânı'nın Tenkitli Metni" (PhD diss., Mimar Sinan University, 1991).

¹⁵⁹ 'Ubeydî, *Mu'cizât*, 18–20.

¹⁶⁰ Al-Najm, 53:9.

¹⁶¹ "Lawlâka" is a reference to the "but for thee" in the *hadith-i qudsî* "Lawlâka Lawlâka Lamâ Khalaq al-Aflâq" (But for thee, I would not have created the universe).

¹⁶² Özlem Demir, "Bostanzâde Yahyâ Efendi ve *Gül-i Sadberg*'i" (master's thesis, Marmara University, 2010), 67–103.

¹⁶³ This is a short summary rather than a direct translation.

was worthy of being the reflection of God's beauty.]

An şeb-i kadri ki mi-guyend guya imşeb-est
[This night was said to be so precious that it was as if it were as (clear and light) as today.]

The section ends with invocation couplets:

Yâ İlâhî bi-leyle-i İsrâ
Yâ İlâhî bi-hürmet-i Tâ-hâ
[O Divine! In tribute of the night of the *mi'râj*, in honor of Sura Tâ-Hâ,]

Der-i ihsânı küşâd eyle
Kullarun vâsıl-ı murâd eyle
[Open the gates of beneficence, grant Your servants their requests.]

Lâyık eyle bizi şefâ'atüne
Sâ'ik eyle velî hidâyetüne
[Deem us worthy of Your intercession and guidance.]

Olmuşam güm-kerde-i râh-ı Hudâ
Ve kinâ min sahatike yâ Rabbenâ'
[I have wandered from Your path, O Lord! "Wa kinâ min sahatiqaḥ."]

F. *Kıssa-ı Enbiyâs* (Histories of the Prophets)

The stories of the History of the Prophets genre, *kıssa-ı enbiyâ*, are an important source of religious/Sufi Turkish literature. Because these stories provide an unlimited space to poets for describing the miraculous events and other rich episodes of the prophets' lives, many artists wrote various works in the genre, predominantly independent *meşnevîs*. Some examples of this are *Dâsîtân-ı Halîl İbrâhîm* and *Yûsuf u Züleyhâ*.

The story of Yûsuf and Züleyhâ, known as "aḥsenü'l-kaşâş," is one of the most popular, with nearly one hundred prose and poetry works devoted to it.¹⁶⁴ The most important of these are those written by Şeyyâd Ḥamza (13th century), Erzurumlu Ḍarîr (14th century), Aḳşemseddin-zâde Ḥamdullah Ḥamdî (d. 1503), Kemâl Paşa-zâde (d. 1534), Tebrizli Aḥmedî (15th century), 'Abdurrahmân Gubârî (d. 1566), Taşlıcalı Yahyâ (d. 1582), Aḥmed Mürşidî (d. 1760), and Tâ'ibî (b. 1789).

In order to have a better idea about the *mi'râj* sections in these works, it is worth briefly introducing the *mi'râciyye* in *Yûsuf u Züleyhâ*, one of the *meşnevîs* in a *hamse* by Taşlıcalı Yahyâ Bey, one of the leading poets of the sixteenth century.

11. Yûsuf u Züleyhâ

Taşlıcalı took up the *mi'râj* in sixty couplets under the title "Mi'râc-ı efdalü'l-mahlûkât ve ekmelü'l-mevcûdâtur 'aleyhi's-selâmi ve'l-ikrâm ilâ yevmi'l-kıyâm."¹⁶⁵

The work has unique linguistic stylistic elements. The critical edition of the *meşnevî* prepared by Mehmed Çavuşoğlu has 5,179 couplets. The last lines of the *na'at* in this *mi'râciyye* are as follows:

Şeb-i mi'râci fahri âşıkândur
Ulüvv-i rif'atinden bir nişândur
[The night of the *mi'râj* is the pride of the lovers; it is the sign of his (Prophet Muḥammad's) noble status.]

Following these couplets, and under the heading quoted above, starts the following couplet:

Mahabbet olur ise dest-gîrûn
Yesîr olur senün emr-i asîrûn"
[If one holds the hand of the beloved, complex affairs are accomplished with ease.]

After a few couplets on the subject of God's love, the poet treats the *mi'râj*:

Zihi şeb kim bulur andan safâ rûh
Sevâd-ı dîde-veş makhûl ü memdûh
[He was regarded as the pupil of their eyes (beloved) and praised; it was such a night that the soul found contentment.]

...

O gıce berk-i hâtif gibi ta'cîl
Burâk ile resûle geldi Cibrîl
[That night, Gabriel came to the Prophet with Burâq, as fast as lightning that can be heard and not seen.]

The poet addresses the Prophet's arrival at al-Masjid al-Aqşâ, then concisely narrates his swift ascension to heaven, his passing through its seven levels, his going beyond Sidra to reach the highest place, and his being received by the divine presence:

¹⁶⁴ Melike Gökcan Türkdoğan, "Klasik Türk Edebiyatında Yusuf u Züleyhâ Mesnevîleri Üzerine Mukayeseli Bir Çalışma" (PhD diss., Atatürk University, 2008), 267.

¹⁶⁵ Taşlıcalı Yahya, *Yûsuf ü Züleyhâ*, ed. Mehmed Çavuşoğlu (Istanbul: İstanbul Üniversitesi Edebiyat Fakültesi Yayınları, 1979), 7-9.

Cemâl ıssı olup manend-i mir'ât

Ayan oldu tecellî eyledi zât

[God, the Owner of all beauties, gathered in His attribute Jamal revealed, manifested Himself before the Prophet like a reflection of beauty.]

Hüve'l-bâttın Hüve'z-zahir Hüve'l-hû

Hüve'l-evvel Hüve'l-âhir Hüve'l-Hû

[He, the unseen, He who appeared as clear as light, it was He; He, the One before all existence; He, the One after existence; it was He.]

Lisan-ı sûrete gelmez bu ma'nâ

Sığışmaz zarf-ı ta'bîre bu deryâ

[This wisdom is indefinable in words; it is impossible to explain this ocean of wisdom.]

Dinilmez mâcerâ-yı râz-ı tevhîd

Olunmaz şive-i cânâna taklîd

[It is impossible to explain the mystery of tawhid (oneness); the methods of the beloved are inimitable.]

Couplets like these are good examples. The poet then talks about the Prophet's return to the earth as if the sun descended from the sky. He states that his companions, especially Abū Bakr, 'Umar, 'Uthmān, and 'Alī, reacted to the news of his journey with joy. The poet completes the *mi'rāciyye* with the following verses, which pray for salvation for the sake of some of the leading prophets and Muḥammad:

Bu Yahyâ bendeni ey Hayy ü Kayyum

Visâlin âleminden kılma mahrum

[O Ḥayy ya Qayyum (O Ever-Living, Ever-Sustaining)! Never deprive this Yahyâ, your servant, of the realm of Your union.]

...

Yüzi suyuna ol Fahr-i cihânun

Yüzüne vurma noksanın anun

[For the sake of the praised one of the earth, do not reproach him for his faults.]

Günahın afv edip suçur bağışla

Sana ne lâyıık ise anı işle

[Pardon his sins and forgive his wrongdoings; do whatever you deem worthy.]

IV. The *Mi'rāj* in Religious-Sufi *Meşnevîs*

It is customary to write a section about the *mi'rāj* in poetic works treating religious and/or mystical subjects under different names. Examples of this genre include 'Âşık Paşa's *Garibnâme* and Sinoplu 'Uşşâkî's *Dīvân-ı Dâsitân* and *Yenbū'ı Hikmet*.¹⁶⁶

In religious, mystic, and non-religious *meşnevîs*, *mi'rāciyyes* usually follow *tevhîds*, invocations, and *na'ats*. Sometimes these are written in the form of a *meşnevî* or a *kaşide* without connection to other parts of the work, sometimes in the first section.

Some examples of couplets from the most well-known religious *meşnevîs* that contain a *mi'rāciyye* are as follows:

1. *Garibnâme*

There are two *mi'rāciyyes* in this didactic Sufi *meşnevî*, the oldest and most influential such work,¹⁶⁷ written by 'Âşık Paşa (d. 1332) in Anatolia.¹⁶⁸

The first one is titled "İkinçi dâsitân sekizinci bâbdan beyân ider Kuds-i mübâreki ve Hazret-i Risâlet mi'râcını ve her ne kim ol makâm-ı mübârekte vardur sırât ve mîzân ve gayrihi tefhîm itdürüp tafsîl ider," which translates as "The eighth book (chapter) of the second epic details the city of Jerusalem and the *mi'rāj* of the Prophet. All the stations in this sacred place are explained, along with various other matters like the *sirât* and *mîzân* [scale of deeds and sins]."¹⁶⁹ This *mi'rāciyye* is located between couplets 5,733 and 5,833 of the *meşnevî*, in the section of that work describing Jerusalem.

The second *mi'rāc-nâme* is titled "Yidinci dâsitân dokuzuncu bâbdan beyân-ı sıfat-ı tâ'at ve ibâdet ve mi'râc-ı Hazret-i Risâlet aleyhi's-selâm ider kim niçe dokuz felekden ubûr idüp Hazret-i İzzete irişdi ve du'afâ ve mesâkîn için mağfîret dileyüp tâ'at getürdi," which translates as "In the ninth book (chapter) of the seventh epic, on how obedience and worship should be, the Prophet passes beyond the ninth heaven, requests admission into God's presence, asks God's forgiveness, and prays for the ill and weak." This

¹⁶⁶ Kübra Polat is preparing a doctoral thesis on this sizable work.

¹⁶⁷ Kemal Yavuz, "Anadolu'da Başlayan Türk Edebiyatında Görülen İlk Miraçnâmeler: Âşık Paşa ve Miraçnâmesi," *İlmî Araştırmalar* 8 (1999): 247-66.

¹⁶⁸ For information about the work and its author, see Günay Kut, "Âşık Paşa," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1991), 4:1-3; Ahmet Yaşar Ocak, "Âşık Paşa," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1991), 4:3.

¹⁶⁹ 'Âşık Paşa, *Garib-nâme*, ed. Kemal Yavuz (Istanbul: Türk Dil Kurumu Yayınları, 2000), 2/1:21-41.

is between couplets 8,174 and 8,367.¹⁷⁰ Together, the *mi'rāj* chapters have 295 couplets.

2. Şerh-i Cezîre-i Meşnevî

This work was completed by 'Abdullah-ı Bosnevî, known as "Şârih-i Füşüş," in 1629. It is a commentary poem (*serh*, or *sharh*) in thirty-three sections on Yūsuf-ı Sineçāk's 366 couplets on Rūmî's *Meşnevî*, and it has a total of 8,673 couplets.¹⁷¹ Bosnevî wrote a *mi'rāciyye* of seventy-eight couplets under the title "Derbeyân-i fevâid-i nîstî/Yokluğun Faydaları" explaining the *meşnevî*'s couplet "Çist mi'râc-ı felek in nîstîst / Âşikân-râ mezheb ü dîn nîstîst."¹⁷² There is also a poem of eight couplets written for Burâq.¹⁷³

3. Pend-i Ricâl

This is a *mi'rāciyye* by Mürîdî, a fifteenth-century Sufi poet. The *meşnevî* has 3,748 couplets and is written in the style of a book of advice (*naşihatnâme*) of twenty-one sections (*meclis*) and is under the sixth title, "El-meclisü'l-sadis fi beyani'l-fakr."¹⁷⁴ The poem is made up of thirty couplets between couplets 1,190 and 1,219 of the work. Under the title "Hikâyet-i Leyle-i Mi'râc," it begins with the following couplets that describe heaven:

*Nitekim didi resûl işit iy yâr
Habîb-i zül'-Celâl ol nûr-i settâr*

*Ki mi'râc eyleyüp giderken ol şâh
Yolumuz cennete uğradı nâ-gâh*
[O dear friend! Pay heed to what the Prophet, the light of the One who conceals all sins (al-Sattâr), the beloved of God, the One of beauty, said when he was traveling on the *mi'râj*: "We suddenly stopped off at paradise on the journey."]

When Prophet Muḥammad saw the beautiful *maqâms* (stations) being prepared in heaven, he asked Gabriel "who these would be given to." Gabriel replied that they were "prepared for those who chanted collectively and who did not fail the assemblies of knowledge." The Prophet merrily continued on his way. But on his way back, he saw that these *maqâms* that were

being prepared had been destroyed, and he was saddened. When he asked Gabriel the reason, he was told, "After leaving the assembly, the chanters slandered and sinned, and so those beautiful *maqâms* were destroyed." When he learned this, he lowered his face to the ground with shame and said,

*Nicesi yıktılar yaptıklarını
Nicesi buldular diktiklerini*
[Some destroyed what they had sown, while some found what they had sown.]

*Kimisin görürsün dahı ma'mûr
Nice virür gör ol nûr üstüne nûr*
[You will see how some prospered; you will see how they emit light upon light.]

...

*Didüm yâ Rabbenâ virgil hidâyet
Zaifdür ümmetüm virme dalâlet*
[I said, O Lord, show us our path! My people are weak. Let them not fall astray!]

*Bulara kul inâyet fazl-ıla bak
Rahimsin rahmetün feyz eyle iy Hak*
[Grant them Your favor; observe them with Your grace. You are the All-Merciful, O Lord! Increase Your mercy.]

These verses conclude the poem.

V. The *Mi'râj* in Non-religious *Meşnevîs*

According to the conventions of *dīvân* literature, when poets write non-religious works, and especially when they write poetry, they include a *mi'râj* section, either short or long, in every kind of poetry about love and heroic adventure. Indeed, all of the *hamses* by 'Alî Şîr Nevâ'î (d. 1501), the leading figure of Chagatay literature, include *mi'rāciyyes* of various lengths.¹⁷⁵ The following examples are representative of *mi'rāciyyes* in the main non-religious *meşnevîs*:

1. Cemşid ü Hurşid

This is a love *meşnevî* by Aḥmedî, a well-known poet of fourteenth-century Anatolia. It was written in 1403 for Emîr Süleymân Çelebi (d. 1411) in the form of a composition-translation drawing

¹⁷⁰ Âşık Paşa, *Garib-nâme*, 2/2:489–525.

¹⁷¹ Mehmet Malik Bankır, "Şerh-i Cezîre-i Meşnevî: Metin-İnceleme-Sözlük" (PhD diss., Istanbul University, 2004).

¹⁷² Bankır, "Şerh-i Cezîre-i Meşnevî," 492–97.

¹⁷³ Bankır, "Şerh-i Cezîre-i Meşnevî," 499.

¹⁷⁴ Atabey Kılıç, *Mürîdi ve Pend-i Ricâl Mesnevisi: İnceleme-Tenkitli Metin-Dizin* (Izmir: Akademi Kitabevi Yayınları, 2005), 255–59.

¹⁷⁵ On this topic, it is sufficient to recall the *mi'rāciyye* of sixty-eight couplets in his *Ferhâd u Şîrin meşnevî*. See Ali Şîr Nevâ'î, *Ferhâd ü Şîrin: İnceleme-Metin*, ed. Gönül Alpay Tekin (Ankara: Türk Tarih Kurumu Yayınları, 1994), 89–94.

on a work with the same title by the Iranian poet Selmân-ı Sâveci. After the poems at the beginning of the work on *tevhid*, there is a short *mi'râciyye* of twelve couplets titled “fi medh-i resülillah ‘aleyhisselâm” within a *na‘at*. The poem is written in artistic couplets such as the following:

İki cevlân-gâh oldu sana hadd-i lâ-mekân
Çün inâyet eyledi ol Pâdişâh-ı ‘kün fe-kân’
 [O (Prophet)! That boundary of spacelessness was the place you roamed because that sultan of “Qun fa kân” (God) granted you His favor.]

Çün süvâr itdi Burâk’un cezbesini sini Hak
Râhber oldu sana Tâvûs-ı Sidr-âşiyân
 [God overwhelmed the Burâq with joy because you rode on him; the Tawus (Gabriel) that made a nest for you at the Sidra (Lote tree) accompanied you.]

Müntehâ-yı kurba erişmeklig-içün oldı râst
On havâs-ı zâhir ü bâtın önünde nerdübân
 [The ten inner and exterior senses became a straight stairway to the final boundary of closeness to God.]¹⁷⁶

...

Kurb-i ‘ev ednâ’ vü ‘sübhânellezî esrâ’ yı sen
Buldı anda rûşen itdün her ne var râz-ı nihân
 [You clearly revealed all the mysteries like the closeness of “aw adnâ” and “Şubhan alladhî asrâ.”]

Oradan kim ‘lev denevü’ diyü kaldı Cebre’îl
İlerü geçdin ü oldu sırr-ı ‘mâ-evhâ’¹⁷⁷ ‘ayan
 [Gabriel was unable to go beyond this point; he remained there, saying “law danawtu.” But you proceeded further, and the mystery of “ma awha” appeared before you.]

...

Evlîyâya sen çırağ u enbiyâya şem’-i cem
Kim dilündür mazhar-ı âyât u hem ‘Nûr’ u
‘Duhan’
 [You were the light for the assembly of saints and messengers, and this was the place where the suras and verses of al-Nûr and al-Dukhân were recited.]

This short but poignant *na‘at/mi'râciyye* ends with the poet’s request for intercession:¹⁷⁸
İsderem senden şefâ‘at yâ Şeff‘a‘l-müzni bîn
Nice mahrûm ola senden bu garîb u nâ-tüvân
 [O intercessor of the sinners, I ask for your intercession! How can this destitute and powerless (servant) be deprived of you?]

2. Cemşid ü Hurşid

Cem Sultan (d. 1495), Fâtih Sultan Mehmed’s (r. 1444–46, 1451–81) unfortunate prince and one of the great poets of his day, also wrote a *meşnevî* titled *Cemşid ü Hurşid* containing a *mi'râciyye* of one hundred couplets. This devout prince left his country to embark upon on the hajj at the start of the struggle between him and his brother, Bâyezîd (r. 1481–1512), over the Ottoman throne. His poems in his *Dîvân* reflect his sentiments on this issue. Among the many who treated the *mi'râj* in verse, he treated the *mi'râj* in a long poem.¹⁷⁹ His “Mi‘râc-nâme” begins with the couplets below:

Hatîb-i Hak ki adıdur Muhammed
K’ana rahmet oludurur muhalled
 [Muhammad is the name of God’s discourser; he is granted continuous mercy.]

Emir-i dü cihân hatm-i nebiyyîn
İmâm-ı müttakîn şâh-ı veliyyîn
 [Commander of the two universes, the last Messenger, imam of the righteous, king of saints.]

The poem then continues with twelve lines of verse in the style of a *na‘at*:

Meğer bir gice oturmuşdu handân
İderdi cân ü dilden şükr-i Yezdân
 [One night he sat with joy as he gratified God with total devotion.]

Hüdâ emriyla nâ-geh irdi Cibrîl
Selâm idüp didi ey Mustafa bil
 [Upon the command of God, Gabriel suddenly came and conveyed greetings, saying, “O Muştafâ!”]

Bu demde tapuna olsun beşâret
Ki söyle oldu Sübhandan işâret
 [“Know that I give you the tidings that it was revealed by God.”]

¹⁷⁶ The five inner senses (*havâs-i hamse-i bâtına*) are *hişş-i müşterek* (common sense), *mütehayyile* (imagination), *vehm* (apprehension), *hâfıza* (memory), and *mutaşşarîf* (the ability to use these senses). The five external senses (*havâs-i hamse-i zâhire*) are seeing, hearing, taste, smell, and touch.

¹⁷⁷ Al-Najm, 53:10.

¹⁷⁸ Ahmedî, *Cemşid ü Hurşid: İnceleme-Metin*, ed. Mehmed Akalın (Ankara: Atatürk Üniversitesi Yayınları, 1975), 64–65.

¹⁷⁹ Cem Sultan, *Cemşid ü Hurşid: İnceleme-Metin*, ed. Münevver Okur (Ankara: Atatürk Kültür Merkezi Yayınları, 1997), 271–80.

Ki biniben Burâk-ı bâd-pâya
Bu dem mi'râc için azm et semâya
 ["(He said) ride on the Burâq that travels
 as fast as the wind and turn towards the
 heavens for the *mi'râj*."]]

The poem then narrates the ascension
 through the levels of the heavens:

Özi özden kesildi kurbetinden
Sözi sözden kesildi dehşetinden
 [He was overwhelmed by this closeness and
 was unable to speak from bewilderment.]]

Geçüp candan çü Hak göziyle ol Şâh
Nazar kılmadı göründi âna Allah
 [That sultan submitted his soul and
 observed this in the eyes of the Creator, and
 God manifested Himself to him.]]

Muhammed çünkü ol aralığa yitdi
Hudâ yüzini gördi kendü gitti
 [When Muḥammad reached that place,
 he observed the beauty of God and was
 overwhelmed.]]

Ahad bahrine girüp mim-i Ahmed
Ahad kaldı gidüp Ahmed Muhammed
 [When he entered the ocean of the oneness
 of God, "mim," one of the letters of Aḥmad,
 disappeared; Aḥmad and Muḥammad were
 removed and replaced by the unification of
 God.]¹⁸⁰]

After indicating the features of every level
 of the heavens, the poem describes in various
 amounts of couplets the Prophet's arrival in
 heaven and at Sidra, Gabriel's justification
 for staying behind, and the Prophet's solitary
 acceptance into the divine presence.

The couplets are composed of rich
 expressions that are rarely seen in *mi'râciyyes*.
 When the Prophet's meeting with God concluded,
 he left God's presence with permission to
 intercede on behalf of his *ummah*. He then
 returned with Gabriel to Mecca:

Muhammed ümmetine kıldı müjde
Diri oldu kamu olmuşdı mürde
 [Muḥammad brought these glad tidings to
 his people, and even the dead rose up in joy.]]
Kamüsü candan şâdân oldu
Belâdan kurtulup handân oldu

[All of them were full of joy; they were saved
 from hardships and began to smile.]]

With these couplets, the Prophet brings joy
 to his companions, who were suffering for some
 time, by giving them the good news of the *mi'râj*.
 After this, the poet concludes the poem with a
 prayer section of five couplets.

3. Ferhâdnâme / Ferhâd ü Şîrîn

This *mi'râciyye* of ninety-four couplets is in the
 seventh section, titled "Ol şeh-süvâr-ı meydân-ı
 lâhût ve ol şehriyâr-ı eyvân-ı melekûtun mi'râc-ı
 rûh [ve] minhâc-ı cismânîsi vafındadır ki ...,"
 of the sixteenth-century poet Lâmiî Çelebi's (d.
 1532) 8,157-couplet *meşnevî*.¹⁸¹ The *meşnevî*
 is an adaptation of 'Alî Şîr Nevâî's work. The *mi'râj*
 section is written in the *meşnevî*'s poetic meter,
 "Mafâilun Faülun."

4. Vâmîk u 'Azrâ

There is a *mi'râj* section of seventy-one couplets
 in Lâmiî Çelebi's *meşnevî* of 5,879 couplets that
 was translated from 'Unşûrî and presented to
 Sultan Süleymân the Magnificent.¹⁸² The section,
 between couplets 250 and 320 of the *meşnevî*,
 is titled "Ol ankâ-yı zî-bâl-i siyâdet ü hümâ-yı
 hümâyûn-fâl-i sa'âdetün 'sübhânellezî esrâ bi-
 'abdihi leylen' fehvâsınca...."

5. Muḥabbet-nâme

There is a *mi'râciyye* of 125 couplets titled
 "Mi'râc-ı kadr-i 'âlî hâtemü'l-enbiyâ vü sultân-ı
 serîr-i kurb-ı ev-ednâ" between couplets 128 and
 252 of the *meşnevî* of 5,240 couplets by Manisalı
 Câmîî, a poet of Süleymân the Magnificent's
 reign. The *meşnevî* is also known as *Vâmîk u*
'Azrâ. The *mi'râciyye* begins with the following
 couplets:¹⁸³

Cenâb-ı hazret-i izzetden iy cân
İrişdi bir gece Cibril'e fermân
 [O beloved! One night a command was sent
 to Gabriel from Almighty God.]]
Cihân halkına eyle müjdegâmı
Haberdâr it zemîn ü âsümânı
 [Give tidings to the people of the earth;
 inform all the creatures on earth and in the
 heavens.]]

¹⁸⁰ Note: When the letter *mim* is removed from the word "Aḥmad," the remaining letters—Alif-Ha-Dal—become the word "ahad" (oneness).

¹⁸¹ Hasan Ali Esir, "Lâmiî Çelebi Ferhâd ile Şîrîn: İnceleme-Metin-İndeks" (PhD diss., Istanbul University, 1998).

¹⁸² For the text, see Gönül Ayan, *Lâmiî Vâmîk u Azrâ: İnceleme-Metin* (Ankara: Atatürk Kültür Merkezi Yayınları, 1998), 124–29.

¹⁸³ For more information, see M. Esat Harmancı, "Manisalı Câmîî, Muḥabbet-nâme (Vâmîk u Azrâ) Cilt 2: Metin-Nesre Çeviri" (PhD diss., Marmara University, 2003), 105–6.

Habîbüm eylesün bu gice mi'râc
Ayađı tozı olsun arşuma tâc
[My beloved will perform the *mi'râj* this
night; may his arrival be the crest on My
throne.]

The poem begins by describing the miracle
in Ummuhânî's house, the journey to Jerusalem
on Burâq, the leading of the prophets in prayer,
and the *mi'râj*'s phases in the heavens. The poem
describes the Prophet leaving Gabriel behind
when they arrive at Sidra, his solitary arrival at
al-Bayt al-Ma'mûr (the Much-Frequented House),
and his solitary rise to the divine presence:

Habîbe kâbe kavseyn oldı me'vâ
Nice 'kavseyn' belki kurb-ı 'ednâ'
[The "Qaba Qawsayn" is the dwelling of
the beloved of God; this is the distance of
two bows and maybe (the closeness at that
moment) was the most closest.]

Vücûdı fânî oldı kendüzinden
Giderdi her hicâbı cân gözinden
[The body departed from itself; all of the
veils before the eyes of the beloved were
removed one by one.]

*Çekildi sürme 'mâ-zâga'l-basar'dan*¹⁸⁴
Gözi Hakk nûrın aldı her nazardan
[Kohl from "ma zagh al-basaru" was applied
on his eyes, and with every glance he began
to see the light of God.]

Çü götrüldi arada kalmadı sed
Hak'ı Hak nûrı-y-ıla gördi Ahmed
[When all the veils were removed,
Muhammad observed God by the light of
God.]

Aradan gitdi firkat vuslat oldı
Zihî vuslat ki ayn-ı vahdet oldı
[There was separation no longer and the
ultimate union occurred; it was such a
Union, it was total unity.]

...
Zihî dem k'irdi vakt-i 'lî-ma'allâh'
Ne mürsel ne melek buldı ana râh
[A moment came when he was so close to
God that neither the previous prophets nor
the angels could reach him.]¹⁸⁵

...
Habîb ol câm-ile oldı tarabnâk
*Yüz urup didi yâ Rab 'mâ arafnâk*¹⁸⁶
[Muhammad was so overjoyed with that
bowl that he prostrated and said, "O Lord!
I was incapable of knowing You as You
deserve."]

...
Bu denlü cürm içinde hazretünden
Umarlar katre bahr-i rahmetünden
["They have so many sins, they request even
a drop of Your ocean of mercy."]

Kamısı mu'terif şâm u sehergâh
*Okur 'lâ-taknetû min-rahmeti'llâh'*¹⁸⁷
[They confess (their sins) morning and night
and recite "la-taqnatu min-rahmat Allah"
(Do not despair of the mercy of God).]

Habîbu'llah şu denlü itdi nâzı
Kabûl olundı Hazretde niyâzı
[The beloved of God (Prophet Muhammad)
exerted himself to the extent that his
supplications before God were accepted.]

After the conversation conveyed in these
couplets, the poem briefly explains the Prophet's
return and ends with words of prayer.

6. Leylâ vü Mecnûn

This short poem of forty-one couplets in the
well-known *meşnevî* by Fużülî (d. 1556) is titled
"Bu Şeb-i Mi'râc Şânıdur ve Tulû-ı Âftâb-ı Âsmânî
Dâstânıdur." It begins with the following couplets:

Çün feyz-i vücûdun-la ey pâk
Reşk-i felek oldu arsa-i hâk
[The heavens were in a state of havoc due to
envy of your blessings.]

Didârını görmeđi melekler
Pâ-bûsuna yetmeđi felekler
[Angels (wanted) to see your face of beauty,
the heavens to kiss your feet...]

Çoh eyleyüp ızdırâb peydâ
Allah'dan ettiler temennâ
[...with such desire, that they requested this
from God.]

Bir yahşı zamân şerefli sâât
Ref oldu duâlara icâbet

¹⁸⁴ This is a reference to Sura al-Najm, 53:17: "The sight (of the Prophet) did not swerve..."

¹⁸⁵ This is a reference to the hadith "There is a time of such Closeness with Allah when neither any angel nor Messenger of Allah can come between us."

¹⁸⁶ "Ma arafnak" here is a reference to the hadith "I was incapable of knowing and worshipping you as you deserve," uttered when the Prophet was on his deathbed.

¹⁸⁷ This is a reference to Sura al-Zumar, 39:53: "La-taqnatu min rahmat Allah" (Do not despair of the mercy of Allah).

[At a favorable time, an appropriate moment, these prayers were answered.]

*Cibrîl yetüp yetürdi fermân
K'ey serv-i riyâz-ı ilm ü irfân*

[Gabriel brought a command beginning with the call "O cypress of the garden of knowledge and wisdom."]188

7. Kitâb-ı Hâyet-nâme

There is a *mi'râj* section in Lârendeli Hâmdî's *meşnevî*, also called *Leylâ ve Mecnûn*, which was completed in 1542 with 5,441 couplets. This poem on the *mi'râj* is between couplets 287 and 399 of the *meşnevî*, totaling 113 couplets. Its title is "Güftâr der mi'râc-ı Hazret-i Risâlet 'aleyhi's-selâm," and it begins with the following couplets:189

*Meğer bir şeb ki âlem rûşen idi
Felek bâğî açılmış gülşen idi*
[This was such a night, that the earth was illuminated and the heavens were like a rose garden full of blooming roses.]

*Göği kevkeb müzeyyen kılmış-idi
Yeri aksi mülevven kılmış-idi*
[Stars adorned the heavens; the reflection of this spectacular scene turned the earth into an array of colors.]

The following couplets broach the topic of the *mi'râj*:

*İdüp emr ol gice Cibrîle Allâh
Buyurdu k'Ahmedi var eyle âgâh*
[That night, God commanded Gabriel, "Convey the tidings to Aḥmad (Muḥammad)."]

*Oku bu cânibe gelsün bu gice
Kamu maksûdını alsun bu gice*
[(He said,) "Invite him here, that he may attain all his desires this night."]

*Hezârân hürmet-ile peyk-i Hazret
Özine zîver idüp bâl-i izzet*
[The herald of God, making his wing of honor with a thousand respects his ornament,]

*Per açdı Sidre'den sây-ı zemîne
Semender-vâr togru şem'-i dîne*
[Opening his wings from the Sidra over the earth, and like the salamander towards the candle of faith,]190

*İrürdi bir Burâk-ı berk-seyri
Ki hacl eylerdi ol uçmakda tayrı*

[He took the Burâq that traveled at the speed of lightning, because he hastened to reach paradise.]

After describing Jerusalem and the Prophet's journey through the heavens, the poem turns to the Prophet's arrival at the divine presence, his conversation with God Almighty, and the opening of the sky and the filling of his heart with skill:

*Kodı bu cümleden çün pây bîrûn
Pes oldı mahrem-i eyvân-ı bî-çün*
[After all this, he placed his foot outside and became the intimate of that unrivaled pavilion.]

*Gözi öninden oldı perdeler dâr
Özine manzar oldı âlem-i nûr*
[All the veils were removed from his eyes, and the realm of light became visible to him.]

*Oluş mahv cemâl-i zü'l-celâli
Tehayyür virdi şevk-i lâ-yezâli*
[He was absorbed in the beautiful appearance of the Owner of beauty, he was ecstatic with the yearning for the One of eternity.]

*Neler gördüğünü hâce ol seferde
Bana düşmez ki şerh idem haberde*
[O Master! It is not for me to explain in this work what you witnessed on that journey.]

*Özinün varlığından dâr oldı
Ki ya'ni gark-ı bahr-i nûr oldı*
[He distanced from his own existence, that is, he was absorbed in the ocean of light.]

*Çü divân-ı Hudâ oldı turağı
Cihâtun farkına basdı ayağı*
[Because the place he reached was the assembly of God, their paths separated.]

*İşitdi naklsuz Hak'dan kelâmı
Cihetsüz gördi vech-i 'lâ-yenâm'ı*
[He heard the words of God without the conveyance of anyone (directly); he observed the countenance of the ever-watchful One (God) with no restriction of direction.]

188 Fuzûlî, *Leylâ vü Mecnûn*, ed. Necmettin Halil Onan (Istanbul: Maarif Basımevi, 1955), 26-30.

189 Belal Saber Mohamed Abdel-Maksoud, "Leylâ ile Mecnûn Mesnevîsinin Arap, Fars ve Türk Edebiyatı'nda Ele Alınış Biçimi ve Lârendeli Hâmdî'nin Eseri" (PhD diss., Istanbul University, 2004), 2:25-34.

190 The salamander was believed to be impervious to fire.

Müberra oldu zâtı şeş cihetden
Derûn-i dürci toldı ma'rifetden
[He now had no link with any of his six
bearings; the depth of his essence (heart)
was filled with knowledge.]

İsideceklerin cümle işitdi
Göreceklerini gördi işi bitdi
[He heard everything he was to hear and
saw everything he was to see; his mission
was complete.]

The verses after these couplets conclude the *mi'râciyye* with prayers and invocations.

8. Hüsn ü Dil

This love *meşnevî* of 3,563 couplets, completed by Yenipazarlı Vâlî in 1593, has a section on the *mi'râj* in Persian beginning with the couplet “Yâft ez-vey metâ'-ı dîn revâc / Çün ser-i mûy-ı u şeb-i Mi'râc,” which means “He found the value of religion more precious with it because the *mi'râj* night was like a strand of his hair.”¹⁹¹ The section on the *mi'râj* is between couplets 160 and 219, totaling 120 couplets.

9. Riyâzû's-sâlikîn

There is a *mi'râj* section titled “Der-vasf-ı Mi'râc ve Mu'cizât-ı Bâhirü'l-İbtihâc” in this *meşnevî* of 2,834 couplets by Gelibolulu Muştafâ 'Âlî (d. 1600), a historian and man of letters of the sixteenth century. The section is between couplets 224 and 263, totaling forty couplets.¹⁹² The poem begins with a description of the sky in the *meşnevî*'s 224th couplet:

Bir şeb-i kadr oldu kevâkibde tâb
Nûr ile efrûhte çün ol âftâb
[It was a night of such power that the stars
glistered, and that ray of sun (Prophet
Muhammad) was overwhelmed with light.]
Bârî-Hudâ ol gice her kevkebe
Virdi ziyâde şeref ü kevkebe
[On that night, God the Almighty bestowed
upon each of the stars honor and
splendidness beyond measure.]

In this short *mi'râciyye*, the poet evaluates the miracle in general instead of describing the phases of the event. By highlighting its elements and noting the Prophet's features, the poem recalls a *na'at*, as can be seen in the example here:

Müjde ki ser-halka-i peygamberân
Vuslatın eyler bu gice der-miyân
[Glad tidings! The leader of the chain of
prophets will fulfil the ultimate union on
this night.]
Müjde ki ol zât-ı me'âlî-sıfât
Yanî şeh-i taht-geh-i kâyinât
[Glad tidings! That one of sublime attributes,
the sultan of the throne of the universe...]

Müjde ki sâlâr-ı gürûh-ı rûsul
Ârızımı arz idecekdür çü gül
[Glad tidings! The leader of the group of
prophets will present his face of beauty.]
Rûyın idüp âyîne-i Zül'celâl
Eyleyecekdür size arz-ı cemâl
[He made his face the reflection of God the
glorious, and he will reveal his face to you.]

Hâlık u mahlûk bir oldu bu şeb
Sânii masnûnı kıldı taleb
[On this night, the Creator and created
became one; Sani (Maker, Creator)
requested His creation.]

Buldı şeref encümen-i kibriyâ
'Sümme denâ' câmı pür oldu safâ
[The assembly of the Gloried was honored,
and the bowl of “Thumma danâ” (then he
approached) was filled with purity.]¹⁹³

...
Hâslı ol pâdişeh-i mürselîn
Taht-geh-i vuslata oldu karîn
[As a result, that sultan of all prophets came
close to the throne of unity.]

Hazret-i Hak kıldı lutuflar ana
Ay u nücûm ol gice kaldı tana
[God Almighty granted him favors, and that
night the moon and stars continued to turn
out of astonishment.]

...
İrmedi ol mertebeye bir resûl
Bulmadı bir mürsel o kurba vusul
[No prophet ever reached that level, and

¹⁹¹ M. Fatih Köksal, *Yenipazarlı Vâlî'nin Hüsn ü Dil Mesnevisi: İnceleme-Tenkitli Metin* (Istanbul: Kitabevi Yayınları, 2003), 219–25.

¹⁹² Gelibolulu Ali, *Riyâzû's-sâlikîn*, ed. Mehmet Arslan and İ. Hakkı Aksoyak (Sivas: Dilek Matbaacılık, 1998), 67–70.

¹⁹³ *Thumma danâ* (“then he approached”) is from Sura al-Najm, 53:8.

none of the messengers came anywhere near such closeness.]

*Devlet-i mi'râc ana mahsûsdur
Menzileti vasl ile mansûsdur*

[The exaltation of the *mi'râj* was unique to him (alone); it was clearly revealed in the Qur'an that he would reach the ultimate union.]

10. Şoĥbetü'l-Ebkâr

There is a *mi'râciyye* of seventy-six couplets, titled "Der sıfat-ı Őeb-i Mi'râc ve seyrân-ı sirâc-i vehhâc," between couplets 227 and 302 in the third *meŐnevî* of Nev'î-zâde 'Atâyi's (d. 1635) *Hamse*.¹⁹⁴ Nev'î-zâde 'Atâyi was a well-known seventeenth-century *meŐnevî* poet, and this *meŐnevî* of his has 3,530 couplets.¹⁹⁵

11. Őafâ-nâme¹⁹⁶

The *mi'râciyye* in this *meŐnevî* of one thousand couplets by the last of the *hamse* poets, Őubĥizâde Feyzî (d. 1739), is a text of seventy-four couplets between couplets 81 and 155 of the *meŐnevî*. The title of this *mi'râciyye* is "Mi'râc-ı Hazret-i Sultân-ı Enbiya Sallelahu Aleyhi ve Sellem."¹⁹⁷ The poet writes of the *mi'râj* night and the Prophet's features:

*Őeb ki olup perde-keŐ-i nüh kıbâb
Őem'-i fürûzende idi mâh-tâb*

[When night came, the one that veiled the nine heavens at night was a candle shining in the moonlight.]

*Őeb ki olup mâh ile pertev-nümâ
Virdi Őeb-i zulmete nûr-ı ziya*

[When the night was revealed by the moon and its beams, this provided the darkness of night with bright light.]

...

*Ol Őeb-i ferhunde Őeh-i Enbiyâ
Fahr-i rusûl mazhar-ı lütf-i Hüdâ*

[On that blessed night, the sultan of the prophets, the praised of all messengers, the one that attained God's favors,]

*Őâh-ı cihân mâlik-i mülk-i bekâ
Mefĥar-ı Kevneyn Habîb-i Hüdâ*

[The sultan of the earth, the owner of

eternal sovereignty, the praised among all creation, the beloved of God...]

After these couplets come verses that explain the main aspects of the *mi'râj*:¹⁹⁸

*Olmuş idi devlet ile miĥmân
Pür-Őeref-i makdem idi Ümmühân*

[...honored the home of Ümmühân, and was delighted to be her guest.]

...

*Geldi saâdetle o Őeb Cebre'il
Ya'ni Burâk ile peyâm-ı Celîl*

[On that night, Gabriel brought the Burâq and the words of God.]

12. 'AŐĥ-nâme

The *mi'râciyye* in this *meŐnevî* of 1,100 couplets by Őubĥizâde Feyzî (d. 1739) begins with these couplets:

*Ey hâme yine güher-feŐân ol
Sad Őevk ile durma ter-zebân ol*

[O pen! Once again spread pearls, dampen your nib continuously with hundreds of desires.]

*Mahbûb-i Hüdâyı eyle tavsîf
Mümkün mü kemâl-i zât-ı ta'rîf*

[Although it is impossible to convey his greatness, make mention of God's beloved.]

After this *na'at* is the *mi'râciyye* titled "Tavsif-i Mi'râc-ı Őerîf-i Habîb-i Hüdâ Sallelahu Aleyhi ve Sellem." It has seventy-four couplets. After describing the *mi'râj* night in fourteen couplets, the poet summarizes the event as follows:

*Ey hâme-yi hoŐ-nüma-yı müŐĥîn
Ol safĥa-i pâke anber-âĥîn*

[O pen that reveals the musk-fragrant beauties on those leaves full of amber!]

*Mi'râc-ı Őerîfi sen beyân kıl
Bir zerresini anun ayân kıl*

[Reveal the holy *mi'râj* and disclose every aspect of it.]

The poem concludes with a brief prayer:¹⁹⁹

*Ey hâme yeter bu denlü güftâr
Ahvâlini eyle sen de izĥâr*

¹⁹⁴ Muhammet Yelten, *Nev'î-zâde Atâyî Sohbetü'l-Ebkâr* (Istanbul: Edebiyat Fakültesi Basımevi, 1999).

¹⁹⁵ Yelten, *Nev'î-zâde Atâyî Sohbetü'l-Ebkâr*, 19–24.

¹⁹⁶ Mustafa Uzun, "Feyzî, Subĥizâde," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1995), 12:523.

¹⁹⁷ Subĥi-zâde Feyzî, *Hamse*, ed. Mehmet Arslan (Sivas: Dilek Matbaacılık, 1999).

¹⁹⁸ Subĥi-zâde Feyzî, *Hamse*, 311–15.

¹⁹⁹ Subĥi-zâde Feyzî, *Hamse*, 370–74.

[O pen! You have spoken enough, so now convey your (own) capacity.]

13. Gazā-nāme-i Çehrin²⁰⁰

This *meşnevî* of 3,102 couplets by ‘Alî Bey, writing under the pseudonym Vuşlatî, is a *gaza-name* (book of victory) describing the conquest of Çehrin Kalesi in 1678 by Merzifonlu Kara Muştafâ Paşa. The *mi‘râj* section is titled “Der-beyân-ı Mi‘râc ki mu‘cize-i ‘azîme-i ân nûr-ı vehhâcest” and is between the couplets 202 and 286 of the *meşnevî*, totaling eighty-five couplets.²⁰¹

14. Manzûme-i Naşâih ‘Alâ Meşrebi’t-Taşavvuf

The *mi‘râciyye* in this newly identified *meşnevî* by Hakkânî, who until now was unknown, was introduced into the scholarly world in a published article.²⁰² The poet most likely lived in the sixteenth century. The *mi‘râj* section in the two copies found of this *meşnevî* of 5,129 couplets is titled “Der Beyân-ı Mi‘râc-ı Muhammed Mustafa Salâvâtullâhi ve Selâmuhu Aleyhi ve Alâ Âlihi” and is between couplets 3,218 and 4,412, for a total of ninety-five couplets.²⁰³ The journey starts out at Ummuhânî’s house, and the detailed narrative style is formed of simple and vivid expressions. The poem starts with the following couplet:

*Meger bir gece şâh-ı dü-cihânî
Mekân itmîşdi beyt-i Ümmühânî*

[One night, the sultan of the universe was a guest at the home of Ummuhânî.]

And the poem ends with the couplet below:

*Namâzı anuñ onbire rek‘at ola
Anı kılanlar ehl-i rahmet ola*

[May his prayers each be eleven rak‘ahs (units), and those who perform these prayers be among those favored with mercy.]

Metin Akar revealed the richness of these works with a list he made of *meşnevîs* containing *mi‘râciyyes*.²⁰⁴ Several other *meşnevîs* might be added to this list, including Islâmî’s (14th–15th century) *Meşnevî*, Hayâlî’s (16th century)

Ravzatü’l-envâr, Antepli İbrâhîm ibn Bâlî’s (15th century) *Hikmet-nâme*, Edirneli Nazmî’s (16th century) *Pend-nâme*, Cinânî’s (d. 1595) *Cilâ’ül-kuşub*, and Keçeçi-zâde ‘Izzet Molla’s (d. 1829) *Mihnet-Keşân*. And considering the *mi‘râj* sections in *meşnevîs* yet to be examined, this genre only demonstrates just how rich the literature is. As for the texts briefly introduced above, they should be regarded as selections of various examples of the most distinguished names in this field.

VI. Mi‘râj (Mi‘râciyye) Poetry in Dîvâns

This type of poetry is most often found in *kaşîde* or *ghazel* sections of *dîvâns* and is frequently written in the *meşnevî* forms of *kaşîde*, *terci‘-bend*, and *terkib-bend*, and more seldomly in *ghazel* form. In addition to these forms, such poetry can be encountered in the form of *müstezâd* (increment poem) and in *bends* (strophes) of various verse counts. Starting in the sixteenth century, the number of *mi‘râciyyes* found among poems in *dîvâns* increased, and in the seventeenth and eighteenth centuries, at least one and sometimes several *mi‘râciyyes* were included in nearly every poet’s *dîvân*.

The *kaşîde* is a poem of praise, and in the conventions of *dîvân* poetry, the prelude or initiation sections, called *nesîb* and *teşbîb*, are formed of couplets connected to the time or occasion of the poem before the poem moves into its main theme (*medih*). Over time, the prelude developed, and the topics treated in it proliferated. Sometimes the preludes introduced the poem’s name and essence. This is why the *kaşîde* is associated with the *bahâriyye*, *şitâiyye*, *bayrâmiyye*, *‘ydiyye*, *mi‘râciyye*, *kaşriyye*, *hamâmiyye*, and *rahşiyiye*. A *mi‘râciyye* is a *kaşîde* that treats the *mi‘râj* in the prelude.

In her voluminous work on these *mi‘râciyyes*,²⁰⁵ the diligent researcher Reyhan Keleş evaluates the *mi‘râciyyes* in *dîvâns* and thoroughly examines the religious-cultural and literary aspects of the *mi‘râj*, providing short introductions to the poets and photographs of the manuscripts of these works, addressing a

²⁰⁰ Vuşlatî Ali Bey, *Gazâ-nâme-i Çehrin*, ed. Mustafa İsen and İ. Hakkı Aksoyak (Ankara: Atatürk Kültür Merkezi Yayınları, 2003).

²⁰¹ Esir, “Mirâç Mevzuu,” 683–708.

²⁰² Zeynep Koyuncu, “Manzûme-i Nasâih Alâ Meşrebi’t-Taşavvuf’tan Miracnâme Türüne Yeni Bir Örnek,” *Journal of Turkish Language and Literature* 3, no. 3 (2017): 90–105.

²⁰³ İnebey Library, no. 16 Or 663. fol. 137–41; Cyprus National Archives, no. 81. fol. 136–139.

²⁰⁴ Akar, *Türk Edebiyatında Manzum Mi‘rac-nameler*, 125–27.

²⁰⁵ Keleş, *Divan Şiirinde Mi‘râciye Kasideleri*.

total of fifty *kaşides* by forty-six poets. The text with the title "velehu eydan fî na'ti'n-nebiyyi ve mi'râcihi" included in Ẓansu Gavrî's *Mi'râciyye*, as is clear from the title, was not written directly as a *mi'râciyye*, but rather as a *na'at* or request for intercession. Although the *mi'râciyyes* of many poets were included in this work, the works of certain poets, including 'Azmizâde Hâletî (d. 1631), were not, which suggests there could be other omissions in this respect. Future studies on *mi'râciyyes* in *dīvāns* will no doubt address these omissions.

A. *Mi'râciyyes* in the Form of *Kaşides*

It is possible to list the main *mi'râciyyes* written in *kaşide* form as follows:

1. *Mi'râciyye*

Ahmed Yesevî,²⁰⁶ a leading figure of Turkish Sufi poets in eleventh-century Central Asia, is the author of *Dīvân-ı Hikmet*. He is regarded as the oldest figure to write a *mi'râciyye* poem in Turkish literature. His *dīvân* includes a *mi'râciyye* of twenty-eight stanzas (*kita*) with the refrain "Çin ümmetseng iştip dūrūd aytıng dostlar" at the eightieth *hikmet*. The poem begins with the stanzas below:

Eya dostlar beyân eyley Hak Resuldın
Ümmet bolsang iştip dūrūd aytıng dostlar
Ol rahmeten li'l-âlemîn cüzü küldin
Ümmet bolsang iştip dūrūd aytıng dostlar
 [O friends, let's speak about the Messenger of God. Be among his followers and praise him, dear friends. That Prophet, a mercy to the universe, is a component of an entire ocean. Follow and praise him, dear friends.]

Hüdâvendim atâ kıldı anga Mi'râc
Rahmet bahrı tolup taştı urup emvâc
Koydu anı başı üzre 'le amrük' tâc
Çin ümmetseng iştip dūrūd aytıng dostlar
 [God bestowed upon him the *mi'râj* as a gift. The ocean of compassion flourished and overflowed. He wore the crown of prosperity, saying, "La amruq" (by your life). If you are sincere followers, then pay heed and praise him, dear friends.]

The poem recounts in one or two stanzas each how Burâq comes and takes the Prophet to Jerusalem, how the Prophet leads the other prophets in prayer there, the Prophet's ascension

to the heavens together with Gabriel, Mîkâ'îl taking over companionship, traveling with Isrâfîl, and finally the Prophet's arrival in the divine presence. The following stanza describes the invitation to the divine presence:

Hak sandın nidâ keldi 'erini' meni
Ey Habîbim manga karîb gelgil beri
Mahrem kılây has sırrınga imdi seni
Çin ümmetsen iştip dūrūd aytıng dostlar
 [When the call "You can see Me" came from God, He said, "O beloved, come close to Me and I will lead you to My intimate mysteries." If you are sincere followers, then pay heed and praise him, dear friends.]

Then the following stanzas describe the meeting with God Almighty:

Hakka karap koydu kadem Resûlullah
Hak'dın özge hiç kim yoktur anda hemrâh
Mundag makam hiç kimge yok vallah billah
Çin ümmetsen iştip dūrūd aytıng dostlar
 [The Messenger of God obeyed His call and stepped forth. He had no company but the Creator. By God, no one other than him was ever granted such a station. If you are sincere followers, then pay heed and praise him, dear friends.]

...

Hudâ aydı mihmân bolup kelding manga
Kança bolsa hâcetingni aytgıl manga
Kılıp hoşnud hâcetingni berey sanga
Çin ümmetsen iştip dūrūd aytıng dostlar
 [God said, "You have come as My guest. Tell Me whatever requests you have. I will grant your requests and gratify you." If you are sincere followers, then pay heed and praise him, dear friends.]

As the poem continues, it describes God asking the Prophet his wish as a gift of hospitality, the Prophet's request for the salvation of his people, and God's granting of this wish. The poem then conveys the Prophet's request for God to extend the life expectancy of his people to ninety years so that they could increase their population tenfold, a request that is not, to my knowledge, encountered in other similar works. God grants this wish and rewards the Prophet by bestowing on man various blessings every ten years:

²⁰⁶ Kemal Eraslan, "Ahmed Yesevî," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1989), 2:159-61.

*Yetmiş, seksen, doksan yaşka yetse bendem
Keçüp anı günâhını kılğum adem
Ümmetingni gamı ketsün bolgıl bî-gam
Çin ümmetsen iştip dūrūd ayting dostlar*
[If My servants reach the age of seventy,
eighty, and ninety, I will eliminate their sins.
May your people be freed from grief; may they
be sorrowless. If you are sincere followers,
then pay heed and praise him, dear friends.]

The poem concludes with a *naşîhat* (advice) and prayer strophe emphasizing that hypocrites must not be esteemed because they do not believe in the *mi'rāj*:

*Ey birâder münâfıkka bolma ülfet
Kim ülfetdūr başı üzre yüz bin külfet
Başdın ayak münâfıkı ziyân rahmet
Çin ümmetsen iştip dūrūd ayting dostlar*
[O fellow believer! Do not associate often
with the hypocrites, for many problems will
befall you. A hypocrite wastes any mercy. If
you are sincere followers, then pay heed and
praise him, dear friends.]

*Hikmet kıldı mi'râc sözün Kul Hâce Ahmed
Şükür Allah Mustafâga kıldı ferzend
Arslan Babam hurma berip kıldı hursend
Çin ümmetseng iştip dūrūd ayting dostlar*²⁰⁷
[He disclosed the *mi'rāj* to His servant
Aḥmad as a mystery of His wisdom. All
praise to God, he was sent to Muştafâ as a
son and my Great Guardian provided me
with dates, protected and cared for me. If
you are sincere followers, then pay heed and
praise him, dear friends.]

2. Mîrâciyye

The *mi'rāj* as both subject and motif is a miracle in Yûnus Emre's (d. 1320?) poetry.²⁰⁸ This short, unnamed poem of sixteen couplets is written in a 7+7=12 syllable measurement. It relays the main aspects of the *mi'rāj* in an effective way. It was also composed in the *acem makamı* as a *mi'râc ilâhî*, which was recited and loved by audiences. The composition survives to this day. The poem begins with the following verses:

*Muhammed'e bir gece Çalâp'tan indi Burak
Cebrâil eydür Hocam Mî'râca kığırdı Hak*
[One night, God sent Burâq to Muḥammad.
Gabriel said, "Master, God invites you to
perform the *mi'rāj*."]]

And the poem ends with the couplets below:²⁰⁹

*Nice bin yıllık yola bir demde vara gele
Yunus eydür kim ola Muhammeddūr o mutlak*
[Yûnus says, Who was the one that covered
the distance of many thousands of years
in a moment? Undoubtedly, it was Prophet
Muḥammad.]

*Ümmete ümmet diyen ümmet kaydını yiyen
Eğer ümmeti isen de İslâm dinine hak*
[(He was the one who) called his people "my
umma" and shared their grief.]

3. Mîrâciyye

The *kaşîde* titled "Der Beyân-ı Leyle-i Mî'râc-ı Hazret-i Sultân-ı Enbiya vü İmâm-ı Asfiyâ Fermûde-şod" in Ganizâde Meḥmed Nâdirî's (d. 1627) *dîvân* is the most successful and famous *mi'râciyye kaşîde*.²¹⁰ The poet begins his *mi'râciyye* with the following couplets:

*Teâlallah zihî şâm-ı sūrûr-encâmı gam-fersâ
Ki oldu mazhar-ı esrâr-ı sübhâne'llezî esrâ*
[God, the One who eliminates sorrow, is so
glorious, and that night that ended with
joy was such a night, that he (the Prophet)
reached the mystery of "Şubḥan alladhî
asrâ'."]²¹¹

The poet begins his description of the *mi'râj* miracle with a *girizgâh* (introduction):

*O şebdür matlaü'l-envâr-ı mi'râc-ı Hüdâvendî
O şebdür mahzenü'l-esrâr-ı halvethane-i isrâ*
[That was the night when the splendor of
God's *mi'râj* was born. *Isrâ'* (*mi'râj*) was the
night that bore the treasure of mysteries
that nobody has ever reached.]

*O aḥşam oldu ser-tâc-ı nübüvvet sâhibü'l-
mi'râc
O hengâm oldu Sultân-ı rusül hem-sohbet-i
Mevlâ*

²⁰⁷ Hoca Ahmed Yesevî, *Dîvân-ı Hikmet*, ed. Hayâti Bice (Ankara: Türkiye Diyanet Vakfı Yayınları, 2009), 194–97.

²⁰⁸ Metin Akar, "Yunus Emre'nin Şiirlerinde Mî'râc ve Mî'râc Motifleri," in *XXIII. Türk Dil Bayramı Bildirileri*, 3–4 Haziran 1983 (Karaman, 1983).

²⁰⁹ For the lyrics and composition (notes), see Yusuf Ömürlü, *İlâhiler* (Istanbul: Kubbealtı Neşriyat, 2000).

²¹⁰ Mustafa Uzun, "Ganizade Nâdirî," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1996), 13:355–56; for the text, see Numan Külekçi, "Ganî-zâde Nâdirî: Hayâtı, Edebî Kişiliği, Eserleri Dîvânı ve Şeh-nâmesinin Tenkidli Metni" (PhD diss., Atatürk University, 1985).

²¹¹ "Şubḥan alladhî asrâ'" (Exalted is He who took His Servant by night) is a reference to Sura al-Isrâ', 17:1.

[That night, the crown of prophethood was blessed with the *mi'râj*; the sultan of the prophets became the communion companion of God.]

This work of seventy-four couplets was so well received that many poets both of the time and of later centuries, such as 'Azmi-zâde Muştafâ Hâletî (d. 1631)²¹² and Hâlimî Çelebi (d. 1516),²¹³ wrote *nazire* (reply) poems to it.

4. Mi'râciyye

In Turkish literature, 'Azmi-zâde Muştafâ Hâletî (d. 1631) is known for his *rubais*²¹⁴ and has an independent *mi'râciyye* in his *dîvân*.²¹⁵ The *mi'râciyye* is the fourth poem in the *dîvân*'s *kaşide* section and has sixty-nine couplets. It begins with the following verses:

Bir şebân-geh ki turre-i şeb-i târ
Yir yüzün eylemişdi cây-ı karâr

[It was night; the fringe of darkness resided on the earth.]

Nice şeb rûz-ı rûşene benzer
Nice rûz âftâbdan enver

[How many nights resemble a radiant day, brighter than the sun?]

Komadı kadrini şeb-i Kadrün
Muzmahil kıldı nûrını bedrün

[Its power eliminated the preciousness of the night and extinguished the light of the full moon.]

While the Prophet is at Ummuhânî's house, Gabriel brings Burâq and invites him on the *mi'râj*:

Kılmış idi ol ümmî-i kâmil
Hâne-i Ümmühânî'i menzil

[That illiterate, dignified person (Prophet Muḥammad) was staying at the home of Ummuhânî.]

Cebre'îl-i emîne geldi hitâb
Ki alup bir Burâk-ı berk-şitâb

[The command was given to Gabriel to take a Burâq...]

İrgüre ol Habîbi mahbûba
Tâlibi vâsıl ide matluba

[To the dear Prophet so that the desirer could reach his desire.]

İmtinâl eyleyüp dil ü cândan
Bir Burâk aldı bâg-ı Rıdvân'dan

[He obeyed the command with great devotion, and took a Burâq from the garden of paradise.]

The Prophet arrives at Jerusalem in an instant with Burâq, and there he leads the other prophets in prayer. Then he ascends to the divine presence and meets with God. He sees what no one has seen before:

İrdi ol şâh-ı âsmân-pâye
Harem-i bâr-gâh-ı Mevlâ'ya
Bir yire vardı kim Resûl-i Hudâ

Ten degül cân da mahrem olmaz ana
[The Messenger of God reached such a place, that not just the body, but even the soul were beyond perception.]

...

Ana ol şeb tekellüm itdi İlâh
Kimse görmedüğünü gördi o şâh

[On that night, the Prophet witnessed what nobody had seen, and God spoke to him on that night.]

The poet concludes his poem by stating that the Prophet immediately returns to Mecca after the meeting with God, about which he does not go into details, and then recounts the *mi'râj* miracle to his companions:

Yine bir anda sanki pertev-i mâh
Âsmândan zemîne indi o şâh

[That sultan ascended from the heavens to the earth in a second, like the moonlight.]

Olmadan rûzdan enver peydâ
Kıldı ol mâh menzilin me'vâ

[Before daybreak, that moon (Prophet Muḥammad) returned home.]

Nitekim mu'ciz-i Mesîh ile cân
Bir nefesde yirine geldi hemân

[He returned to his abode in a single breath, like the miracle of the prophet 'İsâ (Jesus).]

...

Kıldı mi'râcı müjde-i ashâb
Âb-ı rahmet getürdi sanki sehâb

[He gave the tidings of the *mi'râj* to the

²¹² Azmi-Zâde Hâletî, *Azmi-Zâde Hâletî Divanı: Edisyon-kritik*, ed. Cevat Yerdelen (Erzurum, 1994).

²¹³ Abdülkerim Abdülkadiroğlu, "Halimî Çelebi," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1997), 15:343-44.

²¹⁴ Haluk İpekten, "Azmi-zâde Hâletî," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 1991), 4:348-49.

²¹⁵ Bayram Ali Kaya, "The Dîvân of Azmi-zâde Hâletî: Introduction and Critical Edition of his Dîvân," in *Sources of Oriental Languages and Literatures* 57 (Cambridge: Harvard University Press, 2003).

Companions, like a cloud bringing tidings of
the rain of mercy.]

...

Biraz ol andelîb-i bâg-ı sühan

Söyledi halka sırr-ı İsrâ'dan

[The nightingale from the gardens of
utterance related some of the mysteries of
the night of *isrâ*?]

5. Dürretü't-tâc fî şifati'l-Mî'râc

The *divân* of the great Ottoman writer and poet
Kâdî Nev'îzâde 'Atâyî (d. 1635), known for his
Şakâyiğ Zeyli and *Hamse*, includes a section of
kaşîdes after the preamble. The first poem in this
section is a *mi'râciyye* of eighty-five couplets.²¹⁶ It
begins with the couplets below:

*Şebân-geh kim irüp hengâm-ı lütf-i Hazret-i
Mevlâ*

Ferâh bahş u neşât-engiz idi şâm-ı visâl-âsâ

[That night was the bestower of joy and
happiness, as if the time for God's favor had
arrived. It was a night of reunion.]

The poem's twentieth couplet is the *girizgâh*
(introduction):

*Bu şebdür nakş-ı encümle zer-efşân sünbül-i
müsgîn*

*Bu şebdür dürr ü gevherle müzeyyen turra-i
havrâ*

[This was the night where the beautifully
fragrant hyacinth shed gold brocaded by the
moon.]

*Bu şeb olundu da 'vet mahrem-i esrâr-ı
hamiyet*

Bu şeb oldu o Hazret daf-ı mihmân-hâne-i esrâ

[On that night, the one intimate with the
mysteries of virtues was invited. On that
night, God hosted him in the guesthouse of
the *isrâ*? (*mi'râj*).]

After these verses, which are reminiscent
of the *girizgâh* couplets of the *mi'râciyye* of
Ganîzâde Nâdirî (d. 1627), his contemporary,
the poet praises the Prophet with a *na'at* of
over twenty couplets. He then begins describing
the *mi'râj* directly with a description of Burâq
starting at the forty-fourth couplet:

*O şeb geld-i berîd-i hoş nüvid-i Hazret-i İzzet
Getürdi hizmet-i Peygambere bir rahş-ı bî-hemtâ*

[On that night, the conveyer of God's fine
tidings came and brought a unique riding
animal to serve the Prophet.]

Nice rahş ol Burâk-ı berk-seyr-i nâzenin cünbiş

Ferîşteh-hû perî-rû anberîn-giysû melek-simâ

[It was al-Burâq, an animal with the
temperament of an angel, the face of a fairy,
a mane of amber, that walked gracefully and
traveled as fast as lightning.]

The *mi'râciyye* describes in one or two
couplets each the journey to Jerusalem, the
Prophet leading previous prophets in prayer
there, his ascension to the heavens, his arrival at
Sidra, his being received by the divine presence,
his reaching the "place of two bows' distance"
with God, "the conversation of words without
letter or sound" (*bi-huruf u lafz u savt tekellüm*),
the obligation of the five daily prayers, and the
Prophet's return.

Olup maksûduna vâsıl murâdı oldu çün hâsıl

Nüzûl itdi misâl-i pertev-i mihri cihân-âra

[He reached his goal, his request was
fulfilled, and his body, which shone like the
sun that adorns the earth, ascended.]

...

Delâil vâr iken mi'râc-ı rûhânî diyen kimdür

Meğer diye se-râ-pâ rûh idi ol zat-ı bî-hemtâ

[Who claims the *mi'râj* was spiritual when
there is clear evidence (to the contrary)?
Whereas they should say that this unique
individual was spirit from top to toe.]

These couplets express that because the aim
was met, the Prophet returned. Then the poet
emphasizes that the *mi'râj* was a physical journey
and concludes his poem with a few couplets of
prayer, as is customary.

6. Mî'râciyye

This poem, by the seventeenth-century poet
Neşâti Aḥmed Dede (d. 1674), is in his *Divân*
in the form of a *kaşîde* of fifty-five couplets
following several *na'ats*.²¹⁷ In many copies, the
poem is without a title. The poet begins with the
couplets below:

Bir şeb ki felek edip çerâğın

Zeyn olmuş idi nücûm-ı Rahşân

[One night, celebrations were commanded
in the heavens, and the firmament was

²¹⁶ Saadet Karaköse, "Nev'i-zâde Atâyî Divanı" (PhD diss., İnönü University, 1994), 120–25.

²¹⁷ Mahmut Kaplan, *Neşâti Divânı* (İzmir: Akademi Kitabevi, 1996), 12–17.

decorated with shining stars.]

Geymişdi cihân libâs-ı müşkîn

Olmuştu zamâne anber-âkîn

[The earth was adorned with a cloak of musk, the season was scented with amber.]

The poet describes the miracle beginning with Ummuhânî's house:

Kılmışdı nüzûl-i kâmrânî

Lütf ile sârây-ı Ümmühânî

[By his favor, he deemed Ummuhânî's abode the station of joy.]

Nâgâh gelüp cenâb-ı Cibrîl

Kıldı reh-i hizmetinde ta'cil

[Suddenly Gabriel came, saying he hastened to serve him on this journey.]

The Prophet speeds through the heavens, reaches Sidra, and from there goes alone into the divine presence and converses with God:

Ol nûrî dahi geçüp be sür'at

Menzil-gehi oldu kurb-i İzzet

[That ray of light departed with haste, his abode was beside God.]

...

Ma'nâ idi anda güft ü gû heb

Bî-vâsita tekellüm-i leb

[There, meaning was expressionless; speech was without intermediary.]

Avd etti yine Beşîr-i rahmet

Dünyâya o şeh berây-ı ümmet

[That sultan who gave the tidings of mercy (Prophet Muḥammad) returned to the earth for his *ummah*.]

The *mi'râciyye* concludes with the following verses:

Bil haddüni iy Neşâtî-i zâr

Ol şerm ile çün kalem nigûn-sâr

[O Neşâtî, who weeps and groans, be respectful, like the pen that holds its head down in shame.]

İtsen ne kadar edâda tedkik

Sığmaz bu mahalde bast-ı tahkik

[However much you analyze your style of speech, you cannot include the vastness of your work here.]

Aklun bu mahalde kârı yokdur

Pây-ı kalemün güzârı yokdur

[There is no place for reason here, the tip of your pen has no passage.]

Olma be-gurûr-ı nüktedânî

Küstâh rev-i reh-i ma'ânî

[Never take pride in relating the delicate meanings that are not understood by all; never be one that steps impertinently on the path of wisdom.]

Kıl acz ile i'tirâf-ı taksîr

Ol beste zebân be şerm-i ta'bîr

[Admit to your faults in helplessness; remain silent with the consciousness of using these expressions.]

7. Mi'râciyye

After Nâbî (d. 1712), the most distinguished poet of his day, Bosnalı 'Alaaddin Efendi (d. 1712), better known by his pseudonym Şâbit, wrote one of the most detailed *mi'râciyyes*, in 110 couplets. These verses by Ziyâ Paşa in *Harâbât* demonstrate the value both of Şâbit's poetry and of his *na'ats* and *mi'râciyyes*:

Bir na't-i şerifi var ki dilkeş

Mi'râciye dahi ana eş

[There is an appealing, blessed poem that praises Prophet Muḥammad; the *mi'râciyye* is its equivalent.]

Şâbit begins this poem with these couplets:

Hoşâ ferhunde ahter leyle-i mümtâz ü

müstesnâ

Ki ünvan-ı berât-ı kadridir ser sûre-i İsrâ

[Welcome, O star of joy, distinguished and unparalleled night! The degree of your sublimity is the opening of Sura al-İsrâ']

As he approaches the subject with couplets describing the night of the *mi'râj*, he mentions the Prophet's features and miracles:

O şebdür bir mu'anber turra müşgîn gîsuvân-âfet

O şebdür bir siyeh hârâlı şûh-ı nâzenîn-sîmâ

[That night was like an amber-scented tress, a plated tress of musk. That night was an appealing spectacle of grace adorned in a garment of black, wavy cloth.]

...

O şeb zabt ittiler târih-i mi'râc-ı mu'allâyı

Midâd-ı müşg ile küttâb-ı divân-hâne-i ma'nâ

[That night, the scribes of the great assembly of wisdom recorded the history of the sublime *mi'râj* with ink of musk.]

O şeb Mevlâ Habîb'in hâktan kaldurdu ref etdi

O şeb oldu Resûlün cilve-gâhı mas'ad-ı a'lâ

[That night, God raised His beloved (Prophet Muḥammad) from the earth and exalted him. That night, the highest place of ascendance was where the Messenger roamed.]

Even though the poem is written in artistic verses worthy of this miracle and explains its known stages, it focuses more on the divine meeting:

Çıkup kürsî-i vâlâ-yı beyâna râvi-i fikret
Biraz mi'râcınun tafsilin itsün şimdi icmâlâ
[Now let the one who relates his opinion climb up onto a high pedestal and elaborate on the details of the *mi'râj*.]
Harim-i Ka'be-i ulyâda devletle sa'âdetle
Sarây-ı Ümmühânî idi ol şeb Hazrete me'vâ
[That night, the abode of Ummuhânî in the court of the Ka'ba joyfully hosted Prophet Muḥammad.]

8. Mîrâciyye

This poem is a well-known example by Naẓîm's Yaḥyâ (d. 1727),²¹⁸ a leading poet of his day who gained fame in literary history for his many *na'ats*.²¹⁹ This *mi'râciyye* is in the second (dated 1678) of the poet's collections of five *dîvâns*, titled *Dîvan-ı Belâgat-unvân-ı Nazîm*.²²⁰ The *meşnevî* was written in verse form, and the *mi'râciyye* of eighty-one couplets was published with a commentary.²²¹ As will be explained below, a short *mi'râciyye* of his with the repeated word *şeb* (night) was found among the poet's ghazels,²²² as were other poems on the *mi'râj*.

Naẓîm organized his work into three main sections. Couplets 1–21 make up the first section, which is the poem's *girizgâh* (introduction). In this part, the poet portrays a long night and frequently repeats the words "Ol şebde" (that night). Couplets 22–70 form the second section, in which the poet recounts the *mi'râj* journey, beginning with the Prophet at Ummuhânî's house, then his going past Sidrat al-Muntahâ to reach the place of "qâba qawsayn." Since these couplets recount the main points of the *mi'râj*, they make up the essential part of the

narrative. The last section, following couplet 70, was written as a kind of epilogue to the poem and includes a prayer and invocation of Naẓîm's request for intercession.

The *mi'râciyye* begins with the couplets below:

Bir şeb ki izâr-ı şâhid-i hûr
Zülf-i siyehiyle oldı mestur
[One night, the cheeks of the gazelle-eyed houris were covered with their black hair.]

Virmişdi o şebde dest-i kudret
Ruhsâr-ı arûs-ı dehre zînet
[On that night, the One of Power decorated the cheeks of the bride of that occasion.]

Ol şebde nücûm olup hüveydâ
Dîbâ-yı siyâh giydi gûyâ
[On that night, the stars appeared as if they were enrobed in black and gold drapery.]

This section continues to couplet 20, after which the couplets turn to the *mi'râj* and describe the Prophet's journey from Ummuhânî's house to Jerusalem:

Ol şebde ana ziyâfet oldı
Mi'râc-ı şerîfe da'vet oldı
[On that night a banquet was held; he was called to perform the sacred *mi'râj*.]

İtmişdi o şeb be-kâm-rânî
Teşrif-i sarây-ı Ümmühânî
[That night he graced the home of Ummuhânî with delight.]

Geldi o mahalde peyk-i Mevlâ
Destinde Burâk-ı arş-peymâ
[The herald of God came there; he was accompanied by Burâq, which traveled to the throne.]

...

Devletle süvâr olup Burâk'a
Sad velvele saldı nüh-revâka
[He mounted al-Burâq with joy and stirred a chaos in the nine arcs.]

Hem-râhı ile o şâh-ı âdil
Bir lahzada Kuds'e oldı vâsıl
[In a moment, the sultan of justice (Prophet Muḥammad) reached al-Quds (Jerusalem) with his fellow traveler.]

²¹⁸ For more information, see Mustafa Uzun and Nuri Özcan, "Nazîm," in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı Yayınları, 2006), 32:452–53.

²¹⁹ Uzun, "Mi'râciyye," 30:136.

²²⁰ Nazîm Yahyâ, *Dîvan-ı Belâgat-unvân-ı Nazîm* (Istanbul: Takvimhâne-i Âmire, AH 1257), 163–66.

²²¹ İsmail Yıldırım, "Nazîm Yahya'nın Mi'râciyye'si," *Dede Korkut Türk Dili ve Edebiyatı Araştırmaları Dergisi* 4, no. 7 (2015): 96–112.

²²² Nazîm Yahyâ, *Dîvan-ı Belâgat-unvân-ı Nazîm*, 342.

There, the Prophet leads the other prophets in prayer:

Teşrîfi ile idüp o Sultân

Ervâh-ı peyâamberânî şâdân

[When that sultan (Prophet Muḥammad) arrived, he spread joy to the souls of the prophets.]

Sad şevkile oldılar cemâ'at

Ol kible-i dîn idüp imâmet

[They became a congregation with many desires; that qibla of faith (Muḥammad) led them in prayer.]

Bindi yine ol Burâk'a bî-bâk

Ol şâh-ı serîr-i 'mâ-arefnâk'

[That sultan of the throne of "ma-arafanak" remounted Burâq with no fear.]²²³

In the subsequent couplets, the poet describes the Prophet's ascension to *semâvât* (the heavens), his arrival at Sidra, and his arrival at "qâba qawsayn." The poem concludes with the following prayer:

Redd itme kapundan ol fakîri

Üftâdedür eyle dest-gîri

[Hold out your hand to that humble servant; do not distance him from your door, for he is devoted.]

Lutfeyle koma garîb ü tenhâ

Âzürde dilüm be-hakkı Mevlâ

[O Lord, grant him your favor; leave him not alone and destitute, that he may not be sad.]

Ey şâfi-i ümmetân şefâ'at

Yolunda fedâ revân-ı ümmet

[O one who intercedes for the nations! May the souls of your people be sacrificed on your path.]

Ey tab'-ı sühân-tırâz u pür-cûş

Besdür besdür hamûş-ı hâmûş

[Sufficient is the flourishing nature that whispers pleasant words; silence, (be) silent.]

9. *Mîrâciyye berâ-yı Mîrâc-ı Mu'allâ-ı kadr ki Vâkî'-şod Zi-şâh-ı Kâbe Kavseyni ev Ednâ*
Mîrzâ-zâde Meḥmed Efendi (d. 1739?), known by his pseudonym Sâlim, wrote a *mîrâciyye* bearing this title. The following stanza is from the fifth poem in the *kaşîde* section of his *dîvân*:²²⁴

Sad acz ü kusûr ile deyip ünvânın

Sebt eyledim ahvâlini ben İsrâ'nın

Pervâz edip eflâk-ı derûna aşkı

Mî'râcını yazdım o Kerîmü's-şânın

[I recorded the events of the *isrâ'* (*mî'râj*), which insufficiently relate your attributes. I wrote the *mî'râj* of the glorious, the exalted, whose heart rose into the heavens with passion.]

After this, the poet inserts the title of the *kaşîde* mentioned above. This *mî'râciyye* of fifty-four couplets is reminiscent of a *na'at*. It begins with the following verses:

Nûr-ı pertev-fikenin hürmetine oldu binâ

N'ola pervâne-i şem'-i ruhun olsa dünyâ

[It was created for the sake of the splendor that spreads light. So what if the earth dances around your cheeks?]

Na't-i pâkin pes ü bâlâ eder isbât senin

Vasfeder zât-ı şerîfini ser-â-pâ eşyâ

[The *na'ats* of purity reveal your sovereignty; all existence is devoted to that blessed one.]

...

Ol meh-i burc-i şerefsin ki şeb-i mî'râcın

Şeref-i zât-ı şerîfine delîl-i uz mâ

[You are the moon of the abode of honor; the night of the *mî'râj* is the greatest confirmation of the honor of that blessed person.]

After the fifteenth couplet, the poet begins his description of the *mî'râj* with Ummuhânî's house. After verses on Burâq's features, he recounts the journey to Jerusalem. In a few couplets, he narrates the Prophet's leading of the other prophets in prayer there, and then his ascension to the heavens and his reception into the divine presence:

Pes sa'âdetle su'ûd eyledi çarh-ı düvüme

Geçdi eflâki bu vech ile Habîb-i Mevlâ

[Then God's beloved ascended to the second heaven in a state of elation; he passed through the heavens like so.]

Erdi tâ sidreye ol şâh-ı serîr-i Levlâk

Oldu zâtıyla müşerref o makâm-ı vâlâ

[The sultan of the throne of Lawlak reached as far as the Sidra; that exalted station was

²²³ In Sufi literature, the Prophet is reputed to have said "ma-arafanak" shortly before his death, though no evidence for this is found in authentic hadith sources.

²²⁴ Adnan İnce, *Mirza-zâde Mehmed Sâlim Divânı: Tenkidli Basım* (Ankara: Yükseköğretim Kurulu Matbaası, 1994), 21–24.

honored with his presence.]²²⁵
Rûh-ı Ekber o mahalde kalıp ol Şâh-ı rüsûl
Oldu Refrefle revân-ı reh-i taraf-ı bâlâ
 [Rûh al-Akbar (Gabriel) remained there
 while the sultan of the prophets continued
 on that grand journey on Rafrâf.]
Sad hezâran hicâbı geçip ol şâh-ı cihân
Oldu menzil-gehi ol padişehin 'ev ednâ'
 [The sultan of the world (Prophet
 Muḥammad) transcended through hundreds
 of thousands of veils, and his halting place
 was "aw-adna."]
Oldu çok lutfuna mazhar Kereminden Hakk'ın
Yine izzetle nüzûl etti o zât-ı vâlâ
 [He reached many favors by God's grace,
 then that honorable person returned to
 earth with dignity.]

After briefly recounting the *mi'râj* in these verses, the poet offers several couplets praising the Prophet. Then the poet concludes the *mi'râciyye* with prayers for intercession.

10. *Mi'râciyye-i Hazret-i Şâhib-i Tâc-ı Levlâk ve Mâ-Sadağ-ı Mantûk-ı Ma-Halaqati'l-Eflâk*
 Nâbî wrote this poem of 525 couplets in *meşnevî* form using the 'arûz meter "Mef'ûlü Mefâ'ilün Fe'ûlün."²²⁶ The poem is little known because it was in only six of the more than one hundred copies of Nâbî's *dīvân*.²²⁷ It begins with the following couplet:

Hamd ana ki hamd ana revâdur
Hamdün dahi hamdine sezâdur
 [Praise to him; he is worthy of all praise; even
 from the praised, he is deserving of praise.]

The first seventy-seven couplets of the work are reserved for *tevḥîds*, and there is a *na'at* between couplets 78 and 161. Between couplets 162 and 193, Nâbî implores intercession and mercy from the Prophet. His *mi'râciyye* begins with the following couplet under the title "Maḳâle-i Mi'râciyye" after couplet 194 of the *meşnevî*:

Bir şeb ki inâyet-i İllâhî
Zeyn itmiş idi bu bârgâhı
 [One night, the beneficence of God adorned
 this pavilion (the world).]

The following couplets narrate the details of the *mi'râj*:

Bu menkabet-i bülemd-pâye
Hîç salmadı bir ser üzre sâye
 [This precious parable never cast a shadow
 on any chief.]
Hîç kimsenün olmadı bu devlet
Bâlâsına sâye-bahş-ı 'izzet
 [Nobody was ever privileged with the joy of
 ascending to the heights of his exaltedness.]
Bu devlet-i kurb u câh-ı ber-ter
Bir mürsele olmadı müyesser
 [No prophet was privileged with the elation
 of being close to God and attaining a finer
 status.]
Bir kimsenün olmadı bu mi'râc
Fark-ı ser-iftihâr-ı nüh-tâc
 [No one ever earned this *mi'râj* the nine
 crowns (the nine spheres of heaven) bore
 with pride.]

Even if some sections are not in most of the poet's texts, he treats the main elements in general in his other *mi'râciyye*. However, instead of describing the *mi'râj* at length with artistic expressions, he recounts it with a religious-Sufi humility. The following couplets, describing the Prophet's meeting with God, exemplify this:

Ol sohbet nutk hem-dem olmaz
Ol halvete kimse mahrem olmaz
 [Nobody can be a companion in that
 communion; nobody can reach the mystery
 of that ultimate union.]

Ol güft ü şinîd dem götürmez
Ol sırr-ı hafî rakam götürmez
 [No mind can perceive that which was
 spoken and heard; this intimate mystery is
 unexplainable.]

Bir kimse degül o sırdan âgâh
Bir kendü bilür anı bir Allah
 [No one is truly aware of that mystery, only
 he (Prophet Muḥammad) and God know.]

As is indicated in the *hâtîme* section (epilogue), this poem was written at the request of one of the poet's patrons, Grand Vizier Baltacı Mehmed Paşa (d. 1712).²²⁸ The most striking

²²⁵ "Lawlak" here is a reference to the beginning of the hadith "Were it not for you, I would not have created the universe."

²²⁶ Ali Fuat Bilkan, "Nâbî'nin 'Mi'râc-nâme'si," *Divan Edebiyatı Araştırmaları Dergisi* 1 (2008): 1-8.

²²⁷ Süleymaniye Library, Hamidiye section, no. 1117, fol. 69v-83v. For the other copies and an introduction, see Bilkan, "Nâbî'nin 'Mi'râc-nâme'si."

²²⁸ Bilkan, "Nâbî'nin 'Mi'râc-nâme'si," 6.

features of the poem are its language, narrative technique, and style.²²⁹

11. Eslemü'l-minhâc ilâ süllemi evşâfi'l-mirâc

This *kaşîde* of 106 couplets is in 'İzzet Molla's (d. 1829) *dīvân* titled *Bahâr-ı Efkâr*. It begins with the following verses:

Hoşâ ve'n-necmü ahter leyle-i pür nûr-ı şevk-efzâ

Ki evc-ârâdır anda mâh-ı burc-ı sûre-i İsrâ
[Welcome, O star of the night that enhanced the spirits, full of light, as this enriched the crest on the peak of Sura Isrâ'.]

O şeb kim zülf-i Leylâ reşk-i Mecnûn eyleyip rûzu
Değil zulmet getirdi fart-ı nûrundan felek sevdâ
[That night, in blackness as black as the hair of Leyla, which made Majnun jealous of the daylight, the universe darkened from the radiance of that shining light.]

Ten verses after this description of the night is a *na'at* attributed to the Prophet:

Habîb-i ferd-i mutlak yekke-tâz-ı âsuman-ablak
Cemâl-efrûz-ı Hak mir'ât-ı zât-ı Hayy-ı bî-hemtâ
[There is only one truth, O beloved of God, the only traveler of the dome of the heavens, the one who radiates the beauty of God, the mirror that reflects existence and the unique attribute of al-Hay (the Ever-Living).]

Then, the poet that continues his narration of the *mi'râj*:

Gel ey kilk-i sebük-rev maksad-ı aksâya azm eyle

Edip mi'râc-ı vasfın ile kesb-i pâye-i a'lâ
[Come, O pen that writes with haste, try to relate what the Prophet did on his final goal. Narrate what happened on the *mi'râj* beautifully, that you may earn a high rank.]

Harîm-i hâssına bir şeb Habîbin eyledi da'vet
Edip bir ânına bin leyletül-kadri fedâ Mevlâ
[On a precious night that sacrificed a thousand nights, God suddenly invited His beloved Muḥammad to His special abode.]

Gelip Cibrîl o mâhı buldu burc-ı Ümmühânî'de
Güneşden rûşen oldu çeşmine ol leyle-i zulmâ
[Gabriel came and found that beloved of radiance in the house of Ummuhânî. On that night of darkness, he became a luminance of light.]

...

Münevver sadrını şak ile zâhir oldu çok envâr
Tecerrüd cevherin arz etti sâhib-i kenz-i lâ-yefnâ

[When his enlightened chest was opened, many forms of light appeared. God, the Owner of the secret treasure, therefore revealed many of His mysterious values.]

Mutahharken ezelden âb-ı zemzemle vuzû etti
Edip 'nûrun alâ nûr' âyetin tefsîr icmâlâ

[While he was pure from eternity, he made ablutions with Zamzam water. Therefore he briefly interpreted the verse "Light upon light."²³⁰]

...

Getirdi Cebre'îl istabl-ı cennetten acep rehvâr
Vücûdî çâr-pâ şeklinde insân çehresi gûyâ

[Gabriel brought a mount with astonishing features, his body with four legs and face like a human, from the stables of paradise.]

...

O rütbe tîz-revdir kim gelip cevânâ bir anda
Olur dînbâle-i mevzûnuna reng-i şafak hînnâ

[This mount was so fast that when he moved, the sun applied henna to his harmonious wings.]

...

Nühüstîn hatvesinde Kuds'ü kıldı rahşî
menzilgâh

Bu vâdilerde sürme tevsen-i aklî düşersin hâ
[In nine strides, the mount reached his first stop, al-Quds (Jerusalem). But when you try to understand this in these valleys you are unfamiliar with, don't hold onto the reins of intelligence, you will fall!]

Edince peyk-i Hazret müjde sahn-ı
sahretullaha

Kılıp tebrik-i makdem zâhir oldu sırr-ı
'bâreknâ'

[When the herald of God gave the tidings of his arrival in the place of the rock of the desert, they rejoiced, and the mystery of "We have blessed" (al-Isrâ' 17:1) was revealed.]

İmâmü'l-enbiyâya uydu ervâh-ı rusûl safsaf
Dedi Allahü ekber sâkinân-ı mahfil-i bâlâ

[The spirits of the prophets lined up and prayed behind Muḥammad. Those in the

²²⁹ Bilkan, "Nâbî'nin 'Mi'râc-nâme'si," 4.

²³⁰ This term in Sura al-Nûr, 24:35, represents a lamp being lit, and it is used in religious folk culture to signify the great merit of those who perform ablutions even though they are already pure.

boundlessness of the heavens proclaimed
“Allah Akbar” (God is the Greatest).]

The poet narrates Burâq, the first phase of the journey, and Prophet Muḥammad leading the prophets in prayer with similar words, quotes, and powerful couplets:

*Gürûh-ı enbiyâya lutf-ıla ‘yâhû’ deyip gitti
Zamîrin merci-i kurbin gözettili Hâce-i dâna*
[In a pleasant expression, he said to the gathering of prophets, “Ya Hu” (by God), and departed. With these words, the imam of all imams, Muḥammad, also indicated his desire for closeness with God.]

*Melâik aldı ‘innellahe’yi ol mazhâr-ı ‘levlâk’
Sa’âdetle edince minber-i eflâke vaz’-ı pâ*
[As Muḥammad, who was exalted with the honor of being addressed with the words “Were it not for You, I would not have created the universe,” stepped on each level of the heavens, the angels conveyed blessings upon him, as stated in the verse “God conveys blessing upon the Prophet, and His angels (ask Him to do so).”]²³¹

...
*Huzûr-ı şevketinde kıldı Refref hizmetin
mevrûz*

Geçerken Sidre’yi ol padişâh-ı Yesrib ü Bathâ
[When the Sultan of Medina and Mecca passed the Sidra, only the Rafrâf remained to serve him in the presence of God.]

*Göründü bir mahal kim şeş cihet dehlîz-i
bîrûnı
Gidip Refref de nâ-bûd oldu hep peydâ vü nâ-
peydâ*

[When they reached the place of the threshold leading in six directions, Rafrâf departed, and both existence and non-existence disappeared.]

...
*Cenâb-ı Mustafâ Allâhı gördü çeşm-i cismiyle
Değil mi’râc-ı rûhânî sakın zan eyleme rû’yâ*
[Muḥammad observed God with his physical eyes; don’t think this was (merely) spiritual, and certainly don’t think this was a dream.]

*Habîbiyle Cenâb-ı Hak bilirler her ne olduysa
Ma’ânî-i ledünne mahrem olmaz hâme-i imlâ*
[Only God and His beloved Muḥammad know the truth about that which they spoke. What the pen writes about the divine meanings is not a secret; you can relate this.]

*Giyip m’irâc tâcın zer-feşân oldu gül-i encüm
Hemân oldu şeref-yâb-ı kudûmü Mescid-i Aksâ*
[When Muḥammad wore the crown of the ascension, the roses of the stars spread golden lights around him. The Prophet honorably entered Masjid al-Aqşâ.]

*Deyüp ‘el-avdü Ahmed’ şefkat etti zillet-i hâke
Hemân oldu şeref-yâb-ı kudûmü Mescid-i Aksâ*
[Because Ahmad (Muḥammad) returned, signifying that the remaining earth beneath had opened up, he immediately arrived at Masjid al-Aqşâ.]

...
*Salât-ı hams-ıla çekmiş debîr-i âsuman pençe
Berât-ı afv ile mi’râcın etti ümmete inhâ*
[The scribe in the heavens sealed the order of the five daily prayers.²³² The Prophet gave his *ummah* the tidings showing his decree of mercy.]

The poet concludes his narration of the miracle of the *mi’râj* with a couplet in which Abū Bakr tells the Meccan polytheists who mocked the Prophet on his return that “If he said that, then it is the truth.” Following this, the poet begins a prayer of supplication:

*Çıkardı yâr-i gârın süllem-i mi’râcı tasdîke
Dahî hicretten evvel ‘iz hümâ’yı eyledi îmâ*
[Ascending the ladder, the station of affirming the *mi’râj*, his cave companion Abū Bakr implied that he was “one of the two” in the cave.]²³³

One of the last two couplets of the *mi’râciyye* is in Persian:

*Hamûş ey dil ki bî-pervâ nigezdâri edeb bâşî
Müheyyâ-yı du’â şüd Kudsiyân-ı mahfil-i a’lâ*
[O soul, be silent! Do not continue your words without duly praising him! Be mindful of your manners! Prepare to

²³¹ Al-Ahżâb, 33:56.

²³² The term used here is “pençe çekmek,” which in official Ottoman correspondence means to seal the sultan’s decree with his tughra—that is, to stamp it to prove its validity. In the couplet, this signifies that the validity of God’s command of the five daily prayers was affirmed by the seal of the heavens.

²³³ Al-Tawba, 9:40. Abū Bakr, who was with the Prophet when he departed to migrate to Medina, hid with him in the Cave of Sawr. The words “one of the two” signify not only the high level of Abū Bakr confirmed in the Qur’an, but also his unquestioning belief in the ascension, for which he was granted the title al-Şiddîq (the righteous one).

supplicate to the angels in that exalted place!]

and the other is in Arabic:

İlâhî sallî minnâ Ahmedü'l-muhtârî bi'l-mi'râc
Bi envâi't-tehâyâ mâkirü'l-eflâki devvârâ
 [O Lord! Send our prayers and greetings upon Your messenger Muḥammad for as long as the earth continues to turn!]

12. Mîrâciyye-i efdalü'l-kâ'inât 'aleyhi etemmü't-tahiyât ve ekmelü't-teslimât kaşide-i fâzilâne vü garrâ

The Diyarbakır mufti 'Abdulgafûr Efendi (d. 1768), who wrote under the pseudonym Lebîb, is a lesser-known eighteenth-century poet who has a long *mîrâciyye* of 165 couplets in his *dîvân*.²³⁴ The poem is the third poem, after an invocation and a *na'at*, among the poet's *kaşides*. It starts with the verses below:

Urûc-ı arş-ı kemâle peyâmberrân-ı Hudâ
*Resîde her biri 'Lâ raybe fîhi'*²³⁵ *âmennâ*
 [Each of God's messengers was sent "la rayba fihi," that they might ascend to the throne of exaltation. We believe this.]

Couplets 20–25 discuss various prophets' miracles without mentioning the prophets' names. Then, the poet begins his account of the *mîrâj* with a discussion of Prophet Muḥammad's features:

Güzeşte cürmüne me'mûldür mükeffer olur
Biraz da vak'a-i Mî'râc'ı eylesen imlâ
 [If you write about the events of the *mîrâj* even a little, this may be an atonement for your past sins.]
Hemân temenni-i intâk-ı müste'ân ederek
Bu nehc ile anı takrîre başla kim âyâ
 [Begin to write this immediately and ask for God's help in describing this.]
Ne şebdir ol ki sebedir o tâ-be-rûz-ı cezâ
Eder müfâhare birbirleriyle arz u semâ
 [It was such a night that it resulted in the earth and heavens being praised until the Last Day.]

The poet then begins describing the *mîrâj* itself:

Hele mesâg yok inkâra nass ile sâbit
Vukû'-ı mu'ciz-i İsrâ vü Mescid-i Aksâ

[There is clear evidence of the miracle of *isrâ'* (*mî'râj*) and the Masjid al-Aqşâ that is impossible to deny.]

Velî ta'addüd-i mi'râc ile eder tevfiik
Bu ihtilâf-ı rivâyâtı ekser-i ulemâ
 [But a majority of scholars explain the variations in reports as the *mî'râj* occurring more than once.]

Lisân-ı vak'a-nüvîsân-ı leyle-i Mî'râc
Bu resme eyledi ol vakt-i hurremi imlâ
 [Those who recorded the night of the *mî'râj* wrote about that blessed occasion in this way.]

Çü Refref'in de tamâm oldu hadd-i ma'hûdu
*Te'âkub üzre gelip 'üdnü minnî'*²³⁶ *ile nidâ*
 [When came the final boundary and Rafrâf could go no further, then came the call "udnu minni" (come closer to Me).]

Erince menzil-i ser-hadd-i 'kâbe kavseyn'e
Çıkınca kabza-i tahmînden o nûr-ı hüddâ
 [When he arrived at the boundary of "Qâba qawsayn" and the Divine light appeared from its sheath of projection,]

Tecerrüd etdi mezâyâ libâs-ı ketminden
Alıp verildi derârî-i dürc-i 'mâ-evhâ'
 [Virtues emerged from the attire of silence, and the pearls of "ma awha" were exchanged.]

Nüzûl edince zemîne çü âyet-i rahmet
Pür etdi âlemi hep sıyt-i hurrem-i büşrâ
 [When the verse of mercy descended to the earth, the sounds of the tidings of bliss filled the universe.]

The poet begins the couplet below with a supplication:

Koma bu abd-i za'îfn ayaklar altında
O sâhalarda beni kılma hande-i a'dâ
 [Do not leave this vulnerable servant in destitution or allow the enemy to humor me in those circles.]

²³⁴ Orhan Kurtoğlu, "Lebîb Divânı (İnceleme-Metin-Sözlük)" (PhD diss., Hacettepe University, 2004), 177–89.

²³⁵ Al-Baqara, 2:2. The verse "The Book about which there is no doubt" was also mentioned in other verses in different forms and regarding different matters.

²³⁶ This signifies the divine command "draw nearer."

*Dilimdedir 'sebekat rahmetî alâ-gadabî'
Bu kavlin oldu müdâm elde 'urvetü'l-vüskâ'
[I constantly proclaim the words "Sabaqat
rahmati ala ghadabi."²³⁷ These words are the
"urwati al-wuthqâ" I hold at all times.^{238]}*

The work concludes with the following couplets of prayer:

*İbâde sâ'il için sen dedin 'felâ tenhar'
Kapından eyleme redd ile ben fakîri cüdâ
[Regarding the petitioners, You told Your
servants "fala tanhar" (do not repel).²³⁹ Do
not reject this fakir (petitioner) from Your
gate of mercy.]*

*Hemîşe zâtına [vü] âline salât ü selâm
Îlâhi 'sallû ve sellim aleyhi teslîmâ'
[May blessings and greetings be upon you
and your blessed family, O Lord, "sallu
'alayhi wa sallimu tasliman."]²⁴⁰*

13. Der Mîrâc-ı Hâzret-i Fahrü'l-enbiyâ
'aleyhi ekmelü't-teslîmât ve ecmelü't-tehâyâ
In Sünbülzâde Vehbî's (d. 1809) voluminous *divân*,
which consists of poems in a fairly plain language
and fluent style, there is a *mi'râciyye* of fifty-four
couplets.²⁴¹ The author is known for his *Lütfiye*, a
naşihatnâme, or "advice book," which he wrote for
his son, and also for his poetry dictionaries *Tuḥfe*
(Persian-Turkish) and *Nuḥbe* (Arabic-Turkish).
This *mi'râciyye* begins with the following couplet:

*Hoşâ ferhunde-şeb vakt-i mübârek
Ki tebcil etti anı Hak tebârek
[Welcome that blessed night, the holy
occasion praised by Almighty God.]*

After describing the night in eight couplets
with the expression "o şeb" (that night), the poem
begins its account of the *mi'râj* in Ummuhânî's
house:

*O şeb olmuştı bâ şevk-i nihânî
Enîs-i hacle-gâhî nihânî
[By the hidden request, that night secretly
became the seclusion of the bridal chamber.]*

...

*Burâk-ı berk-rahşa verdi cevân
Heman nûrun alâ nûr' oldu rahşân
[The Burâq that moved as fast as lightning
was given the signal, suddenly became "light
upon light," and shone.]²⁴²*

...

*O sebkat-kerde-i aksâ-yı gââyât
Erince Mescid-i Aksâ'ya bizzât
[When the one who endeavored to reach
the final stage of his goals reached Masjid
al-Aqşâ,]*

*Durup arz etti kâmet enbiyâya
Îmâm oldu hezârân muktedâya
[He stood and led the prophets in prayer;
he was the imam of thousands of privileged
individuals.]*

...

*Urûc ettikte evvelki semâya
Kef-i ihsânına mâh açtı aya
[When he ascended to the first heaven, he
opened his hands to the blessings of the
moon.]*

Following these couplets, the poem explains
the Prophet's arrival at Sidra after traveling
through the levels of heaven, and from there his
arrival in the presence of God.

*Oluş nûr-i temâşâ-yı tecellî
Ziyâ bahşende-i çeşm-i tecellî
[He witnessed the manifestation of He who
bestows light, the manifestation of light.]*

*Eğerci vasfî 'lâ tûdrikkü'l' ebsâr'
Ana mahsusdur bu arz-ı dîdâr
[Though "Vision perceives Him not," the
observance of this face of beauty was unique
to him alone.]²⁴³*

The couplets above express the union
between the Prophet and God. The next few
couplets detail the Prophet's return and Abū
Bakr's confirmation of the Prophet. The poem
then concludes with the verses below:

*Yeter Vehbî hamûş olmaktadır eslem
Odur re'y-i savap Allahu a'lem*

²³⁷ "Sabaqat rahmati ala ghadabi" is a quote from a hadith meaning "My compassion prevails over My wrath."

²³⁸ "Urwati al-wuthqâ" (strong handle/handhold) is mentioned in two verses of the Qur'an: al-Baqarah, 2:256; Luqman, 31:22.

²³⁹ This is from Sura al-Duhâ, 93:10, "And do not repel (him)!"

²⁴⁰ Al-Aḥzâb, 33:56. This statement at the end of the verse is a command meaning "O Believers! Send your greetings and prayers upon the Prophet with sincerity."

²⁴¹ Sünbül-zâde Vehbî, *Divân*, ed. Ahmet Yenikale (Ankara: Ukde Yayınları, 2011), 56-60.

²⁴² The expression "light upon light," addressed in an earlier note, is from Sura al-Nûr, 24:35.

²⁴³ "Vision perceives Him not" is a quote from Sura al-An'âm, 6:103.

[Enough, Vehbî. It is better to be silent. God is fully aware of rewarding actions; this is within His knowledge.]

14. Meşnevî-i Mîrâciyye

This short poem of twenty-three couplets was written by Maḥmūd II's daughter 'Ādile Sultan (d. 1899).²⁴⁴ A Sufi known for her piety and philanthropy, she is the only female poet of the Ottoman dynasty to have a *dīvān*, and some of its poems were set to music. Though she was not a great poet, the sincerity of her religious and mystical poems is striking.²⁴⁵ Her *mi'râciyye* comes after the *na'ats* in her *dīvān*.

Sırr-ı vashı bilmek istersen eğer
'Kābe kavseyn' âyetinden al haber
[If you wish to know the secret of the ultimate union, then pay heed to the verse of "Qaba Qawsayn."]

Mazhar-ı feyz-i Cemâlullahdır
İşbu sırra âşıkân âgâhtır
[That is the place where the mercy of God's attribute Jamal is manifested; lovers are the ones aware of this secret.]

Oldu şevk-ı vuslat ile gark-ı aşk
Hakk'a tahmidi bu gün kıldı meşk
[He was absorbed with the desire of the ultimate union; on this day, he continued to praise God.]

Şöyle takdis ü tahiyât eyledi
'Ve's-salâtü ve't-tayyibâtü' dedi
[Proclaiming "wa-l-Salawatu wa-l-Tayyibatu,"²⁴⁶ he praised and supplicated to God.]

With these couplets, the poet begins her account of the *mi'râj*. Her poem sets to verse the *tahiyat*, a prayer recited while seated in memory of the Prophet's meeting with God.

15. Mîrâc-nâme

Even though it is not an independent *mi'râc-nâme*, this poem of 119 couplets, written by Süleymân Naẓîf's father Sa'îd Paşa (d. 1891), is an important example in terms of its content.²⁴⁷ This poem was written to prove the miracle of the *mi'râj* to those who denied the *mi'râj*,

prophecy, and miracles. It is the only poem I know of to adopt such a polemic style.

The poem has several sections: the Prophet's main miracles and the praise of Islam (couplets 1–35); the main section summarizing the *mi'râj* (couplets 35–70); the third section aimed at proving the *mi'râj* from a positivist perspective and rationalist posture (couplets 70–111); and the last couplets containing prayers, invocations, a request for the Prophet's intercession, the pseudonym (*mahlâs*) couplet, and a *salat ü selam* (prayers in respect for the Prophet and his descendants).

The work's *girizgâh* (introduction) is as follows:

Beyân-ı kıssa-i mi'râca niyyet eyledim lâkin
O kudret yok ki bende eyleyem bir harfini imlâ
[I intended to relate the parable of the *mi'râj*, but I had not the strength to write even one word of the event.]

...

O şeb ki mefhar-i kevneyn âzim olsa mi'râca
Nüzûl etdi anın şânında "Sübhâne'l-lezî esrâ
[When the praised of creation intended to perform the *mi'râj*, the verse "Şubḥan alladhî asrâ" was revealed in his glory.]

B. Mî'râj Ghazels

In religious-mystic literature, some ghazels written on holy days and nights address the *mi'râj*. Because many of these were composed to be recited during blessed *mi'râj* nights, they are also called *mi'râc ilâhîs*. It is possible to list the main ones as follows:

1. Yûnus Emre:

This sixteen-couplet poem begins with the couplet below:

Muhammed'e bir gece Çalap'tan indi Burak
Cebrâil eydür Hocam Mi'râca kığırdı Hak
[One night, God sent al-Burâq to Muḥammad. Gabriel said, "My master, God has invited you to perform the *mi'râj*."]]

This poem was composed as a *tevşîh* in the *acem makam*. It is the oldest of these works.

²⁴⁴ Hikmet Özdemir, *Ādile Sultan Divânı* (Ankara: T. C. Kültür ve Turizm Bakanlığı Yayınları, 1996), 44–45.

²⁴⁵ Özdemir, *Ādile Sultan Divânı*, 216–19.

²⁴⁶ "Wa-l-Salawatu wa-l-Tayyibatu" is a quote from the supplication known as *al-tahiyatu*, which is usually recited in a sitting position during prayer.

²⁴⁷ Kenan Erdoğan, "Klâsik Mî'râciyyelerden Farklı Bir Mî'râciyye: Said Paşa ve Mî'râciyyesi," *Atatürk Üniversitesi Türkiyat Araştırmaları Enstitüsü Dergisi* 12 (1999): 163–85.

2. Fuzûlî:

This ghazel begins as follows:

*Ey olup Mi'râc bürhân-ı ulüvv-i şan saña
Yere inmiş gökten istikbâl için Fırkan saña*
[(O (Prophet)! The *mi'râj* is clear proof of
your supreme glory, and Furqân (the Qur'an)
was sent to the earth to welcome you.]

This poem was composed as a *tevşîh* in the *hümâyûn makam* by Tanbûrî 'Azîz Efendi. It was also recited as a *mi'râc ilâhî*.

3. 'Alî Akkirmânî (d. 1655):

Writing under the pseudonym Nakşî, this poet wrote three ghazels on the *mi'râj* in his *dîvân*. This is the first verse of the first ghazel of seven couplets:

*Eyâ gel halk-ı Ahmed'den işit cânâ bu ma'nâyı
İrüp ol Kâ'be'den Kuds'e ne yüzden buldı
Mevlâ²⁴⁸*

[O beloved! Come and listen to the wisdom of him traveling from the Ka'ba to Jerusalem and how he found God from the people of Aḥmad.]

The second ghazel, of eleven couplets, starts with these verses:

*Nedür mi'râc-ı hazret gör ne söyler bu
sühandânı
Çıkup dil ism ü resminden gidermekdür bu
elvânı²⁴⁹*

[Pay heed to what the *mi'râj* of the Prophet was from those who know. Its purpose was to eliminate these hues from attributes and depictions.]

The third ghazel, of six couplets, begins with this couplet:

*Görüñ ol Hazret-i Ahmed kaçan itdi seferi
Kodı gitdi gögü üzre göre nefsin o peri²⁵⁰*
[See what sort of a journey this *mi'râj* was!
The beautiful Prophet rose up and into the
skies to see the face of God.]

4. Nazîm Yahyâ (d. 1727):

This ghazel of nine couplets that repeat the word "şeb" (night) gives an account of the *mi'râj*.²⁵¹ The first verse is as follows:

*Fahr-i âlem mahrem-i râz olduğu şebdir bu şeb
Kâinat envâr-ı rahmetle leb-â-lebdir bu şeb*
[This was the night when the mysteries were revealed to the praised of the universe (Prophet Muḥammad). This was the night when the universe was filled with the light of mercy.]

This poem was composed in the *Arazbar makam* by Şikârîzâde Aḥmed Efendi. It was a popular *mi'râc ilâhî*.

5. Harputlu Raḥmî:

This poem of eighteen couplets, titled "Beyân-ı Mi'râc," is located in his *na'ats*. It is a text that makes the relationship between *na'ats* and the *mi'râj* clear.²⁵²

6. The *huzzam mi'râc kaşîde*:

Written and composed by İzzettin Hümâyî Elçioğlu Bey (d. 1950), this is a short but well-coordinated poem that can be given as an example of the verses composed on the topic:

*Bu gün mi'râc-ı pâk-i Mustafâdır
Bu gün sertâc-ı nûr-i istifâdır
Bu gün halvet-sarây-ı Kibriyâdır
Muhammed bir resûl-i mücrebâdır
O Sultana bütün canlar fedâdır*

[Today is the ascension of the pure Muḥafâ (Muḥammad). Today is the day of the palace where God has not accepted anyone else, but where He is not alone. Muḥammad was a chosen prophet. May all lives be sacrificed on the path of that sultan (the Prophet).]

VII. Couplets on the *Mi'râj*

Every poem in *dîvân* literature that touches on the Prophet, his miracles, and even Abū Bakr contains a few couplets on the *mi'râj*. Most of the couplets and verses on the *mi'râj* mentioned below are examples that draw on the elements and concepts of the *mi'râj* written in forms of *dîvân* poetry in every kind of text. These religious texts are based on information in *na'ats* and in *mi'râciyyes*, and they address the nature of the events the Prophet encountered during the *mi'râj*.

²⁴⁸ Nakşî Ali Akkirmani, *Divan*, ed. Hikmet Atik (Sivas: Buruciye Yayınları, 2007), ghazel no. 160.

²⁴⁹ Akkirmani, *Divan*, ghazel no. 161.

²⁵⁰ Akkirmani, *Divan*, ghazel no. 164.

²⁵¹ Nazîm Yahyâ, *Dîvan-ı Belâgat-unvân-ı Nazîm*, 342.

²⁵² Hasan Şener, "Türk Edebiyatında Mi'râciye Geleneği ve Harputlu Raḥmî'nin Beyân-ı Mi'râc Başlıklı Manzumesi," *Fırat Üniversitesi Sosyal Bilimler Dergisi* 26, no. 2 (2016): 77–91.

Şeyhî's *na'at* begins with the following verses:

*Ger nerdübân edinse dokuz çarhı akl-ı küll
Bir pâyesine ermeye mi'râcunun Şehâ*
[O Sultan! If the universal intelligence were to build a ladder to the nine levels of heaven, this could not even reach one step of your *mi'râj*.]

The *mi'râj* couplets in this section often incorporate and embellish upon relevant verses and hadiths, as in the following examples:

*Çün ol seferde maksada tîz eyledün basar
'Mâ-zâğ' oldu aynun vü kalbün 've ma-taşğâ'*
[On that journey, you swiftly reached your goal. Your eyes, "mâ zaghâ"; your eyes and heart, "wa ma taşğâ."]²⁵³

*Râh-ı dalâle varmamağa değme bü'l-heves
Göründü nûr -ı sûre-i 've'n-necmü izâ hevâ'*
[The light of sura "wa najmi idhâ hawâ" appeared so those who were easily swayed would not choose the path of deviation.]²⁵⁴

*Gördün anı ki lâıyk olıardı görmeğe
Halvetsarâ-yı hâsda bî-çün ü bî-çera*
[You see that he was worthy of observing the Absolute (God) in the place where nobody can enter.]

*Âsîlere nevâle-i af aldun armağan
Buldu nevâlen ile kamu bî-nevâ nevâ*
[As a favor, you were bestowed with the chance of forgiveness for those who disobeyed. By this favor, all the unfortunates were granted status.]

*Erdün çü heft ü penc şeş gûşe menzile
Dedün yakîni çâr emînüne ma-cerâ*
[Because you reached the station of six directions with the seven (organs) and five (senses), you described the journey with your sound knowledge to your four confidants.]²⁵⁵

Gabriel's place/the station of Gabriel— "Sidretü'l-müntehâ," also called "sidre-i tavus"— in couplets is essentially the name of a religious place, both in compound form and as two separate words ("sidre" and "müntehâ"). The

term also came frequently to be used to express the greatness and fame of the sultan or a praised person as well as the neck length of the poet's beloved. In a similar way, the word "müntehâ" was used in its adjective form, in the sense of "eternal" or "lofty," to express the beloved as "almost impossible to obtain, like a tall, difficult-to-catch great bird that flies high and spreads its wings in the open."

Ahmed Paşa's couplet conveys this meaning:

*Sidre kaddinde uçarsın dilberün ey mürğ-i dil
Münteha pervâz idersin âferin pervâzına*²⁵⁶
[O bird of the hearts! You ascend toward your beloved to a height as great as the Sidra; you flap your wings to the end of the gate of fate.]

The *Ṭübâ*, which is located at Sidra, is a plant of paradise described in hadith as a great tree whose shadow is wide and tall, and whose roots are above and branches below. In non-religious couplets, poets describe its drooping branches as being broken because the *Ṭübâ* could not reach the heights of the beloved:

*Salunduğınca Sidre'yi sır müntehâ boyun
Toğrusı hüsn-i kadde nihâyet hemîn ola*²⁵⁷
[As you roam round the Sidra, the *muntaḥâ* (final point) is broken. But in fact there is no end to the beauty of its magnitude.]

"*Ṭübâ-ğad*" is also used to express the length of the beloved's neck:

*Hüsn-i firdevsinde salınmağa Ṭübâ kaddine
Hulle geydürmiş mu'anber kâkül-i müşğîn-i dost*²⁵⁸

[A green, amber-scented cloak of paradise as tall as the tree of *Ṭübâ* was adorned so that the musk-scented hair of the beloved could sway in the garden of paradise.]

Because tallness ("*ḳadd-i revân*," "serv-i revân") was viewed as an important aspect of beauty, people other than the beloved were also likened to the *Ṭübâ*, as in the case of Yûsuf (Joseph), who was famous for his beauty:

²⁵³ This is a quote from Sura al-Najm, 53:17: "Mâ zaghâ wa ma taşğâ" (did not swerve, did not transgress).

²⁵⁴ "Wa najmi idhâ hawâ" (by the star when it descends) is a quote from Sura al-Najm, 53:1.

²⁵⁵ Here, the seven organs are the head, the chest, the stomach, the two hands, and the two feet.

²⁵⁶ Harun Tolasa, *Ahmed Paşa'nın Şiir Dünyası* (Ankara: Atatürk Üniversitesi Yayınları, 1973), 39.

²⁵⁷ Tolasa, *Ahmed Paşa*, 274.

²⁵⁸ Tolasa, *Ahmed Paşa*, 279.

*Bağ-ı cennet gördi kaddünde didi Cibrîl-i Rûh
Müntehâdür Sidreden serv-i revânı Yûsûf'un*²⁵⁹
[Gabriel saw that the garden of paradise
was as high as you were tall, and he said its
height was like that of the cypress of Yûsuf,
taller than a cherry tree.]

The following couplets, which Şeyhî wrote
to strengthen his position against a rival, are an
example of the use of *mi'râj* concepts for different
purposes:

*Kâmetin sidresini ruh çü menzil edinir
Lâ-cerem sidredir ol ruha mekân-ı ma'lûm*
[As the Sidra of your height was approved
as the abode of the spirit, undoubtedly that
place is a Sidra of that spirit.]

*Sâye-i Tûbâ kurar kûteh-nazar
Doğrusu bize bu bâlâ hoş gelür*
[The shade of the Tûbâ turns away
the blinkered ones, while in fact this
exaltedness is extremely appealing to us.]

*Çü dîdârından ermiştir başıma sâye-i devle
Göyünsem şevk-i tâbında gerekmez gölge
Tâba'dan*
[By your favor, I have been offered a great
fortune; if I burn from the flames of its
joy, I will have no need for the shade of the
Tûbâ.]

*Kadd-i hayali sâye-i Tûbâ salar ne gam
Hicran odu koparsa başımda kıyameti*²⁶⁰
[And no woe if the flame of separation
afflicts me or the last day comes; the image
of its magnitude will spread the shade of the
Tûbâ tree.]

*Bas pâyı çâr-unsûr-i nüh-çarha tâ ki sen
Mi'râcı vasla çıkasın ey dil ayak*²⁶¹
[O heart! Tread upon the four elements
of the nine levels of the heavens until you
can ascend step by step to the *mi'râj* of the
ultimate union.]

*Saçın Cebrâil ü kadın Sidredür
Ruhun bâğ-ı cennet lebün selsebîl*²⁶²
[Your hair is Gabriel, and your height is
the Sidra; your cheeks are the garden of

paradise, and as for your lips, they are the
Salsabil (a water spring in paradise).]

Cemâlî (d. 16th century) likened the grace,
rise, and length of his beloved's neck to the
Sidretü'l-müntehâ. When Cemâlî says that
Mount Qaf's reputation ended at Sidretü'l-
müntehâ, he is making a reference to the *mi'râj*.
Cemâlî also used the phrases "mâ zagha" and
"ma taghâ" (al-Najm, 53:17) from Qur'anic
verses on the *mi'râj*.

Mesîhî (d. 1512), a poet of the fifteenth
century, says in his *Dîvân* that the bird of prayer
made its nest at Sidra and Tûbâ.

Antalyalı Münîf (d. 1743–44) compared the
infiniteness of imagination to the *mi'râj* in his
Dîvân. In addition, he says in a *müfred* (isolated)
couplet that Rafrâf was greater than Burâq. He
establishes a link between the Sidra and the 'Arsh
(throne) with his benevolent Humâ.

Love, and especially mystical love, is the
lover's *mi'râj*. As Eşrefoğlu Rûmî says,

*Âşık her yir Tûrdur her nefes mi'râc olur
İşkî olmayan gönüller tâ ebed mehcûrdur*²⁶³
[For the lover, everywhere is Mount Sinai
and every moment is the ascension. As for
those who do not love, they are eternally
wounded.]

"Qâba Qawsayn" is also used as a
müşebbehünbîh (figurative comparison) for
expressing the unique beauty and aesthetic value
of the eyebrows in the shape of two bows. In
one of his ghazels, Hayretî expresses this in the
following couplet:

*Kaşun yâyı nişân-ı kâbe kavseyin
Saçun târı delîl-i leyl-i mi'râc*²⁶⁴
[The bow of the brow is a sign from "Qâba
qawsayn." The blackness of your hair is the
proof of the night of the *mi'râj*.]

Bâkî used a *mi'râj* concept for hyperbole in
the eulogy to Kûbad Paşa in one of his *kaşides*,
saying that even if all the young trees at Sidra
were pens, it would not be enough to praise him:

259 Tolasa, *Ahmed Paşa*, 279.

260 *Şeyhî Divanı*, 195.

261 *Şeyhî Divanı*, 195.

262 *Şeyhî Divanı*, 195.

263 Mahmut Kaplan, "Eşrefoğlu Rûmî'nin Gönül Miracı: Adı Aşk," *Turkish Studies: International Periodical for the Languages, Literature and History of Turkish or Turkic* 8, no. 13 (2013): 113–37.

264 *Şeyhî Divanı*, 195.

*Sahâif olsa felekler nihâl-i Sidre kalem
Yazılmaya kerem-i defteri 'ale'l-icmâ'*²⁶⁵

[If the earth were a page and the saplings
of Sidra pens, even that would not suffice
to write even a summary in the book of
exaltedness.]

Various literary arts also employed expressions drawn from the *mi'râj*, sometimes outside of their original and mystic meanings, to describe non-religious elements.²⁶⁶ This is due in part to the influence of Persian literature, which appears to have been more pronounced in examples from non-religious texts in *dīvân* poetry. Such figurative uses of elements of the *mi'râj* were employed in many kinds of lyrical and human-worldly narrations to draw attention to important topics that needed to be repeated and emphasized as remarkable in both religious and non-religious works.

As a result, according to the vastness of poets' imagination and narrative skills, elements from the *mi'râj* provided artists with abundant and rich materials.²⁶⁷ Additionally, these elements were used to embellish couplets and verses using many literary devices, including simile, metaphor, irony, figure of speech, symbol, and pun, and they served as important tools that allowed writers to express themselves in a concise yet powerful way.

²⁶⁵ *Şeyhî Divanı*, 195.

²⁶⁶ For examples on the matter from Turkish and Persian literature, see Ali Nihat Tarlan, *Şeyhî Divanı'nı Tetkik* (Istanbul: İstanbul Üniversitesi Edebiyat Fakültesi Yayınları, 1964).

²⁶⁷ For examples on the matter from Turkish and Persian literature, see Tarlan, *Şeyhî Divanı'nı Tetkik*.