

# *ILĀHĪ KĪTĀBĪ*

## A BOOK OF ILAHIS

The Sufi Foundation for Cultural Diversity and Spiritual Unity

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This book is a collection of *ilahis* (sacred songs) sung by our brothers and sisters on the path of Sufism (*Tasawwuf*) in Turkey. Music is an important part of our practice, and by sharing these songs we hope to also share the enjoyment and words of encouragement they give us on our spiritual path.

*Ashk olsun!*

*Bu kitap, Türkiye’de Tasavvuf yolunda olan kardeşlerimizin okudukları ilâhîlerin bir koleksiyonudur. Müzik, sûfî uygulamanın önemli bir parçasıdır. Bu ilâhîleri sizinle paylaşarak, onların ruhânî yolda bize verdikleri neşeyi ve cesareti de sizinle paylaşmayı umut ediyoruz.*

*Aşk olsun!*



# *Contents / İçindekiler*

<i>Introduction / Giriş.....</i>	<i>4</i>
<i>A note for non-Turkish speakers.....</i>	<i>6</i>
<i>Pronunciation guide.....</i>	<i>7</i>
<i>Îlâhîler / List of ilahis.....</i>	<i>8</i>
<i>Uşşak ilâhîler.....</i>	<i>11</i>
<i>Muhayyerkürdî ilâhî.....</i>	<i>19</i>
<i>Nihâvend ilâhîler.....</i>	<i>23</i>
<i>Rast ilâhîler.....</i>	<i>27</i>
<i>Zirgüleli Sûznâk ilâhî.....</i>	<i>35</i>
<i>Hicaz ilâhîler.....</i>	<i>39</i>
<i>Segâh ilâhîler.....</i>	<i>45</i>
<i>Biographical notes / Biyografiler.....</i>	<i>51</i>
<i>About Turkish classical music.....</i>	<i>59</i>
<i>Track listings / Eser listesi.....</i>	<i>68</i>

# Introduction

This book is a collection of *ilahis* (sacred songs) which have their roots in the Turkish *Tasawwuf* (Sufi) tradition. They feature the words of mystical poets whose lives collectively span over seven hundred years of spiritual teaching, and a geographical region which covers present-day Turkey and its surrounding area. Some of these poets are famous and others are known to us only through a mention in their poems; all, however, had the gift of framing genuine, personal religious experience and teaching in words that touched and flowed through their audience—Sultan, dervish and peasant alike. Passed down through generations, these words of love, joy, hope, anguish and reflection on the dervish path were later fused with music to create a veritable library of mystical experience in song.

In our teaching, music and *ilahis* are part of our education, and just as important as *zikir* (chanted worship), *sohbet* (discussion), prayer and daily experience in the life of a dervish. Everyone walks a unique, personal path to Allah, but music and *ilahis* can bring us together and help us to see that much of our experience is in fact shared. Indeed, the fact that people today continue to sing these *ilahis* and draw inspiration from them—sometimes hundreds of years after they were written—is proof of the unity of experience and the One Truth that lies at their source. More than just words set to music, an *ilahi* can help us to go beyond our conceptual thinking and reach inspiration from a higher level. By sharing these *ilahis*, we hope to share also the enjoyment and wisdom we receive from them.

**The Sufi Foundation for Cultural Diversity and Spiritual Unity**

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## Editor's note

In the *Tasawwuf* tradition references to journeys abound. Each of us is on a personal journey to Allah; Yunus Emre invites us in this collection, 'Come! Let's take the road to Allah', and Dervish Yunus himself was a self-proclaimed wanderer, who wrote of paths followed both in this world and within. I am still in awe of a benevolent hand that has somehow guided me on my own humble path, from England through Europe to Istanbul, and finally (in 2006) to the door of my beloved master, Shaykh Tayyar Efendi. With his blessed guidance I have come to recognise the journey within the journey; with Allah's grace I hope to continue to see glimpses of its beauty.

Becoming part of a *Tasawwuf* group in Turkey has been a little like crossing a bridge into a different land. It is my humble hope that presenting the *ilahis* in this collection with translations will help some of the richness of the *Tasawwuf* path pass back across the same bridge to seekers in other countries.

I would like to thank my brothers and sisters on the path, both in Turkey and abroad, who helped to bring this collection together. To them and to this book I wish the grace of Allah on their journey. *Yolunuz açık olsun!*

**Zehra Barnett**

# Giriş

Bu kitap, Türk Tasavvuf geleneğinden çıkan ilâhîlerin bir koleksiyonudur. Bu ilâhîler, yedi asırlık bir zaman boyunca bugünün Türkiye'sini oluşturan topraklarda yaşamış olan mistik ozanların ruhânî öğretilerinden gelen sözlerden oluşmaktadır. Bu ozanlardan bir kısmı Türkiye'de herkesin bildiği isimlerden oluşurken, bir kısmının ismi de bize kalan ilâhîlerde saklanmıştır. Fakat bütün ilâhîler, onları dinleyenlerin – padişahların, dervişlerin, sıradan halkın – yüreklerine dokunan sözlerle dinî tecrübeyi özetlemekte ve öğretmektedir. Kuşaktan kuşağa aktarılmış olan bu aşk, sevgi, neşe, umut, ızdırab ve tefekkür sözleri mistik deneyimi şarkılarda elle tutulur bir külliyat oluşturarak saklarlar.

Öğretimizde müzik ve ilâhî, eğitimimizin bir parçasıdır ve en az zikir, sohbet, dua ve dervişin günlük deneyimleri kadar önemlidir. Her Nefs, Allah'a kendine has bir yolla yaklaşır, ama müzik ve ilâhî bizi birleştirerek yaşadıklarımızın çoğunun aslında ortak olduğunu gösterir. Gerçekten de bugün insanların bu ilâhîleri – bazen yazılmalarından asırlar sonra bile – söylemeye ve onlardan ilham almaya devam ediyor olması, onların geldiği kaynak olan Hakikat'ın ve bu hakikatin tecrübesinin birliğinin kanıtıdır. Bir ilâhî, beste ve güftesiyle bizi kelimelerle düşünmenin ötesine taşıyarak, ruhânî kaynaktan ilham almaya taşır. Bu ilâhîleri sizinle paylaşırken, onlardan aldığımız neşeyi ve şevki de sizinle paylaşmayı umut ediyoruz.

## The Sufi Foundation for Cultural Diversity and Spiritual Unity

### Editörden

Tasavvuf geleneğinde sık sık yolculuktan bahsedilir. Her birimizin Allah'a olan yolculuğu kendine özgüdür; bir araya getirdiğimiz ilâhîlerden birinde Yunus Emre "Gelin gidelim Allah yoluna," diye çağırır. Ve kendinden bir gezgin, bir yolcu diye bahseden Derviş Yunus bize bu yoldaki iç ve dış âlemlerden haber verir. Ben, beni İngiltere'den Avrupa'ya, oradan İstanbul'a ve nihayet 2006 yılında sevgili şeyhim Şeyh Tayyar Efendi'nin kapısına getiren el konusunda hâlâ hayretler içindeyim. Onun kutlu rehberliğinde yolun içindeki yolu fark ettim ve Allah'ın lûtfuyla yolun güzelliklerini görmeye devam etmeyi ümit ediyorum.

Türkiye'de bir Tasavvuf grubuna katılmak benim için bambaşka bir ülkeye adım atmak gibi oldu. Bu küçük kitapta ilâhîleri çevirileriyle birlikte sunarken, tasavvuf yolunun kimi güzelliklerinin ülkeleri aşp, arayış içinde olan insanlara ulaşmasını âcizâne umut ediyorum.

Bu ilâhîlerin bir araya gelmesine yardım eden Türkiye ve başka ülkelerdeki kardeşlerime teşekkür eder, onlar ve bu kitap için Allah'tan yolda kolaylıklar vermesini dilerim.

Zehra Barnett

## A note for non-Turkish speakers

All of the poems in this book were originally composed in Turkish, and mostly recorded in Ottoman Turkish script. The words given here use the modern Turkish alphabet, and some help with pronunciation is given on the next page. In addition, the following terms and notes might be helpful:

- *Güfte* (pronounced 'goof-teh') means lyrics.
- *Beste* ('bes-teh') means musical composition, and shows the composer of the ilahi. In the ilahi tradition, the composer is generally different to the writer of the original lyrics, and occasionally one ilahi will have more than one *beste*, i.e. setting to music.
- A *makam* is a melody type. Makams are a feature of Turkish classical music, and are distinguished by different sets of musical notes, intervals and tonal patterns. Generally ilahis in the same makam are sung together to create a harmonious whole, often introduced by a *taksim* ('tak-seem'), which is a piece of improvised instrumental music. The makams in this songbook include Hicaz, Nihâvend, Rast, Segâh and Uşşak, but there are hundreds more. More information about makams is given in the section on Turkish music later in this book (page 61).
- *Usûl* ('u-sool', like *pool*) shows the rhythm of an ilahi, as it would be played on a drum such as a *mazhar* ('maz-har') or *kudüm* ('ku-doom'). A list of the basic rhythms used in the ilahis printed here is given at the end of this book (see page 67).

Unfortunately translation is not an exact science, and with any translation some meaning is bound to be lost along the way. However, we hope that the English alongside each set of lyrics will give some idea of the meaning and beauty of the original words.



## Pronunciation guide

The letters in the Turkish and Ottoman Turkish alphabets are generally pronounced similarly to English letters, with some exceptions.

Letter	Pronunciation	Examples
a	(between the a in <i>have</i> and the u in <i>gun</i> )	<i>aşk</i> (love): 'ashk'
â	(like <i>are</i> )	<i>âlem</i> (world, or universe): 'ah-lem' <i>yâri</i> (beloved, one who is loved): 'yah-ree'
c	(like the j in <i>jug</i> )	<i>gece</i> (night): 'ge-djeh' <i>can</i> (one's life, a soul): 'jan'
ç	(like the <i>ch</i> sound in <i>chair</i> )	<i>içmek</i> (to drink): 'itch-mek' <i>gerçek</i> (real or true): 'ger-chek'
e	(like <i>pen</i> )	<i>Efendi</i> (lord or master, sir; a name used to show respect): 'eh-fen-dee' <i>dervîş</i> (a dervish): first sound is like 'dare' <i>yâre</i> (Ottoman Turkish: a wound): 'yah-reh'
ğ	(makes the preceding vowel longer)	<i>değil</i> (not): 'day-yeel'
h	(like <i>half</i> , always pronounced)	<i>şeyh</i> (shaykh): 'shay-h' <i>hoş</i> (nice, pleasing or beautiful): 'hosh'
ı	(like the flat 'uh' sound at the start of <i>about</i> or <i>again</i> )	<i>adım</i> (step): 'ah-dum' <i>âşık</i> (lover, one who is in love): 'ah-shuk'
i	(between the vowel sounds in <i>it</i> and <i>see</i> )	<i>Rifâî</i> : 'reef-ah-yee'
î	(long like the <i>ee</i> in <i>see</i> )	<i>ilâhî</i> : 'il-ah-hee'
o	(between the <i>o</i> sounds in <i>on</i> (BrE) and <i>go</i> )	<i>dost</i> (friend, soul-mate): like 'cost' (BrE) <i>yol</i> (path or road): like 'doll' (BrE)
ö	('ur', like <i>bird</i> and <i>her</i> )	<i>gönül</i> (heart): 'gur-nool' <i>görmek</i> (to see): 'gur-mek' <i>ölmek</i> (to die): 'url-mek'
ş	(like the first sound in <i>she</i> and <i>show</i> )	<i>aşk</i> (love): 'ashk' <i>şarap</i> (wine): 'sharap'
u	(short like <i>pull</i> )	<i>bulmak</i> (to find): 'bull-mak'
û	(like <i>pool</i> or <i>rule</i> )	<i>resûl</i> (messenger): 'reh-sool'
ü	(shorter than <i>pool</i> ; like the French <i>tu</i> )	<i>yüz</i> (face, or one hundred): 'yooz' <i>güneş</i> (sun): 'goo-nesh'

# İlâhîler / List of ilahis

Güfte: Words (original poem)  
Beste: Music

## Uşşak Makamı

- N'oldu bu gönlüm?** / *What has happened to this heart of mine?* 12  
Güfte: Hazret-i Hacı Bayram-ı Veli / Beste: Süleyman Erguner
- Ben melâmet hırkasını kendim giydim eĝnime** /  
*I myself put on the cloak of the unwanted* 14  
Güfte: Kul Nesîmî / Beste: ?
- Adım adım ileri** / *Step by step along a path* 16  
Güfte: Hazret-i Yunus Emre / Beste: Eyyûbi A. Rıza Bey
- Bu akl u fikr ile Mevlâ bulunmaz** / *In this state of mind I will never find the One* 18  
Güfte: Hazret-i Yunus Emre / Beste: ?

## Muhayyerkürdî Makamı

- Bir Sâkî'den içtik şarap** / *We have drunk the wine of one* 20  
Güfte: Hazret-i Yunus Emre / Beste: Rifâi Şeyhi Tayyar Efendi

## Nihâvend Makamı

- Bu gece yâri gördüm** / *Tonight I saw the Beloved* 24  
Güfte: Aşkî / Beste: Hafız Zeki Altun
- Bu aşk bir bahr-i ummandır** / *This love is a vast ocean* 25  
Güfte: Hazret-i Seyyid Seyfullah Nizamoglu / Beste: ?
- Şeyhimin illeri** / *Long is the road* 26  
Güfte: Hazret-i Yunus Emre / Beste: Doğan Ergin

## Rast Makamı

- Elestü bezminde demişiz belî** / *Help us, O Muhammed; give us mercy, O Ali* 28  
Güfte: İbrahim Baba / Beste: Rifâi Şeyhi Tayyar Efendi
- İşitin ey yârenler** / *Dear friends, listen to me now* 30  
Güfte: Hazret-i Yunus Emre / Beste: Rifâi Şeyhi Tayyar Efendi

**Sultan-ül evliya** / *Sultan of the Saints of Allah* 32  
*Güfte: ? / Beste: ?*

**Er meydanı** / *This place is for the brave* 33  
*Güfte: Fakir Tefik / Beste: Rifâi Şeyhi Tayyar Efendi*

#### Zirgüleli Sûznâk Makamı

**Hoştur bana senden gelen** / *Everything that comes to me from you is good* 36  
*Güfte: Hazret-i Yunus Emre / Beste: Rifâi Şeyhi Tayyar Efendi*

#### Hicaz Makamı

**Mevlâm sana ersem diye** / *O Master, as I draw close to you* 40  
*Güfte: Ali Ulvi Kurucu / Beste: Hâfız Zeki Altun*

**Buyruğun tut Rahmân'ın** / *Follow your Lord's command* 41  
*Güfte: Hazret-i Aziz Mahmut Hüdâî / Beste: ?*

**Gelin gidelim Allah yoluna** / *Come, let's take the road to Allah* 42  
*Güfte: Hazret-i Yunus Emre / Beste: İsmâil Dede Efendi*

#### Segâh Makamı

**Benim maksûdum âlemde değildir** / *My life's aim lies not in this world* 46  
*Güfte: Hazret-i Hacı Bayram-ı Veli / Beste: Rifâi Şeyhi Tayyar Efendi*

**Ey Kerim Allah** / *O Allah of blessings* 47  
*Güfte: Hazret-i Niyâzî-i Mısri / Beste: Rifâi Şeyhi Tayyar Efendi*

**Ben yürürem yâne yâne** / *See me wander burning, burning* 48  
*Güfte: Hazret-i Yunus Emre / Beste: ?*

**Sevdim seni mâbuduma** / *As Allah gives you love* 49  
*Güfte: ? / Beste: ?*

**Note:** For each ilahi in the book, words shown in italic in the Turkish text are not part of the original poem, but were added by the composer.

**Not:** İlâhîlerde parantez içinde yazılan sözler, şiirlerin asıllarına ait olmayıp, bestekârları tarafından ilâve edilmişlerdir.



*Uşşak ilâhîler*

UŞŞAK İLÂHÎ  
N'oldu Bu Gönüm

Güfte: Hacı Bayram-ı Velî Hz.  
Beste: Süleyman Erguner

Usûl: Düyek

N'ol du bu gön lüm n'ol du bu gön lüm Der dü ga mın la  
Ger çe ğe yan dı ger çe ğe yan dı Ren gi ne aş kın  
Bay ra mı im dı Bay ra mı im dı Bay ram e der ler

dol du bu gön lüm Der dü ga mın la dol du bu gön lüm  
cüm le bo yan dı Ren gi ne aş kın cüm le bo yan dı  
dost i le şim dı Bay ram e der ler dost i le şim dı

Yan dı bu gön lüm yan dı bu gön lüm Yan ma da der man  
Ken din de bul du ken din de bul du Mat la bı nı hoş  
Ham dü se nâ lar ham dü se nâ lar Yâr i le bay ram

bul du bu gön lüm Yan ma da der man bul du bu gön lüm  
bul du bu gön lüm Mat la bı nı hoş bul du bu gön lüm  
kıl dı bu gön lüm Yâr i le bay ram kıl dı bu gön lüm

N'oldu bu gönüm, n'oldu bu gönüm  
Derd-ü gamınla doldu bu gönüm

*What has happened to this heart of mine?  
It longs for you and is filled with sadness.*

Yandı bu gönüm, yandı bu gönüm  
Yanmada derman buldu bu gönüm

*My heart is burning  
And has found its solace in burning.*

Gerçeğe yandı, gerçeğe yandı  
Rengine aşkın cümle boyandı

*It burns for the Truth  
And has been coloured completely in the colours of  
your love;*

Kendinde buldu, kendinde buldu  
Matlabını hoş buldu gönüm

*It has found its cure within itself  
How sweet is its longing.*

Bayramı imdi, Bayramı imdi  
Bayram ederler dost ile şimdi

*O Bayram, now is the time;  
It is time to feast with the Friend.*

Hamd-ü senâlar, hamd-ü senâlar  
Yâr ile bayram kıldı bu gönüm

*Thanks be to Allah  
This heart and its Beloved are joined in celebration.*



## UŞŞAK İLÂHÎ

Ben Melâmet Hırkasını

Güfte: Kul Nesîmi

Beste: ?

Usûl: Sofyan

Ben me lâ met hır ka sı nı ken dim giy dim  
eğ ni me SÂZ Ben me lâ met hır ka sı nı  
ken dim giy dim eğ ni me SÂZ A rû nâ mus  
şî şe sı ni ta şa çal dim ki me ne ah  
Hay dar Hay dar ta şa çal dim ki me ne SÂZ  
ki me ne

**Ben melâmet hırkasını kendim giydim eğnime**

**Ar-ü nâmus şişesini taşa çaldım kime ne?**

*(Ah Haydar, Haydar, taşa çaldım kime ne?)*

**Gâh çıkarım gökyüzüne, seyrederim âlemi**

**Gâh inerim yeryüzüne, seyreder âlem beni**

*(Ah Haydar, Haydar, seyreder âlem beni)*

**Nesîmi'ye sordular ki yârin ile hoş musun?**

**Hoş olayım olmayayım, o yâr benim kime ne?**

*(Ah Haydar, Haydar, o yâr benim kime ne?)*



*I myself put on the cloak of the unwanted  
And cast away both honour and shame, why should anyone care?  
(Ah Ali, I have cast them away, why should anyone care?)*

*Sometimes I rise up and watch the world from on high  
Sometimes I go down to earth and the world watches me  
(Ah Ali, the world watches me)*

*They ask Nesîmi: are things well between you and your Beloved?  
However they may be, my Beloved is mine, why should anyone care?  
(Ah Ali, my Beloved is mine, why should anyone care?)*

UŞŞAK İLÂHÎ  
Adım Adım İleri

Güfte: Yunus Emre Hz.  
Beste: Eyyûbi A. Rıza Bey

Usûl: Sofyan



A dım a dım i le ri bu â lem den  
Yet miş bin hi cab geç dım giz li per de  
Yu nus ey der ge ze rım dost i le dir

i çe ri on se kız bin â le mi  
ler aç dım ol dost i le bu luş tum  
pa za rım ol Al la hın di dâ rın

geç dım bir dağ i çin de Hak lâ i lâ he  
gör düm bir dağ i çin de  
gör düm bir dağ i çin de

il lal lah Mu ham me dür Re sû lul lah

Sal lal la hu a ley hi ve sel li mu

tes li ma

**Adım adım ileri  
Bu âlemden içeri  
On sekiz bin âlemi  
Geçdim bir dağ içinde**

*(Hak lâ ilâhe illallah, Muhammedür  
Resûlullah  
Sallallahu aleyhi ve sellimu teslima)*

**Yetmiş bin hicab geçdim  
Gizli perdeler açdım  
Ol dost ile buluştum  
Gördüm bir dağ içinde**

*(Hak lâ ilâhe ...)*

**Yunus ey der gezerim  
Dost iledir pazarım  
Ol Allah'ın dîdârın  
Gördüm bir dağ içinde**  
*(Hak lâ ilâhe ...)*

*Step by step along a path  
From this world inwards  
Through eighteen thousand worlds I passed  
In a mountain.*

*(There is no god but Allah  
and Muhammed is His Prophet  
May Allah honour him and grant him peace.)*

*Seventy thousand veils I lifted  
Drew back curtains on secrets hidden  
I met the Friend  
In a mountain.*

*Yunus am I, a wanderer  
My trade is with the Friend  
I saw the face of Allah  
In a mountain.*

## UŞŞAK İLÂHÎ

Bu Akl u Fikr İle

Güfte: Yunus Emre Hz.  
Beste: ?

Usûl: Sofyan

Bu ak lu fik ri le Mev lâ bu lun maz  
Bu ne yâ re dir ki mer hem bu lun maz  
ya Al lah ya Al lah Al lah Al lah Al lah

**Bu akl u fikr ile Mevlâ bulunmaz**  
**Bu ne yâredir ki merhem bulunmaz**  
(Ya Allah, ya Allah, Allah, Allah, Allah)

*In this state of mind I will never find the One*  
*This wound is so deep I will never find a cure.*  
(Ya Allah, ya Allah, Allah, Allah, Allah)

**Aşkın pazarında, canlar satılır**  
**Satarım canımı, alan bulunmaz**  
(Ya Allah...)

*Souls are for sale in the marketplace of love,*  
*I would sell my soul, but none will buy it.*

**Kamu'nun derdine derman bulunur**  
**Şu benim derdime derman bulunmaz**  
(Ya Allah...)

*You can find a cure for the suffering of people,*  
*But no cure can be found for this suffering of mine.*

**Yunus öldü deyu salâ verirler**  
**Ölen hayvan imiş, âşıklar ölmez**  
(Ya Allah...)

*If Yunus died they would pray the salah<sup>1</sup>,*  
*That which dies is animal; a lover never dies.*

<sup>1</sup> salah: a formal Muslim prayer

*Muhayyerkürdî ilâhî*

MUHAYYERKÜRDÎ İLÂHÎ  
Bir Sâkî'den İçtik Şarap

Güfte: Yunus Emre Hz.

Beste: Rifâî Şeyhi Tayyar Efendi

Usûl: Sofyan

§



Bir Sâ kî den iç tik şa rap arş dan yü ce mey ha ne si ol Sâ kî nin mest le ri yiz

can lar a nın pey mâ ne si Hu SAZ ol Sâ kî nin mest le ri yiz

can lar a nın pey mâ ne si Hu SAZ §

Üdi Erdoğan Alkılıçgil

Bir Sâkî'den içtik şarap, arşdan yüce meyhânesi  
Ol Sâkî'nin mestleriyiz, canlar anın peymânesi (Hu...)

Aşk oduna yananların külli vücûdu nûr ola  
Ol od bu oda benzemez, hiç belirmez zebânesi (Hu...)

Bizim meclis mestlerinin demleri Enel Hakk olur  
Yüz Hallac-ı Mansur gibi, anın kemin divânesi (Hu...)

Ol meclis ki bizde vardır, bunda ciğer kebâb olur  
Ol Şem'a kim bizde yanar, ay ü güneş pervânesi (Hu...)

Bizim meclis Bekrileri şol Şah-ı Edhem gibidir  
Belh şehrinde yüzbin ola, her gûşede virânesi (Hu...)

Yunus bu cezbe sözlerin cahillere söylemegel  
Bilmez misin cahillerin nice geçer zemânesi (Hu...)

*We have drunk the wine of one whose tavern is higher than heaven,  
We are His drunkards, our souls are His cup. (Hu...<sup>1</sup>)*

*Those who are consumed in the fire of this love shine with its light,  
This fire is not of this earth; its flames are beyond sight. (Hu...)*

*The prayer of those in our gathering is 'An-al-Haqq<sup>2</sup>,  
Our madness a hundredfold that of Mansur al-Hallaj<sup>2</sup>. (Hu...)*

*We are in such a fellowship where hearts are burnt to ash,  
The Sun and Moon are like moths circling around the flame that burns us. (Hu...)*

*The drunkards in this fellowship are as Shah Edhem<sup>3</sup>,  
Every corner of their castels, like Belh<sup>4</sup>, destroyed and devastated a hundred thousand  
times. (Hu...)*

*Yunus, do not speak these words to the ignorant,  
For you know well how they spend their time. (Hu...)*

<sup>1</sup> Hu: He or Him, meaning Allah.

<sup>2</sup> Mansur al-Hallaj (858-922): A Persian mystic and teacher of Tasawwuf. He was executed for heresy after pronouncing words such as *An-al-Haqq* ('I am The Truth'), which many interpreted as a claim to be God, while in a trance.

<sup>3</sup> Shah Edhem (Ibrahim ben Adham): An Arab Muslim saint and mystic, who was the king of Balkh but who abandoned his throne to become an ascetic.

<sup>4</sup> Belh (Balkh): An ancient city in northern Afghanistan which was sacked by Genghis Khan in 1220. It is traditionally given as the birthplace of Rumi.





*Nihâvend ilâhîler*

NIHÂVEND İLÂHÎ  
Bu Gece Yâri Gördüm

Güfte: Aşkî  
Beste: Hafız Zeki Altun

Usûl: Sofyan

Bu ge ce yâ ri gör düm şü kür el ham  
dü lil lâh dü lil lâh a ya ğı na  
yüz sür düm şü kür el ham dü lil lâh (Al lah)  
dü lil lâh Lâ i lâ he il lâ lah  
Lâ i lâ he il lâ lah il lâ lah  
Lâ i lâ he il lâ lah Mu ham med Re  
sül Al lah (Al lah) sül Al lah

**Bu gece yâri gördüm, şükür Elhamdülillah**  
**Ayağına yüz sürdüm, şükür Elhamdülillah**

(Lâ ilâhe illâ'llah, la ilâhe illâ'llah  
Lâ ilâhe illâ'llah, Muhammed Resûlallah)

**Aşkî mest olup gitti, muhabbet cânâ yetti**  
**Muhyiddin'i seyretti, şükür Elhamdülillah**  
(Lâ ilâhe illâ'llah...)

*Tonight I saw the Beloved, praise be to Allah.*  
*I touched my forehead to his feet, praise be to Allah.*

(There is no god but Allah, there is no god but Allah,  
There is no god but Allah, and Muhammed is  
His prophet.)

*Aşkî has lost himself in this love, his soul consumed;*  
*Muhyiddin is all he sees, praise be to Allah.*

# NIHÂVEND İLÂHÎ

Bu Aşk Bir Bahr-i Ummandır

Güfte: Seyyid Seyfullah Nizamoğlu

Beste: ?

Usûl: Düyek

Bu aşk bir bah ri um man dır Bu na had dü  
De li lim sır rı Kur ân dır Bu nu bi len

ke nar ol ol maz bu na had dü ke nar ol ol maz  
de âr ol maz bu nu bi len de âr ol maz

**Bu aşk bir bahr-i ummandır**  
**Buna hadd-ü kenar olmaz**  
**Delilim sır-ı Kur'an'dır**  
**Bunu bilende âr olmaz**

*This love is a vast ocean,  
It knows no bound.  
The proof I offer is the secret of the Qur'an,  
He who knows it knows no shame.*

*(Salâtullah Selâmullah  
Aleyke ya Resûlallah  
Ya Rifâi şeyhenillillah)*

*May the Peace and Salvation of Allah  
be upon the Prophet  
and upon the Rifa'i Shaykh of Allah.*

**Hak ile Hak olanlara**  
**Kendi özün bilenlere**  
**Hak yolunda ölenlere**  
**Kan bahası dînâr olmaz**  
*(Salâtullah Selâmullah...)*

*For those who are true to the Truth,  
For those who know their Self,  
For those who die on the path of Truth,  
No worldly money can pay the blood-money debt.*

**Seyfullah sözünde mesttir**  
**Şeyhinden aldığı desttir**  
**Divâne-râ kalem nisttir**  
**Ne söylese kanar olmaz**  
*(Salâtullah Selâmullah...)*

*Seyfullah is drunk on his words,  
He took the hand of his sheikh.  
Madmen have no pens,  
Whatever they say convinces no one.*

## NİHÂVEND İLÂHÎ

Şeyhimin İlleri

Güfte: Yunus Emre Hz.

Beste: Doğan Ergin

Usûl: Sofyan

Şey hi min il le ri u zak tır yol la rı a ıl mış gül le ri

der me ğe kim ge lir il lal lah il lal lah lâ i lâ he il lal lah il lal lah il lal lah Mu ham med Re sül al lah

**Şeyhimin illeri**  
**Uzaktır yolları**  
**Açılmış gülleri**  
**Dermeğe kim gelir?**

*Long is the road*  
*To the lands of my shaykh*  
*Who will come to gather*  
*The roses blooming there?*

*(İllallah illallah*  
*Lâ ilâhe illa'llah*  
*İllallah illallah*  
*Muhammed Resûlallah)*

*(Only Allah, only Allah,*  
*There is no god but Allah*  
*Only, Allah, only Allah,*  
*And Muhammed is His Prophet)*

**Şeyhimin özünü**  
**Severim sözünü**  
**Mübarek yüzünü**  
**Görmeğe kim gelir?**  
*(İllallah...)*

*Who will come to behold*  
*The heart of my shaykh*  
*His beautiful words*  
*His blessed face?*

**Ah ile vefâlar**  
**Zevk ile safâlar**  
**Bu yolda cefâlar**  
**Çekmeğe kim gelir?**  
*(İllallah...)*

*Who will choose to stay*  
*Loyal to their promise?*  
*Who will choose joy and delight*  
*And the trials on this path?*

**Ah ile gözyaşı**  
**Yunus'un haldaşı**  
**Zehr ile şol aş**  
**Yemeğe kim gelir?**  
*(İllallah...)*

*The tears and pain of Yunus*  
*Have become his closest friend*  
*Who will come to drink*  
*Of this poisoned cup?*

*Rast ilâhiler*

RAST İLÂHÎ  
Elestü Bezminde Demiştir Belî

Güfte: İbrahim Baba  
Beste: Rifâî Şeyhi Tayyar Efendi

Usûl: Sofyan

E les tü bez min de de mi şiz be  
İlî Em rü fer man i le  
o zâ ta ce li Ez kâ rı mız  
ol sun gün düz ge ce li  
A man yâ Mu ham med me ded yâ A li

Üdi Erdoğan Alkılıçgil

Elestü bezminde demiştir belî  
Emr ü ferman ile o zâta celi  
Ezkârımız olsun gündüz geceli  
Aman yâ Muhammed meded yâ Ali

On iki imâmın kulu kurbanı  
Fedâdır yoluna baş ile cânı  
İllelmeveddete Hakk'ın fermanı  
Aman yâ Muhammed meded yâ Ali

Ne olur çok ise cürm ile günah  
Lâ taknatû emrin okuruz her gâh  
Mahrûm olmam hâşâ sizsiniz penâh  
Aman yâ Muhammed meded yâ Ali

Ârif olan canlar nefsinin bilir  
Varlığın terk eyler hep Hak'ka verir  
Dîdâr-ı Muhammed nûrunu görür  
Aman yâ Muhammed meded yâ Ali

İbrahim Mevla'ya olanlar hayran  
Hakikat şehrinde bulur arayan  
Muhammed yüzünden göründü cânan  
Aman yâ Muhammed meded yâ Ali

*When He asked: 'Am I not your Lord?'" we answered yes,  
How could we answer otherwise to the Most High?  
Day and night may our remembrance be:  
Help us, O Muhammed; give us mercy, O Ali.*

*One who is a servant of the twelve Imams  
Sacrifices his head and soul to the Path.  
Love for the Prophet's family is what the Truth commands<sup>2</sup>,  
Help us, O Muhammed; give us mercy, O Ali.*

*However great our sins,  
We remember your words: 'Do not despair.'  
You are our refuge and protection—how can we despair?  
Help us, O Muhammed; give us mercy, O Ali.*

*Those who know themselves know their nafs,  
Casting off its worth they give themselves to the Truth.  
In every face they will see the light of Muhammed,  
Help us, O Muhammed; give us mercy, O Ali.*

*O Ibrahim, those who love our Lord  
Will find what they seek in the city of Truth,  
As the Beloved is seen in the face of Muhammed,  
Help us, O Muhammed; give us mercy, O Ali.*

<sup>1</sup> 'Am I not your Lord?': After creating all the souls which will ever be born, Allah asked them: 'Am I not your Lord?' This event is known as the *bezm-i elest*, or gathering of souls.

<sup>2</sup> love for the Prophet's family: Allah told Muhammed: 'Say (O Muhammed, to true believers): "I do not ask of you any reward (for this work) except love of relatives." ' (Qur'an 42:23)

RAST İLÂHÎ  
İşitin Ey Yârenler

Güfte: Yunus Emre Hz.  
Beste: Rifâî Şeyhi Tayyar Efendi

Usûl: Aksak Semâî

İ ş i t i n e y y â r e n l e r S A Z a ş k b i r g ü n e

ş e b e n z e r S A Z ş e b e n z e r S A Z a ş k ı o l m a

y a n k i ş i m i s â l i t a ş a b e n z e r S A Z

a ş k ı o l m a y a n k i ş i m i s â l i t a

ş a b e n z e r

Aranağme

Ş

Üdi Erdoğan Alkılıçgil

İşitin ey yârenler aşk bir güneşe benzer  
Aşk olmayan kişi misâli taş benzer  
Taş gönülde ne biter dilinde ağı tüter  
Nice yumşak söylese sözü savaşa benzer  
Aşk var gönül yanar yumşanır muma döner  
Taş gönüller kararmış sarp katı kışa benzer  
Ol Sultan kapusunda Hazreti tapusunda  
Âşıkların yıldızı her dem çavuşa benzer  
Geç Yunus endişeden gerekse bu bîşeden  
Ere aşk gerek evvel andan dervişe benzer



*Dear friends, listen to me now,  
Love's like the shining sun,  
A heart without love  
Is nothing more than a stone.*

*What can grow in a heart of stone?  
It brings poison to the tongue  
No matter how sweetly you speak  
Your words will quickly turn to war.*

*A loving heart burns and burns,  
Then melts like wax in the flame,  
But a heart that is hard as stone  
Is like winter: dark and mean and cold.*

*In the service of this Sultan,  
In the presence of this Lord of might,  
The star of all lovers shines  
Like a faithful, royal servant.*

*Now Yunus, let your fears vanish  
While the flowering illusions of this world fade,  
A true man first needs love,  
And from then on he is no different from a dervish.*

RAST İLÂHÎ  
Sultan-ül Evliya

Güfte:?  
Beste:?

Usûl: Nim Sofyan

Sul ta nül ev li ya Ah med er Ri fâ i  
Ol pi rü sa a det mah bu bu ri sa i let  
Va ri sül en bi ya Ah med er Ri fâ i  
Ve nes li ve la yet Ah med er Ri fâ i

**Sultan-ül evliya Ahmed er-Rifâi**  
**Varisül enbiya Ahmed er-Rifâi**

*Sultan of the Saints of Allah, Ahmed er-Rifa'i*  
*Heir to the wealth of the Prophets, Ahmed er-Rifa'i.*

**Ol pirü saadet, mahbubu risalet**  
**Ve nesli velayet Ahmed er-Rifâi**  
(Sultan-ül evliya...)

*Father of bliss, lover of the Messenger*  
*Son of the Saints of Allah, Ahmed er-Rifa'i.*

*Let us serve him loyally, join him crying at dawn*  
*He is with us whenever we call, Ahmed er-Rifa'i.*

**Sıtkile ol bende, ağla sen seherde**  
**Yetişir her yerde Ahmed er-Rifâi**  
(Sultan-ül evliya...)

*He is the one to whom I gave my pledge<sup>1</sup>,*  
*cure for my every woe*  
*He is the one I hold in my heart, Ahmed er-Rifa'i.*

**Ezelden ikrarım, her derde dermanım**  
**Gönülde mihmanım Ahmed er-Rifâi**  
(Sultan-ül evliya...)

*He is my refuge, my true nature's source*  
*Father of my Path, Ahmed er-Rifa'i.*

**Melceimdir benim, meşrebimdir benim**  
**Mezhebimdir benim Ahmed er-Rifâi**  
(Sultan-ül evliya...)

<sup>1</sup> at the *bezm-i elest*, i.e. at the time of creation of all the souls that will ever be born.

## RAST İLÂHÎ

### Er Meydanı

Usûl: Sofyan

Güfte: Fakir Tevfik

Beste: Rifâi Şeyhi Tayyar Efendi

Bu mey dan da ke lâm a tın pek sür  
me Al lah U yan mış çe ra ğın  
ceh det sön dür me

Üdi Erdoğan Alkılıçgil

**Bu meydanda kelâm atın pek sürme**  
**Uyanmış çerağın cehdet söndürme**  
**İkrarına bağlan, gönül gezdirme**  
**Erenler bu meydan, er meydanıdır**  
(Erenler bu meydan, aşk meydanıdır)

*Don't carry yourself on a horse of words in this place*  
*Don't let your own voice drown out the news of truth*  
*Stay true to your path, don't let your heart stray*  
*O people on the path<sup>1</sup>, this place is for the brave.*  
*(O people on the path, this place is for true lovers.)*

**Uyansın çerağlar erkân kurulsun**  
**Açılsın goncalar, güller kokulsun**  
**Sırrını sır eden câna aşk olsun**  
**Erenler bu meydan, er meydanıdır**  
(Erenler bu meydan, aşk meydanıdır)

*Let's light the candles, the incense, prepare the place*  
*Let the flower of your heart open*  
*and fill the air with the scent of roses*  
*Praise to the soul that can keep his secret.*  
*O people on the path, this place is for the brave.*  
*(O people on the path, this place is for true lovers.)*

**Fakir Tevfik, gayrı derdin bitmez mi?**  
**Hakk erenler sana dermân etmez mi?**  
**Bu sersemlik artık serden gitmez mi?**  
**Erenler bu meydan, er meydanıdır**  
(Erenler bu meydan, aşk meydanıdır)

*Fakir Tevfik, won't your suffering end?*  
*Won't the Saints of Allah bless you?*  
*Won't this stupidity finally leave your head?*  
*O people on the path, this place is for the brave.*  
*(O people on the path, this place is for true lovers.)*

<sup>1</sup> erenler: saints or dervishes on the path to Allah.



*Zirgüleli Sûznâk ilâhî*

# ZİRGÜLELİ SÜZNÂK İLÂHÎ

Hoştur Bana Senden Gelen

Güfte: Yunus Emre Hz.

Beste: Rifâi Şeyhi Tayyar Efendi

Usûl: Düyek

Hoş tur ba na sen den ge len ya gon ca gül ya hut di ken  
Gel se ce lâ lin den ce fâ ya hut ce mâ lin den ve fâ  
Ge rek ağ lat ge rek gül dür ge rek ya şat ge rek öl dür

hoş tur ba na sen den ge len ya gon ca gül ya hut di ken  
gel se ce lâ lin den ce fâ ya hut ce mâ lin den ve fâ  
ge rek ağ lat ge rek gül dür ge rek ya şat ge rek öl dür

ya hi lâ tü ya hut ke fen kah rın da hoş lût fun da hoş  
i ki si de ca nâ sa fâ kah rın da hoş lût fun da hoş  
â şık Yu nus sa na kul dur kah rın da hoş lût fun da hoş

ya hi lâ tü ya hut ke fen kah rın da hoş lût fun da hoş  
i ki si de ca nâ sa fâ kah rın da hoş lût fun da hoş  
â şık Yu nus sa na kul dur kah rın da hoş lût fun da hoş

Aranağme

Üdi Erdoğan Alkılıçgil

1. Hoştur bana senden gelen  
Ya gonca gül yahut diken  
Ya hilâtü yahut kefen  
Kahrın da hoş lûtfun da hoş

2. Gelse celâlinde cefâ  
Yahut cemâlinden vefâ  
İkisi de cânâ safâ  
Kahrın da hoş lûtfun da hoş

3. Ey Padişah-ı lemyezel  
Zatı ebed Hayy'ı ezel  
Ey lûtfu bol kahrı güzel  
Kahrın da hoş lûtfun da hoş

4. Gerek ağlat gerek güldür  
Gerek yaşat gerek öldür  
Âşık Yunus sana kuldur  
Kahrın da hoş lûtfun da hoş

*Everything that comes to me from you is good  
Whether a rose or a thorn  
A cloak of honour or a funeral shroud  
Welcome is your wrath, welcome your blessings.*

*Should your anger bring suffering  
Or your kindness loving friendship  
Both bring joy to my heart  
Welcome is your wrath, welcome your blessings.*

*O Sultan of eternity  
O life without beginning, O Self without end  
O fount of all blessings, your anger is good  
Welcome is your wrath, welcome your blessings.*

*Whether you send tears or laughter  
Give life or take it away  
Yunus the lover is your faithful servant  
Welcome is your wrath, welcome your blessings.*





*Hicaz ilâhîler*

## HİCAZ İLÂHÎ

Mevlâm Sana Ersem Diye

Güfte: Ali Ulvi Kurucu

Beste: Hâfız Zeki Altun

Usûl: Semâî

**Mevlâm sana ersem diye**

**Aşka düşen pervâneyim**

**Cemâlini görsem diye**

**Aşka düşen pervâneyim**

(Allah, Allah, Allah, Allah)

(Allah, Allah, Allah, Allah)

**Gözyaşlarım durmaz taşar**

**Seller gibi çağlar coşar**

**Vuslat ümidiyle yaşar**

**Aşka düşen pervâneyim**

(Allah, Allah...)

**Kevni temâşâ eylerim**

**Nevâ-yı aşkı dinlerim**

**Sensiz cihânı neylerim**

**Aşka düşen pervâneyim**

(Allah, Allah...)

*O Master, as I draw close to you*

*I am as a moth drawn to the light of love*

*When I see your face*

*I am as a moth drawn to the light of love.*

*My tears flow without end*

*As floodwaters coursing and streaming*

*Their source my longing to be with you*

*I am as a moth drawn to the light of love.*

*As I gaze upon this world*

*My ears are filled with the music of love*

*What would I do in a world without you?*

*I am as a moth drawn to the light of love.*

## HİCAZ İLÂHÎ

Buyruğun Tut Rahmân'ın

Güfte: Aziz Mahmud Hüdâî Hz.

Beste: ?

Usûl: Sofyan

Buy ru ğun tut Rah mâ nın tev hi de gel

tev hi de tev hi de ta ze len sin

i ma nın tev hi de gel tev hi de

(Hak) Lâ i lâ he il lal lah  
(Hu) Lâ i lâ he il lal lah

**Buyruğun tut Rahmân'ın, tevhide gel tevhide**

**Tazelensin imanın, tevhide gel tevhide**

*(Hak lâ ilâhe illallah*

*Hu lâ ilâhe illallah)*

**Hüdâî'yi gûş eyle, şevke gelip cûş eyle**

**Bu kevserden nûş eyle, tevhide gel tevhide.**

*(Hak lâ ilâhe illallah...)*

*Follow your Lord's command, come to Oneness*

*Renew your promise, come to Oneness.*

*(There is no god but Allah*

*There is no god but Allah.)*

*Hear the words of Hudayi, come enjoy this ecstasy*

*Come drink the waters of Paradise, come to Oneness.*

## HİCAZ İLÂHÎ

Gelin Gidelim

Güfte: Yunus Emre Hz.

Beste: İsmâîl Dede Efendi

Usûl: Sofyan

Ge lin gi de lim e fen dim Al lah yo lu  
na Fer yâd e de lim e fen dim  
Al lah yo lu na na  
bir yı lı bir gün e fen dim ge le cek o  
gün sü re gel yü zün e fen dim  
Al lah yo lu na na

1. Gelin gidelim (efendim)  
Allah yoluna  
Feryâd edelim (efendim)  
Allah yoluna

2. Bir yılı bir gün (efendim)  
Gelecek ol gün  
Süregel yüzün (efendim)  
Allah yoluna

3. Derdine düşme (efendim)  
Yolundan şaşma  
Hiç şerik koşma (efendim)  
Allah yoluna

4. Yunus'un sözü (efendim)  
Kül olmuş özü  
Kan ağlar gözü (efendim)  
Allah yoluna

*Come, let's go!  
Let's take the road to Allah,  
Let us weep together with longing  
On the road to Allah.*

*A day, a year; what of it?  
That day will surely come,  
Stay humble in your heart  
On the road to Allah.*

*Don't fall prey to your problems  
Don't lose your way  
Don't chase false gods  
On the road to Allah.*

*These are the words of Yunus  
His soul reduced to ash  
His eyes weeping blood  
On the road to Allah.*



*Segâh ilâhîler*

SEGÂH İLÂHÎ  
Benim Maksûdum Âlemde

Güfte: Hacı Bayram-ı Veli Hz.

Beste: Rifâî Şeyhi Tayyar Efendi

Usûl: Düyek

Be nim mak sû dum â lem gil de de ğil dir lâ  
De ğil dir hû ri ve gil man ne cen net köşk

kin il lâ Hu bu be nim der di me der man  
ne de rıd van bu be nim gön lü me sul tan

de ğil dir lâ kin il lâ Hu  
de ğil dir lâ kin il lâ Hu

Üdi Erdoğan Alkılıçgil

**Benim maksûdum âlemde değildir lâkin illâ Hu  
Bu benim derdime derman değildir lâkin illâ Hu**

*My life's aim lies not in this world; it is only  
Allah<sup>1</sup>*

**Değildir hûri ve gılman, ne cennet köşk ne de  
rıdvan**

*This is not the cure for my suffering; there  
is none but Allah.*

**Bu benim gönlüme sultan değildir lâkin illâ Hu**

*Neither houri<sup>2</sup> nor ghilman<sup>3</sup>, neither a  
heavenly palace nor ridwan<sup>4</sup>*

**Anın nakşı hayâlinden cihan bir zerre olmuştur  
Nazar etsek o zerreden görünmez lâkin illâ Hu**

*These things are not the sultan of my  
heart; there is none but Allah.*

**Bayramı idrak edersen, sen bu âlemde gerçeği  
Bu sırrın sırrına kimse eremez lâkin illâ Hu**

*In His reflection, the world becomes but a  
small point*

*And looking from this small point we see  
nothing but Him.*

*Oh Bayram, if you only understood the  
truth in this world*

*None but Allah can truly grasp the secret of  
the secrets.*

<sup>1</sup> illâ Hu: literally, there is none but Hu; there is nothing but Allah; but Allah

<sup>2</sup> houri: beautiful female beings in Paradise

<sup>3</sup> ghilman: beautiful male beings in Paradise

<sup>4</sup> ridwan: Paradise



SEGÂH İLÂHÎ  
Ey Kerim Allah

Güfte: Hz. Niyâzi Mısrî  
Beste: Rifâi Şeyhi Tayyar Efendi

Usûl: Sofyan

Ey Ke rim Al lah SAZ ey gâ ni Sul  
Lût fu na had yok ih sa na pa

tan yan SAZ dert li yüz sen den  
dert li yüz sen den

u ma rız der man SAZ dert li yüz sen  
u ma rız der man dert li yüz sen

den den u ma rız der man SAZ

Erdoğan Alkılıçgil

**Ey Kerim Allah, ey Gani Sultan  
Dertliyüz senden umarız derman  
Lûtfuna had yok, ihsana payan  
Dertliyüz senden umarız derman**

*O Allah of blessings, O Sultan of wealth  
For a cure to this pain to You do we pray.  
Your kindness eternal, You are our rock  
For a cure to this pain to You do we pray.*

**Gerçi kullarda masiyet çoktur  
Rahmetin Mevlâm dahi artuktur  
Gayriden bize hiç medet yoktur  
Dertliyüz senden umarız derman**

*Yet many may be our worldly distractions  
Your grace is still greater, O master of mine.  
For help we can turn to none other than You  
For a cure to this pain to You do we pray.*

**Bu Niyâzî çün zikrine düştü  
Dünü gün gönlü fikrine düştü  
Zâtına iren şükrüne düştü  
Dertliyüz senden umarız derman**

*Niyâzi is lost, in zikir dissolved  
His mind every moment thinks only of You.  
He met the person of Allah; for this he gives thanks  
For a cure to this pain to You do we pray.*

## SEGÂH İLÂHÎ

Ben Yürürem Yâne Yâne

Güfte: Yunus Emre Hz.

Beste: ?

Usûl: Sofyan

Ben yü rü rem yâ ne yâ ne aşk bo ya dı  
Gâh e se rim yel ler gi bi gâh to za rım  
Ben Yu nu si bi ça re yim dost e lin den

be ni kâ ne ne â kı lem ne di vâ ne  
yol lar gi bi gâh co şa rım sel ler vâ ne  
a va re yim baş tan a ya ğa yâ re bi  
yim

gel gör be ni aşk ney le di (Ah) gel gör be ni be ni  
gel gör be ni aşk ney le di di  
gel gör be ni aşk ney le di di

aşk ney le di der de gi rif târ ey le di

**Ben yürürem yâne yâne**

**Aşk boyadı beni kâne**

**Ne âkilem ne divâne**

**Gel gör beni aşk neyledi**

(Gel gör beni, beni, aşk neyledi  
Derde giriftâr eyledi)

**Gâh eserim yeller gibi**

**Gâh tozarım yollar gibi**

**Gâh coşarım seller gibi**

**Gel gör beni aşk neyledi**

(Gel gör beni, beni, ....)

**Ben Yunus-i bî-çareyim**

**Dost elinden âvâreyim**

**Baştan ayağa yâreyim**

**Gel gör beni aşk neyledi**

(Gel gör beni, beni, ....)

*See me wander burning, burning*

*Love has stained my soul with its yearning*

*Neither mad nor my senses speaking*

*Come, come see what love has made of me.*

*(Come and see what love has made me*

*Sweet the pain that is burning deep inside me.)*

*I may be as a great wind blowing*

*I may be as the dust of roads I'm following*

*Coarse and foam like floods a-flowing*

*Come, come see what love has made of me.*

*I am Dervish Yunus, hopeless*

*Wandering far from the lands of my Beloved*

*Wounds of love my body cover*

*Come, come see what love has made of me.*

SEGÂH İLÂHÎ  
Sevdim Seni Mâbuduma

Güfte:?  
Beste:?

Usûl: Sofyan

Sev dim se ni mâ bu du ma câ nân di ye sev dim

di ye sev dim bir ben de ğil â lem sa na hay ran

di ye sev dim di ye sev dim

**Sevdim seni mâbuduma cânân diye sevdim  
Bir ben değil âlem sana hayran diye sevdim**

**Evlâd-ı ıyâlden geçerek ravzana geldim  
Ahlâkını medh etmede Kur'an diye sevdim**

**Kurbanın olam şah-ı Resul, kovma kapından  
Didârına müştak olacak yezdan diye sevdim**

**Mahşerde nebiler bile senden meded ister  
Gül yüzlü melekler sana hayran diye sevdim**

*As Allah gives you love, thus I love you  
As the whole world desires you, thus my heart desires.*

*I have cast away my family and reached your garden  
As the Qur'an praises your righteousness, thus I love you.*

*O Prince of messengers, I beseech you; do not turn me away  
To see your face is my burning desire; as Allah gives you love, thus I love you.*

*Gathered in the heavens, even the prophets appeal for your help  
As the beautiful angels of heaven bow down to you, thus I love you.*



# Biographical Notes / Biyografiler

## Hazrat Pir as-Sayyid ash-Shaykh Ahmed er-Rifa'i (AH 512-578 / 1119-1182 CE)

The great Tasawwuf shaykh Hazrat Pir Sayyid Ahmed er-Rifa'i carries the honorific name of *Ebu'l-alemeyn*, literally 'the bearer of two flags', due to his complete mastery in both the material and spiritual worlds. He lived and taught in the Wasit province of Iraq, and is the father of the Rifa'i *tariqa*<sup>1</sup>, which today spreads across North and East Africa, Turkey, the Balkans and as far as Bosnia and India.

Hazrat Pir Ahmed er-Rifa'i was a descendant of the Prophet Muhammed (saws) on both his mother's and father's side. His cousin was Hazrat Pir Abdul Qadir Gilani, father of the Qadiri *tariqa*. His father died when he was seven, at which time his maternal uncle, Shaykh Mansur ar-Rabbani al-Betaihi, sent him to study under Shaykh Ebul Fadl Ali al-Wasiti, an expert in the Quran and the canon law of Islam. Even as a child, Hazrat Ahmed er-Rifa'i was a great student, and often astounded his teachers with his knowledge. He received his *icazetname*<sup>2</sup> from Shaykh Ebul Fadl Ali at the age of twenty; Shaykh Ebul Fadl Ali also dressed Hazrat Ahmed er-Rifa'i in his own dervish cloak as a sign of his respect.

Hazrat Ahmed er-Rifa'i began teaching in the dervish lodge of his maternal uncle, Shaykh Mansur, and in a short time attracted many thousands of students to the path. However, despite his status and spiritual importance, he was always modestly humble, good-natured, and detached from worldly things. He worked with the poor and sick, and brought people to the path of Allah through his beautiful and influential words and the example he set with his humility and great compassion. He became the exemplary guide of those who learn by direct experience, and one of the famous saints (*walaya*). He also performed many miracles, which were witnessed and documented by well-known figures of his time.

Hazrat Pir Sayyid Ahmed er-Rifa'i closed his eyes in 1182 CE in the city of Wasit, Iraq. More information about his life is available on the website [rifai.org](http://rifai.org).

## Hazret-i Pir es-Seyyid eş-Şeyh Ahmed er-Rifâi (H. 512-578 / M. 1119-1182)

*Büyük tasavvuf piri Seyyid Ahmed er-Rifâi hazretlerine maddi ve manevi âlemlerin babası mânâsında kelime anlamı iki sancağı taşıyan olan Ebu'l-alemeyn denir. Irak'ın Vasit kentinde dünyaya teşrif eden Pir, Rifâi tarikatının kurucusudur. Rifâi tarikatı Bosna, Balkanlar, Kuzey ve Doğu Afrika, Türkiye ve Hindistan'a yayılmış büyük bir tarikattır.*

*Hazret-i Pir Seyyid Ahmed er-Rifâi hazretleri hem anne, hem baba tarafından peygamberin torunudur. Amcası oğlu Abdülkadir Geylani hazretleri, Kadiri tarikatının kurucusudur. Ahmed er-Rifâi hazretleri'nin babası o yedi yaşındayken vefat etmiş, bunun üzerine dayısı Şeyh Mansûr er-Rabbani el-Betâihi eğitim içi onu Kur'an ilimlerinde uzman olan Şeyh Ebu'l Fadl Ali el-Vâsiti'nin yanına vermiştir. Çok iyi bir öğrenci olan Hz. Ahmed*

1 *tariqa*: a religious order in Sufism (*Tasawwuf*). Examples of *tariqa* are Rifaiyya, Mevlevi and Qadriyya.

2 *icazetname*: a diploma or certificate; here, the official paper given to a student by his or her shaykh which establishes the student as a spiritual successor (*khalifa*) of the shaykh.

er-Rifâi, edep ve bilgisiyle öğretmenini hayrete düşürmüştür. Seyri Sülük'unu Ebu'l Fadl Ali hazretleri'nin yanında yirmi yaşındayken tamamlamıştır. Şeyhi bir saygı işareti olarak ona kendi hırkasını giydirmiştir.

Hazret-i Pir Seyyid Ahmed er-Rifâi hazretleri dayısı Şeyh Mansûr'un dergahında posta oturmuş ve çok kısa süre içinde binlerce öğrenci çekmiştir. Ahmed er-Rifâi hazretleri, maneviyatta gösterdiği başarı ve alâmetlere ve makamına rağmen her zaman tevazu yolunu seçmiş, insanlara karşı nazik ve sevecen, dünyevi mal ve mülkten uzak yaşamıştır. Yoksullara, muhtaçlara ve hastalara yardıma koşmuş, şefkati ve tevazusuyla, hikmet dolu sözleriyle binlerce insanı Hakk yoluna çekmiştir. O, insanı Hakk'a götüren en kısa yolun öğretmeni olarak ünlü evliyalarından biri kabul edilmektedir. Ayrıca zamanının güvenilir isimleri tarafından şahit olunan çok kerameti vardır.

Hazret-i Pir Seyyid Ahmed er-Rifâi, 1182 yılında Irak'ın Vasit kentinde Hakk'a yürümüştür.

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### **Hazrat Yunus Emre (AH c.638-c.720 / c.1240-c.1320 CE)**

**Adım adım ileri / Step by step along a path**

**Bu akl u fikr ile Mevlâ bulunmaz / In this state of mind I will never find the One**

**Şeyhimin illeri / Long is the road**

**Bir Sâkî'den içtik şarap / We have drunk the wine of one**

**İşitin ey yârenler / Dear friends, listen to me now**

**Hoştur bana senden gelen / Everything that comes to me from you is good**

**Gelin gidelim Allah yoluna / Come, let's take the road to Allah**

**Ben yürürem yâne yâne / See me wander burning, burning**

There is no poet in Turkey who has been more honoured and celebrated than Hazrat Yunus Emre. Writing in the language of the people, Dervish Yunus composed heartfelt poems that stress all-encompassing love as a necessity on the spiritual path; the illusion of worldly existence; and peace, generosity and brotherhood.

Many details of Dervish Yunus' life are shrouded in legend and mystery, and glimpsed only through his poems or through stories still told throughout Anatolia today. He was born in around 1240 CE and almost certainly lived his early life in the Turkish province of Karaman (Larende). He was introduced to the path of Tasawwuf through the great Tasawwuf teacher Haji Bektash, who sent him to another shaykh, Taptuk Emre, for his education. Following this education, Dervish Yunus spent much of his life travelling through Anatolia, Syria and Azerbaijan, singing his sacred songs. In contrast to other mystics such as Rumi, who wrote in Persian, Yunus wrote of mystical love in the language of the common people. Much of the beauty of his poems comes from the directness of his language and the inner truth it reveals.

Dervish Yunus closed his eyes in around 1320 CE. While there are several claims concerning the location of his tomb, its definitive location is unknown.

### **Hazret-i Yunus Emre (H. 638?-720? / M. 1240?-1320?)**

Yunus Emre, Türkiye'nin göz bebeği ve aziz şairidir. Zamandaşlarının ağdalı diline karşın Yunus Emre halkın anlayacağı sade bir dille yazmayı tercih etmiş, şiirlerinde ruhâni yolun vazgeçilmez bir şartı olan her şeyi

*kucaklayan aşkı, dünyevi varlığın yanılması, huzuru, cömertliği ve kardeşliği anlatmıştır.*

*Yunus Emre'nin efsaneler ve sır perdeleriyle örülmüş hayatına şiirleri ve hakkında bugün bile anlatılmaya devam edilen Anadolu hikayeleri ışık tutmaktadır. 1240 yıllarında dünyaya teşrif etmiş olan Yunus Emre hazretlerinin hayatının ilk devresini Karaman ilinde geçirdiği neredeyse kesindir. Büyük tasavvuf öğretmeni Hacı Bektaş Veli hazretleri tarafından Taptuk Emre hazretlerine gönderilerek tarikat eğitimine başlayan Yunus Emre hazretleri, daha sonrasında Anadolu, Suriye, Azerbaycan illerinde seyahat ederek ilâhîlerini meşk etmiştir. Büyük sufi Mevlana Hazretleri eserlerini Fars dilinde verirken, Derviş Yunus şiirlerini halkın dilinde yazmıştır. Derin ruhânî hakikatleri büyük bir sadelikle dile getirmesi onun şiirlerinin güzelliğine güzellik katmıştır.*

*Derviş Yunus, 1320 yılı dolaylarında Hakk'a yürümüştür. Bugün aziz cisminin nerede istirahat ettiği konusunda Anadolu'nun çeşitli bölgeleri birbiriyle yarışmaya devam etmektedir.*

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### **Hazrat Haji Bayram Veli (AH 753-833 / 1352-1430 CE)**

**N'oldu bu gönlüm? / What has happened to this heart of mine?**

**Benim maksûdum âlemde değildir / My life's aim lies not in this world**

Hazrat Haji Bayram Veli was a great Anatolian shaykh and teacher, and father of the Bayramiye *tariqa*. He was born in a small village near Ankara (now the capital of modern-day Turkey), where he was known as Numan. He received instruction in Tasawwuf from Halwati shaykh Hazrat Ebu Hamiduddin Aksarayı (also known as Somuncu Baba). The name Bayram was given to him by Hazrat Ebu Hamiduddin because their first meeting took place at the Muslim festival of sacrifice (*bayram* is the Turkish word for feast or festival). Before Hazrat Ebu Hamiduddin left this world, he named Hazrat Haji Bayram as his *khalifa*<sup>3</sup>.

Hazrat Haji Bayram Veli was a great teacher, and his dervish lodge and school, established in Ankara, were widely known and attracted students from a large area. He also became a respected advisor to the Ottoman Sultan Murad II. During his last visit to the Sultan in Edirne, he famously and correctly predicted that the Sultan's son would conquer Constantinople, then in Byzantine hands.

*N'oldu bu gönlüm* and *Benim maksûdum âlemde* in this collection are two of only a small number of poems left to us by Hazrat Haji Bayram Veli. He closed his eyes in Ankara in 1430 CE, and his tomb and mosque are in Ankara, at the site of his original dervish lodge. The Bayramiye *tariqa* spread throughout Turkey and into the Balkans and Egypt, and influenced many great figures of Tasawwuf including Hazrat Sayyid Aziz Mahmud Hudayi (see later in this section).

### **Hazret-i Hacı Bayram-ı Veli (H. 753-833 / M. 1352-1430)**

*Hacı Bayram-ı Veli hazretleri Anadolu'nun büyük erenlerinden olup, Bayramiye tarikatının kurucusudur. Namı tüm Anadolu'ya yayılmış olan Bayrami hazretlerinin çok çeşitli bölgelerden sayısız öğrencisi olmuştur. Ankara yakınlarında küçük bir kasabada doğdu, burada Numan ismiyle tanınırdı. Tasavvuf eğitimini Halveti şeyhi Ebu Hamiduddin Aksarayı'den (namı diğer Somuncu Baba) almıştır. Şeyhiyle ilk karşılaşmasının bir kurban bayramına denk gelmesi, ona Bayram isminin verilmesine vesile olmuştur. Hazret-i Ebu Hamiduddin, Hakk'a yürümeden önce Bayram-ı Veli hazretlerini halifesi kılmıştır.*

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<sup>3</sup> *khalifa*: a spiritual successor of a shaykh in Tasawwuf.

Ankara ve çevresinde hizmet veren Bayrami tarikatıyla meşhur olan ve çok sayıda öğrencisi bulunan Hacı Bayram-ı Veli hazretleri, Osmanlı Sultanı II. Murat Han'a danışmanlık yapmıştır. Sultan'ın Edirne ziyareti sırasında, Sultan'ın oğlu II. Mehmet'in o vakitler Bizans'ın elinde olan İstanbul'u alacağını müjdelemesi ünlüdür.

Bu ilâhî kitabında yer alan "N'oldu bu gönüm" ve "Benim maksûdum âlemde" sözleriyle başlayan iki ilâhîsi Bayram-ı Veli hazretlerinden kalan az sayıda ilâhîye örnektir. Bayram-ı Veli hazretleri 1430 yılında Hakk'a yürümüştür, naaşı Ankara'da kendi adıyla anılan cami ve dergahta bulunmaktadır. Bayramiye tarikatı Anadolu'nun hemen her yerine yayılmakla kalmamış, Balkanlar ve Mısır'a kadar da yayılmış ve bu kitapta yine ilâhîleri olan Hazret-i Seyyid Aziz Mahmud Hüddâî hazretleri gibi çok önemli tasavvuf büyüklerine ilham vermiştir.

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### **Hazrat Sayyid Seyfullah Nizamoglu (AH ?-1010 / ?-1601 CE)**

**Bu aşk bir bahr-i ummandır / This love is a vast ocean**

While little is known of the life of Hazrat Sayyid Seyfullah Nizamoglu, he is counted as one of Istanbul's great teachers of Tasawwuf and among the respected Turkish poets of the sixteenth century. His real name was Seyfullah Kasim, although in his poems he uses the names Seyyid Seyfullah, Seyyid Seyfi, Seyyid Nizamoglu (the name Nizamoglu means 'son of Nizam' in Turkish) and Seyfi. The title sayyid shows that he is a male descendant of the Prophet Muhammed (saws) through the Prophet's (saws) grandson Hazrat Husayn.

Hazrat Sayyid Seyfullah Nizamoglu was born in the first half of the sixteenth century. His father was Shaykh Seyyid Nizamuddin, and he completed his spiritual education with the great Halwati shaykh Hazrat Ibrahim Ummi Sinan. He is the author of several works, and wrote poetry in both folk and classical styles. The style of his folk poems, a number of which have been composed as ilahis, is sometimes compared to that of Yunus Emre.

Hazrat Sayyid Seyfullah Nizamoglu closed his eyes in Istanbul in 1601 CE. His tomb is in the Silivrikapı district of the city.

### **Hazret-i Seyyid Seyfullah Nizamoglu (H. ?-1010 / M. ?-1601)**

Hazret-i Seyyid Seyfullah Nizamoglu'un hayatı hakkında çok az şey bilinse de kendisi İstanbul'da yetişen büyük mutasavvıflardan ve on altıncı asır şiirinin önde gelen ozanlarından kabul edilir. Gerçek adı Seyfullah Kasım olsa da, şiirlerinde Seyyid Seyfullah, Seyyid Seyfi, Seyyid Nizamoglu veya Seyfi mahlaslarını kullanmıştır.

Hazret-i Seyyid Seyfullah Nizamoglu onaltıncı asrın ilk yarısında doğmuştur. Babası Seyyid Nizamuddin Efendidir, tasavvuf eğitimini büyük Halveti şeyhi Hazret-i İbrahim Ümmi Sinan'ın yanında almıştır. Birçok eser vermiş, hem halk, hem de divan usulünde şiirler yazmıştır. Bir kısmı ilâhî olarak meşk edilen halk dilindeki şiirleri, sadelik bakımından Yunus Emre'ninkilerle karşılaştırılmıştır.

Hazret-i Seyyid Seyfullah Nizamoglu, 1601 yılında Hakk'a yürümüştür ve türbesi Silivrikapı'dadır.



## Hazrat Sayyid Aziz Mahmud Hudayi (AH 948-1038 / 1541-1628 CE)

### Buyruğun tut Rahman'ın / Follow your Lord's command

Hazrat Sayyid Aziz Mahmud Hudayi was born in 1541 CE in the village of Koçhisar, outside the Turkish city of Çorum. His birth name was Mahmud; the names *aziz* (dear, beloved) and *Hüdâî* (belonging to Allah) were given to him during his lifetime.

Hazrat Mahmud Hudayi completed his scholarly education in Istanbul, and taught and later served as a judge of Islamic law in Edirne, Cairo, Damascus and Bursa. While in Bursa, he met with Bayramiye Shaykh Muhyiddin Uftade. Before initiating Hazrat Hudayi, Hazrat Shaykh Muhyiddin demanded three things of him: that he distribute his wealth among the poor, that he renounce his much respected position of judge, and that he embark on a grueling struggle to refine his *nafs*<sup>4</sup> under Hazrat Uftade's supervision. Hazrat Hudayi accepted these conditions, effectively abandoning a life of great privilege to devote himself to his shaykh and the Path in complete humility.

After a spiritual education which led him to become a *khalifa* of Hazrat Muhyiddin Uftade, Hazrat Aziz Mahmud Hudayi eventually settled in the district of Üsküdar, on the Asian side of Istanbul, where he established a mosque and lodge and educated his students. He was advisor to several Ottoman sultans, and read the first Friday prayer in the famous Blue Mosque built by Sultan Ahmed I.

Hazrat Aziz Mahmud Hudayi closed his eyes in 1628 CE, leaving behind him hundreds of thousands of followers and numerous works, including seven in Turkish. Today he lies in the tomb next to the mosque built within his complex in Üsküdar.

### Hazret-i Seyyid Aziz Mahmud Hüdâî (H. 948-1038 / M. 1541-1628)

*Seyyid Aziz Mahmud Hüdâî hazretleri, 1541 yılında Çorumda doğmuştur. Mahmud, ailesinin verdiği isimdir, aziz ve Hüdai (Allah'a ait olan) isimleri ona daha sonradan verilmiştir.*

*Mahmud Hüdâî hazretleri, medrese eğitimini İstanbul'da tamamlamış, sonrasında Edirne, Kahire, Şam ve Bursa'da kadılık yapmış ve Bayramiye şeyhi Muhyiddin Üftade hazretlerine derviş olmuştur. Üftade hazretleri kendisini dervişliğe kabul etmeden önce ondan üç şey istemiştir: mülkünü yoksullara dağıtmak, çok saygı duyulan kadılık görevini bırakmak ve Muhyiddin Üftade hazretlerinin öğrencisi olarak nefsiyle amansız bir savaşa girmek. Hazret-i Hüdâî, bu şartları kabul etmiş ve ahdine sadık kalarak ayrıcalıklı hayatını bırakıp, kendini tam bir tevazuyla şeyhine ve yoluna adanmıştır.*

*Tarikat eğitiminin sonunda Muhyiddin Üftade hazretlerinin halifesi olan Hz. Hüdâî, Üsküdar'da ikamet etmiş, burada bir cami ve tekke inşa ettirerek, çok sayıda öğrenciler yetiştirmiştir. Birçok Osmanlı sultanına akıl hocalığı yapmış, Sultan I. Ahmet'in inşa ettirmiş olduğu ünlü Sultan Ahmet Camiinde Cuma vaazlarını vermiştir.*

*1628 yılında Hakk'a yürüyen Aziz Mahmud Hüdâî hazretleri, gerisinde yüzbinlerce öğrenci ve birçok eser bırakmıştır. Eserlerinden yedi tanesi Türkçe yazılmıştır. Bugün Mahmud Hüdâî hazretlerinin aziz bedeni, Üsküdar'da kendi adıyla anılan külliye inşa edilen caminin yanındaki türbede istirahat etmektedir.*

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<sup>4</sup> *nafs*: the 'false self' or individual personality (also sometimes translated as soul or spirit), which must be purified, refined and transcended on one's path to Allah.

## Hazrat Niyazi Misri (AH 1027-1105 / 1618-1693 CE)

**Ey Kerim Allah / O Allah of Blessings**

Known for his passionate poems and outspokenness, Hazrat Niyazi Misri was a student of the great Halwati shaykh Hazrat Ibrahim Umami Sinan. Many of the poems from his divan have become popular ilahis sung in different dervish orders.

Hazrat Niyazi Misri was born in Malatya, Turkey. His birth name was Muhammed, but he later became known as Niyazi Misri ('the Lover of Egypt'). He studied in Baghdad, where he visited the tomb of Hazrat Pir Abdul Qadir Geylani, and then moved to Egypt, where he stayed for three years until he was visited in a dream by Hazrat Pir Abdul Qadir Geylani, who told him to return to Anatolia. Shortly after doing so, he became a disciple of Hazrat Shaykh Ibrahim Umami Sinan, becoming his *khalifa* at the age of 37.

Hazrat Niyazi taught and fulfilled duties in both Bursa and Istanbul (at Hagia Sofya mosque), and later established his school in Bursa. The clarity and truth of his teachings brought him many followers, but led him to be exiled three times by the authorities, who misunderstood him and disliked his ideology and particular practices. Hazrat Niyazi, for example, encouraged *zikir* at a time when this and several other Tasawwuf practices were outlawed by the Ottoman sultan.

Hazrat Niyazi Misri closed his eyes in 1693 CE during exile on the island of Limni (Lemnos), where his tomb can still be visited today.

### **Hazret-i Niyâzî-i Mısırî (H. 1027-1105 / M. 1618-1693)**

*Aşk hararetiyle yazılmış şiirleri ve sözünü sakınmazlığıyla ünlü olan Niyâzî-i Mısırî hazretleri, büyük Halveti şeyhi İbrahim Ümmi Sinan hazretlerinin öğrencisiydi. Yazmış olduğu ilâhîler farklı tarikatlerde çok sevilerek meşkedilmiştir.*

*Malatya'da doğmuş olan Hazret-i Niyâzî hazretlerinin asıl ismi Muhammed'tir; kendisi daha sonra şiirlerinde Niyâzî mahlasını kullanmıştır. Bağdat'ta eğitim görmüş, burada Hazret-i Pir Abdülkadir Geylani hazretlerinin kabrini ziyaret etmiş, sonrasında Mısır'a yerleşmiştir. Mısır'da üç yıl kaldıktan sonra rüyasında Abdülkadir Geylani hazretlerini görmüş, Pir kendisine Anadolu'ya dönmesini söylemiştir. Bunun üzerine Anadolu'ya döndükten sonra Hazret-i Ümmi Sinan'a derviş olmuş, 37 yaşında beraatini almıştır.*

*Hazret-i Niyâzî, hem Bursa, hem İstanbul'da (Ayasofya Camii'inde) imamlık vazifelerinde bulunduktan sonra dergahını Bursa'da açmıştır. Hakikati tam bir yalınlıkla öğretmesi ona birçok öğrenci kazandırmış, ama aynı zamanda onun fikirlerini duymaktan hoşlanmayan ve yaptıklarını tasvip etmeyen iktidar sahipleri tarafından üç kez sürgüne gönderilmesine neden olmuştur. Sürgün nedenlerinden biri, Osmanlı sultanı tarafından yasaklanmış olan zikir ve diğer tasavvufi eylemleri vaaz ve teşvik etmesidir.*

*Hazret-i Niyâzî-i Mısırî 1693 yılında sürgünde olduğu Limni adasında Hakk'a yürümüştür. Bugün hâlâ ziyarete açık olan türbesi de buradadır.*

## **İbrahim Baba (AH 1266-1353 / 1849/50-1935 CE)**

**Elestü bezminde demişiz belî / Help us, O Muhammed; give us mercy, O Ali**

Dervish, poet and shaykh İbrahim Baba was born in AH 1266 (1849/50 CE) in Filibe/Plovdiv, and was a student of Bektashi Shaykh Munir Baba in Sütölçe, İstanbul. He was known variously as Küçük (Little) İbrahim Baba, İbrahim Baba of Filibe and İbrahim Baba the Tartar. He completed his spiritual education under Shaykh Munir Baba and received his *icazetname* from Shaykh Hacı Feyzullah Dede-baba. He was the shaykh of Merdivenköyü *tekke* in Kadıköy, İstanbul until the end of the First World War.

Through his total humility and commitment to service throughout his life, İbrahim Baba became an exemplary dervish and shaykh for all. He wore the simplest of clothes and did all of his chores himself, refusing to place himself as a burden on others or see his status as shaykh as conferring any kind of privilege. He taught that the most important thing on the path of Tasawwuf is to be a student, regardless of one's title or position.

Following the Allied occupation at the end of the First World War, İbrahim Baba left the Merdivenköyü *tekke* and moved to Bursa, where he lived a humble life, fulfilling duties as an imam and practising different trades. He closed his eyes in 1935 CE in Bursa, after a long period of hardship and illness, and was buried in the city's Alacahırka cemetery.

### **İbrahim Baba (H. 1266-1353 / M. 1849/50-1935)**

*Bir derviş ve şair olan Şeyh İbrahim Baba, 1849/50 yılında Filibe'de doğmuştur. Sütölçe'deki Şeyh Münir Baba'nın yanında tasavvuf eğitimi alan İbrahim Baba; Tatar İbrahim Baba, Küçük İbrahim Baba, Filipeli İbrahim Baba gibi değişik isimlerle bilinmektedir. Tarikat eğitimini Münir Baba'nın yanında tamamlayan İbrahim Baba icazetini Şeyh Hacı Feyzullah Dede-baba'dan almıştır. Kendisi I. Dünya Savaşı'nın sonuna kadar Kadıköy'de Merdivenköyü tekkesinin postnişinliği vazifesini eda etmiştir.*

*Sınır tanımayan tevazusu ve ömür boyu süren hizmet aşkı sebebiyle İbrahim Baba, herkes için örnek bir derviş ve şeyh olmuştur. Basit ve sade giyinmiş, bütün işlerini kendi görmüş, başkalarına zahmet vermekten ve şeyhlik makamının kendisine tanıdığı herhangi bir imtiyazı kabul etmekten imtina etmiştir. Kendi sözleriyle, "Şeyhlik de, Babalık da, aslında Dervişlikten ibarettir, Derviş olabilmektir. Şeyhliğin üstün sayılan bir tarafı yoktur. Adam olmak, insan olmak, insanlığa faydalı bir iş yapabilmek, kendini hayırla yâdettirebilmektir. Başımızdaki külâh ne cinsten olursa olsun, yolunda bulunduğumuz makâmın yerini temsil etmekten ibarettir. İnsan değilsek insan olmanın yolunda bulunmuyorsak o bize ışık tutmaz ve bizi adam etmez."*

*Dünya savaşının ardından İstanbul'un işgali üzerine İbrahim Baba, Bursa'ya taşınarak mütevazı bir hayat sürüp imamlık ve diğer vazifelerle iştigal etmiştir. Bursa'da 1935 yılında, uzun bir sıkıntı ve hastalık döneminin ardından Hakk'a yürüyen İbrahim Baba'nın istirahatgâhı Alacahırka mezarlığındadır.*





## About Turkish classical music

Turkish classical music is undoubtedly one of the world's greatest art traditions. Developed notably in the courts and *tekkeler* of the Ottoman Empire and still a thriving art form today, it reflects the beauty and philosophy of several hundred years of Ottoman and Turkish civilisation. All of the *ilahis* in this book were composed as Turkish classical music, and thus anyone wanting to play them will need to be familiar with this system.

The traditional method for learning Turkish music and other classical art forms is known in old Turkish as *meşk* (pronounced 'meshk'). In the *meşk* system, an *usta* (master, pronounced 'oosta') not only teaches the practical aspects of his or her art, but also its theory, philosophy, aesthetics, spirit and history. Learning directly from an *usta* in this way helps a musician to develop an ear for the music's distinctive styles and flavours, as opposed to simply learning technical knowledge from a book. It is undoubtedly the most effective way to study Turkish music. In this introduction, we only hope to present some of its important aspects. While some comparisons have been made here with Western music, it should also be remembered that the two traditions are separate, with their own notes, notation, compositional style and theoretical basis.

### Classical Turkish instruments and forms

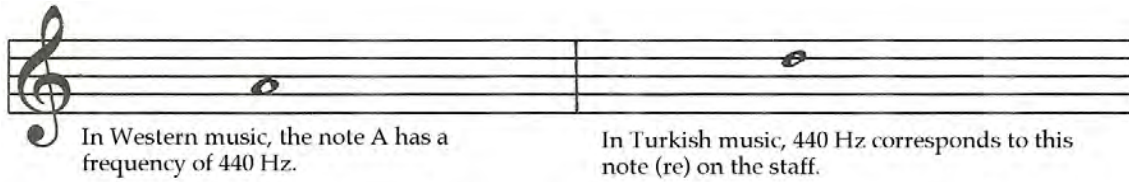
Instruments used in Turkish classical music, and *Tasawwuf* music in particular, include:

- string instruments: the *ud* (an instrument similar to a the Western lute; the Turkish pronunciation rhymes with 'wood' and the English with 'food'), *tanbur*, *keman* (violin), *rebab*, *kemençe* ('ke-men-che') and *kanun* (similar to a zither);
- wind instruments: the *ney* (a reed flute), and
- percussion: the *kudüm* ('koo-doom', a pair of drums), *mazhar* or *bendir* (a hand-held frame drum) and *halile* or *zil* (cymbals).

Different types of Turkish musical composition have different names. In the classical forms a *taksim* ('tak-seem') is an improvisation played within a particular *makam* (a concept described later in this section). *Taksim* pieces introduce several of the makams on the CDs available with this book. Two other classical forms are the *saz semâisi* (pronounced 'saz seh-my-ee-see') and *peşrev* ('pesh-rev'), both of which are pieces of music divided into four movements. The *ilâhî* is a formal vocal form.

### Difference in pitch and harmony

The biggest difference that Western-trained musicians first notice in Turkish classical music is in pitch. As they are written (in the *Bolahenk* tuning, described below), all the notes in Turkish music correspond to a pitch one fourth lower on the scale than the same notes in Western music. This means, for example, that the Turkish note *re*, which appears to be a D on the staff (stave), has the same frequency as the Western note A.



The difference in pitch compared to Western notation can also change according to the tuning in which a piece is played, as described below.

Turkish classical music is also characterised primarily by melody and the musical framework of each makam. It does not employ harmony as defined in the Western musical sense; instead, any accompaniment to a main melody focuses on key notes within the makam.

### Notes (*notalar / perdeler*) and transposition

Pieces of Turkish music are read using 'fixed do' solfège, with the solfège names *do, re, mi* etc. In this system, each solfège name always corresponds to the same note (i.e. pitch). Examples of the solfège names of the notes are shown on the staff below. All notes are written and read with the treble clef, incidentally called the *sol* clef in Turkish, as it indicates the placement of *sol* on the staff.



In addition, every note (*nota*, also called *perde*, 'pair-day') in Turkish music also has its own individual name, and these names are used when studying the Turkish makams and music theory. The two *re* notes in the figure above, for example, have distinct names: the first is *Yegâh*, and the second is *Neva*. A list of note names is given on page 64. As in the West, *Neva* (i.e. A440) is the note most commonly used for tuning instruments. (The individual naming of notes is the original Turkish music tradition; solfège was introduced much later as a simplified way of referring to notes on the scale.)

Turkish musical scores are always written for the same tuning, called *Bolahenk*. When a musician wishes to transpose a piece of music to a tuning other than *Bolahenk*, he or she does so while playing, without changing the original score. This means that while Turkish music is always written in *Bolahenk*, a piece can be played freely in a different tuning to suit the instrument or the voice of the singer. Other examples of tunings include *Süürde* (often referred to as '*bir ses*' in Turkish), *Kız Neyi* ('*dört ses*') and *Mansur* ('*beş ses*'); the actual mechanics of transposition are dependent on the makam a piece is written in. Most of the ilahis recorded for this book are played in *Kız Neyi*; the exceptions are those in the Rast makam (which are in *Süürde*) and the English ilahi '*See me wander burning, burning*' (which is in *Mansur*).

### Rhythm and measure (*usûl*)

Each piece of Turkish music is composed to fit a particular *usûl*, ('oo-sool'; the plural is *usûller*) or sequence of beats. The name of the *usûl* is generally indicated with the written music, and the *usûl* is played on a drum such as the *kudüm* or *mazhar*.

More than simply a rhythm, an *usûl* sets the style of a piece and the emphasis on its notes. For vocal pieces such as the ilahis in this book, there is a strong relationship between the meter of the lyrics

and the *usûl* of the music, which creates a memorable rhythmic whole. For reference, the basic forms of the *usûller* of the ilahis in this book are listed at the end of this section (these basic forms have generally been elaborated upon in the CD recordings to create more detailed rhythmic accompaniment).



## Basic makam theory

Every piece of Turkish classical music is written in a particular *makam* (plural *makamlar*), a concept which covers not only a musical scale, but also provides a set of rules about the melodic progression (*seyir*, 'say-eer') of a composition and the emphasis placed on its various notes, amongst other things. Often a makam has several different variations or 'flavours' (*çeşni*), which an *usta* (master musician) can use in different ways. Pieces in the same makam are also generally played together to create a harmonious whole. It is much easier to study makams with an *usta*, but some details of the system are given below.

Musicians who are familiar with Arabic music will know the concept of *maqam* from that art form. However, there are some differences between the Turkish makam and Arabic *maqam* scales, and between Turkish and Arabic musical notation.

## Steps and intervals (*koma*, *bakiyye*, *tanini*)

In Western music, one octave is divided into twelve equal intervals. If we count each successive change in pitch as a half step, we can say, for example, that there is a half step between the pitches C and C#, a whole step between C and D, a half step between E and F, and so on.

In the Turkish system, scales are based not on whole and half steps but on a division into 53 equal intervals or commas (in Turkish *koma*, plural *komalar*). A *tanini* is equal to nine commas and a *bakiyye* is equal to four, and the intervals between the notes in a basic Turkish scale are<sup>1</sup>

<i>do-re</i> : <i>tanini</i> (9 commas)	<i>sol-la</i> : <i>tanini</i>
<i>re-mi</i> : <i>tanini</i>	<i>la-si</i> : <i>tanini</i>
<i>mi-fa</i> : <i>bakiyye</i> (4 commas)	<i>si-do</i> : <i>bakiyye</i>
<i>fa-sol</i> : <i>tanini</i>	

The comma system reflects the many more subtle differences in pitch that exist in Turkish music when compared to the Western system. Turkish musicians are generally taught according to a system of 24 notes in the octave, which represent a subset of all the theoretically possible notes. (In contrast to Western 'equally tempered' tuning, the intervals between these 24 notes are not all the same.) A table of the notes in two Turkish octaves is given on page 64.

The notation for the different intervals is given in the table shown overleaf.

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<sup>1</sup> In everyday practice it is tempting to equate a *tanini* with a Western whole step and a *bakiyye* with a Western half step, but this is actually misleading, as these concepts do not exist in the pure Turkish system. As can be seen in the table of intervals on the next page, the *bakiyye* and *küçük mücennep* fall on either side of what would be an exact half *tanini*.

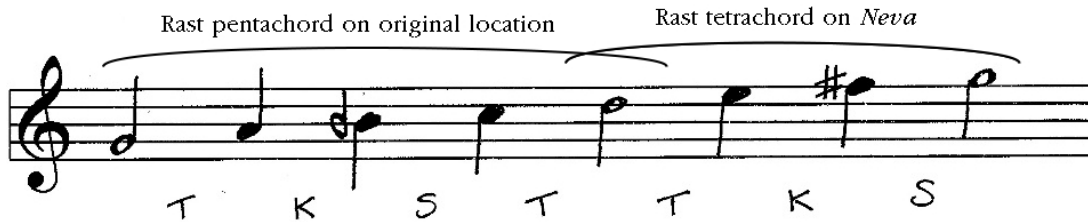
interval name	value	shorthand	musical notation to raise / lower a note by this value
<i>koma</i>	1 comma	F	# / b
<i>bakiyye</i>	4 commas	B	# / b
<i>küçük mücennep</i>	5 commas	S	# / b
<i>büyük mücennep</i>	8 commas	K	# / b
<i>tanini</i>	9 commas	T	x / bb
<i>artık ikili</i>	12-13 commas	A	(none)

In musical performance, the pitch equivalents of comma intervals are often influenced by the melody, and notes can be played higher than written when ascending and lower when descending, a quality known as "ascending-descending attraction".

### Scales (*dizi*), tetrachords and pentachords (*dörtlü* and *beşli*)

While much more than just a set of notes, every makam has one or more scales at its heart. Basic makams such as Rast, Hicaz and Uşşak are based on a combination of a tetrachord (*dörtlü*, pronounced 'durt-loo': a set of four ascending or descending notes in a scale) and pentachord (*beşli*, pronounced 'besh-lee': a similar set of five ascending or descending notes). A regular tetrachord contains 22 commas and a pentachord 31, meaning that a basic makam scale contains 53 commas.

As an example, a common scale for the Rast makam is



The letters T, K and S correspond to the shorthand notation for each interval, as given in the previous table.

Most makams offer one or two variations of a scale, known as *çeşni* (pronounced 'chesh-nee'). A musician will use these in different ways to give different flavours to a piece. A scale can also be extended by adding a pentachord or tetrachord to its beginning or end.

Pentachords and tetrachords in Turkish music are characterized not by the notes themselves but by the intervals between them: the intervals for a Rast tetrachord (or pentachord), for example, are T-K-S-(T), i.e. 9-8-5-(9) commas, as shown above (by convention, a tetrachord is extended to a pentachord by adding a *tanini*). This property means that while each scale is defined with a corresponding original



location or starting note, a pentachord or tetrachord can be easily transposed up or down from this location to begin on one of several other notes, and thus complete a scale.

As an illustration, the Rast scale in its original location begins on the note *Rast* (*sol*). In the example shown previously, the Rast pentachord is in this original location (beginning on the note *Rast*) and the Rast tetrachord has been transposed to begin on the note *Neva* (*re*) to complete the scale. Notice that the intervals between the notes are the same in each case.

Examples of scales for the makams in this book are given later in this section.

## **Makam characteristics and key notes**

The scale of a makam provides its skeleton; what brings it to life is its additional characteristics and musical behaviour. As mentioned above, for example, each makam has its own particular progression (*seyir*, 'say-er') which governs the performance of music within the makam. The *seyir* of a makam defines the notes at the beginning, middle and end of a piece, and points of rest which are based on particular notes in the scale. These important notes include the *karar* or *durak* (tonic or final note, on which every piece in the makam ends), the *tiz durak* (an octave above the tonic), the *güçlü* (dominant, pronounced 'gooch-loo') and the *yeden* (leading tone). These notes are specific to each makam, and while they are sometimes equivalent to the Western tonic, dominant and leading tone, this is not always the case.

Another feature of each makam is the melodic direction of its *seyir*, which may be ascending (*çıkıcı*, 'chuh-kuh-djuh'), descending (*inici*, 'in-ih-dji') or ascending-descending (*inici-çıkıcı*). This direction determines on which note(s) pieces in the makam start and the general progression of the melody to its end on the *karar* (tonic). In some cases, two makams may share the same scales and be differentiated only by their *seyir*.

## **A final word**

This introduction is only a brief and technical overview of the elements of Turkish music. Just as we cannot enjoy a dish of food only by describing it, so music cannot be expressed through words alone. Listening, hearing, living and personal experience provide us with the best opportunities to develop, both as a musician and a follower of Tasawwuf. We therefore hope that anyone wanting to play the music in this book will feel inspired to find an *usta* and begin exploring the beauty of this art form, with the grace of Allah.

*Ashk olsun!*

## Notes (*perdeler*)

In Turkish music, each note (*perde* in music theory) has its own name. These names are commonly used when teaching or discussing the Turkish makams. The following figure shows the names of the notes in two octaves.

KABA ÇÂRGÂH		
Kaba Nîm Hîcaz		
Kaba Hîcaz		
Kaba Dîk Hîcaz		
YEGÂH		
Kaba Nîm Hîsar		
Kaba Hîsar		
Kaba Dîk Hîsar		
HÜSEYNÎ AŞIRAN		
ACEM AŞIRAN		
Dîk Acemaşiran		
Irak		
Geveşt		
Dîk Geveşt		
RAST		
Nîm Zîrgüle		
Zîrgüle		
Dîk Zîrgüle		
DÜĞÂH		
Kürdî		
Dîk Kürdî		
Segâh		
BÛSELİK		
Dîk Bûselik		

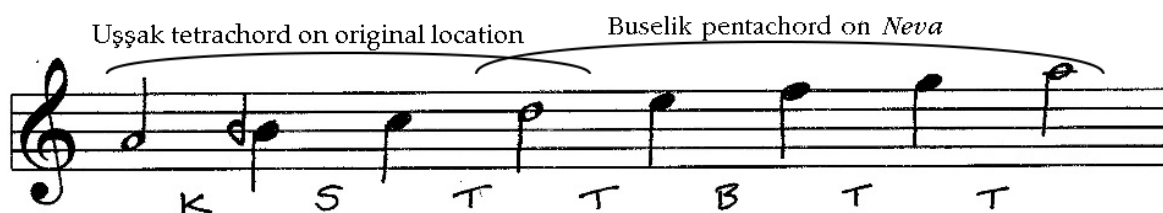
ÇÂRGÂH		
Nîm Hîcaz		
Hîcaz		
Dîk Hîcaz		
NEVÂ		
Nîm Hîsar		
Hîsar		
Dîk Hîsar		
HÜSEYNÎ		
ACEM		
Dîk Acem		
Eviç		
Mâhur		
Dîk Mâhur		
GERDANIYE		
Nîm Şehnâz		
Şehnâz		
Dîk Şehnâz		
MUHAYYER		
Sünbüle		
Dîk Sünbüle		
Tîz Segâh		
TİZ BÛSELİK		
Tîz Dîk Bûselik		

## Scales for the makams in this book

This section shows a basic scale for each makam in this book, written in the *Bolahenk* tuning. As mentioned previously (page 62), these scales may be extended above or below the basic scale. Variations of these scales are also commonly used (and have been used in the recordings); these can be found in books on Turkish classical music.

Bear in mind that most of the recordings accompanying this book are played in the *Kız Neyi* tuning; the exceptions are those in the *Rast* makam (which are in *Süprüde*) and the English ilahi 'See me wander burning, burning' (which is in *Mansur*). A brief explanation of these tunings is given on page 60.

### Uşşak



### Nihâvend

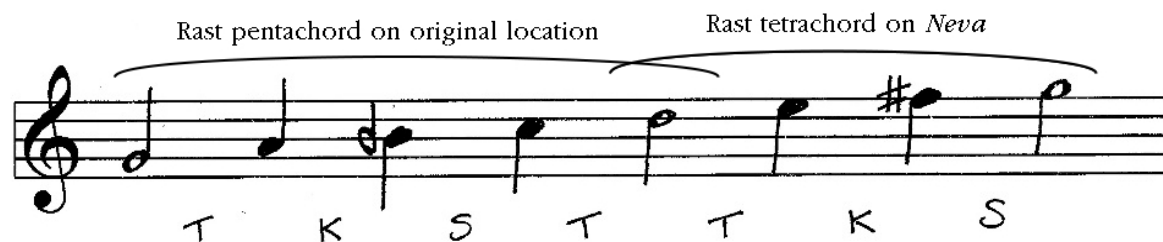


### Muhayyerkürdî

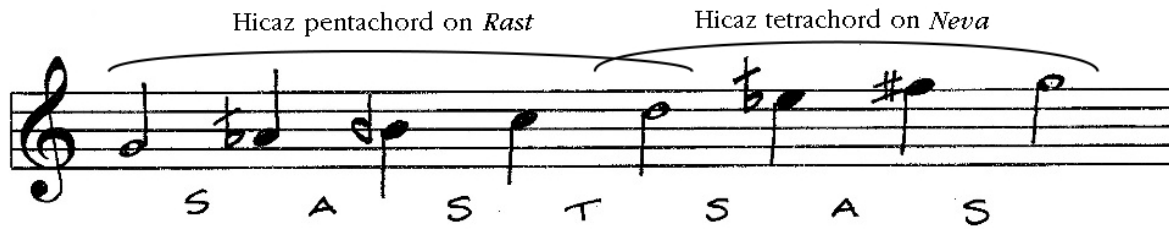
The scale most commonly used in current practice is:



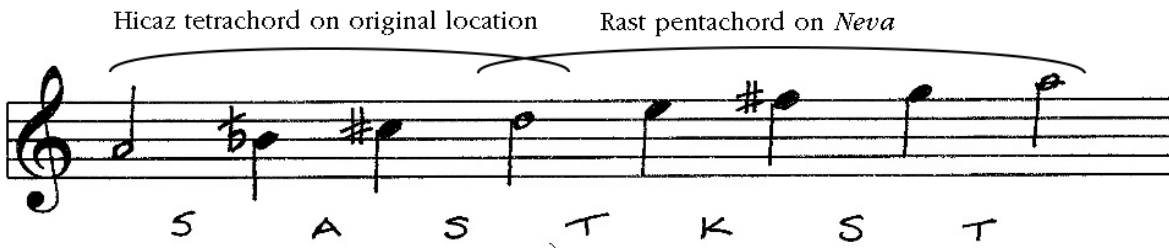
### Rast



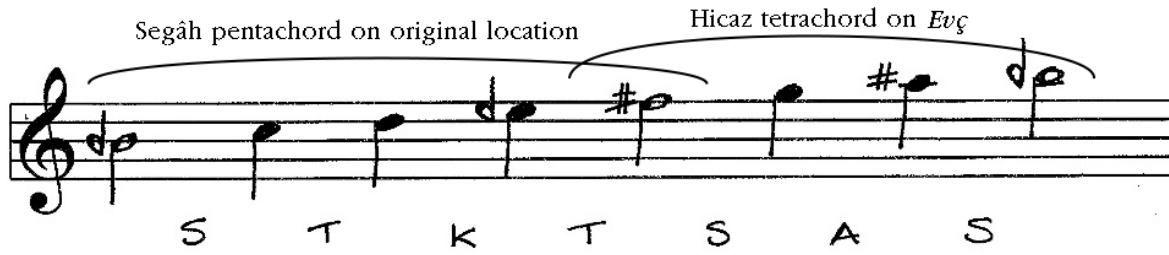
## Zirgüleli Suznâk



## Hicaz



## Segâh

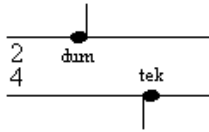


## Usûl patterns

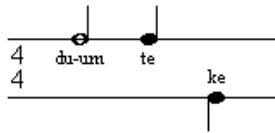
The two basic drum strokes in Turkish music are *dum* and *tek*. On the *mazhar* (hand-held drum) these correspond to the sounds made by hitting the centre of the drum (*dum*) and the edge of the drum (*tek*). Other strokes such as *te ka* and *te ke* can be played in different ways depending on the pattern.

The time signature at the beginning of each pattern consists of two numbers. The bottom number indicates the relative length of each beat and the top number indicates how many of these beats make up the repeating part of the pattern. For example, the *Nim Sofyan* pattern is made up of two quarter notes (2/4), and the *Aksak Semâi* pattern contains the equivalent of ten eighth notes (10/8).

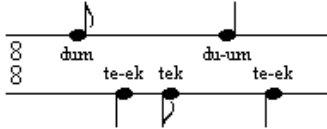
### Nim Sofyan



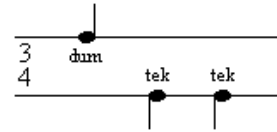
### Sofyan



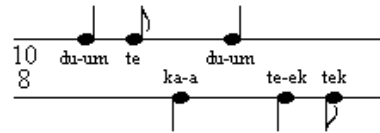
### Düyek ('doo-yek')



### Semâi ('seh-my-ee')



### Aksak Semâi



# Track listing / Eser listesi

Numbers in parentheses show the page numbers of the ilahis.

Parantez içinde olan sayılar, ilâhîlerin sayfa numaralarıdır.

## CD 1

### Uşşak Makamı

- 01 Uşşak saz eseri — Beste: Göksel Baktagir
- 02 N'oldu bu gönlüm? — Güfte: Hazret-i Hacı Bayram-ı Veli / Beste: Süleyman Erguner (12)
- 03 Ben melâmet hırkasını kendim giydim eğnime — Güfte: Kul Nesîmî / Beste: ? (14)
- 04 Adım adım ileri — Güfte: Hazret-i Yunus Emre / Beste: Eyyûbi A. Rıza Bey (16)
- 05 Bu akl u fikr ile Mevlâ bulunmaz — Güfte: Hazret-i Yunus Emre / Beste: ? (18)

### Muhayyerkürdî Makamı

- 06 Bir Sâkî'den içtik şarap — Güfte: Hazret-i Yunus Emre / Beste: Rifâi Şeyhi Tayyar Efendi (24)

### Nihâvend Makamı

- 07 Kanun taksimi
- 08 Bu gece yâri gördüm — Güfte: Aşkî / Beste: Hafız Zeki Altun (20)
- 09 Bu aşk bir bahr-i ummandır — Güfte: Hazret-i Seyyid Seyfullah Nizamoğlu / Beste: ? (21)
- 10 Şeyhimin illeri — Güfte: Hazret-i Yunus Emre / Beste: Doğan Ergin (22)

### Rast Makamı

- 11 Keman taksimi
- 12 Elestü bezminde demişiz belî — Güfte: İbrahim Baba / Beste: Rifâi Şeyhi Tayyar Efendi (28)
- 13 İşitin ey yârenler — Güfte: Hazret-i Yunus Emre / Beste: Rifâi Şeyhi Tayyar Efendi (30)
- 14 Sultan-ül evliya — Güfte: ? / Beste: ? (32)
- 15 Er meydanı — Güfte: Fakir Tevfik / Beste: Rifâi Şeyhi Tayyar Efendi (33)

## CD 2

### Zirgüleli Sûznâk Makamı

- 01 Keman taksimi
- 02 Hoştur bana senden gelen — Güfte: Hazret-i Yunus Emre / Beste: Rifâi Şeyhi Tayyar Efendi (36)

### Hicaz Makamı

- 03 Keman taksimi
- 04 Mevlâm sana ersem diye — Güfte: Ali Ulvi Kurucu / Beste: Hâfız Zeki Altun (40)
- 05 Buyruğun tut Rahmân'ın — Güfte: Hazret-i Aziz Mahmut Hüdâî / Beste: ? (41)
- 06 Gelin gidelim Allah yoluna — Güfte: Hazret-i Yunus Emre / Beste: İsmâil Dede Efendi (42)

### Segâh Makamı

- 07 Ud taksimi
- 08 Benim maksûdum âlemde değildir — Güfte: Hazret-i Hacı Bayram-ı Veli / Beste: Rifâi Şeyhi Tayyar Efendi (46)
- 09 Ey Kerim Allah — Güfte: Hazret-i Niyâzî-i Mısrî / Beste: Rifâi Şeyhi Tayyar Efendi (47)
- 10 Ben yürürem yâne yâne — Güfte: Hazret-i Yunus Emre / Beste: ? (48)
- 11 Sevdim seni mâbuduma — Güfte: ? / Beste: ? (49)
- 12 See me wander burning, burning — Beste: ? (48)



Iřitin ey yârenler  
Ařk bir güneře benzer  
Ařkı olmayan kiři  
Misâli tařa benzer

*Dear friends, listen to me now  
Love's like the shining sun  
A heart without love  
Is nothing more than a stone.*

Yunus Emre