

Path to the Truth Through Taming of the Soul. The Ottoman Mystic
Hüseyin Lāmekānī (d. 1625) and His Treatise on Seven Layers of the
Animal Soul (Risāle-i Eṭvār-i Seb'a)

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Abstract

Hüseyin Lāmekānī (d. 1625), a sheikh of the Melāmī-Bayramī dervish order and a prolific writer was one of the most prominent personalities in the spiritual life of the Ottoman Istanbul at the end of the 16th and the beginning of the 17th century. Next to his Turkish dīvān (book of poetry) he has left behind many treatises and epistles on different mystical topics, among them one dealing with the mystical stages on Sufi path of self-accomplishment and purification of the soul on its way towards the unification with the Deity. The author depicts the transformation of the animal soul (nefs) through seven stages being: nefs-i ammāre (evil commanding soul) driven by urge and desire; nefs-i levvāme (blaming soul) being aware of the sin and reproaching itself for it; nefs-i mühlime (inspired soul) commanding patience and benevolence; passing the three stages of contentment being nefs-i mütme'inne (secure soul), nefs-i rāziyya (content soul), nefs-i marziyya (gratified soul) until it reaches its final stage as nefs-i kāmīle (perfect soul) unified with its source, origine and home, the place of divine unity. In the treatise every layer is described by depending psychological state, different dream, color, and recommended prayers, litanies, and spiritual excercises. The paper aims to present the work and situate it in the broader framework of Melāmī- Bayramī teachings and mystical and intellectual life of the place and the time.

Keywords: Lāmekānī, Melāmī-Bayrāmī, Eṭvār-i Seb'a, Sufism, Ottoman.

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Nefis Terbiyesinden Hakk'a Giden Yol: Osmanlı Mutasavvıf Hüseyn
Lâmekânî (ö. 1625) ve Nefsin Yedi Tavrı Risalesi (Risâle-i Eṭvâr-i
Seb'a)

Özet

16. yüzyılın sonu ve 17. yüzyılın başındaki Osmanlı İstanbul'unun dini tasavvufi hayatının önde gelen şahsiyetlerinden olan Hüseyn Lâmekânî (ö. 1625) Melâmî-Bayrâmî tarikatının şeyhi ve velüt bir yazardı. Türkçe divanı dışında, farklı tasavvufi meseleleri irdeleyen bir çok bahis ve risale bırakmıştır. Risalelerin birinin konusu, Ma'bud ile birleşme ve nefsin terbiyesi yolunda aşılacak olan manevi mertebeler ve muvafık olan haller ve sıfatlardır. Eserinde yazar, manevi yolcu olan nefsin değişimlerini yedi mertebe çerçevesinde tasvir etmiştir. Dürtü ve arzularla hareket eden nefsi-ammâre (kötülüğü emreden nefis), kendi günahlarının farkında olup kendisini tekdin eden nefsi-levvâme (kınayan nefis), sabır ve ihsanı emreden nefsi-mülhime (ilhamlı nefis), ve üç manevi hoşnutluk mertebesi olan nefsi-mütme'inne (emin nefis), nefsi-râziyya (razi nefis), nefsi-marziyya (tatmin olmuş nefis) katmanlarını aştıktan sonra, nefsi-kâmile (kamil nefis) halinde menşe' ve me'adı ve asıl vatanı olan Allah tevhidinde ulaşır. Risale içinde her manevi mertebe, ait olan ruh hali, rüya, renk ve tavsiye edilen dua, evrad ve zikirler ile tasvir edilmiştir. Tebliğin amacı adı geçen eseri tanıtmak ve Melâmî-Bayramî öğretileri yerinin ve zamanının ruhani ve düşünsel çerçevesi içinde konumlamaktır.

Anahtar Kelimeler: Lâmekânî, Melâmî-Bayrâmî, Eṭvâr-i Seb'a, Tasavvuf, Osmanlı.

On the Author

Hüseyn Lâmekânî (d. 1035/1625), was a shaykh of the heterodox (Melâmî) branch of the Bayrâmî dervish order, a Sufi author and poet, and one of the most prominent personalities in the spiritual life of the Ottoman Istanbul at the end of the 16th and the beginning of the 17th century. He is generally credited with the mitigation of animosity towards the order on the part of the Ottoman state and religious authorities, and the reconciliation with them, after the notorious persecution of the Melâmî-Bayrâmî heterodox protagonists İsmâ'il Ma'sûkî (d. 935/1528-9), Hüsâmu 'd-dîn Anķarevî (d. 964/1556-7), and Hâmza Bâlî (d. 969/1561-2). He wrote mostly on the subject of waḥdat al-wujûd (unity of being), and was also known under different pen names, including Lâzemânî, Hüsâmu 'd-dîn, Hüsâm, Hüsâmî, and Hüseynî. Contemporary sources differ on

the question of his origin. While 'Aṭâ'î (d. 1045/1635–6) and Evliyâ Çelebi (d. 1093/1682) decidedly assert that Lâmekânî was from Peşte (Pest), Kâtib Çelebi (d. 1067/1657) vouches for his Bosnian origin. Bearing in mind that Kâtib Çelebi drew extensively from 'Aṭâ'î's work, and that the words Peşte and Bosna are very similar in Ottoman handwriting, the first claim seems more plausible. Müstaḳîmzâde (d. 1202/1787) also notes that Lâmekânî was known under the sobriquet *Ḳazzâz* (silk mercer), so we can assume that he was a silk manufacturer by trade, in line with the Melâmî ideal of earning a living by manual work or handicraft. We do not have information about when he settled in Istanbul and became murîd (novice) of Ḥasan Ḳabadûz (d. 1010/1601–2), who assumed the honour of *ḳutb* (pole, the supreme spiritual leader) after the execution of Ḥamza Bâlî in 969/1561–2. Lâmekânî spent the rest of his life in a Melâmî convent in the vicinity of Şah Sultan Mosque in Istanbul's Davut Paşa quarter. Among his murîds were statesmen, such as Grand Vizier Ferhâd Paşa (d. 1004/1595), and inspired mystics, such as Oğlanlar Şeyhi İbrâhîm (d. 1065/1655). In Lâmekânî's time, Melâmî-Bayrâmîs were targeted by state authorities and conservative 'ulemâ (religious scholars) as heretics and apostates; however, Lâmekânî not only avoided any suspicion, but was also highly esteemed for his prudence, tenacity, and strict adherence to the Sharî 'a, and so regained reputation and legitimacy for the order. The Ottoman *tezâkir* (biographical lexicons) date his death as 1034/1624–5. However, judging from a note in the Istanbul manuscript of his *divan*¹ and the chronograms composed on the occasion of his death by his disciples (İbrâhîm, Hüsâmî, and Hādî), we know that Lâmekânî died on 21 Rebiülevvel 1035/21 December 1625. He was buried in the graveyard of Şah Sultan Mosque in Fatih, Istanbul. Lâmekânî left behind a *divan* of ninety-five poems in Turkish and Persian², a 537-beyit (couplet) poem in the form of *meşnevî* named *Esrâr-nâme*, which is written as a Turkish *naẓîre* (imitative poem) of the "Book of mysteries" by 'Aṭṭâr (d. 618/1221), as well as seven *mekâṭib-i 'arîfâne* ("letters of wisdom") concerned with different mystical problems. Particularly well known was his letter to the Halvetî shaikh Münîrî Belğrâdî (d. after 1026/1617), in which he defends the usage of *semâ'* and *devrân* (music and dance) as part of religious ceremonies. Next to his poetical and epistolary works, Lâmekânî has left behind five treatises on different mystical topics: *Vaḥdet-nâme*, *Risâle-i vaḥdet* (The Treatise on God's Unity), *Risâle-i tevḥîd* (The Treatise on Asserting God's Unity), *Kullu şey' yerci' ilâ*

1 Süleymaniye Kütüphanesi, Halet Ef. 800, f. 130a.

2 Slobodan Ilić, *Hüseyn Lâmekânî: Ein Osmanischer Dichter Und Mystiker Und Sein Literarisches Werk*, Harrassowitz Verlag, Wiesbaden 1999.

aşli-hi (Everything Returns to its Origin), and *Risāle-i aṭvār-ı seb'a* (The Treatise on Seven Stages).

Risāle-i Aṭvār-ı Seb'a

The last among above mentioned treatises deals with the mystical stages on Sufi path of self-accomplishment and purification of the soul on its way towards the unification with the Deity. The author depicts the transformation of the animal soul (*nefs*) through seven stages being: *nefs-i emmāre* (evil commanding soul) driven by urge and desire; *nefs-i levvāne* (blaming soul) being aware of the sin and reproaching itself for it; *nefs-i mülhime* (inspired soul) commanding patience and benevolence; passing the three stages of contentment being *nefs-i mütmē'inne* (secure soul), *nefs-i rāḍiya* (content soul), *nefs-i marḍiyya* (gratified soul) until it reaches its final stage as *nefs-i kāmile* (perfect soul) unified with its source, origine and home, the place of divine unity. In the treatise every layer is described by depending psychological state, different dream, color, and recommended prayers, litanies, and spiritual excercises.

The Manuscripts

The manuscripts containing the work are preserved today in two library collections, one in Uppsala, Sweden, the other one in Istanbul, Turkey:

Uppsala University Library, Uppsala O Nova 656, f. 146b-148a. *Risāle-i aṭvār-ı seb'a kutbu 'l-'arīfīn tarīkat-i Bayrāmīyye'den Hüseyin-i Lāmekān, ḡuddise sirru-hu.*

İzmir Milli Kütüphanesi, Türkçe Yazmaları 1123/3, f. 13b-16b. *Risāle-i kutbu 'l-'arīfīn Hüseyin-i Lāmekān, ḡuddise sirru-hu 'l-'azīz.*

Discipline of the Soul

At the beginning of his tractate Shaykh Lāmekānī, after the due praise to the Prophet and his family, states that the rules of conduct and spiritual education in the majority of dervish orders are based on the seven stages or “modes” (ar. *ṭawr* pl. *aṭwār*) on the mystical path of the self-accomplishment i.e., self-annihilation in God's unity. In particular spiritual authorities of the Ḥalvetū order, doctrinally close to the Bayrāmī one to which Lāmekānī himself belonged, made an effort to define the seven stages attributing to them names and detailed descriptions.

The First Stage: Soul as Human Self

The first stage is the one of the animal souls (*nefs*), defined also as “the commanding soul” (*nefs-i emmāre*), active as a biological urge. The term itself is

related to the Quranic verse: “Indeed, the soul incites to evil.”³ The human soul in this stage tends toward disobedience and rebellion. The possessor of this status in his dreams mostly see different animals, some of them edible, the others not. The edible animals symbolize feelings and actions useful for soul’s own benefit, and their accurate and detailed knowledge is indispensable for a spiritual leader (mürşid). If, however, one dreams a wild beast attacking the dreamer it indicates a prevailing of the beast of the “nefs-i emmâre” over him. And if the dreamer slays the beast, it indicates a victory over the rebellious soul. In particular in the period when the aspirant passes between the first and the second stage, he usually dreams about trees and forests. They symbolize the resistance of an impertinent soul to surrender to the divine will and God’s satisfaction (rıdâ’-i ilâhî). The follower of the spiritual path is obliged to burn these forests to the ashes with the fire of God’s unity (âteş-i tevḥîd) and to destroy every trace of in obedience in one’s heart. The color of this stage is blue.⁴

The Second Stage: Heart

The second stage is state of heart, its path is “the road to God” (seyr lillâh), its color is red.⁵ The soul of the follower of the spiritual path reaching this stage is a “self-reproaching” soul (nefs-i levvâme). The term, like the previous one, is adopted from the related Quranic verse: “And I swear by the self-reproaching soul.”⁶ An aspirant (ṭâlib) in this stage sees his heart in the form of an adorned lantern, his mental state is seriously staggered by a constant flow of divine attraction (cezb), most of the time being excited and agitated. His mind is subjected to different ecstatic visions and open paths, both leading and misleading, which the follower of the path cannot discern without help and guidance of a spiritual leader (mürşid). So, the role of shaykh is crucial for this stage.⁷

The Third Stage: Ascension

The third stage, the stage of ascension (‘urûc) is reached by the “road upon God” (seyr ‘alâllâh). Here Lâmekânî follows the 16th century Ḥalvetî author Bâli Efendi,⁸

3 Qur’an 12:53.

4 Hüseyn Lâmekânî, *Risâle-i aṭvâr-ı seb’â*, Uppsala University Library, Uppsala O Nova 656, f. 146b-147a; İzmir Milli Kütüphanesi, Türkçe Yazmaları 1123/3, f. 13b-14a.

5 Id. Uppsala f. 147a; İzmir f. 14a-14b.

6 Qur’an 75:2.

7 Lâmekânî, Op. Cit. Uppsala f. 147a; İzmir f. 14b.

8 Bâli Efendi, *Aṭvâr-ı seb’â*, Süleymaniye Kütüphanesi, Hacı Mahmud Ef. 2927; İstanbul Üniversitesi Kütüphanesi TY 643.

in discord with some later authors like Melāmi Mehmed Hārīrīzāde (d. 1882)⁹ for whom this stage is related to the “road with God” (*seyr billāh*). The followers’ soul is in this stage revealing the truth by divine inspiration (*ilhām*), in accord with the Quranic verse “And inspired it (soul) with its (instincts of) evil and piety”¹⁰ so the soul of the follower of the path acquires a new form, the form of the “inspired soul” (*nefs-i mülheme*), mostly rendered as “inspiring soul” (*nefs-i mülhime*). Its light is green. This stage is attributed with the feeling of an unprecedented pleasure and desire.

“Zirā bu maḳām şāhibiniñ zevki ve şevki bir mertebededir ki dünyāniñ cemī lezzeti gözine zerrece gelmez ve ekşeri zevk ve şevkten bī-hūş gezerler ve bu maḳām şāhibiniñ ‘ālem-i mişâlde olan terākiblerden şit u şadā’ ve bānk-i bāblar ve def ve envā’-ı sāzlar ve bülend āvāzlar ve pādişāhlar ve ervāh-ı meşāyih ve ervāh-ı enbiyā ‘aley-hi ‘ş-şalāt ve ‘s-selām ve bu maḳām şāhibi ḳalbini Beytū ‘l-Muḳaddes şeklinde müşāhede ider ve daḫi bu maḳām şāhibi ilhām-i ilāhīye vāşil olur.”¹¹

“Because the possessor of this status experiences pleasure and desire in a such degree that for him all worldly pleasures count next to nothing, so majority of them ramble around in a state of unconsciousness enjoying voices, sounds, and music emerging from the World of Mind and Spirit, and the souls of world rulers, shayks, and prophets, prayer and peace be upon them. The owner of this status sees his heart in the vision of the Holy House (Al-Aqsa Mosque), reaching the divine inspiration.”

Explaining the particular dreams related to this stage, without any doubt keeping in mind the role of music and body movements in the ritual of the Mevlevī order, Lāmekānī offers an interpretation I could not find in any similar treatise.

“Bu maḳāmda rā’i aḫvāl-i rūḫāniyyesini Mevlevī dervīşi hey’etinde görür nāy ve defler çalarak semā’ iderek görür. Zirā anlar tārik-i dünyālardır ve daḫi rā’i bu tavırda vāḳ’asında meyhāne görür. Niçe meşāyih mücānib-i cemī olmuşlar. Aña ḳadeḫler şunarlar ol daḫi nüş ider. Meyhāneden murād menba’-ı ‘aşḳdır. Şarābdan murād ‘aşḳ muḫabbet şarābıdır.”¹²

“In this stage a dreamer sees his mental state in the form of a Mevlevī dervish who performs the semā’ (mystical dance) playing ney (reed flute), and def

9 Mehmed Kemāluddīn Hārīrīzāde, *Tibyānu vesā’ili ‘l-ḥaḳā’ik fi beyāni selāsili ‘l-ḫarā’ik*, Süleymaniye Kütüphanesi, İbrahim Ef. 430, 431, 432.

10 Qur’an 91:8.

11 Lāmekānī, Op. Cit. Uppsala f. 147b; İzmir f. 14b.

12 Ibid.

(tambourine). Because they (Mevlevī dervishes) have already abandoned this world. In the dream he sees a tavern where many shaykhs come together, distribute glasses and drink from them. The tavern symbolizes the source of love i.e., God, the wine symbolizes love i.e., wine of love.”

The Fourth Stage: Mystery

The fourth stage is the stage of the divine mystery (sırr) being reached by “going together with God” (seyr ma'allāh) in accord with the Quranic verse “He is with you wherever you are”¹³, with a tranquil and assured soul (nefs-i mutma'inne). The term is based on the Quranic verse describing the final assurances and satisfaction of an obedient soul by reunification with its Creator: “Hey, you assured soul, come back to your Lord, grateful and gratified.”¹⁴ According to Lāmekānī, this was the stage in which Sufi martyr Maṣū' Al-Hallāj (d. 922) uttered the fatal words “I am the Truth (God)” for being in the world of Mind and Spirit (‘ālem-i miṣāl) for him was inconceivable to renounce his state of unity with his Lord and Beloved.¹⁵ The color of this stage is white.

The Fifth Stage: Mystery Inside Mystery

This stage is the one of the gratified souls (nefs-i rāḍiye), whose road is “road in God” (seyr fillāh). Lāmekānī consequently calls this stage the stage of satisfaction (rıḍā), or “secret of the secret” (sırru 'l-sırr), and its color is yellow. The possessor of this stage is allowed to enter and witness the Supreme Dominion (‘ālem-i melekūt), in another place mentioned also as the World of Mind and Spirit (‘ālem-i miṣāl), taste the water of life (āb-i ḥayāt), and even to observe the Paradise gardens and their inhabitants.¹⁶ Assumedly in the following stage (Lāmekānī is here not explicit) he is to be granted also a view to the Highest Heaven (‘ālem-i ceberūt), the sublime center of the divine power.¹⁷ The follower of the path will in his dreams occasionally see dead people and human corpses, which would eventually come to life upon his look or address.

“Bundan işāret budur ki ol sālik ḥayāt-i ḳalbe vāsıl olub niçe kimselerin
meyyit meşābesinde olan ḳalblerini ihyā idecek bir nazar ve bir nefis taḥşil

13 Qur'an 57:4.

14 Id. 89:27-28.

15 Lāmekānī, Op. Cit. Uppsala f. 147b; İzmir f. 15a.

16 Id. Uppsala f. 148a; İzmir f. 15b.

17 Ibid.

itdiđini beyāndır. Ve hem kerāmet-i ma‘nevī dinür zīrā kerāmātūñ şuverişisi oldıđı gibi ma‘nevīsı dađı olur.”¹⁸

“This is the sign that the follower of the path has reached [the secret of] the life of the human heart, and acquired gaze and breath strong enough to bring dead people back to life. Next to the physical (şüverī) ones, he possesses also the power of performing spiritual (ma‘nevī) miracles (kerāmāt).”

The Sixth Stage: Evanescence

In contrast to the mainstream of the “leṭā’if/aṭvār” literature, which attributes this stage to the state of the soul which deserved God’s satisfaction (nefs-i marđiyye), Hüseyn Lāmekānī simultaneously uses also the term “pure soul” (nefs-i şāfiyye), generally attached to the next, seventh stage, allowing that the terminology of other authorities who use terms like “perfect soul” (nefs-i kāmīle) are also rightful and confirmed (muḳarrer).¹⁹ Also in contrast to e.g. Ḥarīrīzāde²⁰ and Bālī Efendi²¹ who the spiritual route of this stage call “going together with God” (seyr ma‘allāh), and “going about God” (seyr ‘anillāh) respectively, Lāmekānī prefers the term “going with God” (seyr billāh), used by Ḥarīrīzāde in relation with the third stage, the one of “nefs-i mülhime”.²² In another place²³ Lāmekānī inconsistently also uses Bālī Efendi’s term “going about God” (seyr ‘anillāh). This stage Lamekani calls “the stage or evanescence” (ḥafā) or “absolute evanescence” (ḥafā-i muṭlaq), equal with the spiritual level of the prophetic truth” (ḥaḳīkat-i Muḥammediyye). As a sign of his approachment to the secret mysteries, the possessor of this status is allowed to witness the realm of the Divine Universe (‘ālem-i lāhūt). The color he will see is black. Disappeared in God (fenā fillāh), the follower of the mystical path is ready for the final stage of reaching eternity in union with God (beḳā fillāh).²⁴

The Seventh Stage: Pure Light

The last stage is in similar works generally described as the stage of the “perfect soul” (nefs-i kāmīle), alternatively as “holy” (nefs-i ḳudsiyye), “pure” (nefs-i

18 Ibid.

19 Ibid.

20 Ḥarīrīzāde, Op. Cit.

21 Bālī Efendi, Op. Cit.

22 Ḥarīrīzāde, Op. Cit.

23 Lāmekānī, Op. Cit. Uppsala f. 148a; İzmīr f. 15b.

24 Ibid.

şâfiyye), “good” (nefs-i şâliha) or “perspicacious” (nefs-i zekîyye). Lâmekânî uses none of this terms, but rather explains the stage as one in which the follower of the path will finally and thoroughly conceive the meaning of the Quranic verses “To whom belongs everything today? To Allah, the One, the Irresistible.”²⁵ After God with His overpowering attributes manifests, only He will remain after everything perishes as only one with right and power of posing question and giving answer, as a full realization of the words of the famous Persian mystic Cunejd Bağdâdî (d. 910), as quoted by Lâmekânî: “There is no existence in anything what is not Allah.”²⁶ Accordingly, the light present in this stage will be colorless, summarizing in itself all colored lights from the previous spiritual stations. This is the stage in which the spiritual travel of an aspiring dervish ends in the utmost satisfaction.

“Bu maķâmda sâlik faķır-ı tāmma vâşıl olub el-muflîş fi amānillāh ma'nāsıyla mütaḥaķķık olur ve daḫi “Men ‘arafe ‘llāha kelle lisānu-hu” mażhar olur Ḥaķķ şubḫāne-hu ve ta'ālā kemāl-i kereminden bu faķır ve cemī'-i ṭalib-i Ḥaķķ 'aşıķları tevḫid-i ḥaķķānide şābit idüb kāmilîn zümresine ilḫāķ eyleye.”²⁷

“In this stage the follower on the spiritual path reaches the state of the absolute barrenness, affirming the full meaning of an absolute submission to God's mercy, and the expression of the words “the tongue of one who knows Allah becomes dumb and mute” becomes settled in divine union together with all lovers of God, and joins the rank of perfect men. “

Dreams of the Soul

According to most of Sufi psychologists' interpretation of dreams is indispensable tool for tracing the progress and future direction in aspirant's education. Murīd's dreams are regularly related to the shaykh in written (mektüb) or oral (şoḫbet) form, and murşid's elucidations are often shared and commented among the member of the congregation, and broader.²⁸ In related sufi literature is generally maintained that every stage in the education of the soul is reflected through the corresponding dreams. Lâmekânî's Risâle-i aṭvâr-ı seb'â is in this concern not an exception. The most detailed description is understandably allotted to the first stage of nefsi emmāre, and the dreams are mostly connected with the animal and vegetable

25 Qur'an 40:16.

26 Lâmekânî, Op. Cit. Uppsala f. 148a; İzmir f. 16a.

27 Id. Uppsala f. 148a; İzmir f. 16b.

28 See more in: Hasan Avni Yüksel, *Türk İslâm Tasavvuf Geleneginde Rüya*, Millî Eğitim Basımevi, İstanbul 1996, p. 190-213.

world. So, e.g., elephant, tiger, and horse represent pride, wolf represents greed, swine sin, rabbit religious negligence etc. Lāmekānī warns that any particular animal species needs a particular elucidation, every one of them being related to a particular, generally bad, attribute of uneducated, rebellious human soul, but does not enter into further details. Shortly, dreamed trees symbolize obstacles in fulfilling God's satisfaction, which need to be burned by "fire of God's unity", while attacking wild beasts need to be defeated as proof of aspirant's ability to prepare himself for the next spiritual stage.²⁹

Education of the Soul in the Ottoman Literary Tradition

The tradition of practical Sufi psychology, and division of the progress in education of the animal soul into successive stages could be traced to the classical Sufi manuals of authors like Abū Ḥāmid al-Ġazzālī (d. 1111), Rāġib al-Iṣfahānī (d. 1108), Najm al-Dīn Kubrā (d. 1221), Shihāb al-Dīn al-Suhrawardī (d. 1234) or Ibn 'Aṭā'ullāh al-Iskandarī (d. 1309) who, however, referred only to three stages: emmāre, levvāme, and mutma'inne. The same tradition among the Ottoman Turks was primarily fostered by dervish orders spiritually influenced by Ibn al-'Arabī (d. 1240) and the school of waḥdat al wujūd, notably the Ḥalvetī one with its numerous branches, as well as doctrinally related orders like Bayrāmī, to which Ḥüseyin Lāmekānī himself belonged, introducing the four additional levels: mülhime, rāḍiye, marḍiyye, kāmīle. Up to the Lāmekānī's time the subject of the seven spiritual stages was treated by several, mostly Ḥalvetī, authors, whose works were assumedly known to him, and possibly influenced his own work:

Yaḥyā Şirvānī (d. 862/1457)³⁰

Muḥammed el-Erzincānī (d. 879/1474)³¹

Aḥmed Şemsuddīn b. Muḥammed Yiġitbaşı (d. 910/1504)³²

Cemāluddīn İshāḳ Karamānī (d. 923/1517)³³

29 Lāmekānī Op. Cit.

30 Süleymaniye Kütüphanesi, Esad Ef. 1663/2, f. 21b-31b; Nurosmaniye 4904/4, f. 10a-17a; Yapı Kredi Bankası Kütüphanesi, Yazma 70, f. 33-38.

31 Marmara Üniversitesi, İlahiyat Fakültesi Kütüphanesi, Genel 15966.

32 See more in: Halil Çevik, *Yiġitbaşı Velī ve Etwār-ı Seb'a Risālesi*, Ankara Üniversitesi İlahiyat Fakültesi, MA Thesis, Ankara 1991; Ahmet Ögke, *Yiġitbaşı Velī Ahmed Şemseddin-i Marmaravi Hz. ve Üç Eseri*, Şehzadeler Belediyesi, Manisa 2021.

33 See more in: Cemālī El-Karamānī, *Risāle Fī Etwār'is-Sülūk*, ed. Mehmet Sait Toprak, Okuyan Us Yayın, İstanbul 2013.

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Seyyid İbrāhīm Efendi (d. 935/1528)³⁴

Yūsuf b. Ya'qūb (Sünbül Sinān) (d. 936/1529)³⁵

Cemāluddīn Aḳsarāyī (d. 958/1550)³⁶

İlyās b. Īsā Şaruḫānī (d. 967/1559)³⁷

Şofyālī Bālī Efendi (d. 960/1533)³⁸

Velī b. Muḫammed Aḳsarāyī (d. 1000/1591)³⁹

Seyfullāh Ḳāsim b. Nizāmuddīn (d. 1010/1601)⁴⁰

'Azīz Maḫmūd Hudāyī (d. 1038/1628)⁴¹

Among them Bayrāmī-Melāmī shaykh Hüseyn Lāmekānī holds a noteworthy place.

34 Süleymaniye Kütüphanesi, Tahir Ağa 334, f. 3.

35 See more in: Mehmet Şirin Ayış, "Sünbül Sinan ve Atvâr-ı Seb'a Risalesi Bağlamında Nefis Mertebeleri", *Bingöl Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, VII/13, 2017.

36 Süleymaniye Kütüphanesi, Hekimoğlu, 438/3, f. 47a-52a; Milli Kütüphane, Yazmalar 2196/2, f. 7b-17b; Manisa İl Halk Kütüphanesi 2963/6, f. 173b-180b.

37 Süleymaniye Kütüphanesi, Halet Efendi 820/3, f. 19a-25a.

38 See more in: Ramazan Muslu, "Halvetiyye'de Atvâr-ı Seb'a Yazma Geleneği ve Sofyalı Bālī'nin Atvâr-ı Seb'a Risâlesi", *Tasavvuf İlmî ve Akademik Araştırma Dergisi*, 8, 2007, p. 43-63.

39 Süleymaniye Kütüphanesi, Halet Efendi 827/8, f. 56b-68a.

40 Süleymaniye Kütüphanesi, Tahir Ağa 502, f. 23-34; İstanbul Belediye Kütüphanesi, Osman Ergin Yazma 65, f. 13-30.

41 Süleymaniye Kütüphanesi, H. Şemsi Güneren 61/12, f. 101b-103b.

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