

he has wrought and that his words may reach to every land. When the poet thus received the Apostolic command, he besought God to aid him and set to work, and the result is the Muhammediye.

In the epilogue, the author, after thanking God for having enabled him to complete his work, goes on to say that three times during the course of its composition the Prophet had appeared to him in his dreams. The first occasion is that already described in the prologue; on the second the Prophet had addressed to him some words of encouragement, bidding him be of good cheer. On the third he had beheld the Apostle surrounded by a circle of saintly mystics; and this time, when the poet, who had his book in his hand, had knelt down, the Prophet had looked upon him and promised to teach him. On another occasion, when he was offering thanks to God and praying for the success of his book, his old master Hajji Beyrám appeared before him and promised him God's aid and acceptance of this book in which he has written all that is and all that will be. The saint went on to compliment him on the style of his poem, and assured him that the book would become famous and would remain unrivalled, and that its perusal would bring blessings to its readers. The poet offered his thanks to the saint, through whose spiritual influence, he says, he has won success. Some of the poet's friends then entered the room, and told him that as his book is unique, he should present it to the King of Persia, or to the Sultan of Egypt, or to the Sultan of Rúm, namely, Murád the son of Mehemmed.¹ This opens the way for a prayer for the welfare of Sultan Murád and of his son Mehemmed who is now seated on the throne. The poet then proceeds to eulogize the Vezir Mahmúd Pasha bin-Qassáb

¹ The Muhammediye is not dedicated to any patron.

(i. e. Mahmúd Pasha the son of the Butcher),¹ who, he says, had been very kind to him, and under whose protection he had settled at Gallipoli.

Mehemmed then proceeds to tell the story of his own and his brother's works in almost the very words twice used by Ahmed in the *Enwár-ul-^çAshiqín*. Mehemmed says, 'I had² a brother, named the Lifeless, who used to encourage me, saying, 'O my Soul, thou knowest how fortune hath no constancy; leave that which shall be a remembrance after thee.' In compliance with these words, O beloved, I made the book named *Magháríb* (the like of) which none had seen; I found whatsoever there be in the world of Koranic commentaries, and of each of these I took the pith. * * * * In the *Magháríb* I wrote of the beginning and of the end of the world. I said to the Lifeless, 'Come, now, as I have drawn up this book, do thou turn it into the Turkish tongue that it be spread abroad in country and in town.' In compliance with these words, he completed it (i. e. the translation); he finished it at Gallipoli. Likewise this (present) book of mine hath been drawn up, and set in order like (a string of) pearls. So both of these (i. e. the *Enwár* and the *Muhammediye*) have come forth from the *Magháríb*. The Sea hath risen and overflowed on either side. If the former be (regarded), it is the 'hidden pearl;' if the latter be, it is 'the hire ungrudged.' Praise be to God that we two brethren have published abroad these two books. We have borne toil upon

¹ Possibly this *Qassáb* or Butcher, the father of Mahmúd Pasha, is the *Qassáb ^çAlí* or *^çAlí* the Butcher to whom, according to Von Hammer, the *Shemsiye* is dedicated.

² It is curious that Mehemmed and Ahmed speak, each of the other, in the past tense, 'I had a brother,' as though the brother in question were dead. But such was not the case; Ahmed in the same sentence prays that Mehemmed may be kept safe in the here and the Hereafter, which shows that the latter was still alive; while we know that Ahmed himself lived for some years after 853, the date of the completion of the *Muhammediye*.

this road for this that they may say: Mercy be upon the sons of the Scribe!

We are then told that the book was finished in the Latter Jemádi of 853 (July-Aug. 1449).¹ After which the poet relates how on its completion he was summoned in the spirit into the presence of the Prophet to whom he offered his book and whose blessing he implored for Gallipoli, its people and magistrates, and for himself, his parents and his brothers, and for his teachers Zeyn-ul-^cAreb and Hayderí Kháfi. In the third couplet from the end he says that he has called his book *Er-Risálet-ul-Muhammedíye* or 'The Muhammedan Treatise.'

The author does not say why he gave this title to his poem, but Tash-köpri-záde is probably right in saying that he so named it because it deals chiefly with matters connected with the Prophet, and was written at his command. Certainly the poet has contrived to make his work into what is practically a long panegyric on the Apostle by his insistence on the tradition that the creation of the world was brought about because of the Creator's love for the Light of Muhammed and was accomplished through the medium of that Light.² The full title, *Er-Risálet-ul-Muhammedíye*, is hardly ever used; the book is almost always called simply 'the Muhammedíye.'

The form of the Muhammedíye is very peculiar, the poem being written in a series of sections in alternate monorhyme and mesneví. At first the monorhyming sections are arranged in regular alphabetical order, exactly as the ghazels in a *díván*; but when the whole alphabet has been gone through

¹ Mehemmed here says distinctly that his Muhammedíye was finished in 853; he has just spoken of his brother's *Enwár* as 'completed;' but Ahmed himself says that he finished his book in 855. How are we to explain the discrepancy?

² See pp. 34-5.

once, the strictness of this rule is relaxed, and only an approximation to alphabetical order is observed. The sections are interrupted at irregular intervals by a couplet introduced by way of refrain. This couplet is repeated about half a dozen times and is then replaced by another. In prosody the poem shows yet greater diversity; several metres are employed, the author himself says that he has made use of seven varieties.

The changes from monorhyme to mesnevi and *vice versa* seem to be quite arbitrary; no principle or method is apparent; it looks as though the writer had, when he got tired of the one, passed into the other, heedless of all considerations outside his own fancy. He does not wait till he has finished a subject, or even a particular exposition of a subject, to make this change, but jumps from the one form to the other in the middle of a paragraph, sometimes almost in the middle of a sentence.

Of the poetic value of the Muhammediye it is not possible to speak very highly. The subjects of the book — the legends concerning the beginning and the end of all things, and the mission of the Prophet — might in the hands of a great poet, a Dante or a Milton, have been moulded into some splendid epic; but not even a great poet could have fashioned from them a work of art, keeping to the lines laid down by Mehemmed. Artistry and poetry alike are outside the question when a writer sits down to paraphrase one after another all the commentaries he can find on a series of texts. But to do Mehemmed justice, his aim was neither artistry nor poetry, but simply to convey instruction in a pleasant way; 'they have versified it that it may be sweet,' says Ahmed. And that this aim has been abundantly realised is shown by the great popularity which his work has always enjoyed and still enjoys, especially among the

less highly educated, and more particularly with old ladies.¹ Mehemmed is as a rule quite simple in his language, except in the case of the rhyme-words in the monorhyming sections, which are often very unusual Arabic terms. So difficult are many of these that in a great number of cases it has been thought necessary to explain their meaning on the margins in the popular lithographed editions.

Latifi bears witness to the esteem in which the Muhammediye was held in his time when he says that it is much appreciated by teachers of the commentaries and traditions on account of its accuracy and lucidity. The biographer himself had a high opinion of the work, the study of which, he declares, is fraught with advantage for the faithful. He specially praises a qasida which he says contains many veiled allusions to the Sūfi mysteries.²

¹ Elderly ladies of a devout turn of mind often hold meetings for the reading of the Muhammediye. On such occasions they assemble at the house of one of the wealthier of their number. After performing an ablution, each wraps a white cloth over her head (as women always do when saying the canonical prayers): a prayer or two is then repeated, and when these are over, and all present have seated themselves, the most learned among them opens the Muhammediye and intones therefrom a passage of greater or less length. This performance is repeated time after time till the whole poem has been gone through, when it may be recommenced if the party is so minded. That these pious souls do not always understand everything they read or hear, in no way detracts from their satisfaction.

² This qasida opens with the lines: —

الا ای سرور خوبان من الاین الی الاین
دمادم کشف دیدار ایت تنور یوزدن حاجابین

‘O Leader of the lovely ones, from Whence to Whither dost Thou go?’

‘Upraise the twyfold veil therefrom, and whiles Thy beauteous Visage show!’ The ‘twyfold veil’ of the second line probably refers to the hijāb-i nūrānī or ‘veil of radiance,’ and the hijāb-i zulmānī or ‘veil of darkness,’ spoken of by the mystics, terms which may be taken to mean respectively good and evil as manifested in phenomena, for all phenomena are veils interposed between the human soul and the One.

A commentary on the Muhammedíye, entitled *Ferah-ur-Rúh* or 'The Joy of the Soul,' was written by Isma'íl Haqqí who also commented on the Koran, the *Mesneví* and other famous works, and who died in 1137 (1724-5).

It is said that a Persian translation of the poem was made by the contemporary Persian writer who is best known under his surname of *Musannifek* or 'the Little Author.'¹

Tash-köpri-záde and 'Alí tell us that Sheykh Mehemmed is the author of a commentary on *Muhí-ud-Dín bin-'Arebí's* famous work the *Fusús-ul-Hikem* or 'Gems of Philosophy.'² But of this production the former critic does not speak very favourably, as he says that the sheykh passes over the real difficulties in the work he is professing to elucidate. A commentary on the *Fátiha* is mentioned in a note to the *Crimson Peony*; which commentary, it is there said, is directed specially against the heretical sect called *Vujúdiye*.

Ahmed-i Bīján is credited with two cosmographical works named respectively *Durr-i Meknún* or 'The Hidden Pearl' and '*Ajá'ib-ul-Makhlúqát* or 'The Marvels of Creation;' the latter, as already said, is merely an abridged translation of *Qazwíní's* well-known work of the same name, and was finished about the time of the capture of Constantinople, i. e. 857 (1453).

In the following passage,³ which occurs at the beginning of the *Muhammedíye*, the author has versified the mystic-philosophic account of the origins; his subject is the passing of what are usually called the *Essences* (*Máhiyát*), but by

¹ This surname was given to the celebrated scholar 'Alá-ud-Dín 'Alí on account of his having begun his literary career at a very tender age. He was born in Persia in 803 (1400-1), and settled in Turkey in 848 (1444-5), where he died in 875 (1470-1).

² See p. 60, n. 2.

³ This passage, it may be remarked, is unrepresented in the *Enwár-ul-'Ashiqín*.

him are called the Verities (Haqā'iq),¹ from Potential to Actual existence.

According to the theory here followed, the Essences of all things are the result of the working of the Divine Faculties, here called Names. But the existence of these Essences, or Verities as the poet prefers to call them, is in two degrees, firstly Potentiality (Subut), secondly Actuality (Vujúd). When the Essence passes from the former into the latter, it is said to be actualised (mevjúd). The absence or presence of the *ásár*, that is 'works' or 'properties,' is held to determine whether existence be 'potential' or 'actual.' Thus the fire in an unstruck match is in 'potential existence,' as the 'properties' of fire, i. e. light, heat, etc. are absent; but when the same match is struck, the fire has sprung into 'actual existence,' as is evidenced by the presence of heat, light and the other 'properties' of fire. In this poem the Essences or Verities are represented as still in Potentiality and as craving to be passed into Actuality.

From the Risále-i Muhammediye. [66]

The Kingdom His! the Praise, the Thanks! for His the Generosity!
 Creation His! and His Command! Aid His! and Liberality!²
 All self-sufficing was The Truth: His Being the sheer Absolute;
 The Names, they were the Attributes, merged yet in His Ipseity.³

¹ They are what some would call the Fixed Prototypes (p. 55), what others would describe as the Word (i. e. Thought) of God.

² This couplet, which in the original is in Arabic, is merely interjectional, having no direct connection with what follows.

³ The poet here declares that the Divine Names and the Divine Attributes are identical, and merged in the Divine Ipseity (see the passage from Sheykh 'Abdulláh translated on pp. 60-1). By the Divine Attributes are meant qualities inherent in the Divine Nature, such as Love, Power, Wisdom and Justice (see p. 61). In the first of the following couplets from an Arabic poem we have the opinion of the Mutekellimín or Scholastics on the nature of these, and in the second we have that of the Súfis: —

His Name is thus His Self; epiphany His Actual Being is; ¹
 Yet He is higher than the twain: know thou this glorious subtlety. ²
 The Attributes were things desirable, the Names degrees therein, ³
 The Verities resulted thence; ⁴ and all of these cried prayerfully: — ⁵

‘How long, how long, do we remain here in the stores of the Inane!
 ‘Hid in the Unity’s domain, in nothingness, in cecity!

‘Yea, truly high-enthroned are we! what lords of lofty might we be!

‘But yet the Most Hid Secret we; our need, it is epiphany!

‘’Tis ye who are our prop and stay; ’tis ye who are our kings to-day;

‘’Tis ye who are our inward ray. Vouchsafe to us existency!

‘If we be manifested, ye shall likewise manifested be;

‘And shown will be the glorious Law, and known the bright Sagacity.’ ⁶

Soon as the Names heard this they flocked together, to one place they came,

And cried, ‘O Lord! reveal us now without or stint or secrecy!’

So firstly all the Names besought the Name Creator to this end;

It said, ‘The Name the Able seek, to fashion is its property.’

صَقَاتُ اللَّهِ لَيْسَتْ عَيْنَ ذَاتٍ * وَ لَا غَيْرًا سِوَاهُ ذَا أَنْفِصَالِ
 وَ لَيْسَ الْأَسْمُ غَيْرًا لِلْمُسَمَّى * لَدَى أَهْلِ الْبَصِيرَةِ خَيْرِ آلِ

‘The Attributes of God are not identical with His Self,

‘Neither are they other than He that they should be separable from Him.

‘The Name is not other than the Named

‘With them of Insight, noble of lineage.’

¹ Epiphany (tejelli), that is, the Divine self-manifestation through phenomena, is here said to be the Actualised Existence (Vujūd) of God.

² He Himself is higher than His Self and higher than His Actualised Existence, in that He embraces both.

³ The Attributes were thus desirable, i. e. good, noble things (qualities); and the Names are now defined as ‘degrees’ therein, a definition the reason of which will appear a little farther on.

⁴ Here the poet tells us that the Verities (i. e. the Essences) result from the (nature of the) Names, which themselves mark degrees or stages in the series of the Attributes, which in their turn were merged in the Divine Ipseity.

⁵ The next four couplets are the prayer of the Verities, still in Potentiality, to be clothed with Actuality. They complain of the length of time they have remained in Potentiality, unrealised, and although lying in the very bosom of God, they cry for manifestation, that is for Actualised Existence. The prayer is addressed immediately to the Names.

⁶ i. e. the Law and the Wisdom of God.

The Name the Able said, 'Revelment with the Name the Willer lies;
 'The actual is at its command; to show, in its authority.'
 Then cried they to the Name the Willer. 'Do thou manifest us now!'
 It made reply, 'Tis by the Name the Knower must be signed this plea.'¹
 The Name the Knower said, 'Your revelation is well-understood;
 'But learn ye that the Name the Self compriseth all the Names that be.'²
 Then all the Names together flocked, and to the Name the Self they said,
 'Orders upon thy order rest; things are in thy authority.'
 Then said the Name the Self, 'I am indeed that Most Great Name,³ so I
 'Do point unto the Naméd who is God who doth as willeth He.
 'Exempt His Self from aught of contradiction and from aught of flaw!
 'Aloof His Nature that thereto should e'er reach perspicacity!
 (O King Most Great to whose Perfection declination ne'er may win!
 To whose fair Beauty for whose Glore imagination ne'er may win!)⁴
 'Do ye without His Glory's veil abide while I before Him go
 'And see how He will order since ye cry with importunity.'
 It went before the Very Self, and said, 'My Lord! and O my Lord!
 'As Thou the Knower art of secrets, there is naught concealed from Thee.'

¹ The several Names (Knower = 'Alim; Willer = Murid; Able = Qádir; Creator = Bári), each that of a Divine Attribute, mentioned in these couplets indicate the series of faculties necessary for the making or creation of anything. If we would make or create anything, we must first have the Knowledge how to do so; but the Knowledge alone is not enough, we must also have the Will; but Knowledge and Will are insufficient without Ability; then, when we have these three, we begin our work of Creation. These steps, Knowledge, Will, Ability, indicate what the poet means in the fourth couplet when he speaks of the Names being 'degrees' in the series of the Attributes.

This passage further teaches us that what is last in result is first in intention. The intention which started the activity among the Names was Creation, the result in which it ended was Creation.

² The Name of Self (Ism-i Zát) is simply Alláh i. e. God; but as God comprises in Himself all His Attributes, so does the Name of God comprise in itself all the Names of His Attributes. The word Alláh is thus defined:

وَاجِبُ الوجودِ الْمَسْتَجْمِعُ لِجَمِيعِ صِفَاتِ الْكَمَلِ
 'the necessarily Existent who compriseth the totality of the Attributes of Perfection.'

³ For the expression 'the Most Great Name' see p. 379. n. 2.

⁴ This couplet again is simply interjectional; it occurs several times, by way of a burden or refrain, in the earlier pages of the Muhammediye. It forms no part of the Name Self's speech.

The Self replied, 'I am that Self the independent of degrees:
 'From Actual and Manifest nor hurt nor profit is to Me.
 'But since the Verities implore and earnest pray of all the Names,
 'And since Our Names desire that thou should grant this thing they crave
 of thee,
 'Go now, command the Names, and let these straightway the command obey,
 'Thus let the Verities come forth in untold multiplicity.
 'Let every Name bestow on every Verity that seeks therefor
 'Such virtue as its strength may bear: Wrought through all worlds be this
 decree!' ¹

What time the Prototypes ² to come to realised existence sought
 They cried, 'We fear lest there should overtake us dire calamity!
 So then the Name the Schemer came, and said, 'First, Name Sustainer! list! ³
 'Let the Contingents' order stand; that naught destroy it do thou see!
 When heard of this the Name of Self, it made two Names vezirs, and these,
 The Schemer and the Executor which achieves all things that be.

* * * * *

The author here passes off into the legend of the Light of Muhammed, and tells how this was the first thing created and became the medium through which all subsequent beings came into existence.

¹ The Divine order is that every Name shall bestow on every Verity that desires it, such Divine grace as that Verity is capable of receiving; and that the Names shall carry out this command through all the (Five) Worlds (see pp. 54-6) which, already potentially existent, are on the verge of being actualised.

² Here the author uses for the first time the term A'yán 'Prototypes' to describe what he has hitherto called the Verities.

³ On passing from the Potential to the Actual, the Verities, now Actualities, have become in the fullest sense contingent beings; their nature therefore lies between true existence and non-existence. To save them from the latter, some additional strength must be given to the former; so the Name Sustainer (Ism-i Rabb) is first summoned, and the contingent creation made over to its charge.

CHAPTER IX.

MINOR POETS OF THE FIRST PERIOD.

Lyric Poets. Mevlevi. Romancists.

We have now made the acquaintance of all the more noteworthy among the West-Turkish poets who flourished between the years 1300 and 1450. But the list of pioneers is still far from complete. The names of several others who in this First Period essayed to speak in verse are recorded by the biographers; while others again, concerning whom these writers are silent, bear witness to their own life and labours in the works they have bequeathed to us.

Of the former class, those mentioned by the biographers, are the lyric writers Sheykh Mahmud, Kemal-i Khalveti, Kemal-i Ummi, Ezheri, Khaki and 'Atai.

The first of these, Sheykh Mahmud, is mentioned only by 'Ali, who says that he was an ancestor of Suleyman Chelebi the author of the Birthsong, and that on the successful passage of the Dardanelles by Sultan Orkhan's son Suleyman Pasha, an expedition which laid the foundation of the Ottoman power in Europe, he presented that Prince with a congratulatory address in which occurs the couplet: —

Thy saintship unto all thou'st shown, thy prayer-rug launching on the sea; ¹
Rumelia's collar ² hast thou seized with the hand of piety. ³

All the others appear for the first time in Latîfî, whose brief notices concerning them are reproduced, with scarcely more than a few verbal alterations, now by one, now by another of his successors. All these obscure versifiers wrote during the first half of the fifteenth century, that is, at the beginning of the period of literary activity which followed the Tartar invasion.

Of Kemâl-i Khalvetî we are told only that he was a disciple of Hajjî Beyrâm, ⁴ and that he wrote Sûfistic verses, as an example of which Latîfî quotes this couplet: —

Ne'er may he who is not foeman of the flesh be friend of God;
Dwells the Paradisal Glory midst the Pride of Earth's Abode? ⁵

¹ It is told of several of the saints of old that when they wished to cross a river they used to spread their prayer-rug on the surface of the water, seat themselves thereupon, and be miraculously carried over to the other side. The allusion in the verse is to the raft on which the Prince and his companions crossed the strait at dead of night.

² i. e. the shore of Rumelia.

³ ولایت کوستروب خلقه صوبه سجاده صالحمش سن
يقاسن روم ایلینک دست تقوا ایله المش سن

⁴ In my MS. of Latîfî it is further said that this poet lived in a cell in 'the tower of Germiyan' (Germiyan qulesi).

⁵ دوست اولمز نفسه دشمن اولمیان مولا ایله
عزّ دنیا جمع اولامسی دوست عقبا ایله

This verse is replaced in my MS. of the Tezkire by two others of which the following is one: —

عاریت در هر ملیحک حسنی حسندن انک
بلکه حسنی هر ملیحک اندن اولمشدر ملیح

¹ But a loan is every sweet one's beauty from His Beauty sheen;

² Nay, through Him it is that every sweet one's beauty sweet doth show.'

Concerning Kemāl-i Ummi, who was a dervish of Larende in Qaraman, Latifi tells the following story which he says he heard among the dervishes. Once Kemāl-i Ummi and the great poet Nesimī were lodging as guests in the tekye (dervish-convent) of the then famous mystic saint Sultān Shujā,¹ when unknown to and without the permission of that holy man, they caught a stray ram belonging to him. This they slaughtered and were preparing to cook when the Sheykh discovered them, and, annoyed at the liberty they had taken, he laid a razor before Nesimī and a rope-girdle before Ummi, thus indicating to each what manner of death he should die. Nesimī was, as we know, flayed for blasphemy, and it is said that Ummi was hanged for a similar offence. The verses of the latter were of a contemplative character, dealing chiefly, according to ʿAlī, with the transitoriness of wordly things. These lines are given by Latifi and reproduced by ʿAlī: —

Verses. [67]

How many a Khan² within this khan² hath lighted!
 How many a King on this divan hath lighted!
 An ancient caravanseray the world is
 Where many and many a caravan hath lighted.

ʿAlī gives another couplet: —

دل ای عارف کوکل ویرمه فنا دنیای غداره
 اکر شیباز وحدتسک جو کرسس قونمه مرداره

¹O gnostic, come, nor on this false and fleeting world thy heart bestow:

²Nor vulture-like, on carrion light, an so the hawk of One-ness thou.

¹ This Sultān Shujā is probably Sheykh Shujā-ud-Dīn of Qaraman who flourished during the reigns of Mehemmed I and Murad II, and whose life is given in the *Crimson Peony*.

² The word Khan has two meanings: 'a Tartar sovereign' and 'an inn.' As the former, in Turkey it is a title of the Sultan; in Persia it is given to many among the upper classes.

A guest within the world's alberge art thou now
 Where many a traveller pale and wan hath lighted.
 A-weeping came they all, a-weeping went they;
 Say, who of these a joyous man hath lighted?
 Not one hath found a theriac for death's bane,
 Yet here full many a sage Loqmán¹ hath lighted.

Ezherí of Aq-Shehir was a contemporary of Ahmedí and Sheykhí. His personal name was Núr-ud-Dín (Light of the Faith) whence, according to Latífí, he took his makhlas of Ezherí, which means 'He of the Most Brilliant.' 'Alí says that he was also known as Bághbán-záde or 'Gardener's son,' from which designation Von Hammer is inclined to derive the makhlas.² Latífí while admitting that the verses of this writer are brilliant and artistic in expression, pronounces them to be common-place in conception, and adds that the poet held but a mediocre rank among his contemporaries. The biographer quotes these couplets which describe how Fortune favours the worthless: —

Silver by handfuls doth the fool obtain;
 The wise man hath not in his hand a grain.³

Wrapt in rush-mat, see the sugar-cane a-tremble in the field;
 Look then how upon the onion's back there lieth coat on coat.⁴

¹ For Loqmán the sage, see p. 389, n. 2.

² Von Hammer's derivation is probably erroneous, although the word ezherí appears to occur occasionally in Arabic in the sense of 'florist.' See Dozy's 'Supplément aux Dictionnaires Arabes.'

³ مَدْلَسَه سِيْمِي مَرْد نَادَانِك * دَانَسِي يُوْق اَنْدَه دَانَانِك

⁴ بَسْرِيَايَه صَارِيَلْبُوْب صَاكْرَادَه دَتِيْر نِيْشِكِر
 كَل پِيَايِي كُوْر كَه قَات قَات اَرْقَسَنْدَه جَامَهْسِي

'Alí criticises the second line of this couplet, saying that had the poet written:

كَل پِيَايِي كُوْر كَه قَات قَات جَامَه رَنْكِيْن كِيْر

'Look then how the onion weareth sheeny raiment coat on coat,'

Kháki was one of those West-Turkish poets who lived and wrote outside the limits of the Ottoman dominions. He was a citizen of Qastamuni in the days when that town was the capital of an independent state, and there he resided during the reign of Ismá'il Bey, a ruler the date of whose accession seems to be unrecorded, but who was deposed in favour of his brother by the Ottoman Sultan, Mehemmed II, in 863 (1458-9).¹ Kháki's verses, which were mostly mystical, are said to have enjoyed considerable reputation in his own time; but after the annexation of Qastamuni, other and more brilliant poets arose there, and the works of this old writer fell into oblivion. Latífi quotes a few of his verses, of which the following is the best: —

Flout me not, although ye see my garment rent, O comrades mine!
I too once was of the holy ones, but Love hath wrought my shame!²

‘Atá’i is said by Latífi to have been born in Adrianople and to have been the son of a Vezir named ‘Iwaz Pasha who distinguished himself by beating back an assault which the Qaraman Turks made upon Brusa while the Ottoman civil war was in progress. Latífi's further statement that ‘Atá’i was a younger brother of Suleymán Chelebi the author of the Birthsong is not, as ‘Alí implies, necessarily erroneous, but as we are distinctly told that ‘Atá’i was but a youth in the time of Murád II, it is most probable that there is here some confusion. ‘Atá’i, it appears, was as remarkable

the verse would at once have had more point and been more correct in expression. The sugar-cane of course typifies the sweet-souled; the onion, the coarse or vulgar-natured.

¹ Ismá'il Bey was the seventh of the eight rulers who form the dynasty called sometimes Qizil-Ahmedli, sometimes Isfendyárlı.

² دوستلر جاك كړيپاتم كړوب عيب ايتمه نوز
بن دخى بر پارساييدم كه رسوا قلدى عشق

for his personal grace and beauty as for his talents and accomplishments; and on the death of his father, Sultan Murád desired to enrol him among his boon-companions. But the young man dreaded the dangerous honour, and excused himself in a poem which he presented to the sovereign.¹ According to 'Ashiq, this poet died while still in his youth. 'Atá'í's verses, though now long forgotten, must have been thought well of in the fifteenth century; for we read that two of the most notable of the poets who succeeded him, namely, Ahmed Pasha and Nejátí, were not above taking hints from his Díwán. The biographers give one or two instances of this. Among the couplets quoted by 'Alí as illustrative of 'Atá'í's style is the following: —

Her tresses do the hyacinth with but one hair enthrall;
Her teeth with but one grain the pearl of lustre fair enthrall.²

¹ 'Ashiq and Hasan say that it was Mehemmed II, not Murád II, who made this proposal to 'Atá'í; but the dates suit better with the statement of Latifi and 'Alí that it was Murád.

² زلفی دوش-سورر بیر قیل ایله سنبله بندہ
لولویی قیلار خردہ ایله دیشلری بندہ

More interesting than any of those almost forgotten versifiers, not indeed on account of either the extent or the quality of his work, but because he is the first of a long series of royal poets, is Sultan Murad II.

Although certain members of the House of 'Osman, notably Prince Suleyman, had already shown an interest in poetry and in poets, none had, so far as we know, himself essayed the art. But from this time onwards it is the exception when a Sultan does not cultivate poetry. Of the twenty-eight sovereigns who have succeeded this Murad on the throne of 'Osman, seventeen have written verses, some at least of which are in our hands. Again, besides these eighteen poet-Sultans, a considerable number of Imperial Princes who never wore the crown have practised the art. Of course the work of those august rhymers differs greatly both in extent and in merit; in some cases we have a complete Diwan, in others but a line or two; while sometimes we encounter passages of great beauty or sublimity, and at others find only a tangle of insipid verbiage. But such inequality in no wise interferes with the fact that a very marked and altogether exceptional feeling for poetry is hereditary in the House of Osman, which House can show probably a greater number of cultivators of the art than any other royal line whether of ancient or modern times. ¹

¹ The following is the list of the poet-Sultans: when the writer made use

The life and achievements of Murád II belong to the history of the Ottoman Empire, not to that of Ottoman poetry. All that we need recall here is that he helped on the work of re-uniting the members of the West-Turkish family by the recovery of five of the seven little kingdoms annexed by Báyezíd and re-established by Timur, leaving only those of Qizil-Ahmedli and Qaraman to be gathered in by his successor.

We have already seen how vigorous became the growth of intellectual life in the time of this Sultan, and we have tried to find an explanation for the efflorescence in more than one direction. It may be that among the circumstances which helped to bring this about, the personal character of the Sovereign — always an important matter in the East — was not without influence. For this old King did what he could to foster learning and culture among his people. We read in Latífí and the others, that two days in each week Murád was accustomed to hold assemblies of poets and other persons distinguished in letters or science, when all manner of literary and scientific questions were debated. It was a frequent custom at such meetings to propound some question which those present would freely discuss, the Sultan himself usually joining in the debate, after which prizes and honorary titles were given to those who were judged to have acquitted themselves best. We are further told that

of a makhlás, this is placed within brackets after the name: Murád II; Mehemmed II (‘Avnî); Báyezíd II (‘Adlí); Selím I (Selímî); Suleymán I (Muhibbî); Selím II (Selímî); Murád III (Murádî); Mehemmed III (‘Adlí); Ahmed I (Bakhtî); Mustafá I; ‘Osmán II (Fárisî); Murád IV (Murádî); Mustafá II (Iqbálî); Ahmed III; Mahmúd I (Sabqatî); Mustafá III; Selím III (Ilhámî); Mahmúd II (‘Adlí). Verses by all of these royal authors are published in the fourth volume of ‘Atá’s History (Tárikh-i ‘Atá), Const. 1293 (1876). The complete Díváns of Báyezíd II (?), Selím I and Suleymán I have been printed.

whenever Murad heard of any poor but deserving man of talent in his kingdom, he took care to find him some employment suited to his peculiar gift.

That Sultan Murad wrote much poetry is improbable; in any case very little of his work has reached us, the two following fragments — the first a couplet, the second a quatrain — being the only authentic specimens we have: — ¹

E'en although no right be mine to dare to crave one kiss of thee,
Yet when'er the wise one knoweth, what of need for speech can be? ²

Cupbearer, bring, bring here again my yestereven's wine:
My harp and rebeck bring and bid bespeak this heart o' mine.
What while I live, this mirth and this lisse beseem me well;
A day shall come when ne'er an one may e'en my dust divine. ³

The late Professor Najī ⁴ suggests that this quatrain may have been composed by the Sultan on returning to his quiet life at Maghnisa after the victory at Varna.

It would seem that the making of verses was not the only accomplishment of Sultan Murād; for the author of

¹ Atā gives a ghazel which he says is by this Sultan; but as he does not mention where he found it, and as it is unnoticed by the earlier writers, its genuineness is open to doubt.

² کَرَجَه کِيم حَدَم دَکَلدَر بوسه کَمی قِيلِمَق دِيلِک

عَارِف اَوْلَان چُون بِيَلور آنسِي نَسَه لَزِم سَوِيلِمَک

³ سَاقِي کَنور کَنور يِنَسَه دُونکِي شَرَابِمِي

سَوِيلَسَت دَلَه کَنور يِنَسَه چَنک و رِيَابِمِي

بِن وَاَر اِيکِن کَرک بَکَا بُو ذَوِيق و بُو صَفَا

بِر نَوْن کَلَه کَه کَمَرَمِيَه کِيمَسَه تَرَابِمِي

⁴ Professor (Muallim) Najī was a very distinguished modern poet and critic who wrote many valuable articles on the poets of the Old School. His name will be frequently mentioned in the course of this History. He died in Ramazān 1310 (1893).

the already-mentioned work on calligraphy and calligraphists¹ enters him among the Ottoman penmen who were distinguished by the excellence with which they wrote the suls and neskh hands.

Sultan Murád II succeeded in 824 (1421), and died in 855 (1451).

Habib Efendi, see p. 394, n. 1.

Up till now, as the reader may have observed, the school of Hajji Beyram of Angora has contributed a greater number of poets than any other dervish community. Although the influence of its founder has been great, the Mevlevi order, which afterwards became the chief centre of literary mysticism in Turkey, has so far yielded only one poet, Sultan Veled, in whose *Rebab-Nâme* we have the prelude to nearly all the mystic poetry that has followed. The traditions of the Mevlevi dervish-order have always been literary, thanks no doubt in the first place to the genius of its illustrious founder, whose *Mesnevi* has ever been held amongst the highest achievements of Persian poetry. Owing in great measure to the influence of this wonderful book and of the other poems of Jelâl-ud-Dîn, Persian became, if the expression may be allowed, the official language of the order; and consequently such poetry as the members wrote during the first few generations was almost wholly in that tongue. Thus the First Period can show hardly any Turkish verse due to Mevlevi poets. In after times it became the fashion to write in Turkish; but even though the *Mesnevi* itself was translated into that language, a good acquaintance with the Persian tongue was always held a necessary accomplishment for the serious Mevlevi.

When Sultan Veled, the son of Mevlânâ Jelâl-ud-Dîn-i Rumi, died in 712 (1312), he left four sons and two daughters, the names of the former being Chelebi Emir 'Arif,

‘Abid, Záhíd and Wáhíd. Three at least of his sons succeeded him in the generalship of the order, which afterwards fell to Emír ‘Alim, the eldest son of Chelebi Emír ‘Arif who had died in 719 (1320). Emír ‘Alim was followed by his son Emír ‘Adíl who held office for forty years.

The spiritual dynasty thus founded has lasted to the present day, and is therefore as old as the Imperial House. The Chelebi Efendi (such is the special title of the general of the Mevleví order)¹ who still holds his mystic court at Qonya is the lineal descendant of the author of the Mesneví. It would appear that once only was the chain broken; this was during the latter half of the sixteenth century, when for about eighteen years the generalship was either in abeyance or held by an outsider. Chelebi Ferrukh Efendi, who had succeeded his father Jenáb Chelebi Khusrev Efendi, had been deposed in consequence of the intrigues of certain evil-intentioned persons; but on his death in 1000 (1591-2), the succession was restored to the family of Jelál in the person of Ferrukh’s son Chelebi Bústán Efendi.

Of the early Chelebi Efendis whose names have been mentioned, only Emír ‘Adíl seems to have written Turkish verses. From these, ‘Alí Enver² quotes the following: —

¹ See p. 151, n. 3.

² Esrár Dede, himself a celebrated Mevleví poet, compiled a Tezkire or Biographical Dictionary of the poets of his order. Of this work, which was finished in 1211 (1796-7), I have so far been unable to procure a copy. An abridgment, however, was published in 1309 (1891-2) by ‘Alí Enver Efendi, which presents the more important facts recorded in the complete work along with a selection from the verses therein quoted. Alí Enver prettily calls his *résumé* the Semá-kháne-i Edeb or ‘Auditory of Culture,’ the name Semá-kháne or ‘Auditory’ being given by the Mevlevis to the hall wherein they perform their rites, that being the place where they hear the voices of the Host of Heaven, and enter into ecstatic bliss. Von Hammer, who had a copy of Esrár’s work, attributes it by a strange error to Sheykh Ghálib, an illustrious friend of the real author’s, and a yet greater poet than he.

Vonder heart by tracery of earth unscored
 Cometh keeper of the Mysteries to be;
 Mirror-holder to the Tablet the Preserved,
 Double grows it of the Script from doubt that 's free.¹

There was another branch of the Mevláná's family which for a time was scarcely less illustrious than the line of the Chelebi Efendis. Mutahhara Khatun, one of Sultán Veled's two daughters, married Suleymán Sháh, a member of the royal house of Germiyan,² and from this union were born two sons, Khizr Pasha³ and Ilyás Pasha.

Khizr, who died in 750 (1349-50), had a son called Bali who is famous in Mevlevi annals under the surname of Sultán 'Abá-púsh-i Velí or Prince Felt-clad the Saint, a title given to him because he was the first scion of the House of Germiyan to assume the distinctive Mevlevi costume, which is made of felt. It is reported that Timur, who visited this

لوح دل كم سادۀ عمر نقش اوله * حافظ اسرار غيب الغيب اولور
 لوح محفوظه اولوب آييندار * عين ثانی نسخه د ريب اولور

The meaning is that the pure heart, free from worldly cares and desires, is able to receive impressions in the Spirit World (see pp. 56-9). Such a heart is here figured as holding a mirror before the Preserved Tablet (see p. 35) whereon all things, and notably the original of the Koran, are inscribed, and as becoming, through the reflection thus cast on it, the double of that Book in which is nothing doubtful. The Koran is so described because at the beginning of the second chapter occur the words: 'That (i. e. the Koran or its original) is the book! there is no doubt therein!' But here the Preserved Tablet symbolises the Eternal Verities.

² Who this Suleyman Shah was, I have been unable to discover. The House of Germiyan was founded in 707 (1307-8), Veled died in 712 (1312); so Suleymán may have been a brother or son of Germiyan Bey the founder of the dynasty.

³ According to the legend, Khizr Pasha received his name because on the day of his birth the Prophet Khizr appeared and, taking him out of his nurse's arms, carried him off into the Invisible World. A week afterwards he was discovered on the top of a mountain where he was being tended by a lioness, he having in the meantime attained the size and intelligence of a year-old child.

saint, confessed to his courtiers that he was filled with awe at the majesty of the mystic's presence. According to Enver, 'Abá-púsh died in 890 (1485), aged one hundred and twenty years.¹

Ilyás Pasha, the second son of Mutahhara Khatun and Suleymán Sháh, had two sons, Jelál Arghun and Sháh Chelebi. The former, who died in 775 (1373-4), wrote (apparently in Turkish) a mesneví poem entitled Genj-Náme or 'The Book of the Treasure,'² from which Enver quotes this couplet: —

'Tis frenzied greed of gain that makes the world a land of ruins drear
'Tis Being and Not-being fills each mind on earth with awe and fear.³

The latter, Sháh Chelebi, who died in 780 (1378-9), does not appear to have written any Turkish poetry.

These princely mystics had each a son; Jelál Arghun's being named Burhán-ud-Dín; and Sháh Chelebi's, Sháh Mehemmed Chelebi. Both of these wrote Turkish verses. Burhán, who died in 798 (1395-6), is the author of the following ghazel: —

¹ There must be some confusion here. Khizr, the father of 'Abá-púsh, is said to have died in 750 (1349-50); if this date is correct, and if the latter was 120 years of age at the time of his death, this must have occurred in 870 (allowing him to be born the year his father died); if on the other hand he died in 890, he must have survived his father 140 years.

'Abá-púsh had a son, as celebrated as himself, called Sultán Díwání. This mystic, who wrote Turkish verses under the pen-name of Semá'í, died in 936 (1529-30).

² The same title as Refi'í gave to his shorter poem. The 'Treasure' in these titles is an echo of the famous Hadís 'I was a hidden treasure, etc.'

³ خراب آباد ایدن دهری انك سودای سودیدر
ویرن حیرت عقول عالمه بود و نبدویدر

Ghazel. [68]

Since my sad soul is come the Loved One's mirror bright to be,
O'er the directions six of earth I flash their radiance,¹

Though talismans an hundred guard the portal of desire,
With saintly favour's scimitar I cast it wide and free.²

Who looketh on me deemeth me a tenement of clay,
While I'm the ruin of the treasure-gems of Verity.³

To me is manifest that which is hidden to the world;
In sooth I'm e'en the orbit of the Eye of Certainty.⁴

No self-regarder may he be who my heart-secret shares;
For like the vocal flute my home within the veil doth be.⁵

Barhan established hath his claim, fulfilling each demand;
What though he say, 'I'm worthy heir of my high ancestry!'⁶

The other brother, Shāh Mehemmed Chelebi, was apparently fond of improvising. As an instance of his talent in this direction we are told that one day when he was seated by his father, two dervishes, one wise and one foolish, began

¹ For the Six Directions see p. 43, n. 3. Since the poet's soul is become the mirror in which the Beauty of the Beloved is reflected, it (his soul) has illumined all the earth.

² The word *tevejjüh*, here translated 'saintly favour,' has much the same sense as *murâqaba*, mentioned p. 180, n. 2, and means the spiritual assistance vouchsafed by a saint to a devotee or by a master to his disciple.

³ For the connection between ruins and treasures see p. 361, n. 2.

⁴ For the Eye of Certainty, the second degree of certain knowledge; see p. 328, n. 1. The poet here regards himself as the orbit or socket in which this Eye, this inward light, is situated.

⁵ The flute is the sacred instrument of the Mevlevi; it does not regard itself through its eyes or holes: it lives concealed within the veil — the word *perde*, besides meaning 'veil,' means 'a musical note,' so the soul of the flute may be said to be expressed through the notes it gives forth.

⁶ The claim to be a worthy descendant of Jelal by fulfilling the conditions of being a mystic and of being a poet.

Although the fame of Ahmedî and Sheykhî has eclipsed that of all rivals, those two great men were by no means the only romantic poets of the First Period. We have already seen that 'Ashiq Chelebi mentions briefly and with scant ceremony an old writer called Ahmed who left a romantic poem, entitled *Suheyî u Nev-Bahâr* or 'Canopus and Vere.' There are other old romancists to whom no biographer accords even a brief and unceremonious mention, authors of whose existence we should be wholly unaware were it not that their works happen to be in our hands. There must be others still — probably many others — whose writings either have been lost or have so far remained unnoticed, and of whom therefore we as yet know nothing.

A romancist concerning whom the biographers, though not altogether silent, yield only the most meagre information, is that Sheykh-oghli whom we met among the poets that gathered round Prince Suleyman at Adrianople, and who we learned was author of a poem which 'Ashiq and Katib Chelebi call the *Ferrukh-Name*.¹ This Sheykh-oghli (or Sheykh-zade, as he is sometimes styled) is said by 'Alî to have borne the pen-name of *Jemalî* and to have been the sister's son of Sheykhî, and further to have been the writer of the epilogue to that poet's unfinished *Khusrev and Shirin*. 'Ashiq, Hasan and Katib Chelebi also say that the writer of this epilogue was named *Jemalî*, the two former making

¹ See p. 250.

him the sister's son, the last the brother of the deceased poet; but none of these three identifies this Jemálí with Sheykh-oghli the author of the Ferrukh-Náme. ¹

‘Alí who alone among the biographers that I have been able to consult, ² does more than mention Sheykh-oghli, tells us in addition to the facts just mentioned that this poet was originally in the service of the King of Germiyan, under whom he held the offices of nishánji ³ and defterdár. ⁴ This would fall in with the story of his relationship to Sheykhí who, it will be remembered, was a native of Germiyan where he spent his life. On the suppression of the Kingdom of Germiyan, Sheykh-oghli appears to have recognised Sultan Báyezíd as his sovereign; for it was to him, according to both ‘Alí and Kátib Chelebi, that he dedicated the poem which the latter entitles Ferrukh-Náme, but the former Khurshíd u Ferrukh-Shád. After the battle of Angora, when Báyezíd's son Suleymán set himself up as an independent ruler at Adrianople, Sheykh-oghli joined his circle, and this is the last we hear concerning him. ‘Alí says that he wrote, besides his romance, a number of qasídas, mostly of a homiletic description, that he was a diligent student of the Persian masters, and that he composed a ‘parallel’ to the R Qasída ⁵ of the great mystic poet Hakím Senâí. ⁶

In the first volume of his History, under the entry Dsche-malisade (Jemálí-záde), Von Hammer describes, from a manu-

¹ See p. 304.

² According to Von Hammer, his name appears in Sehí's Tezkire.

³ The Nishánji was the officer at a Turkish court whose duty it was to inscribe the Tughra or Cipher of the Sovereign over all royal letters-patent. The office was practically equivalent to that of Chancellor.

⁴ The Defterdár was the Treasurer at a Turkish court.

⁵ See p. 101.

⁶ Hakím Senâí is the earliest of the great Súfí poets; some authorities place his death as early as 535 (1140-1), others as late as 576 (1180-1). His greatest work is a mesneví entitled Hadiqa ‘The Garden.’

script belonging to the Royal Library at Berlin, what is unquestionably the romance of Sheykh-oghli, the Ferrukh-Name of 'Ashiq and Katib Chelebi, the Khurshud u Ferrukh-Shad of 'Ali. This manuscript, according to Von Hammer's account, which is the only notice of it that I have seen, was transcribed in 807 (1404-5). The date of composition is not mentioned; but the poet says that he began his work when Shah Suleymán was King of all Germiyan; and he adds that this King had a son named Fakhshad. This Shah Suleyman of Germiyan, who is perhaps identical with the Mir Sulman to whom, according to Latifi, Ahmedi presented his Iskender-Name,¹ seems to have died before the poem was finished, as the canto in which his name appears is immediately followed by one in honour of 'Báyezid Bey the son of Orkhan.' The personage thus described was certainly of royal blood, says Von Hammer, who, however, imagines him to have been the King of Germiyan's Vezir. As a matter of fact we know from the statements of the Turkish authorities that the individual meant was none other than the Ottoman Sultan Báyezid (the grandson of Orkhan), to whom, as they tell us, the work was presented. It is thus clear that Sheykh-oghli began his poem while Germiyan was still an independent kingdom, and finished it some time between the effacement of that state and the battle of Angora.²

The poem, according to Von Hammer's description of it, opens in the usual way with the praises of God, the Prophet, and the first four Khalifas; then comes the 'Reason of the Writing of the Book' in which the author asserts that he got his story from Arabic sources;³ next we have the canto

¹ See p. 264.

² This disposes of Von Hammer's suggestion that the Berlin MS. (transcribed 807) may be the poet's autograph.

³ The poem may have been translated directly from an Arabic version:

in which Sháh Suleymán's name occurs; and this in its turn is followed by that in praise of Báyezíd Bey the son of Orkhan, at the end of which the author mentions his own name as Sheykh-oghli, and prays the reader to overlook his shortcomings. In the epilogue he calls his book the Khurshíd-Náme, and says it was finished in the month of the First Rebí^c, but without specifying the year; and he again names himself Sheykh-oghli.¹ The Khurshíd-Náme or 'Book of Khurshíd' is thus the correct name of the poem which the historians variously entitle Ferrukh-Náme and Khurshíd u Ferrukh-Shád.

The story begins with the auspicious conjunction of the planets at the time of the royal marriage the fruit of which was the heroine, Princess Khurshíd. When this Princess grows up, the ladies of her father's household, who are hostile to her, seek to disparage her before her father; but she clears herself from every charge, and so pleases the King by her cleverness that he presents her with many gifts including a garden, wherein she builds a pavilion. One day when she and her governess are making an expedition into the country to visit the tomb of an unhappy lover, they encounter a band of young students among whom are Ferrukh-Shád the son of the King of the Sunset-land (Maghrib) and his companion Ázád. These two had set out to seek Khurshíd, of whose beauty they had heard, and on their way had fallen in with Khizr. Khurshíd and Ferrukh-Shád are brought

but judging from the proper names, which are all Persian (except Bogha Khan which is Turkish), the story appears to be of Persian origin.

¹ The compiler of the famous fifteenth century Turkish story-book generally known as 'The History of the Forty Vezirs,' a translation of which I published in 1886, is represented in most MSS. of his work as speaking of himself under the same patronymic (in its Persian form) Sheykh-záde (i. e. Sheykh-son): but as in some copies we find his name given as Ahmed-i Misrí (i. e. Ahmed the Egyptian), it is unlikely that there was any connection between him and the poet of the Ferrukh-Náme.

together and are straightway enamoured of one another. Meanwhile Bogha Khan, the King of Cathay, sends an envoy to Siyawush, the father of Khurshid, asking her hand in marriage. This is refused, whereupon Bogha makes war upon Siyawush, who would have been defeated but for the valour of Ferrukh-Shad and Khurshid who penetrate into the Cathayan camp and slay Bogha Khan in single combat. Ferrukh-Shad and Azad then go back to the Sunset-land to obtain the King's consent to the Prince's marriage with Khurshid. This is refused and Ferrukh-Shad is thrown into prison. The King, however, soon dies, when his son succeeds him and is happily married to his beloved Khurshid.¹

Another old romancist, one this time of whom the biographers say absolutely nothing, is a certain Musa who used the makhlas of 'Abdi, and who wrote a romantic mesnevi which he called the Jâmesb-Nâme or 'Book of Jâmesb,' and dedicated to Sultan Murad II. In the epilogue to his poem, a manuscript of which is in the British Museum,² the author tells us that he finished his work in the spring of 833 (1430), having begun it in the same season of the preceding year, and that he wrote it in the town of Aydinjiq. At the close of the dedicatory canto the poet says that he translated the book in the Sultan's name, and that he called it the Jâmesb-Nâme. He does not tell us whence he made the translation, or give any indication as to his sources. The poem is, however,

¹ Judging from the couplet quoted by 'Ashiq and reproduced on p. 256 of the present volume, the metre of the Khurshid-Nâme is the hexametric *remel*, the same as that of Sheykh's *Khusrev and Shirin*.

² Add. 24,962. In the notice of this volume in his *Catalogue of the Turkish MSS. in the British Museum*, Dr. Rieu says that in some MSS. (described in the catalogues of other collections) a poem bearing the same title and date, and evidently identical with the present, is ascribed to a writer called Sadi. But, as he truly adds, the biographers are as silent concerning any Sadi who flourished at this early time as they are concerning any Abdi or Musa.

nothing else than a versified rendering of the Arabian Nights story of The Queen of the Serpents,¹ the only noteworthy difference being in the preamble to the tale.

In the Turkish poem the scene is laid in Persia in the reign of Key-Khusrev (Cyrus). The Prophet Daniel² has in his possession a wonderful book describing the medicines against every ill even to death itself. This last consists in a concoction of certain herbs that grow on a mountain on the other side of the river Jeyhún (Oxus). Daniel determines to take advantage of this knowledge and so secure for himself eternal life. God, however, sends the angel Gabriel to frustrate his plans. So as Daniel is crossing the narrow bridge over the Jeyhún in order to collect the herbs that grow on the farther side, he is confronted by Gabriel in the shape of a man. Daniel does not recognise him in human form, and so when the angel asks whether he knows of a man called Daniel in that country, the Prophet innocently answers that he himself is that man. Gabriel then says that he believes Daniel to have a wonderful book, and asks where it is; the Prophet answers that it is here, and draws it from his sleeve. The angel then asks whether he can tell him where Gabriel is; Daniel answers that he is in Heaven; Gabriel denies this; and after some altercation, Daniel asks to be allowed to consult his book; and while he is doing so, Gabriel knocks the volume out of his hand into the river, and disappears. This so vexes Daniel that he goes home, sickens and dies, notwithstanding that a few leaves of the precious book are recovered. These shortly before his death he puts into a

¹ This story is omitted by Galland and Lane; but it will be found in Mr. Payne's translation, vol. v, p. 52; and in Sir R. Burton's, vol. v, p. 298.

Daniel the Prophet, as we have already seen (p. 389, n. 1), is regarded in the East as the patron of the occult sciences and their practitioners. In the Arabian Nights the name of the sage is given as Daniel, but he is described as being a Grecian philosopher.

chest, bidding his wife give them to their son who is about to be born, when he shall ask for them. It is from this son Jamesb that the poem has its name.¹

From this point the story as told by the Turkish poet differs only in unimportant details from the version in the Arabian Nights; and as this can be read in either of the complete translations of that collection, it is unnecessary to present it here otherwise than in merest outline.

Jamesb, who is a useless lazy youth, is left by some treacherous wood-cutters to perish at the bottom of a pit; but he finds an underground passage which leads him to a spacious cavern, in which are arranged thousands of stools. He falls asleep, and on awaking sees a serpent seated on each stool; for this is the palace of the King of the Serpents.² That sovereign, who has a beautiful human head but the body of a snake, makes Jamesb welcome. He will not, however, release him; and so to beguile his captivity, he tells him a long story which takes up the greater part of the book. This deals with the adventures of Bulqiyá,³ a learned and pious Jew, who lived in the pre-Muhammedan ages, but who having heard of the future advent of Muhammed, conceives an ardent love for that Prophet, and sets out to

¹ The Prophet Daniel is said in the East to have had a son called Jámísh or Jamesb. This name is ancient Persian, and was borne by the minister of King Gushtásb, one of the heroes of the Sháh-Námé. In most recensions of the Arabian Nights the son of the Grecian sage receives the Arab name of Hásiḅ Kerim-ud-Dín; but in the text used by Von Hammer the original Persian Jamash was retained. In the Arabic characters, Jamesb **جَامَسِب** does not differ much from Hásiḅ **حَسِب**, and the one might easily be replaced by the other.

² In the Arabian Nights the snake-monarch is called Meliket-ul-Hayyat, i. e. 'the Queen of the Serpents,' and in our poem, Sháh-i Mārín, i. e. 'the Sháh of the Serpents.' The title Sháh may be equivalent to either 'King' or 'Queen,' but as the former is more usual, and as there is nothing in the poem to suggest the latter, I have preferred to translate by 'King.'

³ In the Arabian Nights this name is Bulúqiyá.

seek what he may learn about him. The course of his wanderings leads him into the unknown regions that lie outside the Habitable Quarter of the earth¹ away among the isles of the Circling Oceans and the Mountains of Qáf.² On one of those islands he discovers a young man weeping beside two stately tombs. They tell one another their respective histories, and that told by the stranger, who is Prince Jihán-Sháh,³ son of the King of Kábul, occupies almost the whole of what remains of the poem. This Prince having lost his way when hunting, wanders beyond the confines of the known world, where he meets with a series of extraordinary adventures, and at length finds himself in some unknown land in a city peopled wholly by Jews. He consents to assist one of these to collect certain precious stones that are found on the top of an inaccessible mountain, and so is sewn up in the belly of a slaughtered mule, seized upon by an eagle, and borne up to the highest peak. On the bird's alighting, Jihán-Sháh comes out from his hiding-place, which so scares the eagle that it flies away. He then throws down many of the stones to the Jew, who thereafter refuses to show him the way of descent, and goes off, leaving him to perish. But he pushes on for a time, and finally comes to a splendid palace where he meets a kind old man named Sheykh Nasr the King of the Birds, who gives him liberty to go where he will about the palace and the gardens, only forbidding him to open a certain door. The denial of this door whets Jihán-Sháh's curiosity, so one day when Sheykh Nasr is occupied with his birds, he opens it and finds himself in a lovely garden in the midst of which is a lake with a fair pavilion on one side. He enters this, and after a while three white birds like doves, but as large as eagles, alight

¹ See p. 47, n. 1.

² See p. 38.

³ In the Arabian Nights this name is Ján-Sháh.

on the edge of the lake. These throw off their feathers and become three lovely maidens who straightway enter the water where they play and swim about. When they come out, the Prince goes up and salutes them, and falls violently in love with the youngest; but they don their feather-vests and fly off. On Sheykh Nasr's return, Jihān-Shāh tells him what has happened, and the Sheykh upbraids him with having through his disobedience brought about his own undoing. He tells him that the maidens are daughters of the Jinn and that they come there once a year from he knows not where; and he adds that as the Prince is so enamoured of the youngest, he must wait till they return next year, and then, when they are in the water, must possess himself of his beloved's feather-vest, as without that she cannot fly away, and thus she will remain in his power. Jihān-Shāh does this, and in this way becomes possessed of the maiden whose name is Shemse. They return together to Kabul; but one day Shemse dons her feather-vest, and crying to Jihān-Shāh to come to her at the Castle of Jewels, flies off. With the greatest difficulty and after many marvellous adventures, Jihān-Shāh finds his way to the Castle of Jewels, which is the palace of Shemse's father and lies in an unknown country of the Jinn beyond Mount Qaf. He is well received, and he and Shemse agree to divide their time between the courts of their respective parents. This goes on for some years, till on one of their journeys, when the Princess is bathing in a river she is killed by a shark, which so distresses Jihān-Shāh that he determines never to leave that spot so long as he lives. He therefore builds there two tombs, in one of which he buries Shemse, while the other is destined for himself; and it is there that Bulqiya finds him. Bulqiya then continues his journey till he falls in with Khizr at whose bidding he closes his eyes, on opening which he finds himself back in his home

in Egypt. The King of the Serpents had refused to allow Jámesb to leave, because he foresaw that in letting him go he would be sealing his own doom. But at length he gives him permission, only praying him not to enter the public bath. For seven years after his return to the surface of earth, Jámesb never goes into the bath; but at last he is forced in with the result that he is recognised and compelled to disclose the dwelling-place of the King of the Serpents, whose flesh, it has been discovered by the Vezir who is a magician, is the only cure for a terrible illness from which King Cyrus is suffering. The King of the Serpents, who knows what will happen, tells Jámesb that the Vezir will set him to watch the pot in which the flesh is being cooked, and will bid him drink the scum that rises first and preserve for him that which rises second; but that in reality he must do exactly the reverse. All this happens, and when Jámesb drinks the second scum he sees, on raising his eyes to the sky, the circling of the spheres and all the marvels of the celestial phenomena, and, on lowering them to earth, he perceives all the secrets of plants and minerals and terrestrial substances, and so becomes perfect in all science. But when the Vezir drinks the first scum, which he believes to be the second, he straightway falls down dead. The King recovers, and Jámesb by reason of his great knowledge is made Vezir; and on asking for his father's legacy, he receives from his mother the few leaves of the wonderful book that were recovered from the river.

The poem, which is in the metre of 'Ashiq's Gharíb-Náme and the other early mesnevís, makes no pretension to being a work of art. It is written in the simplest possible style, simpler even than that of Ahmedí's Iskender-Náme. In striking contrast to the contemporary poem of Sheykhí, there is here not the slightest attempt at literary embellishment.

The aim of the writer has simply been to turn the long romance into plain Turkish rhyme. But the work is interesting through its language; very few Arabic or Persian words are employed, while on the other hand we get many old Turkish words and forms that have long ago become obsolete. There are several ghazels scattered through the poem, as in the *Khusrev* and *Shirin* of *Sheykhi*.

The following passage describes how Prince *Jihán-Sháh* got possession of his bride. The time has come when the three sisters are due on their yearly visit to the palace, and the Prince has just been praying that success may be in store for him. It is hardly necessary to say that these 'daughters of the Jinn' are identical with the 'swan-maidens' of European folk-lore and that the method of their capture is the same in the West as in the East.

From the *Jámesb-Náme*. [69]

When he thus had prayed, he did his head upraise;
 E'en that moment, as around he cast his gaze,
 He beheld the three who thither winged their flight,
 And he hid in the pavilion there forthright,
 Then on the estrade again they lighted fair,
 And they doffed their raimenture and stript them bare,
 'Come and let us the pavilion search,' said one,
 'Let us see that hidden therewithin be none.'
 Quoth another, 'Ne'er a creature cometh here:
 'None is hither come, so cast aside thy fear.'
 Then the youngest, 'E'en if one there hidden lay,
 'On what fashion would he deal by us, I pray?'
 'Which of all of us three would he seek to win? —
 '(Just supposing that a man were hid therein.)
 'Both of you he'd leave, and he would seize on me,
 'Hug me to his breast and kiss me merrily!'
 When they heard these words they laughed together gay,
 And they rose and plunged within the lake straightway.

Swam and dived they in the water joyously,
 Playing each with other full of mirth and glee,
 When the Prince from the pavilion darting, flew,
 Snatched the maiden's vest, and stood there full in view.
 When they looked and saw the Prince a-standing there,
 Forth from out the water straightway sprang the pair,¹
 Snatched their vests, and fast and swift away they fled,
 Gained a place, did on their clothes, and off they sped.
 She whose little vest was snatched, she could not fly;
 Off the others went, nor turned on her an eye.
 All alone she bode within the water there,
 And began to pray the Prince with many a prayer:
 'Give my vest, and I'll do all thou biddest me;
 'Go I shall not, nay, I will abide with thee.
 'Keep my clothes, but hither fling my vest, I pray;
 'And, till I come out, withdraw a little way.
 'I am thine; I swear to thee I shall not fly,
 'Never shall I leave thee till the day I die.'
 Prince Jihán-Sháh, answering, said, 'O Soul of me,
 'Thou hast melted this my body wondrously.
 'Full a year it is I pine for thee alway,
 'Scanning all the roads around, by night, by day.
 'Lo now God hath sent thee, granting thee to me;
 '(Every day to Him may lauds a thousand be!)
 'God Most High hath granted me my need to gain;
 'He hath made thy vest the balm to heal my pain.
 'Now my master,² who hath tutored me with care,
 'Spake on this wise: "Give not up her vest, beware!"
 'Never shall I give it, having won my prize;
 'Nay, I rush not mid the fire with open eyes!"

In a Turkish chrestomathy compiled by Moriz Wickerhauser, and published in Vienna in 1853,³ occur three short extracts from an old Turkish metrical version of another

¹ i. e. the two elder sisters.

² i. e. Sheykh Nasr.

³ 'Wegweiser zum Verständniß der Türkischen Sprache,' von Moriz Wickerhauser. Wien, 1853.

Arabian Nights story, namely that of Seyf-ul-Mulk and Bedi'ul-Jemal.¹ The compiler says not a word as to whence he obtained these extracts. He writes over the first: 'Taken from Ibn-Yusuf's Story of Seyf-ul-Mulk;' and that is all the information he vouchsafes. It is possible that he did not know who Ibn-Yusuf was (I can find no trace of any poet so named); but he ought to have said something concerning the manuscript from which he made his selections. The three extracts given are sufficient to show that the story is practically the same as the Arabian Nights romance; but of course they do not enable us to say whether the versions are identical or differ in detail. They are also sufficient to show that the poem is in very old Turkish, and therefore probably a work of the First Period or, at the latest, of the opening years of the Second.

It will have been noticed that the three romances we have just looked at are all, so far as we can judge, simply stories, and nothing else. The tale does not appear in their case to be presented as an allegory, or to be made the vehicle for conveying instruction whether mystic or philosophic. And this perhaps accounts in a measure for the neglect with which they met. For although the illiterate Oriental dearly loves a wonder-tale, the learned ignore, or at least used to ignore, as altogether unworthy of their notice, as fit only to amuse the vulgar crowd, any mere story which held no lesson beneath its surface-meaning. Erudite scholars who prided themselves on their learning, as did our historians and biographers, disdained to notice such childish trivialities or the men who played with them. Thus Katib Chelebi in his huge bibliographic dictionary, where he gives a succinct account of all

¹ See Lane, vol. iii. p. 308; Payne, vol. vii. p. 55; Burton, vol. vii. p. 314. In the Arabian Nights the name of the hero is Seyf-ul-Muluk.

the important works in Arabic, Persian and Turkish, known in his day, dismisses the *Thousand and One Nights*, in Europe the most popular and most widely known of Muhammedan writings, with the mere mention of its name, without a single word of comment.

Again, as manuscripts were transcribed, not for the illiterate, but for the learned, naturally but few copies would be made of such books as the latter (practically the only readers of those days) reckoned unworthy of attention. This no doubt is the explanation of the extreme rarity of such books nowadays; and in all probability this same neglect, born of learned arrogance, has led to the total disappearance of many an old romance.

CHAPTER X.

CONCLUDING REMARKS.

The Position at the Close of the First Period.
Eastern and Western Culture in the Middle Ages.

By the close of the First Period it was definitively determined which of the West-Turkish dialects was to be the literary idiom of the future, and what was to be the nature of the poetry that should be composed therein.

We have many times observed that the poets, whatever the style in which they wrote, have up till now made use of the dialectic forms peculiar to the province to which they happened to belong. There has been no common centre for the West-Turkish world; on the contrary, the capital of each little state has been a separate and independent centre of culture as well as of government. So long as such conditions lasted there was no reason why a poet should cultivate any other dialect than that of his own province. And hence has come that provincialism, that heterogeneity of dialect, which has led us to describe the poetry of this Period as West-Turkish rather than as Ottoman. While the Ottoman was but one out of several Turkish states there had been no reason why a non-Ottoman poet should make use of the Ottoman dialect rather than of his own. But now, when the political predominance of the Ottoman State has been established,

and all the others either have been or are about to be merged in it, the dialect of the Ottoman naturally becomes the official language of the West-Turkish Empire, and is therefore accepted as the standard form by the entire community. It consequently results that poets who, had they lived somewhat earlier, would have written in the Turkish of Germiyan or Qastamuni, now discard whatever is local in such dialects, and assimilate their idiom to that of the Ottoman capital, henceforward the common metropolis. And so for the first time there comes to be a uniformity in the language of this literature, and West-Turkish passes into Ottoman poetry.

The nature of the Ottoman poetry into which the West-Turkish thus now develops has likewise been determined. This, it has been settled, is to be Persian; it is also to be artificial, exclusive, unpopular.

From the very beginning West-Turkish poetry had shaped its course by that of Persia, which had stood to it as foster-mother; but it had not always been artificial, exclusive, unpopular. The first intention of this poetry was purely didactic; the aim of the earliest poets was to teach spiritual truth to their fellow-countrymen. They naturally chose the easiest and most direct way to accomplish this; and so they wrote in the vernacular, the common speech of daily life, which every one could understand, throwing their words into simple rhyming lines that could easily be retained in the memory.

For over a century this continued to be the rule; practically all serious literary poetry was composed in the *mesnevi* form, and written in plain, straightforward Turkish, not very far removed from the spoken idiom, and perfectly intelligible even to the unlearned. During the fourteenth century and the opening years of the fifteenth, when a man wanted to play with poetry, or to treat poetry primarily as an art, looking more to the style than to the matter, to

the manner of expression than to the thing expressed, he avoided mesnevi, and confined himself to the lyric forms. As the models of such writers were necessarily the artificial lyrics of Persia, there speedily developed among the West-Turkish lyric poets an artificial and unnatural idiom, at least three-fourths Persian, and therefore incomprehensible to those unacquainted with that tongue, and in marked contrast to the language of the contemporary mesnevi.

But this artificial idiom bears what the blunt Turkish of the mesnevi-writers does not, the stamp of culture. Through its inherent beauty and the deftness of craftsmanship for which it gives opportunity, it has always exercised a peculiar charm over artistic and sympathetic minds brought within its influence; and so when Sheykhi, writing under the immediate inspiration of Nizami, introduced it into mesnevi likewise, the fate of the old homely Turkish was sealed. Till this poet wrote his *Khusrev* and *Shirin* the distinction of style between mesnevi and lyric poetry had been strictly maintained; we have only to recollect how Ahmedî, Sheykhi's immediate predecessor, employs in his mesnevi, the *Iskender-Name*, a style so simple that it often degenerates into baldness, while in his lyrics his language is to the full as artificial as that of any poet of the First Period. But after Sheykhi wrote, the distinction disappears; subsequent poets, writers of mesnevi as much as writers of lyrics, fascinated by the brilliance of the artificial idiom, seek to try their strength therein, disdaining the common speech as beneath the dignity of art; and so in the Ottoman poetry into which the West-Turkish now passes, we find that the divorce is everywhere complete between the idiom in which it finds expression and the language as spoken among the people.

Sheykhi and the lyric writers have not only determined what is to be the form and fashion of Ottoman poetry; they

have struck what is to be the key-note of its strain. The first poets were frankly teachers; they delivered their message in such a way that no one could doubt their meaning; their words present no tangle of Divine and human love. But Sheykhí and the lyric writers speak in metaphors; they are always hovering on the border-line between the sensual and the spiritual; their ostensible subject is human love, but through and beyond this, giving to it what it has of life and beauty, is ever felt to be the Celestial Glory, the Ecstasy of the Divine. And so in the Ottoman poetry now about to be, while we shall find that the artlessness and candour of the early poets has passed away with their simple homely speech, we shall recognise a Sheykhí in every romancist, an Ahmedí in every lyric.

In concluding our review of the First Period of West-Turkish poetry, I would very briefly draw the reader's attention to an aspect of the subject which he has most probably himself more than once observed, but concerning which I have so far said nothing, namely, the close similarity that exists between the intellectual and moral culture which I have endeavoured to describe and that which prevailed during the same centuries in Western Europe.

In the fields of philosophy and science there is not merely similarity, there is identity. And in those directions where there is not identity, there is a very remarkable analogy. The civilisation of the Muhammedan East is based upon the Arabic Koran, that of medieval Europe upon the Latin Bible. The Eastern poets had the monopoly in the histories and legends they inherited from the ancient Persians, the Western in those they learned from the Roman classics. These are the two chief sources of such difference as exists, and the analogy in both cases is complete.

The first is the more important of the two; but even here, as the points of agreement between Bible and Koran are greater and more numerous than the points of variance, the divergence in culture that hence resulted was superficial rather than essential.¹ For the rest, the religion of 'the men of heart' was the same in East and West. Change a few names and phrases borrowed directly from the prevailing positive religion, and it would be hard to distinguish between the effusions of the dervish mystic and those of the ecstatic monk or nun.

The identity in philosophy and science (which latter was but a branch of philosophy) results from the fact that not only were the original sources the same for both East and West, but that a great number of the European treatises on these subjects were translated from or inspired by the works of Muhammedans or of Jews who wrote for the most part in the Arabic language. For Arabic was to the world of Islam what Latin was to Western Christendom. The language of Holy Writ, a knowledge of it was the first necessity for the Muslim, whatever might be his nationality, who aspired to become a man of learning. Arabic thus became the common language of all the learned throughout the Muhammedan world, and so it came to be the language of learning, and in it were composed all works dealing with any serious subject, whether religious, philosophic or scientific. In all this it is paralleled by the course of the Latin language in the West. And as in the West the French tongue gradually asserted itself and became a medium of literature, so

¹ What most sharply distinguished the West from the East was not the difference between Bible and Koran, but the elaborate ritual which the Papal church superimposed upon a simple Eastern religion, and the extravagant pretensions advanced by the Romish priesthood, from any analogy to which Islam has happily been ever free. These matters, however, affected social life rather than intellectual culture.

in the East did the Persian after a time assert itself and develop into a literary speech; and as the rise of French literature was in due course followed by that of English, so was the development of Persian literature by the appearance of Turkish.

In conditions so similar, culture and civilisation naturally developed along parallel lines. And so we find the poetry of the medieval West to be inspired by the same ideals as that of the medieval East. Notably is this the case with the poetry of Provence; instant in the quest of subtleties of fancy and curiosities of language, ever flitting between the earthly and the Heavenly love, the Troubadours and those who learned from them in Italy and France were moved by a spirit in no wise different from that which spoke through the Persian and Turkish lyric poets. Likewise, the romancists of the West, allegorising through thousands of rhyming couplets, are the faithful representatives of those Eastern writers of whom Nizámí and Sheykhí may stand as types.

Were it not beside our purpose, it would be easy to trace this similarity in detail, and interesting to inquire how far the West is here the debtor of the East. However the question just suggested might be answered, one point is certain, namely, that from whatever source medieval Europe received these matters she held in common with the East, she did not learn them from her Roman teachers.

All that concerns us in our present studies is that this parallelism in culture between East and West continued all through the fourteenth and through the greater part of the fifteenth century. It was not interrupted till the Renaissance diverted the whole current of intellectual and moral life in Europe. But the separation which then ensued was complete as it was sudden. Under the guidance of the new-found Hellenism, the West turned aside from the old road, and

pursued a way which led in a new and very different direction. The East continued to follow the old path; and so by the sixteenth century, they who had for long been fellow-travellers along the same road, were to one another as aliens and barbarians. Up till then, though they had met most often as foemen, they had understood one another; but when Europe broke away, the mutual understanding ceased. The genius of the Middle Age and the genius of the Renaissance are so opposite that mutual comprehension seems impossible. In the West the latter killed the former; but into the East it could not pass. And so to this day the typical European and the typical Oriental never truly understand one another; for in the East, at least in the unsophisticated East, it is still the Middle Age.

END OF VOL. I.

APPENDIX.

APPENDIX.

APPENDIX.

First lines of the Turkish Text of the Poems translated
in Volume I.

- [۱] ادر کیدور قرداش یوقسا یاروز
- [۲] دانی که من ز عالم یالغوز سیئی سیورمین
- [۳] مولانا در اونیا قطبی بلک
- [۴] سنون اوک بو دیجه نور دوقتی
- [۵] تنگری ایچون کل بکا کیم آنکاسین تانگری بیی
- [۶] کعبه و بوت ایجان بنم چرخ اوروبن دونن بنم
- [۷] اول قدر کن فیمن نطف ایدجی رحمان بنم
- [۸] یولداس اوله ایکیمز کل دوسته کیده کل
- [۹] یا انبی کر سؤل اینسک بکا
- [۱۰] کور کم اول الله نلر قلمش درر
- [۱۱] بر عجب حکمت دیایم نظمله
- [۱۲] ای کوکل سن یول اریله یارسک
- [۱۳] تنک شکری لعل لبوک تنکه کتوردی
- [۱۴] ای سیه کیسو و سپید ذقن

- [۱۵] بن نجاسی دیریلیم سندن اراخ
 [۱۶] یار بیزومبیله یینا کور که نه آل ایلدی
 [۱۷] اولمش تنومه عشقی انوک روح دکلمی
 [۱۸] نکارینا نکارینا نکارین
 [۱۹] دیدم لبوکی صورسم و امسم اولامی
 [۲۰] شاک اولورسم وصلوکه غم اولامی
 [۲۱] کوکلم یینه اول لیلییه مجنون اولمش
 [۲۲] دیدم که لبک دیدی نه شیرین سویلر
 [۲۳] دیدی که نچون کوزوکی پر نم کورورم
 [۲۴] بن لبلروکی جانومه ام سم کورورم
 [۲۵] یورک کوزوک یولنه صد پاره کرک
 [۲۶] جانانیه جان ویرمهک عشاقه صلادر
 [۲۷] اولدا حق نا یازمیشیسا بولور
 [۲۸] حقا شکر قوچلرک دورانی در
 [۲۹] بخششی اکلام چپاندا وایه یوخ
 [۳۰] سنجلاین دنیاده خوب ازمش
 [۳۱] کوکلدا کرلو بولسا بر تاسه در
 [۳۲] بلور حق قاتندا درارمز
 [۳۳] کورمدم سن تک لطیف نازک جوان
 [۳۴] صحبت اندوک بو کبجا شول یارلا
 [۳۵] همیشه عاشق کوکلی بریان بولور
 [۳۶] الله ادرن ذکر ایدالم اول
 [۳۷] آمنه خاتون محمد انهسی
 [۳۸] الودع ای جان جانان الوداع
 [۳۹] ایا خورشید مه پیکر جمالک مشتری منظر

- [۳۰] اکمی طاعا اغردی اول بولده شاه
 [۴۱] لرم اندن داخلی سورب شیریار
 [۴۲] اول ارادا چونکه نندی شیریار
 [۴۳] ایلد بتم سلام دلداره ای صبا
 [۴۴] عر لم نروکد صید اوئه مست و خراب العر
 [۴۵] نه یوزوک نظمیری مینر و مه وار
 [۴۶] اونکه یوزوک دل زنفوک رجوان ایلمش
 [۴۷] نه مُنظیر سن که اولدی سرتسر نور
 [۴۸] میرو سلمان عر نصره چون اجر جام شراب
 [۴۹] کل ای دل مطلب اعلی ارساک
 [۵۰] مکر فوندوغی بر پیرویز شاعک
 [۵۱] مکر بر کون شه فرخنده اختر
 [۵۲] پس اول کرکسلین کوک دوزو قری
 [۵۳] شیرین حدیثک عر بری بر کوهر یكدانه در
 [۵۴] عید اکبر در جمالت عیده جان قربان اولور
 [۵۵] ای یوزک نصر من الله ای صدچک فتح قریب
 [۵۶] اول تمام آیک یوزندن چونکه رفیع اولدی نقاب
 [۵۷] دائم انا الحف سویلرم حقدن جو منصیر اوئشم
 [۵۸] ای یوزک عشقنده سر کردان فلک
 [۵۹] ای حقی عر برده ایسترسن نه وار
 [۶۰] دلشم حقدن انا الحف سویلرم
 [۶۱] دائم شول بحر کیم پیدی یوخ
 [۶۲] بی وفا دنیادن اوصانندی کور
 [۶۳] کل محیض عشقه بر کر دانه نور
 [۶۴] کورمشم عر شیده حق مطلق

- [۶۵] حَقِّ تَعَالَى آدَمِ اَوْغَلِي اَوْزِي دَر
- [۶۶] لَهُ الْمُلْكُ لَهُ الْحَمْدُ لَهُ الشُّكْرُ لَهُ النِّعْمَا
- [۶۷] بُو خَان اِيچِيْرَه نِيچِيَه خَان قُونْدِي كُوچِدِي
- [۶۸] آيِيْنَهْ جَانَانِ اَوْلَهِي جَانِ حَزِيْنَمِ
- [۶۹] بُو مَنَاجَاتِي قِيْلِبِ قَلْدِرْدِي بَاشِ