went and told his story to Mu'eyyed-zade the Anatolian Qāzī 'Asker, who was the very antithesis of the Rumelian, being, as we have more than once seen, the ever-ready friend and patron of talent and ability. This good and learned man bade the would-be principal go and formally accept the cadiship proposed by his colleague, and leave the rest to him. Kemāl-Pasha-zāde did as he was told. And so on the morrow Hājji-Hasan-zāde presented to Sultan Bāyezid the young man's request and suggested that it should be granted. But Mu'eyyed-zāde, who was present, interposed, saying that the applicant was one of the most gifted and promising young men of the day, and that it would be a grievous misfortune if he were lost in a cadiship, the more especially as the Tashliq principalship, which would give him an excellent opening, was just then vacant; and he prayed the Sultan to confer this on him. Hājji-Hasan-zāde had not the effrontery to oppose his colleague's request, which was accordingly granted.

Mu'eyyed-zāde's kindly offices by no means ended here; he frequently brought his protégé under the notice of the Sultan, and succeeded in obtaining for him grants of money as well as other favours. It was he too who proposed to Bāyezid that Kemāl-Pasha-zāde should be commissioned to write the history of the Ottoman power in Turkish, as it was desirable to have the story in the national language, Monja Idris's work on the subject being in Persian. ¹ He further suggested that in order to enable the historian to accomplish his important task under every advantage, it would be desirable that he should be transferred to the principalship of the Išāq Pasha College at Uskub, where he would have the benefit of a change of air.

It was this kind interest on the part of the generous and

¹ See p. 267, n. 1.
enlightened Anatolian Qāżī-āsker that laid the foundation of Kemál-Pasha-záde’s brilliant and successful career. Placed at the very outset in a position which, while it afforded such an opening as his ambition desired, left ample leisure for the pursuit of his studies, and gave numerous opportunities for the display of his talent, it remained with himself alone whether and how far success was to be his. A man of so much ability and so much energy is born to succeed; and so we find that the story of his life is, with but one break—if break it can be called—of a few years, an uninterrupted record of success.

From the Uskub principalship Kemál-Pasha-záde was promoted to that of the Halebi College in Adrianople. This was followed by several similar appointments, each more important than the preceding, the last being followed by the high office of Cadi or Judge of Adrianople. At length in 922 (1516—7) he was made Qāżī-āsker of Anatolia; and in this capacity he accompanied Sultan Selīm on the Egyptian campaign. On the return to Constantinople, in 924 (1518), he fell into disgrace, owing, it is said, to the machinations of his rivals, and was deposed from his high office, and sent to Adrianople as principal of the Dār-ul-Hadīs College there, the same where in his student days he had studied under Monla Lutfī. But in 932 (1525—6), when Sultan Suleyman was on the throne, he was recalled to the capital, and there appointed to the supreme office in the learned profession, the office of Muftī or Sheykh of Islam, which Suleyman but a little time before had advanced to the highest rank of all, above the Qāżī-āskerates alike of Rumelia and Anatolia.

Kemál-Pasha-záde retained this lofty post for the remaining eight years of his life, dying as chief legal magistrate of the

1 See p. 350, n. 4.
2 See Appendix A.
Empire on the 2nd Shevwal 940 (16th April 1534). He was buried outside the Adrianople Gate, in the yard of the cloister of Sheykh Mahmúd, where a pupil of his, named Mehémmed Bey, who died judge of Cairo, built a stone wall around his tomb.

It is to his work as a scholar rather than to his achievements as a poet that Kemál-Pasha-žáde owes his great reputation; for although his poetical writings would have sufficed to make the fame of a lesser man, they were overshadowed by his extraordinary erudition and his amazing industry. The Ottoman critics, for all their skill in eulogy, can find no words to express their admiration and reverence for this miracle of learning. Other sages and savants, they tell us, have excelled in one science and written valuable works thereon, but he excelled in all the sciences and composed precious books and treatises on every one of them. They give us lists of his works on exegesis and jurisprudence, and all the various branches of Muhammedan theology and law; but these, being all in Arabic and dealing with scholastic technicalities, are outside the field of our studies. He often turned, however, from those learned labours, which he doubtless regarded as the serious business of his life, to seek relaxation in pure literature, and it was in such moments that he wrote the Turkish poems which are our concern. By way of showing his untiring industry, "Ashiq says that he left over three hundred separate works, including those that remained unfinished at the time of his death, and "Ali records that he worked day and night, resting only six hours out of the twenty-four. They tell us further that when he became Muftí or Sheykh of Islam he issued at the rate of a thousand fetwas a day.

1 By a slip, which is pointed out by "Ali, Ashiq places Kemál-Pasha-žáde’s death in 941.

2 A fetwa is an opinion or decision as to a requirement of canon law, formally given by an official styled a Muftí, a name which means ‘issuer of fetwas.’
This last obviously exaggerated statement brings us to a curious point which shows how easily and quickly legends arise in a society, however learned and cultured, where scientific knowledge is founded on the sand. Among the honorific titles carved upon Kemál-Pasha-záde's tomb is one which is peculiar to himself, never having been given to any other legist; it is, Muftí-us-Saqalayn or 'Mufti of the Two Ponderables.' This term 'the two ponderables' occurs in a passage in the Koran¹ where it is evidently used to indicate the two races, man and genies, these being so described because both, being created of matter, possess weight. The title on the tombstone therefore implies that he to whom it was given was regarded as the muftí not only of men but also of the genies, and in this sense it has been generally understood. There is nothing to show how such an idea got abroad. The biographers nearest the legist's own time, Schí and Latifi, are silent on the subject; Tash-köpri-záde, who wrote some forty years after his death, is the first to refer to it, and he says simply, 'because that both mankind and the genies applied to him on hard questions, he is spoken of by the noble as the Muftí of the Two Ponderables.' But 'Alí, writing forty years later than the author of the Crimson Peony, knows a great deal more. He declares that it is well known how Kemál-Pasha-záde, besides holding the muftí-ship of mankind, held the same office among the genies; and further, that it is common knowledge how he was already the occupant of this high position among the latter while he was principal of the Dár-ul-Hadís College, and how when he accepted the muftíship of mankind he wished to resign his functions with the genies, but that the learned among these sought the world through, and, failing to find his equal for learning, implored him to continue in office, assigning

¹ Koran, iv, 31.
him a salary of a thousand aspers, and that he eventually gave his consent to their request. 'Ali adds that it is a well-established fact that the great man himself imparted these details to certain of his intimate friends. The story which 'Ali thus reports was doubtless current at the time he wrote; and it is, as we have said, a good example of the readiness wherewith a credulous age will propound and accept a mythical interpretation of a formula or a phrase that it does not understand.

The biographers tell us that a great number of anecdotes collected round the name of this author, and they have noted several of these, exemplifying for the most part the ready wit which has long been attributed to the great scholar. Thus 'Ashiq records (and after him Hasan and Riyāzī) that once when the legist and his friends were conversing together, someone remarked that Monla Refiqi, ¹ though not a learned man, was very fond of gathering books, and expressed his regret that so many volumes should be thus imprisoned; whereupon Kemāl-Pasha-zāde rejoined that inasmuch as Refiqi only imprisoned books, he was less cruel than most of their colleagues, who tortured them. ²

The same authorities relate that when passing through

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¹ A minor poet of the time; he figures in the Tezkires.

² That is to say, most of the so-called learned men of the day had so little reverence for their books that they were wont to misuse them, bending back the covers, turning down the pages, and so on. A similar idea is contained in this Persian couplet which I once heard, and which is supposed to be said by the owner of a book to a friend who has sought to borrow it:

"My book I'll lend thee, but on three conditions: —
That thou nor drum nor horn nor box wilt make it."

Here the borrower is forbidden to make the book a drum, i. e. to beat the 'devil's tattoo' on its covers; or a horn, i. e. to roll it round (the covers being flexible) and blow through it; or a box, i. e. to shut it with a pencil or other article between the leaves.
the district of Qaraman on the return from the Egyptian campaign, Sultan Selim was struck by the frequency of whirlwinds in that country, and asked Kemal-Pasha-zade, who was constantly beside him, whether this could be accounted for. The legist, equal to the occasion, replied, 'This is the land of Mevláná Jelál-ud-Dín,¹ and so the very dust and stones engage in the dervish-dance.'²

³Ashiq and ⁴Ali have another tale of the return from Egypt. One day when Selim and his Qázi-Àsker were riding together conversing on literary matters, the Sultan remarked that it was strange that Sídí-⁵Ali-zade, a contemporary littérateur, should have written a commentary on the Gulistán in the Arabic language when the text itself is in Persian, whereupon his companion made the following reply which showed clearly enough what he thought of the work in question, 'As he knoweth not Persian, how could he write a commentary therein? If therefore he wrote it not in Arabic, what was he to do?'

Latifi speaks of the amiable qualities and social gifts of this distinguished scholar, but that he was not above a somewhat petty literary jealousy seems to be shown by the ungenerous and unjust remarks which, as we saw in a former chapter,³ he was in the habit of making concerning his

¹ We have several times seen that Qonya, the capital of Qaraman, was the head-quarters of Mevláná Jelál-ud-Dín, the great mystic poet and teacher and the founder of the Melevi dervish-order, that in which is practised the mystic dance. (See vol. i, pp. 145—6 et passim.)

² Riiyáži quotes in this connection the following couplet by Bihishtí of Vize, a minor poet who died in 979 (1571—2): —

کورن در رقص ایلدرکی، كریبد دشت و غامقی
سماعه قنیسی لیلینک عویسی خوان کیبینی

He that who sees the whirlwind o'er the dreary wilderness advance, —
'The love of Leylá makes the dust of Mejnán still ecstatic dance.'³

³ See p. 148 supra.
precursor Hamdr's Joseph and Zelikha, a work in which he doubtless recognized a formidable rival to his own poem on the same theme. Hâjjî-Hasan-zâde had really sought to injure him, and in all probability fully deserved to be pilloried; still the following verses, which the biographers quote from the chapter of his History in which he mentions the death of this old enemy, can hardly be said to point towards magnanimity:

The Son of Hasan, 1 he the foul of face.
Of vice and ignorance the dwelling-place:
What though that fain he had obstructed me.
That fain to stay Perfection's 2 sun was he? —
The worthless ever seeks the worthy's ill.
Each Ahmed hath his Ebu-Jehl 3 still. 4

Besides his Arabic writings, which however, as we know, form his chief title to fame, Kemál-Pasha-zâde left a good many works in Turkish and one at any rate in Persian. This last was named the Nigarîstân or 'Picture-Gallery,' and was intended to be a parallel to the famous Gulistán of Sa'dî. 5 Ashiq thinks that at least in the matter of arrangement it is an improvement upon that well-known and justly esteemed book, an appreciation admitted, though in a qualified manner, by Hasan.

1 i. e. Hasan-zâde.
2 The word for Perfection is Kemal, so the poet here refers to his own name, the 'sun of Perfection' standing for the 'genius of Kemal.'
3 Ebu-Jehl, i. e. 'the Father of Ignorance,' is the nickname given to 'Amr ibn-Hishâm, who was one of the Prophet Muhammed's bitterest opponents. Ahmed, as we know, is another form of Muhammed: it was also the personal name of Kemal-Pasha-zâde.
4 ابن حسن ایل شهید صورت شر مظاهر مظهر حسین
با ک نوه شهید معارض لیش کمال اعیان اولین
نا اهل اولین معارض اهل حسن احمد بولزهر أبو جهل
5 Sehi says the Beharistan of Jâmi; but he is probably wrong, as all the other authorities say the Gulistán.
His Turkish works consist of a treatise on Persian lexicography entitled Daqaqiq-ul-Haqaqiq or 'The Subtleties of Verities'; the History of the Ottomans, which is carried down to the occupation of Buda by Sultan Suleyman in 932 (1526); two translations from the Arabic made for Sultan Selim; a mesnevi poem on the story of Joseph and Zelikha; and a Divan of ghazels.

The two translations, of which the one is of an historical work relating to Egypt entitled En-Nujum-uz-Zahire or 'The Shining Stars,' and the other of a treatise on a special branch of medical science entitled Rujii'ush-Sheykhi ila Sibah or 'The Return of the Elder to his Youth,' were made during the Egyptian campaign. In order to assist him in this work by acting as his amanuensis, the Qazi-Asker sought and obtained Selim’s permission to take with him his friend Ashji-zade Hasan Chelebi, who happened to be then without employment. It is said that every night when the camp was pitched, Kemal-Pasha-zade dictated a certain number of pages to his colleague, who wrote them out nicely, and thus they had them ready for presentation to the Sultan each morning as he mounted his horse. Copies of these translations seem always to have been extremely rare; at least Ashiq tells us that even in his time they were so scarce as to be practically unobtainable.

The following are a few ghazels from Kemal-Pasha-zade’s

1 There are two MSS. of this work in the British Museum, Add. 7887 and Or. 36.
2 Ashiq speaks favourably of the style of this work, but Hasan criticises it on the score of obscurity arising from an excessive use of homonyms. A chapter from it, that dealing with the Battle of Mohacez, was published with a French translation by Pavet de Courteille in 1859.
3 [The author of this well-known history was Jemâlu’d-Din Abu’l-Mahasin Yasuf b. Taghi-bardi, who flourished about the middle of the ninth century of our era.]
4 [Called نازنون، and dealing with aphrodisiacs and the like.]
5 Ashiq and Hasan both have articles on him in their Tezkires.
Diwan. The reader will observe that in no case does the poet insert his own name.

Ghazel. [151]

From the other's hand may no one draw the loved one's skirt, ah me! Would the thorn but leave the rose's hem! it will not! what shall we?

Broke into the eyen's mansion have the liver fragments. lo!

Saying, 'These are the blood-guilty!' grips them this blood-raining e'e. 'Tis not down that showeth, nay, 'tis musk besprinkled o'er her face By the breeze of morn when shaking her black tresses' drapery.

Deemest thou it is the rose's tunic, O thou breeze of morn? — What thy hand that thou wouldst raise the skirt of her my belamy?

When that one would ford a river, ever lifteth he his robe:

What then though the darkling curls upraise their frocks continually?

1 By 'other' is here meant the lover's rival, the beloved's guardian, or any person who might intervene between the pair.

2 The idea in this couplet is that none can enjoy the company of the beloved without some drawback, i.e. none can enjoy unalloyed happiness in this world.

3 The liver, which was regarded as the seat of passion, was believed to consist of blood in a solid form. Thus if one wept tears of blood (see vol. 1, p. 217, n. 1) till all one's supply of fluid blood was exhausted, it was feigned by the poets that little fragments of the liver (i.e. of blood still in a solid state) would come into the eyes. This would of course imply that the mourners had wept very long and very bitterly.

4 i.e. the blood-weeping eye seizes these fragments (they would not run out as tears), as though they were house-breakers, saying that they are the criminals who have caused all this blood to flow (to be shed in tears). 'The house of the eye' i.e. the eye itself or perhaps the socket, is a recognised term.

5 Her locks are conceived, as usual, as being full of sweet dark-hued musk, so when the wind blows these over her face some of the musk-dust rests upon it, and it is this, not, as one might think, the fine down, that has caused the tiny dark marks seen there.

6 i.e. the rose's corolla.

7 i.e. how darest thou, O breeze, with the hand of audacity make free with the skirt of the beloved (i.e. blow it about)? Dost thou take it, because of its and of her delicacy and daintiness, for the tunic of the rose with which thou art wont to play?

8 Here the clear bright face of the beloved is conceived as a sheet of pellucid
Since the heart's robe by the grief for faithless fair ones hath been rent,
Leaves it 1 ne'er the skirt 2 of you True Friend whose worth it now can see. 3

Ghazel. [152]

Think not 'tis my robe bereddened by my tears of blood, ah no!
'Tis the flash of Passion's fire which from my flintstone-heart doth glow. 4
Like the lotus, 5 bideth e'er my sallow face midmost the stream; 6
All the waves of Love's wild ocean come and o'er my head do flow.
There's a pair of one-eyed bridges o'er the Oxus and the Nile;
From mine eyebrows twain they're fashioned, on one pier they stand, I trow. 7
Every day a thousand times the tears of blood surge o'er my head;
What of anguish for this love hath o'er me passed, behold and know:

With intent to reach its mansion 8 the new moon a skiff 9 hath set
On the heaven's shore, for through my tears of blood there's none may go, 10

water; and her locks which dangle over it, because they curl up at the ends, are imagined as raising their frocks to keep them from getting wet.
1 i. e. the heart.
2 i. e. skirt is used here figuratively for protection.
3 i. e. my heart, having tried the joys of this faithless world, hath discovered the value of the True Friend, i. e. God.
4 The poet's heart is here compared to a flint, not because of hardness, but because, as fire is latent in the flint, so is love in his heart.
5 The lotus or yellow water-lily. The poets often compare the lover's face, sallow through grieving and weeping, to this flower.
6 My sallow face is compassed by the stream of my tears, as the yellow lotus is by the water of the river or lake.
7 The two bridges are the poet's two eyebrows (which are arch-shaped); they are each 'one-eyed,' that is, each bridge is built with one arched opening, viz. the poet's eye; they are both reared on one pier, i. e. his nose; beneath each bridge rushes a mighty river: the Nile in one case, the Jeyhun (or Oxus) in the other; i. e. the floods of his tears.
8 Referring to the twenty-eight mansions (menázil) of the Moon, one of which it passes through every day and night in its monthly journey round the Zodiac.
9 Here by a compound metaphor the new moon is represented at once as the skiff and as the voyager who is to sail therein.
10 The poet sees the crescent moon low on the horizon near to the red afterglow. This last he fancies as a vast impassable ocean formed of his own tears of blood; and he conceives the crescent as a skiff with curved prow.
Each on each mine eyelash ranks have dashed; \( ^1 \) and blood hath flowed amain; \( ^2 \)
From the shock thereof hath terror seized upon the hordes of woe. \( ^3 \)

Ghazel. \([153]\)

Whence is this, the garden-cypress looks to thee for guidance, say? \( ^4 \)
What then though it do, O dainty-bodied stony-hearted may.

In thy beauty’s realm \( ^5 \) a Grecian \( ^6 \) slave-girl is the flowing stream; \( ^1 \)
In thy tresses’ land \( ^5 \) an Indian serf the mask of far Cathay. \( ^* \)

Were it not thy rosy face’s story that the bulbul sang,
Ne’er had lily raised the tongue, \( ^9 \) nor oped the mouth had rosebud gay. \( ^10 \)

Trembles sore my heart, if rose and cypress wave upon the sward;
For my soul then whispers, ‘Wondrous rose-faced cypress comes this way.’ \( ^11 \)

Every tulip in the mountain-lands of dule and pain that blows
In my heart’s blood dyed, and branded by my passion’s fire, is aye. \( ^12 \)

and stern in which the moon will cross this red flood to reach its own ‘man-
sion’ or home.

\( ^1 \) The upper and lower rows of eyelashes are conceived as contending ranks of spearmen.
\( ^2 \) i. e. I have shed tears of blood.
\( ^3 \) i. e. I have had a ‘good cry’, and feel better in consequence.
\( ^4 \) i. e. How comes it that even the cypress, the type of grace, looks to thee as its model? i. e. thou art still more graceful than it.
\( ^5 \) The original here has ‘Egypt’ or ‘Cairo’ for ‘realms’, and ‘Syria’ or ‘Damascus’ for ‘land.’
\( ^6 \) Grecian, i. e. Rumi.
\( ^7 \) The stream is typical of clearness and brightness, so may be associated with the people of Rûm, they being taken as representative of the fair-skinned races, as the Indians and Ethiopians are of the dark-skinned. The word for slave-girl (jâriye) literally means any running or flowing feminine thing: so there is here a double allusion.
\( ^8 \) Musk being always associated with a beauty’s hair, and being fragrant and dark, and coming from Cathay.
\( ^9 \) The ‘tongues’ of the lily are its petals, which are somewhat tongue-shaped.
\( ^10 \) Were it not that the nightingale’s song is all in praise of thy rose-like beauty, the lily would not have raised its voice nor the rosebud opened its mouth in vociferous applause thereof. Another instance of aetiology.
\( ^11 \) He fancies that the rose and cypress waving in the wind have caught sight of the approach of the beloved who outdoes them in beauty, and so are trembling with excitement.
\( ^12 \) The tulip’s ‘brand’ is its dark centre that looks like a cauterization.
Ghazel. [154]

Though that Fate should for a cycle from thy fair face sunder me, could it for a single moment part me from the thought of thee?

Turned am I to crescent-moon within the afterglow's embrace, since the Sphere hath ceased to let me those thy musky crescents see.

All my theme and thought is fantasy of thy sweet waist and mouth; longing lets me ne'er devoid of dreams or speech of thee to be.

Ah, the rival grows to darkling cloud to veil thy beauty's sun; like to my black fortune, he from thy fair face hath parted me.

O my dear one, sore confused of soul am I, and heart-distraught, since that from thy locks and mole I severed am by Fate's decree.

Ghazel. [155]

There's none may strive with those thy brigand tresses, O my fair; there's none may speak with those thy sugar-strewing rubies rare.

What time it sees the bulbul-heart, it opens all a-smile; —

The signs of fellowship therewith thy roseate face doth wear.

O heart, go strive for friendship with the dog that haunts her ward; let others say their say, mate thou with those thy mates for e'er.

1 i.e. I am worn thin and bent.
2 Here the afterglow stands for the tears of blood that he has shed. The connection between the crescent and the afterglow is explained on p. 360, n. 10.
3 i.e. thy dark and curved eyebrows.
4 'Fantasy' here, as in many other places, stands for the image which an object has impressed upon the mind.
5 i.e. to conceal or keep thee from me.
6 My lot is now confused as thy tangled tresses and dark as thy black mole.
7 None may seek to rival thy locks that bind all hearts, or to vie in sweetness with thy ruby lips that utter dulcet words.
8 i.e. by smiling when I approach, thy rosy face betrays its friendly feelings towards my nightingale-like (i.e. lover-like) heart.
9 Another allusion to the beloved's dog, the literary descendant of that of Leyla.
O caviller, thou callest yonder Idol's tress a zone.
Thou paynim! would they'd hanged thee high with thine own zone whilere! 1

Ghazel. | 156 |

Ne'er a moment withouten dole are we;
How strange are the ways of the world, ah me!

On earth there is none understands his case;
The ways of the world are strange, perdie!

The Sphere ever turns without rest or pause. 2
And thus shall it do while the world shall be.

Their souls in the fire day and night they fling,
And on water and dust do they spend their fee. 3

What of thine may this House of Illusions hold. 4
Or in what may this cupola 5 profit thee?

1 O caviller, thou callest the Idol's (beauty's) tress a 'zone' (the emblem of infidelity, see p. 44, n. 4), thus implying that she is a paynim because she wears it, and I because I love it. So cruel a suggestion proves thyself to be a paynim; as such thou must have a zone of thine own, with which I would they had hanged thee.

2 Alluding to the continual changes brought about in human affairs by the revolution of the spheres. See vol. i, p. 44, n. 3.

3 i. e. men are ever wasting their lives and substance in the pursuit of earthly (material) vanities.

4 Can this world of unrealities be a lasting home for thine eternal soul?

5 The dome of the sphere and all which is beneath its vanth.
CHAPTER XIV.

MINOR POETS, LYRIC AND MYSTIC.

During the course of the seventy years covered by the reigns of Mehemmed II, Bâyezid II, and Selîm I all the outlying Turkish lands west of Persia, except the tiny province of the Benî-Ramazán and the partially Turkish district of Baghdad, have been gathered into the Ottoman fold. The number of Turkish towns that must henceforward be called Ottoman has consequently considerably increased, and the field for the cultivation of Ottoman poetry has been proportionally extended.

As culture has made great strides during these seventy years, the study of Persian literature, which in those days was synonymous with culture, has acquired an ever-increasing importance. In reading the Tezkires we constantly find it recorded to the credit of a poet of this early time that he was well versed in the Fenn-i Furs, an expression which bears much the same relation to Persian studies as our term Latinity does to Latin.

There has been much coming and going of poets between Turkey and Persia.⁴ Amongst those who came from the Eastern Kingdom was that Basîri whose name has been

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⁴ Thus we have seen how Mu'eyyed-zade studied for some years in Persia (p. 29), and how 'Ali Qushji (p. 25, n. 5) and Mo'ina Idris (p. 267, n. 1) left the Persian for the Ottoman service.
mentioned in connection with Ahmed Pasha. He brought with him to the court of Bayezid letters of recommendation, besides ghazels and other works, from Jamí and Newā'í, and also from Sultan Huseyn Bayqará himself. We have seen how he is credited with having been the first to bring the ghazels of Newā'í to the West; if he really did so, he was indirectly an important agent in the development of Ottoman poetry. Basírí was not himself much of a poet; but he was a brilliant wit, and his society was highly appreciated by the great and the learned of Constantinople as well as of Herat. His position in the latter capital is vouched for not only by his having received letters of recommendation from Sultan Huseyn and his poets, but by the fact that he is mentioned by Newā'í in his Tezkire. Basírí settled in Turkey, where he enjoyed great favour, and where he died at about the age of seventy in 941 (1534—5).

Basírí was only one of many Persian or Turkman poets who came from the East and took up their abode in Constantinople or some other Ottoman town, generally one in which a Prince-governor held his court. Several of those strangers are mentioned by Latífi, as well as a good number of Turks who went to Persia, generally to study, and when there seized the opportunity of making acquaintance with the greatest literary men of the day. In such high favour did the Persians, as men of letters, stand at the court of the Conqueror that a certain Turk of Toqat, Lah by name, who had travelled much in Persia and spoke the language perfectly, coming to Constantinople, passed himself off as a native Persian, knowing that as such he would have a better chance of pushing his fortune. He was in fact received by the Sultan with great consideration, and enjoyed all manner of good things till the fraud was discovered, when he was dismissed with ignominy.
This great regard for things Persian was of course but a result of that esteem and reverence in which those old Sultans and vezirs held all things soever that touched on literature. We have seen how all the sovereigns, from the days of Murád II, did what in them lay to encourage literature, and indeed every branch of learning. It was the regular custom of the Grand Vezir Mahmúd Pasha, of Ahmed Pasha, Mu'eyyed-záde, and many others to hold symposia at which poets recited their new compositions, and host and guests talked over questions of literary interest.

The capital was not the only literary centre. In those early days, before the adoption of the pernicious policy which confined the Imperial Princes in the Seraglio till they should ascend the throne or die, the Sultan’s sons were, as we have seen, early trained to rule by being sent, while still comparatively young, to govern some important province. Here the court of the Chelebi Sultan, as the Prince-governor was called, was a model in miniature of that of his father in Constantinople. He too had his Defterdár (Treasurer), his Nishánji (Chancellor), and so on; and he too was eager to surround himself with poets and artists. Of course the measure of his eagerness for such society depended on his individual tastes, but the Turkish Princes of those days were all more or less poets. Jem in particular loved the society of his fellow-craftsmen, many of the officers of his court, having been, as we have learned, artificers in verse. Aftábí, a poet of some repute, attended the court of Báyezid while the latter was still Chelebi Sultan at Amasiya. We have seen how the court of Prince ʿAbdu’l-Láh and afterwards that of Prince Mahmúd were graced by the presence of Nejátí; ¹

¹ Nejátí was Prince Mahmúd’s nishánji or chancellor, Suní (Nejátí’s pupil) was the Prince’s secretary of divan, and Tálí (another poet) was his defterdár or treasurer.
Latifi tells us that among Mahmud’s poets was one who could so perfectly imitate the notes of the nightingale that he used to go into the gardens and whistle in concert with the birds, an accomplishment which gained for him his pen-name of Andelibi or ‘He of the Nightingale.’ And so it was with all the others; we have met the poetess Mihri at Prince Ahmed’s court at Amasiya, and Rewani at Prince Selim’s at Trebizond; wherever a Chelebi Sultan held his court, there we may be sure was a circle of poets.

All this court patronage was the outcome of a sincere regard for literature, and it undoubtedly afforded many who would otherwise have had no respite from the toils of life leisure in which to cultivate whatever talents they possessed. But the love of poetry was very far from being confined to those in high places, they but gave public expression to what was a national sentiment. In the opening chapter of this volume it was said that with the advent of the Second Period came a great outburst of poetry. The greater poets, those with whose names and works we have now made some acquaintance, were but the most prominent of a great array. The pages of the earlier biographers, Sehi and Latifi, are crowded with the names of now forgotten writers who lived during these seventy years. But the great number of such writers, even though they appear to have been for the most part little more than dilettanti or composers of occasional verse, testifies to the existence of a widely spread feeling for interest in the poetic art.

In turning over the leaves of the Tezkires two points arrest our attention; one of these is the great diversity in the social position of the poets who now arise, all classes from the highest to the humblest being represented; while the other is the fact that even by this early period almost every Turkish town of importance in the Empire has produced
at least one poet. Let us take a few names almost at random from Sehí and Latifi which will exemplify both these points.

Hariri, a silk-mercer of Brusa, and Resmi, a linen-draper in the same city, were contemporaries of Ahmed Pasha. Khuffi, who was a shoe-maker by trade, was one of those who, though wholly without education, are able to indite verse through sheer force of their native genius. In the case of a poetry so artificial as the Ottoman, such a feat is more than usually wonderful; and we are told that this man was reckoned so great a prodigy that he was summoned to court to repeat some of his verses in the Sultan’s presence.

Contemporary with these, or perhaps a little earlier, was Turabí of Qastamuni, a wandering devotee, who used by day to roam the country writing his verses on the doors and walls of hostelries and dervish-cells, and by night to lie among the tombs. It is said that when walking abroad he was wont carefully to scan the ground before him lest inadvertently he should tread on any insect. He held that God manifested Himself in all men, whether Muslims or Christians, Jews or Magians, and that therefore none had a right to despise or vex any, as he says in this verse:

Is there any head within which naught of God’s great mystery is?
Then, O heart, despise thou no man in Islam or heathenesse.1

Still in the Conqueror’s time we have Sená’í of Qastamuni, a mu’arrif or mosque-chorister, who was famed for the sweetness of his voice; Dá’í of the same city, who was a mu’ezzin or summoner to public worship; Kátibí of Brusa, a pupil of Ishqí whom we shall meet a little farther on, renowned as a calligraphist, and Kemál of Berghama, surnamed Sarija Kemál or Kemál the Fair (i. e. fair-haired), a loyal friend

1 Ο έρμιδρον ποτέ σοι ξεθάνει ανάγκης ης Σορόλεινης
κάθερος και Μουμάντι ης χλός Κοριέλα, της Κτήτος της Τηπφής
of the Grand Vezir Mahmúd Pasha, on whose execution he retired into seclusion.

Coming to Bây ezíd's time, we find Mevlâná 'Izârî, who was in some way related to Sheykhi the author of the Khusrev and Shírín. He was a distinguished member of the 'ulemah, dying as a muderris of the Court of the Eight. 1

This rather well-known quatrain is by him: —

Rubá'í. [157]

On one hand burns my passion for the fair,
On one the jealous eyes of rivals glare:
With which of these to grapple know not I.
'The torment of the Fire, O Lord, as spare!' 2

Zamírî of Kanghri was a professional geomancer and thought-reader, 3 and is described as having been a past master in the occult sciences and as having had the power of making himself invisible. He disappeared from among mankind about the beginning of Selím's reign, slain, it was said, by a genic or demon, which he had invoked when in pursuit of hidden treasure. Latifi quotes the following lines by him, which are not without power: —

Think not to fright us, preacher, with Sirât; 4 we'll find the way;
The bridge that other folk can cross we too can cross, I say.
While hypocrites in hell shall gnaw the fruitage of Zaqqím, 5
In Heaven with the leal and true we'll drink of Kevser-spray. 6

1 See p. 23 and n. 2 supra.
2 This last line, which in the original is in Arabic, is a quotation from the Koran, where it occurs twice: n. 197, and III, 14.
3 Zamir-dán.
4 For the awful Bridge Sirât, over which it is said all must pass after the Last Judgment, see vol. i, p. 174, n. 3.
5 Zaqqím is the name of a tree in hell, the bitter fruit of which will form the food of the dwellers in the infernal regions.
6 قورتنه سرط ابیله بونسی سچیپرز واعظ
ایبل کچچیکی کوپیردن بونه کچچز واعظ

24
Among the host of minor poets who were contemporary with Selim we may mention Liqa'i, a bookseller of Constantinople; Kháverí, the cadi of Monastir and brother-in-law of Ahí the unlucky author of "Beauty and Heart;" Balí, a timariot or feudal Knight of Rumelia; and Shehdi, a confectioner of Antioch. Even the acrobats composed verses in those days; Schí mentions among the poets two members of the profession, Zinjírá and Suwárá. The former of these took his pen-name, which means 'He of the Chain,' from the circumstance that he was the first to use a chain in place of a tight-rope.¹ The latter, who was a native of Adrianople, had a leaning towards Súfiism, and eventually became sheykh of a dervish-convent; in the following couplets he makes allusion to his own profession: —

Heart and soul are throwing somersaults within thy tresses' hoops;
Facing one the other play they, as two acrobats they were.²

and

On thine eyelashes the heart hath flung itself heels over head;
Look ye, how an acrobat 'tis who himself on daggers throws.³

'Ali the Silk-mercer of Adrianople, whose pen-name was Ságheri, was a noted satirist and writer of facetious verse. Even to old age (he lived to be about a hundred) he was a great lover of wine and beauties; he was moreover a

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¹ Rope-dancers in the East sometimes perform their feets upon a chain instead of on a tight-rope.

² حلقه زلفکده جان و دل معلقل دوتن بر برينه قرشو أوبنر صني ايكى جانباردر

³ ایتندی دل پرتب کندومی ورب مزکانکسه كور نجب جنبز اولسر کم دوشدی خنادجی اوستنه
skilful player of chess and backgammon, and an accomplished musician. It is said that before his death he made ready his grave, planting at the head a cypress, in the middle an almond-tree, and at the foot a peach-tree; and that he composed this epitaph which he caused to be carved upon the marble stone: —

Because of this 'tis that o'er my grave
These trees I have in this order cast,
That he who seeth may know my case,
Without question asked, while my life did last:
Ere I had my fill of the peaches, 1 sweet
Of a cypress almond-eyed, 2 I past. 3

All those writers were lyrists, composers of ghazels or little poems of a similar kind, and it is doubtful whether any of them ever attempted a work of serious length, certainly not one among them attained any reputation. It was otherwise with Nizāmi of Qonya, a young poet who, but for his early death, would almost certainly have won a distinguished position in Ottoman literary history. Even as it is, the ghazels he was able to compose ere his short life closed at the early age of eighteen are such that Latifī can say that they are superior not only to those of any of his predecessors, but to the works of his famous contemporary Ahmed Pasha; and the other biographers are scarcely less appreciative. Mahmūd Pasha, the Conqueror's poet Grand Vezir, praised the young writer to his master so enthusiastically that Mehmed sent an invitation to Qonya requesting Nizāmi

1 'Peach' (sheftālī) is a common term for a lover's kiss.
2 The almond is one of the types of a beautiful eye.
to repair to his court at Constantinople. The poet therefore bade farewell to his father Veli-ud-Din, who was a famous preacher in his own country, and set forth on his journey. But he never reached the Imperial city; death overtook him while yet upon the road. 5Ashiq relates the common report concerning his death. It is to the effect that this was brought about by the curse of a sheykh whose son the poet had satirized after having been his intimate friend. These two ghazels are examples of Nizâmi's work.

Ghazel. [158]

'Tis the tide of the rose, let us call for the wine that is rosy-hued to-day; Let us joy in the tuneful voice of the harp, let us join to be blithe and gay.

Let us drink of the clear and limpid bowl, let us give to the soul delight; Let us rust the mirror of sense and wit with many a frolic play. 1

Ho minstrel fair! take the flute in hand, let us joy in the dulcimer; Let us make his face a tabret, his form a harp, who would say us nay.

Should the bale of sugar liken itself to that dulcet mouth o' thine, Let us straiten the ample face of earth to the sugar's bale, I say.

Should Nizâmi prate of wisdom's power at the banquet of thy love, With a single bumper come let us his reason counterweigh.

Ghazel. [159]

Yea, thy down is yonder turkis 3 o'er the ruby bright that shows; And thy lips are yonder rubies round the lustrous pearls that close. 4

1 We have often observed the poets speaking of the mirror-heart being soiled with the rust of ignorance or sorrow, allusion of course being to the metal mirrors formerly in use.

2 i.e. let us make him who is jealous of us buffet his face like a tambourine and bow his form like a harp through his vexation at our gaiety. The last allusion is to the shape of the old Eastern harp, which is without fore-pillar, the framework consisting of a single side curvilinear in form.

3 Referring to the bluish tint sometimes produced by the down on the face of dark-haired people. The 'ruby bright' is the lip.

4 The 'lustrous pearls' are the teeth.
O my heart, turn dust, 1 if so thou'dst seek to share her beauty's beams; Ever downward on the dust of earth the sun its radiance throws.

O my love, thy figure's fantasy within my weeping eyes Is a sapling green and tender by the flowing stream that grows.

Lo, my form is turned to yonder 'f that forms the end of grief, 2 While mine eye is e'en as yonder 'i' set o'er indiction's woes.

'Tis no marvel that thine eye should fix its stead above thy cheek, For the home of Mars is over where the Sun in splendour glows. 3

They who see thy locks and eyebrows cry a thousand times 'Bravo!' For yon ambergris pavilion and yon musky cords in rows. 4

O Nizámí, be not blithe of union, nor of absence sad, Seeing how the lot of all things naught but change and shiftings knows.

Although the mystics 5 have no longer, as in the Archaic Period, occupied the most prominent position, thy have none the less made a good show in the second rank. Sheykh Iláhí of Simav near Kutahiya, while still quite young, left.

1 I. e. become humble; or, if the verse be taken mystically: die (to the world) that thou may'st have part with God.

2 My form is bent like the letter د at the end of the word دُرَّ 'grief.' In order to preserve a trace of the characteristic conceit I have replaced the د by the letter f, which has something of the outline of a figure with bowed head. There is a similar fancy in the following line, where the eye is said to resemble the م at the beginning of the word عذاب 'torment,' while the name of the letter م is 'ayn, which word also means 'eye.'

3 The Sphere of Mars is immediately outside or above that of the Sun: see vol. i, p. 43. The beloved's eye, which slays her lovers, is here compared to Mars, which is generally personified as a fierce warrior, and her bright cheek to the Sun. The stead of her eye is above her cheek as the home of Mars is over that of the Sun.

4 The beauty's arched eyebrows are here conceived as an ambergris (i. e. dark-hued sweet-scented) pavilion, and her locks, which dangle around these, as the musky (i. e. dark-hued sweet-scented) cords or ropes hanging about this.

5 [The remainder of this chapter is taken from three loose leaves found amongst the author's papers. I am not sure whether he intended to publish it, but as it seems naturally to fall into its place here, I have thought best to include it. Ed.]
his occupation in Constantinople and made his way into Persia. He wandered through that country till he reached Khurāsān, where he became a disciple of Our Lord Tūsī. After a time he went to Bukhārā, where he visited the tomb of the famous saint Khoja Behā-ud-Dīn the Naqshbend, founder of the Naqshbendi order of dervishes. Ilahi, having spoken much with many illustrious sheykhs of that order, finally entered it, and returned to Turkey, bringing with him Sheykh Bukhārī, whom he soon appointed his successor as abbot of the Naqshbendis in Constantinople. He then retired into Rumelia, and in 896 (1490) died at Vardar Yenijesi, where his tomb became a famous place of pilgrimage. Sheykh Bukhārī, 1 who had accompanied Ilahi from Bukhārā his native town, and had been placed at the head of the Naqshbendis in Rūm, did much to further the reputation of his order, which soon became the favourite with such members of the ʿulemā and literary men generally who elected to retire from active life and give themselves up to holy contemplation. He died at Constantinople in 922 (1516-7). Another famous mystic of this time was Sheykh Ibrāhīm Gulsheni, 2 of the Khalveti order. It is not as poets that these saintly personages call for our attention here; for although Gulsheni composed among other works a Response of 40,000 couplets (which he called the Maʾnavi or The Esoteric) to the Mesnevi of Our Lord Jelāl-ud-Dīn, it was all in Persian; whilst neither Ilahi or Bukhārī wrote much

1 Sometimes called Emīr Bukhārī.
2 A native of Azerbaijan, Gulsheni taught first of all in the city of Tebriz, but when Shah Ismāʿīl the Safavi proclaimed the Shiʿa creed the established religion of Persia, he left his native country and settled in Cairo. On the occupation of that city by the Turks, Sultan Selim treated the holy man with the greatest consideration. He became very famous as a teacher and attracted many disciples from various parts of the Mohammedan world. In 935 (1528-9) he visited Constantinople on the invitation of Sultan Suleymân, who received him with every mark of veneration and esteem. He died in Cairo in 940 (1533-4).
poetry of any kind; it is as the teachers and spiritual guides of the Turkish Sufi writers of this time that they lay claim to our consideration. They are to the early part of the Classic Period what Sheykh Hájjí Beyrám was to the latter years of the Archaic.

Súzí of Prisrend and ʿAttár (whose native place is not mentioned) were affiliated to the Naqshbendi order, as was Khizrí of Brusa, who had previously belonged to the corps of the ʿulema and had held the position of principal (muderris) at the college of the Hot Baths in the ancient capital. Keshfí, who wrote a Mevlûd or Birth-Song, and Zaʿfí, who was in the service of Sheykh Gulshení, were both Khalvetís. Huzuri of Gallipoli and Gulshaní (not to be confounded with the Sheykh Ibráhîm of the same makhlus) were Súfís, though we are not told whether they were connected with any dervish order.

We are far from having exhausted the list of minor poets who flourished during the first ninety years of the Classic age, but enough has been said to justify so far the statements made at the beginning of this Chapter concerning the remarkable and widely spread literary activity which characterises the Period under review.
CHAPTER XV.

MINOR POETS: MESNEVÎ WRITERS.

Although the golden age of the romantic mesnevi does not begin till the time of Sultan Suleymán, with whose reign it pretty fairly coincides, a certain number of poems of this class were produced during the seventy years we have been considering. None of these, however, met with any marked success except Hamdi's Joseph and Zelîkhâ and, in a less degree, Kemâl-Pasha-zâde's poem on the same subject. In the second rank we have noticed Ahî's unfinished Khusrev and Shîrîn, and Hamdi's Leylâ and Mejnûn and 'Gift to Lovers;' while the works of the less important poets, Bihishti, 1 Shâ-

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1 See p. 148, n. 2 and p. 172, n. 3. The names of the poems forming Bihishti's Khamsa are (1) Wâmiq and 'Azrâ, (2) Joseph and Zelîkhâ, (3) Husn u Negîr or 'Beauty and Belle,' (4) Suheyl u Nev-Bahâr or 'Canopus and Vere (i. e. Spring),' and (5) Leylâ and Mejnûn. The Wâmiq and 'Azrâ is probably a translation of the Persian 'Unsuri's, or possibly Fâshi's, poem on the same story. A Turkish work with the title Suheyl u Nev-Bahâr had been written long before by a very early poet (see vol. i, pp. 226—7). As we have seen, Bihishti, who is said to have died between 970 and 980 (1562—72), claims for his 'Quintet' that it is the first written in the Turkish language. According to Latîfî he says at the end of his work: —

ديلم علم ين جوان خمسه ديملي بوئنده دخي كمسه

A Response to the Quintet, lo, I've made;
None yet hath the like in this language said.

(The 'Quintet' or Khamsa to which the poet here refers is doubtless that of Nizâmi of Genje, see vol. i, p. 144, n. 3. For the term 'Response' in this connection, see vol. i, p. 100.)
hidi, 1 Khayāli, 2 Sevdaī, 3 and Chakerī 4 have been mentioned.

Latiffi tells us, and his statement is repeated by Hasan, that the first Turkish version of Nizami’s Heft Peyker, or ‘Seven Effigies,’ was made by a poet whom he calls Ulvi of Brusa and who flourished during the reigns of Murad II and Mehemmed II. I am inclined to think that the biographer is here mistaken in the name of the poet, and that for Ulvi we should read Ishqi. My reason for so thinking is that there is in my collection a manuscript of a versified rendering of the romance in question — the first according to the translator ever made into Turkish — by a poet who repeatedly calls himself Ishqi, and who completed his work in 861 (1456—7), that is, while the throne was occupied by Mehemmed II. At the beginning of his poem this Ishqi tells how the Sultan, at whose command he undertook the work, bade him ‘do away the pucelage of the Seven Effigies,’ that is to say, translate it for the first time. The biographers mention a poet of the name of Ishqi as having been in high favour with the Conqueror, though they say nothing as to his having translated the Heft Peyker. They speak disparagingly of his literary work, as they naturally would if this poem is to be taken as a specimen; for the style here is altogether artless and unpretentious, recalling in this respect that of Ahmedi’s Iskender-Name. But simplicity makes

Bihishti wrote in prose a history of the Ottoman Sultans, a MS. of which is in the British Museum, Add. 7869.

1 p. 73, n. 1. 2 p. 172, n. 3. 3 p. 172, n. 3.

4 p. 148, n. 2 and p. 172, n. 3. There is an amusing story told of this Chakeri. While he was still a young man his beard had turned quite white after some illness, a circumstance which he endeavoured to disguise by dying it black. One day Sultan Bâyezid, who had discovered the truth, said to him, ‘Why turnest thou light to darkness and blackenest thus the face of thy beard as it had wrought some crime?’ ‘My Padishâh,’ replied Chakeri, ‘I blacken the face of my beard for that it is a liar, in that it would declare me to be an elder who am still a youth.’ The repartee, we are assured, was duly rewarded by the appreciative monarch.
for clearness; and from our point of view what is here lost in ‘preciousness’ is fully indemnified by the gain in perspicuity. A sketch of this romance which deals with the adventures of the ancient Persian King Behrám-i Gúr and his seven lady-loves, will be more in place when we come to speak of the works of Lámi’í, who treated the same theme in one of his poems.

Of the mesnevis other than romances produced during this time the two most important, the Heves-Náme of Ja’fer and the ʿIshret-Náme of Rewání, have been described. Among the more remarkable of those in the second rank we have here the Maqálat or ‘Discourses’ of Gulshení, the Furgat-Náme or ‘Book of Severance’ of Khalílí, and the Deh Murgh or ‘Ten Birds’ of Shemsi.

Gulshení was a contemporary of Mehemmed the Conqueror, to whom his book is dedicated. He was a man of pious life, probably a recluse, possibly a dervish. His work,¹ which was finished in 864 (1459—60), consists, as its name suggests, of a series of Discourses (Maqále) on various ethical points, each of which is enforced by one or more apposite anecdotes or illustrations after the favourite Eastern fashion, the best known example of which is perhaps the Bústán or ‘Orchard’ of the Persian poet Saʿdí. The following passage is one of Gulshení’s illustrations to his Discourse on the virtues of Humility. It describes the generation of the pearl according to the medieval idea, ² and is practically an elaboration of the First Story of the Bústán where Saʿdí uses the same parable to inculcate the same lesson.

¹ There is a MS. in my collection.
² See p. 121, n. 2.
From the Maqālat. [160]

Once in April days a drop from forth a cloud
Downward falling saw the sea without a shroud. 1
On the length and breadth thereof it gazed astound,
Saw there was thereto nor shore nor bourne nor bound.
Looked then on itself, how poor and homeless, e’en
In its origin a drop of water mean.
When its soul thus made with humbleness accord,
Issued His command the universe’s Lord;
From the ocean’s depths an oyster straight arose,
Oped its mouth for yonder homeless drop’s repose;
Fell the drop therein, the oyster closed its mouth.
Sank again to ocean’s depths, O happy youth. 2
There the drop a precious union pearl became,
From its lowliness it won to name and fame;
Thus the droplet into regal pearl is grown,
Ornament to deck the age’s monarch’s crown;
Symbol of the teeth of her the loved one dear; 3
Lustre-giver e’en to the beloved’s ear. 4

Through humility yon pearl attained hath
All this state and honour, O thou pure of faith. 5
Yea humility’s a crown God-given, fair,
Which the hand of self-conceit may reach to ne’er.
Meaner than that drop, O vain one, must thou be,
If indeed these words have none effect on thee.
How the world’s the sea, thyself the droplet, know;
Humble be thou, so the drop to pearl may grow.
Till that he with pride and arrogance had done
None hath ever to this rank and glory won.

Khalīlī likewise was contemporary with the Conqueror.
He came from the town of Bitlis near Diyār-Bekr with the

1 i. e. open, unveiled by mist or fog.
2 i. e. O reader.
3 The beloved’s teeth being often compared to pearls.
4 When she wears it as an earring.
5 Here again the reader is addressed.
intention of prosecuting his studies in the Ottoman town of
of Iznik (Nicæa). But there be fell in love with a fair youth;
and his passion so preyed upon him that he abandoned all
his studies, and sought such consolation as could be found
in composing his Furqat-Nâme or ‘Book of Severance,’¹ in
which he tells his unhappy story. This book therefore resem-
bles the Heves-Nâme in so far as it is a personal narrative
describing an actual experience of the author’s. Khalili’s
simple and pathetic verses bear sufficient witness to the
depth and sincerity of his passion. That a man should con-
ceive a love so intense, yet so unselfish and disinterested,
for one of the same sex as himself may well appear strange
to the modern reader; but the idea, and indeed the experience,
were familiar enough in ancient and medieval times. And
moreover the men who entertained such a love were often
not only the most learned and highly cultured, but also the
best and most noble-minded of their age. This is no longer
the case, in Turkey at any rate; but it was so in former
times, and it is a fact which the student of Oriental literature
and history will do well to impress upon his mind. ²

Khalili’s book was finished in 866 (1461—2), the title
Furqat-Nâme forming its chronogram. ³ The poet, who breaks

¹ The Royal Library of Berlin possesses a MS. of this work, which the
authorities with much kindness placed at my disposal.
² See vol. 1, p. 64, where it is indicated how this conception is a legacy
from ancient Greece. Its long survival in the East must in great measure be
attributed to the pernicious practice of the seclusion of women which prevails
more or less in all Oriental communities, and which, when rigorously carried
out, renders it impossible for a man ever to converse with, or even look upon,
any woman outside the members of his own family circle.
³ Both here at the close of the poem and in the introduction the author
speaks of his book as the Furqat-Nâme, which settles the question as to its
proper title. Sehi, Latifi, and Von Hammer call it Firdâq-Nâme (which also
would mean ‘Book of Severance’), and ‘Ashiq speaks of it as the Diwân of
Khalili, which looks like another instance of the slovenly use of the term
Diwân to indicate any book of poetry (see vol. 1, p. 183). Hasan alone gives
it its true name.Katib Chelebi does not mention it.
the monotony of the mesnevi verse by the introduction of a number of lyrics in various forms, begins his story by describing how he was absorbed in his studies and devotions, spending all his days and nights in the colleges and mosques, and how at the suggestion of a fellow-student they both left their country and set out for Rum meaning to prosecute their studies there. They reach Izniq, the charms of which so please them that they determine to make it their residence. At first all goes well; but one day, when strolling about the bazaar, the poet sees a beautiful youth seated in a shop, and all is over with him. In his distraction he chides his eye and his heart for having caused him to fall into such sad plight, and this leads to a long discussion between those two members, each of which seeks to excuse itself and throw the fault upon the other; in the end the eye gets the best of the argument, and the heart has to bear the blame. After a while a young friend who sees the poet's case and divines him to be suffering from love, offers to act as go-between. The offer is gladly accepted by the poet, who instructs the messenger as to what he is to say. The beloved receives the messenger well; but when he speaks his errand he is driven off by the youth, who tells him to bid the lover cease from his vain and foolish passion. At his friend's suggestion the poet next sends a letter to the object of his love, but this meets with no better success. In despair he then determines to leave Izniq; so he takes ship and goes to Constantinople where he remains a whole year. At length he receives a letter from the beloved saying that he is now satisfied as to the sincerity of his love, and inviting him to return. This he joyfully does; and on arriving at Izniq he goes straight to the bazaar. There he sees the youth, who receives him kindly, but who soon afterwards disappears and does not return. This throws the poet back into his sorrow; and he
seeks to solace himself by addressing now his tears and now the wind, bidding them go act his advocate. At last he bethinks him to write a letter which he himself carries to the dwelling of the beloved. The latter, touched by his fidelity, says he will accept his service; and with this, the fulfilment of the poet's hopes, the book finishes.

The two following extracts will show that like most of those early mesnevis the Book of Severance is quite simple and unaffected in style. In the first passage Khalílí describes his state of mind when he fell in love, and in the second his journey to Constantinople.

From the Furqát-Náme. [160]

When did my eye yon swaying cypress
My heart straightway passed from control of me;
Before me like the sea it surged amain,
And nightingale-like I began to plain.
My business was to weep by night and day,
To burn in separation's fire alway.
My heart's wail was: O love, what may I do?
That culver-cry: O love, what may I do?
And all the world passed wholly from mine eye,
And desperate of mine own self grew I.
My learning and my culture fell from me;
I sickened, parting's fires I did dree.
The Sphere my fair estate to sadness turned,
And showed as vain all I had gained and learned.
Where was that learning, where that zealous stress?
Where all those litanies, that righteousness?
Where were those joys and ecstasies of old?
And where those bosom-comrades pious-souled?
Where all those searchings of the Súfí way?
Where those uncovered heads, those forms a-sway?

1 i. e. the beloved.
2 Alluding to a practice of certain dervishes who when in ecstatic trance sometimes throw off their caps or turbans and swing their bodies to and fro.
Alas! alas! and yet again, alas!
Thy each and all fell from me and did pass.

From the Furqat-Nâme. [161]

With heart a-fire upon my way went I,
The pearls a-raining from each weeping eye.
A twain of days the roadway's stress I bore:
By grace of God the journey was no more.
What time I reached the margin of the seas
There came a ship like to the morning breeze.
Resigning then myself to Fate's decree,
I called on God, and entered on the sea.
Where'er the mariners the sail had drest,
The ship sped onward without pause or rest.
For two days did we sail upon the sea,
Constantinople on the third made we.
I gazed upon that city, and I cried,
'To Rûm the Chinese capital hath hied!' 1
Of pleasances and gardens it is full,
Its shores bestow delight upon the soul;
And then those structures they have builded there,
Their beauty heart and soul away doth bear.
The roofs that crown the walls, they all are gilt:
And all the city is of marble built.
Where'er I turned me Chinese art I saw,
But such as no Chinese adept could draw.
Although 'twas flowery garth, to my despair
'Twas stove-room, 2 for the loved one was not there.

Shemsi was one of those literary adventurers who came
to seek their fortune in the Ottoman capital. According to
Latifi, he hailed from Sivri-Hisâr in Anatolia, but both 'Ashiq
and Hasan bring him from Persia. Though a man of uncon-
ventional ways and dervish-like propensities, his learning,

1 'Chinese' in this couplet and in that a little farther on means simply
'artistically beautiful.' See p. 313, n. 5.
2 For this allusion see p. 75, n. 1.
combined with his ready wit and his fund of pleasant stories, soon gained him friends among those who cared for cultivated society; and he was enabled to bring his book called Deh Murgh or 'The Ten Birds' under the notice of Sultan Selim. This monarch, to whom the work is dedicated, was, we are told, greatly pleased with it, and conferred many favours upon the author. The date of Shemsi's death is not recorded, but Latifi says that it occurred towards the close of Selim's reign.

There is practically no narrative in Shemsi's poem, which is purely ethical. 1 We are introduced to a beautiful garden, the home of the Ten Birds. These, who are fast friends, form a little community by themselves. They are an Owl, a Crow, a Parrot, a Vulture, a Nightingale, a Hoopoe, a Swallow, a Peacock, a Partridge, and a Stork; and each of them is represented as pursuing among his fellows that human occupation or profession which is in some way suggested by his habits or appearance. Thus the Owl is the eremite or anchorite because he loves to dwell among ruins, the Parrot is the mollá because he is clad in green the sacred colour, and so on. The book consists of a debate among those ten birds, each one in turn delivering a speech, and each speaking in his own character, the Owl as an anchorite, the Parrot as a mollá, and so with the others. The speeches, which are wholly ethical or didactic, consist as a rule of two parts, in the first of which the speaker criticizes what the last orator has said, while in the second he praises himself and his own speciality. When the Stork, who represents a holy man, and who speaks last, has said his say, all the others applaud his pious words, and at their request he offers a prayer for the prosperity of Sultan Selim, which closes the book.

The style of The Ten Birds is extremely simple and fre-

1 There are two MSS. of the Deh Murgh in my collection.
quently prosaic, the vocabulary is very homely, and the rhymes are often imperfect, characteristics which draw from "Ashiq some sarcastic remarks concerning crows that by learning to speak trespass on the province of the parrot, and about a manner of writing which approaches the language of birds. 1

The following passage describes the garden and the ten friends.

From the Deh Murgh. [162]

Long ago these was a pleasance passing bright,
Heart-expanding, gladsome, very fair of site.
Lofty was the cypress, red the tulip there;
'T was an ancient garden, yet full fresh and fair.
'T was a wonder-mead, and fraught with lovesome shows,
Home of jacinth, lily, peony, and rose.
Reached the giant fig 2 the hand to this parterre,
All the fruits whereof were fragrant, sweet, and fair.
Ne'er might apple, pear, or quince, or pomegranate
With the peaches growing therewithin compete.

Now, a town of birds was e'en this wondrous mead,
Type 'twas of the world, or 'twas the world indeed.
Many were the birds therein, but ten thereof
Dwelt in company, from all the rest aloof.
Therewithin 'twas that those birds had made their wone,
But what manner birds? A friend unique each one!
Some of them in student, some in dervish guise,
Showed, yet all were but one bird to their surmise.

Of this fellowship of birds was one an Owl.
He was e'en the eremite amongst the fowl. 3
One was eke a Crow, a fellow blithe and gay.

1 The term quash dili, 'bird's language,' is applied sometimes to the imitative language of little children, sometimes to the jargon used by thieves and roughs.
2 In the original lop injiri, which is the name of a variety of delicate large green fig.
3 The owl is an eremite or anchorite because he loves to dwell amid ruins and desolate places.
Story-teller, poet, bright a mate alway. ¹
One a Parrot was, like to a molla he. ²
One a Vulture, qalender of fashions free. ³
One a Nightingale who said 'The minstrel I.' ⁴
One a Hoopoe was who said 'The sage am I.' ⁵
One a Swallow learned in astrology. ⁶
One a Peacock, like a Rāmī merchant he. ⁷
One a Partridge was, the Ferhād of them there. ⁸
One a Stork, who led the other birds in prayer. ⁹
Those the Ten Birds were, e'en as we now have said,
Who within this garden their abode had made.

Amongst the manuscripts in my collection is a volume containing a mesnevi poem of this time by a writer who appears to have been entirely overlooked, or it may be intentionally ignored, by all the authorities. In a Persian prose preface prefixed to his work, which is called Bahr-ul-Gharā'īb or 'The Sea of Wonders,' ¹⁰ this writer tells us that

¹ The crow being a sociable and noisy bird.
² The mollas are often ignorant and illiterate, and repeat by rote bits of the Koran without knowing the meaning of the Arabic words.
³ The vulture, which devours unclean carrion, is like the antinomian qalender (see vol. i, p. 357, n. 1) who is heedless as to whether the food he eats be canonically lawful.
⁴ In the preface to the Gulistán the nightingale is called a ‘minstrel’ (guyende).
⁵ Because of a passage in the 27th chapter of the Koran the hoopoe is generally associated with Solomon. It was the duty of this bird to discover water under ground when that monarch and his army were crossing the deserts. Hence the Hoopoe came to be regarded as a sort of dowser or rhabdomancer, and therefore a sage or philosopher in the golden days of occult science.
⁶ The swallow flies about in the evening as though he were studying the stars.
⁷ The peacock spreads out his glittering plumage like a merchant exhibiting his brilliant silks and brocades.
⁸ The partridge digs in the ground, as Ferhād used to dig through the mountains.
⁹ When the stork walks he makes a bending movement something like that of a man when bowing at prayer. This bird is popularly called Hajji Leylek, 'Pilgrim Stork', from an old notion that when he migrated he went to Mecca. His advent used to be welcomed as bringing good luck and a heralding the Spring.
¹⁰ This title is identical with that of Halimi's Persian-Turkish dictionary, but the two works are altogether distinct.
his name is 'Ali, his by-name Dede Bey, and his patronymic Bin-Ilyâs, and that he belongs to the district of Tash-kopri in the province of Qastamuni. He then continues — and the story is repeated in some Turkish verses that immediately follow the preface — to relate how he came to write this book. One night early in the Muharrem of the year 890 (Jany, 1485) \(^1\) he was lying worn out in his cell when there appeared before him in his vision a being 'from the Night of God,' who addressed him saying: 'O dervish, be not heedless; for life is fleeting, neither is there aught of permanence in the world. Arise and make thou a treatise concerning the knowledge of truth such that the sagacious among the faithful may profit therefrom.' When 'Ali heard these words he prayed to be told who was addressing him. But the stranger remained silent; and 'Ali wept bitterly when he saw that no answer was vouchsafed to his enquiry. After a long while he again put the same question; and this time the stranger replied saying: 'I am of the wisdom of thine own heart, and my name is Wisdom (Hikmet); by command of God Most High am I made manifest to thee, and I am come that I may be thy familiar.' Then the two spoke much together; till at length 'Ali awoke, and his visitor disappeared from sight. None the less, after this vision, Wisdom was ever with the poet; and the result is this book which he has left us.

Alike in its matter and in the way in which this is presented 'Ali's 'Sea of Wonders' is a typically medieval work. It consists practically of a long dialogue between the author and Wisdom, the former asking a series of questions concerning the mysteries of creation, the Divine nature, the nature of man, and other recondite matters, to which his celestial

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\(^1\) Muharrem is the name of the first month of the lunar year. In the Turkish verse this date is given as the 6th of Muharrem, 899 (7th Oct., 1493).
instructor returns suitable and often very lengthy answers. In a few lines at the end of the poem ʿAlí says that he finished his work on the evening of the 22nd Ramazán, 905 (21st March, 1500); and returns thanks to God for having allowed him to live to complete his task.

When reading this Sea of Wonders we might fancy ourselves back in the days of ʿAshiq Pasha. The book is an anachronism at the close of the fifteenth century. From his subject, his style, and his language ʿAlí might have been the personal disciple of the author of the Gharib-Nâme. Not only are his spirit and method those of a hundred and fifty years ago, but in his uncouth diction, his faulty rhymes, his uncertain and hesitating prosody he faithfully reproduces the characteristics of the earliest Turkish poets. So far as he is concerned, there might have been no Sheykhí, no Ahmed Pasha; and indeed the probability is that he never read those poets, but centred all his attention on the old mystics with whom he had doubtless far more in common. In one place he acknowledges his illiteracy and apologizes for the same, which shows that he was to some extent at any rate conscious of the technical shortcomings of his work. But although artistry does not enter into ʿAlí's scheme of things, he is evidently very much in earnest over what he has to say, and his subjects are interesting, provided that one cares for scholastic metaphysics, and he discusses them simply and unaffectedly, albeit with little gracefulness and much verbosity. The book moreover is of interest, in that it shows that the old school of mystic poets had still its obscure representatives — for it is unlikely that ʿAlí was the only fifteenth century poet of his class —; and further, how men living in remote country places away from the centres of literary and intellectual life sometimes continued to employ in writing the old-fashioned words and phrases they doubtless used in daily speech.
This passage from the Sea of Wonders contains the author's question regarding the distinction between 'reason' and 'self,' and the opening lines of Wisdom's long reply.

From the Bahr-ul-Gharâ'ib. [162]

The Dervish asketh Wisdom concerning Reason and Self.

 Asked I Wisdom, saying: Wisdom, unto me
 Give thou news of Reason as I ask of thee.
 What is Reason? what is 't of the body? say!
 How's the case of Reason beside Self, I pray.
 What its origin, and where its dwelling-place?
 Is it that this Reason in the body stays?
 And do Self and Reason form together one?
 And likewise doth Self a place of dwelling own?
 Is the body subject unto Reason's rule?
 Elsewise is it Self that doth the frame control?
 What is Reason, what is Self, in simple sooth?
 Fain am I to know this thing in very truth.
 Thought, and feeling, and device designed and planned,
 How do all such qualities to Reason stand?
 Make thou clear the nature of these things to me,
 Solve these mysteries, 'tis this I ask of thee.

 Wisdom answereth the Dervish.

 One by one thy questions to me, Wisdom said:
 Give thou ear and stray not thou from me aside.
 Reason, Self, and body, everything that is,
 From the being of The Truth come all of these.
 None there is who stands exempted from His rule;
 He Himself it is who knows His works in full.
 All things are the being and the might of Him, —
 Reason, feeling, thought, and intellect, O eme.  
 By The Truth the frame compounded is and shown,

1 'Reason' ('aql) and 'self' (nefs), represent respectively the intellectual and animal elements in human nature. See p. 296, n. 2.
2 O eme, i. e. O uncle (yâ 'amî); the dervish reader is really addressed here, after the fashion of the old mystic poets.
For this purpose, that He might Himself make known. ¹
So He hath the city of the body reared,
Called on body and on man that they appeared,
Turned the body, ² then with life He filled it full,
Setting Reason over it as King to rule.
So that Reason's virtue is The Truth for sure,
Guardeth it ³ the frame, its safety to ensure.
Guardian, yea, and sentinel, it watcheth there,
Lest that scathe should smite the body unaware.
Reason guards the body by The Truth's decree,
Thus it sees whate'er of good or ill there be.
That which holds the frame together call they Self;
Evil impulse in the body springs from Self.
Evil impulse born of Self for lustful see;
He who Self doth follow, devilish is he.
Since that Reason's virtue 's from Divinity,
He who follows Reason will celestial be.
Evil promptings in the frame are Self, in whole:
Reason is the King, and them as slaves should rule.

We shall bring the present volume to a close with the name of a writer who, although he finds no mention in the pages of the Ottoman biographers nor yet in those of Von Hammer, appears none the less, to merit a place on the roll of the West-Turkish poets. This is Sherif, who alone, so far as I know, ⁴ has translated the whole of the Sháh-Náme of Firdawsí into Turkish verse. As to who this Sherif was we know nothing; beyond the fact that he twice refers to himself in the prologue to his work as being as Seyyid or descendant of the Prophet, we are absolutely without infor-

¹ Alluding to the hadis quoted in vol. i, pp. 16—7 et passim, in which God is represented as saying that He created the universe (of course including man) in order that He might become known.

² i. e. fashioned it, as the Potter fashions the clay.

³ i. e. Reason.

⁴ The reported translation by Jelili of Brusa, if it ever existed, was apparently never given to the world.
mation as to his personality. It is probable that he was not an 'Osmânli; for his book is dedicated to no Ottoman patron, but to the unfortunate Sultan Qânsûh el-Ghûrí, the last Memlûk sovereign of Egypt, whom Selim the Grim defeated and slew near Aleppo in 922 (1516). As is well known, the Memlûks of Egypt were originally Turkish and Circassian slaves, and their ranks were constantly being recruited by fresh importations; so it is probable that the Turkish language, in one or other of its dialects, would be more familiar at their court than either Arabic or Persian. At any rate, in the preface to his book, Sherif represents the Memlûk Sultan as summoning him into his presence, pointing to a copy of the Shâh-Nâme lying before him, and bidding the poet translate it into Turkish 'in order that we may understand it and hear what things have passed in the world.' To this Sherif replies in courtier fashion that the King can have no need of such a translation, seeing that he knows Persian better than a Persian. Sultan Qânsûh then says that he wishes the translation to remain as a souvenir of himself to future ages; and the poet's objections as to his incapacity having been overruled, he consents to undertake the task.

Sherif's work is the only Turkish book I have heard of that was written for a Memlûk Sultan; and in the circumstance of its having been composed for a monarch of that dynasty lies perhaps its greatest interest. It is probably to this same circumstance, combined with the fact that the work was written beyond the bounds of the Turkish Empire, that we must refer the silence of the Ottoman biographers in regard both to it and its author. The work itself, which was finished in 913 (1507—8), and which consists of about 55,000 couplets (some 1,000 of which, forming the prologue and epilogue, are the author's own) is on the whole a not inadequate rendering of Firdawsi's immortal poem. The
verse, like that of the original, runs smoothly and easily; and Sherif has reproduced the pure Persian style of Firdawsi in the best possible manner by making his vocabulary as Turkish, and his idiom as Túránían, as the requirements of the case would allow. He has, however, discarded the original metre as not being sufficiently pliant, and written his translation in another which he found more amenable.¹

The following short extract will serve as a specimen of the translator's manner; it is taken from the account of the reign of the ancient King Jemshíd, and tells of the famous drinking and divining cup or bowl which he made, a cup which, as we have seen, the poets frequently mention,² taking it to typify the wine-cup which drives away care and sorrow, or the mystic lore which enables the initiated to perceive 'the secret;' while Jamshíd himself is sometimes represented as the discoverer of wine, and the patron saint of revellers.

From the Translation of the Sháh-Náme. [163]

Mankind and genies both his voice obeyed,
And bent the ear to every word he said.
All, rich and poor, cast work and toil away,
And gave themselves to pleasure night and day.
Like lovers, were they of all joyance fain;
And Fortune played the slave in that fair reign.
The sound of harp and tabret reached the sphere,
And Venus fell a-dancing for her cheer.
A mickle while they bode on this estate,
And on his throne the monarch drank and ate.

¹ There is in my collection a MS. of the first volume of this translation. This MS. is illustrated with many beautifully executed miniatures. The British Museum possesses a MS. of the complete work (Or. 1126): this copy once contained a number of miniatures, but these have all been cut out.
² For instance, p. 71, n. 1.
And passing skill in every lore was his,
Right cunning he in every craft that is.
A bowl they fashioned him with craft bedene,
Wherein the issues of all things were seen;
The forms of all the spheres and stars that be
With subtle cunning figured there had they;
Whate'er is in the skies therein was shown,
Making the Future's circumstances known.
And often as he would that beaker drain,
He ever found it filled with wine again.
And this was of the virtues of that bowl, —
Whoever drank therefrom knew nought of dole.
'Tis this they called Jem's Cup in after days;
And with it passed Jem's hours in pleasant ways.
APPENDIX A.

THE HIERARCHY OF THE 'ULEMA.'

Many amongst the Ottoman poets were members of the body collectively called the ‘Ulemá, a word which literally means ‘the Learned.’ The corps so designated embraces all the officers of the canon law of Islam, and was formerly of very great influence, its chiefs being among the most powerful and most venerated personages of the state. Without some knowledge of its constitution it is impossible to appreciate the biographies of a large number of the poets, and so I give here a slight sketch of what we may call the Hierarchy of the ‘Ulemá, at the same time warning the reader that the whole subject is very complicated, and that the following is merely an outline drawn to meet the requirements of the present work.

The development of this Hierarchy was of course gradual. In the early years of the Ottoman power, when ‘Osmán and Orkhan were at the head of the state, the Cadi or Judge of the capital, if not exactly of higher rank than his brethren who held office in the provincial towns, at any rate took a certain precedence over them. This precedence was definitely established by Murád I, who in 763 (1362) gave the Cadi of Brusa, then the capital, a limited jurisdiction over the other members of the ‘Ulemá, and conferred on him the title of Qazi-'Asker or ‘Army-Judge,’ it being one of his duties to
accompany the Sultan on his campaigns. On the capture of Constantinople in 857 (1453), Mehemmed II separated the offices of Qázi-ĆAsker and Cadi of the capital, adding that of Muftí 1 of Constantinople to the holder of the latter, and conferring on him the title of Sheykh-ul-Islam or 'Sheykh of Islam.' 2 In 875 (1470) the same Sultan separated the offices of Cadi of Constantinople and Mufti of Constantinople, the holder of the latter retaining the title of Sheykh of Islam. The power of the Qázi-ĆAsker, who remained head of the profession, soon grew so great as to excite the jealousy of the Grand Vezir; Mehemmed therefore in 885 (1480) created a second Qázi-ĆAsker in order to lessen the too great influence of the office. The jurisdiction of the first Qázi-ĆAsker was then limited to the members of the Ćulema in the European provinces, the second being placed in charge of those in Asia, whence they were called the Qázi-ĆAsker of Rumelia and the Qázi-ĆAsker of Anatolia respectively. These two great officers, of whom the Rumelian took precedence over the Anatolian, remained the chiefs of the Ćulema all through the reigns of Báyezíd II and Selim I, till the son and successor of the latter, Suleymán I, promoted the Mufti of Constantinople or Sheykh of Islam to be supreme head of the whole Hierarchy, a position which has remained with the holder of that office ever since.

The early Sultans had nominated Muderrises or 'Principals' to the medreses or colleges they had founded; but the teaching department was, like the other functions of the Ćulema, not regularly organised till Mehemmed II took up the systematic arrangement of the entire corps. As has been said elsewhere, 3

1 A Muftí is an official counsel who gives a canonical opinion to any applicant; there is a Muftí attached to every Cadi's court.
2 This official and the Khoja or Preceptor of the Sultan and Imperial Princes then ranked immediately after the Qázi-ĆAsker.
3 See p. 23 and n. 2 supra.
this Sultan built in the court (sahn) of the great mosque he erected in Constantinople, eight colleges, four on either side, which were collectively regarded as a single institution, and called (from the situation) the Sahn-i Semán, 'the Court of the Eight,' or more shortly, the Sahn, 'the Court.' This 'Court' was the educational and intellectual centre of the Empire, and here it was necessary that every student who aspired to enter the higher grades of the 'ulemá must at least complete his studies.

The young student or Talib, as he was called, generally began his labours in a medrese or college of the class known as Khárij or 'External,' whence he passed on to another somewhat more advanced medrese of the class known as Dákhil or 'Internal.' These Khárij and Dákhil medreses, which existed in almost every town of importance, were practically preparatory schools for the Sahn, and so were sometimes called Müsile-i Sahn or 'Avenues to the Sahn.'

The studies of the Talibs in these preparatory schools were 'the ten sciences,' namely, (Arabic) Grammar ('Ilm-i Sarf), (Arabic) Syntax ('Ilm-i Nahv), Logic ('Ilm-i Mantiq), Scholastic Philosophy ('Ilm-i Kelám), Humanity 2 ('Ilm-i Edeb), Significations ('Ilm-i Ma‘ání), Exposition ('Ilm-i Beyán), Euphuism ('Ilm-i Bedí), 3 Geometry ('Ilm-i Hendese), and Astronomy ('Ilm-i Heyet). So far there was no question of law or jurisprudence, the sciences just enumerated being considered

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1 Behind each of those eight colleges was (and indeed still is) a building called a Tetimme or 'Complement,' where necessitous students might reside free of charge. Each Tetimme contained eight cells, and each cell accommodated three students, so that free residence was provided for 192 students. Each of those students had, moreover, besides his board, a monthly allowance of twelve aspers.

2 i.e. Arabic classical literature.

3 Ma‘ání, Beyán and Bedí are the three branches of Rhetoric ('Ilm-i Belághat): see vol. i, p. 111. In the above curriculum their application is of course to the Arabic language.
as the basis on which a legal education must be reared. The Tālib who passed his examination in these subjects was called a Dānishmend, and he was now eligible, if his ambition soared no higher, to become a teacher in a lower grade school, an imām or mosque-precentor, or some such comparatively humble functionary. If, however, he looked for better things, he had to repair to the Sahn, study law and take his degree. When here, the senior Dānishmends often acted as Muʿīds, or répétiteurs, to the Muderris or Principal, and helped their juniors with their studies.

After a certain time spent in study in the Sahn, the Dānishmend had to pass an examination and take the first university degree, that of Mulāzim (what we should call 'Bachelor', though the word means rather 'Attendant' or 'Assistant') when his name was duly inscribed in the official register called Rūznāmeche-i Humāyūn. In this way all details were known concerning every person who received the degree of Mulāzim.

The studies of the Mulāzim at the Sahn embraced the higher branches of Rhetoric and Scholastic Philosophy, but were chiefly directed towards the four great divisions of the Science of the Law, namely, Dogmatics (ʿIlm-i ʿAqīḍ), Jurisprudence (ʿIlm-i Fiqḥ), Tradition (ʿIlm-i Aḥadīs) and Exegesis (ʿIlm-i Teʿvīl).

The Mulāzim spent several years studying these subjects, after which he underwent another examination. If he succeeded in passing this, he had the option of entering the ranks of the Cadis and Nāʿībs, that is, judges and judge-substitutes (or deputy-judges) of the less important towns, ¹ or of continuing his studies with the view of taking the second degree, that of Muderris. If he chose the first alternative, he gave up his chance of further promotion; for the Cadi of this

¹ The salary of those officials was 25 aspers a day.
class remained a Cadi of this class to the end of his days, access to the high grades of the profession being only through the Muderrisate.

The word Muderris, which is practically equivalent to the term ‘Principal’ as applied to the head of a college or university, literally means a Lecturer at a medrese (i.e. a place where lectures are given, practically, a college), and had been used with this signification all along. It was now taken up and adopted as the name of the second university degree and in this sense it corresponds to our title ‘Doctor of Laws.’ Although a new value was thus given to the name, the Muderris did not cease to be a teacher, the most important part of his duties still being to lecture to the students at his medrese. Each graduate received along with the title a diploma, called ru‘ūs, appointing him Muderris of such-and-such a medrese. The salary of a Muderris varied considerably according to circumstances.

The degree of Muderris was subdivided into several classes. According to Mehemmed’s arrangement there were four of these, namely, (1) Khārij (External); (2) Dākhil (Internal); (3) Sahn (Court); (4) Altmishlu (Sixtier). According to Jevdet Pasha, the first two received their names from the fact that the Muderrises of these classes presided respectively over medreses of the Khārij and Dākhil orders. The ‘Court’ Muderrises were so called because they taught in Mehemmed’s own college, the ‘Court of the Eight.’ The ‘Sixtiers’ owed their name to the amount of their salary.

The next step took the Muderris who had reached the last-mentioned class into the highest order of the ‘ulemá, which included, in as many grades, the Cadis or Judges of the great provincial cities, the Cadis or Judges (active and emeritus) of Constantinople, the Qāzī-‘Askers (active and

1 See p. 350, n. 4 supra.
emeritus) of Anatolia, and the Qâzi-Askers (active and emeritus) of Rumelia,¹ the actual Qâzi-Ask of Rumelia being the head of the profession.²

Things remained thus till the time of Sultan Suleyman I, who in 964 (1556) completed the great Suleymaniye mosque, in front of which he built a new medrese, called the Dar-ul-Hadis or ‘College of Traditions’, together with four other medreses to serve as preparatory schools for this, known collectively as Mûsile-i Suleymaniye or the ‘Avenue to the Suleymaniye.’ On this the degree of Muderris was yet further subdivided into twelve classes as follows, beginning with the lowest: (1) Ibtidâ-i Khârij, (2) Hareket-i Khârij, (3) Ibtidâ-i Dâkhil, (4) Hareket-i Dâkhil, (5) Mûsile-i Sahn, (6) Sahn-i Semân, (7) Ibtidâ-i Altmishlu, (8) Hareket-i Altmishlu, (9) Mûsile-i Suleymaniye, (10) Khawâmis-i Suleymaniye, (11) Suleymaniye, (12) Dâr-ul-Hadis.

Through all these twelve classes the graduate had to work his way. There was one Muderris of the twelfth class, that of Dâr-ul-Hadis; he presided over the medrese of that name, and ranked senior to all the other Muderrises. There were four Muderrises of the eleventh class (Suleymaniye); they were connected with the four medreses preparatory to the Dâr-ul-Hadis. The tenth class (Khawâmis-i Suleymaniye), which was reckoned intermediate between the eleventh (Suleymaniye) and the ninth (Mûsile-i Suleymaniye), consisted of five members. The members of the ninth and senior classes

¹ The Qâzi-Ask of Rumelia had the nomination of Muderrises to the medreses in Rumelia, and the Qâzi-Ask of Anatolia to those in Anatolia, subject, however, to the approval of the Sultan.

² Associated with this order, but outside the regular line of promotion, were the following great functionaries: the Naqib-ul-Eshra for Dean of the Sherifs or Dacendats of the Prophet, and these members of the Imperial household, the Khoja or Preceptor of the Sultan and Imperial Princes, the Hekim Bashi or Chief Physician, the Munejjim Bashi or Chief Astrologer, and the two Chaplains of the Sultan.
bore collectively the title of Kibár-i Muderrisin or ‘Grand Principals.’ The sixth class (Sahn-i Semán) had eight members. The number of those in the junior classes was indefinite and much more considerable, as there were many preparatory medreses, each under a junior Muderris, scattered all over the Empire.

But the most important change introduced by Suleyman was his advancement of the Muftí of Constantinople (or Sheykh of Islam, as he was generally styled) over the Qází-‘Askers to the position of supreme head of the entire body of the ‘ulemá.

Such was in outline the organization of the ‘ulemá during the time when that body stood at the zenith of its power and reputation, i. e. during the century and a half between 1450 and 1600, — the Second Period of our History. With the dawn of the Third Period comes a change; abuses begin to creep into every department of Ottoman administration, and there result from these many modifications in the organization of the corps, which will be described in a later volume.
APPENDIX B.

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

ستیبه می بی ویر که بیر دم لانژار الدن گدار
زلفکی زنیکیلانه قبل ایبلدی شاعم بدنی،
جکرم یارلدلی خنکر جاپ و ستمک
گورگماچه عنبرین زلفق رخ دلدارده
سرعت ایتمه ای ای جهل جماده غم جان در عموژ;
گاه یونیور دوران بیه مهر و پنتر گوستنر
هر چهی کیم غمین فشاق جانان اوینادر
ای قهر اکثر رععت و ای طاق معلاا
نتخبت اورب نشا فلکده خساو خوار کُنش
ت نشانی بیوسته کمال ایبلدی ای دوست
چون دل مسکینی زلفک قیبلدی سودای دواج
جانه قیمر بوسید نعل بار استیبان
زلفک به عدارنه ادر جلولنر ای دوست
بیبیچه که عمدم درر اول شمع شکلیب
رشته عموم دوکندی کرچه نازندن سنک
جفتزه بکنا بیبلوم ونا ایمیش ای دوست
اویلدی غذچه بیزیتی زلفک نگاب،
کان یک کان در مورد دانشکدهٔ فنی و حرفه‌ای ایران خبر داده بود که این دانشکده در حال ساختن یک سیستم نوین سامانه‌های هوشمند است.

کان گفت که این سیستم می‌تواند امکان‌پذیری برای کاربردهای مختلفی باشد، از جمله کنترل درجه حرارت و باردی در خانه‌ها، کنترل نور در کلیه مناطق و حتی کنترل درجه دمای اتوماتیک در ناوگان خودروهای لیزر.

کان همچنین اشاره کرد که این سیستم به‌طور عمومی به عنوان یک کان بهره‌مندی در رشته‌های مختلفی مانند علوم کامپیوتر، علوم اطلاعات و مهندسی برق می‌تواند به کار رود.

کان در ادامه گفت که این پروژه تحت پوشش کارشناسان خبرداری از حوزه‌های علمی و فنی است و به پیشرفت‌های علمی و فناوری می‌پردازد.

کان نهایتاً گفت که این پروژه به بهره‌وری و کاهش زیان‌های اقتصادی می‌رود و به بهبود زندگی مردم می‌سپارد.

کان خواستار اطلاع‌رسانی و همکاری در این پروژه با همکارانش در دانشگاه و با شرکت‌های مرتبط بود.
چیزی نبود، قرار ایجاد نمی‌شد.
چون شفقت می‌بینی آشکار اندازی
گیبکس محکم‌های برقی جهاد خلوت
سکوره جویانه جهانی لاوجوردی
در انسان‌دیده غواص مقبره
بر گون اول ایکی جهانکر رحمتی
بو در هنری نور در ناری ویل
لون اینام دنیا خون و شتاب
قدم‌های پیمانه عروق‌نامه

قرب به خزیش اولبرسی حاضر اولبر
جنبشی چون دسته‌های بیست اولبر
دکل به بابل فقتسم کم گلدی ایام بهار
خباب غفلت‌نام اولبرسمه عقین ارگار
ساخت‌مکن چشم‌مکن آنار دمادم قانلو بلش
"

سروده محمدرضا ایقوی ایزدیون غر بر پیامه
سروده اسماعیل مذهبی نوه ایزدی ایزدی ایزدی سر
بند رنگ‌های به شدید بر پیامه باقلو چادر
کلمه‌مزم کچون بانوی‌گو هر فک تعاونی به ایشان
کریب‌نامی بی‌سرو روانی

علی‌الله سید نجیب که انواع باغ و زمین
بی‌بون می‌باید حسن اینجا سر آمد
بهشت اجری قبیل گرد لدیده سیران
شاعر زبانی لاله گیلی گل‌ونه گل‌گزار
چونکه علی‌الله شهدی پیام امام کامکار
سومشم بر دنیب فتالی کمد دیبدم
سولمک فقید ابتدای کمال به درد و حسرتم
لبته اویگلدن غذیگیه تر
سکبا زر ساقه، چوند نشان نابار
بن نه خدمتکار ونه متخمیم اویلیم کاشکه
شول هم ترکی دلنا شهیق وار
مکر بر صفح دم بو زال گردون
کماغی کشف ایزدوب مایتیتینی
صاحیبی جوزوسن بلوکرد رعد قیلسون نالد
بر حصبیم بویهکی کلیه‌ احوانمه
یره قانوئ آتش آه ساغرگاهم بنم
اله آل ساقیبا او جام عشاقی
گل ای سازنده پرم زمانه
کرکدر زمر اعلی اولسه کامبل
ینه ساقی اولیوند کیمبیکار

دائما اولسه مصاحب نله دنیادره قیبوژ
کمسه اسفارئ الندان آلماز بار انتش
صنماد گَنْكوس اولیدی جامبم تفلی اشمد بنم
کُلشکن سرو رفین سُنا اوکنمک ندن
دور ایده دوئن اثر پوز بیب جمانهگدن بنی
کمسه بانره چیمیم طریه دُرَانله
بر نفس عماد اولیمی خانی
بر پنه کشکنی عشاق نگار
فصل گُناد صلب باده گُلرنه ادلم
خیل‌ک اول پیروزه در کم نعل ناب اونشنده در وقت نیسان قطره صلب سکاب

* ۷۰۰* چون کُرده اول سرو روان

* ۱۹۷* تُدارم یوله دوشوب بانه بانه

واپیش اونسه بر جنای لیف ویکتو

* ۱۹۹* حکم‌نگه صورت‌م که لو حکم‌ت بی‌بی

* ۲۰۳* منبع اونشنده انس وجن اونسه