sionally, but not often, tells a story, and sometimes indulges in a little fine language. He is, moreover, the last Tezkire-writer to attempt a complete survey of the field of Ottoman poetry, to start at the beginning and carry the thread down to the time of writing. The subsequent biographers take up the story at about the point where it is left off by the preceding writer to whose work they mean their own to be a continuation, always bringing the history down to the year in which they write.

Riyázi was a poet of some distinction, and as we shall have occasion to speak of his career more fully later on, it is enough to say here that he was born in 980 (1572—3) and died in 1054 (1644). His Tezkire, which is of very considerable value, is dedicated to Sultan Ahmed I and was begun in the year 1016 (1607—8) and completed in the Rejeb of 1018 (1609). In the preface the author takes credit to himself, justly enough, for having avoided prolixity in language, lest it should prove a 'cause of weariness to the reader and the writer.' He also claims to be more critical than his predecessors who, he says, have inserted in their Tezikires poets and poetasters alike, while he has admitted the poets only, turning the others out. In like manner he has perused the entire works of nearly all the poets he includes, and chosen as examples such verses only as are really worthy of commendation, while the other biographers have not given themselves this trouble. Finally, he professes to be perfectly impartial in his criticisms, extolling no man by reason of friendship or community of aim, and withholding due praise from none because of personal aversion. Riyázi's book consists of two Kayzas or Gardens, the first devoted, as usual, to the poet Sultans, the second to the poets of lesser degree.

Riza's work covers a portion of the same ground, containing notices of over two hundred and sixty poets who flourished
between 1000 (1591—2) and 1050 (1640—1) but it is, according to Von Hammer, much more meagre and much less satisfactory. Adrianople was the birthplace of this author, whose personal name was Muhammed, but who was generally known as Zehir-Már-záde or Poison-Snake-son. He died in 1082 (1671—2), leaving besides his Tezkire a by no means remarkable Diwán.

Safá'í takes up the tale where Rizá leaves off, giving the lives of the poets who lived between 1050 (1640—1) and 1133 (1720—1), and thus carrying the thread eighteen years into the Transition Period, which we have agreed to begin with the accession of Ahmed III in 1115 (1703). Mustafá Efendi, for such was Safá'í's name and style, was born in Constantinople where he continued to reside, holding various civil posts under the government, till his death which, according to Fátín Efendi, the author of the latest of all the Tezkires, took place in 1196 (1781—2).

Salim's work begins some fifty years later than Safá'í's, about 1100 (1688—9), and goes down to 1132 (1719—20), so that save for the first fifteen years, it belongs wholly to the Transition Period. This biographer, Mírzá-záde Muhammed Efendi, was the son of a Sheykh-ul-Islám; he himself attained a very high position in the legal world, and died in 1156 (1743—4). Both Safá'í and Salim wrote poetry; the latter, a complete Diwán.

The Tezkires of these last three writers have never been printed, and manuscripts of them are exceedingly rare; there are none in the public collections in London, and I grieve to say that notwithstanding every effort, I have been unable to procure a copy of any one of them.¹ Fátín Efendi's work,

¹ [This must have been written before May, 1900, in which month the Author obtained a MS. of Salim's Tezkire, transcribed during the biographer's life-time, in A. II. 1134. Ed.]
before alluded to, was completed in 1271 (1854), and having been lithographed, has proved obtainable; but although it covers wellnigh the whole of the Transition Period, it leaves all prior to that untouched. I have therefore been obliged, when dealing with the second half of the Classic Age, to rely on Von Hammer, who had access to all four of the original authorities, supplementing, and occasionally modifying, his statements from the writings of such modern authors as Ziyá Pasha, Professor Náji, and Kemál and Ekrem Beys.

About this time the practice of compiling anthologies begins to become popular, and there is in existence an immense number of manuscript poetical miscellanies written in the seventeenth and eighteenth centuries. These, of course, differ infinitely in value as in manner; sometimes, as in the case of the great compilations of Nazmí and Qáfzáde, they are carefully and systematically arranged selections of what the writers took to be the best or at least most representative works of the poets quoted; at other times they are mere scrap-books in which the owner seems to have jotted down, without the slightest attempt at any kind of system or arrangement, whatever poem or piece of verse happened to take his fancy as he came across it in his reading or heard it from a friend. In little volumes of this kind, the frequency of which argues a wide-spread love of poetry, it is not unusual to find a number of the pages towards the end quite blank, showing that the owner, through the intervention of death, or perhaps through loss of interest in his work, had failed to get together a sufficient number of suitable poems to fill up his album. Although occasionally the name of the collector or of some subsequent possessor may be found written on the inside of the cover or on the fly-leaf, books of this class are very rarely dated, it is however
generally possible to form an approximate idea of their date from the quotations which they contain.

Of the true anthologies belonging to the Classic Period, the best are those of Nazmî and Qâf-zâde. Nazmî of Adrianople, who flourished under Sultan Suleyman and died in 996 (1588), formed a vast collection of over four thousand ghazels by some two hundred and forty poets, arranged not only alphabetically as in a Dîwân, but sub-arranged according to metre.

The collection of Qâf-zâde Fâ'izî, who died about 1032 (1622—3), does not, like that of his predecessor, consist of entire ghazels, but only of such couplets selected from these as met with his approval; it is probably for this reason that he has styled his book the Zubdet-ul-Eshâr or Cream of Poems. This author was more than a mere compiler, he was an original poet as well, for he began (though he appears to have left it unfinished) a mesnevi on the story of Leylâ and Mejnûn, at the end of the prologue to which he introduced, according to the fashion of his day, 1 a Sâqi-Nâme, or Cup-bearer-Book, consisting of a little over one hundred and sixty couplets.

1 The poem is dedicated to Sultan ʿOsmân II who reigned from 1027 (1618) to 1031 (1622).
CHAPTER VIII.

THE MID-CLASSIC AGE CONTINUED.

Ahmed I—Mustafá I. 1012—1032 (1603—1623).


With the reign of Sultan Ahmed I, who succeeded his father Muhammed III in 1012 (1603), the cloud which had fallen upon Turkish poetry with the death of Suleyman begins to rise, and the first rays of the second bright period of the old Ottoman poetry become visible through the surrounding gloom. This second bright period, while less vivid and intense than the first, that coinciding with the reign of the Lawgiver, is steadier and more permanent, as it not only covers all that remains of the Classic Age, but extends a quarter of a century into the Transition. Kemal Bey looks upon the century and a quarter lying between the accession of Ahmed I and the deposition of Ahmed III as the most brilliant period in the history of old Turkish poetry; and if we except Fuzúh, Baqi, and Sheykh Ghalib, this era undeniably does embrace all the greatest names of the Asiatic School. Apart from the great luminaries, the Néris, the Nábíis, the Nédis, there is throughout the whole of this period a constant succession of admirable poets, better than
all except the very best of either preceding or following times. But these, being extended over a term of nearly a hundred and thirty years, do not produce so dazzling an effect as the cluster of lesser lights massed together in the forty six years of Suleymán, which is probably the reason why Von Hammer and those who follow him have agreed to regard the Suleymánic age as the apogee of Turkish poetry. But Nef'i and Nedim together more than counterbalance Fuzuli, Nabi may fairly be set against Báqi, while the writings of such men as Háleti, ʿAtá'i, the Sheykh-ul-Islám Yahyá, Ná'ilí, Sábit, Belîgh, Sámi, and Seyyid Vehbi reach a higher average than those of Lámi'i, Zátí, Khayálí, Fazlí, or Yahyá Bey.

After a reign of fourteen years, 1012—26 (1603—17), Ahmed I was succeeded by his brother the imbecile Mustafá I who, proving intolerable, was deposed the following year to make room for Ahmed's son ʿOsmán II. This young sovereign reigned for four years, 1027—31 (1618—22), when he was foully murdered by mutinous Janissaries, who then dragged his idiot uncle from his cell and seated him once more upon the throne. But the wretched Mustafá was not to be endured, and in 1032 (1623) he was again dethroned, this time to give place to Murád IV, the second son of Sultan Ahmed. Ever since the days of Selím II the state had been plunging deeper and deeper into confusion. Corruption was rampant in every department of the government, and anarchy laid waste the land. The Sultans were helpless puppets in the hands of lawless Janissaries, who, like the Pretorians in the decline of the Roman Empire, deposed and elevated sovereigns at their own good pleasure. All confidence was gone between man and man, none could trust his neighbour; honesty and morality were empty words. Outside, foreign enemies
were pressing the Empire hard; Persia had won back Bagh-
dád, the city of Fuzúlí and Rúhí. The final collapse seemed imminent and inevitable.

Such was the state of things when Murád IV, then in his twelfth year, was summoned to the throne of 'Osmán. Had this Murád been such a man as his father or his brothers, the probability is that there would have been no Transition Period for us to chronicle. Murád the Fourth saved Turkey. A man of iron will and of indomitable courage, he was, as was necessary for the work he had to do, utterly without mercy, without pity; he deluged the country in blood, but he saved her from herself. Himself the sternest tyrant ever girt with the sword of 'Osmán, he would brook no tyranny in the country but his own. Wherever he heard of an unjust judge or a rapacious governor, his blow fell swift and sure. When he tore Baghádád back from Persia he read the Fair Kingdom 1 a lesson which she remembers to this day. Sultan Murád did not cure Turkey, she has not been truly cured even yet; but he checked the deadly malady from which she was suffering, and gave her a fresh lease of life. And all this was accomplished before he reached his twenty-ninth year, for he died in 1049 (1640), his splendid constitution worn out by habitual and violent intemperance.

Poetry continued as heretofore to find favour in high places; Ahmed I, 'Osman II, and Murád IV all wrote verses, and even poor Mustáfá is said by Von Hammer to be reckoned amongst the poets. Everybody about the court dabbled in verse; the example of the Muftí Sa'd-ud-Din and Ghazí Ghuray the Khan of the Crimea, who had carried on a correspondence in ghazels on state affairs, was followed by Sultan Murád

1 Devlet-i Beliyya-i Iran = the Fair Kingdom of Persia, i.e. the official title of the Persian State, as Devlet-i Ahıyya = the Sublime State, i.e. of the Ottoman.
and his Grand Vezir Háfiz Pasha when the latter was un-
successfully attempting to drive back the Persians at Baghídád.
Writings produced under such circumstances cannot be ex-
pected to have any literary value, but they are interesting in so far as they show how the official classes were permeated with a taste for poetry.

Ahmed I wrote under the makhlás of Bakhtí; ‘Osmán II under that of Fárisí. The ghazels of the former are of little account; the work of the latter consists principally of rubá’ís which are not without promise that, had his life been longer, this young Sultan would have developed into a genuine poet with a graceful and distinctive manner of his own. Of Murád’s verses we shall speak later on.

Uveys ibn Muhammed, known in literature by his makhlás of Veysi, was the son of a judge of Ala-Shehr, the ancient Philadelphia, where he was born in 969 (1561—2). Like most of the learned men of those days he was a member of the legal profession, and during the course of his life he occupied many important positions in Europe, Asia, and Africa. He died in 1037 (1627—8) as Cadi or judge of Uskub, an office which he had held on six different previous occasions.

Veysi is one of the most brilliant prose-writers of this period; his Vision, and especially his Life of the Prophet, are popular among old-fashioned people even at the present day. The Life, which is generally known as the Siyer-i Veysi or Veysi’s Life, is written in the most recherché Persian style, and shares with the prose Khamsa of Nergisé the distinction of having been gibbeted by Ebu-z-Ziya Tevfíq Bey, one of the most stalwart champions of the Modern

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1 Also, Siret-un-Nebí (The Biography of the Prophet). Its correct title is Durret-ut-Táj ši Síretí-Sáhib-il-Mi’ráj (The Pearl of the Crown concerning the Life of the Lord of the Ascension). Veysi died before he had finished this work, which was continued by the great poet Nábi.
School, as a composition the continued study of which will land the nation in disaster. The Vision (Váqi'á-Náme, or sometimes, Khwáb-Náme,) unlike the Life, is written in plain straightforward Turkish. It gives an account of a conversation, which the author is supposed to have heard in a dream, between the reigning Sultan (Ahmed I) and the ancient hero Alexander the Bicorned.1 Sultan Ahmed bewails the desperate condition of the country, whereupon Alexander tries to console him by running through the history of the world and pointing out that at no time has undisturbed tranquillity been the lot of man; he then gives the Sultan some advice, and finally recommends him to take counsel of his servant Veysi.

In his poetry Veysi follows the style of the Vision, not that of the Life. The distinguished living poet Hámíd Bey once praised Veysi's poetry in my presence on the score of simplicity and straightforwardness, adding that it had not been without a certain influence on Shinási Efendi when that writer set to work in earnest to found the Modern School. The judgment of the modern critic had been partly forestalled by 'Atá'í who, when writing of Veysi, speaks of his poetry as characterised by eloquence and as being distinguished by a peculiar manner and an exquisite style, an opinion which he fancies he is confirming by quoting this self-laudatory couplet from one of the poet's own works:

An ancient fashion of the pen of Veysi the mage
Is the fresh style of language of the eloquent of Persia. 2

1 It is said that Za't-Qarneyn, "the Bicorned," is properly the surname of an ancient prophet called Es-Salh the Húngarite and that this personage is the Za't-Qarneyn whose journeys in mysterious regions are mentioned in the Korán; but this Koranic Za't-Qarneyn is popularly identified with Alexander the Great, probably on account of the latter's legendary part of the Fountain of Life. See Vol. 1, p. 281 seq.

2 هذه رسوم تأديب وفسي سعدة ولاذر نارا طيرو سعد بن نادر سناجار، حسب
The biographer adds that certain wits used to appraise the gifts of Veysi in this manner: his poetry is better than his science, his prose is more excellent than his poetry, his conversation is to be preferred to his prose, but the superior comeliness of his presence and gracefulness of his figure are self-evident. Veysi left a complete Dîwân; but copies of it are not often met with now-a-days. The few ghazels by him that I have seen in different collections are certainly characterised by lucidity, but otherwise there is little that is remarkable about them.

There is, however, printed in the first volume of the Mines de l'Orient the Turkish text and German translation, 1 both exceedingly defective, of a very remarkable qâsîda by a poet who calls himself Uveysî. This Uveysî is assumed by Von Hammer in his History to be identical with our Veysi. But while a good deal may be said in favour of this identification, his grounds for which Von Hammer does not give, some further information is necessary before we can regard it as definitely proved.

On the one hand, it is certain that the poem was written during the reign of Murâd IV, since the wretched state of the country is graphically described and reference is made to the loss of Baghîdâd. Again, we know that Uveys was the personal name of Veysi, and although I am not aware of any certified instance of his having made use of Uveysî as his makhlas, it is not improbable that he may occasionally have done so. I may add that in a manuscript Poetical Miscellany in my possession, where the qâsîda in question is given, it is attributed to Veysi Efendi in exactly the same way as are several ghazels concerning the authenticity of which there is no doubt.

On the other hand, 'Atâ'i, when mentioning the works of

1 This text and translation were reprinted in pamphlet form in Berlin in 1811.
Veysi in his life of that poet, makes no allusion whatever to this poem. In the case of an ordinary qasída such a course would be natural enough, but this poem is so remarkable and so unlike anything which had gone before that one would have expected it to attract the notice of a careful writer like the continuator of the Crimson Peony. Further, the author of the poem tells us himself that he comes from the 'land of Qonya,' while Veysi was born at Ala-Shehr which is not in the 'land of Qonya;' he moreover speaks of himself as an ojaq oghli, by which he probably means the son of a soldier, while Veysi was the son of a judge. Then he writes throughout the latter part of the poem, which I have not translated, as though he were a Mevleví dervish standing outside the political life of the age, and not a member of the official class so unsparingly denounced.

To reconcile these contradictions we should have to assume that Veysi put on the guise of a humble dervish, became a sort of Turkish Piers the Plowman, in order the better and the more freely to expose the abuses and lash the vices of his age. Such a proceeding, alien as it is to the genius of Ottoman literature, might not improbably commend itself to the bold and original mind of the author of the Vision.

I have spoken of this qasída as being very remarkable, and so it is both in manner and in matter. To take the latter first; unlike the typical poem of this class, at once extravagant and conventional in mendacious panegyrical, this qasída is a scathing yet temperate indictment of the corruption and profligacy then rampant throughout Turkey. The great officers of the state are marshalled, one after the other, and are shown up for what they really are in a fashion as pitiless

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1 In a marginal note in pencil the Author has added "In the M. [in difficult legible handwriting]," which would imply that he was the son of a head person Director, I know not what M.'s. to mean. [End]
as it is fearless. The Sultan himself is made to hearken to some wholesome truths conveyed in plain downright words which must have sounded strangely unfamiliar in the ears of a son of 'Osman. The author of this poem, whoever he was, was a bold man; we seem to be listening to some ancient Hebrew prophet rebuking a degenerate King of Israel rather than to an Ottoman poet inditing a qasıda to the Pâdishâh. In this work for the first time in Turkish poetry we get an absolutely truthful picture of society as it actually was; the gloss of conventionality and lying flattery is away, and the poet tells us what he really saw, not what he desired the great men of his day to believe he was content to see.

The style of this qasıda is as remarkable as its spirit. The language is as much Turkish and as little Persian as is possible in an Old Ottoman poem. The author having certain home truths to deliver, makes use of a homely medium. There must be no misunderstanding of what he has got to say, so he takes care that no misunderstanding shall be possible. He will have none of these far-fetched allusions, none of these equivoques and amphibologies, which are the delight of the courtiers and of those who play with poetry. Not content with ignoring these graces of the poetic art, the writer of this qasıda deliberately defies two canons which from the beginning down to this present day have been reckoned as vital and essential to all poetry written after the Persian style. The first of these concerns the variation of the rime-word; our poet ends almost every couplet in his work with the name of Allâh, and that as the rime, not as a redif; only occasionally, and as the sense of what he has to say leads up to it, does he replace the sacred name by some riming word. The second is that he ignores throughout the short vocal increment, called the Kesre-i Khasıfa,
which it is a fundamental principle of Persian prosody to introduce after the second of three consecutive consonants. In the Turkish folk-songs there is no such vocal increment, and there is a very wide license with regard to rime. But then these, being of purely native growth, have nothing to do with any part of the Persian system, while this poem is written in perfectly correct Eightfold Hezej metre, and the rules that determine whether a vowel shall be short or long are carefully observed.

In taking these liberties, probably unparalleled in the literature of the Old School, the writer seems to have aimed not only at increasing the popularity of his work by bringing it thus close to the native models, but at securing for it a greater freshness and spontaneity, an appearance of a more real earnestness and sincerity, than would have been possible with a rigid adherence to the shackling rules of the craft. If such was indeed his object, he has certainly been successful; so deep a conviction of absolute sincerity and terrible earnestness is produced by no other work, so far as I know, in the contemporary literature of Turkey.

In the Mines de l' Orient version this qasida bears the special title of Nasihat-i Islambol or A Monition to Constantinople; but although the opening lines are addressed to the citizens of the capital, the greater part of the poem is addressed to the Sultan. Both the texts I have before me are imperfect, but I have as a rule been able to correct the

1 [In Persian a short ə, called the nun-fatha, is introduced in scanion after two quiescent consonants not followed by a vowel in the succeeding word, or after any consonant except a (which, being a nasal, does not count) preceded by a long vowel. Thus, band (bend) is scanned — ə, as though it were banda (bende), and had in the same way, a. though it were bada (badə). But in Persia this short vowel is only employed in scanion not in actual reading or recitation. In France I have heard it called "laufet metrique," a bad name, since it is not, as the Turkish name would imply, a short ə but a short ə, etc.]
one by the other. The eighteen concluding couplets, those in which the author speaks of himself, are in both cases too corrupt to admit of the construction of a satisfactory text; so rather than attempt any complete rendering of these, I shall give the substance of what they contain at the close of my translation of the main portion of the poem, which is as follows:

Qasída. [231]

Give ear, ye folk of Islambol! and know forsooth, and learn for good,
The day's at hand when swift on you shall fall the sudden ire of God.
The day of wrath is broke, and yet ye will not heed but things of earth;
'Tis time the Mehdi should appear, and should descend the Breath of God.
Ye build the earthly house, and ye lay waste the mansion of the Faith:
Nor Pharaoh built nor Sheddád reared aloft such house as this, by God!
How many a poor and hapless heart do ye through tyranny still break!
Is not the faithful's heart then, O ye tyrants base! the house of God?

1 Islambol, one of the many names for Constantinople, is a not very common adaptation (intended to mean 'Islam abounds') of Istanbul (pronounced Isambol), the every-day name of the capital. Other names are Qostantaniyya, the City of Constantine; Der-i Sa'ádet, the Portal of Felicity; Asitána, the Threshold, or Asitána-i Sa'ádet, the Threshold of Felicity; the town being regarded as the gate into, or the threshold before, the palace of the Sultan. We have further Belde-i Tayyiba, the Goodly City, the sum of the numerical values of the letters in which gives the date 857, the year of the Hijra in which Constantinople fell to Muhammed II. Der-i Devlet, the Portal of Empire, or of Prosperity, is used in old books instead of Der-i Sa'ádet.

2 The Mehdi is the last of the Twelve Imáms; he is supposed to be still alive, but in concealment, whence he will issue forth in due time to deliver the Faithful.

3 The Spirit or Breath of God is the special title of Jesus, who is to descend from Heaven to assist Islam before the final consummation.

4 Pharaoh, the type of vainglory.

5 Sheddád, another type of pride, a wicked and presumptuous King of ancient times, alluded to in the Koran, who built Irem the Many-Columnned, the terrestrial paradise, in rivalry of the celestial. See Vol. I, p. 326, n. 5.

6 'The heart of the believer is the house of God,' (قلبٌ أَنْصُوْمُهُ بِبَيْتٍ اللَّه ۚ أَنْصُوْمُهُ بِبَيْتٍ اللَّه) is a tradition.
Although a thousand times his cries and prayers for aidance mount the skies, 
Ve pity not, nor ever say, 'no sigh is left on earth, by God!' 1 
Ye feel not for the orphan's plight, but fain would spoil him of his goods; 
Doth Allah not behold his heart? or thereunto consenteth God? 
I know not what your Faith may be, or what your creed (God save us!) is: 
It holds not with the Imāms 2 words, nor chimes with the Four Books of God. 3 
Ye follow not the Law of God, nor yet obey the canon law; 
With those new-fangled tricks you've given o'er the world to wrack, by God! 
Alike with sermons of the preachers and with lectures of the imāms, 4 
Were there no fees paid down to them, ne'er would be read the word of God. 
'The Cadis,' dost thou say? how were it possible to tell of these: 
'If Master Cadi be thine adversary, why then help thee God!' 5 
They've spread a snare of fraud, and that they've named the Court of Justice, sooth, 
Ah, where's the prayer-mat of the Lord, and where the code, the Law of God? 
To-day ye set at naught the Faith, ye make the Law a lying trick; 
To-morrow will he intercede for you who is the Loved of God? 6 
What then, do ye deny the Reck'ning? or shall not the dead arise? 
Or shall he say 'My folk!' to you thus stained with sin, th' Envoy of God? 8 
The age is slave to womankind or subject unto minion boys; 9 
The great men do the purse adore, and well nigh all are foes to God. 
He hearkened to the words of Eve, nor kept the bidding of the Lord; 
And lo, from Eden banished went e'en Adam, the Pure-Friend of God. 10 
For how should Satan be our friend? he seeketh but to lead us wrong; 
His purpose with the Faithful is to make them infidels to God. 
The cruelty and vice of Stambol's folk have overpassed all bounds;

1 Because they have all mounted up to heaven.
2 The Twelve Imāms (of whom the Meboli is the last) are the twelve successors of Muhammad through his daughter Fatima and his cousin Ahī.
3 The Four Scriptures, i.e. the Pentatext, the Psalms, the Gospel and the Koran.
4 The imāms referred to in this line are the precentors or leaders in public worship, not the twelve saints alluded to above.
5 This is a proverb, and is given by Fuzul Ziya Leyting Bey at pp. 225 and 350 of his Funbub's Fumal, Ziya Pasha, whose life and work will be discussed in the last volume of this work, also alludes to it in his tekkeh band.
6 The Prophet, the Beloved of God, will it is said, intercede for the Faithful on the Judgment Day.
7 The final Day of Reckoning.
8 Ummet 'My Folk,' the Prophet's address to the people of Islam.
9 A hit at the immoral tendency of the day.
10 Sahyy ullah, the Pure One of God, is the special title of Adam.
And this my fear, that soon will fall on us a sudden woe and rude.
Accursed ones like Jews without ado take the vezirial seats;
While if a true believer peep but through the door, with scorn he’s viewed.
How comes it traitors like to these fill all the offices of trust?
Why, is there none among the folk of Islam who is leal to God?
The steel of anarchy hath struck the flint, and all the world’s ablaze;
How then shall not the flames seize hold on Islambol, my master good?
The sword-fiefs 1 in the basket lie, as shoe-money the great fiefs go; 2
They’re wellnigh all the Vezirs’ prey, or the Sultanas,’ by my God.
Now every man doth try by some device to bide away from fight;
For where is one will mount his horse and ride afield for love of God?
And what may the Sipáhis 3 do with aspers five or ten for pay?
Of Janissaries wouldst thou speak? What can one tell of them, by God?
The Pashas and the Aghas ’tis who turn the whole world upside down;
’Tis they beyond a doubt who everywhere bring anarchy and feud.
The Master Scribe 4 and Defterdár have ta’en them Iblis 5 as their dean;
And doth not he companion them on all the paths of devilhood?
If they neglect one whit of all they learn, ’tis by mistake alone;
^Azází-like 6 do they exalt the reprobate who know not good.

1 In the Ottoman feudal system a Qilij-Timari or Sword-Fief was a yeoman’s fief of a yearly value of 3,000 aspers; a Timar was a fief of a yearly value greater than this but below 20,000 aspers; a Zi’ámé, one the annual value of which was this sum or upwards. The fief-holders were required to take the field when called upon, and, in the cases of the Timar and Zi’ámé fiefs, to provide armed horsemen in a fixed proportion to the amount of their income. The possession of the fiefs was hereditary and involved residence upon them, thus the holders constituted a true feudal aristocracy. When a fief was lapsed or unassigned it was said to be ‘in the basket,’ in which case the revenues were probably often appropriated by some public official.

2 The name of Bashmaqliq or Shoe-money was given to a fief assigned to the mother or daughter of a Sultan, the revenues being for her private expenses. The poet here complains that many of the Zi’áméts are now given up for this purpose.

3 The Sipáhis were the horse soldiers.

4 Re’is-ul-Kuttáb or Master of the Scribes was in old times the official title of the Ottoman Minister of Foreign Affairs, who was also Chief Secretary of the Chancery, Chief Under-Secretary of State, and Assistant to the Grand Vezir. He was popularly called the Re’is Efendi. The Defterdár was, as we know, the Minister of Finance.

5 Iblis is the personal name of Satan.

6 ^Azází is the original angelic name of Satan, borne by him before his fall.
Dost ask who are the thieves and highway-robbers in the world to-day? Be sure they are the Magistrate and Captain of the Watch, 1 by God! But yet more tyrannous than these, my lord, the Qadi-I'Askers are; For now through bribery they've given o'er the world to wrack, by God! Poor are the men of learning, all their life is passed in want and woe; But so thou be a knavish fool, thou'll win both fame and altitude. 'The fish stinks from the head' they say; 2 the head of all this woe is known; 3 Ah me, could any wight declare hereof: This is the Book of God? 'Tis passing strange all those in rank and power Arnauts and Bosniacs be, While languish in thy reign, O King, the sons of the Envoy of God. And when you stand before the Lord you shall be questioned first thereof, For unto you have been made o'er in trust the servants of God. How many a Solomon hath come, and passed from forth this fleeting world! Where are thy glorious fathers now? with whom hath bode this realm of God? To-day if thou be just and deal with gracious kindness by the folk, To-morrow shall thy face be white, thy stead before the throne of God. From error shall the Lord defend the King who acts with justice fair; May aught in this world or the next dismay him in the hand of God? Then see thou choose thee not as feres a crew of mutes, buffoons, and dwarfs; 4 Nor company with devil's folk, such ways suit ill the Shade of God. Repose no confidence in yon Vezirs, O glorious Sultan mine; For those are foes to Faith and State, are foes to their destruction vowed, A drove of brutes have come and set themselves in the vezirial seats; Alack, there is not one to serve the Faith and State in aught of good! The learned all have hid away, and nowhere may be found the wise; To silence are they gone, nor e'er are seen to-day the folk of God. Without the aidance of the blest Imams, 5 how shall Baghdad be won? Therefrom their faces have they turned, my holy one, the saints of God. Should any man arise and work a miracle afore the folk, They'd say he was a devil, never would they say a saint of God. The sheykhis and preachers walk no more along the straight and narrow path,

1 Si-Bashi, Police Magistrate; 'Asse-Bashi, Captain of the Watch.
2 بانف پشتیبانی کوشار, meaning that corruption begins in the highest quarters.
3 Ela-Ziya Teyfiz quotes this line in his collection of proverbs, but without mentioning the name of the writer.
4 Certain of the Sultans wore fond of surrounding themselves with such persons. "The Shade of God" (یخشک, a name of the Sultan.
5 Here the Twelve Imam, already referred to (p. 215, a. 7 above) are meant.
Accounting these as guides, what should the folk but stray and miss the road? Alack, the Súfis fill the mosques with horrid howls and yells alone; Ah, where the litanies and chants, and where the whispered call on God? The hypocrites now hold the earth, they deem the whole world is their spoil; But yet in many a nook concealed there bideth still a saint of God.

The poet proceeds to ask where there is now any murshid or spiritual guide like his own master Muḥítí who used to teach and advise without demanding any fee, and whose abode is now in Paradise. He himself is but as a drop compared to that boundless Ocean (his teacher) to whom all the mysteries of God were revealed; he had been blind, but his teacher had opened his eyes and taught him to distinguish black from white. He goes on to say that he is by origin an ojaqoghli (probably, the son of a janissary), and that the land of Qonya is his birthplace; the dust of the Mevláná’s country is therefore in his nature, and his soul has from all eternity been a medium for the manifestation of Allah. Is it strange, then, if through the science of onomancy the secret things of God should be known to him? The friends of God who are resigned and contented are independent of all men; Kings can neither abase nor exalt them. How then should he fear Pasha or Agha, whose only wish in either world is the good will of God? The poem winds up with a hopelessly corrupt passage about the Sultan and the Crímea, and in the last couplet the writer mentions his own name as Uveysí.

The Sheykh Helvaji-záde Mahmúd of Scutari, known in the literary history of Turkey under his makhlás of Hudá’í is reckoned as one of the most brilliant of the avowedly mystic poets of the Classic Period. Born at Sivri-Hisár about the middle of the sixteenth century, he began his career,

1 Compare p. 211 supra.
like so many of his contemporaries, by entering the legal profession. But he did not remain for very long in the ranks of the ʿulemá; deeply impressed by a dream in which the terrors of hell were brought vividly before his mental vision, he resolved to sever all ties that bound him to the world, and devote himself heart and soul to the religious life. He therefore resigned the position of Muderris or Principal which he held at one of the medreses, and placed himself under the direction of Sheykh Uftáde, a celebrated mystic teacher of those days. In 1002 (1593) he settled at Scutari, on the Asiatic shore opposite Constantinople, where he passed the remainder of his life, preaching in various mosques both there and in the capital, and writing mystic works in prose and verse, till his death, which took place in 1038 (1628). He was buried in a tomb which he had himself built in the cell that formed his home during the last thirty-six years of his life. So great was the veneration in which this holy man was held that on more than one occasion did high officials, such as a Grand Admiral and a Defterdár, seek and find sanctuary in his cell from the wrath of Sultan ʿOsmán.

Hudāʾi's work, alike in verse and prose, is exclusively mystical. Besides a Dīván containing some two hundred and fifty ghazels, he wrote a series of Ḥāhiyyat, or Hymns, which were, and perhaps still are, sung during the Sema' or mystic dance of the Mevlevi dervishes. I have never seen those Hymns, but Von Hammer describes them as being sometimes rimed and sometimes unrimed, cries as it were of love and devotion towards God, uttered without thought of time or metre, and possessing neither connection of ideas nor continuity of thought.

He left further a mesnevi of moderate length, called Nejat-ı-Ghariq or The Rescue of the Drowning, which consists of a series of riming paraphrases of certain well known Apostolic
Traditions and sayings of prominent Sufi saints. These paraphrases, the poetical merit of which is never very high, are occasionally elaborated into commentaries of no great profundity; at other times they are no more than a bald re-statement in Turkish verse of the idea expressed in the Arabic text.

The two mystic ghazels that follow are from the Diwân.

Ghazel. [232]

We've seen the inmost bosom torn and shreded by the comb to be;
We've seen the heart's blood quaffed in brimming beaker all through dole for thee.
We've looked upon the world's delights bepicted on the bowl of Jem;¹
We've seen on master-wise, forsooth, the science of hilarity.
We've learned the craft of gramerie from gazing on the fair one's cheek;
We've seen the fashion of the Ruby Line² from beauty's lip, ah me!
At length have we made o'er unto our love the profit of our life;
We've seen that till the day we die from this mad heart we win not free.
For ever let the vintner's shop diffuse its blessings o'er the earth;
We've seen whate'er we've seen, Huddâ'i, in that palace, sooth have we.

Ghazel. [233]

Alack for my Sapling knows not what passion's strain may be,
Nor knows what the pang of love or the longing vain may be.

¹ For the bowl, or divining-cup, of Jem, see Vol. II, p. 71, n. 1.
² The Khatt-i Yâqûti or Yâqût hand, is an ancient style of handwriting, so named after its inventor Yâqût, an early Arabian calligraphist. It is now hardly known except by name; but in a MS. in my collection which gives examples of the various hands there is what professes to be a specimen of the Yâqûti, which does not differ much from the ordinary Ta'liq. The words Khatt-i Yâqûti mean also "ruby line," hence their application to the lip of the beloved. Huddâ'i has, of course, both meanings in view in this verse. [Three Yâqûts, called respectively Rûmi, Mawsili and Musta'simi, are mentioned as great calligraphists at pp. 50—51 of Mirzá Habib's Khatt u Khattâtân (Const., A. II. 1305), but the last, who lived in the thirteenth century, is no doubt intended. Ed.]
That Rosebud gives no ear to the Nightingale's lament,
Nor knows in her bower of grace what the cry of pain may be.

A hapless crew are whelmed amid parting's ocean-waves;
My Leech is elate, nor knows what the cure of bane may be.

He knoweth to strike a wound to the bosom's core, but ah!
That ruthless one knows not what a comrade fain may be.

Hudâ'î for refuge flies to that glorious court of thine,
Nor knoweth beyond thy gate where a place of gain may be.

The name of Háletî has been mentioned more than once when we have been speaking of that brilliant group of literary men whose genius sheds a lustre over this period of Ottoman poetry. cAzmî-zâde Mustafâ, or Mustafâ the son of cAzmî, (for such was Háletî's personal name), was born at Constantinople in the year 977 (1570), on the holy Night of Cession, that night of the year on which the two angels charged severally with writing down the good and evil deeds of a man hand in to God their records, and receive fresh tablets for like service during the year to come. 1cAzmî, the poet's father, was himself a literary man of considerable note who, after being tutor to Murâd III, died in 990 (1582), leaving among other works in prose and verse an incomplete translation of the Persian  cAssâr's romantic mesnevi entitled Mihr u Mushterî, or Sun and Jupiter.

Háletî, who early displayed a very strong bent towards study, became a pupil of Sa'd-ud-Dîn the historian, to whose influence he owed the first step in his professional career, a maderrisate at the medrese of Hajja Khatun. 2 But his

1 The Night of Cession, Laylet ul Berâ'ât, i.e. the fifteenth night of the lunar month Shabân.

2 Hajja Khatun, or Dame Hajja, i.e. the style of Mîhâ Shah, a daughter of Iskender Pasha, one of Bayezid the Second's vezîr. The Lady, who died in 947 (1540 A.D.), is famous for the number of poor- and charitable institutions which she founded in Constantinople.
own remarkable abilities soon won him promotion, and in 1011 (1602—3) he found himself judge of Damascus. Two years later he was advanced to Cairo; but on the assassination, in a military revolt, of Hájjí Ibráhîm Pasha, the Governor General of Egypt, Háletí, who had been temporarily placed in charge, was accused of negligence and deposed. In 1015 (1606—7) he was named Molla or Chief Justice of Brusa, where he served during the troublous time when the rebel Qalender-oghli was ravaging the surrounding country and burning the outlying portions of the town. The Mollaship of Adrianople was conferred on the poet in 1020 (1611—2); but the hostility which he provoked when there through punishing a certain cadi who had been guilty of some misdeemeanour, resulted in his being transferred to Damascus. In 1023 (1614—5) he was promoted to the Judgeship of Constantinople, which high position he held for four years, when he was sent back to Cairo. At length, in 1032 (1622—3), he was appointed to the Qazi-‘Askerate or Vice-Chancellorship of Anatolia, and in 1037 (1627—8) to that of Rumelia, the highest office save one in all the hierarchy of the ‘ulema. Háletí died in the Sha‘bán of 1040 (1631), and was buried in the court of a school which his liberality had restored, at no great distance from his own residence.

Háletí, whose poetical work ¹ consists of a Diwán, a Sáqi-Nâme, and a collection of Rubáís or Quatrains, was certainly one of the best poet’s, as he was one of the most highly cultured and most widely read men of his time. We are told that he left a library of between three and four thousand volumes all carefully annotated by his own hand. According to Professor Nâjí, he was, with the one exception of Ālî Chelebi, the father of the biographer Qinâli-zâde, whose preeminence in scholarship is universally admitted, the most

¹ His prose works are all of a professional and technical character.
learned, if not the most accomplished, among his contemporaries. ‘Atá’í, who was a pupil of his, grows eloquent in the praise of this ‘most learned among the eminent,’ this ‘master of the poets of Rúm, the works of whose pen recall the hues of the chameleon,’ — a comparison by which the biographer probably intends to convey his appreciation of the poet’s versatility. Qáf-záde, again, quotes in his Anthology a larger number of lines from Háletí than he does from Báqí himself; but the fact of the former being a contemporary and a prominent member of the ‘Ulemá may possibly have had something to do with this.

Háletí’s Díván, which ‘Atá’í describes as ‘distinguished by eloquence and filled with all manner of poems ¹ of the most excellent quality, an exemplar of: And We have made to grow therein of all things weighed,’ ² is one of those old works which the modern critics themselves regard with respect. Thus Professor Nájí speaks of it as a book which even now may be looked upon with pride; indeed, he goes so far as to place it among those rare achievements which the lovers of Ottoman literature will always reckon as a source of honour to Turkish poetry. He too bears testimony to the author’s success in many varieties of verse, among which he is inclined to give the preference to the qitás, which, he says, may be considered unique.

It is, however, I venture to think, rather on the score of his rubá’ís that Háletí is most entitled to our admiration. These little poems have always held a very high place in the estimation of the Ottoman critics; most often they have

¹ That is poems in all the various verse forms.

² This quotation is from the Koran XV, 99, where it refers to the earth, and means: ‘We (God) have made to grow therein a weighed (i.e. measured or determined) number of all kinds of plant’; but here ‘Atá’í would have us take ‘weighed’ in its technical sense of ‘metrical,’ and apply the ‘all things’ to the many varieties of poetry in which Háletí excelled.
been regarded as the best of their class in the language. They are, as `Atá'í avows, frankly based on Persian models; and many among them have much of the charm of those of Omar Khayyám. They are some four hundred and sixty in number, and form a Diwán by themselves, apart from and independent of the regular Diwán containing the ghazels, qit'as, and so on. This Diwán of Rubá'ís, which calls forth the warm praises of the Khulásat-ul-Eser, is extolled by `Atá'í in his old-fashioned flowery way as being 'the envy of the soul of Khayyám,' while the four-square edifice of its beautifying verse is, by its maiden fancies, the despair the Musky Palace of Behrám, and the recaller of the import of: 'Houris hid in tents.' Similarly, in that qasída in which he mentions the writers who have excelled in the various branches of the poetic art, Nedím declares:

'In the apogee of the Rubá'ís flieeth Háletí like the 'anqá.'

Turning now to Háletí's work in mesnevi, we have the Saqi-Náme or Cup-bearer-Book which, according to `Atá'í, would exhilarate Háfiz and Jámí, and every inspired couplet and line in which is a divine miracle. This work is a typical representative of its class, a class which, as we have seen, enjoyed just at this period a considerable amount of popularity among the Turkish poets, and the following brief

1 Omar Khayyám, the famous Persian poet whose rubá'ís have, thanks to the late Mr. Fitzgerald, now become a part of English literature.

2 Alluding to the four lines of the rubá'í.

3 Referring to the Musky (i.e. Black) Pavilion where King Behrám-i Gúr housed the Princess Furek, the daughter of the King of India, as is told in the romance of the Heft Peyker or Seven Effigies.

4 Koran, lv, 72. Here the 'houris' represent the 'maiden fancies' of the poet; the 'tents,' the 'four square edifice' of the rubá'ís; there is a further reference to Khayyám, whose name means the Tent-maker.

5 حاتم آوج رضایته اوججار عفتا کبی.

6 Háfiz wrote a Saqi-Náme; but not Jámí, so the introduction of the latter's name here is purely rhetorical.
account of its composition and character may, if slightly modified in non-essential particulars, be taken as applying to the whole series.

Hâletî's Sâqî-Nâme then consists of 515 mesnevî couplets, and is divided into a prologue, fifteen sections called maqâlas, and an epilogue. The prologue and the epilogue are both devoted to the praise of God. The sections, which open with the author's plaint concerning his sad plight, are made up of complimentary addresses to the cup-bearer, to the minstrels, to the boon companions, and to the beauties who grace the carouse with their presence; together with highly coloured descriptions of the wine, the bowl, the tavern, and so on; then we have poetical accounts of spring and winter and the dawn, with instructions to the revellers as to how to make the most of these seasons, intermingled with which are reproaches hurled at the strict and rigid conventionalist and exhortations to him to join the company of drinkers; while as crown of all we have the old wail over the fickleness of fortune and the instability of all things, culminating in the despairing cry: Eat, drink, and be merry, for to-morrow we die! All this may have been, and in many cases probably was, intended to be taken in a mystical sense; but there is on the face of it nothing to warrant such an interpretation. The poets themselves seem to have felt this; for whether it be merely to save appearances or really to give the due to their effusions, a section is frequently added towards the end of a Sâqî-Nâme setting forth how the work should be regarded as an allegory, and giving more or less of a key to the figurative language in which this is embodied.

The popularity of the Saqî Name with the Turkish writers of this time was, as I have already hinted, a consequence of the favour which it was just then enjoying in Persia. A goodly number of contemporary Persian poets are mentioned
in the literary history of that country as having written works of this description; and while I am not aware that any one of these was regarded with especial favour in Turkey, or more particularly singled out to serve as model, the adoption of this fashion by the Ottomans offers yet another instance of that docility with which, during the entire Classic Period, they were content to follow step by step the track of their chosen masters.  

The only other thing which Háleti did in mesnevî was to add a hundred couplets to his father’s unfinished translation of the Mihr u Mushterî; this, however, did not complete the work, which still remains a fragment.  

Professor Nâji’s verdict appears on the whole to be a just one; Háleti cannot indeed be placed in the first rank of the Ottoman poets; he is not the peer of Fuzuli or Nedîm, but he must assuredly be accorded an honourable position in the second line. As I have already said, it is in virtue of his rubâ’îs that I should rank him so high; for while it is true that his work has neither the originality nor the profundity of ‘Omar Khayyám’s, though it is possible that it may rival or even excel that of the Persian in subtlety and grace, it none the less exhibits a simple dignity and real

1 The British Museum possesses a manuscript (Add. 7925) which contains a collection of six Sâqi-Nâmés, all by poets who lived in the first half of the eleventh century of the Hijra. These are: the Sâqi-Nâme of the Sheykh-ul-Islâm Vahyâ Efendi, died 1053 (1643—4), 77 couplets; that of ‘Azmi-zâde Háleti, d. 1040 (1631), 515 couplets; that of Sheykhi Efendi, d. 1043 (1633—4), 111 couplets; that of Nevî-zâde ‘Atâ’î, d. 1044 (1634—5), 1561 couplets and 12 rubâ’îs; that of Riyâzi Efendi, d. 1054 (1644—5), 1025 couplets; and that of Jemî, d. 1075 (1664—5), 101 couplets. The index to the MS. mentions further two Sâqi-Nâmés that do not occur in the volume; one of these is from the Leylâ and Mejnûn of Qâf-zâde Fâ’îzî, d. 1031 (1621—2), the other is by Fuzuli. The last-named poet wrote, as we have seen, a work bearing this title, but it is in Persian. Other Sâqi-nâmés by Qâbûlî, Nefî and Sabûhî exist.

2 Háleti has also left a Pend-nâme, or Book of Counsels, and a number of epistolary models. See Rieu’s Turkish Catalogue, pp. 96 and 244.
sublimity, alike in thought and in language, to be found nowhere else in contemporary poetry. Good rubā'ís are rare in Turkish literature; and the student cannot but regard with gratitude and esteem the one Ottoman poet who has done good and lasting work in this interesting form.

Through much of Háleti's poetry there runs a tone of sadness; although his life was, taken all round, both prosperous and honourable, he seems to have suffered keenly from the attacks of his rivals and to have felt deeply those shifts of fortune which have at all times been the lot of public men, especially in the East. ʿAtāʾi informs us that, when lecturing to his students, he would stop to sigh and complain how that in those days learning and virtue brought their possessors nothing but injustice, and how the night of hope had then no other dawn than sleeplessness, 'and so it cometh about,' adds the biographer, 'that the most part of his poetry is, as it were, a complaint and a manner of foreboding of every sort of ill.'

The following sixteen rubā'ís will serve to illustrate Háleti's work in this form.

Rubāʿī. [234]

Thou of whose kindness all that is hath taught,
Whose garth of grace with wafts of love is taught,
   O'erwhelm me somewise in Not-Being's sea,
Nor cast me mid life's whirlpool, sore distraught.

Rubāʿī. [235]

Of old, while fate its soverain sway still bore,
Our grief was deep when hearts were smitten sore,
   Sudden, annihilation's magic glace
Flashed, and all yearning of desire was o'er.
Rubá'í. [236]

Warring with Reason upon every side,
I'll play the man in sorrow's battle-tide:
   Favoured of Love am I in dolour's waste,
   For lo, the whirlwind is become my guide!

Rubá'í. [237]

O parted lover, sigh the livelong night,
And teach the angels what is love's despite.
   Since thou mayst win not unto union's bower,
   Walk with thy love in fancy's garden bright.

Rubá'í. [238]

The pang of love's the morning-light of truth,
The pang of love's a mirror that says sooth;
   It ne'er will come for any toil of thine,
   The pang of love's the gift of God in ruth.

Rubá'í. [239]

Who seeks not safety's path, grief's liege is he,
One in his sight are rose and thorn, perdie.
   Little he kens of this wild field of Love,
   Who sees not suff'ring's sword Life's Stream to be.

Rubá'í. [240]

Cup-bearer, bid our feast discomfit vere,
Let the fair-hearted's lip cull roses here.
   Ay, bare those white and gleaming arms o' thine,
   Let silver haft to mirror-cup appear.

Rubá'í. [241]

We're on a field where virtuous blood is shed,
Poured lavish as the sunset's gory red;
   Alack for that we came not unto earth
   Ere the sphere-mirror was with rust bespread!
Rubá'í. [242]
Moon-visaged beauties sit and smile on shore;
While death's fierce billows o'er their lovers roar.
Peerless would shine the sun of beauty's sky,
Did but its beams caress the motes forlore.

Rubá'í. [243]
We're filled with sadness though we shout for glee;
Ruined we lie, though fair our fortune be.
A bird we seem so nurtured on Love's woe;
We'd hit the snare, though from the cage set free.

Rubá'í. [244]
The Sphere hath hung death's sabre o'er my head,
My hand is doomed dust on my hair to spread.
So sad hath Fortune made my days that each
Like to the lover's parting hour is dread.

Rubá'í. [245]
In this sad charnel-house the dust of woe
Fills many a monarch's skull now lying low:
Naught knowest thou how Heaven's wheel revolves
Who hidest 'neath the shade of Fortune's bough!

Rubá'í. [246]
O Wotter of the sad night-watcher's case,
Who mak'st their pain the key of treasured grace,
Shame Thou me not with all my pictured thoughts,
Not for my heart a magic land trace.¹

Rubá'í. [247]
To masters of the Path, the Path is woe,
To comrades of the Truth, the Truth is woe
What need, O wildered heart, of further speech
The headline of the scroll of Love is woe.

¹ See p. 175, n. 2 supra. Haftii mean: Do not shame me by holding me accountable for all the thoughts that pass through my mind.
Rubá'í. [248]

Knows the pure-hearted from the Primal Day
His heart for church, his hopes for idols gay. ¹
The soul desires such lighting-flash of grace
That 'fore it all Heaven's radiance fade away.

Rubá'í. [249]

Make the heart-realm the home of grief for Thee;
Lord, let mine eyne :Aden and Yemen be. ²
If my one hand hope's idol-carver prove,
Make Thou the other smite idolatry.

Here is a ghazel from Háletí's Diwán:

Ghazel. [249]

Ask not anent yon hidden flame burning the folk of care;
Ask rather of the flutterings of robes of beauties fair.

How should I not weep tears of blood with my liver turned to gore
By the eyelash-needle of one who doth the breath Messianic share? ³

If thou be fain to know on what wise a diamond mine may be,
Look on her lustrous beauty bright through the opening of her spare. ⁴

'Tis meet that the nightingale of the lawn of the garth of woe be such
That with the tears of his weeping eyne he water the roses there.

¹ See Vol. I, p. 22.
² :Aden and Yemen here stand for pearls (tears) and cornelians (blood-stained tears).
³ The legend runs that when Jesus was translated from the world, he was found to have nothing earthly about him, save a needle stuck in his garment. But in consequence of this earthly needle, he got only half-way to Paradise, and now dwells in the Fourth Heaven, that of the Sun, where he will abide till he comes again in glory. Allusion has already been made to the miraculous healing power of his breath.
⁴ I use the old-fashioned word 'spare' to translate the Oriental giríbán, which means the opening in the front of a garment, from the neck down to a certain length, which enables the garment to be put on and taken off.
Interpret them\(^1\) by the locks of the loved one, Hāletī, and then
All they who are crazed shall win delight from their tangled dreams for e'er.

The following translation represents almost the whole of
the thirteenth Maqāla or Section of Hāletī's Sāqī-Nāme. The
rubric to the section runs: Concerning the Incitement of the
Revellers to Nocturnal Carousel.\(^2\)

From the Sāqī-Nāma. [250]

Carousel and revel are seemly by night,
That far be extended the hour of delight.
For then do the lovelorn ascend up on high,\(^3\)
And then throws the trav'ler his crown to the sky.
And then they of heart traverse swiftly the way:
By night swells ecstatic the sigh of dismay.
The night-tide is Shebdiz, the wine is Gulgân;\(^4\)
Who rideth two horses ill-luck meeteth soon.
O cup-bearer, come, and enkindle our train
Ere yet fickle Fortune to slumber is fain.
Of lustre bereft\(^5\) shows the night-time of woe,
As the evening of death, sans the fair morning glow.
And what though to black turn earth's portico-veil?
For never of smoke may such lantern fail.\(^6\)
The fawn-sun his musk-bag hath left and is fled,
And therefrom the Sphere all around musk hath spread.\(^1\)

\(^1\) That is: their tangled dreams.
\(^2\) در سبيلIANBeجت عبت شبانة
\(^3\) This and the three following lines are couched in the phraseology of the
dervishes, who speak of themselves as the 'lovelorn', the 'travellers,' 'they of
heart,' and so on. In the first line it is said that by night these make their
mirāj or ascension, that is, they perceive visions in which they see themselves
transported to Heaven. The 'crown' mentioned in the next line is the dervish cap.
\(^4\) Shebdiz (Night-like) was the name of the celebrated black guardian of
Khurrau Farwiz, while Shrin's son was named Gulgin (Rose-bluish). See
the abstract of the Romance of Khurrau and Shrin in the Appendix.
\(^5\) That is: without bright wine.
\(^6\) The lantern is the sun; its smoke, the darkness, which turns the portico-
veil of earth, i.e. the sky, to black.
\(^1\) Musk is black, so the sphere spreading musk refers simply to the gathering
shades of night.
Ah, where should such fierce fuming dragon

be spied, Whose sparks, like to embers, for long may abide?

As soon as the fire of the sun leaves to flare

This black lion issueth forth from his lair.

O cup-bearer, where is that life-giving bowl

That hearteneth against all the onslayts of dole?

May that Master Physician, the Magian grey,

Of his charm make the heart's amulet night and day.

What medicine of wonder is that forthright

Doth redden the cheek of the sick of despite?

If forth from the body the blood-stream should go,

The wine tulip-hued in its stead would there flow.

'Atá'í, whose name I have had frequent occasion to mention

of late, was prominent both as a prose-writer and a poet

among the literary men of his time. 'Atá-u'lláh, for such was

the personal name of the writer known in the history of

Turkish literature as Nev'i-záde 'Atá'í, was born at Constan-
tinople in 991 (1583); and, as his patronymic indicates, was

the son of the distinguished poet and savant Nev'i, whose

life and work we have already considered. That the son

was proud of the father's fame is proved by the allusion to Nev'i

in the following couplet:

That poet I, that poet's son, before whose verse to-day

The cultured of the world have bowed the head right lowlily.

1 The Sun. 2 The light of sunset. 3 The night.

4 In Persia wine was formerly (and still is, where Zoroastrian communities

exist) chiefly sold by Magians (or by Christians confused with these); hence

the term Magian is much used in Persian and Ottoman poetry to represent

a vintner or tavern-keeper; but mysterically (the esoteric doctrines being com-

pared to the forbidden wine) to signify a learned and holy teacher of the

transcendental lore. The 'Magian grey' i.e. the pir or elder of the Magians,

means any specially venerated teacher of this class. We sometimes meet with

allusions to the 'youthful Magian,' by whom is meant the young and beautiful

cup-bearer, in either a literal or mystical sense.

5 The Magian's charm is of course wine, the medicine of the following couplet.

6 زمانه ده بهم اول شاعر از زمانه شاعر کیم بهش اخوی منم دختمه دنیایی اخ اخیر
After the death of his father, ʻAta‘i studied under Qāf-zāde Feyz-ullāh Efendi, the author of the Anthology, and then under Akhī-zāde ʻAbd-ul-Halīm Efendi. He, of course, entered the corps of the ʻulemā; but, unlike most of the poets who were enrolled in this body, he does not appear to have attempted to enter the higher orders of the hierarchy, for, on taking his degree of Mulāzim, he contented himself with joining the class of Cādis or Judges. He served as Cādi in a number of European towns, among which were Lofcha, Silistria, Ruschuk, Tīrnova, Manastir, Tērhala, and Uskub, and died shortly after his recall from the last-named place at Constantinople in 1044 (1634—5).

ʻAta‘i’s most important contribution to literature is undoubtedly his continuation of Tashkōprū-zāde’s Crimson Peony, or rather of Mejdi’s Turkish translation of the same. This Shaqa‘īq-un-Nu‘māniyya or Crimson Peony is, as I have more than once had occasion to remark, a valuable biographical work dealing with the eminent members of the ʻulemā and the more noteworthy dervish sheykhs connected with the Ottoman Empire. Tashkōprū-zāde, who wrote in Arabic, began at the earliest times and brought his work down to the reign of Selīm II. ʻAta‘i carries on the history to the reign of Murād IV, prefixing a number of biographies which, though belonging to the times of Suleyman I and Selīm II, were omitted by his predecessor.¹ This work of ʻAta‘i, which is written in prose of a very pretentious and Persianised character, does not concern us here further than as a source of biographical information. In this direction it has proved

¹ The full title of ʻAta‘i’s Zeyl or Continuation is Ḥalātqul Ḥaqiq ʻ in Tekmīleti sh-Shaqā‘īq, or The Earth of Truth, or Completion of the Peony. The work was taken up where ʻAta left off by ʻAlī-frāqīq Rāshīd who carried it down to the reign of Ahmed II, then by ‘Sheykhu who brought it to the time of Ahmed III, and then by ‘Sheykhu, son who took it down to the close of that Sultan’s reign.
of considerable service, although of course but a very small proportion of the learned men whose careers it details attained a sufficiently high position as poets to warrant their mention in a work like the present.

Ata'i's poetical writings are all included in what is known as his Khamsa or Quintet. But this so-called Khamsa is no true Khamsa, as that term was understood by the earlier Persian and Turkish writers; and this because one of the five books that go to make it up is not a mesnevi at all, but simply the author's Diwán. The four mesnevis which it actually contains are named respectively, Suhbet-ul-Ebkár or The Converse of Virgins; Heft Khwán or The Seven Courses; Nefhat-ul-Ezhár or The Breath of the Flowers; and Sáqi-Náme or the Cup-bearer-Book.

The first of these, the Suhbet-ul-Ebkár or Converse of Virgins, was written as a pendant to Jámi's Subhat-ul-Abrár or Rosary of the Just, like which it is divided into forty sections or chapters, here called Conversations. Each of these is devoted to the consideration of some ethical or mystic question, the argument being enforced by some more or less appropriate anecdote, usually derived from early history or legend.

The Heft Khwán or Seven Courses is more purely mystical in tone. Here seven initiates in the spiritual life hold forth on the transports and ecstacies of mystic love. I have never seen this poem, but Von Hammer describes it as a most unhappy work, consisting simply of a series of trivial stories and trite moralities.

The third, the Nefhat-ul-Ezhár or Breath of the Flowers, is in scope and character much like the first. It was written as a counterpart to one of Nizárí's poems, the Makhzan-

1 [At some period subsequent to writing this, however, the Author obtained a MS. of this work, at present bearing the provisional number 285. Ed.]
ul-Asrár; and it also consists of a number of chapters, called Breaths this time, in which certain ethical or moral points are discussed, and the conclusions fortified by what the author no doubt regarded as impressive and pertinent tales.

The Sáqi-Náme or Cupbearer-Book, which has the special title of 'Alem-numá or World-Displayer, is much the same as the other poems of its class, so popular at this time. It is perhaps somewhat more elaborate than is usual with such productions; it certainly is longer, containing 1561 couplets, with twelve rubáïs interspersed, against 515 couplets in Háletí's poem of the same name. 'Atá'í has attempted to bring his Sáqi-Náme into the category of the long and important mesneví poems which are understood as forming the several members of a Khamsa, by prefixing to the subject itself lengthy doxologies and prayers, together with an account of the Prophet's Ascension, the praises of the Sultan, and a 'Reason of the Writing of the Book,' all as in the earlier romantic mesnevis. Such preliminary sections do not, so far as I have seen, occur in any other of these Cupbearer-Books.

Of 'Atá'í's four mesnevis, the Breath of the Flowers is the earliest, since it was finished in 1020 (1611—2). It was followed in 1026 (1617) by the Sáqi-náme, which date, together with the special title of the work, 'Alem-numa, is indicated in the following couplet:

If a chronogram be the ending hereof:

'Filled with its wine be the cup, the World-Displayer.'

The Converse of Virgins came next in 1035 (1625—6), and the Seven Courses closed the series in 1036 (1626—7).

It will be observed that not one of these four mesnevis,
is romantic; the old stories of Joseph and Zelíkhá, of the
hapless Leylá and Mejnún, and of the gallant Khusraw and
the beautiful Shírín have now lost their charm, or perhaps
have been done to death. At all events, the only two of
'Atá'í's mesnevis in which narrative plays any prominent
part, the Converse of Virgins and the Breath of the Flowers,
belong to that didactic anecdotal class, the best Ottoman
examples of which are Yahyá Bey's Book of Precepts, Mystic
Treasury, and Rosebed of Radiance, and the prototype of
which is, of course, to be found in such works as Jámi's
Tuhfat-ul-Ahrár and Subhat-ul-Abrár, and the earlier Nizámí's
Makhzan-ul-Asrár.

The Díwan, which is pressed into the service to play the
part of fifth mesneví in the Khamsa, is dedicated to the
Sheykh-ul-Islám Yahyá Efendi, and is neither very lengthy
nor very remarkable. It contains, as usual, several qasídás
in honour of the great men of the day, some hundred and
fifty ghazels, and a number of chronograms, stanzaic poems,
and so on.

'Atá'í was a most industrious writer; but, as will be ga-
thered from what I have just said, the poetical value of his
verse is not high. Nedím, indeed, says in the qasída which
I have already quoted several times:

'In the direction of the mesneví 'Atá'í outstripped them
all;'¹ but this flattering verdict remains unconfirmed by any
subsequent writer. Sheykh Ghálìb, the last of the four great
poets of the Old School, is surely nearer the truth when
he writes:

In the style of Newá'í did Fuzúlí
Find the way to attain eloquence.
In our Constantinople, Neví-záde
Travelled along it at a foot's pace.

¹ متنوی سمتنده دبیمشدر عضائی جملة سن
The elegance of his genius may not, indeed, be denied,
Yet are there very many like unto him. ¹

Coming down to more recent times, we find Ziyá Pasha thus pronouncing judgment in the preface to his Tavern, and very properly placing ʿAtáʾi in a lower standard than Yahyá Bey:

After him, ² worthy of eulogy
Is the author of the Khamsa, the accomplished Yahyá.

Later on, ʿAtáʾi saw this,
And set up a pretension to writing a Khamsa;
But the first is a rose, the second is clay; ³
The five fingers ⁴ are not all of one mould. ⁵

I think Professor Náji is right in preferring ʿAtáʾi's prose to his verse; for inflated, ponderous, and most un-Turkish as is the style of the Continuation to the Crimson Peony, it has, notwithstanding its pedantic affectation, a certain force of its own, sometimes even a touch of picturesqueness; while the longwinded pedestrian mesnevis, with their seldom interesting and occasionally unpleasant stories, drag their weary length.

³⁴⁵

¹ Páshá has been speaking of Záti.
² Gul = rose; gil = clay: the difference between the two Khamsas is as that between gul and gil.
³ Alluding to the five poems in a Khamsa.

²³⁴⁵
along, rarely lit up by any flash of poetic thought or imagery.

But although this 'Khamsa' of 'Atâ'i may possess but little charm or merit in itself, it is interesting as being the last 'Response' ever made by an Ottoman poet to the illustrious Persians. Never again does a Turkish writer come forward and challenge Nizâmi, Khusraw of Delhi, or Jâmí on their own ground. In the Transition Period, now close at hand, when the national spirit begins to wrestle in earnest with foreign influence, such a work would hardly be undertaken; and when we contemplate the result of the last effort in this direction, we have little reason to regret that the spirit of the age rendered a repetition impossible. 'Atâ'i's 'Khamsa' closes a chapter in the literary history of Turkey.

There are, in conclusion, two points in connection with 'Atâ'i's work that call for remark. The first of these is the extraordinary fondness of this writer for quoting proverbs. The occasional introduction of a popular adage or proverb had for long been a favourite usage with the poets; but 'Atâ'i carried the practice to an extreme. Many parts of his Khamsa, especially the stories in it, bristle with these pithy little apothegms of which the Turks possess so rich a store. This affection for introducing the popular proverbs into his work forms a link between 'Atâ'i and the writers of the next Period. The Transition poets have as a whole the same love of these homely saws, and some embody them little if at all less frequently in their verses. But such a course is only what we should expect in the case of writers who were struggling to bring the literary poetry into harmony with the national genius. Such men would naturally avail themselves of every native element which could add interest or picturesqueness to their work: with 'Atâ'i, it was an unconscious stirring of the spirit of the future. The second point is one which connects the poet, not with his successors, but
with the past, it is the virulent and aggressive misogyny which runs through all his works. Atá'í is one of the grossest offenders in this direction; it seems to have been impossible for him to make the slightest allusion to a woman without hurling some scurrilous insult at the whole sex.

The verses that follow are from the preface to the Khamsa.

From the Preface to the Khamsa. [251]

If that the heart be slumber's eye, awake it lay,
While that amaze and yearning sore held o'er me sway,
Then, when the body, dust and ashes, heedless slept,
Upwards the veil by the veil-keeping heart was swept.¹
Making us file fantasy's caravan, and fare
Into the great city of visions strange and rare.
Onwards I went, passing by mosque and convent too;
Yea, I beheld places that ne'er on earth I knew.
Then there appeared unto the soul's eye a sage,
Rudely yclad, but high of mien and great of age.
E'en as the grace of God the Lord alighted he;
Courteous and kind, graciously he saluted me.
Mickle his condescension towards me, his slave.
Into my hand an inkhorn courteously he gave.
Thereupon straight blazed up aloft my yearning's flame,
Nor might my heart find room enow within my frame.

The next is a chapter from the Sāqī-Name, 'Describing the Transitoriness of the World.'

From the Sāqī-Name. [252]

O cupbearer, where is thy life-giving wine?
The pranks of the Heaven have left us to pine.

¹ More literally: that curtain keeper, the heart, raised the curtain. The perdedár, chamberlain, or curtain keeper was a servant or officer in great houses, whose duty it was, as people passed to and fro, to raise and lower the curtain which hung in the doorway, communicating between the inner apartments.
Its spring and its autumn alike pass away,
And fickle is Time, shifting night-tide and day.
The grain of the stars is for aye being ground,
The cup of the moon is filled higher each stound.¹
While chuckling as 'twere any flagon of wine,
Undone hath been many a braggart full fine.
And while yet the spring-time of hope's green and bright,
Its hair is turned, e'en as the picotee, white.²
The violet boweth the head for its pain,
And every green thing is sore knotted of bane.

² The companion here is between young vegetation nipped with hoarfrost
and the hair of a young man turned grey prematurely.

3 "How were it possible for the bubble to attain long life, though it practise
the holding of the breath a thousand times?" Amongst certain dervishes it was
believed that long life could be obtained by accustoming one's self to hold
the breath, and this practise was called habs-i-nefes. [Cf. von Kremer's Ge-
schichtliche Streifzüge auf dem Gebiete des Islams, pp. 47—52]. The bubble
may be said to hold its breath, for its very existence depends on the breath
or air within it, yet it is a very short-lived thing, even as man is.
A marvelous ocean this sea of dismay,
The barque of desire 'twill overwhelm yet some day:
Each new moon becometh a butt for its wrath:
A rocky shoal stretcheth the Straw-bearers' path. ¹
Desire's cord is knotted and tangled alway,
The crown of the poor ² doth its fashion pourtray.
So drain every moment the goblet of cheer,
Nor lose thou the chance while it comes thee anear.
Why waste the fair moments of mirth's fleeting tide?
And knowing the sphere, wherefore heedless abide?
The heart's bowl is brimming with love's heady wine.
And, thank God, the heart's wish is here, mine and thine.

The last example of Ṣaḥīb Atā's poetry which I shall give is
from the Diwān; it is a tesiṣi ³ built upon the opening couplet
of one of Fuzului's ghazels translated in the present work
and numbered . . . .

Tesiṣi on a Couple of Fuzului. [253]

Ah, that once again with blood is filled my heart like beaker bright!
Ay, in mid carouse of parting from my love I swooned outright.
Sorrow's madness swept triumphant over this bewildered sprite.
Mid the waste of dread I wander, nowhere any guide in sight.
²Feres are heedless, spheres are ruthless. Fortune is inconstant quite:
³Woes are many, friends not any, strong the foe, and weak my plight.

Darkling o'er the world of alienage the night of woe doth roll.
Ah, the moon of happy fortune's house doth rise not on my soul.
While my natal star abideth yonder in the house of dole.
Thither fortune, thither gladness, far away from o'er me stole.
²Feres are heedless, spheres are ruthless. Fortune is inconstant quite:
³Woes are many, friends not any, strong the foe, and weak my plight.

Strange were 't en the tabard heart, Should claim a death the misbrowed deep
Fate to part it from a raggled vizard channel doth prevail

¹ The 'Straw-bearer's' path in the reach of the Milky Way here is made
² That is, the daughter cap a nally more or less the alike
³ See vol. i, p. 94.
I am on the thorn of teen, my love doth with my foes regale.

How recite my woes. O comrades! Space were none to tell the tale!  
'Feres are heedless, spheres are ruthless, Fortune is inconstant quite;  
'Woes are many, friends not any, strong the foe, and weak my plight.'

E'en one moment may I leave to wail at this carouse of pain?  
Naught can I but spill the wine of weeping and my garment stain.  
How should I avail to draw one breath, nor like the flute complain?  
What can I but, like the ended banquet, desolate remain?  
'Feres are heedless, spheres are ruthless, Fortune is inconstant quite;  
'Woes are many, friends not any, strong the foe, and weak my plight.'

Even while I served him, yonder Sovereign drove me away;  
Cast me forth his city; sent me, sinless, from his court's array;  
Parted from his locks, the wide world black before mine eyen lay;  
Helpless as 'Atá' bode I mid the darkness, wel-a-way!  
'Feres are heedless, spheres are ruthless, Fortune is inconstant quite;  
'Woes are many, friends not any, strong the foe, and weak my plight.'

1 Desolation following prosperity, or death succeeding life, is sometimes compared to a banqueting-room when the feast is over, the guests departed, and the lights put out.

2 Referring to the (probably mystic) object of the poet's love.
BOOK IV

THE THIRD PERIOD

A. D. 1600—1700
CHAPTER IX.

THE LATE CLASSIC AGE.

MURÁD IV—IBRÁHÍM.

1032—1058 (1623—1648).


The reign of Murád IV marks the beginning of a real epoch in the history of Ottoman poetry. During the sixty odd years that still remain till the age of Ahmed III the battle between the Persian and Turkish schools was being fought out, and it is by the decisive victory of the latter about the time of the accession of that Sultan that the Classic Period is ended and the Transition begun.

The night is darkest just before the dawn, says the popular proverb; and in one of the two Schools which flourished during this closing period of the Classic Age, that founded by Nefzi and ending with Nabí, the influence of Persia reaches the highest point it attains in the whole history of Turkish poetry. At no time did the Turkish muse appear more submissive to the genius of Persia, at no time did she repeat more faithfully the lessons taught her by her then master, than on the eve of declaring her independence and of casting aside her centuries-long allegiance. The first of th
two great poets named above, taking Báqí as his prototype, strove with all the might of his genius to beautify and refine the poetry of his country; but to beautify and refine it by bringing it still closer and closer to the Persian models and removing it yet further and further from whatever was national and Turkish. The poets who followed in Nefî's footsteps carried on this Persianising of the literature, alike in vocabulary and construction, tone and sentiment, till the culminating point was reached by Nâbî, who wrote verses which, as Ekrem Bey says, a Persian might know were not Persian, but which no Turk could tell were intended for Turkish.

But alongside of this ultra-Persian School of Nefî and his followers we find another group of poets who, while likewise taking Báqí as their model so far as style is concerned, seek to modify the extreme subjectivity which has hitherto reigned paramount in Ottoman poetry. This group, of which the Muftî Yahyâ Efendi, a contemporary of Nefî, may be taken as the head, endeavour, in such of their writings as are really characteristic and important, to depict things which they have actually seen and not merely heard or read. Similarly, they are often in such works more frankly material than were their predecessors; they try to deal with the actual as well as with the imaginary. They are, in brief, more national, more Turkish, than either their predecessors or contemporaries; for the bent of the Turkish mind is not subjective, but intensely objective, as is clearly shown by the true national poetry, the Turkîs; and as a consequence the national tendencies are materialistic rather than idealist.

We have then in this closing period of the Classic Age two distinct schools or groups of poets. Both descend from Báqí; but while the one seeks to follow the master-in the letter rather than in the spirit, and is content to proceed along the old lines consecrated by the tradition and practice of centuries,
the other strives for a wider scope and aims at a further development, endeavouring to describe things new in poetry as Báqí would have described them, had it been the fashion to treat of them in his day. And the first of these, that which may be termed the Artificial School and is headed by Nefî, attains within a comparatively few years its highest possible point, and then dies, and by its death brings the Classic Period to a close; whereas the second, which we may call the Natural School, that under the leadership of Yahyá Efendi, quietly but surely makes its way until finally it triumphs over its rival, and by its triumph inaugurates the Transition Age.

It is during this closing stage of the Classic Period that the Ottoman qasída attains its zenith. The form had always been a favourite; Nefî made it doubly so. Himself the author of an unrivalled series of magnificent qasidas he showed to his followers the capabilities of the form and inspired them with enthusiasm in its cultivation. Here the influence of Nefî was wider and more enduring than in his Persianising efforts. It was not only the Artificial poets who wrote qasidas, for the disciples of Yahyá Efendi strove not unsuccessfully to compete with them in this field; neither did the fashion pass away with the Classic Age, for it lasted all through the Transition down even to our own time.

This efflorescence of the qasida was no doubt in great part due to the influence of Urfi of Shiraz, the most illustrious Persian poet of the day. This youthful genius, who died in 999 (1590-1) at the early age of thirty, is one of the most distinguished and most brilliant qasida writers of his country. He was soon recognised as a master by the contemporary Persian poets, and, as a matter of course, his works were forthwith studied and imitated in Turkey. His influence, together with that of the Indian Rayâ, who however
effected more by the philosophical tone of his writings than by his style, form the most potent foreign elements in moulding the Ottoman poetry of this period, when the supremacy of ʿAlī Shir, Jamī and the earlier masters had almost entirely passed away. But towards the close of the period a new star arose in Persia — the last poet of distinction that country was destined to produce;¹ this was Sāʿīb, to whom the contemporary Turkish writer Nābī at once acknowledged fealty, and whose highly meritorious and original style he very successfully reproduced in his own verses. The principal home influence continues, as we have seen, to be that of Báqī.

The period covered by the present chapter is that during which most of the Sāqi-Nāmes or Cupbearer-Books, to which I have already referred, were written. The production of these works was, as I said at the beginning of the preceding chapter, the result, or reflection, of a similar movement which was taking place in Persia. Later on, about the end of the seventeenth century, these passed out of favour, and their place was taken by a class of short mesnevis severally entitled Barber-Books, Tailor-Books, and so on, according to their subject. Works of this class were very popular during the Transition.

As I have already said, Murād IV himself wrote verses; these never rise to poetry; but I give here by way of curiosity the ghazels before alluded to which were exchanged between him and Hāfīz Pasha, when the latter was in charge of the Persian campaign. This Hāfīz Pasha, who was twice Grand Vezir, was killed in a meeting of the Janissaries in 1041

¹ That is, I presume, the last Persian poet who had any great influence on Ottoman literature, for Qaʿānī, who died in the latter half of the nineteenth century, was unquestionably a poet of the very first rank. Ed.]
In the following verses he confesses that he is hard pressed by the enemy and prays the Sultan to send him assistance, and especially some experienced general to help in directing the operations. This war took place in 1625, when Murād was only fourteen years old, and the Vezir may possibly have thought that the versified despatch might amuse the young monarch. If so, Murād's answer must have very soon shown him that he had to deal with a prince who was more than his match alike as a ruler and a rimer.

These two pieces are, so far as the form goes, ghazels, except that the Pasha omits to mention his name in his last couplet.

Hāfiz Pasha's Request. [254]

Lo, the foe hath swept the land! is there no host to aid our plight?
Lief to yield his life in Allah's cause is there no chief of might?

In this game to mate the cruel miscreant foeman Rook to Rook,
Is there no Vezirial hero skilled and bold to play the Knight?

We are fallen midst an awful whirlpool, helpless; aid we cry!
Is there none amid the swimmer throng, a stark and hardy wight?

Life to take or life to render mid the battle, is there none
'Mong our peers, a man of valour on the wide world's field of fight.

1 This couplet is full of allusions to the game of chess. We have an idiom in rukh-be-rukh—'rook to rook' and 'face to face;' and again in at 'house' (cavalry and 'knight' (in chess). There is a difficulty in translating the word Ferzana, which I have rendered by 'vezirial.' The piece called in the East Ferz or Ferzin, meaning 'counsellor,' is what we call the Queen; but it would be absurd to make an Oriental talk of a queen, not only as taking part in a battle (for the chess-board represent a battle field; but as being the monarch combatant. Our term Queen has been derived by some from the Ferz, through the following corruption, and translation: Chess, which in originally an oriental game, was, it is contended, introduced by the Arabs into Spain and France, the French, on learning the game, adopted some of the oriental terms and translated others, of the former was the Ferz, written in old French book Fers or Ferze, thus by that tendency of language to transform an unfamiliar foreign word into a familiar native one became Vezra, thence Vezir. Queen Chaucer mentions the Ferz several times in the Game of the Chess.
Know we not what this delay in hurling back oppression means;
Is there never Reckoning Day nor question of the victim's plight? 1

With us mid the blazing fire of hostile battle fierce to plunge
Is there ne'er a salamander tried by fickle Fortune's spite?

Hence to carry this our letter to the court of King Murád
Is there ne'er a pigeon swift-winged as the storm-wind in its flight?

It will be observed that Murád's reply to the foregoing
is what is known as a Nazíra, or 'parallel', to it; the style
of imagery, the metre, the rime, and (in the original) the
redif of the Vezir's verses being all retained in the Sultan's.

Sultan Murád's Reply. [255]

Hark ye. Háfiz, to relieve Bagh dád is there no valiant wight?
Is there not with thee an army. that thou pray'st us aid thy plight?

'I am the Vezir to mate the foeman,' thou wast wont to say.
Is there now no room against the adversary to play the Knight?

While we know full well there is no peer to thee in vauntful boast,
Yet is there ne'er an avenger to take vengeance on thy spright?

Thou who wouldest boast of manhood, whence this dastardy in thee?
Thou'rt afaced, but is there no man by thy side who knows not fright?

Heedless hast thou been, and lo, the heretics have ta'en Bagh dád; 2
Is there ne'er a Reckoning-Day? shall not the Lord thy sin requite?

Through thy folly have they laid in ruins Bú Hanifa's town; 3
Hast thou then no zeal for Islam's faith or for the Prophet's right?

God who, while we wist not, did vouchsafe to us the Sultanate,
Shall again vouchsafe Bagh dád; is naught foredoomed of Allah's might?

1 The Vezir means that he does not know why the Sultan delays to drive
back the cruel enemy, and asks whether he does not believe that on the
Judgment Day he will have to answer for this neglect which causes so much
suffering.

2 The Persians belonging to the Shi'a sect which Sunní Islam (what prevails
in Turkey) holds heretical.

3 Bú Hanifa, for Abú Hanifa, founder of that one of the four great sects
of orthodox Islam to which the Turks belong, lies buried in Bagh dád.