

molláships of Cairo and of Medína soon followed, and in 1242 (1826—7) he was named Judge of Constantinople. In the following year he was sent into Rumelia to superintend the census that was being taken, and on his return was appointed Naqíb-ul-Eshráf, that is Dean of the Sherífs, as the descendants of the Prophet are called. Up till this time ʿArif Hikmet had resided in a charming villa at Quzghunjuq on the Bosphorus which he had inherited from his father; but his fortunes now became temporarily clouded, and he was obliged to retire to a house in the quarter called Eski Hammam (Old Bath), in Scutari, which soon grew to be a favourite resort of scholars and men of letters, just as his villa on the Bosphorus had been in more prosperous days. Things, however, soon improved, and in 1249 (1833—4) Hikmet Efendi found himself back in favour and holding the high rank of Anatolian Cadi-Asker. Upon this he resigned his deanship and gave himself up to study. In 1254 (1838—9) he was promoted to the Rumelian Cadi-Askerate, and in the following year, on the accession of ʿAbd-ul-Mejíd, was made a member of the Council of Justice, and soon afterwards, of the Military Council. At last in 1262 (1846) he was appointed Sheykh-ul-Islám, which high office he retained for over seven years, retiring in 1270 (1854) to a villa which the Sultan had presented to him at Rumeli Hısır on the Bosphorus, where he gave himself entirely up to study and devotion. His intention was eventually to remove to Medína, where he had founded and endowed a library, and there spend what remained of his life near the tomb of the Prophet from whom he claimed descent, but his death, which occurred on the 16<sup>th</sup> of Shaban 1278 (11<sup>th</sup> March, 1859), prevented the realisation of this project. He lies buried at Scutari in the district called Noah's Well (Nuh Quyusi).

‘Arif Hikmet, who, so far as literature is concerned, may be looked upon as the last of the Old Turks, was the most learned and scholarly man of the eventide of Eastern culture. Fatín Efendi, who wrote Hikmet’s Memoirs soon after his retirement from the position of Sheykh-ul-Islám, speaks of him in terms quite unusually enthusiastic, describing him as being a peerless sage distinguished by piety and devotion, whose poetry would have filled Sá’ib and ‘Urfí with admiration, and whose prose would have made Nergisí and Veysí bite on the finger in wonderment.

The critics of the new school are, of course, somewhat less extravagant. Kemál Bey while declaring that Hikmet was an imitator of his predecessors, admits that he did his imitating in a learned fashion; and Professor Nájí pronounces his verse to be but mediocre, though he grants him to have been singularly accomplished for a Sheykh-ul-Islám.

In 1282 (1865—6) Seyyid Mehemmed Sa‘id Zíver, a personal friend and warm admirer of the poet, edited his Díwán, to which he prefixed an interesting and appreciative preface.<sup>1</sup> From this we learn that the Seyyid, whose acquaintance with Hikmet dated from 1245 (1829—30), had often seen the manuscript of a valuable prose work on which the latter was for long engaged. This was a series of biographical sketches of the learned men of his own time, starting from the year 1200 (1785—6). Most unfortunately on the author’s death this manuscript disappeared, and no one seemed to know in whose possession it was or what had become of it. In 1307 (1889—90) when Professor Nájí wrote, its whereabouts was still unknown, so it is to be feared that it must either have been destroyed or lost beyond recovery.

<sup>1</sup> The Díwán was lithographed in the following year, 1283.

‘Arif Hikmet’s *Díwán* is in itself a sufficient witness to its author’s erudition. It is in reality composed of three distinct *díwáns*, one of Arabic poems, one of Persian, and one of Turkish, of which the last alone concerns us here. This Turkish *Díwán* is typically representative of the last stage in the Romanticist movement. It marks the definite triumph of the reaction against the debauchery of the noon-tide of Romanticism. Here in the pages of the greatest poet of the close of the Period, the effrontery of language, the unauthorised prosodial licenses, the aggressively, almost barbarously, Tartar vocabulary of the earlier phases have all disappeared; and in their place we have a beseeching reticence of speech, a formal correctness of versification, and a carefully studied and irreproachable diction, proving how thorough has been the awakening from the opium-eater’s dream.

But although respectability has been regained and a due sense of decorum is once more in evidence, the gain stops here. Hikmet’s poetry, though academically good, is without inspiration and without originality. When, revolted by its excesses, the poets turned their backs on the Romanticist spirit, which after all was the national spirit, they in reality cast from them their only hope of salvation from within. So Hikmet, when he turned from the Turkicisms which had been outraged by his predecessors, was forced to fall back upon the worn-out paraphernalia of the Persianists. Had it not been for the light which gleamed from the Western horizon just at this critical moment, when the Turkish torch had spent itself and the poets were to be struggling to re-ignite the battered lamp of Persianism, instead of the story we have now to tell of advance and progress, we should have had to record a monotonous succession of ‘Arif Hikmet, and Ghálib Bey. How near things

were to coming to this pass we shall see when we glance at the next Period.

It must not be thought that Hikmet Efendi's poetry, though it sets the seal on a hopeless reaction, is devoid of merit; on the contrary it offers much that in its own way is very good. There are many verses in his *Díwán* which are truly beautiful both in substance and expression, and which would do no discredit to poets of far loftier pretensions. Again, it must be said to Hikmet's honour that he threw the whole of the great influence he possessed into the struggle against the licentiousness which had degraded Turkish poetry, and that no small share of the ultimate victory was due to his example.

Although it is impossible wholly to commend a movement which, had it been altogether successful, must have resulted in stagnation, in this one particular of purging away the excesses of Romanticism, the abortive Persianist revolt in which Hikmet played so prominent a part rendered a real service to Ottoman poetry. Unhappily the literary leaders of those days were unable to distinguish between use and abuse. To their eyes, it would appear, there was no alternative between a corrupt Turkicist on the one hand and a dead Persianism on the other. Possibly all things Turkicist were contaminated for them by the orgies of their immediate predecessors, and the only hope lay in a complete reversal of all their ways. But be this as it may, their failure to gather up the tares without at the same time rooting up the wheat led to their would-be revolution falling still-born; but by their success in cleansing the Augean stables of Romanticism they fitted Turkish poetry the more readily to receive and the more truly to reflect the purer radiance flashed from the star, of that other revolution yet to come, and in this way these last

representatives of this expiring school corrected and completed the work of their predecessors, who, by breaking the Classic Tradition, had rendered poetry susceptible to influences other than Persian.

This movement, wherewith 'Arif Hikmet is so closely identified, has been spoken of as abortive, and so it was in so far as it failed to turn again the stream of Turkish poetry into Persian channels. But it was by no means without direct effect, since, apart from its preparing the soil for the reception of the new seed, it determined the lines to be taken by such purely Oriental poetry as was still to be written. Those backward spirits of the coming Periods who, while unable or unwilling to adopt the new culture, yet desire to express themselves in verse, will turn for guidance not to the brilliant daring writers of the meridian of Romanticism, but to that more modest and humble band whereof 'Arif Hikmet is the centre, and the work of Nef'i and his congeners the model.

The first of the following ghazels is that quoted by Fatmā in his Memoirs:

Ghazel. [457]

So bathed in floods of radiance is the garden-close to-night  
A knosp of sheeny moonlight gleams each opening rose to night.

To rouse it at the dawn will e'er my prayerful eyes avail  
So deep the sleep wherein doth evil luck repose to night.

The moon's illuminations gay have made the reason drunk  
As cup the tulip chimes, the dew as vintage flows to night

The moon with doublet, quired mantle slight hath made the sky  
And all the evening land a lamp that brilliant glow to night

† Mantles trimmed with grey squirrel fur were formerly worn by ...

In darksome plight the mirror bright of genius lieth low,<sup>1</sup>  
 For tyranny's the only firefly-gleam that shows to-night.

O Hikmet, with these heart-enkindling fiery words of thine  
 Effulgence o'er the comrades' feast the taper throws to-night.

### Ghazel. [458]

The draught of evil is the rosy wine of pleasure's bowl;  
 The draught of evil, — nay, the false mirage that cheats the soul.

The fever in the bosom lit by fire of love of thee  
 Doth make the lovers thirst to taste thy watered dagger's dole.<sup>2</sup>

By hope's exhilaration flushed at this wild earth's carouse  
 Inebriate each man doth grope for some phantasmal goal.

Since men have brought the charge of borrowed grace against the moon,  
 The sun is now the type whereby their judgments folk control.<sup>3</sup>

Mis-state not in their presence who are men of lore and wit;  
 For error 'tis correcteth the arithmetician's scroll.<sup>4</sup>

dignitaries; in this line the poet means to suggest that the moon is surrounded by light clouds.

<sup>1</sup> The 'mirror of genius' is no doubt the man of genius.

<sup>2</sup> The dagger of the beloved is often referred to by the poets; its mention does not necessarily imply that the wearer is a youth, for as D'O'Hsson says, Turkish ladies of distinction used to wear little daggers the hilts and sheaths of which were often beautifully decorated with precious stones. Similar weapons were worn by the Princesses of Wallachia and Moldavia when in state costume.

<sup>3</sup> Did Hikmet know anything of the new astronomy, or have we here a merely fortuitous figure of speech implying that the pretensions of some hitherto respected person have been exposed and that honour is now given where it is really due? [I do not quite follow this note, for of course the old Astronomy was well aware of the fact that the Moon's light was borrowed from the sun. ED.]

<sup>4</sup> Error may be said to correct the arithmetician when he finds that his calculations yield a wrong result, and is therefore compelled to revise his work.

One breath would in one moment bring to naught its cupoles nine, —  
A bubble o'er the sea of haps the mighty sphere doth roll.

Of old my eyes were wont to see the world a rosy mead, —  
The season sweet of youth is life's spring-tide of joyance whole.

Hikmet, for him who knoweth of the many, many schools,  
A book the best companion is seclusion to console.

## APPENDIX.

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

- |  |       |
|--|-------|
| خوشا فرخنده اختر لیلهٔ ممتاز و مستنما    | [۳۱۱] |
| گل ای گوئدل اوله دل کشود چشم شیود،       | [۳۱۲] |
| صدر اعظم آلدی گندی سناجف پیغمبری         | [۳۱۳] |
| دبیرستانه آتف جهد ایدر اول طفلی روز و شب | [۳۱۴] |
| ستر ایچون زاهد آفته منش بادهسی           | [۳۱۵] |
| تقلتی آشکار در کمرش                      | [۳۱۶] |
| دیدنی ای قدم مسیح خصال                   | [۳۱۷] |
| گل ای رخس کلک سخن گیر و دار              | [۳۱۸] |
| ایلدی بر ایکی پیمانده ایله سرگردان بزی   | [۳۱۹] |
| هر طره‌سنده بیگ شکن دایر باسی وار        | [۳۲۰] |
| گردن صافی بیاض اوپله که کافر گی          | [۳۲۱] |
| مست نازم کیم بویتندی بوپله بی پروا سنی   | [۳۲۲] |
| رواق مهی شکست ایتدی سینئه صافش           | [۳۲۳] |
| عشقه دوشدم جان و دل مفت جوانان اولدی عب  | [۳۲۴] |
| زلف و کلاهی ویردی خلیل مغربی نسه         | [۳۲۵] |
| ساق و سرپین و غمغیب و لب مشرقه‌اجه در    | [۳۲۶] |

- [۳۲۷] تحمّل ملکئی یققدگّی علاکو خاامیسن کافر
- [۳۲۸] ساقیا هوشم آلان زمزمه چنکمیدر
- [۳۲۹] سر زلفگده فغان ایلمک آیین اولدی
- [۳۳۰] بر صفاخش ایدهم گل شو دل ناشاده
- [۳۳۱] سینهمی دندی بوگون بر آفت چارپارهلی
- [۳۳۲] گلزاره صالان موسمیدر گشت و گذارگ
- [۳۳۳] ای شه خوبانم ایله اول قد مورونهسن
- [۳۳۴] خوش گلدگّی ایا خدیو اکرم
- [۳۳۵] قنی ساقی اول جام فیروزه رنگ
- [۳۳۶] گل ای فصل بهاران مایه آرام و خواهمسن،
- [۳۳۷] قصر روح افزا دگل حسن و بیبا ماواسیدر
- [۳۳۸] ای عالم مثانگ سیباج هوشیاری
- [۳۳۹] ساقی نگینت تمام کار ایتدی بگا،
- [۳۴۰] ارباب دل اولدی عب جوانه مفتون
- [۳۴۱] رقاص بو حالت سننگ اویموگدهمیدر
- [۳۴۲] ندر سودی بو بازار فناه جلب اموانگ
- [۳۴۳] موج خیز اولدی یینه اشک ترم سیل گبی
- [۳۴۴] برم پاک حسنه زبور در او زلف و خال و رخ
- [۳۴۵] مدح نهذبله کوئل صامه دوشر مأموله
- [۳۴۶] صوفی دی فطرت ایتمه بزنی سباحه بدستز
- [۳۴۷] خود فیروشدنه عمر مایه اقبال اولماز
- [۳۴۸] نامه امر کهن اولدنده رقم سنجی بدورن
- [۳۴۹] فرود منور مرات اوله رنکار در سنسر
- [۳۵۰] ای ... الام مادک بدین

- [۳۵۱]<sup>۱</sup>
- [۳۵۲] ضعفدن کوی عناده کیم دل شیدا یاتور
- [۳۵۳] غمِ عشقِ دل آشوبی زمین و آسمان چکهز
- [۳۵۴] دم اولماز کیم بو شیمون خانهده آه و اذین اولماز
- [۳۵۵] انجمن کاه ازلهده عشقه قابل در دیو
- [۳۵۶] یا رب بو معنایی بیلیر هب عالم
- [۳۵۷] کیمسه ننگِ سرماییه آرامی غارت اولسون
- [۳۵۸] دگله نیدن کیم حکایت ایلیمور
- [۳۵۹] نطقِ جان بخش لبکدر مایه عشرت بگما
- [۳۶۰] اگر جان گورمک استرسنگ بدنسر
- [۳۶۱] دیار دنده بگما بوزان بولنمدی هیچ
- [۳۶۲] سبک سامان تقلیده حقیقت جله پوش اولمز
- [۳۶۳] خراباتی کورنلر هر بری بر حالتن سویلر
- [۳۶۴] آزادکان قید امل سرفراز اولور
- [۳۶۵] مباحات ایلمز رندانه مشرب هر خصوصنده
- [۳۶۶] مضلکت ذل ایله مخلوقه مدارا ویرمز
- [۳۶۷] پیچ و تاب سینهدن افکار کندین گوستور
- [۳۶۸] کنج فراغه گرچه که همت قومز سنی
- [۳۶۹] صاعه منشور خرد یا عفت و تقوی یورور
- [۳۷۰] شاهنشاه عالی نسب سلطان مدوح الحسب
- [۳۷۱] بنت العنب که کل کبی رنگین بگول در
- [۳۷۲] باقر او غره مسک بها جان سپارینه

<sup>1</sup> In spite of all my efforts, I have so far been unable to discover the text of this quatrain, either in the author's note-books, or in any of his manuscripts or printed books.

- [۳۷۳] دوشمیش محبتنه دخی نورس جوان ایکن
- [۳۷۴] مکنمی بند زلف سیه تالیدن خلاص
- [۳۷۵] اول آل فس کاندل اوزره برگ گلدنر سنبُل اوستنده
- [۳۷۶] باقه دهر بی ثباتنگ منزل و مأواسنه
- [۳۷۷] هوای فیض مپیر عشق ایله شبگیر ایدر مهتاب
- [۳۷۸] اله آلدقچه او چنگی گوزلی چارپاره
- [۳۷۹] اویانوب ایلدی اول فتنه خواپیده قیام
- [۳۸۰] صبحکدم بر بت ترزی بچه شیرینکار
- [۳۸۱] نوله خاک اولدیسه تاج و تخت کاوس و کیگ
- [۳۸۲] نه دلمر دل نه خود گلزارلر گلزار در سنسز
- [۳۸۳] نه مشکل ایش انهی وطندن آیرمق
- [۳۸۴] اولمش کبار دولته ورد زبان دروغ
- [۳۸۵] جام جهان نمای نوب هرنه دم یورور
- [۳۸۶] سینه پر داغ اولسه کیرمز اله مطلوبلر
- [۳۸۷] دلمده داغ داغ حسرتی سوز آشنا در عب
- [۳۸۸] ایروانگ چین استغدنن ای مپپاره اج
- [۳۸۹] دلمده بک داغ هوسله عشق بار اولمز پدید
- [۳۹۰] دلمر فرار شرمه اول غنچه دولنجه
- [۳۹۱] اولمه دلمر ربودی غمز جنادوسنه
- [۳۹۲] پیر شمع و نوبت بوم دلآزای قنعت
- [۳۹۳] سرش دلمدن انتمه رجایی عنا عبس
- [۳۹۴] صاحب ام دلماری عامه دوفر نثار اولدی
- [۳۹۵] ای دم بار سمه لوت دم پیدر سمی
- [۳۹۶] ای دلمر سمه سمه نه انچون به ناز

- [۳۹۷] پرچم قوتار رقیب مغفل ٹس استمز
- [۳۹۸] طول چالسک آویانز غافل آجف اویقوسون کوزلر
- [۳۹۹] بش اون گونلک مسافر در تنگده جانگی خوش ضوت
- [۴۰۰] طوتار بالای کردونده تر بر معتبر کشکول
- [۴۰۱] گوردم سافر قزینی یناقلر قزل قزل
- [۴۰۲] بو ضائفهنگ ایچنده بر شب
- [۴۰۳] ای ماه اویو اویو که بو شب
- [۴۰۴] بر پیر جوان ضمیر عیار
- [۴۰۵] بر دشت سپیده اولدی گمراه
- [۴۰۶] گوش اینمش ایدی او سرگذشتی
- [۴۰۷] اول بر آلی سفید خلعت
- [۴۰۸] بونده مادام عاشقان ایلر سماع
- [۴۰۹] بزده جامه‌وش بو جست و جولر هب سنگ‌چوندر
- [۴۱۰] بالله یف بو شعبده هیج کاره یف
- [۴۱۱] واردی در سعادتنه یاری گورمدک
- [۴۱۲] نازنین عشقه می دوش اولدگ آیا ای صبا
- [۴۱۳] هب کون و مکان عاشق یا رب بو نه حالت در
- [۴۱۴] سیندمده ینار نار تجلی در بو
- [۴۱۵] اولدم می عشقگله خراب ای سقی
- [۴۱۶] حسرتله کوزم یاشی که زیب چمن اولدی
- [۴۱۷] آداب عشق عاشقه آجف نیاز ایش
- [۴۱۸] بی نقاب و با نقاب عرض جمال ایلودی یار
- [۴۱۹] باده نخوت قچن سرخوش مثال ایلر سنی
- [۴۲۰] ای کلیسای بلا ناقومی

ای که خال سیبھی هندستان	[۴۲۱]
کشتی کامه دور گورندی کنار حیف	[۴۲۲]
عرق چیننده اوئمش ضره دلداز پیچاپیچ	[۴۲۳]
عشاقی عید وصالکه قربان آنورمیسک	[۴۲۴]
گبی دریانی منع ایلمز کهی اغیار اولور مانع،	[۴۲۵]
کهنه شراب ویر بگما تازه بتازه نو بنو،	[۴۲۶]
نونه شیرازی ویرسم بن اول خال عنبر افشانه	[۴۲۷]
ضحکی قویسون ظرفا کریهدن اورصون دم کیم	[۴۲۸]
هر سوزی معدن جوهر ایدی کتدی کئی <sup>۱</sup>	
ظهور ضره زر صوفی جراری گولدردی	[۴۲۹]
دمام عرصه علمده آه ایله دوانز بز	[۴۳۰]
یانروب قلمز اونور بو قارلر آب آهسته آهسته	[۴۳۱]
بلبل دی رقیبلر اوئمش غراب ایکن	[۴۳۲]
کیم نورسه اول لعلی ملی	[۴۳۳]
روما اولدی بو شب بر مانتاب	[۴۳۴]
بر ایناچه بلسن یکن بی بدلسن	[۴۳۵]
چونده ای شوخ فدائی نوئلهم ایتدی هوائی	[۴۳۶]
بو دایر یور آب و تاب، ایندم جهانده انتخاب	[۴۳۷]
او دل اندام بر آل شانه بورنسون بوریوسن	[۴۳۸]
هر دله نهم و پندیمی دونده صادق اول	[۴۳۹]
همد ایلمز اوسه بر دغمه انجانجه صاردم	[۴۴۰]
ای نجات نهای دلسن عشق	[۴۴۱]

<sup>1</sup> In this case I give the full verse instead of the first half verse, because the second half verse contains the chronogram (A.H. 1266) which is the duct point of the poem.

- [۴۴۲] رفیقم ایدمی بر سخنور کشی
- [۴۴۳] قلم کف و نونه اوئوب واسطه
- [۴۴۴] دیدی دائماً نطقکز وار اوله
- [۴۴۵] ایشتمش ایدم مفتی ارکنه
- [۴۴۶] جان ویرر آدمه اندیشه صهبای عدم
- [۴۴۷] سُفل نازنینم اونوتم سنی
- [۴۴۸] کلشنده ینه مجلس زندان دونانسون
- [۴۴۹] حسرتله بو شب ناه اویدوم ده اویندم
- [۴۵۰] یوم اولدی سرای نوح محفوظ
- [۴۵۱] اوله ساقی ادیب و صاحب اسرار
- [۴۵۲] قیل مجلسی آماده نه دیرلرسه دیسونلر
- [۴۵۳] ایچ بادیهی کلشنده نه دیرلرسه دیسونلر
- [۴۵۴] پُر آنشم آچدیرومه صاقن اغزمی زنیهار .
- [۴۵۵] بنی سرمست و حیران ایلین اول یار جانم در
- [۴۵۶] دنیایی نوتشدرمده افلاکه چیقوب آه، یار اولدی آناه
- [۴۵۷] کلشن که فیض نوريله سیراب در بو شب
- [۴۵۸] کلکون شراب جام صفا شر آب در







This book is DUE on the last date stamped below.

AD

RL

R

R2

3

orm 1

4



