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 Sherifs, as the descendants of the Prophet are called. Up till this time ʻArif 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 ʻAbd-ull-Mejid, 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-Islam, 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 Hisár 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 10th of Shabán 1278 (11th 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 Sa'ib and 'Urфи with admiration, and whose prose would have made Nergisi and Veysi 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 Náji 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'íd Zíver, a personal friend and warm admirer of the poet, edited his Díwán, to which he prefixed an interesting and appreciative preface. 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 Náji wrote, its whereabouts was still unknown, so it is to be feared that it must either have been destroyed or lost beyond recovery.

1 The Díwán was lithographed in the following year, 1283.
'Arif Hikmet's Diwan is in itself a sufficient witness to its author's erudition. It is in reality composed of three distinct diwans, one of Arabic poems, one of Persian, and one of Turkish, of which the last alone concerns us here. This Turkish Diwan 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 prosodical licenses, the aggressively, almost barbarously, Tartar vocabulary of the earlier phases have all disappeared; and in their place we have a beseeming 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 Turkicism 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 feebly struggling to re-kindle the battered lamp of Persanism, 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 Ghalib 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 Diwán 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 Turkicism 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 Neffî and his congener the model.

The first of the following ghazels is that quoted by Fatin 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 raise it at the dawn will e'er my prayerful ones avail
So deep the sleep wherein doth evil lack repose to-night.

The moon's illuminations gay have made the season drunk
As cup the tulip shines, the dew a vintage flow to-night.

The moon with shoulder, quarter mantle light hath made the sky
And all the evening land a lamp that brilliant glow to-night

1 Mantles trimmed with grey squirell fur were formally worn by...
In darksome plight the mirror bright of genius lieth low. ¹
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.²

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.³

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

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

¹ The 'mirror of genius' is no doubt the man of genius.
² 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'Ohsson 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.
³ 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.]
⁴ 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.

خوش‌آق‌ها فرخزاده اختر لیالی متناز و مستثنیا
گل ای گوکل اول‌گهر دل کشود چشم شهود،
صدراً اعظم آل‌لیا گندی‌هادهٔ سنجیده پیغمبری
دبیرستان‌های آلف جهان ابدر اول طفلاً روز و شب
ستر ایچی‌چین زاغ آل‌غالته منش باًدسم‌تی
ثقیل‌تی آشکار در کمردن

دبیدی ای چند مسیحی خمال
گل ای رخش کلک سخن گیبر و دار
ابلادی بر ایکی پیشمانه ابید سر‌گردان بزی
هر طرس‌سنده بیک بیک دن‌رپنی وار
گردن صاف‌بین ایل‌یه که گنبر گمی

مسمت نازم کیم بی‌بندی‌پیپولی نی پرو سیت
روای مهری شکست‌اپنده سیناه صانکته
عشق‌ه دوش‌دم حال و نلو مفت‌جوانان اولیه عب
زلف و کلام و هری خلل مغری فسه
سلاف و سریع و غبوب و لب‌مشتری‌چه در
تکمیل ملکیت یکدیگ علیکو خانیمیست کانو
ساقبا عویش آن رزمزه چنگمیمی
سر رفته‌‌ها فغان ایلیکا آبیج اولدهی
بر صفاخان ایلیه گل شور دل ناشاده
سینه‌مان دنیه بگون بر آمیت چیاراده
کلزاو صالی مومیبیکر گشت و گذاری
ای شه خوبانام ایله اول قد هورونسن
خوش گلادئ ایا خندیبو اکرم
قتأ سقق لول جام فیروزه زنگ
کول ای فصل بی‌یاران صابه آرام و خواهان
قصر روح ایفا دکل حسین و بیا ماموسیدر
ای عالم متانک سیاپک عوضباری
سقق نکیپک نم کر ایندیبد بکا
اربید دل اولندی عاب جوانه مفقون
رقصی بو حالان سکنک اوبودن‌میبدر
نادر سودی بو باراز ثانیا جعلب ایمانک
موع خیب اولندی بینه اشک ترزم سبیل کبی
بوم بیک حسند زریبر در او زنگ و خال و رنم
مدم دعبله نوقن حمایه دوشر نمیله
صحیح دی ذم ایمه بروی سبیده برسنتر
صد و بیستمین خور ماهی افیل اولمان
ماماهم می‌لون اولنیه، رسم سفیم دلوم
۴۸۵۳ میل سی‌میل‌سته ارم سانیل دیلی
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.
دوشمن خشم‌خورد دختر نورس حجار ایکن
مکننی بهد زنف سیه تابنی سخن خلاص
اول آن فس کافل اوزره برگی گلدمر سنبل اوسنده
بناته دغری در تنباتک مزل و هماشنه
عوایی فیتن مهش عشق ایله شبکیر ابی در مهتاب
اله آلداقیه او جنکی گرده چاریاره
لبانوب ابلدی اول فتنه خوایبیده قیلثم
صبهکمد بر بین تزری بخته شیرینکار
نله هک اولدینیه تاج و هامت کاووس و کبک
نه دملر یل نه خورد کلزرر کلزار در سنسر
نه مشکل ایش اینه وطندن آلباق
اونش کیار دولته ورد زبان دروغ
جیم جیان ناین دنب غرنه دم یورو
سینه بر داغ اونسیه ببیرزم الله مطالبیر
دبده داغ داغ حسرتی سوز آشنی در عم
ایرونک جینی استعانتی ای مبباره ام
دیک بدل داغ عشقتی عشوف بار اولو پیدید
نلار فرار شرمله اول غذجه دونجیه
ایونیه دلل رودی غمز جانهالدی
پیور شهی و نیئت بیم دلالریت فخدعت
سره دملز انته رشی جمعی عسن
ساحب به دنادری عاله دومر نتنا اولدی
ایه ۹۰ پار سمه نور فیلم کاهی
این ۹۰ سهم سهمه نه ادیهن بو نر
پیچیده قول‌های رقیب مغلول نفس استمرار
دیوا غافل از آنجا که اچتفاک اویل‌دری پرینازی نوزر
بشن اون کونکه مسافر در تنگ‌تره جان‌چنی خوش‌نوت
طولانی پیر کردنده تر بر معتمر تشکیل
گوردم سافر قربانی یمناقل قفل قفل
بو طاشفرانک ای‌چینده تر شب
ای ماه اوهی اوهی که برو شب
بر پیرو جویان صمیم غبار
بر دشت سپیده اولبد پُدر
کوش ای‌نشش ای‌دی ای‌سردشانشی
اول بیر آب‌سپید خلعت
پیونده مادام عشق‌ان ایلر شماه
پرنه جام‌می‌وع و جویو عرب سنت‌خون‌ندر
پانله برف بو شهیده غیده کاره ی‌ف
واردی در سعادتیه باری کورمکت
نارنی، عشق‌ه می‌دش اولبد آیا ای صبا
عهد کون و مکان عشق با رپ بو ذه حملت در
سندمنه نیانار تار تبلی در بو
اوندم می‌عشق‌انه خراب ای سحق
حسنانه کهن بلندی که زیب‌چمی اولبدی
آداب عشق عشق آقی فیز نیاز ای‌بیش
بن نقاب و با نقاب عرص جمال ای‌لبدی بار
بلا ای‌کحیت فی‌چمی سرخوش مثل ایلر سین
ایی کلیسای بلا ناقوسی
363

ای که خال سیبیه عهدستان
کشته کاخی دور کورنلی کنار حیف
ی فی صیه، اونش ضری دندار پیچ ایلیه،
عضق عیبد وصانه قربان آئومیسک
کنیه دریاها معن ایلر کنیه اغبار ایلور مانع،
کهنه شراب ویر بگا تازه نیازه دو بفرو
نونه شیرازی وبرسم بن اول خال عنبر افسانه
فلهکی صیه‌ناه برو سیبیه ایلور افین یا مکیم

هر سبزی معدن جوشر ایلی کنده کنی,
ظهر مهرب زر صویه جزوری دیدنگدی
دم‌های عرصه علیه آه ایلگ دویز
پایان تو اثر اونور بو قارلر آب آغسته آغسته
بلبل دی ریبل اونش مغراب لیکن
کیم لورس‌ها اول لعل کسی

رونما اولندی بو شب بر ماقتنب
بر ایفاهکه للیسی نیک ن بدنگ
چونه که شور فدلانه لوزدهم ایلندکی گولئی
بر دن کی بر آب و تاب، اینلام جهاناده‌ان تخاب
او لعل انلام بر آل شنه پرونوس بریوس
به دندم دندم و بالیمی فولند، صادق اوی
پس ایلر لیسی بر دشتی آفانه دادردم
لی یونای نtałی للیسی عشق

1 In this case I gave the first verse instead of the first half verse, because the second half verse contains the chronogram (V II. 1260) which is the chief point of the poem.
قم ف و نونه اونوب باسته
ديدي دائما، نذفكر جار اوله
ابيتشم ايرم مقتي ارنه
جوان وثير آدهم انديشه صهياني علم
نسل نازينیم لونوم سمی
للشندی بهه جلس ردنان دیوانیسون
حمزته بو شب ده اوبودم ده اوبندم
ي يوم اولدیي سراي نوج حفوش
اونه ساق اديب و صاحب اسرار
قيلكملسي آماده نه دیرلیسه دیسونار
ایپ بایدییي كلشندی نه دیرلیسه دیسونار
پو آتشم آچهیمه صنی آزمیی زنهار
بی سربست و حبران ایلیین اول بار جانم در
دنیایی شوتشنارتیه افلاده چیچوب آه، بار اولدی آناد
کلشی كه فيتن نوریله سبیب در بو شب
كلمن شواب جام صفا شرا آب در