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Turkish Literature of the Period of Sultan Süleyman The Magnificent I

Turkish literature of the times of Sultan Süleyman the Lawgiver, given the well deserved title by his European peers, was just as

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extraordinary and splendid as all the other affairs during his reign (926-974 /1520-1566). Even though the years of Lawgiver Süleyman lasted 1520 to 1566 and included the middle of the XVI century, the fact that he was born in 900/1495 - his princehood, maturity and actual reign inclosing almost the whole of the century – we can say that the literature of his times was also the literature of the whole XVI century. The artists of the periods of Sultan Beyazid II (886-918/1481-1512). Sultan Selim I (918-926/1512-1520) Sultan Selim II (974-982/1566-1574), Sultan Murad III (982-1003/1574-1595), and also Sultan Mehmed III (1003-1012/1595-1603) were all influenced by his era.

The XVI century constitutes the richest and most fruitful period for Turkish Culture and literature in many ways. It must be emphasized that as a matter of fortunate coincidence, the situation was the same in the whole Turkish world during the XVI century. The universal ruler Sultan Süleyman the Lawgiver in the West and the great Turk-India emperor Babur Shah (899-937/1494-1530) in the east, both being poets and men of science themselves, gave shelter, encouragement and protection to artists, poets and scientists. It would, therefore, be appropriate to mention the literatures of other Turkish peoples since they were all of the same character and style of that of Süleyman the Lawgiver's.

ÇAĞATAY (MIDDLE ASIAN TURKISH) LITERATURE

The mention of Çağatay literature indicates a very important age of the Middle Assian literature. The name Çağatay was adapted after the second son of Cengiz Khan (1227), Çağatay, who died in 1242. In the universal and wider context, the term implies the Turkish literature formed in Middle Asia after the Mongolian invasion, but in the more contracted sense it points to the literature developed during the reign of Timurlenk and his dynasty (İnan 1976: 484). This literature next to the Ottoman-Turkish, is the richest and most refined of the three (Ottoman, Çağatay, Azeri) developed after the Mongolian invasion. Çağatay which was used as the common cultural language by all the Turkish countries for certifies from Kansu to Idil and Crimea, Khorasan to India gained precedence also in Azeri and Ottoman literatures especially after Nevai (Köprülü 1963: 270-271). Çağatay started receding and losing significance

by the XVII century leaving various local dialects to take its place, and in its latest phases even its name was changed to Özbek literature.

Çağatay literature can be divided into and studied by five separate periods (Köprülü 1986: 415-417):

- 1)The first Çağatay period (XIII & XIV centuries), transition to preparatory or classical period,
- 2)The Beginning of the Classical Period (1st half of the XV century),
- 3)The Classical Çağatay Period (2 nd half of the XV century),
- 4)The Continuation of the Classical Period (XVI century),
- 5)The Recession and Fall (XVII XIX centuries).

The XV and the XVI centuries were the richest and most fruitful years for Çağatay literature as they were for the Ottoman one.

After the death of Cengiz Khan his empire was divided by his sons. Khorasan and the Transoxiar territory were taken by Çağatay. In cities like Semerkand, Herat, Merve and Belh, literature and culture progressed especially well during Timurlenk's dynasty. As Çağatay gained its complete classical identity starting with the second half of the XV century it also reached its peak with the works of the great poet Ali Şir Nevai who was the most prominent one among his peers.

Nizameddin Ali Şir Nevai who was born in Herat in 844/ 1441 was an Uygur Turk. He grew up with his friend Hüseyin Baykara (842-912/1438-1507) and went to school with him. After the death of his father Giyaseddin Kıçkine Bahadır, he returned to his hometown Herat and started serving Ebu Said Mirza. Ali Şir Nevai went to Semerkad after serving in Herat for a short while. He left Semerkand to go back to Herat in 1469 following an invitation from his friend Hüseyin Baykara who was the ruler of Khorasan as well as an important poet writing with the pseudonym Hüseyini. Ali Şir stayed with his friend as a close companion and served him in a lot of ways including fighting by his side in battle. Being a very honest man and a meticulous and careful leader Ali Şir struggled for justice all his life. When he died in 906/1501, he was buried next to the Kudsiye Mosque upon his request (Togan 1959: I/349-357).

In addition to his anthology in Persian with the pseudonym Fani he left a collection of four Turkish anthologies classified according to the childhood, youth, middle and later years in which he wrote them. They were called Garaibu's-Sigar, Nevadiru's Şebab, Bedayiu'l-Vasat and Fevayidu'l-Kiber respectively and all put together in the volume Hazainü'l-Maani. His quintet consists of the rhymed couplets "Hayretü'l-Ebrar", "Ferhad u Şirin", "Leyli vü Mecnun", "Seb'a-i, Seyyare" and "Sedd-i İskenderi" In his "Muhakemetü'l Lugateyn" Nevai asserted the superiority of Turkish against enthusiasts of Persian and Arabic. His biography Nesayimu'l- Mahabbe min Şemayimi'l- Fütüvve has a significance all its own This collection of mystic writings which was completed in 901/1495-1496 is an expanded interpretation and translation of some of the works of Mevlana Abdurrahman Cami (died 898/1492) the great poet and classical scholar for whom Nevai had tremendous admiration. Later, with "Mecalisü'n Nefais" Nevai wrote the first example of this kind of work in Turkish literature. In addition to all his other works Nevai also wrote about Turkish verse and music in "Mizanü'l Evzan". This great poet with all his masterpieces reflecting the literary, social and historical characteristics of his time not only raised Çağatay literature to its highest level and proved Çağatay to be a very rich dialect, but also played a great role developing Middle Asian literature of the XVI century helping its classical continuity. He became very influential on other Turkish and Ottoman groups.

We see that starting with the XV. century Ah Şir Nevai's works were recognized, acknowledged, read widely, translated and imitated. The viceroy of Sultan Mehmet the Conqueror, Mahmud Pasha (died 879/1474) who used the pseudonym Adni and Kandi of Bursa (died 961/1554) corresponded with and talked to Nevai, and that Behiştî - another poet of the same period- was in his and Molla Cami's Services (Çavuşoğlu 1976: 76-78). Basiri (died 941/1534-1535) and Cemili were poets who came to Anatolia from Khorasan in Turkistan (Kutluk 1978: I/214-262). With them Nevai personally sent thirty three of his lyric poems to Sultan Beyazid II (886-918/1481-1512), and according to some rumors at the time the Sultan asked Ahmet Pasha (died 902/1497) to write some versified repartees to these lyric poems of Nevai's (Sertkaya 1970: XVHI/133-138). Various scholars, poems and emperors including

Ahmed-i Dai, Nizami of Karaman, Lamii Çelebi, Yavuz Sultan Selim, Kemal Pashazade, Aşki, Mesihî Sevdai, Nedim, Sheikh Galip wrote variations of poetry with his domineering influence. Among those who did the scholarly Seydi Ali Reis (died 970/1562) who was one of the ablest sea masters of the navy of Süleyman the Lawgiver's had an especially significant place. Seydi Ali Reis learned "Çağatay" as a result of his voyages to India, wrote successful poems in this dialect, and was given the name Mir Ali Şir-i Sani (Ali Şir II) (possibly as a recall of the name Ali) by Turco-Indian emperor Humayun Shah (937-963/1530- 1556) (Eraslan 1968: XVI/43). The fact that Çağatay's language (besides Tartarian Language) was called "Nevai language", as being the only example of its kind in our history, stresses impression this great poet left after him which lasted for hundreds of years.

During the XVI century Çağatay literature existed in Middle Asia with the Sheibanis and in India with Babür the emperor. After the death of Hüseyin Baykara (842-912/1438- 1507) the centers for Middle Asian Turkish culture and literature were Boukhara and Semerkand under the sovereignty of Sheibanis instead of Herat. At the beginning of the XVI century, sovereignty was transferred from Timurlenk's dynasty to the Uzbek Turks and the Sheibani tribes, and Turkish literature was under the patronage of Ebu'l-Feth Mohammed Sheibani Khan (1451-1510) who assumed the pseudonym Sheibani (conquerer of Transoxiana) and Ubeydullah Khan (1532-1539) who wrote alias Ubeydi. It can be said that during the rule of the Uzbeks the significance and dominance of Turkish increased, Çağatay literature generated, and the influence of Nevai and Ahmed Yesevi (died 562/ 1166) continued.

Timurlenk's dynasty survived with Babür who moved into India. The most prominent patron of Çağatay literature of the XVI century next to Ali Şir Nevai, is the Turco-Indian emperor Zahirüddin Babür Shah (899-937/1494-1530). His contemporary Süleyman the Lawgiver in the west and Babür himself in the east were great rulers and the emperors of Turkish world in the fields of Military, Political and Administrative and also distinguished themselves in arts, literature, especially in verse and poetry, and Science. Their time is the golden age of Turkish literature, as being in all aspects.

Babür the founder of the vast Turco-Indian empire was born in Fergana in 888/1483 as the son of Timurlenk's grandson Ömer Sheikh Mirza. He succeeded to the throne after his father's death in 899/1494. He conquered Kabul with a bloodless invasion in 1504, reached the Sind River within the year, and took over the Pencap area, Dehli, Agra and Luknov regions by passing Sind until 1528. As bequeathed by himself before his death he was buried in Kabul when he died in 937/1530. His older son and heir Nasirüddin Mohammed Humayun (1508-1556), took his place after his death.

Babür Shah was founded the great empire which also included Afganistan and part of India by the help of his intelligent efforts and courage only. He had a strong will power, a merciful personality and great talent as a poet and scholar. He gave shelter to poets, scholars and other artists. His sons Humayun, successor to the throne and also Kamran Mirza (1509-1557) were poets as well.

Babür Shah collected his memories in "Babür-name" known also as famous "Vekayi". In addition to this most important study of his, he wrote Aruz Risalesi (Prosody Pamphlet) containing similar samples in prosody and verse figures as in Ali Şir Nevayi's Mizanü'l-Evzan, a collection of rhymed couplets titled "Mübeyyen" related to Hanefi jurisprudence, an anthology in Turkish and a translation on mysticism ethics consisting of 243 couplets named Risale-i Validiyye. His master piece "Vekayi" is the most beautiful example of Çağatay Turkish and a classic among all the other world literary works (İnan 1976: 494). "Vekayi" has a greater importance than all his other works as it also teaches us about social, historical and literary features of his times. His Turkish anthology which includes odes, rhymed couplets, rubais, stanzas, riddles, couplets being a national verse and some poetry written in Persian shows us that even though he was impressed strongly by Ali Şir Nevai he was a prominent poet with his own special talents, charm and style.(Köprülü 1961: XIII/185).

From BABUR-NÂMEH (The Book of Babur)

THE YEAR 1502

While I remained at Tashkend at this time, I endured great distress and misery. I had no country, nor hopes of a country. Most of my servants had left me from absolute want; the few who still remained with me, were unable to accompany me on my journeys from sheer poverty. When I went to my uncle the Khan's Divan, I was attended sometimes by one person, sometimes by two; but I was fortunate in one respect, that this did not happen among strangers, but with my own kinsmen. After having paid my compliments to the Khan my uncle, I went in to wait on Shah Begüm, bare-headed and bare-foot, with as much freedom as a person would do at home in his own house.

At length, however, I was worn out this unsettled state, and with having no house nor home, and became tired of living. I said to myself, rather than pass my life in such wretchedness and misery, it were better to take my way and retire into some corner where I might live unknown and undistinguished; and rather than exhibit myself in this distress and debasement, far better were it to flee away from the sight of man, as far as my feet can carry me. I thought of going to Khitâ, and resolved to shape my course in that direction; as from my infancy I had always had a strange desire to visit Khitâ, but had never been able to accomplish my wish, from my being a King, and from my duty to my relations and connexions. Now my kingship was gone, my mother was safe with her mother and younger brother; in short, every obstacle to my journey was removed, and all my difficulties were at an end.

As of the XVII century Middle Asian literature went into a recession period parallel to the political circumstances present at the time and the Çağatay language was eventually replaced by Uzhëk Turkish.

AZERI LITERATURE

It is possible to view Turkish language and literature in three separate groups. Middle Asian (Çağatay) Turkish, Azeri and Ottoman. Turkish literature which stemmed from Azeri dialect, has been as rich and

as long lasting as the others and has been under the influence of Çağatay literature on one hand and Ottoman Turkish literature which does not have as much difference as it has with Çağatay language, on the other hand, continued with its development in the classical sense until the XVII century, especially in verse area, had a recession period, and eventually passed onto the modernization phase. If we view Azeri geographically, we see that it is not spoken only in Iraian Azerbaidjan and Southern Caucasus, but that it is spread among Iran, Caucasus. East Anatolian and Iraqi Turks as well although there are distinctive dialectic differences, and it is a literary dialect which has crested a rich literature as of the XIV century (Köprülü 1961: XIII/185)

During the XIV century when Azeri literature started flourishing, its greatest representative as well as that of the whole Turkish world was Imadeddin Nesimi (died 1407?). Also another notable figure of this literature in the XV century was Habibi who foretold the style of Fuzuli with his workers, and constitute a bridge between Nesimi and Fuzuli. Habibi who was praised as the Sultan o poets by Safevi emperor Shah İsmail (1486-1524) left the Safevi courtfor some unknown reason and moved to İstanbul to the palace of Sultan Beyazid II (1481-1512) towards the end of his reign (Banarlı, 435) literatures. Azeri literatüre reached the peak of its classical period and lived its golden age during the reign of Süleyman the Magnificent as did all other Turkish literatures.

Fuzuli who influenced Turkish literature as a whole and whose genius is accepted by all orientalisists as matchless was a master in the Azeri dialect. He was considered to he one of the Seven Divine Poets by the Bekhtashis, who lived in Baghdad at the time and his collection of works was considered almost as a holy book by the Iraqi Turks.

During the princehoud and the first years of the reign of Süleyman the Lawgiver Iran was ruled by Shah İsmail I of the Safevis who wrote poetry in Turkish and in Persian with the pseudonym Hatayi. As were all his contemporary Turkish emperors, Shah İsmail I was a scholar and a poet. He left a collection of poems written with prosodic and iambic rhymes including the famous poem Nasihatname, and a 1400 couplet long masterpiece named Dehname. In addition to his poems which were lyrical and mystical characters his folk poems also have the air of mystical

sufism. It is not a certainty that all the poems signed Hatayi really belong to Shah İsmail which is the case with most poets writing with pseudonyms.

During this century, the true contemporary of Muhibbi (Süleyman the Lawgiver), was Tahmasb I (1524-1575), son of Shah İsmail. It is known that Tahmasb I who was deeply involved with poetry and poets in the beginning and who got into ascetism later on wrote poems in Persian, and also in Turkish and that he and Süleyman the Lawgiver had a literary contest between themselves. Tahmasb I's brother Behram Mirza was also a poet. His son İbrahim Mirza who wrote some beautiful poetry in Turkish and Persian with pseudonyms Cahi, killed by Shah İsmail II in 984/1576.

Nutk-i Şirvani(died 1594-1601?) who was one of the Azeri poets of this century visited İstanbul when Murat III (982- 1003 /1574-1595) was in power. This poet wrote a poem for Muhibbi too (Caferoğlu 1976: 470).

Although written in Persian, Tuhfe-i Sami by Sami Mirza who was Shah Ismail's son and Tahmasb I's brother is quite significant because it tells us a lot about the peers of Süleyman the Lawgiver like Aykut Sultan, Yusuf Bey, Hayali, Narenci Sultan, Tufeyli, Emni, Cedidi, and Kelimi who all wrote in Turkish.

Folk poets, minstrels, were also honored and put up in the Safevi court as were the classic and mystic ones. Kurbanı, a well known minstrel of his time, was acquainted and friendly with Shah İsmail (1501-1524). As it has been mentioned above, the most notable characteristic of Azeri literature from past to present is that folk and classical poet were not discriminated against each other, the whole was preferred and Fuzuli's Sabir's and others own language were considered as mother language.

OTTOMAN TURKISH LITERATURE

The geographical borders of the Ottoman Empire extended from north Africa to Vienna, from the Mediterranean to the Black Sea during the reign of Süleyman the Lawgiver in cities everywhere like. The activity vivacity and enthusiasm on the fields of Science, ideas art, literature and culture were booming and expanding, not only in big cities like İstanbul,

Baghdad, Edirne, Bursa but also in small cities and borders. As we emphasized before this liveliness and action seen in the lives of people in general reached similar peaks in Azeri and Çağatay cultures as well. Even though they were born and bred in difference geographical regions and dialects, Ottoman and other Turkish literatures had many common characteristics in verse and poetry as far as linguistics and versification went. Since these similarities cannot be coincidental it is once again confirmed that national characters are not altered very easily.

Turkish literature of the Ottoman days has been studied for along time in three separate groupes. We, therefore, well follow the same classification in this essay and divide Ottoman literature into Folk, mystic and anthology.

FOLK LITERATURE

Like in all other Turkish countries Ottoman folk literature of Anatolia and the Balkans reached highest peaks during the reign of Sultan Süleyman, the Lawgiver or the XVI century. However, even though some of the greatest masterpieces of folk literature were produced during this time, we do not have enough knowledge about these works due to the phenomenon that folk literature is not a written but an oral affair.

Had this not been the case we would have on our hands many more examples left by the folk poets of those days who were seamen, janissaries, cavalrymen as well as poets who wrote about their experiences in their poems filled with the spirit of battle from Algeria to the Balkans. The truly notable development of Ottoman folk literature occurred in the XVII century and written works started increasing in numbers.

Some of the poets who lived during this period like Armutlu, Aşık Garip, Âşık Kerem, Baba Süleyman, Bahşi, Dalışman, Çırpanlı, Geda Muslı, Hayali, Hüseyini, Kamberoğlu, Karaoğlan, Karacaoğlan Köroğlu, Köçek, Kul Çulha, Kul Mehmed, Kul Piri, Oğuz Ali, Ozan, Öksüz Dede, Sururi, and their works have been recognized and written down.

Armutlu, Çırpanlı, Kul Çulha Geda Muslı all lived during the same period and all came from Algerian fraternities. In Armutlu's poems we

come across the name Murad Reis (938-1018 /1531-1609) which convinces the reader that Armutlu was most probably one of the seamen serving under the command of this renowned sea master of those days.

KARAOĞLAN

Like Bahşi who lived during the times of Yavuz Sultan Selim, Karaoğlan is one of the folk poets of the first half of the century whose names are familiar to us. Latifi (died 990- 1582) mentioned Karaoğlan in some of his poems which is proof as to his existence during Latifi's time (Latifi 1314: 83).

KARACAOĞLAN

Today we know that there were more than only one Karacaoğlan. One of them lived in the XVI century the other one whose works are better known by us lived in the XVII century. It is most probable that Karaoğlan and Karacaoğlan who lived in the XVI century were the one and the same.

KUL PIRI

Kul Piri and his works were introduced to us by Prof. Dr. Şükrü Elçin who ran into one of his poems in a book dated 997/1589 at the Viennese National Library. Kul Piri was a poet of the era of Süleyman the Lawgiver too. He wrote an elegy about the war between Bayezid and Selim, the sons of Süleyman the Lawgiver, Bayezid's defeat (May 966/1559) and his escape to Iran (Danışmend 1971: II/309-327). Beyazid was a poet himself, and he wrote with the pseudonym Şahu.

Usuli (died 1538), Aşık Çelebi (1519-1571) and Dukaginzade Ahmed Bey (died 964/1556) are some other names whose we have come across during the studies made on XVI century literature(Köprülü 1966: 204; Kocatürk 1963: 19-33). We can find out more about these poets and some others not mentioned here in various periodicals printed during the XVI or later centuries.

AŞIK GARİP

Aşık Garip was a minstrel who most probably lived in the and half of the XVI century and the hero of his most renowned piece which is a famous love story written in verse and in prose.

The real name of Aşık Garip is Resul. In the story, Resul's father passes away when he is very young, still a child, and the forty thieves of Tabriz swindle and rob Resul of his father's legacy. Resul tries his luck at various occupations, and in the end he ends up as Aşık Garip, a minstrel, falls in love with the daughter of a merchant from Tiphlis, and wants to make her his wife. Aşık Garip then goes wandering in strange lands to work and make enough money to pay for his lover Sanem Shah's weight in gold. He stops in Aleppo where he makes quite a lot of money and meets Veled Shah who also wants to wed Sanem Shah. Since the two men do not know each other. Aşık Garip gives Veled Shah a letter to take to Sanem Shah. Veled who finds out about the affair later takes a bloodied shirt to Sanem Shah and tells her Aşık Garip is dead. The very day that Veled and Sanem are to be married, Aşık Garip returns to Tiphlis and weds Sanem Shah. Later Veled marries Aşık Garip's sister (Boratav ve Fırat 1943: 264-267).

AŞIK KEREM

Also a XVI century minstrel, folk poet, Kerem is the hero of his own masterpiece "Kerem and Aslı" which is a very famous love story. This poetic love story has been the most widely read one in all Turkish literatures.

"Kerem is the son of the Shah of Isphahan. The treasurer of the Shah falls in love with Aslı, the daughter of an Armenian monk. The monk who does not want to give away his daughter runs away to far away lands taking her with him. Kerem who is also in love with Ash follows them village by village, town by town. At last all obstacles are overcome and Kerem and Aslı are to be married. On their wedding night, Aslı cannot take off her nuptial gown because it is stuck to her skin by the spell the monk has cast on it. In the end, the gown starts burning with a fire which comes from within and Aslı perishes with it as well (Özelti 1955: 55-63).

Even though we know a lot more about the folk literature of Süleyman the Lawgiver's era compared to those of the XV and earlier centuries this information is not an adequate as that which we have accumulated on all the other aspects of the same times. The number of poets in a period of time when so many people, from a most ordinary soldier to the emperor, practiced literature, should be much greater. It is, therefore, proper to assume that a big bulk of the work produced was lost and not recorded due to the presence of oral practice and constant state of war. However, even what little knowledge we have is proof that folk literature, too, reached maturity and giant steps were taken into its classical stage.

MYSTIC (CONVENT) LITERATURE

The development and separation of Turkish literature into three groups namely folk, mystic and divan (anthology) was not a coincidence. Each kind of literature appealed to a certain mass of people of particular tastes and backgrounds and developed according to these tastes and backgrounds. Actually, rather than just being quite different styles, these three fashions of letters are completely intergrated with each other as parts of a single body. Mystic literature is an expanded combination of convent, folk and divan literatures. In other words it is a religious and sufist folk literature.

In all three literatures, there are close ties and similarities in language, expression and content. The verse created in the mystic style have as a whole instructive, religious and moral characters. It is therefore only natural to accept the fact that it is sometimes possible we will not meet with as refined and fine examples of work as accepted in every instance. This event is due to the fact that the artistic aspect was almost always pushed one degree lower than the didactic aspect. However, prayers sung with divine enthusiasm and love did produce many a work of art in mystic literature in the convents of Sultan Süleyman the Lawgiver.

The concepts of "art for art" and "art for the environment" existed in those days, too. Both movements had fans of their own who reflected their preferences in their works (Latifi 1314: 74).

Since the representatives of mystic poetry were either dervishes or members of various religions orders it is only very natural to detect their persuasions in their works and classify them in order to that. Thus, compared to folk literature which stayed mortly oral, mystic literature and culture, being m anuscripted, has been more widely recorded and studied.

The most prominent figures of mysticism starting with the XIV century were Yunus Emre, Kaygusuz Abdal, Hamideddin Ebu Hamid, Hadji Bayram, Akşemseddin, Eşrefođlu Rumi, Aşık (İbrahim Tennuri) and Kemal-i Ummi passing into the XVI century with Ahmed-i Sarban. Arifi, Arşı, Azmi Baba, Gülşeni, Hayali, Koyun Abdal, Kaygusuz (Vizeli Alaeddin), Haşimi, Merkez Efendi, Pir Sultan Abdal, Seyyid Seyfullah, Sünbül Sinan, Şemseddin Sivasi, Üftade, Ummi Sinan, Teslim Abdal and others of the Süleyman the Lawgiver era. So convent literature and culture lived its golden age during the XVI. century.

In addition to the above, such personalities as Sultan Divani (Semai Mehmed Dede), Dukaginzade Ahmed Bey, Muhyi, Abdülmecid bin Sheikh Nasuh, Bursalı Şevki, Alaeddin Ali Aksarayı, Müderris (Beşiktaşlı Yahya Efendi), Yusuf Sinan, Cevheri, Sophaialı Bali Efendi and Selami who are generally mentioned in connection with divan literature, can be considered as members of the mystic faction as well. We would like to enlighten the reader on some of the mystic poets of the period.

AHMED-I SARBAN (died 952/1545)

He is from the Melami sect of the Bayramiye. He served as a camel groom during the Iraqı Campaign of Süleyman the Lawgiver (940/1534). On his return, he went into seclusion in Hayrabolu, died there, and was buried in the convent named after him. He has a divan composed of letters he wrote to some of his followers. He used the pseudonym Ahmed and Ahmedi when he wrote his poems. He was one of the most successful of the mystic poets of his time (Bursalı Mehmed Tahir 1333: I/20). Kaygusuz (Vizeli Alaeddin) who died in 970/1562-1563 was our well known novice of Ahmed-i Sarban.

GÜLŞENİ (died 940-1533)

He was the founder of Gülshenism which is a fraction of helvetia. He was from Diyarbakır. He received caliphate; from the famous Halveti Sheikh Dede Omar Ruşeni. Just as he was about to be beheaded by Shah İsmail he ran away to Egypt where he was given shelter and respect by Sultan Yavuz Selim. He also received a great amount of attention from Sultan Süleyman the Lawgiver who invited him to İstanbul to his court. He died after he returned to Egypt. Ibrahim Gülşeni who left a long mystic poem in Persian composed of forty thousand couplets called "Manevi" was deeply influenced by Mevlana (Bursalı Mehmed Tahir 1333: I/19-20).. He wrote poems and rubaiis collected in his "Kenzu'l-Cevahir", "Simurghname" and "Çobanname" as well as divans in Turkish, Arabic and Persian. He was best known by his divan style poems written with prosody.

Hayali Ahmed Şemseddin who died in 977/1569 was Gülşeni's son and a famous poet of the Lawgiver's era as well. He was buried beside his father when he died (Bursalı Mehmed Tahir 1333: I/81).

HAŞİMİ (died 1003/1594-1595)

Although his real name was Osman, he was also known by the names Saçlı Emir or Emir Osman. He was born in Sivas, but he completed his education in İstanbul. He joined the house of Alaeddin Ali who was a Melami Sheih of the Bayramiye order. The convent in Kasımpaşa, İstanbul which he established was highly respected and frequented by large crowds of fans and other dervishes. He wrote a large number of poems, and his religious poems were collected and printed in the book. "Divance-yi Haşimi Emir Osman Efendi" in 1913.

ARŞI DEDE (died 1000/1591?)

He was a Mevlevi poet. He served Şahidi (died 957/1550) and his son Şuhudi. Being from Tire originally. He settled in Mora. He was friends with Vardar Yeniceci. Hayali Bey (964/1556-1557) who was one of the

famous divan poets of Süleyman the Lawgiver. He has been confused with two other poets of the same period called Arşı.

PIR SULTAN ABDAL

Pir Sultan Abdal, too, has been confused with other poets just like Yunus, Nesimi and quite a few others have been (Aslanoğlu 1982: 35-43). However, the Pir Sultan we want to mention was one of the group of 7 divine poets of the Bekhtashi order. The other six were Nesimi, Hayati, Fuzuli, Kul Himmet, Yemini and Virani. It is said that he lived during the reign of Shah İsmail I's son Tahmasb I. (1524-1576), and was under his bondage. Tahmasb was Süleyman the Lawgiver contemporary, and he was of the Safavi dynasty. Pir Sultan was born and raised in Sivas and was executed in Sivas by Hızır Pasha after a rebellion during which he acted as one of the leaders. Even though his works have a certain air and disposition of divine wisdom. They are void of a deep mystic insight into Turkish literature.

SEYYİD SEYFULLAH (died 1010/1601-1602)

He wrote with pseudonyms such as Seyfi, Seyyid Seyfi, Seyyid Seyfullah, Seyyid Nizamoğlu, Nizamoğlu Seyfullah, Nizamoğlu and Nizamioğlu. Nizameddin was his father's name, and he himself was called Seyfullah Kasım. Their family was traced back to that of Caliph Hussein's. Seyyid Seyfullah's father also wrote poetry using the name Nizami³⁴. Seyyid Seyfullah was one of the most prominent disciples of İbrahim Ummi Sinan (died 958/1551) and he intermingled with the times of Süleyman the Lawgiver completely. His resting place is in the convent located on the road from Kocamustafapaşa to Silivrikapısı. Some of his more renowned works are "Miracu'l-muminin", "Silsile-i Tarikat", "Camiü-l-Maarif", "Silsile-i Nebevviye", and "Şeref-i Siyadet", "Ma'denü'l-Maarif", "Esrarü'l-Arifin" and "Seyr-i-Sülük". He wrote prose as well most of which were collected in "Miftah-i Vahdet-i Vücut" and "Taçname" (Bursalı Mehmed Tahir 1333: I/81). The contents of his works concentrated mainly on self control and self catharsis. Nizamoğlu who

wrote poetry with a successful aura of sincerity pursued popularity though his charts.

SÜNBUİL EFENDİ (died 936/1529-1530)

Sünbül Yusuf Sinan was the founder of the Sünbülüye branch of the Halvatia order. He was born in Borlu near Merzifon. He wrote Turkish some lyrics and booklets in Turkish. The famous Musa Muslihiddin Efendi (959/1551-1552) was his most selected and distinguished caliph. Sünbül Efendi is buried by the convent in Kocamustafapaşa, in İstanbul where he tutored and led his followers throughout long years after the death of his own teacher Cemal-i Halveti.

MERKEZ EFENDİ (died 959/1551-1552)

Merkez Efendi whose name and fame were carried all the way to our times through the neighbourhood and the convent located there carrying his name was the most distinguished caliph of Sünbül Efendi as well as a very prominent tutor of his times. His burial place is in the convent situated outside the old city walls in İstanbul. Merkez Efendi was married to Yavuz Sultan Selim's daughter Shah Sultan, and their son Ahmed Efendi was also a poet. He wrote "İsmetü'l-Enbiya and Tuhfetü'l-Asfiya" and the translation of "Kamous Babus" of which there is a copy in his own handwriting at the Atıf Efendi Library (Bursalı Mehmed Tahir 1333: I/23). Sheikh Beşir Efendi who wrote "Burhanü'l-Elhan fi Hukmi't-Teganni ve'd-Devran" and died in 978/1570-1571 and Behiştî Ramazan Efendi (979/1571-1572) who wrote "Cem Shah and Alem Shah" and "Süleymanname" were two other noted scholar poets of the period in the school of Merkez Efendi. (Bursalı Mehmed Tahir 1333: I/42).

ŞEMSEDDİN SIVASI (died 1006/1597)

Ahmed Şemseddin Abu's-Sena Mohammed who was one of the most celebrated poets of mystic convent literature was born around 926/1520 in Zile. He was also the founder of the Şemsiye division of the Halvatia order. He spent most of his years in Tokat and Sivas. On account of the

darkness of his complexion he was also known as Kara (Black) Şemseddin. Ahmed Şemseddin who was a master in three languages wrote with the pseudonym Şamsi during the reigns of Süleyman the Lawgiver Sultan Selim II Sultan Murad III and Sultan Mehmed III. He came to İstanbul while Süleyman the Lawgiver was on the throne and tutored in a convent returning to his love after some travelling he did around the country. Şamsi joined and worked with Abdu'l-Mecid Shirvani (died 972/1565) who was visiting Tokat in 963/1555-1556. It is said that he took part in the Eğri (1596) and Haçova battles and played abigrole in the victories which were won in both. His burial place is in Sivas.

Şamsi wrote more some pieces in Arabic in addition to more than twenty which he wrote in Turkish. His "Süleymanname" about the Prophet Süleyman was written during the time of Süleyman the Lawgiver, and it contains an eulogy to the great Sultan. "İbret-numa", "Gulşenabad", "Mevlid", "Heşt-Behişt", "Menasik-i Hac", "Menakıb-i Imam-i Azam" and his divan are his most well-known works. "İrşadu'l-Avam", "Menazilu'l-Arifin" and "Menakıb-i Çehar-ı Yar-i Güzin" are his prose pieces. Şamsi who had a powerful background of mystic culture advocated the importance of self will and pious morals in his poems and other writings. Some of his works reflecting his religious and mystic fervor are worth mentioning as successful.

UFTADE (died 988/1580)

Üftade whose real name is Mehmed Muhyiddin was born in Bursa. He played an important role in the development of the Celvetie religions order. He was the sheik of Aziz Mahmud (died 1038/1628) who wrote countless significant poems using the name Hüदै. His sheik was Hacı Bayram Veli (died 833/1429-1430) who was one of the caliphs of Hızır Dede. He is buried in the tomb next to the Hisar Mosque of Bursa. Aziz Mahmud Hüदै wrote about his sheikh in some of his writings Üftade wrote a divanche and a sermon book displaying strong religious characteristics (Bursalı Mehmed Tahir 1333: I/22).

UMMI SINAN (died 976/1568-1569)

His real name is İbrahim. It has been said that he was born either in Bursa or Karaman. He founded the Sinaniye branch as an attribute to the Halvetie order. His tomb is in 'Eyüp Convent. Seyyid Seyfullah who was mentioned in this essay previously was his most famous disciple. Having produced a sufficient amount of poetry, he was one of Yunus Emre's loyal followers.

Convent literature which can be observed in divan literature as a whole or partly is quite rich in prose as well as in poetry. The works most of which have religious, moral, sufist and narrative characters were written in a simple but *gemime* and sincere language.

Consequently mystic (Sufi) literature which was represented by scholars, dervishes, kadis, tutors, holymen and people from other walks of life who could speak, read and write in Arabic and Persian as well as in Turkish acted as a Meedium between folk and divan literatures during this period both in prose and in poetry. The poets and lyricists of this literature, being inspired by religion and God mainly, put more emphasis on the ideological aspect of their works rather than on the technical and artistic features. The main objective was to inspire religious enthusias and emotions and to expand the influence of mystic culture.

Although the technical and artistic aspects of mystic literature were neglected from time to time, it was spread over a wider social and geographical circumference than the other two literatures were due to the fact that it reached simple folks as well as it reached scholastic circles. Therefore it can be said that mystic literature was socially more effective on those involved with it and in it.

Consequently we can say that during the reign of Süleyman the Lawgiver or rather during the XVI. century as a whole, mystic convent literature lived its golden age as a classic literature just as the other literatures and other affairs did: Mystic literature continued with its popularity and influence well into the next century too.

DIVAN LITERATURE

As we pointed out before during the XV. century Turkish literature flourished and became popular in Middle-Asia, especially in Herat and Samarkand in Transoxania and regions where Azeri Turkish was spoken. Turkish literature expanded along with the extending borders of the Ottoman Empire, and Turkish culture and arts approached their classical periods and peaks during the XV and the XVI centuries.

Divan literature which can be used as a common name for the same sort of literature created throughout all the Turkish nations of those times reached its greatest heights in the XVI century as we have mentioned previously in this essay. Divan is used as a common name for all those Turkish literatures of the different Turkish groups because they resembled each other so completely and totally in character. The Ottoman Empire was the super representative of the XVI century era and the times of Süleyman the Lawgiver even more resplendent and fruitful of the century as far as performance in the many other fields were concerned.

Even though divan has been regarded as an abstract sort of literature which does not reflect social truths, and spirit of national unity and patriotism, we believe that these views -although veritable in some aspects- are not entirely objective or fair Ottoman divan is considered to be the main target of such criticisms or rather the scholars of our times have always thought only about the divan literature within the borders of the Ottoman empire when the subject was in question. "This viewpoint is definitely wrong. Because literature is a matter of language. When we view the second half of the XVI century we notice that except for a few dialect and personal characteristic distinctions there are no substantial differences between the esthetics of the poems of the great poet Ali Şir Nevai of Çağatay Turkish and those of Ahmed Pasha and Necati Bey of Ottoman Turkish. Therefore poetry written in Harezmi, Hakani, Çağatay, Azeri and Ottoman Turkish during this period should be included in the scope of divan literature (Çavuşoğlu 1986: 415-417). Otherwise, how could a literature that did not have similar temperamental characteristics to the people and did not represent or reflect their ideas and nature have endured over such a large geographical range for centuries and centuries? How could it have flourished as a school through all those centuries if it

did not stand for a common culture. Creed and national character? How could it have produced hundreds and hundreds of successful poets? We must keep in mind that if criticisms are made in accordance with the standards and preferences of present days there are bound to be some misconceptions and aberrations during the course of those criticisms however sincere and objective they may be.

Arabic and Persian literatures having completed their classical development long before Turkish literature did were in a cessation period during this century. When we look through Persian literature of this century there is no evidence of any new poets comparable to the previous ones such as Nureddin Abdurrahman Cami (817-898/1414- 1492). In Turkish literature of this century however, Turkish poets and men of letters are conscious of their own strength and superiority, conscious and proud of their own classical perfection contrary to the days of previous times when only poets like Firdevsi (416/1025?) Attar (618/1221) and Genceli Nizami (610/1214?) were looked up to and revered as examples. From this century on our own masters are to be regarded and accepted as masters and teachers.

Ottoman Turkish literature and culture started being developed from small and large centers both like Filibe, Prishtine, Thessalonika, Sofia, Üsküp, İstanbul, Vardar Yenicesi, Bursa, Edime, Amasya, Manisa, Bahçesaray, Tabriz, Diyarbakır, Baghdad, Damascus and Cairo through convents, scholars, religious orders, poets, and military men who were involved in literature. In other words the taste for Turkish literature was established in all corners of the regions where Turkish political dominance existed.

Along with convents and theological schools which were institutions of culture and learning in themselves Sultans, viceroys, statesmen, scholars played very important parts for arts and Sciences to flourish in their own circles. Palaces and homes of prominent persons were turned into shelters for poets, artists and scholars which helped them to produce more freely and with ease. Moreover, military power and victories, abundance in wealth and various other favorable circumstances of the century aided the expansion of culture, language and literature.

In an era when greatest masters of carpetry, architecture, enamelware, gilding and writing were born; when great poets like Fuzuli and Baki lived and were celebrated by their greatness it would not be a wholly fair or wise thing to shun their works as noncontributive to Turkish and foreign material. When we consider the fact that Ottoman Empire was an amalgamation, a union of different nations; that although Arabic and Persian words entered the Turkish language. Turkish words were also used and new ones formed; that outside of few very exceptional cases no grammatical forms were adopted; and that the foreign words which were adapted into our language were adapted to Turkish, we can say that during the course of all these events Turkish became the language of the empire and gained a new musical quality compared to the Turkish of previous times.

These achievements can not all be coincidental. Sultan Süleyman the Lawgiver made great use of all the riches he inherited rather than wasting them and he expanded the wealth and extended the borders of his Empire to greatest limits. Being an artist and scholar himself he stressed the importance of these qualities and encouraged activities in arts and Sciences. Leaving his mark on the whole century he earned the title "Magnificent" quite deservedly.

DIVAN POETS

When we consider the size of the empire during the XVI. century we can guess the number of divan poets and writers of this period to be larger than those of other eras. The number that has been confirmed up to our days is far from being accurate although in the case of divan it is more accurate than the numbers and names established in mystic and folk accounts. The main reason for this is the fact that only poets who lived in large cities and attracted attention through their patrons were registered in the records. It would not be an exaggeration to state that many who lived in more remote places and who did not possess enough talent to attract attention were left unrecorded and unheard of also due to the lack of communication means of those days.

The records, names and works which have reached our times are sufficient enough to show us that Sultan Süleyman the Lawgiver's era was

the Golden era of divan literature. We read and know about hundreds of divan poets who lived during this period with Zati, Hayali, Fuzuli, Yahya Bey, Baki, Nev'i etc.

We will also try to give some information about some of these names like Kemal Pashazade and Ebussuud who wrote some poetry even though they were well-known in other fields of occupation.

MUHIBBI (Süleyman the Lavvgiver 900-974/1495-1566)

Most of the Sultans and their sons were poets as well. The first one ever who wrote and completed a whole anthology was Sultan Mehmet the Conqueror (855-886/1451-1481). As far as we know he was also the first one ever to use a pseudonym. This successful poet Sultan signed his poetry with the name "Avni" (Çelebioğlu 1984: 3-37). The poems of Sultan Bayezid II (886- 918/1481-1512) who wrote as "Adli" are good enough to compete with the works of most of the other poets of XVI century divan literature. Sultan Cem's works (864-900/ 1459-1495) reflect the sentimental and unhappy sides of his life with their touching lyrics. Sultan Korkud (died 918/ 1513), Sultan Bayezid's son and Sultan Yavuz Selim's brother, was, too, a very talented poet as well as a scholar and an able musician. Süleyman the Lawgiver's son Shehzade Mustafa (died 960/1533) and Sultan Selim II (974-982/1566- 1574), and Shehzade Bayezid (932-969/1525-1561) who used the name "Şahi" were other royal poets of the times. Sultan Süleyman's father Selim I (918-926/1512-1520) wrote a divan in Persian in addition to some Turkish poetry attributed to him. Sultan Selim I and Süleyman the Law-giver are the leading poets of the Ottoman royal line.

Muhibbi (Sultan Süleyman the Lawgiver who from time to time, used the name Muhib as well) was the 10th Ottoman Sultan. He was born in Trabzon in 900/1495. His mother was Hafsa Hatun (lady). He was named Süleyman with reference to the Koran. He was appointed as governor of Kefe at fifteen years of age after he completed the first half of his education in Trabzon. When his father ascended to the Ottoman throne he was appointed to the Governor's seat of Saruhan, a division of the Province of

Manisa (919/1513). He returned to İstanbul when his father Selim I. died in 926-1520 and became the Sultan. Immediately after his succession to the throne the Governor of Damascus Canbirdi Gazali revolted against him, but he was defeated and executed right away (927/1521). Also in 1521 the Ottomans proceeded into Hungary and conquered Belgrade. In 929/1522 the island of Rhodes was taken over, and four years later in 932/ 1526 Süleyman wins a great victory in Mohaç. After the campaigns to Vienna (935/1529) to Germany (938/1532) and to Iraq (940/1534-1535), Sultan Süleyman died during the battle of Sigetvar (974/1566) due to the illness he had been suffering from for some time. His viceroy Sokullu Mehmed Pasha kept his death a secret until the castle of Sigetvar was taken over by Ottoman soldiers.

Süleyman who lived to reign for 46 years was a great patron of all arts. He protected and encouraged artists and scholars. When he was presented "Humayunname" the translation of "Kelile and dimne" of Alaeddin Ali Çelebi by the author himself he read it in the course of one single night and promoted Alaeddin Ali Çelebi to the Cadi seat of Bursa which would have taken him seven more years to achieve normally (Gökbilgin 1967: I/152; Tayşı 1987: 23-46).

Even if Muhibbi weren't a Sultan he would have been justly mentioned in our literary books as a good poet. He did not only understand Arabic and Persian but comprehended them and wrote poetry in these languages. He also knew Çağatay. He produced a sufficient number of poems to make up four divans, one in Persian and three in Turkish. We have some poems of his in our possession written in his own hand writing. He wrote all forms of poetry but preferred best to work on lyric poems.

We can divide Süleyman's works into three groups according to their form of writing: 1) Poems which reflect the years of his reign, 2) Rational, rehgius, mystic and philosophical poems. 3) Lyric poems. Naturally, it is not always very easy to distinguish these characteristics very clearly. However, in some of his couplets they can be detected line by line. Through Muhibbi's poems we learn a lot about his views and feelings as a man, a person. The large number of poems he produced and left for us is a tremendous help in this aspect.

For the likes of Süleyman the Lawgiver reciting or writing poetry is like emigrating to a different world, a different universe. Contrary to popular belief a Sultan is not a person who is free to live and does as he likes. He cannot live apart from a lot of formalities and responsibilities which are heavy burdens to any ordinary human being. He is constantly under the pressure his super power puts on him. That is why it is such bliss for such a class of people to be able to get away into other moods through literature or any other form of art (Çelebioğlu 1984: 3-37). Believing that poetry was a form of entertainment Muhibbi occupied himself with this form of art in most of his spare time, and that is why he left such a great number of poems.

Muhibbi's poems tell us mostly of love which is correlative to his name which means "he who loves; friend". The fact that his lyric poems convey love is not coincidental at all because their main objective is to do just that. Another characteristic of Muhibbi's poems is that they seem to have been written on the spur of the moment. This observation is confirmed by Sehi Bey.

Whereas the target of Muhibbi's love in his poems were people in other lyric poems written by Mevlana, Fuzuli and their peers it is Mohammed the Prophet who is meant by the word "beloved one" in their poems. Further, if we glance at folk literature, this target of love becomes God himself. (Kut 1978: 88). Muhibbi also wrote some poems which pursue love for God and the Prophet, and these are more mystical than lyrical poems. The language of his works is simpler than that of most of his contemporaries. The relative absence of words and phrases from foreign languages in his works make them more easily readable for us today.

Consequently, Süleyman the lawgiver was a great divan poet as well as a great ruler. His language was quite simple but fluent and not overloaded with foreign terminology as most other works of his peers were. He was, naturally, influenced by Mevlana, Baki and Hayali. However he too influenced many who came after him. Some of the foreign poets he praised in his works as his favorites were Attar, Cami, Hafız, Hüsrev, Nizami, Sadi and Selman.

Ghazel

He who poverty electeth wanteth neither court nor fane,
Wanteth naught of bread or nurture other than the dole of pain.

Whose sitteth high and Kinglike on the throne of calm content
Wanteth not to rule the Seven Climes of earth as Sovereign

Whosoe'er hath scarred his breast and burned there on the brands afresh
Wanteth not to sight the garden, nor to view the bower is fain,

He who to Love's folk pertaineth bideth in the dear one's ward;
For he wanteth not to wander wild and wode o'er hill and plain.

O Muhibbi, whoso drinketh from the loved one's hand a cup,
Wanteth not Life's sparkling Water e'en from Khizr's hand to drain.

Ghazel

Naught among the folk is holden like to fortune fair to see;
But no worldly fortune equal to one breath of health can be.

That which men call empire is but world-wide strife and ceaseless war,
There is nought of bliss in all the world to equal privacy.

Lay aside this mirth and frolic, for the end thereof is death;
If thou seekest Love abiding, there is naught like piety.

Thought thy life-days were in number even as the desert sand,
In the sphere's hour-glass they'd show not as a single hour, ah me!

O Muhibbi, if thou cravest rest, withdraw from cares of earth;
There is ne'er a peaceful corner like the hermit's nook, perdie.

(E.J.W.Gibb, A History of Ottoman Poetry, London, 1965, v.III, p.9-10.)

AGEHI (985/1577)

He was born in Vardar of Yenice. His real name is Mansur. Being from the *cadi* class he was a scholar, a historian and a poet. He died in İstanbul in 985/1577. According to Tahir Bey of Bursa Agehi left a complete *divan* (Bursalı Mehmed Tahir 1324:HI/4). Agehi took part in Süleyman the Lawgiver's last campaign *Zigetvar* in 974/1566 and wrote a historical record of this event as well. He wrote a commemorative poem of more than fifteen couplets with conventional mariner's language and offered it to the Sultan through Piyale Pasha. According to records he was given the *Sheref Theological School* in İstanbul. Since he was in Gelibolu as a teacher in close contact with Piyale Pasha who was a master seaman of those times, it is only natural that he wrote about the sea and knew the conventional terminology of the seaman pretty well.

In our literature we have had the tradition of writing with terminologies of various subjects and occupations. Some of these occupations and subjects are astronomy, music, books, medicine and logic. We do have poems written by Agehi written during this period with mariner phraseology which were an influence in literary circles. Although there were poets like Yetimi who wrote poems in the field before Agehi did his was the well known and studied of the two works. His poems seem to be the ones considered to be more worthwhile to study and teach by people like Deruni, Taşlıcalı Yahya Bey, Aşki (İşkî), Gubari, Za'fi and Molla Mehmed.

Writing with mariner terminology and using words of this phraseology in stating metaphase and allegories in prose and poetry both was quite common among writers and poets of Süleyman the Lawgiver period. We could attribute this fact to the greatness, the popularity and to the grandness of the Ottoman navy during these times. The fact that sailors of the empire reached all the way to India in Süleyman's reign made the prospects of the occupation look more prestigious, glorious and rewarding than were before.

Glorifying of the same subject was common among literary people during the following centuries as well. We have poems by Zari (died 1098/1686), Refeti (died 1118/1706) and Bursalı Feyzi (died 1185/1771-1772) written in mariner language.

BAKI (933/1008-1526-1527)

His real name is Mahmud Abdalbaki. Mehmed Efendi, his father, was one of the muezzins of the Fatih Mosque. Baki who was born during the reign of Süleyman the Lawgiver was forty years old when the Sultan died. He lived through the times of Sultan Selim II (1566-1574) Sultan Murad II (1574-1595) and Sultan Mehmed II (1595-1603).

The initial tutors of Abdalbaki who had an excellent education were prominent scholars like Karamanlı Ahmed and Karamanlı Mehmed, two brothers known as Ahaveyn which means just that, and Kadizade Şemseddin Ahmed. The first time Baki got a chance to present one of his poems to Süleyman the Lawgiver was when the sultan returned to İstanbul after his Nahcivan campaign in 962/1555. When his tutor Şemseddin Ahmed was appointed as *cadi* to Aleppo in 963/ 1555 young Baki followed him to the far away city and stayed with him in Aleppo until their return to İstanbul in 967/1560. Upon the death of Rüstem Pasha who was not known for his fondness of poetry or poets Semiz Ali Pasha was appointed in his place. Then things started to change for the better for Baki. He was appointed to Piri Pasha Theological School in Silivri after which he was sent to Murad Pasha Theological School in İstanbul. In 973/1566 his father died during pilgrimage to Mecca, an unfortunate event for Baki which was soon followed by another one equally painful to Baki: the death of Sultan Süleyman who had always been his admirer and patron, in Zigetvar.

He was dismissed from the Murad Pasha School during the rule of Sultan Selim II and after three years of denial he was sent to the Mahmud Pasha and Eyüp Schools successively and to the Sahn School in 1573. He was chief tutor in Süleymaniye for Sultan Murad III, appointed to Selimiye, Edirne in 1577. He was designated as *cadi* of Mecca in 1579 and *cadi* of İstanbul in 992/1584 during the month of Ramadan, two years after which he was appointed as Military Judge to Anatolia. He was dismissed from this post and reappointed in 999/1591 and after a year made Military Judge of Rumeli. He retired during the same year although he took the same job back a few times during the reign of Sultan Mehmed III. He died in 1008/1600 without ever having achieved the post of

Sheihulislam which was the highest ranking post in government service. He was buried in Edimekapı.

Baki who was closely acquainted with respected scholars of his youth such as Nev'i, Valihi and Hodja Sa'deddin started gaining fame in İstanbul when he was nineteen years of age and attracted the attention of Zati of Balıkesir who helped him a great deal during his development towards being an established poet and artist. Baki who had very pleasant disposition and a fine sense of humor was the same sort of man also in his work as an administrator, but never steered away from justice or seriousness. Even Süleyman the Lawgiver many times let it be known that he was proud to be the one who had discovered Baki and that he also loved him as a friend. In return, Baki wrote his famous elegy for his sultan and paid back his benefactor with a masterpiece which is still considered the greatest of its kind. Both men were sultans: As his patron was the Sultan of the universe, Baki was the sultan of poetry.

It would not be a misrepresentation to state that the splendour of the era reflected by Sinan through his architecture is reflected also through the poetry of Baki. That was why the Sultan was so taken by the poet.

When we view a poet like Baki it would be a misapprehension to think that his works-although they have other qualities to ponder them greatlack depth of feeling and meaning. We have to view these works through what they have not through what they do not have. In fact, we should do the same when we study any part of our past culture. We should be able to relate the works to the times they were created in. For example, we should not complain that there are no "pine trees" mentioned in divan poetry. We should be willing to comprehend its scope through whatever characteristics they present to us.

There are three elements prevalent in the works of Baki who was deservedly considered to be the sultan of poetry during his time: 1) Sound, 2) Mastery of Turkish and the language, description. In his works we detect a harmony which is almost musical. Although the language of his eulogies is quite difficult, the language of his lyric poems (ghazels) is much simpler and easier to read, even for us today. Baki enjoyed writing in an ambiguous manner (Kutluk 1978: I/204). His poems reflect his personality and moods as well as the familiar local colors and moods

present in his environment. His knack for description is remarkable. Baki was the most sought after, admired and envied poet of his days. Except for a genius like Fuzuli, Baki was the most influential and impressive poet of the era of Süleyman the Lawgiver.

He was the poet who had the personal attention and affection of the emperor a fact which made many others quite jealous at times. Except for his divan most of Baki's works have religious identities. No copies of his work "The Interpretation of Forty Hadises" have been found so far. Another great work of his "Merits of Holy Crusades" was presented to Sokullu Mehmet Pasha in 975/1567-1568 after its translation and interpretation by Baki from Ahmed. Ibrahim's book in arabic called "Meşairü'l-Eşvak ila Mesariü'l-Uşşak".

With this translation Baki presented one of the first examples of a piece written in simple but beautiful Turkish. Upon Sokullu Mehmed Pasha's orders Baki translated "Fezail-i Mecca" during his stay in Mecca in 987/1579 from Kutbuddin Mohammed Ahmed's Arabic book "El-i'lamu fi Ahvali Beledullah el-Haram" and Kastalani's "El-Mevahibü'l-ledunniye bi'l-minahi-l-Ahmeddiyye".

In addition to those mentioned above Baki left various letters published in various magazines, written judicial sentences from his days as cadı and hand written pieces of poetry.

Elegy on Sultan Süleyman

O thou, foot-tangled in the mesh of fame and glory's snare!
How long this lust of things of Time that ceaseless floweth e'er?

Hold thou in mind that day which shall be last of life's fair spring,
When needs the tulip-tinted cheek to autumn-leaf must wear,

When thy last dwelling-place must be, e'en like the dregs', the dust,
When mid the bowl of cheer must fall the stone Time's hand doth bear.

He is a man in truth whose heart is as the mirror clear;
Man art thou? Why then doth thy breast the tiger's passion share?

How long will negligence's sleep seal up the inward eye?
Boot not the Royal Battle-Lion's fate to make thee ware?

He, Lord of cavaliers in Fortune's Kingdom, to whose rakhsh (swift horse),
What time he caracoled, full strait seemed e art's wide tour ney-square!

He, to the lustre of whose sword the Hunnish paynim bowed;
He, whose dread sabre's flash hath wrought the wildered Frank's despair!

Gently, e'en as the rose's leaf, he bowed in dust his face;
And earth, the treasurer, hath laid him, gem-like, in his case.

Good truth, he was the lustre of rank high and glory great,
A King, İskender-diademed (Alexander the Great), of Dârâ (Darius)'s armed state.

Before the ground aneath his feet the Sphere bent low its head,
Earth's shrine of adoration was the dust before his gate,

But longing for his gifts would make the meanest beggar rich;
Exeeding boon, exceeding bounteous a Potentate!

The court of glory of his Kingly majesty most high
Was aye the centre where would hope of sage and poet wait

Although he yielded to eternal Destiny's command,
A King was he in might as Doom, immoveable as Fate!

Wearied and worn by yon vile, fickle Sphere, deem not thou him;
Near God to be, did he his rank and glory abdicate.

What wonder if our eyes no more life and the world behold?
His beauty sheen as sun and moon did earth irradiate.

If folk upon the sun do gaze, their eyne are filled with tears,
For while they look, yon moon-bright face before their minds appears.

Now let the cloud shed drops of blood and bend its form full low;
And let the palm-tree make its twigs with Judas-flowers to blow.

With this sore anguish let the stars' eyes rain down bitter tears
And let the smoke from hearts aflame the heavens bedarkened show

Their azure garments let the skies change into deepest black,
Let the whole world array itself in robes of princely woe.

In breasts of fairies and of men still let the flame burn on
Of parting from the blest King Süleyman, the flery lowe.

His home above the Highest Heaven's ramparts he hath made;
This world was all unworthy of his majesty, I throw,

The bird, his soul, hath, huma-like aloft flown to the skies;
And naught remaineth but some bones here on the earth below.

The fleetest rider on the course of Time and Space was he;
Fortune and Honour as his feres, his bridle-mates, did go.

The head-strong charger, tyrant Fate, was wode and wild of pace,
And earward fell the shade of God the Lord's benignant grace.

Through grief for thee, bereft of rest and tearful e'en as I,
Sore weeping let the cloud of spring go wandering through the sky

And let the wailing of the birds of dawn the whole world fill;
Be roses torn; and let the nightingale distressful cry.

And let the mountain-land unloose its hyacinths for dole,
And let its fears roll down its skirt in torrents from on high.

Dark as the tulip's, let the Tartar musk-deer's heart become,
Calling to mind the odour sweet of thy benignity.

Through yearning for thee let the rose lay on the road its ear,
And watch impatient, narciss-like till the Last Day be high.

Although the pearl-bestrewing eyne to seas should tum the world,
Ne'er into being would there come a pearl with thee to vie.

O heart, this hour 'tis thou that sympathiser art with me;
Come, let us like the flute bewail, and moan, and plaintive sigh.

The notes of mourning and of dole aloud let as rehearse;
And let all those who grieve be moved by this our seven- fold verse.

Will not the King awake from sleep? broke hath the dawn of day;
Will not he move forth from his tenth bright as high heaven's display

Long have our eyes dwelt on the road, and yet no news is come
From yonder land, the threshold of his majesty's array.

The colour of his cheek hath paled, dry-lipped he lieth there,
E'en as the rose that from the water sweet is fallen away.

The Khusrev of the skies withdraws behind the cloudy veil,
Oft as he minds thy grace, for very shame he sweats, in fay.

My prayer is even 'May the babes, his tears, sink' neath the sod,
'Or old or young be he, who weeps not thee in sad dismay!'

With fire of parting from thee let the sun bum and consume,
And tire himself in wedes sad-hued shaped from the clouds' deray.

And let thy sword recall thy deeds and weep with tears of blood,
Then from its scabbard plunge its length deep in the darksome clay

Ay, let the reed through grief for thee and dolour rend its spare,
And let the flag its vestment tear for woe and for despair.

Thy sabre made the fone the anguish of its strokes to drain;
Cut out their tongues, so none who may gainsay doth now reamin.

They looked upon that tall and haughty cypress-tree, thy lance,
And never did their Bans recall rebellion's name again.

Where'er thy stately destrier placed his hoof, from far and near
Thronged nobles, lief to yield their lives, so thou should glory gain.

They bird, desire, bides not in wastes of Naught, it turneth back;
Thy glaive to offer streams of blood for Allah's sake was fain.

Athwart the fave of earth thou hurledst right from end to end
Thine iron-girded champions, as sweeps a sword amain.

A thousand idol-temples hast thou ta'en and turned to mosques,
Where jangled bells thou'st made arise the Call-to Worship's strain.

At length is struck the parting-drum and thou hast journeyed hence
Lo, thy first halting-place is mid the paradisal plain.

Praise be to God, for He in Either World hath blesse'd thee,
And writ before thine honoured name both Martyr and Ghazi.

Ghazel

Ah! ne'er a trace of springtide's olden splendour doth remain;
Fall'n from the treen, the leaves bestrew the mead, their glory vain.

The orchard trees have clad themselves in tattered dervish wedes;
The autumn blast hath tom away the hands from off the plane.

On every side the orchard trees cast down their golden hoard
Before the stream, as though they hoped some boon from him to gain.

Stay not within the parterre, let it tremble in the gale;
Bare every shrub, this day doth naugh or leaf or fruit retain.

Bâqi, amid the garden lie the leaves in sad deray;
Meseems, low lying there, against the wind of Fate theyplain.

(E.J.W.Gibb, *A History of Ottoman poetry*, London, 1965, v.III, p. 151-159.)

EBUSSUUD EFENDI (897-982/1490-1575)

Known also as Hodja Çelebi Efendi and Ebu Hanife II Ebussud Efendi was really Muhyiddin Yavsı b. Mustafa el- İskilibi el-İmadi. He was from a family which came from Turkestan and settled in İskilip during the reign of Mehmet the Conqueror. He was the grandson of well known scholar Ali Kuşçu and (died 1474) son of Muhyiddin Mehmed Yavsı Efendi a famous scholar known as 'Hünkar Sheik' known and respected even by sultan Bayezid II himself. Ebussuud's tutors were his father Sheik Yavsı (died 920/1515), İbni Kemal (died 940/1534) Müeyyedzade Abdurrahman (died 992/1516) an Mevlana Seyyidi Karamani (died 923/1517), all famous scholars of those days.

He was appointed to the Schools of İshak Pasha in İnegöl and Davud Pasha and Mahmud Pasha in İstanbul as chief tutor; became cadis of Bursa (939/1532) and İstanbul (940/ 1537); was appointed Chief Military Judge of Rumeli after which post he was made Sheikulislam in 952-1545 which he stayed as till his death. He was buried in Eyüp following a grand and stately ceremony at the Fatih Mosque (Baysuri 1964: V/92).

The most famous work of Ebussuud who was known outside the borders of the empire as well as inside as the most prominent shehdar of Islamic culture is the his commentary in Arabic, "İrshadu'l-Aklu-l Selim ila Mezayal-Kurani'l-Azim". The commentary was written on the order of Süleyman the Lawgiver and completed in 973/1566.

His second most important work is the collection of fetvas (Written decisions on Canon Law matters given by the Sheikulislam). Ebussuud's fetvas which were written in Turkish although there are some examples in Arabic are today significant documents of our cultural, historical and legal past. The laws and manifestations are also among his important works. "Duaname" was written after Viceroy Semiz Ali Pasha's request. His letters which are historically significant were written Süleyman the Lawgiver. Sokullu Mehmed Pasha, Sokullu's family, Sultan İsmihan who was Selim II's daughter, Kara Ahmed Pasha, the cadi of Edime and finally to his own son Şemseddin Ahmed Çelebi. Ebussuud Efendi left examples of prose of all sorts.

Ebussuud whose son Mehmed Çelebi who used the name Meyli (931-970/1525-1563) was also a poet wrote poetry in Turkish, Arabic and

Persian. The elegy he wrote for Süleyman the Lawgiver is especially successful. His poems in Arabic are mostly elegies, one of which is among his most famous works appraised by other significant poets of these times such as Abdurrahman El Abbasi, İzzuddin Abdulaziz el-Mekki, Şemseddin Mohammed el-Misri, Muslihuddin el- lari, Abdulaziz Husam Hamid and interpreted by Garsuddin Ahmed and Radiyuiddin Mohammed. To the best of our knowledge, his poems in Persian seem shorter and less in quantity compared to those in Arabic. He wrote versified fetva in Persian. Ebussuud Efendi did not use a different name while writing poetry. Ebussuud wrote a prayer in the form of prayer using two languages, fetvas in riddleform and versified fetvas in Turkish.

Sultan Süleyman the Lawgiver respected and trusted Ebussuud Efendi the most among his friends. Ebussuud was his close friend and confident. The Sultan asked for Ebussuud's opinion in many matters concerning his affairs. His high prestige by the Sultan, fame as a great scholar and wisdom made him a second "Magnificent" person of the XVI century. Consequently, his literary side was shoadowed by his popularity which is pointed out above.

Elegy (on Ebussuud's child who died very young)

Come, O thou blessed of spright, my angel of light, O come!
For spent for my yeaming sore are my strength and my might, O come!

Methought when I laid thee to rest that my life would vanish away;
But alack! it is come not to pass, that fancy unright; O come!

With thee was the realm of my life with fairest estate beseen;
But now is it all o'erthrown, and dreary my plight; O come!

O thou, who makest thy tears to rain as a cloud! as to Fate,—
Me too hath it made to weep; let our tears unite, O come!

Of prayer and entreaty at length thou hast made an end, O heart,
That dear come not, so to him let us fare forthright, O come!

(EJ.W. Gibb, A History of Ottoman Poetry, London, 1965, v.III, p. 116.)

EMRI (died 982/1574-1575)

He was from Edirne. Emrullah being his real name he assumed the name "Emri" as a pen name. During his youth he worked in various public houses as a clerk making a very poor living. Kınalızade Hasan Çelebi's father Ali Çelebi (died 916-979/1510-1571) appointed him to the Yıldırım Bayezid Foundation as administrator, but things never worked out for him. His whole life was spent in affliction and need of money as he often emphasized in his poems (Kutluk 1978: I/176). However, he never lost his sense of humor or pride. Those of his works that we know of are his divan, a large collection of riddles and a versified translation of Attar's "Pendname". At least ten copies of his divan are scattered around Libraries of İstanbul. There are at least four hundred lyric and other sorts of poems in his divan. The translation of Attar's "Pendname" which was first published in 1301/1884 by lithography has a thousand couplets in it. They are about virtues such as generosity, good manners, knowing how and when to be silent, merits of dervishes, and also vices. Emri's true significance lies in his versified riddles. Riddling was not as popular in the XV century as it was in the XVI. Consequently, Riddles written by other poets did not amount to a very large number. So, with all the riddles Emri had written and was still writing, he was the leading figure in this style of verse.

FIGANI (died 938/1532)

Figani whose real name was Ramazan was born in Trabzon and came to İstanbul to study medicine. Figani who had been interested and involved in poetry ever since his childhood lived a frivolous life in İstanbul with his friends Nat'i and Nuhi from Pristine. He tried to make a living as a tax office clerk. Karabaloğlu (died 944/1537) and İskender Çelebi (died 941/1535) were patrons of Figani.

When Süleyman the Lawgiver won his great victory in Mohac (1526) terminated the Hungarian Kingdom there, some works of art were brought back to İstanbul by the army. Among these were statues of Hercüles, Apollo and Diana which Maktül İbrahim Pasha had erected around his house in Sultanahmed. Figani wrote a poem on the incident

and in his poem he implied that “there had come to earth two İbrahim’s. One idol-breaker (Prophet) and the other idol-erecter”. İbrahim Pasha was infuriated by the poem upon which he had its poet captured and hung. Figani had not yet reached thirty years of age.

If Figani had lived longer there is no doubt that he would have produced a lot of good poetry. Even as things were he left more than a hundred poems which we know of, and that number is sufficient to from a divanche (small divan). He wrote eight elegies, one of which was for Süleyman the Law giver consisting of twenty five couplets. Another important work of his is the poem he wrote for the circumcission festivities of the sons of Süleyman consisting of fortyone couplets (936/1530). Figani recited the poem personally during the festivities.

Ghazel

What scathe although that the vision of thee in mine eye’s castle stay?—

‘Tis queen of the earth,’ twere meet an it choose a crystal palace gay.

O Moon, on the parting night to war with sleep have those eyes of mine.

Yet once again drawn the lashes up, a fell and dark array.

My wail hath clomb the dome of the sphere, and now, like a trembling child,

It feareth to earth to descent again and crieth, Welaway!

The flute at the the banquet points me out with its finger to the quests
It saith, “Not a moment leaveth he to be subject to my lay!

Thou handest around the bowl to the guest at thy banquet; wherefore then

Skinker, wilt thou deny a share to thy slave Figani, say?

(Translated E.J.W. Gibb, *ibid.* v.III, p.36.)

FUZULI (died 963/1556)

The fact that Fuzuli as artist, a genius whose talents had never even come close to being equalled, a poet whose influence has reached even our contemporary times, a great scholar-lived during the period of the Sultan the Lawgiver is like a coincidence of fate which completes the splendor and the grandeur of those years.

Just like those of many others whose dates of birth we do not know, Fuzuli's birth place can only be guessed as one of the following: Kerbela, Hille or Baghdad. He is known as "Fuzuli of Baghdad". His real name was Mehmed, and his father's was Süleyman. According to historical records, there is no cause to doubt his being Turkish. Fuzuli who was a master in Arabic, Persian and Turkish wrote poems in all three languages, and he was educated in every scientific and artistic field there was during his times. He himself emphasized the importance he attached to learning by saying that "poetry without education is like a wall no foundation". Fuzuli spent his life in cities like Hille-Kerbela-Necef and Baghdad, never leaving his home country. He was tomb keeper in the tomb/of Hazret-i Ali in Necef for a while. His own burial ground is still unknown. According to rumors his tomb is next to Hz. Hüseyin's in Kerbela, but that one has been tom down and lost as well.

Fuzuli built his initial fame with his Turkish divan and Turkish poems. His Turkish divan consists of forty two odes, three hundred and some lyric poems, some rubaiis and couplets. He dedicated his poems to personalities like Süleyman the Lawgiver, Ayas Pasha, Seyyid Mehmed Gazi, Shah Tahmasb's governor of Baghdad Mehmed Khan Tekeli, Rüstem Pasha, İbrahim Bey, Safevi Governor of Baghdad Sultan İbrahim Bey, Cafer Bey, Kadir Çelebi, Mustafa Çelebi and Veys Bey.

Although Fuzuli praised Süleyman the Lawgiver sincerely and tried to get closer to him through his poetry, the efforts were not mutual. It would be a mistake to interpret the indifference of the Sultan as denial due to the poet's being a Shiite Muslim. Other reasons like the correspondance between Fuzuli and Shehzade Bayezid are more likely to be true.

“Su Kasidesi” (The Water Ode) may be one of the most beautiful na’ats (poems praising the prophet Muhammed) -or maybe the most beautiful-ever written in Turkish literature. Fuzuli’s Persian divan is longer and more voluminous than his Turkish divan. It contains forty-nine eulogies and four hundred and ten lyric poems, in addition to other forms of poetry. As far as style and contents go his Persian poems are similar to his Turkish poems. Persian poems are similar to his Turkish poems. Fuzuli also has a divan in Arabic containing twelve eulogies.

His lyric story of “Leyla and Mecnun” which consists of over three thousand couplets was completed and presented to the Ottoman Governor of Baghdad Veysi Bey in 942/1535. This splendid love story contains a praise for Süleyman the Lawgiver and talks about the divine love of Leyla and Mecnun for each other. “Beng u Bade” (narcotics and wine) another long poem of his consisting of four hundred couplets was dedicated to Shah İsmail (1501-1524). “Heft Cam” which is known by the name “Sakiname” is a poem in Persian of three hundred and twenty-seven couplets. The translation of “Hadis-i Erbain” (Forty Hadis) is a versified, interpretation from Molla Cami (817-898/1414-1492). The best known piece of prose by Fuzuli is “Hadikatu’s-Sueda” which is about the tragedy of Kerbela. Although Fuzuli had taken Hussain Vaiz Kashifi’s (died 910/1505) “Revzatu’s- Shuheda” as an example while he was writing the accounts of Kerbela his was the more successful one of the two works.

In Turkish literature there are quite a number of letters which, left as the result of correspondence amongst government people, artists or scholars, carry identities of individual historical documents. Consequently we possess in our archives letters written to Nişancı Celalzade Mustafa Çelebi, to Bugadier General of Musul Ahmed Bey, to Governor of Baghdad Ayaş Pasha, Cadi Alaaddin and to Sultan Süleyman’s son Shehzade Bayezid (died 969/1561) who wrote alias “Şahi”. The one he wrote to Nişancı Celalzade Mustafa Çelebi called “Şikayetname” is especially a masterpiece of its kind.

“Rind u zahid” is a piece of discussion between a father and his son about internal and external knowledge written in Persian. “Sihat u Maraz” which is also called “Hüsn ü Aşk” or “Ruh u Aşk” is a mystic piece talking about the travels of the soul inside the body. His Pamphlet

in Arabic “Matlau’l-İtikat fi Ma’rifeti’l-Mebde ve’l Mead” is about the greatness of the creation and man’s plight on it.

Fuzuli wrote about a hundred and fifty Persian and forty Turkish riddles. Or at least those are the ones that we know of.

Although it is argued that Fuzuli was a moderate Shiite, we do not know the degree of his religious convictions. We do know however, that he was a muhibb-i al-i aba (one who Caliph Ali excessively). Fuzuli was a religious poet. His poetry does not leave room for doubt about this fact.

Fuzuli was also a lover of the Prophet. Part of his lyric poems are about the Prophet Mohammed. The “beloved one” mentioned in those poems is the Prophet himself. The best known one of these is the “Su Kasidesi” (The Water Eulogy). Water, as we know, is one of the four elements which make up our world: earth, wind, fire and water. In our literary and mystic culture these elements are attributed to different prophets: fire to İbrahim, wind to Jesus Christ, earth to Adam and Water to Noah and Mohammed. A lot of Fuzuli’s works might look simple to the eye and mind at the first glance, but tum out to be quite the opposite, almost incomparable to anybody elses. We can point out the “Şikayet-name” and “Su Kasidesi” as examples of this aspect of the poet’s works.

Fuzuli was not a mystic in the way or style that Mevlana or Gazzali were. We detect the divine, heavenly love embedded into his lines as allusions which might look as simple or as being left in the background at times. Whereas it is true that those ahusions are in the essence, the fiber of his poetry.

Fuzuli was a master of rhymes and music in poetry. In his works we see a delicate flow which gives us the impression that in his work all literary symbolisms and arts are occurring easily on their own.

This poet of love and suffering was an extraordinary person, a great poet whose works have been read with the deepest of pleasures throughout centuries and has almost never been wounded by the sword of any serious criticism. He was an extraordinary person and a great poet who influenced divan, folks and mystic literatures all at one and put the whole of the Turkish world ender the spell of his greatness.

Ghazel

O my loved one, though the world because of thee my foe should be,
Twere no sorrow, for thyself alone were friend enow for me.

Scorning every comrade's rede, I cast me blindly midst of love;
Ne'er shall foe do me the anguish I have made myself to dree.

Dule and teen shall never fail me long as life and frame abide;
Life may vanish, frame tum ashes: what is life or frame to me?

Ah, I knew not union's value, ere I tasted parting's pain;
Now the gloom of absence makes me many a dim thing clear to see.

Smoke and embers are for me, O gard'ner, cypress-tree and rose,
What should I with bowers? Thine the bowers, mine the fire, perdie!

Yonder Moon hath bared her glance's glaive; be not unheeding, heart;
For decreed this day are bitter wail to me and death to thee.

O Fuzuli, though that life should pass, from love's way pass not I;
By the path where lovers wander make my grave, I pray of ye.

Ghazel

Feres are heedles, spheres are ruthless, Fortune is inconstant quite;
Woes are many, friends not any, strong the foe, and weak my plight

Past away hope's gracious shadow, passion's sun beats fierce and hot;
Lofty the degree of ruin, lowly is the rank of right

Little power hath understanding, louder aye grows slander's voice,
Scant the ruth of fickle Fortune, daily worsens Love's despite.

I'am a stranger in this country, guile-beset is union's path;
I'am a wight of simple spirit, earth with faerie shows is dight

Every slender' figure's motions form a stream of sorrow's flood,
 Every crescent-brow's a head-line of the scroll that madness hight

Learning's dignity's unstable as the leaf before the wind;
 Fortune's workings are inverted, like the trees in water bright.

Sore desired the frontier, fraught with anguish lies the road of trial;
 Yearned for is the station, all the path of proov beset with flight

Like the harp's sweet voice, the longed for beauty bides behind the veil;
 Like the bubbles on the wine, reversed the beaker of delight

Separation is my portion, dread the way to union's land;
 Ah, I weet not where to turn me, none is here to guide aright

Tears of cramoisie have seized on Fuzuli's sallow cheek;
 Lo, what shades the Sphere cerulean maketh thereupon to light

Ghazel

Cast the veil from they moon-cheek, the mom doth ray;
 Forth! for forth is come the sun to take survey.

Surely my heart-strings suffice thee, knot thou these;
 Only curl no more those jasmine-locks, I pray.

Roaming flushed, cast not thy glance on every side;
 Ah! consign not all the world to waste dismay.

Toward thy lovers leave not thou to turn thine eyes;
 Hold there from the heart-consuming wail away.

Every night I count the stars till morning break;
 Thou, the night apart from whom's my Reckoning-Day.

Hell he ne'er shall sight who burns for thy disdain,
 None to torment doomed may win to Heaven a way.

Earth's duress hath cast me from my feet adown;
Give me wine, cup-bearer, that doth dule allay.

Oh! have ruth upon those fallen for thy love;
Hast no need a guerdon-gaining deed to' assay?

Should the loved one ask, 'How fareth it with thee,
'Sick Fuzuli?' what wouldst thou in answer say?

Rubai (quatrain)

If thou desire thy love, self-love forego;
If thy desire be self, thy love forego.

With love of self my ne'er a love be gained;
So love thereof, or love hereof, forego.

Couplets

Yonder Moon knew naught of how I burned upon the parting-day;
Kens the sun about the taper burning all night long till morn?

Ah Fuzuli, lo, the Sphere hath bowed our frame, as though 'twould say,
'Bend the down, for now' tis time that through the door of life you pass?

To hear the praises of thy pearly teeth the sea is fain,
And so its ear may ever be seen upon the shore.

(E.J.W.Gibb, *A History of Ottoman Poetry*, London, 1964, v.III, p. 91-99.)

HAYALI (964/1556-1557)

The real name of Hayali Bey was Mehmed. He was born in Vardar of Yenice in the Rumelia. Hayali, known also as "Bekar Memi" due to his long bachelorhood was a born poet. He started getting involved in poetry

when he was only fourteen. We do not think that he had any formal education. Because of his settlement in Edirne he was known as Hayali of Edirne. Defterdar İskender Çelebi (died 1535) and Viceroy İbrahim Pasha (died 1536) helped Hayali in the beginning of his career. İbrahim Pasha later introduced this poet who saw “the light” at an early age to Sultan Süleyman who liked the young poet and enjoyed his works. He soon became one of the favorite poets of the Sultan.

Hayali was a generous, fun-loving poet. His personality and disposition resemble those of his friend Hayreti (941/ 1535). Just like Hayreti Hayali was also carefree and heedless of worldly materials. Aşık Çelebi (died/1572) who was one of his closest friends confirmed this fact about Hayali.

Hayali’s life which was made excessively comfortable and pleasant by the presence of men like İskender Çelebi and Viceroy İbrahim Pasha at the beginning was not so comfortable or pleasant after those men’s deaths. Hayali who was appointed as bey to the subdivision of a province died in Edirne. His friend ArşiÇelebi (died 1570) wrote a beautiful epitaph to his name upon his death (Kutluk 1978: I/307). The only work of Hayali which we know about is his *divan* consisting of twentyfive eulogies and close to seven hundred lyric poems. His *divan* was analyzed systematically.

Next to Baki, Hayali is the poet who was favored most around the courts of the Sultan. Outside of a few of his eulogies all his poems were written for and dedicated to Süleyman the Lawgiver. His lyrics are suitable to the taste and concept of his days. His poems included proverbial phrases and expressions which had been a popular style since Necati. If we recollect some of the works of Fuzuli, Baki and Kemal Pashazade we can see that phrases taken from proverbs give their poems the quality of being advisory. This characteristic existed in all three Turkish literatures. Consequently, it is possible to encounter proverbs which give a more serious air to the poem even in the lightest and humorous works.

Hayali who had an enthusiastic and mystic exhilaration all his own influenced poets who came after him. He was a representative of the group of poets who advocated the superiority of Turkish poetry over the Persian one.

Ghazel

The world-adorners in the world know naught of what adomments be;
Those fish that swim the seas araound know naught of that which is
the sea.

O zealot, prate not to the tavern-haunters of the pains of hell;
For children of the hour are those, from all the morrow's troubles free.

If lovers looked upon their scars what time the sunset's blood is split,
No mote within the solar beams, no moon in heaven would they see.

About their bowed forms they sling the cords befashioned of their
tears;
The arrows of their will they shoot, but know not whense the bow may
be.

Khayali, they whose naked frames in weeds of poverty are wrapped;
Do boast themselves thereof, nor reek of satin or of broidery.

Ghazel

Once unto the world-illuming Sun the Moon in heaven did say,
O thou beauty, radiance-visaged, charmer high of fair array,

Tis they beaker's dregs that scatter foison over land and sea,
Whelmed are all earth's myriad atoms in the lustre of thy ray;

Thorough thy self the verdant garden finds its glory and its grace,
By the brilliance of thy judgment heaven and earht are lumined ay.

What the sin whereof I'm guilty, what my evil in thy sight,
That whene'er I look upon thee, thou dost turn thy face away?

That whene'er I show to thee my body bended as the bow
Far thou fliest to the apsis of disdain and there dost stay?

When these words the Moon had spoken reached unto the shining
sun,

Thus the answer came, 'O mirror of the forms of man and fay,

'Whensoe'er thou art beholden in the fulness of thy grace
Doth the eye of earth still witness how vainglory is thy way.

'If I saw thee meek and lowly, pale of visage and demure,
Then my love for thee would deepen and my yearning win the day;

Then if aught I saw of blemish in thy frame, O lover mine,
'I would perfect and complete it by mine own bright beauty's ray;

Whosoever sees his failings in the mirror of his heart
And doth make his nature perfect, all the realms of soul doth sway.

O Khayali, shouldst thou meet with woe, a childlike heart's the
balm;

If thou seekest to be mighty, be thou lowly, lowly aye?

(EJ.W.Gibb, *A History of Ottoman*, London, 1965, v.III, p.68-69.)

KEMAL PASHAZADE (873-940/1468-1534)

Kemal Pashaoğlu, More widely known as İbni Kemal or Kemal Pashazade, was born in Tokat. It is said, however that he could also have been born in Edirne. His real name was Şemseddin Ahmet. Seeing the importance attached to arts and Sciences in those days, he transferred himself from the military to those fields of work, and completed his education with the most prominent tutors of those days. His own most famous student was Ebussuud Efendi. He achieved the most important post of Sheikulislam after serving as tutor, cadi and military judge for years. Even though he lived during the times of Sultan Bayezid II, Sultan Yavuz Selim and Süleyman the Lawgiver, he was more a poet of the times of Süleyman. He stayed as Sheikulislam from 1526 till his death. He is buried near the convent of Emir Buhari in Edirnakapı.

Kemal Pashazade left about two hundred pieces of work both in poetry and in prose in Persian, Arabic and Turkish. He mostly wrote in subjects of description, prayer, Müslim law, history, literatur and language. His descriptive piece in Arabic which was translated in 933/1526-1527 was left incomplete. He wrote quite a few commentaries again in Arabic. He completed "Nigaristan" which was written in Persian as a parallel to Sheik Sadi Shirazi's (died 691/ 1292) "Gülistan" in 939/1532-1533. His "Muhitü'l-Luga" completed in 926/1520 is an Arabic dictionary. His fetvas in Turkish, just like those of Ebussuud's are important in the way that they are valuable records of Turkish social and cultural history. "Dakaikü'l-Hakaik" which was dedicated to vicoroy İbrahim Pasha explains about four hundred Persian words. There are also letters İbni Kemal wrote to various people which have not yet been collected and organized. One of his most important works in Turkish is "Tarih-i Al-i Osman" which encompasses the times beginning with the birth of the Ottoman Empire to the days after the vietory of Mohac (1526). his translation of "100 Hadis" in Turkish stanzas¹ is also a good example of its kind. His other significant translation is "Shurutu's-Salat" in Turkish², a long poem consisting of seventyeight couplets. Even though he left a number of handwritten and printed divans, we think that they are all incomplete. "Yusuf u Zeliha", as confirmed by the poet himself, consists of seventhous and sevenhundred and seventyseven complets. It was dedicated to Sultan Bayezid II İbni Kemal did not use a pen name. His life as a busy government figure and scholar ovarcame his life as a poet. Criticizing his language as being too pompous(Parmaksızoğlu 1954: 265) or saying that his poems do not really have any literary value would be unfair and wrong. The elegy he wrote for Sultan Selim which is a masterpiece in its own right, is sufficient to prove his talents as a poet. İbni Kemal who wrote a poem of fiftyfour couplets using proverbial phrases can be considered a successful representative of this genre. (Atsız 1966: VI/71-72) He wrote a pamphlet in Arabic called "Tevarih-i mulagaza". (Coşan 1975: XVII/55).

¹ Süleymaniye Library, Perteuniyal seetion no. 192

² Süleymaniye Library, 'Yazmabağışlar" Seetion No. 338/8 Yk 124-134.

Elegy on Sultan Selim I.

An elder in cautel, a stripling in spright;
Of glaive aye triumphant, of rede ever right

An Asaph (Solomon's Grand Vezir) in wisdom, th'adom of the host,
Him listed nor vezir (minister) nor mushir (marshal) in fight.

His hand was a falchion; his tongue was a dirk;
His finger an arrow; his arm a spear bright

In shortest of time many gests hath he wrought,
Encompassed was earht of the shade of his might

The Sun of his Day, but the sun at day's close,
Far-casting his shadows, soon sinking from sight

Of throne and of diadem soverans vaunt,
But vaunted of him throne and diadem bright

His heart found delight in that festal carouse
Whereunto the sabre and trampet invite.

The sphere never gazed on his equal or peer
In the mirth of the feast or the mirk of the fight

Flashed he to banquet a Sun shedding light!
Dashed he to the battle a Lion of might!

What time that the 'Seize! Hold!' resounds shall the sword.
Remember this Lion and weep blood forthright

Alas! Sultan Selim! alas! woe is me!
Let reed and let falchion alike mourn for thee!

Qit'a (piece of poetry of two or more couplets)

To what thing may I compare thee, Radiance incorporate?
The young sapling of the meadow yields no fitting type of thee,

Seeing it doth gain in glory, clad in leafy robe of green,
While that thou, divest of every garment, loveliest dost be.

(E.J.W. Gibb, *A History of Ottoman Poetry*, London, 1965, v. III, p. 18-19.)

NAZMI (died 967/after 1559)

Nazmi whose actual name was Mehmed was born in Edirne. He was a legal derk who later joined the order of cavalry. He took part in most of the campaigns of Sultan Yavuz Selim and Süleyman the Lawgiver. Although it is thought that he died in 955/1548, it is more probable that he died after the date of 967/1560 after completing the epithets written by him in 962/1555 and the translation of "Pend-i Attar" signed by him (unless there was another Nazmi) in 967/ 1560 (Mazıoğlu 1977: 47).

Nazmi of Edirne is also well known for his book "Mecmau'n-Nezair" (Lbr. Numosmaniye see. No. 4222) in which he included poets who lived until the year 930/1524. His divan which is quite bulky includes about three hundred poems which were written in plain Turkish. Before Nazmi who wrote elegies for Shehzade Mustafa, (İsen 1984: 1-2) poets like Aydınlı Visali a teacher of the times of Sultan Bayezid II and Sultan Selim I, and Tatavlah Mahremi (died 942/1536) who wrote the Süleymanname mesnevi after the victories of the emperor tried their talents at plain Turkish. However, most of the poems we have now written during that period belong to Nazmi. The tradition of writing in plain Turkish went on into the following centuries as well. In our opinion, the style of plain Turkish was closely connected to "Turki Kafiye" (Rhymes in Turkish). The increasing number of those writing with "Turki Kafiye" coincide' with the times of Sultan Süleyman the Lawgiver although it existed previously when during the XIV century as proved by the poems of Cadi Burhaneddin (1345-1398) (Ergin 1978: IX/405-416).

NISAYI (died 960/1553 or after)

We do not have a lot of information on our poets who were women due mainly to the fact that we can't distinguish their identities through their pseudonyms. We do, however, know that although many went unrecorded there were women poets like Zeyneb Hanım (died 879/1474) from Kastamonu who collected poems for Sultan Mehmed the Conqueror, Mihri Hanım (died 912/1506), and Hubbi Ayiŝe Hatun (died 998/1589) who was the daughter of Beŝiktaŝlı Yahya Efendi (died 979/1571).

Nisayi or Nisa who had lived during the days of Süleyman the Lawgiver and stayed unknown until quite recently when she was discovered by Prof. Dr. Mehmed Çavuşođlu. Two elegies, four lyric poems and one tahmis (poem written, by adding three lines to a couple taken from somebody else's poem) of hers were published. She had written the elegies for Shehzade Mustafa after he was killed, blaming his father, Sultan Süleyman the Lawgiver for being influenced by a Russian witch (meaning the Sultan's wife Hürrem) and taking heed of her words. Prof. Dr. Çavuşođlu agrees with other opinions which state that, judging from the expressions in the elegies, Nisayi was most probably somebody from within the palace.

SEMAI (died 952/1545 or after)

The real name of Semai who came from Mevlana's family is Mehmed. He was given the alias Semai by his father Bali Efendi. He was among the sheiks of the Afyon Mevlevi House. His novice İbrahim Shahidi (died 957/1550) told us about Semai's life in his work "Gülŝen-i Esrar" which he completed in 1544. According to general belief the Mevlevi House in Galata, İstanbul was established during his time with his influence. Semai, although not so widely recognized as some of the others, had enough talent and style to be listed as one of the great divan poets. He was an exalted, excited and enthusiastic man by nature who transmitted those qualities through his poems.

SHAHIDI (875-957/1470-1550)

His actual name was İbrahim, and he was from Muğla. His father was a poet also, known as Hudayi. Hüsameddin Efendi who was the composer of the versified dictionary "Tuhfe-i Husami" and poet Shuhudi were most probably his adopted sons. Shahidi completed his education at theological schools (medrese) in İstanbul and Bursa. His burial place is said to next to Semai's in Afyon. There was also another Shahidi who was Sultan Cem's financial commissair.

Shahidi left about thirteen collections in Turkish. Arabic and Persian. His Turkish divan includes lyric poems, eulogies and stanzas which add up to more than one hundred poems in all. In 937/1530 he wrote "Gulşen-i Vahdet" made up of five hundred couplets. It is a mystic poem in which the features of the face such as eyes, mouth, eyebrows etc. are made to speak like people. It is in the form of a discussion. "Gulşen-i Tevhid" in which he interpreted Mevlana's work in Persian was written in 937/1530 too. He completed "Gulşen-i Esrar", one of his Persian poems, in 943/1536. This poem is significant in the way that it tells us about himself, his father and Mehmed Çelebi. His "Sohbetname" in Arabic and "Mevlid" are other works by him. However, whether "Mevlid" was written by him or not is not a certain fact.(Mazıoğlu 1974: 45).

Versified dictionaries were popular in Turkish literatur beginning with the XIV century to XX century Shahidi's Persian Turkish "Tuhfe-i Shahidi" versified dictionary, being one of his best known works, was translated into Arabic and Greek as well as into French. Commentaries and imitations of "Tuhfe-i Shahidi" were written by many. Shahidi and those like him can be viewed in convent literature too. They are the class of poets who use poetry as a means of expressing their ideas.

YAHYA BEY (died 990/1582)

He's known as Yahya Bey, Taşlıcalı Yahya or Dukaginzade. He started and completed his education at the Janissary Corps, and later joined many military campaigns. His teachers were outstanding men of those times like Kemal Pashaoğlu, Kadri Efendi and Fenarizade Muhyiddin Çelebi. It is also possible that he had met Fuzuli during the

Iraq campaign. The golden age of Yahya Bey who lived through times of four Sultans was that of Sultan Süleyman the Lawgiver. He attracted the attention of Rustem Pasha and the Sultan with the poems he wrote who later became his patrons. When Rustem Pasha was dismissed from his post as Viceroy as an aftermath of the killing of Shehzade Mustafa to be reappointed a second time later. Yahya Bey's luck took a turn for the worse, too. Whereas he was kept as administrator at schools in Eyüp, Orhangazi, Bolayır and Bayezid at the beginning, he was dismissed from these posts and sent to District of Izvornik. The tomb of Yahya Bey who died in Izvornik at age ninety is either in Izvornik or in Lorniche near Izvornik (Gölpınarlı 1953: 138).

Yahya Bey who was famous for his lyric poems and eulogies was known for his poems which he wrote with at least fifteen couplets (mesnevis). His divan that we know of and have in our possession consists of thirtyfour eulogies, forty-nine poems, stanzas and five hundred and some lyric poems. Most of his eulogies were presented to Süleyman the Lawgiver. "Edirne Şehrengiz'i" his mesnevi of two hundred and fifteen couplets and "İstanbul Şehrengizi" of three hundred forty-five couplets are included in the divan. "Shah u Geda", "Gencine-i Raz", "Yusuf and Zeliha", "Kitab-ı Usul" and "Gulşen-i Envar" make up his Hamse (a book consisting of five different examples of the same kind of work). "Shah u Geda", the story of a platonic love, is a translation which was dedicated to Süleyman the Lawgiver. "Gencine-i Raz" which was completed in 947/1540-1541 consists of forty sections which are about prayers, modesty, God, justice, generosity and knowledge. In addition, each section has a story pertaining to the subject it is about. Just like "Leyla vü Mecnun" which is a most famous love story of the Islamic world. "Yusuf and Zeliha" is another one. "Yusuf and Zeliha" which is a part of Yahya Bey's "Pençgenc: Hamse" consists of five thousand couplets. "Kitab-ı Usul" or "Usulname" is separated into twelve orders of harmony and seven branches. In these 7 branches, Topics like justice, cruelty, solitude, silence, righteousness, etc. Are told decorated with a hundred or more stories. "Gulşen-i Envar" whose twenty or more copies are scattered around the libraries of İstanbul only is a mystic poem about morals the poet wrote in his later years. This poem which includes a eulogy on Süleyman the Lawgiver is divided into four stages and various

branches such as “level, part and sort”. Its stages are about sultans, careless people, worldly love and contentment. Again there are stories in the poem relating to the topics.

With his strong literary personality Taşlıcalı Yahya Bey had a special place in the literature of his times. Even though he had been recognized and appreciated some what when he was alive, he was unhappy for not being able to get the kind of attention and appraisal his contemporary Hayali seemed to receive from people around them. Although Yahya Bey was mainly known for his divan, his real fame came with his hamse. The fact that his poems were filled with the local colors and characteristics also turn them into valuable documents telling us about our cultural past. In his divan, especially, he wrote about seafife, music, military life and writing; about food and clothing; about customs, expressions and proverbs; and about black-white contrast, however, telling us most of all of things having to do with the color white. Because Yahya Bey was involved in many campaigns and battles in person, we see strong and real descriptions of war amongst his lines. Yahya Bey who never thought much of artifice or pretense and who used Turkish language with skill preferred descriptions and ideas when he wrote. In his later years, he joined Uryani Mehmed Dede which drove him towards mysticism a little more strongly.

From the Elgy on Prince Mustafâ

Alas! alas! and a column of the earth is broke atwain;
For the tyrant Death's marauders Prince Mustafa slain.

Eclipsed is his sun-bright visage, away were his helpmeets ta'en;
Thought treason and guile have they wroughten the House of Osman
bane.

Brief time agoe did they make yonder hero cross the plain;
The Sphere did the King of the Age thither ward to wend constrain.

The hidden hate of the liar, his dastard falsehood vain,
Have litten the fire of parting and caused our tears to rain.

No sin like his murderer's' crime did his noble spirit stain.
In dolour's flood is he drowned, and scattered is all his train.

Would Got that our eyes had never looked out on this woeful sight!
Alack, alack, we may never hold a dealing like this for right

(EJ.W.Gibb, *A History of Ottoman Poetry*, London, 1965, v.III, p. 131.)

ZATI (876-953/1471-1546)

He is among the highest ranking divan poets. His real name being Bahsi or Satılmış he assumed the penname "Zati". Also, in case we accept 876 as his date of birth there is a possibility that his real could also be "İvaz". His first job was his father's occupation: boot making. Zati who never had an orthodox education tried to make a living writing poetry. He opened a geonancy shop in the courtyard of the Bayezid Mosque which became a haven visited frequently by poets like Baki, Yahya Bey and Fazli. He taught many a poet who lived in those days. Although Zati received attention and praise from the Sultan of his day Bayezid II, Ali Pasha, Cafer Çelebi, Piri Pasha and Kadri Efendi he could never achieve any significant post as a public servant, most probably because he was hard of hearing in both ears. He died in İstanbul in 1546 and was buried in Eyüp.

Zati's treasury of poems is quite full, partly due to the fact that he made a living by writing poetry for years. It is rumored that his existing divan holds five hundred eulogies and three thousand lyric poems (Kurnaz 1984: XI/115-117). He wrote his eulogies for Sultan Bayezid II, Sultan Selim I, Sultan Süleyman the Lawgiver District Governor Mesih Aga, Tacizade Cafer Bey, Ferruh Bey, Cadi Shah Mehmed, Nişancı Bey, Cadi Kadri Efendi, Kazasker Müeyyedzade, Kemal Pashaoğlu, etc. "Şem u Pervane" consisting of five thousand couplets with tale-like designs is a romantic and lyric love story by Zati. In addition to all the above, he wrote "Hikayet-i Ahmed u Mahmud" "Siyer-i Nebi and Mevlid", "Ferruh-name", "Edirne Şehrengizi" and mixed anecdotes. (Kut 1961: XI: 129-142).

Due to the poverty he often found himself in, Zati wrote an enormous number of poems, many times in haste to make a decent living.

Consequently we may at times see in his poems a repetitions of phrases and words which have been used carelessly or cases of imperfection where line's which lack literary value written right after those with good poetic rhym and harmony. Still he was a yeading poet with a strong feeling for letters and an interesting personality. His role in tutoring the younger generation of poets also made him a person outstanding amongst his peers. Zati was a born poet. His Turkish being plain at times too much so-he wrote a considerable amount of poems with Turkish rhyming. He loved to play with words and used proverbs and expressions as material in his writings. Even though he wrote poems with mystic identities, he mostly preferred to write on ideas and descriptions, an aspect of his art which almost predicted the works of Baki.

Ghazel

What doth ail thee that thou moanest, Sphere? dost love a gadling free?
Say, hast thou a shining Moon that roameth all the world to see?

Is it autumn's blast, O garden, that hath sallowed o'er thy cheek?
Or hast thou a wayward wanton graceful-waving Cypress-tree?

Every moming-tide, o nightingale, thou makest moan and plaint;
Hast a smiling rose that listeth with the thon in fere to be?

'Meet it were, O Soul, that I should yield my soul for thee', Said I;
Wratful in my face he gazed 'Hast thou then a soul?' quoth he.

Yet again art thou confused, Zâti, like the charmer's locks;
Boundless spite is this or hast a fair of fairy radiancy?

(EJ.W. Gibb, A History of Ottoman Poetry, London, 1965, v.III, p. 57.)

In this essay, we briefly gave an account of our poets of divan literature of the era of Süleyman the Lawgiver, starting with the Sultan himself and going on to Agehi, Baki, Ebussuud, Emri, Figani, Fuzuli, Hayali, Kemal Pashazede, Nazmi, Nisayi, Semayi, Shahidi. Yahya Bey and Zati. It is only natural that of the hundreds of poets who lived during this period we chose to talk about those who were closest to the Sultan

and whose fame and influence reached our days after their times were long gone: Baki who transformed Turkish into a language of musical poetry, Hayali who was one of the favorites of Sultan Süleyman due to his happy disposition and sense of humour and others like the great Fuzuli and serious Taşlıcalı Yahya.

During this period the Turkish language won a great victory as a tongue of musical prosody and rhyme. The presence of an overwhelming number of giant poets can't be a coincidence but can only be attributed to the attitude and the poetic personality of the Lawgiver Sultan himself. The Turkish which developed during this era was not at all as pompous or as foreignized as some would like to believe. To the contrary a new consciousness and love for the Turkish language were created during the XVI century. New words and phrases were born and added to its terminology. Many poets started writing and preferred to do their rhymes in this almost newly born tongue. Consequently, all this coming together, confidence and the decrease of foreign words and phrases may be interpreted as the gain of a unified national character.

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