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## **Turkish Literature of The Period of Sultan Süleyman The Magnificent II\***

\* Date of entry of the article: 01.11.2017 / Acceptance date: 09.12.2017.

This article was previously published in a book: Tülay Duran (ed.), *The Ottoman Empire in the reign of Süleyman the magnificent, The Foundation for Establishing and Promoting Centers for Historical Research and Documentation*, İstanbul 1988, p. 119-163.

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## RHYMED COUPLET

When the words divan literature are mentioned, the first things that came to minds are divan poets, eulogies and lyric poems, (ghazel) where-upon interpretations and values are stated accordingly which generally turn out to be insufficient. Apart from an ample treasure of prose literature which has been neglected and not analyzed sufficiently through centuries, we also have a rich literature of verse which has been studied comparedly more thoroughly. The main forms of verse which make up the divans are eulogies, ghazels, rubais, stanzas and narrative poems composed of couplets.

As a literary term mesnevi is a form of verse written in couplets which rhyme only in between themselves. Since Mevlana's masterpiece of six volumes was written in this form mesnevi has almost become a proper name since then (Çavuşoğlu 1977: 143-161).

Throughout the history of our literature our narratime, story type of writing has been done in verse, mostly as mesnevis. There have been rare incidents where verse was converted to prose (Ünver 1986: 415, 430-563).

## RELIGIOUS MESNEVIS

The subjects of religious mesnevis being quite rich, at times these poems can be closely interlocked with mystic and moralist works. Religious mesnevis are always about God, Our Prophet Mohammed, other prophets, the Koran, Muslim law, fasting, Holy Pilgrimage or similar subjects.

The mesnevi titled "Şerhu'l-Esmau'l-Husna" which was translated in 948/1541 is about the ninety-nine beautiful names of God. This mesnevi which was a well known piece of poetry starting with the time it was written into the following centuries was by İlyas İbni İsa Saruhani (died 967/ 1559). İlyas İbni İsa, Saruhani was a famous representative of the field of Occult Sciences (Çelebioğlu 1983: 155). Dervish Subhi of Bursa wrote a mesnevi of approximately three hundred couplets of this variety, and so did MİR Hüseyin (died 904/1499) titled "Esmâ-i Husna" which was translated into Turkish by Lamî Çelebi of Bursa (died 938/1532) and re-titled "Miratü'l-Esmâ and Cam-ı Cihannüma". Edirneli Emri (died 982/

1574) left some works pertaining to this subject, too. In addition, there are complete divans composed of singly this type of verse for which we can cite Handani's divan as an example (Bursalı M. Tahir 1333: 494). "The Forty Hadises (Prophetical traditions) the hundred hadises, forty verses (of Koran), hundred verses were also translated and arranged in verse. Abdusselam Efendi who was a *cadi* and a poet of Süleyman the Lawgiver era wrote "Tuhfetu'l-Islam" which was a versified translation of the forty verses and forty hadises of the Koran. "Camia'l-Envar ala Tefsiri'l-Ihlas" by Ahmedoğlu Sirozlu Hüseyin who lived in the second half of the XVI century is an interpretation of the Purity section of the Koran "Cami-u'n-Nasayih" and "Durr-i Meknun" poems by the same person are also leads into reading of the Koran. Auguries on the Koran were written in connection with the art of fortune-telling which was considered one of the occult Sciences. Âşık Çelebi confirmed that Zati of Balıkesir had written a poem "an augury of Koran" in that affect (Bursalı M. Tahir 1333: 60). "Enbiyaname" by a poet called Ali who have in the XVI century is a poem which consists of seven thousand couplets on the history of prophets.

It is an obvious fact that never along centuries have there been so many writings of so many srots for or about anyone representing a religion or a doctrine as there have been for Mohammed, the Prophet. Through centuries books, poems, eulogies have been written for his name without cessations.

Among the literatures of other Islamic peoples of this period, Turks were also enjoying their peak in literature. Ali the poems and books written about our Prophet were a natural extension of the deep love and sincere affection Turks had for him. The Prophet's life, his ascent to Heaven, his miracles, his words were a constant fountainhead of inspiration to those who wrote about him.

Of all the works written for Prophet Mohammed, mevlid was most frequently preferred. Süleyman Çelebi's "Vesiletü'n-Necat" (composition 812/1409) is the most significant of all.

As examples of mevlids written for the birth, death, ascent and miracles of our Prophet which were written during the times of Süleyman the Lawgiver we can cite the ones written by Abdülkerim Efendi, Emiri, Hevayi, Keşfi, Muhibbi, Muradi, Şahidi, Şemseddin Sivasi and Visali.

Abdulkerim Efendi's mevlid was written in 963/1555-1556 (Bursalı M. Tahir 1333: 112). Seyyid Mehmed bin Abdullah who died in 941/1534 is presumed to be the writer of the mevlid carrying the pseudonym Emiri. Hevayi's "Mevlid-i Hayr-i Enbiya" consisting of two thousand three hundred and some couplets include eulogies for Süleyman the Lawgiver, and Viceroy İbrahim Pasha. Dervish Mehmed Hevayi wrote this poem in Tokat. Visali's Mevlid consists of one thousand nineteen couplets twenty of which are written in the Mesnevi tradition (Okîç 1976: 17-78).

The mesnevi with the Holy wars of the Prophet as its topic was written by Zaifi and titled "Gazavatü'n-Nebi". We know of more than one poet who used the name Zaifi. If one of these zaifis is Pir Mehmed bin Evrenos bin Nureddin who joined military campaigns of Süleyman the Lawgiver then "Gazavatü'n-Nebi" is one of the religious mesnevis belonging to the same period.

Writing poetry on the words which were one spoken by the Prophet on various subjects was common practice. Hazini's interpretation of this sort was completed in 930/1524 as a mesnevi with three thousand eight hundred couplets.

One of the most successful translations of Molla Cami's "Hadis-i Erbain" was done by Fuzuli (963/1556). This work of Fuzuli's is made up of four-lined stanzas. "Subhatü'l Uşşak" is Hatifi's (died 990/1582) poem about the hundred hadises (words of the Prophet). The overture and finale sections of the work are in mesnevi form while the actual interpretation of the hadises are written in stanzas. "Itikadname" is the work of Şemsi Ahmed Pasha (died 988/1580) who took part in Süleyman's Zigatvar campaign about the two worlds which we do and will live in during life and death. Another mesnevi by the same poet about the five stipulative clauses of Islam titled "Şurutu's-Salat" is very well known. There are works on holy pilgrimage customs as well. These works are in prose as well as in verse. Although some of these resemble pilgrimage guides of those days, they are quite different from those we would find nowadays. They were called "Menasiku'l-Hac" in those days and supplied the pilgrims with necessary details of the event. The most famous example of this kind of work is the one by Yusuf Sinan EfendiC Who died in Medina in 989/1581 titled "Menasiku 1-Hac". The other well

known example of this kind of work was written by Abdurrahman Gubari of Akşehir (died 974/1566/1567). This mesnevi has about six hundred couplets. Abdurrahman Gubari, in his "Mesahat-name" which includes a eulogy for Süleyman Sultan as well, informs the reader about the distances of Mecca, Medina and Haceru'l-Esved from each other. Kabenames, except for some of them which are eulogies to the Kaaba, are poems which tell about various aspects of this holy construction. Gubari, once again, wrote the best known piece of verse on this topic also. "Kabename" was completed by him in Mecca in 963/1556 and presented to Sultan Süleyman the Lawgiver.

### MESNEVÎS OF MYSTIC AND MORAL CHARACTER

As we stated previously in this essay, most of the time it is very difficult to separate these works according to their characteristics because more often than not religious mesnevis have mystic and moral characteristics and vice versa. Some of the poets of this period who left us mesnevis of mystic character are Abdi, Arif, Aşkı, Azeri, Azmi, Behisti, Edhemi, Emri, Fazli, Fevri, Fikri, Fütühi, Gubari, Gülşeni, Guvahi, Hilali, İlyas İbni Isa-yı Saruhani, Muniri, Nazmi (of Edime), Nizamoğlu, Pir Muhyiddin, Senai, Şahidi, Şemsi, Yahya, Zaifi etc.

Ahdi's mesnevi of a thousand couplets "Gulşen-i Raz" was written in 958/1551), and Arif Mehmed Efendi's quite long mesnevi, "Ravzatü't-Tevhid, was completed in 947/ 1540. In this mesnevi flowers and animals are given voices and speech just like people. Arif was inspired by Attar's "Mantikuttayr". His brother Ahmed Efendi was a poet as well and he left a poem called "Nuzhetul Muvahhidin" when he died. Aşkı's mesnevi, "Menazilissalikin", is a mystic mesnevi, too.

"Naksh-i Hayal" by Azeri İbrahim Çelebi who was Ebussuud's student (died 993/1585) (130). "Vasiyetname" by Pir Mehmed Oğlu Azmi (died 990/1582), "İhya-yı Dil" consists of nine hundred couplets written by Edhemi who one of Sultan Süleyman's poets in 962/1554-1555 Rhodes, translation of Attar's "Pendname" The Book of Advices by a poet by the name of Emre are some of the best known left from those days. Emre who

was one of Bayezid's slaves presented and dedicated his work to Süleyman the Lawgiver. This work, the translation of Attar's "Pendname" was later attributed to Emri of Edime (died 978/1570).

Still another significant mesnevi was written by Fevri Ahmed Çelebi who died in 978/1570 titled "Ahlak-i Süleymaniye" about the Sultan's characteristics and personality. Fevri is also said to be the one who collected and arranged' the total works of Süleyman the Lawgiver in a divan.

"Kabename", "Menasiku'l-Hac", "Masahatname", "Yusuf u Zeliha", "Süleymanname", "Gazavat-i Midilli" by Gubari of Akşehir (died 974/1566) as well as his mystic mesnevi "Şebistan-ı Hayal" of eight hundred couplets are outstanding examples of mystic historic and religious mesnevis. Of the above, Gubari started writing "Şebistan-ı Hayal" when he was jailed in Yeni Hisar in 969/1567 and completed it in Mecca in 970/1562. It is an answer to a work of Persian poet Fettaḥ-ı Nishaburi (died 852(1448/1449) by the same title, and it is about divine love.

One of the other notable mystic poets of this period was İbrahim Gülşeni (died 940/1533). In addition to "Manevi", his mesnevi of forty thousand couplets he wrote in the form of Mevlana's "Mesnevi", he wrote "Razname", "Pendname", "Simurghname", and "Kıdemname" in Turkish. Sultan Süleyman the Lawgiver, as well as Sultan Yavuz Selim, Showed great interest in Gülşeni whose works were obviously full of admiration and love of Mevlana.

Guvahi (died 933/after 1526) "Pendname" formed of more than two thousand couplets of stories, proverbs and a eulogy to Sultan Süleyman the Lawgiver was completed in 933/1526) (137). Humayunname, the translation of "Kelile and Dimne" which is a famous philosophical work was done by Hilali (died 950/1543).

The Turkish mesnevi of İlyas İbni İsa Saruhani (died 967/ 1559-1560) whom we mentioned previously in connection with works of occult Sciences of the Lawgiver era, "Camiu'l-Esrar u Ehlullahi'l-Mukarrebî ve'l-Ebrar" is a mystic work telling us about seven senses and the seven attitudes. It was written and compiled in the name of Süleyman the

Magnificent son Shehzade Mustafa who was in Manisa at the time (962/1554-1555).

“Gulşen-i Ebrar and Maden-i Esrar” of five to six thousand couplets by Muniri is a mesnevi translation from Attar’s “Bülbülname” which was completed in 956/1549. It contains the eulogies for Sultan Süleyman the Magnificent and for Shehzade Selim(140). One other poet of this period who translated Feriduddin-i Attar’s (died 618/1221) “Pendname” in verse was Nazmi of Edime (died 967/1559) who was one of the representatives of “Plain Turkish”. This mesnevi of Nazmi which was composed of three thousand couplets (original being 900) was completed in 967/1559.

“Ervahname” of Pir Muhyiddin Muhammed bin Abdur- rahman was written in 939/1532.

“Gulsen-i Tevhid” of Sbahidi (875-957/1470-1550), who was known best for his versified dictionary, was in Persian and completed in 937/1530. It was written by adding five couplets to every hundred taken from each volume of Mevlana’s “Mesnevi”. “Gulşen-i Esrar”, in Persian and “Gulşen-i Vahdet” in Turkish by the same poet are mystic mesnevis both, written in 943/1536 and 937/1530 respectively. “Gulşen-i Vahdet” had five hundred couplets about the beauties and greatness of God reflected by the human features he has created.

The hamse (book of five Mesnevis) Taslicalı Yahya (died 990/1582), consists of the “Gencine-i Raz”, “Kitab-ı Usul”, “Shahu Geda”, “Yusuf u Zeliha” and “Gulşen-i Envar” mesnevis. The first, second and fifth of these five mesnevis which make up the hamse are mystic and expository, that is instructive. All five mesnevis were written during the reign of Süleyman the Lawgiver, each including a eulogy for him. “Gencine-i Raz” is a mesnevi of these thousand couplets. With the word Hamush the poet pointed out the year in which the mesnevi was written: 946/1539-1540. It is made up of forty chapters. These chapters are about praying, love, ideas, evil, modesty, patience, shame, death, bravery, the Kaabe and etc. As was the custom these concepts were elaborated or with various relevant stories.

His second mesnevi “Kitab-ı Usul” are divided into twelve chapters. They are about justice, cruelty, solitude, righteousness, bravery, family,

love and good tempered' people being damaged by the evil tempered ones. There are more than a hundred stories and representations in this mesnevi.

### From the Kitâb-ı Usul

Once when the spring had all earth illumed,  
Which like to the heart of the Faithful bloomed,  
And the trees arose like Sinais of grace,  
—Their burgeons the light of Allah's face;—  
And holding the mirror before them meet,  
The spring unveiled the florets sweet;  
And each branchlet forth from the tree's pennair  
Drew the design of a reed-pen fair;

And kindling their lamps at the ruddy light,  
The garden beauties their green robes dight;

He of blessed life and of sainted death,  
The lord of the Champions of the Faith,  
The ghâzis' King, Ghâzi Murad,  
Was fain to walk in the garden glad.  
He saw how the spring had decked all bright,  
And was musing on Allah's wondrous might,  
When one of his menie who stood anear  
Plucked a rose and offered it to him there.

Wither thy hand!' to that man quoth he,  
Tor the death of this rose hath been caused by thee.  
The while it was praising God full fair,  
'By thee is its service stopped for e'er;  
The while it was decking the garden bright,  
Thou hast slain it, e'en as the blast of blight;  
'Like the wind of death, thou hast passed its way,  
'And extinguished the lamp of its life for aye.

For wreak of the rose he rebuked him sore,  
 He taught him who had erred to err no more.  
 He who maketh the stream of justice flow  
 Will his ears on the very plants bestow.

Fair fear of the Lord! Fair justice, ruth!  
 In his day was nor wrong nor despite in sooth.  
 A merciful King who is just, bening,  
 Is as spring which settleth the earth ashine,  
 Through him smile all things gay and fair,  
 And joy and welfare beam everywhere.

(Translated by E.J. W. Gibb, *ibid*, v, IH, p. 129-130.)

“Gulşen-i Envar”, the fifth mesnevi of Yahya’s hamse is divided into seven, chapters. These chapters talk about the personality of Süleyman the Lawgiver, royal traits educating the ignorant, worldly affections, dreams and their inter-pretation.

Another poet who translated Attar’s “Pendname” was Pir Mehmed bin Evrenos bin Nureddin (died 962/1555) who used the penname Zaifi. His translation, done in Istanbul, has one thousand and fifty couplets in it. It was titled “Bostan-ı Nasayih” after the translation and completed in 950/ 1543 (Anhegger 1950: 135). Again by the same poet we have the original copy handwritten by himself of “Bagh-ı Behist” which is the translation of “Bostan by Sheik Sadi-i Shirazi (died 691/ 1292) (Levend 1956: 31-32). Zaifi translated another work of Sadi-i Shirazi, “Guhstan”, into Turkish. The same collection includes Zaifi’s divan in his own handwriting, his letters, his “Serguzeshtname” and “Mucevhername” about jewelry.

## HISTORICAL MESNEVIS

During the times of Süleyman the Magnificent many a poem was written on the battles the Sultan and his immediate companions were involved in. Among these works there are those which are anonymous due to loss of names of their poets or even those which we know exist by certain poets but cannot locate. Some of the poets who wrote about the

wars and battles of those days were Arifi, Bahari, Eyyubi, Futuhi, Gubari, Hadidi, Haki, Levhi, Mahfi, Mahremi, Merabi and Senai. In addition to these, Muradi, Nidai, Nigari and Yetimi wrote mesnevis glorifying the battles of Barbarossa, Oruç Reis, Piyale Pasha and Sinan Pasha.

Arifi (died 969/1562) wrote a mesnevi of sixty thousand couplets on Ottoman history of which we have only one single section in our possessions today on the personal orders of Süleyman the Lawgiver. The work was about the rule of Sultan Yavuz Selim, also encompassing the first years of Süleyman the Lawgiver. Still another work by another poet, "Üngürüs Fetihnamesi" of Bahan describes the campaign to Hungary in the year of 932/1526, consisting of three hundred and some couplets. Eyyubi's mesnevi of a thousand and five hundred couplets about the Rhodes and Budin campaigns, and Futuhi's "Enisü-1 Guzat" is about the campaign to Hungary in 932/1526) (Bursalı M. Tahir 1333: 71; Levend 1956: 46-47).

Besides the usual names given to mesnevi's about warfare such as fetihname (on conquest), gazavatname (on battle) and Şehname (on Commander), we see that the words Selimname are developed during this period as new phrases of literature.

Guhari who was mentioned previously and who has another historical work called "Gazavat-ı Midilli" wrote his "Süleymanname" in Persian.

This work was a mixture of prose and verse, and it was completed in 959/1551. It contains a number of eulogies on Süleyman the Lawgiver (Parmaksızoğlu 1950: 354). Hadidi lived during the first years of Süleyman the Law-giver. He wrote and completed "Tevarih-i Al-i Osman", a mesnevi encompassing the days of the empire up to his times in more than six thousand couplets, in 930/1523- 1524. Starting with the six thousand seventy fourth couplets he wrote about Süleyman and his rule.

The "Süleymanname" by Haki Efendi was written on the order of Süleyman the Lawgiver when the poet was cadi of Niğde. Haki Efendi described the campaigns of Erivan and Nahcevan (961/1554) in this work.

The incomplete mesnevi of four thousand couplets titled "Cihad-ı Sultan Süleyman ber İklim-i Rumili" whose poet is unknown according

to the records and catalogues actually belongs to Levhi Efendi. It is about the Hungarian, Belgrade and Rhodes conquests.

Mahfi mentioned in one of his works that he wrote a mes-nevi called "Şehname-yi Humayun" of seven thousand couplets. Ahdi confirmed the existence of Mahfi's "Şehname" in his works, too. Mahremi's "Süleyman-name" consists of ten thousand couplets. It is about the period between Süleyman's ascent to the throne and his campaign to Baghdad. The same poet wrote a second mesnevi about the campaigns and conquests of Beyazid II. "Fetihname-i Sefer-i Zigetvar" was written by a poet called Merahi. This mesnevi by Merahi which includes eulogies for Süleyman the Lawgiver and Sokullu Mehmed Pasha is the story of the last battle campaign of Süleyman the Lawgiver, Zingatvar (974/1566) (Babinger 1982: 75). Another very long mesnevi of four thousand five hundred couplets on Süleyman the Lawgiver was written by Sena'i. A copy of it, inlaid with gold, was made in 947/1540.

"Feth-i Kal'a-i Nova" (The conquest of the Castle Nova) is one of the mesnevis of the second group of historical ones which tell us about various-significant personalities around the Lawgiver Sultan, fighting and endeavoring for him and for the empire. "Feth-i Kal'a-i Nova" is about the conquest of Nova Castle under the high command of Barbarossa Hayreddin Pasha in 946/1539. The same poet, Muradi, wrote another mesnevi about the battles of Barbarossa (died 953/1546) and his brother Oruç Reis called "Fetihname-i Hayreddin Pasha." Written in 930/1524, this mesnevi is made up of ten thousand couplets (Levend 1956: 71).

"Fetihname-i Kal'a-i Cerbe" written and completed in 967/1560 by Nidai is about the victory won by the navy of the Ottoman Empire on the North African coast against the Christian fleets.(Levend 1956: 78).

As far as we know, the poet of the mesnevi written on the battle adventures of Süleyman's great sea commander Sinan Pasha was Galatali Hayreddin Çelebi (died 980/1573) whose penname was Nigari. This poem tells us about the victory Sinan Pasha (died 961/1554) won over the Spanish Armada during the conquest of Trablus-Garb (Levend 1956: 76-77). Also, "Luccetü'l-Ahyar" by Yetimi (died 960/1552) is about the battles of Barbarossa and his brother Oruç Reis (Levend 1956: 74).

## MESNEVIS ON LOVE AND ADVENTURE

There were a lot of mesnevis written on adventure and love stories during the XVI Century. Even though these mesnevis had religious, mystic and symbolic characteristics, they were mainly romantic, descriptive and epic love stories. "Leyla and Mecnun", "Yusuf and Zeliha", "Hüsrev and Şirin" were all written during this period. Their influence and popularity followed all the way into the following centuries reaching even our times.

It was a great matter of pride and prestige for a poet of those days to have a divan and also a hamse (five mesnevis making up a separate book). In the light of this fact most divan poets wrote mesnevis as well. However, we do not have completed versions of the hamses of all the poets mentioned in the literary records as having written them (Ayan 1979: 90-91; Mazioğlu 1982: 118). Some of these poets are Revani, Muidi, Arifi, Fuzuli, Fazh and Fikri. The most famous hamse writer of this period is Taşlıcalı Yahya with his "Gencine-i Raz", "Kitab-ı Usul", "Shah and Geda", "Yusuf and Zeliha" and "Gulşen-i Envar" mesnevis. Lamii Çelebi (died 938/1531) is also to be mentioned as the poet of two hamses with his ten mesnevis (Ayan 1979: 91).

Some of the poets of this period known as writers of love poems were Ahdi, Ahmet (Bursah), Ahmed Imanzade, Ali (Gehbolulu), Ali (Ummul-veledzade), Arifi, Bakai, Bedii, Behishti (Ramazan). Camii (Manisah), Fikri, Fuzuli, Fazh, Gubari, Hashimi (Bursalı), Kadimi, Kami, Kemal Pashaoğlu, Kıyasi, Lamii, Mahvi, Muidi, Muyi, Na'ti, Rahmi, Sherifi, Yahya, Zarifi (Çorlulu), Zati, Ziyai, etc.

"Cemshah and Alemshah" which is made up of approximately two thousand five hundred couplets was written by Vizeli Ramazan Behishti (died 979/1571). "Cemşid and Hurşid" by Hubbi Ayşe Kadın (died 998/1589) of which we have no existing copies, "Edhem and Huma" by Lamii Çelebi (died 938/1531) and "Ferruh and Gülruh" by Na'ti (died 943/1536) are some of the other well-known mesnevis written about love.

The best-known mesnevi of Kara Fazh (died 971/1563) who is said to be the writer of the famous hamse consisting of "Gül ü Bülbül" (Rose and Nightingale), "Huma ve Humayun", "Leyla and Mecnun". "Nihalistan"

and “Lüccetü’l Esrar” mesnevis, is the *Gül ü Bülbül*” a love story symbolized by flowers. This work written in 960/1552 consists of approximately two thousand five hundred couplets.(173) Bakai of İznik (died 980/1572) also left a mesnevi called “*Gül ü Bülbül*”. Lami Çelebi (died 938/1531), Celili (died 977/ 1569), Fethullah Arif, Kastamonulu Shani (XVI Century), Imamzade Ahmed bin Mehmed (died 977/1569-1570), Halife (died 979/1572) and Mahvi İdris (died 988/1580) are some of the poets of this period who wrote “*Hüsrev u Şirin*” love mesnevis.

One of the most popular themes of Islamic and Turkish poetry was the love story of Leyla and Mecnun whose names were and still are synonyms for the word lover. Those by Hakiri (completed in 931/1524), Larendeli Hamdi (XVI Century), Hayali Mehmed Bey (died 963/1555-1556), Celili (died 977/1569), Celalzade Salih (died 973/1565), Halife (died 979/1572) and Fuzuli (died 963/1555) are the most significant Leyla and Mecnun stories ever written.

Being the exceptional poet that he was, Fuzuli’s “*Leyla and Mecnun*” is the most special one of all, singular in its lyricism, liveliness and literary uniqueness peculiar to this great poet. In his work Fuzuli immortalized the story and his mesnevi by assuming the identity of the lover himself and; the work consists of three thousand couplets which have not so far been matched in their literary perfection. This love story of Fuzuli’s goes like this:

The real name of Mecnun is Kays. Although he and Leyla have known and cared deeply for each other since their childhood days. The girl’s family forbids them to see each other. In his grief Mecnun becomes a hermit on the mountains. He is taken to Mecca to pray to get over his love, but instead he prays that it gets stronger. While living the life of a hermit on the mountains and in the desert talking only to birds and deers. Mecnun meets a new friend, Nevfel Bey, who becomes quite fond of him in a short time. Nevfel starts fighting with Leyla’s clan to get her for Mecnun, but is forced to stop when Mecnun prays for the defeat of Nevfel and his men. Meanwhile, Mecnun goes around the area dressed as a beggar just to be able to get a glance of Leyla. Her family marries Leyla off to a rich man by the name of Ibnisselam, but Leyla does not let her husband come near her scaring him by saying that evil spirits will kill them both.

Mecnun's great grief grows even greater, and his father dies during the process of trying to console his son. One day Leyla loses her way home and ends up in the desert where she sees Mecnun. The two lovers, even though they burn with the eternal flame of love, keep their relationship platonic. Mecnun declares that he will keep himself alive with the image of Leyla in his heart and mind. Leyla gets weaker from day to day and dies in the end. Mecnun who gets news of her death also passes away in his grief.

This mesnevi by Fuzuli is the highest peak of its kind which no poet that came before or after him has surpassed in excellence.

"Let us now look at a couple of passages from the Leylâ and Mejnun; the First tells how Mejnun redeemed the gazelle from the hunter in the desert, touched with pity because he saw in it a fellow-sufferer, and because its eyes reminded him of Leyla's."

### From Leylâ' vü Mejnûn

He saw where a hunter had set his snare To ensnare the gazells at unaware.

A gentle fawn in his snare v/as caught,  
Its black eyne with tears of blood were fraught  
Its neck entangled, its feed bound fast,  
Its bright eyes wet, and its heart aghast  
Mejnun had ruth on its drearihead:  
He gazed and rosy tears he shed.

That hapless one came his heart anear,  
And gently he spake to the hunter there:

'Have ruth on this fawn, I pray of thee;  
Who would not pity this misery?  
'O hunter, slay not this hapless one;  
'Have ruth on thy soul, and let it be gone.  
'O hunter, beware, this crime evade;  
'Knowest not that blood is by blood repaid?  
'O hunter, give thou its blood to me,  
'And make not its heart the fire to dree.'

'It is thus that I live,' the hunter said,  
 'I shall loose not its feet though I lose my head.  
 'If the life of this quarry I should spare,  
 'How would my wife and my children fare?'  
 Mejnun gave him all his gear with glee,  
 Of every leaf he stripped his tree;  
 He loosed the bonds of that sweet gazelle,  
 And rejoiced its woeful heart right well.  
 He stroked its face with a weary groan,  
 He gazed in its eyes and thus made moan:  
 'O thou, as the desert whirlwind fleet,  
 With slender body fostered sweet,  
 "The adorn of all eart's roses thou,  
 'Rose-fair in all of thy poses thou,  
 'O greenth by the stream in the desert drear,  
 'O jasmine sweet of the desert vere,  
 'Ah leave not unhappy me alone,  
 'Be thou my guide throug the desert lone!  
  
 'Come, wander with me for a day or twain,  
 'And loathe me not for that I am man;  
 'Nor ran, like the tears, from my weeping eyne,  
 'Nor speed the hence from this path of mine.  
 In the fount of mine eyen make thy stay;  
 'Despise not our resting-place, I pray.  
 'In the pupil of mine eye abide,  
 'My lashes and tears will food provide.  
 'O thou who recallest my beauty's e'en,  
 'O help me to thole that beauty's teen.  
 "When thou mak'st me to dream of Leylâ' se'e,  
 'Do thou pour thy comfort on weary me'.  
 Since he had abandoned human cheer,  
 The fawn became his compainon dear.  
 Thereafter many a fair gazelle  
 Did wander with him o'er the desert fell

(Translated by E.J. W. Gibb, *ibid*, v. IH, p. 100-101.)

During this period, Gelibolulu Ali (948-1008/1541-1559) was one of the poets who wrote the mesnevi "Mihr u Mah" (the Sun and the Moon) which he completed in 969/1561- 1562. Çorlulu Zarifi and Kiyasi were also poets of the XVI Century who wrote "Mihr u Mah" mesnevis.

"Mihr u Müşteri" was translated by Ummuveledzade Ali Efendi (died 980/1572) and Pir Mehmed Azmi Efendi (died 990/1582) on Sultan Selim II's orders. However it was not completed and was done so by Pir Mehmed's son Haleti (died 1039-1629). "Mihr u Vefa" was written by Bursa Haşimi, Mustafa Defteremini (died 977/1569) and Gelibolulu Ali, around 970/1562-1563. It consists of seven thousand couplets a thousand couplets shorter than the "Mihr u Vefa" written by Harimi in 948/1541.

A love story titled "Nalan and Handan" (Moaning and Laughing) was written by a poet with the pseudonym Mayi in 957/1550.CI76) "Niyazname-i Sad u Huma" by a poet who called himself Abdi was written in 952/1545 in Manisa for Sultan Selim II. It is a love story dedicated to Selim II.

According to some rumors from some sources Fuzuli wrote a Shah u Geda (King and poor) mesnevi whose copy has not been seen until today. On the same topic, Shah u Geda, Rahmi Pir Mehmet Çelebi (died 975/1567) translated Hilali Bedreddin Astrabadi's (died 939/1537) "Shah u Derviş" from Persian to Turkish and titled it "Shah u Geda". The most famous work of this topic is "Shah and Geda" mesnevi of Taşlıcah Yahya's hamse which was most probably completed in 1537. It is a love story which takes place in Istanbul.

### **From the Shah u Gedâ**

O fair-voiced parrot, tell the tale divine;  
 Within the fire of Love thy heart refine.  
 Each point of Love is a whole book in truth,  
 Each mote of Love is a bright sun for sooth.  
 Whelmed were Creation in one drop thereof,  
 Lost Either World within one mote thereof.  
 Man through pure Love becometh truly man,

Perfect and righteous,-nowise else he can.  
 Love's beams will make one chief of lords of right,  
 As the sun turns black stones to rubies bright  
 Since 'this through Love we the Divine attain,  
 Deem not pure Love an idle thing and vain.  
 Love is the radiance of the lovers' eyne,  
 Love 'fore the wayfarer doth ever shine.  
 The thought of Love deep in the heart is sown;  
 It is through man Love's mystery is shown.  
 His thoughts, who thrall is to the hand of Love,  
 May never to aught other object rove.  
 Love maddeneth a man, that fata is he  
 To cut him from all other bondage free.  
 Who doubteth may not travel on this way;  
 A fearful guide boots little here, I say.  
 The slave to Love becometh King of earth,  
 For Love's duresse fulfilled of joy and mirth;  
 For that desire of earthly things alway  
 Obscureth heavenly beauty's perfect ray.  
 So long as carnal reason doth abide  
 Twill raise up doubts and fears on every side;  
 But he who loves doth still on God rely,  
 And toiling upward, wins his place on high;  
 On day shall secret things be brought to sight,  
 And the soul's eye awakened by love's might;  
 All things before him shall be bared and known,  
 From God's own self the curtain shall be thrown;  
 If on a single point he bared his eye,  
 He shall the whole vast world therein desery;  
 A point his world-displaying bowl shall be  
 A mote his sun filling the heart with glee.  
 Dazed Primal Wisdom by this mystery,  
 That in one point the universe should lie.  
 Until thou learn'st what in a point is shown,  
 How may Thought's mysteries to thee be known?  
 O thou who openest the inward eye,

Who in the world along Love's road dost hie,  
 Each mote's a window to all radiancy,  
 Each drop's a window to the boundless sea;  
 The world of soul is from the body seen,  
 The light of God is viewed from hence, I ween.  
 Be mine a share in Love,' if thou dost say,  
 Yea, let me find unto the Truth a way,'  
 Then to the tales of lovers give thou heed,  
 The story of the King and Beggar read.

(Translated by E.J.W. Gibb, *ibid*, v.HI, p. 128-129.)

Another work with no copies reaching our day is "Shah u Derviş" written by Imamzade Ahmed bin Mehmed (died 977/1569).

"Shem u Pervane" mesnevis which were also symbolic love poems of this period were written by Lami Çelebi (died 938/1531), Zati (died 953/1546) and Kalkandelenli Muidi.

There are no similarities between the above and Zati's "Sehm u Pervane" except for their names (Kut 1964: 133). We can summarize the story of Zati's mesnevi as follows:

Pervane is the son of the Sultan of the Greek lands. One day he sees the picture of a girl called Shem and falls madly in love with her. Shem (Wax candle) girl's name is the daughter of the emperor of China. Pervane (Moth, lover's name), desperate in his love, runs to the mountains for solace. In the end Pervane learns from a sorcerer the art of becoming invisible and flies on a bird made for him by the sorcerer to the Chinese palace where Shem lives. He fights the emperor, who refuses to give his daughter to marry him, but he wins, and they finally get married. The emperor dies a short while later whereupon Pervane is the new emperor. They live happily ever after.

This tale contains descriptions of lively local scenes such as hunting parties, and festivities which are also present in the other stories of the same period.

### From the Shem u Pervane

What time Shem and Pervane met again  
 The others passed and left alone these twain;  
 And when the King and Shem were left alone  
 Twas İlke the Sun corjoined with the Moon.  
 Their folk had piled the bed-gear nine-fold,  
 (The tale of what they did not is untold.)  
 A golden ladder there against was laid;  
 Whereby the twain straightway upclomb the bed.  
 Soon as that Balm of Dole was mounted there  
 (As o'er the nine-fold sphere the faithful's prayer),  
 He stript her like unto a gentle dove  
 Naked, and held her to his breast with love.  
 He saw how fair that Lamb beseemed his breast,  
 He clasped her close and to his bosom prest  
 And next he struck his teeth into the peach,  
 Delight he tasted, life his life did reach.  
 A harvest of the rose that bosom shone,  
 That night the bulbul the rose-harvest won.  
 From the King's hand the bird restraint takes flight  
 His free will sinketh down and passeth quite.  
 That lover winneth to a silvery lawn,  
 And sees the foot-print of the heavenly fawn.  
 When reached the Monarch to that print his hand,  
 There underneath a casket locked he fand,  
 The which he opened with a coral key,  
 And strewed with rubies all the drapery.  
 (Translated by E.J.W. Gibb, *ibid*, v. m, p. 57-58.)

"Vamık u Azra" was another popular love legend of the times. It's story was versified by Lamii, Manisah Camii and Kalkandelenli Muidi, Sultan Süleyman the Lawgiver also ordered the translation of Unsuri's "Vamık u Azra" from Persian to Turkish which was done in the end by Lamii in a course of six months. Manisah Camii who is said by Latifi to have lived during the times of Süleyman the Lawgiver wrote a "Vamık u Azra" mesnevi, too.

We know of two “Varka and Gülşah” mesnevis by two different poets of this era. There is another “Varka and Gülşah” by Ziyai Çelebi who died in 950/1543. Ziya’s first work was Yusuf u Zeliha”. In addition to these which we mentioned above, there is another “Varka and Gülşah” of six thousand couplets by Bedii.

When we look at the era of Süleyman the Lawgiver as a whole, the story which was written and rewritten by poets most frequently seems to be that of Yusuf and Zeliha. The fact that the origin of the tale goes back to the Koran in which it is called the “most beautiful of stories” has a lot to do with its popularity. Kemal Pashaoğlu (died 940/1543), Bursalı Celili, Likai, Nimetullah, Ziyai (died 950/1543), Karamanlı Kami Mehmed Efendi (died 952/1545), Akşehirli Gubari (died 974/1566), Halife (died 980/1572), Manastırlı Cadi Sinan, Taşlıcalı Yahya (died 990/1582) and Şikari (died 992/1584) (Levend 1973: 128). “Yusuf u Zeliha” of Molla Abdurrahman Cami (898/1492) was the one with the greatest influence on Turkish Literature the best know “Yusuf u Zeliha”s of Turkish literature were written by Akşemseddinzade Hamdullah Hamdi (died 914/1508), and by Taşlıcalı Yahya who was the distinguished poet of many other noted mesnevis. Taşlıcalı Yahya’s “Yusuf and Zeliha” was written in his older years, during a time close to Süleyman the Lawgiver’s death as implied by the poet in the eulogy for the Sultan included in his work. The story of this great mesnevi goes as follows:

Yakub favors his son Yusuf above all his other sons. This infuriates and makes Yusuf s brothers all very jealous. Yusuf, youngest of all the brothers, dreams one night that the moon and the eleven stars around it knell down and work- ship at his feet. When he tells his father about this dream of his, Yakub predicts that Yusuf has a great future before him and that the stars are his brothers. The brothers who are further infuriated by this interpretation take Yusuf away one day, throw him into a well and tell their father that he was devoured by wolf.

Yusuf is rescued from the well by a caravan on its way to Egypt. Upon his return, Yusuf is sold by his brothers as a slave. Yusuf is resold in Egypt and bought by Zeliha who is in love with him. Yusuf refuses Zeliha’s love.

There is a lot of talk around about Yusuf and Zeliha. To stop all this gossip, Zeliha invites some prominent women to her house and offers them each oranges and a knife to peel them with. Then she makes Yusuf pass through the room. Confronted by Yusuf's beauty the women are so dazed that they do not even realize that they cut their fingers instead of the oranges on their plates.

Zeliha infuriated by Yusuf's indifference has him put in a dungeon. He interprets dreams of some other prisoners in the dungeon. One day the emperor of Egypt sees seven fat cows along with seven of mere skin and bone. When Yusuf is consulted he interprets this dream as seven years of plenty followed by seven years of famine. His interpretation comes true and Yusuf is not only released from the dungeon but appointed Viceroy as well. Eventually, he marries Zeliha after her husband dies, and the story goes on with various encounters of Yusuf and his brothers. Finally the story ends after Yusuf's and Zeliha's deaths.

## OTHER MESNEVISM AND POEMS

The era of Süleyman the Lawgiver was a very active and productive period for literature consequently, the varieties examples left for us from those days are too many to touch upon individually. We are therefore, going to discuss some of the examples and topics briefly.

Eulogies or encomiums: Eulogies or encomiums can be viewed as a sort of literary classes in themselves. Their topics can be anything from persons to sacred places like Kaaba, Mecca or Medina, tribes or certain celebrated days.

Hafizoğlu Mehmed Yemini's eulogy to Hz. Ali which was written in 925/1519 while Süleyman was still heir to the Ottoman (Çelebioğlu 1971: 342-350). throne, and the eulogy of Kastamonulu Latifi (died 990/1582) to Hz. Ali again, "Nazmü'l Cevahir" translated from "Nesrü'l-Leali" (192) are examples of this sort. There are also collections called generally "Kelimat-ı Sad-guher-i Ali" or "Kelimat-ı Sad Guher-i Ebubekir" (100 aphorisms by Hz. Ali or Hz. Ebubekir) which have a style peculiar to themselves.

The tragedy of Kerbela and the killing of Hüseyin were two other topics for numerous elegies written during the period. "Maktel-i imam-ı Husseyn" of Lamii Çelebi (died 938/1531) is an example for this variety.

Books of travels and adventure can be classified as a variety, too. "Serguzeshtname-i Hindi.Mahmud", is a fine example left either from the days of Süleyman the Lawgiver or his son Sultan Selim II. Bursalı Tahir Bey stated then that Yetim Ali Çelebi (died 960/1552-1553) went travelling to India with Şeydi Ali Reis and prepared a versified travel book. "Serguzeştname" (Adventure book) by Zaifi Pir Mehmed bin Evrenos (died 967/1559) was written in 962/ 1554 the latest.

Şehrengizes: It is a poem praising the beauties of a city or town. We encounter its examples starting with the XIV Century. Those written by Hayreti (died 941/1534) on Belgrade and Yenice and by Taşlıcalı Yahya on Istanbul which consists of three hundred and sixty seven couplets are the most famous ones (Anhegger 1950: 135).

Surname: It is a poem depicting a weddings or a festivity. Suriyyes: Describing the same topic as the surname, the Suriyye is in the form of Aneulogy of not less than 15 couplets. We can cite as an example "Camiu'l Hubur der Mecalis-i Surur" written by Gelibolulu Ah (died 1008/1599) in 990/1582 for the circumcision festivities of Shehzade Prince Mehmed. Suriyye style poetry similar to that of Figani (died 1532) was also written for the circumcision festivities of the sons of Süleyman the Lawgiver (Çavuşoğlu 1976: 81-100).

Sakinames: A Sakiname is a poem about drinks, cupbearers, cups, decanters, music, company and lovers. A well-known example of this kind is Fuzuli's "Sakiname" of three hundred twenty seven couplets which is a symbolic work in the form of a debate.

Atufi (died 948/1541), Garseddinzade Şemşeddin who was chief doctor of Sultan Selim II and Nidai wrote mesnevis on medical subjects. Nidai, in addition to a great number of mesnevis of that sort, left a famous poem on veterinary Sciences.

Kıyafetnames is another kind of mesnevi popular during this period. Kıyafetnames had physiognomical themes connecting personalities and character to outside appearances. Shaban-ı Sivrihisarı, İlyas İbni İsa-yı

Saruhani (died 967/ 1559-1560) and Abdulmecid ibni Sheik Nasuh (died 973/ 1572) wrote Kiyafetnames which we can cite as examples (Levend 1966: 6-10).

“Fal-i Murgan” is a poem about augury, foretelling the future, by Zaifi (died 962/after 1554) who was mentioned in our essay, previously for some other works (Mazioğlu 1962: 674). The beginning and end of Zaifi’s “Augury of Birds” in verse. During his period another well-known mesnevi of seven hundred and fifty couplets on augury was written. It’s titled “Fal-i Ebced” (foretelling the future by letters).

Dictionaries in Verse: During the XVI Century many Turkish-Persian-Arabic dictionaries were produced. Putting together dictionaries became a tradition among Turkish writers starting with the Persian-Arabic “Mirkatu’l Edeb” of Ahmedi (died 815/1413) to the Persian-Turkish “Tuhfe-i Remzi” of Ahmed Remzi Akyürek (1872-1944). Taking our knowledge of the XVI Century literature into consideration, we can state that versified dictionaries of that certain era make up quite a large group. Some examples of this branch of Turkish literature are the Persian-Turkish mesnevi of three hundred couplets by Lamii Çelebi (died 938/1532), (Çelebioğlu 1979: 305-347).

Shahidi” of Shahidi İbrahim Dede (died 957/1550) which consists of four hundred couplets composed in 921/1515 (Kurnaz 1983: 221-234) best-known of all the dictionaries of its kind for centuries and Visali’s Arabic-Turkish one of four hundred couplets completed in 981/1573. <sup>C206</sup> Şemsi Ahmed Pasha (died 988/1580) also left two dictionaries called “Cevahirü’l Kelimat” from Arabic to Turkish and “Tuhfe-i Shemsi” from Persian to Turkish.

Generally the beginning and ending chapters of dictionaries were written in mesnevi style the parts having to do with the actual explanation of words were written as stanzas. Since dictionaries were written mostly for children different parts were written in different matters along with additional information on the words to make memorizing easier.

In addition to etymological dictionaries mentioned above there are books writer on grammar rules as well. “Kavaid-i Farisi” of Husammedin (Hüsami), Shahidi’s son, written in 957/1550 is an example of this sort about Persian verbs, adjectives and tenses.

A Persian mesnevi written in 971/1563-1564, “Hikayet-i Ameden Seylba-îstanbul”, is about a flood which happened in Istanbul during the reign of Sultan Süleyman the Lawgiver. We believe that if the existing literary material in our stock is scanned carefully, we will come across more and more pieces we can benefit from as for as discovering our past is concerned.

As we are about to end this part of our essay, it would be appropriate to mention magazines of poems and repartees. Magazines of poems and repartees are especially important in the identification of names and works which are not already present in bibliographies or biographies. These magazines which are seldom noticed when the XV century is studied evidently became more popular in the XVI century. If all the magazines are over carefully, the list of poets and poems of the times of Süleyman the Lawgiver should be much longer. Since magazines were put together as anthologies of poems considered popular enough to be published, they are important to us in reflecting the tastes and preferences of those days.

Repartees are another significant feature of divan literature. A repartee was written as an answer or a complement by one poet to another poet’s work. While writing a repartee to someone else’s poem similarities in the two poems’ meters, cultural impacections and rhythms were considered essential. Also in these aspects, the repartee had to surpass the poem it was complementing. In the event of failure to do this the poet was considered inferior. It is easy to see how this obligation for perfection helped the development and improvement of our poetry. We can say that writing repartees was a constant poetic contest in itself which increased competition and therefore was a significant factor in the betterment of individual talents and works.

Edirneli Nazmi’s “Mecmau’nNezair” completed in 930/ 1523 containing two hundred forty three poets and their three thousand poem, and Pervane Bey’s “Pervane Bey Magazine” put together in 968/1560 are two important repartee magazines left to us from the times of Sultan Süleyman the Lawgiver.

We can conclude that during the XVI Century, as was the case during the centuries preceding it, anything that would have been ordinarily

written in prose was written in verse. For Narratives the mesnevi form was preferred while for dictionaries, riddles, descriptive poems and didactics stanzas and eulogies were more commonly used. Monotary was avoided by various meters, measures of rhythm that were applied.

## PROSE

During the reign of Sultan Süleyman the Lawgiver along with the Turkish ones a great many works in Arabic and Persian were written in poetry and prose both. Arabic was preferred for writing religious and scientific themes. Persian was more commonly used for mystic and literary pieces. It was a very active period of production for Turkish prose as well, in the way of translations and interpretations. It is quite difficult to draw a distinctive line between the prose and verse writers of our literary past because, traditionally, a poet was a prose-writer as well as a poet and a prose-writer, A work of prose was ornate with the poet's own poems or with those borrowed from another. In other words even an essay or a plain piece of prose had contributory literary qualities.

During this period improvements that were seen in poetry were evident in prose as well. This improvement, development diverged in two directions as plain and artistic. The works of those who aimed to appeal to the ordinary masses were direct and simple in language, at least when compared to the language of those times. Even some prose works of Baki and some other well-known poets that were his contemporaries appear to be clear and free of extravagance. Religious, mystic and educational writings were written in an especially plain language. Writers tried their etymological and linguistic powers in other works where it seemed natural that they display them. These works which were difficult to read and comprehend were geared mostly to the scholarly groups that were in competition amongst themselves. However, mostly the prefaces of these works were written in such an extravagant language whereas the main contents were written more plainly and implicitly parallel to the Turkish of those days.

We see that in plain prose as well as in artistic prose rhyming was in demand. Also, in connection with different contents, we detect different

styles and manners of writing. For instance, firmans, decrees, letters, wills, inscriptions are all known to carry varying styles when their prefaces and endings are studied. Unfortunately, this era which has a history all its own, has been condemned and criticized before all the facts and truths about it were studied with any patience and understanding. It has been said that Turkish prose, starting with this century especially, has gotten heavier and more cumbersome.

Ebussuud (died 982/1574) and Birgili Mehmed Efendi (died 981/1573) were the two most significant authors of prose on religion, each with his separate point of view. Ebussuud's "Duaname" (The Book of prayer) and other writings are noted for their plain and implicit linguistics. Baki's. "Mealimu'l Yakın fi Sireti Seyyidi'l Murselin", "Fezail-i Mecca" and "Fezaili'l-Cihad" are also works of prose written in plain, simple Turkish except for their prefaces. It is hard to establish the number of Turkish and Arabic religious works written during this period due to the fact that there were so many.

Members of mystic convent literature were especially involved in prose along with their activities in poetry. "Esrar-ı Evliya" by Gariki written in 951/1544, "Terşihat" by Nasuhi, Çelebi (died 984/1576) written in 957/1550, The work by Akşehirli Sheik Mustafa about the phases of mysticism(212), "Etvar-ı Seb'a" by Sofyalı Bali Efendi (died 960/1552-1553) (213) and "Adab-ı Menazil" by Abdullatif Durmuş 0145 (died 985/1557) are only a few of the hundreds of the hundreds of mystic pieces written in prose during the XVI Century.

A great number of works were written on morality. It would not be an exaggeration to say that this advisory quality is a general characteristic of Turkish culture and literature. "Şerefu'l insan" and "İbret-numa" by Lamii Çelebi (died 938/1531); "Nesayih" by Kemal Pashazade (died 940/1534)(216); "Miyaru'l Esrar" by Yunus b. Halil; "Gülşen-i Muhik" by Rumi Mehmed Evrenos completed in 964/1556-1557 (217) and "Ahlak-ı Alai" by Kinalizade Alaeddin Ali Çelebi (died 979/1571) are some of the oratories in Turkish written during the days of Süleyman the Lawgiver.

Some other important works of prose written during this century are "Menakıb-ı Seyyid Harım" by Abdülkerim b. Sheikh Musa (Çelebioğlu

1976: 13), "Menakıb-ı Akşemseddin" by Enisi who was one of the grandsons of Akşemseddin, "Cevahiru'l Menakıb" by Şefik Efendi about Commander Mustafa Pasha of BudinC221), "Menakıb-ı İştibi es-Seyyid Abdurrahim Efendi" (222) and "Menakıb-i Sheikh Mehmed ed-dagi" by Gelibolulu Ali.

Some of the other works of prose written in the epic style during the Süleyman the Lawgiver era are "Menakıb-i Cevahir" written by Yahya Bahşi in 932/1525 about Sultan Emir, Lamii Çelebi's "Menakıb-ı Veysel Karani (Yurd 1972: 1), Bursah Şevki Mehmed's "Emir Sultan Menakıbı" completed in 962/ 1555, "Menakıb-i Sheikh Mecdudin" of Ilyas ibni Akhisari (died 967/1559-1560) ö26) and "Menakıb-i Hazret-i Eyyub-i Ensari" whose poet still remains unknown. Fuzuli's "Hadikatu's-Sueda" about the Kerbela incident is another epic written in harmonious and beautiful Turkish.

Akhisarlı Ilyas Ibni Isa (died 967/1559-1560) was the celebrated author of more than fifteen poems and books as well as being a sheikh of the Bayramiye order. One of the best-known works of Ilyas Ibni Isa (most of which are about the occult Sciences) is "Rumuz u Kunuz" which predicts the wents of the period between the years of 965 and 1035.

Letters of correspondence are also significant documents for this era as well as making up a literary class in themselves. Fuzuli's "Şikayet-name" is a masterpiece of this category. Apart from the correspondence occurring among the sultans, heads of state, pashas and commanders, there was a lot of written communication among tutors, students, and novices, which left us a quantity of letters which are of advisory and lecture-like characters Letters of affection were named Mahabatnames (friendly letters). It is possible to encounter some Muhabbatnames which can be called poetic prose. Süleyman the Lawgiver, Ebussuud Efendi, Lamii Çelebi. Hayali Ahmed Bey (died 977/1569) and Feridun Ahmed Bey (died 990/1582) left us some letters which are important historical documents.

Gelibolulu Muslihiddin Mustafa Sururi (died 969/1561) who was known especially for his commentaries dedicated his composition of "Bahru'l Maarif" to Shehzade Mustafa, Süleyman the Lawgiver's son, to whom he was a close friend and confidant, in 956/1549. This work of

Sururi who was a poet and a scholar, is an encyclopedia about rhythm, metaphors, poetic terms and literature as a whole. The hand written copy of the translation of "Bahru'l Maarif" is in Manisa. Another encyclopedic piece of this period, "Neyistan-ı Zulal", was completed by Çorlulu Senai Mehmed Efendi in 970/1562-1563 teaching about prayers, duties of Islam, poetry, fasting, love, lovers, life, death, etc.

During this stage of Ottoman Turkish literature, biographies and memories were also increasing greatly in numbers and becoming very popular as a new literary category. Edimeh Sehi Bey (died 955/1548) completed his example of this category, "Heşt-Bihîşt" in 945/1538. "Heşt-Bihîşt" is a very important work written in plain Turkish which gives us information on some two hundred forty poets who lived before or during Sehi Bey's time. Hatibzade Abdullatif (Latifi, died 990/1582) presented and dedicated his "Tezkiretü's-Şuera" which he completed in 1546 to Süleyman the Lawgiver. This is a book of biographies of more than three hundred poets and lists of their poems. A third book on poets in the one written and finished by Ahdi (died 1002/ 1593) in 971/1563 and presented to Shehzade Selim, "Gulşen-i Shuera" (Karahan 1948; 48-86).

"Meşairü's-Şuera" written in 974/1571 by Pir Mehmed Asık Çelebi (died 979/1571) and presented to Sultan Selim II, and "Tezkiretü's-Şuera" written in 994/1586 by Kinalizade Hasan Çelebi (died 1012/1603) and presented to Sultan Murad III are two other biographical books. Kinalizade's book contains information on more than six hundred poems and their selected works.

The most famous of biographies is "Şakayıku'n-Nu'maniyye" by Taşköprüzade Isameddin Ahmed Efendi (died 962/ 1561) who was also the writer of the well-known bibliography, "Miftahü's-Saade". "Şakayıku'n Nu'maniyye" is originally in Arabic and its translations are just as well-known. His very first book which was also written in Arabic was translated to Turkish by his son Kemaleddin Mehmed as "Mevzu'atu'l-Ulum." His second book, "Hadaiku'r-Reyhan" was translated to Turkish by that name in 968/1560 by Mehmed Haki and rewritten later in 972/1564.

During the XVI Century, Süleyman names which were mentioned previously in this essay as mesnevis about the battles and campaigns of

Süleyman the Lawgiver were written in prose as well. In addition to Süleyman's names other historical works were written, too. Some of these are "Tevarih-i al-ı Osman" by Kemal Pashazade, "Futuhât-ı Süleymaniyye" by Hariri, "Tevarih-i Al-i Osman" by Lütfi Pasha (died 1563) and "Tabakatu'l Memalik fi derecati'i Mesalik" by Koca Nişancı Celalzade Mustafa Çelebi - Alias Nishani (died 975/1567).

As for the books written on literary arts during this period, "Umu'l Kafiye" by İbni Kemal (died 940/1530)(237), "Arusu'l-Aruz" written by Aşki in 950/1543, "Bahru'l- Evzan" by Lem'i Derviş Mehmed Efendi (died 957/1550) are to be remembered.

Two more examples of the dictionaries compounded during this era are "Dakaiku'l Hakaik" presented to Viceroy İbrahim Pasha by İbni Kemal explaining about four hundred Persian words, and "Ahteri-yi Kebir" Arabic to Turkish by Ahteri Mustafa Efendi (died 986/1578) of Afyonkarahisar who was one of the dictionary experts of his days.

"Letayif ' of Zati, and a similar collection of stories by Abdullah Çelebi dedicated to Süleyman the Lawgiver are just two of the many widely read works of the XVI Century. "Burhanu'l-Elhan" by Sheikh Beşir Efendi (died 978/ 1570), a detailed book about music; "Muhit fi'l-Kevakib der Ilmi Derya" of Şeydi Ali Reis (died 970/1562-1563) about sailors and sea life; and Karamanlı Piri Reis's "Kitab-ı Bahriyye" should be mentioned as important works.

During Süleyman's days, writing commentaries were becoming more and more popular. Most of these commentaries were on religious works of writers like İbni'l-Arabi and written in Arabic. There were Turkish commentaries as well, and they were written on works with topics like morals, mysticism and didactics. The most famous commentary writer of the Süleyman the Lawgiver era was Mustafa Sururi Efendi (died 969/1561) who was mentioned previously.

Lami Çelebi (Çavuşoğlu 1977: 25-51/143-161) (died 938/1531), Zaifi (died 964/ 1556) and Sururi (died 969/1561) all wrote commentaries on "Gülistan", the famous work of Sheikh Sadi (died 691/ 1292) Sururi and Prizrenli Şemi (died 1000/1592) wrote commentaries on Mevlana's "Mesnevi". Sururi's commentary is written in Persian while Şemi's is in

Turkish. Another well-known commentator of the XVI Century is Ahmed Sudi Efendi (died 1106/1598). He wrote his commentaries on "Gülistan", "Bostan" and the famous versified dictionary of İbrahim Dede (died 957/1550) written in 921/1515, "Tuhfe-i Shahidi". One commentary of the religious category is that of İzmitli Kara Davud (died 948/1541- 42) written on "Delailü'l Hayrat" of Mohammed el-Cezuli (died 870/1456) Cezuli's work was retranslated into Turkish and commented on in the course of the following centuries through which its fame was carried all the way to our days.

During this period translation activities were also popular and encouraged by the Sultan himself as well. Ali b. Veli translated interpretations of Hüseyin Vaiz Kaşifi (died 910/1504) into Turkish as two volumes. Among works on Moslem jurisprudence the most famous one is "Vikayetu'r- Rivaye fi mesaili'l-Hidaye" by Burhanu's-Şeria Mahmud b. Sadru's-Şeria (died 747/1347). A copy of a translation of "Vikaye" done by Üsküdarlı Ahmedoğlu Kasım in 964/1556. Another well-known translation of "Vikaye" is the one by Kurt Mehmed Efendi (died 996/1587-1588) whose other famous translations are those of "Merahu'l-Ervah" and "Şir'atu 1-Islam" (Sefercioğlu vd. 1974: 127-129).

The translation of "Nefahatu'l-Uns min Hadarati'l-Kuds" of Molla Cami (died 898/1492) by Lamii Çelebi into Turkish is known shortly as the translation of Nefahatul Uns (Hoca 1980: 18).

The book by Hüseyin b. Ali Vaiz el-Kashifi (died 910/ 1504-1505) was translated into Turkish during the XVI century by Firaki Abdurrahman Çelebi (died 983/1575-1576) in 957/1550. It was translated once again by Osmanzade Taib Ahmed (died 1136/1724) in later centuries.

"Kimya-yı Saadet" of Gazzali (died 505/1111) was translated into Turkish by Hüsameddin Sehabi (died 971/1562- 63) after the personal demand of Sultan Süleyman and titled "Tedbir-i İksir". It is stated in one of Ahdi's biography books that the same work was retranslated by Kami Efendi of Edime, again on the order of Süleyman the Lawgiver. The prose translation of "Humayunname" in addition to previous one in verse, was also done during this period. Alaeddin Ali Çelebi (died 950/1543) translated (Envar-i Suheyli of Hüseyin Vaiz Kaşifi (died 910/1504-1505) into Turkish and called it "Humayunname" which was presented to

Süleyman the Lawgiver. The Sultan was so pleased with the work that he appointed the author to the post of *cadi* in Bursa.

The translation of “*Camiu’l-Hikayat*” (The Book of Stories) was done by Saleh Çelebi (died 973/1565) in 958/1551 and dedicated to Shehzade Bayezid.

“*Tutiname*” another narrative translation whose author is unknown but guessed to be Alaeddin Ali Çelebi (died 950/ 1543) was done for Sultan Süleyman the Lawgiver.

The famous work of Taberi (died 310/922) on the beginning of creation and the times after that until his own days was ordered to be translated by Matrakçı Nasuh Efendi (died 971/1564) who was a famous mathematician and painter as well as a writer. The translation was completed in 926/1520 and given the title “*Mecmau’t-Tevarih*”.

Merkezzade Ahmed Efendi (died 963/1555-1556) who was one of Sultan Yavuz’s grandsons translated the very famous “*Kamus*” into Turkish with the name of “*Babus*”. A copy in Merkezzade Ahmed Efendi’s own handwriting is in the Atıf Efendi Library.

As a completely different example, one of astrology, we can cite the translation of Ali Kuşçu’s “*Mirkatu’s Sema*” by Perviz Abdullah Efendi (died 978/1570) (Gökbilgin 1967: 152).

Not all the translations written during this period were from Arabic and Persian into Turkish. There were some translations of Turkish works into Arabic, Persian and some of the Balkan languages as well. We are sure that with a little more research the number of such translations will be increased. The translation of “*Mihr u Mah*” from Turkish to’ Persian by Hemedanlı Zeyreki is an example of this short.

Bartalomeus Georgievitz was a Hungarian prisoner of war during the reign of Süleyman the Lawgiver who managed to escape after a while and died in Europe in 1560. Georgievitz told his story as a prisoner of the Turks in several books. In one of his books, “*La Maniere et Ceremonies des Turcs*” published in French, German and Latin in 1544, there is a stanza translated to those languages from Turkish. It is possible to come across translations from Turkish works in German, Italian, Latin and Polish books of this period. There are some translations from Turkish by

Balint Balassa who tried Turkish motifs in his own language as well (Bursalı M. Tahir 1333: 23).

Murad Bey, an interpreter protected by Rustem Pasha, wrote his religious poem of a hundred fourteen couplets in Hungarian and in Latin as well as in Turkish.

A Venetian noble man called Marino de Cavalli who came to Istanbul (in 967/1559) as ambassador claimed that his grandfather Andrea Coscolo who had also been an ambassador to the Ottoman Empire during the reign of Sultan Murad II (824-855/1421-1451) wrote a piece on a conversation topic between the Sultan and his son Shehzade Mehmed. The topic was the praisal of old age, and Andrea Coscolo, impressed by the talk between father and son, wrote a monograph on the subject in his own native language. The monograph was later translated into Turkish by the court interpreter, Murad Bey, and titled "Risaletun fi medhi Piri". Morino de Cavalli presented the monograph to Süleyman the Lawgiver upon his arrival in Istanbul as ambassador and expressed his wish to have it translated to Latin after his return to his country.

Actually, the monograph seems to be an inspiration by Cicero's famous "Of Old Age" rather than have any connection to Sultan Murad II.

## CONCLUSION

The era of Sultan Süleyman the Lawgiver is representative for the whole of the XVI century. Literature, as well as all the other features of the Ottoman world, started its ascent in the XIV century completed its classicism during the XV century, and reached its peak during the Lawgiver Sultan's reign. The most effective catalyst for this was Süleyman the Lawgiver's own enthusiasm towards the world of letters and the encouragement and protection he granted those who chose to get involved in that world.

Folk, mystic and divan poets delivered and left for us examples of each generous in both number and quality, although folk literature was the least fortunate of the three in this aspect. The great number of sailor-

poets is not surprising when we think about the dominating position the Ottoman navy held during this period.

Convent or Turkish mystic literature represented by Scholars, dervishes, cadis, teachers and guildsmen who could write in Arabic and Persian as well as in Turkish flourished as a genre during this period and acted as an arch which joined wall and dome of a structure. Its popularity and influence continued into the following centuries.

Divan literature of the XVI century is not all that different from the literatures of the learned classes of other Turkish peoples of the same period. We can therefore say that there was a unity among the Turkish people in literature as well as in other aims and ideals. It should also be noted that during this era, poetry and Science were inseparable from each other, and that one complemented the other completely. In other words, there were almost no scholars, academicians or Science men who were not at the same time poets. The influence of these powerful personalities made it possible for literature to infiltrate all walks of life. Naturally the most significant affect in this was the Sultan himself who was interested and patient enough to read and comment on every work presented to him for his pleasure or approval.

We did mention previously that Süleyman the Lawgiver (Muhibbi) was a powerful poet himself. Reading was a favorite pastime for him and it is rumored that he was particularly partial to aristoteles. It is only interest that he wrote so emply himself. To Muhibbi poetry was a diversion, a gratification which rendered all other responsibilities and burdens of one's life more endurable.

Ebussuud's opinion on poetry, too, was made quite clear by a fetva (written declaration of a law) given out by him against those who argued that poetry was unsanctified and sinful. Upon Ebussuud's fetva which commended poetry as a sanctified pleasure. Goethe wrote a poem in his honor thanking him for protecting poetry from those against it.

In the preface of his Turkish divan, Fuzuli compares poetry without Science to a wall without a proper foundation to support it. Also in the preface of his Persian divan he states that poetry is sent to each from the heavens above and that it is a treasure of divine light.

We can find the same point of view in many other works by various other poets a couple of which are "Kabename" by Gubari and "Gencine-i Raz" by Taşlıcalı Yahya.

It is evident that pride in Turkish literature, a feeling of equality towards Persian literature which sometimes went even further to a feeling of superiority, and a national literary consciousness took precedence during the times of Süleyman the Lawgiver over the mere feeling of mediocrity and modesty of previous times.

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