

ABOUT MAHREMÎ'S POEMS

MAHREMÎ'NİN ŞİİRLERİNE DAİR

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ÖZET

Şehnâme, Şütürnâme, Mecmau'l-letâyif ve Tarabü'l-mecâlis adlarında dört eseri bugün elde bulunan Mahremî'nin mürettep bir divanı bulunmamaktadır. Anılan eserlerin son üçünden kaynaklarda hiç söz edilmediği görülür. *Basitnâme* adlı sade Türkçe şiirlerini topladığı bir eserinden söz edilse de böyle bir eser henüz ele geçmiş değildir. Şairin hayatı ve eserleri hakkındaki bu mahdut ve eksik bilgiler, hayatının son yıllarını İstanbul'dan uzakta geçirmiş olmasının yanı sıra ani ölümü ile açıklanabilir. Çeşitli mecmua, katalog ve tezkirelerde az sayıda şiiri olduğu bilinmektedir. Bu şiirlere bakıldığında onun, son derece kuvvetli bir şair olduğu anlaşıldığı gibi özellikle kaside yazmakta başarılı olduğu görülmektedir. Elde bulunan bu şiirlerden bir mecmuada bulunan otuz dört kasidesi ile üç terci-bendi yayımlanmıştır. Tezkirelerdeki bir iki manzumesi de bunlara eklenebilir. Şiirlerine topyekûn bakıldığında şair hakkında çok kıymetli bilgilere ulaşılabileceği muhakkaktır. Bu makalede, söz konusu metinler çeşitli yönleriyle ayrılmış ve çok yönlü olarak değerlendirilmeye çalışılmıştır.

Anahtar Kelimeler: Divan Şiiri, Mahremi, kaside, Türki-i Basit.

ABSTRACT

Mahremî whose four works named *Şehnâme, Şütürnâme, Mecmau'l-letâyif ve Tarabü'l-mecâlis* are possessed today does not have a reorganized divan. It is seen the the last three of the mentioned work are never noted in resources. No matter a work which he collected his simple Turkish poems named *Basitnâmeis* mentioned, such a work has not been obtained yet. These restricted and missing knowledge about the life and the works of the poet can be explained with his being away from Istanbul in the last years of his life and with his sudden death. It is known that he has a limited number of poems in various periodicals, catalogues and biographies. When these poems are read, it is found out that he is a highly strong poet and especially he is successful in writing odes. Of these poems possessed, thirty four odes and three terci-bents which are in a periodical were published. His one or two poems in a biography

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can not added to these. When his poems are studied altogether, it is certain to reach valuable knowledge about the poet. In this paper, the texts in question were divided with their various aspects and tried to be evaluated ambidextrously.

Key Words: Divan Poetry, Mahremi, Qaside, Türki-i Basit.

INTRODUCTION

Tatavlı Mahremî (d. 942/1535) is one of the most interesting characters not only of his age, but of all the history of Turkish Literature, as well. And what is known about him consists of the same things in nearly all the resources.¹ As we have the knowledge needed about his adventurous life, his rind tempered attitude and his works available now; we do not fancy repeating these sort of information here.² His being an interesting character is assuredly

¹ Abdülkadir Özcan: *Şakâyetü'n-Nu'mâniye ve Zeyilleri*, Çağrı Yayınları, İstanbul 1989; Ali Enver: *Semâhâne-i Edeb*, Âlem Matbaası, İstanbul 1309; Âşık Çelebi: *Meşâirü's-Şuarâ*, Meredith Owens neşri, Londra 1971; Bağdatlı İsmail Paşa: *Keşf el-Zünûn Zeyli*, (Tıpkıbasım) MEB. Yayınları, İstanbul 1947; Beyânî: *Tezkiretü's-Şuarâ*, (Haz. Dr. İbrahim Kutluk), TTK. Yayınları, Ankara 1997; Bursalı Mehmed Tâhir: *Osmanlı Müellifleri*, Matbaa-i Âmire 1311, İstanbul 1333; Esrar Dede: *Tezkire-i Şuarâ-yı Mevleviyye*, (Haz. Dr. İlhan Genç), Atatürk Kültür Merkezi Yayınları, Ankara 2000; Filiz Kılıç: *Âşık Çelebi, Meşâirü's-Şuarâ (İnceleme-Metin)*, 2, İstanbul Araştırmaları Enstitüsü, İstanbul 2010, 784-788; Hasan Çelebi: *Tezkiretü's-Şuarâ*, (Haz. Dr. İbrahim Kutluk), TTK. Yayınları, Ankara 1989; Kafzâde Fâizî: *Zübdetü'l-Eş'âr*, Süleymaniye Ktp, Esad Efendi 2726, vr. 79b; *Keşfüzzünûn*, Maârif Vekâleti Yayınları, İstanbul 1943 (1362); Latîfî: *Tezkiretü's-Şuarâ ve Tabsiratü'n-Nuzamâ (İnceleme-Metin)*, Haz. Rıdvan Canım, TTK. Yayınları, Ankara 2000; Mehmed Süreyya: *Sicill-i Osmânî*, İstanbul 1311; Mustafa İsen: *Künhü'l-Ahbâr'ın Tezkire Kısmı*, TTK. Yayınları, Ankara 1994; Riyâzî: *Riyâzü's-Şuarâ*, Süleymaniye Ktp, Esad Efendi 3871, vr. 65b...; Sâkıp Mustafa Dede: *Sefîne-yi Mevleviân*, Mısır 1283; Şemsettin Sami: *Kâmusu'l-A'lâm*, İstanbul 1311, Tıpkıbasım: Kaşgar Neşriyat, Ankara 1996; *Tezkire-i Sehî*, Neşreden: Mehmed Şükrü, Matbaa-i Âmidî 1320; Tuman: *Tuhfe-i Nâilî*, (Haz. C. Kurnaz-M. Tatçı), Bizim Büro Yayınları, Ankara 2001.

² Hatice Aynur: "Mahremî", *DİA*, 27, Ankara 2003, 390-391; a. mlf: *Mahremî ve Şehnâme'si: I. Kısım Yavuz Sultan Selim Dönemi, İnceleme-Metin-Sözlük-Dizin*, İ.Ü. Institute of Social Sciences, (unpublished PhD dissertation), 1993; Şener Demirel: "16. Yüzyıl Divan Şairlerinden Tatavlı Mahremî ve Şütür-nâmesi", *Millî Folklor*, 9/65, 2005, s. 49-66; Murat A. Karavelioğlu: *Mecmûa-i Kasâid-i Türkiyye*, Titez Yayınları, İstanbul 2011.

about that he experienced a tempestuous life and left the world with a rueful end.

It is really interesting that turning back from Salonica to İstanbul, their ship was captured by pirates, they were taken as prisoners, he came to İstanbul leaving his family with the pirates to find redemption and that he died abruptly before balancing the money needed. In this respect, while mentioning the poet, nearly all the resources tell this tragic event with almost the same sentences.

Mahremî is a rint poet who has an unconventional and easygoing temperament, who has saved his heart from concerns. He was one of the poets wanted in gatherings of wisdom, art and literature in İstanbul and especially in Galata where he lived. The facts that he was a person with a knowledge as much as he could be a kadi regent, that he was intelligent, humorous and conversable must be accepted as the main reason for his being a person sought so much. In resources, an event that could be an example for his outspoken and witty talking is told: Two professors of Sahn called Piri Paşazade Muhammet Çelebi and Aşçızade Hasan Çelebi went to a church in Galata in disguise to watch the feast of the red egg of Christians. Mahremî, recognizing them, told this famous couplet:

Galataya sanem seyrine gelmiş
Sitanbuldan bir iki dîn ulusu³

Upon this, he was dismissed from his duty. After a while, as he made and excuse in front of the professors and asked for forgiveness, he returned to his work. This event, told in most of the collections of biographies mentioning Mahremî, is enough to see how unfettered, and also humorous he was.

After passing to his poems, another point to be mentioned is his situation about Türkî-i Basit. As known, together with Edirneli Nazmî and Aydınlı Visâlî, is considered to be in a partial and restricted literary movement for which there are strong suspicions for its being a movement today. No matter it was accepted and supported that Köprülü first used this compound which became name for some poems of Nazmî and then he showed Mahremî in this formation,⁴researches in recent years have indicated this provision was not correct.⁵ These researches seems to prove that Mahremî can not be a Turki-i

³ Filiz Kılıç: age, s. 784.

⁴ M. F. Köprülü: *Millî Edebiyat Cereyanının İlk Mübeşşirleri ve Divân-ı Türkî-i Basit*, Devlet Matbaası, İstanbul 1928, s. 18.

⁵ Some of these studies can be remembered here: Ziya Aşar: *Edirneli Nazmî Hayatı-Edebî Kişiliği-Eserleri-Türkî-i Basit ve Gazeller Dışındaki Nazım Şekilleri ve Türleri* (Yayımlanmamış Doktora tezi), Gazi Üniversitesi SBE, Ankara 1998; a. mlf: "Gölge Avıyla Boşalan Bir Sadak: Mahallileşme", *Turkish Studies International Periodical For the*

Basit poet, and even there is not something called Turki-i Basit. Then what are the incentives that causes wrong judgements about the poet? The expressions of Âşık Çelebi are the first. Âşık Çelebi, in Mahremî article of *Meşâirü'ş-şuara* says that he has a work named *Basitnâme*, but he doesn't tell about the content. Only, he states that it is a work written in a simple Turkish.

It is not possible to find out whether it is a divan, a mesnevi, a selection of poems or a prose work. It is clear that Köprülü sees him as a Türki-i Basit poet from these statements. However, Sehi Bey and Latifi who completed their biographies before do not mention such a work, and probably no biography of poets other than Gelibolulu Ali who wrote by transfer from Âşık Çelebi does not mention *Basitname*. The fact that together with the name of *Basitname*, the poet does not have a great number of poems according to our knowledge today, that his poems could not be collected because of his sudden death and that odes and terci-bents which form the actual sum are recorded in a periodical are also the reasons misleading researchers. After this short knowledge, it will be appropriate to evaluate the poems of the poet.

We have forty two poems of Mahremî thirty two of which are odes, three are terci-bents, eight are gazelles and one is a tahmis. In addition to these, it is necessary to cite a murabba which has only two versicles and doesn't have an appellative versicle, two matlas recorded in some biographies and a stanza he wrote to Keşfi as a pleasantry. The most interesting ones in these poems are the odes all of which are in *Mecmua-i Kasâid-i Türkiyye*. These texts written in different kinds of verse, are assuredly his most successful performances when considered with his other works. When odes are evaluated, a division between genres in his writings tevhit-münacat-naat, methiye-hicviye and fetihname emerges by itself. It is possible to evaluate his odes in the genres sûriye, bahariye and ıyidiye under the main heading methiye (encomia). While making an evaluation, to show the knowledge needed on a table instead of entering into details will be more suitable for understanding.

Languages, Literature and History of Turkish or Turkic, Volume 4/5 Summer 2009, s. 19-33; a. mlf: "Türki-i Basit'i Yeniden Tartışmak", *Bilig*, 18, Yaz 2001, 127-142; Hatice Aynur: "Türki-i Basit Hareketini Yeniden Düşünmek", *Turkish Studies*, Volume 4/5, 2009, s. 34-59; A. F. Karamanlıoğlu: *Türk Dili*, Dergâh Yayınları, İstanbul 1986; Ahmet Mermer: *Türki-i Basit ve Aydınlar Visâli'nin Şiirleri*, Akçağ Yayınları, Ankara 2006; Semih Tezcan: "Divan Şiirinde Türkçe Kaygısı", *Bilig*, 54, Yaz 2010, 255-267; Erdoğan Uludağ: "Dilde Sadeleşme ve Türki-i Basit Hakkında Düşünceler", *Turkish Studies International Periodical For the Languages, Literature and History of Turkish or Turkic*, Volume 4/5 Summer 2009, s. 292-329; Murat A. Karavelioğlu: "Mahremî Türki-i Basit Şairi midir?", *Vefatının 30. Yılında Prof. Dr. Faruk Kadri Timurtaş Hatırasına Uluslar Arası Yaşayan Türkçe Bilgi Şöleni*, İstanbul 30 Mayıs-1 Haziran 2012.

a. Odes

According to the knowledge we have, Mahremî wrote three poems of tevhid. One of these are odes and the other is a teci-bend. The first ode with a redif “La ilahe illallah” which is the first poem in *Mecmua-i Kasâid-i Türkiyye*, is a poem of twenty seven couplets and resembles the examples written in this type. Because, apart from Mahremî; Şâhidî, Revânî and Hufî wrote tevhids with this redif. All the odes including Mahremî’s are paralel to Şeyhi’s ode. It became meaningful to use thiş redif sentence which is a discourse of making God one in tevhid odes. All the content integrity of the ode is provided with this sentence. The sentence paralleled with various elements such as pen, ointments, tent, zemzem is in the axis point where the meaning and harmony circulates.

The second tevhid is a forty three versed, medium lenght ode. The ode, which does not have redif, begins with praise and glory to God as usually seen in tevhits. God is praised in different respects. Especially the name Rezzak is stressed. References to the parables of most prophets are made. Throughout the ode, instead of a narration with a seriousness suitable for the form of the genre, enthusiastic and friendly style of the poet is felt. For example, his considering the winter as God’s kahr u celâl, and spring as his fazl-u cemaal are examples of this nice depicting style. Besides, poets such as İşkî and Şâhidî have odes with the same features of the form and the genre. It’s the sixth ode of *Mecmua-i Kasâid-i Türkiyye*. As the third tevhid is a terci-bent, it will be cited in its place.

According to what we have, we can infer that Mahremî wrote a short münacat ode of nineteen couplets.

İy kemâl-i kudretüñ nefhinde ‘ âlem bir nefes
V’iy celâl-i ‘ izzetüñ bahrinde dünyâ keff-i hês

The ode which is a parallel to Şeyhi’s famous münacat beginning with his matla opens with addressing God and his wisdom and mercy are focused. The ode is full of sincere prayers of the poet. Again, another ode which is a parallel to Şeyhi’s poem was written by İbni Kemal. That is important as it shows the effect of Şeyhi continuing almost ten years after his death. The ode is the seventeenth poem in *Mecmua-i Kasâid-i Türkiyye*.

Mahremî also wrote poems in naat type. One of his three naats is a longly poem composing fifty four verses and beginning with Arabic and Persian. In the ode which does not have redif and was written with “-â” rhyme, the Prophet Mohammed was tried to be told with all aspects. He is the master of the created, the rider of Burak and the owner of the banner of Islam. Jesus heralded him in Bible; God who called the Prophet Moses “İlen terânî (you can not see me)” met Prophet Mohammed in Miraj. That the fire became a garden to

the Prophet Abraham was because he mentioned the Prophet Mohammed in air. After these kinds of comparisons, the place was given to the narration of physical aspects. Then his extraordinary features such as his shadow's not falling into place were mentioned briefly. Then miracles like Miraj, the fall of the palace of İsrâ and şakk-ı kamer were referred to. After all these, as usual in naats, it is passed to the praise of ahab-ı kiram and four caliphs. Mahremî defines the Prophet Mohammed as the soul of religion and the four caliphs as four elements. After the praise of Hazrat Hasan and Hussein, as is the custom in these texts, the ode is finished by confessing sins and appealing for mercy from God and Prophet Mohammed. Additionally, it is necessary to state that poets such as Rûmî, Muhlis and Şâhidî has odes with the same rhyme and subject matter. The ode is the eleventh one in *Mecmua-i Kasâid-i Türkiyye*.

The second naat is a poem in twenty two verses which is in "-k" rhyme and together with the next naat, it must be a parallel to an ode the poet of whom we don't know. The poem begins with defining being a prophet as a book. The first reader of this book is the Prophet Mohammed. The Prophet, told again in terms of physical, spiritual aspects and miracles with praise, teaches all the universe no matter he was described as an illiterate having a mystery. On the other hand, the poet tries to prove his superiority comparing him with other prophets. For examples, it may be true that the Prophet Moses stepped on the mountain Tur, but the Prophet Mohammed arrived the square of placelessness in Miraj. After all, the poet completes his ode telling that a person can not tell and praise him thoroughly, as God himself praised him in Holy Quran. It is the nineteenth poet of *Mecmua-i Kasâid-i Türkiyye*.

Mahremî, who also has another naat of fifteen verses, defines the Prophet Mohammed as the sun and moon of Levlak sky in this poem. In this short ode which includes references to some events and miracles, the first line of matla verse is repeated as the second line of makta verse. It is the twentieth poem recorded in *Mecmua-i Kasâid-i Türkiyye*.

After these we can pass to odes written in the type of methiye (encomia). When looked at the order in *Mecmua-i Kasâid-i Türkiyye*, the poem numbered forty seven is an interesting encomia of thirty eight verses. What makes the ode interesting is that it consists two parts. In the first one of these two main parts; that is, in the first part of the ode, somebody is satirized with a severe language while in the other part Mustafa Aga who overcame this person is praised. It is possible to say that this dividedness in narration crumples the classical parts the ode has. The person satirized in the ode is somebody who revolted and oppressed the community in Egypt. No matter there is not a clear information about this person's identity, it is possible he was one of the local administrators. This person, told to be living like a sultan in Egypt is criticized

with adjectives evil, dog of the hell, Karun, satan. Mustafa Aga and his soldiers who walked up to and overcame him and in that way suppressed the revolt were praised and prayed.

Another ode which is the epigram of somebody named Yazıcı Haydar consists thirty nine verses and is seen as the forty eighth poem of *Mecmua-i Kasâid-i Türkiyye*. Yazıcı Haydar, described as ignorant, unbeliever, rebel, fond of money and corrupt, is someone with whom wise people could not stay but ignorant and zany people were welcomed. The ode is a poem of social criticism written in his personality. Mahremî makes reference to Hayalî in mahlas verse and makes a resemblance between his being hayderi and the name Haydar. Also he says that he is a powerful poet like Hayalî and he is worth benefaction.

Mahremî's fetihname ode of forty six verses tells about the Egyptian Expedition of Sultan Selim I and the festivals following it. The verb "tonanmak" in Turkish means not only "teçhiz olunmak", but also "süslenmek, güzellenmek", and from that second meaning, the poet tells the Conquest of Egypt and the festivals after it was heard. As the redif is "tonandı", the meaning, vision and imagery are formed around this word as in the other odes and lyrics whose redif is a word. The ode, just like it is seen in these kinds of odes, begins directly heralding the conquest:

Fetḥ-i Ḥaleb ü Mıṣr-ıçün emsâr tonandı
Şan kaşr-ı cinân her der ü dîvâr tonandı

From the very first couplet of the ode, the weight of the redif is felt. It is narrated that as countries of Aleppo and Egypt were conquered, houses, roads and streets, cities; in short all the country were decorated merely as the manors of heaven. In the following couplets, the pleasing effect of this news of the conquest on people is told. It is described at length how celebrations were made in every part of the country, and these celebrations are made even in distant countries India, Ethiopia, China, Hoten. In this narration of happiness continuing throughout the ode, the poet sometimes makes repetitions, but he manages to describe deliriously the the pleasure that the conquest of Egypt created in the country, especially in Istanbul. On the other hand, it must be in order to attribute a holiness to the conquest that he says Hazrat Ali unfurled his flag and armed for the conquest of the whole Arabian geography:

Fetḥ itmege A' râb diyârını ser-â-ser
Sancağ çözüben Ḥayder-i Kerrâr tonandı

In conclusion, Mahremî finishes his ode telling his heart he likens a traveller wandered in many places, saw lots of festivals but didn't see such a celebration of conquest:

Seyr eyle ki görmedi bunuñ gibi tonanma
Seyyâh-ı gönül gerçi ki bisyâr tonandı

According to our knowledge today, we don't have a smallest clue to use as a document about that Mahremî joined the expedition of Egypt. As in this ode he tells about not the expedition and the wars; but the celebrations after the news of the conquest arrived, he must have watched the celebrations maybe for days. It is known that in these years the poet was in İstanbul and didn't go to Salonica yet. It is the forty-ninth poem in *Mecmua-i Kasâid-i Türkiyye*.

The first of the sûriye poems of Mahremî written in ode versification is of fifty-six verses and tells about the wedding of Grand Vizier Pargalı İbrahim Pasha with Hatice Sultan, the daughter of Yavuz and the sister of Kanuni, which was made in 1524. As well as Mahremî, Hayali also praised this proverbial wedding spoken about for years.

The ode of Mahremî begins with telling how happy the morning of the wedding was. After telling all around was green, the beauties of spring covered everything, the art of God appeared in a way making the Chinese painters jealous, he leads up to the wedding of İbrahim Pasha. He tells at length the preparation of the hippodrome, archs founded, shows made, spreads given, favors and benefaction made to the handicraftsmen. He praises the sultan and the grand vizier. He says that poets even such as Unsurî, Ascedî, Hâkânî will be unable to define this kind of a wedding. At last, the ode finishes with prayers to İbrahim Pasha. The ode written with the rhyme “-ân” becomes prominent with its vivid depictions and power of expression when compared with the similar ones. The place of the ode in *Mecmua-i Kasâid-i Türkiyye* is number fifty-three. The poet has another sûriye and it is necessary to mention it here. The ode which is a bahariye and which consists forty-three verses is a kazasker encomia is the sixty-fifth poem in *Mecmua-i Kasâid-i Türkiyye*. The name of the kazasker is not mentioned after the spring depiction made in the nesip part and he is praised with an exaggerative style. At the end of the poem, the poet presents his condition and asks his mahdum for help.

Another one of encomia odes is an iydiye with the redif “idesin”. Mahremî begins the ode telling what the feast is, more precisely, how the festival should be lived. After the following tegazzül, he passes to praise, but it was not expressed clearly who this praised person is. The word redif helped the poet express much of his demands and it is seen that these demands are arrayed

throughout long verses. The ode of forty-five verses is the ninety-first poem in *Mecmua-i Kasâid-i Türkiyye*.

Again there is another encomia which is the encomia of Piri Mehmet Pasha and it's in the ninety-ninth order in *Mecmua-i Kasâid-i Türkiyye*. In the ode with a redif "şeker", the collocutor is praised and some of his features are put forward. For instance, this couplet is a good example for it:

İreydi kand-i lebün vaşfı Rūmdan ' Aceme
Tolardı mülk-i Semerķand u Kāndehār şeker

The second ode that Mahremî wrote for Piri Mehmet Pasha is an encomia with a redif "defter". It is a short text of twenty two verses and it begins with the definition of defter (notebook). Pasha, praised around this redif is at last sublimated telling "Mahremî, if the defter was levh-i mahfuz, it is not possible to praise him with a pen, so began the prayer":

Du' āya Maḥremî bil bağla kim temām olmaz
Kālemle medḥi anuñ levḥ ola meger defter

With "Bil bağlamak/bel bağlamak", it is referred that in the past (defters) notebooks were made by attaching papers. The ode is the hundredth poem of *Mecmua-i Kasâid-i Türkiyye*.

The forty-three versed hazaniye ode of Mahremî is an encomnia written to the Grand vizier as understood from the "düstûr-ı kâmkâr" composition. In the ode with a redif "zer" which connotates concepts of richness, abundance, benefaction and generosity, the Grand vizier is praised with his various features, especially for his generosity. Also, with zer that connotates yellow and with the climate autumn in which the same color is dominant exhibits a symmetry. We wonder if he wrote this odes in the months he began collecting ransom money to save his family from the pirates, regrettably we do not have an exact evidence about this. The ode is recorded in *Mecmua-i Kasâid-i Türkiyye* with the number hundred and one.

The ode coming with the redif "dür" after "zer", is a encomia of Suleyman the Magnificent. The ode begins with a metaphor pearl-teardrop and pearl-teeth. Then from the taking of the pearl from the depth of the sea, it is conduced to the ode with various aspects. It is of course natural for the poet to parallel his poetry with this ode. The ode is recorded with the number hundred and two in *Mecmua-i Kasâid-i Türkiyye*.

Another eulogy in which the word "ebr", one of the most beautiful words which expresses the concept of generosity is used in redif form, was written in the praise for the Grand Vizier Ibrahim Pasha in forty-four verses and

it is the one hundred and eleventh poem in the *Mecmua-i Kasâid -i Türkiyye*. Throughout this ode, various kind of fancy has been developed in accordance with the formal properties of the cloud as something consisting of smoke which is sometimes in a neat sometimes in a scattered form, moving with winds, and producing rain. The fact that the cloud creates rain and it is the symbol of fertility the generosity refers to the generosity of the addressee in question. Finally, the poet resembles the prayer to a pearl, the praise to the sky, and the poem to jewellery.

Mahremî starts his ode, in which he praises Ibrahim Pasha, by thanking God for the spring begins. He defines the advent of the spring with variety of metaphors and implications suggesting that the universe is adorned. He depicts vineyards, flowers, and a nightingale joyfully. He praises the poise, dignity, pride and modesty and generosity of the Grand Vizier and his stance as winter in the battlefield, and as spring in time of peace, and praises his justice a lot. This long ode of sixty-three couplets where no redif is the used is the hundred and twenty-eighth poem of the *Mecmua-i Kasâid-i Türkiyye*.

The forty-three couplet-eulogy with the redif of "Prey" in the Sultan Suleyman eulogy is a poem written based on connotations of the word 'prey'. In the Nesip part a beloved is depicted and some of her elements of beauty is emphasized. Eventually, praise starts stating that only Sultan Suleyman can hunt the beloved one. The Sultan with his sword, arrow, dagger, heroism, militarism etc. is likened to a hunter. For this reason, hunting vocabulary is widely exploited. For example, the generosity of the sultan is like a falcon which has hunted the bird of heart. Mahremî catches the wild meanings and brings them to the sultan's threshold as a gift. The ode appears in *Mecmua-i Kasâid -i Türkiyye* as the hundred and twenty ninth poem.

The poet begins his eulogy with "city" redif, which he wrote for the city governor named Mohammad Bey, with a general description of the "city". This is not a particular city, and the poet talks about the city in general and its people. Then switches to praise Mohammed Bey. Since the person the poet praises is the governor, the city redif is especially chosen. He praises the justice, generosity, strength and courage of his Memduh. Twenty-seven verses of in one or two couplets. This short eulogy of twenty-three couplets is the hundred and forty-fourth poem of the *Mecmua-i Kasâid -i Türkiyye*.

The most striking one among the eulogies of Mahremî is the hundred and forty-fifth poem of *Mecmua-i Kasâid-i Türkiyye*, which is two hundred and sixty-couplet long and thoroughly describes the Battle Mohaç. It is very interesting in terms of both the content of the text and its length. The poem has the a documentary quality since it covers a lot of places and people's names and many events are sometimes rendered in detail.

The second campaign of Suleyman the Magnificent resulting in the conquest of Belgrade (1521) and the conquest of Rhodes (1522) is his victory on the Mohaç Battle Field and his third Imperial attack resulting in getting Budin from the Hungarians. As a consequence of this victory, Hungarian Kingdom ceased to be an independent kingdom, and became dependant to the Ottoman Empire. At the same time there this situation rekindled the existing of a definite hostility between the German Empire and the Ottoman Empire which would continue for a long time.

Eulogies are composed just like a mesnevi, or as a self-contained work like for example a divan. They start with a praise and thanks to Allah. After the couplets written on His existence and unity then, expressions of praise and reverence on the Prophet are mentioned. Islam is stated to be the supreme religion. Suleyman is praised starting from the 8. couplet. This organization is common in the majority of the works of the classic Islamic period.

Eulogies are observed to be written in an order of tevhit, münacat, naat, and eulogy as in many divans. As in 13th couplet, reader is informed of the situation by telling one of the victories and campaigns of the Sultan:

Ğazā vü ceng ü cidāl ü me‘ārikinden anun
Birini şerh ideyim dinleñüz ‘ale’l-icmāl

Everything begins with the emergence of the sun at dawn. This style of beginning with these words as everything to be said will start with the rising of the sun reminds us of mesnevi style. The whole world takes off its black dress and puts on its white one, which means all the people ran to the sultan's orders upon the shooting of the birds of the wartime at dawn time.

In the following couplets king of Hungary II. Louis of the time is explained. His characteristics as how bad he is as a human being is expressed in various comparisons. He is defined as “Satan, an enemy of religion, looter, mischief-maker, stubborn, perverse, enemy of the religion of the Prophet Mohammed and belonging to the religion of Jesus, cursed by the hell fire and sank in the seas of atheism. Budin voyage through the state of the army, with arms and ammunition and other war equipment, marching order, is told at length. These scenes are described in such a sophisticated and vibrant way that it is not possible to explain them here couplet by couplet. So much so that the explanations given on state of the trenches, too.

One of the greatest moments of the campaign is presented just like by someone happened to be there and the crossing of the River Sava by building a bridge using sails, horses and mules leather reins linked together so as to transfer the soldiers and the equipment of Sirem soldiers are described in the following couplets. It is observed here that the poet writes the word "kılā‘a"

meaning a sailing boat, in the form of the word "kılâ" which is the plural of the word castle.

Bu resme şevket ü kerr ü hücüm u şavlet ile
Sirem diyârına irdi şeh-i hüceste-şişâl

Çü geçdi devlet ile şeh cezîre-i Sireme
Kılâ' in eyledi leşker ribâ-ı hayl ü bigâl

It is agreed that the conquest of the fortress of Petervaradin is carried out by Rumeli soldiers under the command of the Grand Vizier and the Rumelia Beylerbeyi (Grand Seigneur) Ibrahim Pasha. Mahremî also repeats the same information in his eulogy. In addition, he praises Ibrahim Pasha highly and tells how he took over the castle. He also mentions Yahya Pashazade Bali Bey of Smederevo, who contributed greatly to the conquest of Belgrade and of Rhodes and was appreciated for his accurate views in the war councils.

Mahremî also introduces the River Dirava while the army crosses the river. He says excitedly that it is even greater than the river Danube. He likens it to the Sirat Bridge. He also says that even the soldiers are afraid of crossing the swinging bridge. After the crossing, the poet writes about Hungarian king and his princes. He likens them dogs. The enemy army is composed of 150 thousand soldiers, according to the poet. After describing the arrival of the Hungarian army in the Mohaç Plain and its deployment with its artillery and rifles and other equipment, the poet starts talking about the war with an introduction saying "come on now and listen to the poet describing how the arrogance and pride of the mob is destroyed".

Mohaç War lasted only two hours. The Hungarian army was defeated by the darkness of the evening was about to collapse. This was the first step of the hostility between the Ottomans and the Habsburgs created on the Hungarian soil which will last 150 years. With this victory, the influence of the Ottomans on the European politics is felt more than ever. Mahremî seems to depict of all the details of the battle. For example, it was the Hungarian troops who first attacked on the Rumelia soldiers and they were pushed back by the Anatolian soldiers coming for help under the command of Bali Bey. The event is described in the couplets as:

Egerçi Rümili ceşini ırdı yirinden
Tayandı hayl-i Anaṭolı itdi ceng ü cidâl

Emîr-i serḫad o seyf-i Ḥudây Bâlî Beg
Girüp böğürden uzatdı 'adüya dest çü Zâl

Finally, it is informed that the war was a complete defeat for the enemy, and the Mohaç Plain was filled with the corpses of enemy soldiers.

Muhammen eyledi taḥmīn elli biñ lāşe
Bu sözde ḥāşe ki taşdıḳ ehli eyleye ḳāl

By telling this he gives the estimated number of the lost enemy soldiers. But it is clear that this is an exaggerated number.

After giving information about the gains from the war and the sultan's a few day-stay there, journey to Budin is told. It will certainly be much better understood when the text is read completely that this long story of Mahremî of Tatavla is the complete history of the Battle of Mohaç and the conquest of Budin. The things told in the eulogy coincide largely with the information provided by the resources. Even the details noticed outside the narration strongly suggest that Mahremî was in the battle ground then. The information given by the poets and writers themselves is worth evaluating more than all other available sources.

Thirty-seven couplets of bahariye ode in Mahmat Pasha eulogy is in the form of "Jale" redif is written around connotations caused by dew on the leaves before the effect of the sun is felt. After the description of Jale, spring and the garden, the praise of Mahmut Pasha begins. It is the hundred and sixty-sixth poem in *Mecmua-i Kasâid-i Türkiyye*. Mesîhi also wrote an eulogy, praising Tacizade Jaffar Chalabi in the same form of redif.

An overview of Mahremî's poems show that he loved the issues in which he presumably took part in person such as war and fighting and depicted the military actions masterfully. One of them is Suleyman the Magnificent eulogy in "nîze" redif. Various features of a spear is described and dreams about Nesip are discussed. Its properties such as its length, being pointed and sharp, being deadly, its smoothness and straightness are highlighted. The spear sometimes transforms into the wand of Moses with dragon's head and sometimes into the famous Persian conqueror and sometimes a hero, sometimes a nest for the hawk of conquest. From the point of the meaning scope of redif, eulogies stress upon the courage, heroism of the commander of the sultan. Forty-nine verses of poetry is the hundred and sixty-seventh poem of *Mecmua-i Kasâid-i Türkiyye*.

One of the most successful eulogies of the poet is the fifty-three couplet eulogy with "kal'a" redif written for the conquest of Belgrade giving all the details of the Conquest. The fact that this eulogy tells us about the campaigns

and fights describing Mohaç and revealing all the details, including after-time, allows us to consider Mahremî seriously. As known, this campaign of Suleyman the Magnificent, which is called the first Engürüs Sefer-i Hümayun resulting in taking Belgrade is one of his first and most important of his military achievements. With the victory won in 1521, immediately after the sultan came to power, he no doubt proved his strength and increased his respectability. While writing about the events with the observant attitude of an historian, Mahremî used literary and aesthetic elements successfully. The plot established around "Kal'a" redif, is a lot beyond the limits of telling something after hearing a mere victory. In this regard, the following couplet has a special place in comparison to the other eulogies on conquests we examined before.

Sep̄ide-dem ki küşād'oldı bu revān Ʒal'a
 Ʒılā'-ı zulmet-i ŷeb tıtdı yüz revān Ʒal'a

The eulogy beginning with the above couplet is full of original imagery. Claiming that no one can have ever seen such a fortified castle like this since the time of Adam, the poet tries to support his cause. So much so that the castle is watched by two towers, nine planets and by angels. According to the poet this castle can not be man-made and it might have been built only by genie. Describing the castle with such imagery, the poet then begins to tell the capturing of the castle in detail.

Before he siege of the fortress of Belgrade some surrounding forts of strategic importance had to be urgently captured. For example, taking Smederevo and Bögürdelen (Sabacz) was among the steps to be taken. Bögürdelen Castle was built by the Turks themselves in 1470-71 during the siege of Fatih Sultan Mehmet in order to support the Turkish pressure on Belgrade. Besides, regions as Croatia and Transylvania environment were completely controlled by sending raiders. Having captured the castle called Zemun on the Danube which is opposite the Belgrade Fortress, the pressure set on Belgrade began to rise. Mahremî, comments on the capturing of Castle of Bögürdelen before the Belgrade Fortress as "the mother conquest gives birth to twin babies" in the following couplet:

Bögürdelen ile Belğrad alındı māder-i feth
 Firāş-ı mülkde važ' itdi tev'emān Ʒal'a

In addition, the poet doesn't ignore in his writing the movement of the army to the Sirem plain and the role of tunnel diggers and the towers they built during the siege.

Because of the similarity of the name of Sultan Suleyman with that of Prophet Solomon, Suleyman is said to be able to ride the wind horse and able to build a castle on the surface of water as expressed in the following couplet:

Ne řāh řāh Süleymān k'olup süvār yile
 řu üzere yapılır emriyle kūh san řal'a

In the verse, with the expression “to build a castle on the water”, we think that the poet means building a bridge on a river or a stream by tying the watercraft together in order that the army passes. The Belgrade Castle is a castle near the river Tuna, leaded by the Sultan, and it's known that the Ottoman army passed to the coast of Sirem cezire with the help of the bridges built. Setting tens of small boats from one coast of the river to the other by tying them with ropes and laps and arraying them so steady as not to be carried away by the flow is at first thought as an easy and temporary bridge and resembled the body of the castle. In this resemblance where we think the sound similarity between the word “kılā'” which is the plural of “Kal'a” and “kılā'a” which means sail is effective; small boats in rows were seen as a castle.

After the castle was conquered, the poet almost turned the camera around on the towers of the castle and clearly stated what happened, especially the repulse in the side of the enemy. The castle conquered in the end was associated with Zuleyha who got younger with the mystery of God after being almohad. It is just like a person wearing turban and slouched taylesan after undclothing the dress of curse. The last line of the ode is the history line:

Ne resme oldısa meftūh dil didi tārīh
 Cihānda açıla o resme her zemān řal'a (927/1521)

The ode is the hundred and sixty-eighth poem of *Mecmua-i Kasâid-i Türkiyye*.

The other hazaniye ode of Mahremî is a short ode of twenty six couplets and it is seen as the hundred and seventy-fifth poem of *Mecmua-i Kasâid-i Türkiyye*. After telling the changes the autumn created on earth, the ode passes to encomia part. But who it praises was not stated clearly. But

Ya' nî ki řems-i millet bedr-i semā-yı devlet
 Ol zābiṭ-i defātir ol hāris-i hıżāne

from this couplet this person can be told to be the head of provincial treasury.

Lâyık mı sâlyâne olmaya añña ola
Dergâh-ı ma' deletde Keşfi-i kıaltabâne

This couplet is an example that shows Mahremî and Keşfi who writes hezlls and satires to each other continues doing that within the couplets of odes.

Mahremî also has a Sultan Selim I encomia of fifty-one couplets. The ode which does not have a nesip part and begins directly with encomia is a nice praise of Yavuz with various similes, metaphors and telmihs. There is not redif in the poem and it is the hundred and seventy-ninth poem of *Mecmua-i Kasâid-i Türkiyye*.

Mahremî is seen to have written a good number of bahariye odes and one of his bahariyes is his ode of thirty three couplets with a redif "nesîm". The word nesim meaning mild or relatively cool, a smooth, freshing spring air is frequently used in bahariye odes as redif or in the text. And in this ode, the subjects like the awakening of the nature with spring, the spring air's bringing the smell of the garden to the noses of people, the competents of meetings and their going out to the garden, the refreshing of sad hearts.

Ya'ni şâh-ı tahtgâh-ı 'ilm ü mâh-ı burc-ı hîlm
Kim olupdur dergehinde kemterin çâker nesîm

From this couplet, it is understood that the ode was written to a teacher of madrassah, a kadî or kazasker or a shaykh al-islam. From the ode Mesihi wrote for Tacizade Cafer Çelebi in the same redif and which the poem of Mahremî is a parallel to, Tacizade's being the interlocutor is possible. The poem is seen as the two hundred and first one in *Mecmua-i Kasâid-i Türkiyye*.

The bahariye ode that Mahremî wrote as an encomia to Yavuz Sultan Selim is fifty-three couplets and it does not have redif. It begins by resembling the power of God to a gardener. This power changed the earth to a garden of heaven. In the encomia coming after the imagery of spring, the sultan is praised within the framework of classical compliment as a person pranked with all good traits. Together with legendary Persian heroes, the names such as Egypt, Baghdad, Kisra, Hatim were not used accidentally. In their use by the poet, the role of the fact that the sultan conquered these places is clear. The ode is the two hundred and forty second ode of *Mecmua-i Kasâid-i Türkiyye*.

Again an encomia of Yavuz Sultan Selim is an ode with a rhyme “mukayyet” which has thirty five couplets. The most interesting feature of the ode which does not have a nesip part and which begins with encomia is that it makes reference to the Persian and Egyptian expeditions of Yavuz. For that reason it can be guessed the ode was written in 1517-1520. Here Mahremî mostly focuses on the heroism and courage of the sultan. It is the two hundred and forty seventh poem of *Mecmua-i Kasâid-i Türkiyye*.

One of the few ıydiye odes of Mahremî is the thirty two coupleted encomia he wrote for Sadî Çelebi. After describing the coming of the festival and the people’s reaching to happiness, he passes to encomia. The scholarly sureiority of Çelebi and what kind of a merit he has in praised. Scholarly people like Ebû Saîd, Yahyâ-yı Bermekî, Sadî are mentioned. It must be a conscious decision that the text is an ıydiye and the rymes come as “-îd”. The ode, where the poet sees himself as the good rider of the horse of verse is the two hundred forty-eighth poem in *Mecmua-i Kasâid-i Türkiyye*.

We told above that Mahremî is a poet who likes writing poems on military subjects like war, heroism, expedition, victory. His ode which is a thirty six coupleted Magnificent Suleyman encomia is an enthusiastic, excited, noisy, bloody and turbulent poem with the word “tîg” used as a redif. The redif’s being “(-a) tîg” provided him to write a praise poem on the courageous personality of the sultan. In classical Turkish literature, poems with redifs tig and kılıç are not few. Especially odes written with the first one were in demand. As found out in the *Mecmua-i Kasâid-i Türkiyye*, poets apart from Mahremî such as Necâtî, Hayâlî, Emânî and Lâmiîwrote tig odes. So that, it is understood this ode and the others are parallels to Necati. In the nesip part of the ode, sword is depicted with its form, pungency, jewelled embroidery on it, scripts and it is compared to an egregious warrior. Then comes the praise of the sultan. His being a great world conqueror is told through the sword.

Midhat kılıcın urıcı Şeh-nâme şâhibi

Bu Maħremî kuluñ ki şalupdur cihâne tîg

With this couplet, he remembers the famous work telling about the events of Suleyman the Magnificent. This provides us an example about odes, in fact all the works of literature can have information about the poet/author. The ode takes part as the two hundred fifty second poem in *Mecmua-i Kasâid-i Türkiyye*.

One of the long odes of Mahremî, his poem of sixty four couplets is an encomia written on behalf of one of the Ottoman politicians Ahmet Pasha. There are two Ahmet Pasha's in the time Mahremî lived. One of these is the Grand vizier Dukaginzade Ahmet Pasha who died in 921/1515. The other is a vizier who also became the governor of Egypt and died in 930/1524 and he is the Ahmet Pasha with the epithet traitor.

Serverâ kıadr ile sensin bu gün ol âşef-i dehr

Ki Süleymân-ı zemân işigidür şimdi yirün

From this couplet of the poet, it is understood he can not be Dukaginzade Ahmet Pasha and the possibility of his being Traitor Ahmet Pasha seems more probable. But it is strange Egypt where he served as a governor is never mentioned. The ode begins with the depiction of the morning. The fall of the moon and the birth of the sun is told with various similes and representations. Ahmet Pasha is described as "sâhib-i seyf ü kalem". His generousness, justice, courage, perception are praised at length. In *Mecmua-i Kasâid-i Türkiyye*, the place of the ode which does not have redif is number two hundred sixty five.

In the short ode of twenty three couplets which is understood to have been with the intention to congratulate the feast of sacrifice of the elder son of Sultan Beyazıt II, Şehzade Ahmet; Mahremî depicts the feast around the concepts sacrifice, the crescent, Merve and Kaaba. Then he gives place to a short praise of Şehzade. The poem with the redif "-nuñ senüñ" is the two hundred sixty sixth one of *Mecmua-i Kasâid-i Türkiyye*.

The last ode of Mahremî is a short ode of twenty nine couplets with a redif "kılıcuñ". In every couplet of the ode which is an encomia of Yavuz Sultan Selim, there is an addressing to the sultan because of the form of the redif and his sword is praised being described by its various features. Memduh is identified with his sword. It is stated that this sword conquered the country of Damascus. In this way, the sultan's features like being harsh, warrior and a military prodigy are stressed. It is recorded in *Mecmua-i Kasâid-i Türkiyye* with the number two hundred sixty seven.

As mentioned before, the poems of Tatavlı Mahremî are not only composed of these thirty four odes. The poems to be studied after these are terci-bents.

b. Musammats

1. Terci-bents

According to our knowledge today Mahremî wrote three terci-bents. One of these is tevhit, the other is bahariye and the third one is a sûriye. His two tevhits written as odes were dealt above. The third tevhit was written as terci-bent and consists five versicles. The number of couplets in each verse is eleven.

Aña ki ‘âlem-i hejdeh-hezâre şâh oldur
‘Ademde qalmıŝı icâd iden İlâh oldur

This couplet is repeated at the end of each verse. In the first verse of the poem, the importance of pledge is emphasized. In the second verse, it is reminded that the world is a foreign land to grieve. In the third verse, topics such as the mortality of the world and the violance of the judgement day are written. With the connotations of the word belâ meaning worry, gum, distress a reference is made to Bezm-i Elest. In the fourt verse, again the mortality of the world and the eternity of the afterlife is emphasized. In the fifth verse it is told not to believe in the world with the concepts bad and reclusion. It is a feature of telmihs that also in the whole poem we can see the terms of sufism. We see it as the thirty thirdth poem in *Mecmua-i Kasâid-i Türkiyye*.

His terci-bent formed wih five verses each of which is five couplets is a bahariye. Throughout the poem the arrival of spring, the awakeing of the earth, Allah’s appearance in the earth and the world’s being beautiful wih spring, that this event amazed thousands of Mani, the singing of the nightingale and that the rose garden resembles the heaven are told.

Eyyâm-ı bahâr irdi getür sāgeri sākī
Devr eyle yürüt cām-ı mey-i aħmeri sākī

This couplet is repeated at the end of each verse. Terci-bent is the thirty-seven poem of *Mecmua-i Kasâid-i Türkiyye*.

One of the sub-genres to be evaluated within the main heading is sûriye. Mahremî’s long terci-bent of ten verses with twelve couplets for each tells about the circumcision feast of Kanuni Sultan Suleyman’s sons 12 years old Mustafa, 9 years old Mehmet and 7 years old Selim which was held in 1530 and lasted fifteen days.⁶ This feast immortalized by the important poets of the age like Figânî, Yahya Beg with sûriye poems was really magnificent and it was not forgotten for years. These couplets forms the connection among the verses.

⁶ Arslan, Mehmet; *Türk Edebiyatında Manzum Surnameler (Osmanlı Saray Düğünleri ve Şenlikleri)*, AKM Yayınları, Ankara 1999, s. 77.

Sūr-ı bî-hemtâyise ancağ olur besdür hemîn
Bu ne sūr olur mübârek itsün Allâh-ı mu'în

Âferîn iy bezm-i sultânî hezârân âferîn
Âferîn sūr-ı Süleymânî hezârân âferîn

In the first verse of the poem, Mahremî describes in colorful paintings that all the people became cheerful with the noises of horn, drum, ney, nekare; that the people of the country of China had to plug cotton to their ears because of the noises of nekare and the fireplayers resembling dragons. Nobody saw a feast like this and they wouldn't. Angels watch the festivals opening windows from the heaven. Even the angel Gabriel liked the feast.

In the second verse, the sweet air of the festival morning, the hippodrome and the presents foreign ambassador brought are mentioned. In the third verse the preparation of the hippodrome for the festival spread and this spread the sultan gave are described. Such that poets could not finish this spread by telling. In the fourth verse it is told that the sultan, the Grand vizier and the high state officials sat in and the handicraftsmen showed their skills. Lots of tip were given and everybody was overwhelmed with gold and silver. Mahremî says if famous Arabian poets Hassan and Sahbân-ı Vâyil saw this feast, they would really liked it. Among the people attending the festival, there were kazaskers, kadis and scholars. Fom the fifth verse we find out they talked with each other in scholarly subjects and gave gifts to people. In the sixth verse, the destiny-like tents and tables of the high state officials. In the next verse the poet talks about the foods and beverages. He narrates spring rolls, rice dishes, meat pastries, rice puddings, saffron and rice dessertsand sherbets with a great appetite. Mahremî, in the eighth verse tells about the shows made in the afternoon and at night. He associates the moon to small fireworks and the stars to glistens. He says the fire performances burnt the sky and scattered glistens to the country of Iraq. Just like the sultan's distributing jewels, he says that while describing the festival his heart scatters pearls. In the ninth verse, sultan's sons are praised. Each is described as a splendour. According to the poet, they are the color, ornament and brilliance of the country, the crown, the city and the festival. The poet sees himself as an ant in the gathering of the sultan and he associates the sultan to the prophet Suleyman because of the name similarity. As a reference to the famous story, he wants the sultan to regard him. The tenth and the last verse of the poem is the bend of prayer. This long terci-bend of Mahremî is the forty-one-numbered poem in *Mecmua-i Kasâid-i Türkiyye*.

2. Tahmis

As far as known, Mahremî has a tahmis. The tahmis of Selîmî's matlalı lyric written with the "fâilâtün fâilâtün fâilâtün fâilün" meter of aruz and which has five couplets takes place on the 35-37th pages of *Rieu Catalogue* with the title "Taḥmîs-i Maḥremî Ğazel-i Selîmî".

Tā mu‘ anber kākülün ḥorşide şalmışdur kemend
Bağlamışdur boynumı zencîr-i zülfüñ bend bend

The tahmis of Selîmî's matlalı lyric written with the "fâilâtün fâilâtün fâilâtün fâilün" meter of aruz and which has five couplets takes place on the 35-37th pages of *Rieu Catalogue* with the title "Taḥmîs-i Maḥremî Ğazel-i Selîmî". As known, in the poems written in the verse types tahmis, taştir, tesdis etc. there must also be a unity of subject-matter and meaning as much as a unity of form. In the lyric of Selîmî, various features of beauty that the beloved has are told. Mahremî's tahmis was also written in that direction. For example, Selîmî praises the hair of the beloved in the first couplet. And Mahremî also mentions the stature and the hair of the beloved. Or, for example the last verse was written around the concepts pen and writing.

Tablo 1: Odes and Musammats

No	Versf.	Verse Type	Meter	Thyme	Redif	Matla Couplet	B. No.
1	K.	Tevhit	Haffif	-m	lâilâhe illallâh	‘Âlem-i lâilâhe illallâh Ḥâtem-i lâilâhe illallâh	27
2	K.	Tevhit	Remel	-âr	-	Minnet ü şükr ü sipâs u ḥamd-i bî-ḥadd ü şümâr Bir Cenâb-ı pâdişâh-ı ‘âlem-i hejdeh hezâr	43
3	K.	Münacat	Remel	-s	-	İy nevâl-i raḥmetün ḥânında ‘âlem bir meges V’iy kemâl-i şaḥvetün ḳatında düzeḥ bir ḳabes	19
4	K.	Naat	Muzâri	-â	-	Yâ seyyide'l-ḥalâyık u yâ eḫdale'l-verâ Yâ rākibe'l-Burâḳ u yâ şâhibe'l-livâ	54
5	K.	Naat	Muzâri	-k	-	İy muşhaf-ı nübüvete muḳrj-i bâ-sebaḳ “İḳrâ’ bi’smi rabbike” şânuñda didi Ḥaḳ	27
6	K.	Naat	Hezec	-âk	-	İy mihr ü meh-i sipihr-i levlâk	15

						“Levlāke lemā hālaqtü'l- eflāk”	
7	K.	Methiye	Remel	-îr	-ini	İy gönül halkuñ n'idersin gözleyüp tedbirini ‘Âkil iseñ gel temāşā kııl Hakkuñ taqdırini	38
8	K.	Hicviye	Remel	-r	-i	‘Tālî‘ümde olmayup ‘tālî‘ se‘âdet ahteri Niçe fâlumda gele yâ Rab nüñhüset leşkeri	39
9	K.	Fetihname	Hezec	-âr	tonand 1	Feth-i Haleb ü Mısr-içün emşâr tonandı Şan kaçır-ı cinân her der ü divâr tonandı	46
10	K.	Sûriyye	Müctes	-n	-i/-i	Sepîde-dem ki bezendi diyâr-ı ‘Oşmānî Nümüne-i İrem oldı serîr-i sulţânî	56
11	K.	Bahariye	Remel	-ân	-	‘Hamdülillâh kim geçüp faşl-ı şitâyile ‘hazân Nev-bahâr ile şeref buldı yine bāğ-ı cihân	43
12	K.	Iydiye	Remel	-ân	idesin	‘İyd odur kim bir melek- rüy ile seyrân idesin Cümle ‘âlem halkın ol seyrâne ‘hayrân idesin	45
13	K.	Medhiye	Müctes	-âr	şeker	Dem-i sühen ki lebünden olur nişâr şeker Cevâb-ı ‘azbüne öykünmeye hezâr şeker	45
14	K.	Medhiye	Müctes	-r	defter	Nizâm-ı mülke medâr olmasa eger defter Cihânda olmaz idi böyle mu‘teber defter	22
15	K.	Hazaniye	Muzârî	-âr	zer	Faşl-ı ‘hazân ki kıldı zemine nişâr zer Şaldı libâs-ı sebzi geyüp her kenâr zer	43
16	K.	Medhiye	Muzârî	-âr	dür	Eşküm cihâne şol kadar itdi nişâr dür Kim taldı heft kişver ile nüñ hişâr dür	39
17	K.	Medhiye	Muzârî	-âr	ebr	İy ğıbtâ-i niķâbuñ ile bî- karâr ebr V’iy kākülün firākıyile eşk-bâr ebr	44
18	K.	Bahariye	Remel	-âr	-	‘Hamdülillâh ki yine ‘hazret-i sulţân-ı bahâr Yümn ile taht-ı cihâne geçüben kıldı karâr	63

19	K.	Medhiye	Muzâri	-ân	şikâr	Zülf-i siyâhuñ olmasa şayyâd-ı cân-şikâr Olmazdı dâmina niçe biñ murğ-ı cân şikâr	43
20	K.	Medhiye	Remel	-ân	şehir	Sen ki ħandân olasın iy gül-i ħandân-ı şehir Bir degül biñ biñ olur bülbül-i nâlân-ı şehir	27
21	K.	Fetihname	Müctes	-âl	-	Sipâs u minnet ü ħamd-i Ĥudâ-yı celle celâl Ķadim ü Ķâdir ü Ķayyüm İzid-i Müte'âl	260
22	K.	Bahariye	Müctes	-r	jâle	Seher ki şaçdı çemen bezmine dürer jâle İzâr-ı şâhid-i gül üzre dökdi der jâle	37
23	K.	Medhiye	Müctes	-ân	nîze	Adü-yı devlete olmasa bî- emân nîze Maĥall-i ma' reke olmazdı ĥün-fişân nîze	49
24	K.	Fetihname	Müctes	-ân	kal'a	Sepîde-dem ki küşâd'oldı bu revân kal'a Ķılâ'-ı zulmet-i şeb tutdı yüz revân kal'a	53
25	K.	Hazaniye	Muzâri	-âne/-ân	-/a	Lâyık nedür dinürse bu mevsim-i ĥazâne Çeng ü çeğaneyile nüş-ı mey-i şebâne	27
26	K.	Medhiye	Muzâri	-m	-	İy şahn-ı 'izzetünde bir şuffe çerĥ-i a' zam V'iy bâb-ı rif'atünde bir ĥalka heft tarem	57
27	K.	Bahariye	Remel	-r	nesîm	Büstân-ı dehre virdi zînet ü zıver neşim Kim çemen bezmine işâr itdi şim ü zer neşim	33
28	K.	Bahariye	Remel	-âd	-	Bâğbân-ı dest-i ĥudret yine vaĥt-i bâmâd Ķıldı gülzâr-ı şafânuñ kufl-i ebvâbın küşâd	53
29	K.	Medhiye	Remel	mukayyet	-	İy cemâlün levĥasına dest- i ĥudret naĥş-bend V'iy celâlün devĥasiyçün şâĥ-ı Tübâ ser-bülend	35
30	K.	Iydiye	Remel	-id	-	Ĥamdülillâĥ kim mübârek yüzini gösterdi 'ıyd Dil-rübâlar ĥaşı gibi mâh-ı nev oldı bedîd	32
31	K.	Medhiye	Muzâri	-ân/-âne	(-a) tîğ	Olduğuyçün dilâ sebeb emn ü emâne tîğ Virdi nizâm 'adl ile mülk-i	36

						cihâne tîğ	
32	K.	Medhiye	Remel	-r	-ûñ	Açdı çün ecnihasın bāz-ı sepîdi şehērûñ Âşiyân-ı � ademe kaçdı tezervi kâmerûñ	64
33	K.	Iydiye	Remel	-â	-nuñ senûñ	� İyd-ı adhâdur cemâl-i mâh-ı tâbânûñ senûñ Maţla�-ı ħorşid-i enverdür giri�bânûñ senûñ	23
34	K.	Medhiye	Müctes	-r	kılıcuñ	Nizâm-ı mülke medâr olmasa eger kılıcuñ Yanuñda olmaz idi böyle mu� teber kılıcuñ	29
35	Tc. B.	Tevhit	Müctes	-âr(-âh), -t, -â, -âr, -ât	eyleye lüm(ol dur), - e geldük , çekeli m, -ı/ î, imiş bildük	Bu kâr-bârı gelûñ târ-mâr eyleyelüm Bir iki yâr ile terk-i diyâr eyleyelüm	55
36	Tc. B.	Bahariye	Hezec	-l(-r), -âr, - ân, müesses kafiye, -â	-i sâkî, -ı, -a, - dur	� Arz eyledi gülzâre yine � arızını gül Zeyn eyledi kâküllerini nâz ile sünbül	25
37	Tc. B.	Sûriyye	Remel	-în(-ânî), - â, -ân, -ân, -ât, -m, -n, -r, -ür, -ür	hezârâ n âferin, -ını, ile, - dur, - ını	Şubh-dem kim taldı şavt-ı sür ile şahn-ı zemîn Sür bünyâdına âgâz itdi sürnâ-yı ħazîn	120
38	Tah	-	Remel	mukayyet, - âr, ir-, -âre, -en	-da, - mek diler cânâ gönül, -nûñ	İy güzellik bağı içre tâze serv-i ser-bülend Görmedi kaddûñ gibi bir naĥl-ı gül hiç naĥl-bend	25

c. Gazelles

According to the materials we have, it must be stated beforehand that Mahremî was not a poet of gazelle. We meet his examples of gazelles in tezkires of Âşık Çelebi, Gelibolulu Âlî, Hasan Çelebi, Beyânî and Esrar Dede.

Except from the periodicals included in the bibliography, it could not be possible to reach the *Bloch Catalogue* in which we know there are the periodical in Istanbul University and two gazellas for several reasons. ⁷In the library studies we conducted we were able to fixate only two gazellas of the poet. One of these is a nine versed gazella with a rhyme “-ân” and with a redif “ile bahs”. It is in the leaves of 49a in *Mecmau'n-nezâir* (Köksal, s. 622-623), 118b in the periodical in the collection of Ali Nihat Tarlan and 92b in *Pervâne Beğ Mecmuası*. It is a postscript in *Mecmau'n-nezâir* of Nazmî. The gazelle is in fact a parallel to a gazella of Ahmet Pasha and there is the title “Nazîre-i Maħremî” in the beginning. But in the periodical in Tarlan Collection, it is written to be a parallel to Cafer Çelebi. There are also parallels of Helâkî, Sabâyî, Sehî, Lâmiî, Amrî, Revânî, Vasfî, Şem'î, Hadîdî ve Hayretî to the gazelle.

The second gazelle is a one with seven couplets which does not have redif in its rhyme “-âr”. It is in 73a in *Mecmau'n-nezâir* 73a (Köksal, s. 783) and in 160 in *Pervâne Beğ*. It has the title “Nazîre-i Maħremî” and is a parallel to the gazelle of Ahmet Pasha. Except from Mahremî, poets such as Fakîrî, Sinânî, Câmî, Harîmî made parallels to the same gazelle.

Another gazelle which is a parallel to the gazelle of Hufî and which has the title “Nazîre-i Maħremî” is a poem with five couplets telling about the misery of the seperation from the lover. It is in 89b in *Mecmau'n-nezâir* (Köksal, s. 881) and 127b in *Pervâne Beğ* and the poets like Kemal Paşazade, Necâtî, Muîdî, Cafer Çelebi, Amrî, Leâlî, Zâtî, Şem'î, Sehî have parallels to it.

The fourth gazelle of Mahremî we have is again a parallel to Ahmet Pasha and has the title “Nazîre-i Maħremî”. The gazelle which is in the leaves 100a in *Mecmau'n-nezâir* (Köksal, s. 943) and 144b in *Pervâne Beğ* is a standart love poem and it is with the rhyme “-ân” and with the redif “olur”. To the same gazelle, Câmî, İshak Çelebi, Amrî, Şevkî, Ferîdî, Zâtî, Fakîrî, Kemal Paşazade have parallels.

The gazel taking part in 548a in *Pervâne Beğ Mecmuası* and on 67th page in *Rieu Catalogue* is a parallel to a gazelle of Mesîhî and has a title “Nazîre-i Maħremî”. The gazelle in rhyme “-âde” does not have redif. It has totally seven couplets which tells about the saki and wine meeting. It is seen that except from Mahremî, Helâkî, Yahya Beg, Hayâlî, Fakîrî, Nazmî, Fevrî, Ânî ve Ulûmî have parallels to the gazelle.

The sixth gazelle written to a lover named Ahmet and understood to be a müzekker gazelle is recorded in the leaves 503a of *Pervâne Beğ Mecmuası* and 188b of a parallel periodical in Millet Library. It is a parallel to the gezelle of Tacizade Cafer Çelebi and has the name “Nazîre-i Maħremî”. The gazelle

⁷ Bkz. Aynur, “Mahremî”, *DİA*, 27, 391.

with the rhyme “-ede” tells the love of a beauty. Apart from Mahremî, Şevkî, Serverî Çelebi, Sa’dî, Rûhî, Şem’î ve Figânî wrote parallels to it.

The seventh gazelle of Mahremî is also a parallel. It is a parallel to the gazelle of Zülâlî and it has the title “Nazîre-i Maḥremî”. It is a gazelle with the rhyme “-ân” and with the redif “eglencesi”. Together with the poet, Harîmî, Remzî, Ferîdî, Sadrî, Lâmiî wrote parallels to the poem which stays in 598b in *Pervâne Beğ Mecmuası*.

The gazelle we haven’t met in the periodicals we searched but which is seen in biographies like *Meşâirü’ş-şuara* (II, 787), *Hasan Çelebi* (I, 857), *Kühû’l-Ahbâr* (272) with the matla

Âb zencîrin sürür ‘ışkuñla bir şürîdedür
Seyr içün rüşen-cemâlûñ her ḥabâbı dîdedür

must be the most famous gazelle of the poet. Its being in a good number of tezkires shows that it was appreciated and read enormously in its time. On the other hand, together with a gazelle in *Lâtîf Tezkiresi* (494) with the matla

Ehl-i manşib cevri yükin tağ gibi yüklenür
Anuñ içündür ki kadri alçağa büyüklenür

and which does not have an appellative and a missing murabba he wrote for Barbaros Hayreddin Pasha and which is again in *Meşâirü’ş-şuara* must be remembered here. Likewise, a hezl stanza he wrote to Keşfi takes part some biographies. It will be useful to exhibit all these data and evaluations in a table.

Table 2: Gazelles

Number	Meter	Rhyme	Redif	Parallel to	Matla Couplet	Number of Couplets
1	Remel	-ân	ile bahs	Ahmet Paşa	‘Aşık itmez cân u dil virmekte cânân-ile baḥş Bende-i Memlûke düşmez ide sulṭân-ile baḥş	9
2	Remel	-âr	-	Ahmet Paşa	Ḳâmet ü zülf ü ruḥın ‘arz itdi beñzer ol nigâr Toğdı mağribden güneş kopdı kıyâmet âşikâr	7
3	Remel	-âre	-ler	Huff	Câna geldi dest-i cevruñden şehâ bî-	5

					çāreler Tig-ı ğamzeñden anuñçün kanlar ađlar yāralar	
4	Remel	-ān	olur	Ahmet Pařa	Her kaçan kim gül cemālin ‘arz idüp ĥandān olur Bülbül-i bi-çāre dil yā Rab niçün giryān olur	5
5	Remel	-de	-dür	-	‘Ab zencirin sürür ‘iřkuñla bir řüridedür Seyr için rüřen- cemālün her ĥabābı didedür	5
6	Muzāri	-a	-	Mesihî	Sākī-i bezm-i miĥnet her kime řundı bāde Mest ü ĥarāb kaldı ĥum-ĥāne-i belāda	7
7	Muzāri	-e	-	Cafer Çelebi	Görmek dilerseñ eyle nazār zülf-i Aĥmede Her bir kılında niçe kılup muķayyede	5
8	Remel	-ān	Eglencesi	Zülālî	İy göñül maķşūdı ten maţlūbı cān eglencesi İki ‘ālemde cemālün ins ü cān eglencesi	5

CONCLUSION

As the ode can include another verse type like gazelle in itself optionally, it is seen as the indicator of the poetic power of the poet. The nesip/teřbip part told in the beginning of the ode and also defined as gazelle, is a part which shows the extensivity of the poet’s imagination, the color of his imagery and the validness of his mazmuns. In encomia, the people or the objects to be praised must be chosen carefully. In the tradition of Divan Poetry the limits of the world of these similes and metaphors are defined; however, it is vitally important to deal the interlocutor most effectively with this limited material both for the poet and this interlocutor. Likewise, his boasting in the fahriye part is valuable in its measure of originality. Even the grace of the introduction couplet is connected with its being a creation of a powerful

intelligence and a wide imagination. The poet who has these different opportunities within one poem is also conscious of the fact that he has to raise the level all the time. If you look at the matter in the sense of parallels, it can be pointed out both this rivalry and solidarity improved the quality of ode writing. On the other hand, poets creating imaginations around a flower or tree, a caelestial body or a tool of war maybe could not find this kind of richness of imagination, this kind of painting canvas in any form of poetry.

From this restricted evaluation on the poems of Tatavıalı Mahremî we have, it is possible to say he is a poet of ode before all. Generally, it is seen that these odes are long texts. In the odes written with various patterns of aruz, and sometimes using redif; there are types such as *tevhit*, *münacat*, *naat*, *bahariye*, *hazaniye*, *methiye*, *hicviye*, *ıydiye*, *sûriye*, *fetihname* etc. Among these, he must say that especially *fetihnames* are very successful texts which contribute to historical knowledge. Topics such as the Egyptian expedition of Sultan Selim I, the conquest of Belgrat, Mohaç Victory are sometimes revealed in details with the narration of the poet. Mahremî's ode of two hundred and six couplets is an original ode telling about the Mohaç Pitched Battle. The text beginning with praise and eulogy to God gives in a certain turn the beginning of the expedition, the events before the battle, the stages of the war and the events after it. Also the ode telling about the conquest of Belgrat Castle is similar. The poet is just like he is in the events with a video camera in his hand and recording everything.

Of the three *terci-bents*, one is a *tevhit*, one is *bahariye* and the last one is a *sûriye*. Among these, especially the *sûriye* poem tells about the circumcision feast held for three sons of Sultan Suleyman in 1530. The *terci-bent* which sometimes details are told in, must be seen as an important document presenting information not only about the feast, but about the age, as well.

When we come to the gazelles of the poet possess today, they are mostly parallels and it is impossible to say they are enough data to define his poetry. Nevertheless, Mahremî is a really successful poet in writing parallels. On the other hand, when his writings for the teachers of *madrasah* coming to Galata and for Keşfi are read and when small wits in other poems are added to these, it becomes clear how intelligent, humorous and witty a poet he is. After that, more detailed researches to be made on his odes will both provide us to put Mahremî in the place he deserves in the history of literature and will be beneficial for reaching valuable knowledge about the age.

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