

July 24, 1996

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Dear Walter,

Mehmet gave this to me today. You will note some differences - he also reads the 4th misva'as: 'pür kûy-i taleb' rather than 'pür-gûy-i Taleb'. Please share this with Kemal. I will give it to Bob Danford here, and the others will receive it by mail.

By the way, he has found it in only one manuscript so far, and the vedif. 'Taleb' is very rare in both Turkish and Persian (as a ~~word~~ noun), according to both Mehmet and Paul L.

Sincerely,

Zev

## **Workshop in Classical Ottoman Poetry**

Ottoman literary studies, like Ottoman cultural studies in general, in the United States has developed at a far slower rate than have historical and economic studies. For many years the principal scholars had concentrated on issues and materials which were completely distinct, to the point that the results of one body of research hardly influenced the other. In North America we meet mainly at the Middle East Studies Association conference or at the Middle East Literary Seminar, often in the course of panels which mix Ottoman and modern Turkish literature or other classical Near Eastern literatures, and never have the opportunity to confront one another in a sustained manner on the Ottoman literary materials which we know best. While each scholar has his or her own primary material and methodological interests, it would help the field to advance more quickly if we could meet more regularly to compare our results and to defend our conclusions. It is for this reason that Walter Andrews and I believe that a workshop on Ottoman poetry is desirable.

This workshop would be held at the University of Pennsylvania in the first week of September and would involve between seven and ten people and last for three days (two and half days of active sessions), probably from Friday morning to Sunday night. Each participant would be given an hour to present what he sees as the chief significance of his material for the topic and to respond to questions from the other participants. It should be possible to publish the papers after they have been polished.

Please let me know as soon as possible whether you would like to participate in this workshop and I will send more details.

Walter Feldman

P.S. My e-mail address is [wfeldman@mec.sas.upenn.edu](mailto:wfeldman@mec.sas.upenn.edu)

## **Workshop in Classical Ottoman Literature**

Ottoman literary studies, like Ottoman cultural studies in general, in the United States has developed at a far slower rate than have historical and economic studies. For many years the principal scholars had concentrated on issues and materials which were completely distinct, to the point that the results of one body of research hardly influenced the other. For example, while James Stewart Robinson had worked on the biographical dictionaries of poets, Robert Dankoff, Şinasi and Gönül Tekin worked mainly as philologists on a variety of Ottoman and pre-Ottoman texts and Talat Halman was involved in Ottoman literature mainly as a translator of lyric and mystical poetry. It was only Walter Andrews in the University of Washinton who tried to apply modern literary theories to Ottoman lyric poetry. The connections of Ottoman poetry with Persian literature was not explored at all, and there was little dialogue with Persian scholars, who tended to concentrate all of their energy on the poetry of the Classical ("İraqi") period, ignoring the Persian poetry of the Khorasanian and Indian periods which had a greater effect on Ottoman poetry.

Within the past ten years a certain change is visible in Ottoman literary studies in America. Andrews, who has retired from the University of Washington and now heads the Ottoman Divan Poetry Project, is no longer as isolated as he had been. Several scholars of the next generations are now working on Ottoman literary texts from a primarily literary, rather than philological or historical point of view. These scholars include, Walter Feldman working on Nâ'ilî and other courtly and Sufi poets of the mid-seventeenth century, Victoria Holbrook working on Sheikh Galib and Kemal Sılay working on Nedîm and several earlier court poets. In addition

certain younger scholars whose primary focus is elsewhere in the Near East have included Ottoman material among the texts which they have subjected to literary critical analysis. In the Persian field there is at least one serious younger scholar, Paul Losensky, who has concentrated on a period and a methodology which can prove to be very fruitful for comparative research with Ottoman literature. Within Turkey a few younger scholars, such as Mehmet Kalpaklı (Mimar Sinan) and Cem Dilçin have developed methodologies which have incorporated some aspects of modern literary-critical techniques. In Europe Edith Ambros (a student of Andreas Tietze in Vienna) works with issues in Ottoman poetics. Several of these American and Turkish scholars now have students who are beginning to delve further in Ottoman literature. Thus it is possible and desirable for these scholars to be in closer mutual contact.

While each scholar has his or her own primary material and methodological interests, it would help the field to advance more quickly if we could agree on particular areas which we have all dealt with to some extent and whose centrality we can all accept, and then to meet more regularly to compare our results and to defend our conclusions. As it is, in North America we meet mainly at the Middle East Studies Association conference or at the Middle East Literary Seminar, often in the course of panels which mix Ottoman and modern Turkish literature or other classical Near Eastern literatures, and never have the opportunity to confront one another in a sustained manner on the Ottoman literary materials which we know best. Of course a certain amount of communication takes place via letter and e-mail, and this has had great value at times (certainly my own correspondance with Andrews over the past eight years has been of great

value to me). Nevertheless this is no substitute for the experience of treating common problems within our own primary materials.

Such a meeting of Ottoman literary scholars would treat a number of common topics which each scholar would develop on the basis of his primary material. In addition each scholar would attempt to locate the significance of his material within the general Ottoman literary field to the extent that it is known today. Concretely I could envisage such a workshop concentrating on a few issues, for example the parallel or imitative poem (nazîre), secular and mystical sub-genres within the gazel, and the panegyric kasîde might be both focused and broad enough to allow each scholar to treat these issues from the perspectives of the material which they know best. Or, if the participants preferred the entire workshop could be devoted to one topic, leaving the others to future workshops. This workshop would involve between seven and ten people and last for three days (two and half days of active sessions), perhaps from Friday morning to Sunday night. Beforehand all participants would agree on the topics and prepare their own material relevant to it as well as a written paper. The papers would not have to be sent in a finished form, but should include statements of purpose and methodology and some examples of concrete analysis. They would be sent out to all participants at least two weeks prior to the workshop. Each participant would be given an hour to present what he sees as the chief significance of his material for the topic and to respond to questions from the other participants, who will have already read his paper. It might be possible to publish the papers after they have been polished.

It is my belief that if such a workshop proves to be successful, and can be repeated on a fairly regular basis, it will stimulate the development of Ottoman literary studies both in the United States and in Turkey. This is

both desirable because there is now a generation a scholars capable of such a scholarly dialogue and ~~and~~ absolutely essential as in this country Ottoman literary studies is in danger of total disappearance if it fails to become more productive and more integrated into a wider literary discourse.

Walter Feldman

# UNIVERSITY of PENNSYLVANIA

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## School of Arts and Sciences

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FAX: 215-573-9617

Dr. Walter Andrewss

2908 131 Place N.E.

Bellevue, WA 98005

May 4, 1996

Dear Walter,

Enclosed you will find the gazel for our workshop. It is from the divan of Neşâtî edited by Sadettin Nuzhet Ergun, 1933, p. 80. I look forward to your participation in the workshop.

Best wishes,

Zev

Zev

Handwritten notes and a signature at the bottom of the page. The notes consist of several lines of text, some of which are crossed out or circled. The signature is a stylized cursive script, likely reading "Zev".

# UNIVERSITY of PENNSYLVANIA

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## The Middle East Center

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info@mec.sas.upenn.edu

January 31, 1996

Dr. Walter Andrews  
2908 131 Place N.E.  
Bellevue, WA 98005

Dear Dr. Andrews:

On behalf of the Middle East Center of the University of Pennsylvania, I would like to invite you to participate in a workshop on Ottoman poetry, to be held August 30 to September 1 at the university, under the auspices of the Center and with partial funding from the Institute for Turkish Studies.

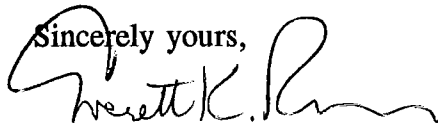
In North America, the study of Ottoman literature, and Ottoman culture in general, has lagged behind that of Ottoman history. Individual scholars have tended to concentrate on different literary works and distinct issues in relative isolation from one another, rarely having the opportunity to meet together and enjoy a sustained discussion of materials and problems of shared concern. This proposed workshop is meant as a step in the direction of greater coordination and cooperation in this field.

Specifically, the goal of this workshop, which is being organized by Dr. Walter Feldman, our Turkish coordinator at Penn, is to bring together a small number of specialists to assess the role of methodology in research into Ottoman poetry. In consultation with Dr. Walter Andrews, Dr. Feldman has determined that the way to obtain maximum benefit from the time spent together is to focus the discussion on a single poem of the gazel genre, which will be selected and sent to participants well in advance of the workshop. Each participant will be given an hour to present his or her interpretation of the poem, to situate it in the context of the methodological problems to which the workshop will be devoted, and to respond to questions from the other participants. In this way, a wide range of issues can be brought to bear on a single focal point, providing an essential unity and coherence to the workshop as a whole.

We are envisioning a total of between seven and ten guests (and a few local participants), meeting from Friday morning, August 29, through Sunday afternoon, September 1. Those who can arrive in time will enjoy dinner together on Thursday evening, August 28. The Middle East Center will provide accommodations and meals from Thursday evening through Sunday afternoon, and expects to be able to contribute significantly to the participants' domestic travel expenses as well, the exact amount depending on total demand.



Please let us know as soon as possible whether you are interested in participating in this workshop, by contacting Dr. Feldman, either by e-mail ([wfeldman@mec.sas.upenn.edu](mailto:wfeldman@mec.sas.upenn.edu)) or by regular mail (c/o the Middle East Center). More detailed information will be available as soon as we have a better idea of the roster of participants. Should the chosen dates be awkward for you, we would also appreciate your letting us know that, as some adjustment may be possible. We hope very much that you will be able to participate in and contribute to what promises to be a stimulating and productive workshop.

Sincerely yours,  


Everett K. Rowson  
Director

"penc-beyt" in Evliya Çelebi, Seyahatname

I 69b1-5 (youthful Evliya's response to Sultan Murad IV to recite something [Bir şey okı]): Pādişāhım, yetmiş iki 'ulūmdan fārsī mi ve 'arabī mi ve rūmī ve 'ibrānī ve sūryānī ve yuñanī ve türkī ve şarkī ve varsağī ve kār ve naqş ve şavt ve zecel ve 'amel ve zikr ve taşnīfāt ve kavī ve hāznegīr veyāhūd ebyāt-i eş'ārdan bahr-i favīl ve kaşāyid ve tercī'-i bend ve terkīb-i bend ve merşiye ve 'īdiye ve mu'aşşar ve müsemmen [ve] müsebba' ve müseddes ve muḥammes ve penc-beyt ve gāzeliyyāt ve kıt'a ve müselles ve müfredāt ve ma'niyyāt [ve] ilāhiyyātdan ne murād-ı şerīfiñiz olursa be-ser-i çeşm buyuruñ okuyayım.

continuing the beyts?  
Genre  
another -  
liked verses

V 77a25-26: ... nitekim şā'ir Vahdeti Efendi bir penc-beytinde buyurur:

Āhīret ister iseñ dünyede giryān ol kim  
Hābda ağlayan ey dil uyanup gülse gerek

musical theory  
(خلوق - مولوی)

X 111b18- (Gülşeni Tekke in Cairo, after the Zikr): Yedi sekiz sā'at bu terfīb üzre tevḥīd-i sultānī olurken cümle zākirān [ve] şākirānlar hoş āvāz ile kavī-i edvār üzre on iki maḳām ve yigirmi dört şu'be ve kırk sekiz terkībī ve yigirmi dört uşūl üzre icrā edüp şavt-ı hāzīn ile zākirler birbirlerine ḥasmāne müselsel kār ve naqş ve zikr ve 'amel ve zecel [ve] dübeyt ve takṣīm ve şavt ve ḥazne-gīr şekilli taşnīfātlar okuyarak dervīşān-ı 'āşīkānı sermest ederler. Zākirīñ biri tevḥīde fāşıla olup fuḳarā sehil rāḥat olsun içün şavt-ı Davūd ile Fuzūlī ve Rūḥī ve 'Örfī ve Ḥayyām ebyātlarından bir dübeyt yāhūd penc-beyt takṣīm edüp cümle fuḳarā kendüden geçüb bir gayri maḳāmda tevḥīd [ü] tezkīre āheng edüb ilā-mā-şā'allāh bu üslūb üzre tevḥīd ederler.

پنج بیت  
طوب  
کشتی

a kind of voice style

Top-i gülşen (My heart to  
show "hu!" whenever entering  
the room).

## Confessions:

### Beneath the Facade of the Text and the Illusion of Expertise

I had thought it would be a wonderful idea for a group of specialists on (or around) Ottoman poetry to hold a workshop in which they would each talk about the same poem or small group of poems. There would, I imagined, be a stimulating confluence of diversity and focus, a marvelous convergence of differing perspectives. At least this is how it seemed, until I actually received the poems and began thinking about what I would do myself.

As it happens in the Ottoman poetry game, as soon as I began looking at the texts they (and my confidence) began falling apart. The editions were strange, there were things that didn't make sense and seemed surely to be wrong. There were also things that didn't make sense and seemed most likely to be right. To compound my misery, I knew who was coming to the workshop and I knew what each of them could do. Mehmet Kalpaklı could talk about text history and the reconstruction of the texts better than I ever could; Paul Losensky knew more about *nazire* than anyone of my acquaintance; Zev Feldman knows the 17<sup>th</sup> century poets intimately and I do not; Bob Dankoff is a far better philologist; Michael Glünz knows a lot that I don't know and more than I about almost everything I know anything about...and so on.

So I thought I would exorcise my inadequacy by translating the poems as best I could, starting with Neşâtî. And I am going to base my remarks on the true and confessional secret history of that translation, understanding full well that, when others have had a chance to comment, I may change my mind entirely about some or much of what I have done.

After working my way through the *matla'*, I immediately got hung up on what we then thought was *pür-güy-ı taleb* (full of speaking-desire, babbling about what one desires). This I solved temporarily by hastily misreading Cevrî's *misra'* that begins *ârzu gelse dile* as if it were (as it appears to be) a simple Turkish phrase based on the compound *dile gelmek* (to come to the

Cevrî (first)  
Neşâtî  
Vaili

tongue, to be spoken of, to acquire speech). So I blithely read *dil* in Neşātī as "tongue" also and came up with the following somewhat interpretive (and obviously flawed) translation:

The tongue's a foot  
Blistered by the babble  
Of desire, galled  
On sorrow's tiny pebbles.

This reading permits a *tenasüb* between "tongue" and "speaking" that makes the *pür-gūy* seem more reasonable and even binds the line to Cevrī's *dile gelse*. The tongue, after all, even looks a bit like a little foot. Of course this reading did not last long. I had induced myself to make a silly error that I would have chided a student for. Of course, the Turkish word *dil* would not appear as an element in a Persian izafet...

Then Mehmet Kalpaklı sent a note indicating that a correct reading of the line should include ...*pür kūy-ı taleb* (which would parallel Cevrī's line ending *deryüze-ger-i kūy-ı taleb*) and looking at Cevrī's couplet more carefully, it seemed difficult to imagine *dāg* on the tongue (*dil*) instead of the heart (*dil*) where they most often are, and even more difficult (or impossible) to imagine "the mirror of the tongue" as opposed to the ubiquitous "mirror of the heart." Now the translation seemed obviously to be on the order of the following:

The heart's a foot  
That would never blister so  
Were the quarter of desire  
Not filled  
With sorrow's tiny pebbles.

*heart is a person — with a foot*

And in Cevrī's line the wish no longer comes to be spoken of (to the tongue), but enters the heart:

If a wish enters the heart  
It leaves with charred scars  
Of regret;  
What else to do?  
In its mirror it can no longer see  
The face of desire.

The point of this is not to reveal the ineptitudes I usually conceal beneath revisions and the helpful suggestions of competent friends. It is to exemplify the misleading and duplicitous nature of the poem-text. The text certainly misleads. Cevrī's *dile gelse* misled me and some such

thought misled whomever came up with the *pūr-gūy* reading of Neṣāṭī. (And we must remember that the *pūr-gūy* reading still remains possible in the Arabic script text, because the Arabic script text floats ambiguities that a Latin script interpretation is forced to sacrifice.) I also cannot imagine a Turkish speaker (although I must guess at this too) who is not, for a moment, misled by a line that starts out *ārzū dile gelse*, who does not have to stop for a moment to decide between "tongue" and "heart"—never mind that for an Ottoman poem it might be "heart" ninety times out of a hundred.

I must also confess that initially I could not make much sense of the *semt-i hirmān* (the region, place, path of threshing or threshing-ground) with which Nā'ilī's poem begins either. When I came to translate it, I first took the cowardly route and used the variant reading *semt-i hicrān* (the place, path of exile), which seemed to be more reasonable and make a parallel to the *tih-i hayret* (the desert of bewilderment).

Who thirsts with dry lips  
For the stream of desire slips  
Onto paths of exile;  
Who rushes in haste  
After his desire  
Ever wanders the waste  
Of bewilderment.

I had all sorts of clever interpretations in mind for the "threshing-ground" but couldn't quite reconcile them with anything I remembered from Ottoman poems. (The *hirmān/harmān* is usually set aflame by the heat of passion.) The reading with *hirmān* went against my "habit" of reading, which leans heavily on parallels--and I have long since learned that it is habits of reading that make most Ottoman poetry intelligible. Of course, running against the grain of habit might well be Nā'ilī's point. His poems do that at times and it seemed I may be missing a chance here. Imagine, for example, he is saying that one who is thirsty for his desire is like grain whose outer husk [here "the lip"] is dry (which is why threshing-grounds are so susceptible to fire) and instead of finding the stream of his desire, he will be cast (perchance) onto the threshing-floor where his essential (kernel) self will be winnowed out. And I have seen somewhere the phrase *hirmān-ı aşk* (the threshing [ground] of love), so the following would also be possible:

Who thirsts with dry lips  
For the stream of desire slips  
Onto the threshing-ground;

And then there is the verb *düşer* ("to end up someplace by chance" or here "slips," which gives me a rhyme) in Nā'ilī's *matla*ḥ, which echoes the *düşmedī* in Cevrī's opening line. But in Cevrī, the expected *temennāya* (which would make a line reading, "the aimless rushing about of desire did not end up in the desert of longing"—the opposite of Nā'ilī's notion) is actually *temennāda* and the only reading that seemed reasonable was to take *düşmek* here in the sense "to decline, lessen."

The aimless rush of desire  
Has not diminished  
In this wasteland of longing.  
Nor has the impulse of hope  
Turned my path  
In the direction of desire.

*Düşmek* shows up again in Cevrī's gazel in the fourth *beyt*: *düşmezin pāyine*. Again my mind wandered for a moment on the path of the Turkish *payına düşmek* (to fall to someone's lot) before returning to the sense of *ayağa düşmek* (to fall at someone's feet) and this translation:

Never again, in this desert of mirages,  
Will I bow  
To the stream of desire  
Though it reach  
To the paradise of hope.

This version harmonizes well with my reading of the final *beyt*:

Oh Cevrī, like this frenzied heart,  
I've lost my mind  
And the scent of desire  
Can no longer leave me drunk and witless

So the Cevrī of this poem seems smug in his escape from desire—or ironic. It depends, I suppose, on whether or not one believes that he is the sitter in the shade of other-worldly self-sufficiency or is still roaming this world begging at the doors of desire. Neşātī seems less smug, although, on the surface at least, no less wary of desire's ill effects. He begins with what I take to be a reading of Cevrī's line that begins *Arzu gelse dile*.

If a wish enter the heart  
 It leaves with charred scars  
 Of regret.  
 What else should it do?  
 In its mirror it can no longer see  
 The face of desire.

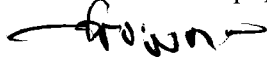
I must say that I was not at all confident about what Cevrî's line actually meant until I decided to take Neşatî's *matla'* as its gloss. Neşatî says (in my version):

When the stream of desire flows  
 Dark with the dust  
 Of a thousand woes  
 Would it then mirror the moon  
 Of darling desire's face?

In both cases wanting and not getting leaves traces on the once limpid mirror—of the heart, of the stream. Neşatî's gloss reveals the cleverness of Cevrî's line: wanting and not getting stain the heart with burn-scars of regret but what is truly and most essentially regretted is the staining itself which prevents the heart from reflecting the face of the real (other-worldly?) object of desire. Thus the line juggles (and keeps in the air) two regrets, the this- and that-worldly regrets: I'm sorry I cannot get what I want in this world and even more sorry that being sorry keeps me from the solace of experiencing a connection with that world. That Neşatî likes Cevrî's image is indicated by the fact that he seems to work it for two *beyt*s. The heart-mirror with its *dâğ* becomes a heart-foot with tiny blisters and the sense remains the same: desire brings sorrows that somehow mar the reflective purity of the heart.

Neşatî, however, escapes the inherently self-congratulatory tone of Cevrî's gazel with a brilliant (and in several ways central) *beyt*, a couplet that changes the whole tone of poem and stands in stark contrast to that of Cevrî. He begins with a simple and dramatic vocative: *yeter*, enough! I've had it! This is no longer just composition. There is a person here, speaking his frustration:

I've had enough, oh sorrow,  
 Enough of rage  
 And the curl at her temple;



When I translated this, I could no longer resist bringing to the surface the beloved, the desired one who has been suppressed behind the implied personifications of *taleb*: *rûy-ı taleb*, *bûy-ı*

*taleb*, *ebriy-ı taleb* (the face of desire, the scent of desire, eyebrow of desire). This is the material beloved of the careless curl, the eyebrows, the pettish anger. In her/his frowning rage, the angle of his/her eyebrow is narrowed and the lessened capacity of that angle implies the lesser scope of her/his comprehension of the true meaning of love and desire, which is implied by the two senses of *havsale*. Or this is what I read into my translation:

I've had enough, oh sorrow,  
Enough of rage  
And the curl at her temple;  
The angry angle  
Of desire's brow  
But narrowly comprehends.

Neşātī concludes modestly, it appears to me, with hope and longing, in contrast to the claim of victory over desire in Cevrī's final two *beyts*: I won't ever again bow to desire, and (or because) I have no rational mind left to be intoxicated and confused by desire. In my reading, Neşātī's penultimate *beyt* gently reminds that having had enough of sorrow and the angry whims of this world's beloved ought not blind one to the intimate relation of desire and love, that giving up desire is only useful if one does not also lose the love. For me, the key to a translation of this *beyt* seemed to be the phrase *himmet-i pāk*. I am always hyper-conscious of my inability to appreciate what an Ottoman really means by *himmet*, perhaps because this is a fundamental (and incorrigible) inability to bridge an epistemic abyss. Here I use the term "patronage" for *himmet*, hoping to emphasize the practical connotations this kind of "help" might have in a world where every, or almost every relation is in some way bound to a system of influence and help (or lack of help). So I understand (without really understanding, I feel) that it is only the patronage of love that is free from the stain of (self)-interest that colors all relations in this world. So also does Neşātī appear to contradict Cevrī by pointing out how the *tekāpūy-ı taleb* (the aimless rush of desire) can be made to have a goal (although the "somewhere" in the translation is probably not specific enough —especially if one is assuming a dervish context— for *menzil* [ a specific stage of mystical enlightenment]).

Let love  
Now bring its spotless  
Patronage to bear,  
And all the aimless rush  
Of desire  
Will surely lead somewhere.



Neşātī's final *beyt* is masterful. It not only has formal closure—the *āheste akar cūy-ı taleb*, which echoes the *ālūde akar cūy-ı taleb* from the first line—but it gathers up, in a poignant expression of longing, just about every theme in Cevrī's poem. He begins from Cevrī's penultimate *beyt* (in fact he never seems to reference Cevrī's final *beyt* at all, perhaps commenting by omission on its scanty interest). Cevrī's "desert" theme is picked up by the partial homology between *sīrāb* and *serāb*, which hints falsely at a likeness and so highlights the contrast between the desert (of mirages) and the abundant and watered garden, between Cevrī's rejection of the *firdevs-i ümid* (paradise of hope) and Neşātī's longing embodied in the *şāh-ı ümmīd* (bough of hope). Also, we are reminded that the poets commonly refer to the burned and scarred heart of Cevrī's second *beyt* as a garden (the *bāğ-ı dil*), in which the red, inflamed scars are blossoming roses.

How should the bough  
Of Neşātī's hope be lush  
When the stream of desire flows  
So very slowly  
In gardens of the heart?

Neşātī is not sitting comfortably in the shade of self-sufficiency, he reveals himself as a beggar impatiently awaiting the blossoming of his desires. What I cannot decide is how this relates to the Cevrī who speaks in his poem. There is the uncharitable reading that I have pushed hitherto, the reading in which he is portrayed as a rather smug victor over desire in all its forms. In fact, he gives quite a catalogue of desires, beginning, of course, with the *redif, taleb*, but going on to *temennā* (yearning, heart's desire), *sevķ* (impulse, drive—and also, by a defective homography, related to *şevķ*, "passionate desire," which is conspicuously absent in all three poems), *emel* (wish, hope, desire), *ārzu* (wish, request, desire), *ümid* (hope), and even *deryūze-ger* (beggar). What is missing, of course—and this is what Neşātī brings to the surface—is love, *ışk*. The more charitable reading would make of this an argument for irony: Cevrī leaves out the obvious in order to highlight it; his rejection of desire is impossible and what hides behind it is what Neşātī reveals—but in one couplet only. This is the sort of thing we cannot know, but which, I will argue later, we should take an interest in anyway.

We *can* say that *ışk* is central to Nā'ilī's poem. The word occupies the central *beyt*s (2, 3, 4) and the notion is everywhere. Nā'ilī clearly begins with a gesture toward both Neşātī and Cevrī. The first *mısra'* references the "stream of desire" from Neşātī's *matla'* and the second, the desert and rushing after desire of Cevrī's *matla'*. The *düşer* is from Cevrī but the *hürmān* might just be

read as coming from Cevrî through Neşâtî. It's far fetched but I have no clear sense of what the outer limits of fetching are for Ottoman poets: Cevrî's regret-scarred heart is transformed by Neşâtî into first a blistered foot and thence into a garden (with rose-blooms made of burns); the garden is often referred to as a harvest—the collection of good and needful things—set aflame (the harvest being so dry) by the fires of passion and the rose-blooms are actually tongues of flame among the grain. So when you are thirsty (and dry) for your desire (as Neşâtî is at the end of his *gazel*), your harvest is subject to being set aflame by the heat of your longing.

Who thirsts with dry lips  
For the stream of desire slips  
Onto the threshing ground.  
Who rushes in haste  
After his desire  
Ever wanders the waste  
Of bewilderment.

The second *misra'* takes up what *seems* to be Cevrî's theme, but with a difference. Where Cevrî appears to warn against desire in all its forms, Nā'ilî (following Neşâtî) hints that pursuing desire may, in fact, be a (spiritually) good thing. How so? Well, to me referring to someone who "wanders the waste of bewilderment" cannot help but recall Mecnûn and his archetypal transcendence. That this is a reasonable guess seems to be confirmed by the following *beyt*, in which the reference to another of the archetypal lovers (and self-annihilators) is overt. "The mountain-cutter" can be none other than Ferhād. The interesting question is, who is the "you?" The voice of the *gazel* usually addresses either the beloved, the companions, the outsiders, or the poet (who is named in the final couplet, "Oh Nā'ilî, you are so and so..."). In a response poem, however, is it possible that it is the prior poet who is being addressed—especially here? Does this poem begin by addressing the Neşâtî whom we left waiting impatiently for the stream of desire to water the garden of his heart, by telling him that he is a Mecnûn or Ferhād?

You walk in the way of love  
With that mountain-cutter  
Who uses no pick  
But delves with the power  
Of desire's arm alone.

In this vein we could imagine that Nā'ilī is saying to Neṣāṭī, "Don't believe what Cevrī seems to be saying; it is as you point out: when love set to work (*derkār*, in both poems), even Mecnūn and Ferhād were helpless."

What could even the master  
Of love's passion do  
When the glance of hope's eye  
And the curve of desire's brow  
Are at their work?

Although Nā'ilī's next line formally recalls Neṣāṭī's *matla'* (in the repetitions of *ṣāhid* and *cūy-ı taleb/dil-cūy-ı taleb*), its sense seems to echo both Neṣāṭī's and Cevrī's fourth *beyt*s. He agrees with Neṣāṭī that giving up on the "aimless rush of desire" leads nowhere, but also appears to say also that "leading somewhere" does not necessarily mean achieving (and transcending?) desire—at least not for him.

On the way of love  
Will the heart's hand  
Ever hold the skirt-hem  
Of the young, heart-hunting  
Darling of desire.

In addition, we might note that the heart has gone from being a foot (I suppose, a foot that rushes about after its desire) to being a hand. Thus, as the object of desire ensnares, so the lover strives to grasp and a certain unity of purpose is attained between seeker and sought. Nā'ilī ends with Neṣāṭī, not in the presumed transcendence of Cevrī, who has given up on his mind and his desire at once, but caught willingly, painfully, longingly, (productively?) in desire's snare.

A passing fancy has bound  
The heart of poor Nā'ilī  
In the dire snare  
Of a ringlet in desire's locks.

It seems significant here—and I try to emphasize it in the translation—that the agency of Nā'ilī's entrapment is not a big thing, a great mystical *ıṣk* or *şevk*, but *hevā* the lightest and least serious attraction. I am translating here in a way that (I hope) imagines that Nā'ilī (and Neṣāṭī too) mock Cevrī's weighty didactic tone. I also imagine a context, an audience that picks up on this much more readily than I, that knows the poets and the poems and is sensitive to the on-going dialogues implied in the *nazire*/response cycle.

\*\*\*\*\*

I have a purpose in telling the story of my translation and in telling it with an emphasis on its checkered past full of textual variants and silly mistakes and corrections and assumptions and what I imagine and what I make up. This purpose is to bring into the light of day some things that we do not usually talk about. The first thing is the obvious one: that there is no Ottoman poem for us apart from a variety of translations, and no translation without a history of variation, error, correction, assumption, etc. The edited text, the romanized text, the şerh, the scholarly exegesis, the "literal translation," the "poetic" translation, all of these are forms of encounter with the text that attempt tell a story about it in the language and context of our present. [Note the story-telling language I used in talking about the translation: "Nā'ilī is saying to Neşātī," "He agrees with Neşātī," etc.]

In fact  
Neşātī might  
be saying to  
Nā'ilī

The second thing I want to emphasize is the way in which the notion of *nazire*, or "response poem" in general, allows us (or forces us) to consider a group of poems as moments in a dialogue. We must act as though we know that poems (or the meanings of poems) are relational events, that they are interpretations and responses and appreciations and battles for dominance in a world of poems. It also becomes harder to separate the "creative acts," the "making it up" part of writing a poem from the creative, making it up, *nazire*-ish part of our scholarly work.

We tend to be tentative in our encounters with Ottoman poems, because, I suppose, we are always acutely aware of the impossibility of doing what others want to believe we are doing—representing the truth or essence of an Ottoman poem, for example—and, at the same time, we are actively repressing this awareness so that we can conform convincingly to the story that the institution of scholarship tells. But I am not about to go haring off on a shallow critique of scholarly institutions here. What I want to suggest is that we are cautious, with an honest, noble caution based on respect for the rules of rational inquiry and a hard-won understanding of the epistemic gap between us and the Ottoman poets. [We are far more cautious, I might add, than the historians who make up grand stories about the development and progress of whole nations and empires on the basis of their readings of texts and yet consider our work "soft" and "fanciful".] But I also want to suggest that this caution often makes of the poem a "scholar's object" that is ultimately as unfaithful to the poem, as distant from it as the worst, most incompetent translation or exegesis.

Some  
interaction

There is certainly a valid "scholar's project" that we are all capable of doing quite well. We can always know the rules of the language better, know better what the words mean, have more information, be more familiar with the poetry and have better habits of reading. Nonetheless, what it comes down to whenever we want to communicate what we have learned outside the tiny circle of Ottoman scholars, when we want to actually employ the tools-for-reading that we have amassed, then we are back to doing what I have described myself doing in the process of trying to come up with a translation of our poems. We are making up a story about contexts, about who is speaking to whom about what, about what poem is responding to what poems for what reasons, about why this was something that intelligent people thought worth doing. Even when we come up with our best story—and some stories are certainly more likely than others—we will still be groping, still making it up, still working with words and ideas that do not match, in inexplicable and irremediable ways, the words and ideas that we want to represent.

I cannot imagine that any of us came here with a translation and reading of these three poems in which they have perfect confidence. I don't think that any of us would be greatly surprised—chagrined perhaps, but not surprised—if their translation or understanding proved to be mistaken at some point. I am not even confident that we will be very sure about what these poems mean when we are done. And yet I am convinced that if we, as scholars, shrink from taking the plunge, from beginning to tell the stories of Ottoman poems "as best we can" in the words and images that are available to us with all the uncertainties that attend the project, scholarly work on Ottoman poetry will recede so far to the periphery that it will be as good as invisible. There will still be stories, make no mistake. The grand narratives of 19<sup>th</sup> century imperialistic nationalism will remain unchallenged and new stories grounding new ideological initiatives will continue to be produced. If it is true that with our scholarly tools we are capable of telling "more likely" or "most likely" stories, then that is what we should be doing openly, regularly, and often, with as much mutual support and cooperation as we can manage within the competitive and divisive institutional environment we inhabit.

WGA: Aug. 1996

Gerd-i řad ğamla ki ālūde aqar cūy-i řaleb  
Ola mı ‘aks-i temāřā-yi meh-i rūy-i řaleb

Pāy-i dil ābile-dār olmaz idi olmasa ger  
Rīze-seng-i elem-i ye’sile pürgū-yi řaleb

Yeter ey ye’s yeter hıřmile bu řīn-i cebīn  
Tengdir řavřale-i ğūře-i ebrū-yi řaleb

Eylesūn ‘aşq hemān himmet-i pākin dergāh  
Eriřūr menzile elbette tekāpū-yi řaleb

řāh-i ūmmīd-i Neřāřī nice olsun serāb  
Bāĝ-i dilde qat‘ī āheste aqar cūy-i řaleb

قاف

Düşmedi dest-i temennâda tekâpû-yı taleb  
İtmedi sevk-ı emel meslekümi süy-ı taleb

Arzu gelse dile dâg-ı nedâmetle gider  
N'eylesün âyinesinde göremez rüy-ı taleb

Ol ki âsûde olur sâye-i istignâda  
Eylemez nâminı der-yâze ger-i kûy-ı taleb

Düşmezin pâyine hergiz bu serâbistânda  
Varsa firdevs-i ümide gidere cûy-ı taleb

Bî-dimâgam dil-i âşufte gibi ey Cevrî  
İdemez mest ü serâsîme beni bûy-ı taleb

Gerd-i şad gamla ki âlûde akar cûy-ı taleb  
[Ola mı aks-i temâşâ-yi meh-i rüy-ı taleb]  
Ola m [aks-nümâ şâfi-i meh-rüy-ı taleb]

Pây-i dil âbile-dâr olmaz idi olmasa ger  
Rîze-seng-i elem-i ye'sile pür-gû-yi taleb

(Pür kûy-ı!)

Yeter ey ye's yeter hışmîle bu çîn-i cebîn  
Tengdir havşale-i gûşe-i ebrû-yi taleb

Eylesün aşk hemân himmet-i pâkin dergâh  
Erişür menzile elbette tekâpû-yi taleb

Şâh-i ümmîd-i Neşâtî nice olsun sırâb  
Bâg-i dilde kaçı âheste akar cûy-ı taleb

Semt-i hurmâne (hicrâne) düşer tesne-leb-i cûy-ı taleb  
Tîh-i havretde kalur germ-rev-i süy-ı taleb

Sen hemân ışkda ol kühkene hem-vâdî  
Tîşesiz kârın eder kuvvet-ı bâzûy-ı taleb

N'eylesün bü'l-heves-i ışk olunca derkâr  
Nigeh-i çeşm-i emel gûşe-i ebrû-yi taleb

Vâdî-i ışkda girmez mi dahi dest-i dile  
Gûşe-i dâmen-i nev-şâh/d-i dil-cûy-ı taleb

Eyledi murg-ı dil-i Nâ'îlî-i zârı hevâ

6.

1. Girse kefi ümmidüme ser-mâye-i dünyâ  
Olmam yine dil-este-i pîrâye-i dünyâ  
El-minnetü li'llâh ki dahı düşmedi bir gün  
Eyvan-ı dil-i rûşenüme sâye-i dünyâ  
Ol zâde-i fakram ki degül nâzuma lâyıķ  
Perverde-i lâlâ-yı felek-pâye-i dünyâ  
Pesmânde sad-çeşme-i muvaḥḥid n'ola olsam  
Müstagnî-i ḥvân-ı kerem-i daye-i dünyâ
5. CEVRÎ ireyi rütbe-i vâlâ-yı kemâle  
Ednâ görünür himmetüme pâye-i dünyâ  
Mef'ûlü Mefâ'ilü Mefâ'ilü ve Fe'ülün  
(--- --- --- ---)

FÎ - HARFÎ'L-BÂ'

7.

1. Çarḥa baş egmek ise rütbe-i 'ulyâya sebeb  
Ya nedür secde-i mihrâb-ı temennâya sebeb  
Olmasa devr-i felek vâsıta-i luṭf-ı kazâ  
Her denî bulmaz idi devlet-i dünyâya sebeb  
Ehline çün ki olur bâ'ış-i nokşân-ı ma'âş  
Ya nedür kesb-i kemâl itmede gavḡâya sebeb  
Ehl-i dil sanma zarûretten olur müstagnî  
İstese bulmaya mı pâye-i a'lâya sebeb
5. Alınur gerçi bu bâzârda kâlâ-yı murâd  
Olur ammâ yine CEVRÎ ana ser-mâye sebeb  
Fe'ilâtün Fe'ilâtün Fe'ilâtün Fe'ilün  
(--- --- --- ---)

8.

1. Düşmedi deşt-i temennâda tekâpû-yı taleb  
İtmedi sevk-ı emel meslekümi sûy-ı taleb  
Ârzû gelse dile dâğ-ı nedâmetle gider  
N'eylesün âyinesinde göremez rûy-ı taleb  
Ol ki asûde olur sâye-i istignâda  
Eylemez nâmını deryûze-ger-i kûy-ı taleb  
Düşmezin pâyine hergiz bu serâbistânda  
Varsa firdevs-i ümide giderek cûy-ı taleb

دشمنی/شدنی

running around

در امت  
resret  
اشوه  
tranquid gaiet  
اشوه  
Composed  
forms  
temennâ?  
temennî  
desiring  
in court  
hind  
در لوزه  
beggining (from  
door to door 184



Hocam,

Neşatî Dîvanının İstanbul Kütüphanelerinde 10 nüshası var.

Bunlardan biri (Millet Küt.'deki) şairin kendi el yazısı ile.

Nuruosmaniye Küt.'deki nüsha hariç (zira bir süre kapalı) hepsini gördüm. Bu on nüshadan yalnız ikisinde 'taleb-redifli gazel var.

Kendi el yazısıyla olan divanda bile yok. Sadece İst.Üniv. Küt.'deki ve Topkapı Sarayı Küt.'deki nüshalarda mevcut.

Sadettin Nüzhet sanırım Topkapı Sarayı Küt.'deki nüshayı görmemiş.

Üniv. Küt.'deki nüshayı da yanlış okumuş. Topkapı nüshasının bir fotokopisini Dr.Feldman size gönderecekti. Ben de metni benim okuyuşumu size gönderiyorum.

Fikirlerinizi bekliyorum.

Mehmed

Gazel

Gerd-i şad-gamla ki âlûde aķar cûy-ı taleb

Ola mı 'aks-nümâ şâhid-i meh-rûy-ı taleb

Pây-i dil âbile-dâr olmaz idi olmasa ger  
Rîze-seng-i elem-i ye's ile pür kûy-ı taleb

Yeter ey ye's yeter hışm ile bu çîn-i cebîn  
Tengdir havşala-i gûşe-i ebrû-yı taleb

Eylesün 'aşk hemân himmet-i pākīn derkār  
İrişür menzile elbette tekâpû-yı taleb

Şâh-ı ümmîd-i Neşatî nice olsun sîrâb  
Bâğ-ı dilde katı âheste aķar cûy-ı taleb

uhy na Pür-gü ?  
farheed (an the side)

Gerd-i şad ğamla ki ālūde aqar cūy-i taleb  
Ola mī 'akā' temāšā-yi meher rūy-i taleb

caq's - nūmā / şāhid-i

Pāy-i dil ābile-dār olmaz idi olmasa ger  
Rīze-seng-i elem-i ye'sile pürgū-yi taleb

Yeter ey ye's yeter hışmile bu çīn-i cebīn  
Tengdir havşale-i gūşe-i ebrū-yi taleb

Eylesün 'aşq hemān himmet-i pākin dergāh  
Erişür menzile elbette tekāpū-yi taleb

Şāh-i ümmīd-i Neşātī nice olsun serāb  
Bāğ-i dilde qat'ī āheste aqar cūy-i taleb

caq's - taleb

how = patience  
capacity for  
intelligence (crop  
pouch  
bill)

how = miraculous  
influence

How let love put its pure  
influence to work

Certainly the rising about of  
desire will achieve its  
(goal)/way station

(doesn't be)  
How could the branch of the hopes of Neşātī  
be regulated with moisture  
In the garden of the heart the stream  
of desire flows very slowly

when the stream of desire flows turbid  
with the dust of a thousand woes  
could it reflect the moon-faced beauty  
of desire

the foot of the tongue would not be  
blistered were it not  
full of talk of desire because of  
the tiny stones of the pain of grief

Enough of grief, enough of  
rage & this need not trouble  
the capacity (patience  
intelligence)  
size of the

corner of the eyebrows of  
desire is narrow

1. Gerd-i şad gamla ki ālūde aḡar cūy-i ṭaleb  
Ola mī ʿaks-i temāšā-yi meh-i rūy-i ṭaleb

gerd= (kerd=action); dust, flying dust motes; vexation, care; revolution on an axis, sphere, planet; turning, revolving; (gird= periphery, margins).

ṭaleb=desiring, wishing for, asking, seeking (S: petitioning, begging, search, quest, pay, wages) (ṭilb= lover, suitor)

temāšā= walking about, public promenade

The stream of desire which flows turbid with the care/dust of a thousand woes  
Might it be the reflected promenade of the moon of the face of desire/asking for

2. Pāy-i dil ābile-dār olmaz idi olmasa ger  
Rīze-seng-i elem-i ye'sile pūr-gū-yi ṭaleb

ābile= pimple, blister, bubble

rīze= small scrap, crumb, ort

3. Yeter ey ye's yeter hışmīle bu çīn-i cebīn  
Tengdir ḡavṣale-i gūṣe-i ebrū-yi ṭaleb
- ? The heart's foot would not be covered with blisters were it not  
fuel of desire (complaints) about the little stones of suffering*

cebīn= forehead (a. timid) (t. mosquito)

ḡavṣale= birds crop, pelican's beak, breast and belly of a bird; intelligence, capacity for intelligence, intellect, endurance. (ḡavṣalesi dar: of narrow comprehension)

It's enough, oh grief/despair, this curl upon the forehead and its rage are enough  
The capacity/intelligence of the bend in the eyebrow of desire is narrow

4. Eylesün ʿaşk hemān himmet-i pākin dergāh  
Erişür menzile elbette tekāpū-yi ʿaleb

tekāpū=running around (aimlessly), diligent search

Let love/passion immediately make his/her pure attention/influence/spiritual  
assistance/favors his/her court (place with a gate)  
Certainly the rushing about of desire will end up at its way-station

5. Şāḥ-i ümmīd-i Neşātī nice olsun serāb (sīr-āb??? full of sap and moisture)  
Bāḡ-i dilde ʿatı āheste akar cūy-i ʿaleb

şāḥ=branch, bough (S: arm, branch of a stream)

serāb=a source of water; mirage, vanity, nothingness

How will the bough of the hopes of Neshati become full of sap  
In the garden of the heart the stream of desire flows very slowly

استغنى  
stipified  
Saddg

5. Bi-dimâgam dil-i âşufte gibi ey CEVRÎ  
İdemez mest ü serâsime beni bûy-ı taleb  
Fe'ilâtün Fe'ilâtün Fe'ilâtün Fe'ilün  
(--- -- -- --)

9.

1. Başladukça cünbiş-i nâza o çeşm-i dil-firib  
Çâk olur ceyb-i ta Hammül dâmen-i şabr u şekib  
Bir nazarda gamzesi hem zehr ü hem tiryâk olur  
Nice timâr eylesün bîmârına anuñ tabib  
Çeşmi gâhi mest olup hışm ile kıldukça nigâh  
Birbirin fark eylemez ol demde 'âşıkla rakib  
Âşinâ-yı gamzesi bigânedür cândan bile  
N'ola olursa dil-i bi-çârenüñ hâli garib  
5. Gevher oimazdı kelâm-ı pâki CEVRÎnüñ eger  
Almasa gencine-i feyz-ı ilâhiden naşib  
Fâ'ilâtün Fâ'ilâtün Fâ'ilâtün Fâ'ilün  
(--- -- -- --)

10.

#### FÎ - HARFÎ'T-TÂ'

1. 'Îtâb-ı gamze âfet hışm-ı çeşm-i bi-âmân âfet  
Cihâna hüsn ile şaldı o şuh-ı dil-sitân âfet  
O şayyâd-ı kemîn-gâh-ı belâdur gamze-i mesti  
Ki olmuş dest ü bâzûsunda bir âfet kemân âfet  
Ma'âza'llâh nigher yek-dil olursa çeşm ü gamzeyle  
Olur 'uşşâka 'âkl u dîn ü dil câr u cihân âfet  
İder dârü'l-amânı şabrı her geh şive pür-fitne  
Şalar ıklîm-i ârâma girişme her zamân âfet  
5. Nice âsûde olsun CEVRÎ-i âvâre 'âlemde  
Mağabbet âfet ü dil âfet ü hüsn-i bûtân âfet  
4 Mefâ'ilün (---)

11.

1. Bir sinede mestûr olamaz râz-ı mağabbet  
Her perdede bir nağme ider sâz-ı mağabbet  
'Uşşâkuñ olur gamze-i (pür) 'işve gamından  
Her zemzeme-i nâlesi şeh-nâz-ı mağabbet

3? "desire" good = حرص و طالب

capable desire / laudable eagerness

حجران؟؟ حرمان

troubless desert  
تیه = (lost) the way

wilderness, Aride  
وادی الیه  
تیه (beauty)

pickaxe تیشه

who goes eagerly, ardently

disappointment  
12  
حجران

1. Semt-i hirmāne düşer teşne-leb-i cüy-ı taleb  
Tih-i hayretde kalur germ-rev-i süy-ı taleb

- R 60 b
2. Sen hemān 'ışkda ol Kūhkene hem-vādī  
Tīşesiz kārın eder kuvvet-i bāzūy-ı taleb
  3. N'eylesün bū'l-heves-i 'ışk olunca derkār  
Nigeh-i çeşm-i emel gūşe-i ebrūy-ı taleb
  4. Vādī-i 'ışkda girmez mi daḥi dest-i dile  
Gūşe-i dāmen-i nev-şāhid-i dil-cüy-ı taleb
  5. Eyledi murğ-ı dil-i Nā'ilī-i zārı hevā  
Beste-i dām-ı şikenc-i ḥam-ı gīsūy-ı taleb

Fe'ilātūn fe'ilātūn fe'ilātūn fe'ilūn

R 60a, L 86b, V 46a, CB 40b, Ü1 57b, Ü2 49b, A 77a, Ü3 68b

12.

(1a) hirmāne] hierāne A (b) tih-i] yine Ü1 Ü2 bend-i CB

strong desire  
هوس

passion

basq, k, d  
manifest

دل  
wish  
hope

شنگ و  
tufare

تشنه  
کرم  
عشق  
هوس  
امل  
desire - هوا

Topkapı, Harâne 964/2, yk.31a :

کرد صد غله که آلوده اقر جوی طلب  
اولی عکس نما شاهد رو طلب

بای دل آبله دار اولز ایری اوله کر  
رزه سنک الم یا سله بر کوی طلب

بترای یاسی تر خشمه بو عین جبین  
تندر تقوصله گوشه ابروی طلب

ایسون عشق همان کمت یاکن درکار  
ایرشور منزله البته تکاپوی طلب

شاخ امید نشاطی بجه اولسون سیراب  
باع دله غمی آغوشه اقر جوی طلب

&lt; XXXXXXXX &gt;

&lt; TITLE &gt;

**Ghazal of Neşâtî**

Gerd-i sad gamla ki âlûde akar cûy-i taleb  
 Ola mı aks-i temaşâ-yî meh-i rûy-i taleb  
 Pây-i dil âbile dâr olmaz idi olmasa ger  
 Rîze seng-i elem-i ye's ile pürgû-yî taleb  
 Yeter ey ye's yeter hışm ile bu çîn-i cebîn  
 Tengdür havsala-i gûşe i ebrû-yî taleb  
 Eylesin aşk heman himmet-i pâkin dergâh  
 İrişir menzile elbette tekâpû-yî taleb  
 Şâh-ı ümmîd-i Neşâtî nice olsun sırâb  
 Bâğ-ı dilde kati âheste akar cûy-i taleb

after Sadettin Nüzhet Ergun, *Neşâtî: Hayatı ve Eserleri* (Istanbul: Kanaat, 1933), p. 80.

1. Gerd-i sad gamla ki âlûde akar cûy-ı taleb gamla  
 2. Ola mı 'aks-i temâşâ-yî meh-i rûy taleb rûy-ı  
 3. Pây-i dil âbiledâr olmaz idi olmasa ger  
 4. Rîze-seng-i elem-i ye's ile pür kûy-ı taleb hışm  
 5. Yeter iy ye's yeter hışm ile bu çîn-i cebîn  
 6. Tengdür havsala-i kûşe-i ebrû-yî taleb  
 7. Eylesün 'ışk hemân himmet-i pâkin derkâr  
 8. İrişür menzile elbetde tekâpu-yî taleb  
 9. Şâh-ı ümmîd-i Neşâtî nice olsun sır-âb  
 10. Bâğ-ı dilde kati âheste akar cûy-ı taleb bâğ

after Mahmut Kaplan, *Neşâtî Divanı* (Izmir: Akademi), 1996, p. 94.

**Ghazal of Cevrî**

1. Düşmedi deşt-i temennâda tekâpû-yî taleb  
 İtmedi sevķ-i emel meslekümi sûy-ı taleb
2. Ârzû gelse dile dâğ-ı nedâmetle gider  
 N'eylesün âyinesinde göremez rûy-i taleb
3. Ol ki asûde olur sâye-i istignâda



- Eylemez nâmını deryûze-ger-i kûy-ı taleb  
 4. Düşmezin pâyine hergiz bu serâbistânda  
 Varsa firdevs-i ümîde giderek cûy-ı taleb  
 5. Bî-dimâgam dil-i âşufte gibi ey Cevrî  
 İdemez mest ü serâsime beni bûy-ı taleb

### Ghazal of Nâ'ilî

1. Semt-i *hurmâne* düşer teşne-leb-i cûy-ı taleb\*  
*Tih-i* hayretde kalur germ-rev-i sûy-ı taleb\*  
 2. Sen hemân 'ışkda ol Kûhkene hem-vâdî  
*Tişesiz* kârin eder kuvvet-i bâzûy-ı taleb  
 3. N'eyelesün bü'l-heves-i 'ışk olunca derkâr  
 Nigeh-i çeşm-i emel gûşe-i ebrûy-ı taleb  
 4. Vâdî-i 'ışkda girmez mi dahi dest-i dile  
 Gûşe-i dâmen-i nev-şâhid-i dil-cûy-ı taleb  
 5. Eyledi murg-i dil-i Nâ'ilî-i zârı *hevâ\**  
 Beste-i dâm-ı şikenc-i ham-ı *gîsûy*-ı taleb

Tih  
 Tışesiz kuvvet

gîsû

1. or: hicrâne  
 or: yine, or: bend-i  
 5. or: baña

## Neşāti

Ger-d-i şad gamla ki âlûde akar cûy-i taleb  
Ola mı 'aks-nümā şahid-i meh-rûy-i taleb

Ola mı 'aks-i temāşā-yi meh-i rûy-i taleb

Pây-i dil âbile-dâr olmaz idi olmasa ger  
Rîze-seng-i elem-i ye'sile pür-kûy-i taleb

Rîze-seng-i elem-i ye'sile pür-gûy-i taleb

Yeter ey ye's yeter hışmîle bu çîn-i cebîn  
Tengdir havşale-i gûşe-i ebrû-yi taleb

Eylesün 'aşk hemân himmet-i pâkin derkâr  
Erişür menzile elbette tekâpü-yi taleb

Şâh-i ümmîd-i Neşâtî nice olsun sîrâb  
Bâğ-i dilde kaçî âheste akar cûy-i taleb

When the stream of desire flows  
Dark with the dust  
Of a thousand woes,  
Would it then mirror the moon  
Of darling desire's face?

Would it then mirror the promenade  
Of desire's moon-like face?

The heart's foot  
That would never blister so  
Were the quarter of desire  
Not filled  
With sorrow's tiny pebbles.

The heart's foot  
Blistered by the babble  
Of desire, galled  
On sorrow's tiny pebbles

I've had enough, oh sorrow  
Enough of rage  
And the curl at her temple;  
The angry angle  
Of desire's brow

But narrowly comprehends.

As little room for patience  
Let love

Now bring its spotless  
Patronage to bear,  
And all the aimless rush  
Of desire  
Will surely lead somewhere.

How should the bough  
Of Neshati's hope be lush  
When the stream of desire flows  
So very slowly  
In gardens of the heart?

sets frustrated quickly (who)

Seeking he shall find

hau salam  
almigon  
Cin d ad  
to be impatient

he  
Only just

# Nā'ili

Semt-i hirmāne düşer teğne-leb-i cüy-ı taleb  
Tih-i hayretde kalur germ-rev-i süy-ı taleb

Semt-i hicrāne ...

Sen hemān ıřkda ol kühkene hem-vādı  
Tıřesiz kārın eder kuvvet-i bāzūy-ı taleb

N'eylesün bü'l-heves-i ıřk olunca derkār  
Nigeh-i çeřm-i emel guře-i ebrūy-ı taleb

Vādı-i ıřkda girmez mi dahi dest-i dile  
Guře-i dāmen-i nev-řahid-i dil-cüy-ı taleb

dest-i dile

Eyledi murg-ı dil-i Nā'ili-zārı hevā  
Beste-i dām-ı řikenc-i ham-ı gisūy-ı taleb

muğ

Who thirsts with dry lips  
For the stream of desire slips  
Onto the threshing-ground  
Who rushes in haste  
After his desire  
Ever wanders the waste  
Of bewilderment.

Who thirsts with dry lips  
For the stream of desire slips  
Onto paths of exile

to paths of rejection (nā'ili)

kurşun şimşir  
heva musical air

beste - comp.

dāmyām

Just  
I walk in the way of love  
With ~~the~~ mountain cutter  
Who uses no pick  
But delves with the power  
Of desire's arm alone.

the power  
desire's arm

uses no pick & delves without a pick  
But delves with its power alone pick

řikenc-i  
melody

What could even the master  
Of love's passion do  
When the glance of hope's eye  
And the curve of desire's brow  
Are at their work?

(arrow)  
(bow)?

On the way of love  
Will the heart's hand  
Ever hold the skirt-hem  
Of the young, heart-hunting  
Darling of desire?

bird }

A passing fancy has bound  
The heart of poor Nā'ili's heart  
In the dire snare  
Of a ringlet in desire's locks.

Workshop. Dec

\*\*\*\*\*

there is no "scholar's poem

*meaning happens between poems*

don't forget the "argue later" the historian never hesitates to couch his data in a story either expressed or implied, why not us? We have not told the story of Ottoman poetry very well (since Gibb). A more heterogeneous story. . . less attempt at a grand narration (the solution to it all). Even Gibb seldom contextualizes a poem---the poetry is an activity of a person who communicates and interacts in different ways, it doesn't mean anything in that person's life (or in the life of society).

what is missing is isk

(Pick up the threshing ground (naili) from the bag-I dil destruction of the harvest of all that is precious setting the threshing ground aflame)

does Nesati rewrite Cevri while Naili takes off from Nesati (different motivations?)

Nazire is crucial because that is mutatis mutandis what we are doing.

There is a dialogue to which we add or make up the setting, context

*Major Poems are not  
national  
nations, languages  
The theme? side*

\*\*\*\*\*

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*meaning happens between poem*

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Nazire is crucial because that is mutatis mutandis what we are doing.

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*might be a not  
Nations are not  
nations, languages  
The theme? is it  
happens between  
all that is*

**Persian *ghazals* with the refrain *ṭalab***  
*with rhyme scheme and meter*

[Amīr Khusraw — d. 725/1325]  
Possibly spurious

*-ān ṭalab:* - x x - / - x - x //

Ḥasan Dihlavī — d. ca. 737-38/1336

*-īshān-rā ṭalab:* - x - - / - x - - //

Niʿmat Allāh Valī — d. 834/1431  
7 *ghazals* total

*-ā ṭalab:* - x - - / - x - - / - x - - /// (4)

*-il ṭalab:* - x - - / - x - - / - x - - ///

*-ar ṭalab:* - x - - / - x - - / - x - - ///

*-ā ṭalab:* - x - - / - x - - // \*

Jāmī — d. 878/1492

*-ār ṭalab:* x - x - / x x - - //

Banāʾī — d. 918/1512-13

*- ān ṭalab:* x - - / x - - //

Shahīdī of Qum — d. ca. 935/1528

*-āb ṭalab:* x - x - / x x - - // +

Ahlī of Shiraz — d. 946/1539-40

*-ā ṭalab:* - x x - / x - x - //

ʿUrfī — d. 999/1590-91

*-ā z-ū ṭalab:* - x x - / - x - x //++

Nazīrī — d. 1021/1612-13

*-ān ṭalab:* - - x - / x - x x // \*\*

Shānī Takallū — d. 1023/1614

-ānah ṭalab: x - x - / x x -- //

Makhfī Khurāsānī — mid 11th/17th c.

-ā z-ū ṭalab: - x x - / - x - x //++

Salīm of Tehran — d. 1057/1647

-āb ṭalab: x - x - / x x -- // +

Mīrzā Bāqir — d. ca. 1070/1660

-ā ṭalab: - x -- / - x -- // \*

Ṣā'ib — d. 1086-87/1675-76

4 ghazals total

-ā ṭalab: - x -- / - x -- // \*

-ān ṭalab: -- x - / x - x x // \*\*

-ār ṭalab: - x -- / x x -- //

-ān-i ṭalab: - x -- / x x -- //

Bīdil — d. 1133/1721

4 ghazals total

-āb ṭalab: x - x - / x x -- // + (2)

-īn ṭalab: -- x - / x - x x //

-ā ṭalabī: x x - x / - x x - x - //

# غزلهای طلب

27 poems  
Sadeh! adeh!  
Jassem!

مزید حشمت شاه جم اقتدار طلب  
از قدح مصطفی باده احسان طلب  
ز فیض ساقی کوثر ابو تراب طلب  
بود سلیم همسینم ز بو تراب طلب

ز جام می چو ترا وقت خوش شود جامی  
مست شوای هوشیار لیک نه زین باده خور  
شهیدی ار هوس عمر جاودان داری  
کشد به جذبه ز هندم سوی خاک نجف

جای

ایر خسرو

گوهر ار جوئی در این دریا طلب  
عین ما را هم به عین ما طلب  
جای آن بیجای ما هر جا طلب  
یک مسمی از همه اسما طلب  
حضرت یکتای بی همتا طلب  
این نظر از دیده بینا طلب  
ما به دست آور ز ما ما را طلب

در دل ما نقد گنج ما طلب  
یک زمان در بحر ما با ما طلب  
عشق را جائی معین هست نیست  
نور او در جمله اشیا می نگر  
دنی و عقبی به این و آن گذار  
طالب و مطلوب را با هم ببین  
نعمت الله را اگر جوئی بیا

There is everything  
There is a certain  
place - hope!

فَاعِل مَعْوَل فَعْل مَعْنَى د

یا تو که پاکدامنی صبر ما از خدا طلب  
گر طلبی خدنگ خود از دل ریش ما طلب  
یا قدری فزون از این تا نکم دوا طلب  
آنچه دل من از خدا کرد به صد دعا طلب  
فکر محال می کند مفلس کیمیا طلب  
غیر کی آشنا شود همدل آشنا طلب  
ساقی اگر کرم کنی اهلی بی نوا طلب

یا من ناصبور را سوی خود از وفا طلب  
روز شکار چون خورد بر دل صید تیر تو  
درد تو می کشد مرا یا به کرم دوا کنش  
آه چه پوشم این سخن وه که به کام غیر شد  
خواب و خیال می برد در پی وصل تو مرا  
ای دلم آشنای تو همدم غیر من مشو  
همنفسان دوست را مستی وصل بس بود

valued  
vacuum

که از خدا نتوان کرد بی جواب طلب

چو احتیاج طلب می شود نقاب طلب

غم چو گوارا فتاد برگ و نوا زو طلب  
یا به طلب گر خوشی ترک دعا زو طلب  
تشنه رسی چون به خضر زهر فنا زو طلب  
و آنکه خورد نوش زهر درد و دوا زو طلب  
مطلب اگر های و هوست خیز و بیا زو طلب

دل چو به غم شاد زیست مهر و وفا زو طلب  
یا به دعا غیر درد از در یزدان میخواه  
چون روش عهد ما کرده فلک واژگون  
آنکه کشد یک شراب زو مطلب درد صاف  
از چه روی به نزد شیخ جانب عرفی شتاب

valued  
vacuum

غم چو به شادی نشست جور و جفا زو طلب  
دست تمنا بر آرزو دعا زو طلب

دل چو به غم خو گرفت ترک وفا زو طلب  
دل چو دعا خواه شد بر در یزدان پاک

valued  
vacuum



۱ تا کشتی نکهت یوسف ز گریبان طلب  
 ۲ که بود زخم زبان خار بیابان طلب  
 ۳ زهره شیر بود آب نیسان طلب  
 ۴ بال و پر ریخته در سیر بیابان طلب  
 ۵ شکوه دوری راه است ز نقصان طلب  
 ۶ هر که یک چند کند صبر به زندان طلب  
 ۷ عرق سرد ندارد تب سوزان طلب  
 ۸ تا مصفا نشود آینه جان طلب  
 ۹ ورنه بی لعل و گهر نیست رگ کان طلب  
 ۱۰ ای بسا گل که بچیند ز گلستان طلب  
 ۱۱ که از این بیش ندارم سرو سامان طلب  
 ۱۲ خس و خاشاک بود سنبل و ریحان طلب

دست کوتاه مکن از دامن احسان طلب  
 سالک آن به که شکایت ز ملامت نکند  
 خار صحرای جنون از دل من سیراب است  
 من چه گنجشک ضعیفم که هزاران سیمرغ  
 شاهد ناطق کامل طلبان خاموشی است  
 بای آن حلقه زنجیر گذارد بر تخت  
 رهرو عشق محال است که افسرده شود  
 جلوه شاهد مقصود بود پرده نشین  
 پنجه سعی ترا ناخن غیرت کند است  
 هر که چون غنچه کشد دست تصرف در جیب  
 حذیه ای را به عنانگیری شوقم بفرست  
 صائب از زخم زبان عشق محابا نکند

Proposed action  
 in Sa'ib As.  
 The "stream of life"  
 (finds that strange)

اولش در اوستا

124

Ah. P. 3  
 Schurān

(Sa'ib)  
 in Turkish

شبهه تان

Sa'na

556 —  
 Hazine 1127 Heamla  
 P 556 (Ferdowsi)

سید

## Talab Ghazals

Jāmī

When a goblet of wine  
makes you feel good, Jāmī,  
seek to magnify the pomp  
of the king as mighty as Jamshid.

Amīr Khusraw

You're sober. Be drunk,  
but don't drink of this wine.  
Seek the wine of kindness  
from Muṣṭafā's cup.

d. 1336

Shahīdī

Shahīdī, if you yearn  
for eternal life,  
seek it from the bounty  
of Kawsar's cupbearer, Abū Turāb. (Alī)

d. 1540 (India)

Salīm

100 yrs. later

By inspiration, he leads me  
from India to the earth of Najaf.  
"Salīm is healthy" — ask this  
for me from Abū Turāb.

deferral & request  
(ask a friend to pass for me  
7 poems on this P. V. etc.)

Ni'matullāh Valī

Seek in our heart  
our treasured coin!  
Search this sea  
if you seek the jewel!

Abide awhile  
in our sea with us.  
Seek our essence  
here at our source.

Love has no fixed  
place of existence.  
Everyplace seek  
that placeless place of ours.

Behold his light  
in all things.  
Seek the one thing named  
by every name.

درد دل و دل  
This popularizes me  
me & love as a reality

added by a  
Sufavid disciple?

Poetry as a way of  
doing an act  
in the world —

عبدالله

2 Sa'ib  
Nazim

Ecstatic call  
to all his followers.

Leave this world and the next  
to this one or that.  
Seek the presence, unique,  
the one.

See the seeker and  
the sought together.  
Seek this vision in the eye  
of the seer.

If you search for Ni<sup>c</sup>matullāh,  
God's grace, come.  
Take us, seek us  
from ourselves.

*Ahlī of Shiraz*

Out of fidelity either ask me  
impatient to come to you,  
or by your purity ask God  
to grant me patience.

The day of the hunt when your shaft  
strikes the prey dead center,  
if you look for your arrow,  
ask my wounded heart.

The ache for you is killing me.  
Either cure it with kindness,  
or be my fated doom, so I seek  
the cure no more.

Ah, why hide these words?  
Alas, whatever my heart asked  
of God with prayer after prayer  
turned out to the other's liking.

Dreams and imagination lead me  
in pursuit of union with you.  
The poor alchemist seeks  
an impossible fancy.

O heart, I'm your friend.  
Don't consort with anyone but me.  
How can a companion, searching  
for his friend, befriend anyone else?

The intoxication of union is enough  
for the beloved's intimates.  
Saki, if you are kind,  
search out the helpless Ahlī.

*Salīm*

How can the need to ask  
become a veil on the search?  
One cannot ask God  
without getting an answer.

*‘Urfi of Shiraz*

When the heart dwells gladly in sorrow,  
ask <sup>it</sup> for fidelity and love.  
When sorrow becomes delectable,  
ask <sup>it</sup> for opulent riches.

Either pray for nothing but pain  
before the Lord's door,  
or, if you're happy seeking,  
ask him to let you give up prayer.

Since heaven has overturned  
the course of our age,  
when you come thirsty to Khizr,  
ask him for annihilation's poison.

Don't ask for pure dregs  
from one who drinks wine.  
Ask one who drinks poisoned elixir  
for the pain and the cure.

Why do you go to the sheikh?  
Rush to ‘Urfi's side!  
If tumult is what you seek,  
come, get up, ask him for it.

*Makhfi of Khurasan*

When the heart gets used to sorrow,  
ask to give up fidelity.  
When sorrow sits down with gladness,  
ask <sup>it</sup> for tyranny and cruelty.

When the heart supplicates  
before the pure Lord's door,  
give up ~~futile desire~~,  
Ask him for the pleasure of prayer.

Patron  
him (also)

پیشکش

him

توسعه

*Ṣā'ib of Tabriz*

مست دل

Keep tugging at the robes  
of the kindness of the quest,  
so you catch the scent of Joseph  
on the collar of the quest.

It's better for the pilgrim  
not to complain of reproach,  
for tongue lashings are the thorns  
in the desert of the quest.

Thorns in the desert of madness  
are drenched by my heart.  
The lion's gall is water  
in the thicket of the quest.

What a weak sparrow I am!  
and thousands of phoenixes  
have exhausted their wings crossing  
through the desert of the quest.

Silence is eloquent witness  
for those who seek perfection.  
Complaining about the long road  
is a defect on the quest.

Anyone who abides patiently awhile  
in the prison of the quest  
steps from the coils  
of his chains to the throne.

It's impossible for love's traveller  
to be depressed.  
No cold sweats arise from  
the burning fever of the quest.

The splendor of desired beauty  
will sit behind its veil until  
the mirror of the soul  
is cleaned on the quest.

On the hands of your efforts,  
zeal's fingernails are dull.  
The veins aren't without rubies and gems  
in the mines of the quest.

With acquisitive hands folded  
together like a rosebud,  
how many flowers can be plucked  
from the garden of the quest!

Give me a direction  
to rein in my passion,  
for beyond this, I have  
no wherewithal for the quest.

Love pays no mind  
to cutting tongues, Ṣā'ib.  
Thorns and brambles are  
hyacinth and basil on the quest.