

OMER MUŠIĆ

MOSTAR IN TURKISH POETRY OF XVII CENTURY\*

Mostar, the cultural and educational centre and the headquarters of the Herzegovina government under the Turkish rule and later, with its position and beauty, has drawn attention not only of his inhabitants, but also of all passers-by. Mostar poets, proud of the town and aware of its beauty, emphasise in their poems the clear and fast Neretva river, flower gardens and gardens in the nearest vicinity to the town, pleasant and carefree life, and especially the Old Bridge on the Neretva. Further development of Mostar through the building of mosques, madrasahs, libraries, steam-baths, water supply systems and inns has made the town famous abroad.

The most prominent XVI-XVII century Mostar poet Derviš-pasha Bajezidagić<sup>1</sup> wrote a poem about Mostar describing it as an incomparably beautiful town with no comparison in the world, the town which, due to its abundance of water and fruit, resembles Damascus; the bridge on the Neretva with its two towers is compared with Zodiac, and for Mostar itself, the poet says that it is abundant with people of sword and letters.

A less-known Mostar poet Hajji Derviš-efendi with the nickname Mostarac<sup>2</sup> wrote a *nazirah* (parallel) to this poem. Both poems have 9 couplets respectively. Dr. S. Bašagić in the mentioned work of his published the Derviš-pasha Bajezidagić's poem (without the sixth couplet) with quite a successful poetic translation. Bašagić published only the first two couplets of the Hajji Derviš-efendi's poem, with the remark (the note on page 43. of the work) that Hajji Derviš-efendi's poem compared to Derviš-pasha's one, fell back so seriously that "it could not be shouted out".

We are in a position to publish the poems of Derviš-persons, then the poem about Mostar written by a less-known poet Tab'i, Medžazi-Mostarac's poem about the Mostar bridge, the chronograms on the building of the bridge, on

\* See: "Mostar u turskoj pjesmi iz XVII vijeka". In: *POF XIV-XV/1964-65*, Sarajevo, 1969, pp. 73-100.

<sup>1</sup> About his life and work see Safvet-beg Bašagić, *Bošnjaci i Hercegovci u islamskoj književnosti*, 1912, 39-50.

<sup>2</sup> In his work *Književni rad bosanskohercegovačkih muslimana* H. Mehmed Handžić says that Hajji Derviš efendi's surname is Žagrić (p. 56) and publishes the last three couplets of H. Derviš-efendi's poem on Mostar under the title: شهر انکیز موستار. Hajji Derviš efendi wrote a poem praising Sarajevo, under the title: گفتهء حاجی. درویش افندی الموستاری در مدح سرای (O. Mušić, "Dvije turske pjesme o Sarajevu", *Glasnik VIS-a*, 1962, 10-12, Sarajevo).

Mostar water supply system reconstruction and the ones on the Mostar fortress. The poems and chronograms are located in the codex kept in the Oriental Institute in Sarajevo nb. 82/55.<sup>3</sup>

In this codex, both the poems of both Derviš-persons have 9 couplets, when compared in regards to the language, style, meter and couplet number, it is difficult to determine, if necessary at all, which one of the two poems is more beautiful. Bašagić, without any comparison of the two, passed his opinion on Hajji Derviš-efendi's poem that "it falls back greatly behind its model its model" of Derviš-pasha's poem. Bašagić published Derviš-pasha's poem under the title given by an unknown copyist.

The title is:

سنة عشر و الف تاريخه سعيد الحيات شهيد المات موستارى درويش پاشا بوسنه دن  
معزول اولدني وقت موستارده قشلايوب موستار حقنده بيوردني غزادر

"The lyrical poem (gazal) composed about Mostar, a hero on the death-bed, happy in his life, Mostar-man Derviš-pasha after having spent a winter in Mostar, after having been dethroned of Bosnia, the year of 1010 A. H., (1601-1602)."

The text of Derviš-pasha's poem on Mostar, according to the transcript in the Oriental Institute codex, says:

كفتة درويش پاشا الموستارى در مدح موستار  
بيان و وصفه كلمز حسن و بي همتاسى<sup>4</sup> موستارك  
عجبى اولسون<sup>5</sup> اى دل عاشقى<sup>6</sup> شيداسى موستارك  
هله اولمز بو دنيا ده مكر فردوس اعلا ده

<sup>3</sup> Codex (no. 82/55) is composed of 91 unpaginated pages, 21 × 14 cm, white paper, font italic and in places nash, copied by various copyists, plain leather case worn out. The content of the codex is diverse: shorter legal decisions (fatwa) transcripts, sharia-legal works excerpts, lines and maxims in Arabic and Turkish, transcripts of private letters and official documents from the year: 999/1590, 1140/1727, 1174/1760, 1211/1796, 1212/1797, poems and lyrical poems of famous and unknown Mostar poets: Tab'i, Nedžati, Fazli, Ma'ili, Adli-čelebi, Yetimi, Sena'i, Hilmi, Mui'i, Ziya Čelebi, Hajji Derviš-efendi Mostarac, Derviš-pasha Mostarac, Ibrahim Opijač, Mostar preacher Čatrnja Huseyn-efendi (Husami), Muniri Ahmed-efendi and Ljubinjac Mula Ibrahim, then, Turkish poets Baki and Fuzuli's poems, a mystical poem in Arabic by Ishak Uskubi and so on. In their works neither Bašagić nor Handžić mention any of the following: Tab'i, Yetimi, Sana'i, Hulki, Muniri Ahmed-efendi and Ljubinjac Mula Ibrahim.

<sup>4</sup> In the text *حسن و بي همتاسى* the copula *و* is not needed.

<sup>5</sup> In the text *اولسون* should be *ك اولسه*. Compare in the same place as in Hajji Derviš-efendi's poem.

<sup>6</sup> In the word *عاشقى* the consonant *ى* is not needed.

هوای دایکش و اب حیات افزایی مستارک  
 تماشا ایلمن کسب حیات نو قیلور مردم  
 مفر حدر ایکن هر کوشه زیبایی مستارک  
 میاهیله فواکه کثرتیله شام ثانیدر  
 بهشت ائارددر هر روضه رعناسی مستارک  
 5 علو شانیه ذات البروجک طاقنه بکزر  
 اول ایکی قوله سیله<sup>7</sup> جسر مستثناسی مستارک  
 اکا جفت اولغه طاق سنانک طاقتی یوق  
 فلکدر طاقدیر جسر فلک فرسانی مستارک<sup>8</sup>  
 جهانی اراسک خلقی کبی قابل بولنمز هیچ  
 قوابل کانیدر شهر جهان اراسی مستارک  
 قوپار سیف و قلم اهلی ایچنده ما تمدمن  
 اولور حاصل ایچدم کامل و داناسی مستارک  
 یانکده<sup>9</sup> طوطیان هند اولور خاموش و دمبسته  
 بو کون درویش سن سین<sup>10</sup> بلبل کویاسی مستارک

The translation says:

#### THE POEM OF DERVIŞ-PASHA MOSTARAC PRAISING MOSTAR

One can not describe the matchless beauty of Mostar,  
 Oh my heart, is it a miracle, that you're madly in love with Mostar?

Nowhere in this world but in sublime Firdaws,  
 There is the pleasant Mostar climate and life-prolonging water.

<sup>7</sup> The word should be written قله without قوله

<sup>8</sup> Dr. S. Bašagić did not publish this couplet neither in the text nor in the translation.

<sup>9</sup> In the text یانکده should be یاننده

<sup>10</sup> In the text سین should be سک

He who passes through (Mostar), constantly finds inspiration for a new life,  
Every beautiful corner of Mostar brings joy.

With water and fruit abundance (Mostar) is the second Damascus,  
Every beautiful Mostar garden is an image of Paradise.

- 5 The unique two tower Mostar Bridge,  
With its height resembles the arch of Zodiac.

The Heavenly arch is no match to it,  
The Heavenly arcade is just an arch of the sky resembling Mostar Bridge.

Should you browse the world, you couldn't find as worthy the  
people as its,  
The town of Mostar, the ornament of the world, is the well of able people.

From ancient times, it gives birth to people of sword and letters,  
All the time there are perfect and wise people in Mostar.

Indian parrots are mute next to it,  
You, Derviš, are a nightingale singing of Mostar.

The text of Hajji Derviš-efendi Mostarac's poem of Mostar says:

نظيره الحاج درويش افندي الموستارى

طلو هر كوشه سنده دلبر رعناسى موستارك

عجب اولز چوق<sup>11</sup> اولسه عاشق شيداسى موستارك

هواسى معتدل هم سلسبيلك عيندر<sup>12</sup> ابى

حياته نو بعشار طاغيبه صحواسى موستارك

نظيرين كورممشدر كمسه عالده انك هر كس

نيجه حالت ويرد هر كوشه زيباسى موستارك

قالور سويرنه هر كيم كلسه چقيم استمزاندن

<sup>11</sup> Dr. S. Bašagić interpreted the word چوق as حق, sense-wise, the word does not fit anywhere in the line.

<sup>12</sup> In the text عيندر should be عينيدر.

بهشت اسا اولوپدر شهر مستثناسی موستارک  
 5 لب جوینده هم صحن صفا نامنده جایی وار  
 اودر حقا صفا بخشیکه روح افزاسی موستارک  
 میاهی و فرتيله حق بودر کیم عیندر<sup>13</sup> شامک  
 غدای روحدر خود میوه اعلاسی موستارک  
 ایکی قلّه اداسی طاق کسریدن نشان اولمش  
 فلک طاقنه بکزر جبری<sup>14</sup> بی همتاسی موستارک  
 واریسه<sup>15</sup> معدن علم و کمال و معرفتدر کیم  
 دکل اکسک ایچنده کامل و داناسی موستارک  
 دکل و صافک انجق حاجی درویش انده سلطانم  
 دعا کویکدر<sup>16</sup> اعلاسی ادناسی موستارک

The translation says:

NAZIRAH (PARALLEL) TO THE POEM  
OF HAJJI DERVIŞ-EFENDI MOSTARAC

Every corner of Mostar is abundant with beautiful girls,  
It's no wonder, that there are many people in love, here in Mostar.

The air is pleasant, and the water springs from Selsebil (the well of Paradise)  
Mostar mountain and field give new life.

No one has seen anything equal in the world,  
How many things are experienced in every beautiful Mostar corner?

He who visits it, stays in it, and wishes not to go,  
Mostar, whose beauty has no match.

On the river bank there is a place called Safa plane,  
That truly gives rest to the soul in Mostar.

<sup>13</sup> In the text عیندر should be عیندر.

<sup>14</sup> In the text جبری should be جسر without ی consonant.

<sup>15</sup> In the text واریسه should be وار ایسه.

<sup>16</sup> In the text کویکدر should be کویاکدر.

With its water abundance it is truly a real Damascus,  
The best Mostar fruit is soul food.

The space between the two towers is an image of Kirset<sup>17</sup> arch,  
The flawless bridge of Mostar looks like the heavenly arch.

If there is a source of knowledge, perfection and cognition (it is the one),  
Mostar lacks no learned and honest people.

Not just you, Hajji Derviš, praises it, my sir,  
The most respected and the most marginal in Mostar bless it.

Hajji Derviš-efendi is more specific when describing Mostar beauties, even though he follows the same pattern as Derviš-pasha. Mostar is abundant with beautiful girls, so it is no miracle that everyone is in love. Selsebil, the well of Paradise, is the well of Mostar water. No place in the world matches Mostar and no visitor wishes to leave it. By the water abundance it is the second Damascus. Mostar Bridge with two towers resembles Kirset arch. Mostar is the centre of learning, there are learned people, and the respective and the marginal praise it.

Sensitivity and beauty-wise, both these poems are surpassed by a poem written by a less-known Mostar poet Tab'i. So far, no data on this poet are available, so this song of his is the first mentioning of the poet Tab'i.<sup>18</sup> Neither Bašagić nor Handžić mention him in their works. This poem is composed in 13 lines, with the same meter as the two Derviš<sup>19</sup>-persons' poems.

At the beginning of the poem Tab'ija praises to God to keep Mostar out of trouble. A foreigner in Mostar does not feel like a stranger, and in the gardens thousands of nightingales sing in the morning. Fruit-gardens and water attract visitors. Mostar Bridge resembles young moon and the towers are as high as the Elbrus Mountain. Mostar people are polite, humble, do not disturb anyone, here one can learn "how to drink out the cup of Jam".<sup>20</sup>

<sup>17</sup> طاق كسرى = Ktesiphon, the famous Sasanian arch construction, 25 m in diameter, made from bricks, with no use of scaffolds, directly over the emptiness. This open audience hall is the only remaining of the Sasanian capital from the VI century (40 km south of Belgrade). (*Arhitektura-Urbanizam*, no 13., III, 1962, Beograd).

<sup>18</sup> The poem was copied in the mentioned codex (82/55) on the page 3a).

<sup>19</sup> The metre of all the three poems is the Arabian metre الهزج with the following foot: ... u ... u ... u ... u ...

<sup>20</sup> Jam is the legendary Persian ruler, considered the founder of wine and pleasure, and is the Persian mythology equivalent to Bacchus, god of wine in Greek mythology.

The text of Tab'î's poem says:

گفته طبعی در حق موستارک  
 چو سن سین<sup>21</sup> عالم غیب و شهودک هب نکهداری  
 خطالردن مصون ایله الهی شهر موستاری  
 قوماز مهمان اولان دآلرده آلام و غریت  
 دل و جانہ صفالو بخش ایدر صحن چمنزاری  
 اچار کل رخلوک بادی<sup>22</sup> نسیم صبح اسدکچه  
 هزاران بلبل نالنده شوق و عشق کلزاری  
 کورنجه بی قوار اولدم درخت سایه اندامین  
 دل میالی الی جذبۀ جویان و انہاری  
 5 هلال ماهہ بکرتدم معلاً طاق دلجونک  
 چیقارمش علم حکمتدن بو جسر پاکی معماری  
 ککه نهری عاشق دل تشنهوش اغوشنه اولشدر  
 میان جوده بر سیمین کچر<sup>23</sup> در رسم و اثناری  
 بوکولمش قامتی کیومش مثال چنبر چوخه  
 حمل اولمقده در باری فناہ عادت و کاری  
 ایکی باشنده کویا قلہار قاف مہابتدر  
 تقیدده نولا عنقا صلابت اولسه زواری  
 ستوده مشرب و اهل تواضع در احتیاسی  
 خلوص اشنادر دکمه یوقدر مردم ازاری  
 10 کورینور کورچه هر جابی طبیعت لیک راغبدر  
 کلور راه و فایہ دلبران ناز رفتاری  
 بنم عشق دلارا قنده وارسم غمکسارمدر  
 دوکنمز بو دل آشفته حالک ناله و زاری

<sup>21</sup> In the text سین should be سک.

<sup>22</sup> In the text بادی should be باد.

<sup>23</sup> Misspelled in the text, instead of کچر should be کمر.

بویرده ای کوکل تحصیل اداب نشات ایله  
 که نوش جام و جم ایتمکدر آیین اطواری  
 اهاالیسی سراپا طبعیا مست می عشقندر  
 بولنمز مزاق عشوه جانان هشیاری  
 تمام شد

The translation says:

TABT'S CANTO OF MOSTAR

Thou being the guardian of both worlds,  
My God, keep the town of Mostar safe from misery.

In its guests' souls (Mostar) leaves no feeling sorrow, worries or of  
foreign country,  
Its green fields give merry mood to the heart and soul.

When the morning breeze blows gently, it makes roses burst into flowers,  
Flower garden of love and wishes echo through the songs of thousands  
of nightingales.

Looking at the trees of shadowy figure enchants me,  
The charm of its springs and rivers grasps the craving soul.

- 5 I compared the high attractive arch of its with the young moon,  
The wise builder made this undisputed bridge.

The bridge has embraced the river like a passionate lover,  
The silver arch across the river is a (matchless) project and work.

Its curved figure resembles the heavenly arch,  
It transfers and works with earthly weights.

The towers on its two ends are as magnificent as the Kaf<sup>24</sup> Mountain,  
What if its visitors were as strong as the Anka<sup>25</sup> bird?

Friends (in Mostar) are mild and humble,  
They are well known by their honesty, and they bother no one.

- 10 Though some are double-faced, still they find company,  
Graceful beauties fulfil promises.

<sup>24</sup> The Elbrus mountain, the highest peak of Caucasian.

<sup>25</sup> A bird from Persian mythology that lives on the mountain Kaf.



Wherever I go, my honest love keeps me smiling,  
The cry and lament of this heart in love never seize.

My heart, learn to be joyful in this place,  
Because one knows the order of drinking up the cup of Jam.

All dwellers, Oh Tab'ija, are drunk with love wine,  
Flirting with a clever beauty has its charms.

Mostar Bridge, still a Mostar attraction, was particularly praised in songs. Mostar poet Medžazi dedicated a 17-couplet poem to the bridge. The poem is full of metaphors, colourful, but hardly understandable comparisons, being the reason of Bašagić's bad<sup>26</sup> marks about it. The poem was copied in the mentioned codex, and in spite of the particular poet's style, we will try to publish and translate it entirely.

The text of Medžazi's poem says:

در وصف قنطرة موستار لمجازى الرحوم

قدتى آيا جسر موستار ك ندى اولمش دوتا

يوخسه بر سنككين دله اولد اخى اولدى مبتلا

واحد العين اولد نبي عينينه المزه نولو

عين بر در عاشقك عالمده اما دائما

سيل اشكى روز شب چشمندن اولزدى روان

لكن ايرمشدر وار ايسه حالتى هجران اكا

<sup>26</sup> Dr. S. Bašagić in his work *Bošnjaci i Hercegovci u islamskoj književnosti*, on p. 52, mentions Medžazi as Derviš-pasha Bajezidagić's contemporary. His name is Šani, his pseudonym *Medžazi* (Metaphorically). He died in the year 1019/1610. H. M. Handžić in his work: *الجواهر الاسنى* mentions him only by his pseudonym. In regards to the date of death he shares Bašagić's opinion. In his poems he likes to use strange comparison and metaphors, and because of that he took the pseudonym Medžazi. Bašagić gives harsh comments on Medžazi, as he does on Hajji Derviš-efendi. In order to prove that Medžazi's poems are "indeed dark metaphors" and that "he chose the right poetic name", Bašagić brings out the beginning of one of his gazals in the text and translation. For his poem about the bridge, whose beginning he did not even bring, he says that it is "even more ungainly and complicated. God knows, could he, himself, tell us, what the words mean in that place". Medžazi wrote a *nazirah* (parallel) to the poem on Sarajevo by Hajji Derviš-efendi Mostarac. Both the poems were published in *Glasnik Vrhovnog islamskog starješinstva* in Sarajevo, the year 1962, 10-12, Sarajevo.

<sup>27</sup> In the text *امر خدا*, should be *امر خدا* without *ى*.

- چونکہ ڪردونيله هم سر خاك ايله همپا ڪچر  
 بر اوجي مغربده اولسه بری مشرقده نولا
- 5 هر رحامي ير يوزنده بر جلا ويردي يه  
 بر کوزن کو کده راه کهکشان ويردي ضيا  
 بويله بر طاق معلا ڪورمدي چشم فلک  
 کوچه کم قوس قوزح کبي کورينور صورتا  
 بغلدي سيمين کنر صانکه میان آب روان  
 ايکي قلّه ايکي چنکال اولدي اکا کوييا  
 بر صو تختنده بری فوقنده اولشدر روان
- بونه حکمت جسر اولور اوستنده ما آتنده ما  
 شوياه بالا در سکا جمله جهاني کوستور  
 آنکيچون نامنه ديولر آنک عالم نما
- 10 بر قرنجه کورسه اشبو جسري ظن ايلو آني  
 ديولر امر سليمان ايله ايتمشدر بنا  
 چنبر ڪردونه مانند بويله بر طاق بلند  
 کورممشدر ديده انس و ملک بو در بلا  
 حمد لله روز شب سيوري ميسردر بزه  
 عالم ايچره قنده بويله بر مقام دلکشا  
 الهه باشده اختياري وارميدر دورماز آقار  
 خلق عالم آفينه صو کبي صبح و مسا  
 فصل صيف ايرسه ضعيف اولور نرتوه عاشق مثال  
 بونه حکمتدر که درياوش کلور کلسه شتا

تنگ اولور کاهی میاننه انک اشبو کمر 15

کاه اولور واسع قتی بلمم ندر بو ما جوا

استراحت بولدی انوکله بوکون جمله جهان

بد نظردن صقله لطفکدن آنی یارینا

ای مجازی چون حجاز ایش حقیقت کوه پروسه

<sup>27</sup> کچ بو پولدن کور ندرسکا بو یولده امری خدا

The translation says:

THE DESCRIPTION OF MOSTAR BRIDGE  
BY ONE DECEASED MEDŽAZI

Why did the figure of the bridge become so bent?  
Maybe it fell in love with a (certain) stone heart sweetheart.

Why is the bridge one-eyed (with one arch)?  
What if it had two eyes? Amorous ones in the world always have one eye.<sup>28</sup>

It wouldn't shed tears day and night (if it wasn't in love),  
But, farewell – if there is any – came

His head in the Heaven, his foot in the Earth,<sup>29</sup>  
It's no wonder that one part (of his) is in the east, another in the west!

5 Every piece of marble (of his) has made the Earth glow,  
Milky Way has made its one eye (arch) glow.

The eye of the world has seen no such arch,  
Though on the outside it looks like a rainbow.

As if it has tied a silver arch in the middle of the runny water,  
The two towers look like two claws.

One water above, another runs underneath,  
What a miracle is this? The bridge, water above and underneath.

Praise to Allah, we walk across it day and night,  
Is there such an appealing place in the world?

<sup>28</sup> An allusion to a one-sided viewpoint of one in love.

<sup>29</sup> An allusion to the height of the bridge.

- 10 Its height gives you a chance to see the whole world,  
That's why it is called the compass of the world.

Should an ant see the bridge, it would think  
That Sulejman ordered giants to make it.

Such a high arch resembles the heavenly arch,  
No eye has seen people or angels. A job well done!

Has it a choice to constantly run from the start,  
People run to the foot like water, in the morning and evening.

In the summer, the Neretva is weak as a lover,  
In the winter, it rises like a sea, a miracle that is!

- 15 Sometimes the arch is narrow in the middle,  
Sometimes wide and dry, what happens, I know not.

It has made the world peaceful,  
Oh Lord, may your Grace keep it safe from an evil eye.

Since the real bridge is an image (of the bridge in next world), oh  
Medžazi,  
Cross the bridge, and be aware of the Commandment in this path.

A Mostar man Husein efendi Čtrnja<sup>30</sup> wrote poems about Mostar Bridge. About this poet Dr. Safvet-beg Bašagić gave very few notes and only three lines from his poem of Šahin the acrobat and his crossing the Neretva<sup>31</sup> along with his disciples. According to the data, the poet originates from Mostar, his name is Huseyin, his pseudonym Husami, and he lived in the second half of the XI century A.H. (the middle of the XVII century<sup>32</sup>). Mehmed Handžić gives the same data about him as Bašagić<sup>33</sup> does. We, ourselves, are not in position to give any further data about him.<sup>34</sup>

<sup>30</sup> These poems were published in *Glasnik IVZ*, nb.10-12, 1962. and 1-2, 1963. We find it suitable to publish it in here, so that we could complete the poetical works on Mostar and Mostar Bridge.

<sup>31</sup> Dr. S. Bašagić, *Bošnjaci i Hercegovci u islamskoj književnosti*, Sarajevo, 1912. Mehmed Handžić, Kairo, 1349 A. H. الجوهر الاسنى في تراجم علماء و شعراء بوسنه . Mehmed Handžić, *Književni rad bosansko-hercegovačkih muslimana* [Literary work of Bosnian-Herzegovinian Muslims], Sarajevo, 1933.

<sup>32</sup> Dr. Bašagić, ditto, p. 109 (lines 9, 10 and 12).

<sup>33</sup> M. Handžić الجوهر الاسنى p. 67.

<sup>34</sup> M. Handžić, *Književni rad ...*, p. 56; H. Hasandedić, Zadužbine Hadži Ahmedage Lakišića u Mostaru, *Glasnik IVZ*, god. XII, 1961, br. 10-12, str. 385; Alija Nametak, Jedna stara mostarska narodna pjesma, *Narodno stvaralaštvo – folklor*, sv. 2, str. 21, april 1962, Beograd.

As for his poem on *Şahin* the acrobat, mentioned by Dr. Safvet-beg Bašagić, it is annotated in the Oriental Institute scripts, nb. 82/55, p.90/b. It is composed of nineteen stanzas (*bayt*) and contains the description of a successful crossing of *Şahin* the acrobat and his disciples across the Neretva over a piece of rope tied to the both towers to the bridge. It took place in the year 1080/1669. To this preaching poet it was a symbol he used to depict the Islamic religious dogmas and their values. The poet identifies the rope slung across the river and tied to the towers with *Sir'at* bridge, the balancing of the used scales measure the deeds done by a man in this world; wedges for ropetying are compared with the basic religious duties; the very act of crossing is compared with the human existence in this world and the crossing to the next world, into the other eternal life. To the poet, every man in this world is an acrobat. The poem suggests that the poet is religiously educated and devout, and that his life vocation is religious-moral enlightening (*vaz-u-nasihah*).

The same script, pages 89/b and 90/a, contain two more poems also describing a crossing of acrobats across the Neretva, with the same symbolics as in the above-mentioned poem. They differ in the acrobats' names. The one is about Muhamed, son of Kurd, the other one is about Ahmed the acrobat. The former performed his skills in the year 1082/1671, the latter in Safer 1088/April 5<sup>th</sup> – May 4<sup>th</sup> 1677.

The poet's pseudonym also differs. The former poem mentions the nickname Husami, the latter two mention the nickname Hulki.

The manner of description, the content and meter length of all the three poems is the same. The number of lines differs insignificantly; the first has 19, the second 15 and the third 18 lines. If we add to that all the three poems have the same rhyme and end in *قلم*, as well as a multitude of same expressions in them, it all leads to conclusion that the author of all the three is the same person, i.e. *Čatrnja Huseyin efendi*. Even though he changed his pseudonym, probably because of the metrical unit of the meter in so called *shakh-bayt*, and he did not mention that these poems are parallels (*nazirahs*) which is customary with poets, we are certain that they originate from the same author. Since neither Bašagić nor Handžić, in the mentioned works, mention a single poet with the pseudonym Hulki, it gives another proof that it is the matter of this poet.

Due to these facts we are announcing them together and signed by the same author.

The text of first poem says:

ماه مجرم موستاره شاهين نام پهلوان كلوب قلتين اراسنده رسن قوروپ كچوپ

انك حفته موستارى چاتونه حسين افندى الواعظ بو ابىياتى سويلمشدر

بودسم کویا قورلشدر صراط مستقیم  
 مستقیم اول دیده عبرتله باقی<sup>35</sup> اوله سقیم  
 کور اساطین و قمو چار میخلوینی سراسر  
 قائم و راکع و ساجد کبی قوللقده مقیم  
 دیر کلر<sup>36</sup> اول جبل متینک حفظنی الدی بوینه  
 انکیچون دتر یوب دائم چکرار خوف و بیم  
 سن دخی انا عرضنا<sup>37</sup> آیتنی اونتمغل  
 دل امانت حفظی اوزره مستدام اول مستدیم  
 5 پهلوان اول ایله شرع الله<sup>38</sup> حقا اعتصام  
 کچ جهنم کوپورسندن تا الی دار النعیم  
 اوچیوز الشمس بییک عوالده بکم بر ذره یوق  
 که اولیه<sup>39</sup> هر ذره ده بر حکمت و حکم حکیم  
 دیده قلبک کشاده قیلنغه بر چاره قیل  
 چشم ظاهر دن نه ظاهر اولور مقدار علیم  
 فی الحقیقه جانبازی بر کوچ ایشدر سهل اولور  
 رهنما اولدقده حقا لطفی و الله العظیم  
 نام شاهین ذات شاهین صنعتنده منتهی  
 موستاره کلدی بییک سکسانده بر مود سلیم  
 شهرک اورتا سنده وار نهر عظیم او ستنده پرل  
 ارتفاعده اسکی سوز سویلور مثلی عدیم

10

<sup>35</sup> In the text بق<sup>36</sup> In the text بوکلر<sup>37</sup> Qur'an XXXIII/72.<sup>38</sup> In the text الله<sup>39</sup> In the text کاوطیه

هیبت اولغین بو پولده قورقو اقلر وارد  
 قورقوسز کچمز آنی الّا مکر باد نسیم  
 جانبینی ایکی قلده وارد اول دکلو یوجه  
 لانه شاهین اولور جمله بروچی ای ندیم  
 باقمدی بو هیبته شاهین دیوپ نام خدا  
 قلتینک آره منی کچدی بی باک و وهم  
 منزل اورتا سنده قوردی آتی<sup>40</sup> عرب و عجم  
 نه عرب او یادی بویله نه عجم نه اهل ریم  
 پهلوانلر کلدی چوق بو منزله بر کچدیلو  
 اللوندن کلمدی که ایده لر اعب قویم  
 پیچکان<sup>41</sup> شاهین آما یعنی شاکردان او  
 جمله سی کچدی بو منزلی دیو بن یا کریم  
 پرتو خورشید مادن اولشیدی منعکس  
 هپ کورندیلر رسنده صانه سک درّ نظیم  
 صد هزاران افرینار بونارک استادینه  
 کلمیه بو صنعت ایچره اولیه اکا غریم  
 ای حسامی سن دخی حقن دیله مقصودکی  
 هر مرادی اول ویرر آنک اولور لطف عمیم

15

The translation says:

In the month of Muharrem, an acrobat named Şahin came to Mostar, stretched a piece of rope between the towers (to the bridge) and walked over. Mostar man Husein efendi Čatrnja praised these lines about him:

This rope gives an image of Sirati Mustekim,  
 Be right-minded while watching morals, don't be weak.

<sup>40</sup> In the text آلیتی

<sup>41</sup> In the text بجه کان

Watch the piles and the four wedges from side to side, they stand loyally  
As one who prays standing, who bows low and prostates himself.

The piles have made vows to hold this tight rope, that's why they  
Quiver with fear and anxiety.

You, however, do not forget a saying from Qur'an: "We've delivered...",  
Oh heart, be always persistent in keeping the entrusted.

- 5 Be an acrobat, be faithful to God's law,  
Go though Hell to (to go) Heaven.

My sir, in three hundred and sixty thousand worlds, there is no  
Particle without wisdom and determination of the Wise one.

Try to open the spiritual eye; the outer eye can not  
Show you the greatness of the Omniscient one.

Indeed, being an acrobat is a difficult job;  
It is easy if God's grace is the guide, by great God.

By name Šahin, by property also Šahin (falcon), skilful  
In his craft, in the year one thousand and eighty, one honest giant came  
to Mostar.

- 10 Around the middle of the town one great river runs through,  
And a bridge on it, matchless in height – so they have been saying for a  
long time.

Because of a danger, there is a fence,  
Fearless in crossing is no one but breeze.

There are two towers on the sides, so high that its terraces,  
Could serve as falcon nests, my friend.

Šahin cared not of the danger, uttered the name of God,  
And crossed over with no fear or anxiety.

Arabs and Persians had set their devices; no Arabs,  
Persians or Latin people could move like that.

- 15 Many an acrobat came here and approached it,  
No one managed to go over.

Falcon's falconets, that is, his disciples, they all  
Crossed saying: "Oh, Noble one".

The water reflected shiny sun, they all looked like  
The string of pearls on the rope.

A hundred thousand times Bravo to their teacher.  
He who will not be grateful to him don not enter the craft.

Husami, you too ask God to grant you your wish,  
He grants every wish. His blessing is universal.



## The second poem text:

بيك سكرسان ايكي تاريخنده موستاره كرد اوغلي محمد نام پهلوان كلوپ قلتين  
 ما بيننده رسن قودروپ موستاري خلقي سويلدوكي ابياتيدر  
 ديده عبرتله قيل بر دم نظر سن اي فهيم  
 كه بو جبل اولدي نمونه از صراط مستقيم  
 پهلوانه هم دخي عبرتله قيل بر كز نظر  
 نيجه دتر جبل او زره دائما از خوف و بيم  
 روز و شب سن دخي خوف ايت از خدای لا يزال  
 تا سني ايصال ايدر بك الي دار النعيم  
 في الحقيقه پهلوان ميزانيدر حسن عمل  
 هم دهی جبليدر انك دين اسلام قويم  
 5 دخي چار ميخلاري كويادين اسلام شرطاري  
 كيم عماد اولديلر انلر فهم قيلغيل اي فهيم  
 پهلوان ميزانيله كور كيم وارد مقصودنه  
 سن دخي حسن عمل قيل تا ايرسك اي نديم  
 كرد اوغلي موستاره كلدي محمد پهلوان  
 قلتينه باغلدي جباني بي باك و وهم  
 باشي آچيق يالين آياق چقدی كه جبلك اوستنه  
 هم دخي قيلدي تضرع چوق بدر كاه كريم  
 الدي ايكي دستنه ميزانني اول پهلوان  
 جبلك اوستندن كچوب بي باك چون باد نسيم  
 جبل 'وزه ايلدي پرتاو بر شاهين كبي  
 10 پهلوانلر ازه سنده مثلي انكدر عديم  
 مصر و شامي سيور ايلدو ميديلر كيم كور برك  
 بويله ايده جبل او زره پهلوان لعب قويم

موستار اهلی جمله سی اکا دیوپ ای پهلوان  
 جبہذا استاد کہ ہم سکا ای مرد سلیم

هم دخی شهباز نامنده او دم پهلوان

حبلک اورتا سنده ایتدی باشی اوستنده مقیم

اوزمان حاضر اولانر جمله سی قیلدی دعا

بد نظردن صاقلا<sup>42</sup> انی یا حفیظ یا رحیم

عمر ضایع ایلمکدر خلقیا چوق سویلمک

15

و قتیدر عذرک<sup>43</sup> کتور استغفر الله العظیم

The translation is:

In the year ten eighty-two, an acrobat called Muhamed, son of Kurd came to Mostar and stretched a piece of rope between towers (of the bridge). Hulki the Mostar man praised (these) lines (about that):

Take a look with the eye of moral, oh reasonable one, for  
 This rope becomes the symbol of Sirati-Mustakim.

You so take a look at the acrobat, for you to learn,  
 How he quivers on the rope with fear and anxiety.

So you fear, day and night, from eternal God,  
 And so your Lord would lead you to Paradise.

Indeed, it is as good a work like the acrobat's scales,  
 So you do good deeds to reach yours (the goal), my friend.

5 The four hedges as the four pillars of Islam,  
 understand this well, oh, thou the sensible!

See the acrobat use his scales to reach his goal,  
 he does the same to do good, my friend!

Muhamed, the son of Kurd, pehlivan, came to Mostar, tightened his rope  
 Between the two towers, with no fear and anxiety.

With no hat or shoes he stepped on the rope,  
 And prayed humbly to noble God.

This acrobat picks up the scales (balance rod),  
 And crosses the rope fearless as breeze.

<sup>42</sup> In the text صقله

<sup>43</sup> In the text عذرین

- 10 He hovered on the rope like a falcon,  
No acrobat matches him.  
Them who've seen Cairo and Damascus said:  
"Our eyes never saw an acrobat move so swiftly across a rope".  
All Mostar people said: "Oh acrobat, hats off to your teacher,  
And to you too, oh fair giant.  
Also, an acrobat called Sahbaz, around that time,  
Stood on his head n the rope."  
Then, all present prayed to God: "Keep him safe from  
Evil eyes, oh Protector, oh Merciful one."
- 15 Oh Hulki, talking much is like wasting life, it is time,  
Say to justify yourself: "I seek forgiveness from Almighty Allah".

The third text says:

بيك سڪسان سڪز تاريخنده صفو الخيروه احمد نام پهلوان موستاره كلوپ قلتين  
اره سنده رسن قودروپ كچدو خلقى نظميدر .

ديده قليم ككشاد ايت اى خداوند كريم

تا نظر ايدهيم آنكله اوليه قليم سقيم

وصف ايدهيم نظاره بو حبلې نه در معنيده اول

كوش انصاف ايله كر دكلرسه ذى فهم سليم

اى كوكل قيل فاعتبر<sup>44</sup> امرنه دائم امتثال

عبرت آل هر نسته دن هم متعظ اول اى ندیم

عييبكى<sup>45</sup> بيكانه دن پوشيده ايتمشك دخى

جرمكى<sup>46</sup> همسايه دن پنهان ولى كورر عليم

قيل نظر بردم بو حبله دخى ايله اعتبار

قوريلور بويلا قيامنده صراط مستقيم

كندوكى هم پهلوان بيل چون كچوسك<sup>47</sup> برصراط

اعتصام ايت روزو شب با حبل رحمان رحيم

<sup>44</sup> Qur'an LIX/2.

<sup>45</sup> In the text عيبنى

<sup>46</sup> In the text جرمنى

<sup>47</sup> In the text كچسين

جان قولا غكله ايشيت چار ميخارك مثلي نه در  
 عقبه اور روز جزاده بر صراط مستقيم

هر بر يسنده سوال اولسه كرك باي و كدا  
 نه عجب دملور اولور اول دمار اي يار<sup>48</sup> كريم  
 پهلوان ميزاني بيهوده صانمه<sup>49</sup> اي كركل  
 في الحقيقه بيل آني صالح عملدر اي فهميم  
 قور يلان اول سلمك اصلي نه در قيل اعتبار 10  
 در قيامت قورير ميزاني بويله اول رحيم  
 هر كسك اعمالی اول كونده اولور بر بر عيان  
 نته كيم ظاهر الور سلمده صنعت اي فهميم  
 پهلوان احمد بو دمه مو ستاره كلدی همان  
 قلتينك اراسنده باغلادی<sup>50</sup> جبل عظيم  
 جملك اوستنه اظهار چيقوپ صنعت ایلدی  
 هم دخی پورتاو ابدوپ اوستنده هم لعب<sup>51</sup> قويم  
 جمله نظاری تحسین ایلدیور صنعتی  
 دیدیلور بو کبی ایتیز پهلوان لعب قويم  
 چون حقیقبدن بر ازو یردك نشان سن خلقیا 15  
 وار تضرع هم نیاز ایت چوق بدر کاه كريم  
 ايله با مضمون و لیسکوا کثیرا<sup>52</sup> سن عمل  
 که یارین روز قیامت جای تشویشت و بیم

<sup>48</sup> In the text باد

<sup>49</sup> In the text صنحه

<sup>50</sup> In the text بقلدی

<sup>51</sup> In the text لعبی

<sup>52</sup> Qur'an XIX/83.

که غریق اولدک بو کون سن بحر عصیانه همان  
 همچنان امید هفوایت سن بدر کاه رحیم  
 آیت لا تقنطوا من رحمة الله <sup>53</sup> یاد قیل  
 حق خدانک رحمتی عامست و انعام عمیم

The translation says:

In the month of Safer, the year ten eighty-eight, an acrobat called Ahmed arrived to Mostar and stretched a piece of rope between two towers. (This is) Hulki's canto about the crossing.

Oh Merciful Lord, open my spiritual eye for me  
 To watch with it keep my heart from inveteracy.

Let me describe the rope to the spectators, what it spiritually means,  
 If a sensible healthy-minded man listens.

Oh heart, listen to His command: "Draw a moral!"  
 Draw a moral from everything, take an advice, my friend.

The Omniscient one sees, even if you hide your shame  
 From strangers and your sin from neighbours.

5 Watch the rope for a moment and draw a moral at the same time,  
 On Judgement day Sirati-Mustekim will be such.

And consider yourself an acrobat, because you will cross the bridge, and,  
 Day and night, never let go of the rope (the path) of the All-Merciful One.

Listen with your spiritual ear what the four wedges sound like,  
 There are tight gorges over Sirat on Judgement Day

The rich and the poor shall be questioned shall be asked at each one (gorge),  
 What sighs will be then, my noble friend.

My heart, don't think of acrobat scales as idleness,  
 Know it (scales) is indeed a good work, oh wise one.

10 Think what the steps really are! The All-Merciful One  
 Will set the standards likewise on Judgement Day.

<sup>53</sup> Qur'an XXXIX/53.

One by one, everyone's deeds will come to light,  
As one shows his skills on the ladder, oh wise one.

At this time Ahmed the acrobat arrived to Mostar,  
And stretched a rope between the towers at once.

He stepped on the rope and showed his skill;  
He also hovered on the rope and performed a safe play.

All spectators liked his skill.  
They said no other acrobat could play as safely.

- 15 Oh Hulki, as you depicted a piece of reality, so you  
Humbly talk and pray heartily a lot to the All-Merciful One.

Adjust your work to a saying from Qur'an: "Let them  
Cry a lot, because Judgement Day is tomorrow, a place of uproar and fear.

Even though you completely dived into the sea of sin,  
Still look for forgiveness before the gates of the All-Merciful One."

Remember a saying (from Qur'an): "Don't lose hope  
(in God's mercy), God's mercy is universal, and the benefits are overall."

Each of the mentioned poems mention the two tower bridge of Mostar (in Derviš-pasha's poem the 5<sup>th</sup> line, in Hajji Derviš-efendi's poem the 7<sup>th</sup> line, in Tab'i's poem the 3<sup>rd</sup> line and in Medžazi's poem the 7<sup>th</sup> line). It leads us to conclusion that both the towers to the bridge were built simultaneously as the bridge was or some time later. Having in mind that Derviš-pasha died in battle in 1012/1603, and Medžazi died in 1019/1610, it implies that both towers were certainly built before the stated date i.e. 1087/1676.<sup>54</sup> Admittedly, two writings can be seen on Mostar Bridge: *جسر بنا ٩٧٤* and *قله بنا ١٠٨٧*. A meaning: the bridge was built in 974 A.H. (1566) and the tower was built in 1087 A.H. (1676).<sup>55</sup> The dates were probably written at the time when the embankment was built. While describing the bridge, Medžazi says, in the 8<sup>th</sup> couplet, that one water runs above, another one runs underneath, leading to conclusion that the water supply system existed in Mostar in 1610, probably even earlier, that is, before 1633, according to professor Hamdija Kreševljaković.<sup>56</sup> Evliya Čalabi, on his journey through Mostar in 1664. says: "that Ibrahim efendi ro-

<sup>54</sup> *Naše starine* [Our antiquities], Sarajevo, 1953, p. 135.

<sup>55</sup> Hamdija Kreševljaković and Hamdija Kapidžić, *Stari hercegovački gradovi*, Sarajevo, p. 10-11.

<sup>56</sup> Hamdija Kreševljaković, "Esnafi i obrti u Bosni i Hercegovini (1463-1878)", *Mostar, Zbornik za narodni život i običaje* – 35, Zagreb, 1951, p. 61-138.

zamedzi to Sultan Murat IV conveyed water from the west side Tabacka market to the bazaar and fair<sup>57</sup> across the bridge through brass dinghies. This information does not exclude the possibility that water had been conveyed through some wooden, possibly, worn out dinghies, so they needed to be replaced.

Two unknown poets denoted the building of Mostar Bridge with two chrono-lines whose endings express the date of the building.<sup>58</sup>

The first chrono-line text says:

موستار کو پروسنک تاریخیدر  
روح سلطان محمدك اوله شاد — قیلدی بونك كیبی خیر و اثری  
هم سلیمان زمان صاغ اولسون — دولتی بولدی بنایه ظفری  
سعی ناظر ایله اولدی بو تمام — یازدی تاریخی قدرت كمری

The translation says:

The date of Mostar Bridge

Merry be the soul of Sultan Mehmed,  
He built his legacies and monuments, as this one is.

Merry also be the time of Sulayman  
Its rule was successful in architecture

Supervisor's efforts ended this,  
He wrote a chronogram to it: "The Arch of Power".

The second chrono-line text says:

بو داخی موستار کو پروسنه تاریخیدر  
قوس قوزخك عینی بو کو پری بنا اولدی  
واری بو جهان ایچره مانند می اللهم  
عبرته باقوب دیدی تاریخی بر عارف  
ال کچدکی کو پریدن بزده کچوز شاهم

<sup>57</sup> Hazim Šabanović, *Evlja Čelebija – Putopis*, Sarajevo, 1957, 11, p. 243.

<sup>58</sup> Codex 82/55, p. 40/b, and codex 83/55 p. 6/b.

The translation says:

This also is the date of Mostar Bridge

A bridge was made, completely resembling the rainbow,  
My God, is there one alike in the world?

A learned man took a look and uttered the date:  
“My emperor,<sup>59</sup> we too cross this successfully-made bridge.

At the building of Mostar fortress an unknown poet wrote this chronoline, its textual form being:

نیجه تقریر ایده یم وصف کریم الشانی — بوله مم وصفنه لایق کهر خوش معنی  
نه قدر همتی صرف آتسه اسکر بر ناظم — ایده مز مدحنه و جهله نظم دعنا  
کلو بن شهر مزه ایلدی کم بر خوش سور — که تحصن او اهله ز مکر اعدا  
نیجه ارباب هنر جمع اولوبن اولدمده — که بانک ایده اتمامه تاریخ انشا  
دیدي استاد سخن طالب در یکتا — عجب ای حصن بنا ایتدی محمد پاشا

The building date of Mostar fortress

How can I describe big things?

I can not find words of nice meaning for a matching description.

Regardless to efforts of a poet,

He will not find words to praise it properly.

<sup>59</sup> Both the chronograms were published, according to the *Chronicle* by M. E. Kadić, transcript – book II p. 253, by Mehmed Mujezinović (*Prilozi za orijentalnu filologiju, VIII-LX, 1958-59, p. 183*). The last couplet of Kadić's (recorded by M. Mujezinović) says: یازدی تاریخی قدرت کمری – صیفي نظر ایله اولدم تمام – so he gave him the wrong translation: “When Seyfi saw it, he immediately wrote a chronogram: The power of Arch”.

The last line of the second chrono-line, according to Kadić, says: ال جقدی کوبریدن بزده کجرز شام. Mujezinović also provided the wrong translation: “We cross the bridge from which my ruler withdrew”. Since the date 974 written underneath the chrono-line and the numeral value sum of the letters confirms the same year, it is obvious that Kadić's text is wrong. Evliya Čalabi in his *Seyahatnâme* (p. 482, edition in Turkish) brings the correct chrono-line with the year 974, as stated in the codex to the Oriental Institute.



Having come to our town, he made a fine wall,  
To be an inhabitants' stronghold from an enemy deception.

Many a learned person gathered around that moment,  
To write a chronogram for the building completion.

A poet seeking a precious pearl said:  
Muhamed-pasha built a miracle, fortress.

The Year: 1108<sup>60</sup>

The following poem written by an unknown poet with its last line gives us the reconstruction date of Mostar drinking-fountains.

The text says:

تاریخ تعمیر چشمهای موستار  
 رئیس چاوشان اول یوسف آغا کریم الشان — زلال لطفنه ریآن قلدی نوع انسانی  
 آقیدوپ گوشه گوشه شهر موستار ایچره — جان عالیات اوزه آنا بولدردی رجحانی  
 کوثرار  
 شورسم اوزه بریق الوجه بر صودر که — کورینور چشمه خورشیدوش رشان  
 و نوردوانی آقدقیچه  
 دکل سومزده موستار اهله کیم انارنه هر دم — وردود ایتمکده آیک صورتنده فیض ربانی  
 5 بوا ایچون قولدی بیت اتیده اکی تاریخ — که اسلوب دلرده یایمش انک هر برن بانی  
 نخستن احرف منقوطه مصراع اولدر — ایکنجی مصراعک هم نقطه سز حرفندن  
 آل آنی  
 آقیدیلر ینه موستار ایچره عین حیوانی — روانه اولدی کور موستارده سان کوثر ثانی  
 ۱۱۱۳  
 سه

<sup>60</sup> The year 1108 A. H. corresponds to the year 1696. That year Mostar Fortress was reconstructed, because Venetian Army advanced to Mostar in 1652 (Candyian war), and later, two more times during the Vienna war, 1693. and 1694. (Hamdija Kreševljaković and Hamdija Kapidžić, *Stari hercegovački gradovi*, Sarajevo, p. 10).

The translation says:

The court attendants' head, that honourable Yusuf agha,  
With its pure kindness quenched the thirst of the humankind.

He conveyed "Kevser" water to the corners of the city of Mostar,  
Giving them advantage over high Paradise.

According to the description, the water is clear, when it runs,  
One could see bright, shiny and merry sun in it.

The water is not just a merry news to the Mostar people, to whom,  
It always comes, it is a benefit from God in form of water.

- 5 The following line gives two dates for this water,  
The writer made each of the two differently.

The first date is made of the diacritical letters of the first part of the couplet,  
You take the second date from the non-diacritical letters of the second  
half of the couplet.

They conveyed the water of life through Mostar again,  
Look, it runs through Mostar, think (of it) the second Kevser.

Chrono-line – the last couplet, is a rare skill example when one line expresses the date twice, first time as a numeral value sum (abjad hasab) of letters with diacritical symbols in the first half of the line, second time as a numerical value sum of letters with no diacritical symbols of the second half of the line. The line says:

اقتديلرينه موستار ايجره عين حيواني

روانه اولدى كور موستارده صان كوثر ثاني

The numeral value sum of the letters with diacritical symbols equals to:  
ق = 100, ت = 400, ي = 10, ن = 50, ي = 10, ت = 400, ي = 10, ج = 3, ي = 10,  
ن = 50, ي = 10, ن = 50, ي = 10, = 1113 A.H.

The numeral value of the letters with no diacritical symbols equals to:  
ر = 200, و = 6, ا = 1, ه = 5, ا = 1, و = 6, ل = 30, د = 4, ك = 20, و = 6, ر = 200,  
م = 40, و = 6, س = 60, ا = 1, ر = 200, د = 4, ه = 5, ص = 90, ا = 1, ك = 20, و = 6,  
ر = 200, ا = 1 = 1113 A.H.

The Hijra year 1113 lasted from June 8<sup>th</sup> 1701 until May 28<sup>th</sup> 1702. The skilfulness of the poet is vivid in the logical sense in both halves of the couplet as well as of the complete poem<sup>61</sup>.

<sup>61</sup> This poem was recorded by M. E. Kadić in his chronicle (V-53), in which the ligature اقتديلرينه was written by افتدلرينه, which gave a different sense and incorrect date to the chronogram (See *Naše starine*, 111, Sarajevo, p. 189-193).

The return of Mostar drinking-fountains was also recorded by Mostar poet Abdal efendi in three lines called:

موستارده مرحوم روزنا مچی خیرینک بطلال چشمه لرنی احیا ایدن یوسف عفا  
حقیقده موستار شعرا سندن ابدال افندینک تنظیم ایتدیکی قطعہ در

meaning: The lines of Mostar poet Abdal efendi on Yusuf agha who repaired the broken drinking-fountains at Mostar endowment of the deceased Roznamedji.

The text of the lines says:

سر سرهنکان شهر یاری — اولو خیر ایله احیا قیلدی موستاری  
کتوروب چشمه لریک یوز اون اوچده — اکا اجرین ویروب فردوس باری  
قبول ایت یا رب ابدالك دعاسن — بحق مصطفی و چار یاری

The translation says:

The court attendants' Head revived Mostar with his great welfare,  
Built drinking fountains in the year eleven thirteen, may the Creator of  
Paradise Firdaws reward him,  
Oh Lord, answer Abdal's prayer, upon Mustafa (messenger Muhammad)  
and his four comrades.

This is the first data on this poet, Abdal efendi.

## MOSTAR U TURSKOJ PJESMI IZ XVII VIJEKA

### SAŽETAK

Uz Sarajevo, grad o kojem su napisane brojne pjesme (M. Hanžić, "Sarajevo u turskoj pjesmi", *Glasnik IVZ*, Sarajevo, 1943., br. 7-12; O. Mušić, "Jedna turska pjesma o Sarajevu iz XVII vijeka", *Prilozi III-IV*, Sarajevo, 1952.-53., str. 575-587), Mostar je drugi grad o kojem su naši ljudi pisali pjesme na turskom. Zajedno sa Sarajevom i njegovim džamijama, školama, javim kupatilima, bibliotekama, hanovima i česmama – Mostar je postao jedan od najznačajnijih gradova u Herceg-Bosni i dao nam relativno najveći broj učenih ljudi i pjesnika.

Zajedno sa biografskim podacima o čuvenom mostarskom pjesniku Derviš-paši Bajezidagiću, dr. Safet-beg Bašagić je objavio i njegovu pjesmu o

Mostaru i osam slobodno prevedenih strofa (Dr. Safet-beg Bašagić, *Bošnjaci i Hercegovci u islamskoj književnosti*, Sarajevo, 1912., str. 39-50). Objavio je naziru (paralelu) iz Derviš-pašine ode Mostaru, i samo dvije strofe ode "nekog Derviš-efendije iz Mostara" bez bilo kakvih dodatnih komentara (ditto, str. 43-87).

U ovom radu, ove dvije pjesme, dva Derviša iz Mostara, pjesma Derviš-paše Bajezidagića ima devet, a ne osam stihova, za razliku od verzije koju je objavio Bašagić. U usporedbi sa odom Derviš-paše, pjesma o Mostaru hadži Derviš-efendije također ima devet stihova. Upoređujući ove dvije pjesme o Mostaru, može se zaključiti da je Derviš-efendijina, u pogledu opisa i ljepote jezika, podjednako bogata kao i pjesma Derviš-paše. Iako je Bašagić mislio da Derviš-efendijina "kaska za svojim uzorom, i nije mu ni blizu", ovakvo mišljenje je neutemeljeno. Pjesma o Mostaru do sada nepoznatog pjesnika, Tabije Mostarskog, objavljena je uz ove dvije. Ima trinaest stihova iste metrike (*el-hezeğ*), isto kao i pjesme dva Derviša, i ne zaostaje za njima u ljepoti jezika i opisima.

Čuveni most na rijeci Neretvi u Mostaru posebno je opisan u sve tri pjesme. Ovaj most, i danas mostarska atrakcija, inspirirao je i pjesnika Medžaziju, koji je o njemu napisao izuzetne stihove. Medžazijina pjesma puna je alegorija i metafora apstraktne, skoro nerazumljive usporedbe. To je vjerovatno razlog što Bašagić nije ni pokušao prevesti Medžazijinu poeziju. Za nju je Bašagić rekao da sadrži "istinski misteriozne metafore" (ditto, str. 56). Sedamnaest je stihova, uglavnom opisa mosta, a neki su, zbog slikovitih usporedbi, teški za razumjeti. To je vjerovatno razlog što je Bašagić tako odlučno odbacivao Medžaziju kao pjesnika.

Pjesnik Husein-efendija Čatrnja napisao je tri pjesme o vještini pehlivana, koji neustrašivo igraju na konopcu razapetom nad mostom, od jedne obale do druge. Rekao je da su oni uspjeli nešto što nisu "ni Arapi, ni Perzijanci, ni Latini". Ovdje pjesnik upoređuje život sa pehlivanovim hodom po konopcu, i savjetuje ljudima da žive u ovom svijetu čestito i bogobojazno, da bi na onom bili spašeni.

Gradnju mosta i tvrđave, i rekonstrukciju česmi u Mostaru, spomenuli su anonimni pjesnici u vješto sastavljenim kronostihovima. Prema ebdžed hesabu, spomenuti su sljedeći datumi: gradnja mosta 973. h. – 1566-67, gradnja tvrđave 1108. h. – 1696.-97, popravak česmi 1113. h. – 1701-2.

Treba naglasiti da su posljednji stihovi kronostiha o popravci česmi rijedak primjer znanja i vještine neznanog pjesnika. Ovaj krnostih sadrži datume predstavljene zbirom brojčanih vrijednosti slova sa dijakritičkim znacima u prvom dijelu stiha, i zbirom brojčanih vrijednosti slova bez dijakritičkih znakova u drugom. Ovaj kronostih glasi:

اقتديارينه موستار ايچره عين حيواني

روانه اولدى كور موستارده سان كوثر ثاني

## MOSTAR IN TURKISH POETRY OF XVII CENTURY

## SUMMARY

In addition to Sarajevo, the town that numerous poems had been written about (M. Hanžić, "Sarajevo u turskoj pjesmi", *Glasnik IVZ*, Sarajevo, 1943, No. 7-12; O. Mušić, "Jedna turska pjesma o Sarajevu iz XVII vijeka", *Prilozi III-IV*, Sarajevo, 1952-53, pp. 575-587), Mostar is another town that our people wrote poems about in Turkish. Along with Sarajevo and its mosques, schools, public baths, libraries, guest-houses and fountains – Mostar became one of the most prominent towns in Herzeg-Bosnia and gave us, relatively, the largest number of learned men and poets.

Along with biographical data on the famous poet of Mostar, Derviš-pasha Bajezidagić, Dr. Safet-beg Bašagić also published his eulogy about Mostar and eight freely translated verses (Dr. Safet-beg Bašagić, *Bošnjaci i Hercegovci u islamskoj književnosti*, Sarajevo, 1912, pp. 39-50). He published *nazirah* (parallel) from Derviš-pasha's ode to Mostar, and only two verses of the ode by "someone called Derviš-effendi of Mostar" with no additional comments (ditto, pp. 43-87).

In this paper, these two poems, by the two Dervišes of Mostar, the one by Derviš-pasha Bajezidagić had nine rather than eight lines, unlike the version published by Bašagić. In comparison to the ode by Derviš-pasha, the poem about Mostar by hajji Derviš-effendi also had nine lines. Comparing the two poems about Mostar, one may conclude that the one by Derviš-effendi is as rich as Derviš-pasha's in terms of descriptions and the beauty of language. Although Bašagić thought that Derviš-effendi's one "lags behind its paragon, and not close to it", this opinion is unfounded. A poem about Mostar by a thus far unknown poet, Tabi of Mostar, was published along these two. There are 13 lines of the same metre (*el-hezeg*), same as the poems by the two Dervišes, and in its descriptions and beauty of the language it is no less beautiful than the poetry of the other two described above.

The famous arched bridge over River Neretva in Mostar was particularly referred to in all three poems. This bridge, the attraction of Mostar even today, inspired also a poet named Medžazi, who wrote extraordinary verses about it. Medžatija's poem is full of allegories and metaphors of abstract, hardly understandable comparison. This is probably why Bašagić did not even attempt to translate Medžazija's poetry. Of it, Bašagić said that it was one of "truly mysterious metaphors" (ditto, p. 56). There are seventeen lines, mostly detailed descriptions of the bridge, and some are difficult to understand because of the picturesque comparisons. This was probably the reason why Bašagić so resolutely rejected Medžazi as a poet.

The poet Husein-effendi Čatrnja wrote three poems, describing the skill of the rope-dancing acrobats, dancing fearlessly on a rope stretched above the bridge from one side of the river to the other. He said that they accomplished something "not done ever before by either Arabs, Persians or Latins."

Here the poet compares life with the acrobat's walk over the rope and advises people to live in this world honestly and religiously, to enjoy salvation in the next.

The construction of the bridge and the fortress, and the reconstruction of the Mostar water supply were mentioned by anonymous poets in skilfully constructed chronograms. According to *ebjed*, the following dates were mentioned: construction of the bridge 973 H – 1566-67, construction of the fortress 1108 H – 1696-97, reconstruction of the water supply 1113 H – 1701-2.

It should be emphasised that the last verse of the chronogram on the water supply reconstruction is a rare example of knowledge and skill of the anonymous poet. This chronogram contains dates represented as the sum total of numerical values of letters with diacritical signs in the first half of the line and in the other the sum total of numerical values of the letters with no diacritical signs. This verse – chronogram reads as follows:

اقتديارينه موستار ايچره عين حيواني

روانه اولدي كور موستارده صان كو ثر ثاني