

VANČO BOŠKOV

POET RAḤMĪ AND HIS QASĪDA ON MOSTAR*

The collection of manuscripts No. 107 of the Franciscan Monastery in Mostar contains one *qasida* on the City of Mostar and one prayer with chronostych from 1224 H. – 1809/10,¹ written by poet Raḥmī. The name of poet Raḥmī from the end of the 18th or the first half of the 19th century has not been recorded in any of the writing on the literary works of Bosnian Muslims in Oriental languages. There was a poet Raḥmī in *Sicill-i Osmani* who died in 1223 H. (1808/9).² The only thing said about him was that he had been a *mudarris* and a very educated man.³ It is quite possible that those were two different poets with the same name, as this was quite common in Turkish literature of the Oriental period from the 13th century until Tanzimat, or even one poet whose year of death was not registered properly. The latter possibility seems to be more acceptable since two details from the *qasida* on Mostar support the presupposition that its author was identified with poet Raḥmī from *S. Osmani*. Namely, the poet said at the very beginning of the *qasida* on Mostar that he had travelled throughout the world and had seen numerous cities (1. bayt) from which one could conclude that the poet was a *mudarris*. And *mudarris*, like *qadis*, changed place of service often and were able to get to know many cities and different areas. Erudition of poet Raḥmī, stressed by S. Osmani, is recognised by the *qasida*'s author, who underlined his knowledge about poetry, also at the beginning of the poem, by the words that many cities were celebrated in poems and that he had read numerous *chronostychs* (2. bayt). This is only a presupposition about poet Raḥmī's identity, whose origin and life remain unknown. His two poems^{3a} reveal that he lived in Mostar for some time. At one moment that city inspired him to write poems. His *qasida* placed him amongst poets who perpetuated Mostar in poetry written in the Turkish language.⁴

* See: "Pjesnik Raḥmī i njegova kasida o Mostaru". In: *POF XXVII/1976*, Sarajevo, 1978, pp. 213-231.

¹ From 16 February 1809 to 5 February 1810.

² From 28 February 1808 to 15 February 1809.

³ Mehmed Süreyya, *Sicill-i Osmānī*, cild 2, p. 367.

^{3a} *Dīvān-i Raḥmī* and *Dīvān-i Meylī* are registered in Gazi Husrev-bey's Library, under number 2659. Both Raḥmī's *Dīvān* and Meylī's *Dīvān* are incomplete – they contain gazels only.

⁴ The poets are: Derviš-pasha Bajezidagić, Hajji Derviš Tab'ī, Mecāzī and Ḥusāmī or Ḥulkī.

I

Rahmī's 32-bayt poem on Mostar, which we call *qasida*, is composed of three parts, each of which has a separate name: 1. *Der medḥ-i Mostar* (extolment, Ode to Mostar) – 14 bayts, 2. *Der medḥ-i nehr-i Neretva* (extolment, Ode to the Neretva River) – 9 bayts, 3. *Der medḥ-i ta'rīf-i cisr* (extolment, Ode to Mostar) – 9 bayts. Those three parts should be considered as a single poetic composition in the form of *qasida*, not only because of their identical metrical form and verse, but also because of the same idea which is present in all of them. The rhyme of the first part is *aa*, while it is *ba, ca*, etc., in all other bayts through the poem. All three odes have the same meter – hezec: *mefā' ilün mefā' ilün mefā' ilün mefā' ilün*. The final bayt of the first and second ode is the poet's announcement of the third ode, while the last three bayts in the Ode to Mostar are an epilogue found in some *şehir-engiz*: there is *maḥlaş* or *taḥalluş* (pseudonym) of the poet and toponyms of self-warning and blessing. Because of all that, one can say rightfully that these three odes constitute one whole by their form and content – odic *qasida* (*qaşide-i medḥiyye*).

Qasida on Mostar falls within the so-called *Städtegedichte* genre (poems about cities), which as a term does not exist in the historiography of the Turkish literature, but the existence of poems on cities, specificity of their expression and a thematic and motive complex in those poems fully justify the introduction of this term.⁵ The advent of the genre of *Städtegedichte* within the territory of Bosnia and Herzegovina is linked to the poet and statesman Derviš-pasha Bajezidagić,⁶ who wrote the first poem about Mostar at the beginning of the 17th century, in the form of *gazelle*.⁷ According to the published poems, Mostar was a subject of poetic inspiration throughout the 17th century. The poets wrote about that city in the 18th century as well, which is proven by this *qasida* from the beginning of the 19th century. If the manuscripts with those poems are not lost, we should expect that further analyses would certainly shed more light on them.

If we compare Rahmī's *qasida* with well-known poems on Mostar from the 17th century, we will notice that the Ode to the Neretva River appears as a totally new element in that type of poems. The Neretva River is mentioned

⁵ In Turkish language this expression would be: *şehirler şiri*. On motives from these pomes see: V. Boškov, "Motivi u pjesmama o gradovima Bosne i Hercegovine na turskom jeziku" [Motives in the poems on the towns in Bosnia and Herzegovina in Turkish]. *Godišnjak Odjeljenja za jezik i književnost* [Year book of the Department for Literature of the Institute for Language and Literature], III-IV, Sarajevo, 1975, pp 51-60.

⁶ On the life of the poet see H. Šabanović, *Književnost Muslimana BiH na orijentalnim jezicima*, Sarajevo, 1973, pp 116-129.

⁷ The poem has been published twice so far: S. Bašagić, *Bošnjaci i Hercegovci u islamskoj književnosti*, Sarajevo, 1912, p. 42; O. Mušić, "Mostar u turskoj pjesmi iz XVII vijeka", *POF XIV-XV*, 1964-65, pp. 74-76.

in the poems on Mostar, although not a single poet devoted the whole ode to it as Raḥmī did. Secondly, this comparison shows clearly that Raḥmī was familiar with the previous poems on Mostar, whether it be the city itself or the Old Bridge or that he took over a number of motives and expressions from them. The strongest influence was made by Derviš-pasha, Hajji Derviš and Medžāzī.⁸ Raḥmī's attitude to his predecessors in no way reduces the value of his poem, as an Oriental poet of the Ottoman epoch, as we know, created only variations of what was already known.

Putting aside the poet's comparison of Mostar with paradise, for the purpose of a toponym when it is about an urban community, so that it is common for all poems about cities, we shall mention the following motives which Raḥmī took over from other poets: the presence of educated people, poets and handsome men in the city, enjoyment and joy of those in love, abundance of fruits. He took the following expressions from Hajji Derviš: *muferrih* – the one who brings joy⁹ and *rūh-i insāna ġidā* – food for human soul.¹⁰ In addition to the same comparisons of the bridge with a rainbow (*qaws-i kuzah*)¹¹ and Milky Way (*rāh-i kehkeşān*),¹² Raḥmī shared with Medžazi one verse (*muşra*):

M. *Böyle bir tāk-i mu' allā görmedi çeşma-i felek*
This high arch did not see the eye of heaven.¹³

R. *Naẓirün görmedi çeşm-i felekler çarh-ı devrānī* (25. bayt)
Similarly, it did not see the eye of heaven, the wheel of destiny.

It was only Raḥmī who wrote in his poem that the bridge had been constructed by Sultan Sulayman (1. bayt),¹⁴ and Derviš-pasha, Hajji Derviš, Tab'ī and Medžāzī¹⁵ wrote about two watch towers – one on each side of the bridge – before Raḥmī did.

The novelty in this *qasida*, as we said, was the Ode to the Neretva River, in which the poet, like in the other two odes, used a theological system of

⁸ On Hajji Derviš and Medžāzī see also: H. Šabanović, pp. 260-262 and 152; V. Boškov, "Šehr-engiz u turskoj književnosti i šehr-engiz o Mostaru" [Šehr-engiz in Turkish literature and Šehr-engiz on Mostar], *Radovi Filozofskog fakulteta u Sarajevu* [The works of the Faculty of Philosophy in Sarajevo], VI/1970-71, pp. 173-211.

⁹ O. Mušić, p. 75, bayt 3.

¹⁰ Ibid, pp. 77-78, bayt 6.

¹¹ Ibid, p. 82, bayt 6.

¹² Ibid, p. 82, bayt 5.

¹³ Ibid, p. 82, bayt 6. O. Mušić translated *çeşm-i felek* as "the eye of the world" (p. 83). This is one of the metaphors on a part of a human body, used very often in Islamic-oriental poetry.

¹⁴ The bridge was constructed in 1566 (974 H.).

¹⁵ O. Mušić, p. 94.

comparison, metaphorical comparisons and comparisons with mythological and geographic content. We find at the very beginning the toponym of surpassing as a special type of comparison when a subject of comparison is equal to or surpasses or goes beyond the thing it is compared to¹⁶. The water and the river cause in the poet an unavoidable association with a mythological source of the "water of life" and *Kawtar* paradise river. There is no reason for which the Neretva River water should be compared to the former, while it is equal to the latter. Furthermore, as it is potable, the Neretva water is an elixir that Lokman's potion¹⁷ could not be compared with.

The poet could not avoid the comparison between the Neretva River and those in love, as Tab'i i Medžazi drew comparison before him between the Mostar bridge and those in love.¹⁸ The poet found the possibility for this comparison in the fast river flow and the abundance of its waters. Namely, the Neretva River is as restless as those in love who, deliriously in love, know of no peace (21. bayt). The abundance of its waters comes from the tears of a lover, personified in the Neretva. The lover is constantly shedding tears because of unhappy, unrequited love. This feature makes the Neretva similar to the Amu Darya River (Oxus) in Central Asia. If the Neretva is a symbol of someone in love, then the sound of its water is ever-lasting wailing, as those in love have to express their love by constant cries of despair and pain (22. bayt).

When the poet says: "Its width and depth in comparison to the Indian Ocean is amazing" (21. bayt), he shows again that only well and widely known terms must be used in the system of comparison.

But in parallel to this rhetoric pattern, the poet occasionally used a purely descriptive method by which he achieved a very successful and realistic description:

*Leb-ā-leb hāneler hāzīr Neretva nehrine nāzīr –
Mevālīyi lūtfūn 'aḥz üzere olub ekber ü şibyānī* (19. bayt)

Crowded houses look onto inaccessible Neretva. The old and the young (in the text: the old men and the young men) are taking the gifts of yours – unlimited lord of mercy.

¹⁶ E. R. Curtius, *Evropska književnost i latinsko srednjovjekovlje* [European Literature and Latin Medieval Period], Zagreb, 1971, pp. 171-174.

¹⁷ Lokman is a legendary person among pre-Islamic Arabs, mentioned in legends, in Qur'an and in the poetry of a later period. In the legend of pre-Qur'an era, Lokman appears as a hero-Metusalem, who lived for several centuries. In the legend from Qur'an era he is a wiseman and a poet, who became proverbial, and in the legend from the post-Qur'an era he is a hero of short didactic stories (*IA*, 7, pp. 64-67; *Handwörterbuch des Islam*. Leiden-Brill, 1941, pp. 365-367).

¹⁸ O. Mušić, p. 80, *bayt* 6, p. 81, *bayt* 1. See also: V. Boškov, "Motivi u pjesmama o gradovima Bosne i Hercegovine na turskom jeziku", pp. 56.

*Kenārī cā-be-cā şaflar eder escār kıyām üzre –
Düşenmiş sāye-i şāhi çemenzāra firāvānī* (20. bayt)

The trees on its banks like praying believers
Have spread their beautiful (in the text: princely)¹⁹ thick shadow on
the meadows.

*Olubdur vefreti zāhir huşūnet üzre mecrāsī –
Piyāde hem süvārinüñ murūra olmaz imkānī* (23. bayt)

Its abundance (of water) is obvious. Its bed is too sheer -
Neither a walker nor a horseman could cross it.

The last three bayts of the qasida deserve special attention since they appear as an epilogue which is, by its contents, similar to an epilogue in *şehrengiz*.²⁰ In addition to *maḥlaş*, there are two toponyms in this epilogue – the toponym of self-warning and the toponym of blessing to which, to our best knowledge, no attention has been paid.^{20a} The toponym of self-warning consists of the poet's warning himself to stop writing the poem, as a long poem is useless. Raḥmī's bayt with this toponym is the following:

*Kelāmuñ muhtaşar rabṭ et başiret üzre ol zirā –
Seni tanzār eder elbet zemānuñ bir suḥandānī* (31. bayt)

Make your speech shorter! Be reasonable!
For-you will be imitated by a poet of the future times.

For the sake of comparison, there are the bayts with this toponym in *şehr-engiz* on Skopje by İshāk Čelebi and on Belgrade by Hāyretī. This toponym does not appear in *şehr-engiz* on Mostar written by Hajji Derviş and on Istanbul written by 'Azīzī.

¹⁹ The expression "princely" (şāhī) in this cases expresses aesthetic substance of the notion and has a character of evaluation – very nice, beautiful, extraordinary. As Apresyan says, it refers to items, phenomena and events which are exclusively positive, especially attractive and really beautiful (Г. З. Апресян, *Эстетическая мысль народов Закавказья*, Москва, 1968, p. 55).

²⁰ On *şehr-engiz*: A. S. Levend, *Türk Edebiyatında Şehr-engizler ve Şehr-engizlerde İstanbul*. İstanbul, 1958; A. Bombaci, *Histoire de la littérature turque*. Paris, 1968, pp. 281-2; M. Çavuşoğlu, "Taşlıcalı Dukakin-zade Yahya Bey'in İstanbul Şehr-engizi", *Türk Dili ve Edebiyatı Dergisi*, XVII/1969, pp. 73-108; V. Boškov, "Şehr-engiz u turskoj književnosti..."

^{20a} On toponyms and counter-toponyms in Divan literature, see: B. Flemming, *Fahrīs Husrev u Şirīn. Eine türkische Dichtung von 1367*. Wiesbaden, 1974, pp. 64-74, 90.

Ishāk: *Be Ishāk yeter oldi ‘arz-i hālün –
Demidur sen dağlı hatm it mekālün.
Dilerseñ kim ola sözüñ müselleme –
Muṭavvel eyleme ve Allahu a‘lem!*²¹

Ishak, enough with your speech! –
You should stop talking.
If you want your words to be heard –
Don’t be too long! And God knows it best!

Hayretī: *Uzatma sözlerüñi uzun uzun-
O yegdur kim diyesin azın azın*²²

Don’t be too long in your speech –
A little talk is better.

As far as the toponym of blessing is concerned, it should be said that it is a well-established form of poetic expression by which a poet expresses his wish for God to save the subject of his poem from evil. In the poems on cities that is the city and in *şehir-engiz* those are young men. The *toponym* in Raḥmī’s *qasīda* exists in the *bayt* which reads as follows:

*Yeter vasf eylediñ Raḥmī du‘āya kaldır el şimdi –
Hudā hifz eyleye şerri ‘aduvdan şehir-i ihvāñi* (32. *bayt*)

Raḥmī, you have described enough! Raise your hands to pray now! –
May God save the town of brothers (friends) from hostile evil!

Another poem of this poet is a prayer with *chronostych* which he wrote in 1224 H. (1809/10) on the occasion of the production of his sword, as it arises clear from the title: *tārīḥ-i seyf-i Raḥmī* – “the date of (production of) Raḥmī’s sword” or the *chronostych* about Raḥmī’s sword. The poet speaks to God appealing to Him to help the “sword of Islam” in the fight against the enemy, finishing with the words which are at the same time the *chronostych*.²³

²¹ V. Boškovič, “Şehir-engiz-i Mahbuban-ı Vilayet-i Üsküb”, *Sesler*, yıl IV, 39-40; 1969, pp. 66.

²² Quoted under the transcript number 599, 10 r in Millet Ktp Feyzullah – İstanbul. The following was not available to me: M. Çavuşoğlu, “Hayretī’nin Belgrad Şehir-engizi”. *GDAAD*, 2-3, 1973-74, pp. 325-365.

²³ Metrical value of letter u in this verse is 1223, while next to there is: sene 1224 (1224 year). The absence of one *elif* the metrical value of which is one, could be sought in the word *ilahi*, whereby the sum in the verse would correspond to the number indicated on the right margin.

خون اعدائی الہی سبیل کبی ایلہ روان

Hūn-i a'dayī ilāhī seyl gibi eyle revān!

God, make the enemy's blood flow like a stream!

The religious combative tone and hatred against enemies, which inspire the poem, seem to be linked to the battles which were waged on the Danube between the Russian and the Turks.²⁴ The echoes of the remote fighting on the Danube reached as far as Mostar, which they caused in poet Raḥmī the feelings full of love towards Turkish warriors and a feeling of hatred against Turkish enemies.

On the basis of the analysis of the *qasida* and a prayer with the chronostych, we can say in conclusion that their author was a *ductus poeta*, who, in addition to the technique, also knows the entire instrumentarium of a poetic expression. The selection of a topic of a *qasida* speaks in a certain way of the interest on the part of the poet in the environment surrounding him, painting that environment with all means made available to him by aesthetics of Oriental Turkish poetics. His prayer bears witness to the information about the events at the border of the Empire and to the live poet's emotional experience of those events.

II

With regard to orthography of the existing transcript of this *qasida*, it is necessary to point to several elements. Firstly, the vowel "i" is often written in the Persian genitive construction, either attributive or possessive, with letter ی, which is the frequently the case in manuscripts.²⁵ For example, مثالی جنت (5. bayt) – like a paradise, similar to paradise; شهری معظم (14. bayt) – a big town etc. The vowel of Persian genitive construction may also be indicated with و, which is, like in the previous case, conditioned by the requirement of the metrics to achieve the second syllable in the appropriate metrical unit. For example, کسب و صفا (11. bayt) – acquisition of enjoyment; طبیب و حاذق (18. bayt) – experienced doctor, etc. in regard to Turkish genitive construction, there is only one case in which letter ی is missed – معارف اهل (7. bayt) instead of معارف اهلی. In two cases the word is broken up, which was done because of the need to get the second syllable in the metrical unit, as in the previous case the metrics required a short vowel so that the letter is not marked ی: سنکی ستاندر (12. bayt) instead of ²⁶ و فرتی سنکستاندر (23. bayt) instead of و فرتی. The non-existence of diacritic mark attached to the letter خ, replace-

²⁴ Советская Историческая Энциклопедия, том 12 стр. 382-3 (Русско-турецкая война 1806-12).

²⁵ M. Mansuroğlu, *Ahmed Fakih – Çarh-name*. İstanbul, 1956, p. 32.

²⁶ In the text: سنکی ستاندر. It is a mistake by the transcriber.

ment of letters ذ and ز in some words as well as some others cases that we shall indicate are ascribed to the transcriber.

We should particularly point to the writing of pronominal in the old, shortened accusative form with ك in the following two cases: كوشه سلك (11. bayt) and نظيرك (26. bayt).

Text of the qasida

Meter – hezec: *mefa 'ilün mefa 'ilün mefa 'ilün mefa 'ilün*

در مدح موستار

(Fol. 22a)

(1) جهانی سپرایدوب کشت و کذار²⁷ ایتم بو میدانی

روئیت ایلم عالمده بنده حیل بلدانی

(2) حقیقت اکثری بلدان برر صورت ایله مدح اولمش

کجر دم حق تواریخ دیده دن انواع الوانی

(3) تواریخات اشعارده ثناؤ مدح اولور اما

ولی بونده کورینمشدر بهشت اثارک عنوانی

(4) مفرح بلده شیرین ضیاسی شهر موستارک

بو عالم ایچره خلق اولمش عجب بر نور یزدانی

(5) مثالی²⁸ جنت دنیا تفرح قلب محزوندر

انی مسکن ایدن معمور اولور البته ویرانی

(6) هوایی آب لا شکم غدادر روح انسانه

فواکله ایله مملو اولدر باغ و بوستانی

²⁷ In the text: کزار.

²⁸ Vowel of Persian genitive construction marked with a letter.

- (7) عجب بر بلده زیبا اجلمش کول کبی کویا
درونی لانه بلبل معارف اهل²⁹ مسکانی
- (8) مهارت کسب ایدوب بلبلری فتی مقاماتده
نه خوش³⁰ آوازه نغمه ایله رنکین کلستانی
- (9) نظافت معدنی علم و هنر انجق درونده
محقق اول دیاری برصفانک جوقدر عرفانی
- (10) نه حکمت شعاله سی کویا طلوع الشمس کبی دائم
ایدر رفعی ظلم رویی جوانک ماه تابانی
- (11) کروهی عاشقه کسب و صفا³¹ البت اولور زیرا
که هر بر کوشه سک تزیین ایدوب نورست³² خوبانی³³
- (12) اکردرلرایسه سنکی ستاند³⁴ ر جمله اطرافی
درونی سنک خارانک اولور اکثر کهر کانی
- (13) مصادف صورتی رویی زمینی³⁵ اویله دوشمشکم
اولبدر قبله گاه منتسب عرضی شمعدانی
- (14) ولی صورتده بر شهری معظم کورینور اما
انی تفریق ایدوب لطفی خدانک مای³⁶ جربانی

²⁹ Letter ی omitted in Turkish genitive.

³⁰ In the text: حوش

³¹ Vowel of Persian genitive indicated with letter و

³² Instead of نورسته

³³ In the text: حوبانی

³⁴ See fn. 26 and explanation on page 8.

³⁵ In the text: زمین

در مدح نهر نرتوه

- (15) نه شبهه منبعی آب و حیوات اولوق کرکدرک
ویرر هر کاسه سن نوش ایتمده انسانه نوجانی
- (16) دماغه ذرجه³⁶ وصلی ویرر بر کونه حالاتکم
مکر کوثر اوله یا سلسبیلک عین اقرانی
- (17) لطیف اکثر ذوالحصه³⁸ اولوب اعضاء انسانه
نظیر ممکن دکل اولوق بوکه معجون لقمانی
- (18) طبیب و حاذق اولمشدر محصل نفعی عام اوزره
که بر کر نوش ایدن البت ایدر رفع نار عطشانی
- (19) لبالب خانهلر³⁹ حاظر نرتوه نهرینه ناظر
همه والی لطفک اخذ اوزره اولوب اکبر و صبیانی
- (Fol. 24b) کناری جایجا صفلر ایدر اشجار قیام اوزره
- (20) دوشمنش سایه شاهی جمنزازه فراوانی
- (21) سریع السیر اولوب عاشق کبی روزی لیال دورمز
عجبدر وسعتی عمقی قیاساً بجر عمانی
- (22) ذکر عشق سیلبی جیهون کبی جشمندن آه اوزره
نه تنزیل اولده بردم نه تسکین زار و افغانی

³⁶ In the text: جیرانی

³⁷ A frequent occurrence in the manuscripts is that letter "round h" is missing (hā-i resmiye) at the end of some Persian and Arabic words.

³⁸ In the text: ذوالحصه

³⁹ In the text: حانه لر

(23) اولدور وفره تی^{۴۰} ظاهر خشونت^{۴۱} اوزره بجراسی

بیادم هم سوارینک مروره اولمز امکائی

در مدح و تعریف جسر

(24) معمر المسی اول بلده زیبا دروننده

معلا بر جسر بنیاد ایدوب سلطان سلیمائی

(25) کرامت اوزره بند اولمش عجبدر زیر وبالاسی

نظیرک کورمدی جشمی فلکگر جرخ دورائی

(26) قورولمش یک کمر وضعی قدومک شرق و غرب ایتمش

همان بر قوس قوز خدر بناء لطف سبحائی

(27) طریق کهکشان امثالدر کویا زمین^{۴۲} اوزره

که خطی^{۴۳} اوستوادر بو صراطی فن میزائی

(28) اساسی سنکله کرجه منانت اوزره بولاتدر

بولتمز ربع مسکونده بونک امثال و اقرائی

(29) فنا سیل ابرمیه اول طاق معلا حفظنه مأمور

یمین و هم یسارنده آکی قله نکهبائی

(30) تجمع ایلمش هر حالک اعلاسی بو دولتمک

میسر اولدی غیری دیاره خلق رحمانی

⁴⁰ See explanation on page 8.

⁴¹ In the text: حوشونت

⁴² In the text: نمین

⁴³ In the text: حطی, the same as fn. 28.

(31) كلامك مختصر ربط ايت بصيرت اوزره اول زير

سنی تنظير ايدر البت زمانك بر سخندانى

(32) يتر وصف ايلدك رحمی دعایه قالدیر ال شمدي

خدا حفظ ايله شری عدودن شهر اخوانی⁴⁴

Tārīh-i seyf-i Raḥmī

(remel - Fā 'ilātūn Fā 'ilātūn Fā 'ilātūn Fā 'ilātūn)

تاریخ سیف رحمی

(Fol. 24b) یا الهی ایلله توفیقک رفیق دائم بزه

(1) حضرت پیغمبری نوری بحق کامران

(2) هیبت اسلام سیف ویرسون عدویة محنتی

جشم منحوسنه طار کلسون زمین و آسمان

(3) یلدریم مانند برق ویرسونبو شمشیر دوشمنه

بنجه حیدر کبی هیچ ویرمیه بر دم امان

(4) بولیه رخصت⁴⁵ فراره برک سیناندن⁴⁶ عدو

باش وجان قورنارمیه تیغ واجلدن بر زمان

(5) دوشدی تاریخی دعا کونا بو سیفک ضرب ایلله

خون اعدائی الهی سیل کبی ایلله روان

سنه ۱۲۲۴

⁴⁴ In the text: اخوانی

⁴⁵ In the text: رحصت

⁴⁶ Because of the metrics: سیناندن

Translation of qasida

Ode to Mostar

1. I have travelled throughout the world and criss-crossed this square.⁴⁷ – I, the poor wretch, have seen many towns in the world.
2. True, most of the towns are described in a way in the poem. – I have seen numerous and various chronostychs.
3. There are praise and eulogy in the poems with chronostychs. – But there are silhouettes of heavenly symbols.
4. That is a pleasant town which is offering joy. The brightness of the town of Mostar – is simply the Godly brightness, which is created in this world.
5. It is like an earthly paradise, which gives joy to a sorrowful heart. – He who settles there will certainly live in ruin.
6. Its climate (in the text: water and air), no doubt, is food for human soul. – Its gardens and orchards are rife with various fruits.
7. Marvel of marvels! One town in this world like a blossoming rose! – There are nightingale nests and residences of the learned.
8. Its nightingales have acquired a skill in the poetic trade.⁴⁸ – How beautiful is the melody of the poem and a colourful rose-garden!
9. This is a mine of cleanness, everything here is science and art (skill). – Indeed, there is so much knowledge in that city, full of enjoyment.
10. What a flame of wisdom! As if the sunrise lasts continually. – And removes the darkness from the faces of young men like a shining moon.
11. There is much enjoyment for many of those who are in love – for, it is only tall and handsome young men who make each of its corner look even nicer.
12. If it is said that the rocky country is around it – there is hard rock in it, the mine of jewels.
13. Accidentally, its geographic position is like that – it lies spindly in the direction of the place toward which one is prostrating (praying).⁴⁹
14. By its appearance it is a huge city – but by the will of God, it is divided by the flowing water.

⁴⁷ Metaphor for: this world.

⁴⁸ In the original text: *fenn-i mekamat-da; mekamat* – type of tones of Oriental music.

⁴⁹ I thank Salih Trako, editor of the text, for his translation of this *bayt* and some corrections in the translation.

Ode to the Neretva River

15. There is no doubt that it is the source of the water of life. – Each glass a man has drunk gives him a new life.
16. Taking even the smallest quantity of water gives your brain such a comfort that you do not know whether it is Kawtar or something similar to Salsabil.⁵⁰
17. For a human body it is a pleasant, healthy elixir. Lokman's drink is no peer.
18. All in all, it is an experienced doctor for general benefit. – He, who drinks it once, removes the flame of thirst.
19. Overcrowded houses look on to inaccessible Neretva. – The old and the young (in the text: old and young men) are taking the gifts of yours – unlimited lord of mercy.
20. The trees, here and there, with its banks stand in lines like in a prayer – spreading over meadows its beautiful thick shadow.
21. It flows fast, it does not stop, like a man in love, day or night. – Its width and depth are amazing in comparison to the Indian Ocean.
22. In (every) sigh, it pours out of the eyes, like Amu Darya, the love flood. – Not for a moment would it calm down or ease its cry and yell.
23. Its abundance (with water) is obvious; its bed is wide – no walker or a horseman could cross it.

Ode to and description of the bridge

24. In that city, in order to live forever – Sultan Sulayman erected a magnificent bridge.
25. Under a supranatural marvel, its bottom and upper part are linked together. – The eyes of the heaven, the wheel of fortune, have never seen anything similar to it.
26. Built in an arch, it linked east and west. – The construction of the mercy of God is like a real rainbow.
27. It is similar to the Milky Way (Galaxy). One would say – this bridge is an equator on earth, (the work) of statics.
28. Its stone foundations are indeed as solid as steel. – It has no peer on earth.

⁵⁰ *Kawtar* is the name of a river, a stream or a source in paradise; metaphorical expression for nectar. *Salsabil* is the name of a water source in paradise.

29. In order to save it from a vicious flood, they have erected this magnificent arch to protect it – to guard towers, on its right and left side.
30. This fortune has gathered all the best which God did not give to either side.
31. Make your speech shorter! – Be wise! For – a poet of the future times will in any case imitate you.
32. Raḥmī, you have described enough! Raise your hands in prayer: – May God save the town of brothers (friends) from hostile evil!

Translation of the prayer with chronostych

Chronogram of Raḥmī's sword

1. Oh, God, make your help permanent friend! – Upon the brightness of fortunate Lord Prophet!
2. May fear from Islamic sword trouble the enemy! – May earth and heaven be too narrow for its ill-fated eyes.
3. May this sword be as lightning to the enemy as a thunder. Be as merciless as a lion's paw! (Allusion to the fourth caliph 'Ali).
4. May the enemy find no chance to escape from the spear! May the enemy never save his head and life from a sword and death!
5. The chronostych of this sword has assumed the shape of a prayer by (one) stroke: – Oh, God, make the enemy's blood flow like a stream!

Year 1224.

تاریخ کیف رسمی

یا الهی ابد تو فیضت رفیق دانه زرد
 بیت اسلام کیف و برسوند و غنچه
 بدویم مانند برف و برسوند بر شکر و کوزه
 بود در صفت و آن بر کن سینه از عدو

حرف پنداری توری رسمی کاران
 چشمه میسور طوطی که در میوه و آسمان
 بوی شیرینی بود و بر بر در دم آمان
 باش و جان تو را میوه تیغ و اهل لایع

دو شمشیر تاریخی دعا گویند و سبک ضرب او
 خون اعدای الهی سبیل کی ابر روان

ب حساب اجداد قاضی که در صورت و بود در تعداد حساب او سحر

ا	ب	پ	ت	ث	ج	ح	خ
ک	گ	گ	ن	ز	س	س	ه
ز	ح	ح	ط	ط	ط	ط	ط
ط	ط	ط	ط	ط	ط	ط	ط

Franciscan Monastery, No. 107, fol. 24a

کلاوی جابجا منتظر از کشتی قیام از دره در کشتن سبزه شاهی چمنزاره فراوانی
 سبزه را در آب عاشق کنی روزی ایالی دور محمد رسول صفتی قیاسا بجز عثمانی
 در عشق سبلی صیحه کنی چشمت از آه اوزن در تقوین اولده برده بود نسکین زار و افغانی
 اولدر و غره فی کله حشمت اوزن عوامی پیاده هم سوار یک فرود اولتر امکانی
 در مدح و تلوین جبر
 میرا دلسی اولر بیده زیبا در دین
 معلا جبر بنیاد ابرو بسططال سلطانی
 است اوزن بند اولسن محمد زبیر والدی نظیر که کورده جبرسی فلک جرح و درانی
 در دلسی بیکه کرد وضعی قور که ترقی و در این میان همان بر قور قور قور سبزه لطف سبلی
 طالی که کستان امثالدر کویا زبلی اوزن که خطی اوسته در بو صراطی فن میرانی
 است که سبکه که منان اوزن اولاندر بر نیز بر جوسون بر کسکه امثال اوزانی
 میرا میرا اولان معلا حفظ نامور بین و هم بسیار از یکی قله لکر بیانی
 کلاوی جابجا کسکه لغز بود و لکم جبر اولدی غیری دیار خلق صیانی
 کور که محشر ربط است بصیرت اوزن اولاندر
 سنی نظیر ابرو الیت کلاز ناکه بر سبزه اتی
 نیز وصف ابرک رحمی دعاء قالد بلال لمدی
 خدا حفظ الیه تری جود و شکر احوالی

Franciscan Monastery, No. 107, fol. 24b

PJESNIK RAḤMĪ I NJEGOVA KASIDA O MOSTARU

SAŽETAK

Autor je objavio kasidu pjesnika Rahmija i njegovu molitvu sa kronostihom (*tarih*) iz 1224. h.g. (1809./10.), čiji se rukopis može naći u zbirci rukopisa br. 107 Franjevačkog samostana u Mostaru.

Prema onome što je pjesnik rekao o sebi u svojoj kasidi (1. i 2. bejt) može se identificirati kao pjesnik Rahmi (*Sicill-i Osmani*), koji je umro 1223. h.g. (1808./9.), pod pretpostavkom da datum smrti nije tačno zabilježen.

U prvom dijelu ovog rada, autor daje analizu kaside, koja se sastoji od tri dijela: 1. *Der medh-i Mostar*, 2. *Der medh-i nehr-i Neretva*, i 3. *Der medh-i tarif-i cisr*. Usporedba ove kaside sa pjesmama o Mostaru iz 17. vijeka pokazuje da je Rahmi poznao pjesme ranijih pjesnika koji su pisali o tom gradu, i da je od njih preuzimao određene motive i izraze. U usporedbi sa ranijim pjesmama, *Oda Neretvi* je potpuna novina među pjesmama o Mostaru. I tu pjesnik koristi teološki sistem poređenja, metaforičke usporedbe, kao i mitološke i geografske. U nekim bajtovima, s druge strane, pjesnik često koristi potpuno deskriptivni metod, na taj način ostvarujući vrlo uspješnu realističnu usporedbu. U analizi ove kaside, koja je pisana u žanru *Stadtgedichte* (šehireler šiiri) – divanske poezije, ovaj autor posebnu pažnju posvećuje toponimima samoupozorenja i blagoslova u posljednjim bejtovima, kakvi se mogu naći i u nekim *šehrengizima*.

Molitva sa kronostihom, napisna povodom izrade autorove sablje (*tarih-i seyf-i Rahmi*) puna je vjerskog i borbenog ushićenja i mržnje prema neprijateljima osmanske države. Izgleda da je mogla biti pisana kao reakcija na rusko-turske ratove koji su se u to vrijeme vodili u dolini Dunava.

Autor je predstavio jezik kaside na turskom, kao i molitve sa prijevodom, u drugome dijelu rada.

POET RAḤMĪ AND HIS QASĪDA ON MOSTAR

SUMMARY

The author has published the *qasida* of the poet Rahmi, and his prayer with chronostych (*tarih*) from 1224. H. (1809/10), the manuscript of which can be found in the collection of manuscripts No. 107 of The Franciscan Monastery of Mostar.

According to what this poet had said about himself in his *qasida* (1. and 2. bayt), he might be identified as the poet Rahmi (*Sicill-i Osmani*), who died in 1223. H. (1808/9), with the supposition that the date of his death was not correct.

In the first part of the present paper, the author gives the analysis of the *qasida* which consists of three parts: 1. der medh-i Mostar, 2. der medh-i nehr-i Neretva, and 3. der medh-i tarif-i cisr. The comparison of this *qasida* with the poems on Mostar from the 17th century, shows that Rahmi had known about the poems of the previous poets that had written about this town, and that he took from them certain motifs and wxpressions. In comparison with the earlier poems, *Ode to the Neretva River* is a complete novelty among the poems about Mostar. There also, the poet used theological system of comparison, metaphoric comparisons, as well as the comparisons of mytological and geographic character. In some *bayts*, however, the poet often used purely descriptive method, thereby achieving very successful realistic comparison. In the analysis of the *qasida*, which was written in the genre of Staedgedichte (*şehirler şiiri*) – the *Diwan poetry*, the present author devoted special attention to the toponyms of self-warning and blessing in the last bayts, which could also be found in some *şehir-engiz*.

The prayer with chronostych, written on the occasion of making of the authors sword (*tarih-i seyf-i Rahmi*), is full of religous and combative fervour and hatred towards the enemies of the Ottoman state. In seems as though it might have been composed as a reaction to the Russian-Turkish wars fought at that time in the Danube region.

The author has presented the text of the *qasida* in Turkish, as well as the prayer with its translation, in the second part of his paper.