

WARRIOR AT MUHIBBI DIVAN

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ABSTRACT

Kanuni, who was one of the ruler poets of the XVI century, was also the son of Yavuz Sultan Selim and the tenth sultan of the Ottoman Empire. He proved that he was such a great poet with his poems under the name Muhibbi (lover). Kanuni, who is also known with his military and political achievements, extended the borders of the Empire to the doors of Vienna. In his era, Ottoman armies battled in Europe, Asia and Africa and the territories of the Empire were widened in these continents with the victories. Kanuni directed many of the military expedition by himself. While keeping his sultanate with a lasting war determination, he also behaved as a great sultan in his Divan. The verses containing the word "warrior" clearly show his greatness.

Key Words: *Kanuni, sultan, poet, solcer.*

ÖZET

Muhibbî Divanında Asker

XVI. yüzyılın hükümdar şairlerinden biri olan Kanuni, Yavuz Sultan Selim'in oğlu ve onuncu Osmanlı padişahıdır. Muhibbi mahlası ile yazdığı şiirlerle de büyük bir şair olduğunu kanıtlamıştır. Askeri ve siyasi başarıları ile anılan Kanuni, İmparatorluğun sınırlarını genişletmiş Viyana kapılarına kadar dayanmıştır. Osmanlı orduları uzun saltanat devresi boyunca Avrupa, Asya ve Afrika kıtalarında birçok muharebeler yapmış, kazanılan zaferlerle imparatorluk her üç kıtada da büyük genişlemeler kaydetmiştir. Kanuni, bizzat birçok seferlerin

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kumandasını üzerine almıştır. Saltanatını tükenmeyen bir savaş azmi içinde devam ettiren Kanunî, Divan'ında da cihan padişahına yakışır bir eda göstermektedir. Asker sözcüğünün geçtiği beyitler ele alındığında da bu özellik kendini göstermektedir.

Anahtar Kelimeler: Kanuni, sultan, şair, asker.

Kanuni, who had also combined these qualities with advanced culture and art, besides being a great statesman and a great warrior, was one of the ruler poets of the XVI century. Referred as Suleiman the Magnificent, Kanuni was also known with his great poetry, in addition to his success at wars and statesmanship. The poems and verses that have been talked about for centuries he wrote, with the pseudonym Muhibbi, show his greatness on this subject. In this article, verses containing the word “warrior” will be examined, that are included in Kanuni’s Divan, who has become famous with his wars and victories without even having a chance to get down from his horse.

Kanuni is the tenth sultan of Ottoman Empire. He is referred as Kanuni in Ottoman sources and as Magnificent, Magnifique, Grand Turk, Der Prachtige in western sources. Suleiman was born in 6 November 1494, when his dad, Selim, was the flag officer in Trabzon as the sultan’s son. While completing his primal education in Trabzon, Kanuni stayed here until the age of fifteen. He had become the flag officer in Karahisar, and then by disapproval of Şehzade Ahmet, the sultan’s son, he continued his mission in Bolu, after this he finally had moved to Kefe. Staying in İstanbul as the district governer for a while, he had become the sultan in 1520 following his father’s death, after being sent to Saruhan as the flag officer in 1513. (Gökbilgin, 1979)

Kanuni had spent more than ten years of his forty six years of sultanate with military expeditions, moreover, the military and political preparations with material and moral developments of conquered territories took his whole life time. Kanuni is a sultan who is known with his statecraft, lawgiving and great rulership. His battles and victories had found a place in the pages of history (Banarlı, 1997). The military expeditions through the Europe had gain more importance, hence Belgrade and Rhodes had been taken. All Austrian grounds had been captured and Hungary had become a province of the empire. Moving through the center of Europe, The Ottoman armies had finally reached at Vienna. On the other hand, Tabriz and Baghdad had been taken, leading the borders to expand through Europe and Asia. Kanuni had passed away in September 7 of 1566 during his last

military expedition, without having a chance to see the capturing of Szigetvar Castle (Kesik, 2002).

All historians agree on Kanuni was an easy to talk and pleasant sultan, who enjoyed being together with scholars and poets; therefore he had gathered people in good character around himself. Accessing to the throne at the age of 26 and ruling as a sultan for 46 years, also achieving victories and a great immenseness in his era, and managing the country in order and justice, had provided him respect and sympathy upon public. During his long-termed sultanate, Ottoman armies had battled through Europe, Asia and Africa; therefore, empire had expanded by victories on all three continents. Kanuni directed many of the military expedition by himself. He was known as both a great commander and a fair sultan. His inspire of respect and sympathy, considering the picture of his men in charge all the time had made his authority become stronger on members of the army and government. Therefore, his announcement of death caused a deep sadness on army and people around the whole nation (Gökbilgin, 1992).

In Kanuni's era, poets and writers had reached a high level in Turkish literature, with a spirit caused by having a grateful protector. The poets of this time have shown their worthy as much as their ancestors admired their Iranian colleagues. The most significant poets of this era are Zâtî, Hayâlî, Bâkî, and Fuzûlî. Bâkî who also had a title of sultanu's şuarâ (means the sultan of the poets), was known with eternalizing his sorrow upon Kanuni's death and his sympathy to him, in his famous coronach which is treated as Bâkî's most experienced piece, furthermore, Fuzûlî was known with putting together the science, intelligence and emotionality in his poems. (a.g.e.gökbilgin, 1992)

Kanuni had also managed to be mentioned with his literature. Such that, he had enjoyed attending poetry communes with significant poets of that era such as Bâkî, writing poems as a return to ones he liked, and he was fond of being admired for his poems by other poets, especially by Bâkî. Besides the poems written with all the refinement of divan poetry which proves his ability, also poems about love, excitement, bravery and contemplation, and poems regarded as proverbs which were talked about for years; take an important place in Muhibbi Divânı (Ak, 2001).

Continuing his sultanate with an endless determination and effort for battling, Kanuni had also shown greatness in his poems as beseemed to himself. Considering his countless victories and places he took, it is a fact that words such as cavalryman, commander, enemy, battle, military expedition, plunder, headquarter, flag, drums and invasion, are used plenty of times in his poems. There are signs of a great sultan in verses about warrior, war and instruments of war. Tear is associated with the warrior.

Sultan can defeat the entire world by walking together with the warrior of tear. When heart becomes a land, grief is associated with warrior. The army of grief destroys the heart of lover. Beloved becomes the sultan, sigh becomes his vapor, and grief becomes his warrior.

In this article only the verses containing the word “warrior” in Muhibbi Divanı are handled. Because there are too many poems in divan, it becomes a necessity to number the exemplified verses. Verses containing the word “warrior” are classified under threads and the explanations for the verses are also summarized under these threads.

A. Warrior of Tear

In Ottoman Poetry, tear took place with its characteristics like its color, and shine, and the shape, movement and being numerous, or its looking thin and lengthy when running etc. The lover cleans the road for beauties to pass with his tears. The lengthiness of tear reminds the beloved’s hair. It is associated with a river for its muchness and running all the time. When it runs misty and with ebullience it is thought as a flood. And bloody tear is associated with wine. It is considered as a star with its grainy round shape, its muchness and shine. Or sometimes tear becomes a pearl. The lover always is proud of muchness of his tears. Tear is the most significant speciality of the lover.

When the poet is a sultan, especially referred as the sultan of the world, the warrior of tear will raze the whole earth. When the warriors gathered together, they will have the power to destroy the earth.

Ûutdı eşküm sipehi cümle cihÄnı tüpdüz
Cemè ola àark ide dünyÄyı sipÄhum äÄnemÄ(G:13/3)

Çeksem sipÄh-ı eşki ùtsam cihÄnı düpdüz
Diksem livÄ-yı Ähı yaèni èalÄmet itsem (G:1922)

Muhibbi, the sultan of the land of sorrow, takes his warriors of tear with him wherever he goes. The grief becomes the vizier; therefore commander will always walk with his warriors of tear. Muhibbi becomes the sultan of the land of sorrow, as tear becomes warrior, chest becomes drum, and sigh becomes flag. Warriors of tear are the evidence of the person who has become the sultan of love.

Bu Muóibbi şüphesüz iúlím-derdüñ şÄhıdur
Úande varsa eşk-i çeşminden sipÄhın gezdürür(G:486/5)
LivÄ-yı Ähı úaldurdum Muóibbi şÄh-ı èışú oldum

Vezirüm àam olup eşkümler yürür bir sipàhum ben(G:202)

Eşk-i çeşmümdür sipàhum sine üabl àhum èalem
Óamdülillah kim bugün mülk-i àamuñ sulùànıyam(1842/5)

Ben şàh-ı èişú olduàuma yeter delil
Her dem yanumca göz yaşı olur sipeh baña(G:40/2)

The sultan of sorrow walks with the warriors of tear. He holds a flag comprised of the vapor of burst sigh, because the sorrow is so deep. Sigh becomes flag and tear becomes warrior, therefore heart, the sultan of love, will walk everywhere.

Çekelden şàh-ı àam eşküm sipàhın
Götürür dýd-ı àhumdan èalem hem (1799/3)

Yaşı leşker livà olalı àhı
Yürür dil her yàñe èişúuñ şehidür (G:1023/5)

The sultan has warriors of tear, who recruits his army and goes for a battle to take the city of love. Maybe it is possible to take the city in this way. Since the vapor of sigh became a flag, the bloody tear had become the sipahi with a red flag:

Serir-i èişúa şàh oldum sipàhumdur gözüm yaşı
Maóabbet şehrin almaàa çeküp leşker sefer
çekdüm (G:1981/3)

Ál bayraúlu sipàhi leşkerümdür eşk-i surò
Dýd-ı àhum götürelden başum üstüne èalem(G:1911/2)

B. Warrior of Grief

The lover who is in grief, sorrow and trouble, mostly sighs and sheds tears. The reason is the whole pain, suffering caused by beloved, and longing for her. The lover has a wound of grief, on his chest, in his heart and on his body. It is burning as flame. The lover is sometimes thought in a sea of grief or sometimes in a desert of grief. It is valued by items such as Gam bezmi ney, tanbur, mey. The thorn of grief causes the lover to groan like a nightingale. Or grief is a guest of lover every night, seeing him lonely.

The heart, which is the centre of love and grief, is the place of sensing all kinds of evolution of the lover's love. The lover speaks with his

heart and pours out his grievances. Heart is a bird. It is nourished with grief and sorrow. Feels happy with beloved's dream, passes out by her coyness. As beloved becomes the sultan, the suffering of love becomes an army and ravages the land called heart. As grief is associated with warrior, heart becomes a land. Beloved is the sultan. She destroys the lover's heart with the warrior of grief. The warrior of grief wants to be garrisoned at the land of heart. Gathering all together, the warriors of grief beat the chest, and hoist the lover's sigh like a flag, and conquer the heart. The land of heart is desperate against the warriors of grief. Since the warriors of grief has lighted a fire in heart, the lover pitches up a tent in the desert of trouble:

Dil kişverine leşker-i àam ùoldı ser-À-ser
Öoş geldi meger dutmaàa anda maúarr ister(G:689/4)

áam leşkeri cemè oldu dögüp sine-i ùablum
Dil fetóin ider önce çeküp Àhum èalem-var(G:692/2)

Úonup äahrÀ-yı sinemde sipÀh-ı àam yaúup Àteş
Ocaúlar yiridür úıllmış degül dÀÀ-ı nihÀn yir
yir (G:659/3)

Yaúalı àam leşkeri bu sinem üzre tÀze dÀà
èIşú şÀhı úurdu äan äaórÀ-yı miónetde otaà(G:1352/1)

And sometimes the warrior of trouble invades the city of heart. It is not surprising that the soldier of grief loots the heartly possessions are left for looting. It is so hard for the land of heart to bear the warrior of grief. Because, the sultan of grief always sending warriors to the land of heart:

Leşker-i der ü belÀ cemè eyleyüp sulùÀn-ı àam
Gönderüp àÀret ider dil şehrine eyler akın(G:2161/4)

Yaàmaya virdi külli dil mülkini Muóibbi
áam leşkeri gelüp Àh eyledi anı àÀret(G: 212/6)

Ey Muóibbi nice ùÀúat getüre kişver-i dil
ŞÀh-ı àam leşkerini üstine her-bÀr çeker(G:935/5)

Kanuni had personally involved in many conquests as a sultan. For this reason he distinguishes from other Ottoman poets, with the truth that he was inspired by real battle scenes. For example, the warrior of trouble

harasses the heart, flattens him time and time again. When the sultan of grief sends her warriors, the heart, which is a strong castle, is lost like a plundered city. There is no place for joy in the heart because the warrior of grief ravages everywhere:

Gönderüp àam leşkerin geh çeşmüñüñ yaamacısın
Gönlümün maemyresin itdüñ òarÀb üçgünde bir(G:548/3)

Leşkerin çekdi Muóibbi geldi çün sulùÀn-ı àam
Şehr-i àÀret dil gibi muókem óiãÀr elden gider(G:101)

Konmaaa yir úalmadı dil òÀnesinde şÀdiye
Leşker-i àam úonduàı yirler virÀn olur(G:405/3)

The sultan of love sends her warrior of trouble to the left and the warrior of grief to the right in order to keep the land of heart. The land of heart is occupied by the warrior of grief. In this situation there is no place for joy. But the cupbearer defeats the settled warriors of grief with a drink:

SulùÀn-ı èışú ùutmaà içün kişver-i dili
Derdi Muóibbi ãola àamı ãaàa ãaldılar(G:742/5)

Leşker-i àam gerçi kim dil úaãdına baàladı ãaf
SÀúi anı bir úadeóle anı úıllur ber-ùaraf(G:1364/1)

According to Muhibbi, there is always trouble and misery in the dervish lodge of chest. This is the place for warriors; guests are visiting here in crowds. Yet beloved considers the warrior of heart as a bandit in her quarter. She unjustly puts him to death by hanging from her hair; help is needed by the warrior:

Eksük olmaz tekve-i sinemde her dem derd ü àam
Ey Muóibbi er ocaàıdur gelür mihmÀn aúar(G:911/5)

Üutdı rehzen diyü kyyında göñül merdümini
Anı nÀ-óÀú yire zülfinde aãar dÀre meded(G:347/2)

C. Love and Warrior

In Ottoman poetry, love is matter that concerns lover rather than the beloved. Lover is deeply in love, yet beloved has nearly the opposite feelings. Therefore, it is a one sided situation. Love is endless for the lover.

Lover has to perish for the beloved. It is useless to complain. (Pala, 1995)
Beloved is a mere spectator to the lover's feelings. She spares his intention from him. She likes to torment the lover. It is a blessing for the lover that beloved shows her face from a distance in unanswered love. Lover who lost his will is totally imprisoned and obliged to the beloved. (Akün, 1994)

In the examples under the title of "love and warrior", tear is associated with warrior. And sometimes, warrior is used directly as the warrior of love. In both usage, because of love is the common subject, they are used under the same title. Love, when considered as a sultan, oriflamme, sword, bow, or crown is also discussed with it. If there is a sultan, inherently there will be a land to. The sultan of love, plants a oriflamme of dragon formed from a sigh. For this, the warrior of tear spread through the world. When the sultan of love recruits army in the land of heart, the sultan of trouble flees. Muhibbi wants to show the power of the sultan of love, who had mentioned that, it is inevitable to the sultan of mind to be defeated against the army of the sultan of love:

ŞÀh-ı  ıŕúam dıkdüm Àhumdan livÀ-yı ejderi
Ser-te-ser  utsa cihÀnı  a  mı yaŕum  askeri(G:2701/1)

 Iŕú ŕÀhı  ekdi leŕker bu dil   cÀn m lkinde
P diŕÀh-ı   mla    at  ıllmayup  ılldı fir r(G:882/2)

Her  a an leŕker  ek p gele dile sul  n-ı  ıŕú
  l ŕÀhı  arŕı  urmaz neyles n ma lybdur(G:1032/3)

Love is a battle field, in which the warrior of love loses his head. There is nobody like Muhibbi in reaching out his head towards the sword of pain, as there is no one like him in the battlefield of love. No man is considered as a warrior without losing his head in the territory of love. The warrior of love does not care for chastity. Therefore he has to give up on name and reputation:

Meyd n-ı  ıŕ a gelmeye bir er ben m gibi
Ti -i cef ya  arŕı  uta ser ben m gibi(G:2794/1)

 Iŕ a   n ba du   adem urma  gerek ser terkini
Urmayup meyd n-ı  ıŕ   cre girenler er mid r(G:756/5)

Mu ibbi  ıŕ  eri neyler dimiŕler   r u n musı
Anu  n ŕiŕe-i n mı ufatdum t r u m r itd m(G:1843/5)

Ç. Seferler

There are signs of Kanuni's military expeditions in his poetry too. Especially ones featuring that expeditions made through Iran can be seen. As indicated in the pages of history, after the agreement with Austria, Kanuni had changed his aim to the east. He had deemed a mission to fight with shiah Iranians referred as Râfizi, as a strong Sunni ruler. It is one of the important reasons of making a military expedition here, that Zulfikar Khan the Governor of Baghdad dependent to the Safavids, sending the keys of Baghdad to the sultan. Kanuni could not be indifferent against such action which means a city like Baghdad will surrender to him, thus he moved through Baghdad and Tebriz, later on, through the center of Iran (Gökbilgin, 1979). These military expeditions reflected in the piece of the sultan, who spent his life in battles:

Kanuni, girding himself with a sword and gathering an army, heads through Iran to destroy the members of RÂfizi, a subsection of Shia. Crying Allah Allah and hoisting the oriflamme of sultanate, he gathers men from everywhere against Iran. Abu Bakr and Omar lead him in this matter.

RevÂfıø úaādına alup ele tià
Çeküp èasker bizi İrÀne ãalduñ (G:1524/2)

Allah Allah diyelüm sancaú-ı şÀhi çekelüm
Yürüyüp her yañeden şarúa sipÀhi çekelüm(G:1890/1)

Umaram rehber ola bize Ebÿbekir ü èÖmer
Ey Muóibbi yürüyüp şaraúa sipÀhi çekelüm

Dara gibi İnan ülkesini emri altına alan Kanuni, Saç askerinin bayrağını kaldırıp, yer yer yürüyüp İnan'a niyet eder. O altın işlemeli elbise bağını çözünce ok ve okluk bağlanıp, Irak'a yönelir.

ÒÀk-i pÀyi olalıdan bu benüm başumda tÀc
Mülk-i İnanı musaòòar eyledüm DÀrÀ gibi(G: 2637/4)

ŞÀm-ı òaùùuñ leşker-i zülfüñ livÀsın úaldurup
Yüridi yir yir meger kaadı anuñ İrÀnedür(G.451/3)

Áh ol libÀs-ı zer-keş bendüñi atıser keş
Baàlandı tirü terkeş èazm-i èIraúa düşdi(G:2670/4)

Muóibbi geřt úılduñ èÀlemi çün
Olupdur vaút idesin èazm-i Tebriz

Fırenduř:

Burada da sevgilinin saçının küfrü ile tüyleri imana kast ederse, imanı yok etmek isterse, ele kılıçlar alıp Fırenduř'a gitmeye niyetli bir padiřah karřımıza çıkmaktadır:

Küfr-i zülf ile eger úaär ide imÀna òatı
Tiàlar alup ele èazm-i Fırendÿř idelüm(G:1885/4)

D. Beloved and Warrior

The term lover in Divan poetry is referred to using adjectives such as, yâr, hûb, cân cânan, nigâr, güzel, zalim, âfet, dilber, dildâr, cevân.

The coldhearted beloved makes afflicts the lover by being with the rivals. There is always blood spilling from his sword. She possesses him with her beauty and caprices. The main and constant characteristics of beloved in the Ottoman poetry, are suffering his lover, torment, coyness, crushing apathy and unfaithfulness. Despite all the difficulties, the lover does not have an attitude such as giving up about love or taking part against his beloved and getting apart from her. The beloved is associated with sun, a candle, Yusuf, an idol, a fairy, an angel or the sultan etc. When beloved becomes the sultan, words such as province, property, shah, world, slave, warrior etc. are used.

In Muhibbi Divanı, the elements of beloved's beauty are associated with warriors. The peach fuzz sometimes associated with an army of ant holding the entire land of beauty, or sometimes with enemy warriors. The side glance does not have to fight because the entire world is the slave of the beloved. When heart becomes the warrior, beloved hangs him from her hair, like a bandit.. When the lover, apart from his beloved, sighs, it is like recruiting man on against sun or moon. The bloody tear is like a sipahi holding a red oriflamme.

1. Fossette

When generally considered, fossette, which referred as sword, arrow, hangman or swindler, kills the lover, wounds him and suffers him in sorts of ways. Actually, the heart of lover can not fight with it. The reason is, fossette can spill blood. Its job is to kill lovers. When the beloved becomes the sultan of beauties and side glance becomes the warrior, the entire world

becomes her slave. In this case, whom with the side glance is fighting? The beloved who is the sultan, is taking lives with the warriors of side glance:

CihÀn òalúı mutièündür senüñ ey òusrev-i òybÀn
Kimüñle ãafütup àamzen çeküp leşker meãÀf
eyler (G:754/3)

Diller alup her ùaraf èasker yanuñca àamzeler
Başuñ üzre òusrevÀ ùuà u livÀdur kÀkülüñ(G:1617/3)

2. Peach Fuzz

Peach fuzz generally considered due to its black color. Because of they mess up the beauty, they are not really wanted as well. For this, they need to be shaved. The dark color of the peach fuzz reminds the night. They are also thought as incitement, ants, or warriors. They are associated with an army of ants guarding the land of beauty, with regard to their countless numbers and dark color. People of that time believed that all the seven planets have an era of a thousand years, and they were in the seventh one, which is the era of moon. The first one is the era of Zühal (Saturn), which started with Adam. Every era lasts for a thousand years, and the one we are living in, is the last one. In this era there will be numerous riots and troubles, consequently, the judgment day will come. For this, the peach fuzz of the beloved becomes the incitement of doomsday. Or they can be considered as enemy warriors, appears out of nowhere. The peach fuzz hiding inside the shadow of beloved's hair, becomes the infidel warriors. The beloved whose hair is flag, and cheek fuzz are warriors, causes trouble again in the land of beauty:

Görinen òat mıdur yÀ leşker-i mÿr
Ki ùutdı kişver-i óüsni ser-À-ser (G:955/7)

Görinen òaùı mıdur ya fitne-i Àòır zamÀn
YÀhyd kÀfir leşkeridür ôÀhir olur nÀgehÀn(G:2029/1)

Gizlenür zülfi şebinde òaù-ı dilber cÀ-be-cÀ
Úaãd ider İslÀma kÀfir ceşyidür şeb-òÿn için(G:2065/)

Küfr-i zülfüñi livÀ úııup òaùuñ leşker çeküp
Üolısar iúlım-i óüsn içre yine Àşÿb u ceng(G:1533/3)

In conclusion, considering the verses which contain the word “warrior”, it can be seen, Kanuni had used words about warriors or war, regarding his way of life. It is a fact that it is inevitable for a sultan who had battles one after another on horse. Besides his military and politic ways, featuring his poetic and literary ways, in his poems Kanuni reveals his way as a sultan as well. This quality of the sultan, make it the main reason for this article to be written.

When the Muhibbi Divanı, which is respectably volumed book, considered it can be seen that, all the words such as “warrior, war, expedition, land, capturing, invasion, plunder, raid, ruin, flag, oriflamme, enemy, arrow, sword, shield, spear, sipahi, quarters and slave”, are not used only referring military cases, but also used to imply to kinds of emotions. All verses containing these words are about either war or warrior. In this article, only verses containing the word “warrior” are chosen and examined.

According to these verses, the great sultan is speaking, in a manner befitting to his sultanate, of the warrior of tear razing the entire world. He assimilates himself to a commander whose tear is a warrior and grief is the vizier. Either the sultan of grief or the sultan of love has always the warrior of tear or grief with her. Whenever necessary the sultan goes for a military expedition with this army. The warrior of grief takes over the land of heart, plunders and destroys it, or wants to settle in here. The sultan of love, gathering an army and hoisting the oriflamme of grief, waits for holding the land.

When Muhibbî was speaking of recruiting men against Iran, crying Allah Allah and hoisting the oriflamme of the sultanate, he was wishing for the lead of Abu Bakr and Omar. In the verses containing the word “warrior”, elements of beloved’s beauty or some features of lover are the points at issue. Peach fuzz and side glance are associated with warrior, and the warrior of heart is associated with a bandit. The sighs heaved, because of being shamed or separateness becomes flag as it seen like a sipahi warrior of tear. Concisely, Kanuni, who was known as the sultan of the world, shows signs of his successions as a warrior, in his poems, thus he proves that he was a great poet at the same time.

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