

# Metaphorizing Places in Classical Turkish Poetry: Idol Houses

**Abdulkadir Erkal**

Department of Turkish Language and Literature, University of Anadolu, Eskişehir, Türkiye

**Email address:**

[abdulkadirerkal@gmail.com](mailto:abdulkadirerkal@gmail.com)

**To cite this article:**

Abdulkadir Erkal. Metaphorizing Places in Classical Turkish Poetry: Idol Houses. *International Journal of Literature and Arts*.

Vol. 10, No. 3, 2022, pp. 147-156. doi: 10.11648/j.ijla.20221003.11

**Received:** April 2, 2022; **Accepted:** April 20, 2022; **Published:** May 10, 2022

---

**Abstract:** Classical Turkish poetry is important in terms of reflecting the cultural and sociological structure of Ottoman society together with different images and dreams in texts. Places that symbolize the general characteristic structure of a society and nation have also been the main material of poems. In the texts in which Divan poetry put love at the center, idols, one of the objects that symbolize beauty, are among them, when they use concrete signs in their depictions of the beloved, the main actor of this phenomenon. Concepts such as sanem and nigar are products of human art and represent perfect beauty aesthetically. The places of worship of the Christian religion (churches, monasteries, etc.) in which these objects, which are seen as the symbol of beauty, are located, together with the cities and countries identified with these concepts, are frequently used as an element of simile in classical Turkish poetry. The places where these objects are located have taken shape around this meaning. In this study, by examining the texts of classical Turkish poetry, the place of idol and idol concepts in the meaning world of this poem is tried to be determined.

**Keywords:** Classical Turkish Poetry, Place, Religious Places, Imaginary Places, Idol Houses

---

## 1. Introduction

Classical Turkish poetry has a very rich treasure in terms of the subjects they deal with and the sources they use. Regarding the subjects included in the poems, besides the Turkish-Islamic culture of the divan poets, very different geographies, countries, tribes, religions and the elements such as places of worship, places and lifestyles related to these religions were used as an element of simile in their poems.

Depictions of places are important in terms of revealing the physical and social environment in which the characters live and the events take place. Places can be compared with consciousness in terms of their visibility, protection, limitations, simple and plural meanings. On the other hand, just as in the consciousness where differentiations come to the fore, internal and external differences stand out in places. In this respect, it can often be said that consciousness constitutes the equivalent of symbolic spatialization. Therefore, the place gains its original identity by disguising itself in accordance with the hero's change and transformation by overlapping with the characteristics of the

hero. In other words, any sacred place goes beyond building architecture within a cultural framework and reaches a broader social perception and increasingly a conception of civilization. Ka'ba is one of the most important examples among them.

In Divan poetry, Christianity has been handled with the concepts in Islamic sources together with the concepts in its own formation. Christianity is in the first place in terms of the abundance of concepts related to religions other than Islam. There are reasons for this, such as the geographical proximity of the two cultures, being political, cultural and religious, as well as establishing authority. The closest relations with Christians were experienced during the Ottoman period. This relationship is not just war and struggle. It is also a relationship of coexistence. Istanbul, the center of Divan poetry, is a striking example of what has been said. Therefore, it is unthinkable that a literature shaped in this colorfulness would not be affected by this struggle and common life.

The understanding of holy place/temple in Christianity is an important issue and is also considered as a matter of faith. Because in Christianity, the twelfth article of the "Principles

of Faith includes faith in the 'Holy Church'. Therefore the Church is related to the Holy Spirit". When evaluated from this aspect, the rites, ceremonies and worships performed depending on the holy places and temples are of great importance. Christians perform their prayers and rites in religiously holy places such as churches, cathedrals and monasteries. The church, which is evaluated in the context of the holy place in Christianity; It is a general nomenclature used for places of great worship where believers of this religion do their prayers, repentance and prayers [1].

As it is known, Istanbul was not only the center of the Ottoman period, but also the center of three major religions. After the conquest of Istanbul, the places of worship of these three religions were spread all over the city, together with the Christians, the Muslim Turks and the Jews who settled later. Thus, Muslim Turks had the opportunity to get to know the physical and spiritual characteristics of these places of worship other than their own religion.

The holy places and temples belonging to Christians, which constitute a large part of the non-Muslim population in the Ottoman society, draw attention as a fact of social life and places where Turkish society interacts. The bonds established with these spaces cause these spaces to become stagnant and symbolic by making them representation spaces. [2].

Although religious places appear with negative values and symbols of Christianity are mentioned together with the desired person, unbelief is always seen together with the dark color or the black color that is a reflection of it.

All of the places of beauty in Classical Turkish Poetry are reflected from the person of desire. Beauty can be transferred to the space in different ways. The simplest method is spatialization. It can also beautify non-Islamic places such as lovers, idol houses, churches;

*Sanemler hüsni tasvîrinde bir büt-şekl ile 'Avnî*

*Gönül deyrini ser-tâ-ser kamu nakş u nigâr itdüm (Avnî g.55/5) [3].*

(Avnî! In the depiction of the beauty of lovers, I decorated the church of the heart with embroidery and pictures in the form of an idol).

In the table of values, disbelief is placed against faith. Usually through a marginalization, "infidel" spaces emerge as an opposite value. This is an example of the transformation into alienation and hostility between what is inside and what is outside in general.

The words kenîse (church) and bia, which are used for the temples of Christians in the sources of Islamic history, which were at war with the Ottoman Empire in a political sense, refer to the temples in the cities. The monasteries outside the settlements were generally called deyr and savmaa, and the word umr was rarely used as a synonym for deyr [4].

## 2. Religious Places

### 2.1. Buthane/Puthane (Idol Houses)

While the words "büt (put/idol)-sanem" are usually

included in our poetry together with the concepts related to paganism, they are mentioned together with the concepts related to Christianity in many couplets. The reason for this is related to the sculptures and depictions in the churches. These statues, called icons, are considered an integral part of the ritual order in Christianity. The icon is not a painting that reflects the personal view of the painter, but a means of expressing the view of the church. Christians also see Jesus as an image of God. They accept the icon as the embodiment of the image of Jesus without human touch. Images of his mother and saints also joined the body believed to be deified. The veneration shown to these images is an expression of reverence for the god. Since these are characteristics of idolatry, the poets of classical literature saw forms resembling paganism as a characteristic of Christianity and treated them as such. The concept of the whole has taken place in our poetry in two senses. The first is the comparison of the lover to an idol, and the second is that he represents someone other than Allah [5].

*Beloved-put (sanem) Relationship:* In Divan poetry, the beloved (yar) is compared to the idol (sanem) in terms of beauty. This analogy stems from the effort of sculptors or painters (nakkaş) to make a perfect human silhouette (picture) in their depictions. In the understanding of the Divan poet, since such images or statues (idol) are considered to be free from all kinds of deficiencies, deficiencies, ugliness, etc., the lover has also positioned the lover in this way because he has a position far from such deficiencies and ugliness in the lover's eyes. In the following couplet, Şeyhülislam Yahya sent the lover to the idol-house, expressing that the idols here were demolished and fell in front of the wall in the face of the beauty of the beloved, while emphasizing that the beloved is even more beautiful than these idols in the beloved-idol analogy, he also reminds of the destruction of idols in the Islamic tradition in a distant sense:

*Büt-hâneye seyr itmege girdi o perî-rû*

*Bütler yıkılıp her biri dîvâra tayandı (g.419/3) [6].*

(When she went to the fairy-faced idol house to watch the 'idols', the idols there were demolished and each of them 'fell' against a wall.)

Necati Bey draws a similarity between the lover's face and the depictions in churches in terms of beauty, and says that the inspiration for these depictions is from the lover's face:

*Göreliden sûretün nakşın der ü dîvârda*

*Suretün nakş itmedük büt-hâneler gördün mi hiç (g.39/4) [7].*

Since there are plenty of statues and paintings in churches and temples, Muslims call them idol houses. For Muslims who see both the ancient Greek and Roman statues and the statues in the churches of that period, these works, which they are unfamiliar with, have an extremely interesting and pleasing structure, despite the prohibition of religion. These works, which arouse admiration due to their appropriate body structures and fine embroidery, have created a common analogy pattern in literature as 'as beautiful as an idol'.

Based on the knowledge that idols are adorned with embroideries, Revani says that his heart turned to idolatry

because his heart is in the hearts of beauties as decorated as idols:

*Çün her sanemüñ sûreti nakş ile toludur  
Şimden gerü bu göñlüme büt-hâne disünler (g.59/3) [8].*

Since the faces of every lover are full of embroideries, let them call my heart an idol house from now on.

Lâmi'i Çelebi also deals with the analogy of the heart-puthane in parallel with Revani, saying that the beauty elements of the lover, black spot on face, feathers and hair, have a place in the lover's heart and that the heart turns into an idolatry with this form:

*Âyâ hayâl-i hâl ü hat u zülfün ile hiç  
Var mı cihânda sîne ki büthâne olmaya (g.9/2) [9].*

Beloved, is there a heart in the world that is not an idolatrous, with the blackheads on your face, feathers and dreams of your hair?

Considering the idolatry on a poetic basis, Sheikh Galib thinks of the pictures of Mary in the idolatry as an original meaning, and the heart as the bell that rings in that idolhouse:

*Bıkr-i ma'nidir ser-â-ser sûret-i Meryemleri  
Öyle bir büt-hânenin şimdi gönül nâkûsudur (g.73/6) [10].*

(The pictures of Mary are completely original meaning that the heart has now become the bell of the idolhouse.)

In the following couplet, in which he says, "It is appropriate to call the village of my beloved, who always has a bell at the door, as an idol house", Cafer Çelebi likens the doorknob of the houses to the bells in the idol houses, the lover's house to the idol-house, and the groans of the lover to the sound of bells:

*Büthâne dir isem yaraşur kûyına Ca'fer  
Her dem çü kapısında figânım cinesi var (g.22/5) [11].*

*The Puthane as a Temple:* The Church, which is the place of worship of people who belong to the Christian religion, is called the idol house by Muslims. Worshiping idols is polytheism according to the religion of Islam and symbolizes the idea of seeking partners with Allah. In the first place, the religion of Islam declared war on idols and struggled with this mentality. Hz. Abraham's war against idols and their dismemberment are frequently mentioned in the poem:

*Sanma büt-hâneyi kim dest-i Halil idi sakın  
Âzerün bütlerini hüsninün âsârı sidi (Karamanlı Aynî g.473/2) [12].*

(Don't think that Halil (Abraham)'s hands broke that idol house, the works of (your) beauty broke the idols of Azer)

Divan poets, in this sense, while creating images by comparing the Islamic religion with the religion of Islam in terms of both its formal structure and spiritual atmosphere, they mostly acted from the characteristics of painting and form. In this context, in Divan poetry, masjids are considered as symbols of faith and idol houses as symbols of unbelief. In the following couplet, where he makes a confrontation between faith and unbelief, Nesîmi uses the hair-face metaphor in connection with this. In the meaning world of Divan poetry, the hair is black and symbolizes blasphemy and cruelty. The face, on the other hand, is luminous, symbolizing light and faith. Hair falling in front of the face covers the face in this state and makes it invisible. The

original meaning of kufr is to cover. With this feature, hair is blasphemy. Its truth conceals the absolute truth. The poet reveals this secret by composing the Ka'ba to the face, that is, to faith, and the idolatry to the hair, that is, to the mold:

*Zülf ü ruhun sırrını bilmeyene ayduram  
Küfr ile îmânımız ka'be vü büt-hânedir (Nesîmî g.131/5) [13].*

(Let me tell you to those who do not know the secret of your hair and face, that our faith and disbelief are the Kaaba and the idol house.)

Manastırlı Celal constructs the idolatry- mosque dilemma based on the contrast between pomegranate (fire) and light. The form of the idolatry symbolizes the external appearance (suret), while the masjids symbolizes the inner appearance, that is, spirituality (siret). Appearance is mundane and transitory. Inner appearance, spirituality is eternal. The body is the image, the soul is the image. The body perish but the soul is immortal. The love that penetrates into the heart of a person helps him perceive these two phenomena and discover these secrets. The person who is in the pomegranate thus discovers the light. Here, the poet likened the idol-house to a form, that is, to a pomegranate, and the mosque to a meaning, that is, light:

*Şûret ü ma'nî durur büthâne vü mescid Celâl  
Nârı nûr itdün ne gün kim eyledün ikrâr-ı aşk (Manastırlı Celal g.319/5) [14].*

(Jalal! Puthane and mosque are face and meaning. When you said love, then you light the pomegranate)

Based on the concept of beauty, Ahmadi said, "If the verse of your face enters the idol house, the statues will say, 'Subhanallah, there is no creator other than Him'" in the couplet he said, by envisioning Allah's verses as beautiful and indirectly thinking that Allah is the absolute source of beauty, as man-made idols. expresses its nothingness in the face of true beauty:

*Eger büthâneye senün cemâlin âyeti irse  
Diye bütler te'âlallâh u lâ hallaka illâ hû (Ahmedî g.542/8) [15].*

## 2.2. Deyr/Church

Deir, which is defined as the monastery, church [16], where Christian monks reside and worship, becomes likened for the world in couplets. In Arabic, the word deyr (a place to live on, a house) derived from the root devr, deverân (to turn around, to wander; to rule) is used to describe Christian monasteries and sometimes monk cells, and monks are also expressed with the words deyyar and deyrânî, which come from the same root [17]. In couplets; deyr-i cihân, Sûret-perest-i deyr-i hope (the face of the church of hope), deyr-i kohne (old church), guncisk-i deyr-i mihnet (bird of the church of distress), deyr-i gam (church of sorrow) is mentioned together with the compositions of sûret-i deyr (form of the church) and with words such as but (put), zünnar (the belt tied by the priests around their waist), form, hope, sorrow, and because of the presence of idols in it.

In Divan poetry, deyr-i cihân (church of the world), deyr-i kohne (old church), deyr-i mihnet (church of distress), deyr-i

gam (church of sorrow) are used in the word of the world as a double meaning. Emphasis is placed on its pitfalls and impermanence:

*Garaz gün ruhlaruñ can içre tasvir itmedür 'ömrüm  
Kişi deyr-i cihanda bir iki günlük müsâfirdür (Nev'î g.99/2)  
[18].*

(My life is spent portraying your bright face as daylight into the soul. A person is a guest for a day or two in the church of this world.)

Divan poets form imaginations about the feeling of love around the concept of 'deyr'. Poets, who imagine Deyr as a place, imagine it as a place where love and conversation, spiritual struggles and halocans that develop due to love take place.

*Işk deyride gönül 'âşık olup bir saneme  
Zülfî sevdâsını boynında çelipâ gördüm (Revânî g.240/3)  
(The heart fell in love with a sanem (beautiful as an idol)  
in the church of love, and I saw that she (she) wore a cross  
around her neck for the love of her hair.)*

*Deyr-i dil hüsn-i hayâli ile büt-hâne iken  
Mescid itdi kaşı mihrâb bu büt-hâneliği (Cem Sultan  
g.320/5) [19].*

(While the church of the heart was an idol house with the beauty of his dreams, his eyebrow, which was like an altar, turned it into a mosque.)

According to the poets, the world is outside of Allah, it takes people away from Allah. In other words, it is an obstacle in the way of reaching Allah. Since the church is also a symbol of blasphemy (covering), it has been dealt with by establishing a relationship with the world.

*Zünnâr-ı 'aşkı beline kim bağladı desen  
Deyr-i cihanda bir sanemün yâdigâridur (Hayâli g. 88/3)  
[20].*

(If you say who tied the love zünnar (belt) to your waist, it is the memory of an idol in the world's trap (church))

*Deyr-i cihanda bir sanem-i şivekâr ile  
Zünnâr-bend-i 'aşk olalı hâlimüz harâb (Nâi'lî g.13/4) [21].*

(We have been devastated since we were tied to the zünnar (belt) of love with a lustful idol (beloved) in the trap (church) of the world.)

*Hubb-ı dünyâ ile gelmez hâpura idrâk-i pâk  
Kim melâik şûret ü resm-i kelisâdan kaçır (Manastırlı  
Celal g.554/4).*

(Clean thinking does not come to mind with love of the world. Indeed, angels avoid pictures in churches.)

It is also common for Christians to light candles in the rituals they perform in the church. Candles have had a special place in Christian places of worship since the beginning. Candles are lit on the altar during each ritual. The candles lit in front of the depiction of the saints in the Virgin Mary are the symbols of prayer and honor. The old tradition of constantly burning candles in the graves of deceased relatives is also known by almost everyone. In the pagan worship of the ancient period, fire was lit in honor of the gods, which led to a conflict among the first Christians. Because of the pagan symbol, some wanted to see candles only as a means of light during worship. Others have seen the symbol of honoring the

lord in this light.

Bâki refers to this tradition by saying, "O my sanem (beautiful as an idol, my beloved), your cheeks will be bright as the moon and sun burn candles in that old church":

*Olsun çerâğı ruhlarınun rûşen ey sanem  
Yakdıkça mihr ü mâh bu deyr-i köhnede şem` (g.221/4)  
[22].*

Emri, on the other hand, describes the lover as an idol and the lover as an idol-worshipping Christian in his couplet, in which he describes the fire of ah as a candle lit in the church and the place of the lover as the church:

*Âteşin âh iledür kûyına dil ol sanemün  
Büte tapan kişi şem`ini kilisâya virür (g.143/3) [23].*

(Heart! in the village of your lover, your fire is with sigh that the idolatrous person gives his candle to the church)

*Eger deyr-i mugân tavfin ideydün 'Avniyâ bir gün  
Görürdün âteş-i meyden fûruzân şem`-i mahfiller (Avni  
g.11/7).*

(Avni! If one day you had visited the temple of the firefighters (the tavern, which looks like a tavern), you would see the candles lit by the wine fire in the pew of this church.)

The terms such as "deyr-i mugân" (magistrate temple), "tawf" (visiting the church, circumambulation) and "mey" (wine) in the above couplet and used as the symbol of the tavern take place as metaphorical elements in the mystical thought system. The poet thinks of the drunks who come to the tavern every day as temple-goers; He says that those who go to the temple constantly will be in contact with the divine light, and the people of the tavern will see the light of the wine shining like candles in the chalices resembling lamps. Here, the tavern and the lodge; Divine love was also tried to be explained with wine.

Since churches contain paintings and sculptures that are forbidden in the Ottoman understanding of art, they are often used in meaning patterns related to the beauty of the lover. Candles, crosses and drinking wine are among the features seen in the poems. Sometimes it is seen as equal to the masjîd, and sometimes it is superior to the masjîd.

While Divan poets are praising their poems in terms of aesthetic beauty of their poems in their poetic couplets in which they deal with their own arts; they liken their words, verses, and the elements of imagination in their poetry to the church.

*Nice mey dest-i Mesîhâda çeker sagârım  
Kalem olsa ele sûret-ger-i deyr-i ifhâm (Nef'î k.50/8) [24].*

(If the painter of the Church of Meaning took a pen, many wines would draw his glass in Christ's hand.)

*Sûret-ârâ-yı nakş-ı hüsn olalı  
Büt-tıraş-ı kilisa-yı dilüm (Nâi'lî k.4/10).*

(She has been sculptor of the church of my tongue since she adorned the image of the beauty embroidery.)

### 2.3. Monastery

The word monastery is the Turkish form of monasterion, which is derived from the Greek monos meaning "one, lonely" and refers to the places where those who adopt the ascetic lifestyle (monachos) live. Monastic life has an

important place in Hindu tradition, especially Buddhism and Jainism. Although it is known that the ideal of turning away from life has existed in the Christian tradition from the very beginning, the origin of monastic life is based on the fact that some clergy, known as "desert fathers" in Egypt, retreated to the deserts and mountains and led a solitary life. It is accepted that behind this retreat, besides social and political reasons, there are efforts to seek the ideal of Christian perfection or to attain individual salvation by getting away from the increasingly secular and cosmopolitan church environment and the obligations it brings. Apart from their known functions, the monasteries have been shelters for people who are in need of care or excluded from the society, such as orphans, the elderly, the disabled and the mentally handicapped, women who have been subjected to domestic violence, and have served as a place of escape or exile even for the rebels as well as the dismissed emperors and patriarchs [17].

Although the concept of monastery is not preferred in Divan poetry, Amrî draws attention to the silver-skinned idols in monasteries in the following couplet:

*Sofilik satmayalum bunda ki dil nakdin alur*

*Büt-i sîmînler olur buna manastır dirlir (Amri g.30/4) [25].*

(Let's not sell sophistry, in which it takes heart's money so that there are silver idols in the place they call a monastery)

#### 2.4. Kunist

When Christian culture was better known in Islamic society, it became clear that the temples in the settlements were called bia and kenise, and those in the countryside were called deyr. Kenis, which is used more in the name of church, also means "synagogue" and "temple", and it is claimed that the original is kenishta (meeting place) in Aramaic, ekklesia (meeting, assembly) in Greek or kunist/kenest (place of fire worshipers) in Persian. The word kenise, which is not included in the Qur'an, is used in pre-Islamic Arabic literature and in the treaties made with the peoples of the conquered countries, and it is used in the hadiths to mean the temple of the Jews as well as the Christians [4]. As seen in the examples above, Divan poets have used the temples of the Christian and Jewish religions as images in their poems regarding their external appearance and shape. On the other hand, they considered the religion of Islam internally.

Mustafa Sami, starting from the truth-metaphor relationship in the following couplet, sees metaphor as a veil over the truth. The beauty of the truth has disappeared behind this veil, and the idols (metaphor) that are its reflection have used the beauty of the truth and made them worship:

*Sanem sanem diyerek buldı şahid-i tahkik*

*O dem künişt-i mecâzide büt-perest oldu (Mustafa Sâmî g.131/3) [26].*

(The beauty of the truth, saying idol idol, became an idolater at that moment, in the kness of metaphors).

In the couplet where he says, "We have cleared our interior from the pictures of metaphor, our kunişt does not show the images of others anymore", Nabi takes the point that Mustafa Sami draws attention to, and says that they rescued the truth

from the clutches of metaphor, and from a different point of view, kunişt is not as a temple of a certain religion but as a general place of worship. sees. In addition, emphasizing the inner-outer contrast, he states that the main thing is not the visible, but the invisible:

*Sâf itmişüz derûnı rûsum-ı mecâzdan*

*Sûret-pezir-i gayr degüldür küniştümüz (g.290/2) [27].*

In the following couplet, where his religious feelings are more intense, Zati refers to the birth of our Master the Prophet (Muhammad), in the sense of "falsehood disappeared with the arrival of the truth"; He says, "At that hour, when the sun came to the signs of the body, a thousand kunishts went to the ground and were devastated":

*Burc-ı vücûda geldügi sâ 'at ol âfiâb*

*Biñ bir künişt yire geçüp oldılar harâb (k.8/30) [28].*

### 3. Imaginary Places

#### 3.1. Sanem-Hane

Sanemhâne means idol house and takes place in divan poetry as an imaginary place where beautiful people come together and have fun. Poets, who describe the beloved in terms of beauty, gather the loves together and describe them as the place that adorns the dreams of the lovers. Fasihî said, "O heart, have you become the mirror of your lover again, have you become a sanem house with the description of this dream?" While he appeals to the heart by saying, he actually expresses the place of the lovers that they dream of.

*Ey dil yine âyîne-i cânâne mi oldun*

*Tasvîr-i hayâl ile sanem-hâne mi oldun (g.229/1) [29].*

Likewise, the lover's village, that is, the place where she is located, is imagined as a sanem (idol) because of the lover:

*Olmuş derinde sûret-i bî-cân-ı bütân-ı dehr*

*Kim görse küy-ı yâri sanemhâne zann ider (Seyyid Vehbi g.34/4) [30].*

(Whoever sees the lover's village, which is filled with the lifeless images of the idols of the world at her door, thinks it is an idol house.)

#### 3.2. Surethâne / Face House

Pictures of people and landscapes are called faces, and the plural is called suver. Those who describe them are called musawvir. Musawvir is an artist who paints books, that is, miniatures. The place where the paintings made by the musawvirs are together is called surethane/suverhane (Face house). In Divan poetry, the surethane is conceived as an imaginary place and is compared to the world by taking place in the composition with the word realm. Surethane is not discussed in the equation of beauty, but with a mystical view regarding the beloved. Sufism is a phenomenon that gives importance to the meaning (inside) not the outward appearance, and looks at objects and objects with this view. According to Sufi theory, appearances are always deceptive and misleading. The world is criticized for the legitimate, acceptable and unbalanced tendencies and orientations of bodily desires and desires. These unbalanced tendencies also

endanger people and weaken their spirituality:

*Bu sûret-hâne-i 'âlemde yokdur cây-ı âsâyış  
Aceb kande gidersin Kâniyâ büt-hânedan sonra (Kâni  
g.155/5) [31].*

(Kani! there is no safe place in this surethane of the world,  
where would you go after the idol house?)

## 4. Countries and Cities

### 4.1. Nigarhane / Picture House

Mani, who was born in Southern Mesopotamia in 216 AD and was killed in Iran in 276, developed a religion called "Manichaeism", believing in dualism, that is, the dominance of two forces over the world, just like the Zoroastrian religion, under the influence of Christianity. One of these forces is the power of good, represented by light, and the other is the power of evil, represented by darkness. This religion was widely spread in Iran, India, Tibet, China and Turkestan, and in the XI century. century has made great progress here. Mani wrote down his teachings in his book Erjeng during his lifetime and decorated a part of this holy book with drawings depicting the universe. Therefore, the main art of the Mani religion is book painting [32].

Because the pictures in the holy book of the Manichaeism religion are so beautiful, this book is shown as a miracle descended from the sky. That's why Mani is attributed as miniaturist. Consisting of seven inscriptions and a picture section, this illustrated journal is known as Nigar, Nigaristan, Engelyûn, Erteng or Erjeng. In Divan literature, painting was mentioned in various ways, by using embroidery, muralist and other related words and terms (such as musavvir, nigâr, Mani and Erjeng) through various plays and literary arts, the beauty of the lover, the engraving of his dream in the heart of the lover, and the creativity of Allah were mentioned.

*Nigârîstân-ı Çînî bâtlı oldu*

*Nigârûñ Hak yüzi nakşın yazaldan (Hamdullah Hamdi  
g.134/2) [33].*

(China's Nigaristan has fallen out of favor since God embroidered your lover's face)

Erjeng, which is used by simile and reference when talking about the beauty of the lover in Divan literature, is an image that has been mentioned a lot. Nigar means image.

Ahmed Pasha says that the embroidery of the lover's cheek defeated the Chinese nigaristan, and that the moon-faced ones are in the form of Erjeng compared to the lover. In other words, the embroidery created by the feathers on your lover's cheek is more beautiful than Erjeng:

*Çîn nigârîstânını nakş-ı ruhundur mâtl iden*

*Sana nisbet mâh-rûlar sûret-i Erjengîdür (g. 78/5) [33].*

In the past, painters and artists who made human figures and portraits were called "nigarende" or "nigari". In "Nigarhane" or "Nigaristan", the places where the painters worked and the rooms on the walls of which pictures were hung were called idol houses. There were such nigarhanes in the old palaces. The terms "nigârhaney-i Çin, nigaristan-i Çin, nigârhaney-i Kashmir" were also used for such places.

According to Sûdî in her commentary on Gulistan, "Chinese nigarhanesi" is a large church, master muralists made their most beautiful embroidery there [39].

*Oldı sahrâ nigârhaney-i Çin*

*Her taraf pür nigâr olduğıçün (Cafer Çelebi k.8/4).*

(The whole earth has become china nigaristan because everywhere is full of pictures).

### 4.2. Cigil

The city in the territory of Turkestan. They belong to the "six Chu tribes", according to the writings of Chinese historians, that inhabited the lake of Issyk since the 7th century. Cigils are known for their extreme devotion to religion. According to the first information, Çigiller Mani religion was under the influence of Nestorian Christianity according to later sources. Kaşgarlı Mahmud divides Çigils into three colors in Divanu Lugat'i-Türk and gives the following information: "It is the name of three tribes from the Turks. One is nomad. They live in Kuyas. Kuyas is a town beyond Barsgan. Second, they live in a town near Taraz/Talas. These are also called Çigil as above. The main reason for naming Çigil is this: When Zülkarneyn came to Argu country, the clouds opened their taps, the roads were covered with mud, and it was difficult to walk. Seeing this, Zülkarneyn said, "What kind of mud is this?" He ordered a castle to be built there, a castle was built, and it was called Çigil. After that, the Turks living in that castle were called "Çigili". Later this name spread. The Oghuzs always fought against the Cigils because they lived close to here. The enmity has persisted between them to this day. This name is also given to those who are dressed as Çigil. Oghuzs call all Turks from Ceyhun to Upper China as Cigil. This is wrong. The third is some villages in Kashgar. The people of these villages are also called Çigil. They came out of nowhere and dispersed." [34].

In Ferheng-i Şuuri, Şuuri Hasan Efendi states that the city of Çigil is famous for its beauties and that is why it is called hubân-ı Çigil (Beauties of Çigil) and continues as follows: "The people worship idols. There is a kenîsa (church) in the land, Çigil is his name. And in the church (kenisa) they have set up beautiful girls for guidance, who serve idols. But this is their purpose; Those who come to that church see those girls and worship idols out of their helpless inclinations. From this point of view, beautiful girls call those who plunder their mind and patience as "çigil". [35].

In the past, the presence of Turks in China, especially the people of the land of Hita, Hoten, Maçin, and the beauty of Çigil, who were famous for their beauties, enabled the word to be used a lot. Along with the word "Chinese", words related to painting such as "büt, nigâr, nakş, surûtl" are also frequently used. Fehim-i Kadim states that the city of Çigil is famous for its beauties and that there are Magi in this city: "I am a lover and friend with my heart, I am drunk with the gaze of the Magi children of the city of Çigil, which is famous for its beauty in Turkestan. It occurred to me, have mercy, is it possible? Because I am offended and I swear I am ashamed of the eyes of beautiful people like idols, my

face is red.

*Ben âşık-ı alüfte vü hem-hâl-i dilem  
Mest-i nîgeh-i muğbeçe-gân-ı Çigil'em  
Hüşyar olam insaf mıdır münfa'ilem  
Vallah hacilem çeşm-i bütandan hacilem (rb.44) [36].*

In the following couplet, in which he describes the daughters of Mezâki Çigil with tulip cheeks and the girls of Deylem as tall as cypress, he says that these girls are jealous of the beauty of thought:

*Cilve-i şâhid-i endişeme reşk eylerler  
Lâle-rûyân-ı Çigil serv-kadân-ı Deylem (k.17/73) [37].*

Münirî calls himself a fan lover in the assembly of the world as şem'i Çigil (Çigil's candle) by including the phrase şem'i Çigil:

*Şöyle benzer bezm-gâh-ı âlem içre tâ-ebed  
Ben Münîrem düşmişem pervâne sen şem'-i Çigil (g.189/5) [38].*

#### 4.3. China

One of the important features of the country of China is that it is the place where the Mani religion is most widespread. In Divan poetry, the beautiful face has always been attributed to China, as Mani is a painter and his holy book is decorated with very beautiful miniatures. China is considered as the center of painting in literature. Together with the Chinese word, "büt", "nigar", "nakş", "sure" etc. Words related to the picture are often put together to form a correlation. As we have mentioned above, the presence of Çigil beauties along with the Turks and especially the people of the land of Hita, Hutten and Maçin in the country of China gave the word a wide usage area. Based on this relationship, our poets commemorated the musk-scented hair of the beloved. Because China is the homeland of the sluggish. Another meaning of the word "Chinese" is "bend, bent", which strengthens this relationship.

*Hatı ki kâfile-i müşkdür anun Gâlib  
Diyâr-ı Çîn ü Hutâdan reh-i savâba gelir (Şeyh Gâlib g.71/8)*

(Galib! the feathers of the lover are the scent of musk that comes to the path of good deeds from the country of Khita and China.)

*Semt-i sevâd-i müşg-i Hoten mülk-i Çîn-i zülû  
Hep cûy-ı eşk-i çeşm-i terin mâ-verâsıdır (Şeyh Gâlib g.99/3).*

(The musk black district of the city of Hoten, the Chinese country of hair, is beyond the fountain of ever-freshly flowing tears.)

*Bilâd-ı Çîn'e senin gibi bir sanem heyhat  
Diyâr-ı Rum'a saçın gibi bir salîb olmaz (Necâti g.223/4).*

(Unfortunately, there is no idol like you in China, and there is no cross like your hair in Rum (Anatoli) land.)

#### 4.4. Deylem

It is the name of the mountainous region between the Caspian Sea and Qazvin, which constitutes a part of the province of Gilan in the north of Iran, and the people living

in this region. It is the name of a tribe and a community. Sources say that some of the Daylamites are Zoroastrian, some of them are irreligious, and some of the Muslims later apostatize [39]. In Divan poetry, Deylem is mentioned together with Kashmir and Çigil, and the beauties of this country are mentioned. By depicting the hair of Deylem beauties as bridles tied to animals in the barn, the Bosnian Sâbit critically examines how people dedicate themselves to these idols in the background:

*Yiridür olsa sıtablunda şikâl-i pâyi  
Şiken-i zülû-i mutarrâ-yı bütân-ı Deylem (S k.17/3) [40].*

(The folds of the scented hair of Deylem idols would be worthy of a rope tied to the feet in her barn)

Mezâki, on the other hand, compares his images and dreams to a beautiful and coy beauty in the following poetic couplet, and says that the tulip-cheeked beauties of Çigil and the cypress-heighted beauties of Deylem are jealous of this:

*Cilve-i şâhid-i endişeme reşk eylerler  
Lâle-rûyân-ı Çigil serv-kadân-ı Deylem (k.17/73).*

#### 4.5. Ferhar

It is the name of a city in Turkestan. It is famous for her beautiful daughters. The word ferhar is a muharref from the Sanskrit word vihara, which also means the temple of those who adhere to the religion of Buddhism. Since there are many embroideries and depictions in the temples of this religion, the term "büt-i Ferhar" has become popular with the beauties by being likened to the paintings and sculptures in these temples [16]. The information given by Suuri Hasan Efendi about this city shows similar characteristics with the city of Çigil. In the light of this information, there are idol houses and a great place of worship built by idolaters in this city. In this house of worship, there are carefully selected pagan beauties. The monks of this temple invite the travelers who stop by the city of Ferhar to the temple and allow them to be with the beauty they want. Those who are with these beauties and those who want to continue being together are considered idolaters. The beauties in this temple become beauties with extraordinary beauties. There are two such cities and two temples in Turkestan and China in the imagination and knowledge world of Divan poets. Apart from the city of Ferhar and its temple, the other city and its temple are located in the city of Halluh.

Sheikh Galib says that the mirror of secrets, which looks with envy at the paintings of Ferhar and China's painters in her imagination through the mirror, is broken with grief.

*Şikest olmuş kederden öyle bir âyîne-i esrâr  
Ederken gıpta-keş sûretgerân-ı Çîn ü Ferhârı (k.15/2).*

Comparing the heart to a church, Nedim also talks about the aesthetic beauty of the idols here, while saying that the cowardly idols in the idol house of the heart church in Ferhar dream:

*Deyr-i dil böyle sanem-hâne-i Ferhâr olmak  
Hep senin ey büt-i nâzende hayâlindendir (g.21/3) [41].*

Sünbülzade Vehbi emphasizes the dark complexion of the Ferhar people, whom she mentions together with the cities in the east: implying that she has not encountered the black

moles and hair on her lover anywhere:

*Müsâdîf olmadum Ferhar u Çin ü Sind ü Kâbil'de  
Siyeh-hâl ü siyeh-mû böyle bir kâkül-perîşâna (k.6/107)  
[42].*

#### 4.6. Halluh and Nevşad

Halluh, Khoten and Nevşad are famous Turkestan cities whose names are frequently mentioned in divan poems. Halluh and Nevşad are cities located in the same regions with Hoten, which is famous for its musk scent and ahu, and located in the same region with Hoten, near the city of Belh in the Kunduz state, whose name is often mentioned in our old poem. It is famous for the beauty of the people living in Halluh and Nevşad, their white skin, and their beautiful scents. In Divan poetry, Halluh is usually mentioned together with Nevşad. The cities of Halluh and Nevşad are the cities where the pagan temples are located, where the beauties are offered to the guests who come to visit in the old literature.

*El-hak olamaz rûy-nümâ-yı gül-i Bağdâd  
Sad-gonce-leb-i Helluh u Nevşâdı görürsen (Mezâkî  
k.29/2).*

(The faces of the rose of Baghdad cannot be like the lips of the head buds of Halluh and Nevşad.)

While Seyyid Vehbi was praising Manisa, where he served as a judge for a while, he pointed out the İzmir earthquake that took place in those years and said that if he had seen the Manisa beauties of Halluh and Nevşad, he would have become the most beautiful of Manisa, like İzmir:

*Diyâr-ı Hallûh u Nevşâd görse çün İzmir  
Yere geçerdi ol şermsâr-ı Mağnisa (g.10/7).*

#### 4.7. Sûmnât/Sûmnât/Sûmenât

Sûmenat, or Somnat as it is known today, is both six kilometers from Veraval town on the sea coast in Gujarat state of India. It is the name of a settlement located at a distance, both the temple in the city and the statue or idol in the temple. Somnat (som: moon; nat: big moon as a compound word), meaning "Moon God (Lord)", is one of the twelve holy temples for Hindus that contain the holiness (Shivalinga) of the god Shiva. Somnath Temple has been destroyed and rebuilt many times in the historical process. That is why it is described as an "eternal temple". The existing structure was built in 1951 based on Hindu temple architecture [43]. It is stated that Mahmud of Ghazni conquered Sûmenat in 1025 AD, had the temple destroyed, and had the idols destroyed. On January 8, 1027, Mahmud of Ghazni captured the city and had the idols in the temple destroyed and called the call to prayer. The conquest of Sumnat by Mahmud of Ghazni had great repercussions in the Islamic world, and it was praised by the chroniclers and poets of the period. Among the poets, Ferruh's eulogy was the most famous among them. After Ferruhi, Kadı Burhaneddin b. Mes'ud Ani (d. 1212) described the conquest of Sumnat based on the rumors inspired by Ferruhi in his long masnavi called Enisü'l-Kulûb, which consists of approximately 29

thousand couplets, written in Persian. Fuad Köprülü introduced the work to the scientific world. The story told in Enisü'l-Kulûb is briefly as follows:

As it is known, the statue of the same name, located in the temple of Somnat, was visited by hundreds of thousands of Indians from all over. The city where this temple, which is rumored to have two thousand brahmans and three hundred muganni (singers) and five hundred dances, and in which wealth was hidden, was also called Somnath Patan. During Mahmud's reign, he came to the city of Ghazni and told a legend. According to the legend; When Hz. Muhammad conquered Mecca and broke many idols there, he stole the famous idol called Manat, considered the most important by the polytheists, and took it to India by stealing it, and he intended to deceive the Indians with it. When the Prophet could not see the manat among the broken idols, he realized that the devil stole it and was very upset. Meanwhile, by the order of Allah, Gabriel grew up and was not affected by this. He gave the good news that he would break it and put it in front of the mosque door for him to chew. When the Prophet heard this, he was very happy and prayed to Shah Mahmud. Sultan Mahmud, who listens to this rumor with interest, has a strange suspicion, I wonder if it is not Shah Mahmud himself? An angel enters his night dreams and says that it is Shah Mahmud himself who will conquer Somnat. Sultan Mahmud, who immediately started the preparations for the expedition upon the dream, organizes an expedition to India and then conquers Somnati. When Sultan Mahmud entered the temple after the conquest, he did not listen to the requests of the Brahmans, had this statue broken and had its parts transferred to Gazne and placed in front of the door of the large mosque for Friday prayers so that the believers could trample under their feet.

As Fuad Köprülü points out, this story is likely to have been created based on the similarity between the names Manat and Somnat (So + manat) [44]. Somnat, in his divan poetry, includes the story of Sultan Mahmud's conquest of this place.

*Şâh-ı Mahmûd-baht u ikbâli*

*Hükûm ide Sûmnâta muntazırız (Rizâyî k.26/18) [45].*

(We expect Sultan Mahmud to rule Sumnat with her luck and fortune.)

It is seen as a source of strife because of the ostentatious ornaments of all idol houses over Sumnat:

*Levh-i dilden kılmadan mahv-ı rûsum ey Nâ'îlî*

*Sûmenât-ı fitneyim nakş u nigârımdan sakın (g. 246/7).*

(Naili! before you destroy the pictures from the heart plate, beware of my embroidery and pictures, which are the sumenat of strife.)

The aesthetic phenomenon based on beauty and beauty is defined as sedition as a phenomenon that attracts and confuses people externally, and lovers are imagined as the source of sedition, that is, seditious. In this context, Naili emphasizes the dangers of the phenomenon of beauty when he says that he envisions love as the sumenat of strife and the beauty of idols as fire (hell) and that he has set even the angels, who are innocent servants, into fire:



*Yakar ey Nâ'îlî Cibrîlî dâğ-ı reşğ-i kıssîsi*

*Mahabbet sûmenât-ı fîtnedir hüsn-i bûtan âteş (g.180/7)*

(Nâilî! the envious wound of the story burns Gabriel that love is the Sumenat of corruption and the beauty of idols is fire.)

In the tradition of Divan poetry, the lover's gaze (nigah), which is compared to idols with its beauty, causes fights between the lovers. For this reason, the poet likens the lover's gaze to 'Sûmenât-ı bahr-ı asub' (Sumenat of the sea of turmoil).

Nesîmî draws attention to the phenomenon of love in human beings and expresses that temples have only a shape feature and that love does not have a religion, with the analogy of masjîd tavern, temple sumenat:

*Şem' ile pervâneym bahr ile dür-dâneym*

*Mescid ü mey-hâneym ma'bed ile Sumenât (g.25/11).*

(I am the candle and the propeller, the sea and the pearl, I am the mosque and the tavern, the temple and I am Sumenat.)

While expressing her thought in parallel with Nesîmî, Koca Ragıp Pasha emphasizes the insignificance of the place and states that the important thing is that a person who is on the path of Truth will find Allah (creator) everywhere:

*Gâh deyr ü gâh Ka'be gehi Sumnâtda*

*Hakk-cûy kande olsa Hudâsın arar bulur (g.55/2) [46].*

## 5. Conclusion

It is a historical fact that the Ottoman society had a cosmopolitan structure, that the elements constituting this structure had their own beliefs, worldviews and lifestyles, and that they easily preserved and maintained these characteristics in the Ottoman society. The fact that the Ottoman Empire kept people of various races, religions and classes together over a long historical period in its wide geography and did not allow any friction between them is an indicator of this tolerance. The poem, which was the press of the day and created a great public opinion, showed great success in bringing together different beliefs and the principles of these beliefs. In his poems, he successfully reflected how close the Divan poet, who was a part of the society that exhibited different beliefs and lifestyles, was to the society and the differences that make up the society, and his familiarity with the colorfulness of the building blocks of the society.

Images and dreams about idol houses, which we have discussed as a subject in our study, support this idea to a great extent. In fact, the couplets in which other concepts are included, as well as the couplets that sometimes force the belief structure of Islam, have left and placed traces of the understanding of approaching people of different faiths with tolerance, no matter what purpose they are used, in the depths of people's thoughts and minds.

## Abbreviations

g.: Gazel  
k.: Qasida  
rb.: Rubai

## References

- [1] Şimşek, Y. 2019. "II. Meşrutiyet Sonrası Türk Romanlarında Dini Mekânlar", Uluslararası Sosyal Araştırmalar Dergisi, C. 12, V. 67, p. 115-135.
- [2] Tetik, B. 2015. 15. Yüzyıl Divanlarında Mekân Algısı, Ardahan Üniv. Yüksek Lisans Tezi, Ardahan.
- [3] Doğan, M. N. 2006. *Fatih Divanı ve Şerhi*, Yelkenli Yay., İstanbul.
- [4] Öztürk, L. 2002. "Kilise", DİA (Diyanet Vakfı İslam Ansiklopedisi), C. 26, p. 14-15., İstanbul.
- [5] Uzun, A. 1999. *Divan Şiirinde İslam Dini Dışındaki Diğer Dinlerle İlgili Mefhumlar*, Trakya Üniv. Doktora Tezi, Edirne.
- [6] Ertem, R. 1995. *Şeyhülislam Yahyâ Divanı*, Akçağ Yay., Ankara.
- [7] Yılmaz, O. 2015. *Necati Bey Divanı*, AKM Yay., Ankara.
- [8] Avşar, Z. 2017. *Revânî Divanı*, Kültür ve Turizm Bak. Yay., Ankara.
- [9] Burmaoğlu, H. B. 1983. *Lâmi'î Çelebi Hayatı, Edebi Kişiliği ve Divanının Tenkidli Metni*, Atatürk Üniv., Doktora Tezi, Erzurum.
- [10] Okcu, N. 2011. *Şeyh Galib Divanı*, Türkiye Diyanet Vakfı Yay., Ankara.
- [11] Erünsal, İ. E. 1983. *The Life and Works of Tâcî-zâde Ca'fer Çelebi, With A Critical Edition of His Divân*. İstanbul Üniversitesi Edebiyat Fakültesi Yay. İstanbul.
- [12] Mermer, A. 1997. *Karamanlı Aynî ve Divanı*. Akçağ Yay. Ankara.
- [13] Ayan, H. 1990. *Nesîmî Divanı*, Akçağ Yay., Ankara.
- [14] Güneş, M. 2013. *Manastırlı Celal Bey ve Divanı*, Cumhuriyet Üniv., Yüksek Lisans Tezi, Sivas.
- [15] Akdoğan, Y. *Ahmedi Divanı*, <https://ekitap.ktb.gov.tr/Eklenti/10591,ahmedidivaniyasarakdoganpdf.pdf?0>
- [16] Onay, A. T. 2013. *Açıklamalı Divan Şiiri Sözlüğü*, (Hzl.: Cemal Kurnaz), Kurgan Edebiyat, Ankara.
- [17] Gürkan, S. L. 2003. "Manastır", DİA, C. 27, p. 558-560., İstanbul.
- [18] Tulum, M.-Tanyeri, M. A. 1977. *Nev'î Divan -Tenkidli Basım*, İstanbul Üniv. Yay., İstanbul.
- [19] Ersoylu, H. 1989. *Cem Sultan'ın Türkçe Divanı*, Ankara.
- [20] Tarlan, A. N. 1992. *Hayâlî Divanı*, Akçağ Yay., Ankara.
- [21] İpekten, H. 1991. *Nâilî Divanı*, Akçağ Yay., Ankara.
- [22] Küçük, S. 1994. *Baki Divanı*, Türk Dil Kurumu Yay., Ankara.
- [23] Saraç, M. Y. 2002. *Emri Divanı*, Eren Yay., İstanbul.
- [24] Akkuş, M. 1993. *Nef'î Divanı*, Akçağ Yay., Ankara.
- [25] Çavuşoğlu, M. 1979. *Amrî Divanı*, İstanbul Üniv., Edebiyat Fakültesi Yay., İstanbul.

- [26] Oğuz, F. S. 2017. *Arpaeminizâde Mustafa Sami Divanı*, <https://ekitap.ktb.gov.tr/Eklenti/56084,arpaeminizade-mustafa-samidivanipdf.pdf?0>
- [27] Tarlan, Ali N. 1970. *Zâtî Divanı Gazeller Kısmı 2. Cilt*, İstanbul Üniv., Edebiyat Fakültesi Yay., İstanbul.
- [28] Gökalp, H. 2001. *Fasîhî Divanı -inceleme-metin-*, Çukurova Üniv., Yüksek Lisans Tezi, Adana.
- [29] Dikmen, H. 1991. *Seyyid Vehbi ve Divanı'nın Karşılaştırmalı Metni*, Ankara Üniv., Doktora Tezi, Ankara.
- [30] Yazar, İ. 2010. *Kani Divanı –Tenkidli Metin ve Tahlil-*, Libra Kitapçılık ve Yayıncılık, İstanbul.
- [31] Yılmaz, F. B. 2014. “*Divan Edebiyatında Nakş ve Nakkaş I*”, *Divan Edebiyatı Araştırmaları Dergisi*, V. 12, p. 1328, İstanbul.
- [32] Özyıldırım, A. E. 1999. *Hamdullah Hamdî ve Divanı*, Kültür ve Turizm Bak. Yay. Ankara.
- [33] Tarlan, A. N. 1992. *Ahmed Paşa Divanı*, Akçağ Yay., Ankara.
- [34] Atalay, B. 2006. *Divanü Lügati't-Türk*, Türk Tarih Kurumu Basımevi, Ankara.
- [35] Yılmaz, O. 2019. *Lisanu'l-Acem Ferheng-i Şuuri*, TYEKB Yay, İstanbul.
- [36] Üzgör, T. 1991. *Fehim-i Kadim Hayatı, Sanatı, Divanı ve Metnin Bugünkü Çevirisi*, AKM Yay., Ankara.
- [37] Mermer, A. 1994. *Mezâkî: Hayatı, Edebî Kişiliği ve Divanının Tenkidli Metni*. AKM Yay., Ankara.
- [38] Ersoy, E. 2010. *II. Bâyezid Dönemi Şairlerinden Müniri, Hayatı, Eserleri ve Divanı*, Marmara Üniv., Doktora Tezi, İstanbul.
- [39] Yazıcı, T. 1994. “*Deylem*”, *DİA*, C. 9, p. 263-265., İstanbul.
- [40] Karacan, T. (1991. *Bosnalı Sabit Divanı*, Cumhuriyet Üniv., Yay., Sivas.
- [41] Macit, M. 1997. *Nedim Divanı*, Akçağ Yay., Ankara.
- [42] Yenikale, A. 2011. *Sünbülzade Vehbi Divanı*, Ukde Yay., Kahramanmaraş.
- [43] Arslan, H. 2019. “*Mâturîdî'nin Kitâbü't-Tevhid İsimli Eserinde Budizm'e Atıflar: Sümeniyye Örneği*”, *İnsan ve Toplum Bilimleri Araştırma Dergisi*, V. 8 (4), p. 3353-3371, İstanbul.
- [44] Köprülü, M. F. 1943. “*Anadolu Selçukluları Tarihi'nin Yerli Kaynakları I; Anisü'l-Kulüb*”, *Belleten*, C. VII, V. 27, Türk Tarih Kurumu, p. 459-519, Ankara.
- [45] Demirel, M. 2005. *Mehmed Ali Çelebi (Rızâyî), Divan –Giriş-İnceleme-Metin-Sözlük-Tıpkıbasım-*, Çağrı Yay., İstanbul.
- [46] Yorulmaz, H. 1989. *Koca Ragıp Paşa Divanı*, İstanbul Üniv., Yüksek Lisans Tezi, İstanbul.