
Shah Ismail Hatâyi (1487-1524) is the founder of the Safavid State in Iran. In addition to being an important figure in the political history of the 16th century, he was also a leading figure in Turkish poetry. Shah Ismail, who was also a sheikh in Erdebil Tekkesi, had a major influence on the Anatolian and Persian territories. Going through a tough childhood, Shah Ismail educated himself both in literature and politics. He was a successful politician in Iran and Anatolia alike. Until the battle of Chaldiran, he was victorious in all his military endeavours.

At the same time Shah Ismail was a patron of arts – he supported artists and people engaged in cultural activities. During Shah Ismail’s reign artists lived in the golden age (Canby 1999). In this period, due to the pressures of the Ottoman geography, Turkmens moved from Anatolia to the Safavid Empire. Qizilbash dervishes and poets who spoke Turkish attracted considerable attention in the Safavid palace (Savory 1987). Shah Ismail himself also wrote poems, in which he expressed his beliefs and philosophy of life.

It is certain that Shah Ismail influenced his followers with his high mystical power and charismatic personality. Shah Ismail’s views were
known not only in the Safavid Empire but also in the Ottoman territory. His poems were performed during the indispensable rituals of the religious assemblies called cem. In Alevi-Bektashi community poems written by Shah Ismail under the pen name Hatâyi are still an important part of these meetings, especially during musical rituals. Poetry, an indispensable part of the religious mystic identity of Shah Ismail, continues to have an influence, especially on the Alevi-Bektashi communities. Shah Hatâyi is one of the seven great poets of the Alawite minority.

“Hatâyi Divânı” was edited by Muhsin Macit and published in 2017 in Istanbul, Turkey. It consists of two parts. The first part is a critical edition of the text and the second part consists of the “Şevket Rado” manuscript. The critical edition comprises a table, which provides numbers of poems and verses that occur in more than one manuscript in order to determine the similarities between the copies.

Below, I provide a list of manuscripts which constituted the source material and number of poems found in each manuscript.

<table>
<thead>
<tr>
<th>Location of the copy</th>
<th>Number of poems</th>
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<tbody>
<tr>
<td>1 Berlin State Library Eastern Manuscripts, 259</td>
<td>33</td>
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<tr>
<td>2 Kütübhane-i Meclis-i Şura-yı Milli, 4077</td>
<td>36</td>
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<tr>
<td>3 Fatih Millet Library Ali Emiri, 131</td>
<td>44</td>
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<tr>
<td>4 British Library MS, Or. 11388</td>
<td>53</td>
</tr>
<tr>
<td>5 İBB Atatürk Kitaplığı Osman Ergın Manuscripts, 226/2</td>
<td>85</td>
</tr>
<tr>
<td>6 Egypt National Library Turkish Manuscripts, 40 [MF 54810]</td>
<td>145</td>
</tr>
<tr>
<td>7 Arthur M. Sadder Gallery, DC. SI986.60</td>
<td>150</td>
</tr>
<tr>
<td>8 Mezar-i Şerif Bah ter Museum/ Baku Institute of Manuscripts, E 234</td>
<td>174</td>
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<tr>
<td>9 Biblioteca Vatikan, 221</td>
<td>176</td>
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<tr>
<td>10 Kütübhane-i Meclis-i Şura-yı Milli, 4096</td>
<td>219</td>
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<td>12.</td>
<td>Bibliotheque Nationale, Supplement Turc, 995/64</td>
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<td>13.</td>
<td>Tashkent Academy of Sciences, Institute of Şarkşinashılık, 1340/1032</td>
</tr>
<tr>
<td>14.</td>
<td>Tebriz National Library, 1251</td>
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<td>15.</td>
<td>Bibliotheque Nationale, Supplement Turc, 1307/83</td>
</tr>
<tr>
<td>16.</td>
<td>Tashkent Academy of Sciences, Institute of Şarkşinashılık, 1339/1412</td>
</tr>
<tr>
<td>17.</td>
<td>Gulpâygânî Library, 5/141</td>
</tr>
<tr>
<td>18.</td>
<td>Golestân Palace Library, 2194</td>
</tr>
<tr>
<td>19.</td>
<td>Mescid-i Azam Library, 2009</td>
</tr>
<tr>
<td>20.</td>
<td>Istanbul Research Institute, Şevket Rado manuscripts</td>
</tr>
</tbody>
</table>

There is a connection between the time of copying of manuscripts and the number of poems. If we exclude the missing copies and study the table above, the number of odes and eulogiums in the Tashkent copy of “Hatâyi Divânı”, which is strictly known as a historical record, is 263 if we add 6 odes present on leaves which fall out. There are about one hundred differences between the number of poems in the “Şevket Rado” and the Tashkent copy, which contain the highest number of poems.

The total number of odes and eulogiae written along with different poems in all manuscripts is 501. It seems that the number of poems in manuscripts increases according to the chronological order.

The analytical part of the work consists of three main parts. In the first one, a presentation of the script is given, followed by a preface, abbreviations and transcription alphabet. First, Shah Ismail and his poetry are discussed. This is followed by information concerning
sociopolitical changes that occurred since Shah Ismail's birth and Erdebil Tekkesi, which had the most important influence on his literary direction. In this section, the author depicted the cultural and artistic environment which developed around the figure of Shah Ismail. In the second section, all works of Shah Ismail are comprehensively presented. Detailed information on available copies of the poet's works and on the research carried out on each of his works is also provided.

The section "Hatayî Divanı" discusses copies of the manuscript, manuscript records, numbers of poems and manuscripts related to divans. At the same time, the author has presented numerical evaluations of manuscripts and publications.

The study includes narratives and citations related to the poems, poems added by the copyists, poems present in only one copy, common poems in the "Divan of Hatayi" and in "Deh-nâme" (another work of Shah Ismail) and poems of Hatayî in journals and cönsks (a compilation of the most popular poems of a poet). The conclusion and evaluation are given after this part. At the end of this chapter, the author described in detail the method used in the transcription in the critical edition. After the bibliography, the order and the number of poems in the manuscripts of "Hatayî Divanı" is provided.

We learn that Shah Ismail's 479 Turkish poems were included in "Hatayî Divanı", that is 19 eulogiae, 440 odes, 1 müseddê, 2 mesnevi (apart from de-name and nasihatname), 10 tuyug, 1 kita and 1 matla. The analytical part of the work consists of 595 pages. It is followed by 107 pages, on which the facsimile prints of "Hatayî Divanı" are displayed. (Istanbul Research Institutes Şevket Rado Yazmaları No.: 51).

The eleven publications on the Divan are as follows:


In order to characterize Shah Ismail’s poetic identity, the author analyzed information provided in biographies and periodicals starting from the sources dating back to the period of Shah Ismail. The views of literary historians who elaborated on the poetry of Shah Ismail, especially M. Fuat Köprülü, were critically evaluated. In the study, the author tried to gain access to all known copies of “Hatâyi Divânî” and all available copies were presented in detail. He also provided a table, which consisted of all poems and their respective place in each copy. This makes it possible for the reader to compare poems and manuscripts. It has been determined that “Hatâyi Divânî” was inspired by the famous calligraphers of the Safavid palace. It was emphasized that these calligraphers contributed to the development of representatives of the “nostalgic” line in the Ottoman realm. It has been established that manuscripts of “Hatâyi Divânî” contain some poetry by Şeyhi, Ahmet Pasha and Karamanlı Nizâmi, especially Nesâmi. Comments on these poems have been made as well. Considering the existing literature on critical editions, a consistent methodological approach has been followed.

References


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b) Monografia:

c) Rozdział w publikacji zwartej:

d) Źródła internetowe: