

2 - Borgi. Turco 16

(Rossi, s. 341 v. d.)

30 varak هذا كتاب انشاء منشآت

Okcu-zâde Mehmed ef. (Ölümü : 1039/1629). Rossi, Kâtip Çelebi'nin (VI. nr. 1365) bu eserin ünvanını انشاء منشآت olarak kaydettiğini bildirmektedir.

Bâzi inşâ suretleri :

“Mısır beylerbeyisinden dârüssaâde ağasına muhabbet-nâmedir”,
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zaptı için kadılara mektup yazılır” «تحریراً از شاه تاجی زاده افندی» v.s.

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1971 WOODHEAD, C. Ottoman inşâ and the art of letter-writing: influences upon the career of the nişancı and prose stylist Okçuzade (d.1630). *Osmanlı Araştırmaları. Journal of Ottoman Studies*, 7-8 (1988) pp. 143-159

297.336

ME.A

Mehmed Şahl, Okçuzade

(Ahsen ul-hadis)

احسن الحديث / تاليف اوجي زاده محمد

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على رضا قره بلوط، معجم المخطوطات الموجودة في مكتبات استانبول
و أناطولي، الجزء الثالث، ص.

İSAM 141629 [y.y., t.y.]

s. 1320-1321

15 MAYIS 2008

3 - المقام المحمود - في الحديث والأخبار

ألفه إسمتدادا من الشيخ محمود الأسكنداري ولذلك جعلت إسم
الكتاب : المقام المحمود ؛ قيصري راشد أفندي رقم 150 ورقة 84
، 1071 هـ ؛ هدائي رقم 164 ورقة 66 ؛ كوبريلي رقم
291 ورقة 78 ؛

4 - منشآت أوقجي زاده محمد شاهي - في الأدب (ت)

حاجي سليم آغا رقم 999 ورقة 126 ؛ جامعة إستانبول رقم
1192 ، 1526 ؛ أسعد أفندي رقم 3293 ، 3294 ؛
متحف مولانا رقم 5754 ورقة 60 ؛ مراديه رقم 5275 ،
4/6671 ؛ قاضي زاده محمد أفندي رقم 430 ؛

5 - النظم المبين في الآيات الأربعين (ت)

تاريخ التأليف 1039 هـ ؛ قيصري راشد أفندي رقم 601 ورقة
331 ؛ وحيد باشا رقم 2521 ورقة 242 ؛ كوبريلي رقم
217 ورقة 349 ؛ بايزيد رقم 537 ورقة 406 ؛ فاتح رقم
656 ؛ نورعثمانيه رقم 117 ؛ رقم 2639 ، 2640 ؛ حالت
أفندي رقم 30 ؛ رقم 75 ؛ متحف مولانا رقم 5495 ورقة
330 ، 1199 هـ عاطف أفندي رقم 253 ؛ أمانت خويته
سي رقم 612 ورقة 364 ؛ لالا إسماعيل رقم 612 ؛ حميديه
رقم 195 ؛ مراديه رقم 4967 ورقة 256 ؛ عاطف أفندي رقم

253 ؛ فيض الله أفندي رقم 1558 ؛ طبع في

1311 ، 1294 Istanbul ؛

4362 - محمد شاهي بن محمد باشا الإستانبولي العثماني الحنفي

رئيس الكتاب المنشي الدفتردار التوقيعي الصوفي الشاعر المعروف
بمحمد شاهي وبأوقجي زاده المتوفى بإستانبول سنة
1630/1039

(أنظر : كشف الظنون 17 ، 53 ، 1964 ؛ ذيل كشف
الظنون 537/2 ؛ هدية العارفين 276/2 ؛ محمد طاهر عثمانلي
مؤلفري 78/2)

من تصانيفه :

1 - أحسن الحديث = ترجمة حديث الأربعين (ت)

قيصري راشد أفندي رقم 152 ، 1069 هـ قسطنطين رقم
1773 ؛ مراد ملاً رقم 435 ورقة 192 ؛ رقم 1231 ورقة
125 ؛ فاتح رقم 677-678 ؛ لاله لي رقم 1664 ؛
نورعثمانيه رقم 628-629 ؛ داماد زاده رقم 1231 ؛ عاطف
أفندي رقم 383-384 ؛ حالت أفندي رقم 75 ؛ خسرو باشا
رقم 31 ؛ حكيم أوغلي رقم 180 ؛ إسمخان سلطان رقم 69 ؛
سليميه رقم 55 ؛ حميديه رقم 199 ؛ لالا إسماعيل رقم 34 ؛
أياصوفيا رقم 290 ، 1626 ؛ أسعد أفندي رقم 263 ورقة
117 ؛ رقم 1079 هـ ؛ رقم 290 ورقة 183 ؛ رقم 1/3586
رقم 1/3723 ؛ محمد عاصم رقم 28 ؛ وفي مكاتب إستانبول
نسخ أخرى ؛ طبع في إستانبول 1313 ، 1314 ؛

2- ترجمة تحفة الصلوات لحسين واعظ الكاشفي (ت)

قيصري راشد أفندي 3/451 ورقة 41-147 ؛ رقم
1/1366 ورقة 91 ، 1012 هـ أسعد أفندي 278 ؛
أياصوفيا 278 ؛ عثمان أركين رقم 967 ورقة 107 ؛ روان
كوشكي 97 ورقة 190 ؛ أحمد ثالث يكيلر 3993 ورقة 83 ،
1081 هـ طبع في 1285 Istanbul ؛

OL KASIM 1983

tion, who recites and sings the noble deeds of the old heroes. The second work drawn from the origins of the ancient *Oghuz-nāmas* is that of Abu 'l-Ghāzī Bahādur (1012-74/1603-63 [q.v.]), a khān of Khwārazm who led an adventurous life, who belonged to the family of the Uzbek or Özbek [q.v.] Shībānī and who was a descendant of Čingiz Khān. He wrote two works, one on the ethnic origins of the Turkmens, the *Shadjara-yi Tarākima*, and another, the *Shadjara-yi Turk*, written at Khīwa in the year of his death and forming a genealogical history of the Turks. The author used Rashīd al-Dīn's history, but he states that he used seventeen historical chronicles. The tradition of the legendary Oghuz lived on in Central Asia, where numerous *Oghuz-nāmas* written between the 9th/15th and 13th/19th centuries are to be found. On some occasions, Oghuz appears in them as a Muslim hero summoning his people to adopt the Islamic faith.

Bibliography: W. Bang and G. R. Rahmati, *Die Legende von Oghuz Kaghan*, in *SBAW Berlin* (1932), 683-724; W. Barthold, *Histoire des Turcs d'Asie Centrale*, Paris 1945, Tkish. version, *Orta Asya Türk tarihi hakkında dersler*, Ankara 1975; L. Bazin, *Notes sur les mots "Oghuz" et "Türk"*, in *Oriens*, vi (1954), 315-22; A. Bombaci, *Histoire de la littérature turque*, Paris 1968, 102-3, 162-71, 183-99; J. Eckmann, *Die Tschagataische Literatur*, in *PTF*, ii, Wiesbaden 1964, 382-5; A.-M. von Gabain, *Die alttürkische Literatur*, in *ibid.*, 218-20; R. Giraud, *L'empire des Turcs Célestes*, Paris 1960; K. Jahn, *Die Geschichte der Oghuzen des Rasīd-ad-Dīn*, Vienna 1969; A. N. Kononov, *Rodoslovnaya Turkmen*, Moscow-Leningrad 1958; H. Korogly, *Oguzskiy geroičeskij epos*, Moscow 1976; B. Ögel, *Türk mitolojisi*, i, Ankara 1971; P. Pelliot, *Sur la légende d'Oghuz Khan en écriture ouïgoure*, in *T'oung Pao*, xxvii (1930), 247-538; A. M. Sherbak, *Oguz-nāme-Muhabbatnāme*, Moscow 1959; F. Sümer, *Oguzlar*, in *IA*; idem, *Oguzlar'a ait destanı mahiyetde eserler*, in *AÜDTÇF Dergisi*, xvii (1960), 359-455; Z. V. Togan, *Umumi Türk tarihine giriş*, i, Istanbul 1946; idem, *Oguz destanı, Resideddin Oguznāmesi*, Istanbul 1972.

(IRÈNE MÉLIKOFF)

OHRID [see OKHRĪ].

OKÇU-ZĀDE, MEHMED SHĀH BEG (970-1039/1562-1630), Ottoman *nishāndī* and prose stylist.

Okçu-zāde Mehmed Shāh (or Shāhī) Beg was born in 970/1562, the son of a long-serving Ottoman chancery official, later *beglerbegi* [q.v.] Okçu-zāde Mehmed Paşa (d. ca. 995/1587). His own chancery career spanned 44 years. Appointed *kātib* of the *diwān-i humāyūn* [q.v.] (988/1580), he held office as *re'īs ül-küttāb* (1005/1596), *defter emini* (1006/1597), and *nishāndī* [q.v.] (1007-10/1599-1601). He then served as *defterdār* [q.v.] of Egypt with the rank of *sālyāne begi* (1013-16/1605-8). After several years without official employment, he was reappointed *defter emini* (ca. 1029/1620), then *nishāndī* briefly at the start of 'Othmān II's Polish campaign (1030/1621), and again for a short final period (ca. 1031-3/1622-3) coinciding approximately with the second sultanate of Muṣṭafā I and the tenure of the office of *shaykh ül-Islām* by his friend and patron Yahyā Efendi. Okçu-zāde died in 1039/1630 (Newzāde 'Atā'ī, *Dhāt-i Shekā'ik-i nu'māniyye*, Istanbul 1268/1852, ii, 730-1).

Considered by 'Atā'ī as second only to Tādji-zāde Dja'fer Čelebi for his skill as *nishāndī*, Okçu-zāde's *nishān* style is comparable with that of 'Azmi-zāde, Nergisi and Weysi [q.v.]. His principal works are: (i) *Münşe'at al-nishān*, a collection of about 80 letters, first

compiled ca. 1038/1629, with a valuable autobiographical introduction; various manuscript versions exist. (ii) *Ahṣen al-hadīth* (published Istanbul 1313/1895-6), an elegant versification, with prose commentary, of *kırk hadīth* (cf. A. Karahan, *İslam-Türk edebiyatında Kırk Hadis toplama, tercüme ve şerhleri*, Istanbul 1954, 218-22). (iii) A prose translation of Kāshifī's [q.v.] *Tuhfet al-salāt* (completed 1021/1612). Samples of his verse are also found in *udhkiyes* under the *makhlās* Shāhī.

Bibliography: 'Atā'ī, ii, 730-1, and Okçu-zāde's *Münşe'at*, Istanbul University Library TY 3105, fols. 1b-8b; derived from 'Atā'ī are Kātib Čelebi, *Fedhlike*, Istanbul 1267/1851, 127-8; Ahmed Resmī, *Khalīfet er-rū'sā* [*Sefinet er-rū'sā*], Istanbul 1269/1853, 23-5; *Sicill-i 'Othmānī*, iv, 133; 'Othmānī *mū'ellifleri*, ii, 78-9. For other references, see C. Woodhead, *Ottoman inṣā and the art of letter-writing: influences upon the career of the niṣān and prose stylist Okçuzade (d. 1630)*, in *Osmanlı araştırmaları*, vii-viii (1988), 143-59. (CHRISTINE WOODHEAD)

OKHRĪ, OHRID, a former Ottoman *sandjak* capital and centre of an extensive *kaḏā'*, today a town of ca. 20,000 inhabitants situated in the south-westernmost part of the former Yugoslav republic of Macedonia. The Ottoman name of Okhrī derives from the Slav Ohrid, which in turn goes back to the antique name Likhnidos. Throughout recorded history it was a major centre of Slav Christianity, the seat of an autocephalous patriarchate (976-1767 A.D.) and from 971 to 1018 capital of the West Bulgarian or Slav-Macedonian empire of Tsar Samuel. During the greater part of the Ottoman period (1385 or 1395-1912), it was the centre of a *sandjak* which comprised the south-western corner of modern Slav Macedonia and large stretches of central Albania. During the reorganisations of the *Tanzimat* [q.v.], it was degraded to a *kaḏā'* in the *sandjak* of Manastir [q.v.], which was also the centre of the *vilayet* of Manastir. Okhrī was further an Islamic centre of regional importance, possessing a number of mosques, *medreses* and dervish lodges, of which that of the Hayātiyye was the central *tekke* of this *Khalvetiyye* branch of supra-regional importance, having a large number of *tekkes*, especially in southern Albania.

Okhrī is situated at an altitude of 806 m/2,643 feet above sea level on the shores of Lake Ohrid, and is picturesquely built on the slopes of a promontory, which is on three sides surrounded by the lake and still carries the well-preserved castle and city walls of Tsar Samuel's time, repaired in the Middle Ages and maintained by the Ottomans till the 19th century. Its easily defensible position, on a lake full of fish and at the head of a fertile plain, ensured that the town was inhabited throughout recorded history as well as in pre-historic times. Moreover, Okhrī commands the Via Egnatia on the eastern approaches of Albania.

The old Ottoman chroniclers ('Ashik-paşa-zāde, Orudj, Neshri. Anonymus Giese) do not mention the conquest of Ohrid and present an inaccurate picture of the conquest of the adjacent districts (Manastir, Pirlpe, Prilep to the east and Karli-lli = Central Albania to the west), which are supposed to have been conquered in 787/1385. This date in fact represents a raid into Albania, ending with the Battle of the Vijoshe, after which a number of Albanian lords accepted Ottoman overlordship. It is possible that at that time the Albanian ruler of Ohrid, the Grand Župan Andrew Gropa, who in 1378 is mentioned as such on the foundation inscription of the church of Old St. Clement, was removed and direct Ottoman rule installed. It is nevertheless difficult to imagine

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OKCUZÂDE MEHMED ŞÂHÎ VE MANZUM KIRK HADİS TERCÜMESİ: AHSANÜ'L-HADİS

Dr. Âlim YILDIZ*

OKCUZADE MEHMED SHAHI AND TRANSLATION OF WRITTEN IN VERSE FORTY HADITH: AHSANU'L-HADITH

Okcuzâde Mehmed was born 1562, in İstanbul. He used Shahî and Zeynî nickname. He was died 1630 in İstanbul. His grave is in İstanbul. Okcuzâde is one of important statesman and sufi poets. He was nine works. One of this works is translation of written in verse forty hadith (Original name is Ahsanu'l-Hadith).

In this article, we studied Forty Hadith of Okcuzade. The article consist of two chapters. In the first chapter, we studied, life, literary personality and works of Okcuzâde. In the second chapter, the original text of Okcuzâse`'s Forty Hadith has been given.

Anahtar Kelimeler: Edebiyat, Okcuzâde, Kırk hadis

Arap, Fars ve Türk edebiyatlarında yer alan, hadîs-i erba'în (kırk hadis) yazma geleneğinin doğmasında bir çok sebep bulunmaktadır. Bu sahada eser vermenin en başta gelen sebebi, Hz. Peygamber`in çeşitli yollarla rivâyet edilen: *Ümmetimden her kim hadislerimden kırk hadis ezberler, başkalarına öğretirse Allah onu kıyâmet günü fakîhler ve bilginlerle birlikte haşreder*¹ hadisidir.

Bundan başka, Hz. Peygamber`in şefaatine nail olmak, hayırla yâd edilmek, daha önce kırk hadis yazanlara benzemek ve bu geleneği devam ettirmek, okuyucuların hayır dualarını almak, bir konuyu aydınlatmak ya da bir konuya dikkat çekmek, yakalandığı bir hastalıktan kurtulmak, cehennem azâbından korunmak, sıkıntılarını gidermek, geçen boş zamanları telâfi etmek, dîne ve müslümanlara hizmet etmek, şahsî görüşlerini eserinde açıklama

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¹ Aclûnî, *Keşfü'l-Hafâ*, II, 246 (Hadis no: 2465). Benzeri hadisler için bkz. Süyûtî, *Câmiü's-Sagîr*, II, 524 (Hadis no: 8636, 8637).

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eI-MAKÂMU'I-MAHMÛD

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Dârulhadis

If I say that the skies have opened, the spring has come,
I mean that my beloved has shown me some affection.
If I say that the meadow is adorned with blossoms,
it conveys that my sweetheart spoke to me with a smile.

Galib
(1759 - 1799)

Pool

Deep down, the night has massed again
My darling smiles in her wonted place
My darling who doesn't come by day
Appears at night by the pool.

The moonlight a sash for her waist
The heavens her secret veil
The stars roses in her hand.

Ahmet Haşim
(1884 - 1933)

I Had A Map

I had a map, a souvenir from school
With continents and seas and coloured countries.
A splendid world, I hardly know it now,
With happy men and peaceful smoking chimneys
And continents and seas and coloured countries.

And now I weep, our map is all in blood
The blood Cain shed, that never could be staunched,
Bringing a somber sameness to our world
And torment to us all.
And now I weep, our map is all in blood.

Cahit Sıtkı Tarancı
(1910 - 1956)

Osmanlı Araştırmaları, c. VII-VIII, 1988 İstanbul
Makale 143-159 sayfaları arasındadır.

Dergi / Kitap
Kütüphanede Mevcuttur
Okun Zade Mehmet Şahi

OTTOMAN İNŞA AND THE ART OF LETTER-WRITING · INFLUENCES UPON THE CAREER OF THE NİŞANCI AND PROSE STYLIST OKÇUZADE (d. 1630)

Christine Woodhead

Numerous skilful poets capable of originality in rare and beautiful expressions may always be found in every country, if not in every major city. But true prose stylists, those with natural talent, appear perhaps once in every generation. Hence there is a dearth of eloquent writers.

Okçuzade Mehmed Şah Beg, 1620s¹

The use of rhetorical prose for the enunciation of a great theme is a feature of all major cultural traditions, serving such varied ends as the civic pride of ancient Greece, the rivalries of medieval Italian city-states, the humanism of Erasmus, or the patriotism of Churchill. In the Islamic tradition, demonstrative rhetoric, in Arabic, Persian or Turkish, played a significant part in creating through the written word those images most appropriate to sovereignty. For the status-conscious Ottoman ruler, promotion of *ilmü'l-inşa* - the science of epistolography and, by extension, of elegant prose composition - was a necessary adjunct to political power, symbolizing attainment of the high level of intellectual and aesthetic refinement expected in a successful empire. In this sense, the theory and practice of Ottoman *inşa* was developed not merely as a requisite vehicle for portraying the power and magnificence of the state *per se*: it was designed also as a conscious expression of Islamic cultural synthesis, and by implication of Muslim political leadership under the Ottoman banner. Whilst both

1 *Münşe'atü'l-İnşa*, Istanbul University Library TY 3105, 5b.

yıhasında şeriatın yerine de Avrupa'da olduğu gibi laik kanunların uygulanması görü-
şündedir (68).

Refahın geliştirilmesinde bilmin üzerinde ısrarla duran Paşa, bilim-hürriyet-refah
arasındaki ilişkiyi haberdardır. Ama hürriyeti halkın yönetime katılması olarak değil,
kanun önünde eşitlik ve güvenlik olarak değerlendirir. Yani hürriyet anlayışı daha çok
adalet ile ilgilidir (69).

Sadık Rıfat Paşa'nın bütün bu fikirleri Tanzimat döneminde ilan edilen iki ferman-
da da önemli ölçüde yer aldı. Bundan dolayı onun fikirleri Tanzimat Fermanı ve Gülha-
ne Hatı Humayunlarının ilham kaynağı olarak değerlendirilebilir.

TÜRKİYAT ARAŞTIRMALARI DERGİSİ,
Yıl: 1/sayı: 1 (Kasım-1994) Konya, s. 145-155.
[Selçuk Üniversitesi Türkîyat Araş. Ens.]



68) Kuran, Agm.
69) Lewis, Age. s. 132.

27 KASIM 1996

OKÇU-ZADE'NİN MANZUM KIRK AYET TERCÜMESİ

Yrd. Doç. Dr. Ahmet SEVGİ♦

Okçu-zâde Şâh Mehmed Efendi, Okçu-zâde Mehmet Paşa'nın oğludur. 970/
1562'de doğmuştur. Medrese tahsilini tamamladıktan sonra ilmiye sınıfına intisâb eden
ve bir ara Şeyhü'l-İslam Nakîb-zâde'nin muîdliğini de yapan Okçu-zâde daha sonra bu
meslekten ayrılarak devlet yönetiminde görev alır. Sırasıyla tezkirecilik, reisü'l-
kütâplık, nişancılık (5 defa) ve defterdârlik görevlerinde bulunur. Ve 1039/1629'da da
vefât eder (1).

"Şâhî" mahlasıyla şiirler de yazan Okçu-zâde, daha çok bir "münşî" olarak tanın-
maktadır. Bu vâdide kaleme aldığı "Ahsenü'l-hadis" "En-nazmu'l-mübîn fi'l-âyâtü'l-
erba'in" ve "Münşeât" gerçekten kıymetli eserlerdir (2). Nevî-zâde Atâî, bu konuda şöy-
le der: Asâr-ı celîlesinden "Ahsenü'l-hadis" ismi ile müsemmâ Hadîs-i Erba'in'i vardır.
Her bir hadîs-i şerîfi mısra'î-râbî olmak üzere birer kıt'ada nazm eyleyüp müşebba' u
mufassal Türkî şerh itmişdir. Ba'dehû kırk âyet-i kerîmeyi dahî ol tarz üzere nazm u
şerh eylemişdir. Dîvân-ı hümayûn hizmetinde iken selâfîne gönderilmek için inşâ itdi-
gi nâmeleri ve suver-i mekâtîb-i belîgatü'l-esâlibi cem' u tertîb eyleyüp mecmû'a-i hâtr-
firîb eylemişdir (3).

İktibâs ettiğimiz parçadan da anlaşılacağı üzere Okçu-zâde makalemizin konusunu
teşkil eden "En-nazmu'l-mübîn fi'l-âyâtü'l-erba'in" (*) adlı eserinde kırk âyet üzerinde

♦)S.Ü. Fen-Edebiyat Fakültesi Türk Dili ve Edebiyat Bölümü Öğretim Üyesi.

1) Bkz. Nevî-zâde Atâî: Hadâ'iku'l-hakâ'ik fi-tekmîleti'ş-şekâ'ik, İst. 1268, C.2, s. 730-731.

2) Okçu-zâde'nin diğer eserleri ile ilgili bilgi için bkz. M. Tâhir: Osmanlı müellifleri, C.2, Matba'a-i Âmire,
İst. 1333, s. 78-79.

3) Nevî-zâde Atâî: a.g.e, s. 731.

*) Okçu-zâde: En-nazmu'l-mübîn fi'l-âyâtü'l-erba'in, Mevlânâ Müzesi Ktp. No: 5495 v. 1b-330a.

Üzerinde çalıştığımız bu nüshanın tavsîfi şöyledir:

Kıtap adı: En-nazmu'l-mübîn fi'l-âyâtü'l-erba'in.

Yazarı: Okçu-zâde.

Başı : حمد وافر فراوان و شكر و ستایش بيكران اول نواله بخش . . .

Sonu : هر كس ز در تو حاجتی ميخواهم
من آمده ام از تو ترا ميخواهم

Yazı : Nesih
Ölçü : 32x18.2/26.1x12.2
Satır sayısı : 25
Yaprak sayısı : 330.