

Section VI

Beyond Konya's Çelebis, The People Who Spread the Mevlevi Order

Divane Mehmed Çelebi – Mehmed Çelebi's lineage – Is it Sultan-i Divani or Sultan-i Divane? – Divane Mehmed Çelebi's life – Criticism of Sefine – The disposition and doctrine of Mehmed Çelebi – His poetry – His khalifas and his job – Celaleddin Ergün Çelebi – Yusuf Sine-çak – The ones trained by Yusuf Sine-çak

Divane Mehmed Çelebi

The Mevlevi Order, or Mevlevilik, was formalized by Çelebi Hüsameddin and Sultan Veled, and the path started spreading with Ulu Arif Çelebi. Other than those holding the Çelebi position in Konya, the exceptional Sultan Veled and Ulu Arif Çelebi, there were two people in particular who were very influential in the spread of Mevlevilik: Divane Mehmed Çelebi and Celaleddin Ergün Çelebi. They were just as or perhaps even more influential than Sultan Veled and Ulu Arif Çelebi.

Mehmed Çelebi's Lineage

In a family tree, Sakıb Dede described Divane Mehmed Çelebi as being the grandson of Germiyanlı Süleyman Shah's son Hızır Pasha, verifying a rumor among Mevleviis. According to Dede, Süleyman Shah married Sultan Veled's daughter Mutahhara Hatun and had two sons from her, Hızır and Ilyas. Hızır Pasha's son was Bali or Bali Mehmed Çelebi and Divane Mehmed Çelebi was Bali Efendi's son.

In Eflaki, the names of Sultan Veled's grandson Ilyas and Hızır are mentioned, however, there is no record of Mutahhara Hatun marrying Süleyman Shah. When we mentioned Ulu Arif Çelebi, we said that he met Alisiroglu Yakub Bey. Yakub Bey was the grandfather of Süleyman Shah. In the deed that was renewed in Hijri year 765 (1392-1393), it is mentioned that with the exception of graveyards, masjids and roads, he dedicated all of his properties to Ulu Arif Çelebi [119]. According to the inscriptions, Yakub Bey's son Mehmed Bey died before 1368 (768-769H). Again, inferred from the inscriptions, Süleyman Shah died before 1387 (789H).

Mutahhara Hatun's mother was Fatima Hatun, who was Sultan Veled's first wife and the daughter of Kuyumcu Salahaddin (Kuyumcu means goldsmith). When Sultan Veled married Fatima Hatun, Kuyumcu Salahaddin was still alive and this marriage happened before Kuyumcu Salahaddin's death in 1258 (656H) [120]. Even though we do not know Mutahhara Hatun's date of birth, we can assume that since she was born from a woman who married before 1258, if the rumors are correct, Süleyman Shah had a very long life.

Since it is recorded in Eflaki that Burhaneddin Ilyas Pasha had the duty of *saki* (wine/water bearer) at the same time as Ulu Arif Çelebi was engaged in *işret* (a state of divine intimacy) in Denizli (236 a-b), we can assume that Hızır and Ilyas Pashas were probably born much before Ulu Arif Çelebi's death in 1320.

In the Konya Museum archive, there is a copy of *Menakab-al Arifin* (Tales of the Gnostics) from 869H (1464) that includes a separate handwritten genealogical tree appended to the document recorded in number 2158 at the end of the 6th section on the final pages, 677-678. In this tree, situated between Hızır Pasha and Bali Çelebi, there are two other people mentioned: Mehmed Pasha and Ahmed Pasha. Hızır Pasha's son is Mehmed Pasha, whose son is Ahmed Pasha. Located at Istanbul University Library among the Persian-language writings, there is a copy of a genealogical tree that matches the details above, recorded at number 1231, in 983H Ramadan (1275) (192.b). The same information is also present in a genealogy found at Istanbul Suleymaniye K among Halet Efendi's books recorded at number 320 in a copy taken into possession by Çelebi Huseyn (hilafet 1666-1667/1076-1077H) (193. b). It is also included in an additional section of Halet Efendi's copy at number 46 (357.a.). We see this genealogy in different copies [121]. For this reason, we must accept that the genealogy Sefine provided was wrong and, instead, take this genealogy as correct [122].

Is it Sultan-i Divanî or Sultan-i Divane*?

Mehmed Çelebi was assigned to Karahisar Mevlevi-hane as a shaikh and served as the shaikh during his father Bali Çelebi's time. He continued to serve as the Karahisar shaikh for a long time. His name appears as "Divane Muhammed Çelebi" in the genealogy I mentioned above. Kept in the Konya Museum Library at number 2147 in the cabinet numbered as E-4-16 [123], the name "Hazrat-i Sultan-i Divan(e) Efendi kuddise sirrahu (divine secret)" is written on a poem at the end of a booklet (*risale*) with a date of 1165H (1751) in a magazine. In another poem, "Hazret-i Sultan-i harabat Divane Efendi kuddise sirrahu" is written. In 723H (1323), the freed slave of Sultan Veled wrote a copy of the Mathnawi that we based our translation on. In 952H (1545) at the end of sixth month of the year, *jumada al-awwal*, *cemaziyelevvel*, Mehmed Çelebi was one of the witnesses in an arranged deed, and his signature was "Muhammed-ibn-i Muhammed-al meshur Divane Mehmed Çelebi." [124].

After all this evidence, it is clear that the nickname "Sultani Divani" is derived from the nickname "Divane" (the crazy one).

* Divane means the crazy one

Life of Divane Mehmed Çelebi

Divane Mehmed Çelebi is very similar to Ulu Arif Çelebi in his disposition. Most correct information is from the last section of *Gülşen-i Esrar*, written by his affiliate Şahidi. But unfortunately, Şahidi did not write this book with the purpose of recording his memories with Divane Mehmed or the events he witnessed. If he had written with this purpose like Eflaki did, we would probably have learned very important information about Mehmed Çelebi.

Below we summarize what Şahidi observed and heard about Divane Mehmed Çelebi:

"I corresponded with a Mevlevi named Fenayi when I was 24 years old [126]. At the time being from the Mevlana lineage living in Karahisar, Pasha Çelebi [127] came to Latakia (*Lazkiye*)

(today in Syria). Wherever there is a horse of good breed, people would sell it to Pasha Çelebi and he would sell these as a trade. When Beyazid II's son Shahzadah Alem Shah was in Latakia, Çelebi brought him a horse.

We went to Latakia. The shaikh of Latakia Mevlavihane was Fani Dede and Seydaye was his new trainee (*köçek*) [128]. All of us went to Pasha Çelebi. I joined the Mevlevilik. At around the same time, a couple of people who came to Latakia talked about Mehmed Çelebi. Sehir Kethudasi (the city butler) Gerebeci Ali too said he would turn the jars full of wine into honey. Muarrifoglu, who has a publication entitled "Vahdet-name" [129], said that as soon as Mehmed Çelebi was born, Fenayi went to kiss his feet and recited a couplet of Mevlana's about the newborn. The meaning of this couplet is: *"The beloved became occupied with musical instruments at the end of times and got carried away with amusement. In appearance, it is all play and preoccupation with imaginary things, but the truth of it is relentless striving"* [130].

According to a legend, Mehmed Çelebi used to walk around the Konya plains. Forty people followed him covered in sackcloth. One day in winter, he entered Mevlana's shrine, sat on Mevlana's coffin, and put the conical hat on his head. He had a wine jug in one hand and a wine glass in the other. He was drinking the wine and throwing it into the shrine. People yelled at him and said, "Oh no he will be ruined! He will incur the wrath of Mevlana!"

"Don't you see Mevlana?"

When they looked, they saw Mevlana himself on top of the coffin, having emerged from the shrine. Mehmed Çelebi then went to a bathhouse and then into the furnace room of the bathhouse. He did not burn and nothing happened to him.

I met seven of those 40 people and heard many stories from them. I had a deep desire to see Mehmed Çelebi, and fell in love with him from my soul. He was in my dreams often and there were times I saw him clearly. At around this time, I was a teacher of Pasha Çelebi's son Emir Adil. But I needed to go back to my town, Mugla, to see my mother, and so that's what I did.

In Mugla one night in a dream, Mehmed Çelebi told me, "Stand up Şahidi if you want to find me. If you love us, become a *derbeder* (roguish drunkard)." I heard him clearly. I asked for rakı (hard liquor) and wine from my mom. She found some and brought them to me. I reassured her that she should not bring something negative to her heart and I started to drink.

Once winter passed, I hit the road with a man who also wanted to meet Divane Mehmed Çelebi. I called him Baba Acem (Father Persia) since he spoke Persian all the time. We arrived at Bursa, and from there we went to Kütahya. Pasha Çelebi had become the trustee of Kütahya and Mehmed Çelebi had just returned from Arabia and was a guest of Pasha Çelebi.

When we arrived, Emir Adil informed his mom about our arrival, and she sent a rug which they put next to Mehmed Çelebi for me to sit upon. When I saw Mehmed Çelebi from the door, I lost myself and started crying. He said, "come, come, look, they put this rug just for you." In a state of ecstasy, I sat next to him and closed my eyes. Everyone was saying, "beloved, welcome". But I couldn't say anything. I was constantly shaking. I just wanted to be alone with him.

Mehmed Çelebi said to one of the *abdals* (a rank in dervishhood): “Musa Abdal, do you have weed (hashish)?”

He said, “I have.”

“OK, bring some.”

Musa Abdal brought the weed pipe and said aloud: “For those who are beloved, this is a sofrâ (feast) of the *tariqa*, and a remedy that brings elegance.” He handed the pipe to everyone; some were smoking. Those who didn’t want to smoke touched the pipe and touched their heads.

Mehmed Çelebi said to me: “*Andan Dedecigim*” (This is from Him/Her/Hu). *I felt ecstatic, oh Sultan exalted.*

Those in the room left one by one, saluting, leaving us alone.

Like a crazy person, Mehmed Çelebi in a loud voice said in Turkish: “*Eskilerin alayın, na’line, na’l parane helva vireyin, eski demirine helva vireyin, kazanın, bakirin kalaylayıvereyin,*” meaning: “Let me take your old shoes and give you *halva* in return, dear beloved. Let me take your cauldrons and copper and cover them with melted tin”. In a peculiar and a delirious manner, tears falling down his face, he recited the following couplet:

**One whose eyes do not waver
Becomes a rare one whose heart opens**

Mehmed Çelebi used to shave his head, eyebrows, beard and mustache, and he drank wine, and appeared to be treacherous and unconventional. This was his way of hiding from the general population. He fell into disgrace among them, had a bad reputation and he always held a wine glass in his hand. But it is impossible for me to tell all the miracles I saw from him. He made *şerbet* (a syrupy sweetened drink) from wine; the soil he touched became gold; if the wine jug was emptied, he would hand it to the *saki* (wine bearer) and find the jug full on its own. In the rowboat, he would fill the empty jug with seawater and the water would turn into wine.

I shaved like him and became one of his *abdals* (dervishes). I entered into the sea of nothingness, saw a disgraced lover and I became disgraced. I followed him. I ran barefoot in front of him. When we were traveling, he would give me shoes to wear and a horse to ride. But even if I got onto the horse, I would get off a moment later, and remove the shoes from my feet. He would give my horse to another *abdâl*, saying “do not let anyone ride it” and would tell the *abdâl* to take it in tow. He would not leave me alone, not even for a moment. He would be so kind as to say: “Şahidi, why are you tormenting me like this? Why are you walking? Why are you barefoot? My heart is breaking, I feel pity for you.” I would say in return: “Oh the king of this city, I can’t put my shoes on the roads you are walking.” When he heard this, he would say: “Oh Şahidi, you burned me.”

He would buy shoes for me from each city we visited, and told me to wear them. I would put them on the road and walk away. He said: “Abdals tread lightly on the ground as they feel pity and want to protect the road even if they are barefoot. Sometimes they walk and other times they sit and rest. But you are running around all day and night.” I, however, felt pleasure from the pain the pebbles caused on the road. I had a shirt made out of camel wool, it didn’t have arms, it was full of lice, however I wore it. He gave me lots of clothes, but I gave all of them away...”

The following *müstezat* (rhythmic poem) of Şahidi’s was possibly written when he was with Divane Mehmed Çelebi. In the poem, when *aşıkları aşk içre katar eyleyen Muhammed* (Muhammed, the one who makes lovers fall into love) is mentioned, that phrase refers to Divane Mehmed Çelebi [131].

**How beautifully God has adorned this lover's face and the lover's ornament with beauty!
Those with vision who see Him/Her praise His/Her beauty
Those who see His/Her face and eyes lose their decision and their will.
O musician whose hearts are attracted to you, take the çeng and the rebab (famous
instruments of the period) in your hands, tear away the veil of shame, and remove the
drunkenness from your head.
O two-faced, deceitful beauty, give up hypocrisy; Take the path of non-existence and
realize God!
Fall into the Shaikh's hook and get caught; Be a love fish and leave the side. Find the sultan
of the hunt, leave the trouble!
Hey, what is her amber-scented mole and her bright face? He is the cupbearer of Kevser
(server of Kevser wine), he is a painted soul.
Watch how he gathers fire and light into one place; What a beautiful art, what a beautiful
divine power!
That supreme king, that supreme desire, Muhammad, lined up the lovers like a caravan in
love.
O camel of the heart (stubborn heart), be the leader of that caravan; bear the burden with
love, eat the thorns with trouble!
Şahidi, O confused madman, O headless, footless, disgraced madman! Spend your day and
night in trouble and calamity; Cry and moan, drink the seas!***

Once again, in the following *mülemma ghazal* (In Divan literature, this term refers to odes/poems combining Turkish verses and Persian or Arabic verses), the name Muhammed refers to Divane Mehmed Çelebi, as alluded to in the following lines:

**I am Hazrati Ali's slave, Hz. Muhammad's dervish.
I am searching and researching the states and secrets of Muhammad.***

He continues:

**I am the dervish of the master/pir of those young people.
He is the helper of the whole world.
His ancestor, Jalal, is the sultan of a sublime virtue.**

**He became a great sultan/shaikh with the ancestor of the guardianship
(this is Persian, may want to check the meaning)**

In the final section of his book, Şahidi explains everything that happened before he joined Divane Mehmed Çelebi, including details of his life with his grandfather and father, his education, and his connections with other shaikhs. He ends this section with the following words: “I was a *murid* (student) of such a pir whose wolfhound is better than a lion. I am drunk with the wine he offered in wine glasses. I praised him and tried to describe who he was. That sultan told this servant to put what you see into verse form. However, it was not possible for me to capture it elaborately. For that reason, all I could do was leave his *ashiqs* (lovers) with this brief fragrance.”

We understand from the style of Şahidi’s writing, the fact that he never talked about Mehmed Çelebi’s death, and that he praised him by saying, in the present tense, “I am just his *meddah* (storyteller),” that Divane Mehmed Çelebi was alive when Gülşen-i Esrar was written in 1544, and Şahidi was then 76 years old.[134]

Even if we put the anecdotal rumors shared by Şahidi to one side, all of his observations, however vague, are highly valuable. Now, we will learn a little more about Mehmed Çelebi’s life from a summary provided by Sakıb Dede:

Mehmed Çelebi in his youth was walking around in the mountains and the plains with an open front *tennure* (garment worn by Mevlevi dervishes during *Sema*) and a Kalenderi *aba* (wool cardigan) [136]. He sometimes wore a Mevlevi conical hat and sometimes he wore a 12-segmented crown believed to belong to Shams [137]. His hair was unkempt and sometimes like Kalenderis, he did *char-darb*, meaning, shaved his head, eyebrows, beard and mustache.

He was given the pseudonym Semai by his father. When he visited Mevlana’s *turbe* (resting place), he sat on the coffin like he was riding a horse with much enthusiasm. He took the turban’s *tayla*, meaning the fabric wrapping that extends down to the waist, and held it like a rein and this action shocked everyone [138].

During Pir Adil Çelebi’s time (1421-1460/824-864H), he went to Konya again with 40 Mevlevi dervishes [139]. And from there he went to the tekke of Hacı Bektas through Karaman and from there took 40 Bektasi *abdals* and went to Iraq. In Najaf, Karbala, Baghdad and Samayra, he visited the *Ahl al-Bayt* Imams [140]. Then he went to Mashad to visit the 8th Imam Aliyya-al Riza (who died in 818H).

Mehmed Çelebi was received with much respect in Mashad. Iran Kalenderis liked him very much. He was gifted the two flags of the *turbe*, a large cauldron and some of the cups from Ali Riza’s *imaret* (soup kitchen). During his visit, he recited the Persian Rubai that carries the meaning: “*When the eyes are far from Rıza's lodge, even overflowing with sun, they are lightless. This soul with the earring is a slave, uplifted by being included in the circle of generosity and benevolence.*”

And with Mevlevis on his right side and Bektashis on his left, Mehmed Çelebi left Mashad. One of the flags was held by a dervish named Mehmed on his right side and the other one held by a Bektashi named Aliyy-i Rumi on his left side.

He traveled from Khorasan to Baghdad again and visited the Imams and went to Aleppo from there. In Aleppo, he went to the Dergah of Abu Bakr al-Vefai (Wafa'i) (dead 1583/991H) who is from the generation of Tac-al-arifin Abu'l Vefa (Taj al-Arifin Abu'l-Wafa) (dead 1107H, 1695-1696) and the Vefaiyye (Wafa'i) tariqa. He made Abu Bakr a khalifa and shaved his head like the Kalenderis and permitted him to practice all the ceremonies, except for *Sema*. A soul from the Bektashi travelers stayed there as well.

From Aleppo, Çelebi then went to Konya and visited Mevlana, while at the same time going to Şerrefeddin Mosque where he drank wine at the mihrab and splattered wine on the walls of the mosque. [142]

He traveled to Karahisar from Konya, visiting the city Menteşe, and then went to Egypt to help Ibrahim Gülşeni (died 1534) to get out of prison. He journeyed to Damascus from Egypt and visited the grave of Ibn 'Arabi (died 1240) whose shrine, *turbe*, had not yet been built. This coincided with the timing of the Hajj pilgrimage. Mehmed Çelebi was invited to go to Hajj and he declined, and also forbade those who wanted to go. When two people went against his orders, he read the following words, mirroring a couplet of Mevlana [143]: “Hey, those in the caravan who have sold the fabric of worship, where are you going? Come to the harem where the Qibla of Need is located. Shame on you. Even the stars turn around Him and you do not see. You chase after dreams for 40 years.”

During the time of the Ottoman Sultan Kanuni, Mehmed Çelebi traveled to Istanbul too and stayed as a guest in Iskender Pasha Mansion. Pasha donated his land around the Galata tower and a Mevevihane was built there.

He went to Bursa from Istanbul, then Kutahya and then finally to Karahisar and he passed away sometime after. According to Sefine, those who accompanied him to Iraq and Khorasan died in the same year as well (page 15-59).

Criticism of Sefine

It is impossible to match the dates provided in Sefine, even if the information provided corresponds with what is contained in Gülşen-i esrar. Sakıb Dede wrote scribbling hastily without considering the accuracy of the rumors or researching the actual events he wrote about. He used strange and rarely used words and terms that are not well understood (*mustalah*). There was no clear time or place in his writing.

In Sefine, it describes how during the Temur invasion, Mehmed Çelebi went to Iran to bring back the Divan-i Kebir that had been taken from the Turbe and this act earned him the nickname Sultan-i Divani. During this trip, Mirza Safi, the son of the [Safavid] Shah Ismail, got lost in the *hirka*, or robe, of Çelebi and he miraculously appeared in Karahisar. This person has a series of poems called *Hatayi*. Alkas Mirza too in this trip became a *murid* of Çelebi. Çelebi came to Istanbul during the time of Sultan Suleyman and, at this time, Kulekapisi Mevlevihane was built.

Also during this Istanbul trip, Civizade (the empire's chief religious official) and Ebussuud (an Islamic judge) tried to prevent the *Sema* and were unsuccessful. After the Istanbul trip, Mehmed Çelebi went to Egypt during the time of Sultan Tumanba, and finally his death was in 936H (1529-1530).

In reality, the nickname Sultan-i Divani was made up because Mehmed Çelebi's nickname "Divane," meaning crazy, was looked down upon. And so the fictional story about bringing the Divan from Iran was invented. It's similar to the story at the time of Mevlana's death when Sultan Süleyman ordered Mevlana's huge and tall coffin, sanduka, to be transferred on top of his father's coffin and, once it was in place, it appeared as though behind Mevlana's coffin there was a man standing up. People immediately made up a story about it, saying that when Mevlana's remains were brought in, his father stood up. It is just like this (see: Mevlana Celaleddin, 2nd edition, p. 127-128).

Hatayi, meanwhile, is actually Shah Ismail's nickname, not the name of his son. Safi Mirza was the son of Shah Abbas who died in 1628 after his father arranged for his murder. Disputing another story mentioned in Sefine, Alkas Mirza entered the service of Osmanogullari (the Ottomans) and came to Istanbul in 1536, meaning 12 years after the death of Shah Ismail. His name was only known in *Osmanlı*, Ottoman, land for this reason and is recorded in history as such.

Kanuni ruled between 1520-1566 (927-974H). But İskender Pasha, who donated his land, was a servant of Fatih and the Mevlevihane was built in 897H (1491-1492) [144]. At this date, Fatih's son and Süleyman's grandfather Bayazid II was the ruler. Çivizade, who is said to have talked negatively about and given a fatwa (religious ruling) against *Sema* to Süleyman, became *Seyhulislam* (or Sheikh ul-Islam, referring to the chief religious official in the Ottoman Empire) in 1538 (945H). He stayed in this rank for three years and nine months and spent the rest of his life in retirement until his death in 1547 (954H). At that time, Süleyman's father had not yet ascended the throne. Ebussuud, who didn't oppose the Sufis as much, was the son of Sheikh Yavasi (died 1516/922H), who was the commentator of Bedrettin Varidat. Ebissuud became the *Seyhulislam* in 1545 and died in 1574 [145].

Sakıb Dede, who said Çelebi traveled to Istanbul during the time of Kanuni, was also heedless in saying that Çelebi traveled to Egypt during the time of Tumanbay. In fact, Tumanbay ruled Egypt before Süleyman took the throne in 1516-1517 (922-923H).

Given the fact that Çelebi was witnessed at the Mevlevi foundation in 1545 and that Çelebi's *Gülşeni-i Esrar*, which was written in 1544 (951H), doesn't have hints of his death but provides evidence that he was alive at that time, it is impossible for us to guess the death date of Çelebi from Sakıb Dede's chaos.

Another source of information that indicates the time Mehmed Çelebi lived and authenticates our knowledge shared above is the place of Mevlevis in succession genealogy, *hilafet seceresi*. We will discuss the entire tariqa chain (*silsile*) later on. At the top of the chain is Prophet Muhammad and the links connecting him to the pir (Mevlana) are considered to be fabricated, whereas the links from the pir connecting one shaikh to another are absolutely true. In this *silsile*, Divane

Mehmed Çelebi is shown as taking the *khilafah* (succession) from someone named Ahmed Efendi. Ahmed Efendi took the succession from Abdulkadir Çelebi, who took it from Cemaleddin Çelebi. Cemaleddin Çelebi died in 1509 (915H) and he is the son of Pir Adil Çelebi, who died in 1460. According to the silsile, his succession is from Muzafereddin Çelebi, one of the khalifas of Ulu Arif Çelebi, who died in 1320 (720H). This Muzafereddin Çelebi seems to be Muzaffer Çelebi, one of the Kutahya Çelebis mentioned in Sefine (section I 109-111). This *silsile* was prepared by Bahariye Shaikh Huseyin Fahreddin Dede as a *risale* (a small booklet). A copy of the *silsile* is written in Huseyin Fahreddin Dede's manuscript, and the same information is seen in the following: the *hilafetname* (succession certificate) given to Madina Mevlevi Shaikh Seyyid Ali Molla and the *hilafetname* given by Ahmed Dede, Shams' *turbedar* (the one responsible for caring for the tomb), to Seyyid Suleyman Belhi, as well as that of Yenikapi Shaikh Osman Salahaddin, who took the succession from Said Hemden Çelebi. The same is also seen in the *hilafetname* of Ahmed Dede, the Şems Dede (referring to Mevlevi who have greater affinity with Shams) who took the succession from Osman Salahaddin Efendi, as well as the *hilafetname* of each of the following: Safvet and Abdulvahid Çelebis, Hoca Ishak Efendi, the son of Osman Salahaddin Efendi, Mehmed Celaleddin Efendi. In addition to these was the *hilafetname* given to Osman Salahaddin Efendi's son Hacı Kemal Efendi by Abdulvahid Çelebi. In all of these instances, the information at the top of the succession genealogy matches, with names naturally changing as the *hilafetname* is handed down because one person can be succeeded by many, and so on.

It can be seen that there are two people between Cemaleddin Çelebi who died in 1509 (915H) and Divane Mehmed Çelebi. For this reason, we can ascertain that Divane Mehmed Çelebi was alive during the first half of the 15th century, and possibly his death was in the second half of the 15th century. [146]

We have another certificate that confirms these dates:

In 921H (1525), on the 20th day of Rabi ul Akhir, the fourth month in the Hijri calendar, there was a certificate given to the sons of Hamza, Ali, Hasan and Huseyin, who are of Mevlana's lineage and residing in Söke in the region of Ayasluğ. The certificate indicates that they have a maternal uncle, Hızırşah, who is described as '*Halefi evliya Allah HızırShah edamet selamatu*' (Successor of the Friend of God, Hızırşah), and they are therefore exempted from taxes. This certificate shows that in 1525, Hızırşah Çelebi was alive.

What is clear is that this person is not Şah Çelebi, the son of Ilyas Pasha, who is the brother of Yakub Bey who died in 1428 (831-832H) (see Sefine, cuz I, s. 114-119). Therefore, when the certificate refers to "*Sultan-al arifin burhan-al-vasilin Mevlana Celaleddin kuddise sirrahul aziz evladından olan halef-i evliya- Allah HızırShah edamet selamatehu*" (The son of the glorious king among those who have knowledge (of God) – the first among the Wise – witness Mevlana Celaleddin, May God sanctify his secret, successor saint, Hızırşah) – this in actuality is referring to Hızırşah Çelebi, the son of Divane Mehmed Çelebi. Hızırşah succeeded Divane after his death (same book p. 238-242). [147]. Considering that the (tax) order did not mention Divane Mehmed Çelebi and does not refer to Hızırşah as the shaikh of Karahisar, only declaring that he is the descendent of Mevlana known as "Halefi Evliya Allah" (Allah's saint successor), we presume that at this time, Divane Mehmed Çelebi was alive. Esrar Dede recorded that Hızırşah Çelebi's

son Şah Mehmed Çelebi died in 1000H (1591-1592). And in the summary of this command, we consider it as true (Prime Ministry, Public Archive Directorate, census notebook, No. 148, v. 209).

Here we know that Divane Mehmed Çelebi did not take the Çelebi makam (station) of Konya. We must say that Hadikat-al-cevami and those who accept his resources are wrong in this matter (c.II, p. 42-43).

Mehmed Çelebi's Temperament and Doctrine

While Divane Mehmed Çelebi's temperament is similar to Ulu Arif Çelebi, he was even more exuberant and over the top. Mehmed Çelebi was true to himself, consistent in action and word. His temperament was apparent in his nickname. His exuberance showed in his poems. He adopted the *char darb* appearance (shaving his head, eyebrows, beard and mustache) and accepted Kalenderi ways, and had those who joined him adopt the *char darb* style as well. Sometimes his practice shifted from Kalenderi to Bektashi ways. He wore a Huseyni crown with twelve sections, a style that is both associated with Bektashi tradition and said by the Mevlevi to have been worn by Shams. Sometimes he made his hat pointy by squeezing it on both ends to make it appear like a Bektashi *elifi-style* hat. He had his murids wear a similar style hat known as "seyfi". He visited Hacı Bektash, took 40 Mevlevi and 40 Bektashi dervishes to Iraq and Khorasan, and was welcomed with great respect by Iranian Kalenderis.

In his poems, we see Hurufi beliefs, such as the following (Konya Museum K. Magazine, No. 2471.D.8.15):

**Your 32 teeth are evident from Haqq*
Your teeth explain the four books, open and obvious
Your teeth are a precious gem within a precious gem**

*Haqq means Truth

This poem begins with the following *bent* (a *bent* referring to sections that usually consist of 8-10 lines) praising the 12 Imams. There was no mention of the three khalifas in the entire 20 *bents* that comprise the poem.

**O Ali, you are the soul in the bodies of 18,000 worlds.
You are the sun and the moon of the sky, in beauty.
Your mouth is a hidden secret, you know the smallest details.
O Ali, you are the king of courageous men, the lion of God, the pioneer of the brave.**

And ends with:

**Oh Heaven, grant hundreds of thousands of blessings*.
May the candle of the garden of praise always be visible and radiate.**

**May Ali's sword, Zulfiqar, never be missing from Yazid's neck.
O Ali, you are the king of courageous men, the lion of God, the pioneer of the brave.**

* In the tradition this carries the meaning, ‘turn towards those who love Ali, turn away from his enemies.’

The use of *tevella* and *teberra* (which are perceived in Shia tradition as gateways to enlightenment and Divine unity) clearly indicates Divane Mehmed Çelebi’s affinity with Shia-i Immamiye beliefs. These words appear in the quatrain that ends with the repeated last line, known as *mütekerrir murabba* in Divan literature.

According to Sakip Dede, while he was in Khorasan, Mehmed Çelebi was given a gift of cups that are now in the *dergah* that have the words “**vakf-i astan-i Ali Musa-i-Rıza**” written on them.

On the right and left sides of his coffin, there are two flag *alems* (decorative metal caps that sit atop the flagpole) (p.23). The flags burned down later on in the fires. A cauldron donated by Imam Rıza was used to cook Ashura (Noah's pudding, a dessert combining wheat grains, nuts and dried fruit) during the months of Muharram (p.56). (It appears that Gölpınarlı is presenting examples to support the idea that Mehmed Çelebi had an affinity with Shia traditions).

Divane Mehmed Çelebi had a sword to which various miracles were later attributed, and for this reason he was called as *Abu-l-seyf* (father of the sword) (p.56-58). The hilt of the sword has the supplication “*Nadi Ali*” engraved upon it. Followers of Kalanderi, Bektashi and Alevi traditions believe that *Nadi Ali* was recited by Archangel Gabriel to Prophet Muhammed during the Uhud war (p.58) [148].

Finally, when considering his fondness of wine and cannabis, Mehmed Çelebi’s doctrine becomes obvious. The Mevlevi tradition took on a more esoteric flavor starting with Ulu Arif Çelebi, and under Divane Mehmed Çelebi, a greater Shia-inspired esotericism emerged.

**I can neither be patient with love nor sane.
I have neither succeeded in my job nor am I an unemployed vagabond.
I honestly don't know what I am and what state I am in with love issues.
As can be seen from my pain, I am a lover who cries and moans.
Like Semâî, I am in such a state in the world that I am neither happy with
pleasurable things nor drunk.**

and

**Have you seen that unbeliever who drank wine instead of water in solitude and
denied it when he came to us?
O Heavenly One, do not be offended by those who do not understand from your
heart: He is a drunkard, he comes from the drinker's tavern.**

or

I am the lover who is friends with that distress and trouble.

**I am the lover who cries and moans with the trouble of love.
I am the lover who is as distracted as his mind.
I am the lover who is as indecisive as his love.
My age was not soothed, settled, or calmed by my wailing and crying;
Oh my God, the pain of separation from my beautiful lover has come to my mind.**

Semai Mehmed Çelebi displays the state of his soul in the above couplets. We are providing the translation of a Persian ghazal rumored to have been recited by his khalifa Sadiki, who accompanied him during his travels in Iran, at Imam Reza's *Meşhed*, referring to a burial site:

“We are the Kalenders, the falcons belonging to the most-just sultan. We chose the way of Kalender for the sake of the Prophet's progeny, above all. We are the Kalenders, who follow the trail of Kalender Shah. We have erased all traces of other from our hearts. Ali, for the sake of God, divorced the world. For this reason we too became Kalender on the path of Hayder, the one who broke the ranks. Estranged like the Rum Abdals (a group of nonconformist dervishes) and the progeny of the Prophet, we Kalenderis are scattered everywhere, bare-headed and bare foot. We seared our hearts with eight and four. For the purest Imam, with two and six, we became Kalenderis. We are Kalenderis, who turned pale, withered, emaciated, and shed blood from their eyes from mourning the 72 martyrs. We are praising Hayder (a nickname for Ali) in all Sufi circles. We are Kalenderis, who know how to express ourselves with words. Let's be on the path of Sadikiy and the Huseynis. We are the faithful Kalenderis to Ahmed (another name for Muhammad, pbuh) and Hayder.” [149]

The beliefs expressed in these words belong to Divane Mehmed Çelebi and his companions. For this reason, the esoteric tendencies that started with Ulu Arif Çelebi matured under Divane Mehmed Çelebi. In addition, parts of Mevlevi belief came to mirror those of the Bektashis, Hurufis and Kaledenis. Hence, the Kalenderi path (Kalenderilik) is described as a branch of Mevlevilik in “Tibyanu Vasa-il-al-Hakaayik” by Harîrîzâde Ahmed Kemaleddin (died. 1882) and Divane Mehmed Çelebi was mentioned as the founder of this branch. (Tibyânü vesâ' ilî'l-ḥakā' ik fî beyâni selâsili't-ṭarâ' ik (the full title of the book referred to above) is the most comprehensive work of the period on the tariqas that emerged in the Islamic world) (Fatih K. 432, c. III, 74.b-77 a).

Now for some commentary on the above:

How was it possible that Divane Mehmed Çelebi, who was so rogue that he drank wine at the mihrab (altar) of a mosque, was not persecuted during the period of Seljuks when there was no tolerance for such actions? We know that Hurufis during the time of Fatih, the Kalenderis during the Bayazit II period, and the Shiites, Kalenderis and Hamzavis during the Yavuz and Kanuni periods suffered aggressive persecution and public punishments. Could hiding behind the Divane nickname allow all of his behaviors to be excused? How would the Madrasa tolerate such extreme behaviors of a crazy one (divane)? Or was he really a *meczub* (a person society deems to be insane, also referring to a Sufi dervish who has been completely carried away and become mad by a mystical experience)?

Sakıb Dede said he was ordered by the government to go to Istanbul to have his circumstances inspected. He mentioned that having a following of many murids contributed to the government's suspicion and for this reason, he only took one person with him to Istanbul (p. 39). However, he did not receive any punishment while in Istanbul. On the contrary, he was honored and treated respectfully, and he said those who narrated the stories went a little far and even circulated some personal private matters.

Despite the unusual behaviors of those living ascetic lifestyles, ordinary people considered these individuals to be the people of supplication (*niyaz ehli erenler*) and looked for hidden meanings in their every behavior. They even searched for veiled meanings and references to religion and the world, especially predictions about the future, in the nonsensical words of the maniacs and psychopaths considered to be *mecsup*.

Some men would act in a rowdy, unruly way under the false guise of being *melamet*, seekers who intentionally act in ways that are socially unacceptable and blameworthy as a means of taming the ego. We need to think of all of these examples when trying to explain Çelebi's behaviors. At the same time, Divane Mehmed Çelebi was never alone; he was liked and respected by all of the Mevlevi. He was conferred with additional reverence because he was a *Molla Hunkar*, a title given to descendants of Mevlana. And so, despite his exuberant behaviors, his head was never chopped off for defying the sharia because of the existence of poised people among the Mevlevi, and the fact that the Mevlevi tariqa never had a bad reputation.

His fondness of wine was due to his love of nature. He experienced ecstasy *through* the material world – through unbearable inner states, unsatisfied true desires, and the agony of clear vision and thought – and all this led to him experiencing *tawhid* (the oneness of Being). On the other hand, he was fond of marijuana, which puts a person in a state of bliss or what is described as a “wave” in Turkish, to help release intense feelings of compression, submerging him in the imaginal realm. Drinking wine made him enthused, effervescent, and he gave himself to the cosmos and to nature; and with marijuana, he became introspective, reviving the subconscious mystical realm. This fondness for marijuana did not exist in the Ulu Arif Çelebi period, appearing under Divane Mehmed Çelebi as Mevlevilik took on a more mystical dimension. In short, he was an attractive and exuberant man and his exuberant behaviors were genuine expressions of his mood. He had the hallmarks of Kalenderi ways, but he never sacrificed his devotion to Mevlevilik. Until today, Divane Mehmed Çelebi is considered to be an embodiment of Mevlana. His states appealed to the psychology of ordinary people, and far from carrying a message that opposed Mevlevilik, he actually helped to spread the tariqa.

Poems

Divane Mehmed Çelebi was one of the strongest Ottoman poets who used divan literature techniques and aesthetics. However, due to his personality traits, his poetry was not systematically compiled into written form. No one close to him stepped forward to be a *katib-i esrar* (a scribe or literally ‘writer of the secrets’), and so not all the poems he recited were captured. Today, his poems are scattered in periodicals, and what we can say for sure is that his style of writing, much like Baki, is not pretentious; sometimes his words are stoic like Nevi's, and other times they are sentimental like Hayali's. Despite these differences, he is always sincere

and demonstrates to us that we are standing before a master poet. He recited couplets like:

**The turban on this one's head is the light of the smoke released by a sigh of burning grief
This one is a Mevlevi who comes from the dervish lodge of the Hunkar (Hz. Mevlana)**

The following *bend* (in poetry, a unified idea expressed in three or more lines), confirms my opinion of Çelebi's poetry. We are sure that whoever reads it will reach the same opinion about the senary *mütekerrir müseddes* style of repeated clauses. If there was an anthology of Divan literature, the following senary *mütekerrir müseddes* would be regarded as a most beautiful couplet.

**Thank God, *there is no* name or trace of us that remains
Other than our destroyed hearts, *there is no* building of ours left standing
We have been passionately in love since the day souls were created, *there is no* invention
All troubles and distresses originate from us, *there is no* teacher
The troubles we suffer are from our hearts, *there is no* complaint about the beloved
The lover's only building is his heart, every calamity his own, *there is no* one else to blame**

His Khalifas and His Job

In "Gülşen-i Esrar" we see some names of his khalifas like Fena'yi and Fani. According to Şahidi, when Divane Mehmed Çelebi was born, Fenayi went to kiss his feet and recited a ghazal, sharing the great news that the newborn was Mevlana's manifestation. Şahidi learned this from a writing by Muarifoğlu entitled "Vahdet-name" and, as can be deciphered from its name, it might refer to epic Persian-language Sufi verses. What can be understood from all this is that Muarifoglu was a member of Divane Mehmed Çelebi's circle and maybe even one of his khalifas.

Fani Dede was a shaikh of a Mevlevi *dergah* (lodge) established in Latakia and Şeydayi was a new trainee of Fani Dede. That is, he was trained in Fani Dede's service and under his education. Şahidi met with a dervish named Seyda, also referred to as Şeydayi, in a village called Çakır near Kğtahya. He was a guest in this village that was entirely Mevlevi.

Again, we learn from Şahidi that Divane Mehmed Çelebi went on many trips with his Mevlevi abdals (a rank in dervish hood) and among these was Musa Abdal, who gave Çelebi marijuana and performed the *meydanci* service (which involves preparing the space for ceremonies and keeping it tidy).

Sakıb Dede refers to someone named Mehmed Sufi, who went by the nickname Fedayi, given to him by Divane Mehmed Çelebi. According to Sakıb Dede, Fedayi was assigned as the shaikh of the Mevlevi-hane in Burdur, he went to Karahisar with Şahidi, he visited Divane Mehmed Çelebi's *turbe*, and he died in 1577 at the age of 85 in Karahisar (p.31).

Esrar Dede recorded that Latakia Shaikh Fani Dede died in 1504 (900H), however, if we consider that “Gülşen-i Esrar” was written in 1544, it is certain that Fani died after this date and Esrar was wrong about this account.

Sakıb Dede reports that Divane Mehmed Çelebi assigned Abu Bakr-al-Vefai (died 1683) to Aleppo (page 24), made Ahmed Safi the khalifa in Egypt [151], allowed all of his dervishes to wear *seyfi külah* (page 35), referring to the conical hat that looks like a sword which is attributed to Divane Mehmed Çelebi as it was rarely used by others and is also associated with Shams (page 392), assigned Safayi Dede of Sinop as khalifa of the Galata tekke [152], sent Valiyeddin Baba, whose occupation was to sell yogurt and who was a follower of Çelebi, to Algeria, and sent Hizir Dede to Chios, Nurullah Dede to Egirdir, Aliyy-i Rumi to Sandıklı and Dervish Hamid to Lesbos (page 47).

In his later years, Şahidi was one the khalifas too and is a shaikh at Muğla Mevlevihane. Other than these, in Esrar Tezkire (life stories of famous people in Divan literature) it states that Ubeydullah Dede was a shaikh at Nurullah Dede zawiya (referring to a small tekke) in Egirdir. He copied by hand the Masnavi that had been handwritten by Husammeddin Çelebi in 990H (1582) and went to Konya and died there in 995H (1586-1587). He was trained by Fenayi [153]. Those who were present on the Khorasan trip included the poet Sadikiy, Sadık Dede and the Melami poet Nigahi, who left his job as a clerk (*katib*) to become a dervish of Divane Mehmed Çelebi. Nigahi wrote the following Vasik and Mahremi couplet describing the *divane* (crazy) disposition:

**If Nigahî shaves the baby hairs on his face, do not be surprised or condemn him;
So what if a person can read and write, a civil servant?
A *divane* does not need a pen.**

When the Aleppo Mevlevihane was built, Fakri Dede from Kilis (died 1543) became a shaikh there. According to Esrar Dede, Fakri Dede was the son of one of Divane Mehmed Çelebi's khalifas. According to Esrar, the Dervish Kelami, who died in 1640 and was known as Meczub Dede, wrote the following couplet:

**Hazrati Sultan Divanî accepts to his makam
those of *char-darb* who give up all adornments**

* *char-darb* refers to shaving the head, eyebrows, beard and mustache

If we consider that there is almost a century between Meczub Dede and Divane Mehmed Çelebi, who lived his last years in 1545, it is impossible to believe that the poet was actually Divane' dervish. However, his use of “Sultan-i Divani” in his couplet indicates that a century after Çelebi's passing, his nickname changed from Divane to Divani (from a crazy one to a poet of Divan).

As we can see, Divane Mehmed Çelebi was the second-largest spreader of Mevlevilik after Ulu Arif Çelebi. Aleppo, Burdur, Egirdir, Sandıklı, Galata, Misis, Algeria, Midilli, and even possibly

Latakia Mevlevihanes – and, if the rumors are correct, the Mevlevihane that was built in Persian lands – all opened during his time and as a result of his *himma* (spiritual effort).

Celaleddin Ergün Çelebi

According to Sakıb Dede, Celaleddin Ergün Çelebi was the son of Burhaneddin Ilyas Pasha, who was the son of Sğleyman Shah (died before 1387/789H) and Mutahhara Hatun. And he died in 1373 (774-775H), around 15 years before the death of his grandfather! As we can see, Sakıb Dede misleads us from the beginning. According to Dede, he was enlightened by his uncle and Divane Mehmed Çelebi's father Sultan Aba-pus-i Veli, as well as Ulu Arif Çelebi, Emir Alim Çelebi and Emir Vacid Çelebi. However, Emir Alim Çelebi never took the Çelebi position in Konya and died abroad. Emir Vacid took the maqam after Emir Abid Çelebi and served as Çelebi for about four years before he died in 1342.

Again Dede writes that Celaleddin Ergün was friends with Giyikli Baba [154], who was a contemporary of Yunus Emre (died 1320/720H), and claims that he lived in the same period as Ishak Fakih of Germiyans, who was alive in 1482. During the rule of Murad I, Devlet (Sultan Hatun) was sent from Germiyans to Beyazid to be his bride and Ishak Fakih was the envoy. Dede continues to say that Ahi Evren [156], whose foundation deed was issued in 766H (1364-1365), was a friend of Celaleddin Ergün. Dede sometimes refers to Ahi Evren as Ahi Enver and he also wrote that Futuvvet shaikhs, Ahi Mustafa and Ahi Erbasan, were murids of Çelebi as well (pages 60, 76, 85-86).

As can be seen, Dede once again lists the names of men who lived in different periods together, without consideration of actual dates. If we were to believe him, Ishak Fakih, who was alive in 1482, was a murid of Çelebi, whose actual death was in 1373.

Şahidi met with Divane Mehmed Çelebi in Kutahya. If someone with high status like Celal Ergün was alive at those times, this would absolutely have been mentioned in Gülşen-i Esrar. Eflaki went to Kutahya with Ulu Arif Çelebi, got sick and stayed at the zawiya (240 a-b). Eflaki, who recorded this, never mentions Ergün Çelebi. If it is true that the son of Ergün Çelebi, Burhannedin Çelebi, died in 1395, then Çelebi lived in the 14th century.

Sakıb Dede says that Ergün Çelebi was given a Shams-style turban with seven sections, and in Kutahya sometimes he wore the Mevlevi conical hat and sometimes he wore the Shams Turban (page 60-61), and under his *sikke* on his coffin, there is a Shams turban (p. 62).

Sakıb Dede records a 40-couplet-long, Masnavi-style poem named *Genc-name* (page 67-68). Esrar Dede took the following couplet from the poem which explains the completed human being (*insan-i kamil*) (Sefine, p. 67):

**If Fâizî always swings, dances or whirls like the Mevlevis,
it suits him because he has become privy to the secret of the Sun of time.**

And he made us rightfully suspect that this poem might actually belong to a poet named Faizi [157] and the following couplets clearly explain that Faizi was one of the students of the 16th century Mevlevi Yusuf Sine-çak:

**By breaking the precautions of fate in the tunnel of the image,
he held up a mirror to Shamseddin in the realm of the heart.
His fruitful look enriched Sine-çak's crescent;
He made the full moon of the sky the happy and blessed candle of the caliphate assembly.**

Following these lines, the final couplets stand out because they mention Ergün Çelebi, which indicates that either Sakıb Dede changed the last couplets to praise Ergün Çelebi or there was no such couplet in the original poem and it was added afterward (p. 68):

**Thank God that Ergün was devastated by Mevlana's love and
opened the treasure from the edges of his skin, making our souls happy.**

In Sefine, there are many Arabic and Persian Sufi sayings and moral aphorisms that are attributed to Ergün. Sakıb Dede, in his incomprehensible style, translates them into Turkish, and unbelievably interprets them (p. 68-75). We doubt whether these aphorisms – which are full of metaphors, and written in fancy, elaborate, artificial, complicated and made-up language – actually belong to Ergün Çelebi. In Sefine's book, the *risale* (pamphlet) called “İşarat-al- başara” – which consists of 18 maxims and explains the delicacies of the Mevlevi ayin – was also attributed to Ergün Çelebi (p. 77-83). However, the style is completely Sakıb Dede's style. Other than this, it is clear that this risale was written after the Mevlevi *mukabele* (whirling ceremony) took its final form. For this reason, it is unlikely that this risale belongs to Ergün Çelebi, but possibly belongs to someone else or maybe it is even the oldest risale that explains the mukabele. However, when it fell into Sakıb Dede's hands and was adapted to Sefine's style, it became impossible to guess the original!

According to Sefine, before he died, Çelebi Ergün assigned his son Burhaneddin Ilyas Çelebi as his successor (p. 97-99). Burhaneddin Ilyas Çelebi can be considered as one of the well-regarded poets of Divan literature (p. 102). He was succeeded by Zeyneddin Çelebi, the son of Shahmelek (or Melik), who was the son of Ilyas Pasha. The Ergüniyye Dergah became the third center of Mevlevilik after Konya and Karahisar, and Kutahya took a valued place in Mevlevilik history.

Yusuf Sine-çak

Sinaneddin Yusuf Sine-çak was from Yanicevardar and was the brother of the poet Hayreti. Aşık and Hasan Çelebis first said he was Gülşeni, and before then, he was studying *ilmiye* to become an ulema, and later on he joined the Mevlevilik. The following lines from one of his poems, as well as one of his ghazals, offer proof of this.

**Yusuf did not become the sultan of love
and discover the secrets without serving Shah Gülşenî for years**

It is not possible to be a sultan like Yusuf*
in the Egypt of Love without being a devoted servant of Shaikh Gülşeni

* There is an allusion here to the prophet Joseph being sold as a slave to Egypt
(ist.univ.T.Y.No. 884. Mecmua, 154. a and 171 b)

The poems clearly show that he later became Mevlevi and was sincerely devoted to Mevlana.

According to Sefine, Yusuf Sine-çak was assigned as shaikh to Edirne Mevlevihane. However, the governor of Edirne started to infringe on the tekke and due to Sine-çak's objection, killed someone and placed blame on the tekke. Sine-çak then had to migrate to Istanbul. In Istanbul, he stayed in Sötlüce across from Eyüp, lived there until his death in 1546 (953H) and was buried on the left side of the road that goes toward the promenade called Ca'fer-abad [158]. Aşık Çelebi writes that in 954H (1547) on the 10th day of Muharram, Sine-çak's student Şuri, along with Mevlevi follower Günahi, collected money from Istanbul's important people and went to Ca'fer-abad. There, he says, they cooked *ashura* and food, performed *Sema*, shaved their heads and scratched their chests to bleed in the name of Imam Huseyin's love. Again in this gathering, poets wrote poems to be engraved on Sine-çak's tombstone and recited those poems. We learn from Asik Çelebi that they liked the following Arifi couplet:

I am a poor, troubled Sine-çâk*
Although I am clay, I am also pure-spirited throughout.

**The poet's name Sine-çâk also means heartbroken*

Aşık Çelebi wrote that Sine-çak loved a guy named Cihan Bali, who was killed for an unknown reason. In his grief, Sine-çak wrote an elegy. After Cihan Bali, he fell in love with Seytanzade Huseyn Çelebi and spent the rest of his life traveling.

Sefine says that Yusuf Sine-çak stayed in the Jerusalem Mevlevihane and went to Karbala afterwards and visited the 12 imams one by one, and of course went all the way to Meshed to visit Imam Reza (cuz II, s.20-21). Sine-çak has two written works named *Cezire-i Mesnevi* (Masnavi Island) and *Muntahabat-i Rebabname* (Selections from *Rebabname*, the writings of Sultan Veled). *Cezire-i Mesnevi* was created by selecting 366 couplets from the Masnavi. However, in the selections, a consideration was given to the meanings between these couplets and a small set of writings was created.

From the date it was written, this book has been read and liked by Mevlevis. In 1571 (979H), it was translated into Turkish and interpreted by Ilmi Dede of Baghdad, who was the Damascus Mevlevihane shaikh (died 1661/1071-1072H). It was also interpreted by Galata shaikh poet Galip Dede (died 1779). The first interpretation was called "Samahatu Lamaati Bahr-al-ma'nevi bi Sarhi Cazirat-al-Masnavi". A copy of it was written in 1604 (1013H) and is archived in Istanbul University K.T.Y. number 2334. The second interpretation was copied by a follower of the interpreter, Abdulhalim from Suvari Mukabele Kalemî Hulefa, one year after he passed away. This copy is also archived in K.T.Y at number 2222 [159]. Cevri (died 1654-1655/1065H)

too has selections from *Cezire* called “Sarh-i intihab”. Cevri selected 40 couplets and interpreted them in the same five-rhythm form in Turkish. This interpretation was published with Cevri’s other work “Hall-i Tahkiykaa” in 1269 (1852-1853H) at the Takvim-hane-i Amire publisher. Melami-Hamzavi Bosnian Abdullah, who interpreted Fusus (died 1644/1054H), has an interpretation work of *Cezire* and it is archived in the Nafiz Pasa book number 528.

Yusuf Sine-çak ’s poems clearly show that he was an extreme believer of vahdet-i vücud (*wahdat al wujud* or the unity of existence), accepted Hurufi beliefs (Hurufism was a Sufi movement based on the mysticism of letters, *huruf*, in Iran) and had an Alevi temperament. We will present some of his poems that we collected from different magazines at the end of this book and therefore we will not talk about them much here. However, as Asik Çelebi mentioned, we can say that he was a strong divan poet who talked about Hurifilik.

Among his works, there is a letter in Esrar Tezkire that shows that he followed the path of Divane Mehmed Çelebi and the poem in this letter is below.

**The shameful one in this market of sorrow is
The one who is nameless and infamous in the council of blame
Who is poor and lonely in the city of Love
Who is the nightingale of Love’s rose
The resident of the dervish lodge of blame
The companion conversing with the sultan of regret
The one who is the cry of the dogs on the doorstep
Who is the worthless dust on the horse’s feet
uncovered, barefoot, collar torn
The sinful one who can’t do anything
A particle of soil in the path of Your Mihri (Sun-like affection)
This poor, unlucky Sineçâk***

* *the poet’s name Sineçâk also means heartbroken*

The following lines in this poem, “Kalender-var cemi-i alemde bi-bak ve muy-i hestiden arinip pervaneler gibi fenaya talib ve helake ragip”, convey his temperament and show that he was a complete Mevlevi Kalenderi. According to Esrar, the poem that was written to Çelebi at that time shows his character as being non greedy and having no expectations from anyone.

Yusuf Sine-çak’s trainees

Aşık Çelebi, who was from Yenicevardar and traveled to Konya, Tirhala and Hicaz, joined Sine-çak’s brother Hayreti after going blind.

Another student of Sine-çak was the poet Günahi Hasan, who stayed at Thessaloniki when was writing his *tezkiye* (in Divan literature, referring to the name of works about the life stories of famous people). He wrote the beautiful couplets that were placed on Sine-çak’s tomb. Gülşeni Arifi mentions his death as 1551-1552 (958-959H). According to Aşık Çelebi, he walked the path of Melamatis, performed *Sema* with music and sometimes without the music, and visited

Makkah, Madinah, Egypt, Damascus and Aleppo, before finally slowing down in his finite life. Suri from Bursa Yenisehir, who was considered as the Muhabbet tekke's Dede after Sine-çak, was also Sine-çak's student.

According to Hasan Çelebi, Hasan Semai from Istanbul (died 1585-1586/993-994H) met with Sine-çak and was possibly influenced by him. Hasan Semai was very handsome in his youth and had lots of platonic lovers. He was raised by a left-handed one and therefore became known as left-handed Husni. According to Riyazi, he became a dervish when he was a *Yeniceri* (or Janissary, an Ottoman soldier) and, due to his nickname, his poems were confused with Divane Mehmed Çelebi's.

Without a doubt, these Mevlevi poets spent most of their lives traveling and influenced many, especially those who understood poetry. They introduced and spread Mevlevilik wherever they went.

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* poetry translations were done by Dr. Halil Çeltik

[119] written in Persian or Ottoman.

Ismail Hakkı Uzunçarşılı: Kütahya city, Maarif Vekalet (power of attorney) Publishing. Istanbul 1932, p.41. Uzunçarşılı, records that Mevlevis called this foundation as Sultan-I Deviani Foundation, at the same page.

[120] see Mevlana Celaleddin, second edition, p. 109-110

[121] “Şıkk-ı Sani: Muhammed Çelebi bin Hızırşah Çelebi bin Divane Muhammed Çelebi bin Bali Çelebi bin Ahmet Pasha bin Muhammed Pasha bin Hızır Pasha Bin Mutahhara Hatun binti Sultan Veled bin Hazret-i Mevlana kuddise sirrahum”

When in Konya I took note of the aforementioned copies, however I realized in a hurry I wrote some parts wrong and did not record the page number. I asked the Museum Director, the Esteemed M. Zeki Oral. He answered my letter immediately. In his answer, he kindly confirmed the genealogy in this copy and he corresponded with his friend Kemaleddin and copied the genealogy with the page numbers. I declare my gratitude and indebtedness to him.

[122] Sefine indicates that, Suleyman Şah's son Yakub Bey was killed by the Ottomans after Temur's invasion and his daughter married Yıldırım Beyazıd (died 1403), Musa and Isa Çelebis were born from this daughter. They are from Mevlana's lineage from their mother's side and therefore they are called Çelebis (p. 4-5). However, Yakub Bey died from natural causes in 1428 and the daughter who married Yıldırım was not Yakub Bey's daughter but his sister (graveyard inscription, Kutahya city, p. 49). This lady was also Mehmed I's mother and died at the end of 1414 or beginning of 1415 (818 Sevval). As can be seen, it is not possible to accept what Dede says.

[123] these numbers belong to the times when Yusuf Akyurt was the director.

[124] at the end of our translation, the page with the pictures there is a picture of this foundation with Çelebi's signature, c I 1942

[125] Şahidi who died in 1550 (957 H.) wrote Gülşen-I Esrar in 1544 (951H)

[126] Esrar Dede, included this person mentioned in Gülşen-I Esrar in his Tezkire

[127] The genealogy aforementioned that contains Divane Mehmed Çelebi's lineage had seven branches. The 6th branch has the title of "Secere-i evvel min şıkkı sanı". This genealogy is "Haydar Çelebi bin Muhammed Çelebi bin Hızır Paşa bin Mutahha Hatun bint-i Sultan Veled Ibn-i hazret-i Mevlana Kuddise Sirahum"

As can be seen Pasha Çelebi is the son of Divane Mehmed Çelebi's father, Bali Çelebi's brother Emir Adil Çelebi and they are cousins.

[128] in Esrar Dede it is written as Dervish Şeyda and it is also reported as Şeydayi. Köçek can mean the new initiate who is still in training and also the dervish who serves and takes care of the shaikh.

[129] unfortunately today we do not know about neither Muarrifoğlu nor his work

[130] yar der ahir zaman kerd trab sazli

Batin-I u cidd-u cidd zahir-I u bazi (This is Persian; may mean Beloved seems to be having fun in the parliament with his songs lately, but there is play in his rather than seriousness)

In Edirne Mevlevi sheikh Enis Dede periodical (1734/1147H) which Uskudar Mevevi-hane's last Sheikh Remzi Efendi had the above lines were written. And on top of it a note with the following meaning was put "Hazrat Mevlana said this couplet for Divani efendi, this is how we heard from the fakır "Pir-i ma Hazret-i Mevlana fermud in beyt der hakk-ı Divani Efendi, ez zeban-ı fukara inçunin şunudim"

[131] this is a tradition in Sufism. For example Halveti and Hamzavi Bezciade Muhyi in the couplet with the name of Imam Ali, he means Idris-i Muhtefi also called as Hacı Aliyy-i Rumi. (see Abdülbaki Gölpınarlı: Melamilik ve Melamiler, İst. University Turkiyat Institute publishing, İst.-1931, s.128=130).

**We follow the path of the saints,
we go towards God. We fight big wars.
Our leader and elder is Imam Ali**

[132] I am the servant of repeatedly offending Ali, Muhammed's *abdāl* (rank in dervishhood). Seeking the *esrar*, mystery and wishing Muhammed's *ahval*, situation. He means two meanings of the word esrar. Mystery and weed. The high experienced and experiencing extraordinary things in Turkish are called wave, and in Persian *hal* or *ahval*, a situation.

[133] I am the new trainee, *köçek* of that pir and *bahtı genç*, young fate ruler. He is the helper of the whole world. He has (ceddi celal) grandeur forefathers, he has *ihsan* and *kerem* (ihsan; deep respect, devotion and obedience felt towards Allah and the good behavior as a result of this state

of mind. *Kerem* generosity and kindness), he is the greatest sultan. He became a noble and great sultan due his powerful forefathers.

[134].....

(in Persian)

**I am the disciple of such a shaikh that his dog is better than a lion.
How is it possible to describe him,
I can only offer a scent to his lovers**

[135]

O Shahidî, the days of old age have come.
It's been 76 years (4.b)

[136] we are going to talk about tennure later on. However here we can say that this is a long heavy dress with a sleeveless light top that has an opening in the chest towards the belly. We guess that Kalenderi coat was similar to Hurifis' sleeveless felt or linen cloak. Nesimi has an Arabic Ghazal with a "kepenek" – cloak- redif (words or suffixes with the same meaning that are repeated after a rhyme in poetry) (İst.- Takvim-i Vakayi Mat., 1260, s.28). From Kalanderis Dukakinzade Ahmed bey too (died 1556-1557). He has the following twelve couplet ghazal (writing we have p. 64-65)

**Since we have the cloak of brave men on our heads and shoulders,
it has made us the sultans of the land of secrets.**

[137] this crown that has four parts. On the had area that is sewn with 12 parts is called Celali or Kalenderi crown. Kaygusuz Abdal from Bektashis wore it and therefore it was assigned to Bektashis. It is also called the Hüseyini crown. Bektashis added an embroidered extra piece called button, and sewn the inside threads on the outside too and made it prettier.

[138] the rumor that Şahidi heard about drinking wine on top of the coffin, is not in Sakıb Dede probably it is kept in secret.

[139] since he was alive in 1544, probably this visit was later on.

[140] rests in Najaf first Imam Ali (died 661), 3rd Imam in Kerbala, huseyin (died in 680), in Baghdad 7th Imam Musa-l-Kazim (died 868) 11th Imam Hasan-al-Askeri (1874). Serdab is where 12th and last Imam Mehdi got lost, Hasan -al-Askeri Turbe.

[141]

Persian (Sefine cuz I s.22)

In Persian, it may mean something like: "My eyes are far from Riza's dervish lodge, my beloved is a slave with earrings. If the sun's eye remains without light, the moon is in the circle of generosity."

[142] this is also among the rumors Şahidi heard, however the name of the masque is not mentioned.

[143] This couplet is mirroring a ghazal of Mevlana, see: Mevlana Celaleddin 2nd edition page 223 and mentioned in Sefine note 64.

**"O caravan of goods (trade) of obedience, where are you?
Come to the harem where the qibla of needs is located.
You are the house, you are the neighbor, wall to wall...
You are the desert where you are dizzy."**

[144] Iskender Pasha, son of Veliyeddin, who founded the Galata (Kulekapısı) Mevlevi lodge by dedicating his garden, has a mosque in Sarıgözel in Istanbul and he is buried in the Vize (Hadikat-al-cevami c.I, s. 69). The foundation charter of this mosque is in the *Vakıflar*, foundations, archive. In the Galata Mevlevihane foundation charter drawn up in 897 H (1491), it is recorded that he donated his field in Karaböcek, one of the Vize district villages annexed to Edirne in Rumeli, to the Mevlevihane. Iskender Pasha died in Bosnia in 912 H. (1505-1506). In Hadikat-al Cevami Kanlıca mosque is *banis* and is a Bostancıbaşı during Süleyman period. That Iskender Pasha and this Iskender Pasha are being confused with one another (c.II, s. 42, 158). We owe all of this information to Ahmed Nuri Ebüssüudoğlu's unpublished work 'Investigation of İstanbul Mevlevihanes through history and literature: Galata Mevlevihane' (the copy he owns s.43. v.d. main vakfiye and other vakfiyes s. 225 v.d.).

[145] see Şer'iye Salname. Ist. Matbaa-i Amire, 1334, s. 361,376-377.

[146] Sefine, dedicated the following couplet his son HızırŞah Çelebi who took the succession from him (p.50)

**When my heart was satiated by watching the soul and the horizon (inside and outside)
and when the soul moved its face beyond the soul face (when it died),
someone who experienced the pain of separation said its history:
"Sultan Divanî pulled his soldiers to the eternal estate"**

(This poem was written for the date of Sultan Divanî's death. The total numerical value of the letters in the last line according to the alphabet gives the date of death of Sultan Divanî.)
The last line of the poem shows 936. However, Divane Mehmed Çelebi was alive at this time and it was later on that he was named as sultan-I Divani. For this reason, this line cannot be HızırŞah Çelebi's and probably it was made up years later.

[147] we are guessing that in addition to Sefine and Esrar Dede they made up another name for this person, Şah Çelebi. This person was a son of Ilyas Dede and was one of Karahisar Çelebis. It is written that he died after 780 (1379). However, it was recorded that he was alive after

Suleyman Şah and was a contemporary of Ya'kub Bey. We know Süleyman Şah died in 1388 (790H), so that date is wrong.

[148] original

**Call Ali, who is the owner of extraordinary things and who has achieved extraordinary things,
and let him help you in times of difficulty.
O Ali, O Ali, I call upon you
so that with your friendship and guardianship,
all my grief, sorrow and sadness will pass away and disappear.**

[149]

(Esrar tez)

Persian: "I am a bird of prey that brings the prey to the Prophet and his friend. I am a special Kalender for the Prophet's lineage."

Eight and four adds up to twelve. Imamiyye poets commemorate Twelve Imams like this to meet the rhythm of the poem. Two six again signifies Twelve Imams. Seventy two martyrs are the one who were killed with Imam Huseyn in Karbala. The number of Karbala martyrs is about one hundred and the names of the eighty two of those are known. However it is still remembered as seventy two.

[150] in Hadikat-al-cevami indicates that among those who are buried in Galata Mevlevihane is Seyda Dede who died in 1630, we are guessing it is this person (c. II s.48).

[151] even if Esrar Dede wrote that Safi died the year of Mehmed Çelebis death, 936 h. (1529-1530) this date is wrong.

[152] Safai's name is not mentioned in Sakıb. Sehi writes that he was good at seafaring and cartography and sailors gave him gifts and offerings and he was the shaikh of sailors. He also wrote that Kemal Reis (chief) wrote a masnavi that has ten thousand couplets about sea wars and died at the age of one hundred and ten and was buried in Galata close to the docks (teskire-i Sehi, Ist.- Amidi Pub. 1325, p.72). Esrar Dede indicates that Safai died in 1533 was with Iskender Paşa and therefore became a dervish of Mehmed Çelebi, assigned as a shaikh to Galata and was buried at the Turbe that was built for the sister of Iskender Paşa. Aşık and Hasan Çelebis wrote that he was assigned as a shaikh to the tekke Iskender Paşa built. Riyazi recorded that he died in the early years of Selim I. period, in other words in 1512 or in the following years. Ottoman authors wrote without pointing any resource that the author of "Feth-name-i Inebahti and Moton" Safai was the shaikh of the tekke that is close to Okmeydanı and he is buried there (c.III, Ist., Matbaa- i Amire, 1342, p. 80 p.42-43). Hadikat-al-cevami, says that Mesnevi-han Mahmud Dede became the sheikh of Galata Mevlevihane after Mehmed Çelebi (c. II, p. 42-43). It is the same in "Silsile-name" that Huseyn Fahreddin Dede put together, in other words after Divane Mehmed Çelebi, there is Mahmud Dede, and not Safayi. One wonders if there are two Safayis? However as it is explained in Aşık and Hasan Çelebis that the tekke was in Galata, therefore the Ottoman authors are wrong.

[153] we keep hearing that this copy is in Sutluce with Saidi Shaikh Zahir Efendi.

[154] this person who is from Babalılar, see our work “Yunus Emre and his Life”, Ist., 1936 İkbāl Kitabevi (Bookstore) p. 56-61, 100, 139, 192, 196, 266, 270, 273

[155] See: İsmail Hakki Uzunçarşılı: Kütahya City Ist. Devlet Pub. 1932 the first inscription on page 109.

[156] see Cevat Tarım: Kırşehir History, Kırşehir, Vilayet Pub. 1938, p.176

[157] this couplet can be understood as such; the one who has this person, in other words who gets the person, dance like a Mevlevi. Because, the person had the closed, locked secret of time and became time's private affair. However, we think this is a distant orientation. We do not know who Faizi is.

[158] One of Kanuni Sultan Süleyman's men named Ca'fer built a tekke in Sütluce and for this reason that area is called Ca'fer-abad. Süleyman, donated lots of valuable pots and pans to this tekke. There were beautiful writings and paintings on its walls. Even Nakkaş (Muralist) Ağa Rıza who is considered to be Iranian due to his name painted a beautiful deer picture on one of boulders in the area. Possibly this picture was an embossment (Evliya Çelebi, Ist. İkdām basması, 1314, I, I. p. 410). A 16th century poet Iranian and belonging to Ca'feri order Habibi too was buried around this tekke due to his will. Evliya belonged to Ca'feri order he says that it is believed that he is buried around Ca'fer-abad (p. 411). We understand from Hadikat-al-cavami that Seyhulislam Damadzade Feyzullah (died 1761) built a tekke around this area and this tekke got hold of by Bektashis (c. I, p.305). From Sa'diyye Hasirzade Hacı Mustafa İzzî too built a Sa'di tekke here (same page). Yusuf Sine-çak's grave is under this tekke.

[159] It has been said that Yusuf Sine-çak has “Muhammediyye nazire” too (Ottoman Muellif, I, p. 80) an old writing recorded in Ist. Univ. T.Y. 570 someone named Yusuf (7 a, 5th couplet), with the nickname of Abdi (383. A, 3rd couplet from below) and belonged to Halveti tariqa (379. b) and had a book named “Reh-numa” that belonged to this tariqa (380. a). And another book that was written by someone in Ankara (379. B.1st couplet) named “Adab-al Talibin” that was about adab (379. a). And this book which was based on Yazicizade's “Muhammediyye” and put together with the help of Hadith and tafsir books has nothing to do with Yusuf Sine-çak.