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ŞEYHZADE ABDÜRREZZAK BAĖŞİ

(His life and works)

AYŞE GÜL SERTKAYA

The Central Asian Turkish Republics, under USSR rule until the early 1990's, and the Republic of Turkey have over the last few years been able to re-establish communication and friendship. Prior to the incorporation of Central Asia into the Russian Empire and the USSR, Anatolian Turks and Asian Turks had a long-standing relationship. When did this relationship begin? According to the information we have, communication between Anatolian Turks and Asian Turks was initiated by *Mehmed the Conqueror* and continued by his son *Bayezid II*.

We know that *Mehmed the Conqueror* issued an imperial decree (*ferman*) written in Eastern Turkish Uighur script at the top and in Arabic script at the bottom, which tells the story of his battle against *Uzun Hasan Beg*. The imperial decree (*ferman*) was written by a scribe (*baĖşı*) who was brought from Samarkand by *Mehmed the Conqueror*. When we analyze documents in the Süleymaniye Library and the Archives of Topkapı Palace, we obtain the following information about this scribe (*baĖşı*) named *Şeyhzade Abdürrezzak* and this information illuminates some of the relations between Anatolian Turks and Central Asian Turks.

ŞEYHZADE ABDÜRREZZAK BAĖŞİ'S LIFE

There is no information about *Şeyhzade Abdürrezzak BaĖşı* in any Ottoman source. This paper is based solely on his original works and the ones he copied.

Pseudonyms of *Şeyhzade Abdürrezzak BaĖşı* in his original works are *baĖşı*, *baĖşı kul* or *kul baĖşı*, *türkistānī baĖşı* and *baĖş-ı türkistānī*. These are included in the documents as follows:

BAHŞI

1. The Archive of Topkapı Palace, in the 16th couplet of a kasida that has 17 couplets, written in Arabic script recorded with the number 11981-5.

*sen ol nūr-ı ilāhī-sin bu bahşı-ğa nazar kılsañ
kilür devlet kiter miñnet yiter 'izzet bolur seḥḥar*

"You are the light of that God. If only you look at this Bahşı, prosperity comes, misery goes, glory appears and enchants you".

2. The Archive of Topkapı Palace, in the 5th couplet of a ghazal that has 5 couplets, written in Arabic script stored with the number 11980-5(D).

*i 'tikādılık kulları-nıñ yüzi bahşı dik küler
i 'tikadsız yörügen ornı cehennem nār imiş*

"The faces of your believing servants smile like Bahşı
the place of those who do not believe is the fire of hell".

3. The Archive of Topkapı Palace, in the 5th couplet of a ghazal that has 5 couplets, written in Arabic script stored with the number 11980-5(D).

*bahşı güstāḥ-lık kılıp aydı nevāyi-ğa cevāb
ol ḡazel-ğa bir cevāb ayḡu bu rüm-da bar imiş*

"Bahşı was audacious and gave Nevayi an answer
The one who responded to that ghazal was from Anatolia".

4. The Archive of Topkapı Palace, in the 7th couplet of a ghazal that has 7 couplets, written in Arabic script recorded with the number 11981-6.

*siniñ tek şāḥ-nuñ āstā[ne]sinde
bu bahşı tek gedā bolmasa bolmas*

"At the door of a shah like you
it is not possible that there would be a beggar like Bahşı".

5. The Archive of Topkapı Palace, in the 21st quartet of a text named as *bahāriyyāt-ı nazm u nesr aytur* written in Arabic script recorded with the number 11981-2 contains the pseudonym of *Bahşı*.

*bahşıda i'tikād bar
ḥüddā bolsun aña yār*

"Bahşı has faith
Let God be his beloved

sözleride ma' nī bar
nevrūz mübārek-bād

There is meaning in his words.
May your Nevruz be blessed".

BAĖŞİ KUL OR KUL BAĖŞİ

1. The Archive of Topkapı Palace, in the 5th couplet of a ghazal that has 7 couplets, written in Arabic script recorded with the number 11981-8.

*pādişeh-ler köp körüptür baĖşî kul
siz kemāl ü faẓl-nuḡ ki dürci siz*

"BaĖşî Kul has seen many emperors.

But you are the guardian of maturity and virtue".

2. The Archive of Topkapı Palace, in the 5th couplet of a ghazal that has 5 couplets, written in Uighur script at the top and Arabic script at the bottom, recorded with the number 11981-12.

*köz uçındın bir naẓar kılğıl zekāt-ı hüsn üçün
köz uçı-dın bir naẓar kılğıl zekāt-ı hüsn üçün
baĖş-ı kul-ğa kim maĖall-i luṭfu iĖsān-dur begim
baĖşî kul-ğa kim maĖalli luṭf u iĖsān-dur bigim*

"Just glance at the alms of your beauty.

My master, for it is the place of favor and benevolence for BaĖşî Kul".

3. The Archive of Topkapı Palace, in the 5th couplet of a ghazal that has 5 couplets, written in Uighur script at the top and Arabic script at the bottom, recorded with the number 11981-10.

*baĖş-ı kul evvelde dehşet-siz ayur erd-i sözün
baĖşî kul evvelde dehşet-siz ayur erdi sözün
emdi sorğul ki hacālet-din anuḡ ḡāl-i nedür
imdi sorğul ki hacālet-din anuḡ ḡāl-i nidür*

"BaĖşî Kul used to speak his words politely

Ask him now! What his situation is for being ashamed".

- 4-5. The Archive of Topkapı Palace, in the 6th and 10th couplets of a kasida that has 5 couplets, written in Uighur script at the top and Arabic script at the bottom, recorded with the number 11981-9.

*sa'ādet çün ezel-te bar imiş-dük
sa'ādet çün ezel-de bar imiş-dük*

tağ-ı bu bahş-ı kul-ğa yār imiş-dük
daği bu bahşı kul-ğa yār imiş-dük

“When happiness existed in past eternity,
 And when it was the beloved for this Bahşı Kul.”

pādiş-e[h]-den bahş-ı kul-ğa köp ‘ināyet var eđi
pādişeh-den bahşı kul-ğa köp ‘ināyet var idi
uşbu yıl bayram-lık ol gül deste reyhān-đur yan-a
uşbu yıl bayram-lık ol gül deste reyhān-dur yana

“The King was very generous to Bahşı Kul.
 His present for the festival this year was a bouquet of roses and
 sweet basil.”

6. The Archive of Topkapı Palace, in the 5th couplet of a ghazal that has 5 couplets, written in Arabic script, recorded with the number 11981-3.

cefādın özge kuluñ bahşı körmedi sindin
sini vefāsız ü nā-mihr<ü>bān dimey ne diyin

“Your servant Bahşı has seen from you nothing but suffering
 What should I call you if not unfaithful and cruel.”

There is the pseudonym of *Bahşı kul*.

TÜRKİSTÂNİ BAŞŞI OR BAŞŞ-I TÜRKİSTÂNİ

Şeyhẓāde ‘Abdūrrezzāk Bahşı claims in his poems that he is from “Türkestan”, as seen in the following lines.

1. The Archive of Topkapı Palace, the name of a ghazal recorded with the number 11981/4 and has 5 couplets, is written with red ink in Uighur script as *Türkistānī Bahşı aytur* “Bahşı of Tūrkestan says”. The pseudonym that constituted the title is repeated in the 7th couplet of the ghazal.

uşbu türkistānī bahşı ḥasretiñ-de tün ü kün
közleridin dürr töküp aytur ki ḥanım ḳaydasın

“This *Bahşı of Tūrkestan* with longing for you day and night
 Dropping pearls from his eyes says: Where are you my master?”

2. Again recorded with the number 11981/3, in the first line of the 7th couplet of a ghazal that has 7 couplets, written in Arabic script.

türkistānī bahşını bigim ḳovma ḳaşın-đın

“My master, don’t drive your Bahşı of Tūrkestan from your sight.”

There is the pseudonym of *Türkistānī BaĖşı* "BaĖşı of Türkistan."

3. The Archive of Topkapı Palace, in the 15th couplet of a ghazal that has 17 couplets, written in Uighur script at the top and Arabic script at the bottom, recorded with the number 11981-9.

çün-ki aydı bu kaşide baĖş-ı tür-kistānī ol
çünk<i> aydı bu kaşide baĖşı türkistānī ol
ta' b-ı-nıñ aṣārı bu naẓm içre berrān-dur yan-a
ta' b-ı-nıñ aṣārı bu naẓm içre berrān-dur yana

"When BaĖşı of Tūrkestan tells this kasida,
 Traces of his creation are seen in this verse."

There is the pseudonym of *BaĖş-ı Türkistānī* "BaĖşı of Tūrkestan".

Pseudonyms of *Şeyhzāde 'Abdūrrezzāk BaĖşı* which he used in his copies, are *Şeyh-zāde 'Abdūrrezzāk baĖşı*, *'Abdūrrezzāk şeyh-zāde baĖşı*, *'Abdūrrezzāk* and *Şeyh-zāde*. These are seen in the texts as follows.

ŞEYH-ZĀDE 'ABDÜRREZZĀK BAĖŞI

1. The collection (*mecmua*) recorded in Süleymaniye Library with the number 4757 was copied by *Şeyhzade Abdūrrezzak BaĖşı*. It is written in Uighur script at the top and Arabic script at the bottom and contains *Atabetü'l-Hakayık* of *Edib Ahmed*, *Mahzenü'l-Esrar* of *Mir Haydar*, 9 ghazal of *Lutfi* and 3 of *Sekkaki*.

The copying date of the collection can be found in the colophon of the second work *tāriḥ sekiz yüz seksen dört-te toñuz yıl zül-ka'de ayı-nıñ on yiti-sinde ŗenbe küni tamām boldı. kutluğ bolsun. devlet kilsün. miñnet kitsün tip, şeyh-zāde 'abdūrrezzāk baĖşı kıstantiniyyede biñiði*. [Completed in the year of 884, on 17th of January the year of the Boar, on Saturday. May it be blessed, may prosperity come, may misery go; *Şeyhzāde 'Abdūrrezzāk BaĖşı* wrote it in Constantinople].

The date 17 Zilkade (the year of the Boar) 884 (Hegira) on the colophon on which the copier of the journal (*mecmua*) is said to be *Şeyhzade Abdūrrezzak BaĖşı*, refers to January 30, 1480. As *Mehmed the Conqueror* died on May 3, 1481, this collection must have been written before he died and probably dedicated to him.

On a seal on the last page of the journal (*mecmua*) *Bāyezid bin Mehmed Han, el-muẓaffer dā'imā* "Always victorious, Bayezid Khan son of Mehmed" can be read. In this way, it is understood that the collection passed on to the library of *Bayezid Han II*, son of *Mehmed the Conqueror*.

‘ABDÜRREZZÂK ŞEYH-ZÂDE BAĖŞI

1. As can be seen from the colophons of the only copy of *Yusuf Has Hacib's Kutadgu Bilig*, first on the 185th page of the manuscript as *tükenđi kutađ-đu <bilig> kiťāb-ı tiriť sekiz <yüz> kırk üç yıl-ta koy yıl muťar[r]em ay-nuť tört-i herü-te* [The book of *Kutadgu <Bilig>*, completed on the date of eight <hundred> and forty five, on the forth day of the month *Muharrem* the year of the Sheep in *Herat*] secondly and more completely on the 189th page of the manuscript as *tiriť sekiz <yüz> kırk üç-te koy yıl āhur-ı muťar[r]em ay-nuť tört yaťı-sı herü şehrin-te bitildi* [Completed on the date of eight hundred and forty three, on the forth of month *Muharrem* the year of the Sheep, in *Herat*], it was copied on *Muharrem 4, 843* (Hegira) or June 17, 1439.

The colophon at the last four lines of page 189 is like this: *tiriť-ķa sekiz yüz yiťmiş tokuz-ta yılan yıl bu kutađđu Biligi kiťāb-nı ‘abdür-rez[z]āk şeyh-zāde baťşı üçün istambul-ta tokaddın fenār-i ođlı ķāz-i ‘ali biťig yiberip keltürt-i-ler. mübārek bolsun, ķevlet kilsün, miťnet kitsün* [On the date of eight hundred and seventy nine, in the year of the Snake, this book of *Kutadgu Bilig* was brought from *Tokat* by *Fenarizade Kadi Ali* in conjunction with a letter for *Abdürrezzak Şeyhzade Baťşı*, may it be blessed, may prosperity come, may misery go]. According to this colophon, the *Herat* Manuscript was brought from *Herat* to *Tokat*, from there to *Istanbul* for *Abdürrezzak Şeyhzade Baťşı* in 879 (Snake year).

‘ABDÜRREZZÂK

1. We see that *Şeyhzade Abdürrezzak Baťşı* had read the manuscript of *Kutadgu Bilig* in Uighur, and had written five *tuyug*'s only in Uighur script on the 190th page and the last page. After the *tuyug*, there comes the following couplet in Arabic script:

*‘abdürezzāk sözlerin aydı saña
bar ise řab‘uñ cevābın bir aña*

“‘Abdürrezzāk spoke his words to you.
If you have talent, give him your answer.”

ŞEYH-ZÂDE

1. There is a classification at the end of the 190th page of *Kutadgu Bilig*'s manuscript in Uighur. Under this classification, there is a phrase in Arabic script shown by appropriate signs as *baťşı belğüsi*.

The classification in Uighur was read with hesitation by Reşit Rahmeti Arat like *şeyh-sade belgüçi* (?).

Osman Fikri Sertkaya read the similar classification after Lutfi's Tuyug written in Arabic script and it was recorded with the number 11981-13 of Topkapı Palace Archives and the classification after *Şeyhzade Abdürrezzak Başı*'s ghazal which has 5 couplets, written in Arabic script, recorded with the number 11981-3 at the same place as the following:

11981-14

ş(e)yḥ



zāde

belgüm

çın

11981-3 K. Bilig, fol. 190

ş(e)yḥ



zāde

belgüm

çın

With the help of these two classifications, it is possible to correct Reşid Rahmeti Arat's reading of *şeyh-sade belgüçi* as *ş(e)yḥ zāde belgüm çın*.

Osman Fikri Sertkaya reported that the phrase *ş(e)yḥ zāde belgüm çın* should be understood as *çın belgüm ş(e)yḥ zāde* <turur> "my real belgü <is> *şeyhzade*". In this way, we see the *şeyhzade* pseudonym here.

THE CITY HE HAS COME FROM

Şeyhzade Abdürrezzak Başı came to Anatolia from *Türkistan* and *Samarkand*. His being from *Samarkand* is easily seen on the 5th couplet of a ghazal that has 9 couplets, written in Arabic script and recorded with the number 11981/7.

1. *bigim h  zret-de Ba  şı-nı  s  zi bar*
 ud  bolsun her i te bigime y r
 2. *bu k l-nı  h  t r  at iti ister*
ki b rgir  ablasında bir sa a  bar
 3. *sa a  at yigen arpa z yi  olur*
anı  ucından atların  yiri tar
 4. *anı bismil k l p basturma k lay*
kı ı  savu lu lu  dan   n e er bar
 5. *semer and ili siver at itini*
bu il-lerde besi ma b l hav  r
1. "My master! Ba  şı has a word before you.
May God help my master in all his affairs.
 2. This servant of yours desires horse meat.
There is a deformed horse in the stable.
 3. The barley a deformed horse eats is a loss.
Because of it the place for other horses is limited.
 4. Let me slaughter him and make pastrami out of him.
In this way, let me make precautions against the cold of winter.
 5. People of Samarkand like horse meat.
Caviar in these places is of recognised worth."

Among the ones that *Abd rrezzak Ba  şı* copied; the text, which has the oldest date, is a *yarlık* of *Fatih Sultan Mehmed*.

Mehmed the Conqueror defeated *Uzun Hasan Beg* in August 1473 and informed those concerned about his victory, with the imperial decree (*yarlık*) that has 201 lines and was written by * eyhzade Abd rrezzak Ba  şı* on August 30, 1473 in two scripts, Uighur at the top and Arabic at the bottom. The colophon of this *yarlık* (*ferman*) is like this: *t r   sekiz y  z y  tm   sekiz-de yılan yıl reb   l-   r ayı-nı  bi i-te  ara his r-ta er  r-te bitildi* [Completed when *Karahisar* was reached on the date of eight hundred and seventy eight, 5th day of the month *Rebi  lahir*, the year of the Snake].

The date 5 *Rebi  lahir* 878 (Hegira) on the colophon refers to August 30, 1473. On the basis of the date on this colophon, it can be said that * eyhzade Abd rrezzak Ba  şı* came to Anatolia in the time of *Mehmed the Conqueror* and, as much as could be determined, worked in the Ottoman Palace after 1473.

After the death of *Mehmed the Conqueror*, * eyhzade Abd rrezzak Ba  şı* also served his son *Bayezid Khan*. A text recorded among the papers of *Bayezid II* with the number 11980/5 in Topkap  Palace Archives contains 3

ghazals and a petition written in Persian. The first ghazal is of *Ali Ŗir Nevai*. The second and third ghazals are *Abdürrezzak BaĖı*'s replies (*nazire*) to him. *Abdürrezzak BaĖı* praises *Bayezid II* in these three ghazals as follows:

1. *pādiŖāhım devri-de bir ĖoŖ zamānım bar imiŖ*
barĖa Ėavfu hem Ėatardın kōp amānım bar imiŖ
 2. *'adl ü inŖāfıı Ėavı bardı Ėıtā vü tā Ėoten*
Ėamdüli 'llāh kim Ŗehim dik mihrübānım bar imiŖ
 3. *Ėünkü sultān bāyezīd Ėan aldı rūmunı taĖtını*
uŖbu devlet Ėün ezelden kendüsi-ge yār imiŖ
 4. *her 'adū kim münkir olsa sultānım devleti-Ėa*
bu mu 'ayyen kim 'adūnıı boynı yip ü dār imiŖ
 5. *i 'tiĖādlık kulları-nıñ yüzi baĖı dik küler*
i 'tiĖadsız yörügen orı cehennem nār imiŖ
1. "I had a pleasant time in your reign my Padishah.
I was without fear of all fears and dangers.
 2. The fame of your justice and fairness reached to China and Hoten.
Thanks to God that there exists a merciful person like my Padishah.
 3. Sultan Bayezid Khan ascended the throne.
This country had been his fate since past eternity.
 4. Any enemy that denied the country of my master:
That enemy's neck had been in rope and gallows.
 5. Your believing servants' faces smile like BaĖı's.
The place of those who walk unbelieving is hellfire."
- The last two couplets of the second ghazal are like this:
4. *manŖıbım-nı isteyür arabaĖı vü barsĖı-lar*
her kiŖi kim kendüyi bilmeses kim 'ār imiŖ
 5. *BaĖı güstāĖ-lık kılıp aydı nevāyi-Ėa cevāb*
ol Ėazel-Ėa bir cevāb ayĖu bu rūm-da bar imiŖ
4. "Drivers and barsĖı's want my position
Whomever does not know himself, he now should be ashamed.
 5. BaĖı was audacious and gave Nevayi an answer.
The one who responded that ghazal was from Anatolia."

After this prayer, there comes the following petition in Persian:

1. *manŖıb-ı saĖ Ėol-ı Ėurebā der in maĖall*
2. *memlü est. bisyār kes müŖteri peydā*
3. *Ŗude est. ammā Ėurebā in za 'ıf-rā*
4. *miĖalebend. eger 'ināyet-i Ŗıllu ilāhı bāŖed*

5. *in manşib be bahşı-ı muhlîş himmet kunend*
6. *devlet-i dü cihânî müstedâm bād.*
1. "The position of the poor of right-hand (*gureba-yı yemin*) in this place
2. is full. Many people wanted this place.
3. But the poor want this weak servant.
4. If Padishah's benevolence is my allotment and
5. if this position is helped and bestowed your prayer Bahşı
6. Let the prosperity of the two worlds be eternal."

As it can be understood from this Persian petition letter, *Şeyhzade Abdürrezzak Bahşı* wants a position. But, this position is also desired by others. As it is learnt from the ghazal, they are drivers and barsçı's. Nevertheless, the poor want *Bahşı* etc. We don't know whether this position was given to him or not, yet he wants some other things as well.

For instance, he wants a farm house in a kasida written in two scripts and recorded with the number 11980/3. He must have taken the house because, in his ghazal written in Arabic script and recorded with the number 11981/8, he wants from the Padishah another grant. In the forth couplet of the ghazal:

4. *on yedi at u hatırım arpa yir*
ol sebeb-den-dür ki boldum harcı-sız

"My 17 horses and mules eat barley.
That's why I am out of allowance".

In the 14th couplet of his kasida written in two scripts and recorded with the number 11981/11:

sultânım esen bolş-un barça düşmen-i ölsün
sultânım isin bolsun barça düşmeni ölsün
yaz faşl-ı-đa men kul-nı könderş-e karamân-ğa
yaz faşlıda min kulnı könderse karamân-ğa

"May my master be healthy. May all his enemies be dead.

In the summer time, how wonderful it would be, if he sends his servant, me, to *Karaman*."

It is unknown whether he went to *Karaman* or not.

As a result, we can claim that *Şeyhzade Abdürrezzak Bahşı* was a scribe, lived in the palaces of *Sultan Mehmed the Conqueror* and his son *Bayezid-i Veli* in the 15th century, wrote letters (*bitig*) and firmans (*yarlıg*) sent to

Eastern Turks by *Mehmed II* and *Bayezid II* in both Uighur and Arabic scripts and in East Turkestan (Chagatai) language.

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APPENDIX I
Original works of Şeyh-zâde Abdürrezzâk Bahşı

Order	Number	Prose or Verse
1.	11981-2	Prose and Verse bahariyyat
2.	11980-3 (B)	Kasida with 17 couplets written in Uighur and Arabic scripts
3.	11981-9	Kasida with 17 couplets written in Uighur and Arabic scripts
4.	11981-11	Kasida with 15 couplets written in Uighur and Arabic scripts
5.	11981-5	Kasida with 17 couplets written in Arabic script
6.	11981-7	Ghazal with 9 couplets written in Arabic script (?)
7.	11981-6	Ghazal with 7 couplets written in Arabic script
8.	11981-4	Ghazal with 7 couplets written in Arabic script
9.	11981-3	Ghazal with 7 couplets written in Arabic script
10.	11981-3	Ghazal with 5 couplets written in Arabic script
11.	11981-10	Ghazal with 5 couplets written in Uighur and Arabic scripts
12.	11981-12	Ghazal with 5 couplets written in Uighur and Arabic scripts
13.	11981-8	Quatrain/ghazal with 7 couplets written in Arabic script
14.	11980-5 (D)	Ghazal with 5 couplets written in Arabic script
15.	11980-5 (D)	Ghazal with 5 couplets written in Arabic script +colophon in Persian
16.	K. Bilig, p. 190	Tuyug of Abdürrezzak Bahşı
17.	K. Bilig, p. 190	Tuyug of Abdürrezzak Bahşı
18.	K. Bilig, p. 190	Tuyug of Abdürrezzak Bahşı
19.	K. Bilig, p. 190	Tuyug of Abdürrezzak Bahşı
20.	K. Bilig, p. 190	Tuyug of Abdürrezzak Bahşı

From these 20 pieces of text, 5 tuyug are written in Uighur script, 3 qasida and 2 ghazals in two scripts Uighur at the top and Arabic at the bottom, 1 qasida, 7 ghazals, 1 quatrain and 1 bahariyyat are written in Arabic script.

21.	K. Bilig, p. 190	Signature
22.	11981-3	Signature
23.	11981-14	Signature

3 signatures are written in Uighur script.

APPENDIX II
Copies of Şeyh-zâde Abdürrezzâk Bahşı

1.	Süleymaniye, 4757	<i>B Copy of Atabetü'l-Hakayık</i> (Text and facsimile were published by R. R. Arat)
2.	Süleymaniye, 4757	<i>B Copy of Mahzenü'l-Esrar</i> (Ayet A. Goca is making a Ph.D. on the text)
3.	TSA, 11980-A = TSA, 11980-1	<i>Yarlık (Ferman) of Fatih Sultan Mehmed</i> (Text and facsimile were published by R. R. Arat two times)
4.	TSA, 11981-13	<i>Ghazal of Lutfi in Arabic script</i>
5.	TSA, 11981-13	<i>Ghazal of Lutfi in Arabic script</i>

6.	TSA, 11981-14	<i>Ghazal of Lutfi in Arabic script</i>
7.	TSA, 11980-5 (D)	<i>Ghazal of Lutfi in Arabic script</i>
8.	TSA, 11980-4 (C)	<i>Ghazal of Nevayi in Arabic script (5 couplets)*</i>
9.	Süleymaniye, 4757	<i>Ghazal of Lutfi in two scripts</i>
10.	Süleymaniye, 4757	<i>Ghazal of Lutfi in two scripts</i>
11.	Süleymaniye, 4757	<i>Ghazal of Lutfi in two scripts</i>
12.	Süleymaniye, 4757	<i>Ghazal of Lutfi in two scripts</i>
13.	Süleymaniye, 4757	<i>Ghazal of Sekkaki in two scripts</i>
14.	Süleymaniye, 4757	<i>Ghazal of Sekkaki in two scripts</i>
15.	Süleymaniye, 4757	<i>Ghazal of Sekkaki in two scripts</i>
16.	Süleymaniye, 4757	<i>Ghazal of Lutfi in two scripts</i>
17.	Süleymaniye, 4757	<i>Ghazal of Lutfi in two scripts</i>
18.	Süleymaniye, 4757	<i>Ghazal of Lutfi in two scripts</i>
19.	Süleymaniye, 4757	<i>Ghazal of Lutfi in two scripts</i>
20.	Süleymaniye, 4757	<i>Ghazal of Lutfi in two scripts</i>

* Total: 23+22=45 pieces of text. Text and facsimile of nos 9-20 were published by Osman F. Sertkaya.



11980-5(D)

