

## One Era, Two Sultans of Words:

### A Story About Karamanlı Nizâmî and Ahmed Paşa

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## Context

This article discusses a story concerning Ahmed Paşa (d. 1496–97), one of the poets of Mehmed II’s reign, and Karamanlı Nizâmî (d. 1469–1473), that mainly focuses on Nizâmî’s life. The story is found in the Süleymaniye Manuscript Library, Esad Efendi 3384, between folios 39b–40b. Nizâmî’s *gazel* is also featured in the continuation of the story. The same collection includes Veysî’s *Hâb-nâme*, Gelibolulu Mustafa Âlî’s *Kavâidü’l-Mecâlis*, *Mir’âtü’l-Avâlim*, Ebüssüüd Efendi’s *Du’ânâme*, some fragments from Nâdirî’s *Dîvân*, and treatises written in various genres. Based on these works, it can be said that the collection was compiled in the 18<sup>th</sup> century at the earliest.

During the reign of Mehmed II, when Ottoman poetic language was beginning to take shape, Ahmed Paşa,<sup>1</sup> a protégé of the sultan, and Nizâmî,<sup>2</sup> a protégé of Mahmud Pasha, were depicted as rival poets of their time. In the story examined here, traces of this rivalry can be seen, albeit briefly. The poems of Nizâmî, who was a poet envied by everyone in his homeland, reached the capital and attracted the attention of Ahmed Paşa, the vizier-poet of the time. Ahmed Paşa, who desired an *arpalık* (a revenue-yielding land grant) in Konya, encountered Nizâmî in a bathhouse and, upon recognizing his talent, reported it to the sultan. In response, Mehmed II instructed the vizier to send Nizâmî to Istanbul as a *muşâhib*,<sup>3</sup> accompanied by a substantial sum. On his way to Istanbul, Nizâmî encountered a dervish-like Persian poet<sup>4</sup> who had previously presented a *kaşîde* to Mehmed II. Nizâmî claimed that the *kaşîde* the Persian poet presented to the sultan actually belonged to Sa’dî-i Şîrâzî. When Nizâmî accusing this poet of theft, asked him to recite a new *kaşîde*, he claimed to have been reciting his own poem. Offended by the accusation, the poet left Nizâmî, cursing him. According to the story, Nizâmî passed away at the age of 18 under the influence of this curse.

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<sup>1</sup> Günay Kut, “Ahmed Paşa, Bursalı,” in *TDV İslam Ansiklopedisi*, online version (accessed: 04.12.2023), <https://islamansiklopedisi.org.tr/ahmed-pasa-bursali>.

<sup>2</sup> A. Azmi Bilgin, “Karamanlı Nizâmî,” in *TDV İslam Ansiklopedisi*, online version (accessed: 04.12.2023), <https://islamansiklopedisi.org.tr/karamanli-nizami>.

<sup>3</sup> An official who accompanies sultan and serves as a kind of advisor in the Ottoman palace.

<sup>4</sup> It may be a reference to the story of Le’âlî, the famous ‘muajjam’ (i.e. pretending to be a Persian) poet of this era. Mustafa İsen, *Kühû’l-Ahbâr’ın Tezkire Kısmı*, Ankara: AKM Yay., 1994, 142.

The story reveals some traces of the literary culture of the era. We can divide the story into a few sections. In the first section, Ahmed Paşa sees Nizâmî as a rival, a theme that also appears in later poet biographies (*tezkires*).<sup>5</sup> Ahmed Paşa, who wrote parallels (*nażîres*) to Nizâmî's *kaşîdes*, critiqued some of his poems to test him. However, he became an admirer of Nizâmî after receiving a parallel from him. In the second section, there is a reference to Ahmed Paşa's bathhouse story during his years in Bursa.<sup>6</sup> In the third section, there is a rumor about the early death of Nizâmî. A different version of this rumor is also found in the poet biographies of the time.<sup>7</sup>

## Transcription

[1b] Şehr-i Konya'da Şeyh-zāde Nizāmî Çelebi'nüñ vezîr-i a 'zam-ı sâbık Aḥmed Paşa ile olan hikāyetidür.

Sultān Meḥmed merḥūm devrinde emîrū 'ş-şu 'arâ ve serdār-ı vüzerâ merḥūm Aḥmed<sup>8</sup> olan Aḥmed Paşa'nuñ şöhreti nihāyetde // iken Konya şehrinde Nizāmî nām bir şā 'ir-i benām civān-ı bî-hemtâ ve sultān-ı hūbān-ı ğarrâ misāl-i hilāl-i 'id ve bedr-i // kemāl-i bedîd mānend-i pençe-i hūrşîd peydâ olup Aḥmed Paşa'nuñ kaşîde ve ğazellerine nażîre diyüp her bir // nażîresinde ğalebe idüp Aḥmed Paşa'ya işāl ider. Aḥmed Paşa daḥı ol diyāruñ ḥalkından:// "Nizāmî Çelebi ne maḥûle kimesnedür?" diyü su 'âl ider. Cevāb bu yüzden virürler ki "Meşāyih-i 'izāmdan // bir 'azîzüñ veled-i kirāmlarıdur ḥüsnüyle bî-hemtâ ve şöyle müstesnādur ve 'l-ḥāşîl dünyāda nażîri bulunmaz." didüklerinde // Aḥmed Paşa kulaḫdan 'aşıḫ olup mülākāt ve müşerref olmasın murād idinüp vezîr-i a 'zam iken arpalıḫ // tarîkıyla Konya'yı alup gelür. Günlerden bir gün Nizāmî Çelebi'yi su 'âl ider. Dirler ki: "Kaḫ'an taşra çıkmaz ve illâ // haftada bir gün ḥammāma gelür? Ol daḥı niḫābla cemāl-i bā-kemālını kimseye göstermez." Aḥmed Paşa ol ḥammāmuñ // nāḫırını

<sup>5</sup> Rıdvan Canım, *Latîfi Tezkiretü'ş-Şu'arâ ve Tabsıratu'n-Nuzamâ (İnceleme- Metin)*, Ankara: Atatürk Kültür Merkezi Başkanlığı Yayınları, 2000, 533, 535.

<sup>6</sup> Mefail Hızlı, "Ahmed Paşa ve Eğitime Katkıları", *Bursalı Şair Ahmet Paşa ve Dönemi*, Ed.: Bilal Kemikli, Bursa: Bursa Büyükşehir Belediyesi, 2010, 33.

<sup>7</sup> Haluk İpekten, *Karamanlı Nizâmî Hayatı, Edebi Kişiliği ve Divanı*, Ankara: Sevinç Matbaası, 1974, 20.

<sup>8</sup> The copyist mistakenly wrote "late Ahmad".

*iḥzār idüp şūret-i ḥālī aña şorar ol daḥı anlar virdügi cevābı eyidür. Aḥmed Paşa // dir ki: “Nizāmī ḥammāma geldügi gün tiz gel baña ḥaber vir saña vāfir filori müjde virürem.” didükde nātır // müterakḥıb olup gözler. Nāgāh bir gün Nizāmī şehāb içinden māhtāb toğar gibi ḥammām ḫapusından ṭulū ‘ // ider. Nātır sür ‘atle varup Aḥmed Paşa’ya müjde eyidür. Aḥmed Paşa da tiz ḥammām ḫapusında bulinup ‘ale’l-fevr // şoyinup ḥammāma girer. Nizāmī Çelebi’nüñ yunduğı ḥalvete gelüp peştemāli ḫaldurup içeri varur. Ne görür ki // bir cevān-ı bī-mānend deryā māliki gibi gīsuların perīşān eylemiş ṭurma yunur. Aḥmed Paşa’nuñ ‘aklı başından // gidüp şūret-i dīvār-misāl ḥalvetüñ dīvārına ṭayanup ḫalur. Nizāmī Çelebi ḫarīniyle kim idügin fehmi idüp // ayağa şıçrayup: “Buyuruñ sultānum.” diyü yer gösterür. Aḥmed Paşa daḥı: “Ḥazreti Allāh’ı severseñüz kendi ‘ālemüñüzde // oluñ muḫayyed olmañ.” diyü ḥalvetüñ güşesine geçüp bunu temāşā iderken fikr ider ki āh bir laṭīfe düşüp [2a] bir yerden muşāḥabet açılrsa dirken ḥātırına Nizāmī’nüñ ihām-ıla bir maḫṭa ‘ı var ol gelür dir ki: “Benüm efendüm böyle // size ṭoḫunacak yeri olan maḫṭa ‘ı ne ‘aceb ihtiyār [!] itmişsiz? Hele ben olsam ihtiyār [!] itmezdim.” didükde Nizāmī “Buyuruñ // ol maḫṭa ‘ı işidelüm.” didükde, Aḥmed Paşa oḫur:*

*İy Nizāmī vaşla şād olma vü hicrāna melül*

*Kāyinatüñ ḥālī çüñkim inḫilāb üstindedür<sup>9</sup>*

*didükde Nizāmī aldurmaz renginde eyidür: “Vaşlalığımız muḫarrer ammā sizüñ // daḥı ihām-ıla bir maḫṭa ‘ıñuz vardur. ‘Acebdür ihtiyār [!] itmişsiz” didükde, Aḥmed Paşa “Buyuruñ işidelüm” dir. Nizāmī de // Aḥmed Paşa’nuñ bu maḫṭa ‘ınuñ mışrā ‘ın oḫur:*

*Aḥmed iblīse ḫiyāmetden su ‘āl itmek neden<sup>10</sup>*

*didükde // Aḥmed Paşa görür ki fi’l-vāḫi ‘ bir ṭabī ‘at ki ḫābiliyyet bundan ziyāde olmaḫ muḫāldür. Ḥammāmdan evine geldügi // gibi merḥūm ve mağfūrun leh Ebū ‘l-fetḫ Sultān Meḫemmed’e Nizāmī’nüñ ḥüsn ü ḫulḫını ve ṭabī ‘at-ı şı ‘riyyesin şol // mertebe vaşf ider ki ḫābil-i ta ‘bīr degül. Ḥattā ḥammāmda olan laṭīfeyi ‘ayniyle yazar. Sultān Meḫemmed de Nizāmī’ye // derūndan maḫabbet idüp hemān fi’l-ḫāl Aḥmed Paşa’ya ḫaṭṭ-ı ḫümāyün*

<sup>9</sup> İpekten, *Karamanlı Nizāmî*, 142.

<sup>10</sup> Ali Nihat Tarlan, *Ahmed Paşa Divanı*, Milli Eğitim Basımevi, 1966, 273.

gönderür ki: “Nizāmī’yi muşāhiblük // için bu cānibe gönderesin ve yanūnda harc-ı rāh beş biñ filori virüp pederinüñ dağı hātırın // hoş itmek için biñ filori viresin” didükde fi’l-ḥāl Ahmed Paşa beş biñ filori harc-ı rāh virüp // ‘azizine biñ filori ri’āyet idüp merhūm Sultān Meḥemmed cānibine gönderür.

İttifāk şafāyla giderken // bir şahrāya konar. Bahār faşlı görse ki bir ‘Acem-i nemed-pūş ‘azm-i İstanbul idüp gider meger ki şu‘arā-yı ‘Acemden bir // faşih şā’ir Sultān Meḥemmed merhūma yüz beyt bir kaşide diyüp bahsle gelmiş. Bu kaşidenüñ her beytinde ‘azīm // kaşdlar ve ğarīb şan‘atlar harc eylemiş. Dervişüñ yolu Nizāmī’nüñ çadırı önüne uğraduğda Nizāmī // fi’l-ḥāl bunda bir neşveyi mülāḥaza idüp ḥademedden birin gönderür ki var şol dervīşi da ‘vet eyle.” // ḥidmetkār da şitāb idüp varur: “Gel seni efendimiz ister” diyü çağırup dervīş gelüp Nizāmī’ye // selām virüp Nizāmī’den selāmın alup ta ‘zīmen yer gösterür. Dervīşdür iki dizi üzerine cülūs idüp // iki nüktedān-ı suḥan-perdāz muşāhabete koyulurlar. Esnā-yı kelāmda Nizāmī dervīşe su’āl ider ki: // “Yağın zamānda kaşāyid ve ğazeliyātdan şudūr itmiş bir nesneñüz var mı?” Dervīş dağı Ebū’l-fetḥ Sultān Meḥemmed [2b] ḥazretine didüğü kaşideyi okur. Nizāmī fi’l-ḥāl cümle kaşideyi ḥıfzına alup tamām olduğıda tebessüm idüp ve “Bu // kaşide Şeyḥ Sa’dī ḥazretinün dīvānındandur sirkat eylemişsin bu eskidür bir yeñi var ise görelüm, // ben bu kaşideyi tuḫlūyyet ‘āleminde ḥıfzıma almışam ister iseñ bilā-noqşān saña okıyayın” dir. Dağı fi’l-ḥāl // dervīşüñ maḥzarında cümlesin okur. Dervīş ta ‘accüb ider ve yine dir ki bu kuvvet-i ḥāfızaya mālīkdür ancak eyidür: // “Sultānum ma’lūm oldu kuvvet-i ḥāfızaya mālīk olduğıñuz bize ‘arz ancak cefā ise kifāyet ider.” didükçe // Nizāmī kaṭ’an aldurmayup: “Sirkat itdüğüñ kaşide benümdür deyü i ‘timād itdüreyin dirseñ ol olmaz” // bu kelāmdan dervīş ol kadar müte’ellim ve muḫtarib olur ki kâbil-i tavşif degül. Muḥaşşıl ḥātır-mānde olup // hemān kalḫup gitdüğü yolu dutup girüye döner şahrāda başın açup derūndan bir du‘ā ider // ki Ḥaḫ sübhānehu ve te‘ālā dergāhından recām budur ki mu‘ammer olmayasın. Fi’l-ḥāl dervīş-i mezbūruñ tır-i du‘ası // hedef-i kabülde vāki’ olup üç güne varmaz Nizāmī on sekiz yaşında iken vefāt ider, Sultān Meḥemmed’e // mülākāt müyesser olmaz.

*Bu kışşayı baş itmekden murād oldur ki eger gerçekden ve eger latîfeden hâtırâ toķınacaķ  
// söz aślā cāyiz olanlardan degüldür. Kādir olursañ hâtır yap degül iseñ yıķmaķ ne. Borc  
dünyāda ve āhıretde eyü degüldür hazer gerekdür. Beyt:*

*Budur āsāyiş-i `ālem budur maķbül-i ins ü cin*

*Ne senden kimse incinsün ne ĥod sen kimseden incin*

## Translation

This is the story of Şeyhođlu Nizāmī and the former vizier Aĥmed Paşa, which took place in the city of Konya.

In the era of the late Sultan Mehmed the Conqueror, when the fame of the leader of poets and the head of viziers, the late Aĥmed Paşa, was at its peak, a unique young poet emerged in the city of Konya by the name of Nizāmī, who was considered the sultan of beauties, akin to the new moon, and he composed responses (*nażīres*) to Ahmed Pasha's *ķaşīdes* and *ġazels*. The *nażīres* he wrote were superior to Aĥmed Paşa's, and he sent them to him. Aĥmed Paşa asked the people of that city, "What kind of man is Nizāmī Ćelebi?" The people replied, "He is the son of a great sheikh, matchless and unparalleled in beauty; there is no one like him in the world." Upon hearing this, Aĥmed Paşa fell in love with the young man and, while serving as the Grand Vizier, requested Konya as his *arpalık* for retirement and went to that city to meet him. One day, Aĥmed Paşa asked the people of Konya about Nizāmī Ćelebi, and they responded, "He never goes outside, without fail once a week he comes to the bathhouse covered up and does not reveal his beauty to anyone." Aĥmed Paşa then approached the keeper of the bathhouse and asked the same question, and he gave the same answer. Upon hearing this, Aĥmed Paşa said to the keeper, "When Nizāmī comes to the bathhouse, quickly come and inform me. I will reward you generously." The keeper waited, and one day he saw Nizāmī arriving at the bathhouse like the moon rising in the clouds. He immediately went to Aĥmed Paşa and delivered the good news. Aĥmed Paşa swiftly appeared at the bathhouse door, undressed quickly, and entered. He went to the bathing area wearing the bathhouse attire and saw an unparalleled young man washing, letting his hair fall like a mermaid. Aĥmed Paşa was mesmerized; his mind went blank, and he leaned against the bathhouse wall like a statue. Nizāmī Ćelebi, upon realizing who Aĥmed Paşa was, jumped to his feet and said, "Please, my Sultan," offering him a place. Aĥmed Paşa replied, "For God's sake, be at ease; don't spoil your mood," and moved to a corner of the bathhouse to observe him, hoping a topic would come up naturally. Soon, he thought of a story, hoping to bring it up if a conversation opened up. Then, he remembered a verse that Nizāmī had subtly mentioned and said, "My lord, why did you utter a verse with such teasing words? If it

were me, I wouldn't have said it." When Nizāmī asked, "Please, tell us which verse it is," Aḥmed Paşa replied:

"O Nizāmī, be not too joyous in reunion, nor too sorrowful in separation. For the order of the world is ever in flux, constantly changing."

Upon hearing this, Nizāmī, unfazed, responded, "Perpetual is the state of reunion, but you also have a veiled verse; how did you express it?" Aḥmed Paşa then said, "Come, let's hear it." Nizāmī recited the following verse from Aḥmed Paşa:

"Aḥmed, why ask the devil about the Day of Judgment?"

Upon hearing this, Aḥmed Paşa realized that Nizāmī's natural ability was remarkable. As soon as he returned home from the bathhouse, he described in great detail the beauty, creation, and poetic talent of Nizāmī, to the father of victories, Sultan Mehmed in a way that words cannot express. He even narrated the story that took place at the bathhouse in every detail. Sultan Mehmed, feeling affection for Nizāmī, immediately sent a decree to Aḥmed Paşa: "Send Nizāmī to me to be a companion, provide him with a travel allowance of five thousand florins, and also give him a thousand florins to please his father's heart." At this, Aḥmed Paşa provided five thousand florins as a travel allowance for Nizāmī and an additional thousand florins for his father. He then sent Nizāmī to Sultan Mehmed. Nizāmī, on his way to Istanbul in the spring season, set up his tent and encountered a Persian poet wearing a felt garment. It turned out that this person was one of the Persian poets heading to Istanbul to present a hundred-verse panegyric to Sultan Mehmed. In each verse of this panegyric, he uttered lofty expressions and (demonstrated) original arts. As the Dervish passed by Nizāmī's tent, Nizāmī sent a servant to say, "Invite that dervish." The servant went and called out, "My master calls you; come." The dervish came, greeted Nizāmī, and he reciprocated the greeting. Nizāmī respectfully gestured to a seat, and the dervish sat down on his knees. The witty and eloquent poets began speaking. During the conversation, Nizāmī asked the dervish a question, saying, "Have you recently produced anything from your *kaşide* and *gazel*?" The dervish recited the panegyric he had performed to the father of victories, Sultan Mehmed. Nizāmī immediately memorized this panegyric, laughed, and said, "This panegyric is from the divan of Şeyh Sa'dî; you've plagiarized it; it's an old one. If there's something new, let us see it. I memorized this panegyric in my childhood. If you want, I can recite it flawlessly for you." And he recited the entire panegyric in front of the dervish. The dervish was astonished and said, "Your memory is strong. Your only purpose seems to be to torment us with your knowledge." Nizāmī remained unfazed and said, "If you say,

'This panegyric is mine; let me assure you,' then it's not acceptable. The dervish was saddened beyond description by these words .

The dervish, with a broken heart, got up from his place and, on his way back, in the wilderness, uncovered his head and sincerely prayed to Allah, saying, "O Allah! I ask you that he may not live long." In this state, the dervish's prayer arrow reached its target, and within three days, Nizāmī passed away at the age of 18 without meeting Sultan Mehmed. The purpose of recounting this story, whether true or anecdotal, is to emphasize that the words that break hearts are not the good ones. If you have the strength, build bridges in hearts; don't break them. Causing harm is not good in this world and the hereafter. It is to be avoided. Verse:

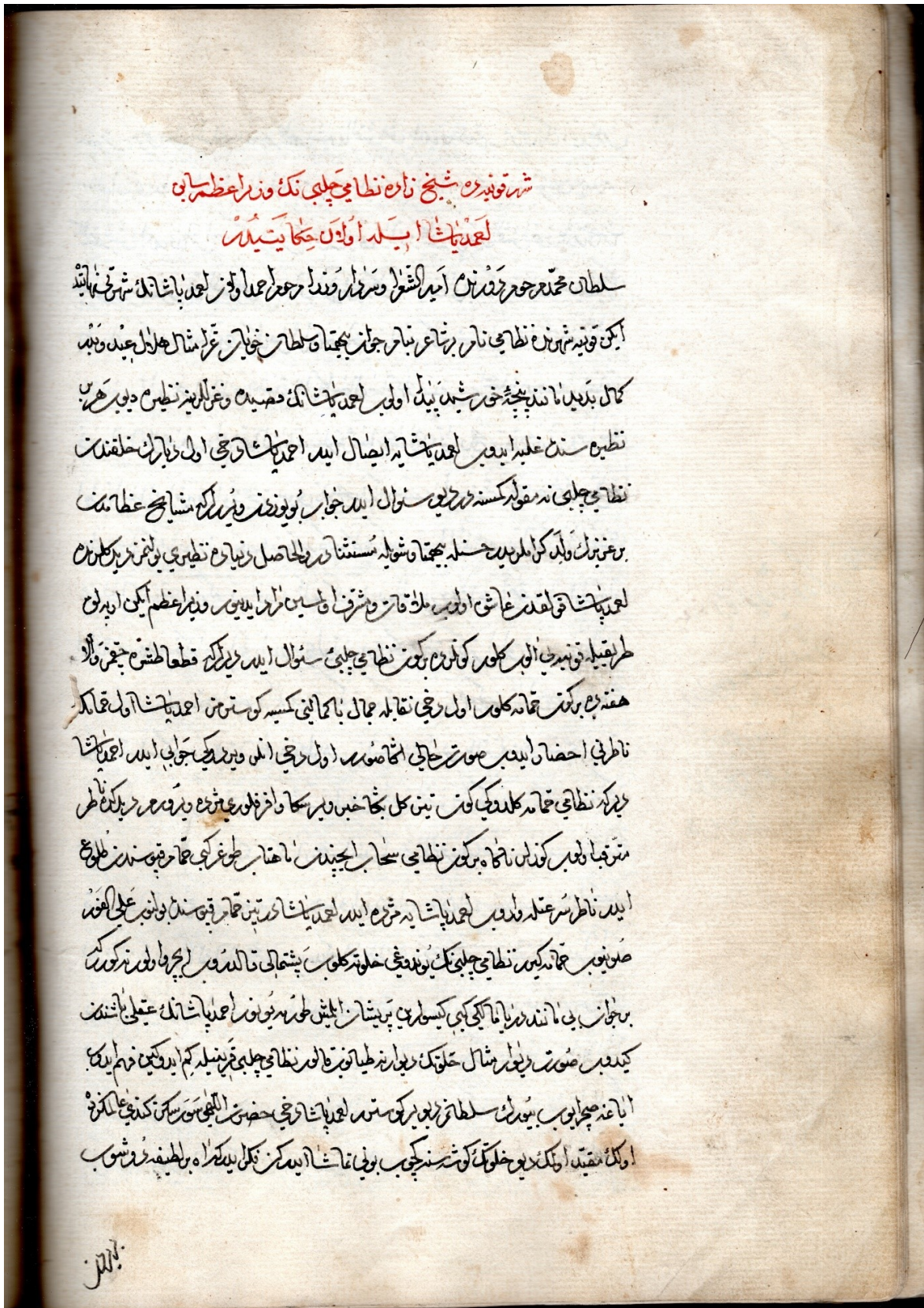
"In the order of this world, what is acceptable for everyone is this: No one should be hurt by you, nor should you be hurt by anyone else."

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Facsimile





برین مصاحبت اجلسه درین خاطر از نظای تک ایها میله بر مقطعی در ادا لکل دریکه بر افند بر بله  
 سین طوقی بری اول از مقطعی نه عجب احبنا انتم من هلم بن الوسم احبنا انتم من هلم بن الوسم احبنا انتم من هلم بن الوسم  
 اول مقطعی بشین بر درین اهدایت اوقور ای نظای جمله شاد اوله هجرانه نول  
 کاتبانک خالی چون انقلاب استند در دریکه نظای الله من رکن ایدر جمله لغز مقرر آما اینک  
 درخی ایها میله بر مقطعی و در عجب احبنا انتم من هلم بن الوسم احبنا انتم من هلم بن الوسم احبنا انتم من هلم بن الوسم  
 اهدایت تک بر مقطعی مصرع اوقور اهدایت قیامت من شوال ایتک ندر دریکه  
 اهدایت کدر کی فی الواقع بر طبیعت که قابلیت بندن زیاده اولی بحالکد تمام من ایدر  
 کبی روح و معقوله ابو الفتح سلطان محمد نظامینک حسن خلیقی و طبیعت شعر من شوال  
 رتبه وصف ایدر قابل تغییر و کل حتی تمام اول از لطیفه فی عینله یازن سلطان محمد نظامینک  
 در بند محبت بدب همان فی الحال اهدایت ایه خط هانوز کوند که نظای بی صاحبک  
 ایچون بوجانینه کوند سن و یا کندر خرج راه بش بیک دلوری و در و بر بدینک درخی خاطر  
 خوش ایتک ایچون بیک دلوری و بر سن درین فی الحال اهدایت ایش بیک دلوری خرج راه و پیر  
 عزیز بیک دلوری غایت بدب روح سلطان محمد جانیته کوند با اتفاق صفایه کیدر کن  
 بر صحرایه توان بنار نصیل کدر سکر بر بحر غنایش غمراستان نول ایدر کیدر کلک شعری محمد بن  
 نصیح شاعر سلطان محمد جوهر بود بیت بر قصید دین عجز کلش بر قصید کله هینتک عظم  
 قصید و غریب صنعتل خرج ایش در و پیشک بوی نظامینک بخاری و کله غلامه نظای  
 فی الحال بوز بر نشو ملا خطه ایدر خنده غم برین کوند که در شول در و شوی رعوت ایله  
 خدسکار در شتاب ایدر کل بی اندین استر دیو چاغد در و بش کلک نظای بر  
 سلور در و بر نظامینک سلور لور تعظیم ایدر کوند در و پیشک ایکی در و بی در و پیشک ایله  
 ایکی نکته در سخن بر زبان مصاحبت قوی لور انبای کلان نظای در و پیشک سوال ایدر  
 بعین زانند قضا بد غم ایاندر صد و ایش بر نسته کن دلوری در و پیشک ایکی ابو الفتح سلطان محمد



