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MOMENTS RELATED TO THE AZERBAIJANI LITERATURE IN ABDULLAH KABULI’S WORK ‘TAZKIRAT AT-TAVARIKH’

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A comprehensive study of the Azerbaijani literature of the medieval period is significantly related to the study and scientific publication of the original sources. Even autograph copies should be put into the use of the wide range of readers and literature experts and be included in the scientific circulation after strictly researches by textual experts and composition and publication.

In addition to the literary heritages of authors of the medieval period, the original sources also include the opinions written by literature experts of the medieval period, such as authors of memoirs, historians and chronographers about these works, examples given by them from their heritages, and their notes about the most interesting and valuable moments of their lives.

The study of these sources may be regarded as a valuable service to modern researchers in describing the full literary-poetic portraits of the authors of the medieval period, composing perfect and correct texts of their works, and specifying the literary-historical picture of their times.

As known, in addition to exclusive poet memories highlighting the literary environment of the medieval period, the thoughts and facts written in the historical works and memorials written by the scientists with encyclopedic knowledge of that period and the chapters dedicated to poets and writers may also be accepted and are accepted frequently today as the key and valuable moments in the biographies and works of various poets.

And one of such original sources is the work titled “Tazkirat at-Tavarikh” of an author named Abdullah Kabuli of the 17th century, which has not been accessible for the wide range of researchers for a long time and has almost remained far away from the scientific circulation. The key reason for remaining of this valuable work which we may call The Memoirs of History far away from the circulation for the scientific environment of Azerbaijan is that we did not have a copy and printed version of its manuscript and there was no information about this work in the books of Ahmad Goulchin Maani and Aliriza Nagavi about memoirs, which are regarded as valuable biographical-bibliographical sources (2; 3).
After getting the printed version of this work in 2013, we learned that there are brief descriptive information about it in Tashkent, Story and Dushanbe catalogues (4, p. 416; 5, pp. 67-68). And according to Aliriza Goujezadeh, a work written about it in Dushanbe was translated into Persian and printed in Kabul in 1365/1986 (1, p. 37).

The thirteen-page brief, but informative introduction written by Aliriza Goujezadeh about this work and its author can form a full idea about the sources standing on the ground of the publication of Tazkirat at-Tavarikh and about its research date. The verses, hadiths, names of individual, places and books, and factual histories given at the end of the book and throughout the work, and the presentation of the poems given as examples in the alphabetical order, all of these indicators significantly simplifies the use of Tazkirat at-Tavarikh.

Surely, as we mentioned about the manuscript copies known to the scientific world before this publication, there were some information in Story and Tashkent Catalogues. For example, the Tashkent Catalogue published in 1952 presents this work’s autograph copy maintained at Uzbekistan Academy of Sciences under Number 2093 and notes that it consists of 258 pages and was written in 1010 of the hegira calendar or 1601 of the current calendar, and also underlines that this work is a very valuable source that may be regarded as an addition to the book Tarikhi-Ragimi of famous medieval historian Sayyid Ragimi, which is a digest of factual histories (5, pp. 67-68).

Giving information about this copy based on an article of Doctor Shamsaddin Nuraddin, published in Persian, Aliriza Goujezadeh writes that it was written with the readable Nastalig script style and its cover stamped with seven stamp-medallions was made of brown leather. The same source also asserts that the manuscript is an autograph copy completed in Kashmir in the 11\textsuperscript{th} day of Rabiul-Avval month of 1010 of the hegira calendar.

The sentences written by the author on Pages 64-66 of the work’s Tehran publication, to which researchers referred, also confirm that this copy is an autograph.

The second copy used in the research of the work and the preparation and publication of its criticized text is the manuscript being maintained at the Semionov Foundation of the Institute of History of Tajikistan Academy of Sciences. This copy was copied out by a poet with nickname of Poet with the Nastalig script style with the Shikasta element upon the order of a person named Mir Jamaladdin, and was prepared in Kabul. According to Aliriza Goujezadeh, Doctor Shamsaddin Nuraddin accepted the preparation date of the manuscript as 1147 of the hegira calendar (1734-35 of the current calendar). According to him, although this 256-page copy looks like more accurate than the autograph copy, it is not free of mistakes. However, this copy significantly assisted in preparation of the text for printing. According to Aliriza Goujezadeh, the scribe of this copy even tried to correct some mistakes that the work’s author made.

Researcher-scientist Aliriza Goujezadeh writes about the third copy of Tazkirat at-Tavarikh, which is known to the science, based on Indian catalogues that this copy is maintained in Salar Jang Library-Museum of Hyderabad with Code T.a.6 and consists of 76 pages. Based on the Indian catalogue, it is supposed that this copy, of which scribe is not known, was copied out in the late 10\textsuperscript{th} century of the hegira calendar and was an autograph copy. On the pages of the manuscript, stamps in which \textit{Abdul-Halim bin Abdul Shukur, King Abul-Fazl Muridi Jahangir} were written were put.

It is noted that the name of the author of the memoirs is Abdullah on the pages related to various biographies of the work (1, pp. 232, 233, 509, 561 and etc.). As the author of the memoirs accurately presented many historical moments and facts in relation to Kabul and called him Kabuli, all the researchers think that he was born in that City and was related to that City.
From his sons, Abdullah Kabuli only mentions the name of one of them, Abdurrahman and presents a factual history in relation to his birth date (1009 of the hegira calendar/1600 of the current calendar). The researchers suppose that Abdurrahman was born in Kashmir.

It is only possible to get some fragmentary information about Abdullah Kabuli’s life from his work. Referring to these scripts, we can say that he travelled in India for a long time and contacted scientists and artists. Based on the notes he made on the Tashkent copy of the work, it becomes clear that he was in Parganayi-Matilayi-Sarkar-Bakr Settlement in 1009-1010 of the hegira calendar and completed the work there (1, pp. 549, 561).

Although we don’t have any information on the birth and death dates of Abdullah Kabuli, according to a note in the Tashkent copy (Page 241a) we can say that he was alive in 1011 of the hegira calendar (1602-03 of the current calendar).

The writing of factual histories about Sofist sheikhs, scientists and sect heads and mentioning them with respect shows that Abdullah Kabuli had a wide literary-philosophical worldview, which is the subject of another research.

Abdullah kabuli, who was a poet was known as an expert in factual histories. Gunahi is the nickname he used in his poems.

The work Tazkirat at-Tavarikh was written based on various and multiple rich sources. Although many of the names of the works that he very sincerely mentioned in the preamble he wrote to the work are known to the science, we also find some unknown names. A little part of these names that may be interesting for the modern scientific auditorium is mentioned in the preamble of the work by the author. A larger list including many sources, such as Kholasaye-tarikhe-Banaketi, Tarikhe-Tabari, Zobdat-at-Tavarikh, Nezam at-Tavarikh, Oyun at-Tavarikh, Habib as-Siyar, Nafahat ol-Ons, Jame al-Hekayat, Tarikhe-Gozide, Majales an-Nafayas, Tabagate-Naseri, Tarikhe-Firuzshahi etc. is presented in the preamble written by Aliriza Goujezadeh.

The work consists of six chapters called layers and covers the following topics:

1st Layer: Histories in relation to the births, deaths and lives of Prophets, including Prophet Muhammad (pbuh), his children, wives, four pleasant loves, twelve imams and fourteen divine innocents, and his companions.

2nd Layer: Factual histories in relation to the lives of saints, sheiks and Islamic scientists.

3rd Layer: Histories in relation to the lives of famous poets and owners of merit.

4th Layer: Histories in relation to the lives of famous sultans, kings, judges and emirs.

5th Layer: Histories in relation to the lives of King Jalaladdin Muhammad Akbar, his princes and emir sons, and conquest of towers and provinces.

6th Layer: The histories of the foundation of mosques, madrasas, settlements, gardens, baths, towers, wells, bridges, caravanserais, books and pamphlets.

Abdullah Kabuli not only gives the factual histories written about any person or historical event by him or others, but also expresses his attitude to that person or event, assesses them from his point of view and presents interesting and valuable facts. The work may also be called a brief encyclopedia of Islamic culture’s scientific, literary, philosophical, historical, social and etc. areas until the 17th century.

One of the chapters of the work, which is interesting in terms of the study of the history of our literature is the third layer. The histories presented here about the lives and works of famous poets and owners of merit, and Abdullah Kabuli’s thoughts valuing them give us interesting facts in terms of tracking the life way of these authors and correcting their birth and death dates. This chapter includes the biography of about two hundred Turkish and Persian speaking poets. This chapter starts with the introduction of two famous Arabian poets named Labid and Farazdag, and in addition to half-page information about each of them, examples from their poems are also presented (1, pp. 239-240). The information about these
poets show that Abdulla Kabuli also knew perfectly the Arabic language and literature in addition to Turkish and Persian, and used the available sources in all of these languages. Provision of information about the poets, whom the author particularly underlines as Turkish and Turkish-speaking poets, however, about whom there is not adequate information in the modern readers, in the work in addition to great Uzbek poet Alishir Navayi (1, pp. 362-363) is very interesting and has a great importance to imagine the literary environment of their times. For example, one of them is *Amir Yaminaddin Tugrayi Faryumadi* (1, p. 294). This poet was guarded by Khaja Alaaddin Faryumadi, who was the owner of a court room in Khorasan during the period of Sultan Muhammad Khudabanda. His son *Amir Mahmud Ibn Yamin* was also a poet. The memoir’s author writes that Ibn Yamin’s poems ‘are even today read in Iran and Turan’. Presenting examples from poetic conversations between the father and the son, Abdullah Kabuli writes that Amir Yaminaddin died in one of the Wednesdays in Shavval month of 714 of the Hegira calendar and his son Ibn-Yamin died in one of the Sundays of Ramadan month of 745 of the Hegira calendar, and their tombs are side by side in Faryumad Settlement. In the research, it is particularly underlined that this family was a Turkish origin.

The author of the memoirs gives information about the Divan of *Movlana Lutfi* in Turkish, a poet of nice poems in Persian and Turkish, consisting of three thousand distiches and also notes that although all poets of his time wrote replies to his Ode with the repeated words Aftab (the Sun), which he wrote in Persian, none of them could reach his poem’s delicacy (1, pp. 343-344). C.A.Stori writes that the Divan of this author was published by A.Z.Validov in Kazan in 1914 with the title *Jigatai Poet Lutfi and His Divan*. That source also mentions A.Z.Validov’s article titled *Manuscripts in Bukhara Khanate*, published in 1916 (4, p. 416).

The author of the memoirs writes that Lutfi died on the seventeenth day of Shaban month in 897 of the Hegira calendar and was buried in Herat.

The memoirs’ author gives information about a poet named *Mir Mahmud*, writing nice poems in Persian and Turkish and notes that he is also professional in various subjects and sciences, such as construction, muamma, music, working with gilt, drawing, stamp making and etc., and had a special respect among the lieutenants of Mirza Sultan Hussein. He writes that this poet died on Wednesday, the 10th day of Rabiul-Avval month in 900 of the Hegira calendar.

In the memoirs, information about tens of poets who were around Emir Alishir Navayi and wrote works in Persian and Turkish are given and valuable facts are noted. As it is impossible to list and present all of these one by one in a small article, we will attempt to talk as much as we can about only those persons recognized in the literature of Azerbaijan and took a decent place for them in the history of our literary thoughts, who are presented in these memoirs in a specific and interesting way. Great master of words *Nizami Ganjavi* leads (1, p. 248) in the list of these poets presented in the memoirs. Talking about the high professionalism and moral dignity of the poet, the author of the memoirs writes that his Khamsa and Divan consisting of two thousand distiches has the best values and are unreachable as unique gems of art. He describes with very convincingly the historical meeting of the poet with Atabay Gizil Arslan, the scene which reflects the respect and love of this great king to this genius poet. He writes that Nizami died on Friday, the fourth day of Shaban month in 576 of the Hegira calendar in the period of governance of Alp Arslan’s son Sultan Toghrul and was buried in Ganja. On Pages 551 and 552 of the memoirs, Nizami’s distiches in which the dates of writing of the poems included in Nizami’s Khamsa are mentioned are also provided. In the under-textual comments that Aliriza Goujezadeh made to the memoirs, it is written that some of these distiches differed from the printed copies of Khamsa and some of the distiches were not in these texts. And all of these moments makes this new source more interesting for researchers of Nizami’s literary heritage.
Another Azerbaijani poet who is presented in more detail in the memoirs is Khagani Shirvani (1, p. 254-256). Having also respectful mind about this poet, the author narrates some moments of his life, his travel from Shirvan to Beilagan, his detention in Shabran tower for seven months, his pilgrimage to Mecca after the imprisonment, being of his previous nickname Hagaigi, and in order to make the memoirs more interesting for readers narrates one interesting fragment from the poet’s life, similarly many other biographies. He writes that Khagani died in the 15th day of Maharram month of 582 of the hegira calendar and his tomb is side by side with the tomb of Zahiraddin Fariabi in Surkhab cemetery in Tabriz. In the work, six distiches from the elegy that Khagani wrote to Sheikh Hafiz Abu Ali al-Attar Hamadani are provided (1, p. 142). When talking about Asiraddin Aksikati, a Turkish national and Persian-speaking poet, the memoirs’ author compares him to Khagani and writes that each of them had specific characteristics not found in the other, and notes that the grandiloquent words of Khagani are higher above others (pp. 259-260).

When talking about Mujiraddin Beilagani, the author writes that other poets envied him, that he wrote a satire to the poets of Isfahan for some reason and the Isfahan poets replied him acutely, and notes that he died on Wednesday, in the fifth day of Ramadan month in 600 of the hegira calendar (1, p. 261).

When studying these memoirs, Aliriza Goujezadeh used relevant works and sources about each poet and the poems given as examples or addressed to them, and showed the differences in the footnotes. He writes that one of the quatrains of Mujiraddin Beilagani presented in the memoirs is also in his Divan, but is presented in a different form.

In addition to these genius poets, the memoirs also give information about a new series of Azerbaijani poets, interesting moments of their lives, their travels, meetings, and their birth and death dates. We present their names and the dates related to them in the sequence presented in that book:

- King Shamsaddin Tabrizi. Died in 671 of the hegira calendar. His tomb is in Konya (1, p. 273).
- Khaja Nasiraddin Tusi. Died on one of the Fridays of Shavval month of 691 of the hegira calendar. His tomb is now a visit place in Shiraz (1, p. 276).
- Khaja Humam Tabrizi. Died in Shavval month of 713 of the hegira calendar. His tomb is in Tabriz (1, p. 282).
- Khaja Salman Javaji. Died in 769 of the hegira calendar (1, p. 291).
- Movlana Badr Shirvani. Died on Wednesday in the fifth day of Ramadan in 851 of the hegira calendar. His tomb is in Shirvan (p. 305).
- Shag Gasim Anvar. Died on Monday in the third day of Shaban month of 837 of the hegira calendar. He was buried in Jam in his own garden and upon instruction of Emir Alishir Navayi, a mausoleum was constructed on his tomb (1, p. 306).

After these authors, the memoirs present four poets with last names Sabzavari. We suppose that there were also Turkish national poets among them:

- Emir Sahi Sabzavari. Born in Maharram month of 787 of the hegira calendat and died in 857 of the hegira calendar. His tomb is in Sabzav (1, p. 313).
- Movlana Zinati Sabzavari. He was a colloquist with Emir Sahi Sabzavari. He died in the tenth day of Jamadi us-Sani month of 897 of the hegira calendar. His tomb is in Sabzvan (1, p. 339).
- Khaja Mahmud Katib Sabzavari. He was also a great calligrapher. He died on Friday in the ninth day of Maharram month of 914 of the hegira calendar (1, p. 374).
- Molla Hussein Vaiz Sabzavari. He is an author of many works. As his nickname was Kashifi, he is mainly known as Vaiz Kashifi. He died in the eighteen day of Shaban month of 933 of the hegira calendar. His tomb is in Herat (1, p. 381).
No doubt, Turkish national poets are in majority among many artists with the last name of Samargandi, presented in the memoirs, and their writing their works in Persian was a requirement of their time. In general, medieval intellectuals of the Moslem East knew Arabic, Persian and Turkish in many cases and wrote their works in any of these languages by considering the auditorium of their readers, irrespective of their national origin. In the modern sense, they wrote their works in a multicultural environment. Authors failing to find supporters in the places where they were born sometimes travelled throughout long distances and went to the provinces of governors valuing the poetry and arts and wrote their works with their support. For example, in the fourth layer of the memoirs, dedicated to sultans, it is written that Abdullah Kabuli wrote in the article dedicated to Sultan Baisungur bin Shahrkh Mirza (16\textsuperscript{th} day of Ramazan month, 802 – 6\textsuperscript{th} day of Rajab month, 837 of the hegira calendar), who was a protector of poetry and arts and wrote poems in Persian and Turkish, that fifty scribes were engaging in copying out books in his library and their supervisor was Movlana Jafar Tabrizi. The death date of the sultan who died at his young time is presented with factual histories written by Emir Sahi Sabzavari (1, 468-470).

Writing that one of Nizami’s followers Movlana Katibi (death date is the 4\textsuperscript{th} day of Shaban month of the hegira calendar) wrote a reply to Khamsa, was also a great calligrapher and came to Shirvan and lived under protection of Emir Sheikh Ibrahim Shirvani and got both material and moral support significantly from the Sultan, the memoirs’ author also notes that the poet got fifteen thousand Shirvan dirham from the Sultan for his Ode with the repeated word Gul (flower) and distributed that money within a month to poets and poor people in the Caravansary in Shirvan. All of these creates a clear imagination about the literary environment and the relationship between governors and poets in Azerbaijan at that time, coming from the original source (1, p. 302-304). When talking about Azerbaijani poet Badr Shirvani, Abdullah Kabuli writes that Mushairas and Debates happened between Movlana Katibi who came from Khorasan and him, that is, they held poem contests, and also notes that ‘some owners of merit prefer Badr Shirvani’s poems more than his poems.’ (1, p. 305)

In this small article, we talked about the chapter dedicated to poets of Abdullah Kabuli’s work titled Tazkirat at-Tavarikh and about some moments related to Azerbaijan and the Turkic world there. No doubt that these memoirs consisting of six layers and dedicated to various scientific areas are also waiting for larger researches as a multidisciplinary source in terms of study of the medieval history, Islamic history and other scientific areas.

References:

Əkrəm Bağırov

Abdulla Kabulinin “Təzkirat at-təvarix” əsərində
Azərbaycan edəbiyyatı ilə bağlı məqamlar

XÜLASƏ

Açar sözər: XVII əsr, şair, türkdilli, dəyər, mənbə, multidissiplinar, Azərbaycan, edəbiyyat


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Произведение Абдуллы Кабули «Тазкират ат – таварих» и некоторые его части
связанные с Азербайджанской литературой

РЕЗЮМЕ

Ключевые слова: XVII век, поэт, тюркозычный, оценка, источник, мульти-дисциплинарный, Азербайджан, литература

Данная статья посвящена изучению произведения автора XVII века Абдуллы Кабули «Тазкират ат – таварих», изданного в 2013 году в Тегеране, в частности, третьему разделу этого произведения, посвящённому поэтом, в числе которых представлены тюркозычные, в том числе и азербайджанские поэты. В произведении, впервые вошедшем в научный оборот, автор статьи привлекает внимание читателя на то, что этот труд является также мультидисциплинарным.