Ḥaydar Ḫʻārizmī
" Maḫzan al-asrār"
– The Treasury of Secrets –

Keleti Tanulmányok Oriental Studies

17

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"Maḥzan al-asrār"

- The Treasury of Secrets -

سورداکیک می ومون دو

An Edition of the Manuscript Preserved at the Oriental Collection of the Library of the Hungarian Academy of Sciences



Edited and Translated
by
Benedek Péri

Library and Information Centre of the Hungarian Academy of Sciences 2020



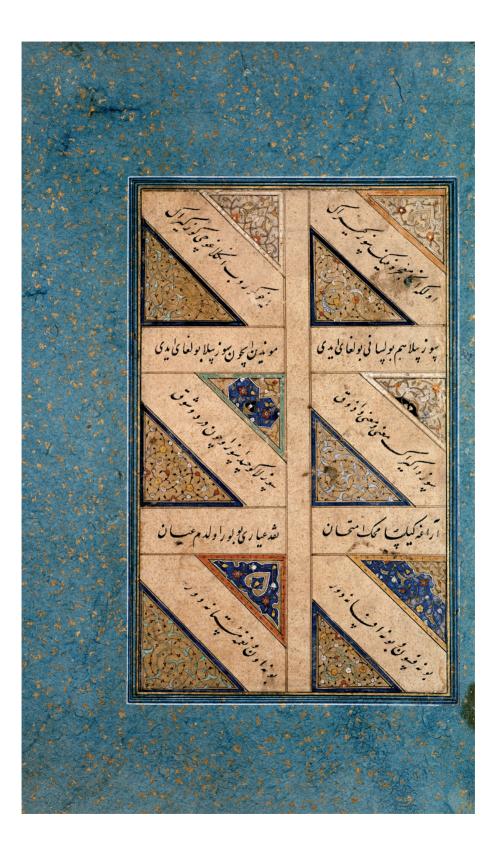




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A decorated page from a copy of Ḥaydar Ḥvārizmī's "Maḥzan al-asrār"; Wellcome Collection, London

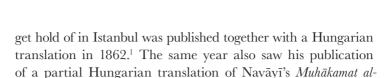


1.

Hungarian Turkology and the mapping of
Uzbekistan's cultural legacy

The history of Hungary and Hungarians has close ties to the Turkic world. Hungarians are supposed to have lived together with various Turkic communities before they entered the Carpathian Basin in the late 9th century. These ties were not torn after the establishment of the Hungarian kingdom either. The immigration of Pecheneg and Cuman tribes continued until the 13th century and Hungary was occupied by Ottoman forces for more than 150 years in the 16th–17th century. Thus it was quite natural that the interest in the history and culture of Turkic peoples developed into a branch of the national scholarly disciplines by the 19th century.

The first Hungarian scholar who became interested in texts written in the Chaghatay (Old Uzbek) literary language was Ármin Vámbéry (1832–1913). Vámbéry learnt Ottoman Turkish from János Repicky (1817–1855) a Hungarian expert on various Eastern languages, Ottoman among them, and between 1857 and 1861 he spent four years in Istanbul, where he had the opportunity to study Chaghatay texts as well. Among the books he brought back to Hungary there was a Chaghatay–Ottoman dictionary prepared in the 16th century to facilitate the study of the works of Mīr 'Alī-šīr Navāyī (1441–1501). Navāyī played an enormous role in shaping and establishing the Ottoman imperial literary paradigm and thus his oeuvre had become very popular among Ottomans. The dictionary Vámbéry managed to



luġatayn (The Debate of Two Languages) in a scholarly journal.²

Vámbéry's journey to the territory of modern-day Uzbekistan further deepened his interest in Chaghatay studies. During the trip he made disguised as a dervish, he collected a few manuscripts that served as a firm basis for his future scholarly work. In 1867 he prepared the first Chaghatay language-book ever published in Europe entitled *Ćagataische Sprachstudien* meant as an introductory course for beginners. The volume contained a short grammatical description, excerpts from texts Vámbéry borrowed from the manuscripts he brought to Hungary and a short vocabulary.3

Vámbéry arrived back to his homeland accompanied by an Uzbek man from the settlement of Qongirot, Molla Ishaq (1841–1892). "Csagatáj Izsák" as he was called in Hungarian not only helped Vámbéry in his scholarly pursuits, but he learnt Hungarian very-well and he even translated part of a Hungarian narrative poem written by one of the most acknowledged Hungarian poets, János Arany (1817–1882), into his Uzbek mother-tongue.

Though Vámbéry's scholarly attention turned towards the origin of the Hungarian nation and language in the 1870s and 1880s, he never ceased to be interested in the history and literature of Central Asian Turkic peoples. In 1883 he published an edition of Muḥammad Ṣāliḥ's Śaybānī-nāma (Shaybani's Book), a 16th century narrative poem on the life and deeds of the nomadic Uzbek ruler, Muhammad Šaybānī Hān (d. 1510). He also edited and published the text of a manuscript he procured in Khiva. The Uzbek folk epic (dastan) titled Yūsuf u Ahmad (Yusuf and Ahmad) appeared in print in 1911.

József Thúry (1861–1906), a Hungarian scholar and successor of Vámbéry as the head of Turkology department in Budapest,



Vámbéry, Ármin (ed. and transl.), Abuska. Csagatajtörök szógyűjtemény (Pest: Magyar Tudományos Akadémia, 1862).

Vámbéry, Ármin, 'Muhakemet-ül-Lugetejn. Mir 'Alisîr (Nevâjî) törökjéből,' Nyelvtudomány Közlemények 1 (1862), 113-130.

³ Vámbéry, Ármin, *Ćagataische Sprachstudien* (Leipzig: F. A. Brockhaus, 1867).



inherited Vámbéry's interest in Chaghatay literature. In the first few lines of his booklet on the history of Central Asian Turkic literature he summarized his views on the state of contemporary Chaghatay studies:

'We can say that the literature of Central Asian Turkic peoples looking back to a distinguished history of one thousand years, is still a terra incognita, an unexplored terrain for Western scholarship. Nobody from Hungary or abroad has ever ventured to explore and map it in a systematic way. While there is no short sketch available, however rudimentary it may be, on the topic, giving at least a general overview of the subject and even the preliminary studies of the topic are scarce, here in Europe we Hungarians did the most in this field of research....'

Thúry was right in his assessment of the state of Chaghatay studies. The attention of Turkologists from the late 1880s to the early 1900s were captured by two groups of texts: the Old Turkic inscriptions found along the river Orkhon in Mongolia and the Old Uyghur texts discovered by Hungarian-born Sir Aurel Stein (1862–1943) and by German explorers in Western China.

Thúry had the courage to deviate from the mainstream and continue what Vámbéry had begun. His booklet titled A közép-ázsiai török irodalom (Central Asian Turkic Literature)⁴ aimed at filling the gap its author complained of and gave an overall picture of the most important authors and works in Turkic in Central Asia from the earliest period up to the 19th century. Had it been translated into European languages Thúry's booklet would have earned its author international acclaim. Though our knowledge on the history of Chaghatay, Central Asian Turkic and Uzbek literature, all discussed in Thúry's book, has widened in the past hundred years, Thúry's work can still be used as a short introduction to the topic.

One year earlier, in 1903, Thúry published an equally remarkable booklet on a voluminous Chaghatay–Persian dictionary.⁵

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⁴ Thúry, József, A közép-ázsiai török irodalom (Budapest: Magyar Tudományos Akadémia, 1904).

⁵ Thúry, József, A behdset-ül-lugat czímű csagatáj szótár (Budapest: Magyar Tudományos Akadémia, 1903).



The lexicographical work entitled *Bahjat al-luġat* (The Beauty of Words) was written by Fatḥ 'Ali Qājār Qazvīnī in 1861 with the aim of producing a dictionary for readers in Iran who wished to study the works of Navāyī. The manuscript that served as a basis for his study was bought by Thúry in Istanbul.

Thúry's early demise in 1906 created a huge gap in Chaghatay studies that was filled only half a century later by János Eckmann (1905–1971). Eckmann studied at the Turkology department founded by Vámbéry in 1870 and during his long stay in Turkey he became a staunch researcher of literary traditions once flourishing on the territory of modern-day Uzbekistan. He published wide on Khwarizmian and Chaghatay and became a celebrated expert on the subject. His *Chagatay Manual* published in 1966 is still the reference work on Chaghatay grammar and the short excerpts taken from literary texts together with an additional Chaghatay–English vocabulary make this volume an excellent introduction to Chaghatay for university students.⁶

András Bodrogligeti (1925–2017) who was also educated in the Budapest school of Turkology followed in Eckmann's footsteps and published a few volumes and many articles on various aspects of the history of Chaghatay and Uzbek literature. His most important works include *A Grammar of Chaghatay*⁷ and *Modern Literary Uzbek*.⁸

The more than hundred and fifty years old tradition of Chaghatay studies that started with Vámbéry in Hungary is continued by a younger generation of scholars from the Budapest school.

István Vásáry (b. 1945) became an associate professor at the Department of Turkic Studies in the early 1980s and he played a substantial role keeping the tradition alive. Though his research focused mainly on the history of the Golden Horde and its successor states, his classes on Chaghatay texts ensured that the interest in Chaghatay studies would continue in Hungary.



⁶ János Eckmann, Chagatay Manual (Bloomington: Indiana University Press, 1966).

András J. E. Bodrogligeti, A Grammar of Chagatay (München: Lincom Europa, 2001).

⁸ András J. E. Bodrogligeti, Modern Literary Uzbek. A Manual for Intensive Elementary, Intermediate and Advanced Courses 2 vols. (München: Lincom Europa, 2002).



His inspiration greatly shaped his students' scholarly interest. Benedek Péri (b. 1966) specialized in the history of classical Turkic literary traditions, Chaghatay among them. His publications include a book on the history of Turkic language and literature in India.⁹ Ferenc Csirkés (b. 1972) published an article on a well-known Chaghatay text, Gul u Navrūz¹⁰ and András Czentnár (b. 1989) wrote his Ph.D. thesis on a Central Asian Turkic–Persian language book compiled in Mughal India.¹¹

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The Library and Information Centre of the Hungarian Academy of Sciences and its manuscripts reflecting the cultural legacy of Uzbekistan

The Library of the Hungarian Academy of Sciences was founded by Count József Teleki (1790–1855) by gifting 30.000 volumes to the Academy in 1826. The first manuscripts containing texts that are part of Uzbekistan's cultural legacy arrived in the collection much later, in 1876, when Bertalan Ónody (d. 1892) arrived back in Budapest from his journey to Khiva. Ónody was a legal expert and landowner who travelled to the Khivan Khanate to study the local agriculture and collect the seeds of fruits. The small collection of books he donated to the library contained several volumes in Turkic, six volumes in Persian and one volume in Arabic.

The next batch of manuscripts came to the library with Dániel Szilágyi's (1831–1885) bequest. Szilágyi was a Hungarian

Czentnár, András, 'Asur-beg keleti török nyelvtana és társalgási könyve (Ashur Beg's Eastern Turkic Grammar and Language Book) unpublished Ph.D. dissertation (Budapest: ELTE, 2018).



⁹ Péri, Benedek, Az indiai timuridák és a török nyelv. A török írás- és szóbeliség a Mogul-kori Indiában (Indian Timurids and Turkic language. Turkic Language and Literature in Mughal India) (Piliscsaba: Avicenna Közel-Kelet Kutatások Intézete, 2005).

Ferenc Csirkés, 'Aspects of Poetic Imitation in 15th–17th century Turkish Romances. The Case of the "Gul u Nevruz",' Acta Orientalia Academiae Scientiarum Hungaricae 60/2 (2007), 195–221.

emigrant in Istanbul who owned a second-hand bookshop in the city. Though his valuable collection of manuscripts was looted

when he passed away, the remaining ca. 500 volumes were sold to the academy by his family. We do not exactly know which volumes are from Szilágyi's collection but Vámbéry in his preliminary report stated that the bequest included several volumes of the works of Navāyī and some other "unknown" Chaghatay authors.¹²

Vámbéry passed away in 1913 and his son, Rusztem Vámbéry (1872–1948) donated his father's small collection of manuscripts to the Library of the Hungarian Academy of Sciences. This included several volumes he obtained during his journey to Central Asia and some of them he purchased during his trips to Istanbul or received as a gift. As far as their language is concerned the majority of Vámbéry's manuscripts that can be connected to the cultural legacy of Uzbekistan are in Chaghatay and a small number are in Persian. The oldest manuscript of this lot is a collection of poems by one of the celebrated Timurid poets, 'Abd al-Raḥmān Jāmī (d. 1492) copied during the author's lifetime, in 1470.

Sándor Kégl (1862–1920) was one of the first representatives of Hungarian scholarship in the field of Iranian studies. His bequest containing almost sixty manuscripts, mainly in Persian included several copies of the works of Jāmi. Kégl's manuscripts bear evidence of the widespread and continuous popularity of Timurid literary accomplishments as some of these were copied in late Mughal India.

The most interesting volume in the Kégl bequest is an anthology compiled somewhere in India in the mid-18th century.¹³ Besides many texts in Persian, this manuscript also contains Turkic works as well: the collected poems of Muḥammad Fużūlī (d. 1556), the *Beng ü Bāde* (Weed and Wine) a short narrative

Vámbéry's report in A Magyar Tudományos Akadémia Értesítője. 1886, 204.

For a detailed description of the manuscript and the Turkic texts included see Péri, Benedek, 'Turki Language and Literature in Late Mughal India as Reflected in a Unique Collection of Texts,' in A.C.S Peacock and Richard Piran McClary (eds.), *Turkish History and Culture in India* (Leiden: Brill, 2020), 367–387.



poem on the debate between Cannabis and Wine,¹⁴ a short versified Turkic-Persian lexicographical treatise, two short Turkic-Persian vocabularies, and most importantly select poems by the Uzbek ruler 'Ubayd Allāh Ḥān 'Ubaydī (r. 1533–1539). This volume clearly indicates that Turkic was still in use in Mughal India in the 18th century.

The Oriental manuscripts of the Library were kept together with other books until 1949 when Lajos Ligeti (1902–1987) initiated the establishment of the Oriental Collection. Today all the Chaghatay and Persian manuscripts are preserved there.

3. Haydar H^vārizmī

Not much is known about Ḥaydar Ḥ̄ arizmī's life. Though most near contemporary literary historical sources mention his name or quote at least a few lines composed by him, the information they provide is meagre.

The Funūn al-balāġa (The Sciences of Eloquence), a contemporary handbook on prosody and the art of poetry written in Turkic around 1437 by Šayḥ Aḥmad b. Ḥudāydād Tarāzī cites Ḥaydar's works on several occasions. ¹⁵ The great number of lines quoted suggests that Ḥaydar was an acknowledged poet of the Turkic literary scene in the early Timurid period.

Daulatšāh Samarqandī (d. 1494 or 1507) mentions Ḥaydar in his biographical anthology compiled in 1487 among the court poets of the Timurid prince Iskandar Sulṭān b. 'Umar Šayḫ (d. 1415) who ruled the province Fars in Western Iran. According to Daulatšāh, Ḥaydar's poems were "nice and pleasant". 16

Muhammad Fuzúlí, A Fű és a Bor vitája, ed. and transl. Benedek Péri (Budapest: MTA Könyvtár és Információs Központ – Jaffa Kiadó, 2016).

Devin DeWeese, 'The Predecessors of Nava'i in the Funun al-Balaghah of Shaykh Ahmad b. Khudaydad Tarazi: A Neglected Source on Central Asian Literary Culture from the Fifteenth Century,' Journal of Turkish Studies 29 (2005), 123.

Daulatšāh Samarqandī, Tazkirat aš-Šu'arā, ed. Muḥammad Ramazānī (Tehran: Hāvar 1366/1987), 280.



Navāyī in his biographical anthology entitled *Majālis annafā'is* (Congregations of Refined People) written some years later, in 1491, does not devote a separate entry to him. He is mentioned as the panegyrist of Iskandar Sulṭān and a couplet is cited from his "*Maḥzan al-asrār*" without mentioning the title of the work.¹⁷ Ḥaydar is mentioned by Navāyī in his *Muḥākamat al-luġatayn* as well. Together with Saqqāqī, 'Aṭāyī, Muqīmī, Yaqīnī and Amīrī he is listed among the poets of the Timurid period who composed poetry in Turkic.¹⁸

Zahīr ad-Dīn Muḥammad Bābur (d. 1530) mentions Ḥaydar twice in his handbook on prosody, titled *Muḥtasar fī' l-ʿarūż* (A Summary of the Art of Prosody). Once he calls him Maulānā ʿAbd al-Ḥaydar and for the second time he is referred to as Maulānā Ḥaydar Ḥ̄vārizmī "Turkī-gūy" meaning a poet composing poetry in Turkic. The first time he is referred to as the author of a narrative poem (*masnavi*; *masnavī*) entitled *Gul u Navrūz* (Gul and Navruz) and on the second occasion as the author of another *masnavi* titled *Gulšan al-asrār* (The Rose-garden of Secrets). A few lines are included from this latter poem in Bābur's work and as these couplets are also part of the text we know as "*Maḥzan al-asrār*" it seems to be certain that the two poems are identical.¹⁹

Faḥrī Haravī (d. after 1566) also writes about Ḥaydar very briefly in his *Raużat al-salāṭīn* (The Garden of Sultans) a biographical anthology devoted to royal poets. In his entry on Iskandar Sulṭān Faḥrī Haravī refers to Ḥaydar as *Turkī-gūy*, a poet composing poetry in Turkic, as the panegyrist of the prince and also as the author of two works, the *Gul u Navrūz* and the *Mahzan al-asrār*, both of which he acknowledges as good.²⁰

Thus what seems to be certain is that Ḥaydar Ḥ̄ v ārizmī was a native of Khwarizm and lived sometime at the turn of the 14th and 15th centuries. As he dedicated the "Maḥzan al-asrār" to





Alî-Şîr Nevayî, Mecâlisü'n-Nefâyis, ed. Kemal Eraslan (Ankara: Türk Dil Kurumu, 2001), 193.

^{18 &#}x27;Alī Şīr Nevāyī, Muḥākemetü'l-Luġateyn, ed. F. Sema Barutçu Özönder (Ankara: Türk Dil Kurumu, 1996), 188.

¹⁹ Zahiriddin Muhammad Bobir, *Muhtasar*, ed. Saidbek Hasan (Tashkent: Fan, 1971), 135, 194.

²⁰ Faḥrī Haravī, *Tazkira-yi Raużat al-salāṭīn*, ed. 'Abd a-Rasūl Ḥayyāmpūr (Tabriz: Dānišgāh-i Tabrīz. 1966), 31.



Iskandar Sulṭān, the ruler of Shiraz and its surroundings he could have lived in that city. As he is mentioned by near contemporary sources as a panegyrist (mādiḥ) of the ruler he could have stayed at the prince's court. Though in some scholarly publications he is mentioned as Ḥaydar Tilbe ("Ḥaydar the Madman") this is clearly a misunderstanding.²¹

The text of the "Maḥzan al-asrār" does not add too much to the information provided by literary historical sources. However, the fact that the text of the narrative poem does not mention the first three caliphs and contains only the praise of 'Alī suggests that Ḥaydar had Shiite inclinations.

His oeuvre includes the "Maḥzan al-asrār" and according to some of our sources a narrative poem titled Gul u Navrūz. The well-known Turkic version of the romance of Gul, the daughter of king Mushkin Shah and Navruz, the son of Sultan Farrukh, is usually attributed to an acknowledged poet of the pre-Navāyī Chaghatay literary scene, Maulānā Luṭfī (d. 1463?). However, there are scholars who claim that the real author of the text is Ḥaydar Ḥ̄vārizmī. ²² A comparison of those sections of the "Maḥzan al-asrār" and the Gul u Navrūz that contain the eulogy of Iskandar Sulṭān suggests that they are right. The logic and style of the two texts, the images and rhetoric devices used in the lines in question are very similar thus it seems quite possible that the two poems were composed by the same person.

To the list of the two narrative poems a panegyric poem can be added. The 30 couplets long *qasida* written in the Uyghur script was preserved in an anthology of Persian poetry copied around the middle of the 15th century.²³



For details see H. F. Hofman, Turkish Literature. A Bio-Bibliographical Survey (Utrecht: Library of the University of Utrecht, 1969), 275.

²² For a detailed argumentation see DeWeese, 'The Predecessors,' 124–128.

²³ For the poem see Tourkhan Gandjei, 'Note on an Unknown Poem by Haidar in Uighur Characters,' in *A Locust's Leg. Studies in Honour of S. H. Taqizadeh*, ed. Ehsan Yarshater and Walter Bruno Henning (London: Percy Lund, Humphries & Co. Ltd, 1962), 64–69.

Haydar H^vārizmī's "Mahzan al-asrār"

4.1. The title of the work

The title of the work is not mentioned in the text. In the literary historical tradition the text is known as "Mahzan al-asrār" (The Treasury of Secrets), which is also the title of a well-known narrative poem composed by Nizāmī Ganjavī (d. 1209) in Persian. However, Bābur, as it has been referred to, gives the title of Haydar's work as Gulšan al-asrār (The Rose-garden of Secrets). In his Muhtasar Bābur provides copious examples for all the metres he discusses and often mentions the title of famous works relying on a given metrical pattern. Preceding the examples of the metre sarī '-i musaddas-i matvī-i maksūf (- . . - | - . . - | - . -) he mentions Nizāmī's *Mahzan al-asrār* and several other poems composed as poetic replies to Nizāmī's work, Amīr Ḥusrau's (d. 1325) Matla' al-anvār (Dawn of Lights), Kātibī's (d. 1434) Mahzan al-asrār and Haydar's Gulšan al-asrār. As it has been mentioned, the lines cited by Bābur from Haydar's work are included in most manuscripts known as Haydar's "Mahzan al-asrār" in scholarly circles.

The piece of data provided by Bābur clearly cannot be disregarded but how can it be explained then that Haydar's masnavi is known under the title "Mahzan al-asrār" in the scholarly world? The answer can be hidden in the titles available on Bābur's list because Kātibī did not compose a work titled "Mahzan alasrār". The narrative poem he meant as a poetic reply to Nizāmī's Mahzan al-asrār in reality bears the title Gulšan-i abrār (Rose-garden of Saints).24 Bābur, who may have failed to remember the work's exact title, referred to it as "Mahzan alasrār" meaning that it was composed as a poetic reply to Nizāmī's work, or in other words it was composed in the Mahzan's style. All this can mean that in 16th century's poetic thinking the phrase "Mahzan al-asrār" designated a genre and all narrative

²⁴ Jan Rypka, *History of Iranian Literature* (Dordrecht: D. Reidel Publishing, 1969), 284.

poems modelled on Nizāmī's famous masnavi could be termed a "mahzan al-asrār".

This might have happened to the title of Ḥaydar's *Gulšan al-asrār*. As its title is not mentioned in the text, it was forgotten and later authors like Faḥrī Haravī referred to it as Ḥaydar's "maḥzan al-asrār". Since this theory needs further research, Ḥaydar's poem will be alluded to in this volume as "Makhzan al-asrār" with the title put in between quotation marks.

4.2. The date of composition

The date of composition is not mentioned in the text either. However, hints scattered in the poem can help to give the approximate date of its composition. The dedicatee of the poem is Iskandar Sulṭān, the grandson of Amīr Temür (d. 1405), a munificent patron of arts. After many calamities and quarrels with other Timurid princes he became the ruler of Shiraz and its vicinity in 815/1412–1413. However, his rule didn't last long. He rebelled against his father, Šāh Ruḥ (d. 1447) and proclaimed his independence by issuing coins and having his name included in the Friday sermons (khutba; hutba). Iskandar's rebellion was quelled fast and the prince was executed in 1415.

Ḥaydar calls Iskandar a pādšāh (fol. 26a/9) who mints his own coins and whose name is mentioned in the khutba (fol. 27a/3). As Ḥaydar seems to have composed the text in the period between Iskandar's proclamation of independence and his death, the "Maḥzan al-asrār" appears to have been written between 1412 and 1415.

4.3. The content of Haydar's "Mahzan al-asrār"

Haydar's poem, as mentioned earlier is a poetic reply to Nizāmī's *Maḥzan al-asrār* and as such its author retained his model's main characteristics, the metre, the structure, the subject and the style.

It is a didactic homiletic poem expounding a series of ethical moralistic concepts. As a traditional narrative poem following the rules of *masnavi* composition it starts with the glorification



of God and the Prophet Muhammad. Haydar also devotes a few lines to eulogize 'Alī, the fourth caliph and Iskandar Sultān the ruling sovereign. Like Nizāmī before him Haydar also dedicates several couplets to praising the excellence of speech. As it often happens with traditional masnavis Haydar speaks about himself as well and tells why he composed his work. The body of the narrative poem consists of subchapters highlighting various human values. Each sub-chapter starts with a few couplets describing the author's views on a certain topic and they are followed by a story illustrating Haydar's oppinion. The text contains eight stories. 1. The story of the young man who lost his coins in the bazaar; 2. The story of Amīr Temür and the ant; 3. The story of the Prophet Ya'qūb; 4. The story of Hārūn ar-Rašīd and Bahlūl (missing from the present edition); 5. The story of the old woman and the cloth merchant; 6. The story of the caravan and the tomb of Hatim-i Tayy; 7. King Sulayman and the earthenware jar; 8. The Ghaznavid king Mahmūd and the dervish. There are changes in the order of the stories in the manuscript tradition.

4.4. Previous editions of the text

Excerpts from the text were first printed by Ilĭa Nikolaevich Berezin (1818–1896) in his *Turetskaĭa Khrestomatiĭa* in 1857.²⁵ The full text was first edited by Joseph Fedorovich Gottwaldt (1813–1897) one year later, in 1858.²⁶ Berezin took the excerpts of the Vienna manuscript and Gottwaldt used the Kazan copy. Abel Pavet de Courteille also included a few excerpts of Ḥaydar's "*Maḥzan al-asrār*" in his edition of another Chaghatay text, the *Mi'rāj-nāma* (The Heavenly Journey of the Prophet Muḥammad) published in 1882.²⁷ A major part of the text without much of the introductory chapters was published under the title

²⁵ Ilĭa Nikolaevich, Berezin, *Turetskaĭa Khrestomatiĭa* (Kazan: Tip. Universiteta, 1857), 273–287.

²⁶ Ḥaydar Tilbe, Maḥzan al-asrār, ed. Joseph Fedorovich Gottwaldt (Kazan, 1858).

Abel Pavet de Courteille, Mîrâdj-nâmeh. Publié pour la première fois d'après le manuscrit ouïgour de la Bibliothèque Nationale (Paris: Ernest Leroux, 1882), 54–72 (transl.), 63–95 (text).



Gulšan ul-asrār in Tashkent in 1987.²⁸ The Aya Sofya manuscript written in Uyghur characters were edited in the form of a Ph.D. dissertation by Ayet Abdülaziz Goca in 2000.²⁹ The first critical edition of the text based on five manuscripts was published by Avni Gözütok in 2008. As Gözütok has not used most of the manuscripts preserved in Western libraries a new critical edition based on all available manuscripts is planned to be compiled in the near future by the present author.

4.4. The Budapest manuscript

The manuscript Perzsa O. 81 is a collected volume containing two narrative poems. The first text is a unique copy of a Persian work that is thought to have been lost by literary historians. The masnavi titled Alfiya va Šalfiya (Alfiya and Shalfiya) was composed by Azraqī Haravī (d. late 11th c.) on erotic subjects. The second text copied by the same hand is Haydar's "Mahzan al-asrār". The name of the copyist is unknown, the date and the place of copying are not known either. However, a few phonetic characteristics of the copy very similar to modern-day Azerbaijani suggest that the manuscript was copied by a scribe whose native tongue was Oghuz Turkic. This clue together with the style of writing seems to indicate that the copy was prepared in Iran in the 16th century. Ottoman quotes scattered throughout the volume clearly indicate that the volume reached the Ottoman Empire during its history and had Ottoman owners. An interesting feature of the manuscript is that it was meant to be illustrated. There are two pages included in the manuscript that were left blank for a future painting. One was planned to illustrate the story of the old woman and the cloth merchant (fol. 32a), the other the story of the caravan and the tomb of Hatim-i Tayy (fol. 35a). It should be mentioned here that several copies of Haydar's "Mahzan al-asrār" are illustrated.

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²⁸ Muborak maktublar, ed. M. Abduvohidova, H. Muhtorova, B. Qosimk-honov and O. Jo'raev (Tashkent: Gafur Gulom, 1987), 211–246.

²⁹ Ayet Abdülaziz Goca, Haydar Tilbe'nin Mahzenü'l-Esrâr Mesnevisi. Önsöz, Giriş, Metin ve Tercüme, Dizin. Ph. D. dissertation, İstanbul Üniversitesi, 2000.

The structure of the Budapest copy of the "Maḥzan al-asrār" is very similar to the Kazan manuscript published by Gottwaldt. Unfortunately many folios of the volume are mixed up and one folio containing the story of Hārūn ar-Rašīd and Bahlūl is missing together with some additional couplets.

The edition of the Budapest manuscript consists of two main parts. The first part includes images of the manuscript and a transcription of the text. The order of the folios in this part reflects the present state of the manuscript. The second part of the edition contains the translation of Ḥaydar's "Maḥzan alasrār" into English verse. In this part the text was edited to reflect the correct order of the folios. As mentioned, one folio is missing from the Budapest manuscript. The lacuna is indicated with the image of a flying bird (p. 203) in the text of the translation.









Muqaddima

1.
Venger turkologiyasi va Oʻzbekiston madaniy merosini
tizimlashtirishga doir

Vengriya va Vengerlar tarixi bevosita Turkiy dunyo bilan bog'liq. Vengriyaliklar X asrda Karpat havzasiga kirib kelgunga qadar turkiy xalqlar bilan birga yashagan deb taxmin qilinadi. Vengriya qirolligi oʻrnatilgandan keyin ham bu aloqalar toʻxtab qolmagan. Pecheneg va Quman qabilalari koʻchmanchiligi XIII asrga qadar davom etdi va Vengriya XVI-XVII asrlarda ya'ni, 150 yildan ortiq davr mobaynida Usmoniylar mustamlakasida boʻldi. Bu aloqalar turkiy xalqlarning tarixi va madaniyatiga boʻlgan qiziqishning ortishiga, XIX asrga kelib esa turkiyshunoslik Vengriya milliy tadqiqotlarining bir qismiga aylanishiga muhim omil boʻlib xizmat qildi.

Ármin Vámbéry (1832–1913) Chigʻatoy (qadimgi oʻzbek) tilidagi manbalarni tadqiq etgan birinchi vengriyalik olim edi. U Usmonli turkchani sharqiy tillar mutaxassisi, venger János Repickydan (1817-1855) oʻrgangan. Turkiy tillar oilasi tarkibida Usmonli turkcha ham mavjud boʻlganligi sababli, Vámbéry 1857-1861-yillarda Istanbulda yashagan va u yerda Chigʻatoy tili matnlarini ham oʻrganish imkoniga ega boʻlgan. Uning Vengriyaga olib kelgan kitoblari orasida XVI asrda nashr etilgan Mir Alisher Navoiyning (1441-1501) asarlarini oʻrganishga yordam beradigan "Chigʻatoy-usmonli lugʻat" i ham bor edi. Usmoniylar saltanati adabiyotining shakllanishi va taraqqiy etishida Navoiy muhim ahamiyat kasb etgan va ayni paytda mutafakkir ijodining oʻzi ham Usmoniylar orasida mashhur boʻlgan. Vámbéry

mazkur lugʻatni Istanbulda qoʻlga kiritgan va 1862-yilda uning venger tilidagi nusxasini nashr ettirgan. Ayni shu yili Vámbéry Navoiyning "Muhokamat-ul-lugʻatayn" ("Ikki til muhokamasi") asaridan ayrim parchalarni ham ilmiy jurnallarning birida venger tilida bosib chiqargan edi.²

Vámbéryning hozirgi Oʻzbekiston hududiga sayohati uning chigʻatoyshunoslik (oʻzbekshunoslik) ka boʻlgan qiziqishini yanada kuchaytirdi. Darvesh niqobidagi sayohati davomida u oʻzining kelajakdagi ilmiy ishlari uchun mustahkam asos boʻlib xizmat qilgan bir nechta qoʻlyozmalarni toʻpladi. 1867-yilda Vámbéry Yevropada ilk bora oʻzbek tilini oʻrganuvchilari uchun kirish kursi sifatida tavsiya etiladigan "Chigʻatoy tilining oʻrganilishi" nomli kitobini Chigʻatoy tilida nashr etdi. Vámbéry Vengriyaga olib kelgan mazkur toʻplam eski oʻzbek adabiy tilining qisqa grammatik tavsifi, qoʻlyozmalardan parchalar va ularni tushunishga qaratilgan qisqa lugʻatdan iborat edi.³

Vámbéry oʻz vataniga Qoʻngʻirotlik oʻzbek yigiti Mulla Is'hoq (1841-1892) hamrohligida qaytib keldi. Venger tilida bu yigitni "chigʻatoy Izsák" deb chaqirishar edi, Bu oʻzbek yigiti venger tilini juda yaxshi bilgan va Vámbéryiga nafaqat uning ilmiy-tadqiqot ishlarida yordam bergan balki János Aranyning venger tilidagi she'rini oʻzbek tiliga tarjima ham qilgan.

1870-1880-yillarda Vámbéryning asosiy tadqiqot obyekti Vengriya millati va tilining kelib chiqishini oʻrganishga qaratilgan boʻlsada, u Markaziy Osiyo xalqlari tarixi va adabiyotini tadqiq qilishdan toʻxtamadi. U 1883-yilda Muhammad Solihning XVI asrda koʻchmanchi oʻzbek hukmdori Muhammad Shayboniy Xonning (1510-yilda vafot etgan) hayoti va faoliyati toʻgʻrisida hikoya qiluvchi "Shayboniynoma" ("Shayboniyning kitobi") asarini nashr etdi. Shuningdek, Xivada sotib olgan "Yusuf va Ahmad qoʻlyozmasi matnini tahrir qilib nashrdan chiqardi. 1911-yilda "Yusuf va Ahmad" nomli oʻzbek xalq dostoni ham venger tilida dunyo yuzini koʻrgan edi.

Vámbéry, Ármin (ed. and transl.), Abuska. Csagatajtörök szógyűjtemény (Pest: Magyar Tudományos Akadémia, 1862).

Vámbéry Ármin, 'Muhakemet-ül-Lugetejn'. Mir 'Alisîr (Nevâjî) törökjéből' Nyelvtudomány Közlemények 1 (1862), 113–130.

³ Vámbéry, Ármin, *Ćagataische Sprachstudien* (Leipzig: F. A. Brockhaus, 1867).



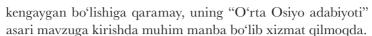
Yana bir vengriyalik olim, Budapeshtdagi turkologiya bo'limi rahbari, József Thúry (1861-1906), Vámbéryning Chig'atov adabiyotiga bo'lgan qiziqishini meros qilib oldi. József Thúry O'rta Osiyo adabiyoti tarixiga bag'ishlangan risolasining dastlabki qismlarida zamonaviy chigʻatoyshunoslik haqidagi fikrlarini umumlashtirgan edi.

"Aytish mumkinki, Oʻrta Osiyo xalqlarining oʻziga xos ming villik boy tarixi Gʻarb ilm-fani tomonidan yetarlicha oʻrganilmagan, aytish joiz boʻlsa, "ochilmagan qoʻriq" kabidir. Vengriyalik yoki boshqa bir xorijlik olim bu masalani chuqur, atroflicha va tizimli ravishda tadqiq etmagan. Bu mavzu xususida dastlabki tassavvur beradigan, qisqa ma'lumotlardan iborat izlanishlar ham mavjud emas, mavjudlari ham asosan Yevropada venger olimlari tomonidan amalga oshirilgan."

József Thúry chigʻatoyshunoslik ilmiga baho berganda haq gapni aytgan edi. 1880-yillar oxiri va 1900-yillarning boshlarida ilmiy tadqiqotlar olib borgan turkologlar e'tiborini faqat ikki guruhga mansub matnlarga qaratgan. Ulardan biri, Moʻgʻulistonning Orxon daryosi boʻyidan topilgan qadimgi turkiy yozuvlar boʻlsa, ikkinchisi, vengriyalik Sir Aurel Stein (1862–1943) va nemis olimlari tomonidan Gʻarbiy Xitoyda topilgan qadimiy Uygʻur manbalaridir.

József Thúrv turkologivaga oid an'anaviv ilmiv vo'nalishlar oqimidan chiqib ketishga va Vamberi boshlagan ishni davom ettirishga oʻzida jur'at topa oldi. Uning "Oʻrta Osiyo turk xalqlari adabiyoti" (A közép-ázsiai török irodalom) nomli risolasi venger turkiyshunosligidagi oʻzi ta'kidlab oʻtgan eng muhim bo'shliqni to'ldirdi. Mazkur kitob qadimgi davrdan XIX asrga qadar Markaziy Osiyoda yashab oʻtgan, turkiy tillarda ijod qilgan mashhur ijodkorlar va ularning asarlari haqida umumiy tasavvur beradi. Agar risola Yevropa tillariga tarjima qilinganda edi bu Thúryga xalqaro miqyosda juda katta obro'-e'tibor olib kelgan bo'lardi. O'tgan so'nggi yuz yil ichida Thúry asarida tahlilga tortilgan Chigʻatoy tili, Oʻrta Osiyo turkiy xalqlari adabiyoti tarixi haqidagi bilimlarimiz yanada

Thúry, József, A közép-ázsiai török irodalom (Budapest: Magyar Tudománvos Akadémia, 1904).



Suri "Oʻrta Osiyo adabiyoti" risolasini nashr etishdan bir yil avval, ya'ni, 1903-yilda hajm jihatdan ancha katta boʻlgan, ajoyib risola, "Chigʻatoycha-Forscha lugʻati" ni ham nashr etgan edi.

Fath Ali Qajar Qazvini 1861-yilda Erondagi Navoiy asarlarini oʻrganishni istagan kitobxonlar uchun yengillik yaratish maqsadida "Soʻzlarning chiroyi" ("Bahjat al-luġat") deb nomlangan leksikografik asarini yozadi. Thúry tadqiqotlari uchun asos boʻlgan mazkur kitobni Istanbuldan sotib olgan edi.

Thúryning (1906-yil) erta vafot etishi chigʻatoyshunoslik ilmida katta boʻshliqni yuzaga keltirdi va yarim asr oʻtgach, bu boʻshliqni János Eckmann (1905-1971) toʻldirdi. Eckmann 1870-yilda Vámbéry tomonidan asos solingan turkologiya boʻlimida tahsil oldi va uzoq yillar Turkiyada yashab, hozirgi Oʻzbekiston hududida XV-XIX asrlarda gullab-yashnagan adabiy an'analarni qunt va matonat bilan oʻrgandi. U Xorazmiycha turkiy tili va Chigʻatoy adabiy tiliga oid koʻplab kitoblar nashr ettirdi va mazkur yoʻnalishda taniqli mutaxassisga aylandi. Uning 1966-yilda bosmadan chiqqan "Chigʻatoy qoʻllanmasi" tarkibiga kirgan Chigʻatoy grammatikasiga oid ma'lumotlar, badiiy matnlardan olingan parchalar kitobga ilova qilingan "Chigʻatoycha-Inglizcha" lugʻati hozirgacha universitet talabalari uchun Chigʻatoy adabiyotini oʻrganishda muhim manbalardan biri boʻlib xizmat qilmoqda.⁶

Budapesht turkologiya maktabida ta'lim olgan András Bodrogligeti (1925-2017) ham Eckmann izidan borib, Chigʻatoy va zamonaviy oʻzbek adabiyoti tarixiga oid koʻp jildli kitoblar va koʻplab maqolalar nashr etdi. Uning asarlari orasida eng muhimlari "Chigʻatoy grammatikasi" va "Hozirgi oʻzbek adabiy tili" hisoblanadi.

Makhzan.indb 24



Thúry, József, *A behdset-ül-lugat czímű csagatáj szótár* (Budapest: Magyar Tudományos Akadémia, 1903).

⁶ János Eckmann, Chagatay Manual (Bloomington: Indiana University Press, 1966).

András J. E. Bodrogligeti, A Grammar of Chagatay (München: Lincom Europa, 2001).

⁸ András J. E. Bodrogligeti, Modern Literary Uzbek. A Manual for Intensive Elementary, Intermediate and Advanced Courses 2 vols. (München: Lincom Europa, 2002).



Vengriyada Vámbéry boshlagan bir yarim asrdan ortig chigʻatoyshunoslik an'analarini Budapesht maktabining nisbatan yosh avlod olimlari davom ettirmogda.

István Vásáry (1945-yilda tugʻilgan) 1980-yillarning boshlarida turkivshunoslik kafedrasi dotsenti lavozimida faolivat olib borgan va u chigʻatovshunoslik ilmi an'analarini saqlanib qolishi uchun bor kuchi va ilmini safarbar etgan. István Vásáry tadqiqotlari asosan Oltin Oʻrda va uning voris davlatlari tarixiga bagʻishlangan boʻlsa-da, uning Chigʻatov matnlari tahliliga oid darslari Vengriyada chigʻatovshunoslikka qiziqishning davom etishida muhim ahamiyat kasb etdi. Vásáryning talabalarga, shogirdlariga bergan ragʻbati ularning mazkur yoʻnalishdagi ilmiy qiziqishlarini har taraflama shakllanishida muhim omil boʻlib xizmat qildi.

Benedek Péri (1966-yilda tugʻilgan) mumtoz turkiy adabiy an'analar, jumladan, Chigʻatoy adabiyoti va tarixi yoʻnalishlarida ilmiy tadqiqotlar olib bormoqda. Uning nashrlari orasida Hindistondagi turkiy til va adabiyot tarixi haqidagi kitob ham mavjud.9

Ferenc Csirkés (1972-yilda tugʻilgan) mashhur Chigʻatoy matnlaridan "Gul u Navro'z" haqida maxsus maqola chop etdi. 10

Chigʻatoyshunoslikning eng yosh vakillaridan biri András Czentnár (1989-yilda tugʻilgan) Hindistondagi moʻgʻillar imperiyasiga oid Markaziy Osiyo turkiy va fors tillaridagi manbalar tahlili va talqiniga bag'ishlangan dissertatsiya ishini himoya qildi.11

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Péri, Benedek, Az indiai timuridák és a török nyelv. A török írás- és szóbeliség a Mogul-kori Indiában ('Indian Timurids and Turkic language. Turkic Language and Literature in Mughal India') (Piliscsaba: Avicenna Közel-Kelet Kutatások Intézete, 2005).

Ferenc Csirkés, 'Aspects of Poetic Imitation in 15th-17th century Turkish Romances. The Case of the "Gul u Nevruz", 'Acta Orientalia Academiae Scientiarum Hungaricae 60/2 (2007), 195-221.

Czentnár, András, 'Asur-beg keleti török nyelvtana és társalgási könyve ('Ashur Beg's Eastern Turkic Grammar and Language Book') unpublished Ph.D. dissertation (Budapest: ELTE, 2018).

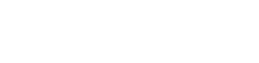
Vengriya Fanlar akademiyasining kutubxonasi va axborot markazi hamda undagi Oʻzbekiston madaniy merosini aksettiruvchi qoʻlyozmalar

Vengriya Fanlar akademiyasi kutubxonasi 1826-yilda graf József Teleki (1790-1855) ning 30 000 jildli qoʻlyozmani sovgʻa qilishi natijasida tashkil etilgan. Oʻzbekiston madaniy merosi tarkibiga kirgan matnlardan iborat dastlabki qoʻlyozmalar mazkur jildga keyinroq, 1876-yilda, Bertalan Ónody (1892-yilda vafot etgan) Xiva safaridan Budapeshtga qaytib kelganida qoʻshilgan. Ónody Xiva xonligiga mahalliy qishloq xoʻjaligini oʻrganish, mevalar urugʻini toʻplash maqsadida borgan yuridik ekspert va yer egasi boʻlgan. U kutubxonaga sovgʻa qilgan kichik hajmdagi kitoblar olti jildli fors tilidagi va bir jildli arab tilidagi kitoblardan iborat edi.

Dániel Szilágyining (1831-1885) vasiyatiga koʻra kutubxonaga qoʻlyozmalarning navbatdagi toʻplami olib kelindi. Szilágyi Istanbulda istiqomat qiluvchi venger muhojiri boʻlib, shaharda uning eski kitoblar sotadigan doʻkoni boʻlgan. Szilágyi vafot etganda uning qimmatbaho qoʻlyozmalar toʻplami talon-taroj qilingan, ammo 500 jild atrofidagi kitoblarning qolgan qismini Vengriya Fanlar akademiyasi oilasidan sotib olgan. Menda aynan qaysi jildlar Szilágyi kolleksiyasidan ekanligi haqida hech qanday tasavvur yoʻq. Lekin Dániel Szilágyi vasiyatida Navoiy va boshqa ayrim "noma'lum" Chigʻatoy mualliflarining bir necha jildlari mavjud boʻlganligi Vámbéry dastlabki hisobotlarida yozib qoldirgan edi.¹²

1913-yilda Vámbéryning vafotidan keyin uning oʻgʻli Rusztem Vámbéry (1872-1948) otasining kichik qoʻlyozmalar toʻplamini Vengriya Fanlar akademiyasi kutubxonasiga taqdim qildi. Ular Vámbéryning Markaziy Osiyoga sayohati davomida qoʻlga kiritgan, Istanbulga safari davomida sotib olgan yoki sovgʻa sifatida taqdim etilgan asar jildlaridan iborat edi. Oʻzbekiston madaniy merosining bir qismi sifatida qaralishi mumkin boʻlgan mashhur venger olimi qoʻlyozmalarining aksariyati turkiy va chigʻatoy

Vamberining hisoboti A Magyar Tudományos Akadémia Értesítőjeda keltirilgan. 1886, 204.



tilida, qolgani esa fors tilida edi. Ushbu toʻplamdagi eng qadimgi qoʻlyozma Temuriylar saroyining mashhur shoirlaridan biri Abdurahmon Jomiy (vafoti 1492) ning 1470-yilda koʻchirilgan she'rlari toʻplami edi.

Sándor Kégl (1862-1920) eronshunoslik yoʻnalishida tadqiqotlar olib borgan ilk venger olimlaridan biri boʻlgan. Uning merosi asosan fors tilida bitilgan oltmishga yaqin qoʻlyozmani tashkil qiladi. Ular orasida Jomiy asarlarining bir qancha nusxalari ham bor. Kégl qoʻlyozmalarida Temuriylar adabiyotiga xos xususiyatlarning keng va izchil ommalashganligi haqidagi faktlar mavjud. Chunki mazkur qoʻlyozmalarning ayrimlari Hindistonda Boburiylar sulolasi hukmronligining soʻnggi yillarida koʻchirilgan.

Kégl vasiyatnomasidagi etiborga molik jild bu XVIII asr oʻrtalarida Hindistonda tayyorlangan antologiyadir. Ushbu antalogiyada fors tilidagi matnlardan tashqari bir qancha turkiy tildagi asarlar ham mavjud boʻlib, bular: Muhammad Fuzuliyning tanlangan she'rlari toʻplami, Sharob va Nasha oʻrtasidagi munozaraga bagʻishlangan "Bang u Boda" nomli kichik hajmli doston, 4 qisqacha turkcha-forscha lugʻatshunosligiga oid risola, ikkita "Turkcha-Forscha qisqacha lugʻati" va eng muhimi, oʻzbek hukmdori Abulgʻoziy Ubaydulloh Bahodirxonning (1533-1539-yillar) tanlangan she'rlaridan iborat edi. Ushbu qoʻlyozmalardan XVIII asrda ham Hindistonda Boburiylar turkiy tildan foydalanganliklari ma'lum boʻladi.

Lajos Ligeti (1902-1987)ning "Sharq qoʻlyozmalari" kolleksiyasini tashkil etish tashabbusi bilan chiqquniga qadar Vengriya Fanlar akademiyasi kutubxonasining Sharq qoʻlyozmalari 1949-yilgacha, boshqa kitoblar bilan birga saqlangan. Bugungi kunda barcha Chigʻatoy va fors qoʻlyozmalari akademiya kutubxonasida saqlanmoqda.



¹³ Qoʻlyozma haqida batafsil ma'lumot va kiritilgan turkei matnlar uchun qarang: Péri, Benedek, 'Turki Language and Literature in Late Mughal India as Reflected in a Unique Collection of Texts,' in A.C.S Peacock and Richard Piran McClary (eds.), *Turkish History and Culture* in India (Leiden: Brill, 2020), 367–387.

Muhammad Fuzúlí, A Fű és a Bor vitája, ed. and transl. Benedek Péri (Budapest: MTA Könyvtár és Információs Központ – Jaffa Kiadó, 2016).

3. Haydar Xorazmiy

Haydar Xorazmiyning hayoti va ijodi haqida koʻp narsa ma'lum emas. Aksariyat zamonaviy adabiy tarixiy manbalarda u va uning asarlari haqidagi ma'lumotlar yetarlicha berilmagan.

Taxminan 1437-yillarda Shayx Ahmad ibn Hudoydod Taroziy tomonidan turkiy tilda bitilgan vaznlar va she'riy san'atlar haqidagi "Funun ul-balogʻa" (Soʻz ilmlari) qoʻllanmasining bir necha oʻrinlarida Haydar Xorazmiy asarlaridan namunalar keltirilgan¹⁵. Keltirilgan iqtiboslardan ma'lum boʻladiki, Haydar Xorazmiy Temuriylar saltanatining ilk davrlarida turkiy adabiyot olamining tan olingan shoiri boʻlgan.

Davlatshoh Samarqandiy (vafoti 1494 yoki 1507) oʻzining 1487-yilda tuzilgan biografik antologiyasida Gʻarbiy Erondagi Fors muzofotini boshqargan Iskandar Sulton bin Umarshayx saroyi shoirlari orasida Haydarning ismini ham tilga oladi. Davlatshohning soʻzlariga koʻra, Haydarning she'rlari "ajoyib va yoqimli" edi¹⁶.

Navoiy 1491-yilda oʻzining "Majolis un-nafois" (Nafislar majlislari) biografik antologiyasida Haydar Xorazmiy xususida koʻp toʻxtalmagan. U Iskandar Sultonning panegiristi (madh etuvchisi) sifatida tilga olingan va uning "Maxzan ul-asror" asaridan, asar nomi keltirilmagan holda, parcha berilgan.¹⁷

Navoiy Haydar Xorazmiyni "Muhokamat ul-lugʻatayn" asarida ham Sakkokiy, Atoyi, Muqimiy, Yaqiniy va Amiriy kabi temuriylar davrida turkiy tilda she'rlar yozgan shoirlar qatorida tilga olgan¹⁸. Shuningdek, Zahiriddin Muhammad Bobur (1530-yilda vafot etgan) oʻzining aruz vazniga bagʻishlangan "Muxtasar fil-aruz" (Muxtasar) nomli asarining ikki joyida





Devin DeWeese, 'The Predecessors of Navā'ī in the Funūn al-Balāghah of Shaykh Ahmad b. Khudaydad Tarazi: A Neglected Source on Central Asian Literary Culture from the Fifteenth Century,' Journal of Turkish Studies 29 (2005), 123.

Daulatšāh Samarqandī, Tazkirat aš-Šu'arā, ed. Muḥammad Ramażānī (Tehran: Hāvar 1366/1987), 280.

Alî-Şîr Nevayî, Mecâlisü'n-Nefâyis, ed. Kemal Eraslan (Ankara: Türk Dil Kurumu, 2001), 193.

^{18 &#}x27;Alī Şīr Nevāyī, Muḥākemetü'l-Luġateyn, ed. F. Sema Barutçu Özönder (Ankara: Türk Dil Kurumu, 1996), 188.



Haydar Xorazmiy haqida toʻxtalgan. Birinchi marotaba u Xorazmiyni "Gul va Navroʻz" asari muallifi, ikkinchi marotaba esa "Gulshan ul-asror" deb nomlanuvchi boshqa bir asar muallifi sifatida tilga olgan. Ikkinchi kitobdan keltirilgan satrlar "Maxzan ul-asror" ning bir qismi boʻlgani uchun, bu ikki doston aynan bir asar ekanligi ma'lum boʻladi.¹⁹

Fahriy Haroviy (1566-yildan keyin vafot etgan) hukmdor shoirlarga bagʻishlangan "Ravzat ul-salotin" biografik antologiyasida Haydar Xorazmiy haqida juda qisqa ma'lumotlarni keltirib oʻtadi. Fahriy Haroviy Iskandar Sultonga bagʻishlangan qismida Haydar Xorazmiyni turkiygoʻy, ya'ni turkiy tilda yozgan shoir va shahzodani madh etuvchisi, shuningdek, "Gul va Navroʻz", "Maxzan ul-asror" asarlarining muallifi sifatida tilga olib, har ikki asarga yuqori baho bergan.²⁰

Demak, ma'lum boʻladiki, Haydar Xorazmiyning vatani Xorazm boʻlib, XIV-XV asrlarda yashab ijod etgan. "Maxzan ul-asror" asarini Sheroz hukmdori Iskandar Sultonga bagʻishlab yozganiga asoslanib uni Sherozda yashagan deb taxmin qilish mumkin. Xorazmiyni "hukmdorlarni madh etuvchi shoir" sifatida tilga olingan manbalar uni saroyda yashaganligini tasdiqlasa, boshqa nashrlardagi Xorazmiyga berilgan "Haydar telba" nisbati yuqoridagi fikrlarni inkor etadi. Demak, bu masala hali ham ochiq qolmoqda.²¹

"Maxzan ul-asror" adabiy tarixiy manbalardagi ma'lumotlarni boyitmaydi. Lekin, doston matnida dastlabki uchta xalifa haqida soʻz yuritilmaganligi va faqat Alining madhi keltirilganligi Haydar Xorazmiyning shia mazhabiga moyilligini koʻrsatadi.

U "Maxzan ul-asror" va ayrim manbalarga koʻra, "Gul va Navroʻz" dostoni muallifi. Mushkin Shohning qizi Gul va Sulton Farruxning oʻgʻli Navroʻz muhabbati bayonining bu taniqli turkiy varianti odatda Navoiygacha boʻlgan Chigʻatoy adabiyotining mashhur shoiri Mavlono Lutfiyga (1366-1465) tegishli. Biroq, matnning haqiqiy muallifi Haydar Xorazmiy ekanligini



¹⁹ Zahiriddin Muhammad Bobir, Muhtasar, ed. Saidbek Hasan (Tashkent: Fan, 1971), 135, 194.

²⁰ Faḥrī Haravī, Tazkira-yi Raużat al-salāṭīn, ed. 'Abd a-Rasūl Ḥayyāmpūr (Tabriz: Dānišgāh-i Tabrīz, 1966), 31.

Batafsil ma'lumot uchun, qarang: H. F. Hofman, Turkish Literature. A Bio-Bibliographical Survey (Utrecht: Library of the University of Utrecht, 1969), 275.

da'vo qiluvchi olimlar ham mavjud.²² "Maxzan ul-asror" va "Gul u Navro'z" asarlaridagi Iskandar Sulton madhiga bagʻishlangan qismlarining qiyosiy tahlili ularning haq ekanligidan dalolat beradi. Har ikkala matnning mantiqiy tuzilishi va uslubi, tahlilga tortilgan satrlardagi tasvirlar va ritorik vositalar juda oʻxshash. Demak, bunday asoslar har ikki asar bitta muallif tomonidan yaratilgan, degan xulosani keltirib chiqaradi. Ikki she'riy doston qatoriga bir qasidani ham qoʻshish mumkin. Uygʻur yozuvida yozilgan 30 baytdan iborat bu qasida

4. Haydar Xorazmiyning "Maxzan ul-asror" asari

XV asr oʻrtalarida koʻchirilgan va fors she'riyati antologiyasida

4.1. Asarning nomlanishi

saqlanib qolgan.²³

Matnda asar nomi zikr qilinmagan. Adabiy tarixiy an'analarda matn "Maxzan ul-asror" (Sirlar xazinasi) nomi bilan mashhur boʻlib, bunday nom Nizomiy Ganjaviy tomonidan (1209-yil vafot etgan) yozilgan mashhur dostonning ham sarlavhasi hisoblanadi. Lekin yuqorida aytilganidek, Bobur Haydar Xorazmiyning asari nomini "Gulshan ul-asror" ("Sirlarning gulzorlari") sifatida keltiradi. "Muxtasar" da Bobur oʻzi muhokama qilgan barcha vaznlarga juda koʻplab misollar keltiradi va ma'lum vazn qoliplariga asoslanib mashhur asarlarning nomlarini tez-tez keltirib oʻtadi. Sari-i musaddas-i maṭvi maksuf (-.. - | -.. - | -. -) vazniga misollar keltirishdan oldin u Nizomiyning "Maxzan ul-asror" va unga javoban yozilgan bir qancha asarlar, xususan, Amir Xusravning (vafoti 1325) "Matla' ul-anvor", Kotibiyning (vafoti 1434) "Maxzan ul-asror" va

²² Batafsil muhokama uchun, qarang: DeWeese, 'The Predecessors,' 124–128.

She'r matni uchun, qarang: Tourkhan Gandjeï, 'Note on an Unknown Poem by Ḥaidar in Uighur Characters,' in A Locust's Leg. Studies in Honour of S. H. Taqizadeh, ed. Ehsan Yarshater and Walter Bruno Henning (London: Percy Lund, Humphries & Co. Ltd, 1962), 64–69.



Haydar Xorazmiyning "Gulshan ul-asror" asarlarini tilga oladi. Boburning Xorazmiy asarlaridan keltirgan satrlari boshqa qoʻlyozmalarda ham mavjudki, ular mutaxassislarga Xorazmiyning "Maxzan ul-asror" asari sifatida ma'lum.

Boburning Xorazmiy asarlari haqidagi ma'lumotlarini e'tiborsiz goldrish toʻgʻri emas, lekin shoirning bu masnaviysi ilm olamida "Maxzan ul-asror" nomi bilan mashhurligini qanday izohlash mumkin? Bu muammoning yechimi Bobur keltirgan ro'yxatdagi sarlavhalarda yashiringan bo'lishi mumkin, chunki Kotibiy "Maxzan ul-asror" asarini yaratmagan. Bobur Nizomiyning "Maxzan ul-asror" asariga she'riy javob namunasi sifatida keltirmoqchi boʻlgan bu asar aslida "Gulshan-i abror" deb nomlanadi²⁴. Balki, asarning aniq nomini eslay olmagani yoki asar Nizomiyning asariga she'riy javob sifatida yozilgani, yana boshqacha qilib aytganda, "Maxzan" uslubida yaratilgani uchun Bobur uni "Maxzan ul-asror" deb atagan bo'lishi mumkin. Bularning barchasi, XVI asr she'riy tafakkuriga ko'ra, "Maxzan ul-asror" iborasi janrga nisbatan qo'llanganligini, Nizomiyning mashhur asariga javob sifatida yaratilgan barcha asarlar maxzan ul-asror deb nomlanganligini koʻrsatadi. Shuning uchun ham Haydar Xorazmiyning "Gulshan ul-asror" asari "Maxzan ul-asror" deb ketilgan bo'lishi mumkin. Matnda uning nomi zikr qilinmaganligi sababli, u unutilib ketgan va keyinchalik Fahriy Haroviy kabi mualliflar asarni Xorazmiyning ma'zan ul-asrori deb atashgan. Bunday qarash yangi izlanishlarga muhtoj boʻlganligi sababli, Xorazmiyning asari ushbu jildda "Maxzan ul-asror" deb nomlanadi va sarlavha qoʻshtirnoq ichida keltiriladi.

4.2. Asar yozilgan sana

Matnda asar yozilgan sana ham qayd etilmagan. Biroq she'riy matnda yashirin ma'lumotlardan uning qachon yaratilganligini taxmin qilish mumkin. "Maxzan ul-asror" Amir Temurning nabirasi (1405-yilda vafot etgan), adabiyot va san'at homiysi Iskandar Sultonga bagʻishlangan. Turli xil musibatlar va

²⁴ Jan Rypka, *History of Iranian Literature* (Dordrecht: D. Reidel Publishing, 1969), 284.

Temuriy shahzodalari oʻrtasidagi kelishmovchiliklardan soʻng, Iskandar Sulton 815 / 1412-1413-yillarda Sheroz va uning atrofidagi hududlarga hukmdor boʻldi. Biroq uning hukmronligi uzoq davom etmadi. Otasi Shohruhga (1447-yilda vafot et-

gan) qarshi isyon koʻtarib, tanga zarb qilish va oʻz ismini juma xutbalariga kiritish orqali mustaqilligini e'lon qildi. Iskandarning qoʻzgʻoloni tezda bostirildi va shahzoda 1415-yilda qatl

etildi.

Haydar Xorazmiy Iskandarni oʻz tangalarini zarb ettiradigan va nomi xutbalarda tilga olinadigan (fol. 27a / 3) podshoh (fol. 26a / 9) deb ataydi. Demak, Xorazmiy "Maxzan ul-asror" asarini Iskandar oʻz mustaqilligini e'lon qilishi va vafoti orasidagi davrda, ya'ni 1412-1415-yillarda yozgan.

4.3. Haydar Xorazmiyning "Maxzan ul-asror" asari mazmuni

Haydar Xorazmiyning asari, yuqorida aytib oʻtilganidek, Nizomiyning "Maxzan ul-asror" asariga she'riy javobidir. Shuning uchun ham asar muallifi Nizomiy dostoni tuzilishiga xos xususiyatlar- vazn, mavzu va uslubni saqlab qolgan. Bu qator axloqiy tushunchalarni oʻzida aks etgan didaktik axloqiy she'r shakliga kiradi. "Maxzan ul-asror" masnaviy janri kompozitsiyasi qoidalariga, dostonchilik an'analariga mos ravishda Olloh va Muhammad paygʻambarni ulugʻlashdan boshlanadi.

Haydar Xorazmiy ayrim misralarni toʻrtinchi xalifa Ali sharafini ulugʻlashga va buyuk hukmdor Iskandar Sultonni madh etishga bagʻishlaydi.

Xorazmiy dostonnning ayrim oʻrinlarida Ganjaviy kabi nutqning mukammalligi haqida toʻxtalgan. Shoir oʻzi haqida ham ma'lumotlar berib, asarning yaratilish sabablariga toʻxtaladi. Dostonning asosiy qismi turli xil insoniy qadriyatlarni aks ettiruvchi kichik boʻlimlardan iborat. Har bir kichik boʻlim muallifning ma'lum bir mavzudagi qarashlarini tavsiflovchi bir nechta baytlar bilan boshlanadi va ulardan keyin Xorazmiy fikrlarini aks ettiruvchi hikoyalar oʻrin oladi. Matn quyidagi sakkizta hikoyadan iborat:

- 1. Bozorda tangalarini yo'qotgan yigit hikoyasi;
- 2. Amir Temur va chumoli haqida hikoya;



- 4. Xarun ar-Rashid va Bahlul (hozirgi qoʻlyozmada yoʻq) hikoyasi;
 - 5. Kampir va mato savdogari haqida hikoya;
 - 6. Karvon va Hotim-i Tayy maqbarasi haqidagi voqea;
 - 7. Sulaymon podshoh va sopol idish haqidagi hikoya;
 - 8. G'aznaviylar shohi Mahmud va darvesh haqidagi hikoya. Qo'lyozmalardagi hikoyalar tartibida o'zgarishlar mavjud.

4.4. Matnning avvalgi nashrlari

Matndan parchalar birinchi marta Ilya Nikolayevich Berezin (1818–1896) tomonidan 1857 yilda "Turk Xrestomatiyasi" 25 ("Турецская хрестоматия") da bosilgan. Bir yildan soʻng, 1858 yilda, matnning toʻliq nusxasini birinchi boʻlib Jozef Fedorovich Gottvaldt (1813-1897) tahrir qilgan.²⁶ Berezin Vena qoʻlyozmasidan parchalar keltirgan va Gotvald Qozon nusxasidan foydalangan. Abel Pavet de Courti 1882 yilda nashr etilgan "M'e'rojnoma"²⁷ ("Muhammad Payg'ambarning samoviy sayohati") ning boshqa bir chig'atoy matni nashrida Haydar Xorazmiyning "Maxzan ul-asror" asaridan bir nechta parchalarni keltirgan. Matnning katta qismi kirish boblarisiz 1987 yilda Toshkentda "Gulshan ul-asror" nomi bilan nashr etilgan. Uvg'urcha harflar bilan yozilgan Ava Sofva qo'lyozmasi 2000 yilda Ayet Abdulaziz Goca tomonidan tahrir qilinib, doktorlik dissertatsiyasi sifatida himoya qilingan.²⁸ Besh qo'lyozma asosida yozilgan birinchi tanqidiy nashr Avni Gozutok tomonidan 2008 yilda bosib chiqarilgan. G'ozutok G'arb kutubxonalarida saqlanayotgan qo'lyozmalarning aksariyatidan foydalanma



²⁵ Ilĭa Nikolaevich. Berezin, *Turetskaĭa Khrestomatiĭa* (Kazan: Tip. Universiteta, 1857), 273–287.

²⁶ Ḥaydar Tilbe, Maḥzan al-asrār, ed. Joseph Fedorovich Gottwaldt (Kazan, 1858).

²⁷ Abel Pavet de Courteille, Mîrâdj-nâmeh. Publié pour la première fois d'après le manuscrit ouïgour de la Bibliothèque Nationale (Paris: Ernest Leroux, 1882), 54–72 (transl.), 63–95 (text).

²⁸ Ayet Abdülaziz Goca, Haydar Tilbe'nin Mahzenü'l-Esrâr Mesnevisi. Önsöz, Giriş, Metin ve Tercüme, Dizin. Ph. D. dissertation, İstanbul Üniversitesi, 2000.

ganligi sababli yaqin kelajakda Xorazmiyning mavjud barcha qo'lyozmalarga asoslangan yangi tanqidiy nashri Benedek Péri tomonidan tuzilishi rejalashtirilgan.

4.4. Budapesht qo'lyozmasi

Perzsa O. 81 qo'lyozmasi ikki dostonni o'z ichiga oladi. Birinchisi forscha matnning noyob nusxasi bo'lib, buni tarixchi adabiyotshunoslar yo'qolgan deb taxmin qilishadi. "Alfiya va Shalfiya" nomli masnaviy Azraqi Xaravi (vaf. 11-asr oxiri) tomonidan erotik mavzularda yaratilgan. Huddi shu qo'l bilan ko'chirilgan ikkinchi matn Xorazmiyning "Maxzan ul-asror" asaridir. Nusxa ko'chirganning ismi, sanasi va qayerda ko'chirilgani haqida hech qanday ma'lumot keltirilmagan. Ammo undagi hozirgi Ozarbayjon tilining fonetik xususiyatlariga oʻxshash jihatlar qo'lyozma ona tilisi oʻg'uz turkcha bo'lgan yozuvchi tomonidan ko'chirilgan. Ushbu yozuv uslubidan manba XVI asrda Eronda tayyorlanganligini ko'rish mumkin.

Butun bir kitobda aks etgan Usmonli koʻchirmalar oʻz davrida uning Usmonlilar imperiyasiga yetib borganligini va unga Usmonlilarning oʻzi egalik qilganliklarini dalillaydi. Qizigʻi shundaki, qoʻlyozmada rasmli tasvirlar aks etishi zarur boʻlgan ikkita sahifa keyingi davrdagi illustratsiyalar uchun boʻsh qoldirilgan. Boʻsh qoldirilgan sahifalarda "Keksa ayol va mato savdogari" (32-bet), "Karvon va Hotim-i Tayy maqbarasi" haqidagi voqealar tasviri (35a-bet) berilishi rejalashtirilgan. Shu oʻrinda Haydar Xorazmiyning "Maxzan ul-asror" asari turli xil nusxalari tasvirlanganligini ta'kidlash lozim.

"Maxzan ul-asror" asari Budapesht nusxasining tuzilishi Gottvaldt tomonidan nashr etilgan Qozon qo'lyozmasiga juda o'xshaydi. Afsuski, kitobning ko'pgina sahifa (folio) lari chalkashtirib yuborilgan va "Xarun ar-Rashid" va "Bahlul" hikoyalarini o'z ichiga olgan sahifalar boshqa baytlar bilan birga yoʻqolgan.

Budapesht qo'lyozmasi nashri ikkita asosiy qismdan iborat. Birinchi qism qo'lyozma rasmlari va matnning transkripsiyasini o'z ichiga oladi. Ushbu qismdagi foliolarning tartibi qo'lyozmaning hozirgi holatini aks ettiradi. Nashrning ikkinchi qismida Ḥaydar Xorazmiyning "Maxzan ul-asror" asari ingliz

tilidagi nusxasi aks etadi. Ushbu qismda foliolarning to'g'ri tartibini aks ettirish uchun matn tahrir qilingan. Yuqorida aytib o'tilganidek, Budapesht qo'lyozmasida faqat bitta folio mavjud emas. Lakuna tarjima matnida (p. 203) ko'rsatilgan.²⁹

Ingliz tilidan Zulxumor Mirzayeva tarjimasi Toshkent Davlat Oʻzbek tili va adabiyoti universiteti professori, filologiya fanlari doktori

²⁹ Lakuna – (fran. lacune – boʻshliq, chuqurlik) muloqot jarayonida muayyan madaniyatning boshqa madaniyat vakili tomonidan toʻliq yoki qisman anglashilmaydigan oʻziga xos milliy unsuri.







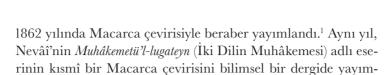


Önsöz

1. Macaristan'da Türkoloji ve Özbekistan Kültürel Mirasının Haritalanması

Macaristan ve Macarların tarihinin Türk dünyası ile yakın bağları vardır. Macarların 9. yüzyılda Karpat havzasına yerleşmeden önce çeşitli Türk topluluklarıyla birlikte yaşamış oldukları varsayılmaktadır. Bu bağlar Macar krallığının kurulmasından sonra da kopmamıştır. Peçenek ve Kuman kabilelerinin göçü 13. yüzyıla kadar devam etti ve Macaristan, 16. ve 17. yüzyılda 150 yıldan fazla bir süre Osmanlı kuvvetleri tarafından işgal edildi. Bu nedenle, Türk halkının tarihine ve kültürüne olan ilginin 19. yüzyılda millî bir ilim dalı haline gelmesi oldukça doğaldır.

Çağatay (Eski Özbek Türkçesi) edebî dilinde yazılmış metinlerle ilgilenen ilk Macar bilim insanı, Ármin Vámbéry (1832-1913) idi. Vámbéry, aralarında Osmanlı Türkçesi de bulunan çeşitli Doğu dilleri konusunda Macar bir uzman olan János Repicky'den (1817-1855) Osmanlı Türkçesini öğrendi ve 1857 ile 1861 yılları arasında dört yıl boyunca İstanbul'da Çağatay metinlerini inceleme fırsatı buldu. Macaristan'a getirdiği kitaplar arasında, Mîr Ali Şîr Nevâî'nin (1441-1501) eserlerinin incelenmesini kolaylaştırmak amacıyla 16. yüzyılda hazırlanmış bir Çağatay-Osmanlıca sözlüğü de yer alıyordu. Nevâî, 15-16'ncı yüzyıl Osmanlı divan edebiyatı şekillenmesinde muazzam bir rol oynadı ve bu nedenle eserleri Osmanlılar arasında çok popüler hale geldi. Vámbéry'nin İstanbul'da elde ettiği bu sözlük,



ladı.2

Vámbéry'nin günümüz Özbekistan topraklarına gerçekleştirmiş olduğu seyahat, Çağatay araştırmalarına olan ilgisini daha da derinleştirdi. Bir derviş kılığında yaptığı yolculuk sırasında, gelecekteki bilimsel çalışmalarına sağlam bir temel teşkil edecek olan birkaç el yazması topladı. Yeni başlayanlar için temel bir kitap niteliği taşıyan, 1867 yılında Avrupa'da yayımlanan ilk Çağatay dil kitabı olan *Ćagataische Sprachstudien*'i hazırladı. Bu kitapta; kısa dilbilgisi açıklamaları, Vámbéry'nin Macaristan'a yanında getirdiği el yazmalarındaki metinlerden alıntılar ve kısa bir kelime dağarcığı yer almaktaydı.³

Vámbéry, Konkuratlı İshak Molla (1841-1892) adlı Özbek bir adamın eşliğinde memleketine geri döndü. Macarlar tarafından adlandırıldığı şekliyle Csagatáj Izsák (Çağatay İshak), Vámbéry'nin ilmî çalışmalarında sadece yardımcı olmakla kalmayıp aynı zamanda Macarcayı çok iyi derecede öğrendi, hatta en meşhur Macar şairlerden olan János Arany (1817-1882) tarafından yazılan bir Macar şiirini de ana dili olan Özbekçe'ye çevirdi.

Vámbéry'nin bilimsel ilgisi, 1870'lerde ve 1880'lerde Macar halkının ve dilinin kökenine yönelmiş olsa da, Orta Asya Türk halklarının tarihi ve edebiyatıyla ilgilenmekten asla vazgeçmedi. Göçebe Özbeklerin hükümdarı Muhammed Şeybânî Han'ın (ö. 1510) hayatı ve seferleri üzerine yazılmış, 16. yüzyıldan kalma bir mesnevi eser olan Muhammed Sâlih'in *Şeybânî-nâme*'sinin bir baskısını 1883 yılında yayımladı. Ayrıca Hive'den temin ettiği bir el yazmasının metnini düzenleyip neşretti. Yusuf ve Ahmed adlı Özbek halk destanı 1911 yılında yayımlandı.

Vámbéry'nin Çağatay edebiyatına olan ilgisi, Macar bilim insanı ve Vámbéry'nin halefi olan Budapeşte Türkoloji Kürsüsü Başkanı József Thúry'ye (1861-1906) miras olarak kaldı. Orta



Vámbéry, Ármin (ed. ve çev.), Abuska. Csagatajtörök szóg yűjtemény (Peşte: Magyar Tudományos Akadémia, 1862).

² Vámbéry, Ármin, 'Muhakemet-ül-Lugetejn. Mir 'Alisîr (Nevâjî) törökjéből' Nyelvtudomány Közlemények 1 (1862), 113-130.

³ Vámbéry, Ármin, *Ćagataische Sprachstudien* (Leipzig: F. A. Brockhaus, 1867).



Asya Türk edebiyatı tarihiyle ilgili eserinin ilk birkaç satırında Thúry, muâsırı Çağatay araştırmaları hakkındaki görüşlerini şu şekilde özetledi:

"Geriye dönüp bakacak olursak, bin yıllık seçkin bir tarihe sahip olan Orta Asya Türk halklarının edebiyatının hâlâ Batı bilim dünyası için keşfedilmemiş bir alan olduğunu söyleyebiliriz. Macaristan'dan veya yurt dışından hiç kimse, onu metodik bir şekilde keşfetme ve haritalama girişiminde bulunmadı. Sadece mütevazi bir araştırma amaçlanarak yazılmış, ne kadar kısa olursa olsun bütüne genel bir bakış açısı sağlayabilen eskizleri bulamamanın yanı sıra bu konu hakkında henüz ön çalışmalar dahi ortaya konmamıştır. Bu edebiyatın tanıtılmasında Avrupa'da en çok biz Macarlar çaba gösterdik..."

Thúry, Çağatay araştırmaları hakkındaki değerlendirmesinde haklıydı. 1880'lerin sonlarından 1900'lerin başlarına kadar Türkologların ilgileri iki grup metin üzerinde odaklandı: Moğolistan'daki Orhun nehri kıyısında bulunan Orhun Yazıtları ve Macar doğumlu Aurel Stein (1862-1943) ile Alman kâşifler tarafından Batı Çin'de kesfedilen Eski Uygur metinleri.

Thúry, ana akımdan ayrılarak Vámbéry'nin adım attığı yolda ilerleme cesaretine sahipti. A közép-ázsiai török irodalom (Orta Asya Türk Edebiyatı)⁴ adlı eseri, yazarının şikayet ettiği boşluğu doldurmayı hedeflemiş ve en erken dönemden 19. yüzyıla kadar Orta Asya'daki Türk dilinin en önemli yazarlarının ve eserlerinin genel bir görünümünü ortaya koymuştur. Thúry'nin eseri Avrupa dillerine çevrilmiş olsaydı, yazarı uluslararası bilinir olma hüviyeti kazanırdı. Thúry'nin eserinde ele alınan Çağatay, Orta Asya Türk ve Özbek Edebiyatı Tarihi hakkındaki bilgilerimiz son yüzyılda artmış olsa da, Thúry'nin çalışması hâlâ konuya kısa bir giriş mahiyeti taşımaktadır.

Üstte bahse konu edilen kitabın yayımından bir yıl önce, 1903 yılında Thúry, hacimli bir Çağatay-Farsça sözlüğü üzerine aynı derecede dikkat çekici bir eser neşretti. Behcetü'l-Lugât (Lisânın Güzelliği) adlı sözlüksel çalışma, 1861 yılında Feth-Ali

⁴ Thúry, József, A közép-ázsiai török irodalom (Budapeşte: Magyar Tudományos Akadémia, 1904).

⁵ Thúry, József, A behdset-ül-lugat czímű csagatáj szótár (Budapeşte: Magyar Tudományos Akadémia, 1903).

Kâçâr Kazvînî tarafından, Nevâi'nin eserlerini incelemek isteyen İran'daki okuyucular için bir sözlük meydana getirmek amacıyla yazılmıştır. Thúry, çalışmasının temelini oluşturan el yazmasını İstanbul'da satın almıştır.

Thúry'nin 1906 yılındaki, Çağatay çalışmalarında büyük bir boşluk yaratan erken vefatı, onun ardından yarım yüzyıl sonra János Eckmann (1905-1971) tarafından dolduruldu. Eckmann, 1870 yılında Vámbéry tarafından kurulan Türkoloji Kürsüsü'nde eğitim aldı ve Türkiye'de kaldığı süre boyunca bir zamanlar günümüz Özbekistan topraklarında gelişen edebî geleneklerin sâdık bir araştırmacısı oldu. Harezm ve Çağatay Türkçesi hakkında kapsamlı eserler yayımlayarak bu alanda ünlü bir uzman haline geldi. 1966 yılında yayımlanan *Chagatay Manual* (Çağatayca El Kitabı) hâlâ Çağatay dilbilgisi üzerine yazılmış referans bir çalışma özelliğini korumakta ve edebî metinlerden alınan kısa alıntılar ile birlikte bir Çağatay-İngilizce sözlüğü ihtivâ eden bu kitap, üniversite öğrencileri için günümüzde dâhi mükemmel bir Çağatay temel kaynağıdır.6

Budapeşte Türkoloji Kürsüsü'nde eğitim gören András Bodrogligeti (1925-2017) Eckmann'ın izinden giderek Çağatay ve Özbek Edebiyatı tarihinin çeşitli yönleri üzerine birkaç kitap ve çok sayıda makale yayımladı. En önemli eserleri arasında *Grammar of Chagatay* (Çağatay Dilbilgisi)⁷ ve *Modern Literary Uzbek* (Çağdaş Özbek Edebî Dili)⁸ yer almaktadır.

Macaristan'da Vámbéry ile başlayan yüz elli yıldan daha eski olan Çağatay araştırmaları geleneği, Budapeşte Türkoloji Bölümü'ndeki genç nesil bilim insanları tarafından sürdürülmeye devam etmektedir.

İstván Vásáry (d. 1945) 1980'lerin başında Türkoloji Kürsüsü'nde doçent unvanına sahip oldu ve geleneği canlı tutmada önemli bir rol oynadı. Araştırmaları daha çok Altın Orda ve onun ardılı devletlerin tarihi üzerine odaklanmış olsa da, Çağatay metinlerine dayalı verdiği dersler, Çağatay çalışmalarına



⁶ János Eckmann, Chagatay Manual (Bloomington: Indiana University Press, 1966).

András J. E. Bodrogligeti, A Grammar of Chagatay (Münih: Lincom Europa, 2001).

András J. E. Bodrogligeti, Modern Literary Uzbek. A Manual for Intensive Elementary, Intermediate and Advanced Courses 2 vols. (Münih: Lincom Europa, 2002).



olan ilginin Macaristan'da devam etmesini sağladı. Onun ilhamı, öğrencilerinin akademik ilgisini büyük ölçüde şekillendirdi. Benedek Péri (d. 1966) Çağatay dilini de kapsayan klasik Türk edebî gelenekleri tarihi alanında uzmanlaştı. Yayımları arasında, Hindistan'daki Türk dili ve edebiyatı tarihi üzerine bir kitabı bulunmaktadır. Ferenc Csirkés (d. 1972) tanınmış bir Çağatay metni olan *Gül ü Nevrûz* üzerine bir makale yayımladı¹⁰ ve András Czentnár (d. 1989) doktora tezini Bâbür İmparatorluğu'nda derlenen Orta Asya Türkçesi-Farsça dil kitabı üzerine yazdı.¹¹

2. Macaristan Bilimler Akademisi Kütüphanesi ile Özbekistan'ın Kültürel Mirasını Yansıtan El Yazmaları

Macar Bilimler Akademisi Kütüphanesi, Kont József Teleki (1790-1855) tarafından Akademi'ye 30.000 cilt hediye edilerek 1826 yılında kurulmuştur. Özbekistan'ın kültürel mirasının bir parçası olan metinleri içeren ilk el yazmaları çok daha sonra, 1876 yılında Bertalan Ónody'nin (ö. 1892) Hive'ye yaptığı seyahatin ardından Budapeşte'ye geri dönmesiyle koleksiyona eklenmiştir. Ónody, yerel tarımı incelemek ve meyve tohumları tedarik etmek için Hive Hanlığı'na seyahat eden bir hukukçu ve toprak sahibiydi. Kütüphaneye bağışladığı küçük kitap koleksiyonu, birkaç cilt Türkçe, altı cilt Farsça ve bir cilt Arapça nüsha içeriyordu.

Bir sonraki el yazmaları kütüphaneye Dániel Szilágyi'nin (1831-1885) mirasıyla eklendi. Szilágyi, İstanbul'da sahaf dük-

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⁹ Péri, Benedek, Az indiai timuridák és a török nyelv. A török írás- és szóbeliség a Mogul-kori Indiában ("Hindistan'daki Timurlular ve Türk Dili. Bâbür İmparatorluğu'nda Türk Dili ve Edebiyatı") (Piliscsaba: Avicenna Közel-Kelet Kutatások Intézete, 2005).

Ferenc Csirkés, 'Aspects of Poetic Imitation in 15th-17th century Turkish Romances. The Case of the "Gul u Nevruz", 'Acta Orientalia Academiae Scientiarum Hungaricae 60/2 (2007), 195-221.

Czentnár, András, 'Asur-beg keleti török nyelvtana és társalgási könyve ("Aşur Bey'in Doğu Türkçesi Dil Bilgisi ve Dil Kitabı") Yayımlanmamış Doktora Tezi (Budapeşte: ELTE, 2018).

kânı sahibi bir Macar mülteciydi. Değerli el yazmaları koleksiyonu vefat ettiğinde yağmalanmış olsa da, geriye kalan yaklaşık 500 cilt ailesi tarafından akademiye satıldı. Szilágyi'nin koleksiyonuna ait ciltlerin hangilerinin olduğunu tam olarak bilmemekle beraber, Vámbéry ön raporunda mirasın Nevâî ve diğer bazı "bilinmeyen" Çağatay yazarlarına ait ciltlerin birkaç nüshalarını içerdiğini belirtti. 12

Vámbéry 1913 yılında vefat etmesinin ardından oğlu Rustem Vámbéry (1872-1948), babasının küçük el yazmaları koleksiyonunu Macar Bilimler Akademisi Kütüphanesi'ne bağışladı. Bu nüshalar, Orta Asya'ya yaptığı yolculuk sırasında elde ettiği ve bir kısmını İstanbul'a yaptığı geziler sırasında satın aldığı veya kendisine hediye olarak takdim edilen birkaç cildi kapsıyordu. Nüshaların dilleri belirtilecek olursa, Vámbéry'nin Özbekistan'ın kültürel mirasıyla bağlantılı olabilecek el yazmalarının çoğunluğu Çağatay ve az bir kısmı ise Farsça dilindedir. Ünlü Timur dönemi şairlerinden biri olan Abdurrahmân Câmî'nin (ö. 1492) 1470 yılında kendisi henüz hayatta iken istinsâh edilen şirilerinden oluşan divanı, bu koleksiyonun en eski el yazmasıdır.

Sándor Kégl (1862-1920), İran araştırmaları alanında Macar bilim dünyasının ilk temsilcilerinden biriydi. Çoğunlukla Farsça olan yaklaşık altmış el yazmasını içeren mirası, Câmî'nin eserlerinin birkaç nüshasını da içeriyordu. Kégl'in el yazmaları, Timur dönemi edebî başarılarının yaygın ve sürekli rağbet görmesine dair kanıtlar taşımaktadır, çünkü bu el yazmalarından bazıları Bâbür İmparatorluğu'nun sonlarına doğru istinsâh edilmiştir.

Kégl'ın mirasındaki en dikkate şayan cilt, 18. yüzyılın ortalarında Hindistan'da derlenen bir antolojidir. 13 Bu el yazması pek çok Farsça metnin yanında Türk eserleri de içermektedir: Muhammed Fuzûlî'nin (ö. 1556) divanı, Esrar ve Şarap 14 arasındaki tartışmaya dair kısa bir mesnevi olan *Beng ü Bâde*, kısa bir

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Vámbéry'nin raporu için bkz. A Magyar Tudományos Akadémia Értesítője. 1886, 204.

El yazması ve Türkçe metinlerin ayrıntılı bir açıklaması için bkz. Péri, Benedek, 'Turki Language and Literature in Late Mughal India as Reflected in a Unique Collection of Texts,' in A.C.S Peacock and Richard Piran McClary (eds.), *Turkish History and Culture in India* (Leiden: Brill, 2020), 367-387.

Muhammad Fuzúlí, A Fű és a Bor vitája, ed. ve çev. Benedek Péri (Budapeşte: MTA Könyvtár és Információs Központ – Jaffa Kiadó, 2016).



Türkçe-Farsça sözlüksel ilmî eser, iki kısa Türkçe-Farsça sözlük ve en önemlisi Özbek hükümdarı Ubeydullah Han Ubeydî'nin (salt. 1533-1539) seçilmiş şiirleridir. Bu cilt, 18. yüzyılda Bâbür İmparatorluğu'nda Türkçenin hâlâ kullanıldığını açıkça göstermektedir.

Kütüphanenin Doğu el yazmaları, Lajos Ligeti'nin (1902-1987) Doğu Dilleri Koleksiyonu'nu başlattığı 1949 yılına kadar diğer kitaplarla birlikte muhâfaza edildi. Bugün tüm Çağatay ve Farsça el yazmaları burada korunmaktadır.

3. Haydar Harezmî

Haydar Harezmî'nin hayatı hakkında pek bir şey bilinmemektedir. En yakın muâsır edebî tarihi ile ilgili kaynakların çoğu onun adından söz etmiş olsa da veya onun tarafından yazılan eserlerden en az birkaç satır alıntı yapılsa da sağladıkları bilgiler yetersizdir.

Şeyh Ahmed İbn-i Hudâydâd Tarâzî tarafından 1437 dolaylarında Türkçe yazılmış aruz vezni ve nazım sanatı teorileri üzerine çağdaş bir el kitabı olan *Fünûnü'l-Belâga* (Belâgat Bilimleri), Haydar'ın eserlerine birkaç kez atıfta bulunmaktadır. ¹⁵ Alıntılanan çok sayıdaki satırlar, Haydar'ın erken Timur döneminde Türk edebiyat dünyasının tanınmış bir şairi olduğunu göstermektedir.

Devletşâh Semerkandî (ö. 1494 veya 1507), Batı İran'daki Fars eyaletini yöneten Timur mirzası İskender Sultân b. Ömer Şeyh'in (ö. 1415) saray şairlerinin arasında derlediği tezkiresinde Haydar'dan bahsetmiştir. Devletşâh'a göre, Haydar'ın şiirleri "güzel ve dikkate şayan" idi. 16

Devin DeWeese, 'The Predecessors of Navā'ī in the Funūn al-Balāghah of Shaykh Ahmad b. Khudaydad Tarazi: A Neglected Source on Central Asian Literary Culture from the Fifteenth Century,' Journal of Turkish Studies 29 (2005), 123.

Devletşâh Semerkandî, Tazkirat aš-Šu'arā, ed. Muḥammad Ramażānī (Tahran: Hāvar 1366/1987), 280.



Bir kaç sene sonra Nevâî, 1491 yılında yazdığı *Mecâli-sü'n-Nefâis* (Makbûl Meclisler) adlı tezkiresinde, Haydar'a ayrı bir makale ayırmamıştır. Haydar, İskender Sultân'ın mâdihi olarak anılır ve Mahzenü'l-Esrâr mesnevisinden eserin adından bahsedilmeden bir beyit alıntılanmıştır.¹⁷ Haydar, Nevâî'nin *Muhâkemetü'l-Lugateyn* eserinde de anılmaktadır. Sekkâkî, Atâî, Mukimî, Yakînî ve Emîrî ile birlikte Türkçe şiirler yazan Timur dönemi şairleri arasında yer almaktadır.¹⁸

Zahîrüddîn Muhammed Bâbür (ö. 1530) tarafından yazıl-mış *Muhtasar fi'l-Arûz* (Arûz Risâlesi) adlı eserde Haydar'dan iki kez bahsedilir: Bir kez Mevlânâ Abd el-Haydar olarak hitap edilir ve ikinci kez Türkçe şiir yazan şair anlamına gelen Mevlânâ Haydar Harezmî "Turkī-gūy" olarak anılır. İlk olarak *Gül ü Nevrûz* adlı mesnevinin müellifi, ikinci olarak da *Gül-şenü'l-Esrâr* (Sırların Gül Bahçesi) adlı başka bir mesnevinin müellifi olarak anılır. Esere bu ikinci mesneviden birkaç satır eklenmiştir ve bu beyitler de *Mahzenü'l-Esrâr* olarak bildiğimiz mesnevinin bir parçası olmasından dolayı iki şiirin özdeş olduğu katîdir.¹⁹

Fahrî Herevî (ö. 1566'dan sonra) ayrıca şair sultanlara adadığı *Revzat'üs-Selâtîn* (Sultanların Bahçesi) tezkiresinde Haydar hakkında çok kısa bilgiler vermektedir. Fahrî Herevî tezkiresinde İskender Sultân hakkında yazmış olduğu kısımda Haydar'ı, Türkçe şiirler yazan *Turkī-gūy* bir şair ve mirzanın mâdihi olarak anmakta, aynı zamanda her ikisini de başarılı eserler olarak nitelendirdiği *Gül ü Nevrûz* ve *Mahzenü'l-Esrâr* adlı eserlerin müellifi olarak belirtmektedir.²⁰

Dolayısıyla kesin olarak Haydar Harezmî'nin Harezm asıllı olduğu ve 14. yüzyılın sonu ile 15. yüzyılın başlarında yaşadığı ifade edilebilir. "Mahzenü'l-Esrâr" adlı mesnevisini, Şîraz ve çevresinin hükümdarı olan İskender Sultân'a ithaf etmesi hasebiyle o şehirde yaşadığı düşünülebilir. Yakın çağdaş kaynaklar

Alî-Şîr Nevayî, Mecâlisü'n-Nefâyis, ed. Kemal Eraslan (Ankara: Türk Dil Kurumu, 2001), 193.

Alī Şīr Nevāyī, Muḥākemetü'l-Luġateyn, ed. F. Sema Barutçu Özönder (Ankara: Türk Dil Kurumu, 1996), 188.

¹⁹ Zahiriddin Muhammad Bobir, *Muhtasar*, ed. Saidbek Hasan (Taşkent: Fan, 1971), 135, 194.

²⁰ Faḥrī Herevī, *Tezkire-yi Ravzet el-selāţīn*, haz. 'Abd a-Rasūl Ḥayyāmpūr (Tebriz: Dānišgāh-i Tabrīz, 1966), 31.



tarafından hükümdarın bir mâdihi olarak bahsedilmesinden dolayı mirzanın sarayında kalmış olabileceği uzak bir ihtimal değildir. Bazı bilimsel yayımlarda Haydar Tilbe (Deli Haydar) olarak anılsa da bu açıkça bir yanlış anlamadır.²¹

Mahzenü'l-Esrâr metni, edebî tarihsel kaynaklar tarafından sağlanan bilgilere ek olarak çok fazla katkıda bulunmaz. Ancak mesnevinin ilk üç halifeden bahsetmemesi ve sadece Hz. Alî'nin övgüsünü içermesi Haydar'ın Şiî eğilimlerine sahip olduğunu göstermektedir.

Külliyatında, Mahzenü'l-Esrâr'ın yanı sıra bazı kaynaklarımıza göre Gül ü Nevrûz adlı bir mesnevisi daha bulunmaktadır. Şah Müşkin'in kızı olan Gül'ün ve Sultân Ferruh'un oğlu olan Nevrûz'un aşk hikayesini anlatan tanınmış Türkçe versiyonu, genellikle Nevâî öncesi Çağatay edebiyatının meşhur bir şairi olan Mevlânâ Lutfî'ye (ö. 1463?) atfedilir. Ancak metnin gerçek müellifinin Haydar Harezmî olduğunu iddia eden bilim insanları da bulunmaktadır.²² İskender Sultân'ı öven beyitler içeren "Mahzenü'l-Esrâr" ve Gül ü Nevrûz bölümlerinin karşılaştırılması, bu bilim insanlarının haklı olduklarını göstermektedir. İki metnin mantığı ve üslubu, söz konusu mısralarda kullanılan imgeler ve belâgat üslûpları birbirine çok benzemekte ve bu nedenle, iki eserin aynı kişi tarafından yazılmış olması oldukça olası görünmektedir.

İki mesnevinin sırasına bir kaside eklenmiş olabilir. Uygur harfleriyle yazılan 30 beyit uzunluğundaki kaside, 15. yüzyılın ortasında istinsâh edilerek Farsça bir divanda muhâfaza edilmiştir.²³



Ayrıntılar için bkz. H. F. Hofman, *Turkish Literature*. A Bio-Bibliographical Survey (Utrecht: Library of the University of Utrecht, 1969), 275.

²² Ayrıntılı bir tartışma için bkz. DeWeese, 'The Predecessors,' 124-128.

²³ Kaside için bkz. Tourkhan Gandjeï, 'Note on an Unknown Poem by Haidar in Uighur Characters,' in A Locust's Leg. Studies in Honour of S. H. Taqizadeh, ed. Ehsan Yarshater and Walter Bruno Henning (Londra: Percy Lund, Humphries & Co. Ltd, 1962), 64-69.

4. Haydar Harezmî'nin "Mahzenü'l-Esrâr" Adlı Eseri

4.1. Eserin Adı

Eserin başlığı metinde belirtilmemiştir. Edebî tarihsel gelenekte metin, Nizâmî Gencevî'nin (ö. 1209) yazdığı tanınmış bir mesnevinin de adı olan "Mahzenü'l-Esrâr" (Sırlar Hazinesi) olarak bilinir. Ancak daha önce bahsedildiği üzere Bâbür, Haydar'ın eserinin adını Gülşenü'l-Esrâr (Sırların Gül Bahçesi) olarak vermektedir. Bâbür, Muhtasar adlı eserinde belirttiği tüm vezinler için bol miktarda örnekler vererek belirli bir vezin kalıbına dayanan meşhur eserlerin adlarından sık sık bahsetmektedir. Sarī'-i musaddas-i maṭvī-i maksūf (- . . - | - . . - | - . . -) vezninin örneklerinden önce, Nizâmî tarafından kaleme alınmış Mahzenü'l-Esrâr ve Nizâmî'nin eserine nazire olarak yazılmış olan Emîr Hüsrev'in (ö. 1325) Matla'u'l-Envâr (Nurların Şafağı), Kâtibî'nin (ö. 1434) Mahzenü'l-Esrâr ve Haydar'ın Gülşenü'l-Esrâr adlı diğer birkaç eserden söz etmektedir. Belirtildiği üzere Bâbür'ün Haydar'ın çalışmasından alıntı yaptığı mısralar, ilim çevrelerinde Haydar'a ait "Mahzenü'l-Esrâr" olarak bilinen çoğu el yazmasına dahil edilmiştir.

Bâbür tarafından sağlanan veriler şüphesiz göz ardı edilemez, fakat Haydar'ın mesnevisinin ilim dünyasında "Mahzenü'l-Esrâr" adıyla bilinmesi nasıl açıklanabilir? Kâtibî "Mahzenü'l-Esrâr" adlı bir eser yazmaması nedeniyle cevap Bâbür'ün eserinde aranabilir. Nizâmî'nin Mahzenü'l-Esrâr'ına nazire olarak kaleme aldığı mesnevi aslında Gülşenü'l- Ebrâr (Fazîletlilerin Gül Bahçesi) adını taşır.² Eserin tam adını hatırlayamayan Bâbür, Nizâmî'nin eserine nazire olarak yazıldığını veya başka bir deyişle Mahzen'in tarzında yazılmış olabileceği anlamına gelen "Mahzenü'l-Esrâr" olarak adlandırmıştır. Tüm bunlar, 16. yüzyılın şiirsel düşüncesinde mahzenü'l-esrâr ifadesinin bir türü belirlediği ve Nizâmî'nin meşhur mesnevisi üzerine modellenen tüm mesnevilerin "Mahzenü'l-Esrâr" olarak adlandırılabileceği anlamına gelebilir.

²⁴ Jan Rypka, *History of Iranian Literature* (Dordrecht: D. Reidel Publishing, 1969), 284.



Bu, Haydar'a ait olan *Gülşenü'l-Esrâr* eserinin adı için de geçerli olabilir. Metinde adı belirtilmediği için unutulmuş ve daha sonra Fahrî Herevî gibi müellifler bundan Haydar'ın "mahzenü'l-esrârı" olarak bahsetmişlerdir. Bu teori daha fazla araştırmaya ihtiyaç duyduğundan Haydar'ın eserinden, bu ciltte "Mahzenü'l-Esrâr" adı ile tırnak işaretleri arasında anılacaktır.

4.2. Eserin Yazım Tarihi

Metinde eserin yazım tarihi de belirtilmemiştir. Bununla birlikte, mesnevide yer alan ipuçları eserin yaklaşık yazım tarihini vermeye yardımcı olabilir. Mesnevinin ithaf edildiği şahsiyet, cömert bir sanat hamisi olan Emîr Timur'un (ö. 1405) torunu İskender Sultân'dır. Diğer Timur dönemi mirzaları ile yaşanan birçok felaket ve çekişmelerden sonra 815/1412–1413'te Şîraz ve çevresinin hükümdarı oldu. Ancak, hükümdarlığı fazla uzun sürmedi. Babası Şâhruh'a (ö. 1447) başkaldırdı. Cuma namazlarında kendi adına hutbe okutup sikkeler bastırarak bağımsızlığını ilan etti. İskender'in isyanı hızlı bir şekilde bastırıldı ve mirza 1415 yılında idam edildi.

Haydar, İskender'i kendi adına hutbe okutan (yk. 27a/3) ve sikke bastıran bir pādšāh (yk. 26a/9) olarak ifade etmektedir. Haydar'ın eseri, İskender'in bağımsızlık ilanı ile ölümü arasındaki dönemde yazdığı düşünülecek olursa, "Mahzenü'l-Esrâr" 1412 ile 1415 yılları arasında yazılmış görünmektedir.

4.3. Haydar'ın "Mahzenü'l-Esrâr" Mesnevisinin Muhteviyâtı

Haydar'ın mesnevisi, daha önce de belirtildiği üzere Nizâmî'nin *Mahzenü'l-Esrâr*'ına bir naziredir ve bu nedenle müellifi, modelinin temel özelliklerini, veznini, yapısını, konusunu ve üslûbunu korumuştur.

Bir dizi katı ahlakî kavramı açıklayan öğretici vaazsal bir mesnevidir. Mesnevi kurallarını takip ederek geleneksel bir şekilde yazılmış olan eser; tevhîd, münâcât ve na't ile başlar. Haydar, dördüncü halife Hz. Alî'yi ve iktidardaki hükümdar İskender Sultân'ı methetmek için de birkaç satır ayırmıştır. Kendisinden önceki Nizâmî gibi Haydar da birkaç beyiti



belâgatı övmek için adamıştır. Geleneksel mesnevilerde sıklıkla olduğu gibi kendisinden de söz etmekte ve eserin sebeb-i telifini açıklamaktadır. Mesnevinin ana bölümü, çeşitli insani değerleri vurgulayan alt bölümlerden oluşur. Her alt bölüm, müellifin belirli bir konudaki görüşlerini açıklayan birkaç beyitle başlamakta ve ardından Haydar'ın bakış açısını gösteren bir hikaye izlemektedir. Metin sekiz adet hikayeden oluşur: 1. Çarşıda Sikkelerini Kaybeden Gencin Hikayesi; 2. Emîr Timur ve Karıncanın Hikayesi; 3. Ya'kûp Peygamber'in Hikayesi; 4. Hârûn er-Reşîd ve Behlül'ün Hikayesi (mevcut nüshada eksik); 5. Yaşlı Kadın ve Kumaş Tüccarının Hikayesi; 6. Kervan ve Hâtim et-Tâî Türbesi'nin Hikayesi; 7. Hükümdar-Peygamber Süleymân ve Küp; 8. Gaznelî Mahmûd ve Derviş. Çeşitli el yazmalarında hikayelerin sıralanışında değişiklikler mevcuttur.

4.4. Metnin Önceki Baskıları

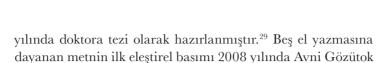
Metinden alıntılar ilk olarak Ilĭa Nikolaevich Berezin (1818-1896) tarafından 1857 yılında *Turetskaĭa Khrestomatiĭa*'da yayımlandı. Tam metin ilk olarak Joseph Fedorovich Gottwaldt (1813-1897) tarafından bir yıl sonra 1858 yılında neşredildi. Berezin metinden alıntılarını Viyana el yazmasından alırken, Gottwaldt eserin Kazan nüshasını kullandı. Abel Pavet de Courteille, 1882 yılında yayımlanan bir başka Çağatay metni olan Mi'râcnâme adlı eserde, Haydar'ın "Mahzenü'l-Esrâr" mesnevisinden birkaç alıntıya da yer verdi. Giriş bölümleri bulunmayan metnin büyük bir kısmı, 1987 yılında Taşkent'te Gülşenü'l-Esrâr adı altında yayımlandı. Uygur harfleriyle yazılan Aya Sofya el yazması, Ayet Abdülaziz Goca tarafından 2000

²⁵ Ilĭa Nikolaevich. Berezin, *Turetskaĭa Khrestomatiĭa* (Kazan: Tip. Universiteta, 1857), 273-287.

²⁶ Haydar Tilbe, Maḥzan al-asrār, ed. Joseph Fedorovich Gottwaldt (Kazan, 1858).

²⁷ Abel Pavet de Courteille, Mîrâdj-nâmeh. Publié pour la première fois d'après le manuscrit ouïgour de la Bibliothèque Nationale (Paris: Ernest Leroux, 1882), 54-72 (cev.), 63-95 (metin).

²⁸ Muborak maktublar, ed. M. Abduvohidova, H. Muhtorova, B. Qosim-khonov ve O. Jo'raev (Taşkent: Gafur Gulom, 1987), 211-246.



Batı kütüphanelerinde korunan el yazmalarının çoğu Gözütök tarafından kullanılmamasından dolayı, mevcut tüm el yazmalarına dayanan yeni bir eleştirel basımın yakın gelecekte bu satırları kaleme alan mevcut yazar tarafından derlenmesi planlanmaktadır.

4.4. Budapeşte Nüshası

tarafından yayımlandı.

Perzsa O. 81 arşiv numarasıyla kayıtlı nüsha, bünyesinde iki mesnevi içeren derleme bir cilttir. İlk metin, edebiyat tarihçileri tarafından kaybolduğu düsünülen bir Farsça metnin essiz bir nüshasıdır. Elfiyye ve Şalfiyye adlı mesnevi, Ezrakî Herevî (ö. 11. yüzyıl sonları) tarafından erotik konular üzerine yazılmıştır. Aynı kâtip tarafından istinsâh edilen ikinci metin ise Haydar'ın yazmış olduğu "Mahzenü'l-Esrâr" mesnevisidir. Müstensihin adı bilinmemekle beraber istinsâh yeri ve zamanı hakkında herhangi bir kayıt bulunmamaktadır. Ancak, nüshanın günümüz Azerbaycan Türkçesine çok benzeyen birkaç fonetik özelliği, ana dili Oğuz Türkçesi olan bir müstensih tarafından istinsâh edildiğini göstermektedir. Yazı tarzıyla birlikte bu ipucu, el yazmasının 16. yüzyılda İran'da hazırlandığını düsündürmektedir. Cilt boyunca rastlanılan Osmanlıca alıntılar, cildin Osmanlı İmparatorluğu'na ulaştığını ve Osmanlı sahiplerinin olduğunu açıkça göstermektedir. Nüshanın ilginç bir özelliği, tasvir edilmek istenmiş olmasıdır. Nüshada, sonradan eklenecek olan minyatürler için boş bırakılan iki sayfa bulunmaktadır. Bunlardan biri, Yaşlı Kadın ve Kumaş Tüccarının Hikayesini (yk. 32a), diğeri ise Kervan ve Hâtim et-Tâî Türbesi'nin Hikayesini (yk. 35a) tasvir etmek için ayrılmıştır. Bu arada Haydar'ın "Mahzenü'l-Esrâr" adlı mesnevisinin birkaç nüshasının süslenmiş olduğu belirtilmelidir.

"Mahzenü'l-Esrâr"ın Budapeşte nüshasının yapısı, Gottwaldt tarafından yayımlanan Kazan nüshasına çok benzemektedir.

²⁹ Ayet Abdülaziz Goca, Haydar Tilbe'nin Mahzenü'l-Esrâr Mesnevisi. Önsöz, Giris, Metin ve Tercüme, Dizin. Doktor Tezi, İstanbul Üniversitesi, 2000.

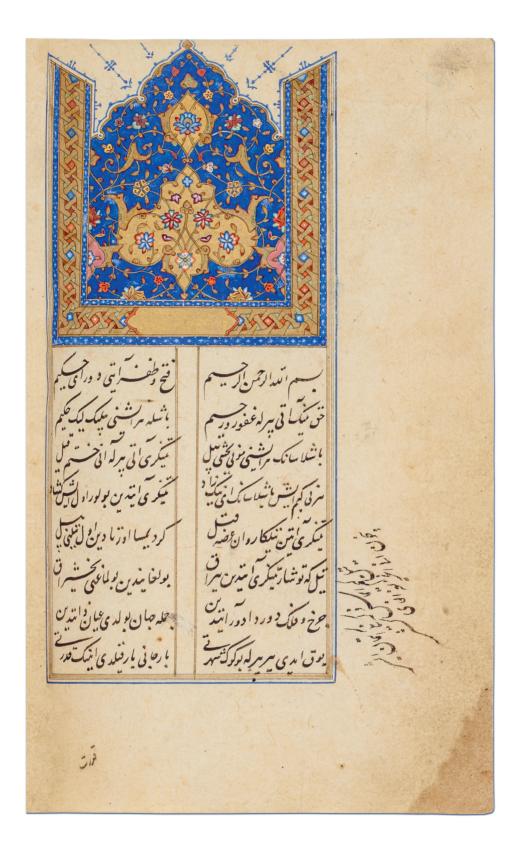
Maalesef metnin pek çok yaprakları karışmış durumda ve birkaç ek beyitlerle birlikte Hârûn er-Reşîd ile Behlül hikayesini içeren bir yaprak eksiktir.

Budapeşte el yazmasının yayımı iki ana bölümden oluşmaktadır. İlk bölüm, nüshanın minyatürü ve metnin bir transkripsiyonunu içermektedir. Bu bölümde yer alan yaprakların sırası, nüshanın mevcut durumunu yansıtmaktadır. Yayımın ikinci bölümü Haydar'ın "Mahzenü'l-Esrâr" mesnevisinin nazm şeklinde hazırlanmış İngilizce çevirisini içermektedir. Bu bölümde metin, yaprakların doğru sırasını yansıtacak şekilde düzenlenmiştir. Belirtildiği üzere Budapeşte nüshasından bir yaprak eksiktir. Boşluk, çeviri metninde uçan bir kuş görüntüsü ile (p. 203) belirtilmiştir.

Önsözü çeviren: Orsolya Saraç ELTE Türkoloji Doktora Programı Öğrencisi











An illuminated headpiece from a copy of the 'Maḥzan al-asrār'. Bibliothèque Nationale, Paris, Ms. Supplément turc. 978, f. 26v.











Makhzan.indb 54 06/11/20 10:03

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Transcription

Manuscript Perzsa O. 81. koll. 2.





[20b]

Bismilah al-raḥman al-raḥīm Fatḥ u zafar āyatïdīr ay ḥakīm

Ḥaqnïng atï birlä ġafūr raḥīm Bašla har išni ay biliglik hakīm

Bašlasang her išni bunï naqš bil Tangri atï birlä anï hatm qïl¹

Tangri atī tilgā 'arza ravān qīl Gar demäsā ortadīn ol tilni bil

Til ki tüšär Tangri atïdïn yïraq Bolġanïdïn bolmaġanï yaḫšïraq

Har ne kim bašlasang ay nīk-zād Tangri atïdïn tapar ol iš gušād

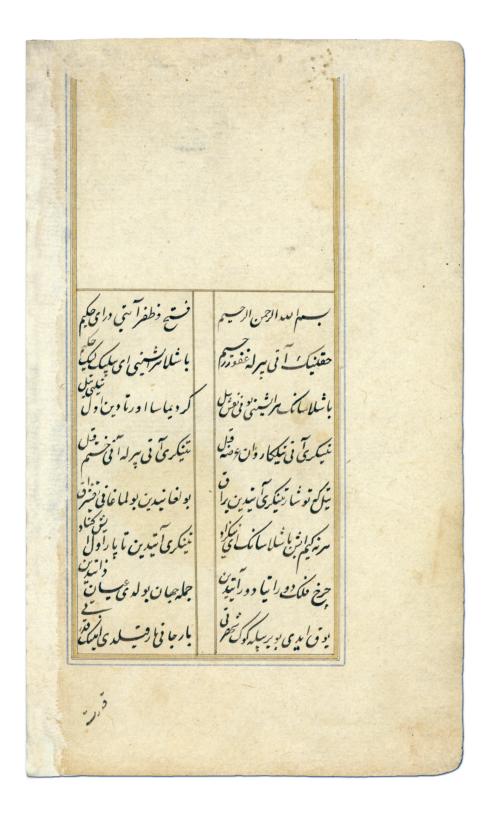
Čarḫ-i falak davr etädür atïdïn Jumla jihān boldī 'iyān zātïdïn

Yoq idi bu yer bilä kök šuhratï Barčanï bar qïldï anïng qudratï



The order of hemistichs 3/b and 4/b is changed in the manuscript.

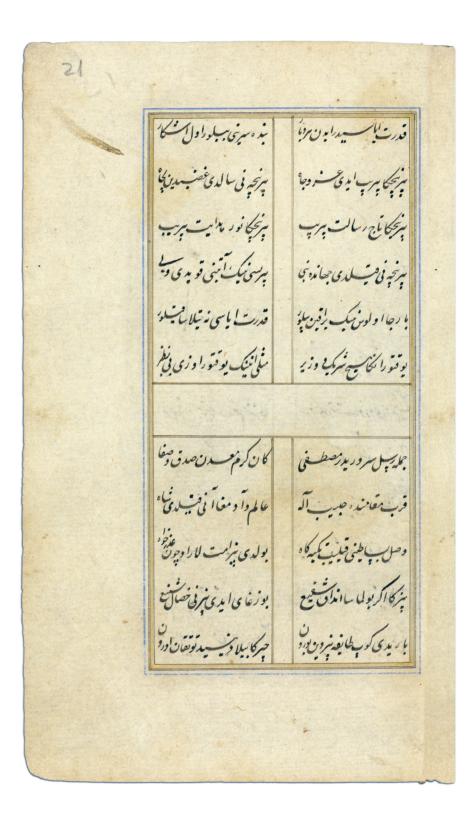
















Qudrat iyäsidür aydim kirdigār² Banda sirrini bilür ol āškār

Bir nečegä berip idi 'izz u jāh Bir nečeni saldi ġazabdin bi-čāh

Bir nečegä tāj-i risālat berip Bir nečegä nūr-i hidāyat berip

Bir nečeni qildi jihanda nabī Birisining atini qoydi valī

Barča ulusning yaraqin bilür Qudrat iyäsi ne tiläsä qïlur

Yoqtur anga hīč šarīk u vezīr Misli anıng yoqtur özi bī-nazır

Jumla rusul sarvaridur Mustafā Kān-i karam ma'dan-i sidq u safā

Qurb-i maqāminda ḥabīb Allāh Boldï biz ummatlar ičün 'uzr-hvāh³

Vasl bisātini qilip takya-gāh 'Alam u ādamģa anī qīldī šāh

Bizgä bolmasa andaq šafi^c Bozġay idi bizni hiṣāl-i šanī'

Bar idi köp ṭā'ifa bizdin burun Čärgä bilä dunyādā⁴ tutqun orun





[.] قدرت ایاسیدر ایدن هر و یار The Budapest manuscript has .

The second hemistich of this couplet and the next one are interchanged in the manuscript.

is written in the manuscript.

Barčasïna qulluġ üčün amr u šarʿ Kašf bolup vaḥy bilä aṣl u farʿ

Biri agar qïlsa idi bir gunāh Barčasïna qahr etär erdi Ilāh

Biz kim ayaqdın baş erür biz harab Bizdin ayamas karamın hīč bab

Bolma ḥamīyatġa ḥimāyatni kör Qalma 'anā ičrä 'ināyatni kör

Ol kim erür Nūḥ bilä ham-qadam Jumla ṭūfāndïn anga ne ġam

Neče ki yoq bizdä 'ibādāt atï Šukr ki bardur biz anïng ummatï

Amr ču qaṭʻ etti ʻadam manzili Sözgä raqam urdī Ādamnïng tili⁵

Söz gavharï salģučï şarrāf-i rāz Boldï bilig nuṭqïda manṣuba-bāz

Jilva qïlïp söz tutuqï ičrä zavq Šavq u ṭalab boynï üzrä saldï tavq

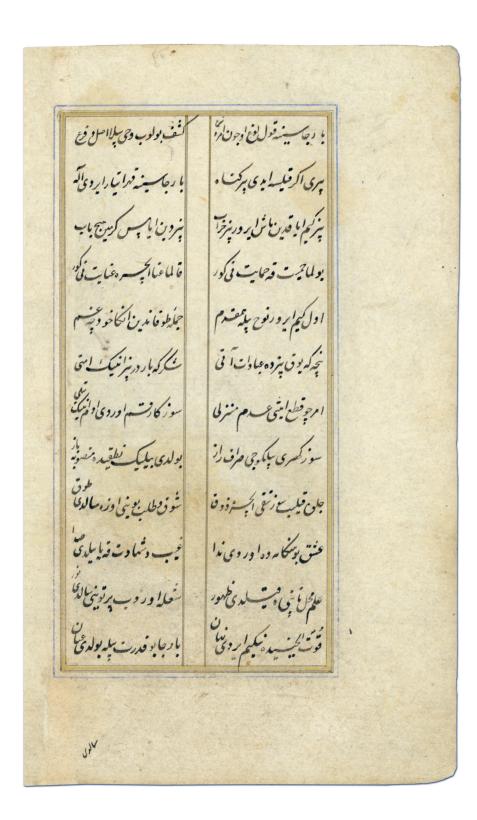
'Ašq bu hangāmada urdī nidā Ġayb u šahādatqa yayīldī sadā

ʻIlm maḥal taptï qïldï zuhūr Šuʻla urup partavïnï saldï nūr

Quvvat ičindä nekim erdi nihān Barča bu qudrat bilä boldī 'inān

⁵ نینک تیلی is written in the manuscript.

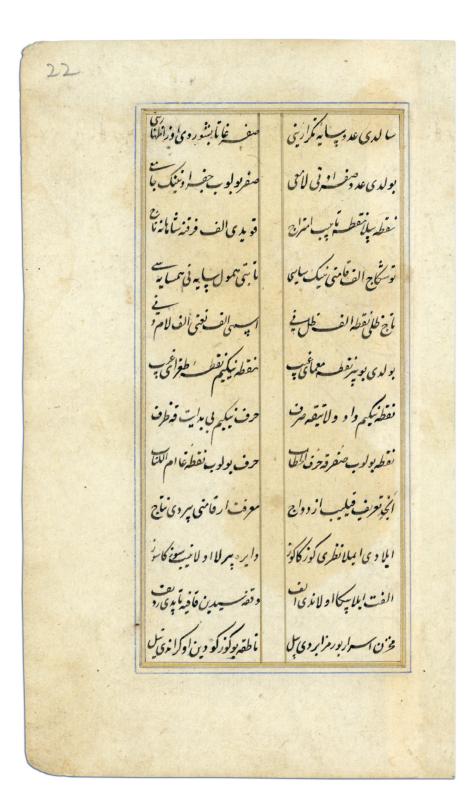
















Saldi 'adad sāya-yi takrārini Sifrġa tapšurdï öz izhārïnï

Boldi 'adad şifr oti[ning] lāmi'i Sifr bolup Jafr evining jāmi'i

Noqta bilä noqta tapip imtizāj Qoydï alif farqïna šāhāna tāj

Tüšgäč alif qāmatīnīng sāyasī Taptï ham ol sāyanï ham-sāyasï

Tāj zilli noqta [u] alif zill[i] bī Ismi alif-i na^ctï alif lām u bī

Boldi bu bir noqta mu'ammā-yi ġayb Noqta nekim noqta-yi tugrā-yi gayb

Noqta nekim vāv-i vilāyatqa şarf Harf nekim bī-i bidāyatga zarf

Noqta bolup şifrqa harf al-hitāb Ḥarf bolup noqtaga umm al-kitāb⁶

Abjad-i ta'rīf qïlïp izdivāj Ma'rifat arqāmini berdi nitāj

Eylädi īmlā nazarī közgä köz Dāyira birlä ulanīp sözgä söz

Ulfat ilä yīgä ulandi alif Vaqfasidin qāfiya tapdi radīf

Mahzan al-asrār bu ramz erdi bil Nātiqa bu közgüdin ögrändi til





The translation reflects the much better version contained in the Paris manuscript. f. 30b Noqta bolup harfga sifr-i hisāb/Harf bolup noqta-yi umm al-kitāb.

Mundin ulašildi marātib tamām Sifr safï usbudur va' l-salām

'Aql munï 'ilm al-Ādam dedi Barča uluq ismidin a'zam dedi

'Āqil agar söz bilä sözini tapar 'Ārif ušol sözdä özini tapar

Ol ki bilür söz gavharin qiymatin Sözde tapar sözlägüčining atïn

Ahl-ï nazar šīvasïnï söz bilür Nūr-i basar mīvasini köz bilür

Söz közidür ol ki körär ḥālïnï Öz sözidür ol ki sorar qalini

Sözde köz ve sözlägüčide nazar Yoq ise söz kizleküčide habar

Zāhir u bāţin habari sözdedür Özgedä yoq har ne ki var özdedür

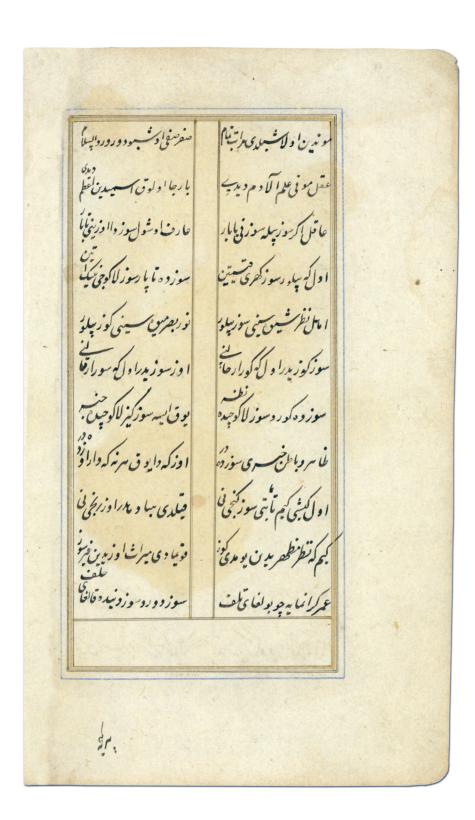
Ol kiši kim tapmadi⁷ söz ganjini Qïldï habā u hadar öz ranjīnī

Kim ki nazar mazharïdïn yumdï köz Qoymadi mīrās özidin ġayr-i söz

'Umr-i girān-māya ču bolģay talaf Sözdür u söz dunyāda qalġay halaf

The copyist originally wrote *tapti* and added the suffix *-ma* later.











23 پر کچیان بر لااید پیمنین مونب و دسازیم اول رونی كوزيا شيدن با ده بافيزن ا ما يداخي الديم الربيم والروال المولي في الله الما الموالية الماريم والروالية الله جكرموزسونو بست زور الله دلوزفيايب روسور بن از در د و باغانید براز در د و باغانید دروسبب بكي واحت قدنوا سورش سورابهي تنباي سور شعصفت يك يولا كمشغاران وودبا فيمداا باقيمده جان بلا ما ي برولي تين اللاكه بن كور ونفي بين روزفاست في كوروب لوزومه كالياولون نافع سروم و مطخط بيراوت فيا غابتي يوق اوت بإلاا ورما بالمانوزتوزوب صرفرا ا و تا کیده مفلسرتجاره و يزف آينك فيب يروا دنيا دامراط سالب سرما





Makhzan indb 66

[23a]

Bir keče ġam birlä idim ham-nafas Mūnis u dam-sāzïm ol erdi u bas

Köz yašïdïn bāda baġïrdïn kabāb Dard-i dilim nuql u fiġānïm rubāb

Qaydaği andīšalarīm jūš urup Boyumī bašdīn ayaq āġūš qïlīp

Āh-i jigar-sūz sunup dast-i zūr Nāla-i dil-sūz qïlïp šar u šūr

Sīna pur az dard u balā ḫʻānïdïn Sīr bolup öz yürägi qanïdïn

Derd sepip eski jarāḥatqa tuz Šūriš u šūrābasï tïnmay hanuz

Šam'-sifatlik yürägim šu'la-zan Dūd bašïmda ayaqïmda lakan

Jān tilämäy bir yolï tan şihhatïn Eylä ki tan gūr u kafan suḥbatïn

Közümä keng dünyā bolup tang u tār Rūz-i qiyāmat körüp āškār

Har dam u har laḥẓa bir otqa yanïp Ġāyatï yoq ot bilä örtänip

Ot ičindä muflis-i bī-čāra-vār Nāla-i jān-sūz tüzüp ṣad hazār

Har nafas āhang qīlīp bir navā Dunyāda salīp har laḥṇa bir sadā





'Umr ötüp körmäyin uyquda tüš Nālalarimdin uyumay gurt u guš

Čarh-i falak tašna bolup jānīma Dunyā-yi dūn qasd gilip qanuma

Şabr bināsïnï bi-kullī bozup Hāsili yoq 'umrdin ummīd ozup

Ţāyir-i andīša urup bāl u par Fikr ayaği birlä kezip hušk u tar

Gāh malak avjida tayrān qilip Gāh falak burjīda sayrān qīlīp

Gāh tiläp dard-i dilimgä⁸ davā Gāh sorup ranj-i ġamïmġa9 šifā

Men ki bu dam tāsa bilān tīn sīnīp Gayrat ačig üstide berdi nihīb

Neče bu bī-sabrliq ay nāsabūr Bir keräk emgäk bile tapsa hużūr

Band u balā dunyāda ergä tüšär Munča balā erkišigä ne tüšär

Er isäng er-dek yüräking tišlägin Kečkän eränlärning išin išlägin

Tut ġam u miḥnat bilä könglüngni huš 'Aqil isäng marham u darmāning uš

'Am-șifat bolma farāġat-parast Hāṣ bigin bol ayaq astinda¹⁰ bast

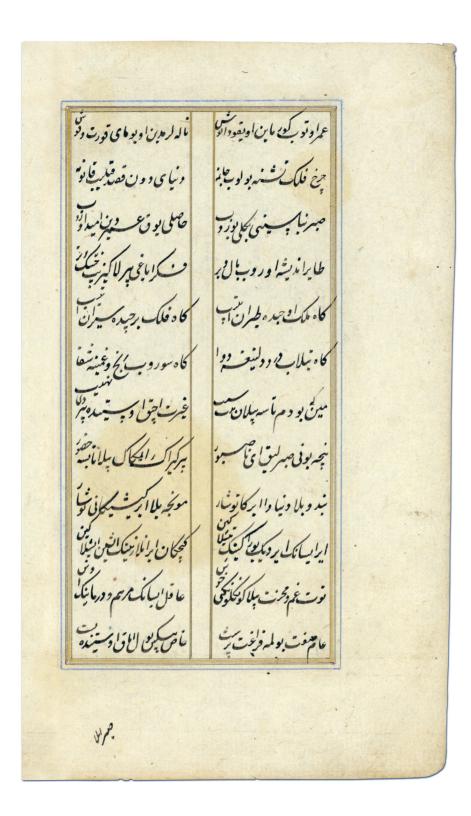


⁸ دلىنغە is written in the manuscript.

⁹ غمينه is written in the manuscript.

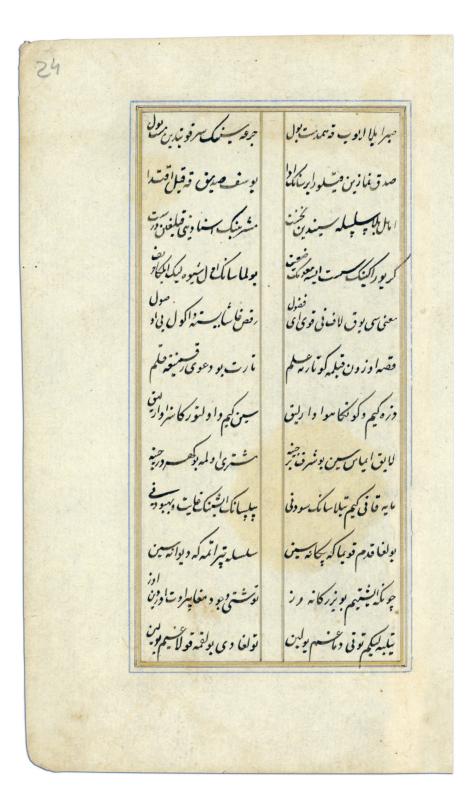
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Ṣabr bile Ayyūbqa ham-dast bol Jurʿasïnïng sarqutïdïn mast bol

Şidq namāzïn qïlur sen adā Yūsuf-i şiddīqqa qïl iqtidā

Ahl-i balā silsilasindin nuḫust Mašrabing asnādin qil durust

Gar yüräking sust ise mi'dang ża'īf Bolmasang ol šīvälik ilgä ḥarīf

Ma'nāsï yoq lāfnï qoy ay fużūl Raqṣqa šāyista degül bī-uṣūl

Qiṣṣa uzun qïlma kötärme 'alam Tart bu da'vā raqamïġa qalam

Zarra kim u küngä havā-dārlïq Sen kim u ol yüzgä¹¹ sazā-vārlïq

Lāyiq emäs sen bu šaraf burjīna Muštarī olma bu gavhar durjīna

Māya qanī kim tiläsäng sūdnī Bilsäng išing ġāyat u bih-būdini

Yolġa qadam qoyma ki bīgāna sen Silsila tebretme ki dīvāna sen

Čunkim išittim bu buzurgāna söz¹² Tüšti vujūdumģa bir ot özdin öz

Tilbeligim tutti dimāģim yolin Tolģadi bu naģma¹³ qulaģim yolin

is written in the manuscript.

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Tartti ol māya-yi hušyārliq Jān közine surma-yi bīdārlig

'Atsa urup nāṭiqa musta'jillī Yarhamak Allāh dedi jān tili

Baš čiqarip 'ašq köngül jībidin Bašladi söz nusha-yi lā-raybīdin

Zavq u şafā tilgä ravānliq berip Söz damïna rūḥ-fašānlïq qïlïp

Garči andīša itik sürdi rahš Fikr bu tarkībgā baġladī naqš

Arada kim tüšti bu gul-bang-i tīz Nātiga labbayk¹⁴ urup gildi hīz

Ma'nī-yi bikr aldī yüzindin niqāb Jilva qila bašladi huš bī-hijāb

Jām-i sabūhī qiliban raf'-i šarm Sāqī-yi ġayb eylädi hangāma garm

Tüšti harābāt ičide hāy u hūy Saldï mening boynuma bu guft u gūy

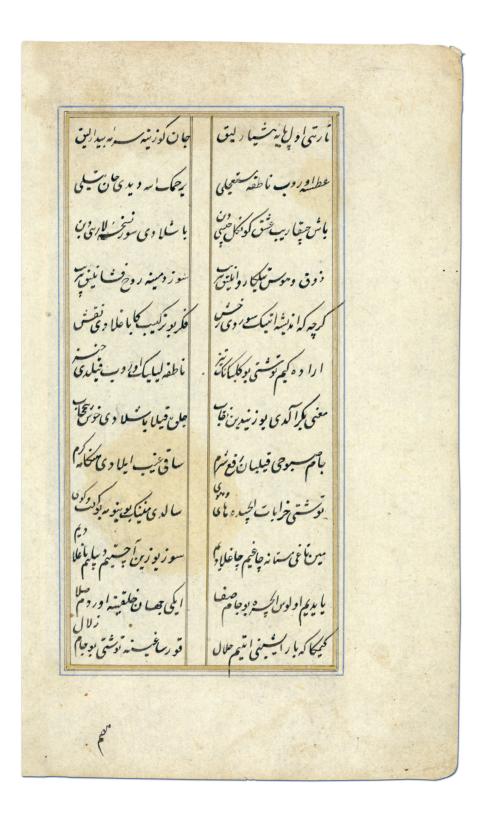
Men taqi mastana čagim čagladim Söz yüzin ačtim u belim bağladim

Yaydīm ulus ičre bu jām-i ṣafā Ikki jihān halqīna urdīm salā

Kimgä ki bar ištahï ettim ḥalāl Qursaģīna tüšti bu jām-i zulāl

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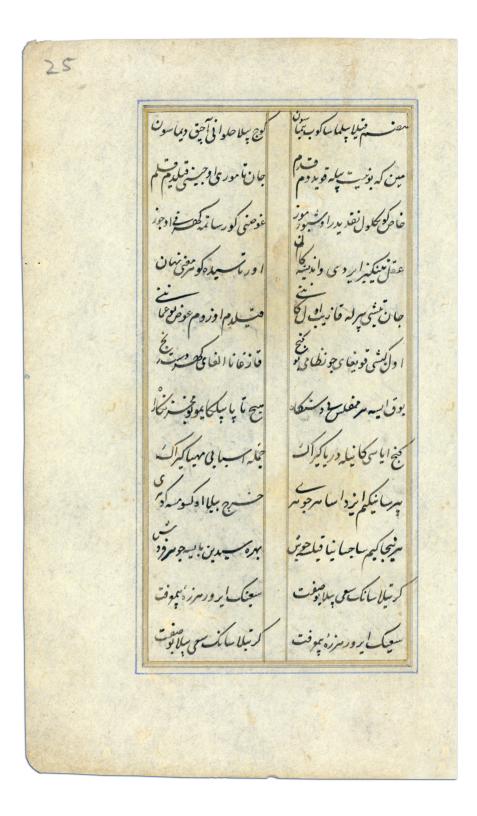
















[25a]

Hażm qïla bilmäsä köp yemäsün Küč bile ḥalvāyï ačïq demäsün

Men ki bu niyat bile qoydum qadam Jān temüri ujini qildim qalam

Ḥāṣ köngül naqdïdur ušbu rumūz Ġavvāsġa¹⁵ körsätme gavharnï ujuz

'Aql tengiz erdi u andīša kān Ortasīda gavhar-i ma'nī nihān

Jān tīši bilā qazīp ol kānnī Qīldīm özüm ģavṣ bu 'ummānnī

Ol kiši qoyġay ču Niẓāmī bu ganj Qazġana alġay gavhar dast-i ranj

Yoq ise her muflis-i bī-dast-gāh Hīč tapa bilgäymü bu maḥzangä rāh

Ganj iyäsi kān ile deryā keräk Jumla-yi asbābï muhayyā keräk

Birsä nekim izdäsä har javharï Ḥarj bilä öksümese gavharï

Har ničä kim sačsa yanä qilsa ḫuš Bahrasidin baysa javāhir-furūš¹⁶

Gar tiläsäng sa'ī bilä bu sifat Sa'īng erür herze-yi bī-ma'rifat¹⁷





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is written in the manuscript. جوهرفروش

The couplet occurs twice. When it appears for the second time the order of two hemistichs is changed.

Er nazarındın ağılur er közi Er nafasï birlä turur er sözi

Hukm[i] bilä dānadā bardur šajar Fi'lgä keltürsä yegäy samar

Tökmäse dihqān 'araq[i] bay bil Yemišining fāydasïnï tapmayïn il

Tarbī'at u sa'ī qïlur bāġ-bān Tāza bolur mīva berür būstān

Ol kim erür Rūh ü Kalīm u Halīl Tapmadi bī-vāsiţa-yi Jibrā'īl

Yolnï qulavuz bilä tapsa bolur Ramzni hikmat bilä tapsa bolur

Ol kim erür našv u namāsiz jamād Baġlamaġay nāmïyaġa¹⁸ i'tiqād

Garči gilur tabl özidin hurūš Līkan urar taš qazan örtüklü jūš

Kayda dagi bardur uluq bāl u par Barmudur humā hāṣiyyatidin asar

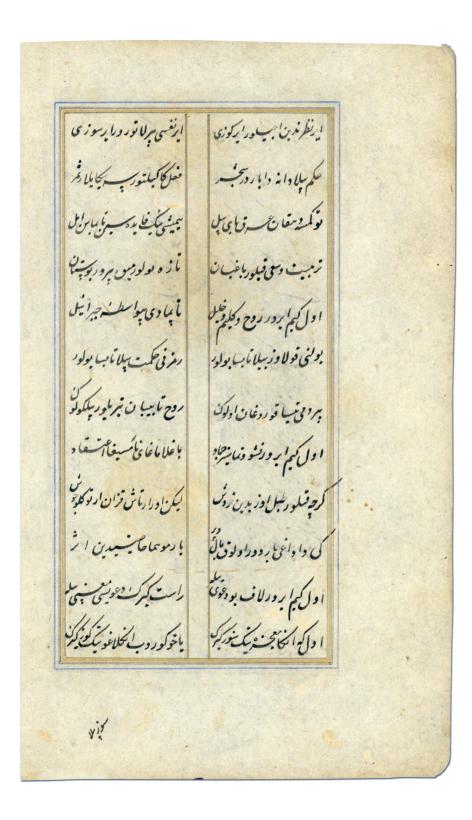
Ol kim urur lāf bu da'vā bile Rāst kirek da'vāsï ma'nā bile

Ol ki anga muʻjiza-tek söz kerek Yahū körüb anglaguning köz kerek



¹⁸ نامیغا is written in the manuscript.

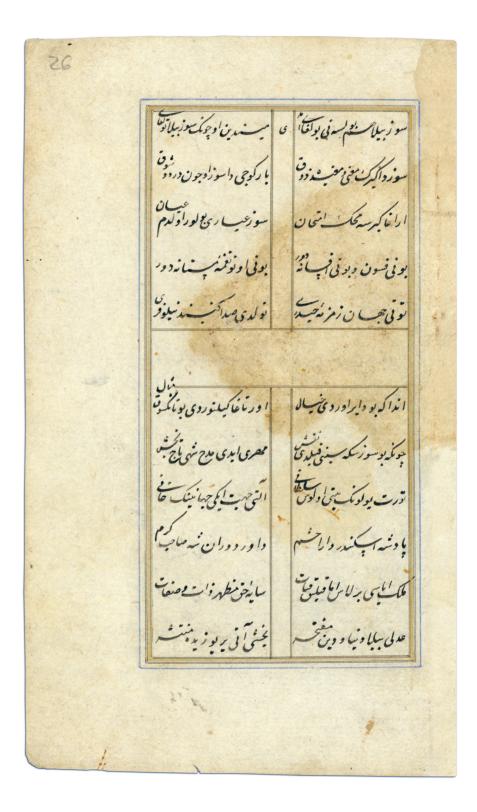
















[26a]

Söz bilä ham bolsa ne bolġay idi Mendin ajun¹9 söz bilä tolġay idi

Sözdä kerek ma'nā u ma'nāda zavq Bar küčide söz üčün dard u šavq

Araġa kirse miḥak-i imtiḥān Söz 'ayārï bolur ol dam ayān

Bu ne fusūn u bu ne afsānadur Bu ne ïr²⁰ u naġma-yi mastānadur

Tuttī jihān zamzama-yi Ḥaydarī Toldī ṣadā gunbad-i nīlūfarī

Anda ki bu dāyira verdi ḫiyāl Ortaġa keltürdi bu tangsuq misāl

Čunki bu söz sikkasïnï qïldï naqš Mihri idi madḥ-i šahī tāj-baḫš

Tört yolung yetti ulus sulṭānï Altï jihat ikki jihānnïng ḫānï

Pādšah-i Iskandar-i Dārā ḥašam Dāvar-i davrān šah-i ṣāḥib karam

Mulk iyäsi Barlas omaqlïq Qiyat Sāya-i Ḥaq maẓhar-i z̄āt u ṣifat

'Adlï bilä dunyā u dīn muftaḫir Yaḫšï atï yer yüzide muntašir



⁹ اوجونک is written in the manuscript.

²⁰ is written in the manuscript.

[26b]

Šāh-i vilāyat sirrining maḥrami Nūr-i nubuvvat damining hamdami

Şūrat u ma'nīda vujūdī töküz Zāhir u bātïnda tavallāsï tüz

'Ilmdä ma'lūmï ḥaqīqat bilä Tüzdi šar'īyatnï tarīqat bilä

Sīrati mustaḥsin u hulqi hasan Har qayda mundarij anvā'-i fann

Hikmeti Yūnān damïdïn bir nafas Ikki cihān šīrasīda bir makas

Tartsa erlik künide Zū'l-fiqār Rustam-i dastāndan ašurģay damār

Hanjarining hibratini körse babr Qalmaġay av ičrä geyiklärgä jabr

Šastidin²¹ ol dam ki bolur og judā Qāfta Sīmurģ bolur zāģpā

Čarģī alur²² čarḥ-i falakdīn 'ugāb Bāzï ilä panča bilän āftāb

Hukmï qačan qïlsa nifāz āškār Baḥrdin avuč burla qopargay gubar

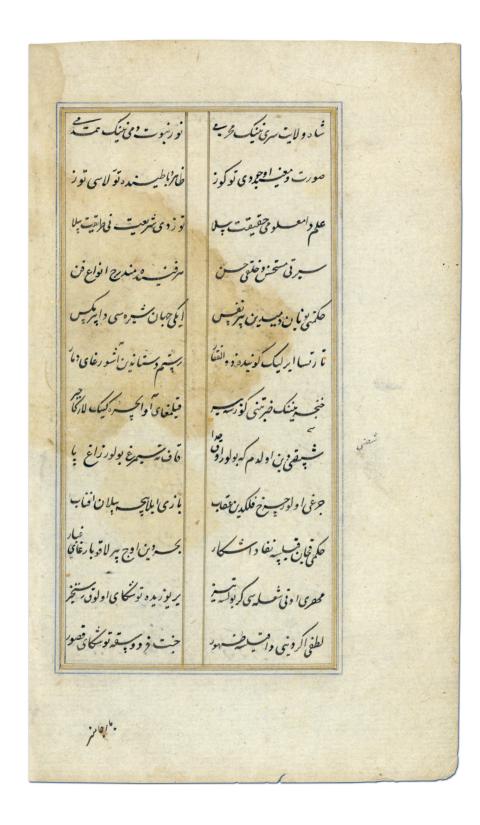
Mihri oti šuʻlasi gar bolsa tīz Yer yüzide tüškäy uluq rasthīz

Luțfi agar dinidă qilsa zuhur Jannat firdavsiğa tüšgäy quşūr

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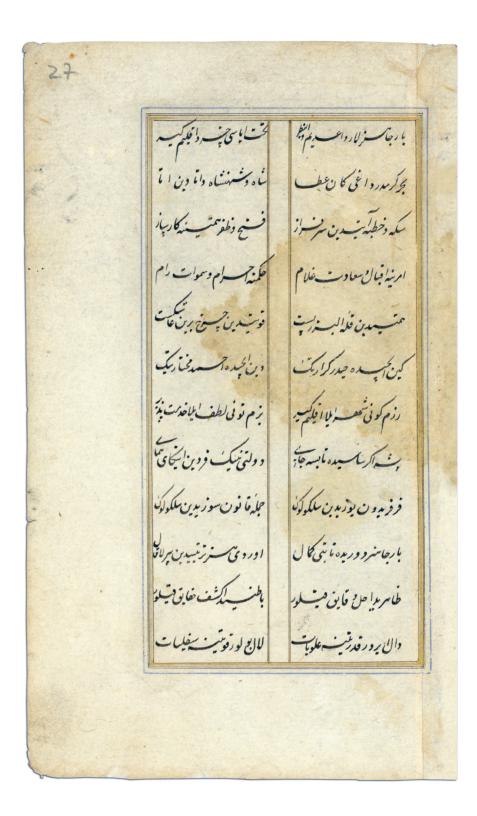
















Barča hunarlarda ʻadīm al-nazīr Taḫt iyäsi ḫusrav-i iqlīmgīr

Baḥr-i karamdir daġi kān-i ʿaṭā Šāh-i šahinšāh u atadin ata

Sikka u ḫuṭba āyīnïdïn sar-firāz Fath u zafar himmatïna kār-sāz

Amrïna iqbāl u saʻādat ġulām Ḥukmïna aḥrām u samavāt rām

Himmatïdïn qalla-yi Alburz past Quvvatïdïn čarḫ-i barīnġa šikast

Kīn ičinde Ḥaydar-i karrār-teg Dīn ičinde Aḥmad-i muḥtār-teg

Razm küni šahr ilä iqlīm-gīr Bazm tüni lutf ilä hidmat-pazīr

Pašša gar sāyasīda tapsa jāy Davlatīnīng farrīdīn²³ etgäy humāy

Farr-i Farīdūn yüzidin bilgülük Jumla qānūn sözidin bilgülük

Barča hunar davrïda taptï kamāl Urdï hunar tarbiyatï²⁴ birlä qāl

Zāhiridä ḥall-i daqāyïq qïlur Bātinidä kašf-i ḥaqāyïq qïlur

Dāll erür qudratīna 'ulviyāt Lāl bolur quvvatīna sufliyāt



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Ġayb rumūzï bilä zihni qarīn Fikri funūn ičre funūn-āfarīn

Har ne kamāl ičre desäm bī-nazīr Barčasï biri biridin dil-pazīr

Yetti abā birlä bu tört ummahāt Tapdīlar imkān bilä sīr u sabāt

Mulk nišān bermādi bu šāh-dek Dahr közi körmādi bu māh-dek

Tā ki falak davr qïlur sāl u māh Davrïnï sürsün bu uluq pādšāh

Har ne murādāt ki qïlsa havas Tapsun anïng ġayatïna dast-ras

Bolsun ajun²⁵ ičre arīg köngül šād Barča ulus üstide sürsün murād

Anda ki bu ʻazm ilä yondum qalam Šāh duʻāsï birlä urdum qadam

Ačtīm anīng madḥīna bu yaḥšī fāl Fātiḥasī ḥātimaġa keldi dāl

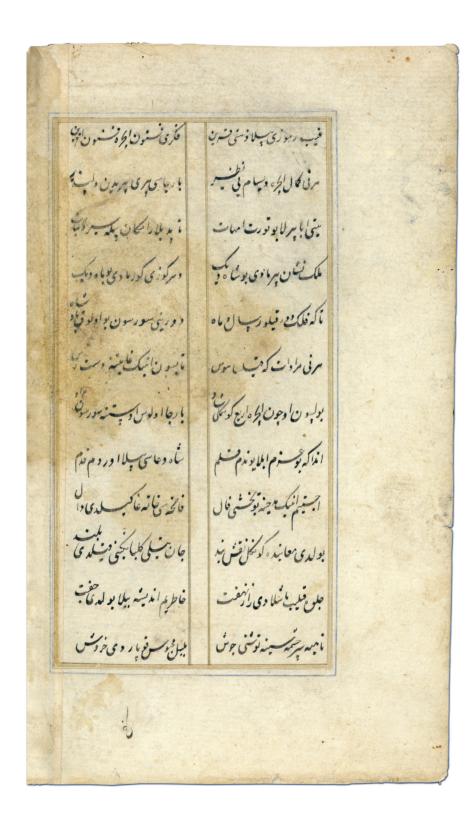
Boldï ma'nāda köngül naqšband Jān tili gul-bangïnï qïldï buland

Jilva qïlïp bašladï rāz-i nuhuft Hātirïm andīša bilä boldï juft

Nāmiya sar-čašmasīna tüšti jūš Bülbül-i maḥbūs qopardī ḫurūš

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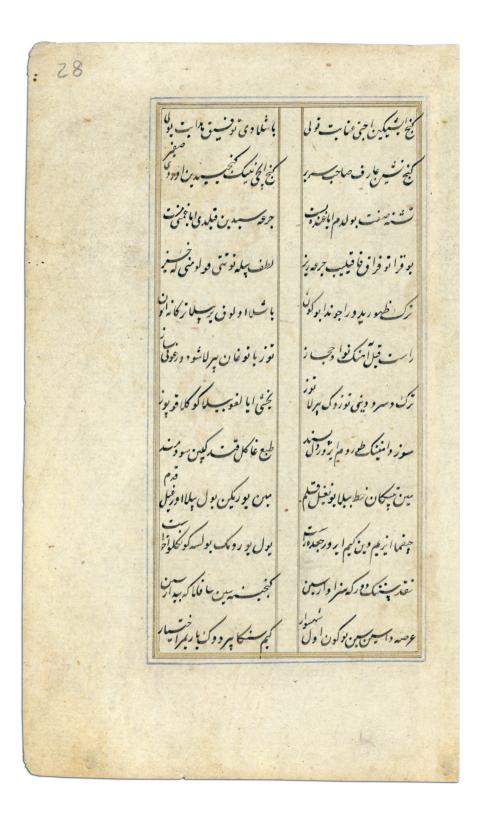
















[28a]

Ganj ešikini ačtī 'ināyat qolī Bašladī tavfīq-i hidāyat yolī

Kunj-nišīn 'ārif-i ṣāḥib-sarīr Ganj ičining kunjïdan urdï ṣafīr

Tišna-ṣifat boldim ayaġinda past Jur'asidin qildi ayaġimi mast

Bu qara tofraqqa qilip jurʻarīz Luṭf bilä tutti qolumni ki ḫīz

Türk zuhūrïdur ajunda bu kün Bašla uluq yïr bilä türkāna ün

Rāst qil āhang-i navā u hijāz Tüz yatuġan birlä šudurġani sāz

Türk surūdīnī tüzük birlā tüz Yaḥšī ayalġu birlā köglā qopuz

Sözdä mening ṭavrïm erür dil-pasand Tab'ġa gulqand kibin sūd-mand

Men tigän hat birlä yongil qalam Men yürigän yol bilä urgil qadam

Čïqma izimdin kim erür bu jāda²⁶ rāst Yol yürümek bolsa köngüldä ḫ^vāst

Naqd seningdür ki sazā-vār sen Ganjīna sen saqla ki dīdār sen

'Arsada sen sen bu šah-suvār Kim sanga berdük bārïmïz iḫtiyār

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[28b]

Senden adab birlä bu bel baġlamaq Bizden adab fā'idasin saqlamaq

Sendin ayaq basmaq u bizdin nufūs Tangridin ilhām u hunardin julūs

Cun nazar-i ġayb yarutti čirāġ Partavidin boldi munavvar dimāġ

Taptï köngül kulbasï nūr is şafā Berdi hunar taḥtïna našv u namā

Šayḫ Niẓāmī damïdïn jān tapïp Ma'nāsidin yarliq u farmān tapip

Qopdum ise öpti elimni bilig Ganj-fašānlīq bilā ačtīm elig

Keldim etäkläp gavhar-i šāh-vār Qïlsa qabul öz qulïdïn šahriyār

Čöpsäli bolsa sačayïn injä dür Eyle ki bolsun yetti iqlim pür

Dünyāda čun Haydar-i sāhib-hunar Kim javādī munča tükanmäs gavhar

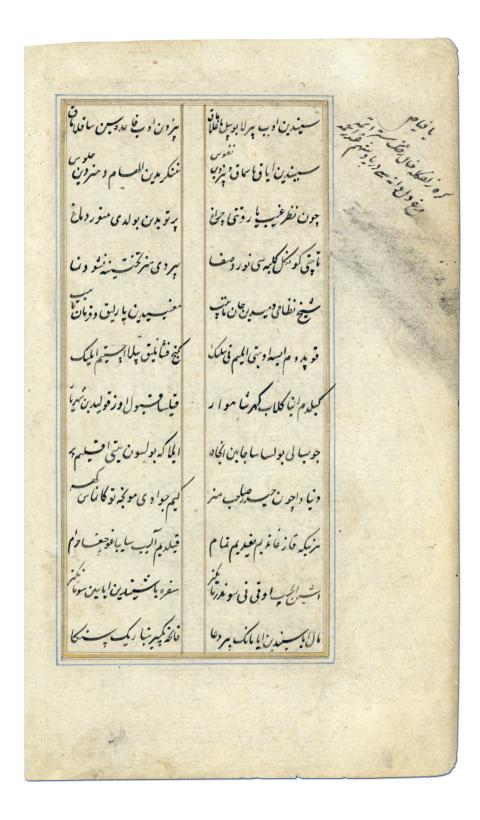
Har neki qazgandim yigdim tamam Qildim alip saypağučiğa haram

Ašīn ičip otīn söndürmängiz Sofra bašindin iyäsi sürmängiz

Māl iyäsindin ayamay bir du'ā Fātiḥa takbīr yibäring anga²⁷

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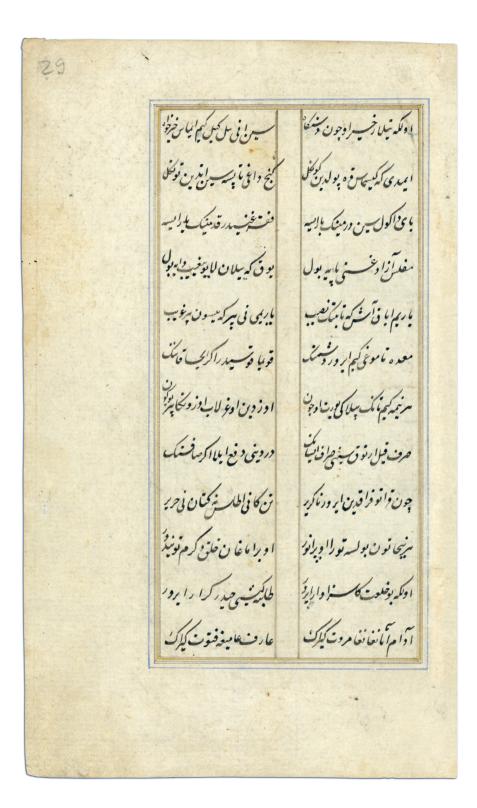
















[29a]

Ol ki tilär ḫayr üčün dastgāh Sen anï bilgil kim imäs ḫayr-ḫ^vāh

Imdi ki kesmäs qara puldan köngül Ganj daġï tapsa sen andïn töngül

Bay dägül sen direming bar ise Faqr ġanīdur qadamïng bar ise

Müflis-i āzād-i ġanī-pāya bol Yoq ki yïlanlarni²⁸ yïġïp dāya bol

Yarım ayaq aş ki taptıng naşıb Yarımını birge yisün bir garıb

Mi'da tamuği kim erür düšmaning Qoymağusidur agar ičsä qaning

Her neme kim tang tilägi yurt üčün Özdin oğurlap özügä ber bu kün

Şarf qïl artuqsïnï şarrāf isäng Dardïnï daf eylä agar ṣāf isäng

Čun qara tofraqdïn erür nā-guzīr Tangä ne aṭlas ne ketän ne ḥarīr

Har nečä ton bolsa tura opranur Opramaġan ḫulq u karam tonïdur

Ol ki bu ḫalʿatgä sazā-vār erür Ṭulb²9-kašī Ḥaydar-i karrār erür

Adam atanġanġa muruvvat keräk 'Ārif [u] 'āmīġa futuvvat keräk

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²⁸ ييلان لايو is written in the manuscript

is written in the manuscript. طلبه کیشی ²⁹

[29b]

Sarv-tek āzāda bol u rāst-kār Yā örük u elma kibin mīva-dār

Naf` tegür barčaġa yamġur kibin Yā tengiz ortasïda čum dur kibin

Bardur u bermäs ne yedürür ne yer Özi bilä gürqa mu iltür ne der

Erdi Sulaymān bu ulus sulṭānï Budur ulus sor ki Sulaymān qanï

Yigdi Farīdūn ḥašm u māl u ganj Neni alīp bardī bijuz dard u ranj

Gar özün anglamasa bu ḫāna-sūz Ertäkilär demägäy erdilär buġuz

H^vār qïlur erni buġuznïng ġamï Šūm boġazï boġsa ozar ādamï

Čarh ki qan bilä tilär gardišïn Qoymagay il köngli üčün öz išin

Gard u ġubārï ki sačar yer yüzi Bir qara sačnïng yüzidür yā közi

Sunbul-i tar kim sačar ol mušk-i nāb Tā ki ne sač rangïdïn aldï ḫiżāb

Kördi qara yerde şanamlar tozin Nargis ušol surmadin ačti közin

Kim ki nečük yïqdï anïng-tek qoyar Artuq ösürgän qusar itler doyar





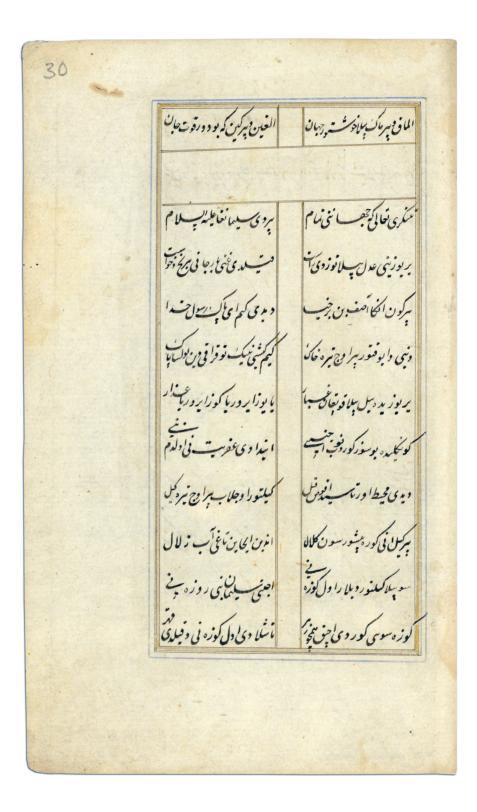


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[30a]

Almaq bermek bilä ḫuštur jihān Alġïn u bergin ki budur qūt-i jān

Tangrī taʿālā ki bu jihānnī tamām Berdi Sulaymānġa alayhi's-salām

Yer yüzi 'adl bilä tüzdi rāst Qïldï ġanī barčanï bi-ranj-i ḫ'āst

Bir kün anga Āṣaf-i bin Barḫiyā Dedi ay kim pāk rasūl-i Ḥudā

Dunyīda yoqtur bir avuč tīra ḫāk Kim kišining ḫākïdïn bolsa pāk

Yer yüzide yel bilä qoygan gubār Yā yüz erür yā köz erür yā 'izār

Könglide bu söz körünüp ajnabī Indädi ifritni ol dam nabī

Dedi muḥīṭ ortasïda ġavṣ³º qïl Keltür avučlap bir avuč tīra gil

Bergil anï kūza pišürsün kulāl Andïn ičäyin taġï āb-i zülāl

Su bilä keltürdiler ol kūzanï Ačtï Sulaymān nabī rūzanï

Kūza suyïn kördi ačïq hamču zahr Tašladï ol kūzanï va qïldï qahr

Makhzan.indb 95

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[30b]

Pāra bolup kūza qïlïp iżṭirāb Ḥāl tili birlä ayïttï javāb

Men daģī yer yüzide bir jān idim Ādamīlar üstide sulţān idim

'Umr tükändi va ajal qïldï zūr Taḫt yüzi taḫta va ev boldï gūr

Bozdï tengiz mavjï mening milketim Su tübide qaldï mening turbatïm

Bir nice yïl gil bolup ay šahriyār Taptïm ušol ḫufra ičinde qarār

Davr-i falak su tüpide neče yïl Qïldï muḥīṭ ičre vujūdïmnï gil

Ušbu ačiqliq ki bu suda³¹ erür Andaki jān bergän ačiqdin erür

Mulk erür dilbar-i şāḥib-kamāl Ay ḫuš agar tapmasa erdi zavāl

Bir neče kün dunyāda jān ḫušluġï Salṭanat erür bu jihān ḫušluġï

Ḥuš körü[nü]p il ičide iʻtibār Kām-i dil u kavkaba-yi iḫtiyār

Yïqmaq üčün barča ṭalab-kār erür Qoymaq u kitmäk iši duš-vār erür

Huš nemedür 'umr baqāsï qanï Šāh u gadā birlä vafāsï qanï

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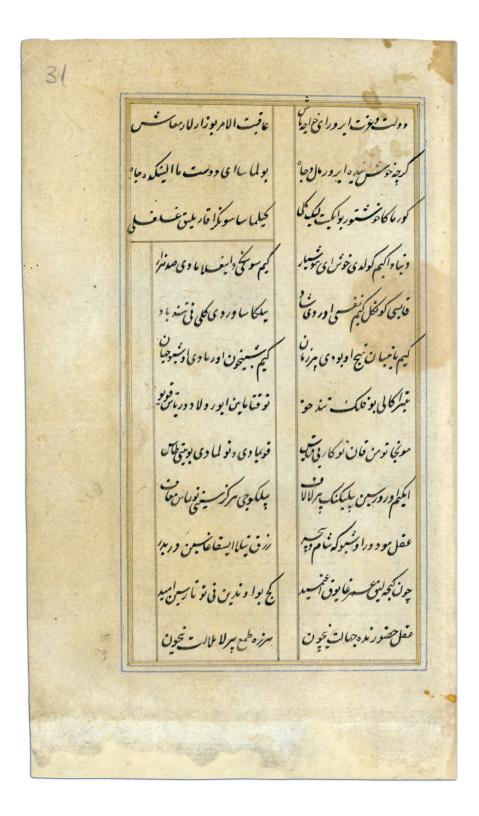


مال نبي برلاا بتي دواب	ياره بولوب كوره لياصطاب	
المجى لارا وستبيد سلطانيدم	سن داغي ريوزيره برطانب ديم	
مخت مع زى څنه دا يو بولدي	عرتوكندي واجلات دي دور	
سونوبيده فالدى منيك زيم	بوز وی منکزردی نیک ملکیتم	
أبنيما وشواح بالجينوه وار	سزنحرس كالع لوب انجاهب مار	
قيدى بطابكه وجودمني كل	دورناك توبيده نيحبيل	
انداغي جان بركان اجني يزارو	اونب لوخي بوكم بوسوا ايرور	
ای خش اکرنا پهاسار دی زوا	ماك يرور وبيرصاب كال	
علطن بروربوجان وتو	نزي كون ونيا واجان وناوى	
کام ون کوکر اختیار	فورل والالحب وأبهار	12 2 2 2
و فوباق وكيماك نني وسنوا داره	يفاق وجون برجاط بكارو	
ناه دکدا برلا وفاسے فا	فورند درسرنواس فات	











[31a]

Davlat u 'izzat erür ay ḫ'āja taš 'Āqibatu' l-amr bozarlar ma'āš

Garči ḫuš-āyanda erür māl u jāh Bolmasa ay dūst ya allïngda čāh

Körmägä huštur bi igitlik güli Kelmäsä songra qarïlïq ġulġulï

Dünyāda kim küldi ay hūšyār Kim songïda yïġlamadï ṣad hazār

Qaysï köngül ki nafasï urdï šād Yelgä savurdï külini tund bād

Kim yatīban tinč uyudī bir zamān Kim šabī-ḫūn urmadī bu jihān

Tepregäli bu falak-i tund-ḫū Toqtamayïn evrülädür baş quyu

Munča tümän qan tökär bī-qiyās Toymadī³² u tolmadï bu yetti ṭās

Ay kim urur sen biliging birlä lāf Bilgüči hargaz seni tutmas mu^cāf

'Aql mudur ušbu kim šām u saḥar Rizq tilā isqā'ġa³³ sen darbidar

Čun gečelik 'umrģa yoq i'temīd Keč bu oyundïn³⁴ ne tutar sen umīd

'Aql ḥużūrïnda jahālat nečün Harza tam' birlä malālat nečün



 $^{^{32}}$ نویمادی is written in the manuscript.

نا ايسقاغا is written in the manuscript.

is written in the manuscript.

[31b]

Manzîlî yoq yolga yürür sen ki ne Öz özüngä bāzī berür sen ki ne

Ay kim atang dedi meningdir bu māl Ildā tanīr sen yeri mīrā<u>s</u>īng al

Bir dem özüng birlä bol ay nafs-i ḫūb Yād tutar dunyā sening-tekni köp

Qïldïng oyun birlä tiriglikni şarf Bāda tükändi u tihī qaldï zarf

Ne üčün aydïlar ġāfil seni Qayda iding netting u ḥāṣil qanï

Neče falak davrīnī qīlmaq ḥisīb Er-isāng āḥir özünggā ber nihīb

Tepren agar bar ise jāndin ramaq Qil muni takrār u čevürme varaq

Ol kišigä kim eser etti bu dard Qalmadï andïn bu jihān ičre gard

Kūh-nišīn boldī u ṣaḥrā-guzār Dāyiradīn čīqtī u tuttī kanār

Silkti bu ḫarḫašālardïn etäk Ḫāk-nišīn boldï tüšüp kölgä-tek

Qïš küni Maḥmūd tafarruj qïla Quš sala atlandï tābīnlär bilä





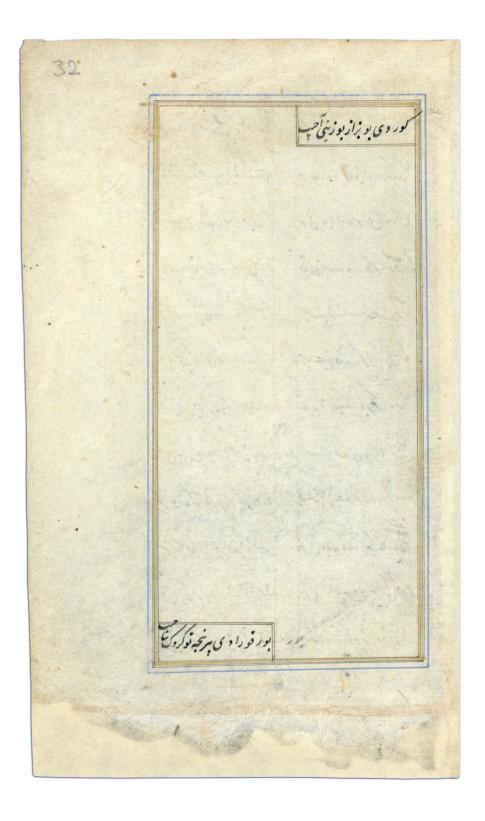


		7
اوزاوزونجا بازى بروتك فا	خترلى يوق يون يور ورسينركي في	
ابن ان نرسین یی پارتان	ای ای ای دروال	
بالفرندن بن منه الم	ېردم اورونک ېرلابوانونق	
باد ، تو کا ندی وتهی قالدی ط	فِلْذِيكَ وبون برلا بركي	
فارداركنانعاص	نیا وجون پدیلارای مل بنی	
ارسائك لخاوز وكأبر	بنحه فلك دورنبي المنتب	
فنرموني ذار وجدمه ورق	بتران اكواب طبنين ميق	
فلى دى ندېن بوجها نام د	ا و لکٹ کی کراڑا متی دور?	
دايره دين قية في نا	كو پښېن بولدي وتواکدار	
عانب بع لدى نوشو كوكا	سيكاني وخرخنه لادينا	
نېنس الاندى ب ^{ن لاب}	فبشك فانجونف يت	1
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المراجعة الم		
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[32a]

Kördi bu bazzāz bözini ačīp Burquradī bir neče tükrük sačīp





[32b]

Kim mamuqï sust u yipidür yogan Bözči ašugup ne kerek toguqan

Tonga yaramas ki boya[t]sa kiši Yusa hud anjaq erür aning iši

Köngläk u ištanģa ču lāyiq degül Her ne bahā bolsa muvāfiq degül

Qayda etäyin munga men bir lavand Qaysï ḥarīdārġa bolsun pasand

H^vāja sözgä boluban i'tamīd Kesti 'ajūz öz nemesindin umīd

Dedi kim ay ḫʻāja-yi ṣāḥib-karam Čarḥ-i falak gardišidin hama ġam

Tul men u bī-čāra u ṣāḥib-'ayāl 'Ājiz u miskīn u parākanda-hāl

Saʻī qilip berdim iki hafta jān Tā sanga keltürdüm bu zamān

Bir sürük oğlan ušaqım hvār u zār Yolga baqıp timüredür intizār

Har nemegä tegsä uzatqil meni Har ne disäng Tangrigä saldim seni

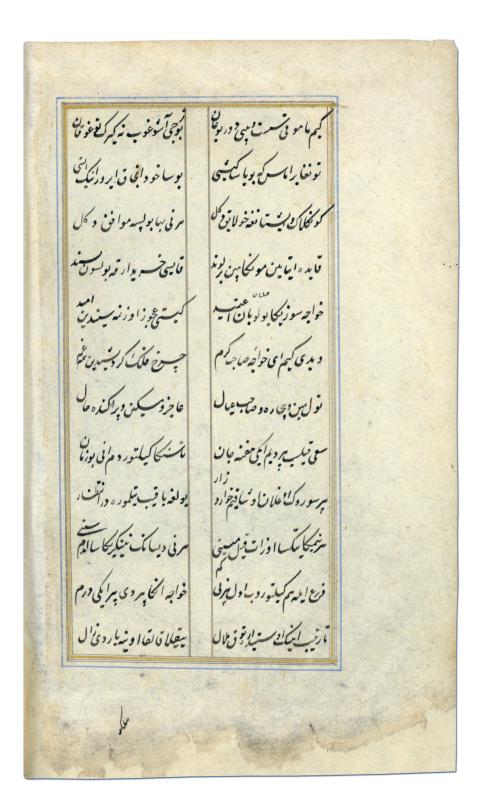
Zar^c ile keltürüp ol bözni kam H^vāja anga berdi bir iki diram

Tartïp etik üstide artuq malāl Yïqla qalqa üyine bardï zāl





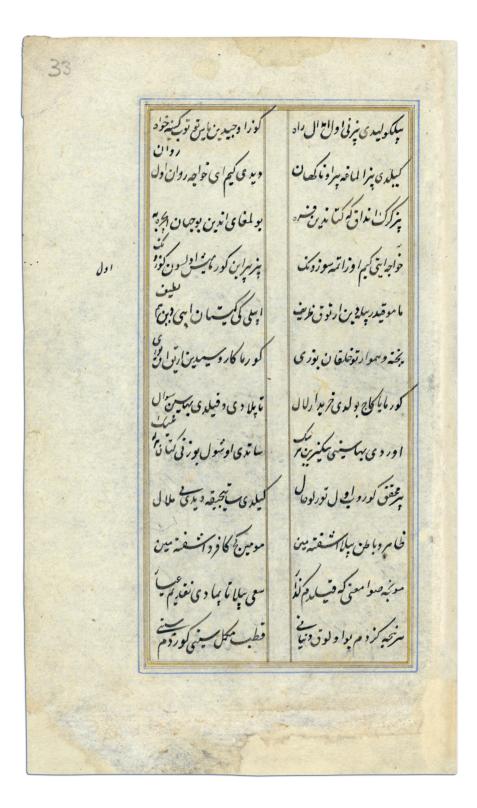
















[33a]

Bilgüledi bözni ol abdāl-i rāh Köz učïdïn pās tutub kīna-ḫ'āh

Keldi böz almağa biräv nā-gahān Dedi kim ay h^vāja ravān ol ravān

Böz kerek andaq ki katändin firih Bolmaġay andin bu jihān içre bih

Hvāja ayitti kim uzatma sözüng Biz beräyin körmämiš olsun közüng

Mamuġïdur pīledin artuq ẓarīf Ipliki ki ketän ipidin ham latīf

Puḥta va hamvār toḥulġan bözi Körmägä rūsïdïn arïq aq yüzi

Körmäs igeč³⁵ boldī ḫarīdār lāl Tapladī u qïldī bahāsïn su'āl

Urdï bahāsïnï tengizdin tireng Sattï uşol bözni ketändin birle teng

Pīr-i muḥaqqiq körüp ol türlü ḥāl Keldi satïčiġa dedi bī-malāl

Zāhir u bātin bilä āšufta men Mu'min igeč³⁶ kāfir u āšufta men

Munča ṣavāmi'ga³⁷ ki qildim guzār Sa'ī bilä tapmadi naqdim 'ayār

Har neče kezdim bu uluq dunyānï Qutb-i mukammal seni kördüm seni

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Makhzan.indb 107



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 $^{^{36}}$ مومن کج is written in the manuscript.

[33b]

Böz ki erür mamuği ham bişafā Ipligi bī-tāb u özi būryā

Sen ki anga bir nafas etting nazar Boldï katändän ham muʻtabar

Mamuģī bile ipi boldī ipek Siftaligi rūsī hamvār-tek

Lāl bolup h^vāja-yi āšufta-dil Qaldī hajālat üyidā munfa'il

Jazb qïlïp dard-i muʻammā-gušāy Urdï nekim ḥāṣili pušt u pāy

Imdi ki bāzār erür garm [u] tīz Sūd [u] ziyānïda bol ay şubḥ-ḥīz

Bir yolï köydürmä harīdārnī Kām ile tapsang neče bazārnī

Ay kim ulusdïn yašurur sen ḥisāb Muḥtasib örtüklü qïlur iḥtisāb

Har nekim eksütsäng alur čaġda narḫ ʿArż küni barčanï tingšer bu čarḫ

Ġayb miyānčïsï ču ḥāżir turur Barča tafāvutqa 'avaż tegürür

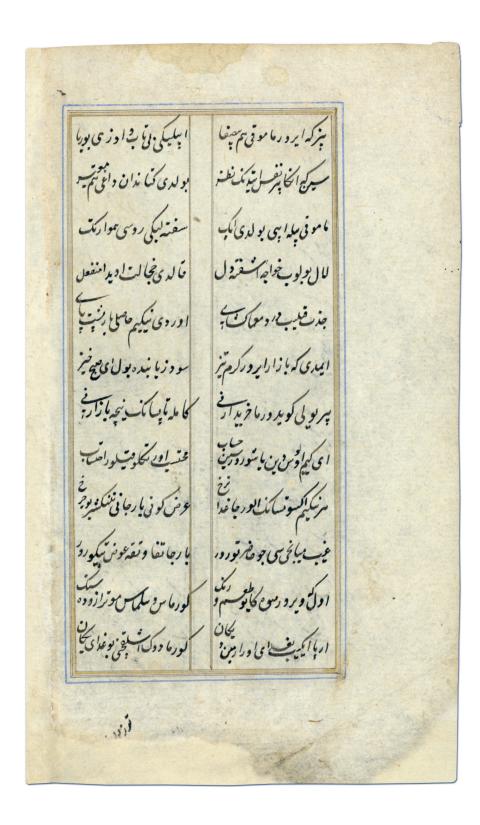
Ol ki verür mīvagā bu ṭaʿm u rang Körmäs ü bilmes mü tarāzūda sang

Arpa tarïp buġday örär men digän Körmädük ašlïqčï buġday yigän





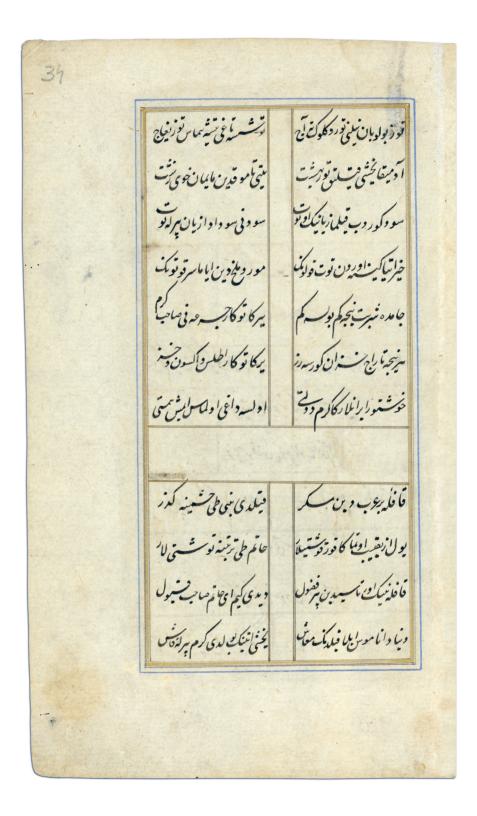
















[34a]

Tüz boluban tilni tüzüklükte ač Tüšse daġï tīše yimäs tüz yïġač

Adamīqa yaḫšī qïlïqtur bihišt Yetti tamuqdïn yaman [ol] ḫūy-i zišt

Sūd körüp qïlma ziyānïng unut Sūdnï savdāda ziyān birle tut

Ḥayr etäkine uzun tut qolung Mūr u malaḥdïn ayama sar-qūtung

Jāmda šarbat neče kim bolsa kam Yergä tökär jur'anï ṣāḥib-karam

Har neče tārāj-i ḥazān körse raz Yergä tökär aṭlas u aksūn u ḥaz

Ḥuštur eränlärgä karam davlati Olsa daģī olmas imiš himmati

Qāfila-yi barr-i 'arabdïn magar Qïldï Banī Ṭayy ḥašamïna guzār

Yol aziqip ötmägä qorquštilar Ḥātim-i Ṭayy turbatina tüštilär

Qāfilaning ortasidin bir fuzūl Dedi kim ay Ḥātim-i ṣāḥib qabūl

Dunyāda nāmūs ilä qilding maʻāš Yahši ating boldi karam birlä fāš





[34b]

Čun sanga mihmān biz ay ṣāḥib karam Har nečük et bizni aġïrla bu dam

Sö[z]lädi u turbatīna tikti köz Rāst hanuz aģzīda erdi bu söz

Kim tivelärinde semizräk biri Boldï saqat körgin eränlär siri

Boldï igit sözlägändin hajil Köp tegürä bašladï Ḥātimqa til

Kim karamin kör ki ḥālï bile Bu čīn aġïrlar kiši mālï bile

Ḥalq tedi ay ḫʻāja tiling baġlaġïl Qoy bu fużūlluqnï adab saqlaġïl

Ol keče al-qïṣṣa nekim ḫāṣ u ʿām Yedilär ol bisräk etindin tamām

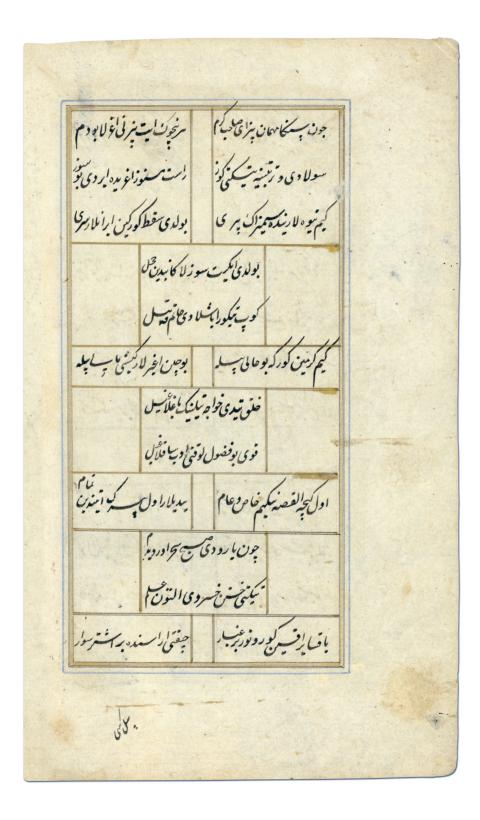
Čun yarudï subḥ sahar urdï dam Tikti Ḥotan ḫusravi altun ʿalam

Baqsa yiraqtin körünür bir ġubār Čiqti arasinda bir uštur-suvār





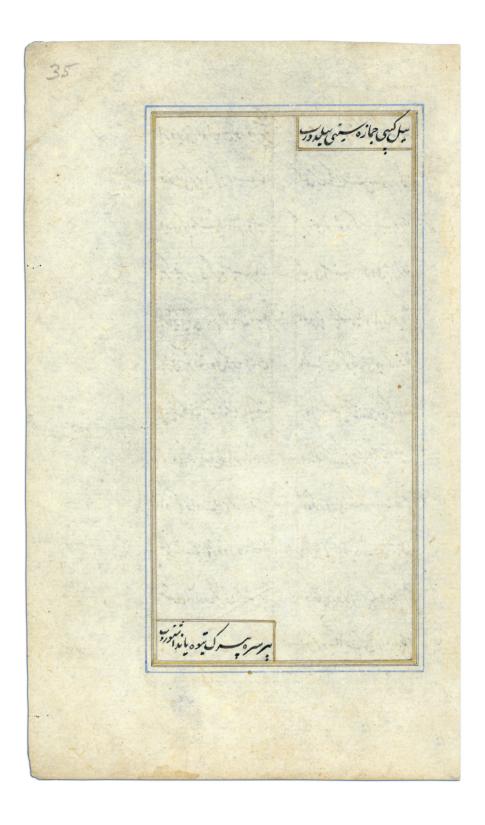
















[35a]

Yel kibi jammāzasïnï yeldürüp Bir sara bisräk yandašturup





Ayru yoq ölgän tevedin bir tüki Et bilä ötmäk bilä bisräk yüki

Qāfila ḥalqï ki munï kördilär Kelmäkining³⁸ kayfiyatïn sordilar

Dedi kim ušbu keče Ḥātim özi Kirdi tüšümizge yašarïp közi

Bizge ḫabar berdi ki bir mīhmān Keldi u mendin tilädi bazl-i ḫ^vān

Bir teve borč aldīm olardan dedi Ol tevening bilgülerin sözlädi

Bizni ašuqturdî ki ham dar zamān Tang bašīda köčgüsidür kārvān

Hīč nemegā baqma itikrāk sürüng Ol tevesining 'avazīnī yetkürüng

Kördi ekin ol teve üčün malāl 'Uzr qïlïng kim manga qïlsun ḥalāl

Ol ki saḥāvatdïn urur olsa dam Körgüzür erlikde <u>s</u>abāt qadam

Jumla mazhabda saḫīdur valī Barča saḫīlarnïng imāmï[dur] ʿAlī

Tangrī azaldīn beri ačmīš³⁹ bu ḫ^vān Onġa yüz u yüzgä ming u birgä on

Barča maʻāyibni saḥāvat yapar [Kim ki bir eksä ʻavazin on tapar]

[Buḥl 'azīz ādamīni ḥ'ār etär] Il közidä it kibi murdār etär

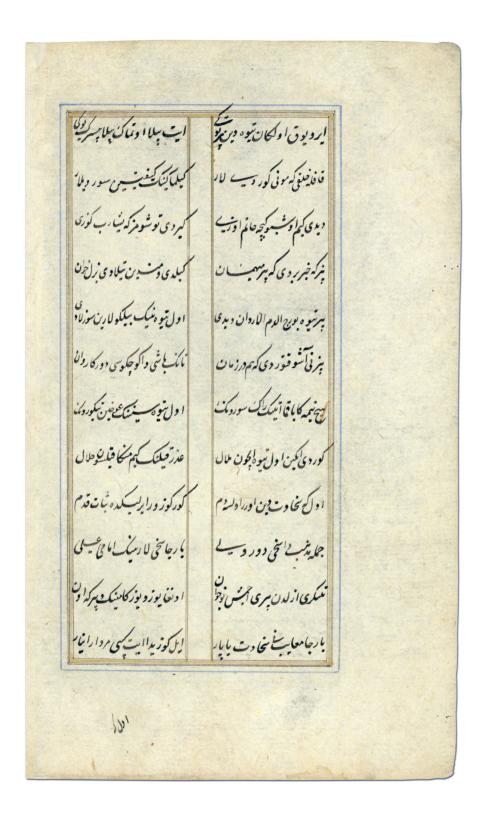




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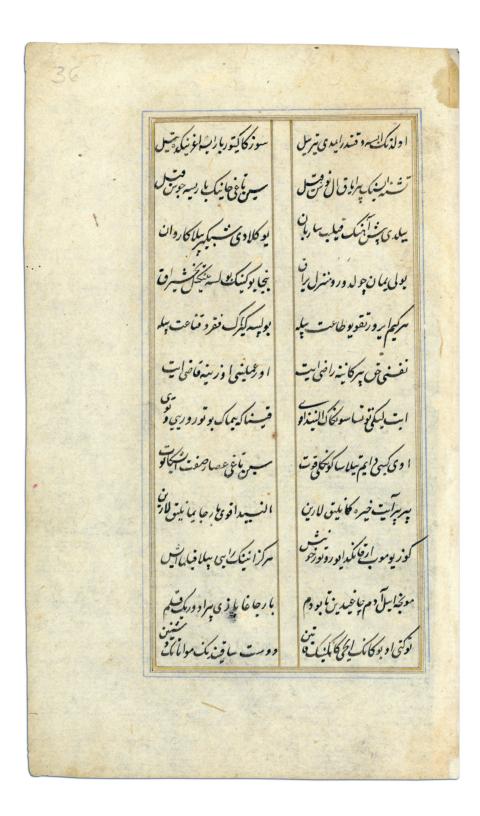














[36a]

Öldüng ise vaqtïdur imdi tiril Sözgä ketür var ise aġzïngda til

Tašna iseng bir ayaq al nūš qïl Sen taġï jānïng bar ise jūš qïl

Yeldi pīš-āhang qïlïp sārbān Yüklädi šab-gīr bilä kārvān

Yolï yaman čöldür manzil u yïraq Ničä yüküng bolsa yengil yaḫšïraq

Har kim erür taqvā u ṭāʿat bile Bolsa keräk faqr u qanāʿat bile

Nafsnï Ḥaq bergänine rāzī et Öz 'amalïnï özine qāzī et

Itliki tutsa süngäk allïda qoy Qïna ki yemäk bu turur ye u toy

Uy kibi dāyim tiläsä köngli qūt Sen taġï 'aṣṣār ṣifat išgä tut

Bir bir ayit hīra gumānliqlarin Alnida qoy barča yamanliqlarin

Köz yumup arqangda yürütür h^vīš Hergiz aning rāyi bilän qilma iš

Munča ïl Ādam čaġïdïn bu dam Barčaġa bāzī berädür yak-qalam

Tökti öbügäng ičikängning qanïn Dūst saqïndïng mu atang dušmanïn





[36b]

Körgüzür özin kišigä mihribān Köz yumup ačqunča qïlur qaşd-i jān

Ādamī yat yaġï yaraġïn qïlur Üydäki dušmanġa ne tadbïr qïlur

Ḥīla bilā alī u aldaģī köp Makr u daģā tonī birlā boyī čöp

Gāh 'ibādat bile tusqay yolung Va'z [u] naṣīḥat bile tutqay qolung

Šuʻbadalar birlä atïp čašm-band Bergäy ol iš birlä sanga rīš-ḫand

Berding isä üydä anga ihtiyār Qalmadï bir javča sanga i'tibār

Barča evingni özigä mengerür Öz qačan hīč kiši sengärür

At [ki] yürür yazïda yayï qïšï Oqlamağunča tuta almas kiši

Nafsnï qïlgʻin ham ol attin tamīz Saqlama ol pāyada asru semiz

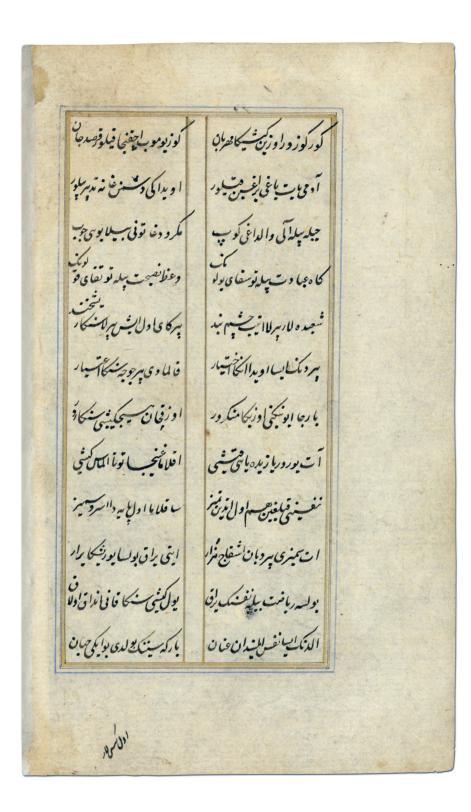
At semizi bir daban ašqač harar Eti yaraġ bolsa yürüšgä yarar

Bolsa riyāżat birle nafsïng yaraġ Yol kišisigä⁴⁰ qanï andaq ulaġ

Aldïng ise nafs elindän 'inān Bar ki sening boldï bu iki jihān

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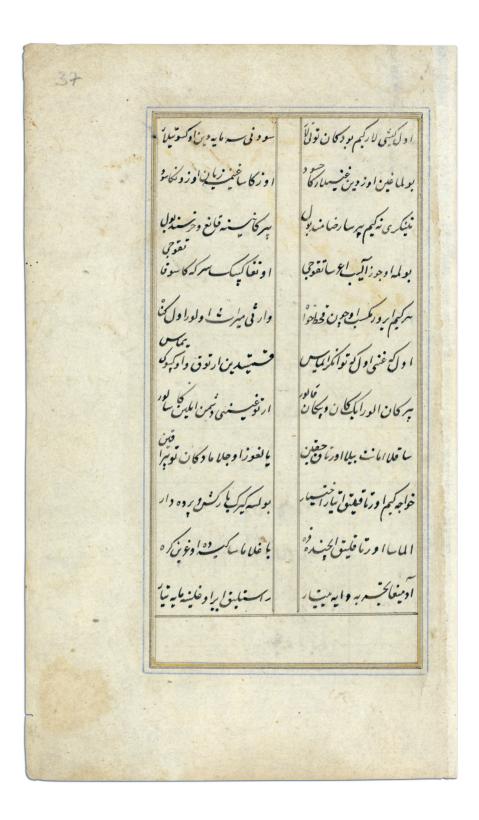














[37a]

Ol kišilär kim bu dukkān tuttīlar Sūdnī sarmāyadīn öksüttilär

Bolmağın özdin ganılarga haşud Özga[ga] sağınma ziyan özga⁴¹ sud

Tangrī ne kim bersā rizā-mand bolur Bergānine qāni^c u ḫursand bol

Bolma ujuz alip ağir satğuči Unga kepek sirkegä su qatquči

Har kim erür maksab üčün qaḥṭ-ḫ̄vāh Vārisi mīrās olur ol gunāh

Ol ki ġanï ol ki tavāngar emäs Qïsmatïdïn artuq u öksük yemäs

Birgän alur ekkän u yegän qalur Artuġïnï dušman eligä⁴² salur

Saqla amānet bilä ortaq ḥaqqïn Yalġuz avučlama dukkān topraqïn

Ļvāja kim artuqlïq⁴³ etär iḫtiyār Bolsa kiräk bār-kaš u parda-dār

Almasa ortaqlïq ičinde firih Bağlamasa kīsada oğrïn girih

Ādamīġa tajruba dāya yetär Rāstlīq er oġlīna māya yetär

123

Makhzan.indb 123





is written in the manuscript اوزونكا

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is written in the manuscript. اورتاقليق

[37b]

Kūfada bir pīr-i ladunnī-sabaq Sayr etä bāzārġa qoydï ayaq

Maʻnā bilä ganj valī tang dast Tim ičide kirdi u qïldï nišast

Hvāja-i bazzāz anga rū-bi-rūy Bilgüči savdā išini mūy-bi-mūy

Alnīda har jinsdin ajnās-i ḫāṣ Özgädin özgäčä tapīp iḫtiṣāṣ

Şarf qïlïp 'umr tijārat bilä Qïlnï yarar erdi baṣārat bilä

Nāgah ušol ḥāl ičide bir ʻajūz Boyï iki qat bolup arqasï kūz

Ne közide nür ne aġzïda söz Dunyāsïdïn qoynïda bir vaṣla böz

Boyï bašï ra'ša bilä bī-qarār Dam urušï yol yürüši murda-vār

Bözni bu bazzāzġa berdi kim al Har ne bahā bolsa ileyimgä sal





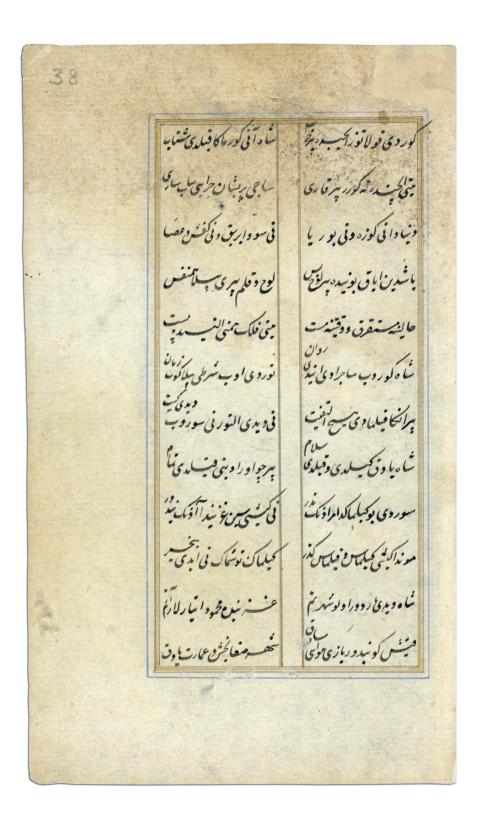


معنی بها بخ ولی بین بن بازار فا قدیدی بی فراد نوست بن بها بخیده کیردی و فیلوی فران بازار فا قدیدی بی فراد به فیلوی فران به فر	
بوبی ایکی فات بولدان کی افزیره نور و نی ایکی فات بولدان کی افزیره نور و نی این نده برونگر این کا نیزه برونگر ای این می برایت به بهایت از این می برایت به بهایت از این در و نی بول بوروشی دو از در ما وروشی بول بوروشی دو از در ما وروشی بول بوروشی دو از در می اور و نی بول بوروشی دو از در می اور و نی بول بوروشی دو از در می بول بوروشی دو از در می بول بوروشی دو از در می بول بوروشی دو از در می بول بوروشی دو از در می بول بوروشی دو از در می بول بوروشی دو از در می بول بوروشی دو از در می بول بوروشی دو ایک بول بوروشی دو از در می بول بوروشی دو ایک بول بول بوروشی دو ایک بول بول بول بول بول بول بول بول بول بول	
بوزنی بوزازغا بروی کیمال مرنی بها بوپ الاییم کامال	













[38a]

Kördi qula tüz ičide ḫarāb Šāh anī körmägä qïldī šitāb

Yetti ičinde ne körer bir qarï Sačï parīšān čïrayï sap-sarï

Dunyāda ne kūza ne buryā Ne su ve ibrīq u ne kafš u 'aṣā

Bašdīn ayaq boyīda bir lavḥ bas Lavḥ u qalam pīri bilā ham-nafas

Ḥālīna mustaġraq u vaqtīna mast Yetti falak himmatī alnīda past

Šāh körüp sačradī indi ravān Turdī adab šartī bilā bir zamān

Pīr anga qilmadi anga hīč iltafīt Ne dedi oltur ne sürüp dedi kit

Šāh yavuq keldi ü qïldï salām Pīr ču avrādïnï qïldï tamām

Sordï bu kelmäkdä murādīng nedür Ne kiši sen Ġaznīda atīng nedür

Munda kiši kelmäs u qïlmas guzar Kelmäk tüšmäk ne idi bī-ḥabar

Šāh dedi bardur ulu šuhratïm Ġaznīda Maḥmūd aytarlar atïm

Qïš künidür yazï havāsï savuq Šahr-i ṣafā-baḥš u 'imārat yavuq





[38b]

Ṭā'at üčün żabṭ etäyin gūšayï Har nemedin yïġdurayïn tūšayï

Bağla bu vīrānadīn ay pīr raḫt Qīlma tiriglikni öz özüngä saḫt

Pīr taġyīr bilā qïldï 'itāb Silkip ačïq üstide berdi javāb

Biz ki bu yol üstide ötgüči biz Eyle ki keldük⁴⁴ ketgüči biz

Men ki raḥīm javfīda erdim janīn Ne sen iding anda ne Rūḥ al-Amīn

Rizq eyäsi yaz u küz u yay u qïš Vāsiṭasïz qïldï meni parvariš

Ol ki yanar odnî gulistān qîlur Imdi dagî qîš savuqînî bilür

Faqr u fanā davlatīda ol ģanī Qïlmadī muḥtāj sening-tek meni

Gar ṭama' etsäm sanga sendin batar, Rizq yolïda kezeyin dar-bi-dar

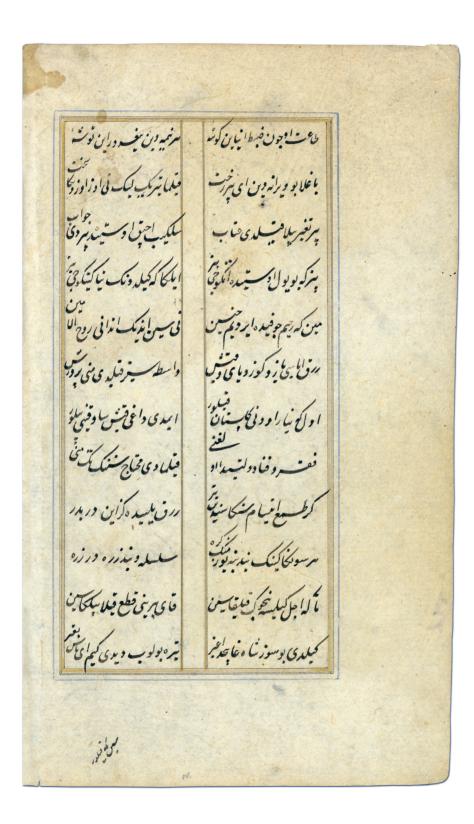
Har süngäking bandïna yüz ming girih Silsila u band-i zirih-dar-zirih

Tā ki ajal kelsä nečük qïlqa sen Qay birini qaṭʿ qïla bilgä sen

Keldi bu söz šāhġa bī-ḥadd aġïr Tīra bolup dedi kim ay taš baġïr

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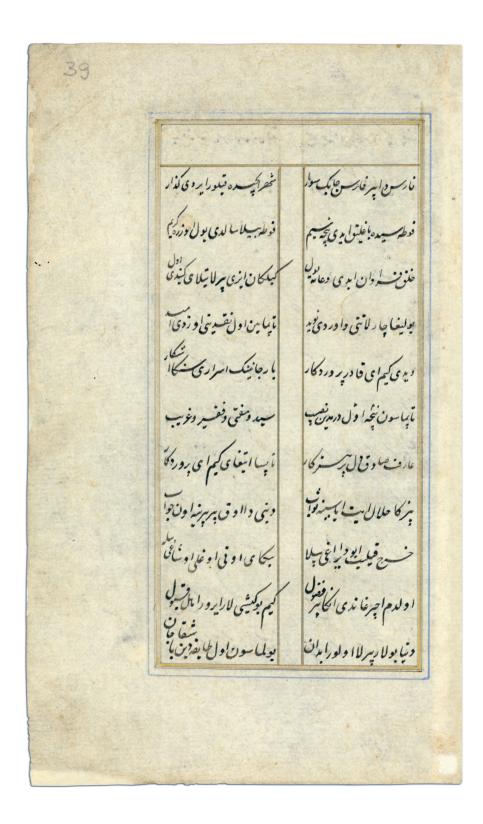
















[39a]

Fārsda bir fāris-i čābuk-suvār Šahr ičide qïlur erdi guzār

Fūṭasīda bāġlïq idi neče sīm Fūṭa bilä saldï yol üzre karīm

Ḥalq firāvān idi u 'āmma yol Kilgän izi birlä tiläy kitdi ol

Yoliğa čarlatti u urdi navīd Tapmayin ol naqdini üzdi umīd

Dedi kim ay qādir-i parvardigār Barčanïng asrārï sanga āškār

Tapmasun neče ol diramdin naṣīb Sayyid u muftī u faqīr u ġarīb

'Ārif-i ṣādiq-dil-i parhīz-gār Tapsa ayïtġay kim ay parvardigār

Bizgä ḥalāl et iyäsine savāb Dünyīde ok ber birine on javāb

Harj bilä evdä yaraġï bilä Yigey onï oġlï ušaqï bilä

Ol dam ačīrģandī anga bir fuzūl Kim bu kišilār erūr ahl-i qabūl

Dunyā bular bilä olur ābdān Bulmasun ol tā'ifadīn bašqa jān





[39b]

Sen ne sabab birlä bu sözlär deding Hīč neme ol ilgä ravān körmäding

Dedi bu yarmağın itürgün faqır Qoy bu naşıhat ki dägül dil-pazır

Sayyid alip humsqa qilgay hisab Mufti evürgäy mas'ala bī-hijab

Tā ki agar tapsa faqīr u ġarīb Ġaybdīn erdi diselār bu naṣīb

Bilgil ayā kāsib-i ṣāḥib-ʻayāl Kim sanga erlikdä eränlik ḥalāl

Ol ki tüzär šar' bilä dīnini Tangrï habībim ayïttï anï

Rāstlīq üstinde tarāzūnī tüz Rāstlīq asbābīnī saqla tüküz

Egri azar toğrï ozar ay fulān Tüzlük etip Tangrïnï kör dar-miyān

Arra-tek et bazl keyin ilgäri Tīša bigin yonma öz özüng sarï

Bolma harīdār bile saht-rūy Qïlma zabūnlarģa qatīq guft-u-gūy

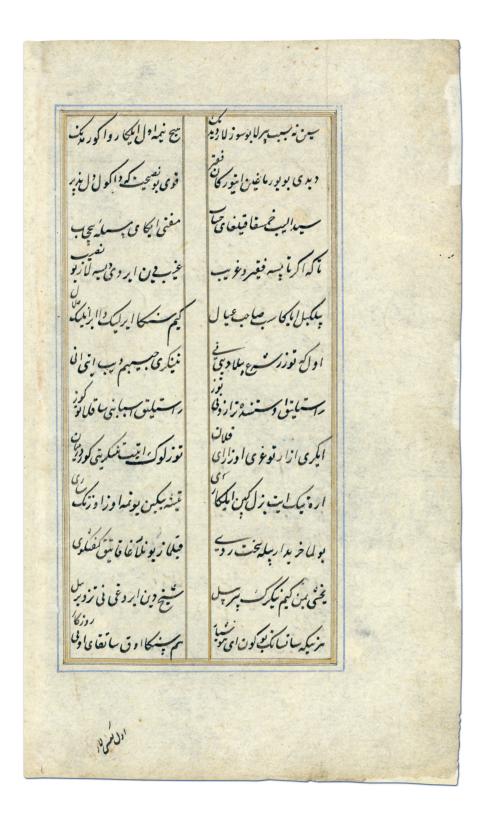
Yahši yaman kim ne kerek bir bil, Šayhdin ayruģini tazvīr bil

Har ne ki satsang bu kün ay hūšyār Ham sanga oq satqay unï rūzgār





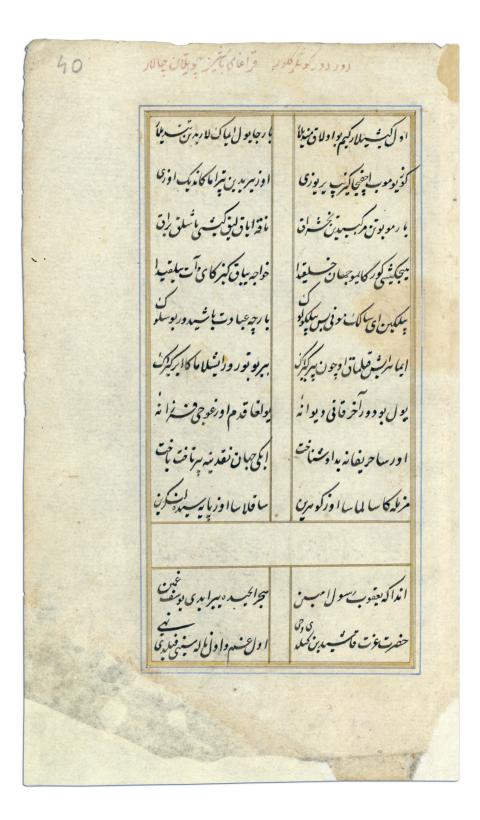














[40a]

Ol kišilär kim bu ulaq mindilär Barča yol imgäkläridin⁴⁵ tindilar

Köz yumup ačqunča kezip yer yüzi Öz yeridin teprämägän-dek özi

Bar mu bu ten markabidin yahsiraq Nāqa-ayaqliq kisi-basliq Burāq

Hīč kiši körgäy mü jihān ḫalqïda Ḥ^vāja yayaq kezgäy u at yïlqïda

Bilgin ay sālik munī bas bilgülük Barča 'ibādat bašïdur bu sulūk

Ayma har iš qïlmaq üčün bir keräk Bir bu turur išlämägä er keräk

Yol budur āḥir qanï dīvānaī Yolġa qadam urġučï farzānaī

Ursa ḥarīfāna bidā' u šinaḫt Ikki jihān naqdïna pur tāḫt [u] bāḫt

Mazbalagä salmasa öz gavharïn Saqlasa öz pāyasïda langarïn

Anda ki Yaʻqūb rasūl-i amīn Hijr ičide yer idi Yūsuf ġamīn

Hazrat-i 'izzat qašïdïn keldi vahy Ol ġam u ol nālasïnï qïldï nahy



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[40b]

Kim ne sabadīn qīladur sen bu jūš Fāyidasīz neče tükenmäs bu hurūš

Biz seni ganjīna-yi asrār etip Taḫt-i risālatġa sazā-vār etip

Bizni sevüp bizgä tapïnsun dedük Köngli bizim birle avunsun dedük

Qilding isä bizgä oġlingni šarīk Ġayrat etip biz ham erdük nazīk

Gar yesäng imdi bu firāq ičre ġam Biz taġï atïnggä uralï qalam

Ol kim erür Tangrïdïn umīd-vār Ḥāsili yoq ġayr bilä neši bar

Yārïnï sevgän netär aġyārïnï Yār unï istär ki sever yārïnï

'Ašqta yak-rūya kerek mard-i rāh Marham u darmān tilämäs dard-ḥvāh

Dard u balā lazzatīnī jān bilür 'Ašk tilin 'āšiq-i ḥayrān bilür

Ne tanïsun 'ašqnï har bū' l-havas 'Ašqnï 'āšiq tanïr u 'ašq bas

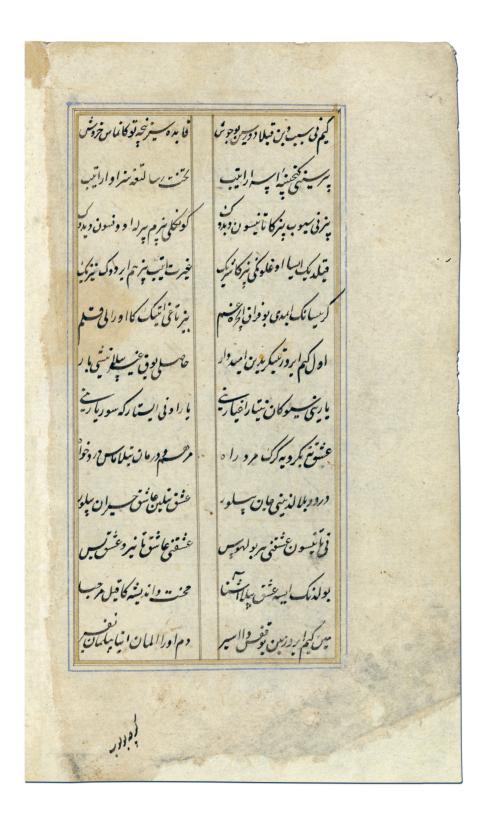
Boldïng ise 'ašq bilä āšnā Miḥnat u andīšaġa qïl marḥabā

Men kim erür men bu qafasda asīr Dam ura alman etä bilmän nafīr





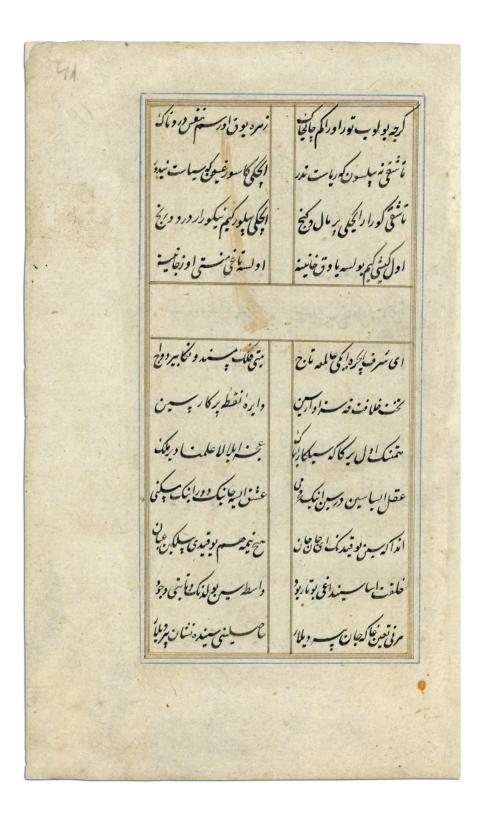












[41a]

Garči boluptur ürägim čāk-čāk Zahra yoq ursam nafas-i dard-nāk

Tašqï ne bilsün ki riyāsat nedür Ičkigä sorġïn ki siyāsat nedür

Tašqï körär ički pur māl u ganj Ički bilür kim ne körär dard u ranj

Ol kiši kim bolsa yavuq ḫānīna Ölsä taġī minnatī öz jānīna

Ay šaraf ičre ikki 'ālamġa tāj Yetti falak masnadungä bir davāj

Taḥt-i ḥilāfatġa sazā-vār sen Dāyirada⁴⁶ noqṭa-yi pargār sen

Himmating ol yergä ki silkär etäk 'Ajz ilä lā 'ilma linā⁴⁷ der malak

'Aql isä sendür sen anïng maḫzanï 'Ašq isä jānïngdur anïng maskanï

Anda ki sen yoq iding ay jān-i jān Hīč neme ham yoq idi bilgin 'iyān

Ḥilqat asāsindaģi tār u pūd Vāsiṭa sen bolding u tapti vujūd

Har ne ta'īnġa ki jān berdilär Hāsilïnï sende nišān berdilär



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[41b]

Ism desäm 'ayn-i musammāsi' sen Zāt desäm harf-i⁴⁸ mu'ammāsi' sen

Qudrat u quvvat yolïdïn altï kün Kūn u makān boldï bu ikki üčün

Qïrq şabāḥ üstide ḥikmat eli Qïldï ḥamīr ušbu vujūdung gili

'Ālim ṣugrā sen u kubrā budur Durr-i samīn sen sen u daryā budur

Sendädür ol ganj ki tapmas özüng Sen sen u sen ġāfil u körmäs közüng

Bir nafas özüng bile mašģul bol Mašģalalardīn barī ma'zūl bol

Fikr ayaği birle safar qil damī Gayb fazāsina guzar qil damī

Qayda yitsäng öt bolma muqīm Kim erür andïn narï nāz u na'īm

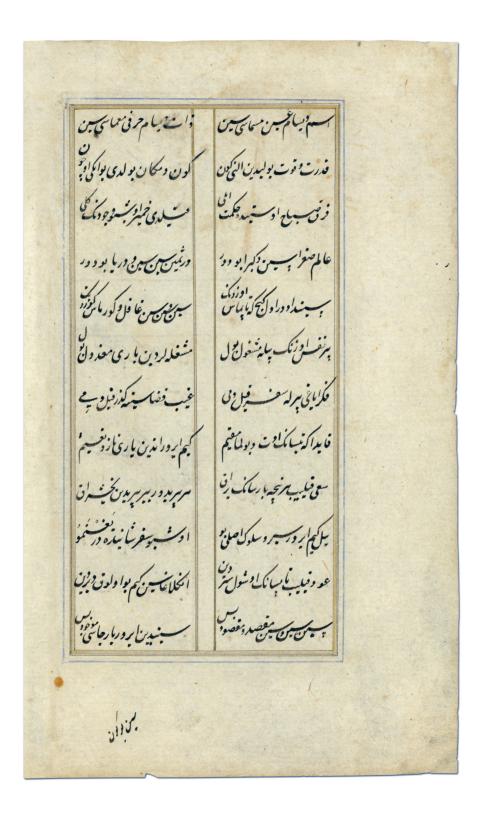
Sa'y qïlïp har neče barsang yïraq Har biridür birbiridin yaḥšïraq

Bil kim erür sayr u sulūk aşlī bu Ušbu safar šānīdadur yaġnamū

'Avd qïlïp tapasang ušol sayrdïn Anglaġa sen kim bu uluq dayrdïn

Sen sen u sen maqşad u maqşūd bas Sendin erür barčasï mavjūd bas

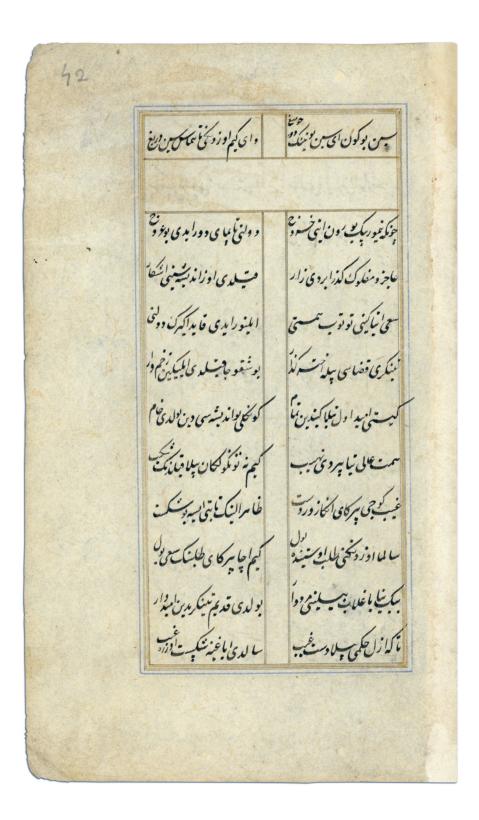














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[42a]

Sen bu kün ay sen tüningdür ču mīġ Vāy kim özüngni tapmas sen dirīġ

Čūnki Temür beg burun etti ḫurūj Davlatï tapmaydur idi bu ʿurūj

'Ājiz u maflūk guzar erdi zār Qīldī öz andīšasīnī āškār

Sa'y etäkini tutup himmatï Eltür idi qayda keräk davlatï

Tangrī qazāsī bile aḥtar-guzār Bušquja qīldī elikin zaḥm-dār

Kesti umīd ol tilägindin tamām Köngli bu andīšasïdïn boldï ḫām

Himmat-i 'ālī yana berdi nihīb Kim ne töngülgän bilä qïldïng šikīb

Ġayb küči bergäy anga zūr-i dast Zāhir eling taptï ise bu šikast

Salma özüngni talab üstide bol, Kim ača bergäy talabïng sa'y-i yol

Beg yana bağlap belini mard-vār Boldï qadīm Tangrïdïn umīd-vār

Tā ki azal ḥukmï bilä dast-i ġayb Saldï ayaġïna šikast üzre 'ayb





[42b]

Boldi bu kez čarh išidin nā-umīd Köngli kötärdi özidin i'tamīd

Bir eligi bir ayağï mubtalā Qaldï ġarīblïqda bu dušman ara

Zaḥm u jarāḥat bile bī-dast u pāy Hīč kiši yoq tegresidä juz Hudāy

Kölgä üčün tām tibinde yatīp Mungluq idi tüz ičinde batïp

Kördi ki bir mūr ayaqï eli yoq Böksesi⁴⁹ majrūh u yarīm beli yoq

Keldi u ol tamġa yapïštï ravān Sa'y hamān erdi yigilmaq hamān

Ušbu yïqïlġanġa töngülmädi mūr Yarmanip ol tamga yana qildi zūr

Čigti yarim yolga yavušgunča tund Tirnaģi sustaydi tiši boldi kund

Tüšti yana baš qoyi ol tamdin Keldi yapišti yana nā-kāmdin

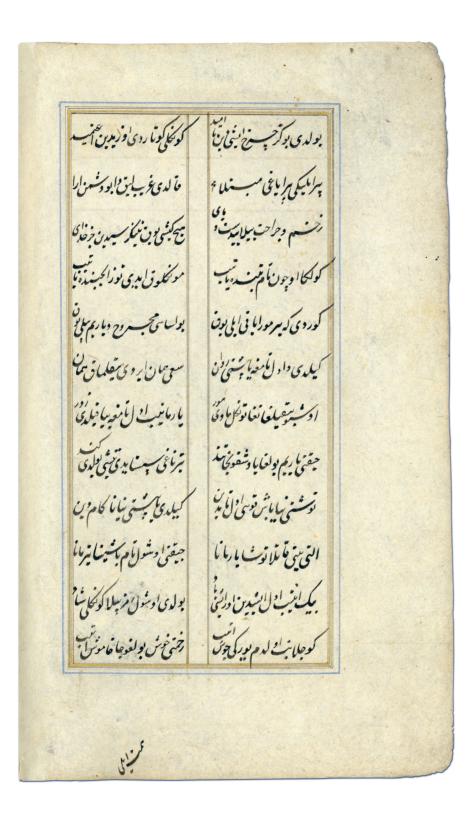
Altī yetti qatla tüšä yarmana Čiqti ušol tam bašina tirmana

Beg etip ol išdin öz išini yād Boldi ušol ramz bilä köngli šād

Küčlänip ol dam yüräki jūš etip Zahmatï huš bolguča hāmūš etip

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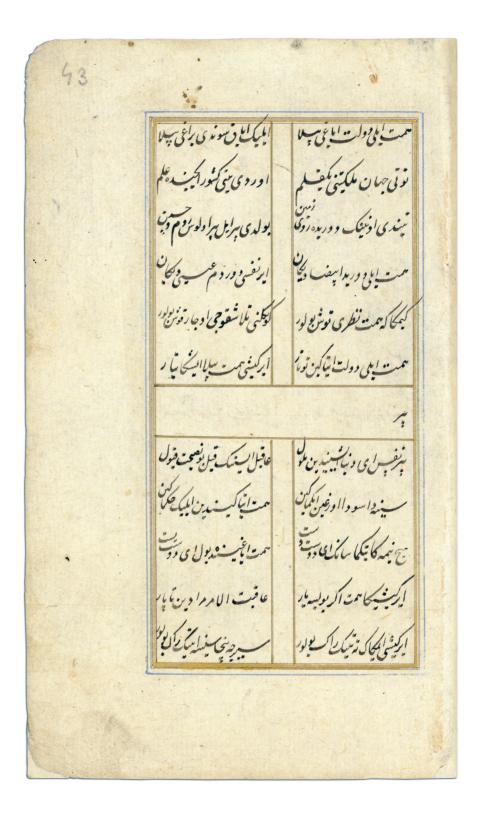














[43a]

Himmat eli davlat ayağï bilä Elig ayaq sundï yarağï bilä

Tutti jihān milkatini yak-qalam Urdi yeti kišvar ičinde 'alam

Tïndï unïng davrïda rūy-i zamīn Bolï bir il bir ulus Rūm u Čīn

Himmat elidür Yad-i Bayzā degän Er nafasïdur dam-i İsā degän

Kimgä ki himmat nazarï tuš bolur Köngli talašqujï učar quš bolur

Himmat eli davlat etäkin tutar Er kiši himmat bilä iškä yetär

Bir nafas ay dunyā išidin malūl 'Āqil iseng qil bu nasīhat qabūl

Sīnada sevdā uruģin ekmägin Himmat etäkindin elig čekmägin

Hīč nemegä tegmäsäng ay dūst dast Himmat ayaġïnda bol ay dūst bast

Er kišigä himmat agar bolsa yār 'Āqibat ul-amr murādïn tapar

Er kiši emgäkte tetik-räk bolur Sïrča nečä sïnsa itik-räk bolur





[43b]

Qalmas ayaq astïda⁵⁰ durr-i yatīm Qïymatï öksür mü neče sïnsa sīm

Tegsä bütün la'ldin ilgä futūḥ Sïnsa müferriḥdür u tafrīh-i rūḥ

Otqa yaqar 'anbar-i sārānï šāh Tā ïsïdïn tāza bolur bārgāh

Köymäsä majlis ičide šam'-i Šām Bolmas idi mihrge qāyim-maqām

Kimgä kim iš bolmasa pīš-uftād Hīč iši hīč iš bilä tapmas gušād

Tajribasiz er müdür ay ham-nafas Tajribadur ergä murabbī u bas

Har ġalat er oġlïna bir pand erür Öz ġalatïn bilse hirad-mand erür

Er keräk öz ja⁶dasïnï yazmasa Barsa taqï yolġa yatïp azmasa

Gaflat ölümdür dahi navmīd ölük Gāfil u navmīd nedür bilgülük

'Āqil iseng bolġïl umīd üstide Sūd bil ay dūst kasīd üstide

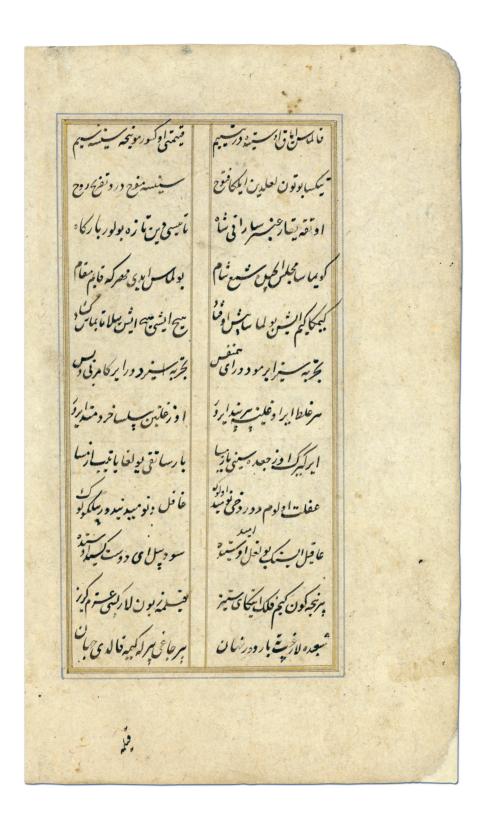
Bir nice kün kim falak etgäy sitīz Qïlma zabūnlar kibi 'azm-i gurīz

Šuʻbadalar ġaybta bardur nihān Bir čaġï birle kimä qaldï jihān

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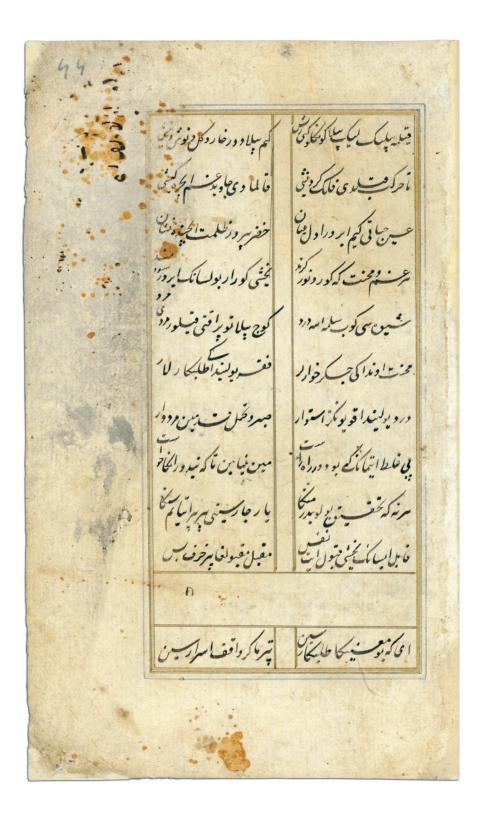














[44a]

Qïlma biliglik bilä könglüngni rīš Kim bilädür ḫār ü gül nūš u nīš

Tā ḥarakat qïldï falak gardīši Qalmadï jāvīd ġam ičre kiši

'Ayn-i ḥayātï kim erür ol 'iyān Hiżr berür zulmat ičinde nišān

Har ġam u miḥnat ki körünür gazand Yaḥši körär bolsang erür sūd-mand

Šīvasï köp 'sallamahu'-llāh' dard Küč bilä topraqnï qïlur mardī mard

Miḥnat evindäki jigar-ḥ^vārlar Faqr yolïndaki ṭalab-kārlar

Dard yolinda qoyungiz ustuvār Sabr u tahammul qadamin mard-vār

Bī-ġalaṭ etmäng ki budur rāh-i rāst Men nitäyin ki nedür anga ḫvāst

Har ne ki taḥqīq bolubdur manga Barčasïnï bir bir aytayïm sanga

Qābil isäng yaḫšï qabūl et nafas Muqbil [u] maqbūlġa bir ḥarf [u] bas

Ay ki bu ma'nāġa ṭalab-kār sen Tepremä gar vāqif-i asrār sen





[44b]

Barġaniča yoldur uluqtin uluq Bašdin ayaq kelgülük [u] barġuluq

Garči sanga asru yïraqtur bu dam Raġbat etär bolsang erür bir qadam

Qīlġīn eränlär-tek özüngni fidā 'Āšiq-i majnūnġa yetär bir ṣadā

Gaflat išin 'aql etär sen ki ne Nuqta bilä naql satar sen ki ne

Örme öz allïngda bu dīvār-i kač Satma 'ayār ahlïna mi'yār-i kač

'Ašq etäkin qoyma agar barsa baš Bašnï qačurmaġïl agar yaġsa taš

Durrgä ne qïymat ki bütündür şadaf Kān ičide la¹lġa bar mu šaraf

Šīša agar qïlmasa šab-namnï band Hijr ilä körgäy-mü idi gazand

Ol kim erür ʻašq bilä ṭīnatï Netsün anga jān u jihān zīnatï

Ol kim erür ham-nafas-i rūḥ-i pāk Tan tīġi birlä bolur mu halāk

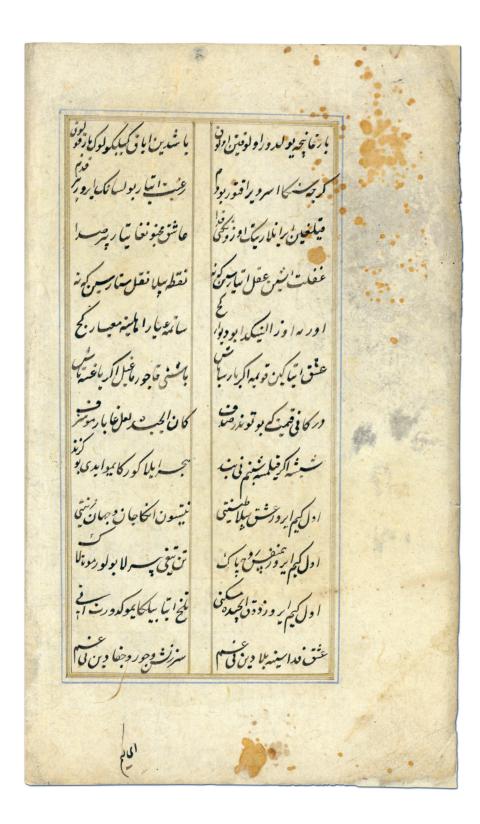
Ol kim erür <u>z</u>avq ičide maskanï Talh etä-bilgäy mü kudūrat anï

'Ašq fidāsīna balādīn ne ġam Sar-zaniš u javr u jafādīn ne ġam





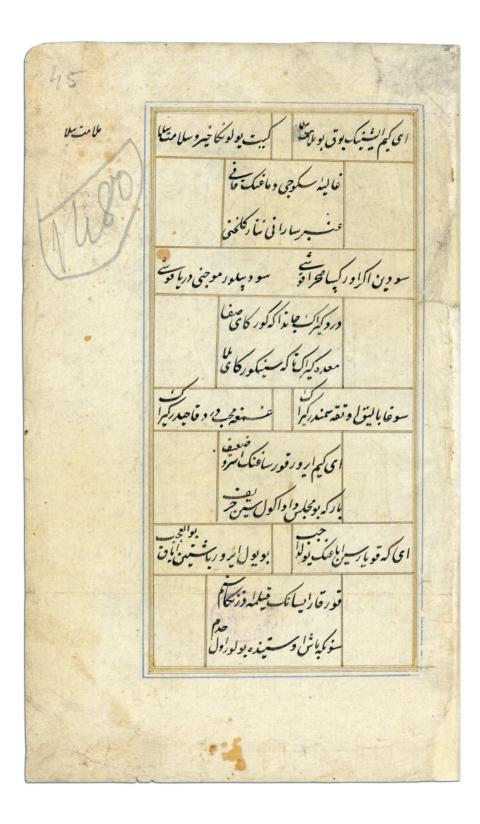
















[45a]

Ay kim išing yoq bu balā bilä Kit yolunga ḫayr u salāmat bilä

Ġāliya sevgüči dimāġïng qanï 'Anbar-i sārānï netär külhanï

Sudïn agar ürksä şaḥra qušï Sūd bilür mavjnï daryā qušï

Dard keräk jānda ki körgäy ṣafā Mi'da keräk ki singürgäy balā

Suġa balïq otġa samandar keräk Ġamġa muḥibb dardġa Ḥaydar keräk

Ay kim erür qursaqing asru za'īf Bar ki bu majlisda dägül sen ḥarīf

Ay ki qoyar sen ayaqing yolda ḥabīb Bu yol erür baštin ayaq bu' l-'ajīb

Qorqar isäng qilma özüngä sitam Song ki⁵¹ baš üstindedür avval qadam

Makhzan.indb 155



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[45b]

Yolda turur yüricek imtiḥān Zaḥmī parākanda u nīš-i nihān

Tükändi *Maḥzan al-asrār* Tammat



















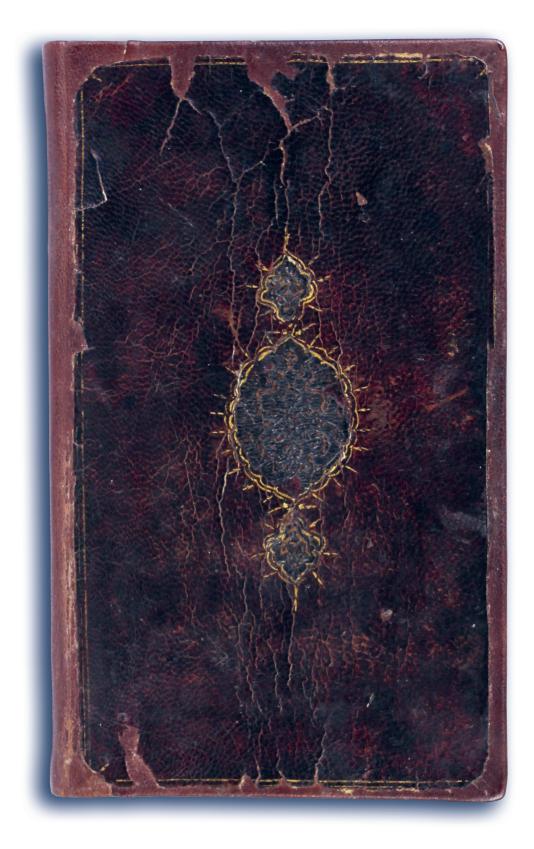
























An illuminated headpiece from a copy of the "Maḥzan al-asrār". Staatsbibliothek zu Berlin, Ms. Or. oct. 358, f. Iv.









Makhzan.indb 164 06/11/20 10:04







In the name of the most merciful and benign Lord, For its shining glory and splendour is this verse adored. [20b]

Say out loud the name of Truth, He's generous and kind, Only then begin your work and success you will find!

When you start your daily work, remember my wise friend, With God's name on your lips you should toil until the end.

You should say the name of God and never cease to pray, If it stops to utter it, your tongue should dearly pay.

When a tongue forgets to mention God's exalted name, Its existence has no use, its existence is shame.

When you set to do you work, my wise and noble mate, With God's name on your tongue and lips, success is your fate.

Without His name the wheels of spheres would never have revolved,

If it were not for His will this world would never have evolved.

The sky did not exist before, neither did the world, His will has created them with one powerful word.



[21a] The Creator's will does have omnipotent spell, Your secrets are revealed to Him, He knows them very well.

> Some people did receive from Him title and high rank, Others from His wrath into the bottom of shame sank.

Chosen ones received from Him the crown of prophethood, Some received the light to see the road towards what's good.

Some were chosen as Prophets, to spread the holy word, "The friend of God" this title was on some others conferred.

He knows His people very well and He knows their needs. He is omnipotent and awesome in His deeds.

He doesn't have a vizier, He doesn't have a match, He's unique and not one from an ordinary batch.

He is first among the Prophets, God's emissary, Mustafa's the mine of bliss and source of purity.

He is loved by God and due to his exalted place, He asks for forgiveness for the human race.

The love of God's a sacred throne, upon which he sits, He was made a holy king, this all the world admits.

If we weren't cared for by such a loving friend, Our nature would have led us all to a bitter end.

A lot of nations blinded by a this-worldly haze, Didn't stop to leave behind their sinful wicked ways.

[216] In order to make them loyal they received the law, It was revealed to them what's a virtue, what's a flaw.

> If someone broke the law and treaded a sinful path, All of them were forced to suffer God's avenging wrath.







Because of our evil sins and crimes we are not worthy, Still He never fails to spare us and show His mercy.

He will always help and support you, don't be afraid, Do not be distressed 'cause He will come to your aid.

If a man knows that he is in Nūḥ's¹ blessed company, Seeing the fierce storm approaching why should he worry?

Though selfless devotion among us is weak and flawed, We still belong to Him and for this we say, "Thank God!"

When the command changed the void, once empty and bleak, The tongue of Adam started at once to speak.

The treasurer of secrets who knows words' value well, Had a speech about knowledge and wisdom to tell.

Joy appeared from behind the veil of words, nice and fine, And it harnessed wish and desire with a silvery line.

Then it was love's turn to enter and cry out loud, Its voice reached the spirits' world and the martyrs bowed.

Knowledge and wisdom found their place and entered the scene, Their flames went high and their light was everywhere seen.

Everything that was hidden deep in the Force, Appeared with the help of this power and found its course.

Digits appeared then and they all multiplied, All of them came forward from mighty zero's side.

Digits are the reflections of zero's shining light, Zero is the mosque of 'Alī's magic, full of might.

Dots joined hands with dots and formed lines, black or red, And together they placed a king's crown on *alif*'s head.² [22a]







The slender body of *alif* cast its dark shadow, And then this shadow towards the next letter did flow.

The crown's shadow's a dot, $b\bar{\tau}^3$ is *alif*'s shadow, Lofty *alif* come first, then in rank, *alif* $l\bar{a}m^4$ and $b\bar{\tau}$ follow.

The spirit world had a riddle hidden in $b\bar{\iota}$'s dot, It's a dot from its magic seal and not a simple blot.

It's not a dot but the first letter of "devotion", And the $b\bar{\imath}$ is the "b" of beginning, in itself an ocean.

The dot is the source of all letters, and look, Letters are like mothers as they give birth to a book.

Letters of tales like married couples whose happiness shines, Gave birth to knowledge and wisdom's beautiful signs.

Then the rules of grammar appeared in every eye, And they joined word to word; this no one would deny.

Alif got close to $y\bar{\imath}^5$ with friendship so complete, This is how rhyme and refrain did finally meet.

The "Treasury of secrets" is a fine metaphor, Meaning "language", gifted speakers learn well to adore.

[22b] And for now, ranks and degrees have been fully told, All this starts with zero's line. This scene you should behold.

> Well, it is the wisdom of Adam said the mind, He's first among the famous ones, he doesn't lag behind.

A smart person finds his words and when he speaks he's free, A wise person seeks in his words his own personality.

Word's are gems and some can tell what each word is worth, By their words men can be judged who are they by birth.







Who is a noble person his words truly show, The light of seeing in the eyes of every man does glow.

Words also have their own eyes. Wise men, each of them sees. They question their own words and know their own capabilities.

If a word does not have eyes and its speaker cannot see, It's better if he hides his words 'cause they are too empty.

Words can reveal everything, what's hidden and what's known, The essence of things is unique, leave other things alone.

The treasure of words is rare; it's not easy to gain, Those who failed to find it lived their lives in vain.

There are men, who close their eyes and refuse to see, Except for their empty words they leave no legacy.

When a precious life is wasted, it was spent in vain, Only useless empty words are all what do remain.

One night I was hardly breathing and full of sorrow, Pain and grief were my company this you should know.

My tears were my wine and my heart the $kab\bar{a}b$, The pain in my heart my snacks, and my wailing my $rub\bar{a}b$.

I was full of fears and with worries replete, They surrounded and embraced me from head to feet.

Ah, my heart-burning sighs followed then with full force, Then painful wailing tormented me without remorse.

From the feast of agony my bosom had its share, I had my fill from the blood of my heart, I swear.

Agony and grief sprinkled salt on a still aching wound, And I was in the ocean of misery drowned.

[23a]



I felt like a candle with flames flickering around, My head was crowned with black smoke, my legs were firmly bound.

My sorrowful soul did not care for the body's fate, The body is a grave and the shroud is its mate.

In my eyes the wide world became narrow and tight, I saw doomsday approaching swiftly, I stopped to fight.

Ah, I felt burning and this feeling did never cease, And the pain caused by the burning flames did never ease.

Like a poor devil burning, suffering from pain, I cried out passionately, again and again.

My painful sighs created new tunes day and night, And the world was filled with the sounds of my plight.

[23b] My life is over. I cannot sleep and see nice dreams, Wolves and birds are awake; they cannot hide from my screams.

> The sky is thirsty; my blood it wishes to swallow, And finally it wants my precious life to go.

The old castle of patience was totally destroyed, A wasted life is over. With me destiny's just toyed.

With fluttering wings did the birds of worry land, On the feet of thought they walked through mud and sand.

To the summits of the earthly kingdom they did fly, They went even higher, to the towers of the sky.

For my aching heart they searched for an effective cure, A powerful medicine they did wish to procure.

Alas, now I feel I can hardly take a breath, Grief has defeated my zeal with the fear of death.







"Hey, why are you so restless? What is this impatience? Even if you are in pain you should keep your patience.

A man is forced to face trouble every now and then, No one can tell why it comes, no one can say when.

Be a man and set your teeth, do what should be done, Do what wise men did before and do never run.

Welcome the pain and sorrow with an open heart, This piece of advice you will take if you're bright and smart.

Don't be careless like most people and never be rash, Wise people are always humble like a hand full of ash.

Follow the example the prophet Ayyūb created,⁷ And get from a drop of his bliss intoxicated.

[24a]

When you wish to say a prayer, faithful and sincere, To the example of Yūsuf⁸ you need to adhere.

Be the first among the men of grief, long awaited, Search for the holy drink and get intoxicated.

If you have a weak heart and a stomach not too strong, To think that you can help others is utterly wrong.

Hey, old windbag you should stop all this empty talk, How could a man go to dance if he's not able to walk?

Stop here 'cause you need not make this story long and late, It's high time that your pen recorded this debate.

Can a tiny beam of light be likened to the Sun? Don't compare yours to that face! Ah, this can't be done!

You don't deserve to ascend the high tower of grace, You are too poor to purchase a box of gems and lace.





Without capital and investment don't hope for gain, Know your limits; what you can, what you can't attain.

If you are a stranger do not take an unknown road, You're a seeker don't chose a convent for your abode."

When I heard these words full of truth and sincerity, The fire of my nature started tormenting me.

Madness blocked all the roads that led to common sense, Against this plaintive tune my ears didn't have defence.

[24b] Than it collected all my wisdom and sobriety, And painted my eyes with the *kohl* of sincere piety.

Then the orator whose tongue rapidly run, sneezed: "Achoo!", The tongue of the soul said politely: "God bless you!".

Love emerged from the pouch of my heart and cast its veil, Then from the books of truth it began to tell a tale.

Pleasure and joy made the tongue move with great agility, And filled the words with soul that was full of purity.

Idea came and spurred its horse to move with greater speed, Mind and brain offered fine colourful images it'll need.

Suddenly a cry sounded from somewhere, loud and clear, "I am here" said the voice and the orator did appear.

The maiden of meaning showed her beautiful face, Without her veil she was shining and full of grace.

The first goblet of fine morning wine drove shame away, The unseen cupbearer started warming up the day.

The wine house became alive with happy voices, And I listened to talks mixed with lively noises.







I got lost deep in thought, the effect of wine was felt I unveiled the face of speech and girded my belt.

I wished to distribute goblets of joy in this land, I invited everyone to join me hand in hand.

Those who were hungry received food, lawful and fine, They also tried and liked my pure and tasty wine.

Don't take much food if you cannot digest it well. You will be forced to say that sweets are all like hell.

I stepped on this long road with passion and great zeal, I made a pen long-lasting from my soul of steel.

These signs of greatness are that make a pure soul unique, Of cheap stones to a pearl diver you should never speak.

My mind's a vast ocean and my brain is a deep mine, In their depths my gems of ideas sparkle and do shine.

And I started digging; my soul became my spade, I dived into the ocean; to find the pearl I stayed.

If you are like Niẓāmī⁹ you will find the jewel, You will succeed only if suffering's your tool.

If there weren't men who shun wealth, silver, gems and gold, The path to this treasure to no one would unfold.

Those who want this treasure should have a sea and a mine, They have to have what's needed well-prepared and fine.

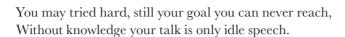
If you long for many jewels you should collect them, You should never let go wasted a single precious gem.

When you give away a piece you'd need a substitute, This is how the jewel business will then bear a fruit. [25a]









[25b] A man should walk with open eyes and his words will see, A man's breath gives birth to words and let them be free.

> God's wisdom did hide a tree into every seed, Do you want to taste its fruit? Work and it'll be freed!

If a peasant doesn't work hard and he spares his sweat, Fruits of his toil and efforts you will never get.

The gardener works hard with attention and care, And his garden abounds in apple, plum and pear.

Those who are like Kalīm,¹⁰ Ḥalil,¹¹ the faithful Ghost,¹² Without the help of a Jibrā'īl are clearly lost.

The path can only be found with the help of a guide, Signs can be understood if wisdom is applied.

Boorish is the man, who grows up without proper care, He has no faith in Creation, never says a prayer.

Though a hollow drum can make a noise on its own, A covered kettle will boil over if it's left alone.

Wings and feathers also has Kay,¹³ the powerful king, From the qualities of Humā¹⁴ he has nothing.

When someone is bragging proving what he claimed, He'd better put it nicely otherwise he's shamed.

Words of wonder you'd need to mislead and deceive, Or else proof is needed to make the listeners believe.

[26a] If something is made up of words why is it a shame? I did fill the world with my words freely as they came.







Words should all have meanings, meanings full of taste, The speaker should have feelings, real, burning, and chaste.

When all the words are tested and properly weighed, Their real value will be known and lavishly paid.

What is this lovely tale? What is this magic spell? What are these songs? Tunes that with inspiration swell.

In this world Haydar's¹⁵ humming finds its earthly home, And his voice also filled the brightly shining dome.

When fantasy entered the scene and came to play, His first wonders created a beautiful day.

It played with the coins of words, arranged them in rows, It's shining Sun praised a king in verse and in prose.

Four directions, seventy nations bow before him, Both worlds desire to fulfil his each and every whim.

King Iskandar¹⁶ has the power of Dārā the Grand, ¹⁷ He makes the time move and with compassion rules this land.

He's a Barlas, 18 a Qiyat; 19 a king without defect, The shadow of God, the Lord's person does he reflect.

The world and the faith are proud of his righteous rule, His name shines everywhere in the world like a jewel.

To 'Alī, the Shah of Sainthood, he is a dear friend, He is close to the Prophet whom God to us did send.

He looks perfect and he is, it is very clear, He is sincere to his friends who are for him dear.

His knowledge of sciences was given by the Lord, The rule of the Holy Law with zeal he has restored. [26b]



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His nature is gentle his self is very kind, The knowledge of sciences does dwell in his mind.

The breath of Greek sages has made his wisdom shine, The two worlds²⁰ for him are like two flies in his wine.

When it comes to bravery his Zū'l-fiqār²¹ he draws, Even Rustam²² of the tales would give him an applause.

The tiger sees the skilful movements of his blade, When he goes hunting every deer becomes afraid.

Whenever his thumb-ring releases a swift arrow, The Sīmurġ²³ on the mountain Qāf feels like a sparrow.

His favourite hawk catches eagles in the sky, To catch the Sun with its claws his falcon flies high.

Whenever the signs of his deep wisdom appear, His hand makes the dust from the sea disappear.

When the flame of the fire of his Sun shines bright, Resurrection day comes and it makes everything all right.

Look at the kindness in his true devotion because, Compared to it you'll feel that Eden's full of flaws.

[27a] No one can compete with him when it comes to skills, He sits on a throne and conquers lands if he wills.

> His mercy is an ocean his kindness is a mine, He's king of kings, a caring father, gentle and fine.

He issues coins and to his name *hutba*²⁴ is said, His army has always made the enemy fled.

Good fortune and luck are his obedient slaves, He rules over the skies and the holy enclaves.







His zeal and ambition could the Alborz mountain shake, His might, power and strength could the eternal skies break.

In revenge he is Ḥaydar who never did relent, In devotion he is Aḥmad²⁵ who was by God sent.

He conquers towns and kingdoms on long days of battles, He rewards gentle service on long nights of bottles.

If a tiny mosquito lands in his shadow, Due to his grace into a Humā bird it will grow.

On his face the charisma of Farīdūn²⁶ glows, His words do reflect the law, this everyone knows.

All the arts have reached perfection during his blessed reign, And he speaks as a skilled artist again and again.

He notices the finesse of things eyes can inspect, He discovers all the truths no man can detect.

Anything that's noble bears witness to his power, All what's foul shrinks from his might when it sees him glower.

The signs of the spirits' world his mind can see and rate, New sciences can his sharp intellect create.

I cannot praise him enough he's without a pair, All his qualities are fine and do have a true flair.

The four mothers and the seven fathers in the sky,²⁷ All got a good chance to travel and to idly lie.

No kingdom will see such a lofty ruler soon, Our age is lucky enough to witness such a moon.

As long as the time moves and years, months, days elapse, His great kingdom should never suffer a relapse.

W



[27b]

Should he wish for anything he didn't have before, I humbly pray that he always would be granted more.

Every chaste heart in this world should be filled with joy, All the people in this kingdom should their life enjoy.

I did cut my pen before it began to sing, The praise of a charismatic and powerful king.

Before starting to praise him I saw some lucky signs, I bound the prelude to the end with connecting lines.

To lofty meanings fine images I wished to tie, You could hear the tongue of my soul utter a cry.

Hidden secrets appeared and showed their graceful face, My mind knitted from my thoughts a delicate lace.

The whole Creation revived and it didn't take long, You could hear the nightingale in its cage sing a song.

[28a] A kind hand opened the gate leading to the treasure, The divine guidance showed us the way to real pleasure.

> A man whom the signs of deep knowledge do adorn, From within the treasure-house sounded his great horn.

Like someone suffering from thirst I kneeled to his feet From a single drop my cup with drunkenness did meet.

On the soil he spillzed some; I looked into his eyes, He took my arms with sincere kindness and said: "Rise!".

Nowadays Turks are everywhere and it's not wrong, When you let everyone hear your loud Turkish song.

Compose melodies in the $r\bar{a}st$ and the $hij\bar{a}z$ scale,²⁸ Prepare your $yatu\dot{g}an^{29}$ and $\delta udur\dot{g}an^{30}$ and don't fail.

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A poet drinks wine as his listens to a youth reading poetry; Chester Beatty Library, $Ms.\ T\ 433, f.\ 29v.$

Play the Turkish songs, well-composed and full of bliss, Pluck the strings of the *qopuz*,³¹ you should never miss.

My style is pleasant with approval does it meet, In poetry it's useful like rose-sugar sweet.

Cut your pen and write the way I've described before, Follow me on this path; it takes you to the fore.

Don't go astray 'cause this road is evidently straight, If you feel like wandering discovering your fate.

Keep this coin because you're worthy and deserve it, Guard well the treasure-house for this service you are fit.

In the whole world you are the only knight, I guess To whom we can trust everything we now possess.

[28b] Your task is to gird your belt. Let culture be your guide! My job is to safeguard all what culture has supplied.

You make the choice, I give my soul, you are not alone, God gives inspiration and art ascends the throne.

The gaze of the spirits' world did its lamp ignite, And it made my mind's darkness fully lit with light.

The ray of joy entered the cottage of my heart, I started tending to the lofty throne of Art.

The spirit of Nizāmī made my tired soul glow, His works gave me guidance in which direction to go.

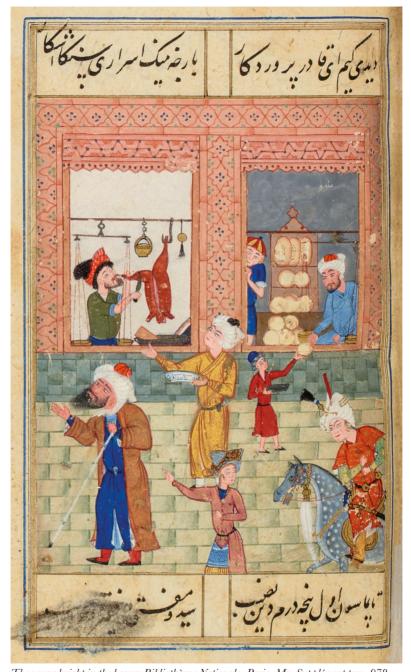
I set to work; knowledge arrived and paid me tribute, It offered a great treasure for me to distribute.

With pockets full of jewels, worried did I come, "Would the king accept from his servant at least some?"









The young knight in the bazar; Bibliothèque Nationale, Paris, Ms. Supplément turc. 978, f. 33r.

I wish to scatter fine pearls if the king does agree, They will fill the whole world, wait and you will see.

When someone like this Ḥaydar³² is so filled with art, He distributes it freely; gives everyone a part.

All what I have collected all what I have got, I've never shared with people who valued it not.

Don't put out the fire when you finish the roast, From the head of his table never chase the host.

In your prayers also mention well-to-do men, Say the Fātiha³³ and the Takbīr³⁴ for them. Amen.

[39a] In Fārs³⁵ there was a knight, a young and brave hero, Who on his horse one day through a city did go.

Into his loincloth a few good silver coins he tied, The knots opened and the coins scattered on the roadside.

The road was crowded, of men there was a constant flow, And he wanted to return the same way he did go.

He cried out loud with this ordeal he could not cope, "I will not find my money". He lost all his hope.

He said: "Creator you are all-wise, I know it well, Even the most hidden secrets of men you can tell.

Please keep all my silver coins safe and please do them hide, From judges, from *sayyids*, ³⁶ from a spiritual guide."

Someone tried to comfort him and said, "Do not complain, God loves these; unanswered their prayers never do remain.

They are men, who make this world prosper and flourish, Anyone else can die but they shouldn't perish.







[39b]

What do you mean? What purpose do your words truly serve? Would you deny these men anything that they deserve?"

The poor man who lost all his coins turned to him and said, "Stop this nonsense! I'd prefer you kept silent, instead.

I'm sure if a sayyid finds them one fifth he would take, I know if a judge finds them a false claim he would make'.

If a dervish finds them, I am certain he will say, It's a reward from God 'cause I regularly pray.

[If a sage finds it whose heart is pure, he would say, Ah, my gracious Lord, my wise Creator, I do pray.

Make this lawful for me and its owner please, reward, I hope you would him with twice as much award.

Let him spend it on his family and on his house, Let him enjoy its fruits with his children, with his spouse.]"37

Listen, my friend! You work hard your family to feed, Toiling like a real man an honest life you should lead.

If you keep your faith and obey the divine law, God will say, "He's my friend, I care for him", you know.

Your scales should be prepared in a fair and honest way, Stick to the path of righteousness; never go astray.

The crooked will get lost; the straight will reach their goal, Be honest and truthful with God guiding your soul.

Move back and forth like a saw in a constant flow, Towards yourself like an axe you should never go.

To your customers be kind; show them your gentle face, With the poor never speak rudely; it is a disgrace.



Who needs good and who needs bad, this you have to eye, If you say what a *šayh*³⁸ would never say, you lie.

Whatever you sell today, remember my friend, Destiny would always repay you in the end.

[37a] Those who owned this shop and did this business run, Wasted their capital and a huge damage was done.

If a man is richer than you, don't feel envy, pain, Do not wish harm to others and yourself a gain.

Whenever God gives you something, feel a blissful joy, Be grateful and content; the Lord's gifts you should enjoy.

Do not make profit on things you took from a beggar, Do not mix flour with chaff and water with vinegar.

When people are starving and you still make great profit, Sin's your legacy; your son will get a part of it.

You can be dirt poor or you can be well-to-do You can have only what your destiny gives you.

Who sows but eats all gets stuck. Share and you'll get reward, Merciless enemies can rob everything you've stored.

Deposit and safeguard the right to get when you need, Your shop's dirt floor only for yourself you shouldn't keep

If a master's great wealth constantly accumulates, He'd better be a porter who carries heavy weights.

If a man is not willing to share I do him curse, Nothing should prevent thieves from getting hold of his purse.

For a man experience should be a travel guide, And he should on the road of truth and honesty stride.







A holy man in Kūfa,³⁹ a long time ago, One fine day to the city's marketplace did go. [37b]

He was stingy though in knowledge he had a treasure, He entered the bazaar and sat down at his leisure.

Opposite him there was a skilful cloth merchant's stall, In trade he was an expert acknowledged by all.

He had in front of him a range of merchandise, Everything was special: fabric, colour and size.

He had spent all his life with buying and selling, and, He knew his trade inside out, like the back of his hand.

Suddenly a decrepit and weak old woman came, She was bent double, she had a hump and she was lame.

Her eyes were not shining; she was afraid to talk, With a roll of linen in her hands she did walk.

She could hardly stand; her head and body were shaking, She could hardly breathe or walk her body was aching.

In front of the merchant she did her linen spread, "Pay me as much money as it is worth", she said.

And she saw the cloth merchant open the roll of cloth, He sneezed and the linen became covered with snotty froth. [32a]

"When the threads of a fabric are thick and coarsely laced, The weaver has done a careless hasty job. What a waste! [32b]

It's unsuitable for cloaks cause you can't get it dyed, You can only wash it and have it fully dried.

It is not good for a shirt or for a chemise, I mustn't buy it however damn cheap it is.

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How could I find for it a young and carefree guy, Who would like this fabric, who would be willing to buy."

The words of the merchant the old woman believed, She lost all her hope and felt utterly bereaved.

"Ah, master! You are gentle and kind-hearted", she said, "Because of the wheels of the sky many tears are shed.

I'm a widow, I have a family and I'm weak, I am wretched and destitute, my future is bleak.

I toiled hard for two weeks, did as much as I could do, Until I was able to place this in front of you.

My many children are in a destitute state, They are full of hope, for my return they do wait.

Please, give me as much money as you think it's worth, I will bless you and pray for your success here on Earth."

It was much fabric, a full roll of linen she brought, For only a few silver coins all of it was bought.

With her heart full of deep sadness and bitter sorrow, Weeping, the poor old woman towards her home did go.

[33a] The itinerant dervish who was not too shy, Wanted revenge and on the merchant he kept an eye.

> A young man came and wanted some fine linen to buy, "Ah, good merchant, hurry up, look alive", said the guy.

"I want to purchase linen that's better than cotton, Of such high quality it cannot be forgotten."

The merchant answered: "Let me show you something rare, You've never seen such excellent fabric, I swear.









The cloth merchant and the old woman; Bibliothèque Nationale, Paris, Ms. Supplément turc. 978, f. 41r.

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Its threads are thinner than silk, the finest quality, Its texture is much softer than cotton, believe me.

This linen's expertly and excellently made, You can see it at first glance, it is of the first grade."

The customer kept looking he was that much amazed, Then asked the price of the fabric the merchant has praised.

The price was thus decided; higher than a hill, It was the price of cotton; the young man paid the bill.

The righteous dervish was there and all this he witnessed, "Hey, don't you feel ashamed?", the merchant he addressed.

"My heart is disturbed by things you can and cannot see, Once a Muslim, now an infidel, I'm a true devotee.

Though during my life to many convents I have been, The touchstone of my heart's coins I have nowhere seen.

You know, I have travelled far and wide, saw land and sea, You are the master, the axis of the world for me.

[33b] There was a linen not well-woven and nicely made, With coarse threads and texture not of the finest grade.

> Then you came and simply cast on it a passing glance, It has turned into fine cotton. It was not by chance.

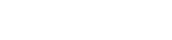
Its threads have turned into silk of the finest kind, It has become so exquisite, it bewitches your mind."

The merchant couldn't say a word he was so shocked, He became in the house of shame for a long time locked.

Then misery that can help to solve all problems came, And he distributed all his profits in his shame.







Now that this marketplace is bustling with trade, You should also take part in it, don't be afraid.

In buying and selling if you find your account, It's worth giving your customers a fair discount.

If you are not fair with people and you tend to cheat, It's the market inspector whom you'll have to meet.

Do not cheat your customers this you should never do, When fate calls you to account it'll get even with you.

The herald of the spirits' world's here and has the might, To settle all accounts and make everything right.

Who grants fruits with lovely colours and delicious taste, Will see and know if onto your scales false weights are placed.

Some people sow barley but say: "I've reaped wheat", I haven't seen such liars having wheat bread to eat.

If you're an honest man then honestly you should speak, In the woods saws and axes crooked trees would seek.

Good nature is like heaven; this I can surely tell, Ill nature is worse than the deepest, darkest hell.

When you hope for profits don't forget what you may lose, When it comes to bargaining you need to wisely choose.

Stretch your arms towards the dress of generosity, Do feed ants and locusts. On them also take pity.

You may have little wine and your cup you cannot fill, But if you're kind a drop onto the ground you will spill.

Though the treasury of the garden autumn may raid, Still you see the ground with silk and brocade thickly laid. [34a]





Generosity suits respectful men very well, Even if the goods of zealousness they do not sell.

A caravan while traversing the Arab sand, Passed through the prominent tribe, the Banī Ṭayy's⁴⁰ land.

They feared they'd lose their way; they were pervaded by gloom, Then in front of them appeared Ḥātim-i Ṭayy's⁴¹ tomb.

From the caravan the words of a babbler were heard, "Ḥātim your solemn prayers never remained unanswered.

You led an honest life without the shadow of shame, Generosity is a synonym for your good name.

[34b] We're your guests here, we bow to your generosity, I hope you will show us your great hospitality!"

> He said these words and towards the shrine he did stare, His hollow voice was long resounding in the air.

> When from among the camels a healthy and fat one, Suddenly perished, that is how things by saints are done.

Though of his words the young man should have been ashamed, He spoke again and it was Hātim whom he blamed.

"Watch this generosity with his power how he, With someone else's camel showed his hospitality."

Others said to him: "Hold your tongue, your breath you should save,

Stop speaking nonsense, you need to politely behave."

To make it short, that night everyone had much to eat, Together they finished off the perished camel's meat.

When it was dawning and came the early morning light, The golden flag was held high by Sun, the Khotan⁴² knight.







And then in the distance a huge cloud of dust was seen, A young man riding a camel appeared on the scene.

He arrived encouraging his swiftly-paced mammal, And with him there came a load-bearing camel. [35a]

It looked exactly like the perished dromedary, And a huge load of fresh meat and bread it did carry.

[35b]

The people of the caravan watched this sight dazed, "How and why have you come?" They were truly amazed.

"This very night, Saint Ḥātim", he said to the team, "With tears flowing from his eyes appeared in my dream.

He said: 'Guests arrived, a full caravan at least', And asked me to provide you with a lavish feast.

'I took a dromedary from them', he said to me, He described the camel, how it looked like exactly.

He hastened me to hurry up and get on my way, He said: 'The caravan is to leave early next day.

Ride extremely swiftly canter as fast as you can, And replace the perished camel of the caravan.'

For the camel he felt very sorry, he said, He asked for forgiveness and sent another instead."

Someone who tends to speak about "generosity", Should also be a man of courage and bravery.

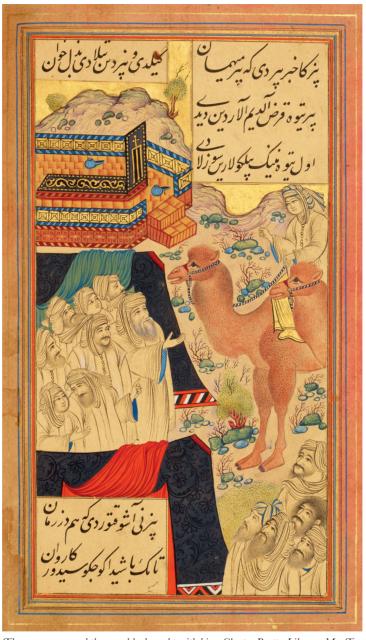
You know, there are generous people in every creed, The Imām⁴³ of generous men is 'Alī, indeed.

God lavishly laid his table a long time ago, For ten given a hundred he will to you bestow.









The young man and the camel he brought with him; Chester Beatty Library, Ms. T 433, f. 20v.



With generosity does He treat the faults of men, And if you give away one thing He will give you ten.

Those men who are greedy He will humiliate, And make them wretched like a dog that people hate.

Those who wish for wealth and lead a luxury life, Are not benevolent and would never avoid a strife.

[29a]

If for a man's heart fortune is the dearest thing, Give up all your hope when he finds your silver ring.

Though you may have fine silver coins you are not wealthy, Poverty can give you riches if you are healthy.

Be poor and free, for whom everyone does have respect, Don't be someone who for his child vipers does collect.

When a full bowl of tasty meal you do receive, Half of it to a hungry poor man you should leave.

The hell of your deep stomach is your staunch enemy, If it sucks your blood you need to find a remedy.

If you wish for something in your early morning prayer, A part of it for someone else, ah, you need to spare.

Consuming more than what you truly need is a waste, Spare yourself this pain and trouble if your heart is chaste.

When you are finally brought towards your dark grave No velvet, silk or cotton can your body save.

There isn't a lavish robe that wouldn't decay, The memory of a kind man doesn't fade away.

There is only one person, who'd deserve this robe, Ḥaydar, the champion who'd withstand every probe.





What a hero needs is courage and a lion's heart, What a sage or a fool needs is kindness for a start.

[29b] Like an upright cypress always remain free and straight, Or be like apple and plum trees full of heavy weight.

> You should be a blessing for all like a warm rain, Or like a pearl you should in the ocean remain.

He cannot spend what he has but still does not share, Wealth can't be used in the grave. Doesn't he really care?

In this land king Sulaymān was once by all men feared, The land is here. Where has king Sulaymān disappeared?

Farīdūn collected wealth, money, riches and grain, He left without these tormented by agony and pain.

If a reckless person looks at wisdom in disdain, Long-gone people have shared their thoughts and knowledge in vain

A heavy pain in the throat makes a man feel bad, If he doesn't cure the throat it will make him sad.

Only when smeared with blood do the wheels of the sky move, Of your true independence they would never approve.

The dust and the dirt the Earth throws high up in the air, Are from the face or eyes of a lady with black hair.

The black plait that lets fragrant musk let into the air fly, Until it becomes black as smoke from its black hairdye.

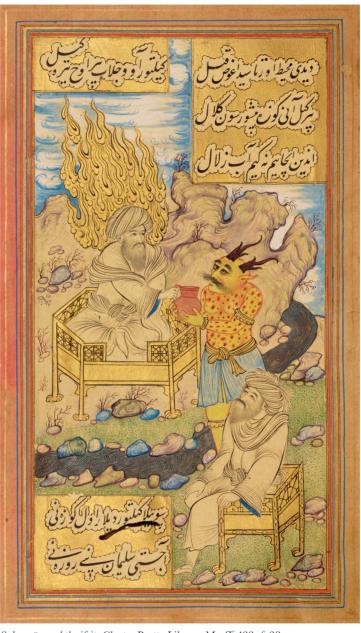
Noticing the powder on the earth a beauty applies, The daffodil used it as *kohl* and opened its eyes.

As the saying says: you reap as you sow your ground, If you drink too much, you throw up and feed your hound.









Sulaymān and the ifrit; Chester Beatty Library, Ms. T 433, f. 23r.

Accepting and giving are what make the world thrive, [30a] Give and take as you need it will keep you alive.

> The Almighty Lord who sits on his exalted throne, Gave this world to Sulayman to rule as his own.

His righteousness and justice did the whole world revive, Everyone was wealthy no one struggled to survive.

Asaf bin Barhiya, 44 his vizier, said one day, "Chaste prophet of the Almighty Lord, I do pray,

In this world you won't find a tiny patch of ground, Which in the dust of dead bodies would not abound.

All the dust on the ground that the wind does swiftly chase, Had been once a pair of bright eyes or a handsome face."

To the Prophet all this sounded extremely weird, So he called an *ifrit*⁴⁵ by every man revered.

"Go fast and dive deep to the bottom of the sea, Get a handful of black mud and bring it to me."

He should boil it in a jug, tell it to the potter, I want to drink it I hope it'll be pure water."

[30b] The jug and the water in it was delivered fast, And the king Sulayman was set to break his fast.

> It was very bitter like a foul-tasting drug, Sulaymān was angry and threw away the jug.

The jug broke to pieces; it was distressed and sad, And then with the tongue of inspiration it said.

"I was a human being a long time ago, Sultan of many people and vast lands, you know.





My life was over and, alas, death came fast as hell, My throne was my bier and now in the grave I dwell.

The sea ruined my palace and flooded every room, In the bottom of the ocean you'll find my lofty tomb.

Ah, king I laid there for hundreds of years time, In a sea water soaked ditch instead of a shrine.

The wheels of the skies turned year after year, you see, And my body became murky mud in the sea.

The bitter taste of the water in the earthenware, Was all caused by my body's bitter fate, I swear."

A kingdom is a nice beauty, graceful and perfect, God may protect her from decline, decay and defect.

What's in this world a couple of days' joy and pleasure? Being a sultan on Earth is the greatest treasure.

It is good to know that when they see you people are thrilled, You do as you please and your wishes are fulfilled.

Everyone strives to gather and collect, you know, But it's hard to leave behind everything and go.

Life is nice and fine but does it last forever? Has it been loyal to a shah or a beggar?

Power and glory are like huge rocks my wise friend, They can break your life into pieces at the end.

Wealth and rank are pleasant when they come, I can admit, But beware my friend in front of you there is a pit.

The rose of youth everybody does admire, But old age comes and the prospects become dire. [31a]



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You know it well that even those who laughed at first, Finally couldn't stop weeping and felt they were cursed.

The pleasure of an easy life you have enjoyed, And now the wind is going scatter your ashes in the void.

Can anyone rest well and sleep safely at night? If the world can raid you and you are forced to fight.

As the skies keep turning and never stop to move, Your helplessness your fate would never stop to prove.

Though the blood of hundreds of thousands men were spilt, The seven cups of the Sky⁴⁶ have never been filled.

Hey, your speech is full of pure wisdom and gentle advice, But a sage won't forgive you though your words are precise.

Can we speak of true knowledge if till dusk from dawn, Going from door to door you collect alms to live on.

You can't make plans if your life is only one night long, Give up all your hope and stop playing this silly song.

If you are clever and wise what is this ignorance, Idle talk's a folly it can't earn you reverence.

[31b] Why do you take a road that doesn't lead to a house? Why do you always play this stupid cat and mouse?

"Hey, this property is mine", said your father once, You know where it is. Now claim your inheritance.

You are a gentle soul you should stop and think this through, This world has a memory of many men like you.

You have spent your life with idle games, easy and fine, You have emptied all your goblets, you have no more wine.





Why are you said to be ignorant, one who thinks not, Where have you been? What have you done and what have you got?

About the movements of the Sky why do you complain? An honest man always needs only himself to blame.

Until you can still breathe, you have to make a move, Have a new start, don't turn a page, yourself you should prove.

Men who were afflicted by this sorrow and this pain, Are long gone; nothing of their dust on Earth did remain.

First on high hills and on low lands did it settle down, Finally the dust stopped moving around and around.

Its journey was over; it retired from this crowd, It mingled with the ground like the shadow of a cloud.

To have some fun, Sulṭān Maḥmūd⁴⁷ one fine winter day, Mounted his horse and went to cast off his bird of prey.

On the plain the ruins of a tower he saw, To inspect it from close range he hastened to go.

He spotted an ancient man when he got to the place, His hair had turned white and like old paper was his face.

He didn't have a cheap reed mattress or a clay jug, He hadn't got shoes, a stick or water in a mug.

From head to toe his body looked like a stone tablet And it could be seen he shared the Lord's every secret.

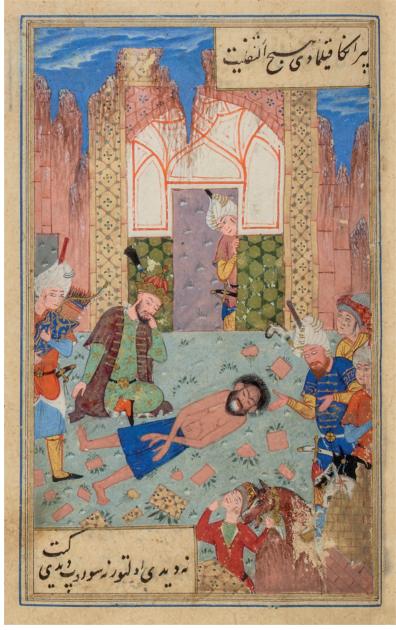
He was deep in meditation made drunken by time, He was touched by God's divine presence; he felt like slime.

The king saw this sight and quickly got off his mare, He stood there in awe and to stir he did not dare. [38a]









The Ghaznavid Maḥmūd and the dervish; Bibliothèque Nationale, Paris, Ms. Supplément turc. 978, f. 48r.

The Ghaznavid Maḥmūd and the dervish; Spence Collection, New York Public Library, Astor, Lenox and Tilden Foundations, Persian Ms. 41, f. 27v.













About the king's presence the old man did not know, He didn't say "Sit down!" and he didn't say "Go!".

The king greeted him with respect and stepped closer, The old man turned to him when his prayers were over.

And said, "Why have you come here and what is your aim? Tell me, who are you in Ġaznī⁴⁸ and what is your name.

No one ever comes here and no one would pass by, Without letting me know first, why have you come, why?"

The king said: "I am a ruler, who gets high acclaim, I am the Shah of Ġaznī and Mahmūd is my name.

It's winter. The air here on the plain is very cold, The city brings joy and its buildings are close", he told.

[38b] "For devotion and prayer let me give you a spot, Let me give you some food, from everything a jot.

Take your belongings, leave this place, it's ruined and charred, Please, master, do not make life for yourself too hard."

The old man changed and spoke in a reproaching way, He was angry: "Listen to what I wish to say!"

"On this road we come and go; we are passers-by, We will leave as we have come, with a loud cry.

As a small baby in my mother's womb I grew, Jibrā'īl was nowhere there and neither were you.

All year round, be it autumn, winter, spring or summer, I've always been taken care of by the Provider.

He is able to change fire into a red rose, In cold weather he does supply me with fine warm clothes.





In the land of poverty and annihilation,

He doesn't let me be a subject of starvation.

Should I be attracted to you, it's better for me, If I go begging and for my food I make a plea.

There are hundred thousand ties binding your bones and joints, A shirt of mail that seems to shield you at many points.

But when Death comes close what are you going to do, Tell me, will you be able to cut at least few?"

The words of the holy man hit the king hard and deep, "Ah, rocks and stones", he said, "you should start to cry and weep." 49



If you were dead, it's time for you to rise and feel young, And to make a fresh start you should encourage your tongue.

[36a]

If you suffer from thirst get a cup and have a drink, Fill your heart with zeal and passion; only then do think.

The leader rode his mount at the front of the line, The camels started before the Sun began to shine.

The desert is deadly and the inn is far away, It is the best for you if the load does little weigh.

You firmly believe in God and his warnings you heed, Also be detached! An ascetic's life you should lead!

Accept that your ego was given by the Lord, Act as you wish; your deeds will be put on record. If your ego's like a dog, with bones it should be fed, This is what you need to give it instead of fresh bread.

If your ego wants to eat all day like a fat ox, Force it to work like the oil-maker forces his bullocks.

Highlight your ego its harmful thoughts, one by one, List all the wicked and sinful deeds it has done.

With tightly shut eyes it always walks close behind you, Beware, its tempting voice you should never listen to.

For many years from the time of Adam till today, It often cheated you and with your soul it did play.

The blood of your grandfather and father it did shed, You thought it was your friend; your enemy it was, instead.

[36b] A guest can show himself friendly, gentle and blind, But in a minute it can kill you from behind.

> You can fight an enemy coming from abroad, But what to do with a roommate who is a fraud.

The foul goods of deceit the ego tries to sell, The cloak of cheating and deception suits it very well.

It blocks the Road with false devotion, it is smart, With advice and sermon it tries to win your heart.

With skilful flashy tricks it bedazzles your eyes, And when you don't see it, behind your back it smiles.

You were careless; your ego does your home direct, And in the end you have lost everyone's respect.

Your ego behaves as if your house was its own, It's very selfish, it cares for itself alone







The horse that spends the whole year running in the meadow, You can touch only when you hit it with an arrow.

You should work hard to clean your ego from this horse, Otherwise it will get fat and you will feel remorse.

When it goes up the hill, a fat horse gets tired, For its swiftness a well-kept horse is admired.

With strictness and austerity you should feed your soul, No traveller will have a better horse than your foal.

If you're able to tear the reins from your ego's hand, You can roam freely both the skies and this earthly land.

The men who mount and ride this gentle mare, Much trouble on the Road they are able to spare. [40a]

They traverse the whole world in the blink of an eye, Without moving, seemingly idly standing by.

Better than a human body is there a mount bred? It's a $Bur\bar{a}q^{50}$ with camel's feet and a human head.

Such a weird and wonderful tale have you ever heard, That the master walks and his horse is with the herd?

You are treading the Road. Remember this wise notion, Walking on the Road is the best form of devotion.

Do not say that every job needs a special tool, To get a task done you need a real man, not a fool.

This is the Road, where's the "madman" who would walk on it, The wise person who would himself to the Road commit?

If you treat the Road with respect greet it as a friend, To wonderful treasures it will lead you in the end.







It's foolish to throw your gems and jewels to the muck, Anchoring yourself to your own ground brings you bad luck.

One day sorrow occupied the Prophet Yaʻqūb's heart,⁵¹ He was grieving that he and Yūsuf were torn apart.

Suddenly from heaven a divine order was sent, "Ya'qūb, you should stop this crying, weeping and lament.

[40b] What is this outcry? What is it good for? It's insane. Why don't you stop complaining? Don't you see it's in vain?'

A treasure-house of heavenly secrets you were made, To the people the divine messages you conveyed.

We said, 'He should love Us and show Us true devotion, To his aching heart Our being is the lotion.'

When you made your son equal to us in your mind, We remained gentle to you and didn't leave you behind.'

If you do not stop weeping and complaining, then, A note will be added to your name by My pen.

'He is a man, who hopes to get something from God, He is of no use, he minds others, he is flawed'."

Who loves his beloved at others he wouldn't look, Beloveds want lovers whose attention they can hook.

Who walks this Road cannot be two-faced in devotion, If you cherish pain you don't need a healing potion.

From the taste of pain only a true heart would glow, The language of love only a lover would know.

How could a man know real love if he's driven by lust, Only a lover knows true love, my words you can trust.







You've been introduced to love today and tomorrow You will need to welcome anguish, pain, grief and sorrow.

I am imprisoned in this tight cage and there's no doubt, I cannot breathe freely here and I cannot shout.

Look, my heart is into tiny bits and pieces ripped, I can hardly breathe my breast is by pain tightly gripped.

[41a]

How to be a leader an outsider does not know, How to make politics just an insider can show.

From the outside it looks all is covered with jewels, In the inside you know well that here sorrow rules.

If a man loved by his family and household, Passes away his good deeds won't be left untold.

Respect makes you the crown of both worlds, it is well-known, Like a fine cloth the seven skies are spread on your throne.

For the throne of the caliphs' Heaven did you anoint, Within the divine circle you are the centre point.

Wherever the morsels of your charisma fall, The angels will say: "We have no knowledge at all".⁵²

You are the treasury of enlightened intellect, Your heart is true love itself chaste, pure and perfect.

Soul of souls, before you were born, a long time ago, Nothing else existed either, this you should well know.

The warp and woof of the fine cloth of Creation, Have come into being through your mediation.

All the things designed before came to be alive They were created in order to make you thrive.





[41b] If I say "name", I mean that you're the source of every name, If I say "self", it means the true essence of the game.

In only six days through divine power and might, The whole universe of Creation came to light.

The wise hand in forty mornings that looked one day, Kneaded an awful slimy mud into fine clay.

You are a small world and here is the huge one, you see, You are a tiny precious pearl and this is the sea.

You possess a great treasure you cannot find alone, It's you but you're foolish and can't see it on your own.

Watch yourself and be observant 'cause you are not blind, This is what you should do, now, leave everything behind.

If on the mighty wings of fantasy you rely, You can reach the spirits' world in the blink of an eye.

Do not stay there too long wherever you happen to go, 'Cause a long sojourn may into futile idleness grow.

It does not matter how many long trips you have done, Each journey appears better than the previous one.

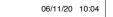
Listen, this is why you should on these journeys go, 'cause through these trips your wealth of knowledge will start to grow.

Whenever from a long journey you do return, You'll realize how much through these trips you can learn.

You're here, you have the will and you have goals enough, All of them exist because you are stubborn and tough.

[42a] Today you shine like the moon your night is like a cloud, Alas, you do not know yourself thus you shouldn't be proud.

①





As Temür Beg⁵³ had once led a revolt, and rebelled, His efforts didn't last long and quickly he was felled.

He was wandering and contemplating on his fate, And recorded his thoughts on his wretched state.

His zeal grabbed the cloak of courage and resolution, By transferring his forces he found a solution.

Then by God's decree who makes all the stars turn around, His unfortunate hand received a serious wound.

He relinquished all his plans as hopeless he became, Fears and worries did his brave heart totally maim.

Then the Heavenly Will chased out of him the doubt, "Why do you give up your hope due to such a rout?"

The Divine Force then put strength into his hand and said, "Only your physical hand was defeated and bled.

Hey, do not despair, you should only ask and pray, And your heartfelt devotion would clear you the way."

Like a man before a fight the Beg girded his belt, He put his faith in God and the Lord's power he felt.

Then by God's will the spirits' world intervened again, And the Beg was once more defeated, he felt the shame.

He was disappointed and felt cheated by fate, His heart was absorbed by his hopeless wretched state.

His hands and his feet were fettered by sorrow and pain, He felt as if he were alone without his friends again.

Made weak by serious wounds, he was full of concern, He felt left alone only to the Lord could he turn. [42b]



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He lay at the foot of a wall to rest in the shade, There on the plain his lucky future started to fade.

He noticed an ant that didn't have legs and a calf, Its chest was wounded; it was almost cut into half.

It dragged itself to the wall and started to climb, It kept trying hard but it fell back all the time.

It never lost hope, tried again and did persevere, To start it right from the beginning it didn't fear.

It climbed and climbed and reached quite fast half of the whole way,

Then its claws became tired and its teeth wore away.

The tiny ant fell down from the wall then, head first, It came again as if the next climb had been its first.

Six or seven times did the stubborn tiny ant fall, Until it managed to climb to the top of the wall.

This reminded the Beg of his own situation, And his sad heart became filled with joy and elation.

His enthusiasm into his heart quickly returned, And for his future and fate he ceased to be concerned.

[43a] Then zeal offered its hand and luck put forth its feet, With open arms and rested legs the Beg they did greet.

> He conquered all the kingdoms of the world in a row, Everywhere his royal banner did splendidly glow.

In his times the world lived in a state of elation, He made Rum and Chin one kingdom and one nation.

The white hand of Mūsā is the Divine's heavenly hand,⁵⁴ Those who breathe the breath of 'Īsā⁵⁵ like true men do stand.







If the Divine light falls on you, just a tiny ray, Your heart will fly and soar like a mighty bird of prey.

The cloak of good luck by the hand of zeal is held, Zealous and ambitious men would never be felled.

If this world makes you woeful and you feel like mourning, Listen to my piece of advice, my words of warning.

Don't let the seeds of melancholy grow in your heart, Don't despair, zeal and ambition you should never part.

Though you may feel you fail and can't reach your goals, my friend, Hold on to the feet of zeal until the very end.

If zeal's always with you and it becomes your soul mate, You will be able to open wide your each goal's gate.

Troubles and hardships can a man's soul and heart upgrade, If a bottle breaks each piece will be like a sharp blade.

A precious pearl would never remain lying around, A silver piece still has value if it's on the ground.

A ruby brings people wealth and prosperity, Ground to powder it brings the soul joy and ecstasy.⁵⁶

A shah often burns sweet incense, precious amber, 'Cause the heat lures out the fragrance in his chamber.

If no one lights a candlestick in the assembly, It can't light up the room acting as Sun's deputy.

Look, if you try not to get in challenges involved, When you face great difficulties they will not be solved.

No one can become a man by skipping every test, A test is your best teacher, to this I will attest.

[43b]





A man looks at his mistakes as pieces of advice, You will become wise only if you pay the price.

It's important for a man not to lose his way, If he starts on it he should never go astray.

Sheer ignorance is death and a hopeless man is dead, Through hopelessness and ignorance wisdom cannot spread.

You'll never lose your hope if you're clever and wise, You'll gain more than you lose this you will realize.

Should Fate treat you heavy-handedly for a day, You're not a coward you shouldn't try to get away.

In the spirits' world are hidden all the tricks of Fate, This world won't treat you forever as its perfect mate.

[44a] If you are wise you'll accept it all and won't feel sad You see, rose and thorn go hand in hand like good and bad.

> 'Cause the wheels of Destiny keep rolling on the sky, Your sadness can turn into joy as time passes by.

I am quite sure that the fountain of life you know, Where to find it in the darkness, to you Hiżr⁵⁷ will show.

Troubles and hardships that seem to harm you at first sight, Can bring you joy and happiness instead of a plight.

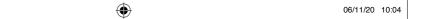
Trouble and hardship in talents and skills do abound, With strength and perseverance does a man plough his ground.

Those who decide to stay in the house of sorrow, Will tread the road towards poverty tomorrow.

Walk the way of poverty and never go astray, With steps of tenacity and patience tread this way.



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This is the right path, don't let anyone fool you, If I wish to walk on it what do I have to do?

I did a careful research and all what I have found, You must have realized I've wished it here to propound.

If you are clever my good advice you will take, The change of one letter what a difference can make.

You who are searching for the true meanings of all signs, Don't move if you know the secrets and the guidelines.

You should take this path it's wider than any other road, On this road heavy traffic has constantly flowed. [44b]

Though for you this road still looks to be far away, Feel the wish to go, it's the first step on this way.

Like holy men you too should make a self-sacrifice, A mad lover will always get heavenly advice.

Only through reason can ignorance be controlled, Only wit and wisdom can make your speeches sold.

Remember well, a crooked wall you should never build, And crooked scales shouldn't be allowed in the jewellers' guild.

Hold up your head and the cloak of love never let go, Don't cover your head when the stones of love do fly low.

When the shell is still closed you cannot tell a pearl's worth, No one admires a ruby when it's in the earth.

If the blue bottle wouldn't have the morning dew charmed, Would the time of separation have it really harmed?

Those men whose nature is towards true love inclined, Would never remain by the wealth of this world confined.





You know well, that a man who shares the Pure Soul's breath, Has no fear that the sword of body could cause his death.

A man dwelling in eternal bliss and holy joy, The bitterness of sorrow can never destroy.

If you do make a sacrifice for true love's sake, Suffering won't harm you, it will keep you awake.

[45a] When you have nothing to do with this trouble and pain, Go in peace, let in your life health and happiness reign.

> Hey, lover of perfume watch out where you stick your nose, You won't find amber in a stove, this everyone knows.

When it sees much water a desert bird would flee, But for water birds the source of life is the sea,

You're heart should taste pain today to learn joy tomorrow, You need a good stomach to digest grief and sorrow.

A salamander matches fire; fish in water feed, Grief goes with a lover; in deep pain 'Alī you'd need.

Hey, you have a bad stomach and a very weak heart, Of this blessed company you cannot be a part.

Before you take a first step on this Road you should know, That this Road with miracles and wonders is aglow.

Don't cause suffering to yourself if you're full of dread, Your first step will finally lead to losing your head.

[45b] While walking the Road many challenges you will face, Sometimes a hidden viper, sometimes a swinging mace.

The "Maḥzan al-asrār" is finished The end











A young man wearing an elegant dress holds a sheet of paper containing the praise of a ruler.; Chester Beatty Library, Ms. T 433, f. 30r.







.Notes

- 1 The Prophet Noah of the Old Testament who is well-known is Islamic lore in connection with the Deluge. See e.g. Quran 7/64: 'But they denied him, so We saved him and those who were with him in the ship. And We drowned those who denied Our signs. Indeed, they were a blind people'. All the quotations from the Quran are taken from The Qur'ān. With Sūrah Introductions and Appendices. Saheeh International Translation. Ed by A. B. al-Mehri. Birmingham: Maktabah Booksellers and Publishers, 2010.
- 2 Alif (1) is the first letter in the Arabic alphabet.
- 3 Bī (,) is the second letter of the Arabic alphabet and the first letter of the Basmala, the Arabic phrase Bi-smi llāhi' r-Raḥmāni r-Raḥīm "In the name of God, the most gracious, the most merciful".
- 4 The words *alif lām* denote here the name of the ligature "lā" and refers to the Arabic phrase Lā ilāha illā Allāh "There is no God but Allah".
- 5 $Y\bar{i}(S)$ is the last letter of the Arabic alphabet.
- 6 A *rubāb* is a lute-like stringed musical instrument. In Persianate classical poetry feasts (*bazm*) are depicted as festive events where wine is consumed together with various dishes, meat fried on a skewer (*kabāb*), nuts and dried fruits (*nuql*) and music is played.
- 7 Ayyūb is identical with Job of the Old Testament. He is considered a prophet in Islam who is often mentioned in Islamic lore for his loyalty to God.
- 8 Yūsuf the son of Yaʻqūb is a prophet in Islam who corresponds to the Biblical Joseph. His story is told in chapter 12 of the Quran.
- 9 Nizāmī Ganjavī (1141–1209), Persian poet of Azerbaijani origin, the author of a Quintet (hamsa), a collection containing five narrative poems. One of them, titled Maḥzan al-asrār provided inspiration to Ḥaydar Ḥ'ārizmi to produce his Turkic version.
- 10 Mūsā al-Kalīm "Musa the interlocutor of God" is a name of the Prophet Mūsa who appears as Moses in the Old Testament.
- 11 Halīl Allāh 'the friend of God' is another name of the Prophet Ibrāhīm who occurs as Abraham in the Old Testament.
- 12 The word $R\bar{u}h$ "spirit, ghost" in the Turkic text can refer to Jesus. See Quran 4/171, where "soul" is expressed with the Arabic noun $r\bar{u}h$ "spirit, ghost": The Messiah, Jesus, the son of Mary, was but a messenger of God and His word which He directed to Mary and a soul [created at a command] from Him.
- 13 Kay is a mythical king of Iranian lore, the progenitor of the Kayānid dynasty.
- 14 Humā is a mythical bird in Iranian lore that never lands and spends its life cruising over the Earth. Wherever his wings cast their shadows people live in abundance and prosperity.
- 15 Haydar ("brave") is another name of 'Alī (601–661), the fourth caliph.







- 16 *Iskandar* is the Islamic name of the Macedon ruler Alexander the Great (r. 356–323).
- 17 $D\bar{a}r\bar{a}$ is the Persian name of the last Achaemenid ruler Darius III (c. 380–330).
- 18 The Barlas was a Turkicized Mongol tribe. It's most well-known representatives are Timur/Temür (1370–1405) and his descendants, the Timurids.
- 19 The Qiyat was a Mongol clan. Genghis Khan was born into this Mongol community. As Timur married a Ghengisid princess, Timurids had both Barlas and Qiyat ancestors.
- 20 The phrase "two worlds" is a reference to the celestial and the temporal spheres of Creation.
- 21 $Z\bar{u}$ *l-fiqār* (Zulfiqar) is the name of 'Alī's scissor-like double-blade sword.
- 22 Rustam is a brave from Iranian lore. The story of his life and heroic deeds were related by Firdausī (d. ca 1019) in his Book of Kings (Šāh-nāma), a narrative poem composed between 977–1010.
- 23 The $S\bar{\imath}mur\dot{g}$ (Simurgh) is a legendary majestic bird of Iranian lore that has its nest on the $Q\bar{a}f$, a mountain located at the end of the world.
- 24 The *hutba* (khutba) is a formal sermon delivered at the noon congregational prayer on Fridays. In the pre-modern Islamic world mentioning of the ruler's name in the *hutba* was one of the signs of sovereignty. The right to mint coins was the other.
- 25 Ahmad is another name of the Prophet Muhammad.
- 26 Farīdūn is a mythical king of the Pīšdādiān dynasty in Iranian lore who became ruler by defeating the tyrant Żuhhāk.
- 27 The phrase "four mothers" refer to the four directions and the "seven fathers" is a metaphor for the seven celestial spheres.
- 28 The *rāst* and the *hijāz* are the name of two musical scales (*maqam*) in Persian classical music.
- 29 The *yatugan* is a musical instrument of Mongolian origin, very similar to the European zither.
- 30 The *šudurġan* is a lute-like, three stringed musical instrument of Mongolian origin.
- 31 The *qopuz* or *qobyz* is an ancient Turkic stringed instrument.
- 32 *Ḥaydar* here refers to Ḥaydar Ḥ^vārizmi, the author of the present work.
- 33 Fātiḥa is the opening chapter of the Quran.
- 34 *Takbīr* is the phrase *Allāhu akbar* "God is the greatest".
- 35 Fārs (Fars) is a province of Iran. It's administrative centre today is Shiraz.
- 36 *Sayyid* is a title given to people who are accepted as descendants of the Prophet Muhammad.
- 37 These couplets are on fol. 39a in the manuscript.
- 38 Šayhs (Shaykhs) are leaders of spiritual communities in Islam.
- 39 Kūfa (Kufa) is a city in modern-day Iraq.
- 40 The Banū Tayy was a powerful and ancient Arabic tribe in Yemen.
- 41 *Ḥātim b. Abd Allāh* was a pre-Islamic prince of the Tayy tribe who embodies munificence and magnanimity in Persian legends.
- 42 Khotan is an oasis region in modern-day south-western China.







- 43 Imāms (imams) are religious leaders in Shiite Islam.
- 44 Āṣaf b. Barḥiya was the vizier legendary vizier of king Sulaymān in Persian legends whose name became epitome of wisdom. Sulaymān is King Solomon in the Old Testament.
- 45 Ifrits are a type of demons in Islamic mythology.
- 46 The seven celestial spheres.
- 47 Sultān Mahmūd (999–1030) was a ruler of the Ghaznavid dynasty.
- 48 *Ġaznī* (Ghazni) is a city in modern-day in Afghanistan.
- 49 A page is missing from the manuscript.
- 50 Burāq (Buraq) is a human-faced mythical creature in Islamic lore that carried the Prophet Muhammad on his celestial journey.
- 51 Ya'qūb corresponds to Jacob in the Old Testament. Ya'qūb was separated from his favourite son Yūsuf, whom he thought to have been killed still he remained loyal to God. Quran 2/18: And they brought upon his shirt false blood. [Jacob] said, "Rather, your souls have enticed you to something, so patience is most fitting. And God is the one sought for help against that which you describe".
- 52 Reference to a verse in the Quran (2/32): They said, "Exalted are You; we have no knowledge except what You have taught us. Indeed, it is You who is the Knowing, the Wise."
- 53 *Timur/Temür* (d. 1405) was a Turkic ruler the founder of the Timurid dynasty ruling over vast lands in Central Asia and Afghanistan.
- 54 A reference to Quran 27/12: "And put your hand into the opening of your garment [at the breast]; it will come out white without disease. [These are] among the nine signs [you will take] to Pharaoh and his people. Indeed, they have been a people defiantly disobedient."
- 55 *Isā* is identical with Jesus who is often mentioned in classical poetry on account of his healing breath.
- 56 The term *mufarrili an-nafs* mentioned in the original Chaghatay text was a drug prepared to cure melancholy. Its ingredients, among many other substances used in electuaries, also included powdered rubies.
- 57 *Ḥiżr* (Khizr) is a mythical character in Islamic lore, considered by some a prophet. He is a sage of great wisdom who found the source of the water of life in the Land of Darkness.





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