ABSTRACT

During ‘Ali Shīr Navā’ī’s lifetime, his works were compiled into collections, so-called kulliyāt. This practice continued for the next five centuries, i.e. until the XIX century. Today, such manuscripts are stored in the collections of Oriental manuscripts in France, Russia, Turkey, Iran and Uzbekistan. The article is devoted to the Source study analysis of these kulliyāt and comparative comparison of their content. On the basis of the sequence and contents of the kulliyāt, the author highlights the dominant role of a particular genre in the literary environment of a certain period of time.

KEYWORDS


INTRODUCTION

Copies and versions of ‘Ali Shīr Navā’ī’s kulliyāt (1441–1501) are currently kept in the manuscript funds of England, France, Russia, Turkey, Iran and Uzbekistan’. These kulliyāts, compiled in different eras, are structurally different. Some of them have been studied in detail - one can refer to catalogs [Volin 1946: 232-233, Levend 1958: 130-146, Sulaymonov Erkinov for providing photocopies of the Istanbul and Paris versions of kulliyāts.

1 We did not have the opportunity to directly get acquainted with the kulliyāt of ‘Ali Shīr Navā’ī stored in collections abroad. We are grateful to Dr. A.

Istanbul versions of the kulliyāt of ‘Ali Shīr Navā’ī were described in the Agah Sırrı Levend catalog (1897–1978) (Topkapi – Revan, inventory No. 808; Sulaymaniya, inventory No. 4056) [Levend 1958: 130-150, Erkinov 1991: 79-82, Madaliyeva 2018: 77-83]. There is also a Kashgar version of the kulliyāt. According to D. Ruzieva, it is kept in the Alisher Navai Museum of Literature, Uzbekistan Academy of Sciences [Ro‘ziyeva 1970: 3]. The researcher is trying to prove that the scribe of this kulliyāt was the classic author of Uyghur poetry Abd ar-Rahim Nizārī (late 18th – 19th centuries). The author also claims that the poet rewrote other works of Navā’ī. In her opinion, this indicates that the Uighurs immensely respected the work of the great poet. This article is so far the only one devoted to the study of the Tashkent version of the Kashgar kulliyāt of Navā’ī.

MATERIALS & METHODS

One of the first researchers on the kulliyāts of Navā’ī in Uzbekistan who initiated the photocopying of collections was Sulaymonov [Sulaymonov 1973: 83-92]. In his article, he noted that “he collected eight of the most famous manuscripts of kulliyāts of Navā’ī stored in world libraries in the [collection] of the State Museum of Literature” [Sulaymonov 1973: 85]. He had mentioned the following versions of the kulliyāts of Navā’ī: Istanbul (Topkapi-Revan, inventory No. 808; Sulaymaniya, inventory No. 4056); St. Petersburg (Russian National Library, inventory No. 55; inventory No. Dorn. 558); Paris (National Library of France, Suppl. Turc.

2 H. Suleymanov noted that a photocopy of kulliyāt of ‘Ali Shīr Navā’ī is kept in the State Museum of Literature, while the original is stored in his personal library.

Inventory Nos. 316 and 317); London (Library of the Royal Asiatic Society of the British Kingdom, inventory No. OR 47); and Tashkent (Alisher Navai State Museum, Uzbekistan Academy of Sciences, Inventory No. 842; Institute of Oriental Studies, Uzbekistan Academy of Sciences, inv. No. 316). Currently, there are photocopies of the Paris and Istanbul versions of kulliyāt kept in the Alisher Navai State Museum, Uzbekistan Academy of Sciences. The fate of the remaining photocopies is unknown. Perhaps they are stored in the home archive of the family of Prof. H. Sulaymonov [Sulaymonov 1973: 86-87].

Sulaymonov described in detail these eight kulliyāt. In his article, he expressed his thoughts on the codicological features of the manuscripts of ‘Ali Shīr Navā’ī. He wrote in detail about the first compilers, and about the rules for compiling and editing them [Sulaymonov 1973: 83]. He also described the shape, size, dating, and provided information about the scribes, using the example of the Paris kulliyāt list [Sulaymonov 1981: 191-194]. The professor described the possible composition of a compilation of the kulliyāts on the basis of the Paris list, supplemented with “bayts and prose of the poet from the Topkapi and St. Petersburg variants, with miniatures of the 15th century” [Sulaymonov 1973: 92]. But for unknown reasons, this publication has not been carried out.

M. Hakimov also studied kulliyāts of ‘Ali Shīr Navā’ī. In the introduction to the catalog “Description of Navā’ī’s manuscripts”, M. Hakimov mainly writes about the history of Tashkent lists of kulliyāts of Navā’ī [Hakimov 1983: 3-13]. The catalog basically monographically describes the Tashkent

3 H. Suleymanov noted that he took information about kulliyāt of Navā’ī stored in the library of Sullaimaniya (inventory no. 4056) in the Agah Sırrı Levend catalog.
Both experts claimed that the inclusion in the kulliyāt of Navā’ī only of Turkic-language works of the poet has a deeply symbolic character. They believed that this fact legitimizes ‘Ali Shīr Navā’ī’s works as classics in Turkic language and literature [Sulaymonov 1973: 93, Hakimov 1988: 77]. In recent years, other lists of the kulliyāt of Navā’ī have been discovered in the Islamic Republic of Iran [Aydın 2008: 44-72]. The studies of D. Ruzieva, H. Suleymanov, and M. Khakimov did not provide information on Iranian kulliyāt lists.

RESULTS & DISCUSSION
On the analysis of the kulliyāts of Navā’ī

The term kulliyāt [کليات] is of Arabic origin and means “assembled” [Sulaymonov 1973: 84]. Kulliyāt includes the main works of the author that are combined into a single book. ‘Ali Shīr Navā’ī at the end of his life composed his own kulliyāt and included twenty-six works in the Chagatay language within it. Subsequent kulliyāts of ‘Ali Shīr Navā’ī are incomplete. All subsequent kulliyāts mainly include Khazā’in al-ma‘āni, Khamsa, Lisān al tayr, Mahbub al-qulub, and therefore are considered incomplete [Hakimov 2013: 134].

M. Khakimov writes about the kulliyāt that, despite its length, it should consist of only one book. These may include: lyrics, epic works, prose. A kulliyāt includes works in a certain order; the compiler of kulliyāt should only be one scribe [Hakimov 2013: 74]. In the “Description of Navā’ī’s Manuscripts” catalog, five manuscripts are called kulliyāt [11: 17-39]. According to the definition of kulliyāt by M. Hakimov, only one of them corresponds to all parameters, since only eleven works by Navā’ī are collected in the remaining four manuscripts. The term “collected works” may be used to indicate them. The author agrees with this opinion to the introduction to the catalog [Hakimov 1983: 6]. A similar problem arises when classifying the works of ‘Ali Shīr Navā’ī. For example, the scholar Şadi Aydın designated the six Iranian versions of the collected works of ‘Ali Shīr Navā’ī as kulliyāt. Below, we will discuss this problem in detail.


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4 See more about the monographic description: Sodikov K. Matshunoslik va manbashunoslik asoslari. - Toshkent, 2017. –P. 185.
Next come the religious and philosophical works and tadhkira: Chihil hadith (Arba‘in; 6b – 7b), Sirāj al-muslimin (8a – 9b – in the beginning one sheet missed), Nazm al-Javāhir (10b – 18a), Lišān al-ṭāyr (19b – 54b), Nasā‘īyim al-muhābbat (55b – 175a).

In the kulliyāt, the Khamsa poems come in the following order: Hayrat al-abrār (176b – 213b), Layli wa Majnūn (214b – 249a), Farhād va Shīrīn (250b – 305b), Sab‘a-yī sayyār (306b – 353b), Sadd-i Iskandari (354b – 422a).

Then there are divān as part of the Khazā‘in al-ma‘ānī: Ghārā‘îb al-sgharb (423b – 481b), Nawādīr al-shabāb (482b – 539a), Badāyî ‘al-wasat (540b – 596b), Fawā‘īyīd al-kibār (597b – 658b). Next are tadhkira, historical works, literature, ma‘ānī: Majalis al-nafa‘īs (659b – 693a), Tariikh-i anbiyā va hukamā (694b – 718a), Tariikh-i muluki ajam (718b – 733b – no title), Ḥālāt-i Sayyīd Ḥasan (734b – 737b), Ḥālāt-i Pahlavān Muhammad (738a – 741a), Waqqiya (742b – 749b), Mizān al-avżān (750b – 757b), Khamsat al-muṭahayyirin (758b – 773a), Muḥākamat al-lughaytayn (774b – 781b), and ending with Munsha‘āt (782b – 802b). Another copy of the kulliyāt (No. 4056) is stored in the Sulaymaniya Library, but the history of this version is unknown [Navoij: 784]. The copy has the seal of Sultan Mahmud I (1730-1754), which indicates that this kulliyāt was composed in the 18th century. The manuscript consists of the following works: Munā‘āt (1b – 2b), Chihil hadith (Arba‘in; 3b – 4a), Nazm al-Javāhir (5b, 9b – 16b), Sirāj al-muslimin (6b – 8b), Lišān al-ṭāyr (17b – 51a), Nasā‘īyim al-muhābbat (52b – 163a), Hayrat al-abrār (164b – 203a), Farhād va Shīrīn (203b – 260b), Layli wa Majnūn (261b – 293a), Sab‘a-yī sayyār (293b – 338b), Sadd-i Iskandari (339b – 405b), Khutba-i davā‘īn i.e. dībāchā to Badāyî ‘al-bidāya - 406b – 409b), Ghārā‘îb al-sgharb (411b – 470b), Nawādīr al-shabāb (471b – 528a), Badāyî ‘al-wasat (529b – 583b), Fawā‘īyīd al-kibār (584b – 646a), Mizān al-avżān (647b – 657b), Majalis al-nafa‘īs (659b – 691a), Khamsat al-muṭahayyirin (692b – 706b), Tariikh-i anbiyā va hukamā (707b – 7a), Tariikh-i muluk-i ajam (731b – 745b), Ḥālāt-i Sayyīd Ḥasan (746b – 749b), Ḥālāt-i Pahlavān Muhammad (749b – 753a), Waqqiya (754b – 758b), Munsha‘āt (75), Muḥākamat al-lughaytayn (776b – 784a).

During the restoration of the kulliyāt, the sheets of Nazm al-Javāhir and Sirāj al-muslimin switched places [Levend 1958: 143]. According to Agah Sirrī Levend (1897-1978), divan poems and the number of poets in Majalis al-nafa‘īs vary greatly. However, both of these kulliyāt are very similar. There is no dībāchā to Khazā‘in al-ma‘ānī, or in Mahbub al-qulub [Levend 1958: 77-83]. In his study on the influence of ‘Ali Shir Navā‘ī on Ottoman poetry, Sigrid Kleinmichel writes: “Only in two literary genres can the influence of ‘Ali Shir Navā‘ī be tadhkira and Khamsa” [Kleinmichel 2006: 685]. The source of information on the poetic art of Navai, which influenced Ottoman literature, in our opinion, could be precisely the kulliyāt form. In the collections on the “Cultural Heritage of Uzbekistan” we can find the illustrated book “Works of ‘Ali Shir Navā‘ī stored in Russian libraries”, where there is information about three copies of kulliyāt of ‘Ali Shir Navā‘ī (Khanykov, 55; Dorn, 558; Dorn, 559) [Vasileva 2017: 220-291]. One of the kulliyāt (55 Khanykov) was compiled on 22 zul-hijjah 904 years / July 31, 1499 in Herat. The copy has the following contents: 550 sheets, dimensions: 33x22 cm. The text is written in nasta‘ālīq with 27 lines each. Poetic works are written in 4 columns, prose without columns. The text is written in black ink, the headings are red. The manuscript was restored several times [Vasileva 2017: 220]. This kulliyāt contains the following works of Navā‘ī: Lišān al-ṭāyr (1b – 36a), Farhād va Shīrīn (37b – 94b), the “old” introduction to dīvāns (possibly dībāchā to Badāyî ‘al-bidāya 95b – 98b), Munsha‘āt (99b – 100b), Waqqiya (111b – 118b), Ghārā‘îb al-sgharb

(119b – 177b), Nawâdir al-shabâb (178b – 234b), Badâyi’ al-wasat (235b – 292b), Layli wa Majnûn (294b – 329b), Sab’â-yi sayyâr (330b – 378a), Sadd-i Iskandari (378b – 448a), Fawâ’id al-kibâr (449b – 510a) and Hayrat al-abràr (511b – 550a). The author of the inventory believes that this “kulliyât was compiled during the life of Navâ’i; the poet himself wrote most of the text.” During the purchase of the Khanykov collection, it was noted that the main manuscripts are autographs, for example, the works of Navâ’i and the travelogue by Zayn al-âbidin. The author of the inventory refers to the poem Sadd-i Iskandari, where the scribe asks Allah for mercy on behalf of the reader, but does not mention the already dead author. Furthermore, the author of the inventory argues that the handwriting of the manuscript is characteristic of an unprofessional clerk. Thirdly, professional copyists use the Arabic word “tammat” (“end”) in the colophon, and the Turkic “tûgândi” (“end”) is used in the manuscript. Fourth, there are a lot of editorial amendments in the text (suggesting that the editing was perhaps done by another person) [Vasileva 2017: 220]. Not all arguments of the inventory compiler can be agreed upon. For example, the third argument does not take into account the fact that not all professional scribes used the Arabic “tammat”. For example, in the colophon of the divan Nawâdir al-nihâya 893 / 1487-1488, rewritten in Herat by A’bd al-Jamil kâtib (main fund of the Institute of Oriental Studies, Uzbekistan Academy of Sciences: No. 11675), we meet: توشکاندي ديوان جديد – tûgândi devân-i jadîd, translated as “the new divan is finished”, written in Turkic [Lutfillayev 2017: 234-235]. A contemporary of the latter, ‘Ali Hijrânî, who transcribed Badâyi’ al-wasat kulliyât (BNF Supl.turc. 317; 201a), also used the Turkic phrase “Tûgândi Badâyi’ ul-wasat divânî ...” in the colophon [Madaliyeva 2019: 96-105]. Therefore, the St. Petersburg list of the kulliyât of Navâ’i requires additional research. In 1001–1004 / 1592–1596 the scribe Nazar ‘Ali Faydî wrote for the library of the governor of Khorasan, Gilan and Mazandaran Abu-l-Manthur Farhâd Qaramanli in the city of Kizilagach kulliyât‘ Ali Shir Navâ’i [Sulaymonov 1973: 88, Vasileva 2017: 79-80. This copy is currently stored in the Russian National Library (Dorn, 558) [Volin 1946: 10, Sulaymonov 1973: 88, Vasileva 2017: 79-80]. H. Sulaymonov in his article points out that the kulliyât was rewritten in 1004 / 1595-1596-1007 / 1598-1599. [Sulaymonov 1973: 88]. Its contents are as follows: Arba’in (1b – 3a), Nazm al-javâhir (3b – 12b), Hayrat al-abràr (13b – 5b), Farhâd va Shirîn (56b – 118a), Layli wa Majnûn (119b – 157b) , Sab’â-yi sayyâr (158b – 209b), Sadd-i Iskandari (210b – 286a), Lisân al-ṭayr (287b – 325b), Khazā’în al-ma’âni dibâchasi (326b – 330a), Khâzâ’î in al-ma’âni (330b – 586a), Majalis al-nafa’is (587b – 613b), Tarikh-i anbiyâ va hukamâ (614b – 639b), Tarikh-i mulûk-i ajam (639b – 654b), Munshâât (655b – 668a), Mahbub al-qlub (669b – 694a), Khamsat al-mutaḥayyirin (695b – 709a), Risâla-yi mufradât (710b – 715b), Waqfiya (714b – 722a). Regarding Khazā’în al-ma’âni, S. Volin noted: “it is a copy of Makhzan al-ma’âni” [Volin 1946: 10]. H. Sulaymonov did not agree with the opinion of S. Volin [Sulaymonov 1963: 35]. There were other copies of Khazâ’în al-ma’âni, sorted alphabetically [Madaliyeva 2019: 57-69]. At the same time, Termâ divânî (“Selected verses”) from Khazâ’în al-ma’âni were compiled. The Russian National Library has another copy of a kulliyât of Ali Shir Navâ’i, rewritten in 928 / 1521-1522 consisting of 277 sheets (Dorn, 559) [Vasileva 2017: 232]. The text is written in nasta’īliq handwriting; there are 25 miniatures in the text. The collection consists of Chihil hadith, Nazm al-javâhir, and four Khamsa poems (Sadd-i Iskandari is absent) [Vasileva 2017: 232]. S. Volin and H. Sulaymonov do not describe this manuscript as kulliyât. The main reason, most likely, is that in this collection there are only 6 works.

The Paris kulliyât copy of Navâ’i was compiled by Ali Hijrânî in Herat in 930–933 / 1525–1527 [Navoiy 1525-1527: 469 (Suppl. Turc. 316), 406 (Suppl. Turc. 317)]. ‘Ali Hijrânî lived in the second half of the 15th - the first half of the 16th centuries and was a major representative of
the Herat school of scribes. Chiyyās al-Din Khondamīr (1475, Herat - c. 1535, Gujarat) mentions Ali Ḥijrānī as one of the most prominent scribes in the Naḇāʿī library: “Mavlanā Ḥijrānī is the most famous scribe and master of nastaʿlīq, often performed with his poems” [Hakimov 1991:17, Navoīy: 246]. This kūlliyāt (National Library of France: Suppl. Turc. 316 and 317) is no different from the collection transcribed by Darvish Muḥammad Tāqī. M. Khakimov believes that librarians divided the kūlliyāt list into two volumes for the convenience of readers. Two volumes consist of 876 sheets and include twenty-six works of Naḇāʿī.

In the center of folio 2a within a circle there is an ornament (frontispiece) where the following works of Naḇāʿī are written inside: Munājāt (2b – 4a), Arbaʿin (5b – 7a), Nazm al-javāhīr (8b – 18a), Sirāj al-muslimīn (19b – 21b), Naṣāyim al-muhābbat (22b – 154a), Lišān al-ayr (155b – 193a), Hayrāt al-abrār (194b – 236b), Farhād va Shīrīn (237b – 298b), Laylī (299b – 337a), Sabʿa-yi sāyār (338b – 391a), Sadd-i Iskandarī (392b – 469a) - the first volume of kūlliyāt (Suppl. Turc. 316) ends here, Khutba-i davāvīn (2b – 6a), Gharāʿib al-sīghār (7b – 74a), Nawādīr al-shābāb (75b – 137b), Badāyī al-wasat (138b – 201a), Fawāʾyd al-kībār (202b – 268b), Mīzān al-avzān (269b – 276b), Muḥākamat al-ḥughātayn (277b – 285b), Khamsat al-mutahāyirīn (286b – 301b), Majalis al-nafaʿīs (302b – 329b), Tarikh-i anbiyā (330b – 354b) Tarikh-i muluk-i ājam (355b – 370b), Wāqfiya (371b – 378b), Ḥālāt-i Sayyid Ḥasan (379b – 382b), Ḥālāt-i Pahlavān Muḥammad (382b – 386a) and Munḥaṣṭ (387b). On some sheets on colophons there are notes (3: 24b, 31a, etc.). At the beginning of each work, the names are marked in golden letters. The folios of the first part of the kūlliyāt (Suppl. Turc. 316) include 169a (Lišān al-ṭayr), 268a (Farhād va Shīrīn), 350b, 356b (Sabʿa-yi sāyār), 415b and 447b (Sadd-i Iskandarī) contain the following miniatures: 1. Sheikh Sanʿan near the house of a beautiful Christian woman (169a); 2. Visit of Shīrīn to Farhād (268a); 3. Bahram Gūr on the hunt (350b); 4. Bahram Gūr in the black palace of the princess (356b); 5. The battle of Iskandar with Darius (415b); 6. Iskandar and his army in the Mediterranean Sea (447b) [Sulaymonov 1981: 193]. H. Sulaymonov wrote about the discussions between Kūhnel, Martin, Bloche, Sakisyan, Stchoukine about the authors of these miniatures [Sulaymonov 1981: 193]. For example, Stchoukine claimed that in the first miniature traces of the Herat school were visible, and in the second Safavid elements. He believed that the image of Bahram Gūr depicts Shah Ismaʿil (1502-1524), the future prince Shah Tahmāsp (1524-1576) [Sulaymonov 1981: 193] as the young prince. H. Sulaymonov claimed that although the kūlliyāt was rewritten at a time when Khorasan belonged to the Safavids, it continued the artistic traditions of the Timurids [Sulaymonov 1981: 193]. In 2008 Aydīn Şādi published the “Catalog of Turkic Manuscripts Stored in Iranian Libraries” (“Iran kültüphaneleri türkçe yazmalar kataloğu”) in Istanbul. This catalog lists copies of kūlliyāts of ‘Ali Shīr Naḇāʿī. So, in the National Library of Tabriz, under number 3682 the Kūlliyāt-i Naḇāʿī is stored. The time of creation and its compiler are not known. Another kūlliyāt is kept in the National Library and the Archive of the Islamic Republic of Iran (Inv. No. F-1604). The time of creation and its compiler are also unknown. The same library stores another copy under the number F-105. The time of creation and compiler are anonymous. The contents of the manuscript include: Tarikh-i muluk-i ājam, Hayrat al-abrār, Laylī va Majnūn, Farhād va Shīrīn, Iskandar-nama, Bahram-nama and Lišān al-ṭayr. The volume totals 426 folios.

According to the catalog, the collections of “Kūlliyāt-i Naḇāʿī” are stored in the Gulistan

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6 In manakib Ḥālāt-i Pahlavān Muḥammad (382b) and manakib Ḥālāt-i Sayyid Ḥasan, the last sheets are connected and have no gap.
library under the numbers 1784, 2191, 1770. Treating collection no. 1784, we must state that the time of creation and compiler is not known. The manuscript volume has 600 sheets. Kulliyāt No. 2191 was compiled by the scribe Abd al-Wahhāb Hijāzī in 987/1579. The contents of the collection include Bahram-nama, Ḥayrat al-abrār, Farhād va Shirin, Layli wa Majnūn, Iskandar-nama and Bayān al-tayr (Lisān al-tayr). There are 18 miniatures and the manuscript has 405 folios.

At the beginning of the manuscript there is a seal of Nasriddin Shah Qajar (July 16, 1831 – May 1, 1896). Most likely the manuscript was kept in his palace library. The copyist is named Ibn Abd al-Makārim Abd al-Wahhāb Hijāzī who was a representative of the Bukhara school of scribes of the 16th century. [Hakimov 1983: 115-116, Hakimov 1991: 19]. The Hamid Sulaymon Fund at the Institute of Oriental Studies, Uzbekistan has a manuscript No. 2630 rewritten by this scribe [Hakimov 1983: 116]. The Tehran and Tashkent copies of kulliyāt of Navāʿi copied by Abd al-Wahhāb Hijāzī contain 18 miniatures. They were copied in 1579–1580. Perhaps these copies are made on the same principle. It must be borne in mind that the Iranian kulliyāt includes only Khamsa and Lisān al-tayr. Therefore, they cannot be called complete lists. Most likely, in this case, the term kulliyāt of Navāʿi is used in a narrower sense and resembles the variation of kulliyāt called Khazāʾin al-maʿānī.

The copyist of the Gulistan version of kulliyāt of Navāʿi (Inv. No. 1770) is unknown. The composition of the collection includes:


The Persian work Risāla-yi muʾammā (Risāla-yi mufrādat) included in the kulliyāt of Navāʿi was included in the list created by Naẓar ‘Ali Faydī (Dorn, 558). Most likely H. Sulaymonov was not familiar with the Gulistan list of kulliyāt. H. Sulaymonov believed that the inclusion of Risāla-yi muʾammā contradicts the principles of creating kulliyāt of Navāʿi [Sulaymonov 1973: 92]. Probably, the inclusion of the Persian-language work in the Turkic-speaking corps depended on the geography of writing and politics of that time, and not on the principle of the compilation.

At the Abu Ali Sino University of Hamadan, under No. 104 is stored a kulliyāt of Ali Shir Navāʿi. The time and author of the correspondence are unknown. There is no beginning and end to the collection. The volume of the manuscript is 300 sheets.

Five manuscripts of kulliyāt are stored in the “Description of Navāʿi’s Works” catalog of the Institute of Oriental Studies, Uzbekistan Academy of Sciences. The author of the

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8 “Risolai mufrador” is written in Persian.” Cit. from: Makārim al-akhlāq [28:42].
catalog notes that not all kulliyāt covers all Navā'ī works and is only conditionally called and classified as kulliyāt [Hakimov 1983: 6]. These manuscripts are numbered 316, 526, 2589, 163, and 1248. M. Hakimov notes about these versions: “They do not fully comply with the principles of the compilation of kulliyāt, but are very close to the genre kulliyāt” [Hakimov 1983: 6]. The most complete among them is a copy copied in 1824–1830 by Abd al-Rahim ibn Muhammad Fādil Kashghari (H.S. 316) [Navoiy 1824–1830: 692, Hakimov 1983: 6–30]. This collection consists of sixteen works of Navā’ī (with the Khazā’īn al-ma’ānī complex there will be nineteen if included). The content and appearance of this kulliyāt differ from Istanbul, St. Petersburg, Paris, and Tehran ones. The collection begins with a Dibācha to Badāyi ‘al-bidāya and continues with Khazā’īn al-ma’ānī divans. The Khamsa poems are out of order. This means that the compiler of kulliyāt did not consider the Khamsa as a single composition but as independent poems. Folio 2a contains a register of works by an unknown author. On folios 2a – 13b the author gives a description of the contents of the collection. The works are arranged in the following order: Dibācha to Badāyi ‘al-bidāya (16b – 21a), a set of divans Khazā’īn al-ma’ānī (22b – 329b)

9 In this kulliyāt, all the verses of the Khazā’īn al-ma’ānī divan are given in alphabetical order.

framed with golden patterns. The hadiths are copied in thuluth calligraphy, and after each hadith, Navā’ī comments are given in the qit’a genre. M. Hakimov in the explanations to the catalog claims that this kulliyāt is a product of the Kashgar school of scribes. It is known that in the first half of the 19th century Kashgar fought China’s expansion [Taşağil 2002]. Obviously, the compilation of the kulliyāt in such a difficult situation, in 1824–1830, was symbolic.

CONCLUSION

As a result, we come to the following conclusions:

The collection of works of the poet in one volume is called kulliyāt. The collection may include lyrical, epic, historical, or scholarly works of the author. Several works of Navāī collected together in some catalogs are called kulliyāt, although they do not cover all the works of the poet. Despite this fact, we must continue to study these kulliyāts, taking into account the context of the era and the worldview of the compiler. Kulliyāt could be compiled based on the whims of the author, calligrapher, or customer. Kulliyāt compilations were basically copied by one calligrapher. Kulliyāts are considered a model of book writing and miniature. At the same time, miniatures of various art schools can be found in Kulliyāts. Prof. H. Sulaymonov believes that the Parisian versions (Nos. 316, 317) and the Suleymani copy (No. 4056) from Topkapı (No. 808) are the kulliyāt, compiled by Navā’ī himself. Although these versions are compiled differently, they are united by the fact that in all three versions there is no Mahbub al-qulub and Dibācha to Khazā’īn al-ma’ānī. Such a composition allows one to agree with the opinion of the specialist. A kulliyāt compiled by ‘Ali Shīr Navā’ī himself is not reproduced in any of the well-known lists. This phenomenon
testifies to the dependence of the methodology of compiling kulliyāts in different eras and the influence of literary tastes on this work.

D.S. Likhachev wrote: “The study of the text is the foundation for further discoveries in literary criticism” [Likhachev 1962: 29]. We believe that a critical textual study of the kulliyāt of Navā‘ī will provide the keys to a further understanding of the development of history and literature in the Central Asian region. Also, the publication of facsimiles of kulliyāt will be an important milestone in studying Navai’s literary heritage.

REFERENCES


