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“THE NEWLY DISCOVERED DIVAN OF YUSUF QARABAGHĪ: (958–1054 AH /1551-1644) WITH A NEW SCHOLARLY STUDY ON THE POET’S LIFE AND BIOGRAPHY”

Abstract

This article introduces the newly discovered *Dīvān* of Mawlānā Yūsuf Qarābāghī (958–1054 AH / 1551–1644), a prominent Sunni scholar and poet of the 16th–17th centuries. The study reconstructs his intellectual biography, including his education in Shiraz, migration to Transoxiana, affiliation with the Kubrawiyya Sufi order, and his scholarly and spiritual activities in Samarqand and Bukhara under the patronage of Imāmquḷī Khān. The sole surviving manuscript of his *Dīvān*, preserved in the Salar Jung Library and containing Persian and Turkish poems, is critically edited and analyzed. By situating Qarābāghī within the literary and intellectual history of Iran, Azerbaijan, and Central Asia, this study restores the long-overlooked role of this influential figure.

Keywords: *Yūsuf Qarābāghī, Samarqand, Bukhara, Qarābāgh, Divan, safavid*

Introduction

Mawlānā Yūsuf ibn Muḥammad Jān Muḥammadshāhī Qarābāghī (958–1054 AH) was one of the distinguished scholars of the 16th and 17th centuries in philosophy, logic, jurisprudence, and Qur’anic exegesis, and at the same time one of the outstanding poets of that era. He has been praised with titles such as “*Mawlānā-ye A’zam*” (*the Greatest Master*), “*A’lam al-‘Ulamā*” (*the most learned of the scholars*), “*Farīd al-Dahr*” (*the unique one of the age*), “*Wahīd al-Zamān*” (*the singular one of the time*), and “*Wahīd al-‘Aṣr*” (*the unique one of the era*) (10 s 423 ,11 s 216 ,9 s 138).

He was originally from the Sunni Mohammadshahi tribe, affiliated with the Otuziki clan of Karabakh, Azerbaijan. Due to the tribe’s Sunni background, Safavid-era Shi’a sources provide little information about him, and unfortunately, his place in the history of Iran has remained largely overlooked.

The earliest source that mentions Mawlānā Yūsuf Qarābāghī and provides information about him is Muṭribī Samarqandī, the author of two valuable works—*Tadhkirat al-Shu‘arā* and *Nuskha-yi Zībā-yi Jahāngīr*—who was his contemporary in Transoxiana. Muṭribī Samarqandī, regarding the birth date of Mawlānā Yūsuf, notes that when he intended to travel to India in 1034 AH, he went to visit Mawlānā. During the meeting, he asked about his age, and Mawlānā replied that he had reached seventy-six (1 s 217). The author adds: After returning from India, I again went to pay my respects to the Master and once more asked his age, and the Master responded by reciting a couplet stating that he was seventy-seven years old.

With this information, by subtracting seventy-six from the year 1034 AH/ 1624—or seventy-seven from 1035 AH/1625—the year 958 AH/ 1551 is obtained. After completing his elementary studies in Qarābāgh, Yūsuf went to Shiraz, which at that time was an important scientific and philosophical center. There, he studied under prominent Sunni scholars of the era, such as Mīrzā

Ḥabībullah Bāghnawī—also known as Mīrzā Jān Shīrāzī and famous as *Mullā-yi Naw*—and probably under Mīrzā Makhdūm Shīrāzī, one of the leading Sunni scholars of his time (10 s 423, 1 s 216).

It should be noted that Mīrzā Makhdūm Shīrāzī initially resided in Shiraz, and after being appointed to the position of *Ṣadārat* (chief religious authority) by Shah Ismā‘īl II of the Safavid dynasty, he migrated to Qazvin. In the early Safavid period, Fars was considered one of the major centers of Sunni scholarship, and some of its scholars were followers of the intellectual tradition of ‘Allāma Dawānī. Mawlānā Yūsuf Qarābāghī also wrote a commentary on *Sharḥ-i ‘Aqā’id-i ‘Aḍudī* by ‘Allāma Dawānī. He also mentions Shiraz in his poetry

بود شیراز طلبخانه اهلان، اکنون
کس نیامد سوی شیراز چه باشد باعث؟

Once, Shiraz was a gathering place for the true-hearted
now, no one comes to Shiraz—what could be the reason

In 989 AH, (1 s 138). shortly after the death of Shah Ismā‘īl II of the Safavid dynasty, Mawlānā migrated from Shiraz to Transoxiana together with his teacher, Mīrzā Jān Shīrāzī (5 s 384). Before them, Mīrzā Makhdūm Shīrāzī had already fled to the Ottoman realm. Mawlānā Yūsuf first settled in Samarqand and remained there teaching at least until 1013 AH, for Muṭribī Samarqandī writes:

“Now, in the months of the year one thousand and thirteen, in the capital city of Samarqand, he has spread the table of instruction before the seekers of knowledge, drawing students with the hook of affection and guiding them to their desired goal.” (10 s 423).

Unlike his teacher Mīrzā Jān, who paid no attention to Shaykh Khalīl-Allāh, the spiritual master of the Kubrawiyya order, Mawlānā Yūsuf became one of his disciples (10 s 424, 1 s 216).

He at times resided in the Ḥusayniyya Khwārazmiyya khānqāh in Samarqand—so named after Ḥusayn Khwārazmī, the master of the Kubrawiyya order and the spiritual guide of Shaykh Khalīl-Allāh. He even composed in this khānqāh the treatise he wrote on *Sharḥ-i ‘Aqā’id-i ‘Aḍudī*, the work of Mawlānā Jalāl al-Dīn Dawānī. This treatise, known as the *Risāla* or *Ḥawāshī-yi Khānqāhiyya*, was dedicated to Khalīl-Allāh as well (13 s 1).

It also appears that in the following verse, Yūsuf’s intended reference is Shaykh Khalīl-Allāh:

یوسفم شد نومرید شه قلندر عارفی
کآسمانها و زمینها پاره است از زندهاش

Yusuf, have become a disciple of a Qalandar mystic,
whose presence is so powerful that it rends the heavens and the earth.

Mawlānā later—and probably after Imāmquī Khān ascended the throne—migrated to Bukhara. Muṭribī Samarqandī, in *Nuskha-yi Zībā-yi Jahāngīrī*, which he composed in 1035 AH, reports the presence and teaching activity of Mawlānā Qarābāghī in Bukhara. He writes that Imāmquī Khān Bahādur Khān, the ruler of Bukhara (r. 1020–1051 AH), built a khānqāh for him in the Safīdmun quarter of Bukhara, where Mawlānā was engaged in spiritual discipline and teaching (11 s 216).

Imāmquī Khān was one of the poet-kings and culture-loving Uzbek rulers who greatly valued the company of poets and scholars—especially Mawlānā Yūsuf Qarābāghī. In addition to the khānqāh, he also built a large library for him in 1618. (9 s 138, 16 s 193).

Mawlānā, in several of his verses, has referred to his presence in Bukhara:

نه قاضی و نه شیخم در بخارا
نه مفتی و نه اهل اجتنابم
I am neither a qadi nor a sheikh in Bukhara;
neither a mufti nor one who renounces the world

and:

در بخارا مدتی زنارداری کرده‌ام
پیش بت در دیر مغ خدمتگذاری کرده‌ام

For a time in Bukhara, I practiced asceticism,
and I served before the idol in a Magian temple.

Mawlānā Yūsuf Qarābāghī was a sage and philosopher who, despite his scholarly stature, also composed poetry—so much so that Şā'ib Tabrīzī considered it fitting to include one of his couplets in his own *bayāz*. (8 s 195).

Muṭribī Samarqandī notes that in the year 1600, Mawlānā Yūsuf told him that he had repented from composing poetry. Yet, in his *dīvān*, there are verses that were clearly composed in his later years:

یوسف تو به هشتاد رسیدی چه شدی بیهوده به هر کو چه دویدی چه شدی

**“Yusuf, you have reached eighty—what have you become?
You ran through every street in vain—what have you achieved?”**

and

هفتاد و یک رسیده یوسف چه قوم خویش
مرگ است مرگ خویش و تبار رقیب تو

Yusuf has reached seventy-one—what of your own kin?

Death is the death of yourself, and also of your rival's lineage

It should also be mentioned that during his meeting with Muṭribī Samarqandī, Mawlānā Yūsuf—at Muṭribī's request—recited a beautiful *qaṣīda* for him at the end of their conversation. Mawlānā's poetic pen name (*takhalluṣ*) was **Yūsuf**, derived from his own name. According to Muṭribī Samarqandī, among poets who bore the same pen name—such as Yūsuf Andagānī, Khwāja Yūsuf Khaṭā'ī, Yūsuf A'raj, and Yūsuf Samarqandī—the poetry of Mawlānā Yūsuf Qarābāghī is the most distinguished. He was also addressed by titles such as **Ākhūnd** and **Kosa / Kosaj** (8 s 195, 12 s 5/810 , 3 s 240, 7 s 1285, 4 s 404, 6 v 9007 , s 3/1258, 2 s 1/206, 1 s 9/1319).

Mawlānā trained many students, among them **Wajihī Akhsikatū** in mathematics and **Murād-Beg Samarqandī** in philosophy.

Mawlānā Yūsuf Qarābāghī finally passed away in 1054 AH, and his son Khwāja Ya'qūb composed the following chronogram for the date of his father's death:

“*Raft Yūsuf ze dīda-ye Ya'qūb*” (“Yusuf departed from the eye of Ya'qub”) = 1054 AH (5 s 385).

Works

Mawlānā Yūsuf authored numerous works, one of the most important of which is his commentary (*hawāshī*) on Mawlānā Jalāl al-Dīn Dawānī's *Sharḥ 'Aqā'id-i 'Aḍudī*. This treatise was composed in 1009 AH and is also known as *Hawāshī-yi Khānqāhiyya*, because it was written in the Ḥusayniyya Khwārazmiyya khānqāh in Samarqand and dedicated to Mu'īn al-Dīn Abū Ḥāmid Khalīl-Allāh, one of the masters of the Kubrawiyya order. Āqā Ḥusayn KhalKhalī criticized some of

his notes, so Mawlānā Yūsuf, in 1623 in Bukhara, wrote a response to that treatise, which became known as *Tatimmat al-Ḥawāshī fī Izālat al-Ghawāshī*. (4 s 404).

Other works of his include:

- *Haft Janān* (in Persian, translated and published in the Republic of Azerbaijan)
- *Ḥawāshī Sharḥ al-Kātibī 'alā al-Isāghūjī*
- *Sharḥ al-Risāla al-Ḥanafīyya li-Muḥammad al-Ḥanafī*
- *Ḥawāshī Ithbāt al-Wājib al-Qadīm*
- *Ḥawāshī Sharḥ Ḥikmat al-'Ayn wa Ist'āra* (all in Arabic)(14 s 2/566, 15 s 13/331)

Manuscript Details and Notes on the Edition

Until now, the poetry of Mawlānā Yūsuf Qarābāghī has only been available sporadically in various *tadhkiras* and anthologies. The work now in your hands presents his poems based on the only extant manuscript of the *Dīwān of Yūsuf Qarābāghī*, preserved in a collection at the Sālar Jang Library in Hyderabad, India, under the catalog number A.N.m 1083 (2298). The manuscript consists of 39 folios, each with 17 lines, measuring 20 × 12 cm. This collection was copied on 6 Sha'bān 1050 AH in the city of Balkh (folio 124g).

The *Dīwān of Yūsuf* constitutes the first section of this collection, spanning folios 3 to 41. It contains *qaṣīdas*, *ghazals*, *rubā'īs*, *qaṭ'as*, and single-line verses (*mufradāt*) in Persian, as well as *ghazals* and *doublets* (*do-baytī*) in Chagatai Turkish. The manuscript suffers from missing folios at the beginning and worm damage in the middle. Only the *rubā'īs* and *qaṣīdas* are fully preserved and arranged, while the *mufradāt*, *qaṭ'as*, and *ghazals* (both Persian and Turkish) are scattered.

In total, this *Dīwān* or *small dīwān* contains:

- 84 *ghazals*
- 11 *qaṣīdas*
- 23 *rubā'īs*
- 1 *mathnawī* (*Sāqī-nāma* of 116 couplets)
- 1 *tarjī'-band*
- 17 Persian *qaṭ'as*
- 4 Chagatai Turkish *ghazals*
- 2 Chagatai Turkish *do-baytī*

The presence of a poem in the margin to complete one of the *qaṭ'as* (No. 16) in a hand different from that of the main manuscript, as well as the quotations of Yūsuf's poetry in *tadhkiras* and anthologies, likely indicates that a more complete manuscript of the *Dīwān of Yūsuf* once existed but has not survived.

Additionally, some scattered verses attributed to Mawlānā in various *tadhkiras* have been added at the end of this edition.

At the end of the *Dīwān of Yūsuf*, the following note appears:

"It should be known that I wished, for the sake of blessing, to write this quickly; Nadir Khān requested it."

The scribe probably refers to **Nadir Muhammad Khān** or **Nadir Khān**, the ruler of Balkh (r. 1020–1055 AH), who was forced to flee and seek refuge with Shah Abbas II of the Safavids due to an invasion by the Mughals. He is also the figure depicted in the painting of Shah Abbas II receiving him, located in the northeastern hall of the Chehel Sotoun Palace in Isfahan.

The scribe's seal appears on folio 81 of the manuscript, and the words are read as: "*Muhammad, 'Abd, Rahīm.*"



In editing the manuscript, the poems were first arranged by language (Persian followed by Turkish), and then the Persian poems were organized according to their poetic form: *qaşīdas*, *ghazals*, *mathnawīs*, *tarjī'-band*, *qaṭ'as*, *rubā'īs*, and *mufradāt*. Within each section, the internal order was arranged alphabetically according to the rhyme letters.

In correcting and emending the text, only limited analogical emendations (*taṣḥīḥ qiyāsī*) were made, which are noted in the footnotes. Occasionally, metrical irregularities appear in Yūsuf's poems, probably due to scribal error, and these have been corrected as far as possible. Furthermore, due to worm damage in the manuscript, in some cases the text could not be read; these lacunae are indicated with the symbol.

“At the end, one of his ghazals is presented as a sample.”

Seydinə qildi təğafül şahımız səyyādımız
Tökdi qanlar cor ilən sultanımız bîdadımız

Kəbədə botlar sucûdin bizgə təlim eylədi
Qıbləmiz ol rəhnamamız pîrimiz üstadımız

İkki âləm xəlq-i içre bizni rosvâ eylədi
könlümüz bedxâhımız azurdəmiz nâşadımız

Neylərəm cənnətni kim bəsdor xayâl-i qaməti
Sıdremiz Tübâ-larımız sərvimiz şemşadımız

İkki âləm xəlqi bilsun kim Anıñ didârıdır
Dînimiz îmânımız həm cânımız cânanımız

Minub at tərтіb qılıç Yusuḫ qanı dinub çıxar
Yarımız bî rəhmimiz xunxarımız cəllâdımız

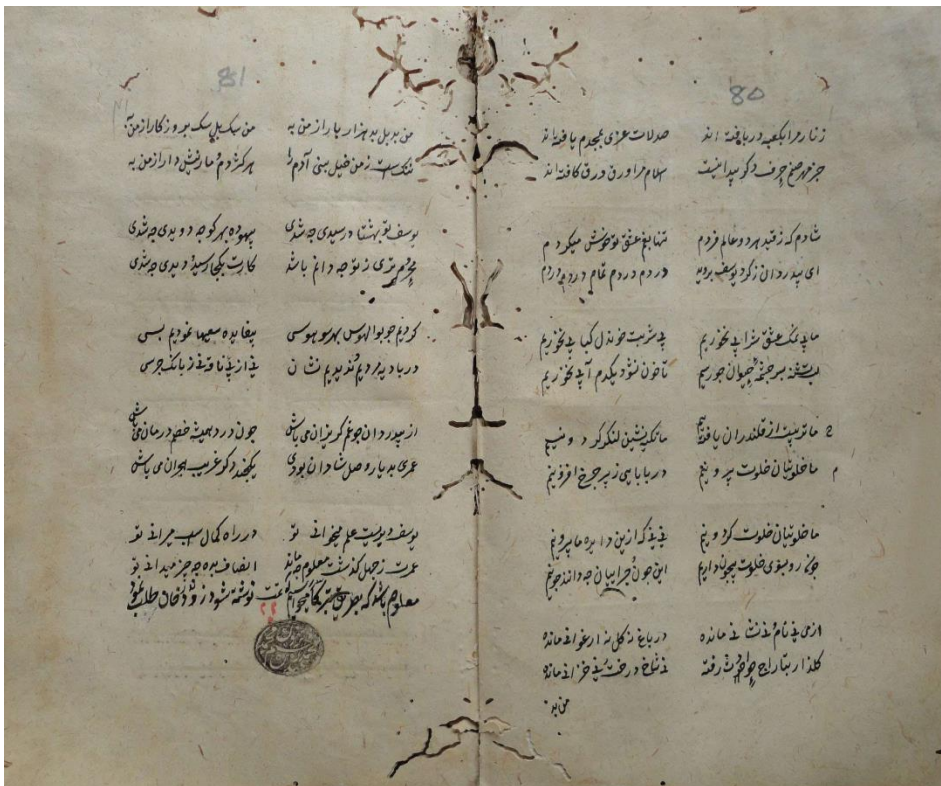
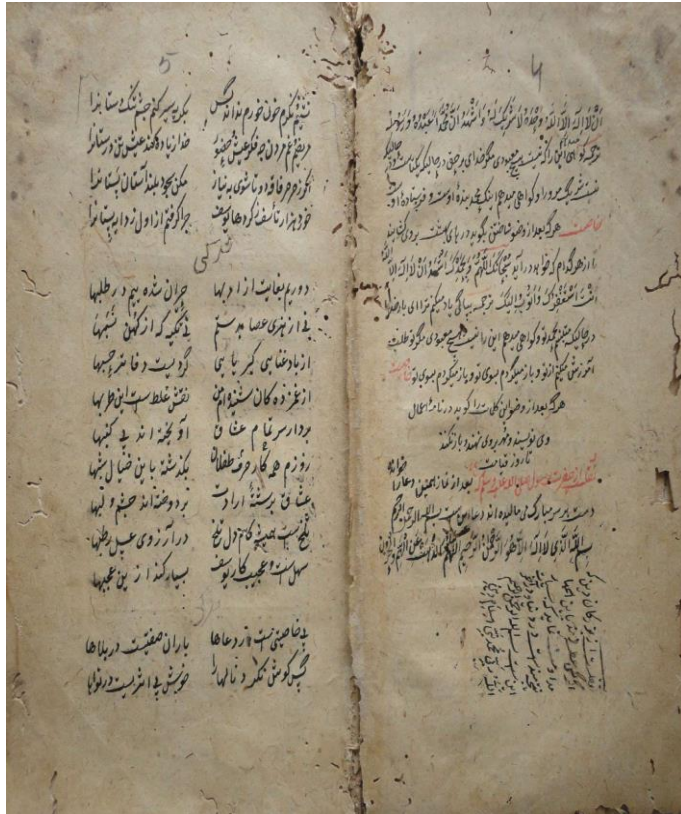
تۆكدى قانلار جور ايلن سلطانيمىز
قبلىمىز اول رهنمامىز پيرىمىز استادىمىز
كۆنلومىز بدخواهيمىز آزردهمىز ناشادىمىز
سدرهمىز طوبى لارىمىز سروىمىز
دينىمىز ايمانىمىز هم جانىمىز جانانىمىز
يارىمىز بى رحمىمىز خونخوارىمىز

صیدینه قیلدی تغافل شاهیمیز صیادیمیز
کعبهده بتلار سجودین بیزگه تعلیم ائیلهدی
ایکی عالم خلق [بی] ایچره بیزنی رسوا
نئیلهرم جنتنی کیم بسدور خیال قامتی
ایکی عالم خلقی بیلسون کیم آنین
مینوب ات تارتیب قیلیج یوسف قانی

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Salarjung Museum A.N.M 1083



Xülasə

Bu məqalə XVI–XVII əsrlərin görkəmli sünni alimi, sufi şairi olan Mövlana Yusif Qarabağının (958–1054 h.q. / 1551–1644) yeni aşkar edilmiş *Divanını* təqdim edir. Tədqiqatda onun intellektual və mənəvi bioqrafiyası yenidən qurulur; Şirazda aldığı təhsil, Transoksaniyaya köçü, Kübrəviyyə sufi təriqətinə mənsubiyyəti, eləcə də İmamqulu xanın himayəsi altında Səmərqənd və Buxarada həyata keçirdiyi elmi və irfani fəaliyyəti araşdırılır. Araşdırmanın əsasını Salar Cəng Kitabxanasında mühafizə olunan və fars və türk dillərində şeirləri ehtiva edən Divanın yeganə məlum əlyazması təşkil edir. Məqalədə sözügedən əlyazma tənqidi nəşr prinsipləri əsasında hazırlanmış, həmçinin mətnşünaslıq metodları ilə ətraflı şəkildə təhlil edilmişdir. Yusif Qarabağının İran, Azərbaycan və Mərkəzi Asiyanın ədəbi-intellektual tarixi kontekstində yeri və rolu müəyyən edilərək, erkən yeni dövr İslam intellektual mühitində təsirli olmuş bu şəxsiyyətin indiyədək yetərinca qiymətləndirilməmiş əhəmiyyəti üzə çıxarılır.

Açar sözlər: *Yusif Qarabaği; Səmərqənd; Buxara; Qarabağ; Divan; Səfəvilər dövrü; fars və türk poeziyası; Kübrəviyyə*