Is Attār’s Fotovvatnāme in Istanbul...?

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Abstract
Farīd ud-Dīn Attār, one of the prominent and leading poets of Eastern literature, still keeps researchers busy not only with the valuable works he has left, but also with the numerous works doubtfully belonging to him. Fotovvatnāme of Attār is one of these works, which has provoked deliberations concerning authorship for nearly a century. Spanning from Germany to Pakistan, these lengthy deliberations have encompassed the copies existing in Turkey, Iran and Romania, but poets such as Hātifī of Hargird and Īzā'-i Mervī, and scholars such as Said Nefisī, Franz Taeschner and Abdülbaki Gölpınarlı have not yet come to a definite conclusion. By setting out from a manuscript, which is registered in Istanbul University Central Library’s Persian Manuscript Collection, Number F 1288 and which has not been seen or evaluated by the above mentioned scholars, this article will bring the deliberations to a new dimension and the text cited will be published for the first time in its original script.

Keywords
Classical Literature, Fotovva, Fotovvatnāme, Attār, Akhī, Manuscript, Critical Edition

Starting from the time of the Prophet Muhammad and continuing increasingly, the establishment and adoption of Islam in the regions where it spread through the conquests do not indicate a time period only in the field of research of those studying the history of belief. The processes of conversion and alteration of the established cultures, which are usually imposed with the political projects, the restructuring of the social layers

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and institutions accordingly, the changing perception of art and works of art along with the individual and society, exist as a multilingual, versatile, complex socio-political process concerning in totality the cultural history of an important part of today’s world geography. One of the cultural elements of the mentioned history which is emerging from the dark – drastically still not enlightened – labyrinths is the ideal of *fotovva* which has become rather organized under the name of Ahilik [the Institution of *Akhi*] (Köksal 2005) in Anatolia.

Starting from the first century AH when it was mentioned as one of the virtues of Sufism until the fifth and sixth centuries AH when it was entirely institutionalized, the concept of *fotovva* has been an important item on the agenda of the cultural, moral, political, social and economic life in most parts of the Islamic geography. Although it grew into a medium of political power in the hands of the Abbasid caliphs, the history of *fotovva* spanning many centuries is a field worthy of study for various disciplines today. However, the characteristics that make the history of *fotovva* so fertile involve difficulties for scholars in these fields. *Fotovva*, which has left political and cultural tracks in the geographies of the Arabian Peninsula, Iran, Middle Asia, the Central East, Anatolia, the Balkans and even North Africa, has a complex structure spanning from the local details to historical-social conversions in these regions and can only be analyzed by multilingual readings and versatile comparisons. Besides the studies of the original sources written in Arabic, Persian and Turkish, following the research on *fotovva* in many different countries of the world, especially in Europe, together with the Arabic, Persian and Turkish world, also means a thoroughly difficult process which exerts the lifetime of men and their assets. Consequently, as it is in almost every field of research, studies based on translation and comparison acquire great importance for research on *fotovva*.

Written both in verse and in prose in Arabic, Persian and Turkish, the *Fotovvatnāmes* which are the historical codes of laws of the *fotovva* doctrine are the principal sources of the studies on the subject (Ocak 1996; Öztürk 1997, Torun 1996, 1998; Afshari 2003; Bilgin 1992; Gölpinarlı 1954-1957; Arslanoğlu 1997b). Particularly in the examples written in prose, the establishment of *fotovva* by Çâr Pîr (Prophet Adam, Prophet Noah, Prophet Abraham, Prophet Muhammad), the *Ghadir Al-Khumm* event and succession to 'Ali, and *fotovva* ceremonies such as ahd (lit. pledge of loyalty), biat (lit. oath of allegiance), kardaşlama (lit. welcome into the group), helva gönderme (lit. serving halva) and şed kuşanma (lit. girding with waistband) are explained in detail. The rules of *fotovva*, which are subsequently listed– even sometimes designed to be learnt by heart in
question and answer form – and each of which is called adab (lit. prescribed Islamic etiquette), are the common content of all fotovvatnāmes, in verse or in prose. These rules of adab virtually portray the character of a ḍatā (lit. a member of fotovva). Accordingly a ḍatā should be righteous, peaceful, trustworthy, pious, kind, generous and modest. A ḍatā is open-handed, open-hearted, neighbourly and munificent, and a ḍatā is not interested in other people’s behaviour, is not engaged in gossip and is virtuous. He knows about what he talks; he is loyal, bountiful, friendly and soft-spoken. Both his friendship and enmity are for the sake of Allah. He behaves with kindness even to those who harm him. He is not haughty, he is modest. He does not slander; he is compassionate and patient. He favours the dervishes and believers. He guards secrets and overlooks faults. He represses his anger. He is helpful to everyone, first of all to his neighbours. He loves solitude. Fotovvatnāmes also organize the everyday behaviour of this sample man, generally described by covering the main features. They explain etiquette – how to sit down and stand up, how to behave at table, how to go to shopping, how to visit people suffering from an illness, how to visit graveyards – which it is obligatory to obey in detail.

The ideal of fotovva, which promises a total moral revolution to the society, has an opulent collection of texts extending over a vast geography, even for today. Within this vast geography, Iran attracts attention as one of the regions where fotovva developed historically. The fotovva scholars in Iran are rich in number and quality, in contrast to the modest progress in Turkey. “Fotovvatnāmehâ va Resâ’e Khâksâriyeh (30 Treatises)”, which was published in 2003 (1382 SH) by the Iranian fotovva scholar Mehran Afshari, is a new and important work that demands mention. In this work 30 manuscripts of fotovvatnāme and treatises of Hâksâriye are published comparatively and there is also a comprehensive section of analysis written by Afshari.

Among the 30 texts compiled by Afshari in his valuable work there is a text differing from the others because of the centenary disputes about it. Entitled as Fütüvvetnâme-i Seyyid İzzî-i Mervî, this modest masnavi consists of a minimum of 80 a maximum of 84 couplets according to the copy and is in the form mafā’îlun / mafā’îlun / fa’ülun of the Hajaz class of meter.

Permanent debate about its author rather than its content and style make the above mentioned work interesting. The fifth treatise of the work, Fotovvatnāme of İzzī opens with a preface by Afshari relating to the information on the text and its copies as in the case of other texts. As to this preface, the text was first published in the Corrected Divan of Attâr by Said Nefişi in 1959 (1339 SH) and since then it has been known as “Fotovvatnâme of
Attār” in Iran\(^1\). While some of the subsequent publishers of Attār incorporated it under the title of “Fotovvatnāme in verse” in publications (Dervish: 92-95), some of them excluded it (Bediüzzaman Fürüzanfer 1381 SH). The Pakistani scholar Muhammed Riyāz has an article titled “Füütüvvetnâme-i Attār yā Hâtifî” on the text ascribed to Hâtifî of Hargird (Huart 1997: 370; Öztürk 1997: 468)\(^2\) by Prof. Dr. Franz Taeschner in his article published in 1932 (Taeschner 1932). Muhammed Riyāz affirms that this fotovvatnāme could not be ascribed to either Attār of Nishapur (d.1229) or Hâtifî (d. 1521), or Attār-i Tûnî or one of the other Attārs in terms of its language and style (Riyāz 1348 SH: 86-92). By noting that Nefîsî did not mention the source of the text he published when attributing it to Attār, Riyāz suggests that it could have been taken from a handwritten divan of Attār kept in the Istanbul Hâlet Efendi Library, as indicated in the preface of the Nefîsî publication. According to Riyāz, unaware of the copies that each of them used, Taeschner and Nefîsî have published the same text, ascribing it to Hâtifî and to Attār under the guidance of the manuscripts. As regards to the age he lived in and the references in his other works, it is reasonable to assume that Attār had written a fotovvatnâme or a poem dealing with fotovva. On the other hand, it is not reasonable that Hâtifî, who lived between the second half of the 15\(^{th}\) and the beginning of the 16\(^{th}\) century and who wrote a Shahnameh for Shah Ismail, also write a poem about ehl-i fetāyān (lit. members of fotovva) and ayyārān (lit. a class of warriors, associated with fotovva) at a time when they were under persecution. However, when the language and style of the poem is compared with Attār’s other works, it becomes quite difficult to attribute the text to him (Riyāz 1348 SH: 89-92). Eventually, in M. Riyāz’s article dated 1969, the text was re-published as 84 couplets, attaching the couplets the Nefîsî and Taeschner publications did not mutually include in their own publications (Riyāz 1348 SH: 89-92).

M. Afshari brings up another dimension to all these discussions. Based on a collection in the Central Library of the University of Tehran (with the date of copy July 12, 1441 and registration nr. 3528) Afshari assumes that the fotovvatnâme was written by Seyyid İzzâ-i Mervî. The reasons for this assumption are thus:

I.

مکن زنهار این معنی فراموش
همی کن بند من چون حلقه در گوش

“Do not forget what I told you; My advice should always be in your mind.”

While the 80\(^{th}\) couplet is as such in other copies, in the manuscript from the University of Tehran it is recorded as a pen name couplet:

مکن زنهار این معنی فراموش
همی کن بند عزی حلقه در گوش
“Do not forget what I told you; İzzī’s advice should always be in your mind.”

II. The 82nd couplet does not exist in the manuscript from the University of Tehran, whereas in the other copies it is as such:

ارگ خواهی که این معنی بدنا
فتوت نامه عطر خواهی

“If you want to comprehend this meaning/fotovva (really), you have to read the Fotovvatnāme of Attār.”

In fact, this is the only reason that Said Nefīsī attributed the poem to Attār.

Although Mehran Afshari did extended research on Seyyid İzzī-i Mervī—presuming that he lived in the 14th century setting out from the date of the copy—he points out that he did not encounter any information. However, Afshari’s research led him to two new copies (Rum 1, Rum 2). One of the copies, entitled “Fotovvatnāme of Sheikh Attār” which is kept in the Library of the Romanian Oriental Studies Academy (Rum 1, M 178, Central Library of the University of Tehran, microfilm nr. 6225) is a manuscript presumably from the 15th century, and the other one belongs to an earlier period (Rum 2, Central Library of the University of Tehran, microfilm nr. 3761). After giving this information, Afshari re-publishes the text, comparing the mentioned five copies (S. Nefīsī, M. Riyāz, University, Rum 1, Rum 2) and shows the differences of the copies in the apparatus (Afshari 2003: 36-42).

A manuscript which has not been seen by the above-mentioned scholars is registered in the Persian Manuscript Collection of Istanbul University Central Library’s under the number F 1288. Abdülbaki Gölpınarlı cites the mentioned manuscript for the first time (1950: 15-16) and gives us information in his comprehensive and praiseworthy article entitled “İslam ve Türk İllerinde Fütüvvet Teşkilatı ve Kaynakları” (The Institution and Resources of Fotovva in the Islamic and Turkish Regions):

A Fotovvatnāme registered with the number 1288 among the Persian manuscripts in Istanbul University Central Library is attributed to the great Sufi poet Farīd ud-Dīn Attār (627 AH / CE1230). In this treatise which is a masnavi of 192 couplets and is in the meter of <<mafā`īlun / mafā`ılun / fā`ılun>>, it is told that there are seventy two orders of fotovva such as generosity, righteousness, open-heartedness, virtuousness, loyalty, returning good for evil, bountifulness. In this masnavi, two times Ahī (Akhi), for expressing the disciple of fotovva two times terbiyet (terbiye) (lit. education) are uttered, in two couplets the name
of Attār is cited, and by the end of the text it is advised to refer to Nizāmī’s <<Penc-genç>> intentionally. It is ambiguous that this masnavi which was not seen by Āka-yi Said Nefīṣī and Prof. Ritter belongs to Attār. ... In short, this masnavi does not deal with the principles of fotovva but its aspects and conditions.

The first 80 couplets of the mentioned masnavi – which Gölpinarlı assumes to be only doubtfully belonging to Attār – is the masnavi itself which S. Nefīṣī ascribed to Attār, F. Taeschner to Hātifī, and finally M. Afšari to İzzī-i Mervī. In fact, by using another manuscript Nefīṣī included the mentioned fotovvatnāme in the Corrected Divan of Attār (1959) which he published 19 years later than his Attār biography dated CE 1940 (1320 SH) (in giving reference, Gölpinarlı claims that Nefīṣī probably had not seen this manuscript) and 10 years later than Gölpinarlı’s article. It is also noteworthy that in the same article the late Gölpinarlı provides information about the manuscript published by Taeschner in the name of Hātifī in 1932 (1949-1950: 23). “Hātifī also has a Fotovvatnāme of 84 couplets and this treatise in verse is creditable to bring out the power of the member of fotovva in Iran in the 15th century. This treatise notifies that there are seventy two orders of fotovva and it does not deal with its principles. This treatise was published in Leipzig in 1932 by Taeschner as photocopy; its 11th and 14th couplets include the term <<ahı>> (Akhī) and its 69th couplet the term <<terbiyet>> for the word ‘disciple’.” Apparently, the absence of the couplet including the name of Attār in Taeschner’s manuscript misled Gölpinarlı and the similarity of the first 80 couplets of the Istanbul manuscript and Taeschner’s publication escaped Gölpinarlı’s notice.³

The manuscript in Istanbul which has a red heading (شیخ عطار {قدس سره} فتوتنامه (Fotovvatnāme of Sheikh Attār [lit. a word for the expression of respect]) and which is compiled uninterruptedly and continuously as 180 couplets, is complemented with a couplet called mahlashane (lit. house of the pen name) including the pen name Attār, and a piece of masnavi in 10 couplets – follows again continuously – quoting a conversation between Prophet Luqman and his son. Regarding the entirety of the text, it can be suggested that these 10 couplets were placed by the transcriber inadvertently next to the Fotovvatnāme because they use the same meter. In fact, between these 10 couplets referring to Nizāmī’s Penc Genç and the couplet including the pen name Attār there is a line drawn with another pen and a mark put afterwards. Although there is no record of the date of copy and the transcriber, this manuscript which could contribute to the publication of Afshari – with
its critical edition—could also facilitate vital progress in the discussions on *Fotovvatnāme of Attār* that have lasted nearly eight decades.

Setting out from the poems in the Turkish postscript, probably written by the same person (Kemalpaşazade, Muînî, etc.), it is assumed that the manuscript is at the earliest from the beginning of the 16th century and from Anatolia. As in the copies of Taeschner, Nefīsī (Hâlet Efendi), Tehran and Romania, this manuscript also begins with these couplets:

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الآ ای هوشمند خوب کردار نگویم با تو رمزی چند ز اسرار
چو دا نش داری و هستی خردمند بیاموز از فوت نکته چند
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“Hey you, the good-tempered, clever one! Let me utter some secrets with symbols to you. Be clever and well-informed, so you can learn some witty remarks (important points) on fotovva.”

In common with the other copies, the first 80 couplets make us think that it is one of the texts belonging to the second period of the *fotovvatnāme* tradition that begins with Sühreverdi (*Rasâlatu’l-Fotovva*) (13th-14th centuries). The *fotovvatnāmes* of this period have the identity of regulations where the principles of *fotovva* are listed, while *fotovva* is to be accepted as an independent ideal of the institution. It is also the period when the terminology on *fotovva* begins to be created anew. The texts including detailed information on customs and principles were *fotovvatnāmes* of the third period written mainly after the establishment of ahi (*akhī*) trade guilds (Ocak 1996).

This section of 80 couplets—accepted as belonging to İzzî-i Mervî by M. Afshari, basing his conclusions on the manuscript in the library of the University of Tehran—indicates that it is a poem written at the age of maturity of the poet in terms of its poetic technique. The construction of the poetry gives the impression that the poet is not one poet with the ability of a profound and artistic style. His language is simple and fluent; his style is comfortable, sincere and unimposing. As in every product of the tradition, although the character of “pendnâme” (lit. book of counsel and advice) is in the forefront, the addressee of the poet is not only from among the postulants of *fotovva*, the candidates of *akhī*. Three couplets (couplet 40, 49, 65) which directly target *akhī* and give advice about its education and proprieties, make us assume that he is a civanmert (*javānmardi*) holding a rank at least of zaîm or kebir—these ranks are equal to the posts such as ahi, yol ata, nakib, nakibü’n-nukebâ, şeyh, etc. in the Anatolian tradition.
The *masnavi* – as stated by the poet – was written in verse in order to introduce the 72 orders (82 in the Tehran manuscript) of *fotovva*. The number of these orders, some of which indicate the same virtues, differs in the *fotovvatnāmes*. Actually, specifying the indicated virtues with a definite number is not noteworthy as more than a narrative method which is used in order to increase the didactic power of the text. What is important is not the number of the orders but their content. Except for some orders such as “çok ‘terbiye/yol oğulu’* sahibi olmaya tamah etmeme” (lit. not to covet having too many disciples) and “libası herkesle paylaşmamak” (lit. not to share the garment with everyone) – which have not attracted our attention in the Turkish *fotovvatnāmes* we have met – almost all the orders considered for *fotovva* and members of *fotovva* by the poet overlap with the *fotovvatnāmes* in Turkish.

In Afshari’s comparative publication of 84 couplets, four couplets – couplets 11, 27, 57 and 80 – do not exist in the Istanbul manuscript and the order of couplets 50, 54 and 56 is different. Although it cannot be said that the manuscript designated as Rum 1 by Afshari and the manuscript of Nefīsī are copied from the Istanbul manuscript and from each other because of the volume of the text, the order of the couplets and the differences they comprise, it is understood that they have the same lineage. Unlike the Tehran manuscript, the Istanbul manuscript does not include the pen name İzzī, neither do the other copies. The words written as *yend عزي* in the Tehran manuscript are written as *yend من جون* in the Istanbul manuscript. The last two couplets of the other copies correspond to couplets 79 and 80 of the Istanbul manuscript. In these couplets supplicating the yol erenleri (lit. disciple) advising them to read the *Fotovvatnāme of Attār* the strong impression of the classical tone of the epilogue is / can be (is:%100 can be:%50) sensed.

“*If you (really) want to comprehend this meaning/fotovva, you have to read the Fotovvatnāme of Attār. As long as you follow in the footsteps of the members of fotovva may God help you both in this world and in the other world.*”

While the other copies end with these couplets, the Istanbul manuscript continues without interruption. In the section starting with the couplet 81, the sound duplications, traditional similes, classical figures of speech and eminent diction remind us that we have definitely encountered a distinct artist:
“Do not take pride in having goods, properties and money. For the world
bore/saw a good many like you.”

This section of 100 couplets indicates the moral virtues of fotovva, as the
first 80 couplets do. However, the sincere and simple diction of the first
section is replaced with an eminent diction which is livelier, more elab-
orate and more artistic. The couplets on “the virtues of taciturnity,” where
the differences in sound and style between the two sections reach a peak,
are quoted to provide an example:

That master of the religious order gave the answer: “Truth has ten seg-
ments in reality.” If you are listening to me carefully, let me utter. One of
the segments is to talk very little, and the rest (nine) is to be taciturn. By
being taciturn keep your sorrow secret. (Don’t you see?) The nightingale
is in the cage for it continually warbles. If your soul gets used to be taciturn,
every part/cell of you begins to utter with you. Like the (unnecessarily
flowing) fountain, how long will you speak? (Be taciturn!) If you become
taciturn, you’ll be the ocean.”

In the last couplet of the text, the pen name Attār is mentioned. However,
different from the couplets 79/83 – of the copies including the first 80/84
couplets, advising the reading of the Fotovvatname of Attār – this time we
encounter a precise couplet where the pen name of the poet is mentioned
which has the classical manner of self-glorification:

To answer the question: ‘By whose
meaning
by the sound of a sea

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bilig  
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“Hey Attār! You are forming pearl(s) with the diamonds of words in the sea of the meanings.”

As a conclusion, the first 80 couplets of the Istanbul manuscript which are compiled without interruption were copied at different times as independent copies, and these copies were published by the scholars who have not seen the Istanbul manuscript, attributing them to Hātifī, Attār and İzzī-i Mervī until today. There are also some scholars, like Muhammed Riyāz, who think that the mentioned text could not belong to Hātifī or Attār. As is understood, Abdülbaki Gölpınarlı – the only scholar who has seen the Istanbul manuscript, although he could not see the other copies – could not have the opportunity to study the text in depth, and therefore he abstained from saying that the masnavi, which seems to have two pen name couplets, belongs to Attār. Contrary to Gölpınarlı’s view, M. Afshari, who had not seen only the Istanbul manuscript, setting out from the other copies, and publishing the first 80 couplets (as 84 couplets) comparatively, assumes that the masnavi belongs to İzzī by relying on the Tehran manuscript titled قنوت نامه از گفتار سید عزی مروی، رحمت الله عليه.

We are of the opinion that the first section of 80 couplets of the Istanbul manuscript, which was published by being ascribed to different poets by the scholars, and the second section of 100 couplets – beginning from couplet 81, and which were written completely in a different style – were works of different poets. In fact, the first masnavi ending with the advice to read the Fotovvatnāme of Attār and whose number of couplets reaches 84 in different copies, gives the impression of a complimentary simple nazire (lit. parallel poem) based on the Fotovvatnāme of Attār written in a later period. We did not encounter the second masnavi of 100 couplets among the works of Attār we accessed. Setting out from its language and style, the ones who should decide whether it belongs to Attār, or not, are the scholars who are experts on Attār. In order to provide assistance to them we are publishing the whole text as an appendix to the article. The final solution to the matter depends on the new and significant copies being accessed.

Notes
1 The text is placed between pages 666 and 669 of the Nefīsī publication. In his noteworthy literary history published five years later than the publication of the mentioned Corrected Divan of Attār, the late master mentions this modest fotovvatnāme among the works he assumes belonging to Attār (Nefīsī 1344: 115). Nevertheless, in the articles of the old and new encyclopaedias written on Attār there is no evidence of fotovvatnāme, even among the lists of works ascribed to him (Ritter 1997: 7-12; Şahinoğlu 1991: 95-98).
2 In both articles there is no reference to a fotovvatnāme belonging to Hātifī.

3 In another article on fotovva published six years later Gölpınarlı touches upon the matter of the Fotovvatnāme of Attār. During the evaluations on Molla Hüseyin Vāiz’s Fütüvvetnāme-i Sultānī, as there are some couplets of Attār according to the quotations the author gives, Gölpınarlı states thus: “Besides these books, Molla Huseyn Vāiz quotes three couplets of Attār – written on fotovva in the meter of <<fā`ūlun / fā`ūlun / fā`ūlun >> – from <<Kavâid-al Fūtuvva>> whose author is not known (2b). A fotovvatnāme in verse registered with the number 1288 among the Persian manuscripts in Istanbul University Central Library is attributed to Attār. However, these three couplets do not exist in this fotovvatnāme written in the Persian language and in verse. Essentially ascribed to Attār, the fotovvatnāme is written in the meter of <<ma`fī ilun / ma`fī ilun / fā`ūlun>>” (Gölpınarlı 1956: 130).

4 In the Persian tradition of fotovva, nakîb (lit. chief) is called “peder-i Ahdullāh” and terbiye (lit. disciple) “ferzend.” This information is not included in M. Afshari’s publication where he also makes an analysis of the terminology. However, this information is given by Abdülbaki Gölpınarlı in his article on Molla Hüseyin Vāiz (d. 1504-1505) and his work, Fütüvvetnāme-i Sultānī in Persian (Gölpınarlı 1956:134).

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Appendix

فتوت‌نامه شیخ عطار صقسد سره

لا ای هوسام‌خبد خوب کردار
بگویم با تو رمزی چند زاسار
چو دا نش داری و هسسند خردصد
بیاموز از قتود نکن‌جا ند.
که تا در راه مردان، ره‌دهندت
کلا سروری بر سر نهندت.

اکر خواهی شیبدن گوش کن بار
زمانی باش با ما محرم راز.

چنین گفتند پران مقدم
که از مرنی زدندگی در جهنم دم
که هفتاد و نهم شیرت قنوت
یکی زان شرطها باشد مروت
بگویم چنان چود یک جمله راز
که تا چشمت بین [نری] شود باز

نخستین راستی را پیشه کردن
چو نبکان از بندان دنیه کردن
همه کس را به باری داشته دوست
نکن تان یکی مغاز و دکر کوست.

ز بند نفس بد آزاد بودن
همیشه یاک باید جشن دامن
وکر اهل قنوت را وفا نیست
همه کارش به جز روی و ربا نیست.

کسی کورا جوان مدریست در تن
بی‌خیابی مشت در دوست و دشمن
پهکس خوانستی می‌باید نام
اکر خواهی بخشید نبود زبایت

مکن یا بانا کسی کو با تو بکر
تو تینگی کن اگر هستی چوا نمرد

کسی کر مهر تو برید پیوند
بماردی جان و دل در مهر او بند.

از ای هوسام‌خبد خوب کردار
پشیم‌کن خوری ترسم یکی روز
ترا اوک ابی ارد مردمی ژور
که بینی خویش‌نی را ساخت از مور.

مراد نایمردادا نارآور
که تا پایی مراد خویش دیکر

مگو هر که خواهم کرد این کار
اکر دستت دهه می کن‌گپدار

کسی کو را به چشم آذر حیا نیست
فتوت در جهنم را روا نیست.

فتوت دار شو جون با دل آزار
نابشد در جهنم را کسی یار.

در ره خویش‌نی بینی نکنجد
بیچ خاکی و سکینی نکنجد.

فتوت ای برادر [بردیپرست
نه کرمی و سریزه باغ زاریست

بده نانی با رید نامت ای دوست
چه خوش‌تر در جهنم از نام نیکوست.

زبان و دل یکی کن با همه کس
چنان کز پیش باشی [ییش] از پس

مکن چهری که دمیدن را نشاید
وکر گوئی شبندی را نشاید.

طبق پارسیز زد دمکس
که نیکو نیست فاسق را سرانجام

مکن با هیچ کس توزیر [و] دستان
که حیات هست کار زیردانست.

در رهنتی دار را کهن مردم
که کن داری نش آین مردم.
چو خواهند برو زن‌هار پی هیچ
کرخت کر نیم نان باشد مکرو هیچ
بجاح کر بازماند اندرین راه
بی‌نشست فرود جات اتکه
دماغ از خبر خالی دار بی‌پوست
نه سبیلاتی که کبیری عذر بردهست
توضای کن تواضع با خلاق
تکبر به چیعه کی خودار مرفین
که افزیج‌سمن کاهش جان

سخن‌نرم و لطیف و تازه می‌کوب
نه برون از حد و اندازه می‌کوب
مکرو راز دات با هر کشی بز
که در علم نابای محرم راز
حسد را در فنوت ناشد
حسود را راه آهن‌کبیر ناشد
اخی را چور طعم باشند فرزند
بر زن‌هار از وی مهرا و یپوند
اکر گفتی زدی انا بجا لی از
اکر خود می‌روه سر در سر کار

یخو هرگز مروه راه فنوت
یخو رفتن کجا باشند مروت
ریتاغ کش که مرد نهض پور
یوند از کاو و خر سبیل کمرت
مرو ناخواهند تا خوری نبینی
چو رفتن جگ خوری نبینی
بچش شهوت اند دوست منگر
ز دشتمن کامآ کردی ای برادر
ز تک بی‌پنون فنوت راست ناید
که کچ بین نفوت رشاد
که ایمن نبست هرگز مروه کام

فورت چیست داد خلق دادن
باب‌ی دستگیری ایستادن
هر آن کس کی خودم مغور باشد
به فرستنک‌س دیش دوی باشد
ادب را روش دار اندر همه جای
مکن با این داد هرگز محابای
بختم می‌توان این ره بریدن
بدین کوپکان توای می‌روندن
بعزت باشی تا خوری نبینی
چو بازی کردن ایبگری نبینی

کر آبید از درن سیلاب خون بز
پیوندارش بزربر هرال راز
مر نام کسی جز با نکوی
اکر اندر فنوت نام جویی
بعضاین در میفگن خویشتن را
میجو آخر بلای جان و نبا را
هوای نفس خود بشکن خدا را
مده از بیش حاجت هوا را
چنان ترینیت کن بیور جوان را
که حجلت بر نینفاند این و آن را

نصحت در نهایی بهترین آید
گره از جان و بندر از دل کشامد
لیاس خودکه هر نا سرا را
بگوی جان شنو این ماجرد را
میان تنیت زن روی می‌بند
که بپاشد در کنارت همچج فرند
فونوت چوی اکر داری قناعت
همه عالم رنسر از بی‌پشت
Ceylan, Is Attār's Fotovvatn in Istanbul...?

Ceylan, Is Attār's Fotovvatn in Istanbul...?

مشوه مغور ملک و مال و دیوان
که دنیا بار دارد چون تو بسیار

خدا را زان برست از چن پرور
که استحکام دارد وز طمع دور

به چرا خدایا بردا می دار
حدرا تا نواز از یاد مگداش

پیکری که مدخواهی او خواه
کریز بهتر نباید هیچ درکه

آکر از خویشتن خوشودی ای دوست
یقینی م دان که این خشودی اوست

بپتاغ خویز کو زو مصصت دور
که ندید طاقعتی بامصصت دور

ز بسی تنده مشو تو زود در خشم
که ناری هیچ کس را نیز در چشم

مکن از کنیه خود سینه برسوز
که خود در سوختن عتی تب و روژ

حریمی را مکن بر خویشتن جبر
که چان یاک تو گرد در تن سبیر

دروغ و کمر مکو از هیچ راهی
نیافتشر زین برت هرگذ کناتی

حسد کر بر نهادت خیر گردید
دالن از زنگانی سبی گردد

چو کاری را خواهی کرد کام
بی بین می را چه سزان دارد سرانجام

مکن هرگذر تو احمق را کرامی
که احمق در غلط افند ضخمی

مکن هرگذر بیش احمقان راز
مده هرگذر چواب احماقان بار

بستگ و هنگ بانش و هیچ مشتاسب
بسیر اندر مدو ماند سنبیب

بمعار خرد کر سخته گردن
چو سیم خان خالی بخته گردن

بهر باری که اندر شهوان آبی
چو خو بستی دهی از خود جدایی
چو عسیسی پاش خندان و شکته
که خر باشد ترش رو در گرفته

بخوی و برشت ناتوانی
مده ازار بر کس توانای
آخر مرده نه ای در برده راز
سپرده جز بهیجاگوشی مگو باز

سمخ که راست گویی دوچن نکو گفت
ازبی‌دیدر آن منکر که او خامه
آخر خصیص ضور با توی بندیش
به نیکوری یزدان بندش کن از خوشی
میمن زنها خسمن خوشی را خوار
که شهري را بسوزد شعله ناز

۵۵

ز بهر خلقت نیکوری رها کن
تویکی خاص از بهر چاکن
بتکره هر که کفت کن توی
دکر مدینه ازان کر کارتاک
طعام افرون خورگانه و ناساز
که انفرو خورد بیشک ترا باز
چو شب در خواب خوایی شد بعادت
گو از صدق دل قول شهادت
یوپیت صح سر از خواب بردار
؟ که ان خفنی را یسای

۷۵

چو هنگام نام آید فرارت
مکن ز اندیشها ی بلاطل نمانارت
ز کار عاقبت اندیش پوست
که هر گو عاقبت اندیش شد رست
همیشه حاضر اوقات خود باش
یبرت در حضور ذات خود باش
برونا پاک می دار از شریعت
بروره از برید ب طبیعت
چنان وقتی بست آ زمانه
که گوئی روی گرده از زمانه

۶۰

چو خواهی کز پلا پایی جدایی
اسپرینا از زندانه رهایی
زمانی در سیاست کن توافق
که دلی در دریش باشد تأسیف
میتی از یفت با خلاقان تو پیبار
که نیوه سرکه کردن بسی گار
مکن کستا کوکرکا بر خویش
سخاوت کن که هر کس کو سخن بود
روا نیوه [که] گوئید دورخی بود

۶۰

دات خرند کن تا یان بیوست
که خسرسیدن نجی گان نیویسد
مگو از هیچ ببسیار بیاکی
بیان خوردا که مشتی آب و خاکی
مکن ز اندیش بیهوکه داردیش
که خود اندیشه داری از عدد بیش
مغور حسرت ز غماهجی که می باز
که نیوه این سخن را بیخ و بین بناز

۶۰

چو خراره که او با بر نیایی
بوفیک باتو کر نیکو نیوشنی
یکی کم گفتنست و از خوشنی
؟ بخاموشیست دردت [را] نهان باز
که بلبل در نفس باشد ز اوای
اکر در تن زدن جان کند خوی
شود هر ذره با تو سخن گوی
چو جامشنه تا بکی در جوش باشی
که دریا گریه ار خاموش باشی
dرين دربای کوهر هر که ره یافت
بگواهیته بايد دم نگه داشت
تواى عطر در بحر معنی
بالاماس سخن در مي چگانی

جوابش داد ان پير طريقت
که ده جزوست در معنى حقيقت
95
بگومی باتو کر نیکو نیوشنی
یکی کم گفتنست و از خوشنی
؟ بخاموشیست دردت [را] نهان باز
که بلبل در نفس باشد ز اوای
اکر در تن زدن جان کند خوی
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تواى عطر در بحر معنی
بالاماس سخن در مي چگانی

اکر داري زباني سود گردان
بجلفي خصم خود خشنود گردان
زبانت جون شود در نزع خاموش
همه اندیشرها را كن فراموش
مترس آن ساوت و اميد مي دار
چراگي را فرا در پيش مي دار
که هر كيه تا به درم دهدر شادمانی
بسي لنت كه پايد چاداني
مدور ار عاقلی بند مرا خوار
یکبگان كاربند و باد مي دار
ترا كر در هر اسرار كارست
بدين كس را كه بيه زين پادگارست
بدين اين جمله و خاموش پنشین
زبان از كام كر از خوشن پنشین
؟ بچين شد پيش به بر ای مرد هشير
که مرا از حقيقت كن خيردار
Addition 1: Istanbul University Central Library, Persian Manuscript Collection, F 1288, 1b.
Addition 2: Istanbul University Central Library, Persian Manuscript Collection, F 1288, 2b.
Addition 3: Library of the Romanian Oriental Studies Academy, M178, 1a.
Addition 4: Central Library of the University of Tehran 3528
Attâr’ın Fütüvvvetnâmesi
İstanbul’da mı...?

Ömür Ceylan

Öz


Anahtar Kelimeler
Klásik Edebiyat, Fütüvvvet, Fütüvvvetname, Attâr, Ahilik, Yazma Nüsha, Edisyon Kritik
Аннотация

дин из выдающихся и влиятельных поэтов восточной литературы Фарид а-дин Аттар до сих пор привлекает к себе внимание исследователей не только своими ценными произведениями, но и многочисленными произведениями, где вторство тт р подвергается сомнению. уттвветн там п является одним из тих произведений, которые и принесло волны споры об авторстве тт р. Рения вокруг уттвветн мне, в ри ны которого хр нятся в урции, р не и уумни, простир ются в большой территории от ерм нии до кист н; в них принимают участие т кие поэты, к к тифи рджидли и эзни-е рэ, и видные учёные, к к ид фиси, р нц ешнер и булб ки ёлын рлы, но до сих пор не идено окончательное решение проблемы. нн я ст ть, основ нн я н в ри нте текст, з регистрированного в библиотеке т мбульского университета в отделе персидских рукописей под номером F1288 и не р смотренного или не изученного высшую зны исследователей пылется вынести д ные прения в новый уровень, т же впервые публикуются текст произведения с использованием оригинального лф вит.

Ключевые слова
к и стисческ я литер тут, уттввет, уттвветн мне, тт р, движение хи, рукописный в ри нт, критическое изд ние.

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