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SIGNIFICANCE OF THE WRITTEN SOURCES IN STUDY OF MEDIEVAL HERITAGE OF GANJA

The **purpose of the study** is to include into scientific circulation the historical and literary manuscripts as the ancient written sources on the cultural heritage of the research of the medieval past of Ganja city. **The methods** used for this study included historical and comparative research method, chronological, source method. **Scientific novelty.** The main features of the socio-cultural development, also literary heritage of the Renaissance period in Ganja, Azerbaijan, were determined based on various manuscripts and archival documents for the first time. **Conclusions.** This research work studies the basic features of manuscripts, different historical documents on the past of Ganja city as the sources in research of the cultural and sociological development during the Renaissance period. The life and creation of such genius persons as Nizami Ganjavi have been studied based on archival materials, various written sources, historical documents, literary samples for the medieval period on the basis of comparative scientific approach. Manuscripts or reprints of original works of prominent personalities, who lived during this period were included in the scientific circulation as a fundamental source. Also, some controversial points on research of the typical features of development of Ganja city, life and activities of the famous historical persons are clarified based on the investigation of the scientific sources and materials.

Key words: Azerbaijan, Ganja, manuscripts, historical research, cultural values.

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Introduction. Renaissance period of Ganja city is one of the important historical stages. Because during this age in this city lived such famous persons, thinkers as Nizami Ganjavi, Mahsati Ganjavi, Siti Ganjavi, Raziya Ganjavi and others. During this historical period, Ganja, as an important political and cultural center, was visited by famous scholars of the Muslim East, and important historical information about their teaching and scientific activities have been studied for many years. The merits and patronage of national state, which played an exceptional role in the development of the traditions of our national statehood, the formation of prominent figures in science and culture, are considered in the scientific article on the basis of available scientific sources, historical documents, written sources [1]. Based on historical and ethnographic sources, determined the significance of the scientific, literary and cultural contribution of Ganja in the development of the characteristic features of the Renaissance period not only of the country, but also in the development of the Islamic world as a whole. The works of the predecessors and successors of N. Ganjavi promote national traditions, universal human values and calling for multiculturalism [2].

As in the medieval period, modern Azerbaijan state has a positive economic-cultural position in the world based on its various natural resources, also national-moral values [3].

One of the main qualities that characterize the work of Nizami Ganjavi is his deep love for the labor and the man of labor. In his work, the poet pays special attention to this topic, valuing labor as a person's adornment, beauty and as a way of protecting him from all kinds of troubles:

*Oh Achi, desire is a dog that you must curb,
Do not open your hands for sustenance.
Do not be envious to taste food, better eat soil,
And better be soil, rather than being under a bastard's foot.
Let thorns sink into your hands and heart,
Work, don't stop working for a single moment.*

The genius poet Nizami Ganjavi considers the faith is the main condition for the realization of such courage:

*Whoever has faith, willingly,
You can always find happiness in the end.
If he leaves, won't he be able to stand with confidence?!
With such an idea wouldn't a stone can be turned into gold?!
Although confidently stepping over,
Water always comes out of the fire, meanwhile water comes out of the fire.
They are different believers,
We are on our feet all the time.*

Nizami influenced the expansion and defense of the ideology of akhlik with his works. After going through the difficult and turbulent moments of his youth,

gaining experience and enlightenment raised him to the rank of Sheikh. The genius poet considered accepting injustice as a sign of weakness and criticized those who put their heads under the yoke. His humanism that has been derived from the ideology of Akhilik, is reflected in all his works [4].

In the stories "Solomon and the Farmer", "The Epic of the Bricklayer", Nizami creates an astonishing image of ordinary people who earn their living by their selfless labor and who dedicate themselves to their work. In his works, Nizami always speaks of hard-working people with deep love and respect, sets them against other people in all respects, especially the unfair ruling class, which despises labor. In the poet's work, his attitude to labor and working people is the brightest expression of democracy and humanism promoted by Akhili.

Due to his character inspired by Akhilik, Nizami did not seek imperfection on somebody; on the contrary, he was always in search of courage and harmony in everywhere. The unique poetry of the great poet not only exposes the ugliness of his time, but also reflects its bright and admirable features. The great cognitive significance of Nizami's work lies in the fact that it depicts life in a contradictory way [5].

Prophets, kings, caliphs, clergy, peasants, bricklayers, helpless old people, vagrants, city youth with rifles, teenagers, thugs, thieves, pilgrims, court officials, Jews, fire worshipers, Muslims, Christians, Sufis, palace servants and wealthy citizens images in Nizami Ganjavi's works serve to eliminate the general rock-solid ugliness of the Akhilik society.

Materials and research methods. It is important to note why Nizami did not live in the palaces of Shirvanshahs and Eldegizs like Abul-Ula Ganjavi, Falaki Shirvani, Mujiraddin Beylagani and other poets of the Ganjavi period?

Unlike the court poets, who called the people to obedience and spoke about the generosity and power of the ruling feudal lords or courtiers, Nizami Ganjavi called on the people to be open-minded, emphasizing the existence of justice and their right to taste this blessing. Nizami Ganjavi did not experience the bitter fate of Afzaladdin Khagani because he foresaw the injustice of some shahs and the treachery of the courtiers [6].

Studies show that, unlike other Sufi sects, the Akhilis are not hermetic, on the contrary they use the blessings of the world to help others in this activity. It is no coincidence that Nizami, in his *Iqbalnameh*, addresses God and says about this world:

Indeed, only a generous and courageous man could say these words. The "Akhis" organization, which European orientalists call a "sect", was not really a religious-ascetic sect, but an association of people who defended the city artisans, the poor, and the fighters against the violence of oppressors.

The militant alliance had to have people who were appropriate in terms of age and physical capabilities. It is no coincidence that the main slogan of the Akhis, who preached unity, equality and brotherhood among the people, was to curb the oppressors and distribute the wealth of the usurpers equally among the hungry masses [2; 7].

Undoubtedly, if the akhilik movement had not been widespread in Ganja at that time, Nizami Ganjavi would not have been able to convey the peculiarities of the akhilik thoroughly and openly. If he had not been a member of the organization, if he had not lived so close to artists, it is questionable how he could have exalted people of art in his works [8].

Thus, it is clear that the reason why the next representatives of Nizami Ganjavi's descendants were called Sheikhzamanli was due to the rise of the genius thinker to the rank of Sheikh of Sheikhs, the highest level of the "Akhilik" sect, and this generation became famous throughout the East under that surname.

Ganja Imamzadeh shrine is one of the important historical sources proving that the genealogy of the great thinker belongs to the Sheikhzamanli lineage.

There is a very strong and eternal spiritual connection between the monument of Ganja Imamzade and the personality of the great poet and invaluable thinker of his time. First of all, there was a time gap between the death of Mawlana Ibrahim and the initial construction of the Imamzadeh shrine on his tomb (mid-8th century -739/740) during the life of the great Nizami.

Nizami Ganjavi lived in 1139-1204 and at that time the Ganja Imamzadeh shrine already existed. This, in turn, led the people of Ganja to cultivate the same respect and reverence for Ibrahim, the son of the pure imam, as well as for Sheikh Nizami as a saint. In fact, Nizami Ganjavi was an extraordinary person who was loved and chosen by the Almighty God, and for this reason he was endowed with a special talent [2; 9].

In addition, along with secular sciences, Nizami Ganjavi was a skilled connoisseur of religious (jurisprudence) sciences, and most importantly, he was recognized as a true saint-sheikh and a ulema whom people respected. Much of the evidence for this fact is contained in separate sources. Even today a clear indicator of the sanctity of Sheikh Nizami's personality is reflected in the tradition of endless respect and love of the people of Ganja for him. The tradition of newlyweds visiting the mausoleum of Nizami Ganjavi for the first time shows that despite the fact that centuries have passed since the death of this genius, he lives in the memory of people as a valuable poet and thinker. This is undeniable fact that the belief in the purity of Sheikh Nizami's personality and the place where he rests eternally. Because the custom of giving a successful and pure beginning to a new family, hearth, and receiving a blessing from Sheikh Nizami is also a visual proof of devotion to ancient, rich, true spiritual values in Ganja. One of the most important reasons that connected the genius of Nizami Ganjavi with the Ganja Imamzadeh shrine with unbreakable spiritual cords was the eternal historical connection of his genealogy with this sacred place. More precisely, as noted in a number of historical sources, the Imamzadeh shrine and the surrounding areas belonged to Nizami Ganjavi.

At first glance, it may seem strange to make Nizami's birth date a topic of scientific discussion today. Because it is clear to everyone that Nizami Ganjavi was born in 1141 in Ganja. This fact was established in 1871 by the Hungarian

scientist Wilhelm Baxter, who wrote the first research work on Nizami's life and work, and this date has been widely accepted in European countries, as well as in Azerbaijan. However, there are well-known scholars in both Iran and Azerbaijan who do not agree with this date and suggest different dates of birth for the poet. For example, Rustam Aliyev, one of the prominent legal scholars, writes that Nizami was born on August 7-22, 1140. Azadeh Rustamova, who made important contributions to the study of Nizami's legacy, tries to prove that Nizami was born in either 1148 or in 1149 and so on [2; 10—12].

Medieval sources do not contain any information about the date of birth of the great poet. Authors who usually lived in the Middle Ages gave the date of the poet's death. It should be noted that there is no common ground between them. For example, a respected commentator such as Dovletshah Samarkand stated the date of his death as 1180, but Taqiaddin Kashani wrote that he died in 1209. This last date is also present in the stamp of the poet's tombstone. Today, however, researchers are still relying on contradictory opinions. This is because various facts in the poet's works are interpreted by scholars in different ways. On the one hand, the passage depicting Nizami's death at the end of the *Iqbalnameh*, on the other hand, at the end of the same work, the signs that it was presented to the Mosul ruler Izzeddin Masud, who came to power in 1211, confuse scholars. At the end of *Iqbalname*, after describing the deaths of Alexander and seven Greek scholars, Nizami writes that he joins them after 63 years and six months later. Taking into account the importance of this passage in determining the date of the poet's death, it is essential to analyse its original and translated versions.

*Nizami, as if this saga is over,
set out to go.
It wasn't long before the page of
life history was written.
it is time to leave after 63 years and a little over six months.
He said about the situation of previous doctors (philosophers).
The doctors slept, and he slept.
When it was time to leave, sometimes he told his comrades about the way,
sometimes from the guide.
He laughed and said that the forgiver had given me hope that he would mercy me.
Take your trouble away from me.
You and this palace, we and that house of joy!
When he said this, he fell asleep.
as if he had never been awake.*

It is clear from this note that Nizami Ganjavi died in the sixty-three years and six months of his life with the lunar calendar, just before the age of 62 in the Gregorian calendar. But when did this happen? When was "*Iqbalname*" completed? What is meant by "a little more time" between the writing of the work and the death of the poet?

We still have difficulty in determining the year of the poet's birth, as we do not know the exact date of Nizami's death and the date of completion of *Iqbalname* [13].

Sources indicate the date of the poet's death between 1180-1218. Undoubtedly, if we take into account that the poem "Seven Beauties" was written in 1197, and "Sharafnameh" and "Iqbalnameh" poems after this date, we can not say that the poet died earlier than 1200. Although Nizami does not mention the date of completion of "Iqbalnameh", he writes at the end of the work that he is sixty years old:

*I am already sixty years old,
But nothing has changed.
I feel like ten years old,
The monster is still dealing with me.*

It is clear that Nizami was sixty years old when he was working on "Iqbalnameh". If we convert these sixty years into the solar calendar, we can say that at that time the poet was 59 years old. In addition, according to the Indian scholar J. Modi, one of the manuscripts of "Khamasa" in his library contains the following addition:

"May he always be happy for us like a living cypress in the king's assembly. In 597, at the beginning of the year, on the fourth of Muharram month, at four o'clock, let the reader not be sad while reading" [14].

According to this record, *Iqbalnameh* was completed on the fourth of Muharram in 597 (October 15, 1200). If, according to the above record, the poet was 60 years old (59 according to the solar calendar) at that time, then the date of 1141, which is considered to be Nizami's date of birth, should be postponed. Because if the poet was 60 years old in 597, in this regard he was born in 537 AH. So how do we analyse the passage about the poet's death mentioned above? It seems to us that there is no contradiction here. It can be concluded that on the eve of the completion of the "Iskendernameh", the poet was sixty years old according to the lunar calendar, meanwhile 59 years old according to the solar calendar and he died three years and six months later [2; 14—16].

It turns out that this piece was later added to the poem, or later corrected on that piece. If we combine this record of three years and six months with the record that the poet was 59 years old at the time of the completion of *Iqbalnameh*, then according to this record, Nizami died in 599 AH (1203 AD). If we convert the lunar calendar's record of the poet's 63 years and six months into the solar calendar, we know that the poet lived 62 years. Therefore, it is possible to say with confidence that Nizami was born in 1141. This is the date of birth and death determined by W. Bakher. Meanwhile, there is a contradiction that should be underlined. If the poet was 63 years and a half in 599, why does Nizami say that he reached the age of sixty at the end of "Iskendernameh", which is supposed to had been completed in 597 (according to the manuscript of J. Modi)? It seems to

us that it is incorrect to mathematically take the phrase "I am sixty years old" as an accurate statement that the poet was 60 years old. On the other hand, although this idea is at the end of the poem, it is probably incorrect to say that it was written at the completion of the poem. At the end of the poem, Nizami himself wrote that he was 63 years and six months old. Nizami also noted that he died not long after the work was complete, at the age of 63 years and six months. If Nizami was 60 years old in 597 AH when the *Iqbal* was written, then it would be necessary to say that he was born in 537 AH. This corresponds to the years 1142-43. However, according to us, the poet wrote that he reached the age of sixty in some manuscripts at the end of the poem before 597, as well as before 63 years and six months. Again, we get a date closer to 1141. It should also be noted that the poet uttered and wrote the words "I have reached the age of 60" a little before 597 AH, on the verge of completion of the poem. There is another factor to consider when reflecting on these numbers. As the poet noted himself that he wrote the poem "Khosrov and Shirin" between 1177-1181. When this poem was completed in 1181, Muhammad was 7 years old. The date of writing his first major work "The Treasure of Secrets" is still controversial, but it is clear that it was written before "Khosrov and Shirin". Thus, in "Khosrov and Shirin" he remembers his first work *Makhzanol-asrar* as "Mara chon" which means "young man". On the other hand, while writing *The Treasure of Secrets*, he indicated that his life was 40 years old, and in general, all this strengthens the conclusion about the approximate birth date of the poet that has been mentioned above. Even these records, as well as a number of other facts, show that the year 1141 is more accurate than the various dates claimed by scholars. Some of the notes in the poem "Khosrov and Shirin" do not give grounds to doubt this history.

So, when Nizami first started writing "Khosrov and Shirin", a close friend of him heard that the poet was writing a work on this topic, he was worried, he came to him one evening to dissuade him from this "wrong" way. He speaks very harshly to the poet, considers writing a work on "Khosrov and Shirin" as fasting with dirty bones, and says that the poet is forty years old:

"Do not touch this word at the age of forty after fifty challenges, tear apart the sheets!".

It is clear that the poet was forty years old when he wrote the poem "Khosrov and Shirin". But when did Nizami friend come to him? it is known the Work on the poem lasted several years. The writing of the poem began in July 1177 and lasted until the beginning of 1181. We will talk in more detail later about the date of writing of this work. However, it should be noted that in the introductory part of the poem, Nizami states that he began to "opened the door to this treasure" (write it) when Sultan Togrul ascended the throne in July 1177. At the end of the poem, he writes that he completed it in 576, that is, in late 1180 and early 1181 AD. His friend's visit comes at a time when work is underway. It is difficult to say for sure these events took place in which of these years 573, 574, 575, 576.

Z. Bunyadov writes based on authoritative historical sources in connection with ascension of Sultan Togrul III: "573 BC On the Muharram of the year (July 1177), a sermon was read in the name of Togrul III, who was seven years old in the vassal lands where the sultanate ruled. The actual power in the state passed into the hands of Jahan Pahlavan. None of the judiciaries and vassals of the surrounding lands objected to this, because all the local authorities were afraid of Jahan Pahlavan. We give this historical reference to remind that the order of Jahan Pahlavan to Nizami in regards to write a poem about love story is also connected with this event and the sermon. On which of the above dates did Nizami's friend come to Nizami and say that he was 40 years old? We consider the years of 574 and 575 more reasonable. Because it is clear from the passage that at that time the poet had already wrote a significant amount of the work. That is why Nizami read a piece of the work to a friend. His friend retaliated with surprise due to what he heard. He asks Nizami to continue the work he started and finish it. He also added that Nizami is a sun who would shine in both the East and the West. Only he could write such a work. If the friend came to the poet in 574, then it is possible to say that Nizami was born in 534 (one of 1139-1140). If this event took place in 575, then we can say that Nizami was born in 535 (one of the years 1140-1141). If his friend reached to Nizami in 576 (the completion year of the poem), then we can say that Nizami was born in 536 (one of 1141-1142). From the conversation between his friend and Nizami, it is clear that the work had begun, but had not been completed. Therefore, we consider the dates 574 and 575 more reasonable. In this case, we can say that Nizami was born in one of the years 534-535 of the Hijri lunar calendar, which corresponds to 1139-1141 AD. However, there is another interesting note at the beginning of the poem "Khosrov and Shirin". Speaking about the origin of Shabdiz and Gulgun, the poet talks about Mount Anharaq (Kapaz), the Christian temple at its foot, a black stone resembling a horse figure in a cave under the temple, and indirectly about the Ganja earthquake of September 30, 1139 [17—19].

Meanwhile, it indicated 40 years had passed since the earthquake. A very strange situation arises. It turns out that Nizami was born in 1139, when the Ganja earthquake occurred. Here is an excerpt from a conversation about 40 years after the 1139s earthquake:

*From that mountain called Anharaq, you see a head on its knees.
Dozens of stones dressed in a black robe, mourning the rose-colored mountain.
The stones of enmity that came to his stone were torn to pieces like open flowers.
It was as if fate itself had been bewitched by his scream
and smashed the glass into his mountains.
Although there are many lessons of God,
this one is enough to set an example for the Day of Judgment.
If such a thing happens to a mountain in more or less forty years,
On what basis do you approach a piece of land soaked in water
that you will lean on it forever?*

Study of manuscripts as the historical-cultural sources. Let's put aside the humanistic thinking and questions here. There is no doubt that this conversation is about the earthquake that took place on September 30, 1139. It is also said that the earthquake occurred forty years before these words were written. At the same time, at the beginning of the poem, it is said that the poet was forty years old in the 40th year of the earthquake. Again it is possible to think that Nizami was born on the eve of the Ganja earthquake that happened on September 30, 1139. If the earthquake happened on September 30, Nizami also writes that he was born in Leo. The sign of Leo falls in July-August, which is a close time period with the month of September, when the earthquake occurred. Thus, according to these notes of the poet in "Khosrov and Shirin", it seems reasonable and allurable to think that Nizami was born in July-August 1139 and perhaps in September.

In some manuscripts of the poem "Khosrov and Shirin", as well as in the translation of the poem into Azerbaijani, the incident that happened to Anharaq (Kapaz) is given not as a 40 years story, but as a story with a history of four hundred years, which is also wrong. Nizami clearly describes the 1139 earthquake while talking about what happened to Anharaq. Apparently, this four-hundred-year-old conversation is derived by the idea of the time period from the events described in Khosrov and Shirin till the Nizami period. However, the period between the enthronement of Khosrow Parviz and the beginning of Nizami's creative activities is about 600 years.

In trying to determine Nizami's date of birth, scholars sometimes point out another note from the poet's poem Khosrov and Shirin. This note is at the beginning of the poem "A few words about the composition of this book and love." His friend amazed after listening to a piece of the poet's work. He couldn't say anything for a while. When Nizami asked him "why are you silent, don't you want to say something?", his friend, who apologized for his previous words, started to speak differently:

*Only you can remind this kind of magic,
You will build the Kaaba for the idol...
That's the way you start, don't turn back, keep going,
Lay the foundation of the building, complete it.
if this valuable Iraqi cash is In your hands
What is captivity in the hands of giants?
Ride a horse, don't be a prisoner, run away from Ganja,
You are a lion's paw, open your paw!
... You are the Sun, a world full of light,
You blaze lights to the East and to the West.*

The poet, who did not accept his friend's words, even a little annoyed, said that these conversations were meaningless and expressed the following opinion:

*Fortune has shown a lion in my destiny,
What is the benefit, if the mane gave to the lion a lion heart.*

*I am not that lion to fight the enemy,
I have so much on my plate to fight with myself.*

Some scholars suppose that the poet wanted to indicate that he was born in Leo with the words "Fortune has shown a lion in my destiny". If YE Bertels assumes that this verse refers to the poet's birth in Leo zodiac. Meanwhile, Rustam Aliyev not only considers it as an accurate and definite expression of the poet's birth in Leo, but he also considers it is the only correct opinion to accept the idea that Nizami was born in Leo. However, Bertels writes in the monograph "Nizami": "It can be assumed that Nizami was born in July of one of these years (more precisely July-August). In any case, the following verse in the poem "Khosrov and Shirin" can be explained in this sense. "

*Fortune has shown a lion in my destiny,
What is the benefit, if the mane gave to the lion a lion heart.*

It is a sign of being born in Leo. Y.E. Bertels does not take this nuance seriously to determine Nizami's date of birth with noting that: "Although, the word 'lion' here could indicate 'courage', 'heroism', but it is also possible to identify it as a zodiac sign of Leo." Rustam Aliyev wrote in the preface to the Russian poetic translation of Nizami's lyrical poems that the poet was born in 1141 in Ganja. On the other hand, in a preface to Nizami's monograph, published in 1981 by the "Sovetskiy Pisatel" publishing house in Leningrad, he concludes that Nizami's date of birth in 1141, was incorrect according to a clue in Khosrov and Shirin. The author writes with citing the verse of poem "Falak der taleem shiri namud-est" ("Fortune has shown a lion in my destiny"): "It is clear from this line that the poet was born under the sign of Leo." Elsewhere, he points out that he was forty years old at the beginning of the writing process on the poem, which means that the poem began in 575 AH. If Nizami's birth date is 535 AH, the sun was in Leo on August 17-22 in referred year. Converting this information into the current calendar, it can be accurately determined that Nizami was born on August 17-22.

R. Aliyev made two serious mistakes here. The first mistake is that he assumed that the poem "Khosrov and Shirin" had began to be written in the year 575 AH. However, Nizami himself pointed out, the poem began to be written in 573 AH, when Sultan Togrul III ascended the throne, in July 1177 AD. The second mistake is that each sign takes about 30 days, not 6 days, including Leo. His words of August 17-22 are therefore wrong. At that time, the sun was in Leo from late July till late August. In the works written during and after this period, R. Aliyev states that the poet was born on August 17-22, 1140 (if it were not for July 17-August 22, perhaps it would be reasonable). At the same time, the author states in the preface that Nizami began to write the poem "Khosrov and Shirin" in 1180. It is as if the author forgets what he wrote in advance. It is possible that in Nizami's time, the sun was in the sign of Leo on the last days of July. It is also well known from the calendars that the sun in Leo lasts 30-31 days.

Therefore, it should be underlined that there is little indication that Nizami was born under the sign of Leo. His friend told to Nizami that you have a lion's paw (enane shir dari), open the paw. Get out of Ganja and show the world who you are. But, the poet does not agree with this. Although, fortune created him as a poet, he answers that it is just lion's mane, I am just a wordsmith. The paw is not a sword glaze [1; 15—18].

R. Aliyev's views become more incomprehensible in his other works. Thus, in many of his writings, the scientist does not explain why the poet's date of birth 1141 becomes to 1140. In his preface to the one-volume Leningrad edition of Nizami's poems, he links this action with the fact that Nizami's poem "Khosrov and Shirin" was supposedly written in 575. In other writings, this "fact" was forgotten, and he insisted on that in Nizami's verse "Fortune has shown a lion in my destiny" is indicated that he was born under the sign of Leo. For example, in the introduction to the poetic translation of "The Treasure of Secrets", we read: "It has been claimed by various scholars that the poet was born between 1138 and 1148". However, the analysis of a sign made by the poet in "Khosrow and Shirin" clearly shows that he was born in 535 AH in the sign of Leo. That date converts to August 17-22, 1140 AD. However, the period of the Sun's stay in Leo is only six days, and the fact that the date of 1141 has changed is not mentioned. In short, even though the verse states that Nizami was born in the sign of Leo, the idea that Nizami was born in 1140, between August 17-22 (it would be more accurate) is another incomprehensible fictitious idea. However, we assume it correct to considering that Nizami was indeed born in August or September 1139, given that in "Khosrov and Shirin" the poet's friend reminded him that he was forty years old. Additionally, Nizami himself spoke at the beginning of the poem about forty years passage after the Ganja earthquake. At the same time, all these assumptions do not provide sufficient grounds to change the date of 1141, which is considered a conventional date. Therefore, as M. Rafili once said, "we also reflect on that Nizami was born no later than 1141, and there is not an essential reason to change this date."

In his unfinished monograph "Nizami and Fuzuli", published in Moscow in 1962 under the editorship of H. Arasli, Y.E. Bertels summed up his thoughts after a long research and observation on the date of the poet's birth: "If we accept the note that Nizami was sixty-three and a half years old at the time of the completion of the Iqbalnameh, we will admit it true and consider that he died shortly afterwards". Then the approximate date of his birth will be determined as between 533-543 (1138/39-1147/48), and the most probable date will be 536-537 (1141-1143). According to the above analysis, the most accurate date of Nizami's birth is July-August 1139. At the same time, it should be underlined that any idea about the birth date of poet after 1141 should be unacceptable. Despite all mentioned above, there is not well-founded reason and evidence to change the accustomed, accepted, conventional date of birth of Nizami, 1141.

But, unfortunately, there are attempts to postpone the date of Nizami's birth. The monograph "Nizami Ganjavi" by Azada Rustamova, a well-known Azerbaijani scholar, attracts more attention in this regard. On the one hand, R. Azadeh accepts the statement of Nizami in "Iqbalnameh" that the poet was 63 years and six months old (62 years in AD) as true, on the other hand, accepting the dedication of the Iqbalnameh to Izz al-Din al-Masud, the ruler of Mosul, she writes about the date of the poet's birth and death: "Thus, if we accept the poet's life cycle had been 63-64 years and the years 1211/12 (608-609 AH) as the date of his death, his birth date would be in 1148-1149 (545-546 hq) not in 1141, as it has been assumed so far." Although R. Azadeh's reasoning and conclusions seem attractive, they haven't got solid ground. First of all, because the age of forty in "Khosrov and Shirin" does not correspond to the age of sixty in "Iqbalnameh". On the other hand, R. Azadeh does not take into account the difference that occurs when converting the fact of sixty-three years and six months indicated by the Hijri lunar calendar to AD. If 63 years and six months are indicated in the Hijri lunar calendar, it is equal to 62 years. Although R. Azadeh's probability about the date of Nizami's death seems more or less reasonable, but logically not truthful, and her conclusions about the date of the poet's birth are wrong [19—21].

The more bizarre and wrong conclusion has been suggested by Barat Zanjani, a South Azerbaijani scholar and former professor at Tehran University. In his book "Life of Nizami Ganjavi", "Works" and "Explanation of the Treasure of Mysteries" he pays special attention to this issue. Taking into account a number of scholars (Y. Ripka, V. Bakher, YE. Bertels, Muqtaba Minavi, V. Dastgirdi, V. Minorski, G. Darab, M. Muin, Z. Safa, A. Shahabi and Mir Abbas Mirbagirzadeh) B. Zanjani accepts M. Mirbagirzadeh's opinion about poet's birthdate and states that Nizami was born in 526 AH (1131-1132 AD). In order to substantiate this conclusion, B. Zanjani first of all takes the passage devoted to the description of the Ganja earthquake in the "Iqbalnameh" part of the "Iskendername". He indicates this part as a poetic description of the earthquake that took place in Ganja in 534, and he supposes that Nizami wrote it as a person who saw this earthquake with his own eyes, when he was approximately 10-12 years old. Additionally, the verses from the poem "Treasure of Mysteries" which about the eulogy of prophet has been referred in the following. Nizami writes:

*Five hundred and seventy periods' sleeping cycle is enough,
The sun rose, you better hurry to the assembly.*

The underlined number 570 is also noted in his various manuscripts as 550, 580, 59 and so on. Zanjani believes that 550 is more accurate variant among these numbers. It is true that 550 are written in a number of his manuscripts. At the same time, the author takes this number as the number of years since the death of the Prophet, and claims that the work was written in 561 AH (1265/66). The scholar also takes into account the fact that Nizami had been desiring forty years

during the writing process of "Treasure of Mysteries". So, Nizami was at least 35 years old when the poem was written. If we subtract 35 from 661, we will get Nizami's date of birth. B. Zanjani concludes his thoughts and writes: Nizami states that he is thirty-nine years old and he is in expectation of forty years age in that Masnavi (in the "Treasure of Mysteries"). And if we subtract this number from 561, we will get the date of birth of the poet. $561 - 39 = 522$.

Thus, the opinion of Mir Abbas Mirbagirzadeh, who considers the date of Nizami's birth is 520 AH, is close to the truth. In this regards, Nizami was twelve years old during the Ganja earthquake, in 534 AH. If number 35 is accepted as the lowest number for the phrase "being in expectation of forty years age", his birth date would be in 526 (1131-1132 AD). $561 - 35 = 526$ AH".

These conclusions of Barat Zanjani are wrong because they do not correspond to the poet's notes about forty years in "Khosrov and Shirin" and sixty years in "Iskendername". Zanjani does not take into account Nizami's essential notes in this matter. He doubts the power of Nizami's poetic imagination. He reflects on that if Nizami had not been at least 12 years old, he would not have been able to describe the Ganja earthquake with such accuracy. As mentioned above, numerous notes and points in Nizami's works confirm that Nizami's date of birth was 534-535 AH, 1139-1141 AD. At the same time, there is no significant difference between these dates, and this is unnecessary to create a new date of birth for Nizami, as the date of 1141 is vastly accepted [2; 22].

In addition, along with secular sciences, Nizami Ganjavi was a skilled connoisseur of religious (jurisprudence) sciences, and most importantly, he was recognized as a true saint-sheikh and a ulema whom people respected. Much of the evidence for this fact is contained in separate sources. Even today a clear indicator of the sanctity of Sheikh Nizami's personality is reflected in the tradition of endless respect and love of the people of Ganja for him. The tradition of newlyweds visiting the mausoleum of Nizami Ganjavi for the first time shows that despite the fact that centuries have passed since the death of this genius, he lives in the memory of people as a valuable poet and thinker. This is undeniable fact that the belief in the purity of Sheikh Nizami's personality and the place where he rests eternally. Because the custom of giving a successful and pure beginning to a new family, hearth, and receiving a blessing from Sheikh Nizami is also a visual proof of devotion to ancient, rich, true spiritual values in Ganja. One of the most important reasons that connected the genius of Nizami Ganjavi with the Ganja Imamzadeh shrine with unbreakable spiritual cords was the eternal historical connection of his genealogy with this sacred place. More precisely, as noted in a number of historical sources, the Imamzadeh shrine and the surrounding areas belonged to Nizami Ganjavi.

It is known that the lands mentioned in 1186 were presented to the great erudite Nizami Ganjavi by Mohammad Jahan Pahlavan the ruler of the Azerbaijan-Atabeylar (or Eldeniz) state for his invaluable pearl of art, the famous poem "Khosrov and Shirin".

On behalf of his brother Mohammad Jahan Pahlava, Gizil Arslan, who later ruled the Atabey state presented valuable gifts to the great poet, along with a village called Hamdunyan, located 200 kilometers from Ganja. It is said that this village (territory) covers the current Imamzade complex and the surrounding lands. Meanwhile, it is a historical fact that Sheikh Nizami Ganjavi was not a palace poet, and he did not write works by any order [1].

It is generally wrong for him to own a certain territory based on his material interests. Therefore, Nizami Ganjavi's endless respect for the Imamzadeh shrine, this sacred place, prompted him to take possession of these lands. Despite the information contained in various sources, the Imamzadeh shrine has always been the territory of Ganja and has a direct connection with the city since ancient times.

The genius Nizami Ganjavi considered Ganja as his one and only place until the end of his life, that is why the pure traditions that have lived here for centuries in area of the Imamzadeh shrine and the surrounding areas have been preserved. Among these traditions, it is especially important to provide free assistance to those in need, infants and the elderly [2].

Scientist V. Dasthirdi prepared the works of Nizami on the basis of his thirty manuscripts and wrote comments on the verses and words in need of explanation in all these seven volumes. At the same time, this researcher conducted remarkable study on the life and work of Nizami, literary connections, and published these studies in the seventh volume of Nizami's works under the title "Ganjavi-Ganjavi".

In his article "Ek shaere fovkaltabiyya", published by him in the "Armagan" magazine, he touched upon the topic of Nizami's homeland and wrote: "Although Nizami lived in the city of Ganja and was buried there, he came from Gastan Gumsky, his homeland is a village called Ta in Tafrish. As he himself writes:

*Ço dor gərçe dər şəhre Gənce gəməm
Vəli əz Göhestane şəhre-Ğöməm
Bə Təfrəş dehi həst Ta name u
Nəzami əz onca şode nam cu.*

Not satisfied with this, V. Dastghirdi expresses his objection to the authors who do not agree with this conclusion, and cites "irrefutable evidence" according to his opinion. "The late Azer Begdel in "Atashka" and others, imitating him, expressed doubts about this and said that these two verses are additions to the "Divan" of Nizami, and Nizami comes from Ganja". Allegedly, the root of this irrefutable evidence is that, in the opinion of those who assume so, being a peasant is a shortcoming of Nizami. However, this idea is difficult to accept. First of all, because not a single poet would need to transfer Nizami's homeland from Ganja to the village of Ta based on two additional verses. Secondly, the greatness of Nizami's genius lies in the fact that he is a peasant, because the atmosphere of the city, which affects the feelings, is not capable of educating free thoughts [1—2].

We consider it superfluous to dwell on these mistakes of V. Dastghirdi. Because twenty years later he himself admits that these two verses are additions, he will take into account that they are not in the ancient and reliable manuscripts of *Iqbalnam*, they do not fit where they are added, they break the meaning, and he will express the opinion that "maybe they're additions." However, it should be noted here that Azer Begdeli's tezkire "Atashkad" does not indicate that Nizami was from Ganja. In order to show that the words of V. Dastghirdi about "Atashkad" are false, we bring to the attention of the readers the words of Azer Begdeli: "Sheikh Nizami. And he is Abu Muhammad Ilyas ibn Yusif ibn Muayyad.

That gentleman comes from the pure land of Tafrish, which is considered to be from the Gum region. However, his respected father left for Ganja, one of the cities of Azerbaijan famous for its beautiful water and air, and this gentleman was born there. It seems that when V. Dastghirdi used the words "Azer Begdeli and other imitators of him", he did not agree with someone's opinion, but refrained from naming names, and in the meantime slandered Azer Begdeli.

Vahid Dastghirdi did not give up his ideas on the Iranianization of Nizami even later. As his taste for poetry and his acquaintance with Nizami grew and improved, this eminent scholar, having realized the impossibility of presenting the verses added to *Iqbalname* as belonging to Nizami, is now looking for other "evidence" to assert that Nizami is from Iran.

Conclusion. Nizami might have had a son or sons after Muhammad, but the genius thinker only included his son Muhammad in his work. As we have mentioned, one of the scholars of the 18th century in the field of language and literature, Az-Zabid, in his work "Mujemul-meshayikh" gave information about Nizami Ganjavi's four children named Sheikh Hasan, Sheikh Ilyas, Sheikh Muzaffar and, Sheikh Hasan who lived in the XV-XVIII centuries. The report says: One of the prominent pillars of Sufi literature is Sheikh Hasan ibn Sheikh Muzaffar ibn Sheikh Ilyas ibn Sheikh Hasan Ganjavi, a great genius of Ganja, who rose to the rank of a sheikh. These four descendants of Sheikh, who belonged to the family of Hadrat Nizami, were well-known thinkers in the field of jurisprudence, theology, logic, philosophy, and science. Al-Zabidi's real name was Muhammad. In addition, the author is known by the nicknames "Abul-Fayd," "Abul-Wakht," "Abul-Eshbal" and "Abul-Jud. The nickname "Abul-Fayd" was given to him by one of the sheikhs of the sect, "Abul Anwar ibn Wafa 17 Shaban 1182/1715. The honorable names given to Az-Zabidi indicate that he was a very reliable, true, and correct person. Sources even say that he was a descendant of Imam Hussein, and that is why he was named al-Zaydi because he was descended from Hussein's grandson Zayd. Az-Zabidi's work "Mujemul-meshayikh" about Nizami Ganjavi's children tells about the lessons he taught or gave, met, corresponded, and so on. s. Contains biographies of about 600 scholars who have risen to the rank of Sheikh. Az-A copy of the work, compiled in alphabetical order, is preserved in the "Library of Wisdom" in Medina [22—25].

The location of the city of Ganja on the major caravan routes in the XII century created conditions for its close trade relations with several countries in the Middle and the Far East, Europe, and thus the development of trade and crafts, and the city has become an important center of commerce and crafts.

The city has become famous not only in the country but also abroad for its products, and the "The Mother of Arran cities" has reached a high level. During the reign of Jalaleddin in Ganja, who put an end to the rule of the Atabeys in 1225, the local population was ruthlessly treated, excessively raised taxes, resulted in a revolt of the populations of Ganja against the invaders in 1231. As a result of the uprisings, the mayor's palace has been destroyed, his servants killed, and the local rich has been forced to pay taxes for several month. This revolt led by the potter Bandar against Kharazmshah Jalaleddin had been written in capital letters in the heroic history of Ganja. Gathering young artisans like himself, the young Bandar destroyed Jalaleddin's headquarters, destroyed the hundred-year-old sultan's throne, and forced the local rich to pay taxes for several months. But inexperience proved itself. To drive out the enemy cavalry who had gathered in the surrounding gardens, the brave axis who had gone beyond the castle walls and joined the open battle with an experienced army was defeated. Thirty of Bandar's supporters were captured and executed, and the rebel leader was cut to pieces. The Mausoleum of the Generous Butcher, considered a historical document of Ganja, also shows the high level of Akhilik in this city. I.M Jafarzadeh writes: "According to the legend, this tomb built on the grave of a generous butcher who lived in the time of the fourth caliph Ali ibn Abu Talib (656-661). It is interesting to know whether this tomb belongs to Akhilik. According to Ibn Battuta, the Achaeans were generous and fought for justice. Comard Gassab has been chosen for his support, honesty, and integrity.

At the time when the people of the city believed in idols, he secretly converted to Islam. As we have mentioned, the tomb, which is estimated to built in the VII-VIII centuries, is located on the right bank of the Ganja River, 1 km from the ancient Ganja fence, and today it is one of the 800 historical monuments listed in Ganja.

The Tomb of the Comard Gassab is one of the 288 monuments protected by the state, which indicates its importanc.

The tomb was demolished in the 1970s and rebuilt in 2004 by the Heydar Aliyev Foundation in full accordance with its original appearance. Thus, in the Middle Ages, crafts developed in Ganja, Sufism and Akhism spread, and the number of sheikhs increased Nizami Ganjavi had a special place among them. Bertels, a prominent researcher of Nizami, noted that Nizami's family, born in Ganja, was closer to urban artists than to a feudal aristocratic family. Y. Krinsky, in his work "Tazkirat ash-Shu'ara" (1487) of Dovlatshah (15th century), touched upon the issue of Nizami's affiliation with the akhis and was surprised that none of his researchers in this field paid attention to this very important factor, ie the poet's

social mood. Nizami Ganjavi was born, lived, and died in Ganja, the ancient cultural center of Azerbaijan [25—27].

The poet's nickname was "Nizameddin," and his nickname was "Abu Muhammad." His real name is "Ilyas," and his father's name is Yusuf, son of Muayyad. His mother, as the poet himself noted, was a "Raiseyi-Kurd", a leader chosen for her courage and generosity. In many cases, the fact that the great poet's calling his mother "Raiseyi-Gurg" was incorrectly assessed by researchers. Even this expression of the great poet was read as "Raiseyi-Kurd", ie Kurdish chief While Nizami Ganjavi's mother was not the head of any Kurdish tribe, on the contrary, she belonged to an influential and noble family [2; 28].

According to the sources, Nizami lost his father and mother when he was a child, so his uncle Khaja Hasan took care of him and his brother Givami Mutarizi, one of the great poets of the time. According to M.A.Rasulzadeh, the poem he wrote to the Gizil Arslan, one of the ancestors of Azerbaijan, is considered a masterpiece in the poetry of the poem.

It should be noted here that Nizami Ganjavi wanted to touch upon the title of the part he wrote about his mother in the "Leyli and Majnun" masnavi by saying "My mother is the memory of the chief" and calling himself "the chief". First of all, it was assumed that the name of the great poet's mother was Raisa. Of course, this possibility is accepted by the vast majority of researchers. However, we decided to take a different approach to this issue. By calling the genius thinker's mother "Raisa", he indicated that she belonged to the Achaemenid ideology. Among tasawwuf sections "Rais" and "Raisa", only existed in Akhilisim. Thus, in the sect of Akhilik, "Rais" was considered the highest rank after the position of Sheikh [2].

Finally, it is clear that, historical-literary heritage of Ganja city also belonging to such thinkers of Azerbaijan as Nizami Ganjavi, Mahsati Ganjavi, Mirza Shafi Vazeh and other scientists, poets, philosophers. Because study of their heritage based on different historical sources, archival documents, various manuscripts is very important for research of the past of Ganja city.

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ЗНАЧЕННЯ ПИСЕМНИХ ДЖЕРЕЛ У ВИВЧЕННІ СЕРЕДНЬОВІЧНОЇ СПАДЩИНИ ГЯНДЖИ

Мета дослідження: залучення до наукового обігу історико-літературних рукописів як стародавніх писемних джерел з культурної спадщини дослідження середньовічного минулого міста Гянджи. В якості **методів дослідження** використовувалися історико-порівняльний метод дослідження, хронологічний та джерелознавчий методи. **Наукова новизна.** На основі різноманітних рукописів та архівних документів уперше визначені основні риси соціокультурного розвитку, а також літературної спадщини епохи Відродження в Гянджі (Азербайджан). **Висновки.** У даній дослідницькій роботі вивчаються основні особливості рукописів, різноманітних історичних документів стосовно минулого міста Гянджи як джерел дослідження культурного та соціологічного розвитку в період Відродження. На основі архівних матеріалів, різноманітних писемних джерел, історичних документів, літературних зразків середньовічного періоду на основі порівняльно-наукового підходу вивчені життя і творчість таких геніальних особистостей, як Нізамі Гянджеві. Рукописи або репринти оригінальних творів видатних особистостей, які жили в цей період, були включені до наукового обігу як фундаментальне джерело. Також на основі вивчення наукових джерел і матеріалів уточнюються певні дискусивні моменти дослідження характерних особливостей розвитку міста Гянджи, життя та діяльності відомих історичних особистостей.

Ключові слова: Азербайджан, Гянджа, рукописи, історичне дослідження, культурні цінності.