



ANWARI

ANWARĪ, AWḤAD-AL-DĪN MOḤAMMAD (or 'ALĪ), poet at the court of the Saljuqs in the 6th/12th century. His first name and the name of his father vary even in the earliest sources: According to 'Awfī (*Lobāb* II, p. 125) he was called Moḥammad b. Moḥammad; Moḥammad Zāher Samarqandī (author of the *Sendbād-nāma*), a contemporary of the poet, in his work *A'rāzĪ^w al-sīāsa fī aḡrāz al-rīāsa*, gives the name as Moḥammad b. 'Alī b. Eshāq (see A. Ateş, *ĪA* IV, s.v. Enverī); in the colophon of a manuscript containing poems by Qaṭrān copied in 529/1134-35, the scribe calls himself "Alī b. Eshāq al-Abīvardī al-šā'er" (see M. Bāyānī, *Yaḡmā* 3/11, 1329 Š./1960, pp. 440-74; Nafīsī, ed., *Dīvān-e Anwarī*, introd., pp. 27-28), however, it is possible that the scribe is not Anwarī himself but his father. Anwarī in fact mentions that the name of his grandfather (*ǰadd*) was Eshāq (see Razawī, ed., *Dīvān-e Anwarī* I, 2nd ed., introd., p. 18).

Anwarī was born at an unknown date in the Dašt-e Kāvarān near the small town of Abīvard which lies between Saraḵs and Nesā; some sources specify Bādana (Faṣīḥī, *Mojmal* II, p. 267) or Badana (Dawlatšāh, ed. Browne, p. 83) as his ancestral village. He is said to have adopted Kāvarī as a pen name in his early career, but this may have been just a *nesba* added to his name in one of the sources used by Dawlatšāh (cf. Nafīsī, op. cit., p. 37). In his poems no other pen name can be found than Anwarī, a name which according to his own statement was given to him by others.

Details about his life are provided in a number of anecdotes handed down in the *taḏkeras* and other sources, but they are nearly all of them of little



historical value. Additional information can be found in his poems, many of which are of a topical nature and mention persons who played a part in his career. Together these materials are either too uncertain or too fragmentary to provide a basis for a continuous biography. The beginning of his literary career is reported in different ways. He is said to have been forced to earn a living as a professional poet after he had dissipated the inheritance left to him by his father while he was still a young man. Another story depicts him as a student at a *madrassa* in Ṭūs, where he was enticed away from his studies by the sight of the splendid attire of a rich court poet who passed by his college one day. Anwarī states in a poem that his father was a courtier who attended a Saljuq princess (cf. Rażawī, op. cit., p. 19). This will certainly have eased his admission to the court of Sultan Sanjar probably not long before 530/1135-36, the earliest date mentioned in any of the poems. The anecdote which relates how he gained access by outwitting Mo‘ezzī, the Sultan’s poet laureate, whose duty it was to put his talent to the test, must he dismissed as the latter had already died in 521/1127-28 (Nafīsī, op. cit., pp. 32-34, 39). Anwarī must have remained in the service of Sanjar until the death of the latter in 552/1157-58. In 542/1147-48 he took part in a campaign against the K̄vārazmšāh Atsīz and exchanged poetical invectives with the leading court poet of that ruler, Rašīd-al-dīn Vaṭvāṭ, during the siege of the fortress Hazārasp. When Sanjar in 548/1153-54 became a prisoner of the Ġozz tribes, Anwarī tried to obtain his release through a *qaṣīda* addressed to the K̄āqān of Samarqand (*Dīvān*, ed. Rażawī, I, no. 82; this poem later became known in the West under the title “The Tears of Khorassan”).

As a successful poet of the court, Anwarī sang the praise of many courtiers and officials of the Saljuq state (cf. the lists of his *mamdūḥs* in M. Qazvīnī, *Yāddāsthā* I, Tehran, 1332 Š./1953, pp. 126-35; Nafīsī, op. cit., pp. 42-47; M. Rażawī, op. cit., pp. 37-92). Only some of them can be identified with certainty; e.g., Nāṣer-al-dīn Abu’l-Faṭḥ Ṭāher b. Możaffar (d. 548/1153-54), the last vizier of Sanjar, and Maǰd-al-dīn Abu’l-Ḥasan Maǰd ‘Emrānī, one of the notables of Saraḵs who was put to death by Sanjar in 545/1150-51. In Balḵ, where he seems to have lived during most of his life, Anwarī was in close contact with the *qāzī al-qozāt* Abū Bakr Ḥamīd-al-dīn ‘Omar whose *Maqāmāt-e Ḥamīdī* (comp. in 551/1156-57) he praised in a poem. Balḵ was also the scene of an incident caused by a satire on its citizens, known as the *Ḳar-nāma*, which its real author, the poet Fotūḥī, put to Anwarī’s name. This caused a popular fury against Anwarī, who was paraded through the streets with a woman’s veil on his head (see ‘Abd-al-Ḥosayn Navā’ī, in *Yādġar* 2/9, 1325 Š./1946, pp.



70-80). The *Dīvān* also contains a few poems addressed to an Atabeg of Mawşel , Qoṭb-al-dīn Mawdūd-Şāh (r. 558-99/1162-1203). These are related to a journey which Anwarī made to Baghdad, probably in connection with a *ḥajj*. There are also traces of his contacts with the Ghurid rulers in some poems. A story which is related for the first time by ‘Awfī tells how he escaped from a trap set for him by ‘Alā’-al-dīn Ġūrī who felt himself hurt by Anwarī’s satire.

The most celebrated anecdote about Anwarī is concerned with the prognostication of a devastating gale which was supposed to take place at the time of a conjunction of seven (or five) planets in the sign of the Scales (*Mīzān*). When at the predicted moment nothing of this kind occurred, the poet was put to shame and decided to exchange his career for a secluded life at Balk. The incident itself is undoubtedly historical as it has been recorded independently in several sources. It can be dated 582/1186-87 (see M. Mīnovī, “Ejtemā’-e kawākeb dar sāl-e 582,” *MDAT* 2/4, 1334 Š./1955, pp. 16-53). It is less certain to what extent and at which date Anwarī was involved in the event. In a contemporary work, *‘Eqd al-olā le’l-mawqef al-a’lā*, written by the historian Afzal-al-dīn Aḥmad b. Ḥāmed Kermānī in 584/1188, mention is made of a refutation of the “aḥkām-e Anwarī” by Farīd-e Nasavī (Rażawī, op. cit., pp. 33-34). This confirms that the poet indeed practiced astrology, but Mīnovī did not accept it as sufficient proof of his actual involvement in the prognostication for 582 and concluded that Anwarī must have made these predictions at a much earlier date.

The problems attached to this incident are also relevant for the establishment of the date of the poet’s death. Zhukovskī and most subsequent writers have concluded from the anecdote that the poet must have lived till some years after 582/1186. Mīnovī on the other hand proposed a much earlier date, namely 565/1169-70, which is mentioned in *Kaşf al-zonūn* (ed. Istanbul, I, col. 777). M. Qazvīnī preferred an even earlier date, 556/1160-61 (“Wafāt-e Anwarī” in *Bīst maqāla*, Tehran, 1312 Š./1953, pp. 359-62). Many other dates occur in the sources but none of these can by any right be regarded as more likely.

An often quoted quatrain of Jāmī declares Anwarī one of the three or four “prophets” of Persian poetry (*Bahārestān*, Vienna, 1846, p. 100). His mastery of poetic panegyrics is indeed beyond any doubt. His language, which is often close to ordinary speech and is only moderately encumbered by rhetoric based on the forms of words, is in contrast with the semantic characteristics of his poetry. The merit of his verse lies especially in the skillful use of ingenious metaphors. Anwarī commanded an exceptionally rich vocabulary which



included a larger stock of Arabic words and phrases than the one drawn upon by most other classical poets. In addition to this, he made use of several disciplines as sources of learned allusions. In one of his *qet'as* he boasted knowledge of logic, music, astronomy, metaphysics and natural science (*Dīvān*, ed. Rażawī, II, pp. 686-87). The epithet *hakīm* “the sage” is frequently added to his name, as it was done in the case of other learned poets. Didacticism is however not a very conspicuous feature of his work, although it contains occasional words in praise of the virtue of contentment (*qanā'at*) and reflections on the negative aspects of professional *šā'erī*.

The *qaşīdas* are nearly all panegyrics. In several poems the conventional *nasīb* is lacking, which means that the direct praise of the poet's *mamdūh* begins in the opening line. Some of the longer *qaşīdas* have been divided into two sections through the introduction of a second line with internal rhyme in the middle of the poem (cf. *Dīvān*, ed. Rażawī, I, nos. 69, 75, 83, 85). In the last-mentioned poem, which contains among other themes a description of Baghdad, Anwarī displays his art of working descriptive and narrative traits into the fabric of his lyrical poetry.

Prominent in his poetry are also the *moqaţţā'āt* (op. cit., II, pp. 511-761), short pieces in a loose form which reflect various aspects of his career as a court poet. Among them are songs of wine, requests for presents, congratulations and laments as well as other references to the relationship between the poet and his patrons. There are many specimens of Anwarī's biting and often obscene satire, which one also finds in a few short *matnawīs* (*Dīvān*, ed. Nafīsī, pp. 477-83; they have been omitted from the Rażawī edition).

As a writer of *ġazals* (*Dīvān*, ed. Rażawī, II, pp. 765-943) Anwarī exerted a considerable influence on Sa'dī as 'Alī Daştī has shown (see *Qalamrow-e Sa'dī*, Tehran, 1339 Š./1960, pp. 131-50). The *Dīvān* further contains a large collection of *robā'īyāt* (II, pp. 946-1042).

Some sources attribute scholarly works on prosody, astrology and philosophy to Anwarī, but none of them is now extant. One is said to have been a commentary on the *Eşārāt* of Ebn Sīnā in whose philosophy the poet appears to have taken a special interest (cf. 'A. Navā'ī, *Yādġar* 2/6, 1324 Š./1946, pp. 45-49; *Dīvān*, ed., Nafīsī, pp. 41-42).

The influence of the older masters of the Persian *qaşīda* can be noticed in many places. Anwarī inserted many quotations in his poems and often tried to



emulate poems of his predecessors. He particularly admired Abu'l-Faraġ Rūnī, a poet of the Ghaznavid court at Lahore in the late 5th/11th century, whose *Dīvān Anwarī* claims to have studied carefully (cf. *Dīvān*, ed. Rażawī, introd., pp. 104-07).

Later generations continued to appreciate Anwarī's poems. In the 7th/13th century Šams-al-dīn Rāzī used them as one of the main sources of *šawāhed* for his handbook of Persian prosody, *al-Moġam*. The poet Maġd Hamgar wrote in the second half of the same century at the request of the people of Kāšān a poem pronouncing Anwarī a better poet than his contemporary Zāhīr Fārīābī (quoted in Ḥamdallāh Mostawfī's *Tārīġ-e gozīda*; cf. E. G. Browne, *JRAS*, 1901, pp. 19-23 and, subsequently, in K̄vāndamīr's *Ḥabīb al-sīar*; cf. 'A. Navā'ī, *Reġāl-e ketāb-e Ḥabīb al-sīar*, Tehran, 1324 Š./1945, pp. 18-19). Verses by Anwarī appear frequently in the Persian dictionaries. The difficulties which many of his poems present to the reader were dealt with in a number of commentaries; the most important authors of such works are Moḥammad b. Dā'ūd 'Alawī Šādīābādī (fl. early 10th/16th century in the Indian kingdom of Malva; cf. Rieu, *Pers. Man.* II, p. 556); Abu'l-Ḥasan Ḥosaynī Farāhānī who wrote his *Šarḥ-e moškelāt-e Dīvān-e Anwarī* (ed. Modarres Rażawī, Tehran, 1340 Š./1961) in Shiraz in about 1015/1606-07; Moḥammad b. 'Abd-al-Razzāq Donbolī whose work was completed about 1240/1824-25 (see on these and other commentaries: A. Monzawī, pp. 3459-63; Sayyed Ja'far Šahīdī, *Šarḥ-e loġāt wa moškelāt-e Dīvān-e Anwarī Abīvardī*, Tehran, 1357 Š./1978, pp. 575-601).

In Europe Anwarī became known for the first time through the English translation of "The Tears of Khorassan" by William Kirkpatrick, published in *Asiatick Miscellany* I, Calcutta, 1785, pp. 286-310. The same poem, together with a few more by Anwarī, was also translated by E. H. Palmer (*Song of the Reed and Other Poems*, London, 1877).

BIBLIOGRAPHY

Sections on Anwarī can be found in 'Awfī, *Lobāb* II, pp. 125-38; *Tārīġ-e gozīda*, pp. 474, 488-89, 813-14 (= *JRAS*, 1900, pp. 726-30); Dawlatšāh, ed. Browne, pp.



83-86; *Haft eqlīm* II, pp. 25-28, and in most other *taḍkeras*.

The Russian monograph by V. A. Zhukovskii, *Ali Auhadeddin Enveri. Materialy dlya ego biografii i karakteristiki*, Saint Petersburg, 1883 (partially transl. by W. Pertsch, *Literatur-Blatt für orientalische Philologie* II, Leipzig, 1884-85, and condensed by E. G. Browne, *Lit. Hist. Persia* II, pp. 365-91) is now superseded by the exhaustive introductions to the *Dīvān* editions by S. Nafīsī (Tehran, 1337 Š./1958, pp. 3-55; containing long excerpts from the primary sources) and Modarres Rażawī (Tehran, 1340 Š./1961, II, pp. 31-163 = I, 2nd ed., Tehran, 1147 Š./1968, pp. 18-158).

The manuscripts of the *Dīvān*, or *Kollīyāt*, are listed in A. Monzawī, *Noskaha* III, pp. 1847, 2235-42; for lithograph editions see Mošār, *Fehrest*, I, col. 1504.

The modern editions by Sa'īd Nafīsī, and Modarres Rażawī are both based on early manuscripts, but Rażawī offers a far more reliable text than Nafīsī. See also M. Ferté, "Notice sur Anwari," *JA*, 9e série, 5, 1895, pp. 235-68 (with the French tr. of three *qašīdas*).

Geiger and Kuhn, *Grund. Ir. Phil.* II, pp. 261-63.

Šebli No'mānī, *Še'r al-'ajam*, Pers. tr. by S. M. T. Faqr Dā'ī Gilānī, Tehran, 1316 Š./1937, pp. 194-215.

Badi'-al-zamān Forūzānfar, *Soḳan wa soḳanvarān*, Tehran, 1308 Š./1929, I, pp. 356-86; 2nd ed., Tehran, 1350 Š./1971, pp. 332-57.

Şafā, *Adabiyāt* II, Tehran, 1339 Š./1960, pp. 656-81.

Rypka, *Hist. Iran. Lit.*, pp. 197-99.

S. J. Šahīdī, "Moḥtawīyāt-e *Dīvān-e Anwari*," *Našrīya-ye kongra-ye taḥqīqāt-e Īrānī* 2, 1353 Š./1974, pp. 38-50.

Idem, "Šarḥ-i bar čand bayt-e moškel az *Dīvān-e Anwari*," *Jašn-nāma-ye Modarres Rażawī*, Tehran, 1356 Š./1977, pp. 345-53.

(J. T. P. de Bruijn)