



‘ĀREFĪ HERAVĪ

‘ĀREFĪ HERAVĪ, MAWLĀNĀ MAḤMŪD, a poet of the 9th/15th century contemporary with the Timurid Šāhroḡ. Either because he followed the style of Salmān Sāvajī in his *qaṣṣīdas* or because he shared that poet’s affliction with chronic eye disease, he was called “The Second Salmān.” He was described as an “exceedingly euphonious poet” (*Majāles al-nafā’es*, p. 20) and a “man of great learning and talent, highly skilled in rhetoric and diction, author of poetry which is fluent and limpid, more so than pure running water, an excellent conversationalist and debater” (*ibid.*, p. 194). In addition to *qaṣṣīdas* in the style of the masters of the preceding century and very graceful *gāzals* which won repute in his own time, he has left a celebrated *maṭnawī*, the *Ḥāl-nāma*, also called, on account of its subject-matter, *Gūy o čowgān* (*The Ball and the Polo-Stick*, ed. and tr. R. S. Greenshields, London, 1931 and 1932). The *Ḥāl-nāma* was well known to connoisseurs of poetry in the 9th/15th century; verses from it are often quoted by contemporary men of letters. It is a short versified discourse, running to 501 verses in the same meter as Neẓāmī’s *Laylī o Majnūn* (*hazaḡ mosaddas akrab maqbūz maqṣūr* or *moḡdūf*), about a dervish’s pure love for a prince of China which ends in the dervish’s self immolation at the prince’s feet. ‘Ārefī was encouraged to write the *Ḥāl-nāma* by a grandson of Šāhroḡ, Mīrzā Solṡān Moḡammad b. Bāysonḡor, and was rewarded with a gift of a horse and one thousand dinars. The work was started and finished in the year 842/1438, when according to the author fifty years of his life had elapsed; he must therefore have been born in 792/1390 or roughly in the last decade of the 8th/14th century. Dawlatšāh (*Taḡkerat al-šo‘arā*, ed. M. Ramazānī, Tehran, 1338 Š./1959, p. 496) ascribes further works in verse to



‘Ārefī, stating that he “was adept in the *matnawī* genre and, as is well known, versified the basic precepts (*mā lā bodd*) of the *maḏhab* of the Emām-e A‘zam (i.e., Abū Ḥanīfa) and also composed in verse “Ten letters” in praise of the vizier K̄vāja Pīr Aḥmad b. Eshāq.”

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(Z. Safa)