



BĪNEŠ KAŠMĪRĪ, ESMĀ'ĪL

BĪNEŠ KAŠMĪRĪ, ESMĀ'ĪL, a Persian poet of India in the 11th/17th century. His ancestors migrated from Iran to settle in Kashmir where Bīneš was born (ʿAbd-al-Moqtader, III, p. 145). He is not to be confused with Jaʿfar Beg, a Persian poet of Iran who was a contemporary of Sultan Ḥosayn Safawī (r. 1105-35/1694-1722) and an author of several *maṭnawīs* including *Mokāfāt-nāma* and *Del o delbar* (Wāleh Dağestānī, fol. 66; Ebrāhīm Khan Ḳalīl, fol. 134). Bīneš traveled to Lahore and Delhi (*Ātaškada*, p. 365) and presumably to Iran since he describes several Iranian cities in his poems; however, his biographers mention no such trips. His panegyrics are addressed to Moḥammad-Ṭāher Ṣafšekan Khan (d. 1085/1674-75), a high noble of Awrangzēb ʿĀlamgīr's reign, and Mīrzā Moḥammad-Qāsem Kermānī, the *dīvān* of Kashmir, and Mīr Jamšīd Kāšānī. He seems to have died towards the end of the 11th/17th century in Kashmir (Gōpāmavī, p. 1091; Āzād Belgrāmī, p. 54). Sarḳʷoš, who completed his *Kalemāt al-šoʿarāʾ* in 1093/1691-82, speaks of Bīneš as dead (p. 10). Bīneš has left six *maṭnawīs* and a *dīvān* of *gāzals* and *qašīdas*. The first of these *maṭnawīs* is *Bīneš-e abšār*, composed on the pattern of Neẓāmī's *Maḳzan al-asrār*. In this work the poet eulogizes Awrangzēb, the Mughal emperor and pays glowing tributes to Delhi, its great Sufis (especially Neẓām-al-Dīn Awliāʾ, d. 725/1325), and the river Yamunā (Jamnā), flowing on the east side of Delhi. Both in this and in other poems the poet praises Kashmir. The second *maṭnawī*, *Ganj-e ravān*, contains a description of nature and the four seasons in India. The *maṭnawī* praises Emperor Awrangzēb, Mīrzā Moḥammad-Qāsem Kermānī, and Mīr Jamšīd Kāšānī and describes three cities of Iran: Kermān, Tabrīz, and Kāšān. The third *maṭnawī*, *Gol-dasta*,



contains a vivid description of Punjab and its capital Lahore. Its central theme is an account of the manifestations of nature and their mystical meanings. The fourth *maṭnawī*, *Šūr-e kayāl*, contains the love-story of a Muslim youth and a Hindu girl at Benares on the bank of the holy river Ganges. It is interesting that another poet of this period, Feṭrat Qomī (d. 1101/1689-90), also versified this very love episode (Ansari, pp. 49, 70). The fifth *maṭnawī*, *Rešta-ye gowhar*, contains small moral and ethical anecdotes, including the love story of Amīr and Gowhar, two youths from Sārī in Māzandarān. The sixth and last *maṭnawī*, *Jawāher-kāna*, contains praises of Awrangzēb and an account of Tabrīz and Baghdad. The *dīvān* of Bīneš consists of *gāzals* and panegyrics. Sarkḡoš says that the *dīvān* of Bīneš contains only two good couplets (Sarkḡoš, p. 10), but in fact his *gāzals* are sweet and charming and capture the scenic beauty of Kashmir.

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