



DĀNEŠ, TAQĪ

DĀNEŠ, TAQĪ (b. Tabrīz, 1278 Š./1861, d. Tehran 5 Esfand 1327 Š./24 February 1948), poet and government official. His father, Mīrzā Ḥosayn Wazīr-e Tafrešī, also known as Bolūr (crystal), was a government accountant (*mostawfī*) and official of the private quarters at the court of Nāṣer-al-Dīn Shah (1264-1313/1848-96). The young Dāneš studied literature and theology under Mīrzā Abu'l-Ḥasan Jelwa and Mollā 'Abd-al-Ṣamad Yazdī and calligraphy under Mīrzā 'Alī-Moḥammad Ṣafā. He served as revenue officer (*mostawfī*) and clerk under Mīrzā Yūsof Mostawfī-al-Mamālek in Tehran, Mas'ūd Mīrzā Ṣell-al-Solṭān in Isfahan, Maḥmūd Nāṣer-al-Molk in Kurdistan (ten years) and Amīn-al-Solṭān in Tehran. At first known by the title *zīā'-e laškar*, he was later granted the title *mostašār-e a'zam*. He was transferred for a brief period to the foreign ministry and later appointed deputy governor (*nāyeb-al-eyāla*) of Yazd. He also spent some time in Khorasan on a government assignment. During the "lesser despotism" (*estebdād-e ṣaḡīr*) of Moḥammad-'Alī Shah (1324-27/1907-09) Dāneš was in Gīlān, where he joined the constitutionalists. During the reigns of Aḥmad Shah (1327-44/1909-25) and Reżā Shah (1304-20 Š./1925-41) he was the head of the justice department and mayor of Shiraz, where he remained for twenty years. He spent his last few years in Tehran.

In his verse technique Dāneš followed the classical poets, more particularly those of the Ḳorāsānī school, in his lifetime more commonly known as the Torkestānī school. He composed in many different poetic forms: *qaṣīda*, *ḡazal*, *maṭnawī*, *qeṭ'a*. His themes were equally diverse, encompassing philosophy, mysticism, history and politics (the [constitutional movement](#), the Ottoman



occupation of Urmia, Reżā Shah in Kūzestān), patriotism, panegyric (to Imām ‘Alī, Šafā-‘Alī Shah, Reżā Shah, Zāhīr al-Dawla), chronograms (*mādda-ye tārik*), riddles (*loğaz*), burlesques (*fokāhīyāt*), and collegial correspondence (*ekwānīyāt*). His divan has been published, and many poets and other literary figures have praised his work, among them Moḥammad-Ḥosayn Forūgī, Šayk-al-Ra’īs Ḥayrat Qājār, and more recently Jalāl Homā’ī.

Dāneš’s reputation rests less on his serious poetry than on his *Dīvān-e Ḥakīm Sūrī*, a book of witty verses about culinary delights and conviviality, gourmandise, and freeloading. In this work he emulated the style and example of the 14th-century poet [Boshāq Aṭema](#) and others; the work is quite useful for the lexical and idiomatic elements that it contains. The *Dīvān-e Ḥakīm Sūrī* was first published in Bombay (1309/1891) and later reprinted in Tehran four times. Among Dāneš’s other compositions are *Nūšīn-ravān*, a *matnawī* about Kōsrow I Anōšīravān; *Taḍkera-ye āš-e kaškīān*, emulating the satirical spirit of *Taḍkera-ye yaqčālīya* by Mīrzā Moḥammad-‘Alī Moḍahhab Ešfahānī, written in 1260/1844; *Taḍkera-ye šadr-e a’zamī*, about poets who wrote in praise of Amīn al-Solṭān; and *Nūn wa’l-qalam*, a biographical *taḍkera* of calligraphers in three volumes. None of these works has yet been published.

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(Īraj Afšār)