



DU'L-FAQĀR ŠĪRVĀNĪ

DU'L-FAQĀR ŠĪRVĀNĪ, MALEK-AL-ŠO'ARĀ QEWĀM-AL-DĪN ḤOSAYN b. Šadr-al-Dīn 'Alī (d. ca. 691/1291), Persian poet and panegyrist of the Il-khanid period. Through the intercession of the vizier K̄vāja Moḥammad Māstarī he obtained the patronage of Atābak Yūsofšāh I of the Fażlūya branch of the [Atābakān-e Lorestān](#); Yūsofšāh was governor of K̄zestān, Kūhgīlūya, the city of Fīrūzān (near Isfahan), Golpāyagān, and Lorestān (672-88/1273-89). Du'l-Faqār dedicated a number of panegyrics to him. The poet also wrote poems in praise of the Il-khanid Gaykātū Khan (690-94/1291-94); the Qara Khitay amir Jalāl-al-Dīn Soyūrgatmeš b. Qoṭb-al-Dīn Moḥammad, who ruled Kermān in 681-91/1282-91; and Jalāl-al-Dīn's half-sister Pādšāh Kātūn, who succeeded him and governed in 691-94/1291-94.

According to some sources (e.g., Dawlatšāh, ed. Browne, p. 146), Du'l-Faqār had been employed by Moḥammad K̄vārazmšāh (d. 617/1220) and had recorded in verse the circumstances of the sultan's flight to Iraq during the Mongol invasion of 614-15/1217-18, but that would mean that the poet lived to be a hundred years old; none of his memorialists or biographers has noted such longevity. He is reported to have died in 679/1280 (Hedāyat, p. 219) or 689/1290 (*Ātaškāda*, p. 5), but, as he dedicated poems to Gaykātū, Jalāl al-Dīn Soyūrgatmeš, and Pādšāh Kātūn, he could not have died before 691/1291 (cf. Šafā, *Adabiyāt*, 2nd ed., 1356 Š./1977, p. 518). His tomb is in Maqbarat al-Šo'arā' in the Sorqāb quarter of Tabrīz.

Du'l-Faqār's *dīvān* includes 9,000 verses (ed. M. Edward, London, 1934). He was generally recognized as a master of versification (*šanāye'-e še'ri*), and his



poems have a charming, lyrical quality. Among his more important works is *Mafātīḥ al-kalām wa madāyeh al-kerām*, dedicated to Moḥam-mad Māstarī. It is a lengthy panegyric ode (*qaṣīda-ye maṣnū'ī*) with two opening verses (*maṭla'*) encompassing every possible combination of meter (*dā'era*) and elision (*zehāfāt*), written in acrostic form (*tawšīḥ*); it is also remarkable in that from every few lines certain words can be strung together to form new distichs (*abyāt*) with different meters. The poet was rewarded for this work with seven bales (*karvār*) of silk. Other odes of his have survived: one on *ṭardo'aks* (making a statement, then reversing it, as in *Būstān bar sarv dārad ān negār-e delsetān / Ān negār-e delsetān bar sarv dārad būstān*) and one of thirty-eight verses with three different rhyme schemes (*qāfīa*), a *ḥājeb* (identical repeating arrangement of syllables or auxiliary rhyme), and a refrain (*radīf*). The poet's skillful use of semantics and thematic material (*ṣanāye'-e lafzī o ma'nawī*), particularly in *Mafātīḥ al-kalām*, influenced later poets, many of whom wrote imitative verses (*esteqbāl*) in response to his and one another's work; they include *Šarḥ-e momarrad* by Salmān Sāvajī (d. 778/1376), *Maḳzan al-boḥūr* by Šams-e Faḳrī (d. after 758/1357), *Maḳzan al-ma'ānī* by Ahlī Šīrāzī (d. 942/1535), and *Badāye' al-aṣḥār fī ṣanāye' al-aš'ār* by Qīāmī Moṭarrazī.

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