



'EMĀD-AL-DĪN 'ALĪ FAQĪH KERMĀNĪ

'EMĀD-AL-DĪN 'ALĪ FAQĪH KERMĀNĪ, mystic and poet of the 8th/14th century who used 'Emād or, more rarely, 'Emād-e Faqīh, as a pen name. He was born in Kermān toward the end of the 7th/13th century. Both his father, Maḥmūd Faqīh, and 'Emād-al-Dīn were religious scholars and mystics whose spiritual pedigree reached back, through the teacher Neẓām-al-Dīn Maḥmūd, to Zayn-al-Dīn 'Abd al-Salām Kāmū'ī, a companion of Šehāb-al-Dīn Abū Ḥafṣ 'Omar Sohravardī (d. 632/1234; on Zayn-al-Dīn, see the passage quoted from Pīr Jamālī Ardestānī's *Kanz al-daqāyeq* in Homāyūn Farroḡ's introd. to 'Emād's *Dīvān*, pp. 27 ff.; Ritter, pp. 38, 41). Neẓām-al-Dīn founded a *kānaqāh* in Kermān which he and 'Emād's father directed. When they both died in 705/1305, young 'Emād and his brother took over the direction of the convent. This institution continued to play a major part in his life and his poetical works. He reportedly used to recite his *ḡazals* in the *kānaqāh*, exposing them to the criticism of the congregation (Jāmī, p. 101). Some of his *maṭnawīs* concerned the history of his *kānaqāh* and the communal life of the Sufis.

'Emād probably spent most of his life in his native Kermān, but he was also in close contact with the court of Shiraz during the reigns of Abū Eshāq Īnjū (d. 736/1336; q.v.) and the Mozaffarid Amīrs Mobārez-al-Dīn Moḥammad (713-59/1314-58) and Shah Šojā' (765-86/1364-84). According to a popular legend, he taught his cat to perform the ritual of prayer (*Ḥabīb al-sīar*, Bombay, III/2, p. 37). This legend is based on a line in one of the *ḡazals* of



Ḥāfeẓ, which has been interpreted as an allusion to the rivalry between the two poets (Şafā, pp. 986-87). The same story describes him as competing with his contemporary Ḥāfeẓ for the favor of Shah Šojā‘ (cf. Homāyūn Farroḳ’s introduction to ‘Emād’s *Dīvān*, pp. 81 ff.). ‘Emād also praised officials of the Il-khanid state. As recorded by Dawlatšāh (ed. Browne, pp. 254-56), he died in 773/1371-72. For several centuries his tomb and the convent were held in veneration (Şafā, pp. 987-88). A less likely dating of his death is 793/1391, which was first mentioned by Taqī-al-Dīn Kāšī (cf. Sprenger, p. 18 no. 82) and then repeated by other *taḍkera* writers.

The *Dīvān* of ‘Emād contains a large collection of *ġazals*, a small number of panegyric *qaṣīdas*, and poems in other lyrical forms. Ebn Yūsuf (1321 Š/1942, pp. 361-62) and others have pointed out a number of similar motifs and expressions in the *ġazals* of ‘Emād and Ḥāfeẓ. Yet, ‘Emād’s style markedly differs from that of his younger contemporary. His language is much simpler, and his poems show a greater coherence of motifs and imagery, subordinated to the central theme: the longing of the mystic for his transcendental beloved.

The second part of his poetry consists of *maṭnawīs*, all of moderate length, which show several original features. A set of five poems was transmitted under the heading *Panj ganj*: 1. *Homāyūn-nāma*, also called *Fāteḥat al-eḳlāsā*, is a short piece written as introduction to the collection. 2. *Şafā-nāma* or *Mo’nes al-abrār*, in the meter *sarī‘* in imitation of Neẓāmī Ganjavī’s *Maḳzan al-asrār*, was written in 766/1364-65 for Shah Šojā‘ (ed. M. Iqbal, in *Oriental College Magazine*, 5-8, 1929-32). The introduction contains a panegyric of Shiraz, with special mention of the graves of prominent Sufis, and an account of the conquest of that city by Mobārez-al-Dīn Moḥammad in 754/1353. The second of its three *maqālas* tells the story of the founding of the *kānaqāh* in Kermān. In the third chapter the poet relates ten visions and dreams (*dah wāqe’a*) which marked his spiritual progress. 3. *Şoḥbat-nāma*, in *motaqāreb* meter, was completed in ten discourses (*maqāla*) in 731/1330-31 and dedicated to Ġiāṭ-al-Dīn Moḥammad b. Rašīd-al-Dīn Faẓl-Allāh, the vizier of the Il-khan Abū Sa’īd (qq.v.). The poem teaches the rules of conduct (*ādāb*) in the company of the mystics. It also addresses the management of a *kānaqāh* and the cult of love as practiced by the Sufis, including the behavior of the “beautiful ones” (*kūbrūyān*) and the singers. The seventh *maqāla*, on the ethics of *fotowwat*, was published and translated into German by H. W. Duda (1934). 4. *Maḥabbat-nāma-ye şāḥeb-delān*, in *hazaj-e mosaddas-e maḥdūf* and dated 732/1331-32, contains dedications to the Il-khan Abū Sa’īd and his vizier K̲vāja Tāj-al-Dīn



‘Erāqī. A prose introduction defines the text as a series of disputations (*monāzarās*) based on the device of the “speech of condition” (*zabān-e ḥāl*). Confrontations occur between soul and body, atom and sun, iron and magnet, straw and amber, bee and palm, candle and moth, rose and nightingale, and elephant and gnat. Each chapter contains stories about a pair of lovers famous from Arabic and Persian literature. 5. In *Dah-nāma*, belonging to a genre of poetical letters exchanged between lovers (cf. Ganjei), ‘Emād alternatively used the forms of the *maṭnawī* and the *qaṣīda*, written in various metres. Most of these letters are addressed to the poet’s royal patrons.

‘Emād’s most extensive work is *Ṭarīqat-nāma*, a *maṭnawī* in *hazaj-e mosaddas-e maḥdūf*, composed about 755/1354 for Mobārez-al-Dīn Moḥammad. This mystical poem is an adaptation of *Meṣbāḥ al-hedāya*, a Persian version of Sohravardī’s *‘Awāref al-ma‘āref*, by ‘Ezz-al-Dīn Maḥmūd Kāšānī (d. 735/1334-35). A number of anecdotes were added to the original.

Although ‘Emād’s work was eventually overshadowed by that of other renowned mystical poets, he apparently enjoyed a great reputation during his lifetime and for some time thereafter. This is attested in a number of manuscripts dating from the 8th/14th and 9th/15th centuries. One of these early copies, now in the collection of the Majles Library in Tehran (no. 1030), is probably an autograph. The complete works of ‘Emād were edited by Rokn-al-Dīn Homāyūn Farroḡ, with extensive introductions.

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