



GOLŠANI ŠĀRUKĀNI

GOLŠANI ŠĀRUKĀNI, a 15th-century Turkish poet who also wrote in Persian. His original name is unknown, and virtually no information is available on his life. His *nesba* of Šārukāni suggests that he originated in the area of present-day Manisa, and the fact that he went to Šarvān, a destination chosen at the time by those who wished to become the disciples of Yaḥyā Šarvāni, the “second elder” of the Ḳalwati Sufi order, may imply that he was a dervish (this possibility is mentioned in Laṭifi, p. 283, and ‘Āli, f. 134b). While in Šarvān, he was acquainted with the poet Kāšefi, famous for his *Ġazā-nāma-ye Rum*, whom he lampooned in a satire. It has, however, been suggested that Golšani was actually of Šarvāni origin, and that the designation “Šārukāni” found in some manuscripts of his work was the result of a copyist’s error (Farzan, p. 72). Since the last *qašida* Golšani wrote was a eulogy on the death in 888/1483 of Šāhzāda ‘Abd-Allāh, son of Sultan Bayezid (Bāyazid) II, it may be presumed that he himself died sometime during the reign of that ruler (1481-1512). His *Divān* has survived in only one manuscript (MS Istanbul, Bayezid Halk Kütüphanesi 5280). Almost half of the *Divān* is devoted to *qasidas* written in praise of sultans Mehmed (Moḥammad) II and Bayezid II (facsimile edition by T. Yazıcı, “Gülşeni: Eserleri ve Fâtih ve Bayezid Hakkında Kasideleri” in *Fatih ve Istanbul*, 2 vols., Istanbul, 1954, II, pp. 83-137); the rest comprises *ġazals* (ff. 143b-185a), quatrains, satires and panegyrics of fellow poets such as Kāšefi, Nojumi, and Jadwali. Golšani also wrote a didactic *maṭnawī* in Turkish variously known as *Pand-nāma*, *Asrār-nāma*, and *Rāz-nāma* (MSS Istanbul, Millet Kütüphanesi, Manzum 932, Ali Emîrî 859), modeled in content and form on the *Elāhi-nāma* of ‘Aṭṭār (q.v.).



The fact that in one *qaŐida* (*Divan*, ff. 23a-23b) GolŐani enumerates twenty-two Persian poets ranging from Rudaki and ŐĀqĀni to ‘Abd-AllĀh Őusi (d. 869/1464) together with a mention of their characteristics shows that he was well acquainted with Persian literature. He is, however, compelled to admit his own deficiencies as a poet, and he must be regarded as a somewhat mediocre poet in his *qaŐidas*, *ĝazals*, and *robĀ’is*; his satires are also not particularly successful.

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