



ḤABIB-ALLĀH ḶORĀSĀNI

ḤABIB-ALLĀH ḶORĀSĀNI, Hājj Mirzā, an enlightened religious scholar of Mašhad and a poet (b. Mašhad, 1266/1850; d. Mašhad, 27 Šaʿbān 1327/12 September 1909). After studying preliminary religious sciences in his birthplace he traveled to Iraq to pursue his studies. He learned French there and in Baghdad met a number of scholars and Sufis. After his return to Mašhad he became the target of some criticism on account of his association with Mirzā Mahdi Gilāni, known as Ḷadiv, a dervish-like individual whose unconventional behavior did not sit well with Mašhad's clerics. Therefore, he left Mašhad and went to Sāmarrā and joined the circle of the students of Mirzā Ḥasan Širāzi. Then he returned to Mašhad, but left again for Iraq, made a pilgrimage to Mecca, and stayed in Iraq until 1298/1881 or a year later, when he returned to Mašhad and became the leader of prayers in the Gowharšād Mosque (Eʿtemād-al-Salṭana, II, p. 400). He was an unassuming, liberal, and respected religious leader. He was against popular celebration of the murder of the second caliph, ʿOmar, and prohibited the production of passion plays (*taʿzia*, or *šabih-sāzi*) in Mašhad, considering them unbecoming to the Imams' dignity so that the leaders of Mašhad districts who were intent on producing them were obliged to do so outside of Mašhad in the village of Šāhāndež, some 30 km from the city.

He retired from his duties as a *mojtahed* (doctor of law, see [EJTEHĀD](#)) in 1316/1898-99. He did not actively support the Constitutional movement, but offered the reception quarter of his house (*biruni*, q.v.) for the meetings of the Constitutionalist Provincial Council (*anjoman-e ayā-lati*) of Khorasan. He is



buried in the shrine of Imam ‘Ali al-Rezā in Mašhad.

His *Divān* consists of panegyrics (*qaṣidas*), mostly in praise of the Prophet and the first Shi‘ite Imam, as well as odes (*ġazals*) and some stanzaic poems and quatrains. In his poems he exhibits profound devotion to ‘Ali b. Abi Ṭāleb (q.v.), the first Imam, whom he elevates almost to divine status. His poems, which show mystical tendencies, read well. In many of them he satirizes, after Hafez’s fashion, the clerical figures of formal religion, at the same time praising the wine, the tavern, the *rends* (debauchees), and other symbols of antinomian attitude. Moḥammad-Ḥasan Khan E‘temād al-Saltana also attributes to him some Arabic poems.

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