



HĀTEFI, 'ABD-ALLĀH

HĀTEFI, 'ABD-ALLĀH, Persian poet (d. Ẕargerd, 927/1521) and nephew of 'Abd-al-Rahmān Jāmi. Hātefi was born in around 858/1454 at Ẕargerd, a village on the outskirts of the Khorasanian town Jām, in present-day Afghanistan (Kāboli, fol. 167a; other dates are less believable and contradictory, cf. *Haft Manzar*, ed. and tr. Bernardini, p. 11; *Širin o Ẕosrow*, ed. Asadulloev, pp. v-vi; *Meykāna*, pp. 115, 118). Hātefi spent his whole life in his native city, where he served as the custodian of the Qāsem-e Anwār mausoleum built by Mir 'Ali-Šir Navā'i. He entered Timurid literary circles upon passing a test, set by his uncle Jāmi, which required him to compose a poetic reply to some verses by Ferdowsi which in turn had been based on a poem by Abu Šakur Balḳi (Maḥjub, pp. 124-25). Unlike his uncle, Hātefi was a Shi'ite and was thus honored by a visit from Shah Esmā'īl I, who met him in the *čahār bāg* (q.v.) of his house in Ẕargerd. He is, however, said to have interceded for the Sunni inhabitants of Jām towards whom this Safavid ruler was hostile (*Meykāna*, pp. 16-17; *Majma' al-foṣaḥā'* II, p. 55; Asadulloev, 1972, p. 700). During the second half of the 15th century Hātefi traveled to Azarbaijan and 'Erāq with the poet Amir Homāyun Esfarāini. Hātefi died in Ẕargerd in 927/1521 and was buried in the land which his *čahār bāg* once occupied (*Širin o Ẕosrow*, ed. Asadulloev, pp. xiv-xv; Asadulloev, 1972, passim).

The major *taḍkeras* (biographical compendiums) refer to Hātefi's activities as a poet. He was known above all for his *ḳamsa*, which became famous even outside Persia. The Ottoman translation of his work by Lāmiī Çelebi (Lāme'i Čalabi) and the several editions of his *ḳamsa* in the Ottoman Empire and in



India are proof of his widespread fame (Levend, *passim*). The Ottoman poet Fożuli's *Layli o Majnun* was also clearly inspired by Hātefi's work of the same title (Bombaci, 1970, pp. 84-114; *idem*, 1969, pp. 246-52). Hātefi's literary fame rests on his realistic and straightforward style, which contrasts with the greater structural complexity and literary erudition found in the works of poets such as Neẓāmi and Amir Ƙosrow (although the latter was Hātefi's primary model for style and form). Hātefi displayed remarkable originality in the handling of his stories. His style was often emulated by later poets such as Qāsemi Gonābādi (q.v.; one of Hātefi's pupils), who explicitly referred to Hātefi in the *Šāh-nāma* he dedicated to the Safavid ruler Esmā'il I.

Of the five works making up Hātefi's *ƙamsa*, only four have been published. *Layli o Majnun*, dating to a period before 889/1484 and the oldest manuscript of which is preserved at the British Library in London (MS Or. 3316; Rieu, *Supplement*, p. 191), has been published twice: in Calcutta (1788) and, as a revised critical edition, in Dushanbe (1962). The first distich of this poem is said to have been written by Jāmi (*Toḥfa-ye Sāmi*, p. 95). There is no evidence that the poem was written with the approval of Qāsem-e Anwār, as maintained by Moḥammad-Taḳi Dānešpażuh (p. 3599). The oldest manuscript of *Širin o Ƙosrow*, the second work of the *ƙamsa*, dates to 895/1490 and is preserved in the Dār al-Kotob in Cairo (MS 524). Saadullo Asadulloev has published an edition of this work with an extensive introduction on the life of the poet (1977). The third work in the *ƙamsa* is the *Haft manẓar*, probably written in 1492, as suggested by its oldest manuscript (Bibliothèque Nationale de Paris, ms. Persan 357), and by the fact that it was mentioned in Mir 'Ali-Šir Navā'i's *Majāles al-nafā'es*. The *Haft manẓar*, which was dedicated to the Timurid prince, Šāh Ġarib, has been published in a popular Tajik edition (1976) and, more extensively, in Persian with an Italian translation (1995). It would appear from Cristoforo Armeno's *Peregrinaggio*, which was published in Venice in the 16th century (Piemontese, p. 196), that this poem became widely known relatively quickly. In the 19th century, some of the stories from the *Haft manẓar* were translated into French by A. Lacoïn de Villemorin and Khalil-Khan (*Le Jardin des Délices*, Paris, 1897). The fourth work in the *ƙamsa*, the *Timur-nāma* (sometimes called the *Ƙafar-nāma*) is certainly the most famous of Hātefi's poems. It extols Timur's deeds in accordance with the main works of Timurid historiography such as Šaraf-al-Din Yazdi's *Ƙafar-nāma*, thus substituting for the poem on Alexander the Great in the traditional sequence of the *ƙamsa*. Although such substitutions were not new in the Persian literary tradition (see Massé, 1971, p. 116; Šafā, 1954, pp. 360-65; *idem*, 1982, pp. 6-8;



Bernardini, 1996, pp. 97-118), Hātefi's *Timur-nāma* became a model for subsequent poems. It certainly introduced a new genre which was developed further by Hātefi himself with his composition of the *Fotuḥāt-e šāhi*. Written in 1498, the *Timur-nāma* has been published twice in India (1869, 1958). The last work in the *ḳamsa*, the *Fotuḥāt-e šāhi*, was commissioned by Shah Esmā'īl himself. Hātefi died before completing this work, and only a thousand verses remain of it in a few manuscripts, the oldest of which is in St. Petersburg; having been copied in 959/1551, this dates to a period much later than the author's death (Saltykov-Šedrin 448). Other works have been attributed to the poet, although these attributions are doubtful. Hātefi was probably the author of a *divān* preserved in the Dār al-Kotob in Cairo (Ṭarāzi, p. 192).

BIBLIOGRAPHY

Editions and translations. *Haft manzar*, ed. J. Dodalishoev, Dushanbe, 1976; ed. and tr. M. Bernardini as *I sette scenari*, Naples, 1995.

Layli o Majnun, ed. W. Jones as *Laili Majnun: A Persian Poem*, Calcutta, 1788; ed. S. Asadulloev, Dushanbe, 1962.

Ši-rin o Kosrow, ed. S. Asadulloev, Moscow, 1977.

Zafar-nāma-ye Hātefi, lithograph ed., Lucknow, 1869; ed. A. S. Yuša', Madras University Islamic Series 19, Madras, 1957.

Biographical sources. 'Abd-al-Ġani Mofarreḳ Ābādi, *Tadkerat al-šo'arā-ye ḡani*, Aligarh, 1916, p. 144.

Loṭf-'Ali Beg Āḍar, *Āteškada*, ed. Ḥ. S. Nāšeri, I, Tehran, 1957, pp. 375-84.

Bābor-nāma, tr. Beveridge, p. 288. *Ḥabib al-siar* (Tehran), pp. 354-55.

Ḥasan Rumlu, ed. Seddon. 'Abd-Allāh Kāboli, *Tadkerat al-tawārikò*, MS Tashkent, Academy of Sciences of Uzbekistan, no. 2093, fol. 167a.



Majāles al-nafā'es, pp. 62-63. *Majma' al-foṣahā'* IV, pp. 116-17.

Meykāna, ed. Golčīn-e Ma'āni. Mawlawi Moḥammad-Moḥaffar Ḥosayn Ṣabā, *Tadkera-ye ruz-e rowšan*, ed. M-Ḥ. R. Ādamiyāt, Tehran, 1964, pp. 918-19.

Toḥfa-ye sāmi, pp. 94-98.

Studies. Saadullo Asadulloev, "Mazār-e 'Abd-al-Raḥ-mān Jāmi wa qabr-e 'Abd-Allāh Hātefi," *Majalla-ye dāneškada-ye adabiyāt wa 'olum-e ensāni* (Mašhad) 8, 1972, pp. 776-93.

Idem, *Laīli i Madžnun v farsiyazychnoi literature* (Laila and Majnun in Persian-language literature), Dushanbe, 1981, pp. 26-30.

J. Bečka, "The Tajiks and the Classical literature of Central Asia," *Archiv Orientální* 47, 1979, pp. 217-320.

M. Bernardini, "Un manoscritto persiano proveniente dalla prima biblioteca Lincea," *Bollettino d'Arte del Ministero per i Beni Culturali e Ambientali* 53, 1989, pp. 1-10.

Idem, "Un testimone dell'opera del poeta persiano Hātefi conservato nella Biblioteca Nazionale di Napoli," in A. Cilardo, ed., *Presenza araba e islamica in Campania*, Naples, 1992, pp. 119-25.

Idem, "Il Timurnāme di Hātefi e lo Šāhnāme-ye Esmā'il di Qāsemi (Il MS. Frazer 87 della Bodleian Library di Oxford)," in M. Bernardini, ed., *La civiltà timuride come fenomeno internazionale*, special issue of *Oriente Moderno*, N.S. 76/2, 1996, pp. 97-118.

A. Bombaci, Introduction and notes to Fozūli, *Leylā and Mejnūn*, trs. Sofi Huri (Turkish) and Elizabeth Davies (Italian), London, 1970.

Idem, *La letteratura turca*, 2nd ed., Florence, 1969, pp. 246-52.

Browne, *Lit. Hist. Persia* III, pp. 227-29.

M.-T. Dānešpažuh, *Fehrest-e ketāb-Kāna-ye markazi-e Dānešgāh-e Tehrān* VIII-IX, 1960-61.

B. Dorn, *Catalogue des Manuscrits et xylographies orientaux de la Bibliothèque Impériale Publique de St. Petersbourg*, St. Petersburg, 1852, pp. 381-84.



H. W. Duda, *Ferhād und Shīrīn: Die literarischen Geschichte eines persischen Sagenstoffes*, Prague, 1933.

S. G. E'temādi, "Hātefi, Jāmi wa šo'arā-ye mota'aḳḳerin," *Kābol* 2, 1932, pp. 32-37. E. Kawṭar, "Abd-Allāh Hātefi," *Helāl* (Karachi) 11/2, 1963, pp. 62-67.

A. S. Levend, *Türk edebiyatı tarihi*, 3rd ed., Ankara, 1988, I, passim.

M. J. Maḥjub, *Sabk-e Korāsāni dar še'r-e fārsi*, Tehran, 1966, p. 125.

H. Massé, "Hamāsa ii. Persian Literature," *EI2* III, pp. 112-14.

A. Monzavi, *Fehrest-e nosḳahā-ye kaṭṭi-e fārsi* IV, Tehran, 1972.

M. Mortazawī, *Masā'el-e 'aṣr-e ilkā-nān*, 2nd ed., Tehran, 1991, pp. 562-74.

S. Nafisi, *Tāriḳ-e naẓm wa naṭr dar Irān wa dar zabān-e fārsi tā pāyān-e qarn-e dahom-e hejri*, 2 vols., Tehran, 1965.

Ḥ. Ḥ. Naḳjuvāni, "Zafar-nāmahā: Šarḥ wa mo'arrefi-e hašt ketāb ke benām-e 'Zafar-nāma' ta'lif šoda," *Našriya-ye Dāneškada-ye adabiyāt* (Tabriz), 1955, pp. 357-74.

A. M. Piemontese, "Le fonti orientali del peregrinaggio di Cristoforo Armeno e gli Otto Paradisi di Amīr Khusrau di Delhi," *Filologia e Critica* 2/12, 1987, pp. 185-211.

D. Šafā, *Hamāsa-sarā'i dar Irān*, Tehran, 1954, pp. 360-62.

Idem, "Ḥamāsahā-ye tāriḳi wa dini dar 'ahd-e Šafawiya," *Irān-nāma* 1/1, 1982, pp. 5-21.

Idem, *Tāriḳ-e adabiyāt dar Irān*, 7th ed., Tehran, 1991, IV, pp. 438-47.

Storey, pp. 288-90.

N. Mobaššer Ṭarāzi, *Fehrest al-maḳṭuṭāt al-fārsiya* I, Cairo, 1963.