



HOMĀM-AL-DIN

HOMĀM-AL-DIN B. 'ALĀ' TABRIZI, Persian poet of the Il-Khanid period. His name can be established on the basis of one of his *ġazals* (*Divān*, *ġazal* no. 85, pp. 97-98). His birthplace is unknown, as are the specific details of his early life and education. The introduction to Homām's *divān*, which was compiled shortly after his death, states that he died at the age of 78 (Şafā, *Adabiyāt* III, p. 713). Since his death occurred in Şafar 714/1314-15, his birth date would have been in about 636/1238-39. Most sources follow Dawlatşāh (*Taḍkerat al-šo'arā'*, ed. M. 'Abbāsi, p. 242) and hold that Homām was a student of Naşir-al-Din Ṭusi. He was also either a student or an associate of Qoṭb-al-Din Şirāzi (Walbridge, p. 189).

Homām rose to prominence in political and intellectual circles in Tabriz and was close to the Jovayni family. He was a friend and boon companion of Şams-al-Din Şāheb Divān Jovayni (d. 1240-41), brother of 'Aṭā' Malek Jovayni, and accompanied him on an administrative journey to Anatolia (*Divān*, pp. forty-three, forty-four). This friendship is further reflected by the fact that the Şāheb-Divān endowed the *kānaqāh* that Homām had founded with an income of 1,000 dinars per year (Şafā, *Adabiyāt* III, p. 714), that Şams-al-Din mentions Homām in the farewell letter to his friends that he wrote shortly before his execution (text in *Tāriḳ-e Waşşāf*, p. 141), and that Homām dedicated his *maṭnawi* "Şoḥbat-nāma" to Şams-al-Din's son Şaraf-al-Din Hārūn Jovayni (*Divān*, pp. 265-67).

With regard to other travels, Homām mentions a journey to Baghdad in a *qaşida* dedicated possibly to Raşid-al-Din Fażl-Allāh (*Divān*, p. 49); and the



Sohof-e Ebrāhim, an unpublished *taḍkera*, states that Homām made the pilgrimage to Mecca, although there is no further evidence to confirm this (*Divān*, pp. 45-46).

Homām left one prose piece, a commendation (*taqriz*) of Rašid-al-Din’s “Ešārāt,” contained in ms. no. 166-*jim* in the library of the University of Tehran (*Divān*, p. twenty-three). The most important of Homām’s literary works is his *divān* of 3,944 verses. The two principal manuscripts are in Paris (*Cat. Bibliothèque nationale* III, pp. 179-80, no. 1508, copied in 816/1413) and Lahore (Punjab University Library, in *Majmu’a-ye davāvin*, copied in 821/1418: *Divān*, pp. fifteen-eighteen). Homām’s *divān*, which contains poetry in Arabic and Persian, was collected shortly after his death by order of his friend Rašid-al-Din Faḏl-Allāh (Ṣafā, *Adabiyāt* III, p. 713).

Homām is best known for his *gāzals*, which follow those of Sa’di in style and tone. Many of them are replies (*jawābs*) to specific *gāzals* of Sa’di (see, e.g., *Ḥabib al-siar* II, p. 564; IV, p. 653), and later Homām was called “the Sa’di of Azarbaijan” (*Ātaškada* I, p. 146). The story that Homām and Sa’di met in Tabriz, first related by Dawlatšāh (*Taḍkerat al-šo’arā’*, pp. 324-25) and repeated later by many authors of *taḍkeras*, is unlikely (Ṣafā, *Adabiyāt* III, p. 718). Nevertheless, Homām’s *gāzal* no. 196, written as a reply to one of Sa’di’s, was inspired, according to Ḥamd-Allāh Mostawfi (*Tāriḳ-e gozida*, ed. Navā’i, p. 756) by Homām’s jealousy of Sa’di’s fame. Among Homām’s *gāzals* are a bilingual poem (*molamma*) in standard Persian and a Central Iranian dialect similar to that found in the quatrains of Bābā Ṭāher (q.v.) and another, the last line of which is in the same dialect (*Divān*, *gāzals* no. 12, 158).

Among the *maṭnawis* in Homām’s *divān* are two worthy of special mention. One is in the meter and style of Sanā’i’s *Ḥadiqat al-ḥaqiqa* (q.v.) and focuses on similar themes (*Divān*, pp. 225-56). The other, “*Ṣoḥbat-nāma*,” is a disquisition on love dedicated to Šaraf-al-Din Hārūn Jovayni, son of Šams-al-Din Šāḥeb-Divān, and includes four interpolated *gāzals* in the same meter as the main poem (*Divān*, pp. 259-81).

Just as Homām’s poetry was influenced by earlier poets such as Sanā’i, Anwari, and Sa’di, his poetry in turn was admired by later poets such as ‘Obayd of Zākān, who included two *gāzals* of Homām’s in his “*Oššāq-nāma*” (*Kolliyāt*, ed. Maḥjub, pp. xxiv, 156, 176); Ḥāfeḏ, who interpolated two *bayts* of Homām’s in his *gāzals* (*Divān* of Homām, p. sixty-eight); and Kamāl of Kojand, who used a *mešrā’* from Homām in a *qeṭ’a* (*Divān*, II: 2, p. 1030, *qeṭ’a* no. 1045).



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