

Introducing the Handwritten Manuscripts of Omid Tehranian's Divan and its Stylistic and Linguistic Features

Nasim Pazaj

M.A in Persian Literature, Department of Humanities, University of Isfahan, Iran.

Email: n.pazaj@gmail.com

To Link this Article: <http://dx.doi.org/10.6007/IJARPED/v5-i2/2133>

DOI:10.6007/IJARPED/v5-i2/2133

Published Online: 25 June 2016

Abstract

Omid Tehranian was one of the most talented poets of last years of Timurid era and early years of Safavid era. He was one of the students of Mola Jalalodin Davani. He was a physician. However, he was interested in composing poems. He was particularly proficient in composing odes (Qasideh). Similar to other poets of that era, he used this type of poem to eulogize Safavid's kings. He was a Shia Muslim. His eulogy of Shia Imams can be seen in many of his poems. In the last years of his life, he lived in Omid Garden in Tehran. As a result of an animosity between him and the father of King (Shah) Qasem Norbakhsh, he was martyred in that place. In his complete poetic works, in addition to odes (Qasideh) and love poems (Gazal), there are some bacchanalian poems that are well-known among literature-lovers. In these bacchanalian poems, he followed Hafez's style. This article looks at the life of this poet and his religious beliefs and his styles of composing poems. There are sixteen handwritten manuscripts of his poetic works. Some of these manuscripts are complete. Some of them include parts of his poems. These poems are discussed in this article. Also, all sources which have referred to him and his works are reviewed.

Keywords: Omid Tehranian, Ode (Qasideh), Eulogy, Khorasani Style, Shia.

Introduction

Handwritten manuscripts are among the most valuable cultural heritage of every country. Some of these works have been corrected by experts. However, the majority of this works has remained intact in the corners of libraries across the world.

Renovation of these valuable cultural treasures is critical for introducing the unknown aspects of Iranian culture and disambiguating some ambiguous parts of the literature of this country. Omid Razi is one of the unknown poets of Timurid and Safavid eras. Unfortunately, his works have not been published and his poetic works have not been completely recorded.

After investigating the list of handwritten manuscripts (including Dena list and the list of handwritten manuscripts of Ahmad Monzavi), sixteen handwritten manuscripts were found. Each manuscript included a major part of Omid Razi's poems. All sixteen manuscripts were used in this study.

A Critique of Sources

There are twenty sources about the life and poetic style of Omid Tehranian. This article has used the majority of these sources. However, the focus was on those sources which were written during the life of this poet or those sources which were written at the time close to his death. Since many subjects are shared by these biographies, the older sources which are more reliable were used. Newer biographies were used for subjects that have not been mentioned in older biographies. In the following sections, these biographies and historical records are briefly reviewed by chronological order.

1. *Rozatossafa*, written by Mir-Khavand, 899 of solar calendar

Rozatossafa was written by Mir-Mohammad Ibn Borhanoddin. He was known as Mir-Khavand. This is the first book in which the name of Omid Tehranian has been mentioned. However, this book does not mention anything about Omid's life. This book describes some historical events in Safavid era and also a biography of Najm-Thani. This book mentions one of verses of Omid that was composed to eulogize Najm-Thani. Therefore, this book cannot help us to reveal various aspects of Omid's life and his poems. This book includes only one verse of Omid's poems. This book was written in six volumes. There is also another volume (seventh volume) which presents the biographies of the son of King Hussein Baygah, ministers, Sayyads (descendants of Prophet Mohammad), leaders, Sheikhs, scholars, poets, and authors (*Golchin Ma'ani* (Selection of Meanings, 1971:637).

2. *Habibo-seir*, written by Khavand Mir, 930 of solar calendar

Habibo-seir, which is book on history, was written by Qiaso-din Ibn Homamo-din Khavand Mir. This book was completed in 930 of solar calendar. This book is probably the first book that talks about Omid as a poet. However, it is very brief. It only talks about Omid's life and death in several lines. Although the date of writing this book is close to the date of Omid's death, it is very brief and cannot be a reliable source. The importance of these several lines is their reference to Omid's trip to Khorasan. It is the only source that has mentioned this event. This book does not include any poems of Omid.

3. *Tohfeh-sami*, written by Sam Mirza Safavid, 957 of solar calendar

Tohfeh-Sami is the source in which a biography of Omid has been mentioned. Compared to the first two mentioned sources, this book includes a more complete biography of Omid's life. At the end, this book includes two verses composed by Omid. Since the date of writing this book is close to the date of Omid's death, it can be a reliable source.

4. *Ahsano-al-Tavarikh*, written by Hassan Beig Romelo, 985 of solar calendar

Ahsano-al-Tavarikh similar to *Rozatto-saffa* presents a brief description of Omid's life. Also, it does not include any poem of Omid. This book presents a general review of some historical events and includes twelve volumes. The twelfth volume reviews historical events of King Ismail the First, King Tahmasb of Safavid era, King Ismail the Second, and Soltan Mohammad Khoda Bande (ibid, 1971:439). This book describes the events of wars in this period. It also presents brief biographies of some poets.

5. *Tazkoreh Haft Eqlim*, written by Amin Ahmad Razi, 1002 of solar calendar

Haft Eqlim is the first book that presents a biography of Omid. However, this book includes some records that had been mentioned in previous history books. Compared to previous

history books, this book was written with more care and sentences are written more accurately, although the majority of subjects are repetitions. This book is not free from errors. As has been mentioned in *Golchin Ma'ani* (1971), although *Haft Eqlim* is overall a good book, it is not free from a number of errors. For example, in this book, a poem composed by Anvari (which has been recorded in his complete poetic works) has been attributed to Ebado-din Mohammad Ibn Mo'ayed Bagdadi.

6. *Arafatol-Ashegin and Arasatol-Arefin*, written by Tagiodin Mohammad Ohadi Beliani, 1024 of solar calendar

Arafatol-Ashegin and Arasatol-Arefin is one of the most reliable biographies that present a detailed description of Omid Tehran's life. This book includes many poems composed by Omid Tehrani. Tagiodin Ohadi was very meticulous in recording the biographies of poets. After completing this book, he recorded the deaths of his contemporaries until 1042. Whenever he received the works of poets, he added some poems to the selected poems (ibid, 1971:8).

7. *Tazkoreh Meykhaneh*, written by Mola Abdol-nabi Fakhro-zamani Qazvini, 1028 of solar calendar

In this book, Mola Abdol-nabi presents a complete biography of Omid Tehrani. This book presents some materials which had not been mentioned in previous books. One of the advantages of this book is that the editor of this book (Ahmad Golchin Ma'ani) presents some precise information about those who had been eulogized by Molana Omid Tehrani. Also, contents of most biographies of Omid have been mentioned in the footnotes of this book. The important point is that Omid's bacchanalian has been fully included in this book.

8. *Tazkoreh Nasrabadi*, written by Mirza Mohammad Taher Nasrabadi Isfahani, 1090 of solar calendar

This book briefly refers to the life of Molana Omid. It only refers to his religion and does not include anything more about the life of this poet.

9. *Tazkoreh Riazol-sho'ra*, written by Ali Goli Khan Valeh Dagestani, 1161 of solar calendar

This book presents a short biography of this poet. At the end of the book, a large number of Omid Tehran's poems. The selected poems are the best poems of Omid. Golchin Ma'ani (1971) says, "Although there are a lot of deficiencies in the selection and interpretations of poems, Valeh was very careful, meticulous, and tasteful in selecting poems., unless the poet did not have any good poems".

10. *Tazkoreh Atashkadeh*, written by Haji Lot Ali Beig Azar Bigdeli, 1193 of solar calendar

In this book, Azar Bigdeli talks about life and poetic style of Omid. However, most of the subjects are repetitions. He does not add anything new to those mentioned in previous books. "Azar Bigdeli has summarized the contents of *Tazkreh Kholasatol-Ash'ar* and *Zobdatol-Afkar* and presents it under the title of *Atashkaheh* (Fire Temple)" (ibid, 1971:4). The important strength of this *Tazkoreh* is that it includes many of Omid Tehran's poems and a major part of his bacchanalian. This has facilitated the work of the editor. In the footnotes, Hassan Naseri (editor of this book) mentions the title of sources which has referred to Omid Razi.

11. *Natayejol-Afkar*, written by Mohammad Godratollah Gopa Movi, 1258 of solar calendar
This *Tazkoreh* includes some subjects that are the repetitions of pervious works. It does not include any new thing. In page 38 of this *Tazkoreh* refers to this poet.

12. *Majmao' Sofaha*, (Council of authors) written by Reza Qoli Khan Hedayat, 1284 of solar calendar

Majmao' Sofaha is one of the books that present a biography of Omid. "This book is a well-known *Tazkoreh* that includes the biographies of 867 old and new poets from the beginning of Dari Persian poems until the time the book was written" (ibid: 144). However, this *Tazkoreh* does not talk very much about the poet himself. Only several lines has been written about the life of the poet. It mainly includes the poems of Omid.

13. *Sham' Anjoman* (Candle of Council), written by Amir al-Molk Seyyed Mohammad Sediq Hussein Khan Bahador, 1292 of solar calendar

This work does not include any new thing about Omid Tehrani. This *Tazkoreh* is not very reliable. "Although he had access to a lot of resources, he made a many mistakes. For example, he says that Baba Afzal Kashi was one of insiders in the palace of Soltan Mahmud Qaznavi". The only strength of this *Tazkoreh* is that its editor presents the title of all *Tazkorehs* and history books in which the name of poets had been mentioned. He even mentions the page numbers of these sources, which can be very helpful for researchers.

14. *Asma'ol Moalefin and Asarol-Mosnefin* (Names and works of authors), written by Ismail Pasha Al-Bagdadi

This *Tazkoreh* has been written in Arabic. It gives some information about Omid in several lines.

15. *Reyhanatol-Adab*, written by Modares Tabrizi, 14th century of solar calendar, p.176

16. History of poem and prose in Iran, written by Saeed Nafsi, 1344 of solar calendar

This book is also the repetition of subjects mentioned in previous books. This book says that date of Omid' death is not clear. It says that he died either in 925 or 929.

17. History of Literature in Iran, written by Zabihollah Safa

This book is about history of Iranian literature. Only those parts of the book which are not shared by previous books can be useful.

18. History of Iranian Literature, written by Edward Brown, p.176

Biography of Omid Tehrani

Name and Pseudonym

The real and complete name of poet cannot be obtained from his poems. In most *Tazkorehs*, he has been named as "Khajeh Arjasb Ibn Khajeh Sheikh Ali Tehrani" (Fakhro-Zamani, 1983:141), "Afsahol-Sofaha, Amlaho Sho'ara, Roknol-Islam val Moslemin Sa'dol-din Mas'od Omid" (Ali Shir Nava'i, 1984:141), "Omid Tehrani" (Romelo, 2005:425), or "Omid Razi" (Valeh Dagestani, 2004:157).

The poetic pseudonym of this poet can be seen in his odes (Qasideh) and love poems (Gazal). At his time, he was known by his pseudonym. In "*Iranian History*", Safa (1976:425) says, "He

was known by this pseudonym in Shiraz. His pseudonym was Omid. This pseudonym has been repeatedly used in his odes (Qasideh) and love poems".

Like the name "Omid",

may this young girl be bright for that blessed groom

(Odes: 202)

Omid! Let's forget this event and,

Ask the Almighty whatever you might need

(Odes: 102)

Among Omid's poems, *Tazkorehs*, and history books, no clue can be found to show why Omid chose this pseudonym. It has been said that "Molana Jalalo-din Mohammad Davani (his teacher) changed his name and called him Sa'do-din Mas'od" (Sam Mirza Safavid, 1935:173). Although Omid had a great respect for the views of his teacher, he did not choose Mas'od as his pseudonym. The pseudonym *Omid* has been used in his poems".

Birthplace

In his poems, Omid repeatedly refers to his birthplace. In all *Tazkorehs*, the birthplace of Omid has been mentioned. "He is one of the great people of Ray" (Ali Shir Nava'i, 1984:399). In his poems, Omid expresses his dissatisfaction with the people of his birthplace. He believed that he was not properly acknowledged by his fellow citizens and governors of his city. He believed that great people were being ignored by their societies. The only thing that he said about his birthplace was compliant. He did not say any positive thing about his birthplace.

I was born in Ray unfortunately,

Not in Samargand or Bokhara,

whose babes' spongers

spread themselves fame and strength".

(Odes: 411-412)

I prefer to drink

And be a living farmer in Isfahan,

rather than the dead governor of Ray

as a prize for my poems.

(Odes: 94-95)

Date of Birth of the Poet

The date of birth of this poet is not clear. Date of his birth has not been mentioned in his poems and *Tazkorehs*. According to Bigdeli (1957:107), "he was born at the time of King Ismail safavid". He lived in 9th century and early years of 10th century. In other words, he lived in the last years of Timurid era and early years of Safavid era. This can be seen in his eulogies. In this works, he praised kings and governors of Safavid era.

Travels

Omid took few trips. Although he compliant about his city, he did not travel very much. He spent his early year of life in Ray. When he was young, he took only two trips.

Travel to Shiraz

Omid's travel to Shiraz has been mentioned in many books and *Tazkorehs*. In this trip, he became the student of Great Jalalo-din Davani. "When he was young, he left home and went to Shiraz. In Shiraz, he became the student of Great Jalol-din Davani. After a short time, he

became one of the senior students of Molavi. He became an expert in several fields. He was the only student who was also a physician. He was one of the respected friends of the governor and spent much time with him" (Fakhro-Zamani, 1983:141).

Travel to Khorasan

Among to 20 *Tazkorehs* and history books, only one book has mentioned his travel to Khorasan. "In Zi-Hajjah of 729 of solar calendar, he came to Khorasan and spent some time with knowledgeable people. Then, he returned to his to Ray, which is his birth place" (Khavand Mir, 2001:612).

Death of the Poet

It was mentioned that Omid Tehranian was angry with his fellow citizens. Such animosities led to his death. In the last period of his life, he settled in Tehran. "Because of an old animosity, King Ne'matollah, father of Qasem Nour-Bakhsh Reyi, martyred him in Omid-Abad Garden. King Tahmasb captured his killer, tortured him, and killed him. King Tahmasb told him that you martyred the owner of this home:

Your book of excellence is so great,

That a sea is insufficient to turn its pages by wet fingers.

(Beliani, 2010:501)

Abu Nasr Sam Mirza in "*Tohfeh Sami*", Hassan Beik Romelo in "*Ahsano Al-Tavarikh*", Amir Ahmad Razi in "*Tazkoreh Haft Eqlim*", Taqio-din Mohamad Ohadi in "*Arafatol-Ashegin*", Azar in "*Atashkadeh*", Bahar in "*Sham' Anjoman*", and Modares Tabrizi in "*Reyhanato Adab*" have said that Omid died in 925 of solar calendar. This date is consistent with the date that has been mentioned by Afzal. Afzal was one of Omid's students who composed a poem for his death.

Omid, a person of rarity who was ill-treated,

When was martyred suddenly unfairly,

Appeared in my dream at night and said,

You who know my inner self fairly!

Write about my death,

Ah! My blood was shed unjustly.

In "*History of Prose and poetry in Iran*", Saeed Nafisi says that Omid died in 925 or 929. In "*natayejol-Akar*", Gopa-Movi says that Omid died in 930 of solar calendar. However, it seems that these dates are not correct.

Kings Eulogized by Poet

Omid lived in the last years of Timurid era and early years of Safavid. As will be mentioned in the section of poetic styles, odes (Qasideh) were used to eulogize Safavid's kings and ministers. Then, this type of poem was used to praise Shia Imams.

Similar to other poets of Safavid's court, he praised Safavid's kings and Shia Imams in his poems. However, he mainly used his poems to praise Safavid's kings. In the following sections, people who were praised by his poems are introduced.

Amir Yar Ahmad Isfahani who was known as Najm Thani

Najm Thani was one of the most important characters who were praised by Omid. "Amir Yar Ahmad Isfahani who was known as Najm Thani was one the ministers of King Ismail. After the

death of Amir Najm Zargar, he became minister. After the massacre of Garshi that took place in Gajdavan by army of Obeidollah Khan Ozbak, he was captured and killed. For every poetic eulogy, Omid received 30 Tabrizi Tomans" (Khavand Mir, 2001:526).

Following are the opening verses that Omid composed to eulogize Najm Thani:

When dawn breaks and the golden-web spider

Breaks the linkage between night and day,

(Odes: 1)

Your face shines when you are high

as bright as falling meteors in the sky

(Odes: 107)

Beneath you, the tall cedar, the spruce figure,

Birds sing and tulips pour wine

(Odes: 151)

The essence of your existence is from heaven,

you are the first logic, the second star.

(Odes: 205)

"You are the king of the land of beauty,

we can only gaze, we are needy.

(Odes: 343)

From where O blessed hoopoe do you come?

You are the head and the king of confident birds of the court.

(Odes: 499)

At dawn when saqi pours pure wine,

Drink and do not fear ; our Lord is forgiving.

(Odes: 545)

Your dark eyes are amber spots of the history,

For which China envies, which is the ardor of Ferdowsi.

(Odes: 598)

If the beloved's mouth blossoms like buds,

My heart and thousand others will blossom.

(Odes: 662)

Mirza Shah Hussein

Mirza Shah Hussein was one of the Safavid ministers who were praised in the poems of Omid.

"When he was young, Mirza Shah Hussein was an architect in Isfahan. Then, he became the head of tax office. Because of his efficiencies, he was promoted by Khagan Eskandar. He did not become rich in his position. One day, he gave one thousand Tomans to several people as prizes. This angered courtiers. Then, they decided to kill him" (Romelo, 1978: 232).

The opening verses that Omid composed to eulogize Mirza Shah Hussein are as following:

Haply in the Divinely mill,

An Islimi drawing has been made of him.

(Odes: 241)

O you! who has precious garnet and sweet essence,

From your sayings appears your neat essence.

(Ode: 690)

Last night, before the morn when I did cry,

Was hepatic The bloody flood of my eye.

(Odes: 795)

Mir Abdol-Bagi Yazdi

Abdol-Bagi Yazdi was another minister who was praised in the poems of Omid. "Amir Nezamo-din Abdol-Bagi Ibn Safio-din Ibn Amir Giaso-din Shah Ne'matollah Vali was initially the chancellor of Shah (King) Ismail. During a trip to Mavar'ol-Nahr, Amir Najm Thani chose him as his deputy. After the death of Amir Najm Thani, Mir was promoted. Finally, was martyred in Chaldoran Battle in 920 of solar calendar" (Mir, 2001: 21).

Following are the verses that Omid composed to eulogize Mir Abdol-Bagi:

You're the half-drunk Turk, I am the half-barren alyssum field.

Easily you can command me, hardly can I desire you for my need.

(Odes: 302)

If the Creator of sun decides to recreate, He may
put you, the solstice of Aries, in the day.

(Odes: 440)

Habibollah Savoji

Dormesh Khan Habibollah Savoji was a Safavid minister who was praised in one Omid's poems. "Khajeh Karim-o-din Habibollah Savoji Dormesh Khan was the governor of Khorasan. Because Shamlo people did not receive their salaries, they killed him in 923" (Romelo, 1978:197).

Following is the opening verse that Omid composed to praise Habibollah Savoji:

Do not remove the flower from your turban,

May not a flower branch be robbed of flower burden.

(Odes: 782)

Religion of the Poet

Omid Tehrani was one of the poets of last years of Timurid era and early years of Safavid era. Like the majority of people, he was Shia. His religious beliefs can clearly be seen in his poems. "The foundations of religious governments in Iran were built in Safavid era by '*Shah (King) Ismail, The First*' in Tabriz. After defeating the last Emir of Age Goyonlo in 907 (1501), he announced the formation of Safavid government. He chose Shi'ism as the official religion of the country" (Sefat-Gol, 2002: 134)

After the announcement of Shi'ism as the official religion of country by Shah Ismail, the majority of Iranian people changed their religion and became Shia. "Safavid era is the period of Shia domination. During the revolution lead by Shah Ismail, the majority of people were Sunni. After the victory of his revolution, Shi'ism became the dominant religion of people (Saffa, 1976: 132).

Eulogizing Shia Imams, particularly Amir Al-Mo'menin

As was mentioned, Omid was a Shia poet of Safavid era. He praised Shia Imams in his poems. This can be seen in a poem with the following opening verse:

I want, if I can

Be free of inferior men

(Odes: 814)

This poem was composed to praise Imam Ali. In this poem, Omidī expresses his admiration of Prophet Mohammad's family. The language of Omidī in this poem is different from the language used in other 16 poems. He expresses his dissatisfaction with kings' courts and their admiration. He says the only way to salvage is to seek help from Prophet Mohammad's family.

The Responses of Poets to Omidī's Poems

Omidī's poems were acknowledged by the poets of his time. They responded to his poems. For example, in one poem, Omidī says:

Beneath you, the tall cedar, the spruce figure,
Birds sing and tulips pour wine
In response to this, Seifo-din Mahmud Raja'i says:
My tall spruce who is the master of coquetry,
I love him as much as the burden of spruce tree.
(Sam Mirza safavid, 1935:94)

In another case, Omidī says:

"You are the king of the land of beauty,
we can only gaze, we are needy.
In response to Omidī's poem, Shogi Yazdi says:
O who your face is the zenith of beauty, like a moon,
You are a spruce in the garden of grace
(ibid: 192)

Omidī's poems

Poetic Style in Safavid era

The important point about poetry in Safavid era is this misconception that praise for Safavid kings was replaced by praise for prophet Mohammad's family. Roger Seuri says, "Safavid kings were poets. Kings and other people in the courts were supporters of poets, book lovers, calligraphers, and musicians. King Ismail, The First, composed poems in Azeri. Soltan Mohammad Shah also composed some poems" (Seuri, 1993: 204).

In another place, he talks about Shah (King) Tahmasb and says, "In the early years of his kingship, Tahmasb was a supporter of poets and considered them as his friends. After sometime, he encouraged poets to praise Shia Imams rather than himself. However, the salary of poets was increased to encourage them to remain in the court" (ibid: 205).

Ode (Qasideh) was dominant type of poetry in this period. "Although 10-12 centuries was the period of love poetry, ode (Qasideh) became more prevalent. A number of famous poets such as Lesani Shirazi, Heyrati Toni, Mohtasham Kashani, Sena'i Mashhadi, Arafī Shirazi, Feyzi Akbar Abdai, No'i Jenoshani, Naziri Neyshabori, Tahori Tarshizi, Shapouri Tehrani, Taleb Ameli, and Saeb Tabrizi were composers of odes (Qasideh) and love poems (Gazal). Therefore, the period of ode (Qasideh) was not finished after the death of great poets such as Taba'i Haravi (915) (poet of Khorasan's poets), Anasi (923); Omidī Tehrani (925); Shirazi (942) who lived in the last years of Safavid era. However, not all of them were successful and they were known by the people of their time. After showing their ability in composing poems, finding a way for obtaining a salary, religious beliefs, and admiring kings were the main motivation for poets to compose poems. The same motivations encourage poets to compose other types of poem such as love poems (Gazal), stophe-poems, and quatrains. The style of composing odes (Qasideh) and other types of poetry was similar to the style used by poets of eighth and ninth century" (Safa, 1976: 606-607).

Omidi Tehrani was one proficient poets of this period. His complete poetic works includes seven odes (Qasideh), five love poems (Gazal), one piece, and thirty four quatrains. His style in composing odes (Qasideh) was similar to the method of composing odes (Qasideh) in sixth and seventh century. Similar to common methods of poetic eulogies, odes (Qasideh) of Omid describe spring, day, night, etc. In most odes (Qasideh), *Takhalos* verse connects the parts of odes (Qasideh) together. The main part of the poem praises the king, particularly Najm Thani. The verse of *Shariteh* prays for the king.

Feeling

Feeling is one of the fundamental elements of every poem. Poem without feeling is not considered as a poem. "The feeling expressed in every poem is a manifestation of 'me' as a poet. It shows the capacity of the poet to understand the world and culture. The feeling of some poets originates from a limited 'me', such as those poems that were composed to praise kings. The feeling of some poets originates from the character of poet as an elevated human" (Kadekani, 2009: 47).

Poems of Omid Tehrani and the poems of his time lack a strong element of feeling. There are some traces of feeling when the poet refers to himself. His poetic eulogies lack excitement and affectation.

Me as a Person

Those parts of Omid poems in which he refers to himself as a person contain elements of feeling. Omid was a poet who composed poetic eulogies. At that period of time, many poets composed such poems. He complains about his poverty and asks for prizes.

Boasting

As was mentioned, boasting is very prominent element in the poetry of this period. Poets tried to show the superiority of their poems.

You should keep your tongue in the orchard of a poet

Who is judicious, eloquent, and nifty.

Do not say gracious points, like parrots,

Do not spread colorful points, like nightingales

(Odes: 77-8)

How is my speech that

Everyday a new miracle I show.

My impression is free of dirt,

Even if you can not believe.

I have a virgin thought,

Like Jesus, innocent like a mother.

(Odes: 46-9)

When my verses are transcribed

To save heavenly childs,

In the celestial school,

The heavenly teacher rises.

(Odes: 283-5)

My impression is the best of all,

Even if I had no teacher.

(Odes: 340)

Near me, who composes verses,
 A good gift is to transcribe,
 A precious gift,
 A beautiful one
 In a closed gracious garden,
 Full of black willows and brambles.
 (Odes: 396-400)
 Your sayings keep your name fresh,
 Your name is like a fresh grass for your dew sayings.
 Although I am not like ancient poets,
 I spread my light everywhere.
 (Odes: 538-9)

Poverty

In the last years of his life, Omid Tehranian received prizes from kings and became wealthy. He was killed in a Omid Garden. He had made this garden himself. In some of his poems, he complains about his poverty. These poems were composed to receive prizes from kings.

I passed the last year in difficulty,
 Do not keep me this year also in poverty
 (Odes: 97)
 O lord! My words has spread over platforms,
 Eulogizing Shiah Imams.
 Do not keep me more,
 The captive of difficulties and poverty.
 I need no to say,
 You know my inner feelings.
 I'll become like new moon in plea,
 If you allude to your chamberlains.
 I passed my life extremely hard,
 In bitterness and difficulty.
 (Odes: 231)
 I am not greedy and ambitious.
 I am not beggar either.
 So I do not want you for wealth,
 Or begging and plea ah ah...
 I shorten my story, and
 The story of my poverty.
 (Odes: 429-431)
 He had just a pair of testicles in this world,
 Now he has nothing and has become the eunuch of the court.
 (Odes: 730)
 If his face is black, poverty is the reason,
 If his hair is white, it has become so in gristmill.
 Donkey's brain and porridge has made his mind empty,
 He, a tall palm tree, is folded under the burden of religion.
 (Odes: 737-8)

"I" as a Social Character

"I" as a social character is not very prominent in the poems of Omid. Wherever he talks about his thoughts and social beliefs, he has connected them to his personal views.

Religious Beliefs

As was mentioned, he was a Shia poet of Safavid era. His religious beliefs can be clearly seen in his poems.

Donkey's brain and porridge has made his mind empty,
He, a tall palm tree, is folded under the burden of religion.

(Odes: 739)

(For other examples, look at odes 836-851)

Complaining about Recession in the Markets of Art and the Era of Fostering Mean People

In this agora where poetry was not something precious,
My precious language was paralyzed.

(Odes: 73)

(For other examples, look at odes 120-2; 279-280; 55-7)

Complaining about the Conditions of City and Fellow Citizens as Well as Governors

I prefer to drink

And be a living farmer in Isfahan,
rather than the dead governor of Ray
as a prize for my poems.

(Odes: 94-95)

(For other examples, look at odes 293-4; 333-4; 411-2)

"I" as a Human

"I" as a human being and ethical issues do not have special places in the poems of Omid. The several mentioned cases are repetitions and cliché. Omid's poems are eulogies. In such poems, there is not any place for ethics.

Imagination

In the poems of Omid Tehrani, imaginations have been used in various ways. In the following sections, some examples have been mentioned. "Attempt made by the poet to create a relationship between human and nature is called imagination. In all languages and in all periods, imagination is the description of poet of material and spiritual realities. Imagination is the main element of poetry" (Kadekani, 2001:2).

Simile

Single Similes

The color of the fountain at the mountain is as that of the partridge's eyes,
The rosary is like peregrine's chest.

(Odes: 445)

(For other examples, look at odes 11; 54; 186; 211)

Compound Similes

Sometimes he brings points out of his sea of consciousness,

Like an intermediary who brings jewelry out of sea for audience.

(Odes: 44)

(For other examples, look at odes 452; 565; 107; 109)

Metaphor

"When dawn breaks and the golden-web spider

Breaks the linkage between night and day,"

(Odes: 1)

golden-web spider is a metaphorical expression for the morning sky.

(As another example, look at ode 2)

Synecdoche

They saw your palm in benefacting,

Which gives everything, taking nothing.

(Odes: 393)

(For other examples, look at odes 396; 414)

Metonymy

Bud has fascened its waste to find spring flow,

Flower is to embrace spring wind.

(Odes: 19)

"To fascen someone's waste" means to be ready to do something.

(For other examples, look at odes 152; 373; 687)

Verbal Figures

Pun

Present pun

May Lord guard us from the knife of life,

Sky be moved by the sharp fate,

(Odes: 92)

Middle Additive Pun

Descendents of the illiterate prophet are as pure as jewelry,

Fine Ali's finest gold is the very finest gold.

(Odes: 314)

Pun Connected to Additive Parts

Be the lord of power atop of the two top stars (farghadan),

Till the excellent good is over the bad one.

(Odes: 341)

Additive Pun

The minever having covered the mount before,

Is now replaced by cloudy blue clouds.

(Odes: 444)

Complete Pun

School's porch may easily collapse, but
Thrones of the love bar should not be dethroned
(Odes: 552)

Incomplete Pun

I'll shorten the story and it is the right way,
My speech is the compact exact,
(Odes: 486)

Compound Pun

Night hennaed its hands like child's and,
Day has embarrassed and doubled for that henna.

Balance

May Lord guard us from the knife of life,
Sky be moved by the sharp fate,
(Odes: 92)
(For other examples, look at odes 316; 319)

Leonine Verse (Roundly-rhimed)

Your falling palm tree will become tall again,
Your aging chance will become young again.
(Odes: 234)

Repetition

Repetition of Words

If the world is not eternal, what it is?
You will be moved to an eternal world afterlife.
(Odes: 227)
(As another example, look at ode 3)

Repetition of Consonants (Alliteration)

World has gently come balanced for your gentle justice,
And now there is no difference in hot and cool.
(Odes: 70)
(For other examples, look at odes 143; 548)

Morphological Derivation

Beauty showed itself in the mirror of wish so
That lines of the declined memory was relining.
(Odes: 576)
Line and reline represent derivation and line, decline, and reline semi-derivation.

Semi-derivation

When you open your generous hands for others,
Your left is full of gold and your right rife with sea jewelry.
(Odes: 641)

Semantic Figures

Symmetry

The fire of Prophet Abraham is full of tulips and other flowers,
Which has immersed from conflagration and ash.

(Odes: 9)

(For other examples, look at odes 10; 119; 151)

Proverb

Within blossoms, the nightingale is not drunkened with flowers,
You can't teach an old dog new tricks.

(Odes: 20)

(For other examples, look at odes 84; 285-6)

Attribution Wordplay

I'll pray for you sincerely,
As The Sincerity is Seven and Two.

(Ode: 239)

Here, Sincerity is a Sura of Quran (Al-Iqlass) and has a punning function.

(For other examples, look at odes 263; 442)

Embodiment

Virgin, innocent nymphs are dancing,
In your chamber, like pure jewelry.

(Odes: 587)

(For other examples, look at odes 207; 604)

Allusion

It is not blame-worthy, as it is a piece of rod,
Sometimes Moses's walking stick and sometimes a snake.

(Odes: 38)

(For other examples, look at odes 143; 177; 267)

Distribution

Beneath you, the tall cedar, the spruce figure,
Birds sing and tulips pour wine

(Odes: 151)

(For other examples, look at odes 226; 28; 691)

Division

Your face is bloody and my eyes bleedy,
Here is a wet agate and there a jewelry mine.

(Odes: 704)

Evasion

Why your feet are blistered? For the distance or munificisance?
My pupils have bestowed gems on your feet.

(Odes: 700)

(As another example, look at ode 702)

Overstatement

He who by his cloud of generosity,
Barb becomes date and date comes to be gem.
(Odes: 711)

(For other examples, look at odes 130; 141; 529)

Ersad and Tashim (Guessable Verses)

The dust of your feet raises us to zenith of life and religion,
Your pure mind distinguishes right from wrong.
(Odes: 325)

Blame-Like Eulogy

My speech is not equal to others' verses,
The pure gold is not equal to befouled silver.
(Odes: 496)

Shariteh (Praying for the Praised Person)

The shadow of your grandeur does not decline,
Until the sun goes down in the west.
(Odes: 150)
(For other examples, look at odes 105-6; 204-5)

Hosneh Takhalos (Pseudonym)

Her long-handed hair being so much rebellious,
Has fascened the chain of justice at the ancient times.
(Odes: 330)

Language

Language is tool by which the poet expresses his feelings and imagination. Language of the poet can be viewed from three perspectives.

Lexical Perspective

- Using informal words in Zolali poems

Zolali uses informal words in his poems. Some of these words are as following:

Baskeh (so much), Belarak, Rayez, Nifeh, Ata'i, Rosta'i, Sa'at (Hour), Khateh Zamani, Donbol, Goseh Qazah (Rainbow), Rofoukari (darning), Anamol

- Using scientific words in Zolali's poems:

As was mentioned in introductory section of Zolali's biography, this poet was also a physician. However, he has not used medical terms in his poems. Instead, he has used the names of heavenly bodies.. Some of these terms are as following:

Nasreh Tayar (eagle), Kosof (Solar eclipse), Khosof (Lunar eclipse), Zohreh (Venus), Soheil Yamani (Canopus), Keyvan (Saturn), Soraya (Pleiades), To'amans (Twins), Faragdan (two bright stars in the Ursa Minor), Parvin (Pleiades), Savabet (Fixed stars), Sayyar (planet), etc.

Syntax

Brevity

Brevity can be seen in various forms Omidi's poems.

- Deletion of verb:

Through the doors enter, the grass of the Garden.

Look at different signs, the ground of the Garden of Eden.

(Odes: 24)

(For other examples, look at odes 46; 54; 27; 108; 392; 707)

- Deletion of pieces of sentences and groups of words

When is the time to pick her off the saddle,

Her golden arm being around my neck.

Artistic Repetition

I'd rather you were thousandfaced, than doublefaced,

You troubled me thousands of hundreds of thousands.

(Odes: 50)

(For other examples, look at odes 83; 86; 671)

Introducing and Evaluating the Manuscripts

Handwritten Manuscript Used in the Revision of Omidi Tehrani's Complete Poetic Works

1. (S): Library of Tehran University, No. 3804, Complete poetic works of Omidi Tehrani written in Naste'alig calligraphy (Qotbo-din Mohammad Yazdi), 102 pages, 994 of solar calendar. It includes:

Introduction written in prose: G, 1-6

Qasihed (Odes): G, 7-41

Bacchanalian: G, 41-43

Ghazaliat (Love poems): G, 44-45

Quatrains: G, 45-47

Pieces: G, 45

Fardiat (Single verses): G, 47

A comparison between this manuscript and other manuscript showed that this manuscript is more complete than other manuscripts. Therefore, it was selected as the base manuscript (Manuscript S).

2. (M¹): This manuscript belongs to Document Center of Majlis (Parliament), No. 115/1, Its title is "Omidi Tehrani's Poetic Works", Documented by Tofiq Gilani, 18 pages. This manuscript is not on the basis of alphabetical order. After ode (Qasideh) 13, some pages are missed. After page 3, some parts of bacchanalian have been written. The content of page 3 belongs to 10th century. The contents are in the following order:

Odes (Qasideh): G, 1-17

Bacchanalian: G, 17-18

3. (M²): This manuscript belongs to the museum and library of Majlis (Parliament), Its title is "Complete poetic works of Omidi Tehrani", No. 1184/1. This manuscript has been written in Naste'alig calligraphy by several calligraphers. One of them has introduced himself as Qotbo-din Toni, 22 pages, It belongs to 11th century. It includes:

Odes (Qasideh): G, 1-11

4. (M³): This manuscript belongs to museum and library of Majlis (Parliament). Its title is "Complete poetic works of Omidi Tehrani", No. 2658. This manuscript has been written in

Nast'aliq calligraphy by Ibn Ali Kateb Yazdi, 67 pages. It belongs to 959 of solar calendar. This manuscript includes:

Prose introduction: G, 57

Odes (Qasideh): G, 58-85

Gazaliat (Love poems): G, 86

Pieces: G, 86-89

5. (M⁴): This manuscript belongs to museum and library of Majlis (Parliament). Its title is "Complete poetic works of Omid Tehranian", No. 8982/40. This manuscript has been written in Naste'aliq calligraphy by an unknown calligrapher. This manuscript includes 27 pages. It belongs to 11th century. This manuscript includes:

Odes (Qasideh): G, 52-79

6. (M⁵): This manuscript belongs to museum and library of Majlis. Its title is "Complete poetic works of Omid Tehranian", No. 1343/53. This manuscript has been written in Naste'aliq calligraphy by an unknown calligrapher. It belongs to 11th century. It includes 67 pages. This manuscript includes:

Odes (Qasideh): G, 236-274

Love poems (Gazal): G, 274

Quatrains: G, 275

7. (T¹): This manuscript belongs to library of Tehran University. Its title is "Complete poetic works of Omid Tehranian", No. 1427/12. It has been written in Naste'aliq calligraphy by Imam Qoli Imani Qolam. It includes 18 pages. It belongs to the second half of 11th century. This manuscript includes:

Odes (Qasideh): G, 346-352

Bacchanalian: G, 352-353

8. (T²): This manuscript belongs to library of Tehran University. Its title is "Complete poetic works of Omid Tehranian", No. 3146. It has been written in Naste'aliq calligraphy. The introduction has been written by a calligrapher named Mas'od Hassani. It includes 36 pages. The date of its writing is not clear. This manuscript includes:

Introduction written in prose: G, 181-182

Odes (Qasideh): G, 182-197

9. (T³): This manuscript belongs to library of Tehran University. Its title is "Complete poetic works of Omid Tehranian", No. 82/2. It has been written in Naste'aliq calligraphy by Abu-Saeed Husseini. It belongs to 10th century. This manuscript includes:

Introduction written in prose: G, 1-4

Odes (Qasideh): G, 5-36

Bacchanalian: G, 36-39

Love poems (Gazaliat): G, 39-40

Pieces: G, 40

Quatrain: G, 40-43

Fardiat (Single verses): G, 43

10. (T⁴): This manuscript belongs to library of Tehran University. Its title is "Complete poetic works of Omid Tehranian", No. 6764. It has been written in Naste'aliq calligraphy by an unknown calligrapher. Date of writing is not clear. It includes:

Odes (Qasideh): G, 29-35

Bacchanalian: G, 35-36

Love poems (Gazaliat): G, 36

Pieces: G, 36

Quatrain: G, 36-37

11. (L): This manuscript belongs to National library. Its title is "Compelte poetic works of Omid Tehranian", No. 10845. It has been written in Naste'aliq calligraphy by an unknown calligrapher. It belongs to 12th century. It includes:

Odes (Qasideh): G, 228-283

Bacchanalian: G, 283-286

12. (V): This manuscript belongs to Vaziri library of Yazd. Its title is "Compelte poetic works of Omid Tehranian", No. 3807. It has been written in Naste'aliq calligraphy by Mas'od Al-Husseini after the issued by Safavid king. It includes 38 pages. Date of writing is not clear. It includes: Introduction written in prose: G, 1-3

Bacchanalian: G, 11-13

Odes (Qasideh): G, 3-35

Pieces: G, 36

Quatrain: G, 36-38

Fardiat (Single verses): G, 38

13. (K): This manuscript belongs to Malek Library and Museum. Its title is "Compelte poetic works of Omid Tehranian", No. 5307/20. It has been written in Naste'aliq calligraphy by an unknown calligrapher in 11th century. It includes:

Odes (Qasideh): G, 568-579

Other Handwritten Manuscript that Include Poems of Omid Tehranian

1. Tehran, Library of Majlis (Parliament), No. 1/20, Year 957, 1 page
2. Tehran, Malek Library, No. 5085/21, 12th and 13th century, 1 page
3. Tehran, Tehran University Library, No. 1150/23, Date 10/2, This manuscript is unreadable

The Manuscript Used to Revise Bacchanalian

In addition to manuscript S, M¹, T¹, T³, T⁴, L, and V, three manuscripts were used to revise bacchanalian (1347/6, 13678/6, 13934/35). They belonged to museum and document center of Majlis (Parliament). They were shown by the abbreviated names J¹, J², and J³. In addition to handwritten manuscripts, *Tazkoreh Meykhaneh* (Tavern Biography), was used to revise bacchanalian.

Method of Revision

Since Omid Tehranian did not record his poetic works, we do not have a single reliable manuscript.

Among the 16 obtained manuscripts of Omid Tehranian's works, Manuscript S was chosen as the base manuscript. Since this manuscript had not been written by the poet himself, we used parts of other manuscripts in necessary places. In such cases, parts of the base manuscript were put in the footnotes.

References and Calligraphy

References were mentioned in three forms: (1) Mentioning references in introduction; (2) Mentioning references in the footnotes of poems; (3) Mentioning references in appendices. In the first form of mentioning references, name of author, date, and page number are mentioned in the text.

In mentioning references in the footnotes, (-) was used. This sign means that a verse has been missing. Also, it was used to show that a word or a piece has been missing. (+) was used to show that there is a verse or a word in a manuscript while it is not in the base manuscript.

In cases that there is not a logical relationship between verses, (?) was used. Also, the ambiguity in meanings was indicated by the same sign.

In appendices, the meanings of words were taken from Dehkhoda Dictionary. Hehkhoda's name was not mentioned in all cases.

Since this work is not very old (10th century), its style of writing is somewhat similar to contemporary styles. The spellings of some words were corrected, such as *Mansour* and *Agareb*.

Conclusion

Investigating handwritten manuscripts can help us to identify those poets and writers that have remained unknown throughout history.

Poetic works of Omid Tehranian are one of valuable literary works of Timurid era. By revising this work, the importance of this poet in the literature of our country becomes clear. Also, by investigating and revising this work, his style becomes clear. This can help researchers to revise other works of this poet.

References

- Ahmad, R. A. (1999). *Tazkoreh Haft Eqdim*, Tehran, Ketab Soroush Publications.
- Odadi, H. D. B., Taqi-o-din M. (1976). *Arafat Al-Asheqin*, Tehran, *Miras Maktoob*
- Safa, Z. (1976). *History of Iranian Literature*, Tehran, Ferdos
- Seuri, R. (1993). *Iran in Safavid Era*, Tehran, Markaz
- Safavi, S. M. (1935): *Tohfeh Sami*, Bi Ja Bi Na
- Nafisi, S. (1965). *The History of Prose and Poetry in Iran and Persian Literature before 10th century*, Tehran Frogi
- Valeh, D., Ali, Q. (2004). *Tazkoreh Reyazo-Sho'ra*, Tehran, Asatir
- Bahador, M. S. K. (2006). *Tazkoreh Sham'e Anjoman* (Candle of Council Biography), Yazd, University of Yazd
- Modares, T., Mohammad, A. (1990). *Reyhanatol-Adab Fi Tarajem Al-Ma'rofin*, Tehran, Khayam
- Gopa, M., Mohammad, G. (1957). *Tazkoreh Natayejol Al-Afkar*, India, Mumbai Publications
- Kadekani, S. M. R. (1999). *Imagination in Persian Literature*, Tehran, Agah
- Kadekani, S. M. R. (2009). *Gazaliat (Love poems) of Shams Tabrizi*, Tehran, Sokhan
- Fakhro-Zamani, Q., Al-Nabi, M. A. (1983). *Tazkoreh Meykhaneh (Tavern)*, Tehran, Iqbal
- Gol, S. M. (2002). *Religious Thinking in Safavid Era in Iran*, Tehran, Rasa Cultural Center
- Ali-Shir Nava, I., & Nezamo-Din, M. (1984). *Majaleso-Nafis*, Tehran, Manouchehri Bookshop