

# K

## Kalīm Kāshānī

Abū Ṭālib **Kalīm Kāshānī** (b. c. 990–4/1582–6, d. 15 Dhū l-Ḥijja 1061/29 November 1651) was a Persian poet and an exponent of the Indian style (*sabk-i hindī*), which was ornate and rhetorical, with elaborate abstract figurative language.

Kalīm was born in Hamadān but soon moved to Kāshān, hence his *nishas* Kāshānī and Hamadānī. He studied at Kāshān and Shiraz before going to the Deccan (c. 1010/1603) to seek his fortune at the Indian Mughal court. Although Kalīm did not enter the court, he became friends with Shāhnavāz Khān of Shiraz (d. 1020/1611), a court official under Ibrāhīm ‘Ādil Shāh II (r. 987–1035/1579–1626), the ruler of Bījāpūr (for the events of this troubled period, see ‘Ābidī, Abū Ṭālib Kalīm Kāshānī, *sharḥ*, 209–10; Shiblī Nu‘mānī, 173–4; Zafarī, 104–5). His first stay in India did not bring the success he had hoped for (*Dīvān*, ed. Qahrimān, 103–4). In 1028/1619 he returned to Persia, settling for two years at Isfāhan, but won neither fame nor adequate recognition, as he complained in some of his poems.

He returned to India in 1030/1621 and was, until 1037/1628, at Agra in the service of the poet Mīr Muḥammad Jumla Shahristān (pen name Rūḥ al-Amīn, d. 1047/1637), whom he addressed in several panegyrics. In 1037/1628, thanks to some encomia and chronograms, he joined the court of the Mughal emperor Shāh Jahān (r. 1037–68/1628–57). Kalīm won the favour of the sovereign and was given, in 1042/1632–3, the title of Malik al-Shu‘arā (poet laureate). He was formally commissioned by Shāh Jahān to compose a poem immortalising the emperor’s realm, and Kalīm dedicated the last years of his literary activity to composing a *mathnavī* (poem in rhyming couplets) titled *Shāh-nāma* (“The book of the king,” having the same metre as Firdawsī’s *Shāh-nāma*), also called *Zafar-nāma-yi Shāh Jahānī* (“The book of victory of Shāh Jahān”), *Shāh-nāma-yi Kalīm* (“The book of the king by Kalīm”), *Shāh Jahān-nāma* (“The book of Shāh Jahān”), or *Pādshāh-nāma* (“The book of the emperor”). His predecessor, Qudsī Mashhadī (d. 1056/1646), had composed a work on the same theme. In almost fifteen thousand lines, Kalīm’s *Shāh-nāma*, still unpublished, narrates the most important events of Shāh Jahān’s

reign, from his birth to the tenth year of his reign. To devote himself to composing the *mathnavī*, Kalīm was given permission by the emperor to reside in Kashmir, a region of which the poet was particularly fond (Sharma, Kashmir). He continued to live in Kashmir until his death, in 1061/1651, and was buried there. Kalīm was the contemporary of many celebrated poets (for a complete list, see his *Dīvān*, ed. Qahrimān, *sī-sī-u du*), such as Salīm Ṭīhrānī (d. 1057/1647), Qudsī Mashhadī (d. 1050/1640), Ṭālib Āmulī (d. 1036/1626–7), and Šā'ib Tabrīzī (d. 1087/1676–7).

Kalīm's poetical works amount to just over 24,000 lines, comprising around 15,000 couplets in the *Shāh-nāma* and 9,823 couplets collected in his *Dīvān*. The *Dīvān*, as edited by Qahrimān, contains thirty-six *qaṣīdas* (panegyrics), two *tarkīb-bands* (stanzaic or strophic poems), one *tarijī-band* (a poem with a refrain), thirty-two *qiṭ'as* (occasional poems), thirty-three *tārīkhs* (chronograms), twenty-eight short *mathnavīs*, 590 *ghazals* (lyrics), and 102 *rubā'īs* (quatrains).

Kalīm successfully used all the current poetic genres; his *qaṣīdas* are considered very balanced, and his *mathnavīs* are fluent and measured. He was skilled in constructing chronograms, but his fame is due mainly to his *ghazals*, and he is considered a master of that genre. Kalīm's *ghazals*, fairly regular in length, consist of an average of nine lines. Overall, his style is characterised by an incisive poetic creativity that accords with that of other poets writing in the same style.

Thanks to a powerful imagination, he expresses himself mainly in original metaphors, new similes, and refined fantastic aetiologies. The deliberate focus on creating new meanings—he was dubbed by the critic and biographer Muḥammad Ṭāhir

Naṣrābādī (d. 1090/1679; p. 220) the Khallāq al-Ma'ānī-i Thānī (second creator of meanings), after the poet Kamāl al-Dīn Ismā'īl (d. c. 635/1237), from Isfahan—was often stressed by the poet himself, who claimed that it was unacceptable for him to re-use an image he had already elaborated, a practice he called theft (*duzdī*) (*Dīvān*, ed. Qahrimān, *ghazal* 535). His small poetic output (compared to the *dīvāns* of his contemporaries) confirms this quest for new themes rather than the re-elaboration of well known content. According to the critics, however, this experimentation is never to the detriment of his sincere expression and profound existential thought (Langarūdī, 122–5). His cultural and emotional integration into the Indian context is highlighted by his frequent use of Hindi words and by several poems expressing his fondness for that country.

Although assessments of his poetry were always conditioned by comparison with the works of Šā'ib Tabrīzī (d. between 1080/1669–70 and 1088/1677–8, whose works the critics concur in judging superior), all the *tadhkiras* (collections of biographies) express positive opinions of his work—except for Ādhar Bīgdilī (d. 1194/1780), in his *Ātishhkada-yi Ādhar* (“Fire temple of Ādhar), pt. 2 (ed. Mīr Hāshim Muḥaddīth, Tehran 1378sh/1999, 47–51), who always had a negative opinion of the poets of the Indian style (*sabk-i hīndī*)—and the critics acknowledge his significant, original contribution to the development of the Indian style.

## BIBLIOGRAPHY

### WORKS OF KALĪM KĀSHĀNĪ

For a survey of the first publications of Kalīm's works (except for his *Shāh-nāma*, which remains unpublished) and a list of manuscripts, see his *Dīvān* (ed. Qahrimān,

pp. *haftād-haštād-u hašt*); Aḥmad Munzavī, *Fihrist-i nuskhahā-yi khaṭṭī-yi fārsī* (Tehran 1969–74), 3:1891, 2492–94, 4:2933; and Shams Langarūdī (108–16; see below). The first critical edition of his *Dīvān* is that by Muḥammad Qahrimān (*Dīvān-i Abū Ṭālib Kalīm-i Hamadānī*, Mashhad 1990), which includes a rich preface on the life and works of Kalīm, a critical apparatus with a description of the manuscripts and earlier editions, an appendix of supplementary critical texts, and a glossary of key terms, metaphors, compound words, idiomatic expressions and Hindi words. Other editions of his poetical works are: *Bihārīn āthār-i Kalīm Kāshānī*, ed. Muḥammad ‘Alī Kishāvarz Ṣadr, Tehran 1954; *Dīvān-i Abū Ṭālib Kalīm Kāshānī*, ed. Ḥusayn Partaw Bayḡāī, Tehran 1957; *Dīvān-i Kalīm Kāshānī*, with an introduction by Mihdī Afshār, Tehran 1983.

## STUDIES

Amir Ḥasan ‘Ābedi, Abū Ṭāleb Kalīm Kāshānī, *Indo Iranica* 10/4 (1957), 25–40; Amīr Ḥasan ‘Ābidī, Abū Ṭālib Kalīm Kāshānī, sharḥ-i ḥāl va āthār va sabk-i ash‘ār-i ū, *Bayādh* 3/1 (1983), 197–333; Aziz Ahmad, Ṣafawid poets and India, *Iran* 14 (1976), 117–32, esp. 123; Sharīf al-Nisā’ Baygam Anṣārī, *Ḥayāt va taṣnīfāt-i Mirzā Abū Ṭālib Kalīm Hamadānī*, Hyderabad 1961 (extensive monograph in Urdu); Edward Granville Browne, *Literary history of Persia* (London 1902–24), 4:258–63; ‘Alī Ridā Dhakāvatī Qarāguzlū, Abū Ṭālib Kalīm. Shā‘ir-i ḥakīm va ṭanzāvar, *Kayhān-i farhangī* 3 (1986), 29–32; Aḥmad Gulchīn-i Ma‘ānī, *Kārvān-i Hind*, 2 vols. (Mashhad 1369sh/1990), 1175–87; Shams Langarūdī, *Sabk-i Hindī va Kalīm Kāshānī*, Tehran 1366sh/1987, 1372sh/1993<sup>3</sup> (an extensive critical study); Paul Losensky, “Square like a bubble.” Architecture, power, and poetics in two inscriptions by Kalīm Kāshānī, *Journal of Persianate Studies* 8/1 (2015), 42–70; Muḥammad Ṭāhir Naṣrābādī, *Tadhkira-yi Naṣrābādī*, ed. Ḥasan Vaḥīd Dastgirdī (Tehran n.d.), 220–3; Daryūsh Ṣabūr, *Āfāq-i ghazal-i fārsī* (Tehran 2535/1976, 1370sh/1991–2<sup>2</sup>), 449–51; Dhabīḥallāh Ṣafā, *Ganj-i suḥan* (Tehran 1984<sup>8</sup>), 2:92–101; Dhabīballāh Ṣafā, *Hamāsa sarā‘ī dar Īrān* (Tehran 1333sh/1954, 1982), 372–3; Dhabīballāh Ṣafā, *Tārikh-i adabīyyāt dar Īrān* (Tehran 1364sh/1986), 5/2:1170–81; Sīrūs Shamīsā, *Sayr-i ghazal dar shi‘r-i fārsī*

(Tehran 1362sh/1983, 1997<sup>3</sup>), 174–5; Shibli Nu‘mānī, *Shi‘r al-‘ajam*, trans. from Urdu by Muḥammad Taqī Fakhr Dāī Gīlānī (Tehran 1316–27/1937–48, 1984<sup>2</sup>), 3:172–91; A. Rasūlī, Kalīm Kāshānī, *Dānish-nāma-yi adab-i fārsī* (Tehran 2001), 4/3 (with extensive bibliography); Jan Rypka, *History of Iranian literature* (Dordrecht 1968), 301; Sunil Sharma, *Mughal Arcadia. Persian literature in an Indian court*, Cambridge MA 2017; Sunil Sharma, Kashmir and the Mughal fad of Persian pastoral poetry, in *Borders. Itineraries on the edges of Iran*, ed. Stefano Pellò (Venice 2016), 183–202; Sunil Sharma, Valī Allāh Ṣafārī, *Ḥabsīyya “Zīndān-nāma” dar adab-i fārsī* (Tehran 1985), 104–5; Riccardo Zipoli, *Il marchio rovente. Dāg in Kalīm e ‘Urḡī*, Venice 1983.

DANIELA MENEGHINI

## al-Kalwadhānī, Abū l-Khaṭṭāb

**Abū l-Khaṭṭāb** Maḥfūz b. Aḥmad b. al-Ḥasan **al-Kalwadhānī** (2 Shawwāl 432–23 Jumādā II 510/5 June 1041–2 November 1116) was a Ḥanbalī jurist and one of the most important early authorities of the Ḥanbalī legal school. He apparently spent his life in Baghdad and was a student of the renowned Ḥanbalī judge Abū Ya‘lā Ibn al-Farrā’ (d. 458/1066), with whom he studied the majority opinions of Ḥanbalī jurisprudence (*al-madhhab*), legal theory, and disputed legal points (*khilāf*). He was also an authority on inheritance law, which he studied with the jurist Abū ‘Abdallāh al-Ḥusayn b. Muḥammad al-Wannī (d. 450/1058); and on *ḥadīth*, the collected sayings and precedents of the prophet Muḥammad. He was additionally a respected littérateur (*adīb*) and poet. The biographers Ibn Rajab (d. 795/1392), al-Dhahabī (d. 748/1348), and Muḥīr al-Dīn al-‘Ulaimī (d. 928/1522) have preserved several of his shorter poems (*maqṭū‘āt*).