

ARIF-I QAZVINI

- 'Arif Qazvini, Abū al-Qāsim, 1882 or 3-1934.  
 'Arifnāmah-i Hazār : ḥāvt-i murāsālāt-i 'Arif bi-  
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 268 p. : ports.  
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 I. Hazār Shīrāzī, Muḥammad Rizā. II. Title.  
 nef 8-22804  
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 [Divān]  
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 273, 64 p. : ill., facsims., ports. ; 23 cm.  
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 Kulliyāt-i divān / [bi-ihtimām-i 'Abd al-Rahmān  
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 23, 628 p. : ill., ports., facsims. ; 23 cm.  
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 I. Sayf Āzād, 'Abd al-Rahmān.  
 PK6561.A7K8 1963 NE68-514 nef 8-22803  
 DLC NJP OU UU

801. 'ĀREF-e QAZVINI, 'Āref-e Qazvini, *sā'er-e melli*, prés. Sd. Hādi Hā'eri (Kuroš),  
 Tehrān, Jāvidān, 1364/1985, 619 p.  
 [Āref-e Qazvini, poète national.]

Recueil des œuvres poétiques de 'Āref, né vers 1300q/1882 et mort à Hamadan en  
 1312/1933, après une vie tout entière vouée au culte de la nation et à la défense de son  
 indépendance. Sont réunies ici non seulement ses œuvres poétiques mais d'autres textes,  
 autobiographie, correspondance, témoignages, qui tentent de reconstruire une image forte et  
 contrastée. On lira en introduction une biographie intéressante qui permettra de faire le lien  
 entre tous ces documents un peu disparates. On trouvera en fin de volume plusieurs index  
 (noms de personnes et de lieux, poèmes classés par genre).  
 Ch. B.

24786 BOMBACI, A. Il poeta nazionalista  
 persiano 'Āref di Qazvin. OM 25 (1945),  
 pp. 42-53

Arif-i Qazvini

**ARDWAHIŠT** (ORDĪBEHEŠT) YAŠT, the third in the series of Avestan hymns addressed to individual divinities. It is devoted to one of the greatest of the Zoroastrian Aməša Spəntas, Aša Vahišta (see Ardwa-*hišt*); yet it appears to be one of those *yašts* composed at a late date, presumably in an attempt to bring the number of these hymns into closer correspondence with the number of the divinities of the month (see *Sirōza*). The evidence for its lateness is three-fold. First, the *yašt* is not among those listed in the Avestan *nask Bagān Yašt*, according to the summary of this *nask* given in the Pahlavi *Dēnkard* (8.15). Then the language in which it is composed is very degenerate Avestan; and finally the contents are trite and appear to have been patched together. Only the first four verses are devoted to Aša and to a glorification of the prayer in his honor, the *Ašəm vohū* (q.v.). The rest of the hymn consists of repetitive phrases, incantational in effect, in praise of another great prayer, the *Airyēmā išyō* (see Airyaman *išya*). This prayer is addressed to the *yazata* of healing, Airyaman (q.v.), who is a helper of Aša, and it is here declared to be the most potent of all utterances against sickness. The *Ardwašit Yašt* is itself accordingly recited in rituals to cure the sick.

*Bibliography*: E. W. West, SBE XXXVII, pp. xlv, 34-5. J. Darmesteter, *Le Zend-Avesta* II, Paris, 1892, pp. xxvii-xxviii. K. Geldner in Geiger und Kuhn, *Grundr. Ir. Phil.* II, pp. 19-20. H. Lommel, *Die Yāsts des Avesta*, Göttingen, 1927, pp. 1-2.

(M. BOYCE)

**ARDWISŪR**. See ANĀHĪD.

**ARDWISŪR YAŠT**. See ĀBĀN YAŠT.

**ARĒDVĪ SŪRĀ**. See ANĀHĪD.

**'ĀREF QAZVĪNĪ**, ABU'L-QĀSEM (ca. 1300-1352/1882-1934), poet, musician, and singer during and after the Constitutional Revolution.

- i. *Life and poetry*.
- ii. *'Āref's music*.

#### i. LIFE AND POETRY

'Āref was born in Qazvīn, where he studied Persian language and grammar and also some music. His father Mollā Hādī earned his dislike by forcing him to go in for *pā-menbarī* in order to learn *rawza-k'ānī* (martyrdom-recitation) and join the ranks of the mollas. About 1316/1898 he went to Tehran, where thanks to the "beauty of his voice," he was introduced to some of the capital's leading men, including Mirzā 'Alī-Ašgar Khan Amīn-al-soltān. Atābak-e A'zam; later he came to the attention of Moẓaffar-al-dīn Shah, who had him enrolled in the ranks of the royal valets (*farrāsān-e kalwat*); he found this distasteful and finally managed to obtain release. In private life, 'Āref became "a rogue, an arak-drinker, and a profligate," a condition aggravated by the failure of his marriage. His rash utterances led to a

*takfīr* (excommunication from Islam) being issued against him. In his last years he became withdrawn and suspicious and was described by some who met him as ill-natured and hot-tempered. A bronchial disorder which finally prevented him from singing added to his despair. Despite his fame and the success of his concerts, which yielded a substantial income, he spent most of his life, and especially his last years, in such misery that he longed for an early death.

'Āref "devoted his art to the people" (Āryanpūr, *Az Šabā tā Nīmā* II, p. 357) and used poetry as an effective means of expressing political ideas and stirring emotions. A whole-hearted supporter of the constitutionalists, he left Iran for Turkey with other militants in 1334/1916 and stayed at Istanbul for some time. A single *qašida* is all that survives from before this journey. A few years later he joined Colonel Moḥammad-Taqī Khan Pesyān who had rebelled in Khorasan (1339-40/1921). When Pesyān died in a clash with Za'farānlū Kurds, he mourned his death in several poems including a famous *tašnīf*. He also supported Sardār-e Sepah, the future Rezā Shah, in his call for abolishing the monarchy and the establishment of a republican state. His poetry totals about 150 in the *gāzal*, *tašnīf*, *qet'a*, and *matnawī* forms. A fine calligrapher, he studied and copied the poetry of Sa'dī and Ḥāfez. He sometimes wrote melodious verses in a literary style, but, elsewhere he introduced slang that accorded well with the subject and mood; thus Malek-al-šo'arā Bahār described him as a "poet of the common people." His most important and impressive works are his *tašnīfāt* (song lyrics), which he composed in response to political events of the day and sang to large and enthusiastic audiences. The *tašnīf* had sunk to banality in wording and content, but he was able to impart a poetic quality to it. He had little knowledge of formal music but possessed an extraordinarily keen ear; he was both a good judge of music and an original composer. Despite his boasts of mastery, he owed his fame mainly to the mood of the time and the revolutionary content of his poems. His autobiography and some letters are preserved. He eventually went, or according to one source was banished, to Hamadān where he spent his remaining years in solitude and poverty. He died on 1 Bahman 1312 Š./21 January 1934 and was buried in the courtyard of the Ebn Sinā mausoleum.

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ALEXANDRE PAPAS

## ‘Arif Qazvīnī, Abū l-Qāsim

**Abū l-Qāsim ‘Arif Qazvīnī** (1882–1934) was a Persian poet and singer from the era of the Constitutional Revolution. He signed his poems with the pen name ‘Arif.

He was born in Qazvīn and, early in his childhood, was sent to religious school to be trained in theology and threnody recitation (*rawḍa-khānī*); he was also introduced to calligraphy. ‘Arif began his training in traditional Persian music, including singing, at the age of thirteen. The fame of his beautiful voice soon reached the court of Muẓaffar al-Dīn Shāh Qājār (r. 1896–1907), but ‘Arif declined to enter royal service.

With the outbreak in 1905 of the Constitutional Revolution, which led to the establishment of a parliament, ‘Arif wrote poems in support of the constitutionalists. Reacting to the Russian and British stranglehold on Iranian politics, he took a pro-German position at the outbreak of World War I. In 1916, his opinions led him to leave Iran for the Ottoman

Empire, as one of a group of writers and activists. During his stay in Istanbul, he seems to have been won over briefly to pan-Islamist ideas. He returned to Iran at the end of the war.

An early supporter of Ridā Khān's (d. 1944) commitment to substitute a republic for the constitutional monarchy, ‘Arif resented bitterly the new monarch's recantation, when he proclaimed himself king of Iran and head of the Pahlavi dynasty.

‘Arif's modest poetic production comprises *ghazals*, *mathnavīs*, *qaṣīdas*, and *taşnīfs* (songs). Technically speaking, his poetry displays the traditional features of verse composition, yet, while lyricism is not absent from his work, many of his *ghazals* tackle political issues and themes more commonly associated with the *qaṣīda* form. The partisan and patriotic motifs pervading ‘Arif's songs are equally crucial to his poetry and earned him the nickname of “national poet” (*shā'ir-i millī*). ‘Arif also indulged in satire, which is found mostly in his *masnavīs*.

A connoisseur of classical Persian songs and melodies, ‘Arif gained fame among his contemporaries for his *taşnīfs*. Indeed, he contributed greatly to the upgrading of the old folk ballad, by opening it to the urgent concerns of his time and by combining it with elements of high style. ‘Arif is also credited with giving the first public concerts ever in Iran.

He died in Hamadan and is buried near the mausoleum of the famous Persian polymath Ibn Sīnā (d. 428/1037), in Hamadān.

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REZA REZAZADEH LANGAROODI  
TR. FARZIN NEGAHBAN

‘Arif Qazwīnī, Abū al-Qāsim (1258–1312 Sh./1879–1934) was a nationalist Iranian poet and musician.

قزوین، چندی نوحه خوانی کرد. در عنفوان جوانی دل به عشق دختری قزوینی داد، با مخالفت خانواده دختر، وی را پنهانی عقد شرعی نمود، ولیکن بر اثر فشار خانواده دختر، در نهایت مجبور به طلاق او شد. لذا تا آخر عمر متأهل نگشت. در سفری که به رشت داشت با رفعت علیشاه آشنایی یافت. عارف با دارا بودن هنر موسیقی و آوازی خوش، در ۱۳۱۶ ق راهی تهران شد و با شاهرزادگان و دربار مظفرالدین شاه ارتباط یافت. شاه قاجار با شنیدن آواز خوش عارف و با پرداختن پانصد تومان دستور داد نامش را در ردیف فراش خلوتها بنویسند، اما عارف با توجه به داشتن روحی آزاده ترجیح داد به قزوین بازگردد. عارف همزمان با اوج گیری جنبش مشروطیت به صف مشروطه خواهان و آزادی طلبان پیوست و در این راه از خود کوششها به خرج داد. اولین جرقه آشنایی او با آزادی و مشروطه خواهی دیدار با مرحوم حیدر خان عمواوغلی شخصیت بزرگ و انقلابی بود وی پس از به توپ بسته شدن مجلس شورا به فرمان محمد علی شاه و کشتار مشروطه طلبان و آزادی خواهان، اشعار مؤثری در دفاع از آزادی و مشروطه سرود. همچنین پس از توفیق مشروطه خواهان به ساختن تصانیف و اشعار ملی و وطنی ادامه داده و به طور فعال وارد عرصه سیاست ایران شد. او سروده هایش را که اغلب در مورد آزادی خواهی، وطن پرستی و انتقاد از اوضاع آن زمان بود با صدای خوش در محافل ادبی و فرهنگی کشور می خواند، به طوری که نقش بسیار مهمی در بیداری مردم در برابر استبداد و بیگانگان ایفا می کرد. وقتی دولت ایران می خواست تحت فشار اولتیماتوم دولت روس، شوستر آمریکایی را که جهت اصلاحاتی در امور مالی به ایران آمده بود، اخراج نماید، عارف با تصنیف معروف «ننگ آن خانه که مهمان ز سر خون برود» و اجرای کنسرتی که با آواز خودش همراه بود تأثیر فراوانی در بیداری مردم داشت تا جایی که تمام حاضران را به گریه انداخت. عارف کنسرتی پیش از تاجگذاری احمدشاه به انتقاد از سپهدار اعظم محمد ولی خان تنکابنی که رئیس الوزراء بود برپا کرد و در آن، دولت وقت را به بی لیاقتی متهم نمود؛ در نتیجه وی را گرفته و طوری به چوب و چماق بستند که تا دو ماه بستری بود. با اشغال ایران از سوی قوای بیگانه در جنگ اول جهانی، آزادی خواهان تهران را به سمت نقاط غربی کشور ترک کردند؛ عارف نیز با پیوستن به آنها، به عضویت کمیته دفاع ملی که آزادی خواهان جهت دفاع از میهن در مقابل بیگانگان تشکیل داده بودند، درآمد. سپس به همراه این گروه راهی استانبول شد. در آنجا قصیده تند و جالبی در پاسخ غرض ورزی سلیمان نظیف مدیر روزنامه حادثات

۱۹۸۸ به جرم اسلام دوستی زمانی او را شهید کردند که بعد از خواندن نماز فجر از طبقه بالای مدرسه جامعه المعارف به پائین می آمد.

اکنون نیز نهضت جعفری پاکستان تعبیر رؤیاهای عارف حسینی بوده و در تحقق اهداف و افکار عالی او تلاش می کند. همچنین تلاش برای هم آهنگی فرقه ای، اتحاد بین المسلمین، ایفای نقش پاک و شفاف سیاسی، گسترش وحدت و اخوت، اتحاد و همبستگی، محبت و صلح ادامه دارد. شهروندان پاکستانی به ویژه ملت اسلامی به افکار پاکیزه شهید، محبت ورزیده در تلاشند که تصویر عملی افکار او را مشاهده کنند.

منابع: اطلاعات شخصی، رسانه های پاکستان.

سید ساجد علی نقوی

### عارف دارابی ← دارابی، میرزا عباس

عارف دزفولی، عبدالحسین (۱۲۸۱ - ۱۳۷۳ ق)، معروف به مهنویس، فرزند محمد هادی فرزند بشیر، شاعر و نویسنده ایرانی، در زادگاهش دزفول برآمد و در دانشهای دینی و ادبی مهارت یافت. در اوایل ۱۳۷۳ ق گرفتار سکنه ناقص شد و تا هنگامی که در گذشت فلج و بی حرکت بود. از آثارش: دیوان شعر، که در ۱۳۵۵ ق گردآوری شده و بیش از ۶۰۰ بیت شعر دارد؛ منظومه نگارستان مانی، در ۲۶۰۰ بیت که آن را در ۱۳۱۰ ق سروده؛ گلشن بدایع به تقلید از گلستان سعدی که آن را در ۱۳۶۵ ق نوشته است.

منابع: الذریعه، ۹۰، ۶۶۸/۲، ۳۱۰/۲۴، نباء البشر، ۱۰۷۹/۳.

حسن انوشه

عارف قزوینی، ابوالقاسم متخلص به عارف (۱۲۵۸ - ۱۳۱۲ ش) شاعر، موسیقی دان، خواننده تصنیف ساز و مشروطه خواه بزرگ دوره انقلاب مشروطیت ایران. میرزا ابوالقاسم در قزوین چشم به جهان گشود. پدرش ملاهادی وکیل دعاوی و مלאک بود. عارف علوم مقدماتی از جمله صرف و نحو عربی را در زادگاهش یاد گرفت. سیزده سال داشت که به یادگیری موسیقی نزد حاج صادق خرازی پرداخت. هنر خطاطی و خوشنویسی را از آقا محمد رضا کتابفروش، آقا محمدرضاشالی خوشنویس و اساتید دیگر فراگرفت و تا جایی پیش رفت که خط نستعلیق و شکسته را نیکو می نوشت. در نوجوانی به اصرار پدر، در پای منبر یکی از وعظ

29 Haziran 2018

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دائرة المعارف تشیح؛ جلد یازدهم؛ تهران: مؤسسه انتشارات حکمت، ۱۳۹۱  
İSAM DN. 257995