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Ḥāfeẓ: “The Protector of Friendship” (حافظ دوستی)

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Abstract

This brief note explores the perspective and methodological approach of the eminent fourteenth-century Persian poet, Shams al-Dīn Muḥammad Ḥāfeẓ of Shirāz, with a particular focus on his conceptualization of “friendship” and, by extension, the paradigms of “peace and conflict resolution” as situated within his broader intellectual corpus. The author contends that the foundational lexicon of Ḥāfeẓ’s Divān constitutes an integrated constellation of interrelated concepts which collectively articulate his overarching worldview—one fundamentally predicated upon the principle of “true friendship.” (doostī-ye rāstīn).

Keywords: Ḥāfeẓ, friendship, doostī, Ḥāfeẓ-e doostī, Protector of Friendship

Introduction

The concept of friendship holds a central and methodologically significant role in Ḥāfeẓ’s worldview, serving as a foundational lens for examining its multifaceted dimensions. In my book, I propose an interpretive framework designed to facilitate a comprehensive analysis of this concept, systematically exploring the thematic and conceptual interconnections between the essential terminologies and motifs within the Divān of Ḥāfeẓ and the encompassing notion of friendship. This framework elucidates how friendship, as a recurring theme, interweaves with other key concepts, enriching the philosophical and aesthetic dimensions of Ḥāfeẓ’s poetry: Ḥāfeẓ -i Doosti:

Khānesh-i Doosti dar Jahān-biniy-i Ḥāfeẓ [Ḥāfeẓ (the Protector) of Friendship: “Friendship” in the Worldview of Ḥāfeẓ]. Tehran, Iran: Negāhe Moāṣer, 1401 SH/2022; second edition, 1402 SH/2024¹. From an analytical and “methodological” perspective, this work stands as the first published book to engage systematically with the concept of “friendship” within the worldview of Ḥāfeẓ. The author, by drawing upon a diverse array of foundational concepts and terminologies dispersed throughout the Divān—which regard as intrinsically interconnected with the notion of “friendship”—constructs an organic and cohesive assemblage of these ideas, thereby designating Ḥāfeẓ as the “Protector of Friendship.” (Ḥāfeẓ-e doostī)

This new hermeneutic reading reveals that within Ḥāfeẓ’s comprehensive vision of existence and its relational dynamics, one encounters a thematic strand in the re-examination of “friendship,” emerging from the methodological uncovering of its interrelations with other varied, creative, foundational, and horizon-expanding concepts and terminologies integral to his Divān.

Concepts such as ‘eysh (blissful felicity), mey (humane and spiritual awakening nectar/Primordial Essence of Purity), rendī (relentless pursuit of truth and sincerity manifested through defiance of hypocrisy), nūr (light), dīdeh-varī (perceptive cognition), shukr (gratitude), faqr (spiritual poverty) and qanā‘at (contentment), elevation and oversight, freedom and fortitude of spirit, tolerance (modārā), compassion, empathy, refraining from conflicts (nezā‘)—these stand as luminous ethical exemplars within Ḥāfeẓ’s moral character. They are further manifested in virtues such as sincerity and truthfulness (rāstī), purity of intent, magnanimity, dignity, self-sufficiency, generosity and munificence, independence, the constant avoidance of producing ‘evil’ (sharr) and the continuous aspiration to promote ‘goodness’ (khayr), benevolence and kindness, disdain for hypocrisy (riyā), eradication of deceit, freedom from envy, rejection of enmity, absence of jealousy, acceptance of truth, non-attachment, and abstention from harshness and vulgarity.

Other exalted themes include ethical discretion in concealing others' flaws, eschewing self-idolatry, avoidance of harm, injury, and defamation toward others, and vigilance against deception and falsehood. Together, these form a constellation of elevated, interconnected moral virtues that converge and

cohere around the pivotal and venerable domain of “true friendship” (*doostī-ye rāstīn*). Within this domain, they are carefully curated, upheld, and preserved as an integrated corpus, and all are subjected to rigorous tests of authenticity, growth, vitality, and discernment. Through this lens and perspective, all such virtues attain their fullest realization and pinnacle within the realm of “true friendship.”

Ḥāfeẓ and Friendship

In articulating his methodological framework of *doostī* (friendship), Ḥāfeẓ adopts an existential and ethically principled approach grounded in the foundational imperative of *ṣidq* or *rāstī*—truthfulness. For Ḥāfeẓ, the aesthetic and ethical enterprise of poetry is inseparable from a moral obligation to reflect and illuminate the virtue of truthfulness, which he conceptualizes as *khosh rāndan*—“noble conduct.” As he poignantly declares:

خوش برانیم جهان در نظرِ راهروان
فکرِ اسبِ سیّه و زینِ مُعَرَّقِ نکنیم

*Let us nobly guide the world in the eyes of wayfarers,
Unconcerned with thoughts of a black steed or an ornate saddle.*

Within Ḥāfeẓ’s metaphysical vision, *khosh rāndan* signifies far more than courteous behavior; it encapsulates an ongoing ethical refinement—a sustained practice of truthfulness in word and action. It entails a conscious abstention from slander, the rejection of injustice, and a refusal to be swayed by superficial or deceptive appearances (metonymically rendered in the verse above as “the black steed” and “ornate saddle”).

This “noble conduct” functions as a cardinal virtue in Ḥāfeẓ’s philosophical framework, especially as it relates to the wayfarer traversing the path of true friendship. For such a seeker, to speak and perceive in accordance with truth is to embody purity of being. *Khosh rāndan*, in this sense, becomes an ethos of sustained integrity,

encompassing dialogical openness, benevolence, a proclivity toward peace, and a cultivated expansiveness of vision.

Consequently, Ḥāfeẓ's vision eschews duplicity, guile, malice, and enmity—elements he allegorically critiques through symbolic imagery. In affirming *khosh rāndan*, he elevates a constellation of interrelated virtues: sincerity, purity, friendship, veracity, spiritual liberation, self-sufficiency, magnanimity, and a dignified transcendence. This moral vision affirms nonviolence, endorses simplicity of life, and orients itself toward the facilitation of human flourishing.

Through the paradigm of *true friendship*, Ḥāfeẓ thus endeavors to chart a mode of ethical relationality—one that mitigates conflict, cultivates hope, advances justice, and removes barriers to human felicity. Realizing this vision on a broader, even universal scale requires not only personal moral transformation, but also empathetic, tolerant, compassionate, and sincere engagement with others, undergirded by a refined and expansive inner vision.

Ḥāfeẓ's progressive and enduring ethical consciousness finds its most vivid articulation in the poetics of *doostī*. Friendship, in his corpus, is not merely a social relation but a hermeneutic phenomenon—unfolding through a dynamic interplay of clarity, ambiguity, concealment, and revelation. Within this vibrant interpretive stream, meaning is transfigured into a luminous tapestry wherein ambiguity and intent, mystery and illumination, are continuously reconciled through the alchemy of poetic language.

Indeed, it may be aptly stated that Ḥāfeẓ's idiom aspires toward the most refined and radiant expression of the human spirit—his verse constituting a symphonic rendering of our deepest sensibilities, brought forth through the resonant cadence of friendship, truth, and noble being.

A discerning scholar of Ḥāfeẓ aptly observes: “One may rightly marvel at the universal devotion to Ḥāfeẓ, seeking its cause. The reason lies in this: the reader encounters in his *Divān* not only the most delicate, lucid, and harmonious words and rhythms but also a complete

compendium of the noblest human thoughts and the most profound, natural human emotions."²

This unpretentious yet deeply evocative engagement with innate sensibilities distinguishes Ḥāfez's rendering of the human psyche, elevating it into the realm of intellectual and emotional clarity unparalleled in its subtlety.

In one illustrative instance, Ḥāfez juxtaposes the polarized sentiments of "friend and foe" (*doost wa doshman*) within a cosmic antithesis of "life and death":

ز روی دوست، دل دشمنان چه دریابد
چراغ مُرده کجا، شمع آفتاب کجا؟

*From the face of the friend, what can the heart of the foe discern?
Where is the dead lamp, and where the radiant sun?*

Here, the "friend" embodies an inexhaustible source of light and life, facilitating a refined and elevated perception of existence. In contrast, "friendship" emerges as the lived fruition of this luminous vision. The metaphorical candle—emitting an illuminating glow akin to the sun's radiance—stands opposed to the "foe," symbolized by a lifeless lamp, inherently extinguished and incapable of casting light, thus representing enmity and spiritual death.

With consummate insight, Ḥāfez invokes the "heart" of foes and the "face" of the friend, employing these as loci of symbolic meaning. The heart is not merely the repository of enduring affection for the friend but also serves as the ontological warrant, the source, and the measure of that affection—contingent upon interaction and devotion to the beloved. The nuanced tenderness and precision of aesthetic beauty, the apprehension of compassionate mystery, and the profound understanding of the heart's innermost recesses arise through *companionship and the shared cultivation of virtues with the true friend*.

From this sustained communion emerges an erudite culture of *ṣuḥbat* (conversation/ discourse/companionship), which Ḥāfeẓ venerates as the “nobility of the beloved’s company.” The grandeur of existence itself, along with the inherent dignity of “heart and soul,” (*del-o jān*) is intimately tethered to the quality, depth, and nobility of this “dialogic engagement.”

For Ḥāfeẓ, the ultimate telos of the heart’s vitality is the manifestation of this “noble company,” as he asserts:

از دل و جان، شرفِ صحبتِ جانان، غَرَضِ است
غَرَضِ این است، وگرنه دل و جان این همه نیست

*From heart and soul, the nobility of the beloved’s company is the aim;
This is the purpose, for otherwise, heart and soul amount to naught.*

As previously noted, the “heart of the foe,” metaphorically likened to a “dead lamp,” remains devoid of participation in the radiance emanating from the friend’s “face.” Within this schema, the friend’s illuminating “face” initially manifests as a candle in the nascent stages of perception, which, through iterative experience and spiritual deepening, ultimately transmutes into the unified, resplendent vision of the “sun.”

Within Ḥāfeẓ’s intellectual cosmos, *true friendship* emerges as both the essence of life and its interpretive light—a candle that never extinguishes, a sun that never sets. The dialectic between the “dead lamp” and the “radiant candle” unveils the subtle psychological and symbolic artistry central to Ḥāfeẓ’s vision. This imagery resonates profoundly with a Qur’anic narrative that warns of those who seek a lamp fashioned from enmity, only to ignite a transient and ultimately extinguished light:

“It is they who have purchased error at the price of guidance. Their commerce has not brought them profit, and they are not rightly guided. Their parable is that of one who kindled a fire, and when it lit up what was around him, God took away their light, and left them in darkness, unseeing.”³ (Qur’an 2:16-17)

With profound insight, Ḥāfeẓ conjoins the motif of “death” with the “lamp” to signify that enmity is inherently devoid of life and illumination. Conversely, *friendship* in his vision is inextricably linked to virtues such as truth, sincerity, nobility, and authentic charm, whereas *enmity* corresponds to traits that extinguish light and virtue—deceit, hypocrisy, and pretense.

Elsewhere, Ḥāfeẓ evokes the shared radiance of friendship and light through the exhortation:

کَمْتَرِ از دَرّه نَه‌ای، بَست مَشو، مِهر بَورز

تا به سَرچشمه‌ی خورشید رَسی، چَرخ زَنان

*You are no less than a mote; do not debase yourself, practice benevolence [and friendship],
That, spinning, you may reach the fount of the sun.*

Here, the diminutive mote’s capacity for kindness elevates it toward the “fount of the sun.” Through this metaphor, Ḥāfeẓ not only calls his audience to embrace the path of true friendship but also underscores its cosmic magnitude and enduring vitality. The cultivation of true friendship and benevolence, dynamic and ever-expanding, rescues the mote from insignificance, guiding it toward the radiant source of existence.

Ḥāfeẓ’s poetry enchants through its nurturing imagery: the mote, steadfast in kindness, propagating beneficence, fostering magnanimity, ascends “spinning” (*charkh-zanān*) to the sun’s fount, perceiving existence from manifold perspectives and attaining a panoramic and unified vision of being. This expansive viewpoint culminates in a consummation of insight.

The journey of true friendship is ceaseless and horizon-forging, endowing the wayfarer with a continually renewed and vibrant awareness of life’s subtleties.

Within this unending process of growth, the “spinning” wayfarer becomes seasoned and discerning, experiencing unity within the multiplicity of perfection. In Ḥāfeẓ’s ethical vision, the blessings of practicing benevolence, compassion, goodwill and dignity—manifested both in individual refinement and collective/communal flourishing—are boundless.

As a master of enigmatic wisdom, Ḥāfeẓ beckons his audience toward a process of “re-knowing,” urging an initial shedding of self-deprecation: “*You are no less than a mote; do not debase yourself.*” This foundational recognition of “inherent dignity” is the indispensable prerequisite for benevolence’s free flow. This foundational recognition of *inherent dignity* is the indispensable prerequisite for benevolence’s unhindered expression. As a sagacious psychologist of the human spirit, Ḥāfeẓ discerns that humanity’s spiritual faculties engage true friendship’s immortal essence through noble interaction, not abasement. Hence, the injunction to “practice benevolence” becomes a perennial invitation to inhabit the abode of virtues, ultimately leading to the sun’s fount where friendship’s practice—hallmarked by truth—narrates the saga of sublime virtue with lucid wisdom.

In another *ghazal*, Ḥāfeẓ articulates:

دلا طمع مبر از لطف بی نهایتِ دوست
چو لافِ عشق زدی، سر بباز چابک و چُست

به صدق کوش، که خورشید زاید از نَفَسَت

که از دروغ سیه روی گشت صبح نخست

*O heart, do not harbor greed for the boundless grace of the Friend,
When you have proclaimed love, relinquish the self, swiftly and briskly.
Strive with truth, so that the sun may arise from your breath,
For from falsehood, the prime dawn became disgraced.*

The act of “proclaiming love” (*lāf-e ‘eshq zadan*) evokes a rare epistemic acuity, intricately woven into the semantic coherence of these verses. Although the “infinite grace of the Friend” serves as the

source and perpetual current of all virtues, the aspiration to engage ever more profoundly with this grace—culminating in an elevated apprehension of goodness within its ceaseless flow—demands an unwavering commitment to “sincerity” (*ṣedq*). Thus, to declare ardent desire within this communion, one must embody unfeigned devotion grounded in “truthfulness.” Absent this sincerity, such proclamations of longing resemble the *ṣobḥ-e kādheb*—the false dawn—which, despite claiming the morning’s radiance, ultimately reveals its deception through its darkened visage.

Within this creative semantic field, the evocation of “dawn” (*ṣobḥ*) is especially compelling. While “true friendship” and love, in their luminosity and generativity, mirror the “true dawn” and harmonize with light and the sun, without sincerity they risk becoming akin to falsehood—losing their veracity, like the “dark-faced” deceptive dawn.

Friendship founded upon sincerity, however, is akin to the “true dawn” (*ṣobḥ-e sādeq*), whose steadfast endeavor brings forth the genuine and enduring birth of immortal light—the sun—emanating from the breath and soul of the truthful friend.

In a further profound reflection, Hāfez intimately entwines the narrative of *sincerity* with the generative, radiant, and infinite source of light embodied by the exalted “Friend” (*doost-e a’lā*, the Absolute):

جامِ جهانِ نِماست، ضمیرِ منیرِ دوست
اظهارِ احتیاج، خود آن جا چه حاجت است

*The mirror of the world is the radiant heart of the friend;
What need is there to profess want in such a presence?*

Here, Hāfez situates the “friend’s presence” within a boundless and all-encompassing realm of illumination, tirelessly forging a semantic and ontological nexus between *true friendship* and *radiance*. This light constitutes the medium of presence, self-awareness, and cosmic revelation. The “radiant heart of the friend” (*ḍamir-e monir-e doost*) has been interpreted as the pure and luminous essence wherein all the mysteries of the cosmos find reflection and manifestation.

Remarkably, within the corpus of Ḥāfez’s *Divān*, the attribute of luminous effulgence—manifested as a pure, translucent radiance emanating from the innermost quintessence—consistently assumes a pivotal and constitutive role through its embodiment in the motif of the *mey*. In essence, from Hafez’s perspective, *mey* functions as a symbol of the most unadulterated expressions of ethical and moral conduct, embodying not only spiritual exaltation and liberation but also human dignity, self-reliance, empathy, amity, friendship, joy, and veracity. It serves as a unifying force among elevated souls, representing a luminous and crystalline form of “humane nectar”—a metaphorical elixir through which seekers encounter their shared humanity in moments imbued with moral and existential clarity. This allegorical construct further delineates what may be termed the “Trusted Essence” of purity: a primordial and sanctified substance inscribed within the core of Being itself, pervading all creation, and functioning as a purifying, awakening, and life-sustaining current of cosmic consciousness.

صوفی از پرتوی، رازِ نهانی دانست

گوهرِ هر کس از این لعل، توانی دانست

*The mystic discerned the hidden secret through the radiance of mey;
The essence of each soul can be known through this ruby.*

In Ḥāfez’s cosmology, *mey*, imbued with an unceasing flow and profound semantic vitality, serves as both a generative symbol and a conduit for multifaceted insight and recognition. It is a ruby whose radiance, analogous to the world-revealing mirror of the “friend’s luminous heart,” continuously unveils the essences of existence in an unmediated and ongoing revelation. Just as the friend’s radiant heart manifests all in overwhelming clarity—rendering explicit articulation superfluous—so too does the luminous visage of the “ruby *mey*” disclose hidden secrets, radiate serenity, and establish repose as the modality of presence.

The correlation between the “radiant heart of the Friend” and the luminous quality of the “ruby *mey*” is far from a mere poetic embellishment; rather, it reveals a deliberate epistemic alignment:

از آن رو هست یاران را صفاها با می لعلش
که غیر از راستی، نقشی در آن جوهر نمی گیرد

*Thus, friends find purity in the ruby mey,
For no image but truth takes hold in its essence.*

This passage returns us to the motif of the “ruby *mey*” and its profound evocation of *truthfulness* (*rāsti*), an essential attribute emerging directly from the ethos of *true friendship*. In this context, the tale of the *mey* unfolds as one wherein *truthfulness* flows perpetually, and every form it assumes is inextricably bound to authenticity. This distinctive attribute—the resplendent hallmark of *mey*—enraptures the friends, enabling them to discern purity, refinement, and clarity. Within Ḥāfez’s vision, the devotees of both *mey* and *friendship* emerge as the pure champions of sincerity and truth.

In this verse, Hafez suggests that the sanctity and clarity experienced by the enlightened truth-seeking companions/friends (*yārān*) arise precisely because the essence of this symbolic *mey* is inherently *receptive only to truth*. The *mey* here, far from being a literal intoxicant, becomes a translucent medium—an ontological substance—through which only sincerity and authenticity are reflected and preserved. This unalloyed nature of *mey* is what renders it a mirror to the heart’s truth, and in turn, a vehicle for the soul’s purification and intimacy with noble-hearted companions and the Divine Friend.

Hafez’s frequent return to this image, using the *mey* as a *foundational motif*, anchors much of his spiritual discourse — where the search for truth and authenticity becomes intertwined with the metaphoric intoxication of *mey*.

The copious delight and immaculate purity that emanate from the luminous, effulgent source of *mey* serve to rekindle the unblemished yearning and pursuit of purity among those *friends* who interpret and engage with it. However, the quest for purity (*ṣafā*) through *mey* ultimately constitutes an endeavor to apprehend the modality and hallmark of *truthfulness*—an emblem that both adorns and structures

the very essence of *mey*, endowing it with authenticity and transcendent significance.

The origin and enigma of this radiant purity inherent in the luminous *mey of friendship* reside in the carefully nurtured sincerity that the ensuing truthfulness consecrates. Truth stands as the defining **characteristic** of the “friend,” while the very essence of friendship is discernible through the concrete manifestation of truth. As Ḥāfez poignantly observes, the “friends,” enraptured and engaged with this emblem of purity, are bound together by the “tavern of friendship,” which ultimately reveals the light of *truth*.

As delineated in prior discourse, within Ḥāfez’s epistemological framework, the thematic narratives encompassing friendship, veracity, sincerity, and the metaphor of the “*mey*” consistently coalesce around the motif of “light” or its emanations, existing in a state of harmonious coexistence. To this constellation of luminously charged motifs, an additional, cardinal concept emerges in Ḥāfez’s ontological vision: the notion of “blissful or serene felicity” (*‘eysh*).

Within the intellectual framework of Ḥāfez’s philosophical thought, *‘eysh* represents a sophisticated, rich, and expansive constellation of principles, perspectives, and modalities of life and well-being. It signifies, in a holistic sense, a dynamic, generative, and multifaceted consciousness of existence.

One could articulate that, for Ḥāfez, *‘eysh* constitutes a manifesto embodying a philosophy of existence, encapsulating *the carpe diem* ethos (**to fully embrace the treasure of each moment**) —a life characterized by joy, serene felicity, and grounded fundamentally in the principles of truth, morality, empathy, amity, veracity, dignity, profound gratitude, friendship, and the conscientious care of others.

In brief, *‘eysh* constitutes the distilled culmination of Ḥāfez’s existential inquiry and methodological praxis. Through the conceptual lens of *‘eysh*, Ḥāfez articulates a praxis-oriented and hermeneutic framework for apprehending the horizon-expanding, meaning-generative essence inherent in the ephemeral and transient nature of mortal existence.

This framework entails a profound recognition of the latent significance embedded within each “moment,” advocating an ethos of life suffused with dignity, nobility, wisdom, autonomy, and magnanimity; a reflective and discerning hermeneutic engagement with existence; an expression of gratitude for the experiential phenomena of being and its manifold marvels; and a creative confrontation with the “problem of evil”—the existential vicissitudes encompassing adversity, suffering, fear, grandeur, and the infinite complexities intrinsic to life’s flux.

The conceptualization of *‘eysh*—bearing foundational, recurrent, and expansive significance throughout Ḥāfeẓ’s *Divān*—is integrally intertwined with the narrative of “light,” as evinced in a pivotal *ghazal*:

ز آفتابِ قَدَح، اِرْتِفَاعِ عِيشِ بگير
چرا که طالعِ وَقْتِ آن چنان نمی بینم
نِشانِ اَهلِ خُدا عاشقیست با خود دار
که در مشایخِ شَهرِ این نشان نمی بینم

*From the sun within the goblet, seize the elevation of blissful felicity,
For I perceive no such moment in the stars of time.
The mark of the godly is love—carry it steadfastly with you;
A mark I find not among the city’s sages.*

In this vivid and impassioned portrayal, the sun contained within the goblet metaphorically elevates *‘eysh*, directing its aspirant toward a novel horizon of perception. This imagery resonates with earlier verses wherein Ḥāfeẓ exhorts the “practice of love,” facilitating ascent and the experience of reaching the “fount of the sun” through the metaphorical “spinning” (*charkh-zanān*). The subsequent depiction, following the invocation to the “elevation of felicity,” aligns this “ascent through love” (*‘āsheqi*)—the quintessential “mark of the godly.” Consequently, the vision engendered by the radiant goblet’s ascent—both horizon-expanding and eye-opening—embodies the praxis of love and friendship, encompassing their essential conditions and attributes.

This imperative to “seize the moment” in pursuit of the “elevation of felicity” recurs within the discourse of the “moment-knowers” (*vaqt-*

shenāsān), intricately interwoven with the subtle motifs of “*mey*,” “the friend’s company,” and “love”:

بیا که وقت‌شناسان، دو کون بفروشند
به یک پیاله می صاف و صحبتِ صَنَمی

*Come, for the moment-knowers sell both worlds
For a single cup of pure **mey** and the company of a beloved friend.*

Concluding remarks

Within Ḥāfez’s existential and psychological paradigm, the cultivation of *vision* emerges as the product of continual introspection and the scrupulous refinement of insight. The experience of a *noble* expansion of perspective and a more lucid apprehension of truth is engendered through an ever-deepening corpus of knowledge coupled with a persistent, fervent, and benevolent engagement—untainted by malice, enmity, or strife.

This enduring, constructive, and propitious experience—or, as I designate it, *ethical friendship toward oneself and humanity*—enables the virtuous *rend* (libertine sage; Ḥāfez’s paradigmatic figure of the enlightened and ethical wayfarer; a relentless pursuer of truth and sincerity through the defiance of hypocrisy) to attain a *wisdom* that, in Ḥāfez’s own words, “imprisons greed.” This greedless *rend*, whose “edict of wisdom” is the very essence of “true friendship,” is thereby empowered to critically “interrogate falsehood,” resolve discord, dispel rancor, and nurture peace. As Ḥāfez solemnly declares:

سال‌ها پیرویِ مَذْهَبِ رِنْدانِ کردم
تا به فَتْوِیِ خِرَد، حِرص به زندانِ کردم

*For years, I followed **the creed of the rend**,
Until, by the decree of wisdom, I imprisoned greed.*

The “creed of the *rend*,” reveals that in the presence of greed, genuine friendship finds no sustainable footing. Thus, through years dedicated to the refinement of character and the suppression of greed, Ḥāfeẓ clears a path for the flourishing of sincere friendship in its stead.

In essence, from the authorial perspective, the culture and telos of Ḥāfeẓ’s critical philosophy reside in the preservation, safeguarding, revitalization, celebration, and dissemination of the *ethics of true friendship*. This philosophical orientation, in turn, cultivates *equilibrium* and *reciprocity* within human relations, fosters tolerance, promotes peace, and facilitates the resolution of conflict.

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Endnotes

¹ سیدشهاب‌الدین مصباحی، حافظ دوستی: خوانش دوستی در جهان بینی حافظ¹ (تهران، نگاه معاصر، 1401؛ ویراست دوم، 1402).

Also, for varieties of approaches to "methodology" in Islamic mysticism, please see my other works in Persian and English:

Khānesh-i Shukr dar Safar-i Nāmīrāy-i Tashbīh wa Tanzīh (Reading "Gratitude" on the Undying Journey of "Immanence and Transcendence") (Tehran, Iran: Negāhe Moāsher, 1401 SH/2022); *Muqaddama-yī Pirāmūn-i Ravish Shināsī dar 'Irfān* (An Introduction to Methodology in Islamic Mysticism) (Shiraz, Iran: Intishārāt-i Navīd-i Shīrāz, 1385 SH/2006; second edition 1404 H/2005); *Ibn 'Arabī and Kubrawīs: The Reception of the School of Ibn 'Arabī by Kubrawī Mystics* (Louisville, KY: Fons Vitae, 2019); *Method and Mysticism: Cosmos, Nature and Environment in Islamic Mysticism* (Louisville, KY: Fons Vitae, 2011).

²Mas'ūd Farzād, *Maqālāt-i Taḥqīqī darbāra-yi Ḥāfiẓ*, ed., Manṣūr Rastgār Fasā'ī (Shīrāz: Intishārāt-i Navīd-i Shīrāz, 1367), 103. For more extensive studies on Ḥāfez's thought, readers may consult, for example, Dāryūsh Āshūrī, *'Irfān va rindī dar shī'r-i Ḥāfez* (Tehrān: Nashr-i Markaz, 1398 [2019–2020]), and *Hastī-shināsī-i Ḥāfez: Kāvushī dar bunyādhā-yi andīshah-yi ū* (Tehrān: Nashr-i Markaz, 1377 [1998–1999]); 'Abd al-'Alī Dastghayb, *Ḥāfez-shinākht*, 2 vols. (Tehrān: Intishārāt-i Kitāb-i Sarzamīn, 1400 [2021–2022]); 'Alī Dashtī, *Naqshī az Ḥāfez*, ed. Mahdī Māhūzī (Tehrān: Intishārāt-i Zavvār, 1394 [2015–2016]); Mas'ūd Farzād, *Maqālāt-i Taḥqīqī darbāra-yi Ḥāfez*, ed. Manṣūr Rastgār Fasā'ī (Shīrāz: Intishārāt-i Navīd-i Shīrāz, 1367 [1988–1989]); Arthur Guy, *Muqaddamah'ī bar Ḥāfez*, trans. Ḥusayn Furūtan (Tehrān: Mu'assasah-yi Maṭbū'ātī-i 'Aṭā'ī, 1349 [1970–1971]); Sa'īd Ḥamīdiyān, *Sharḥ-i shawq: Sharḥ va taḥlīl-i ash'ār-i Ḥāfez*, 5 vols. (Tehrān: Nashr-i Qaṭrah, 1389–1391 [2010–2012]); Hūshang Ibtāḥāj, *Ḥāfez bi-sa'y-i sāyah* (Tehrān: Nashr-i Kārnamah, 1392 [2013–2014]); Muḥammad 'Alī Islāmī Nadūshan, *Mājarā-yi pāyān-nāpazīr-i Ḥāfez* (Tehrān: Shirkat-i Sahāmī-i Intishār va Intishārāt-i Yazdān, 1388 [2009–2010]); Bihā'-al-Dīn Khorramshāhī, *Ḥāfez hāfezeh-ye māst* (Tehrān: Nashr-e Qatreh, 1396 [2017]), *Ḥāfez nāmeḥ*, 2 vols. (Tehrān: Enteshārāt-i 'Elmī Farhangī, 1397 [2018]), and *Zehn va zabān-e Ḥāfez* (Tehrān: Enteshārāt-i Nāhīd, 1395 [2016]). Muḥammad Istī'lāmī, *Dars-i Ḥāfez: Naqd va sharḥ-i ghazalḥā-yi Ḥāfez*, 2 vols. (Tehrān: Intishārāt-i Sukhan, 1382 [2003–2004]); Parvīz Khā'ifī, *Ḥāfez dar awj* (Shīrāz: Intishārāt-i Idārah-yi Kull-i Farhang va Hunar-i Fārs, 1355 [1976–1977]), and *Maqālah-hā va muqābilah-hā: Ḥāfez dar awj*, Jild-i duvvum (Shīrāz: Intishārāt-i Idārah-yi Kull-i Farhang va Hunar-i Fārs, 1356 [1977–1978]); Abū al-Ḥasan 'Abd al-Raḥmān Lāhūrī, *Sharḥ-i 'irfānī-i*

ghazalhā-yi Ḥāfeẓ, 4 vols. (Tehrān: Nashr-i Qaṭrah, 1378 [1999–2000]); Fath Allāh Mujtabā’ī, *Shariḥ-i shikan-i zulf bar ḥawāshī-i Dīvān-i Ḥāfeẓ* (Tehrān: Nashr-i Sukhan, 1386 [2007–2008]); Fariḥād Gurgīn Pūr, *Sitāyish-i shi’r-i Ḥāfeẓ bi-rivāyat-i Ḥāfeẓ* (Shīrāz: Nashr-i Takht-i Jamshīd, Qashqā’ī, 1393 [2014–2015]); Muḥammad Ḥusayn Ṭabāṭabā’ī, *Jamāl-i āftāb va āftāb-i har naẓar: Sharḥī bar Dīvān-i Ḥāfeẓ*, comp. and ed. ‘Alī Sa’ādat-Parvar (Tehrān: Intishārāt-i Iḥyā’-i Kitāb, 1382 [2003–2004]).

³Seyyed Hossein Nasr, Caner K. Dagli, Maria Massi Dakake, Joseph E. B. Lumbard, and Mohammed Rustom, eds., *The Study Quran: A New Translation and Commentary* (New York: HarperOne, 2015), 17-18.