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Abstracts

A look at the Iranian share in writing Arabic texts in the past and the redaction of those texts in recent years

Akbar Irani

Following the emergence of the Islamic civilization, Iranian scholars, who had a significant role in its shaping, wrote their works both in Arabic and Persian. Some of these works were translated by other scholars from Arabic into Persian and vice versa; however, in certain cases, the authors themselves embarked on writing in or translating their own works into another language. Nowadays, when editing Islamic texts, scholars benefit by the translations of such texts, enhancing thus the accuracy and good quality of their work.

In the present article, after pointing out the extent of the contribution made by Iranian scholars to the Islamic civilization, and making reference to their works, we will introduce samples of the above-mentioned translations. Then follows a discussion about

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some of the efforts made by Iranian scholars in editing texts and their place in Islamic-Iranian studies; and the use by Iranian researchers-editors of translated texts in text redacting (in particular, in ascertaining lacunae and illegible readings) will be exemplified.

Supplementary remarks on the *Divan* of Qavami Razi and the redacting of a newly-discovered *qasideh* by him

Javad Bashari

Qavami Razi, from the Saljuq period, is the only known 12th century Shi' poet whose *Divan* has luckily survived to this day. This manuscript, preserved in the British Museum, was the basis on which the *Divan* was redacted by Sayyed Jalal-al-Din Ormavi back in 1955. The manuscript has a number of lacunae in the beginning as well as in the middle, which demonstrates that some of Qavami's poetry has got lost. However, by studying the contents of certain anthologies (*safinehs*) some of his poems have been found, and this proves that one should not despair of recovering more of the poet's lost verses.

In the present study, we will consider the state of the British Museum manuscript, the validity of ascribing the newly-found verses to Qavami Razi, classification of the poet's *qasidehs*, and quoting the text of his recovered *nooniye qasideh* (an ode with the letter *noon*, N, as its final rhyme). This *qasideh* stands out amongst Qavami's poetry as it contains severe criticisms of the socio-political repercussions of

the Saljuq era, when this particular *qasideh* seems to have been censored and dropped from the poet's *Divan*.

**Treatise on proving the existence of the lord of the
Time
By Sheikh Bahaii**

Rasul Ja'fariyan
Sayyed Mohammad-Reza Lavasani

Sheykh Bahaii was one of the Shi'i scholars in the Safavid time. One of his works is a treatise entitled "Esbat-e vojud-e Saheb-al-Zaman ,may peace be upon him", of which no complete manuscript had been available until recently when a manuscript was found at the private library of Ayatollah Hadi Modarresi of Tehran (d. 1877 CE). In the present article, after ascertaining the true ascription of the newly found manuscript to the Sheykh, the text and its translation will be presented for the first time.

**Editing Sadeqi Beyk Afshar's "Resale-ye hajv-e
thaleth"**

Ata-Mohammad Radmanesh
Moluk Pahlavanzadeh

Satire, which has been prevalent among most poets, sometimes addresses their poetry. One of the well-known protesting satirical essays of such nature is the essay " Sahv-al-lesaan" (A slip of the

tongue) by Sharif Tabrizi (a 17th century poet) criticizing the poetry of his teacher, Lesaani of Shiraz. In response, Heydari of Tabriz, in his essay called “lesaan-al-ghayb” (Language of the unseen), protests against Sharif. Then, Sadeqi Beyk Afshar, a Safavid painter and poet (1523-1609 or 1613 CE) denounces “Lesaan-al-ghayb” in his essay entitled “Hajv-e thaleth” (Third Satire).

In this article, after introducing the poets involved in the dispute, we present the text of Sadeqi Beyk Afshar’s essay “Hajv-e thaleth”, which has been edited on the basis of the manuscript available among Mohammad Nakhjavani’s books dedicated to the National Library of Tabriz (No. 36), and collated with the manuscript belonging to Malek National Library (No. 6325).

A historical review of the studies of rhetorical sciences in Arabic literature

Fazlollah Rezaii Ardani

Bearing in mind the close relationship between literary criticism and rhetoric, and given the fact that the thriving and expansion of Persia poetry, literature and rhetorical sciences have been immensely influenced by Islamic-Arabic scholarship, the present author, using a descriptive-analytic approach, has tried in this study to examine first the factors and sources effective in the formation and formulation of Arabic rhetorical discussions, and, then, investigate the developmental trend of these sciences using a method of historical criticism. To this end, the article will study and analyze the quality of the *Jaheliyya* as well as the post-Islam

rhetoric; the role of Islam, the *Qor'an* and the religious scholars; and the remarkable part performed by Persians and Greeks in the refinement of Arabic rhetoric. Finally, from among the myriad of works written on rhetorical criticism, he will consider, in some depth and in a chronological order, only a few of those that have played an effective role.

The stylistic impact of Hafiz of Shiraz on Taheri Naiini

Majid Sarmadi
Sorayya Andaaz

Molla Taheri Naiini's *Divan* is one of manuscript treasures the unique copy of which was endowed by the late Mohammad Nakhjavani to the Central Library of Tabriz. Taheri, a poet from the Safavid period, was a contemporary of Shah Abbas I. With the characteristics of his mode of expression and thought in mind, one can conclude that he was a follower of the Iraqi Style.

Taheri Naiini may be regarded as the greatest emulator of Hafez, as out of his 252 *ghazals* 190 imitate those of Khwaje Hafiz's. The most common meter used in his *ghazals* is also Hafiz's most favourite one in his lyrics. The two poets have a number of key words - like *rind*, *sheikh*, *pir-e moghan* and *va'iz* - in common. Taheri has taken interest in and utilized certain aesthetic features of Hafiz; such as multi-facetedness of his *ghazals*, using mysticism, love, social satire etc in the same *ghazal*, as well as paradoxes, and social criticism. His employment of novel descriptions and word combinations, his poetic taste and

imagination, and the ability to combine thought and imagination all reveal that Taheri is a poet worthy of attention, and deserves to be fully introduced, both him and his *Divan*.

Sayyed Hasan of Ghazne's *qasideh* in Sana'i's *Divan*

Mahmud Abedi

Abbas Begjani

The attribution of a poem (*qasideh*, *ghazal*, and ...) to two or several poets is fairly widespread in the history of Persian literature. In order to ascertain the accuracy or inaccuracy of such attribution, our scholars have usually applied certain techniques that are based on their own personal taste, having devised in this respect no practical and acceptable guidelines.

Nowadays, the expansion of stylistic and linguistic sciences provides us with cognitive means with the help of which old texts can be satisfactorily assessed and the true author be identified. One of the *qasidehs* attributed to two contemporary poets and fellow-citizens is the one appearing both in Sana'i's and Sayyed Hasan of Ghazne's *Divans*.

In the present article, by identifying and introducing the causes of such confusion and erroneous attribution, the *qaside* in question has been examined from a codicological and stylistic perspective, and its ascription to Sayyed Hasan has been shown. In the end, by presenting a new version of the *qasideh*, its errors in the poet's printed *Divan* have been demonstrated.

An analytical study of the Shiraz school of art based on the illuminations of manuscripts

Habibollah Azimi

Given the familiarity they already had with the pre-Islamic painting, Persian book illuminators, from the 10-11 centuries CE on, illuminated and illustrated first copies of the *Qor'an*, and then other manuscripts, with a view to giving spiritual pleasure to the users. In the beginning, motifs used in Persian-Islamic illuminating were simple and limited to a few colours, especially, to pure gold. However, from the 12 century CE, more varied colours were applied. From then on, there appeared several artistic styles and schools, such as schools of Shiraz, Herat, Tabriz and Isfahan each of which had their own distinct and unique features. One of the most important and active painting and illumination centres in Iran from the mid-14th century up until the end of the century was the school of Shiraz. Artists of Shiraz continued the art of painting, illumination and colouring on the basis of past experience adding to it, in later periods, further innovations. During the time of the Injuids and Mozaffarids (in the 14 century CE) illumination in the Shiraz school was first plain with gold and lapis lazuli as its base colour; then there occurred new developments in the quality of calligraphy, elegant penmanship, the kind and quality of paper and pigment. In the Timurid period, colours became more varied, mature and refined, the literary and scientific texts being also decorated. Under the Safavid dynasty, arabesque designs together with fine interlaced attractive twigs and leaves were added. In the Zand period, colour variation increased in number and intensiveness, decreasing in precision. More use of decorative

elements was made. The school of Shiraz reached its zenith and grandeur under the Qajars.

Editing some distiches from the *Shahnameh* With the help of their rhyme words

Vahid Idgah Torqabehi

In the present study, first the importance of considering the techniques of rhyme formation will be discussed and then it will be demonstrated that, besides the necessity of adhering to the oldest manuscripts, the modes of rhyming must also be taken into account. To prove this assertion, samples of Khaqani's and Hafiz's poetry will be presented. Then the main part of the study will be dealt with, that is, the redacting of some of the corrupt distiches in the Khaleqi Motlaq's edition of the *Shahnameh*.

Tajalli of Shiraz life and works

Jamshid Mazaheri
Shahla Haj –Talebi

This article is a study of the life and poetry of Mirza Ali-Reza Tajalli Shirazi (Ardakani), a scholar- poet from the latter half of the 17th century, introducing also the 10 manuscripts of the two *mathnavi* poems, *Mi'raj-al-Khial* and *Vasf-e Kashmir* and his *Divan*. It includes an introduction, review of literature, Tajalli's

life story and time, presentation of his works, manuscripts of his books, style and characteristics of his poetry, meters, rhymes and *radifs* (word (s) repeated following the rhyme word at the end of each hemistich), Tajalli's contemporary poets and conclusion.

A follower of the Indian Style, the poet was born at Ardakan, in the province of Fars, lived in Isfahan for some time, went on a journey to India once, and finally settled in his home town. He has left behind a number of works a few of which have been published and some others have remained unpublished.

The focus in this article is on the manuscripts of the poet's two *mathnavis* and *Divan*.

**Autobiography of Hajj Zayn-al-Abedin Shirvani
together with
a letter and genealogy of the Ni'matollahi spiritual
linage of initiation**

Hoseyn Nasir Baghban

One of the biographers of the Qajar days, whose books constitute sources on the lives of many Iranian authors and men of import, is Hajj Zay-al-Abedin Shirvani. He traveled to many places in the Islamic world, meeting with a large number of adherents of various religions and sects.

The first part of this study presents a bibliography of Shivani's works, focusing on several of his books. The collection of his manuscript works, kept in the National Library, includes Zayn-al-Abedin's autobiography that contains exquisite and unique information; it has not been published yet. His letter addressed to Kerman's Mawlavi is indicative of his encounters with one of the

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eminent Sufis of the time, which appears of great significance. Furthermore, the Ne'matollahi genealogy of one of the spiritual leaders of this Sufi order named Thabet-Ali of Qahverokh is a document containing, besides the biography of one of the pivotal figures (*aqtaab*), a panegyric for Zayn-al-Abedin Shirvani.

