



Societas Iranologica Europaea

Fifth European Conference of Iranian Studies
Ravenna, 6 – 11 October 2003

Palazzo Corradini, via Mariani 5

Faculty of Preservation of the Cultural Heritage

Room 1: Classical Persian Studies

ABSTRACTS:

Monday 6 October:

Fabio MARTELLI (Università di Bologna, Italy): L'histoire persane dans l'oeuvre de Annius de Viterbo et le savoir initiatique en Italie à l'âge des Borgia

Nell'umanesimo italiano emerge la figura di Annio di Viterbo, autore di una raccolta di testi in lingua latina da lui falsamente attribuiti a celebri storici dell'età classica; in questo Corpus una intera sezione nonché molte altre digressioni si riferiscono alla storia persiana di età achemenide. Molte parti di questi testi sono riconducibili a specifiche e contingenti istanze politiche legittimate, in tal modo, dall'auctoritas degli scrittori classici, ma ciò non toglie che necessiti, in primo luogo, un approfondimento circa le fonti usate da Annio. Tale indagine rivela l'esistenza di un percorso culturale esoterico particolarmente esplicito nelle parti relative al mondo persiano e che si riallaccia al grande disegno panteistico di cui lo stesso Papa Alessandro VI sarà ispiratore, nonché delle correnti neo-ermetiche che si vanno affermando nella penisola. Già oggetto degli studi di alcuni iranisti sotto il profilo dell'impianto cronologico, La Persia evocata da Annio diventa metafora erudita per legittimare un recupero della religiosità orientale tradotta nelle forme di un inedito tema esoterico.

THE LIRICA PERSICA PROJECT: THREE COMPUTER-ASSISTED STUDIES ON PERSIAN POETRY

Riccardo ZIPOLI (Università di Venezia, Italy): Comparing typical vocabularies of Persian ghazal authors

The contribution gives a full description of the *Lirica Persica* project. The project was set up in 1989 at Ca' Foscari University of Venice with the aim of offering transliterations, word-lists, and statistical tables for the Persian ghazal to be used in related studies: the approach is computer-assisted and linguistic-statistical with a semiotic-structuralist perspective. Our contribution presents a short history of the project focusing on the methods and instruments used, the results so far obtained, and the plans for the future. It is mainly a sort of presentation and introduction to the contributions by D. Meneghini and V. Zanolla who will present the latest results of the *Lirica Persica* project.

Daniela MENEIGHINI (Università di Venezia, Italy): *Lirica Persica Hypertext: a Method for Studying Persian Ghazal*

The aim of our contribution is to describe some didactic paths related to the classical ghazal language and based on the textual material and search procedures implemented on the CD Rom *Lirica Persica Hypertext* (Venice, 2001). By using the database of the *Lirica Persica Hypertext*, we will show and explain how to organize didactic paths in order to introduce the students of literature to the Neopersian ghazal structure (from the formative period to the Indian style). The textual material and some specific search procedures included in the *Lirica Persica Hypertext* offer the possibility to carry out wide analyses of different aspects of the classical ghazal language such as: lexicon, grammar, themes, meters, rhyme, rethorics, etc.



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Valentina ZANOLLA (Università di Venezia, Italy): An electronic edition of the ghazal of Sana'i

I'm presenting the Cd-Rom "The Ghazal of Sana'i in the most Ancient Manuscripts", Venezia, 2003. This CD-Rom, projected and edited by Valentina Zanolla, contains the electronic edition of a corpus of 104

ghazals composed by the Persian sufi poet Sanâ'î. The ghazal texts are taken from seven pre-1600 manuscripts of Sanâ'î's Divân.

The materials are organized in a hypertext. The transliterated text of each ghazal is a starting point for exploration: links added to the poems lead to the transcription of each witness (in both regularized and unregularized forms), to the digitised images of the pages, to the single-witness and all-witness spelling databases, to the single-witness and all-witness concordance and to the word-by-word collation of the texts. The CD-Rom also contains a description of each manuscript, and general information about the poet and his works. The data and the links offer resources which are difficult to access in the normal way and can be used both for teaching purposes and for linguistic, philological and literary researches.

Tuesday 7 October:

Mostafa YOUNESIE (Tarbiat- Modares University, Tehran, Iran): Farabi: Medieval Herald of comparative political Philosophy

By comparative political philosophy I mean the plurality of political philosophies that by examining them we can find their similarities / differences although some basic likeness is at the base of all of them. If we accept this definition and then refer to Farabi as the mediaeval political philosopher we can make some connection between he and classical comparative political philosophy. I will show this thesis according to internal logic of his political philosophy and its determinants. Farabi's definition of political philosophy (distinct from civil philosophy) is "knowing the matters that by them the citizens can get beauties and also the ability for maintaining them. In this definition he emphasizes on knowledge, beauty and citizens. In the other words, all the citizens must know beauties and after that go toward its getting and maintaining. His three key terms need explanation and definition. For Farabi knowledge is synthetic of experience, rationality and intuition. political philosophy as a practical philosophy needs all these but looks at them with a practical view not theoretical / technical. In regard to citizenship Farabi puts it in relation with city place, government or deliberation / management and some specific characteristics. Therefore citizens have qualitative and quantitative qualifications. Citizens have relation with the place where they live, but they have not merely a physical feature for they have different and diverse characters. In other words, citizens as a whole pursue one Good in various forms (goods) and by knowing the Good we can say their core and basic characteristic. But in the city all citizens must have relations, love and cooperate with each other. finally, the city and citizens need management properly. For realization of the Good and goods in a peaceful and communal way having a specific deliberation and prudence is necessary. Thus the city as a whole needs an agent or director and not more. For Farabi all civilizations and cultures have this common idea or image about political philosophy but they answer the three core elements in different forms. Existence of this common basis makes a context and framework that within it they can dialogue about the content of the knowledge, Beauty / Goodness and citizens, and it is here that their similarities and differences become clear and seeable. Thus for start we have to make a common ground by exchanging different logoses (*notq*) and on basis of this commonality go toward three basic entities and by them we can understand similarity / difference of different political philosophies. Farabi in his treatises shows that in regard to political philosophy knowing of Beauty / Goodness by citizens and realizing of this goal by government is the basis, and interestingly he shows his comparative political philosophy by comparing Greek/Iranian/Islamic political philosophies as a whole. By comparing these philosophies with each other with regard to their views about city / citizen / city manager he shows their similarities/ differences and then by all these he draws lines of comparative political philosophy. His comparative political philosophy with regard to his time and place is limited to comparing three

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different, distinct and outstanding cultures or civilizations (although he shows that within every one of them exists differences and they are not monoethnic, for example within Greek culture he shows differences among Socrates, Plato, Aristotle's political philosophies). But Farabi has reached the definition of political philosophy by attention and comparing these different political philosophies and by this action we can have comparative political philosophy.

Nosratollah RASTEGAR (Universität Wien, Austria): Herrschaftslegitimation aus der Sicht Firdausis. Machtergreifung iranischer Könige im Schahname

Ausgehend von Firdausis expliziten Aussagen im Schahname über die überlieferten Herrschaftsformen im vorislamischen Iran wird versucht, die in den 50 Büchern des Schahname dargestellten und in vielen Fällen divergierenden Herrschaftsmodelle typologisch zu systematisieren. Dabei soll die Rolle des Militäradels und der Großen des Reiches, aber auch die der Bevölkerung bei der Akzeptanz oder Ablehnung des jeweiligen Herrschers erörtert werden.

In diesem Kontext wird anhand der in den 50 Königsbüchern des Schahname jeweils dargestellten Legitimation der Herrschaft, und zwar nach einem oder mehreren Kriterien wie *königliches Farr* (= das Vom-Gott-mit-Herrscheraura-Versehensein), *übermenschliche Kraft*, *königliche Abstammung*, *Erbfolge* bzw. *Erstgeburtsrecht*, *militärische* und/oder *staatsmännische Überlegenheit*, der Versuch unternommen, Firdausis idealtypische Ansicht über die Herrschaftskompetenzen eines gerechten und beliebten Königs im Kontrast zu jenen der von ihm verworfenen willkürlich herrschenden Despoten zu rekonstruieren. Dabei werden insbesondere jene Textpassagen aus dem Schahname behandelt, in denen

1. der Herrscher unmittelbar nach der Machtergreifung und Thronbesteigung sein Regierungsprogramm dem Volk verkündet und
2. in Zeiten des Machtvakuum bzw. im Falle eines Interregnums im Reich nach einem neuen König gesucht wird.

Abschließend wird die Frage nach der Aktualität der von Firdausi dargestellten Kriterien für eine gerechte Machtergreifung und -ausübung behandelt.

Natalia CHALISOVA (Russian State University for the Humanities, Moscow Russia): Translating Hafiz: the Challenge of Ambiguity

The problem in question has arisen as a by-product of six years' work on "the Russian Hafiz" project started by prof. M.-N. O. Osmanov (Russian Academy of Sciences, Institute of Oriental Studies; the research team currently includes N. Prigarina, N. Chalisova and M. Rusanov). The main part of the project has been accomplished, the whole body of the authentic ghazals has been translated into Russian, and a detailed and multi-aspect commentary is now under preparation.

The philological translation was aimed obviously at rendering each meaning without any losses. It is a well-established fact that ambiguity is the core of the creative strategy of Lisan al-Ghayb. The poet is famous for skilfully constructing "the complex matrix of the polyvalent meaning" (J. Meisami) in every *bayt*. Thus it was important to do the translation not restricting oneself to the one and only correct interpretation, with an occasional mention of other interpretations in the commentary. We were rather concerned with catching all the possible meanings that do not contradict the grammar of Classical Persian and the conventions of Persian poetry. The translation of almost five hundred ghazals opened a good opportunity to analyze and classify the diversity of linguistic, extra-linguistic and poetic ambiguity resources, which are discussed in the presentation and illustrated by examples from famous ghazals.

Natalia PRIGARINA (Russian Academy of Sciences): Hafez's bayt as a happening: demand for comprehension and traditional "sharh"



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A demand for comprehension of the Hafez's ghazal is proper both for native and foreign readers. The first have in their disposal the huge commentaries (*sharh*) on Hafez. The second – centuries of translators work and scholarly studies, and great many of theories (some of which odd and sophisticated enough to be correct) longing to overcome the so called “*moshkelat-e Hafez*” – difficulties of comprehension. The commentaries and interpretations of a *sharh* have its specific treats. The later ones include partly the interpretation of the earliest versions that creates a definite unity of tradition. Levels and approaches to the text in *sharhs* are different but in general complement each other which helps the stability and continuity of tradition. A real and a mystical commentaries would accompany one another and make the interpretation of a text more versatile. But Hafez's poetic world often has hidden traps in it. In these case the mere awareness of the imaginative or lexical side of a *bayt*, either an explanation of *maana-ye bayt* (meaning) and its *mazmun* (poetic theme) or its *mahsul* (abstract) or mystical meaning given by the commentators may fail to explain its sense. Sometimes the last device, a key to the closed door is the simple question: what is happening in this *bayt*? For the purpose of this paper the contradictory and divergent commentaries of the same *bayt* are most interesting. A different interpretation of the same event could be rather fruitful if we accept that every Hafez's *bayt* is a sort of happening or that something is happening in it. Than the strategy to overcome its difficulties is to follow the logic of the action and actors in it. This will be shown on the number of examples.

Bahram ADJERLOO (Tehran University, Iran): Architecture of Azerbaijan in Ilkhanid Era: the Case Study.
A new archaeological Research on Ark of Alishah in Tabriz

Ark of Alishah in Tabriz is constructed by Alishah - the great prime ministre of Sultan Abu Said BuhadorKhan the last king of Ilkhanid dynasty - in subrubs of Tabriz in Ilkhanid era. Some scholars (as Pope 1938; Wilber 1955; Qiyasi 1997; Hillenbrand 1999) suppose that Ark of Alishah is remain of Alishah mosque . Furthermore they suppose that Tadj-al-din Alishah is its architect . Historically, the mosque of Alishah in Tabriz is one of the most glorious mosques which has constructed in the world as yet. Conclusions of this archaeological essay proves that Ark of Alishah is not remain of Alishah mosque. According to this research, there has been an architectural complex; the monastery & the school of Alishah & an uncompleted masoleum as a great IWAN (a type of cradle vault) with a towering arch & mosque of Alishah were in this architectural complex. Archaeologically and according to typology and morphology of mosques, this essay proves that Alishah Ark of Tabriz is a masoleum which has uncompleted. The mosque of Alishah and other buildings of Alishah architectural complex placed in east of this masoleum. Also the great prime ministre of Ilkhanid empire isn't the architect of this architectural complex. Ark of Alishah in Tabriz is the most highest arch and IWAN in Islamic world which has constructed as yet.

Christoph MARCINKOWSKI (International Institute of Islamic Thought and Civilization, Kuala Lumpur, Malaysia): From Isfahan to Ayutthaya: Buddhism and the Thai People in Ibn Muhammad Ibrahim's 17th cen. Travel Account “Safineh-yi Sulaymani”

Safavid cultural and diplomatic relations with Siam, present-day Thailand, had been intensive in the 17th century. Ibn Muhammad Ibrahim's travel account “Safineh-yi Sulaymani” is to date our only Persian document from that time, the 1680s in particular. After having already given outlines of the nature of these relations, as well as a summary of the work in question, elsewhere, the present presentation focusses on some of the misconceptions concerning Thain religiosity and culture, Thai Buddhist practise in particular, in Ibn Muhammad Ibrahim's account.

Stefano PELLO' (Università “La Sapienza”. Roma, Italy): The Hindu Pupils of Mirzâ Fâkhir Makin in the Anis al-ahibbâ, an Indo-Persian tadhkira of the late 18th cen.

One of the most distinguishing features of Persian poetry in India during the 18th century is the huge contribution of non-Muslim authors, who chose to write Persian verse in the classical Islamic forms (i.e.



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qasida, ghazal, mathnawi, etc.). As many tadhkira of the period point out, the poetry of these Hindu (and, sometimes, Sikh) writers was usually the result of a period of apprenticeship spent attending to literary circles led by renowned Muslim masters. Through a selective analysis of the biographies of some Hindu authors as described in the *Tadhkira-yi Anis al-ahibba*, a text written in 1782 by Mohan Lu226'891 Anis and focused on the disciples, both Hindu and Muslim, of the Sufi poet of Lakhnaw Mirz Makin, we try here to describe the structure and the internal ties of a typically non-homogeneous (by the religious point of view) Persian poetical circle of the 18th century northern India. The sections devoted to Hindu poets in the *Anis al-ahibb* will be also compared with the corresponding sections in some of the most important Indo-Persian tadhkiras written in the same period and area the *Anis al-ahibb* deals with.

Wednesday 8 October:

Beatrice FORBES MANZ (Tufts University, Medford, Massachusetts, USA): The Relation of local Iranian Powers to the central Government under the Timurid Dynasty

In this paper I examine several of the small local dynasties which held lands formally within the Timurid domain and recognized Timurid sovereignty. Some, such as the rulers of Qum and Sawa in the early Timurid period, were surrounded by lands under Timurid control; others, like the sayyids of Gilan, and the rulers of Hamadan, formed borderlands sometimes controlled by Timurid neighbors. None of these minor dynasties had power to challenge the Timurids directly, but most exercised considerable freedom of action, and often used the Timurids and other major dynasties for their own purposes and the management of local interests posed a complicated challenge to the Timurid government. Local powers often attempted to use Timurid forces in their own quarrels. And sometimes sent envoys simultaneously to the center and to local Timurid officials, raising the danger that the local officials would react before the center had determined their policy. Usually, it seems that the Timurids sent troops, and sometimes found themselves fighting in difficult terrain among powers whose goals were complex. This resulted in a number of surprises, some favorable for the Timurids and some less so.

We find that the management of local rulers, particularly on the borders, sometimes became a bone of contention between the Timurid prince who governed the region in question, and the central ruler. For the prince, it was crucial to impose personal control and to punish insubordination. For the ruler in the center, often the threat of losing the loyalty of a valuable border power was more important than the preservation of the governor's prestige. Several major disagreements between provincial governors and Shahrukh started over the question of how local rulers should be treated.

Sergei ANDREYEV (The Institute of Ismaili Studies, London, UK): The Shaping of Ismaili Community in Badakhshan

This paper deals with the origins, cultural and historical development and socio-political outlook of the Ismaili community in the frontier regions of Afghan and Tajik Badakhshan. It also considers the importance of this community's complicated ethno-linguistic position for the development of the distinct school of Badakhshani Ismailism, which helped Badakhshani Ismailis to preserve their identity under the pressure of forced assimilation and domination of alien political structures. While concentrating mainly on late medieval and colonial periods the paper also considers the implications of religious and ethnic isolation for modern developments in Afghanistan and Tajikistan.

Asya ASBAGHI (Ministry for Foreign Affairs of the Federal Republic of Germany, Berlin): Are fotowwat and tasawwof from the same Origin?

The literal translation of the Arabic word *fotowwat* (which is derived from the root *FaTiYa* "to be young", "to be a young man",) is "young" and in generally it characterizes men between 16 and 30 years of age.



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Since it is told about the prophet, that he should have said, “there is no *fatan* but Ali”, when the latter was already much older than thirty years, we may conclude that the words *fatan* and *fotowwat* have some additional meaning besides “young”. It seems, that the words served as technical terms among certain mystical currents and in this regard characterized someone, who had sought truth and found it. This is also indicated by the symbolism of light and darkness.

The paper will try to investigate, if *fotowwat* and some mystical currents may be attributed to a common origin. It will also show, that the clothing of the members of the *fotowwat* and some of their ceremonies point to an Iranian background.

Justine LANDAU (University of Paris-III Sorbonne Nouvelle. France): Nasir al-din Tusi and the Poetic Discourse

Classical Persian literary theory reached its full development in the thirteenth century (seventh century h.q.) treatises on metrics and poetics, and above all with Shams-e Qeys-e Râzi's *Al-mo'jam fî ma'âyir ash'âr al-'ajam*, written around the year 1232. Though undoubtedly the most comprehensive – and best known – composition on poetry-writing within the Iranian tradition, its underlying logical and linguistic issues cannot be fully acknowledged unless compared to the twofold work independently dedicated by his contemporary Nasir al-din Tusi to the art of poetry. However undermined by modern scholars, Tusi's treatise on metrics, *Me'yâr al-ash'âr dar 'elm-e 'aruz va qavâfi* (1251), together with his avicenian sum on logics, *Ketâb asâs al-eqtebâs* (1242), bear witness to an unprecedented attempt to correlate two traditionally irreducible perspectives on poetry among islamic sciences : that of the prosodist who unfolds the technical devices of metre and rhyme-making, and that of the logician concerned with the status of poetry amid the kinds of human discourse. As a result, Tusi's texts allow for a comprehensive analysis of the poetic discourse as a whole, which includes the problematic consideration of the grammatical validity of a language of which no Sibawayh had dreamed of giving a full and systematic description. By analyzing Tusi's representation of the poetic discourse in this paper, I wish to show how early Persian treatises on poetics indeed embody the nascent awareness of vernacular *dari*. Not only do the metre and rhyme sections of the *Me'yâr al-ash'âr* enclose scattered grammatical considerations, they partake in a complete theory of versified speech concerned with phonological elements as well as morphologic and syntactic rules which must be acknowledged by the prosodist as a necessary counterpart to its metrical laws. The understanding of Tusi's outlook on poetic discourse as a specific logical production as well as subject to grammar proper, may then help further consider Shams-e Qeys's own larger elaboration on the linguistic aspects of literary Persian. What is at stake in early Persian poetics is no less than the promotion of the poets' *fârsi* to a status long restricted to Arabic alone, that is, to the status of language as such.

Thursday 9 october

Julia RUBANOVICH (The Hebrew University of Jerusalem. Israel): Iskandar Dhu 'l-Qarnayn and the Prophet Sulayman: making the literary character in Persian prose romance

The figure of Alexander/Iskandar has evoked a gamut of diverse interpretations in the medieval Perso-Arabic literary tradition. The ambivalence with which he is treated in a relevant chapter of Firdaus's *Shâh-nâmah* (late 4th/10th – early 5th/11th centuries) both as an emblem of a potent sovereign and as a symbol of vanity and human vulnerability in the face of destiny is superseded in the *Iskandar-nâmah* (late 6th/12th – early 7th/13th centuries) of Nizâmî by the clear-cut picture of Iskandar's three-fold development from a perfect ruler to a king-philosopher into a prophet spreading the monotheistic faith. This diversity of representation is further articulated by the case of the anonymous prose romance *Iskandar-nâmah* (ca. the end of the 6th/12th – early 7th/13th centuries), by far the least studied of all Persian versions of the Alexander saga.

In terms of its genre *Iskandar-nâmah* belongs to the corpus of epic romances, which show a distinct affinity to the folk tradition at large and to the tradition of oral storytelling in particular. At the same time this text



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reveals a noticeable connection to a popular strain within the Islamic exegetical literature as well as to the hagiographic literature of the genre of *qisas al-anbiyāʾ*. This connection seems to have been fostered through the agency of a particular kind of popular storytellers - akin to the Arabic *qussās* - who specialized in religious storytelling. The popular Islamic coloring characteristic of the *Iskandar-nāmah*, coupled with the aesthetics of oral folk tradition, have proved to be of considerable impact upon the representation of Iskandar in this Romance. The present paper aims to show that the character of Iskandar has been modeled upon that of the Prophet Sulaymān, with the latter establishing the frame of reference for the former. While tracing the homologous perception of the two in medieval Qurʾānic exegesis, the paper examines its concrete manifestations in the *Iskandar-nāmah* both on the surface level of thematic parallelism and on a deeper level of conception, arguing for a dual representation of Iskandar's character as the most salient tendency of his portrayal in folk literature.

Friday 10 October

Roxanne MARCOTTE (The University of Queensland, Australia): La poésie didactique persane d'Abu al-'Abbas al-Lawkaari (m. 1123)

Abū al-'Abbās al-Lawkarī (m. 1123) est le disciple de Bahmanyār Ibn Marzubān (m. 1066), lui-même disciple d'Avicenne (m. 1037). Des écrits de Lawkarī, nous est parvenu le *Bayān al-Haqq*, une somme philosophique écrite en arabe dans la plus pure tradition avicennienne. Nous est également parvenue sa *qasīda* persane intitulée *Qasīdah Asrār al-Hikmat*. Cette *qasīda* existe dans deux manuscrits tardifs. Elle est incluse dans le commentaire que l'auteur a rédigé de sa *qasīda* et qu'il a intitulé tout simplement le *Sharh Qasīdah Asrār al-Hikmat*.

La présente étude se veut, en premier lieu, une présentation de la poésie didactique d'Abū al-'Abbās al-Lawkarī (m. 1123): divisions et contenu. Dans un second temps, nous essaierons de découvrir si le choix du persan comme véhicule de thèses philosophiques dans cette poésie didactique de Lawkarī a eu une quelconque influence sur l'élaboration d'un vocabulaire philosophique persan de cette fin du 11^e et début du 12^e siècle. Il semblerait qu'après les efforts infructueux d'Avicenne dans son *Dānish-nāmah-yi 'Alā'ī*, il n'y ait pas eu de vrais efforts pour élaborer une terminologie philosophique spécifiquement persane qu'aurait reprise Lawkarī. L'étude de la *qasīda* de Lawkarī devrait être en mesure de nous démontrer que la majorité des termes philosophiques arabes furent repris sans pour autant chercher à proposer des termes équivalents en persan.

Charles MELVILLE (University of Cambridge, UK): Qadi Baidawi and the later Recensions of his *Nizam al-tawarikh*

In an earlier study, I examined the reasons for the popularity of Baidawi's *Nizam al-tawarikh* (c. 1275) and its importance in portraying the Mongols as just the latest of a series of dynastic powers to rule Iran. The popularity of this short and accessible work is reflected in the large number of surviving manuscripts and in the various continuations that were written. Among these are a group of manuscripts that continue the narrative down to the accession of Ghazan Khan (1294), which may represent a second recension of the work undertaken by the author himself. This would be consistent with Baidawi's original aim of domesticating the Mongols, first in terms of the long continuity of Iranian imperial rule, and now crowned by their conversion to Islam.

Other manuscripts contain continuations written after Baidawi's death (c. 1316), but it is unlikely, in view of the lack of evidence of official patronage, that such works held the same significance as propaganda.

The paper will also review the often very considerable textual differences between manuscripts, itself a function of the popularity of the work. As with the earlier and even more widespread text of Balāmi's translation of Tabari, such diversity makes it very difficult to recover exactly what Baidawi might have written, and especially to identify for certain the development of Baidawi's own continuing engagement with his subject over almost four decades.



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Marina L. REISNER (Moscow State University, Russia): The Conception of the Good Word (*sohan-e nik*) in Nasir Kusrav's Sermon qasidas

Nasir Khusraw was one of the first Persian poets who subjected court panegyric poetry to sharp criticism. The Isma'ili poet tried to substantiate a new purpose of writing qasidas and saw it in admonition. Nasir considered purification of the Word his mission of the poet. His conception of the Good Word (*sohan-e nik*) was based on the principle of cognition of its divine nature. We can find the description of the Good Word repeated in many qasidas with certain variations. Nasir Khusraw proposed two ways of correcting the Word of poetry – preach and admonition (*pand, nasihat*) from one side, and interpretation of the Universe on the principle of the *ta'wil* – from the other. Both ways are very significant for the further development of the Persian literature. The first way created necessary basis for rapid growth of didactic genres in classic Persian poetry. The second way gives the instrument for creating connotations of traditional poetic vocabulary and for broadening meanings of standard images.

The perfect poet is the one whose works have secret sense – the true sense of the Word connected with creative nature of God. If the Good Word of a real Poet is closely associated with its divine origin, it could be similar to the Word of the Prophet. Of course it is not an identity but only a certain similarity but these two phenomena may be described in the same terms. At the same time there is no doubt that Nasir Khusraw discussed poetry and not a prophetic revelation. It becomes quite clear when we find him comparing himself with the famous Arab and Persian poets of the past like Hassan ibn Thabit (d. before 661), the panegyrist of the Prophet Muhammad, al-Buhturi (821-897), Rudaki (860-941), 'Unsuri (d. between 1040 and 1050) and some others, though there are comparisons of different sorts. Nasir believed that only Hassan ibn Thabit and Rudaki may be called real examples to be followed cause they were inspired by the Holy Spirit (*ruh al-qudus* or *ruh al-amin*, i.e. Djabra'il).

Mehdi SANAI (Institute of Philosophy, Moscow, Russia) : Sufi Links between Iran and southern Kazakstan in early 12th cen.: Yusuf Hamadani and Ahmad Yasawi

In my paper I shall discuss Sufi links between Iran and Southern Kazakhstan in the 12th century as represented by the spiritual relationship between Abu Yusuf Hamadani (murshid) and Ahmad Yasawi (murid). Abu Yusuf Hamadani was born in a Lori village Bozanjird near Hamadan. He left it in his early youth and went to Baghdad, where he studied Islamic jurisprudence (fiqh) with the famous Shafi'i faqih Abu Ishaq al-Shirazi (d.1083). His spiritual teacher was Abu 'Ali al-Farmadi al-Tusi (d.1084), a disciple of Abu-l-Qasem Sufism. The most informative work about Hamadani is the "Rashahat 'ayn al-hayat", written by 'Ali b.Husain al-Wa'iz al-Kashifi.

Abu Yusuf Hamadani spent the last two decades of his life in Central Asia, mainly in Bokhara, where he taught Sufi sciences. Shortly before his death he appointed four of his disciples as his successors (khalifa) for different parts of Central Asia & Khorasan. Ahmad Yasawi became his khalifa among his nomadic followers, who lived around Turkestan (a town in Southern Kazakhstan) – that's why he became famous as "Pir-e Turkestan" (under this name he appears in 'Aftar's "Mantiq al-tayr").

As a spiritual teacher, Ahmad Yasawi is famous for stressing the importance of spiritual retreat (khalwa). In all likelihood, he was the inventor of a special form of dhikr, known as "al-dhikr al-mansh'ur" (the so-called "sawing dhikr", which is based on a strict control of breath and a special kind of diction). His teachings had a strong impact on almost all Turkish Sufi orders, especially khalwatiyya and bektashiyya. Despite the hardships that the Sufis of Central Asia experienced during the Soviet era, a number of Yasawiyya groups still survive in Southern Kazakhstan and Farghana Valley (around the city of Namangan). After the death of Muhammad Siddiq-padshah in 1988, the most important figure of the yasawiyya of Central Asia is Narmat Sholam-ata (b.1916).



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Christoph WERNER (Albert-Ludwigs-Universität Freiburg, Germany): A universal Contract: Sulh/Musalaha in the legal Theory and Practice in 19th cen. Iran

To view Islamic Law as rigid, inflexible and unable to adopt to social change is becoming more and more outdated and obsolete. At the same time, the need to balance theoretical information obtained from juridical literature with data on the practical application of legal ordinances from either historical or anthropological research is clearly recognised. This is also true for what is often considered as one of the core fields of Islamic legal reasoning: contractual law. The still widely proclaimed absence of freedom of contract in Islamic Law and the lack of choice among pre-defined contractual types might as well have been handled much less strictly in practice.

Even a superficial look on private legal deeds from nineteenth century Iran reveals the predominant position of contracts that are drawn up according to one special universal type. This type of contract is referred to as *musalaha*, derived from the legal concept of *sulh* that is understood basically as a contract to arrange the amicable settlement of disputes. Thus, in *musalaha* deeds from preceding centuries we encounter extended inheritance disputes that made litigation necessary, or clearly specified claims were first acknowledged and then ceded for a compensation payment. However, towards the end of the Qajar period, increasingly few *musalaha* contracts contain concrete references to a preceding claim, debt or legal dispute. Instead this contract is used freely to emulate a wide variety of legal transactions, the most frequent of which are those of sale (*bai'*) and lease (*ijara*) or a combination of both.

The present paper attempts in a first step to define and categorise the kind of transactions for which this universal contractual type could be employed. Then, the question will be raised in how far this practice is reflected in the Shiite legal literature of the time, in particular, whether the definition of *sulh* in legal textbooks in comparison to earlier standards underwent a similarly profound change. The conclusion will address the reasons for these changes and the advantages a universal contractual form had to offer.