



## ABSTRACTS

### **Intertextuality: pictures of the same women in two persian classics**

Hadi Sultan Qurraie

This paper studies the two versions of the same episode by two major Persian classical poets. It is to discuss how the two authors have depicted two different pictures of the same woman. The paper will analyze the story of the harp-playing maiden who appears both in Firdawsi, the celebrated epic poet of Persia, and Nizami, the famous poet of romances in the Persian language. It discusses how the two poets' treatments of the story vary widely from each other because of the two poet's different styles, world views, value systems and varying objectives. In Firdawsi's version of the story, the harp-playing maiden, Azadeh, appears to be an object of pleasure only to complement King Bahram's luxury in his hunting glory. She is there to yield greater luster to the Persian prince's hunting adventure. She is worthy of admiration and adoration as long as she plays her role according to the prince's whims. In Firdawsi's version of the episode, Bahram is the focus of the story, the harp-playing maiden has a very little presence. In Nizami the harp-playing maiden, Fitneh, is designed to play a very significant role in tempering king Bahram's arrogance, deflating his hubris and leading him toward perfection. "Human perfectibility" being the dominant theme in Nizami's works, the harp-playing maiden is there to help the king on his path toward perfection. Fitneh's superior wisdom and talents outshine Bahram's gracefulness and dexterity in hunting. A slave-girl in Nizami's paradigm could be a mother, a sister or a wife and a partner in life who plays a major role in maturing a man and leading him toward perfection. The paper also will examine the two authors' awareness of their own intertextuality. It will demonstrate in what terms the two poets refer to their resources and how they treat their precursors.

### **La storia persiana nell'opera di Annio da Viterbo e il sapere iniziatico in Italia nell'epoca dei Borgia**

Fabio Martelli

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 relations between Safavid Persia and the Kalmyks (1600-1725)**

Giorgio Rota

Kalmyk is the name by which the Mongol Oirats were known first to their Turkic neighbours and then to the Russians. In the first years of the 17th century, under the combined military pressure of the Mongols and the Kazaks, the four Oirat tribes of the Torgut, Derbet, Khoshut and Dzungar began to leave their homeland in Dzungaria and move westwards. The first

The present paper will outline the political and military relations between Safavid Persia and the Kalmyks, relying on the information provided by a number of Persian and European sources and comparing Safavid-Kalmyk relations to the better-known Russian-Kalmyks relations.

Kalmyks were spotted on the Emba river in 1608, and in 1633 they reached the surroundings of Astrakhan'. As a result of their migration, they clashed repeatedly with as different States and peoples as the Russians, the Crimean Tatars, the Noghays, the Uzbeks, the Kabardinians and of course Safavid Persia. The general situation of instability in the Caspian region created by the Kalmyks is clearly mirrored by Safavid sources, in spite of the relative small number of references to this people.