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Six Qazals by Shams Haji

Iraj Afshar

Shams Haji is an eighth century writer whose life is not quite well-known to us. He is not mentioned in the famous biography books and his Divan is not available. Therefore, his scattered poems must be collected.

While studying an unknown collection belonging to the Leiden University, the author of the article found that the collection contains a copy of the book Bahr al- Favaed which has six qazals by Shams Haji. Consequently, he copied out those six qazals and edited them in this paper. Also, he provides the characteristics of two anthologies written in Shams Haji's handwriting.

The anthologies bear poems by Shams Haji too, and one of them was introduced by the author of the article in the periodical Yaghma, in 1346 sh.

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Late blossom of Bedil's poetry in Iran

Seyyed Ali Mosawi Garmaroodi

Primarily, the article studies Bidil's poetry and explains the ideas expressed by other experts in the field of Persian poetry and Literature. Then, studying the period called Revivalism in the poetry of the Persian writers, the author considers it the reason why Bedil remains unknown in Iran for three hundred years, or so, after his death.

A Study in *Al-Masael al-Okbariyya*

Seyyed Mohammad Reza Jalali Naini

Translated and supplemented by Jooya Jahanbakhsh

Al-Masael al-Okbariyya, also known as *Al-Masael al-Hajebiyya*, is one of the treatises written by Sheikh e Mofid (d. 413H). It sheds lights on his significant ideas dealing with Islamic theology, exegesis and Hadith, and provides an opportunity to discuss some doctrinal skepticisms of his age on prophecy and Imamate.

Regarding the queries which this treatise is originally responsible to answer, Sheikh talks on topics such as the inerrancy and Knowledge of the Prophet and Imams, revelation, Qoran and its language, the history of Ali, the commander of the faithful (AS), etc.

The article studies the theme, structure and the remarkable outlines of the *Al-Masael al-Okbariyya* .

Sadi in The Languages of the world

A. Roohbakhshian

Sadi is one of the poets ceaselessly admired by the people of the world to

the extent that his works has been translated into different languages. An example is a recent translation of his *Golestan* published last year, a work that provides a useful bibliography and an almost complete list of the different editions and translations of *Golestan*.

The article contains this part of the aforementioned book.

**The Theory of Perception:
From Seraj al-Din Ali Khan e Arezoo Akbar Abadi
to The German Hans Robert Jauss**

Mehdi Rahimpour

Seraj al-Din Ali Khan e Arezoo, is one of the most outstanding men of letters and classical researchers of Persian language and literature. His works identify him as one of the most important theoreticians in the realm of Persian language and literature.

In his works, Seraj al-Din Ali Khan e Arezoo has set forth various ideas and viewpoints on literary criticism, philology, lexicography, linguistic, stylistics, writing commentary, etc. each of which requires an independent and extensive research.

One of his theories that he has particularly proposed in the introduction of his book, *Dad e Sukhan*, concerns the “understanding of poetry,” and the ways that a piece of poetry is understood or perceived.

The paper talks about this theory and compares it with the ideas and view points offered by the Western critics and theoreticians. First, the paper mentions the general views of individuals such as Schleiermacher Hans Georg Gadamer, Paul Ricoeur and Hans Robert Jauss then it makes a comparison between their views and Arezoo’s theory just to explain the similarities.

Mowlana Abd al-Qader Naeeni
The Earliest Poet of Naeen

Saeed Khoddari Naeeni

Abd al-Qader Naeeni is the earliest known poet of Naeen who wrote poetry in Dari Farsi. He was a contemporary of Sadi and his name is mentioned in Samarqandi's *Tazkera al-Shuara* and in *Farhang e Jahangiri*.

Textual evidences show him as an eleventh century poet whose Divan, if survives at all, should be sought in the libraries of the Indian Subcontinent.

Abd al-Sattar Lahori and the manuscript *Samara al-Falasefa*

Setayesh Noorani Nejad

Abd al-Sattar Lahori is a historian and translator pertaining to the period of the King Jahangir. The Timurdis of the India, particularly the Emperor Akbar and after him the King Jahangir intended to interact with non-Islamic religions and non-Islamic philosophical thoughts. Hence, books of Hinduism philosophy were translated from Sanskrit and of Greek Philosophy from the Western languages. Among these, the books compiled and translated by Abd al-Sattar, who was one of the official translators of the Royal court, focuses on the subjects of history, history of religions, history of Christianity and debates.

The manuscript *Samara al-Falasefa* is one of his works which recounts the events of Greece and Rome, and contains biographies and words of the philosophers in that region. There are two copies of this manuscript in the libraries of Iran, being the basis of a textual editing by the writer of the paper. Consequently, the paper introduces Abd al-Sattar's works, followed by the identification of the existent manuscripts of *Samara al-Falasefa*.

***Mojam al-Boldan* translated by Monzavi**

Joya Jahanbakhsh

The Persian translation of *Mojam al-Boldan* by Ali Naqi Monzavi is a work which provides not only the translation of an ancient text, but also, gives large pieces of information in the form of preface, footnotes and annotations.

The article deals with some failures I believe his work suffers.

**The Stream of Writing General History
in The First Half of the Qajar Period;
Identification and Criticism of *Shams al-Tawarikh*
by Abd al-Vahab e Chahar Mahali**

Javad Morshedloo

The stream of writing Persian general history which began in the fourth/tenth century with the translation of Tabari's *Tarikh al-Rosol va al-Molook*, has continued its life and form up to the present decade. However, during all this rather long period, the narrative structure of this stream and the attitude governing it has been under the influence of the historical context and time.

The paper attempts to introduce a manuscript of the Persian general history pertaining to the middle years of the Qajar period, review and criticize its text and narrative structure as a part of the writing Persian general history tradition, with regard to the historical developments of the context and time of the textual authorship.

The main question that concerns the paper is that to what extent the *Shams al-Tawarikh* as a general history text written in the middle years of

thirteenth/twentieth century can help understanding the stream of writing Persian general history in the aforementioned period.

The Eloquent Ode by Khawaja Rashid

Mohsen Zaker al-Hoseini

The first ode in the Bayaz Anthology with the identical rhyme of

Atash (fire) – a word repeated after the rhyming word in every line called radif – is attributed to Rashid Watwat. Rejecting the attribution, the paper gives a short history of similar poems, marks the incorrect readings and depicts the traces of alterations in the manuscript.

Since the unusual corruption and misreading of the manuscript increases difficulties in the process of textual editing of the unpublished poems in the Bayaz Anthology, the edited text of the Ode Atash is provided subsequently.

Khalil Khatib Rahbar's Commentary on Marzban Nameh A Criticism

Majid Mansoori

Although the late Allameh Qazwini had given useful comments in the margin of Marzban Nameh, the brief materials of this book did not satisfy the students of the Persian literature. For this reason, Professor Mohammad Roshan produced a separate critical edition of this book based on a manuscript preserved in the Istanbul University Library, allocating a second volume to his useful annotations and explanations. Still the students of the Persian Literature were in need of a book containing comments on all the problems and having the Persian translation of the Arabic lines.

After a while, Khalil Khatib Rahbar, Ph.D., managed to do the job with

writing his comments on the Marzban Nameh, the edition of Allameh Qazwini. This commentary deals with nearly all the problems, structures and expressions, though there are some small and great errors in it.

This paper attempts to provide a supplementary on Khalil Khatib Rahbar's work, depicting most of its errors and failures. Though the paper is a criticism on the Professor's work, it explains some magnificent and valuable problems of Marzban Nameh.

An Analytical Comparison of three editions of Barqi's *Ketab al-Rejal*

Seyyed Ali Aghaee

Barqi's *Ketab al-Rejal*, an old biographical work on the Shiite traditionists, has been edited and published three times, so far: Tehran University Press, 1383/2004; Qom, Institution of Islamic Publications (موسسه) (نشر اسلامی, 1419/1998: The Library of Ayatullah Marashi Najafi, 1428/2007).

Briefly identifying Barqi family, the present paper discusses the accuracy of attributing the *Ketab al-Rejal* to Ahmad b. Mohammad e Barqi (d. 274/887-8? 280/893?). More over, comparing the above three different editions, the paper follows dealing with the extent of their preciseness, validity and authenticity. Finally, the paper concludes that after more than 45 years, the first publication by the Tehran University Press, 1383/2004, is superior to the later editions, regarding validity, precise recording of names, and biographical advantages.

خلاصه مقالات به انگلیسی

Rutbat al-Hayat, a literary Text
(The Literary aspect of Rutbat al-Hayat)

Rahman Mushtaq Mehr

Rutbat al-Hayat is the only survived work by the sixth/twelfth century eloquent mystic Khwaja Yusuf Hamadani (440-535H). Regarding the author's experience in sermon and oration, the work has been written in a style used by a preacher and understood by common people. Literary and aesthetic aspects of the work enhance its attractiveness, depth and effective development.

Not comparable with prose works by ‘Ayn al-Quzat, Ahmad Qazzali, Sheikh Eshraq and ‘Attar, Rutbat al-Hayat is given the rank of a literary treatise, regarding the novelty of developing the topic, style, climax and concluding language.

Notes on Hafiz by Haj Esmail Amirkhizi

Parviz Golchin Ma’ani

This unique manuscript- treatise is a research on Divan e Hafiz, by the contemporary liberal poets of constitutionalism, the late Haj Esmail Amirkhizi, which is catalogued along with 110 other manuscripts by the author of this article. Along with an illustrated album, the catalogue was given to the National Library of Iran and will be published in future.

In some respects, this valuable manuscript- treatise shares materials and titles of its eight chapters with the similar works, however, it differs with them in some topics.

***Sefat al-Javaher* written by Najm al-Din Eskandar e Amoli**

Behrooz Goodarzy

Sefat al-Javaher is one of the several gemology- books written in Persian, in the past. Gemology- books are usually copied from Abu Reyhan's *Al-Jamaher fi al-Javaher*, but *Sefat al-Javaher* written by Najm al-Din Eskandar e Amoli, an Iranian immigrant in India, in the eleventh/seventeenth century, is different.

The paper consists in *Aeneh ye Eskandari*, one of the five treatises written by Najm al-Din Eskandar e Amoli. His other treatises talk about the miracles performed by the faithful people, calendar, conditions of prayer, and the biography of the Mystics, the manuscript of which are preserved in the Central Library of Tehran University.

Perfection of Creation

Commenting on a line of Hafez e Shirazi

Mohsen Jahed

Sahar Kavandi

Jalal al-Din Dawani, a great philosopher pertaining to the school of Shiraz, proposes innovative theories and ideas in the fields of logic and philosophy. He has commented on some lines by great poets such as Hafez e Shirazi and Sheikh Mahmood Shabestari, in his small treatises.

The present paper provides a critical edition of his commentary on the following line by Hafez Shirazi:

Said our pir:-- 'in the Creator's pen, passed no error'

On his (the pir's) pure sight, error-covering, afrin. (tr. Wilberforce Klarke)

خلاصه مقالات به انگلیسی

About a Name and a Culture

Mohammad Hosein e Heidarian

The knowledge of the ancestors forms a foundation for the knowledge of their successors. Removing the dust of forgetfulness from the surface of the treasures of every ancient culture and literature provides a support for further understanding the nation's historical identity and, a ground for that nation's taking long steps toward glory. Among these, the lexicons containing not only the vocabulary but also protecting the forgotten ancient customs and traditions within their hearts, hold especial positions. The lexicon *Al-Sorra men al-sahah* compiled by Jamal Qorashi, in Transoxiana, 681/1282-83, is one of the ancient Persian treasures. In spite of being produced during the turbulent conditions of a part of Iran under the Mongle's domination, the work has always acted as a strong means in the hands of the seekers and has illumined their path in the realm of knowledge and literature.

The paper introduces this lexicon and its author, and tries to remove the dust of hastily research-free judgments from its face in the light of reason.

A Commentary of the *Gulshan e Raz* and the Commentator

Ali Basiripoor

Gulshan e Raz, the poetic couplets (مثنوی) by Sheik Mahmood e Shabestari, is one of the most excellent mystical Persian poems. Its exemplary brevity (ایجاز), profound ideas and rich symbolism have been a source of inspiration for several commentaries during five centuries. *Hadiqa al-Maaref*, considered as one of the oldest and most completed commentaries on *Gulshan Raz*, was written by Shuja al-Din Kurbali, a scholar from Shiraz. He was a disciple of Shah Qasem e Anwar (867H) with

one link, through whom he may have inherited the Hurufi doctrines. *Hadiqa al-Maaref* was produced in 867H in the name of Sultan Jahan Shah e Qaraqyunloo (802-872H). The fact that this commentary was admired by Abd al-Rahman e Jami, provides a good reason to consider it a significant authorship. Jami had factually decided to write a commentary on *Gulshan e Raz* but gave up his decision after he had read *Hadiqa al-Maaref*.

So far, three manuscripts of *Hadiqa al-Maaref* have been known in Iran.

Relying of the extant sources, the article attempts to identify the commentator, introduce his book, and describe its three manuscripts.

Murtaza Qulī Shāmlū's Anthology: A codicological study

Fatemeh Taleghani

Murtazā Qulī Shāmlū's Anthology, a collection pertaining to the time of Safavid Shah Abbas II, contains 108 literary memento pieces of notes and poetry, incorporated by Murtazā Qulī Khān in 1069. Later, gradually growing larger, the anthology received more prose and poetic pieces gathered by some scribes and calligraphers, selecting them to their own literary tastes from the works of other writers.

The importance of the anthology lies in the differences in orthography, and writing styles common in 11th/17th century. Written in Nast'Ālīq and Shikastah Nasta'Ālīq calligraphic styles, the Manuscript is a rare collection in the Persian language, from a codicological aspect. Studying the topics, we come across prose pieces in mysticism, theosophy, tradition (hadith), story, maxim, geometric astronomical problems, as well as, medicine and poetry. The collection contains 36 unknown treatise added to 63 works by prose

writers, as well as, poets whose name are mentioned there.

A precise analysis in the writing style observed in the anthology helps the present writer to deals with spelling and orthographic methods, as well as the ductus and diacritical marks, etc.

