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Abstracts

Truth-Revealing Mirror: A Work in Defense of Shiism in India

Zhaleh Taj-al-Dini

One of the valuable works on Shiism in India is *Āiine-ye Haqnomā* (Truth-Revealing Mirror) by Najaf-Ali Fayzābādi. This book was written in response to Aqā Ahmad Behbahāni's remarks in his *Merāt-al-Ahwāl-e Jahān-nomā* and the treatise entitled *Tanbih-al-Ghāfelin*. In both of these works, Aqā Ahmad expresses doubts regarding the scientific competence and jurisprudential judgment (*Ijtihād*) of Sayyed Ali Nasirābādi, the only *mojtahid* of the time in India, openly denouncing the scientific mediocrity of a number of other Indian *ulamā*. *Āiine* has been written by way of rejecting Ahmad Aqā's statements.

Farhang-e Lobb-al-Loghah
By Shaikh Mahmud b. Mohammad-Amin
Lāhiji

Parvin Tajbakhsh

Little is known about the author, who was one of the writers in the 11-12 centuries AH/17-18 CE). From his sole surviving work it becomes understood that Lāhiji began studying reliable Persian and Arabic word-lists from 1077 AH/1666 CE and that, after 21 years of hard work, he managed to complete this work in 1098 H, this date being equal to the numerical value of the letters of *Lobb-al-Loghāh* according to *Jomal* valuation (*Hesāb-e jomal*).

The book contains some 5,200 Persian and Arabic words alphabetically arranged in 28 chapters, and dedicated to Safavid Solayman Shah (1077-1105 AH/1666-1694 CE).

Based on three manuscripts of the work, in this article, following a biographical description of the author, the characteristics of *Lobb-al-Loghah* and its way of compilation have been addressed. All the information presented in the article has been derived from the notes of the editor of the *Lobb* collected in the process of editing this dictionary.

An Introductory Analysis of the *Tazkera-ye Tohfe-ye Sāmi*

Fatemeh Tavakkoli-Fard

Tazkera-ye Tohfe-ye Sāmi is one of the noteworthy *Tazkeras* (Poets' biographical dictionaries) from the Safavid time. Exercising

utmost sincerity and truthfulness, its author, Sām Mirzā, a Safavid prince -- scholar and a talented artist -- has compiled the life stories of 722 poets, both his contemporary as well as some immediately before his time. Truly, this invaluable treasure has not failed to utilize every piece of information, artistic niceties, appropriate principles and techniques in such a way that his *Tazkera* could be regarded as a panoramic mirror reflecting the literary, cultural, socio-political and economic situation during the Safavid era.

Sām Mirzā's insight into Persian, Arabic and Turkish, his close familiarity with sciences and arts of his time and also his strong relationships with special people both at the royal court and among the populace and his interest in travel and touring provided this cultured prince with an effective incentive to bequeath to us such a memorable work.

Introducing the Manuscripts of the *Sām-nāmeḥ* in the World's Libraries

Vahid Rooyāni

Sām-nāmeḥ is a romantic epic referred to as the last Persian national epic. It has drawn great attention for two reasons, causing many scholars to discuss about it; first, because of its being epic and, secondly because it has been mixed up with Khwaju Kermāni's *Homāy o Homāyun*, and wrongly ascribed to the latter. As far as the various catalogues indicate, there are 21 manuscripts of the *Sām-nāmeḥ* kept in the world's important libraries. In this article the manuscripts accessible to this writer have been fully

introduced; for the others only their topical outlines have been presented, simply because of the criticisms and remarks expressed by cataloguers.

**New Findings about the Literary History of Persia:
Some Eminent People from Kohgilūyeh**

Sayyed Mohammad Tabatabaei Behbahāni (Mansur)

The historical Kohgilūyeh is a vast area in the west of the province of Fars, now divided between the province of Khuzestan, Kohgilūyeh-Boyrahmad, and Būshehr. In the early Islamic centuries, the name 'Kohgilūye' had been applied to the northern parts of the ancient *kureh* (region) of Arjān (Arghān) or the Boyrahmad territory and then, after the destruction of the city of Arjān - seat of the Arjān *kureh* – from the sixth century on, it gradually came to be applied to the entire *Kureh* of Arjān. In the course of long extensive study he has made of the history and outstanding people of this region, this writer has come across a number of its scholars, who can truly be considered as 'the lost links' in the chain of Iran's history of science and literary history, whom literary historians have failed to mention in their works while those scholars were amongst the learned men of their time, the works of some of them being kept in manuscript form in the world's important libraries.

These scholars are: Jamāl-al-Din 'Abd-al-Hamid of Kohgilūyeh, known as "Sāhib-al-Bahr" (the possessor of the sea); Bahā'-al-Din 'Osmān of Kohgilūyeh; Nezam-al-Din Eshāq of Kohgilūye; Nur-al-Din Jahāngir of Kohgilūyeh; Mahdiqoli "Soltān" of Kohgilūyeh, and Kamāl-al-Din 'Abd-al-Aziz of Kohgilūyeh.

Mathnavi-ye Leyli o Majnun of Maktabi of Shiraz
MS 10379 at Āyatollāh Mar'ashi Najafi's Library,
Qom

Farzane Fateh & Mohammad-Sādeq Mirzā Abolqāsemi

The present study is intended to introduce the MS of Maktabi's *Mathnavi-e Leyli o Majnun*, composed in 895 AH./1490 CE and preserved under No 10379 at Āyatollah Mar'ashi's library. The description of the features and the dating method of this work have been executed according to the stylistic indications and a comparison of its images.

The MS consists of 101 folios each of 10 x 6.5 centimeters. The text of the book is written in *dāng-e ghobār* and *shekasteh-nasta'liq* styles. Illumination is limited to the beginning pages, further completed by the painting of tables and the drawing of 8 figures. The cover represents lacquer painting and a floral design. The MS was dedicated to the library in 1381 Sh./ 2002 and has no other specific feature but a round stamp, dated 1312 Sh., bearing the words "*morāja'a va taftish*"(visiting and checking").

The significance of this codex is in its small format; thus it should be counted as an atypical MS. Based on comparative studies it could arguably be maintained that this MS belongs to the late Qajar era. The use of *gol o morgh* style (a design representing flowers and birds) for book covers belongs to the Shiraz School and, most probably, the scribing of it has taken place in the same city. Its images represent the Zand-period method of drawing figures, various modes and kinds of clothing.

Abdoljabbār al-Kharaqī and His Works on Astrology

Hanif Qalandari

Traditional books on astrology (*hei'at*) are among the most important astronomical works in the Islamic era. Topical similarities between such works make it possible to distinguish them from other astronomical works by placing them in a particular writing tradition. It is hardly possible to say exactly from what time Muslim scholars began writing on *hei'at*. However, based on two invaluable works, Qattān Marvazi's *Geyhān shenākht* (cosmology) – possibly written in 498 AH /1105 – and Abdoljabbār Kharaqī's *Montah-al-edrāk fi taqāsīm-al-aflāk* – composed within the years 526-527 AH /1132-1133- , one can maintain that the writing of comprehensive books on *hei'at* began around this very same time. Of the two afore-mentioned books, Kharaqī's exemplifies a full-fledged work on *hei'at*, about which no detailed research has thus far been made. Scholars have even gone wrong regarding its author's name and ancestral lineage. In this article attempts are made to produce a systematic biography of the book's author grounded on his contemporary sources or those close to his time and his own works on *hei'at*.

Remarks on Undiscovered History Books and Local Historiography in Khwarazm (4-5 AH /10-11 CE)

Mohammad Ali Kāzembeyki

Despite an increase in the research undertaken in the area of history and local historiography in the medieval Iran, undiscovered historical books continue to remain unnoticed. The present article

aims to study the lost local history books of Khwarazm and their typography during the 4-5 centuries AH. The findings of this study demonstrate that the emergence of local chronicles in Khwarazm started, rather belatedly, in the 3rd century AH, but before long it began to experience its growth both qualitatively and quantitatively. The pioneers in writing local history for Khwarazm were from among Traditionists (*Ahl-e Hadith*), who managed to sustain their position in the region's historiography up until the 6th century AH. Their works were of religious nature based on the criteria characteristic of *Ahl-e Hadith*. Subsequently in the 5th century, Khwarazm witnessed the appearance of non-religious history books (political) as well. Although in writing the first history book of the latter kind (non-religious), Abu Rayhan's work, the criteria of Islamic historiography had not been observed, this kind of historical writing soon returned to its traditional Islamic course, namely, the observance of non-critical Traditionalists' (*Akhbarian*) criteria, (criteria advocated by *Ahl-e Hadith*). However, both kinds of historiography (religious and non-religious) in Khwarazm continued to proceed side by side until the 6th century AH.

***Sharh-al-Hikmat-al-Arshiyya* by Mollā Esmā'il
Esfahāni,
a Counter-Argument against Ahsāei's Refutation of
Arshiyya**

Ehsan Kordi Ardakani

The treatise *Sharh-al-Hikmat-al-Arshiyya* written by Hakim Molla Esmā'il of Esfahan nicknamed Wāhed-al-ayn (One-eyed), is an

explanatory commentary on Mollā Sadrā's *Ketāb-e Arshiyya*. The commentator's principal objective is to respond to Ahsāei's criticisms of Mollā Sadrā's *Arshiyya*. Shaikh Ahmad Ahsāei is one of the critics of the views and fundamental ideas of such theosophical philosophers as Mollā Sadrā levelling in his *Sharh-e Mashā'er* and *Sharh-e Arshiyya* numerous objections at Mollā Sadrā. Claiming deep understanding of Qor'anic verses and Islamic traditions, Ahsāei attacks Mollā Sadrā on several issues such as authenticity of existence (existentialism), hierarchy of existence, compatibility between cause and effect, unity of being, the principle of Absolute Pure Existence (*Basit-al-Hqiqā*) etc, asserting that such views are in contradiction with Qor'anic verses and *Hadith*. On the opposite side, there is Mollā Esmā'il Esfahāni, educated in Sadraian School, a student of Mollā Ali Noori and Mollā Hādī Sabzavāri's teacher, by expounding and examining Mollā Sadrā's views tries to defend them and demonstrate that Ahsāei has a misunderstanding of Mollā Sadrā's propositions and Qor'anic verses and Islamic tradition. Unfortunately, Hakim Esfahani succeeded in writing a commentary not on the entire *Arshiyya* but on the initial parts of it. Several codices of this treatise exist in Iran's libraries.

**An Analysis of the Prose of Rashid-al-Din Fazl-Allah's
Jāme'-al-Tavārikh from the Standpoint of Its Stylistic
and Literary Features**

Ali Mohammadi

Jāme'-al-Tavārikh-e Rashidi, like other history books preceding and following it, is imbued with writing literary skills. The salient indications of this characteristic are the presence of a huge number of verses and rhymed expressions (*tasji'*) throughout the book. Amongst the articles written about *Jāme'* not a single article can be found that is specifically devoted to the literary aspects of it. Areas such as the literary style of the writer(s), use of literary sources, criteria of utilizing literary themes, the estimation and classification of verses and well known quotations, the place of rhetoric and other literary areas in this historical text merit examination and comparison with similar texts.

In this article, efforts have been made to provide answers to a number of questions: what kind of style is that of the writer or writers as individuals, and with respect to their period? What are the sources they have made use of in order to strengthen their speech rhetorically, and what has been the method of such use? What is the literary style of *Jāme'-al-Tavārikh*? How does it differ from the literary mode of other historical texts before and after it?

Mosāre'-al-Sho'arā, an Unknown Poet

Ahmad-Reza Yalamehā

The amount of what has been left from the treasure of our literary heritage is far from small. Nevertheless, despite all the endeavours

already made towards reviving and introducing this heritage, the number of poets and writers and their works that are still in obscurity is by no means insignificant. One of the able Persian speaking poets, who was well-known in his own time, but unfortunately his life and works have remained unnoticed, is Sayyed Serāj-al-Din Sagzi with the penname "Serāji" and commonly known as Sayyed Serāji. This mighty poet has been dubbed "Mosāre'-al-Sho'arā" (Wrestler of poets; literally, the thrower of poets to the ground) because of his ability to employ very difficult and poetically unusual expressions, making rhymes with infrequent and hard-to-use verbs and nouns and even sentences. What has remained of this obscure poet is the sole facsimile of his Divan whose original belonged to Sa'id Nafisi and contains 4,500 distiches in *qaside*, *tarkib-band* and *tarji'-band* forms.

Having access to the sole codex of the Divan, this writer aims to introduce, for the first time and to the best of his ability, Sagzi, his poetical notions, literary benefits of his Divan, his knowledge and learning as well as his patrons all on the basis of the above mentioned exquisite manuscript.