

Buchbesprechung

Auliyā'ī, Muṣṭafā: *ta'ṣīrpazīrī-yi 'irāqī az buzurgān-i adab wa 'irfān-i pīš az ḥud, ta'ṣīr wa ta'aṣur-i ū bar ham-ʿaṣrān wa ta'ṣīr-guzārī-yi wai bar afrād-i ba'd as ḥud* (Susceptibility of 'Irāqī to his Predecessor Literati and Mystic's and his linpact upon his Contemporaries and the Later Generation), in: *Journal of Literature and Humanities of Tehran University*, No. 148 & 149 (Winter 98-99, Spring 1999): 104-119.

Faḥr ad-Dīn 'Irāqī was born in A.D. 1213 in Kumījān of the Central province. He started learning from his childhood in Hamadān city and memorized the Holy Qur'an during his childhood. He was seventeen years old when he embarked upon travelling and pursued his studies in India, Iraq, Syria and Hejaz. In pursuit of his mystical path he greatly benefited from eminent mystics such as Ṣadr ad-Dīn Qūnawī, Šaiḥ Bahā ad-Dīn Zakarīyā and Šams-i Tabrizī. His susceptibility to great personalities such as Muḥīy ad-Dīn al-ʿArabī, Aḥmad Ġazzālī, Ḥ^wāḡa ʿAbdullāh Anṣārī, Firdausī, Sanā'ī-yi Ġaznawī, Abū Sa'īd Abū'l-Ḥair and ʿAṭṭār of Nishapur can well be ascertained from his works. Between him and his two contemporary shining stars, i.e. Sa'dī and Maulawī an interchange of influence and impression can be seen. Many proceeding literati were greatly influenced by him, of whom Šaiḥ Maḥmūd-i Šabistarī, Ḥāfiẓ of Shirāz and Ġāmī etc., can be mentioned. The influence of 'Irāqī on the proceeding generation is so deep that it can well be witnessed even in the works of the present-day literati, such as Farruḡī Yazdī and the late Dr. Faḥr ad-Dīn Mazārī'ī. 'Irāqī died in A.D. 1287 in Syria and was buried beside the grave of Muḥīy ad-Dīn al-ʿArabī. His works clearly show he traversed the mystical path from the beginning to the end and is undoubtedly

one of the three shining stars of letters and mysticism of the thirteenth century A.D.

Īrānī Qumī, Akbar: *risālaʾī az iḥwān aṣ-ṣafā: tarǧuma wa tauẓīḥ* (A Treatise from Iḥwān aṣ-Ṣafā: Translation and Description), in: *Maqām*, No. 4 (spring 1999): 6-15.

This article is about one of the treatises of Iḥwān aṣ-Ṣafā on music. Whilst presenting a general introduction to music, melodies and tunes, this treatise mentions the effects of music on man. This article believes that music was first created by philosophers and provides proof to this claim. Iḥwān aṣ-Ṣafā defines music and categorizes sounds into two groups: animal and non-animal sounds. The former is further divided into logical and illogical sounds, and the latter into organic and inorganic sounds. The article then states that from the qualitative point of view, eight types of sounds exist and from the quantitative point of view, sounds are divided into separable and inseparable types. Inseparable sounds are themselves divided into high and low sounds, the repeated combination of which creates rhythmical tunes. Furthermore, this article describes the various numbers of sounds and keeping in view the science of prosody (the study of poetic meters and versification), with the basic principles of music, it goes on to explain the science of prosody and the rhythm in poems and their variety. Iḥwān aṣ-Ṣafā believed all musical instruments to be the inventions of scholars and philosophers and has described how the ‘ūd (a kind of lute) was made and how it is used. Iḥwān aṣ-Ṣafā also believed the reason why music was banned in a number of religions, was because of the fact that certain people took undue advantage of the main purpose intended by philosophers in creating music. Iḥwān aṣ-Ṣafā has also pointed out the effects of music and different melodies in the treatment of patients. To conclude, the laws of Arabic tunes – consisting of 8 principles – and the opinions of philosophers regarding music, have been described in detail.

Bābāšāhī, ‘Alī: *miḥwarhā wa muṣaḥṣahā-yi šīʿr-i pasā-nīmāʾī* (The Axes and the Specifications of post-Nima Poetry), in: *kārnāma*, year 1, issue 4 (April and May 1999): 10-12.

In view of the difference in the artistic tastes of the people in the society, the Persian poetry can be categorized under four titles: pre-Nimaic, Nimaic, non-Nimaic and post-Nimaic. In this article, the differences of non-Nimaic poetry

eighty of Gūdarz's sons all of whom sacrifice their lives for their homeland. According to the author, besides the decisive presence of the members of this family in many Iranian battlefields, right from the days of Farīdūn to Ḥusrau's era, a number of them have played a key role in many beautifully described battles of *Šāhnāma*.

28- Barāhanī, Riḍā: *inqilāb wa adabiyyāt* (Revolution and Literature), in: *ādīna*, No. 137 (Naurūz, Spring's eve, 1999): 16-19.

The essay evaluates the impact of the Islamic Revolution on the literature and assesses the literary crisis during the past twenty years in Iran. Revolution has introduced a phenomenon of the displacement of values in the realm of literature, which ought to tackle and comprehend in our ego and being. For the last twenty years, we have been facing the phenomenon of leadership crisis in the realm of literature, which deals with the literary phenomena, varying literary types, and with literary relationships and priorities, rather than with the individuals who create literature. The reason behind this crisis lies in the importance of anecdote which has been attached to the anecdote by everyone in such a way that everyone brings his anecdote to those taken from the theme. This crisis covers both the protagonists and the antagonists of the literature. In order to evaluate the leadership crisis prevailing in the realm of literature during the last twenty years, we ought to go a little back in the past and examine a number of basic literal assumptions and figures from the revolution of constitutionalism up to the Islamic Revolution. After the constitutional revolution, we have developed a kind of proximity with the Western culture. New Western expressions and their combination with our traditional expressions emerged in the works of the creators of our culture and we entered a stage, which the writer of the essay has called the arena of death. The main characteristic of literature in the post constitutionalism has been the disintegration of the literary works. The new expressions of 1940s want to refute the debilitated expressions brought about by the action on 28 Mordād (19 August), and secondly, strive to make this decade one of the greatest decades in the cultural history of Iran. The Islamic Revolution opens up the next Islamic and Western expressions. In the post-Revolution era, our literal priority is changed and leaves behind the 1300-year old priority of poetry and brings to fore the priority of romance and narrative. In the course of the essay, the status of Iranian literature during the post-Revolution years has been described in detail.

Burğiyān, Ḥabīb: *sairī dar tāriḥ-i aqwām-i īrānī-zabān-i urūpā-yi šarqī* (A Glance at the Iranic Speaking Communities of Eastern Europe), in: *īrān-šināht*, No. 11 (Winter 1998): 142-177.

At the time when Medians, Achaemenids, and Parthians ruled over Iran, there were other Iranic speaking communities who ruled over East Europe. Among them Sakas (Scythes) and Samartians were the most prominent Iranic speaking communities who ruled over Southern Russia and Ukraine for a period of about one thousand years; from the 7th century B. C. to the 4th century A. D. The main sources available for studying these communities include the Greek, Roman, Assyrian, Babylonian, and Achaemenian written documents as well as the artifacts that the archeologists have discovered from their graves. Among the various writings by Greek and Roman writers and poets about the Sakas (Scythes) the most outstanding is a book by Herodotus. The Greek and Roman sources confirm that the Sakas ruled over an area north of Black Sea – today's Ukraine, Hungary, and Romania – for a period of four hundred years. Sakas were famous for breeding horses and their warring skills. The author also highlights on the life style, culture, civilization, and trade practices of Sakas. According to the author the Saka dynasty began deteriorating with the advent of new Saka tribes called the Sarmathians entered their region from eastern parts of the Ren River. Sarmathians had a unique position among the Iranic speaking tribes, and their rule had spread over the entire Eastern Europe plains. Their history is divided into two periods. In the first period, they lived as small gypsy tribes neighboring the Ukrainian Sakas. In the second period, however, the Sarmathians took over Saka and ruled over Eastern Europe until the 4th century A. D. The author then goes on to elaborate on the life style, culture, civilization, their warring skills as well as the causes of downfall of the Sarmathians.

Rasūl Bashāsh Kunzuq: *kāsīhā wa qarā'at-i katība-yi zabān-i bābilī-yi mi-yāna [kāsī] manqūr bar yak qabḏa šamšīr-i daura-yi kāsī* (The Kassites and a Study of the Engravings [Mid-Babylonian Language on the Hilt of a Sword from the Kassite Period]), *Mūza-hā*, No. 2 (Autumn-Winter 1998): 57-59.

The Kassite tribe lived around central Zāgros. The most ancient texts referring to them are those of the Elamids belonging to the end of the 3rd millennium B.C. In the second millennium B.C., they settled in the northern part of Babylonia and ruled over it for a period of 576 years. The Kassite kings were from Indo-European origin and came from an aristocratic and warrior family.

The documents pertaining to that era indicate that language and religion stabilized in Babylonia after its conquest by Kassites. However, the documents and other evidences pertaining to Kassite era are not in any way comparable to those pertaining to the first Babylonian dynasty. The prominent characteristics of these documents is that the dates on them are according to the number of years each king ruled, and the innovating idea of using border stones on which the king's commandments to his subjects were inscribed. According to the author, another sample of Kassite art is the cylindrical seals. Bashāsh Kunzuq has written about a bronze sword that is being displayed in the Tabriz Museum. An inscription in cuneiform script and in the middle Babylonian language has been placed between its handle and blade on which is written *From Sīmāsh Shikhū the King of the World*. This sword is the fourth object discovered that belonged to this king. This king of the middle Babylonian era ruled over a large area southwest of Mesopotamia; between 1007 and 1024 B.C. In Diakonov's view he was the last of the Kassite kings.

Muḥammad Baqāyī (Mākām): *iqbāl, šarī'atī wa mafhūm-i anā'l-ḥaqq* (Iqbāl, Sharī'atī, and the Concept of *I am the Truth*), *Dunyā-yi Sukhan*, No. 84 (Isfand 1377/1998): 80-82.

The present article is a comparative study, along with some new ideas concerning the meaning of *I am the Truth* (*anā'l ḥaqq*), with reference to the viewpoints of two great contemporary thinkers. Iqbāl and Sharī'atī, in this regard: *anā'l-ḥaqq* is the well-known dictum of Maṣṣūr Ḥallāḡ, which is associated with his name, meaning *I am the Truth* or *I am God*. Having heard these words, jurists (*fuqahā*) and traditionalists (*muḥaddithān*) excommunicated, killed and burned him and poured his ashes into the river. After his death, his thoughts took root among people. At first followers of pantheism took this Hallāḡ's famous saying as their main motto. For the Sufi everything is God, and he himself is also one of these entities and thus he is entitled to say: *I am God*. Hallāḡ's words are reflected in the works of 'Aṭṭār, Ibn 'Arabī, Shabistārī, 'Irāqī and others as well as in the western Sufism. In *rawish-i shinākht-i islām* (The Way To Know Islam), Sharī'atī degrades Ḥallāḡ to a madman. The latest research, however, shows that he was not a pantheist at all but a dualist, convinced of God's supremacy, and what he said was completely intentional. Since Iqbāl's philosophy is based on pluralism, he regards God also as one *self* or *individual* among individuals, though the most exalted one. Unlike Sharī'atī, not only does he not reject *I am the Truth*, but crosses the boundaries of insanity and leaves the meaning of *I am the*

Truth behind, since he considers insanity as a garment, befitting reason. According to him, reason turns to a pure reality only when it is synthesized with insanity or love and intuition. This is one of the characteristics of Iqbāl's ideal man. Thus Iqbāl's ideal man goes beyond *I am the Truth* so that God comes to see him and creates many ways to find him.

Aṣḡar Bukā': sa'dī wa mūsīqī: māhiyyat-i samā', samā' dar šī'r-i sa'dī (Sa'dī and Music: The Nature of Samā' [Song and Dance], Samā' in the Poems of Sa'dī), Hunar-i Mūsīqī (The Art of Music), No. 7 (February 1998): 20-22.

The term *samā'* is generally applied to the singing, the playing of music and the foot tapping of the Sufis and has its own specific customs and traditions that are still prevalent amongst some sects of Sufism. *Samā'*, which is considered indecent and even sinful by many traditionally religious jurists, is an important practice to achieve joy and rapture amongst many great Sufis. It creates joy and rapture in the heart which results in movements of the body. If these movements are out of rhythm, they show anxiety, but if they are rhythmic, they create dancing and clapping. The Sufis believe *samā'* to be comforting to the heart in love; food to the soul; and a poultice to the pains of disciples. They also believe that the pleasing tunes of the rabab (a kind of string instrument) and the heart-rending melody of the nay (a kind of reed pipe) comfort the souls of the mystics. Traditionally, the tearing of clothes and even ripping them off, means that the Sufi is experiencing rapture, joy and ecstasy and has turned his back to the world by throwing his clothes at the singers, musicians and the audience. Certain Sufis were against *samā'* and many mystics have limited *samā'* to regulations which state they should feel joy and ecstasy with the verses of the Koran and not by poems, or at least with poems which include religious matters. The opinions of philosophers regarding *samā'* have been brought in this article and the poems and odes of Sa'dī regarding *samā'* have been quoted.

Ḥusain Bihzādī Andūhḡirdī: manẓūma-yi šamsī-yi adabiyyāt-i īrān (Solar System of Iranian Literature), Kilk, New Phase, No. 7-9 (Dec.98, & Feb.Mar.99): 50-59.

Inspired by the *Solar System Collection* and by exploring the literature of the Islamic Iran has thought of such a collection. In this versification the Qur'ān is like a sun and the works being produced under the same impact and which

illustrate our culture and literature are as follow in respect of their birth: the *Shāhnāma* of Firdausī, *Ḥadīqat al-Ḥaqīqa* of Sanāʾī, *Maḥzan al-Asrār* of Nizāmī, *Mantiq at-Ṭayyir* of ʿAṭṭār, *Maṭnawī* and the *Ghazaliyyāt-i Shams* of Maulānā ʿĀlā ad-Dīn-i Rūmī (Balḥī), *Būstān* of Saʿdī, and *Ghazaliyyāt* of Ḥāfiẓ... all of which without exception take their illumination from the sun of the Divine Revelation – Qurʾān – and make bright the firmament of literature and culture of Iran. The writer has brought together parts of the above works and has pointed to their links with the Qurʾānic verses and at the end of his essay concludes that: The Qurʾān is the book of guidance and this guidance leads and solves all material and spiritual problems of the mankind, such as dandyism, self purification, attitude towards family and society, occupation, and socio-political issues etc... Therefore, it will not be a wonder if we call the light of divine instructions and man-purifying teachings of shining stars of the firmament of literature and culture of Iran as the result of the Divine Speech and the teaching of our Holy Prophet (P.B.U.H.).

Ruqayyah Bihzādi: pāyahā-yi taʾālīm-i zartušt, mānī wa mazdak (The Bases of the Teachings of Zoroaster, Mānī and Mazdak), *Farhang-i Kirman*, No. 2 (1377, winter): 183-199.

Zoroaster, the Iranian prophet belonged to the Spītāmān family. Concerning his origin there are various narrations. He took refuge in Vištāsb's court and Vištāsb accepted his religion. The Avesta is the Holy Book of the Zoroastrians and only a small part of it, called *Gāhān*, can be attributed to Zoroaster. In *Gāhān*, Zoroaster appears like a real human being. Zoroaster tried to propagate the more developed customs of the western part of Iran in the east. The essence of Zoroaster's teachings can be inferred from a phrase of *Yasn* 30. The twin substances that appeared in man's thought were *sipantā mēnū*, i.e. goodness in thoughts, words, and deeds, and *angira mēnū* meaning badness in thought. A wise man chooses goodness, but a foolish nian chooses badness. This is the essence of Zoroaster's morality, which later became an extensive world system. Beliefs, the sacred things, and Zoroastrian myths, concerning good and evil, have been explained in the article. Zoroastrian fire-temples have vessels, in which sacred fires burn, and sometimes sweet smelling herbs are put in fire. Everyday some verses of the Avesta are recited and each month or day has its own protector. The main ceremonies are *Nurūz*, *Rūzhā-yi Murdagān* (days devoted to the dead), *Pīškašī*, and *Taqdīm-i Haoma*. It is said that at the time of death, the Mazdian soul walks through the house for three days and then he goes to the tower of silence and flies to

the court of justice and appear near Mitra, Surūsh, and Rashan. His competence and incompetence are measured according to a scale. Having extended among the Mughān (magi), Zoroaster's teachings prevailed all over in Iran. There has never been any doubt about the concrete connection between Manicheanism and Zoroastrianism. The Manichean dualism is as universal and extremist as dualism in Mazdaism, and accepts two certain and eternal principles. There is a principle, including three parts about the mouth, hands, and heart in Manicheanism that is similar to Zoroaster's trilateral principle of good thoughts, good words, and good deeds. In Manicheanism, as in Zoroastrianism, there is some emphasis on purity. In fact, Manicheanism is a Mazdian sect, influenced by Christian beliefs. The Mazdak doctrine prevailed in the sixth century (A.D.) and had a mostly social aspect rather than a *religious* one. It defended the theory of women's participation; the beliefs of Mazdakians are similar to those of Manicheans. Christians suggest that although Mazdak is known as the founder of Mazdaism, he was only the preacher of Mazdak doctrine and its promoter was, in fact, Zartusht Khūrkhān of Fars. It is said that he caused some innovations in the Manichean doctrine, and preached his order in Iran. His followers were called *Durust dīnān* (people of the true religion).

Ruqayyah Bihzādī: *hūrīyānīs – qaumhā-yi kuhan* (Ancient Ethnic), *Chīstā*, No. 154 and 155 (January-February 1998): 346-356.

In this paper the author discusses the origin, ethnic groups, language, script, religion, art, culture, civilization, and the life style of the Hūrīyānīs. This tribe lived around the northern part of the Tigris River and the foothills of Zagros Mountains in the second millennium BC. Later on they advanced towards the west and Syria and established the Mitanni rule by deposing some Assyrian dynasties, and chose Vasukani as their capital. The language of Hūrīyānīs was close to *Urartui* and their religion was similar to that of the Assyrians and the people of west Midian Kingdom. They inscribed strange images of half human and half animal, winged Sphinx, and other imaginary creatures. According to the author, the Hūrīyānīs may be considered to be part of the near eastern civilization, for their name has been mentioned in discovered Akadi inscriptions, which indicate that Hūrīyānīs had a flourishing trade in Mesopotamia. Some of the artifacts discovered include a vessel called *Kharbat Kork*, discovered in plains of Antakya (Antioch) and a horse-shoe shape oven discovered at Tell Djadīda. Studies carried out on the historical evidences and the style of the houses of Trans-Caucasia, pertaining to

about 3000 BC, indicate that Hūrīyānīs originally came from Syria and Mesopotamia with which they shared flourishing trade relations.

Sīrūs Parhām: *ġilwahā-yi asāṭīrī-yi wa nmādhā-yi nuḥustīn dar qālī-yi īrān* (Mythical Figures and the Archetypal Patterns of Iranian Carpets), *Nashr-i Dānish*, Year 16, No. 1 (spring 1999): 40-47.

According to Parhām, carpet weaving and pottery are two of the most ancient arts. These two fields of art (and architecture to some extent) are the major arts of Iran. The patterns of ceramic pots and carpets have always been associated and connected to one another throughout history. This association is important in understanding the culture and civilization of Iran. A study of these associations can throw light on some of the ambiguous periods of the history of Iranian art. None of the images and patterns on the objects of the prehistoric and the primitive eras were merely decorative or ornamental in nature. All of them were created so as to cater to the needs and beliefs of the societies that produced them. Considering the fact that Iran is a dry country – most of the patterns, symbols and drawings are somehow related to water, rain, cultivation and fertility of the land. Wheat clusters, trees, the moon, ibexes and birds symbolize rain and water in mythology. Other symbols of water are parallel, straight or broken lines, as well as comb-like parallel lines that symbolize rain. Successive triangular lines represent mountains. The mythical patterns that are found woven into tribal and rural carpets also symbolize water and rain. Patterns such as broken lines represent stormy waters and waves; hand-woven chequered strips portray stormy rivers and cedars; birds and citrons symbolize ponds and river basins. The very popular fichu and citron and the combination of birds and plants imply that birds bring news of rain and protect sacred trees. Three-branched or three-flowered plants are other symbolic patterns of Iranian carpets that represent the three positions of the sun. Trees with three trunks and fishes and intertwined fishes can be seen in Tabriz carpets and carpets woven in other parts of Iran.

Farīdūn Pūr-Rizā: *yād-dāsthā-yi parākanda darbāra-yi mūsīqī-yi fūlk-lūrīk-i ġilān* (Random Notes on the Folk Music of Gilān), collected and edited by Kūrūsh Buzurgpūr, *Hunar-i Mūsīqī* (The Art of Music), No.7 (February 1998): 25-27.

Folk songs and tunes are of great importance and reflect a vast part of the common traditions and customs of their times. The local music of every re-

gion and province in the country consists of one or two *dastgāh* (modes). Original songs and tunes in general, and the achievements of the province of Gīlān in particular, have no known composers and poets and have actively emerged as a result of effective environmental factors. Such ditties belong to the people. The allusions used in the songs were usually expressions of the disapproval and criticism of the people, vis-à-vis the issues of the village and were sometimes used to condemn the lifestyles of the hated oppressors and tyrants of the village – and often to taunt the misbehaved and badly covered young girls who stepped over the limits of morality, thereby, insulting the customs of the village. The Daylamān region of Gīlān is famous for its Dashtī melodies. After the province of Kurdistan, Gīlān has more musical *dastgāh-hā* (modes) than any other province. The Shūshtarī, Chahārgāh and to some extent, the Navā modes have been deeply rooted in the original music of the region. Of course the Shūr mode is the most outstanding. The music of Gīlān is divided into melodies and songs accompanied by lyrics and even without lyrics, and include long rhythmic melodies which are known as the *ring-i maḥallī* (local tunes/dances). Songs can be romantic, sad, merry, lamenting or allusive in nature and could include epic poems and anthems. Tunes include elegies and melodies such as Qāsimābādī, Iškiwarī, Zard-i Malīḡa, Galangashī, Līlī-Mārī, Gūsfand Duḥwān, Maḥmūd Big, etc. which are performed with instruments such as nays (reed pipes) and surnā-s (a kind of woodwind instrument) and have no lyrics. Most of these melodies have not been recorded in the history of Iranian music. The original music of Gīlān which has to some extent preserved its original form with the passage of time is mostly heard in eastern and western Gīlān rather than in central Gīlān.

Khusrau Ġa'farzāda: *wazn dar šī'r-i fārsī wa rītm dar mūsīqī-yi īrānī* (Rhythm in the Persian Poetry and in the Iranian Music), *Māhūr*, year 1, issue 2 (winter 1998): 89-101.

The phenomenon of rhythm in the Iranian music, especially in its singing form, is one of the complicated and important issues in this music and is combined and related to the phenomenon of rhythm in the Persian poetry. The subject of this Essay is the study and knowledge of the relation between these two phenomena. The science of prosody in Persian poetry is the knowledge of the *rhythm of poetic expression* and is based on the phonemes used in the Persian language. The constituent components of the vocal or phonetic system of Persian language are divided into two categories: the vowels and the consonants. The vowels include short and long vowels. A voiced pho-

neme is resulted from the combination of consonants and vowels. The long vowels are mobile phonemes and the consonants silent phonemes. Each word is the result of combination of these phonemes. Any combination of silent and mobile phonemes shows an expressive or prosodic rhythm. The major factors affecting the rhythm in poetry includes the sequence of long and short phonemes and the stress used in pronunciation. Then, the writer has given examples to clarify the prosodic rhythms. Rhythm is an essential element in poetry, music and dancing. We don't have a precise equivalent for *rhythm* in Persian. In the past the word *iqā'* and today the words *zarb* and *wazn* are used, but as these words have other usage as well, they are not exact and expressive enough and it is better to use the same word of *Rhythm*. The constituent parts of rhythm include: value, weight and speed. The writer has also given examples to show the relation between rhythm in poetry and rhythm in music and has concluded that the rhythm of poetry and speech is one of the constituent factors of Iranian music, and the Iranian creative composers and musicians should be familiar with poetry and literature as well.

Nāṣir Ḡamālzāda: *tanawwu'-i guftamānī-yi 'ulamā-yi šī'a dar 'aṣr-i mašrūṭiyyat* (Diversity of Discourse of the Shiite Scholars in Constitutional Era), *Imām Šādiq University Research Quarterly*, No. 8 (Winter 1377/1998): 177-200.

Constitutionalist scholars, unlike those who emphasized on religious legitimacy, do not mind admitting that they have borrowed some of their concepts and models from the Western discourse. They pretend that westerners, for the concepts which brought about progress are indebted to Islam and Muslims. The theoretician of this discourse, Nāṣir, thinks that concepts such as consultative system, parliament, law, freedom, equality, and the votes of the majority are issues beyond man's reason, and Europeans have found them in the original Islamic sources; while Muslims, themselves, did not reflect on their own texts, and inevitably imitated them. Relying on the Quranic verses and *ḥadīths*, he tries to show that the foundations and principles of constitutionalism are taken from Islam and in accordance with Shiite beliefs. He believes that in the early era of Islam these principles were observed, thus making progress at that time; from Mu'āwiyah's era onward, however. Muslims were dominated by despotic and hereditary monarchy, and began to decline. One of the foundations of this discourse is *parliament*, which is included in the Shiite paradigm, in an accurate manner and through rational and juridical arguments that presents the way in which this group of jurists em-

braced political reasoning. Nā'īnī puts the parliament, instead of the principle of infallibility, in the paradigm. This group believes that the parliament takes its religious legitimacy from jurists' supervision, confirmation and permission; and its political legitimacy from the supervision of the citizens on parliament. Parliament should include a group of jurists or those who have permission from them. Another principle is the reliability of the votes of the majority. To prove the validity of this principle, Nā'īnī makes use of rational arguments such as *empathy while being in conflict* (*aḥz-i ba tarḥīmāt 'ind at-ta'āruḥ*), and *taking the votes of the majority as the criterion while in doubt* (*aḥz-i ba akṣariyyat 'ind ad-dawarān*) as well as arguments from 'Amr b. Hanzalah, and traditions of the Holy Prophet and the Imams. Another principle deals with the parliament's legislation. Parliament is allowed to get involved only in those issues, not mentioned in the Scriptures, in other words in accidental issues, for which there is no explicit ordinance in *ṣar'*. Nā'īnī believes that, if in their absence, jurists are not able to legislate, they can entrust this task to another person or institution such as parliament. In order that the rules be approved by parliament so as to be recognized, however, they should be confirmed and signed by the jurists of the first rank or their representatives.

Dāwūd Ḥātami: *čašm-andāz-i zabān-i fārsī das āsiyā-yi miyāna* (A Perspective of Persian Language in Central Asia), *Īrān Shinākht*, No. 12 (Spring 1999): 202-231.

In the present essay an assessment has been made of the existing languages of the world, of the existing outlooks on their evolution and of the classification of the present-day languages of the world, and subsequently points have been mentioned regarding the Persian language and its history and regarding other Central Asian languages. The Persian language is in offshoot of the Indo-European languages. Historically, the Iranian languages are divided into two categories: 1. Iranian ancient, archaic or dead languages, such as Avestic, Ancient Persian, Sakā'ī, Median, Soghdian, etc. 2. Iranian current or living languages, such as Persian, Tadjik, Afghani, Āsī, Kurdish, Baluchi and a great number of other languages and dialects with minimum number of speakers. From historical and evolutionary points of view Iranian languages have passed over three phases: the ancient Iranian period from the fourth and third millennia B.C. through the second millennium B.C.; the period of the Middle Iranian language from the fourth and third centuries B.C. through the eighth and ninth centuries A.D.; the period of the Modern Persian language

from the eighth and ninth centuries A.D. until present. The most ancient abode of the Iranian people has been the Central Asia and its contiguous regions. Later on, the essay gives a full detail about the advent of Islam in Iran and Transoxiana in Central Asia and makes an assessment of different languages spoken in these regions. These languages include Uzbek, Tadjik, Turkeman, Kirghizi, Eughord, each one of which is spoken in different accents which have been hinted at in the essay. Furthermore, the common regions of the Persian and aforementioned languages (especially Tadjik) have been mentioned with the recital of examples.

Abū'l-Fazl Ḥurrī: *naqd-i furmālistī bar šīr-i tā intihā-yi ḥu'ūr, aṣar-i suhrāb-i sipihri* (Formalistic Criticism of a poem by Suhrāb Sipihri called *Up to the End of Presence*), *Šīr*, issue No. 25 (Spring 1999): 96-101.

In this article, the writer describes the features and characteristics of formalistic criticism and then criticizes the poem *Up to the End of Presence* by Suhrāb Sipihri from a formalistic approach. The poem *Up to the End of Presence* is one of the poems in the book *We nothing but Glance*. This poem can be considered a response to that group of poems by Sipihri in which he talks of *the wordless vastness, there is a voice calling me from afar, or nowhere*. The poem of *Up to the End of Presence* is the Promised Land, the city or the nowhere he reaches after a very long time. This poem consists of four unequal stanzas the first three of which starts with the word *tonight* and only the last stanza begins with the antonym of the night, i.e. the morning. Therefore, the poem begins at night and continues to the early morning. All the verbs are mobile and kinetic type. In the two initial stanzas, the poet takes advantage of plant combinations (plant imagery) or in general, natural elements. In respect to the rhythm and tone of the poem, the movement of the poem becomes more rapid and the time passes more quickly by shortening the number of verses from the beginning toward the end and at the end of the poem, the morning emerges and the life of the night ends. The general form of the poem is like an ivy, the first stanza is its roots spread in the darkness of the earth and the second stanza is the stem (stem of meaning) and the third stanza is the tip of the ivy, which is alone and from that tip and height onwards, there comes the perception of God which is revealed in the image of morning. Furthermore, the first stanza is also similar to an insect. In this poem, the poet makes a tree from the word, calls its root the piety of time and its stem the meaning. It can be acknowledged that in Sipihri's poem, life and death which

are apparently paradoxical are combined with one another. It is one concept one end of which we see as life and the other end as death.

‘Alī-Rizā Ḥasanzāda: *hūn-i sabz: zād-mard-i qahramān-i dastānī dar qīṣṣa-hā-yi īrānī* (The Green Blood: Rebirth of the Mythical Hero in the Iranian Tales), *Chīstā*, issue No. 158 & 159 (May and June 1999): 675-683.

By rebirth, the writer means Karma, a word which has been extracted from the works of Professor Mihrdād Bahār. Rebirth enjoys a dynamism in the same direction and speed needed and demanded by the *myth-making* masses. Transformation of a cultural face or foundation is correlated with the needs of the *undermined* gender, age, nation, rituals or class. In the deep landscape of the folk stories, one can watch themes identical with the ancient fundamental myths. An image of a new being or a green vegetation from a red place, the plant life of the hero and his plant or animal rebirth after death. By a glance at the myths of the ancient peoples, we find a repeated and rather identical theme which is an allegorical and symbolic representation of rebirth. In most of such myths, the absence or invisibility of the male or female god becomes identical with the death and infertility of the earth. Domouzi, Tamooz and Isiris are among this type of gods. Upon return of these outcasts who are sent to the underground world, the universe is revived again and the plants begin to grow. In all myths, the rebirth of life is accompanied with the descent and sacrifice, of the male or female god. On this basis, in view of the ancient people, birth, life and reproduction are impossible without sacrifice and ransom. The life generates from the blood or the carcass of the oblate and finds variation and reproduction. This theme can be called *the green blood* in the fictional literature especially with regard to its more recent forms in the folk tales. Samples of such myths in the Iranian tales as well as in the tales of other nations are presented in this article.

Ḥamīd Ḥasanī: *sikta dar šīr-i fārsī* (Pause in Persian Verse), *Šīr*, No. 25, (Spring 1999): 102-109.

Thus far, many definitions have been provided for the *pause*. In the present essay, the definition of this term has been provided from 14 old and new dictionaries. In most of these dictionaries, the pause has been explained as a short stoppage in the rhythm of verse as far as it does not render it indecorous and unpleasant. In a number of prosody books, inter alia, *mī'yāru 'l-aš'ār* of

Ḥ^wāḡa Naṣīr ad-Dīn-i Ṭūsī, *šāḡaratu'l-ʿarūd* of Muṣaffar ʿAlī Asīr and the *guzārīš-i ʿarūz* of Saifī from Henry Blockmann, have defined this term as to mean the conversion of two short syllables into a long syllable and have called it as comfort. The late Masʿūd Farzād has divided the pause into two categories: one is that which is called comfort by Ḥ^wāḡa Naṣīr, and the second is the pseudo- or semi-pause, that which makes a short syllable to stand still, such as *m* in *ḡām-hā*. The essayist continues to make an assessment of the definition of this term in a number of prosody and non-prosody books. According to the essayist, the pause applies for *the conversion of two succeeding short syllables into a lone one in the rhythm of verse and according to the need of the word*, and has cited a couple of examples in varying rhythms of verse and in free verse. The pause can only be found in rhythms with two succeeding short syllables. Therefore, in the texts such as *šāhnāma*, *iskandarnāma*, *manṭiqu'ṭ-ṭair*, *maṣnawī-yi ma'nawī* and other *maṣnawīs* of equi-meter do not contain pause. In a number of stanzas, too, two pauses can be found, which result in the dual rhythm. In view of the poetic options and requirement, the pause is used abundantly in Arabic verse, especially in the Arabic prosody more than the Persian verse. In the indicator, which bears the historic course of pause in 40 divans and poetry collections, the averaging method of four-fold has been used. The essays give a list of books in chronological order along with the statistics on pauses. The essayist has cited the examples which describe the differentiating mode between comfort and pause.

Amīr Ḥikmat Tihrānī: *sābiqa-yi tāriḫī-yi paiwand-i iqtisādī wa hunar dar īrān: ḥāfiẓān-i aṣwāt wa ḥāfiẓān-i manāfi* (The Historical Background of the Connection between Art and Economy in Iran: The Protectors of Sound and the Protectors of Interests), *Maqām*, No. 4 (spring 1999): 90-95.

This article is about the history of gramophone records and recording in Iran that can be divided into two periods. The first period goes back to the reign of Muṣaffar ad-Dīn Šāh. During the years 1285 to 1295 (1906-1916), Ḥubām-bārtisūm, an Armenian man of distinction in the court of Nāṣir ad-Dīn Šāh, became the intermediate for *His Master's Voice Company* to negotiate with great musicians to record their songs on gramophone records. This was the first foreign economic transaction in the arena of traditional and native arts, which preserved the works of the masters of the time. During this period, the music was recorded in Tehran and the original records were sent to London

to be copied and then returned to Tehran for sale. Mīrzā Ḥusain Qulī and his successor, Darwīš Ḥān, were the first people whose works were recorded. The second period of recording Iranian music goes back to the years 1305 to 1318 (1926-1939) during the reign of Reza Shah. As the quality of gramophones and sound recording had considerably improved, their use became more popular and on the other hand, no trips were made to Europe to record songs anymore. Lots of companies such as the *Polyphone* and *Bedaphone* brought their recording equipment to Tehran. High quality original records were produced by using electrical devices in Tehran and the copied versions, sent from London and Berlin, passed through the customs to Tehran. During this period, all kinds of records were available for all kinds of people and tastes and many companies and businessmen made huge profits. In 1307-1308 (1928-1929) laws were established on the import of artistic and musical instruments and gramophone records. The relevant documents of these laws are available at the National Archives Organization of Iran.

***Ḥāna-yi ḥāḡḡ mīrzā aḥmad abrišamī wa bar-rasī-yi iḡmālī-yi wīzagī-hā-yi hunarī-mī'mārī* (The House of Ḥāḡḡ Mīrzā Aḥmad Abrišamī and a Brief Study of Its Artistic and Architectural Characteristics), *Gīla-wā*, No. 53 (May-June 1999): 22-23.**

This article introduces and studies an architectural masterpiece, one of the old aristocratic houses of the city of Rasht belonging to the Qajar Period. This house, known as the Abrišamī House, was the property of Ḥāḡḡī Mīrzā Ismā'īlī, a powerful governor who lived in the Pīrbāzār district of Rasht. He was appointed as the Chief of Police of Rasht by Nāṣir ad-Dīn Šāh and became popular as Ḥāḡḡ Ḥākim. It has been said that the house was built by the youngest son of Ḥāḡḡ Ḥākim, Ḥāḡḡ Qāsim, popularly known as 'Ālīḡināb (His Excellency). In 1318 A.H. (1939), Ḥāḡḡ Mīrzā Aḥmad Abrišamī bought the house from the heirs of Ḥāḡḡ Mīrzā Qāsim. Despite the changes made to the structure, it is still one of the most outstanding historical-architectural structures of Gīlān. The article describes in detail the artistic and decorative characteristics of this ancient structure. The Abrišamī House was purchased by the Ministry of Culture and Higher Education in 1377 (1998) and then donated to the Gīlān University to house the College of Architecture and Urban Planning.

Muḥammad-Bāqir Ḥurramšād: *Foucault wa inqilāb-i islāmī-yi īrān: ma'nawīyyat-girā'ī dar siyāsat* (Foucault and the Islamic Revolution of Iran:

Iran: Spiritualism in Politics), "Pazhūhish-Nāma-yi Matīn, No. 1 (Winter 1998): 209-224.

This paper examines the views of the French thinker and philosopher, Michel Foucault, about the Islamic Revolution of Iran. Foucault's connection with Iran dates back to the times when he and Jean-Paul Sartre wrote fiery letters and statements against the Shah's regime and in support of Iranian people and intellectuals. Foucault traveled to Iran in September 1977 and wrote nine articles for an Italian newspaper about the existing situation in Iran. After the victory of the Islamic Revolution he wrote a letter to Mahdī Bāzargān and published an article titled *The Fruitless Uprising*. According to the author, Foucault was very impressed by the uniqueness of the Islamic Revolution, and in almost every writing of his – prior to the victory of the Revolution – expressed his despise for and stance against the despotic Pahlavi regime. His analysis about the phenomenon of revolution in general and the Islamic Revolution of Iran in particular is reflective of his views about power and history. In Foucault's view a revolution is a dividing line that separates history into two parts and should be considered as a new beginning. He considers power as a strategy rather than a personal property. The author then goes on to explain that Foucault was of the opinion that the Islamic Revolution could not have taken place merely on material and economic grounds. The most important characteristic of this revolution is that it manifests a sort of collective will. In Foucault's view the entire Iranian population rose, empty-handed, against the Shah's political power supported by the police and the armed forces. Foucault was of the opinion that the main cause of the Islamic Revolution and its endurance should be searched for in the fundamentals of the religion of Islam. He calls this reality as the *Political Will of a Special Kind*. According to the author it is, thus, the concept of spiritualism on which Foucault's analysis of the Islamic Revolution is based. In the Islamic Revolution he found the birth of a new ruling system and a new system of power distribution that the West had forgotten ever since the Renaissance.

‘Abd al-Bāqī Daštīnīpād: šā‘irān-i mūsīqī-dān, mūsīqī-dānān-i šā‘ir (The Musician Poets, the Poet Musicians), Hunar-i Mūsīqī, No. 7, (Jan.-Feb. 1999): 13-14,17.

The present essay introduces the connoisseurs in the fields of poetry and music and focuses on Bībī Ḥayātī Kirmānī, spouse of Nūr ‘Alī-Šāh-i Iṣfahānī, the lady mystic of the 18th century. She is among those who were devoted to great Sufis. The essayist believes that with less words in eulogizing, the man-

kind brings forth hundreds of melodies from a single string, and it was perhaps in this way, that the melody was created and the tambourine and flute found their way to the singing gatherings of the Sufis. The Sufi poets used to compose poetry in the symphony of tambourine and flute during the singing gatherings when the ardour of the wine of the spirit vitalized the soul in the goblet of body and in the course of such gatherings accompanied by poetry and music they attained Unity. The great mystics played music themselves and performed spiritual works on music. At the outset of her puberty and prime age, Bibi Hayātī Kirmānī developed a state of spiritual ardour and circumstance and set on the spiritual path towards the Truth and was endued with outward and spiritual perfection. Her collection of poems comprises ghazals, quatrains, return-ties and composite-ties and has used the musical terms here and there. Her poems can be divided into three categories: poems with musical terms, poems in which the names of birds and musical terms are used together, and the poems in which the musical terms have been applied with other connotations.

Yahyā Dukā': āyā haḥāmanišīyān zarduštī būda and? – pažūhišī dar ḡa-hān-bīnī wa bāwar-i sih-gāna-parastī-yi haḥāmanišīyān bar asās-i taḡziyya wa taḥlīl-i nimād-hā-yi bar-ḡāi-mānda az ānān (Were the Achaemenids Zoroastrian? A Research on Achaemenids' ideology and their belief in Trinity, according to an analysis of the symbols, left by them), Buḥārā, No. 3 (Āḍar and Dai 1377/1998): 22-50.

According to the author, it is necessary to travel back to Achaemenian times to find out the message and meaning of the images of Persepolis (Taḥt-i Ġamšīd). Scholars have suggested some sources for studying the Achaemenides' religious beliefs, the most eminent of which are as follows: 1) Inscriptions belonging to Achaemenid kings; 2) Writings on different non-Persian and non-Iranian inscriptions and tablets; 3) Greek historians and classical authors' implications and words; 4) Some points that can be extracted carefully from the Avesta; 5) Some unclear and limited points in Pahlavid books and writings as well as the *Šāhnāma*; 6) The sixth source, according to the author, is that the Achaemenids used two languages to report their beliefs and ceremonies: the language of tablets and epigraphs and the artistic and coded language, in which their particular beliefs were presented by means of drawings, symbols, and images; and were handed down to their future generations. The author has mentioned ten reasons to prove that the Achaemenids were not Zoroastrian: 1) There was no hint of Zoroaster in Achaeme-

nian inscriptions; 2) Ancient historians did not mention the Avesta as the religious book of the Achaemenids in their inscriptions, tablets, and writings; 3) Zoroastrianism is a monotheistic religion, but the Achaemenids believed in several gods. 4) Immolation was banned in the Zoroastrian religion, but the Achaemenids offered animals as sacrifice in their religious ceremonies, 5) Drinking Haoma was forbidden in Zoroastrian teachings whereas it was in vogue among Achaemenids; 6) The Achaemenian burial ceremony was different from that of the Zoroastrians; 7) There is no relation between Achaemenian names and titles and the Zoroastrian religion; 8) The calendar of the Achaemenids differs from that of the Zoroastrians; 9) No word of the principles and terms of Zoroastrianism exists in the written documents of the Achaemenids; 10) Zoroastrianism has not been mentioned in Herodotus' works on Iranian religion in the Achaemenian age. However, Achaemenian and Zoroastrian religions have three points in common, as follows: The names of Ahūramazdā, Mihr (Mithra), and Nāhīd (Anāhīta), fireworshipping and the establishing of fire temples. The author believes that the Achaemenids were devoted to three gods: Ahūramazdā as the greatest god, Mihr or Mithra as the god of the sun; and Anāhīta as the god of water.

Yahyā Dukā': *ta'yīn-i nau-rūz dar taht-i ġamšīd* (How Naurūz was determined in Persepolis), *Buḥārā*, No. 6 (June-July 1999): 183-185.

During his excavations in Persepolis Herzfeld, the German archeologist, has found a square stone among the four pillars of the consultation hall, which he has called the measuring stone. According to the author, the lines and circles engraved on the stone and the manner in which it was installed indicate that it had been used for astrological purposes. At 7.30 a.m. on the first day of Farvardīn (March 21), the sunrays would fall on the sundial of this stone in such a way that it would make a line from one of the corners with a small sign through the center of the circle. This square stone that was slightly slanting would show the position of Persepolis, Kūh-i Raḥmat (Raḥmat Mountain), and the sunrise. This proves that beyond all doubts this square stone was used for astrological purposes. Interestingly, this experiment can only be done in the morning of the first two days of the year, which were called *Nau Rūz* and *Mihragān*, otherwise no positive results would be achieved.

Abū'l-Qāsim Rādfar: *ganġ-i ḥaqīqat: nigāhī ba šī'r wa andīša-yi parwīn wa kitāb-šināsi-yi ū* (The Treasury of Truth: A Glimpse of Parwīn's Po-

etry and Thought and her Bibliography), *Farhang-i Kirmān*, No. 2, (Winter 1999): 117-148.

Parwīn I'tiṣāmī, daughter of Yūsuf I'tiṣāmī-Āštiyānī, was a poetess, who during her short life of 35 years was able to present her lively and animated tableaux of human sufferings to the readers of her poetry. She was born in Tabrīz and graduated from the American College in Tehran at the age of 18. She had an unsuccessful marriage and as a result of that she fell to the death-bed and died on 05 April 1931 at the age of 35. Her life is a sage of vicissitudes. The socio-political aspects on the one hand, and the economic and moral issues on the other, brought her face to face with a new incidence each day. She was living in a society, where the ruling machinery was working on the behest of the alien and the freedom-loving and intelligentsia were driven to extremes and every movement and stirring were severely crushed. Parwīn, who could not resist the ruling system fact-to-face, expressed her contradictory thoughts in the frame of debate and allegory. Parwīn is a sympathetic but responsible and committed poetess. She relies on her potentials and is forbearing and patient vis-à-vis nuisances and defeats. Her profound feelings for humans enable her to use her poetry as a tool for assisting the humanity. She leads the oppressed towards the realization of the trampled rights. She was a far cry from the short-sightedness and selfishness of a number of her contemporary poets and always tried to sympathize with the people. The poetry of Parwīn is a mixture of mystical teachings and moral precepts based on the Qur'anic instructions and Traditions of the Imams (Peace be upon Them All) and a link between subjectivity and objectivity. She discusses human values in her poetry and considers the moral precepts for the refinement of the society. Her poetry is the outcome of the detailing of the lofty thoughts of the past and the present, which is also a guarantor for the expression of the social responsibilities of the time and circumstances of the poetess. Malik aš-Šu'arā Bahār in his comments about the genre of her poetry says: The divan of Parwīn is the composition of two genres – Ḥurāsānī and 'Irāqī – with the contents of mysticism and sagacity. The bibliography of Parwīn is given in the following five discourses: 1) the printed works of the poetess, 2) private collections, 3) parts from a book, 4) essays, and 5) poems in other languages.

'Alī Akbar Rašād: *guftamān-i falsafī-yi nau-ṣadrā'ī* (Neo Ṣadrian Philosophical Discourse), *Qabasāt*, vols. 3 & 4, Nos. 10 & 11 (Winter 1377/1998, Spring 1378/1999): 52-63.

Today Islamic philosophy demands to be revived and essentially changed. In this revival, the challenges presented by various philosophical attitudes and the needs of time should be paid attention to. This change has already been begun, and its beginning is the philosophical discourse triggered by 'Allāma Ṭabāṭabā'ī and Muṭahharī, since the twenties solar A.H. The new challenges, which emerged in the seventies in Iranian philosophical and theological centers, have provided very good circumstances for the growth of this tree. In the present article, after mentioning the periods of appearance and growth of Islamic philosophy, the characteristics of contemporary discourse in Iran, known as Neo-Ṣadrian school of thought, have been described in brief. Islamic rationality has passed five stages and now is in the sixth period of its fruitful life. The first period: Except in the era of Abraham (p.b.u.h.), Ḥiğāz had never enjoyed a background of philosophy, and had always lived in ignorance. Upon the advent of Islam, the lamp of rationality had been turned on in that land. The second period: This period, which was spontaneous with the decline of philosophy and sciences in the Western Middle Ages, is the time of compilation and organization of rational thinking in the Islamic world. The third period: The 2nd century A.H. (the 8th century A.D.) is the beginning of the era of flourishing of the Islamic civilization and the 3rd century was the era of growth of philosophy and knowledge in the Islamic world. In this period the intellectual achievements of various nations were translated into Arabic. In this stage, Islamic rationality was still of an intact identity; the epistemological issues were not of such importance, and the Mu'tazilite movement was prevalent. The earlier rationalist theologians lived in this era. The fourth period: This period began in the second half of the fourth century A.H., upon the appearance of Fārābī and Avicenna. These two philosophers paved the way for Islamic rationality to reach its culmination. The fifth period: The originator of this period is the great philosopher Ṣadr al-Muta'allihīn or Mullā Ṣadrā. What he did in the field of Islamic knowledge and philosophy was an unparalleled phenomenon in the history of Islam. In a subtle and methodological way, he synthesized the Illuminationist school, Peripatetic school, theology and mysticism, and thus founded a united philosophical and epistemological system. The Martyr Muṭahharī has enlisted 22 contextual achievements of Mullā Ṣadrā as the foundations of Ṣadrian philosophy. As it is said, the sixth period has been begun by 'Allāma Ṭabāṭabā'ī and the Martyr Muṭahharī. In the contemporary, philosophical discourse in Iran, changes have occurred in three fields: form, methodology, and content.

‘Izzatullāh Rukū‘ī: *nigāhī ba mi‘mārī-yi masāğid-i awwaliyya wa murūri dar sih masğid-i salğūqī* (A Glance at the Architecture of the Early Mosques with Special Reference to Three Seljuk Mosques), *Chīstā*, No. 156 and 157 (March 1998 and April 1999): 497-503.

The early, mosques of Islam were very simple in design and architecture. The main prayer hall was surrounded by four mud walls and covered with wood and/or straws. This type of architecture was commensurate with the environment and the life-style of the people of Arabian Peninsula. The Iranians on the other hand had a background of about two thousand years of architecture that did not match with this type of architecture. As a result they began implementing their style of architecture in the construction of mosques. By mid 5th century and early 6th century, dome and minarets were used in mosques. The Ğāmi‘-Mosque of Qarwa may be called the earliest experiment of this type of architecture. This mosque comprised a brick dome and two minarets, an altar and two *šabistāns* (part of a mosque designed for sleeping or nocturnal prayers). An inscription in Thulth script and another one in Kufic script were hung under the dome. Four arch-like niches and four small adjoining rooms were also built around the main prayer hall. According to the author, after the construction of this mosque the Iranian mosque architecture reached its zenith. The most important mosques built in the 6th century A.H. were the old Ğāmi‘-Mosque of Isfahan, the Ğāmi‘-Mosque of Ardistan, and the Ğāmi‘-Mosque of Sawāra. All the three mosques belong to the Seljuk period and have inscriptions in Kufic and Thulth scripts. It has been recorded that these mosques had beautiful *mihrābs* (niches) with raised plaster works and inscriptions in Kufic and Thulth scripts. The old Ğāmi‘-Mosque of Isfahan was renovated during the Safavid era and its *mihrāb* was designed with tile-work. The tombs of Mullā Muḥammad Bāqir Mağlisī and his father Mullā Muḥammad Taqī Mağlisī are in this mosque. The dome of the mosque, which was built in 481 A.H. is known as *gunbad-i ḥākī* or *gunbad-i Tāğ al-Mulk* and is, technically, the most perfect dome in the world.

Muḥsin Rūstā‘ī: *wāḏagān-i ‘ilmī muṣawwab-i farhangistān-i irān* (Scientific Terms approved by the Iranian Academy (1935-1941)), *Ganğīna-yi asnād*, issues No. 31 and 32 (Autumn & Winter 1998): 76-89.

Using the documents available in the Iranian National Documents Organization, in this Essay, the writer has studied the history of the associations involved in correction, alteration and substitution of Persian words for foreign words and has presented the approved words in different sciences including

physics, meteorology, mechanics, calculus and geometry, psychology and statistics. In 1928, following the establishment of the high teachers' association for coining equivalents for foreign terms, meetings were convened in the room of late Badī' az-Zamān Furūzānfar for this purpose in which Sa'īd Nafīsī, Hurmuz Sālwar, Šaiḥ ar-Ra'īs Afsar and Ḥusain Gul-i Gulāb used to take part. In 1932, Dr. 'Isā Šādiq established the Association for Coining Scientific Terms and Expressions in the High College where a group of students used to coin words in weekly meetings being supervised and advised by one of the lecturers. Professors such as Dr. Rizāzāda Šafaq, Maḥmūd Ḥisābī, Bīžan, Ḥusain Gul-i Gulāb and Muḥammad Bāqir Hūšyār were members of this association. This association coined about 3000 words and terms, about 400 terms of which found their way into the textbooks. The Association was active even after the establishment of the Iranian Academy in 1935 and cooperated with it. In December 1935, in a letter to the Academy, Ḥusain Gul-i Gulāb reminded the importance of substituting foreign words by Persian and proposed the formation of a commission for scientific and technical words and terms in the school textbooks. Consequently, a commission was assigned to study the above proposal and in Feb. 1937, the by-law for review of scientific terms was approved by the Academy in which the working method of the Academy and the qualifications and conditions of the members are mentioned. This commission was active from 1938 through September 1941 and some of the basic science terms are the outcome of activity of this commission. Members of scientific terms commission were about 20 people. Ġulām-Ḥusain Rahnamā was the chairman, Dr. Maḥmūd Ḥisābī the spokesman, and Ḥusain Gul-i Gulāb the secretary of the commission.

Ḍiyā' ad-Dīn Saġġādī: *lailī wa maġnūn dar qarn-i šašum-i h. q. wa lailī wa maġnūn-i nižāmī* (Laila and Maġnūn during the twelfth century A.D. and Lailā and Maġnūn of Nižāmī), Šīr, 25, (Spring 1999): 8-17.

The story of *Lailā and Maġnūn*, which is a paragon of the simplicity of desert love affairs, apparently became famous among the masses in the seventh century A.D. during the caliphate of Marwān ibn 'Abd al-Malik as a result of amorous poems entitled Qais ibn Mulawwiḥ 'Āmirī, alias Maġnūn and became famous among the Arabs. The Dīvān of Qais was collected by Abū Bakr al-Mawāqibī, to which he added poems of other poets as well. The poems were memorized by the lovers and votaries of poetry and literature and shared them with others. In the 9th century, Ibn Qatība Dīnūrī included the poems of Qais as well as the anecdotes imputed to him in his book *Aš-Šīr*

wa 'š-Šu'arā' and has also quoted a number of couplets of the above poems. In his other works. In the tenth century, Abū'l-Farağ Iṣfahānī has quoted the story of *Lailā and Mağnūn* in the book of *Ağānī* which has caused the widespread fame of this story in the Arab countries and among the Iranian literati and poets. During the 11th century too, the Iranian poets seem to have paid their attention to this story and have mentioned about it in their poems, such as Bābā Ṭāhir Hamadānī, Amīr Mu'izī, Qaṭrān, Mas'ūd Sa'd, but Nāṣir-i Ḥusrau, owing to his religious trait has refuted such an outward love and such amorous stories. The 12th century marks the climax of popularity of this story and almost all prose and versified works produced during this century contain hints of this story. And this fame of the story, urged the literary and scholar king Širwān to encourage Nizāmī to produce his celebrated work *Lailā and Mağnūn* (Lailī and Mağnūn). The *Lailā and Mağnūn* of Nizāmī contains 5000 couplets and culminates with the death of Mağnūn on the grave of Lailā and with the awareness of Mağnūn's tribes of her demise and with the mention of Širwān Šāh's name. The essay goes on to mention about other works and about the narratives on Lailā and Mağnūn contained therein.

Ismā'īl Salāmī: *nigāhī ba ta'šīr-i šīr-i ḥāfiẓ bar šā'irān-i āmrikā'ī wa inglisī* (A Glimpse at the Impact of Ḥāfiẓ's Poetry on the American and British poets), *Mağmū'a-yi maqālāt-i rawābiṭ-i farhangī* (Collection of Essays of Cultural Relations), (Spring 1999): 54-65.

The importance of comparative literature for the evaluation of intercultural relationship is hidden from no one. Regrettably, scant attention has been accorded to this fact by our academic circles. The present essay strives to trace the impact of Ḥāfiẓ's poetry on the American and British poets and tries to ascertain the extent of the role of these poets in introducing the literature of Iran and consequently in knowing its impact upon the literatures of these two countries. Since time immemorial, the European poets and writers have shown great interest in the poetry and literature of Iran and have undertaken the task of translating the works of a number of illustrious Iranian poets. Goethe, the celebrated German poet, has been one of them who translated the *Dīvān* of Ḥāfiẓ into German. A number of American and British poets also translated and introduced the literature of Iran, such as: 1) Ralph Waldo Emerson: From 40 up to 50 years of his age, he was constantly inspired by the Persian poetry. In 1841, the names of Sa'dī and Ḥāfiẓ had been included in the list of his book. At the beginning, he only wrote sporadically about Ḥāfiẓ, but in 1845 he seriously devoted himself to study the works of the Iranian

poets. Emerson translated and published around 700 couplets of Ḥāfiẓ and included two selected collections of Ḥāfiẓ in his book of poems. 2) Henry Wadsworth Longfellow: He was introduced to the literature of Iran through Emerson and is influenced by Sa'dī and Ḥayyām in his poetry. 3) Herman Melville: He was mainly, inspired by Ḥāfiẓ, but during his last years, he greatly benefited from the *Gulistān* of Sa'dī and Ḥayyām. 4) Alfred Lord Tennyson: The impact of Ḥāfiẓ can explicitly be observed in his poems and works. He was also inspired by the *Rubā'īyyāt* of Ḥayyām. 5) Mathew Arnold: He is one of those British poets, who were avid for Iranian culture and literature. He has benefited from the most inward Iranian sources, first, in his extracts from the story of Rostam and Suhrāb, and secondly, in his treatise entitled passion play. Of course, in both of the above works, the inquisitiveness of Arnold is rooted in suspensive culture.

Muḥammad 'Alī Sulṭānī: *kitāb wa kitābhāna dar qarn-i haftum-i hiġrī ba guzāriš-i kitāb al-ḥawādīt* (Books and Libraries in the 7th century A.H., as Reported by Kitāb al-Ḥawādīt), *Āyina-yi Paẓūhiš*, No. 54 (February-March 1998): 2-6.

The *Kitāb al-Ḥawādīt* is the surviving section of a history book by an unknown writer, which was mistakenly attributed to the famous Iraqi historian, Ibn Fawāṭī. The book contains the historical events between 625 and 700 A.H. It also contains reports about books and libraries of that era. These reports have been reviewed by Sulṭānī date-wise. In reports pertaining to the year 626 the author of *Al-Ḥawādīt* writes about the completion of Mustanġid mosque in Baghdad, popularly known as Qamariyya, as well as its library. In reports pertaining to 631 A.H. he mentions about the completion of Mustanṣariyya School and its library, which had a collection of valuable books and tablets. This library was one of the largest libraries of its time and its affairs were managed by Ibn Fawāṭī for some time and it was being regularly visited by the guests of the ruling caliph. In the reports pertaining to the year 639 A.H. the author talks about the caliph's library and the appointment of its librarian. The author also reports about a number of other important libraries like the library of Ġāmi' Mosque in Basra, the personal library of Musta'ṣim, the Abbasid caliph, that was established in 641 A.H. in his residence, and a library, called *Dār al-Kutub* that Mu'ayyid ad-Dīn Muḥammad b. 'Alqamī learned prime minister of Musta'ṣim, had established in his house in the year 644 A.H. The establishment of these libraries in Iraq in the 7th century A.H. are indicative of the fact that many scholars and book lovers lived in Iraq in

that period of history; the fact that had prompted the author to write about them in his book. The author also writes about the bitter destiny of the libraries of Baghdad and the Mongolian invasion of the city in 656 A.H., as a result of which many invaluable books were sold at very low prices for a meal or two. Nevertheless, many of those books were preserved by the locals. According to the author when Ḥ^wāḡa Naṣīr ad-Dīn-i Ṭūsī visited Baghdad, Wāsit, and Basra he managed to find a large number of these books and bought them for his observatory.

Muḥammad ‘Alī Sultānī: *guṣāriṣī az ‘aqā’id an-nisā’* (A Report of Ideas of Women), *Āyina-yi Pažūhiš*, Nos. 55 & 56 (Farvardīn-Tīr 1378/1999): 27-32.

The Book *Kulṭūm nana* or ‘*Aqā’id an-nisā’*’ is among the famous books of Iranian folklore literature. Some think the book to be written by Āqā Ġamāl ad-Dīn Muḥammad b. Ḥusain b. Muḥammad Ḥ^wānsārī, *muḥaddiṭ* (traditionalist), *uṣūlī* (specialist in principles), philosopher, theologian, and jurisprudent of the Safavid era. The content of book is, in fact, an indirect critique of the women’s gossips and ways; and in a direct way, it is a collection of the *knowledge* of the masses. For the assignment of the book to Āqā Ġamāl Ḥ^wānsārī, some reasons have been provided: firstly, Āqā Ġamāl was an easy-going jurisprudent, who was in contact with the masses. He was aware of the unfounded and superstitious ideas, which were then prevalent among people. Secondly: Āqā Ġamāl lived at a time, when superstitious ideas were prevalent. Until ascending the throne, the then king, like his father, had lived, instead of among politicians, in a Harem and among women. The training of the king was mainly under females and the domination of the Harem in governmental issues had paved the way for growth of the feminine ideas. Writing a book to describe the superstitious ideas of women, not only does not reduce the rank of a jurisprudent, but reveals his intelligence and fight against the superstitious ideas and the cultural policy of time through disdaining it. For the sociological-historical studies, the book *Kulṭūm nana* or ‘*Aqā’id an-nisā’*’ is of paramount importance, and for a study on the closed society of women in the Safavid era is an indispensable source. The values emphasized by women, their concerns for their families, ..., their thoughts, their religious approaches, their views concerning the social classes and dozens of other issues can be found in the book *Kulṭūm nana*.

Maryam Šarīʿatẓāda-Ġunaidī: *ḥiss-āmīẓī dar mūsīqī-dānān-i īrānī* (Creating Emotion in Iranian Musicians), *Hunar (Art) Quarterly*, No. 39 (spring 1999): 165-169.

Nowadays the phenomenon of *creating emotions* in creative psychology has been propounded from the neuropsychological point of view. This means that emotional stimulation which reflects the actual reality of the outside world in the brain, integrates with the common senses, leading to the interpretation and solid understanding of knowledge. The objective of the present research was to determine the difference between musicians and common people regarding the phenomenon of *creating emotions*. This research was based on the hypothesis that visual and audio *creation of emotions* is more in musicians than common people. The studied statistical universe included 51 Iranian musicians employed by the Radio-Television Network and 31 common people, all of whom were male and of the same age group and qualifications. The research was carried out using a tachistoscope, which exposes visual stimuli and assesses visual perception within a thousandth of a second. The audio stimulus was assessed through a headphone. According to the statistical results, at the level of $\alpha = 5\%$ with a certainty degree of 80% and 95%, we come to the conclusion that there is substantial correlation between creating audio emotions in musicians and common people. The occurrence of *creating emotions* is more common in left-handed musicians than right-handed ones. This same phenomenon is more distinguishable in musicians with more than 20 years of working experience.

Šahryār Šarīfṭūr: *taṣnīf dar īrān* (Taṣnīf in Iran), *Hunar-i mūsīqī*, No. 7 (Bahman 1377/1999): 18-19 & 43.

Taṣnīf is a sort of poem sung with music. According to Aḥwān Šālīs, it is a sort of rhythmical poem, which has been known since old times, along with lyric poem (*ġazal*) and has been called *qaul* and used in the frame of *ġazal*.

It was a sort of *ġazal*, in rhythmical metrics, which was composed to be sung with music; and singers and minstrels sang lyric poems along with these *qauls*. According to Bahār, there wasn't any difference between poetry and ditty, and every poem, composed in *hazaġ* and *raġaz* metrics, was used instead of ditty. He mentioned some examples and thinks that ditty is a sort of syllabic poem, which was popular in pre-Islamic Iran. The term *taṣnīf*, which has been popular since the 10th century, might have emerged in the 8th or 9th century, and replaced the terms *qaul* and *ġazal*, which were popular in the first period after the advent of Islam. In music, *taṣnīf* is a short melody ac-

accompanied by poems; it was composed according to special themes, and sometimes described the events of time in brief, and had a critical tint. The local melodies are, in a way, the same as these primitive *taṣnīfs*, in which Europeans look for the roots of our music. This is not true, since in addition to these vulgar *taṣnīfs* we have also a *radīf*, on which our music is based; and these songs are composed only in some fields of our *radīf*, which are simpler or more vulgar. The *taṣnīfs* of the Safavid era were not syllabic, but in accord with metric poem. In the era after it, however, they were, to a great extent, free of the metrics. The subject of *taṣnīf* was, sometimes, love, and sometimes making a joke, or praising or criticizing persons and circumstances of the time. In the present form, *taṣnīf* is a new phenomenon; and when poetry came from the kings to the people it took the form of *taṣnīf*. After the Constitutional Revolution, poets paid more attention to *taṣnīf*. The kinds of *taṣnīf* are: *taṣnīf* sung at a wedding; political *taṣnīf*; and satirical one, the examples of which are quoted in this article.