

ABSTRACTS Quaderni di Meykhane XII (2022)

Simone Ruffini, *Vincenzo Bianchini medico e pittore in un articolo di Jalāl Āl-e Aḥmad*

Abstract This paper presents and places in its historical and intellectual context an article by Jalāl Āl-e Aḥmad (1923-1969) that related to the work and significance of the multifaceted activity of the Italian physician writer and artist Vincenzo Bianchini, (1903-2000) active in Iran in the 1950s-70s where he worked as a doctor in rural areas and came to prominence as a painter and critical observer of Iranian reality at the time

Keywords Vincenzo Bianchini, Jalāl Āl-e Aḥmad, Iran, contemporary painting, Iranian society

Giuseppina Ferriello, *Archimede la leva e il sollevamento della ‘Terra’ o della ‘terra’? A proposito di un testo di Erone sulla meccanica nei codici iranici*

Abstract. The chance discovery, in the mid-1990s, of a manuscript belonging to François Péris de la Croix (1653 - 1713) - an orientalist, emissary of the Roi Soleil to the eastern countries, lecturer in Arabic, Turkish and Persian at the College Royal and translator for the king - led to specific research into the Pharisaic translations and dissemination of Heron's text. Thirteen codices have so far been found and identified, outlining an unprecedented 'Iranian' path of mechanics, which adds to the Arabic one traced by the version of Qusṭā b. Lūqā (d. 912) turned into French by Carra de Vaux in the late 19th century and published in the *Journal Asiatique* between 1893 and 1894. Comparison of the various witnesses brings out confirmations and/or variants of the text and related interpretations/translations, one of which concerns Archimedes' statement about the possibility of lifting the world using a lever.

Keywords. Heron of Alexandria, Mechanics, translation and transmission of technical-scientific texts, History of science.

Maryam Hoseini, *روایی اشعار مولوی در متون خواجگان نقشبندیه* [The circulation of the poems of Molavi (Rumi) in the texts of the Naqshbandiyya masters]

Abstract. Rumi's poems after him have had a great circulation among Sufi mystics and writers, but what is noteworthy is that some of the most important and prominent Sufi masters of the eighth and ninth centuries H., namely the followers of the Khwājegān and later of the Naqshbandiyya, paid great attention to Rumi's poems in both their treatises and books and they would use Rumi's poems in *samā'* ceremonies. Not only the founder Bahā' al-Din Naqshband but also his followers such as Khwāje 'Alā' al-Din 'Aṭṭār, Khwāje Moḥammad Pārsā, Ya'qub Charkhi, and 'Abd al-Raḥmān Jāmi have particularly referred to Rumi's poetry and have used his poetry in their own works and written a commentary to some of Rumi's poems. For example Ya'qub Charkhi and 'Abd al-Raḥmān Jāmi both wrote a commentary of *ney-nāme*. Aḥmad Kāsāni has used Rumi's poems in the *samā'* gatherings and invoked Rumi's poetry in many treatises he wrote. Interestingly, these masters have found verses from Rumi in which the poet allegedly referred to the *naqshbandi* and they also invoked those poems to gain legitimacy and attract their disciples.

Keywords. Mowlavi (Rumi), Naqshbandiyya, Bahā' al-Din Naqshband, 'Alā' al-Din 'Aṭṭār, Moḥammad Pārsā, Ya'qub Charkhi, 'Abd al-Raḥmān Jāmi, Sa'd al-Din Kāshghari, Ḥoseyn Vā'ez Kāshefi, Fakhr al-Din 'Ali Ṣafi, Aḥmad Kāsāni

Paolo Ognibene, *Insoliti viaggiatori osseti*

Abstract. New Year's Eve was considered magical in Ossetia. In the mountain *aul*, the *koyryszawtæ* were prepared, unusual travellers who went to Koyrys (Burku in Digoron), a fantastic country from which it was possible to bring seeds back to the villages of departure for the new year's harvest. Koyrys is inhabited by the dead who have the task of defending it from intrusions. The traveller or *koyryszaw* went to bed early on New Year's Eve and travelled during his sleep using animals or the traditional brooms. In addition to the official *koyryszawtæ*, appointed by the villages, others travelled to Koyrys on their own and not in the public interest.

keywords: Ossetia, *koyryszawtæ*, shamanism, Scythians.

Vasilij Vladimirovič Bartol'd, *La questione dell'Iran Orientale*

Abstract. V.V. Bartol'd wrote in Russian the article "The Question of Eastern Iran" in 1922; the text was later reprinted in the collection of Bartol'd's works published in Moscow in the early 1970s, but has never been translated into any Western language. In this article, Bartol'd examines two works that had just come out at the time, the book by Strzygowski, *Altai-Iran*, and Herzfeld's long article "Khorasan, Denkmalsgeographische Studien zur Kulturgeschichte des Islams in Iran" subjecting them to a meticulous analysis that highlights many of the weaknesses of the two scholars' claims on Eastern Iran. The result is a picture which, although dated, has many elements of interest for today's reader as well.

Keywords. Bartol'd, soviet iranistics, Eastern Iran, Parthian Empire, Sasanian Empire.

Ezio Albrile, *Un Cielo tutto per noi. Suggestioni iraniche nell'escatologia orfica*

Abstract. The Orphic gold leaf from Thurii, a city of Magna Graecia situated a short distance from the modern Sibari, reveals an eschatological vision configured on several levels. This interpretation is based on the translation of the Greek word *stephanos* as «orbit, circle» and not as «crown». In the gold leaf can therefore clearly distinguish two times the soul's journey towards liberation from the cosmic cycle: a first moment, represented by the cycle of rebirths on earth, is followed by a second moment, which the soul spends tied to a new cycle, the astral one. And only by releasing himself from this too will he be able to consider the path towards purification concluded and the path towards assimilation to God opened up. Even in Iranian conceptions the soul before arriving to the Ohrmazd abode, the seat of Paradise, the Garōdmān (< Avestan Garō-dəmāna-), passes through a series of astral lives. These testimonials reflect a cosmography divided into only three levels. In fact, the most ancient Iranian literature knows a path – the three «steps» – of the soul towards Paradise, through the Spheres of the fixed Stars, the Moon and the Sun. The Sphere of the Stars is therefore the closest to the Earth, according to one conception of probable Babylonian origin. The same cosmographic motif therefore seems to transmigrate from Iran to the Orphic eschatology depicted in the golden leaves.

Keywords. Orphic golden leaves, cycle of rebirths, Orphic eschatology, Garōdmān, Iranian eschatology, ancient Iranian literature

Nicolò Bordoni, *Gli indovini degli Sciti. Breve commento a Hdt. IV, 67–69*

Abstract: From what transpires in the classical sources, it seems that the Scythians had neither priests nor physicians but, according to Herodotus' account, there were plenty of soothsayers among them who, as will be seen, were used to discover the cause of the king's illness. In this paper, I try to develop some reflections around the Herodotean account, pointing out how divinatory practices with a medical purpose survived until not long ago among the Ossetians of the Caucasus, the last heirs of the Scythians.

Keywords: Soothsayers, Disease, Enarei, Scythians, Alans, Ossetians

Danielle Buschinger *Die Rolle Georgiens als Bindeglied zwischen Orient und Okzident (ein Beispiel: Vīs und Rāmīn und Barlaam und Josaphat)*

Abstract While it is impossible for chronological reasons to postulate a connection between the Georgian poetry Wisramiani and the European Tristan saga, it can probably be assumed that the whole European Barlaam and Josaphat tradition can be derived from a Georgian text Balavariani, which survived in a single manuscript of the 11th century, via a Greek translation of the Georgian text, which was then translated into Latin. Rudolf von Ems, the German editor of the Latin text, is the last link in the chain that began in India and reached the West via Georgia. One has every reason to suspect that the Georgian author translated a now lost Arabic text into Georgian. In the Georgian tradition one encounters Manichean elements, so one assumes that the last Arabic redaction used by the Georgian goes back to the Indian originals of the Barlaam legend via a version in Iranian language of Manichean inspiration. But the Georgian author not only translated the text of his original into Georgian, but also Christianized it. Thus, the Georgian is the one who is the creator of the Christianized Vita of the Buddha. Thus, it is clear, as Michel van Esbroeck insists with all the emphasis, that Georgia, which maintained "close relationships with the Christian Occident and Orient" (ABULADZE 1966), played a mediating role between Orient and Occident: "la littérature géorgienne, à travers la traduction grecque d'Euthyme l'Hagiorote à la fin du Xe siècle, se trouve donc au nœud de la transmission entre l'Orient et l'Occident" (ESBROECK 1993:221).

Keywords. Vis and Ramin; Rudolf von Ems, Barlaam and Josaphat; Tristan; Gautama Siddhārta, Buddha

Giovanni De Zorzi, *Ascoltando la musica d'arte persiana*

Abstract: The article focuses on Persian art music, which is 'listened to' by implementing different types of approach: after a general mapping of the main musical genres present in Iran today, drawn with the tools of sociology and musicology, the article goes on to examine the modal system known as *maqām*, a reference in the entire Middle Eastern and Central Asian area, to then focus on the very particular Persian art music (*radīfī*, 'elmi). The article proposes, then, a history of Persian art music divided into main phases ranging from the pre-Islamic period, to the encounter with the Arab-Islamic tradition, to the case of Persian musicians (*acemler*, *ajamlar*, *acemī*) and their transcribed compositions in the Ottoman world, to the melting pot of the Timurid Herat and its influences in the Central Asian and Indian Ottoman world. We then move on to the Safavid phase and its influences in Kashmir, and finally to the appearance of the first masters who proposed a repertoire known as *radif* ('system', 'arrangement') that came to them by oral tradition towards the end of the 19th century. This brings us to recent developments in art music during the 20th century and on to

the present. After this historical reconstruction, we move on to a more musicological approach, examining the main genres of the *radif*, its very particular style of singing and its musical instruments, described and analysed in detail.

Keywords: Persian Art Music; Islamic Art Music; *maqām*; *maqom*; *muqam*; *mugham*; *radif*; *dastgāh*; *ajamlar*, *acemler*, *acemiyūn*, Kashmir *Sufyāna Kalām*, *pishdarāmad*, *chahārmezrāb*, *darāmad*, *tahrir*, *tasnif*, *reng*, *barbāt*, *tār*, *setār*, *ney*, *kemāncheh*, *chang*, *santur*, *zarb*, *tombak*.