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SULEIMAN MOURAD

28 Mavis 2017

Hasan Nizāmī

Maritta Schleyer

Kh'āja Ḥasan Nizāmī (1878-1955)

was an Urdu journalist, author, and editor, and a Ṣūfī master of the Chishtī order (the Chishtiyya was founded in Chisht, a small town near Herat, in about 318/930 by Abū Ishāq Shāmī, the "Syrian," who died in 328/940; it was introduced into India by Mu'īn al-Dīn Sijzī, d. 627/1230). Based in Delhi, he engaged in the modernisation of Indian Ṣūfism and the production of Islamic knowledge, in nationalist and reformist politics, and in popular historiography. Kh'āja Ḥasan Nizāmī published several hundred books, articles, and pamphlets and a couple of journals. The author's use of Ṣūfī and local cultural imagery, as well as his extensive references to his own experience, made his style particularly evocative and personal.

Nizāmī grew up in humble circumstances in a family of traditional administrators of the shrine of the Chishtī Ṣūfī saint Nizām al-Dīn Awliyā' (d. 725/1325) in Delhi. After an elementary education in the Qur'an and in Urdu, Persian, and

Arabic, he continued his studies in Gango (about sixty kilometres north of Delhi, in the Saharanpur district of present-day Uttar Pradesh), where he came into contact with scholars of the reformist school of Deoband.

At about the beginning of the twentieth century, Kh'āja Ḥasan Nizāmī began to publish articles in Urdu newspapers. He also participated in the Indian nationalist and intellectual scene and initiated disciples, having received *khilāfa* (deputyship) from the Chishtī master Mihr 'Alī Shāh (d. 1937) of Golra Sharif (near Rawalpindi, in northern Panjab, now in Pakistan).

In the second decade of the twentieth century his career as a journalist-writer and religious leader began in earnest. Nizāmī aimed to consolidate his vision of Indian Ṣūfī interests in the Halqā-yi Nizāmī Mashā'ikh (founded in 1908) and, in the years before Partition (1947), in the All India Chishtī Party. While the former body's focus on the reform of practices at the shrines was controversially received among Ṣūfīs, both institutions functioned as platforms for Nizāmī to articulate his political agendas. He published his work in the popular print market as a means to accomplish the initiation and instruction of his thousands of disciples, to voice political and personal criticisms, and to mobilise the masses.

Besides journalism, Kh'āja Ḥasan Nizāmī explored various other genres. Among his biographical writings are several travelogues, an autobiography, his diary, published over several decades, and fictionalised biographies of historical personalities, such as an Urdu diary of King Edward VIII during the days before his abdication from the British throne, in December 1936.

Another major body of Nizāmī's work comprises texts of popular historiography

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SONRA GELEN DOKÜMAN

07 HAZ 2009

MADDE YAYINLANMIŞTAN
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- 172 HERMANSEN, Marcia. Rewriting Sufi identity in the 20th century: the biographical approaches of Maulānā Ashraf 'Alī Thānvī and Khwājah Ḥasan Nizāmī. *Islamic Studies*, 46 i (2007) pp.15-39. (Transformations in the writing¹ of Muslim hagiography in South Asia during the early twentieth century.)

Hasan Nizami

PROCEEDINGS
OF THE
Idara-i-Maarif-i-Islamia
SECOND SESSION
HELD AT
LAHORE

25 OCAK 1996

10th, 11th and 12th APRIL, 1936

★
ISLAM TARİHİ SANAT
ve KÜLTÜRÜ ARAŞTIRMA
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1938

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The Late MIAN SIR FAZL-I-HUSAIN
President of the Second Session

✕
THE TĀJ - UL - MAĀTHIR :
ITS HISTORICAL ASPECT

THE *Tāj-ul-Maāthir* is the earliest history of the first Muslim conqueror of Delhi, written in India as early as A. H. 602 by Hasan-i-Nidhāmī of Nishāpūr, son of Nidhāmī-i-'Arūdī-i-Samarqandī, the celebrated author of the *Chahār Maqālā*, and as such, its historical importance is considerable. Its rarity as well as its highly florid and complex style have rendered it almost inaccessible to the students of history, and one has to have recourse to its account and translation of certain passages given in Elliot and Dawson's *History of India*. This notice of the *Tāj-ul-Maāthir* by Prof. Dawson is very misleading and has considerably diminished its historical value which can only be realised by a careful study of the original. It is surprising that even late Prof. Browne, in his *Literary History of Persia*, has ignored this very important work entirely, although he has given a fairly long account of the *Maqāmāt-i-Hamīdī* which is definitely a work of much inferior quality.

The *Tāj-ul-Maāthir* deals chiefly with the history of Quṭb-ud-Dīn Ibak, but it also contains accounts of the last five Indian campaigns (587 to 602) of Sulṭān Mu'izz-ud-Dīn Ghūrī, as well as the chronicles of the first seven years of Sulṭān Shams-ud-Dīn's reign. Quṭb-ud-Dīn's immediate successor and son, Ārām, has been ignored in this work. In fact, the nobles had placed the incapable Ārām on the throne at Lāhore, only temporarily, in order to avoid disturbances which were likely to arise in the

علي رضا قره بلوط , معجم المخطوطات الموجودة في مكتبات
استانبول و آناطولي, الجزء الأول, [y.y.,t.y.] , İSAM 141806

s. 417

11 NISAN 2006

MADDE YATIRILMAMIŞTAN
SONRA GELEN DURUMUN

1262 - حسن بن محمد نظامي عروضي ، صدر

الدين القمي النيسابوري المؤرخ المعروف بحسن نظامي

المتوفى في حدود سنة 626 هـ وفي رواية 614 هـ

(أنظر : كشف الظنون 269 ؛ أحمد منسزوي 4593)

من تصانيفه :

1 - تاج المآثر في تاريخ ملوك الهند = تاريخ قطب

الدين آيبك (ف)

تاريخ التأليف 602 هـ ؛ أحمد ثالث رقم 2637 ورقة

269 ، 850 هـ رقم 1461 ورقة 263 ؛ فاتح رقم

4204 ، 4205 ، 4206 ؛ آياصوفيا رقم 2847 مكرر

؛ رقم 2748 ؛ رقم 2991 ؛ لالا إسماعيل رقم 299 ؛

فيض الله أفندي رقم 1402 ورقة 291 ، 694 هـ

عارف حكمت بيك رقم 511 ؛

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NIZĀMĪ, HĀSAN, a Persian historian whose full name was ŠADR AL-DĪN MUḤAMMAD B. HĀSAN. Born in Nishāpūr, he went on the advice of his *shaykh* Muḥammad Kūfī to Ghaznī to give an opportunity to his remarkable talents as a stylist. A severe illness forced him to leave Ghaznī, and he went to Dihli where he obtained an appointment as court historian to the Ghūrīd Sultans and began, in 602/1206, his great historical work *Tādī al-ma'āthir fi 'l-tārīkh*, which brought him great fame. It deals with the history of the first three sultans of Dihli—the Ghūrīd Muḥammad b. Sām (588-602/1192-1206), and his slaves Kuṭb al-Dīn Aybak (602-7/1206-10) and Shams al-Dīn Ilutūmīsh (607-33/1210-35). The book begins with the capture of Adjmēr by Mu'izz al-Dīn in 587/1191 and ends with the appointment of Našīr al-Dīn Muḥammad as governor of Lahore (614/1217). An Appendix contains a panegyric of Ilutūmīsh and his campaigns of conquest. The work was very highly esteemed in the Muslim East as a model of elegant style. It is written in high-flown and difficult language and has a large number of poetical passages inserted in it. It is only with difficulty that the historical facts can be extricated from the medley of rhetoric, but nevertheless the book is of undeniable value for the history of India and Afghānistān.

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(E. BERTHELS)

NIZĀMIYYA, a term often used in the sources for Saldjūk history to designate the partisans and protégés of the great vizier Nizām al-Mulk [q.v.], after his death attached to and operating with the sons and descendants of Nizām al-Mulk. The influence of these partisans was especially notable in the years just after Sultan Malik Shāh's death in 485/1092, when they actively promoted the cause of and secured the sultanate for Berk-yaruḳ b. Malik Shāh [q.v.] against his infant half-brother Maḥmūd, the candidate of Malik Shāh's widow Terken Khātūn and her ally the vizier Tādī al-Mulk Abu 'l-Ghanā'im. In this present article, it is the descendants of Nizām al-Mulk, who filled many offices in the administrations of the Great Saldjūk sultans and also, at times, of the 'Abbāsīd caliphs, who will be considered.

At least nine of Nizām al-Mulk's sons achieved some office, civil and/or military, in the decades after his assassination in 485/1092. There was a distinct feeling among contemporaries that, in accordance with the belief that the arcana and the expertise of certain professions or skills were handed down within the families of their original exponents, the supreme capability of Nizām al-Mulk would manifest itself in his progeny. On the whole, this faith was unjustified.

Shams al-Mulk 'Uthmān was *'arīd al-djuysh* for Sultan Muḥammad b. Malik Shāh [q.v.], and then *mustawfī* and an inefficient vizier to Sultan Maḥmūd b. Muḥammad [q.v.] in the years 516-17/1122-3. No fewer than three of Nizām al-Mulk's sons served Berk-yaruḳ as vizier: Mu'ayyid al-Mulk 'Ubayd Allāh, Fakhr al-Mulk al-Muza'ffar and the drunken and incompetent 'Izz al-Mulk Hasan. Fakhr al-Mulk also served Sandjar b. Malik Shāh [q.v.] as vizier until his assassination in Khorāsān in 500/1106 by a Bāṭinī. Mu'ayyid al-Mulk was probably the most talented and competent of the sons of Nizām al-Mulk, but was dismissed by the sultan in 488/1095 through the intrigues of Berk-yaruḳ's mother Zubayda Khātūn and Mu'ayyid al-Mulk's rival Ma'dīd al-Mulk al-Balasānī; after then, he served Muḥammad b. Malik Shāh as vizier until Berk-yaruḳ defeated his brother in battle at Hamadān in 494/1101 and executed his former vizier as a renegade. Fakhr al-Mulk had served Tutuḣ b. Alp Arslan [q.v.], Saldjūk ruler in Syria, before entering the service of Berk-yaruḳ, and subsequently went to serve Sandjar until 500/1107 (his son Našīr al-Dīn Tāhīr was also later to serve as Sandjar's vizier from 527/1133 till his own death in 548/1153). Djamāl al-Mulk Muḥammad b. Nizām al-Mulk (d. 473/1080-1) was governor of Balkh during his father's lifetime; and 'Imād al-Mulk Abu 'l-Kāsim was vizier to Malik Shāh's brother Bōri Bars (d. 488/1095), the governor of Herat.

Of the next generations, in addition to Fakhr al-Mulk's son Našīr al-Dīn Tāhīr (see above), his brother Kīwām al-Mulk Šadr al-Dīn Muḥammad served Sandjar 500-11/1107-17, whilst Našīr al-Dīn Tāhīr's son Nizām al-Mulk Kīwām al-Dīn Hāsan served Sulaymān Shāh b. Muḥammad, briefly sultan in Baghdād 555-6/1160-1. Another of Nizām al-Mulk's great-grandsons, Shams al-Dīn Ya'qūb b. Iṣḥāq b. Fakhr al-Mulk, is mentioned as a patron of the local historian of Bayhaq, 'Alī b. Zayd Ibn Fun-

- Hasan, Nizami

Hasan Nizami

HASAN NIZAMI (Khwâja) [Inde: Delhi, 1878-1955]

Sufi, missionnaire, politicien et polygraphe.

Hasan Nizâmî était un descendant du grand saint de Delhi, Nizâmu'd-Dîn Awliyâ (m. 1325); il s'installa à 24 ans, après une éducation itinérante, comme desservant de sa tombe, travaillant aussi sur les mêmes lieux comme relieur, libraire-éditeur et marchand de remèdes. Polygraphe de langue ourdoue, il a publié une autobiographie, un récit de voyage au Moyen-Orient, des romans historiques et des essais.

Il s'illustra avant tout dans le soufisme écrivant notamment une introduction au soufisme et une biographie de Nizâmu'd-Dîn qui ont connu de nombreuses éditions diffusées jusqu'à ce jour en Inde et en Afrique du Sud; il publia aussi une série d'ouvrages populaires justifiant les rites liés au soufisme et à la vénération du Prophète. Enfin, en liaison avec ses activités missionnaires, il rédigea des livres de vulgarisation religieuse.

Il eut un moment de célébrité comme homme politique et journaliste, lié à partir de 1919 au mouvement national indien. Il mena des controverses avec Muhammad 'Alî qui l'accusait d'être pro-anglais, et avec Gandhi qu'il invita à se convertir et qui lui reprocha son prosélytisme. En 1946, il milita contre la création du Pakistan.

Son nom reste surtout associé à un éphémère mouvement missionnaire créé dans les années 1920 pour faire pièce au mouvement de reconversion (*shuddi*) des musulmans à l'hindouisme lancé par la secte hindoue de l'Arya Samaj: Hasan Nizâmî eut d'ailleurs une violente controverse avec le leader hindou Swami Sraddhananda. La particularité de cette institution de prédication (*tabligh*) est qu'elle ne se contenta pas de conforter les musulmans dans leur foi, comme le fit la Tablighî Jamâ'at de Muhammad Ilyâs*, créée à la même époque dans le même lieu et appelée à un grand avenir. Au contraire Hasan Nizâmî, prenant le contrepied de l'Arya Samaj, chercha ouvertement à convertir les hindous, et plus particulièrement les plus basses castes intouchables comme les balayeurs auxquels il consacra un ouvrage.

Il mourut en 1955 et fut enterré dans l'enceinte du sanctuaire de Nizamuddin. Ses descendants continuent à éditer et vendre ses livres près de sa tombe qui est vénérée.

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10 3 AĞU 2009

Sih̄r al-bayān is widely known, and it may justly be described as the original model of the Urdu narrative *mathnawī*, and one of the two or three greatest examples of the form. It runs to about 2,000 couplets in *mutakārib* metre, and tells, in some detail, a story of royalty, love and magic of the kind current in India. The central plot concerns the love between Prince Binaẓir and Princess Badr-i Munīr. There is a subsidiary love plot involving Najim al-Nisā, the *Wazir's* daughter, and Firōz Shāh, son of the King of the Jinn. A magic flying horse plays an important part in the events of the story. But the supernatural elements in the story are no more important than in—say—Central European *Zauberoper* or *Zauberposse* in the 18th and 19th centuries. The elements which raise an incredible story to the level of great literature are many and varied, but they include the characterisation, which relates the characters to ordinary human beings; the vivid and colourful description of people and places; the effective use of rhetorical devices such as word-play; the timeless language, which seems remarkably up-to-date two centuries later; and the numerous examples of "gnomic" verse which embody simple philosophising and lend themselves to quotation in everyday life. In fact, few Urdu poets since have had his facility for saying things so simply yet effectively, often with internal rhyme. *Sih̄r al-bayān* has been adversely criticised chiefly for its unnecessary length. But apart from the series of introductions devoted to God, the Prophet, the *Imām* 'Alī and others, ending with one to the Nawwāb Āṣaf al-Dawla, the length is duly chiefly to the detailed description, without which it would lose most of its charm.

From what the poet says about his poem in the last few couplets, he clearly regarded it as a new type of *mathnawī*, and as his chief claim to fame. He says:

It is a new type, and the language is new.

It is not a [normal kind of] *mathnawī*, it is the enchantment of eloquence.

From it my fame will endure throughout the world,
For wherever these words are is a memorial.

Evidence of the immense popularity of the work can be seen in the various verse translation into other Indian vernaculars, and also in the dramatic versions. Thus in Bengali there is a verse translation of 1863, and a play entitled simply *Mathnawī* of 1876. Mīr Bahādur 'Alī's Urdu prose version, completed under the auspices of Fort William College, Calcutta, was printed there in 1803, and has since been frequently reprinted. It contains many poetical quotations from Mīr Ḥasan's original. The story provided a favourite plot for early Urdu drama in the late 19th century.

The qualities found in *Sih̄r al-bayān*—apart from the involved story—are present in his other *mathnawīs*. Thus *Gulzār-i Iram* includes a vivid description of a crowded market; another, *Rumūz al-'ārifin*, has a Ṣūfī background.

Mīr Ḥasan's other claim to fame is his account, in Persian, of Urdu poets, including his contemporaries, the *Tadhkira-yi-shu'arā'-yi-Urdū*, which has become a standard reference work.

Bibliography: There are numerous editions, as well as manuscripts of *Sih̄r al-bayān*. That edited by 'Abd al-Bārī Āsī (*Mathnawīyāt-i-Mīr Ḥasan*, Lucknow 1945, is recommended because it also includes *Gulzār-i Iram* and *Rumūz al-'ārifin*, and has a useful introduction, with numerous footnotes explaining difficult vocabulary. *Mathnawī-yi-Mīr Ḥasan*, ed. Ḥāmid Allāh Afsar,

Allahabad 1925, has a short introduction which discusses the poem's good and bad qualities (11-14), and a glossary. Mīr Ḥasan's *Tadhkira-yi-shu'arā'-yi-Urdū* was published at 'Alīgarh in 1922.

For accounts of Mīr Ḥasan, particularly *Sih̄r al-bayān*, mention must first be made of R. Russell and Khurshidul Islam, *Three Mughal poets: Mir, Sauda, Mir Hasan*, London 1969, 69-94. This account is devoted chiefly to re-telling the story, but also includes a useful critical assessment. Saksena gives a general account of the poet in his *History of Urdu literature*, Allahabad 1927, 67-70. See also Muhammad Sadiq, *History of Urdu literature*, London 1964, 108-11. Urdu accounts of the poet include the following: Muḥammad Ḥusayn Āzād, *Āb-i-hayāt*, Lahore ed. 1950, 249-51; Maḥmūd Fārūkī, *Mīr Ḥasan awr khāndān kē dusrē shu'arā*, Lahore 1952; Waḥīd Kurayshī, *Mīr Ḥasan awr un kā zamāna*, Lahore 1959. For Mīr Bahādur 'Alī's prose version, see Major Henry Court's English tr., *The naṣr-i Binaẓir*, Calcutta 1871, 2nd ed. 1889. (J. A. HAYWOOD)

① **HASAN BEDR AL-DĪN**, later **PAṢHA** (1851-1912), Ottoman Turkish soldier and playwright, chiefly famed as the collaborator during the years 1875-9 of his fellow-officer and friend, the author and dramatist Manāstīrlī Meḥmed Rif'at [q.v.], in the writing of some 16 plays, some translations from the French and some original, which were produced at the Gedik Paṣha Theatre in Istanbul (see MANĀSTĪRLĪ MEḤMED RIF'AT for full details).

He was born at Sīmāw near Kütahya, the son of an army officer, was educated at the military school (*I'dādi*) in Damascus and then at the Istanbul War College (*Harbiyye*), where he graduated the first of his class and was the contemporary and classmate of his future collaborator Manāstīrlī Meḥmed. He served briefly in the Imperial Guards, but in the increasingly repressive atmosphere of Sultan 'Abd al-Ḥamīd II's reign he was soon banished from Istanbul to the eastern provinces, and served in Syria and Palestine with the rank of colonel. However, he was soon stripped of this rank, presumably as the result of a *shurnal* or delatory report, and taught in Damascus schools for a living. After the restoration of the Constitution in 1908, he returned to Istanbul, was rehabilitated under the Young Turk régime, promoted to brigadier-general and then general of a division, and was finally appointed commander and governor of Iṣhkodra [q.v. in Suppl.] or Scutari (modern Shkodër in northern Albania). After a brief spell of service, he resigned on the grounds of ill-health, returned to Istanbul and died there in 1912.

Bibliography: See that for MANĀSTĪRLĪ MEḤMED RIF'AT. (FAHRĪZ)

* **HASAN NIZĀMĪ**, historian of the Dihlī sultanate in Muslim India.

He was the son of Nizāmī 'Arūdī Samarqandī, the famous Persian littérateur [q.v.], but left his hometown, Nīshāpūr, sometime towards the close of the 6th/12th century because of political instability there. In Dihlī he made friends with high officers of Sultan Kuṭb al-Dīn Aybak (602-7/1206-10 [q.v.]), including the Ṣadr Ṣharaf al-Mulk. Impressed by his learning, his friends advised him to produce a literary work so that he might get royal patronage; hence Ḥasan Nizāmī decided to compile the history of Aybak's achievements in Arabic. But his friends persuaded him to write it in Persian, since there were in India few people literate in Arabic. In the meantime, the royal *farmān* was proclaimed that Aybak's conquests in India should be recorded by scholars,

03 SUBAT 1995

Hasan Nizam

تاج المآثر

۴۵

پاره‌ای اقوال دور از ذهن و تأویلات بعید نیز در تفسیر حروف مقطعه و مشابهات قرآنی ذکر کرده که آوردن آنها برای تحذیر و پرهیز دادن از آنگونه آراست (برای اقوال او در این اثر ← سیوطی، ج ۴، ص ۲۳۱-۲۳۲؛ طاشکوپری زاده، ج ۲، ص ۷۷، ۵۴۵-۵۴۶؛ زرکشی، ج ۳، ص ۲۸۰-۲۸۱؛ حاجی خلیفه، ج ۲، ستون ۱۱۲۶، ۱۱۹۷). با توجه به مشابهت محتوای این اثر و البرهان، شاید بتوان گفت که این دو یک کتاب بوده‌اند؛ النظامی که خلاصه اللمع اثر ابن جتیی* در نحو است (حاجی خلیفه، ج ۲، ستون ۱۵۶۲-۱۵۶۳؛ یاقوت حموی، همانجا)؛ الافاده؛ العنوان؛ الایجاز یا مختصر الايضاح، که خلاصه الايضاح اثر ابوعلی فارسی (متوفی ۳۷۷) است. این سه اثر در نحو است (حاجی خلیفه، ج ۱، ستون ۱۳۱، ۲۱۳، ج ۲، ستون ۱۱۷۷؛ یاقوت حموی، همانجا).

منابع: ابن جزری، غایة النهایة فی طبقات القراء، قاهره [بی تا]؛ ابن فوطی، مجمع الاداب فی معجم الانقلاب، چاپ محمد الکاظم، تهران ۱۴۱۶؛ حاجی خلیفه؛ عبدالرحمان بن ابی بکر سیوطی، الاتقان فی علوم القرآن، چاپ محمد ابوالفضل ابراهیم، [قاهره ۱۹۶۷]، چاپ افست قم ۱۳۶۳ ش؛ احمدین مصطفی طاشکوپری زاده، مفتاح السعادة و مصباح السیادة، بیروت ۱۴۰۵/۱۹۸۵؛ یاقوت حموی، معجم الادباء، مصر ۱۳۵۵-۱۳۵۶/۱۹۳۶-۱۹۳۸، چاپ افست بیروت [بی تا]؛

Carl Brockelmann, *Geschichte der arabischen Litteratur*, Leiden 1943-1949, Supplementband, 1937-1942.

/ محمد هانی ملزاده /

✓ **تاج المآثر**، کتابی تاریخی به فارسی تألیف صدر (تاج یا نظام) الدین حسن نظامی نیشابوری، مشتمل بر تاریخ پادشاهان دهلی از ۵۸۷ تا ۶۱۴. حمدالله مستوفی، صدرالدین را فرزند نظامی عروضی، مؤلف چهار مقاله، دانسته است (ص ۷۵۳، پانویس ۲). صدرالدین در نیشابور به دنیا آمد. بعدها به غزنین مهاجرت کرد و مرید محمد کوفی، قطب صوفیه غزنین، شد و سپس به دهلی رفت. دولتمردان هر دو شهر به او توجه داشتند و از وی حمایت می‌کردند. در دهلی تاج المآثر را در شرح وقایع دوران سه تن از پادشاهان هند (معزالدین محمد سام غوری، قطب الدین آیبک و التتمش) به نثری آمیخته به نظم نوشت. وی تألیف این کتاب را در ۶۰۲ به امر قطب الدین آیبک و به تشویق دوستان خود آغاز کرد (نظامی نیشابوری، ص ۱۲، ۴۴، ۵۳-۵۴؛ حائری، ج ۱۰، بخش ۲، ص ۷۸۴). او در این کتاب علاوه بر شرح وقایع شاهان، په اوضاع طبیعی و جغرافیایی و سیاسی مناطق مختلفی که دیده نیز پرداخته است. کتاب شامل مقدمه و سی فصل است. مقدمه آن با مدح و ثنای پروردگار و پیامبر اکرم صلی الله علیه و آله وسلم و ستایش معزالدین محمد سام غوری و

دکن ۱۳۲۹-۱۳۳۱، چاپ افست بیروت ۱۳۹۰/۱۹۷۱؛ ابن عدیم، بغیة الطلب فی تاریخ حلب، چاپ فؤاد سزگین، فرانکفورت ۱۴۰۶-۱۴۰۹/۱۹۸۶-۱۹۸۹؛ امین؛ محمد بن احمد ذهبی، تاریخ الاسلام و وفیات المشاهیر و الاعلام، چاپ عمر عبدالسلام تدمری، حوادث و وفیات ۶۰۱-۶۰۸ هـ، بیروت ۱۴۱۷/۱۹۹۷؛ خلیل بن ابیک صفدی، کتاب الوافی بالوفیات، ج ۹، چاپ یوسف فان إس، ویسبادن ۱۴۰۲/۱۹۸۲؛ همو، نکت الهمیان فی نکت الثمیان، قاهره ۱۳۲۹/۱۹۱۱؛ عبدالعزیز طباطبائی، معجم اعلام الشیعة، ج ۱، قم ۱۴۱۷؛ محمد بن محمد عمادالدین کاتب، «ذیل الخريدة و سبل الجريدة»، در شذرات من کتب مفقودة فی التاريخ، چاپ احسان عباس، بیروت ۱۴۰۸/۱۹۸۸؛ علیقی منزوی، فهرس اعلام الذریعة الی تصانیف الشیعة، تهران ۱۳۷۷ ش.

/ مرتضی دهقان /

تاج القراء کرمانی، ابوالقاسم برهان الدین محمودین

حمزه، فقیه، نحوی، مفسر و مُقری شافعی در قرن پنجم. از تاریخ تولد و حیاتش اطلاع زیادی در دست نیست، تنها گفته‌اند که تا پایان عمر در شهر خود مانده و به جایی سفر نکرده است. استادان وی ناشناخته‌اند، از شاگردانش نیز تنها ابن ابی مریم نحوی*، خطیب و عالم شیرازی، را نام برده‌اند (یاقوت حموی، ج ۱۹، ص ۱۲۵، ۲۲۴؛ ابن فوطی، ج ۳، ص ۲۱۶؛ ابن جزری، ج ۲، ص ۲۹۱). تبحر تاج القراء در علوم قرائت و غریب القرآن و متشابه القرآن بوده و در این زمینه آثار مشهوری نگاشته است. ابن جزری (همانجا) وی را امام کبیر، ثقه و دارای مرتبت بلند خوانده و یاقوت حموی (ج ۱۹، ص ۱۲۵) او را اعجوبه‌ای در استنباط و دقت فهم دانسته است. تاج القراء معتقد بود که ترتیب کنونی سوره‌های قرآنی، آسمانی بوده و در لوح محفوظ نیز بدینگونه است (زرکشی، ج ۱، ص ۲۵۹). او اندکی بعد از ۵۰۰ درگذشته است (ابن جزری، همانجا).

مهمترین آثار تاج القراء - که پاره‌ای نسخ خطی از آنها موجود است - عبارت‌اند از: خط المصاحف، در حوزه قرائت؛ البرهان فی (توجیه) متشابه القرآن، حاوی بحث از مشابهات قرآنی و فایده و حکمت آنها (بروکلمان، ج ۱، ص ۵۲۴-۵۲۵؛ >ذیل<، ج ۱، ص ۷۳۲؛ حاجی خلیفه، ج ۱، ستون ۲۴۱؛ ابن جزری، همانجا؛ طاشکوپری زاده، ج ۲، ص ۴۸۲)؛ لباب التفسیر (التفسیر)، که تکمله و ادامه کتاب البرهان او محسوب می‌شود (حاجی خلیفه، ج ۲، ستون ۱۵۴۱؛ بروکلمان، همانجا)؛ العجائب و الغرائب که به عجائب القرآن نیز شهره است. در مقدمه این اثر علت تألیف آن، رغبت مردم به غرائب تفسیر قرآن و نیز حدیثی از پیامبر (أعربوا القرآن وَ التَّمَسُّوا غَرَابِئِهِ) ذکر شده است. وی در این کتاب وجوه معروف آیات را که تماماً در لباب التفسیر آورده تکرار نکرده و فقط به غرائب قرآن پرداخته و