



PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

**The Third Perso-Indica-Conference in Delhi, September 3-4, 2015
The Sultanate Period and the Early Mughal Empire**

Abstracts of the Papers





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Satoshi Ogura (JSPS/Kyoto University): Linguistic Cosmopolitanism, Political Legitimacies and Religious Identities in Shāhmīrid Kashmir (1339-1561)

In the case of Kashmir before its annexation to the Mughal Empire, although contemporary sources attest that many Sanskrit texts were translated into Persian at the Shāhmīrid court, no Persian translation has survived so far, except for *Daryā-i Asmār*, the translation of Somadeva's *Kathāsaritsāgara* which was revised in Jahāngīr's period. However, the sources also suggest that, in addition to Persian, Sanskrit was also used as the languages of cultural activities. As is well known, the eighth sultan of the Shāhmīrid, Zayn al-'Abidīn (r. 1418/1420-1470), chose Sanskrit as the language for his court chronicle. Moreover, the presence of the *Kathākautuka*, a Sanskrit translation of the *Yūsuf u Zulayhā* of 'Abd al-Raḥmān Jāmī reveals the translation activities at the court were not single-directional but bidirectional. In addition to that some court pandits were skilled in Persian, some Muslims also had knowledge of Sanskrit, so that the Persian and Sanskrit texts made in the period have traces of the influence of other language. A study of the cultural situation of Kashmir in that period may contribute to a better grasp of the historical background of the translation movement in the other areas of South Asia.

In this presentation, I explore the following points utilizing not only Persian and Sanskrit texts, but also inscriptions and numismatic sources: (i) To what extent did the two languages influence mutually? Which terms and concepts were translated and which were borrowed? (ii) How did the rulers claim their political legitimacy in each language? (iii) How did Muslims and non-Muslims understand and represent the cultural and religious notions of the other's religion?





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Mayank Kumar (University of Delhi): *Ta'riḥ-i qal'ah-i Ranthanbore*: Historical Investigation of Persian Rendering of a Sanskrit Brajbhasa/ Rajasthani Text

Medieval times in Rajasthan have seen flowering of multilingual literary exchange between two cosmopolitan languages; Persian and Sanskrit and several vernaculars. However, with the crystallization of regional polities during late medieval era patronage for vernacular rose tremendously (Orsini 2012, pp. 225-46). It received remarkable impetus with the beginning of 'administrative record keeping' in respective vernaculars. Soon vernacular seems to have started emerging as cosmopolitan. It is no surprise to note that Maratha-Rajput correspondence was in vernacular in the eighteenth century. It is during this period of ascendancy of vernacular, we come across this manuscript called, *Ta'riḥ-i qal'ah-i Ranthanbore* (Ali Khan 1987, pp. xxii and 186-87). Although this manuscript was transcribed much later, the subject matter as claimed by the anonymous writer is primarily Persian rendering of a Hindi book entitled '*Pothi Hamir*', perhaps capturing a very popular theme which depicts war fought in 1315 AD between Delhi Sultān Ala' al-Dīn Ḥaljī and Hammir Dev of Ranthanbore (Jinvijaya 1968, Nahata 1982, Sharma 2008). I must concede before venturing further that I have not read the manuscript since I cannot read Persian. However, I find it interesting to investigate the spatial and temporal location of the manuscript, on the basis of whatever detail is available in English (Ali Khan 1980, pp. 33-34), to address the following questions:

Although translator claims that it is Persian rendering of '*Pothi Hamir*', yet he titles it as *Ta'riḥ-i qal'ah-i Ranthanbore*, thus sever the story's dominant association with the glory of dynasty of Chauhans. Was it done purposefully? If yes, then what conclusions can be drawn about the audience/circulation given the fact that no other copy of the manuscript has been located till date? Moreover, such a title is also suggestive of shift in the notions of agency in historical narrative from dynasty/hero to a strategic location, i.e., fort. Can bringing to notice the impregnable character of fort of Ranthambhore in an era when Marathas were playing havoc with the safety and security of almost all the principalities of Rajasthan be seen as one of the motives? Or can it be suggested that rendering of a story in Persian which was originally in Sanskrit/vernacular is a reflection on the ever growing importance of regional powers in the late seventeenth and eighteenth centuries?





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Kazuyo Sakaki (Hokkaido Musashi Women's Junior College): Changing Ourselves – the Textual Transmission of the *Sivasvarodaya*

In India, the art and science of prognostication passed through many obstacles and vicissitudes since the Vedic period. However, as Puranic and epic literatures attested, it is recognized as one of the branches of positive science astrology (*jyotisa*) in the traditional Indian culture. The most notable treatise in this tradition is Barahamihira's *Brhatsamhita* that was introduced by Al - Bīrūnī in his *Indica* and translated into Persian by 'Abd al-'Azīz Bahā-i Nūrī or Šams-i Siraj literally at the request of sultān Fīrūz Šāh Tuġluq. However, scrutinizing wide range of sources translated from Sanskrit classics into Islamic languages in India, the more popular art of prognostication is *svarodaya* or the science of *svara*. It is an art of prediction through the observation of breath condition and is included in the nine varieties of methods of divination (*samhita*) as one of the tripartite division of traditional astrology in India. The earlier references to this science are found in Arabic and Persian inspired renderings of the Cistern of Life (*Amrtakunda*) and related works. Particularly, early fourteenth century, *svarodaya* part of the source text of these renderings in relation to Kamakhya Devi was literally quoted in Persian encyclopaedias. It contains the nature of breath, the sign of approaching death, and the *prasna* (interrogation). All this makes it clear that the source Sanskrit text of this knowledge is the *Sivasvarodaya* or the *Pavanavijaya*. Although al-Bīrūnī referred to this knowledge only by name, Abū al- Faḏl included this art among the additional branches of arts and knowledge in India and translated selected passages of this text in the *A'in-i Akbarī*. The wide popularity of the *Bahr al-ḥayāt* which is the later version of the Persian translation of the *Amrtakunda* encouraged the independent Persian and Urdu translations of this text.

Present paper will be concerned with the beginning stage of the transmission of this text in the Persian encyclopaedic works including the *Nafā'is al-funūn fi 'arā'is al-'uyūn* and the *Jawāhir al-'ulūm humāyūnī*. We will examine how the science of breath prevailed among the Islamic intellectuals and locate it in the history of Sanskrit textual tradition of the *Sivasvarodaya*.





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

S. M. Razaullah Ansari (Aligarh Muslim University): Persian Translations of *Kitāb-i Barāhī Sang 'hitā*

It is known that already in the pre-Mughal or Sultanate period of Indian history, (13th–16th c.) Sultān Fīrūz Šāh Tuġluq (r. 1351–1388), on conquering the city of Nagarkot, found a Sanskrit Library of 1300 Sanskrit manuscripts in the temple of Jwālā Mukhī. Fīrūz Šāh ordered the translation of important Sanskrit works into Persian. ‘Abd al-Qadir Badāyunī (d. 1596), a translator himself, mentions specifically the name of ‘Azz al-Dīn Ḥālid Ḥāfī /Ḥānī as the translator of a Sanskrit astronomical–astrological work, entitled *Dalā'il-i fīrūz šāhī*, excerpts of which are extant in the anonymous *Sīrat-i Fīrūz Šāhī*. In this paper, however, I am introducing another Persian translation, viz., that of Varāhmihira's *Bṛhatsaṃhītā*. Fīrūz Šāh ordered its Persian translation, which was carried out by ‘Abd al-‘Azīz Thānesarī, also known as ‘Abd al-‘Azīz (bin) Šams bin Bahānūrī, but about whom not much is known. The title of the book is a bit different in its various extant manuscripts, for instance, *Kitāb-i Barāhī Sang 'hitā*, *Tarjuma-i Barāhī*, etc.

Extant are two manuscripts in Aligarh Muslim University Collection, one of which was scribed at Delhi in 1839, one manuscript in India Office collection in British Library (London), one manuscript in AP State Govt. Central Library (Hyderabad), and two manuscripts are in the Punjab University Library (Lahore, Pakistan). In this paper, I give first details of these manuscripts.

Second, the contents-list of all chapters is presented. Noteworthy is that the Sanskrit original contains 104 chapters, of which eight chapters were not translated by ‘Abd al-‘Azīz. According to him they are concerned with religious beliefs. In other words, ‘Abd al-‘Azīz has confined himself only to the astronomical-astrological and also meteorological material. If time permits, I may present salient features of the astronomical material, viz., concerning Sun, solar and lunar eclipses, comets, universe and about constellations, e.g., Canopus (*Suhayl*), Ursa Major (*Saptrishī* in Sanskrit), etc.

Finally, I may mention with some details about another Persian translation: *Nujūm Mālā*, *Tarjuma-i Kitāb-i Barāhī* by Pandit Basant Raj Bhim, scribed in 1204 / 1789-90. It was carried out on the order of Nawwāb Ḥaydar Beg Ḥān Nuṣrat Jang (18th c.). A copy of this translation, scribed in 1853, is extant in the National Museum of Karachi (Pakistan). Monzavi (1983) lists four manuscripts (3 in Lahore, 1 in Karachi). One manuscript of the same (Ms.200/6) is in the Subḥānullāh Collection in



M.A. Library (Aligarh Muslim University). Recently we have found another manuscript of the Persian translation of the *Brhatsamhitā* by Kirpa Nāth Khatrī ibn Rā'i Lāhōrīmal of Sialkot district in Punjab, entitled *Zā'ichā-Nāma*, in the Library of Rajasthan Institute of Persian and Arabic Tonk). Two more manuscripts (No. 3205, 1824 and No. 3267, 1822) are extant, as well.

Details of these manuscripts are presented here for the first time.





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Eva Orthmann (University of Bonn): Religion and Astrology in the *Kitāb-i Barāhī*, Aspects of Translation

The *Tarjuma-i Barāhī* is the Persian translation of Varāhamihira's *Bṛhat Saṃhita* which has been prepared for Fīrūz Šāh Tuġluq. The translation mostly follows the original version quite closely, but shows also some interesting omissions and elisions: cosmological descriptions are quite often left out, and the translator discloses right from the beginning that he will omit everything related to "kufr". But to what extent has he really omitted references to Hindu deities and veneration practices? And where does he draw the line? Which concepts and practices are acceptable for him and which not?

The *Bṛhat Saṃhita* contains many astrological prognostications, but also information on other prognostication methods, like e.g. *omina* related to the behavior of animals, or to jewelry, etc. Although in the Islamic world, all kinds of occult sciences and prognostications were popular, many of the practices dealt with in the *Bṛhat Saṃhita* were unknown to astrologers (and clients) from the Muslim world. How are these concepts translated? Is there any attempt to explain them, or does the translator take it for granted that his readers understand what he is talking about? In which cases does the translator use Persian or Arabic synonyms, and when does he use the Sanskrit term? In the end, we may wonder which audience the translator had in mind: an immigrated Iranian elite? Or rather persophone Hindus?





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015

The Sultanate Period and the Early Mughal Empire

Fabrizio Speziale (University Sorbonne Nouvelle – CNRS): A 14th-Century Revision of the Greco-Arabic and Indian Theories of the Humours: The Hybrid Model by Šihāb al-Dīn Nāgawrī

The fundamental concepts of the theory of humours of the Greco-Arabic thought are often seen as static and a-historical entities whose identity and function were defined once and for all in the classical sources. This paper questions this view by looking at the *Šifā al-marāḏ*, a Persian medical handbook written in India by Šihāb al-Dīn Nāgawrī in 790/1388. In the first chapter, Nāgawrī proposes a shift of perspective in the classical categorisation of humoral pathology of the Arabic and Persian texts. His proposal is based on a combination of Muslim and Indian physicians' views through the assimilation of notions of the latter into the conceptual framework of the former. Nāgawrī's audacious proposal addresses a key question, since the classification of humours constitutes a central element of the doctrinal identities of both the Avicennian and the Ayurvedic schools. Moreover, a closer reading of this chapter raises the question of whether Nāgawrī's intent was to revise both doctrines at the base of his hybrid nosography. His model can be read not only as a key adjustment to the Greco-Arabic view but also as a reconsideration of the Indic theory which does not count blood among the humours.





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Azarmi Dukht (Aligarh Muslim University): Persian Writings of the Sultanate Period – Valuable Sources of Indic Knowledge. Case Study: *Ṭibb-i Sikandar Šāhī*: Persian Translation and Compilation of Medicinal Information from Sanskrit Sources

Modern historian S.B.P. Nigam published his pioneering work *Nobility under the Sultans of Delhi* and considered the history of Delhi Sultanate as the outcome of the achievement of the Turkish nobility. Two decades later prominent historians such as Irfan Habib, I.H. Siddiqui, M. Athar Ali wrote extensively about the Sultanate Period of the Indian history. More recently Peter Jackson in *The Delhi Sultanate: A Political and Military History* and Sunil Kumar in *Emergence of the Delhi Sultanate* tried to reinterpret the history of the Sultanate. But the main focus of these historian-writers chiefly remained on the political and administrative aspect not exploring at length its socio-cultural involvement with India and its people, and the impact of the indigenous Indian thought and culture on, as reflected in writings (mostly Persian) of this period. Shaikh Abdur Rashid in *Society and Culture in Medieval India, 1200–1526 A.D.* and K.M. Ashraf in *Life and Conditions of the People of Hindustan* have drawn our attention to this important outcome of the Muslim rule in the country but a lot still remains to be explored and said in this regard. How such an event that was basically political, became responsible in initiating a multifaceted interaction between the foreign and the indigenous elements? What were its off shoots? How writers accommodated the Indian ethos in their works in a foreign idiom? How they responded to and used the knowledge available in Indian languages, especially in Sanskrit? Some very interesting facts may emerge from this analysis. Not only numerous translations were made in Persian from Indian languages e.g. Sanskrit, but there can also be witnessed a tendency to use the Sanskrit works as sources of information about Indian culture and thought while writing about various fields of knowledge such as astronomy, astrology, navigation, philosophy, medicinal information etc. *Ṭibb-i sikandar šāhī* or *Ma'dan al- šifā-i sikandarī*, chosen as a case study for the present paper is an interesting and important example of this phenomenon. A standard work on medicine compiled from Indian sources in 918 /1512-13 by Bhuwah b. Ḥawas Ḥan, a noble of the Sultanate period, the work has been dedicated by the author to his patron 'Abd al-Muzaffar Sikandar Šāh b. Buhlol Šāh who reigned in 894-923/1489-1517, and is still unpublished.



Tibb-i Sikandar Šāhī is divided into a *muquddima* and three chapters. The present paper throws light and discusses how the author compiled this encyclopaedic work basically drawing information from Sanskrit medicinal sources such as the work of Chintaman, The Vradh Susrat etc. He frequently quotes from these works, describing different diseases, their symptoms and their herbal remedies according to the Indian method of medicine. The effects and medicinal qualities of Indian herbs like *Tulsi*, *Bhakandi*, *Jheedan*, *Ratanbala*, *Tirphala*, *Bhankurah* and hundreds of others have been discussed at length: “According to Chintaman for treating fever, black pepper, *Moth*, *Cherayeta*, *Tirphala*, *Tulsi*, *Juice of Ratan Bala*, *Methi* should be taken in equal measure and boiled together. This will bring the fever down”.

Ubtan a typically Indian powder of different dry, fragrant herbs massaged on the body specially of the brides, has been greatly admired by the author: “If *Ubtan* is massaged on the body it makes the limbs soft and supple, removes dryness and gastric problem, it specially brightens and beautifies women’s body.” Many such remedies and herbs have been described in detail. Hundreds of Sanskrit and ‘Hindavi’ (according to the author) words and terms have been used e.g.: *Satan*, *Asatam*, *Anup Sadharan*, *Bhakhandi*, *Kankha*, etc.

The present paper specially focuses on the following chapters of *Tibb-i Sikandar Šāhī*: (i) Introduction to therapeutics which, the author says, is called in Sanskrit *Sutra isthan* in thirty two chapters. (ii) Section 2: Anatomy of the human body which according to the author is in Sanskrit *Sarirak Isthān* in nine chapters. (iii) Section 3: Diagnosis and cure of Diseases, called in Sanskrit *Nedan wa Chikitsa Isthān* in eighty seven chapters. (iv) Section 19 which deals with the names of those medicines which are used by Indian physicians.

The paper also points out the interesting fact that the author preferred Indian medicines to those of the *yūnānī Tibb* and had represented to Sikandar Šāh that the Greek medicines and system of cure was not suitable to the constitution of the Indian natives. He took permission from the king to pen down the present treatise which is compiled and translated from Indian i.e Sanskrit works. He enumerates all these Sanskrit works in the text: *Madhsudan*, *Ras Ratnagar*, *Bhoj*, *Jakarut Bhuved* etc. This work, according to him is “a handbook in Persian of all the principle of Indian medicine”. Why and how did Mian Bhuwah obtain the knowledge of Sanskrit brings out some interesting facts.

The works and its author have been mentioned by Farīšta and in the *Tabaqāt-i-Akbar Šāhī*. Manuscripts of the work are available at Maulana Azad Library (Aligarh) Khuda Bakhsh Library (Patna), India Office Library (London) and at other places.

The Preface and an extract from the work have been published, with German translation by Hans (DMG vol. xxx, pp. 630-642).





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Sonia Vij (Jawaharlal Nehru University): *Rahasya* to *Laddat* – Translating Secrets of Sexuality

Almost a millennium after the compilation of *Kamasutra*, an important intervention in the genre of erotic literature in medieval India came in the form of *Kokashastra* or the *Ratirahasya of Kokkoka*. It is estimated that it was written in the twelfth century. It is argued that *Laddat al-nisā* is a Persian translation of the *Kokashastra*. This paper is a study of intimate social relationships as portrayed in these two important texts of Indian erotology. How people behave sexually is part of the societal analysis and this paper hopes to explore the varied descriptions of sexual activities in the Sanskrit text and its rendition in the later Persian one. Is there a change in the terminology? If yes, does it alter the meaning and the connotation of the term? Furthermore, is this a deliberate alteration by the author or an unintended change necessitated by the lacunae in the language?

The paper proposes that there is an accepted sexual vocabulary that is drawn on by the authors in Sanskrit and Persian when writing a text that specializes in the social and sexual intercourses amongst the sexes. It is interesting to make comparisons between the methods of expressions about sex. A major query that this paper hopes to address is: why and for whom would the Indic knowledge of sexuality be translated into Persian. It seems that both the texts are written for a specific audience that is most definitely male. Even though they talk about the culturally and socially regulated aspects of an individual's sexuality, it seems to be pitched to the quintessential lover.





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Carl Ernst (University of North Carolina): Enigmas of Translation in the *Kamaru Pancasika*, an Early Persian Work on Yoga

The Fifty Verses on *Kamarupa* (*Kamaru Pancasika*) is a Persian work on yoga, divination, and the summoning of yogini goddesses. The text, found in a unique 17th-century manuscript, is also known from summaries circulating from the 14th century to the present among Persian thinkers (including a current ayatollah). This presentation, based on a complete translation of the text, offers an overall analysis of its significance, with attention to a number of deliberately obscure aspects of its composition, such as its multiple beginnings and composite structure, its use of numerical ciphers to conceal certain occult practices, the graphic depiction of Sanskrit mantras, its inconsistent references to sources, its enthusiastic transcription of Hindavi verses, and its overlap with breathing techniques of the Siva Svarodaya.





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Soraya Khodamoradi (University of Bonn): *Ruṣd-Nāma* of ‘Abd al-Quddūs Gāngohī (d. 1537) and the Idea of Immortality

Islam and Yoga have been enjoying considerable interconnections particularly since Al-Bīrunī (d. 1048), a pioneer in the comparative study of religion, translated, a millennium ago, one version of Yoga Sutra of Patanjali from Sanskrit into Arabic. Yogic traditions have then influenced Islamic spirituality and mysticism, among them the Nath Yoga which affected Sufism in its both practical and theoretical dimension. One of the prominent medieval Sufis inspired by such Yoga was ‘Abd al-Quddūs Gāngohī, a pivotal Sābirī Sufī of the late fifteenth and early sixteenth century North India and a zealous exerciser of self-mortification practices, who drew upon Yogic tradition in his mystical techniques and interpreted such techniques partly in terms of Yogic concepts. ‘Abd al-Quddūs’ Sufi treatise, the *Ruṣd-Nāma*, including fairly large amount of Hindi verses, accommodates and adapts Nath Yogic ideas and practices and attempts to suit them into the Sufi framework, providing a significant source for studying Islamic-Indian hybrid mysticism. This paper tries to scrutinize the idea of immortality, a popular Nath theme, formulated in the *Ruṣd-Nāma* and its adaptation to the Islamic and Sufi context.





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Muzaffar Alam (University of Chicago) and Thibaut d'Hubert (University of Chicago): *Mufarriḥ al-qulūb*: A Fifteenth-Century Persian Translation of the *Hitopadeśa*

The *Mufarriḥ al-qulūb* (The Electuary for the Hearts) is the earliest direct translation into Persian of the Sanskrit *Hitopadeśa* (Friendly Advice). It was composed in the Jaunpur Sultanate during the rule of Maḥmūd Šāh Šarqī (r. 1440-1457) by a certain Tāj al-Dīn Mufī al-Malikī under the patronage of the *muqti* of Bihar named Naṣīr al-Dīn (ca.1443-1455). The text, like its Sanskrit model, mixes prose and verse and, in comparison with several other Persian renderings of similar works such as Kāšifī's *Anwār-i suhaylī* (Lights of the Canopus, early 16th CE) or Abū al-Faḍl's *Mi'yār-i Dānish* (Criterion of Knowledge, 1588), is written in a rather simple style. The Persian text, later translated into Bengali (1732) and then also into Urdu (1803), seems to have been widely read throughout northern India. This paper will investigate the method used by Tāj al-Dīn in his translation from the original Sanskrit, discuss the historical context of the translation, its later reception, and then ask with which genre the translation resonated. Could we see it as a didactic work on political ethics, parallel to Mughal *aḥlāq* literature? Or was it meant to be part of a larger project of literary indigenization by offering an Indian equivalent to well-known Persian *ādāb* texts such as Sa'dī's *Gulistān* (Rose Garden)?





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Pegah Shahbaz (University of Sorbonne Nouvelle): *Jawāhir al-asmār*: An Early Fourteenth-Century Persian Translation of *Sukasaptati*

Jawāhir al-asmār (Jewels of Stories) is the earliest Persian translation, known thus far, of *Sukasaptati* (Seventy tales of the parrot) realized in 713-715 /1313-1315 by a secretary named ‘Imād ibn Muḥammad Ṭaġarī at the court of ‘Alā al-Dīn Ḥaljī (r. 1290-1316). *Jawāhir al-asmār* could be the same Persian verbose rendering that Ziyā’ al-Dīn Naḥṣabī (d. ca. 751/1350-51) mentions in the introduction to his popular *Ṭūṭī-nāma*, as the most prominent source he used for preparing his Persian version of the tales of the parrot. For this presentation, we will focus on the study of Ṭaġarī’s translation, of which only one incomplete manuscript has resided up to the present time. A comparative analysis of *Jawāhir al-asmār* and the other *Ṭūṭī-nāma* with the Sanskrit text will pursue to shed light on the significant variations of themes and the composition of tales in different versions through the time. To what extent was the translator loyal to the original text? What Indian elements were received in the Persian version without any adjustment or modification? How differently were these tales perceived according to the socio-cultural standards of the Sufi Muslim milieu? These are the questions to which this paper will intend to supply a reply.





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Balram Shukla (University of Delhi): *Kathakautukam – Akbar-Nāma* A Sanskrit rendering of *Yūsuf and Zulaikha*

With the conquest of India, Muslims followed the Islamic tradition of translating knowledge to their own tongues from all possible directions. And because of this there was a flood of Persian translation of Sanskrit works in early Moghul period.

While surveying the translated works from Persian to Sanskrit one generally doesn't feel encouraged at least regarding the number of this type of works. There may be so many historical and attitudinal factors to be accounted for the paucity of interest in Sanskrit Pundits towards Persian works. It is interesting to note that the first translation of this kind was done not by a Hindu Sanskrit Pundit but by a Zoroastrian, who translated in first half of the 14 century some Zoroastrian books into Sanskrit. The second important work was Śrīvara's *Kathakautukam*, a translation of Jami's *Yūsuf and Zulaikha* into Sanskrit in the second half of the 15th century. Śrīvara is identical with the writer of another recension of the *Rajtarangini*. The introduction of this work includes various important clues about contemporary history especially regarding the acceptance of the Muslim rule in Hindu high class populace.

In the introduction Śrīvara takes a vow to abide by the sequence and content of the original work. Unlike other Sanskrit translations of Persian works (such as e.g. the *Sarvadeshavrittantasansgraha* - a translation of the *Akbarnama* by Mahesh Thakkur) his translation in verses is not verbatim or insipid. As Śrīvara was a good Sanskrit poet too, he has very aptly utilised the poetic competence of the Sanskrit style in his rendering. For this reason, his translation caters the interest of a traditional Sanskrit student, too.

As this work forms the first example of translating any literary work of Persian into Sanskrit with an elegant diction and style, it bears quite an important place in the entire tradition of Perso-Indian literature.





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Syed Akhtar Hussain (Jawaharlal Nehru University): *Ṭūṭī-Nāma*: Persian Tapestry Woven by Indian Threads

Since the translation of *Kalīla wa Dimna* into Pahlavi, Arabic and Persian, Indian Classics began to impact literature in the Middle East. Sanskrit texts namely the *Panchatantra* and *Shuka Saptati* enriched Persian literature both in form and contents. The *Ṭūṭī-Nāma*, among others, is not only a translation of *Shuka Saptati* but also a gem of Perso-Indic literature. Its translator Zia Naḥṣabī presents the wisdom of India in a more impressive and elegant manner than it appears in the Sanskrit text. The *Ṭūṭī-Nāma* develops “*Katha*” into pure Persian literature and swells more in size and gives a full size picture of the Perso-Indic world wherein *Prabhavati* and *Madan Vinod* transform into *Ḥojaste* and *Maymūn*. *Shuka Saptati*’s narratives reproduced with a twist here and a turn there in the *Ṭūṭī-Nāma* but however it transpires that the Indian threads are deftly woven in the Persian tapestry of the *Ṭūṭī-Nāma*.





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

F. 'Nalini' Delvoy (Ecole Pratique des Hautes Etudes, Paris): Translating Aesthetic Concepts and Qualities Prescribed for Artists and Connoisseur-Patrons in Two Sultanate Period Indo-Persian Texts on Performing Arts

As a continuation of a paper on “Indo-Persian Texts on Music in the Sultanate Period (13th-15th Centuries)” presented at the first Perso-Indica Conference (Paris, 30-31 May 2012), I shall focus on some striking features of two treatises on music and dance based on major Sanskrit texts produced in the Sultanate period (14th-15th centuries). The *Ġunyat al-munya* (1374-75) was written by an anonymous author for Malik Šams al-Dīn Ibrāhīm Ḥasan Abū Rājā, governor of Gujarat under Sultān Fīrūz Šāh Tuġluq

(r. 1351-88) and the *Lahjāt-i sikandarŠāhī* by Yaḥyā al-Kābulī, at the instance of Miyān Bhuwa Ḥān, a noble of the court of the Delhi sultan Sikandar Lodī (r. 1489-1517), to whom it was dedicated. In both texts, the authors’ dedication and prefaces are clear indicators of their aristocratic patronage.

If the ‘translation’ of forms, genres and instruments of music is the easier task, the expressions of aesthetic concepts and modes of appreciation by connoisseurs, who are both idealized and real, are more difficult to ‘render’ in Persian. As a case study representative of Indo-Persian texts on performing arts, it will be interesting to examine the list of qualities required by artists and patrons described in Sanskrit normative texts and their Indo-Persian ‘renderings’, parallel to the descriptions of performances by contemporary Indo-Persian court poets such as Amīr Ḥusrau Dehlavī (1253-1325) and chroniclers such as Ziyā’ al-Dīn Bārānī in his *Tārīḥ-i Fīrūz Šāhī* (1356-57).





PERSO-INDICA

*An Analytical Survey of Persian Works
on Indian Learned Traditions*

The Third Perso-Indica-Conference in Delhi, September 3-4, 2015 The Sultanate Period and the Early Mughal Empire

Chandragupta Bhartiya (University of Delhi) and Ali Akbar Shah (University of Delhi): *Sangeetratnakara* and *Lahjāt-i SikandarŠāhī va Latāif-i Nāamutanāhī*, A Persian Translation (A Comparative Study)

Sangeetratnakara is a famous Sanskrit musical text which is written by the great poet Sharangadeva in 1210-1247 AD. As the title indicates the work deals with the subject of “*sangeeta*” which means “music”. Here “*sangeeta*” is defined as a composite art consisting: *geeta* (melodic forms), *vaadya* (form of drumming) and *nrittya* (dance, Literally: movements of the limbs of the body). Sharangadeva describes these three components (*geeta*, *vaadya* and *nrittya* as well as the forms of melodic, drumming and dance) in his book in different seven chapters and 7951 shlokas. *Lahjāt-i SikandarŠāhī va Latāif-i Nāamutanāhī* is the Persian translation of *Sangeetratnakara*. The author of the Persian text is ‘Umar Samā Yahyā al-Kābulī who was an accomplished Persian and Sanskrit scholar.

Lahjāt-i SikandarŠāhī va Latāif-i Nāamutanāhī was written in the 15th century under the patronage of Ḥawās Ḥān and was dedicated to Sultān Sikandar Lodī. The title “al-Kābulī” in his name indicates that he belonged to Kābul. Nothing is known about the author except the name and his patrons Ḥawās Ḥān, Miyān Bhuwa, Dilāwar and Bahādur Ḥān.

As it is mentioned above, *Sangeetratnakara* includes seven chapters in the original Sanskrit text, but the Persian translation does not follow the same categorization. Syeda Bilqis Fatema Husaini has also mentioned in her book that “the author has mentioned that the book is a translation. We cannot deny the fact but it is not a literal translation because in many places it differs from *Sangeetratnakara* (Husaini, p.vii). Husaini has written in her preface that “We find that sometimes Yahyā is brief while in other places, he elaborates on a subject.” (Husaini, p.vii) For e.g. *Sangeetratnakara* has a detailed description of “*sharira*” (body) but Yahyā mentions only those parts, which are related to music, like the nostrils, mouth, throat, chest, lower abdomen etc.

If we compare al-Kābulī’s Persian work with original Sanskrit, we see that there is some difference between the two. Al-Kābulī has not translated all the parts, which is mentioned in Sanskrit text. He only translated major parts of the Sanskrit text which he felt were important. We see that at some places al-Kabuli’s Persian translation differs from the Sanskrit text. Husaini also says that “The translation of Sanskrit terms is wrongly translated at certain places.” (Husaini, p. x) In al-Kabuli’s work, we see a lot of transliteration for the Sanskrit words such as: *sura*, *adhyaya*, *sharir*,



teengram, laghu, guru, shruti and many more. He used to explain words in Persian for Sanskrit words. At some places, he only transliterates the Sanskrit words, but does not explain them.

Al-Kābulī's work shows the great contribution in the world of Persian literature as well as Sanskrit literature. He was a great scholar of Persian and well known person of Sanskrit too. His work *Lahjāt-i SikandarŠāhī va Latāif-i Nāamutanāhī* shows his great interest in Sanskrit. However, the works of al-Kabuli are a matter of great rejoice to the Persian and Sanskrit scholars. His contribution has enlightened many amongst us to further explore the texts and carry out critical research on the topic.

