heavy losses in population and, to some extent, in cultural identity. Yet the new sense of identity provided by Islam connected all members of the new community. It generated a collective identity that superseded the pre-existing regional identities, thus making possible the romance's extraordinary translinguistic reception (Heath, 63).

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Hātif Sayyid Aḥmad Iṣfahānī

Hātif Sayyid Aḥmad Iṣfahānī (d. 1198/1784) was an important Persian poet active in Isfahan during a period of political turmoil and fragmentation that began in 1134/1722, when Ṣafavid rule was overthrown by Afghan invaders. Hātif is, according to the critic Muḥammad-Taqī Bahār, one of the leading representatives of *bāzgasht-i adabī* (lit. literary return), a literary movement that proposed a return to

the stylistic principles of ancient Persian poetry as a reaction against the excessively artificial nature of the "Indian style" *(sabk-i Hindī)*, which had taken hold in poetry of the Ṣafavid era in Iran and Persian-speaking India. Although his family hailed originally from Azerbaijan, Hātif was born and spent much of his life in Isfahan, where he received a traditional education under the guidance of famous intellectuals such as Mīr Sayyid ʿAlī Mushtāq (d. 1171/1757–8). This scholar founded a literary circle in Isfahan (later named Anjuman-i Adabī-yi Mushtāq, Mushtāq's literary society), of which Hātif was a member, with other leading scholars of the time, such as Ṣabāḥī Bīgdilī, Ṭabīb Iṣfahānī (d. 1191/1777), ʿĀshiq Iṣfahānī (d. 1181/1768), and Luṭf-ʿAlī Bīg Ādhar (d. 1195/1781, author of the large *tadhkira* (compilation of biographical notices on poets, with an anthology of poems) titled *Ātashkada-yi Ādhar*, "Ādhar's fire temple"). These famous scholars aspired to write poetry according to the canons of the Iraqi style, taking as models the two famous Persian poets from Shiraz Saʿdī (c. 596–639/1200–1290) and Ḥāfiẓ (d. 691/1292); within this trend, Hātif was one of the few significant poets of the twelfth/eighteenth century. Hātif spent some time in Kāshān before he died in Qum, in 1198/1784.

Hātif's poetic output is modest (about two thousand verses) but varied. One *dīwān* has survived containing ninety *ghazals* (lyrical poems consisting of five to twelve independent couplets rhyming AA, BA, CA, etc.), five *tarjīʿ-bands* (akin to the *ghazal*, with a recurring rhyming refrain on the model AA, BA, CA, YY; DA EA, FA, YY), eight *qaṣīdas* (panegyric odes), nine *qiṭʿas* (akin to the ghazal but having a single theme; its first couplet may rhyme BA), two *muṭāyibas* (satirical poems), forty-five *mādda-yi taʾrikh* (chronograms), thirty-six *rubāʿīs* (quatrains) and three Arabic *qaṣidas*. A few of his chronograms celebrate the death of friends such as Mushtāq and Ādhar Bigdilī, as well as the foundation dates of some buildings in Isfahan, the creation of gardens, and other events.

Hātif owes his fame above all to a strophic poem, a *tarjīʿ-band* consisting of five strophes plus a repeated stanza, which deals with the principle of God's uniqueness. This *tarjīʿ-band* captured the attention of various nineteenth-century European orientalists who translated it into French (Joseph-Marie Jouannin, d. 1844 and Charles Defrémery, d. 1883), German (Ottokar Maria Schlechta-Wssehrd (Všehrdy), d. 1894), and English (Edward Granville Browne, d. 1926), and it remains a subject of study by Iranian scholars (Karamī, 1–20). According to the *tadhkira*s, Hātif had a genuine aptitude for mysticism and a special skill in composing poetry in Arabic. Despite that fame, there are only three poems in Arabic in his *dīwān* (Harīrchī, 9–16, edited a revised and corrected edition of Arabic poems by Hātif and a study in 1379sh/2000).

Hātif's *ghazals* are based—in keeping with the literary trend to which he belonged—in content and form, on the *ghazals* by Saʿdī and Ḥāfiẓ. They are refined and eloquent compositions, which include the use of typical figures of speech of the *bāzgasht-i adabī* style, such as the *istiqbāl* (which generally consists in adopting the metre and rhyme of the original poem) and the *taḍmīn* (direct quotation of a line or half-line from another poet).

Hātif's *dīwān* was lithographed for the first time in 1317/1899, and the first printed edition, unreliable and full of

errors, appeared in 1307sh/1928, with an introduction by Rashīd Yāsimī. Reissued twice by Vaḥid Dastgirdī (first edition 1312sh/1933 and second 1373sh/1994, with introduction by ʿAbbās Iqbāl Ashtīyānī), the *dīvān* was published in a new edition by Muḥammad ʿAlīdūst, with introduction by Maḥmūd Shāhrukhī, in 1371sh/1992. A curious feature of Hātif's *dīvān* is that its final section traditionally includes some poems—about one hundred verses in total—by his daughter, called Bīgam, *takhalluṣ* (pen name) Rushḥa (d. 1815), considered by critics as one of the greatest female poets in Iran and cited as the only Iranian woman whose father, husband (Mīrzā ʿAlī Akbar, called Naẓīrī), brother (Siḥāb Iṣfahānī), and son (Mīrzā Aḥmad, called Kushta) were all poets (Hātif, *Dīvān*, 1373sh/1994, 232).

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Ḥayy b. Yaqẓān

Ḥayy b. Yaqẓān (Alive, son of Awake) is the name given to a number of philosophical treatises with substantial literary aspirations. The first is a carefully constructed allegory by the Bukharan philosopher-physician Ibn Sīnā (Avicenna, d. 428/1037). The second is a far lengthier and more prosaic narrative by the Andalusian court philosopher Ibn Ṭufayl (d. 581/1185). A third, which is a work of Hebrew poetry, Abraham Ibn Ezra's (d. c.1167) *Ḥay ben Meqitz*, also belongs in the lineage established by Ibn Sīnā. A fourth Arabic treatise, Shihāb al-Dīn Yaḥyā Suhrawardī's (d. 587/1191) *al-Ghurba al-gharbiyya* ("The Occidental Exile"), returns to the genre of serious philosophical allegory and is occasionally mislabelled *Ḥayy* (Amīn) on account of the Iranian Suhrawardī's mentioning Ibn Sīnā's