

streams of water from their mouths. These lion fountains, of which several examples are known, seem to harken back to the fountains at Madīnat al-Zahrā' and even to those at Sāmarrā', an eternal symbol of power that has been harnessed by the majesty of the royal patron (Ruggles).

Although far grander and more elaborate, the fountains of later Iran and Mughal India generally conform to the basic types established above. Whether at the Bāgh-i Fīn in Kāshān, the Naranjestān-i Qavām in Shīrāz, the garden of the Tāj Maḥal, or the many magnificent gardens in Kashmir, the same axial or cruciform channels, first seen at Sāmarrā', prevail, their pristine geometry imposing order in the vast cultivated landscape. The vigour and originality of Mughal fountains is best seen in their *chādars*, which although etymologically and typologically related to the *shādīrwān*, display such variety and grandeur as to make them an entirely novel creation. In a few cases, the sheer quantity of water mandated a degree of freedom in fountain design, including small waterfalls, that is not seen elsewhere in the Islamic world.

BIBLIOGRAPHY

Giuseppe Bellafiore, *La Zīza di Palermo*, Palermo 1978; Shirine Hamadeh, *The city's pleasures. Istanbul in the eighteenth century* (Seattle and London 2008), esp. 76–109; Carole Hillenbrand, *Gardens beneath which rivers flow. The significance of water in classical Islamic culture*, in Sheila Blair and Jonathan Bloom (eds.), *Rivers of paradise. Water in Islamic art and culture* (New Haven and London 2009), 27–58; D. F. Ruggles, *Gardens, landscape, and vision in the palaces of Islamic Spain* (University Park PA 2000), esp. 209–15; Yasser Tabbāa, *The medieval Islamic garden. Typology and hydraulics*, in J. D. Hunt (ed.), *Landscape and garden history. Issues, approaches, methods* (Washington DC 1992), 303–29.

YASSER TABBAA

al-Fūrakī, Abū Bakr

Aḥmad b. Muḥammad b. al-Ḥasan **Abū Bakr al-Fūrakī** (408–78/1017–85) was an Ash'arī scholar who wrote the theological treatise *Kitāb al-Nizāmī fī uṣūl al-dīn*, so named for his patron the Saljūq vizier Nizām al-Mulk (d. 485/1092). Born in Nīshāpūr in 408/1017, al-Fūrakī later moved to Baghdad, where, after his death, he was buried by the tomb of Abū l-Ḥasan al-Ash'arī (d. 324/935–6). His father, Abū Maṣṣūr Muḥammad b. al-Ḥusayn b. Abī Ayyūb (d. 421/1030), was a student of the influential Ash'arī theologian Ibn Fūrak (d. 406/1015–6) and became his son-in-law. Al-Fūrakī himself married one of the daughters of the Ṣūfī master Abū l-Qāsim al-Qushayrī (d. 465/1073), further strengthening his ties to Ash'arism.

According to biographical reports, al-Fūrakī studied with noted Shāfi'i-Ash'arī scholars such as Abū 'Uthmān al-Ṣābūnī (d. 449/1057) and 'Abd l-Ghāfir al-Fārisī (d. 529/1134), and he heard the *Musnad al-Shāfi'i* from Abū Bakr al-Ḥūrī (d. 421/1030). The biographies mention that, despite his religious education, he was concerned primarily with rank and worldliness, especially compared with his Ṣūfī half-brother Abū l-Ḥasan al-Ayyūbī.

While al-Fūrakī was in Baghdad, his Ash'arī affiliation involved him in several conflicts, particularly with the city's Ḥanbalīs. At some point, one of his sermons at the Nizāmiyya *madrassa*, where he regularly preached, appears to have precipitated an incident of civil strife (*fitna*). Ḥanbalī sources are generally critical of al-Fūrakī's scholarly credentials.

Al-Fūrakī's only surviving work is the *Kitāb al-Nizāmī fī uṣūl al-dīn*, which is preserved in a single manuscript (Istanbul, Ayasofya, MS 2378) consisting of 156