

a vulnerable figure; his few emotional encounters with females constitute no more than short digressions from the main narrative. From this perspective, in contrast with the heroes of other Persian popular romances, Hōsayn seems more of "an idealized outsider."

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(ULRICH MARZOLPH)

**HOSAYN SHAH ARGUN.** See ARGHUNID DYNASTY OF SIND.

**HOSAYNI**, a *guša* (significant melodic unit) of the canonic repertory of Persian classical music (*radif*). Its principal home is the mode (*dastgāh*, q.v.) of Šur, ordinarily regarded as the most important of the twelve modes. It is also occasionally found in the mode of Navā (where it is sometimes designated as Hōsayn), which overlaps in content with Šur. The significance of the name is not clear; but a number of the components of the *radif* have personal names. While melodic material with the name Hōsayni has been used for hundreds of years, it does not appear to have a consistent melodic identity. Performance of Hōsayni as found in the *radifs* requires between one and two minutes.

According to the earliest sources (15th cent. C.E.) cited by Khatschi Khatschi (pp. 45-50), Hōsayni was evidently a major component of Persian music (equivalent perhaps to today's *dastgāhs*) associated for performance with the time of sunrise. In the early versions of the 20th-century *radifs*, it continued in a position of prominence but then gradually declined. Thus, Hormoz Farhat (p. 32) lists it as an important and clearly distinct melody, occupying a range an octave above *darāmad* (q.v.). Manoochehr Sadeghi (p. 58) places it lower, in the upper part of the principal octave. Later published versions, for instance the *radif* of Musā Ma'rufi and of Maḥmud Karimi (see MAS'UDIYA) include Hōsayni, but it is brief and without subdivisions. The *radif* of Nur-'Ali Borumand (see, e.g., DURING, p. 81; KIĀNI, p. 2) does not include Hōsayni, and the *radifs* of some recent performers, for example, of Hōsayn 'Alizāda (recorded ca. 1990) and Dāriuš Ṭalā'i (recorded ca. 1992) do not include it. Some musicians regard Hōsayni as identical with the *gušas* Bozorg and Kuček. In recent performances of improvised Āvāz of Šur, the *guša* Hōsayni seems to be rarely present (see NETTL, pp. 119-36). All of this illustrates interestingly the

separate histories of melodic materials and the terminology associated with them, as well as the variety of life-cycles of the components of the *radif*.

*Bibliography:* Jean DURING, *Le répertoire modèle de la musique iranienne: radif de tār et de setār de Mirzā 'Abdollah, version de Nur 'Ali Borumand*, Tehran, 1991; tr. Piruz Sayyār as *Radif-e sāzi-e musiqi-e sonnati-e Irān: radif-e tār wa setār-e Mirzā 'Abd-Allāh*, Tehran, 1991. Hormoz Farhat, *The Dastgāh Concept in Persian Music*, Cambridge, 1990. Khatschi Khatschi, *Der Dastgāh System: Studien zur neuen persischen Musik*, Regensburg, 1962. Majid Kiāni, *Radif-e Mirzā 'Abd-Allāh: barrasi-e rewāyat-e Nur-'Ali Borumand/The System of the Modes of Iranian Music According to the Musicologist Master Mirza Abdollah as Presented by the Late Professor Nur 'Ali Borumand I*, Tehran, 1990. Musā Ma'rufi, *Radif-e haft dastgāh-e musiqi-e irāni/ Les Systèmes de la musique traditionnelle iranienne (radif)*, ed. Mehdi Barkešli, Tehran, 1962; 2nd ed., 1973. Moḥammad-Taqi Mas'udiya (Massoudieh), *Radif-e āvāzi-e musiqi-e sonnati-e Irān ba rewāyat-e Maḥmud Karimi/Radif vocal de la musique iranienne*, Tehran, 1978. Bruno Nettl, *The Radif of Persian Music: Studies of Structure and Cultural Context in the Classical Music of Iran*, rev. ed., Champaign, Ill., 1992. Manoochehr Sadeghi, "Improvisation in Nonrhythmic Solo Instrumental Contemporary Persian Art Music," M.A. thesis, UCLA, 1971. Mehdi Setāyešgar, *Vāzā-nāma-ye musiqi-e Irān-zamīn*, 2 vols., Tehran, 1995-96, I, pp. 377-78.

(BRUNO NETTL)

**HOSAYNI BALKI**, 'ABD-ALLĀH MOḤMMAD B. MOHAMMAD b. Abu'l-Qāsem Hōsayni Balki, the translator into Persian of Wā'ez-e Balki's no longer extant Arabic work, the *Fazā'el-e Balk*. In the beginning of his translation, his name appears as 'Abd-Allāh b. Moḥammad b. al-Qāsem Hōsayni (p. 1), while at the end it appears as Moḥammad b. Moḥammad b. Hōsayn (p. 389). However, Moḥammad-Mo'men Balki refers to him in the *Tāriḵ-e Balk* (p. 2) as 'Abd-Allāh b. Abu'l-Qāsem Hōsayni. The form of his name given in the title of this article takes into account these three recorded variants.

Hōsayni was born into a prominent family from Balkh who had held positions of political authority and were considered to be the descendants of 'Ali b. Abi Ṭāleb, hence called "Ṭālebiya" Sayyeds. His ancestor Hōsayn b. Ja'far al-Ḥojjat b. 'Obayd-Allāh A'raj was the first member of his family to come to Balkh (Ebn 'Enāba, pp. 318-31). Once established in Balkh, the family became wealthy and were renowned for their generosity (*Fazā'el*, p. 357; Sam'āni, I, p. 310; Zerekli, I, p. 306). His ancestor Abu'l-Ḥasan Zīā'-al-Din Moḥammad b. Hōsayn Hōsayni (d. 537/1142) is said to have at one point been the ruler of Balkh, and he was also famed for his piety (Hōsayni Balki, p. 357; Varseji, p. 201).

Hōsayni Balki himself declares that he finished his translation of the *Fazā'el-e Balk* on the first day of Du'l-