

2. Editions and translations: Browne, *LHP*, iii, 111-15; Dihkhudā, *Lughat-nāma*, s.v. *Pūr-i Bahā*<sup>3</sup>; V. Minorsky, *Pūr-i Bahā*<sup>3</sup>'s "Mongol Ode", in *BSOAS*, xviii (1956), 261-78 (also in *Iranica*, twenty articles by V. Minorsky, Tehran 1964, 274-91); idem, *Pūr-i Baha and his poems*, in *Charisteria orientalia (Festschrift for Jan Rypka)*, Prague 1956, 186-201 (also in *Iranica*, twenty articles, 292-305); Iradj Afshār, *Kār-nāma-yi awkāf. Athar-i Tādī al-Dīn Nasā*<sup>3</sup>, in *Farhang-i Irān-zamīn*, viii (1339/1960), 5-22, based on a 7th/13th century manuscript, wrongly ascribed to a certain Tādī al-Dīn Nasā<sup>3</sup>, who is only a protagonist of that satire. This edition of the *Kār-nāma-yi awkāf* was compared to its more comprehensive version in the *Kitāb-i Pūr-i Bahā*<sup>3</sup>, re-ed. with German tr. Birgitt Hoffmann, *Von falschen Asketen und «unfrommen» Stiftungen*, in *Proceedings of the first European Conference of Iranian Studies*, in Turin, 7-11 September 1987, Part 2, 409-85.

3. Biographical notes on Pūr-i Bahā<sup>3</sup> and/or specimens of his poetry in historical or biographical works. Mustawfī, *Tārīkh-i guzīda*, ed. 'Abd al-Husayn Nawā<sup>3</sup>, Tehran 1339Sh/1960, 724; Sayfī Harawī, *Tārīkh-nāma-yi Harāt*, ed. Siddiqī, Calcutta 1944, 346-7; Dawlatshāh Samarqandī, *Tadhkirat al-shu'arā*<sup>3</sup>, ed. Hādjdjī Muḥammad Ramaḍānī, Tehran 1338 sh/1959, 136-8; Faṣīḥ Aḥmad b. Djalāl al-Dīn Muḥammad Khwāfī, *Muḥīmal-i Faṣīḥī*, ed. Maḥmūd Farrūkh, ii, Tehran 1340 sh/1961, 337, 340. For further references, see *Dhabīḥ Allāh Šafā*, *Tārīkh-i adabiyāt dar Irān*, iii/1, Tehran 1363 sh/1984, 660-71. (B. HOFFMANN)

**PÜR-I DĀWŪD**, IBRĀHĪM, Persian scholar, poet and patriot, born in 1886/1264 at Rasht [q.v.], the son of a merchant-landowner of Sayyid descent. From boyhood he delighted in poetry, and himself became an acclaimed romantic and patriotic poet (Browne, p. XVIII; Rypka, 376). As a student in Tehran in 1906 he witnessed the struggle for constitutional reform, which affected him deeply. He studied law briefly in Paris, but abandoned it for ancient Iranian studies, which he pursued in France and Germany for a number of years. In 1924 the Pārsīs [q.v.] invited him to translate Zoroaster's *Gāthās* into modern Persian. He accordingly spent some time in India, where this translation was published in 1927, to be followed

by renderings of the Avestan *Yaṣts* (1931), *Khorda Avesta* (1932) and *Yasna* (1934) (Tarapore, 14, 19-22, 34-6). His great aim was both to serve Iranian Zoroastrians and enlighten Iranian Muslims about their cultural heritage. In 1938 he became professor of Avestan, Pahlavi and ancient Iranian history at Tehran University, publishing thereafter other scholarly works on Iranian religion, history and folklore, as well as poems. He died in 1347 sh/1968.

*Bibliography*: E.G. Browne, *The press and poetry of modern Persia*, Cambridge 1914; J. Rypka, *et alii*, *History of Iranian literature*, Dordrecht 1968, 385; J.C. Tarapore, in *Professor Pouré Davoud memorial volume*, ii, Bombay 1951, 1-48. Further sources in his obituary, in *Rāhnāmā-yi Kitāb* xi/9 (1347/1968), 486. (MARY BOYCE)

**PUSHTŪNISTĀN** [see **PASHTŪNISTĀN**].

**PŪST** (p.), skin, Turkish *pöst* or *pöstakī*, a tanned sheepskin, used as the ceremonial seat or throne of a *pīr* or *shaykh* of a dervish order. The head, sides and foot had mystical significances ascribed to them. It corresponds to the Arabic *bisāf*. According to Ewliyā Ālebi (Istanbul 1314/1896-7, i, 495), the *murīd*, after passing the test by the *pīr*, is called *šāhīb pūst*. On ceremonial occasions amongst the Bektāshī order, the hall or convent was said to have been set out with twelve *pūsts* of white sheepskin in remembrance of the twelve *Imāms* or standing symbolically for twelve great figures in Bektāshī history, but in the last days of the order's open existence in Turkey (i.e. before 1925; see **BEKTĀSHIYYA**), the number of special *pūsts* was restricted to not more than four, in the experience of Birge (see *Bibl.*).

*Bibliography*: J.P. Brown, *The darvishes*, Oxford 1927; G. Jacob, in *Türkische Bibliothek*, ix, Berlin 1908; H. Thorning, in *ibid.*, xvi, 1913; J.K. Birge, *The Bektashi order of dervishes*, London and Hartford, Conn. 1937, 176 (with illustr. no. 2), 178-9.

(R. LEVY\*)

**PŪST-NESHĪN** (p.), lit. "the one sitting on the [sheep's] skin", the title given to the *baba* or head of a dervish *tekke* in Persian and Ottoman Turkish *Şūfī* practice, e.g. amongst the Bektāshīs [see **BEKTĀSHIYYA**].

*Bibliography*: J.K. Birge, *The Bektashi order of dervishes*, London 1937, 57 n. 2, 269. (ED.)

**PUWASA** [see *Suppl.*].

## R

**RĀ**<sup>3</sup> the tenth letter of the Arabic alphabet, transcribed as /r/, and with a numerical value of 200, according to the eastern letter order [see **ABJAD**].

*Definition*. Vibrant, apical, alveolar and voiced. This trilled consonant is produced by a series of movements of the tongue produced a little behind the gums of the incisors. Sībawayh calls the consonant /r/ "hard" (*šadīd*) and "repeated" (*mukarrar*), because of the repetition (*takrīr*) of the tongue's movement during the sound's production. For al-Khalīl, the /r/ is a "pointed" (*dhawlakī*) consonant because it is produced with the tip (*dhawlak*) of the tongue. In phonology, the phoneme /r/ is defined by the oppositions /r - l/, /r - n/ and /r - gh/; the phoneme /r/ is thus non-lateral, non-nasal and anterior.

Velarisation (*tafkhīm*). As well as the simple realisa-

tion of /r/, the grammarians describe an emphatic realisation /r/ brought about by the phonetic surroundings. The /r/ is velarised (*mufakkkham*) when it is followed by the vowel /a/ or the vowel /u/, or by one of the seven "high" (*musta'liya*) consonants: /t/, /d/, /z/, /s/, /k/, /kh/ and /gh/, itself followed by /a/ or /u/; contrariwise, the /r/ is not velarised if it is followed by the vowel /i/ or the semi-vowel /y/. This emphatic realisation is a combinatory variant of the same phoneme, and has only a phonetic, extra-phonological value. One of the properties of the emphatic /r/ is to prevent, through its proximity, the inclination (*imāla*) of the vowel /a/ towards /i/. The opposition of non-emphatic /r/ and emphatic /r/ exists also in Arabic dialects. In most eastern dialects, the opposition remains purely phonetic, with no distinctive character,

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