TEXT AND ITS CULTURAL INTERPRETATION

Classic Persian lyric belongs to world-famous poetic traditions. As early as in the beginning of the 19th century, Gafangli Krymski chose as an epigraph to his "History of Persia, its literature and dervish theosophy" Goethe's famous words: "During five centuries the Persians recognized only seven of all their poets as worthy [Firdowsi, Nizami, Anwar]". In the very beginning. Formally, the qīyāṭ only differs from the qisūṣ in that the back-verse does not rhyme with each other, and there are many fewer haiats. In the Arabic tradition the qisūṣ was poly-thematic, and in the qīyat only one of the canonical qisūṣ themes was developed (self-pauper, pasquinade of an enemy, complaint, descriptions of separate objects). Persian court poets began to apply the qīyat and the qisūṣ in different spheres of court life. Unlike the qisūṣ, the qīyat became a chamber folk poetry of the "business" or "sorriaz" genre which was used by the court "people of the pens" to express their various needs. The form was a "court" version of the "poetry" of the "people"; it is a petition, make an appointment, apologize for not coming to a court feast or say an inopportune during a celebration. The poets did not hesitate to complain about the worn-out robes or a leak in their refined qīyat, or tell about a starving horse called "The Eternal Fast" or even demand "giving them dry corn instead of moist corn" [4]. The 10th—11th centuries ensured the qisūṣ and qīyat in their collections of poems (dwir). But later the qīyat is in all diversity of its uses was replaced with the qisūṣ which later greatly impressed the Europeans as the most "exotic flower" in the garden of oriental poetry.

The qisūṣ as a separate poem about love is found in early works of the 8th—9th century poets, and became popular in the 11th—12th centuries its gradual formal canonization took place. The history of the Persian qisūṣ roughly stems from the 12th century in the category of qisūṣ (love lyrics) to the category of form which includes different motives of the lyrical repertoire (scenes of nature, friendly feasts and glorification of life). In this case the author was the cadence of the complaint against the vanities of fate, the mystical puritans of the Truth [5]. The qisūṣ was allotted with a number of formal features. The first hya of a qisūṣ, as a back-verse with special meter of one metre (harsu) and rhymes according to the following scheme: a-b-a or a-b-a-a-b (a reference to the Persian literary style). It must have come to literature from Iranian folkloric art and resembled in sound, served as an integral attribute of any celebration from the feast of common people to that of a king. The Persian qisūṣ, like the genre adopted from Arabic poetry with one more, the smallest, poetic form — rubāt (35. "consisting of four") [6]. The rubāt consists of four semi-verses (stanzas), with the specification of the first metre (harsu) and rhymes according to the following scheme: a-b-a or a-b-a-a-b. It must have come to literature from Iranian folkloric art and resembled in sound, served as an integral attribute of any celebration from the feast of common people to that of a king. The Persian qisūṣ, like the genre adopted from Arabic poetry with one more, the smallest, poetic form — rubāt (35. "consisting of four") [6]. The rubāt consists of four semi-verses (stanzas), with the specification of the first metre (35, a-b-a-a-b). It must have come to literature from Iranian folkloric art and resembled in sound, served as an integral attribute of any celebration from the feast of common people to that of a king.
ment of the mağnavî (lit. “binary”) form. It received its name from the unique scheme of semi-verses in a hexameter according to the following scheme: aa-bb-bc-etc. The size of the mağnavî was not limited; and it is considered that the mağnavî was not as rigid as to require or taghîb, no matter if it was a story about the vicissitudes of fate or complaints about wearisome separation, a description of abandoned camps or glorification of flowers, fragrances, etc. [14].

In the “Conclusion” to the tractate, when telling about the rules of the mağnavî’s poetic tradition, Qays lists the big themes (mu‘a‘in) within whose framework the poet should realize his talent. Apart from the love lyrics itself (it is referred to as nasih or nasihî), praise, reviling, complaint, gratitude, abstinance, and the ‘mention of countries and traditions and the description of skies and luminaries, glorification of flowers and streams and construction of rains and winds, comparison of the night and the day and glorification of the horse and armas, lamentation about a battle and warriors and the art of congratulating and glorification’ [13].

For the present article it is important to point to the fact that when talking about the Persian poetry, Shams-i Qays uses purely Arabic terminology and on the whole, follows the Arabic poetic canon. He presents his native tradition as the immediate successor of the Arabic one, although the mention of such themes of possible introductions to qasidah as fragrant herbs and flowers, scents and rains and the description of abandoned camps is called ghâzal. The main meaning of the ghâzal is talking about young girls in the moon night and stories about them, and magnificent love with all its diversities. Based on this the description of the condition of a loving man and the description of the beauty and grace of his beloved one were called ghâzal” [12].

Defining the main types of poetry, Shams also begins with the qasida, or, to be more precise, with nasih and taghîb, varieties which are the introductory part of the qasida. According to him, nasih is “a love poem (ghâzal) which the poet uses as the introduction to the main purpose (maqâ‘id) of the qasida, so that the addressee of the praise, due to most morals’ production for stories about lovers and descriptions of their relationships, would want to hear the poem and get distracted from other affairs and perceive the main part of the qasida with the willingness of mind and interest of the poet. Then the qasida finds its most hearty welcome” [13].

According to this specialist in poetics, the difference of taghîb from nasih lies in the fact that the latter is a love poem (ghâzal) which reflects the events from the life of the poet or the poems by other poets, whereas nasih is purely literary and Arabic the poets Qasayrî and Majnun, each of which loved a certain woman and told about himself. Many outstanding poets, however, “did not pay attention to the formal difference and referred to all love poems as nasih or taghîb, no matter if it was a story about the vicissitudes of fate or complaints about wearisome separation, a description of abandoned camps or glorification of flowers, fragrances, etc.” [14].

In the works of modern Iranian philologists we can find assertions to the effect that Iranian literary consciousness of the classical epoch the poetic writing was limited; some of the criticism came directly from the “Adam of Iranian poets” (the significant nickname that the Sâsidî poet Râdkâ received from his admirers and associates as well as his books). This short review of the genre system of the New Persian poetry is given here for the convenience of readers who specialize in modern Persian literature. It can be found, in some or other form, in any of the standard histories of Persian literature which have been studied quite thoroughly in the last two centuries [10]. Despite the fragmentariness of the 9th—10th-century poetic texts which have preserved to our days, careful analysis shows that they represent all major poetic forms, and the main place is occupied by the qasida [11]. In the traditional Persian works about poetry the description of genres and forms occupies little space compared with the descriptions of the techniques of decorating poems and it is prescribed as themes, which we relate to lyrical ones, should only be developed in the qasidas and ghâzals, although the mağnavî are also given as examples. In the poet’s opinion, are called “The Code of Roles of Persian Poetry” (13th century) its author Shams-i Qays Râdkâ is the issue of forms and themes three times. In the section dedicated to the definition of poetry he gives a short account of the formal features of the qasida and qasâ‘î, and gives a thematic characterization of the ghâzal.

"Any poetry is limited (unlike the multi-thematic qasida — N. Ch.) to different types of (prayer) love, such as describing a look and a birthmark or an account of a date and love longing with a mentioning of fragrant herbs and flowers, scents and rains and the description of abandoned camps is called ghâzal. The main meaning of the ghâzal is talking about young girls in the moon night and stories about them, and magnificent love with all its diversities. Based on this the description of the condition of a loving man and the description of the beauty and grace of his beloved one were called ghâzal” [12].

The şâhidjihl liked these words much and he received them to his educated councillors who saw a certain regularity (a’zamî) in this verse (a’zam) [23]. According to the legend, he learned to write Arabic poems as well, but when he returned to his homeland to the throne, he, influenced by mohab’s advice gave this up and said: “I did not write poems himself and did not listen to and prohibited his sons and close ones to do so. That is why it may have happened so that Bardîbî Jâhâr, master of playing the hurbr, chose praise speech as the basis for his songs and melodies which were performed in front of Khosrow Parviz and those of Shahruhnâwî, as they consisted solely of glorifications of Khosrow, and did not use poetic speech in them at all” [24].

The sources provide us with some other versions of the later origin of the first lines rythmically corresponding to the meter rules [25]. It is the abovementioned legend, however, that contains reference to the whole circle of problems connected with the stages of the Sâsidî poetry “living into” (the term by K. Imranot), the earliest Islamic epoch. Thus, Bardîbî Jâhâr learned to write poems according to the canons of the Arabic poets in Hûra. When he returned to Ctesiphon, however, he gave this up because of the disapproval of the Zoroastrian priests. We can only surmise about the reasons of the priests’ aversion of the Arabic manner of writing poems (according to Shams-i Qays, their arguments were limited to the assertion that such poetry served an adverse function for ethics and faith). What is important for us is the fact of relating the described events with Hûra where, according to historic sources, an active culture exchange between the Sâsidî Iran and the Arabia took place [27].

There have preserved almost no texts of the pre-Islamic poetry, but there are a few reliable literary consciousness of the classical epoch the poetic writing. The first poet to write Persian poems in accordance with the ‘a’zam metrics was Bairâm Gür (the historical Varahran V Sâsidî, 5th century). Bairâm’s father Yazdegird took into consideration the astrologers’ prediction that Bairâm would grow up to be in a strange land and sent his child to Hûra, in the Arabic princevod of the Lahmids subject to him. There, surrounded by the eloquent Arabs, the boy grew up to be not only a courageous and noble warrior, but also a poet. Bairâm’s talent showed when he was lion-hunting accompanied by his favourite maid-servant and musician Dilârân. Having managed to overtake, seize and tie him up at one stroke, the regal hunter, intoxicated with his victory, exclaimed.

"I am that mighty elephant, I am that gallant lion..."

Dilârân, who was used to give a worthy reply to anything her master said, continued.

"Bairâm is your name, and your kuyu is Bit Jâhâla."

The şâhidjihl liked these words much and he received them to his educated councillors who saw a certain regularity (a’zamî) in this verse (a’zam) [23]. According to the legend, he learned to write Arabic poems as well, but when he returned to his homeland to the throne, he, influenced by mohab’s advice gave this up and said:

"I did not write poems himself and did not listen to and prohibited his sons and close ones to do so. That is why it may have happened so that Bardîbî Jâhâr, master of playing the hurbr, chose praise speech as the basis for his songs and melodies which were performed in front of Khosrow Parviz and those of Shahruhnâwî, as they consisted solely of glorifications of Khosrow, and did not use poetic speech in them at all” [24].

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"Drinking wine — cup after cup, and cool shade, crumbs of musk basil.
Khwarizm's wine — if an old man tastes it, he shall sing and begin to
sing to swing.
And barha [s heard] making a beautiful sound
Together with _janj_ — at each touch they ring
And when the musician stops its _barha_[s] sound,
_Sanj_ begins to play and calls to the sound of _vam_.
And when singing becomes softer
And the melody streams smoothly, the singer sings to us."

The person mentions the _sanj_ — probably a self-sounding instrument which consists of small bronze plates which are put on fingers like castanets (European musicologists translate this term with the word _cymbals_ [32]), _barha_ — a lute-like string instrument, _vam_ (Pahl. _von_, Persian _vun_), one of the types of harp which corresponds to an ancient Indian instrument known as _vina_, or the Persian _chango_, _mushtaka_ (Persian _muštak_), i.e. the Chinese _mugaksha_ — a type of labial organ, _tambir_ — a type of lute with a long neck. Partially these ancient musical instruments can be reconstructed by the famous rock relief in Täqi-Bustan [33] and the images on the Sassanid silver vessels.

Other more common musical instruments are also mentioned in the context of a description of a feast and are followed with listing of flowers and fragrant plants decorating the feast [34]:

"We have a white rose, and beside it violet, thyme and myzro-

mam as decorations.
Myrtle, gillyflower, Egyptian marjoram, _sijan_.
When [they] are together I also get intoxicated.
[We have] jasmine, _janj_, daffodil; and the cloudy sky wishes us good morning.

With pouring rain,
Muskat, vam, barha sound and _janj_, when it starts singing, answers them."
The names of songs themselves, although "remembered" by the tradition of the New Persian language, allow to make some conclusions concerning the repertoire of their motives basing on the contexts in which they are mentioned in the classical poetry.

The collection of Barbad's songs given in Dihihujda's *Lughat-name* with a reference to farhang-i Barbad-i qal'eh, Anvarideh, and Radjihid's dictionary, includes the following:

1. Ārējk-hā-i 'arqālī, or Ārējk-hā-i sādīn ("Decorating [the world] with the Sun", or "Decorating the World")
2. Ayān-i Jamālīd ("Jamālīd's Code")
3. Darwāz ("The Throne [Song]")
4. Rāhī ("The Song of the Shrine")
5. Tāqīk-hā-i sādātī ("Vaulning Throne", i.e. the throne of Khwāser Pāwārz)
6. Nābād-hā ("Khāwi's Casket")
7. Rāhī ("Song of Spirit")
8. Rāhīk-hā-i ādān ("Night of Soul")
9. Sālāt-i sādāt ("The Grace on Green")
10. Sarmāsit ("Cypress Garden")
11. Sarv-i sādāt ("Slander Cypress")
12. Shāhi-i sādāt ("Pearl Curtain")
13. Shāhī ("Shāhī", the name of Khwāser's horse)
14. Shāhī ("Shāhī") ("Happy Night")
15. Qab-hā ("Kābul Lock")
16. Ganj-i kādāsār ("Treasure Brought by the Wind")
17. Ganj-i-gār, or Ganj-i Khāwi ("Cow Treasure" or "Khwāser's Treasure")
18. Ganj-i-sādār ("Burnt Treasure")
19. Kin-i ʿIrāq ("Revenge for ʿIrāq")
20. Kin-i Siyāvarsh ("Revenge for Siyāvarsh")
21. Māh ("Month")
22. Meqāl va dāmū, or Meqāl-dāmū ("Musik and a Seeding" or "Musik Mallow")
23. Marvār-i gāz ("Lucky One")
24. Meqāl-mātī ("Abundance of Musik or "Paving with Musik")
25. Māhānād in Mīhrāgīd ("Dedicated to the festival of Mīhrāgīt")
26. Nāqīl ("The Bell [Song]")
27. Nāqūk ("Spring" [Song])
28. Nāqīl ("Sweet Wine")
29. Nāqūk ("Mādām")
30. Nāqīl ("The Song")

General impression about their contents is given in the statement of al-Kisrawi (9th century) which tells about the celebration of Nawriz at the Sūnāt court given in Kāthb al-muḥājirāt wa l-ʿalāqāt al-ʿalāmāt ("The Book of Virtues and Their Opposites") [51]. It says that songs-appeals, spring songs, songs which mentioned giants' songs, songs containing descriptions of rain constellations and glorifications of the king as well as chronicles of his life and stories about his battles and military victories, were performed in front of the king.

Among the 39 songs, the "Throne [Song]" is presented, which (although the title is undoubtedly) can be viewed as a song-appeal to the king.

Such songs as "Decorating the World with the Sun", "Sarv-i sādāt" ("Slander Cypress", "Cypress Garden", "Slander Cypress", "The New Spring" [Song]) could have been spring songs — their names point to the theme of the New Year renewal of the world. To this group probably also belong the songs "Happy Night" (the New Year Night) and "Mulād" (midnight) as well as the traditional song of the midday spirit Raptin, who carries warmth and light, from under the ground was greeted on midday of the first day of the New Year [52]. The "Happy Night" song might have been related to the spring "birds" melodies — in Manchūrī's (d.1040) quāsī it is sung by a stork from battlement of a fortification wall [53], and the same cycle of snatch from spring [54]. The second important (after Nawriz) season festival in the Zoroastrian Iran was the festival of autumn equinox, harvest and parting, as well as the celebration of the New Year is reflected in the 30 songs. However, taking into account the fact that it was celebrated as the "day of the good e'en", we can warily assume that the song of "Lucky One" is connected with the calendar cycle and the life festival of Sade. "Songs mentioning giants' names" are, most probably, retellings of some plots of the East Iranian myths [55]: "Revenge for ʿIrāq" and "Revenge for Siyāvarsh" and, possibly, "Khwāser's Casket" refer to this theme.

None of the songs' names are directly related to "Rain constellations", although their descriptions could have been part of the New Year topic, while glorification of the king and the chronicle of his life are widely represented in the songs' names, and many of them are connected in particular with the biography of Khwāser Pāwārz — Barbad's patron and protector (at least most of the three songs that, according to the legend, Barbad performed in his scene of meeting with Pāwārz. According to the phraseology characteristic of his song it was performed accompanied by a sad melodies and a passionate voice), it most likely refer to the love cycle.

The song "Shāhī" could have contained a description of Khwāser's horse of magic origin: according to Nīqāmī it was born by a mare that conceived it at night time from a black stone whose shape reminded of a horse and which was located in a cave. The magic horse was called "Shāhī" (lit. "night-coloured") and it "adopted its smooth running from time and its ethos — from the wind" [56].

"The Garden of ʿIrāq" (the beauty who the king Khwāser was trying to marry for many years) must also have been a love song (at least in Nīqāmī's poem "Khwāser and ʿIrāq") the garden serves as a regular metaphor denoting ʿIrāq's beauty.

"In accordance, luxury and richness of Khwāser's court are reflected in the names of such songs as "Vaulning Throne", "Treasure Bought by the Wind", "Cow Treasure", "Burnt Treasure", and, probably "Pearl Curtain". "Curiosities" of Pāwārz's court greatly impressed his contemporaries and their descriptions can be found in works in the Middle Persian as well as Arabic and Greek languages.

Barā'ī al-Tābirī in his "Ṭabarī" describes Pāwārz's curiosities among which he also mentions the vaulted throne (sādāt-i gāz) as follows: There is also a statement by a Byzantine historian Kedrinos (9th century):

"Above that throne there was a high cupola like for dome of the sky with the sun and the stars depicted on it" [57].

This was a complex clockwork fragment whose (the turn out of the "Middle eaves" balls at midnight) is probably depicted on a silver gilted dish kept in the Hermitage [58]. A full detailed description of the wonder throne is given by Nīqāmī in his "Khwāser and ʿIrāq" (this is a number of the fact that Nīqāmī was familiar with Pahlavī works about Khwāser, such as Pāwārz-nāmā) [60]:

"Once he was sitting on his throne drinking wine and questioning [the absolute power of] fate. Among his vaulted throne (sādāt-i gāz) dozens of kings have knelt to the ground. All heavenly images Travel on the Mushroom that Keīnī throne. From Moon poop to Saturn tent. Half hall after hall are decorated on it. All luminaries, all the moving stars have their route and exact position measured here. In accordance with gorns [of luminaries] illuminating the night it tells the story of the world. Any scientist watching stars Read the skies on this throne like on a whiteboard. Anyone who has seen Khwāser's darāz was told by heart thousands of Jamālīd's cups [reflecting world affairs] Such a throne is not just a cerea but heavens themselves. The king on it is not just as a throne but a happy combination [of Zehrā with Jupiter or the Sun]."

Pāwārz's treasures were also glorified and commemo-
rated in many other literary genres. Barā'ī also mentions them, and Findawār in his Shāhī-nāmā ("The Tale about Khwāser's/ Pāwārz's Greatness") as a consistent description of the seven treausres, the names of three of which coincide with the names of Barbad's songs.

"The Garden of ʿIrāq" (the song of King Pāwārz) is sent west by the Greek from the occupied Alexandria to Constantinople by the wind to the coast of Pāwārz's state, the "Cow Treasure" is a hundred vessels with gold, silver and precious stones which according to legend, belonged to Alexander the Macedonian and which were dug by a simple peasant for Pāwārz. The "Burnt Treasure" is a treasury in which all treasures were thrown into fire, and everything which could burn burned down, and everything that could not was purified [61].

Among the songs there is the "Pearl Curtain" (Sādāt-i marvārī, Sādāt-i-gāz in particular means a "curtain before the king's throne", and Findawār mentions a treasure called shāhīd ("carpet") and describes as embroidered with pearls and gold threads, "according to the great singers". Both sources may have spoken about Khwāser Pāwārz's luxury carpet, which, according to the legends, was laid in the palace of the Sūnāt capital — Ctesiphon. It depicted a luxurious garden in a very plausible way, with flower beds, stones, trees, and streams woven with gold and silver threads, silk and precious stones. It was designed so that people who entered the room saw spring no matter what time of year it was. Unfortunately, the Ar-
as who threw down it no so much appreciated the carpet that they cut in pieces to share between themselves. The pieces were dispersed around the world and disappeared.

The song "Rāhī Lock" is probably connected with the songs about treasures as this is how locks on chests and treasures were referred to in Khwāser's time (as in Nīqāmī when mentioning this song by Barbad, says that..."
"When he started playing the 'Rimil Lock', he unlocked the locks of Rimil and Zangibul's treasures" [65].

Thus, the names of Barbad's songs mentioned above show that the repertory of minstrels at Khurasan's court included glorification of calendar festivals (Nowruz, Muharram, and, probably, Sade), the king's occupations (hunting, feasts with delighting wine and music and beautiful maid singing), transportation of outstanding curiosities of the Sasanid crown. At the court of the late Sasanids there was a skullifully made things, whose beauty and sophistication were the seal of the goodness of the First Creation. At the very developed and detailed court ceremony the "throne scenes", i.e. the king's meetings, feasts, receptions of ambassadorly, etc. were meant to present the ruling monarch as blessed with the fair of royal power and as placing the proper position in the universe. The status of the rightful ruler as the successor of the king of the "golden age of the wed" — determined his being in the garden of eternal blossoming where, according to the Avestan myths about Yima-Jamsñīfād, plants never faded and waters never dry up — and there was neither cold nor heat, no old age and no death [64]. That is why objects of applied art which represented "eternal spring" and which united in the same name "fruits and the flower" [66] were so important in the interior of the throne room. Along with the above-mentioned "clock" throne that symbolized power and its dominion, seasons, of "spring" carpet, Arabic, Greek and Persian sources also mention an artificial tree made of precious metals and stones [66].

A popular curiosity at the courts of the 'Abbasid caliphs. The presence of such tree in the interior of the Iranian palace is mentioned in Shah-nama [67]:

"Behind the abd Allah's throne a tree was installed That carried the king on the cowry of the throne. It has a silver trunk and its branches are made from rubies and gold, With colourful bushes of jewels on them. All leaves and fruits are made of cornelian and emerald. They hand from its top like earrings. All gold fruits are citrons and quinces. The corners of citrons and quinces are hollow. Inside there is mink mixed with wine, And their peels are pierced [with small holes, like "nab"]."

In landscape and love poems of the early New Persian period we find numerous comparisons of landscape elements and bodily beauty to patterned carpets and precious works of craftsmen. Moreover, the garden and treasures, the natural and the cultural interfaced with one another in a unique artistic combination of any beautiful object as a "garden", which was at the same time a "treasure" and a valuable, refined work of art [68].

"Barbad" songs' themes with spring, calendar festivals, the king's entertainments, treasures and curiosities — would have remained merely a theoretical reconstruction if Arabic poets of the 6th century had not become interested in Persian song lyrics. Voluntarily or not, perhaps created in the Arabic language season and feast poems in Persian spirit, which led to the fact that their contemporaries thought their works to be "too Persian" and elite and were often disapproved by literary critics devoted to the austerity of the Bedouin ethos. - It is interesting that Ibn Qutayba, who was not Arabic but came from Iran, also applied himself to the protection of the "purity of blood" of the exemplary Bedouin qatila. - A later poet has no right to deviate from the road of the ancients in these parts [of the qatila:] — M. R. & N. C'lly: to stop at an inhabited dwelling or shed tears at an erected cedars. Because those who have been an abandoned house or traces; to ride a donkey or a mule and describe them, because the ancients rode camels; or to come to the sweet running waters, because the ancients came to the spoiled dead; or to eat (and drink), or to cross (open fields of) daffodils, myrtles or roses, as the ancients used to cross bushes of wortwood and other desert plants" [69].

It is curious, that along with the themes obligatory for an author of a classical Bedouin qatila, Ibn Qutayba, though in prohibitive form, lists the main objects of description that became very popular in the period of formation of the ornamental style of hadã: palaces, gardens with running waters and flowerbeds, animals that accompanied settled life. We must point to the fact that in his "prohibitive list" Ibn Qutayba mentions those poeticized objects that Al-Abî and his successors in poetry Bahshah b. Thawd (d. 183), Abû Zayd (d. 813), al-Balûtrî (d. 897) describe with such admiration.

While Al-Abî's poems reflect the pre-Islamic period of the Arabian poet and the Arabic language culture, the works of the latter three poets belong to the golden age of the young Muslim civilization — the time of the 'Abbasid caliphate.

In Persia the idea of admiring the "Persian bliss" appear merely sporadically in the works of the poets of the "cultural sophisticated type" (that is how I. Ju. Krachkovski refers to Imru' al-Qais and Al-Abî). In the 'Abbasid epoch the "city and oasis" take over the "tribal settlement" in poetry. Not only objects that embody concepts of luxury fall into the sphere of artistic vision of the world, but also concrete curiosities that belonged to the Sasanid monarchs, or their "poetic copies". For example, Abî Nuwas describes in his feast poems Sasanid silver wine cups with throne scenes depicted on them. For us of most interest is the following fragment [70]:

"We have built above Khurasan a sky of wine crowned with stars on the sides. And if Khurasan's Sader's descendant, got his soul back, he would certainly choose me among all a feast companion."

When analyzing this poem and referring to the opinions of medieval authorities, we found that the works of the 9th and 10th centuries [74] are evidence of the wide-spread fashion for everything Persian in the 'Abbasid time. Al-Thalâthî's anthology Yathâlûn al-adhr, which is our example of the works of different poets, including those living on the territory of Central Asia and Khorasan, provides us with material characteristic of that. For example, Abû Nuwas's poems dedicated to Khurasan written in the 10th century were most likely aimed at the Arabic-speaking audience without taking into consideration the listeners' ethnicity, as this autumn festival was celebrated not only in Iranian provinces, but also in the capital of the Caliphate [75]:

This description, most probably, contains a hint on the iconographic element of the throne scene — "Khurasan, sitting on the throne", that "valedicted throne" (qatila) that represented the astrological "Khurasan's clock". This is what the medieval commentator probably hints to in the well-known guide "conservation" above Khurasan. It clarifies the further development of the motive in Abû Nuwas's poem, as he installed the cupola of the throne above Khurasan and put everything in the cup as the "conservation" above Khurasan. It is important to point out the fact that Abû Nuwas can not have seen the "valedicted throne" (though he could read about it). This is a metaphorical poetic image of a construction "from the sky crowned with stars on the sides" point to his familiarity with the artistic or verbal tradition of this object representation rather than an immediate visual impression.

al-Balûtrî's description of images on the walls of the Qusîph palace also belongs to the tradition of poetic of "admiring" the curiosities that surrounded the Sasanid kings. This description can be found in his qatila called Sînûsiya which has already been mentioned above in connection with Barbad. As was written after the poet's visit to the ruins of Qusîph and it evidences the ineffaceable impression made on al-Balûtrî by the remains of the Sasanid former power. Even the pale shadows of palaces once luxurious were, according to the Arabic poet, on the verge of miracle [76]:

"These are mere images on the walls, but it seems that they are live people who had vowed silence. I was embraced with doubts — my hands stretched involuntarily to touch them... Is it clear these creations are they — of people who had created these images for the spirits living in them, or if they are spirits' creations made for people..."

We can hardly doubt the fact that al-Balûtrî took a journey to the ruins of Iran attracted by rumors about the treasures and curiosities of the Persian kings. Talks about them spread due to numerous translations of the Sasanid historical chronicles from the Middle Persian (Pahlavi) into the Arabic language. It was Khusraw Parwz who was most often mentioned in them, as his reign was associated with wealth, luxury and refined taste, and I. Ju. Krachkovski in his court that the 'Abbasid caliphs patterned their behaviour on.

The works of Arabic poets of that time containing generalities to the Nowruz and Muharram [74] are evidence of the wide-spread fashion for everything Persian in the 'Abbasid time. Al-Thalâthî's anthology Yathûlûn al-adhr, which is our example of the works of different poets, including those living on the territory of Central Asia and Khorasan, provides us with material characteristic of that. For example, Abû Nuwas's poems dedicated to Khurasan, written in the 10th century were most likely aimed at the Arabic-speaking audience without taking into consideration the listeners' ethnicity, as this autumn festival was celebrated not only in Iranian provinces, but also in the capital of the Caliphate [75]:

"I'm sending you (on the day of) mihârûn the beloved by smell and appearance. Fragrant, sweet in blankets of green taffeta. When they visit you, they will uncover themselves and will come to you in yellow silk."

(Qur'ân)

"I'm sending you (on the day of) mihârûn the beloved by smell and appearance. Fragrant, sweet in blankets of green taffeta. When they visit you, they will uncover themselves and will come to you in yellow silk."

(Mariqâdî)

Accept them — these are presents from one who gives little to the one who gives a lot. Hurry to the wine before leaving [the world] and [hurry] to the one amusing with songs and the lute. Live as you wish, and also wish [yourself] strength that shall last until the resurrection of the dead."

Al-Dinawarî describes Muharrâm by riding lutes and flowers and fruits that present a standard set of "seasonal words", which thus must be described as "seasonal", dressed in rich clothes made of green taffeta and yellow silk or valuable things made of gold and precious stones with incense in them. The poem contains four riddles (which is later become one of the most popular usûf forms with Persian poets); flowers and fruits adorn the mention of drinking wine and a female singer presented. Finally, Muharrâm is associated with the end of the world and the resurrection from the dead. Birûnî (d. 1048) gives evidence of these seasonal festivals' connection with the cosmological and eschatological concepts of the ancient Iranians.

"What concerns Persian commentators, they derived different interpretations for such days and turned Muharrâm into a messenger of resurrection and the end of the world, as on this day the world reaches its final, and the substances of growth exhaust themselves, and animals stop to multiply. In the same way they declared Navroz to be the messenger of the beginning of the world, on the [day of Navroz] circumstances opposite to [Muharrâm] occur" [76].

Poems in the genre of nasîrûnây were probably popular among Arabic poets as greetings with Muharrâm. In the descriptions of the spring festival motives of blossoming gardens became fixed as well as those of green lawns, whitlings of the morning breeze and feasts in the open air accompanied with music and songs [77]. Here is a model example from al-Balûtrî's work [78]:

"The spring came full of joy. It laughs and shows off its beauty..."

as if it wants to start talking. Before dawn Navroz woke up the melting rose that had been dividing seventy the day before. The cold of dawn not only as it gave out a secret that it had been keeping before.
The spring returned their trees apparel, as if it spread out an embroidered carpet. 

The wind blew from the gardens so gently as if it brought the scent of lovers' breath. 

In the spring they don't hide the wine that is your friend. Can you stop straws from clinging? [1]

The entourage of the Iranian calendar festivals (the set of "seasonal words", mentions of singers, musicians and musical instruments) in Arabic poets beginning from al-A`ṣlī's works gradually became an integral element of the ḥaṣaṣīyya`ī genre, and was, in its Arabized form, adopted by poetry written in the New Persian language. During the first two centuries of the New Persian qāṣīdah's circulation, however, the calendar theme attended not only to wine songs — somehow or other it runs through all other themes of the qāṣīdah. The comparison of the 9th–10th-century Persian poems and the works of the Central Asian bilingual poets with the Arabic examples gives an impression that the Arabic "outline" of the Iranian poetic culture is developed into a detailed narrative tightly connected with the Zoroastrian vision of the world and the rituals of central festivals canonized in court procedures.

Notes

1. For example, see The Cambridge History of Iran. IV: From the Arab Invasion to the Safavids (Cambridge, 1975), pp. 616–7.
4. Z. N. Voznauskaitė, Įžvalgos apie tikėjimus ir literatūrinius stotis` Įramos ir pradžiai poezijai (XII–nachalo XIII v.) (The Lithuania School of Poets and the Literary Life of Iran in the Pre-Mongol Time (12th–Beginning of the 13th Century) (Moscow, 1994), p. 76 and further.
5. For more detail see Reiser, Ėvolyutsii klassicheskoi gazi ne na `fire` (X–XIV vv.) (The Evolution of the Classical Gazi in First 10th–14th Centuries) (Moscow, 1999), pp. 13–25.
6. Takhāfīn — this term of Arabic poets gained a second meaning in the Persian language.
8. For example, see Shāmīs QaYS, Al-`Asghār bī ma`ṣla`ah al-aṣāf`a`r al-aṣāf`a`r (The Code of Rules of Persian Poetry), publication, introduction and comments by M. Rodov (Tbilisi, 1959), pp. 104–6.
15. Ibid., p. 322.
16. About the probable distribution of the Dari language as the literary one in the late Sasanian time see The Cambridge History of Iran, pp. 604–5.
17. Iranian philologist M. T. Bahār believed that among the variations of the Sasanian lyrics we can distinguish torqal ( ordeal) used for greetings and glorifications, ḡalāṭom意味 for tales and tales for light poetry, primarily in the form of qaṣṣāt M. Bahār, "Taqī-ḏar Irān", Bahār u adab-ī Foršt, publ. by M. Balbūn (Tehran, 1972), p. 78 and further.
18. About the prosodic question, i.e., about the supposed but only partially represented in literary texts stages of transition from the accent, noun-typed poetry of the Sasanian period to writing poems according to the strict rules of quantitative metrics (ṣānī) see G. Lazard`s article in The Cambridge History of Iran, p. 614.
20. Ibid.
22. For a general characteristics of the preserved literary monographs in the Middle Persian language see I. M. Omanski, Vvedenie v transkripciologii (Introduction into Iranian Philology) (Moscow, 1988), pp. 172–5.
24. Shāmīs QaYS, Al-`Asghār bī ma`ṣla`ah al-aṣāf`a`r al-aṣāf`a`r. Part II, pp. 80.
25. Dawlatābādī, op. cit., p. 27.
26. Compare with discussions about the benefits and the harm of poetry in the Muslim world connected with the attitude to poets in the Qur`ān: A. B. Kedulin, "Avtorit`naia slovesnost` VI–VII vv.: opyt rasstvoritelnosti v folklorno-filologicheskom kontekste" ("Arabie
68. Compare with the reference to this idea in the introduction to Sa'ādī's Gulistān which says that instead of a garden that fades in summer the author creates a blossoming garden (gulistān) over which time has no power.
70. Ibid., p. 345.
71. Ibid.
72. About the numerous translations into the Arabic language of the so-called Parvez-nâmeh (books about the deeds and the greatness of Khosrow Parviz) see Nootman, Saamblenë skës. p. 1 and further.
73. Quoted from Fit'ashinski, Istoriya arabskoi literatury, p. 396.
74. About these festivals in the 'Abīdīs caliphate see A. Mez, Muslimskinë Renseansa (Renaissance of Islam) (Moscow, 1973), pp. 338—9.
76. A. Birnšt, Izbrannya protsvetnenia (Selected Works) (Tashkent, 1957), i, p. 234.
78. Quoted from Fit'ashinski, Istoriya arabskoi literatury, p. 396.

E. Reyan

THROUGH THE EYES OF A PRINCE

Europeans have always been allured and charmed with the East. Returning from durable wanderings, the travellers who had set off for the Orient for spicery, textiles or gems recalled not only sand-storms, the unbearable scorching Sun or nomads’ raids but also the culture of everyday life amazng in its refinement. When at home already, they used to tell everyone enthusiastically about the fabulous riches and exquisite luxury they saw, about oriental viands and dark-eyed beauties, multi-coloured nature and musical tradition so much unusual for Europeans as everything else in the East. Legends were widely spread in Europe about the oriental art of making love aromas for rubbing in the hair, impregnating clothes and bedrooms. The fragrances changed from season to season following the change in humidity. The travellers were telling their folk excitedly about wonderful parks with carpeted marble pavilions and murmuring fountains, where the flowers were selected and planted in such manner that at some places the most delicate flower aromas were stronger in the morning or by midday, while at the other places they were gorgeous in the evening or at night, by moonlight. The fantastic scents, music, poetry, refined women’s beauty, delicious meals and drinks created the illusion of the Garden of Eden.

Among the most valuable gifts of the Orient as presented to Europe were bright fine textiles and Oriental miniatures which conveyed the echoes and aromas of the unknown mysterious world to the Europeans, as well as its music, poetry and dance. The whimsical decorative textiles ready to embrace the waists of seductive beauties seemed to be telling love stories. The Oriental miniatures are also telling us the stories of love: joyous and delightful, mutual and off cast. This was the world-eternal sequence of happy encounters, striking and multi-coloured, along with the stories of inevitable parting perpetrator with the colouring of expectation and grief. The colours that have lived to our days, their special melodies, rhythms and acords have conveyed the image of this love to us.

***

An intricate carved wooden window is splitting sunlight into fanciful arabesques. It is cool in the room in spite of the fierce heat outside, rare even for this place. A figure with pen in his hand bends over a sheet of white paper. He is a famous physician known as al-Šīrāzī. Now he dips his qalam into the inkpot and quickly flits a line of Arabic running from the left to the right:

"Experts agree that the following should be loaded with regard to the face and body of a woman: four black things: the hair of the head, the eye-lashes, the eye-brows and the dark centre of the eyes; four white things: the tongue; the lips, the cheeks and the buttons; four round things: the face, the hand, the ankles (which should not protrude) and the posterior; four long things: the neck, the figure, the eyebrows and the hair; four fragrant places: the nose, the mouth, the armpits and the vulva; four bread places: a high forehead, large eyes, a full upper part of the body and a smooth face; a single narrow place: the vulva; four small places: the mouth, the hands, the feet, and the breasts."

*This article was conceived in the context of the "Pages of Perfection. Islamic Paintings and Calligraphy from the Russian Academy of Sciences, Saint-Petersburg" exhibition that was a great success in Paris, New York and Salzburg. Unfortunately the text written in cooperation with Irina Petrosyan was not published that time. Though the present article is based on new material and thus the parts we worked together on were excluded from the text, I still would like to thank Irina Petrosyan for her cooperation and fruitful work of years.*

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CONTENTS

EDITORIAL BOARD .............................................................. 3
E. Rezvan, Peter the Great Kunstkamera — 290 years ........................ 3

TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH ........... 6
K. Vasilenko, Ash-Shahib al-Din Khaqanii and His Treatise “The Book of Everlasting” (Based on the MS B 2496 from the SPiOS Collection) ............................................................... 6

TEXT AND ITS CULTURAL INTERPRETATION ............................. 20
A. Kudelin, Arabic Literature: Poetics and Stylistics, IV: Medieval Arabic Panegyric: Tradition and Creative Personality ......................................................... 20
M. Reisner, The Life of the Text and the Fate of Tradition, V: Method of Allegorical Interpretation of the Qur’an (‘a‘wil) and the Symbolic Language of Persian Poetry of the 11th—12th Centuries .............................................................. 27
M. Rezvan, “If somebody dreams about reading the Qur’an, it is a good dream” (On the Modern Interpretation of the Medieval Tradition) .......................................................... 34

PRESENTING THE COLLECTION ........................................... 40
S. Chernetsov, Ethiopian “Magic Scrolls” from the MAE Collection .... 40

BOOK REVIEWS ............................................................... 69

Front cover:

Back cover: