

TEXT AND ITS CULTURAL INTERPRETATION

M. Reisner, N. Chalisova

THE LIFE OF THE TEXT AND THE FATE OF TRADITION. VII/2 CLASSICAL PERSIAN LYRICS: TO THE PROBLEM OF GENESIS

Zoroastrianism, being a religion of the agricultural peoples, was based on the cult of the Sun and the cult of fire closely connected with it. The Sun was viewed as the "governor of the God" Ahura, and the day of the vernal equinox when the Sun entered the constellation of Aries — Nawrūz (lit. the new day) — was the most important festival. The fullest extant description of the court ceremonial connected with the New Year's celebrations is 'Umar Khayyām's tractate *Nawrūz-nāma* (11th century) [1].

In his tractate "the philosopher of the century", the "head of researchers" and the "king of scientists", as the celebrated author of *rubā'ī* 'Umar Khayyām introduces himself in the introduction to his work, tells the "truth about Nawrūz" and about the king Jamshīd who established it and about the reasons why this great holiday is celebrated and the traditions connected with it. It begins with the definition of the role of the Sun in the establishment of the world order:

"They say that when the highest and the saint Īzad ordered the sun to move from its position so that its rays and benefits would spread everywhere, the sun came out from the Aries's head, darkness separated from light and day and night were born. This is how the history of this world began" [2].

Thus, Nawrūz becomes the central cosmogonical event, and the rituals connected with its celebration include the symbolical reproduction of the creation of the world through its annual renewal. As in a number of other Indo-European mythological systems, the myth about creation is inseparably linked with the central calendar agrarian myth. Khayyām does not mention this, while his older contemporary al-Bīrūnī directly associates Jamshīd with the cycles of dying and revival of vegetation and gives an account of a mythological episode which tells about the establishment of the Nawrūz:

"The thing is that damned Iblīs eliminated all beneficial properties [of food and drinks], and people began to eat and drink at all times, [but could not be sated], and stopped the wind from blowing, so that all trees dried out and the world nearly stopped existing. Then Jam, at the god's order and instruction, went southwards to the abode of the devil and his accomplices. He spent some time there before he was able to put an end to this misfortune, and people won back moderation, benefits [from food] and fertility, and freed themselves from this trouble. Then Jam returned to the world and rose on that day like the Sun, and shed light, as he was radiant like the sun, and the people were amazed at the rise of the two suns. And everything that had dried out turned green, and the people said: 'Rūz-i naw' — which means 'the new day', and everyone planted barley in troughs or other [ware], thinking that this would bring good" [3].

Thus, the Nawrūz is inseparably linked with the idea of renewal:

"When four parts of the big year pass, the big Nawrūz occurs and the world is renewed" [4].

It is the "renewal" that became the semantic basis of the central block of motives in the lyrical introductions to the New Persian *qaṣīdas*. The "spring" *qaṣīdas*, as a rule, began with a mention of youth taking over old age [5]:

"The blooming spring came, full of colours and scents,
Of hundreds thousands pleasures and wonderful decorations.
At such time an old man becomes a youth,
And the world, having outlived old age, becomes young again".

Rūdaki

The epithet "young", "adolescent" becomes more valuable in this poetic system. Thus, comparison with spring serves as the highest praise of the ruler's deeds [6]:

"Due to the happiness of the great *sultān* the world is Spring, and in there is spring, and in it there is spring".

Here, the triple repetition of the word "spring" serves as a comparison with the youth and the beauty of the world, the country and its ruler. *Bakht-i jawān* (lit. "young fate" means the lucky fate of the praised, and *naw-ān* (lit. "just brought to light") defines his beautiful appearance. Admiring youth lies in the basis of the lyrical experience of nature as well man. Young, coming out grass attaches special charm to the spring landscape, as well as young down on the cheeks and above the lips attaches special charm to the face [7]:

"The young grass of down increases your beauty,
And each your hair increases my love".

In another example the special value of beauty is directly defined by the first verdure [8]:

"Oh, [my] soul, the fruits of the garden of idols are beautiful, but still
The first sprouts of your beauty possess a special splendour".

Hasan Ghaznawī

Such conventional metaphors for a beautiful face as the rose and the moon also reach the peak of their beauty at the moment of the bud's opening or during the dawn. The beauty itself is not open to one's eyes, it strikes one's heart at the short moment of "being brought to light" from under the cloud of curls [9]:

"Once at night show me the edge of your eye-brow from your black locks —
Only I can't see the newly moon from behind the clouds".

Experiencing the beauty of the world and the beloved one as a short, ephemeral moment, even if it is not expressed directly, gives poets the possibility of a semantically justified transition from the "joyful" theme of spring renewal to lamentations about the caducity and the transience of everything earthly (the theme which was popular as early as in late Zoroaster didactic works), and the motives of spring and the transience of life traditionally accompany each other [10]:

"The lawn that from the breath of the [winter] month Dey
You would say was like mouth of a wolf or a panther,
Today, thanks to spring related to Mānī,
Is full of drawings and colours like the Arjang book.
Do not rely too much on the ship of life,
As this Nile [or the "blue", i. e. the sky] is the home of crocodiles".

The concatenation of motives of spring and caducity of earthly being is reflected in the fate of Jamshīd. Having become proud, the ruler of the kingdom of everlasting

spring forgot about his Creator and was dethroned by him and was separated from grace. The story of the "lucky Jamshīd" became in Hāfiz's *ghazals*, for example, a formula indication of the motive complex of the "transience of youth, the time of spring and love". The *ghazal* "Today is a holiday and the time of roses is finishing..." says following the definition of the "boundary" period (the end of roses' blossoming) [11]:

"Do not attach your heart to the world and ask yourself in a state of intoxication
About the generosity of the cup and the story of the lucky Jamshīd!"

Jamshīd, according to Khayyām's story comparable with Pahlawī recensions of the myth about Yima and with the description of Jamshīd's reign in *Shāh-nāma*, did not only establish Nawrūz, but also was the civilizer-hero. He taught people arts and crafts, such as building baths, making brocade, breeding the mule by crossing the donkey and the horse, mining precious stones, gold, silver, copper, tin and lead, making all types of weapons and making jewellery: the crown, the throne, bracelets, necklaces and rings, obtaining musk, ambergris, camphor, saffron, aloe and other incense [12].

The civilizing deeds of Jamshīd were continued by his successor Afrīdūn. He built a hipped roof and a portico, laid on water supply to gardens and buildings, brought seeds of fruit trees (*turunj*, orange, *bādrang*, lemon) and flowers (roses, violets, daffodils, lotus, etc.) into the orchards (compare with the "flower" and "fruit" introductions to the Ghaznawid period *qaṣīdas* where these groups of flowers and fruits are mentioned) [13]. The establishment of the traditions of wine drinking in *Nawrūz-nāma* is associated with the appearance of Zardusht; the king Guštaps from Jamshīd's family "adopted his religion and its wine" [14].

Thus, the first mythical rulers of Iran and their successors gave the world cultural objects which symbolized welfare and prosperity. The reminders of this are things which ritually took part in the celebration of Nawrūz for which special ceremonies were established which provided living the following year "in joy and pleasure" [15]. The ritual of announcing Nawrūz in Khayyām's tractate is described in the following way:

"The custom of the kings of Iran from the times of Kay Khusraw until the epoch of Yazdijard, the last king of Iran, was the following: on the day of Nawrūz the first person not from the king's family, *mubadān mubad*, came to the king with a gold cup full of wine, with a ring, a *dirham* and a king's *dīnār*, a bunch of barley sprouts, a sword, a bow and an arrow, an inkwell and a pen, and praised and thanked him in the Persian language according to his speech" [16].

"After he [*mubadān mubad*] had said this, he tried wine and gave the cup to the king, in the king's other hand he put barley sprouts, and put the *dīnār* and the *dirham* at the king's throne... The objects offered to the king are the reason for the world's joy and prosperity" [17].

Then the tractate is divided into chapters dedicated to the description of useful and beneficial properties of the ritual objects which bode good in the following year: gold (with a digression about treasures), the ring, barley sprouts, the sword, bow and arrow, the pen, the horse, the falcon, red wine and a beautiful face. All these things not only become poeticized in the New Persian lyrics, but also serve as secret rubricators for the conventional aspects of description and praise [18]. Among them barley sprouts as a rubricator of blossoming correlate with the topic of landscape introductions; gold and silver, a ring, a sword, an arrow, a bow, a pen, a horse and falcon correspond to such aspects of glorification of the ruler as power and wealth, conquering lands and a just reign, athletic and hunting entertainments, while wine and a beautiful face are praised in landscape and love introductions as well as in glorifications (feasts and the beautiful appearance of the patron).

Sprouts of barley, which, according to the Zoroaster beliefs, was useful and blessed, were offered to the *shāh* to provide his longevity and eternal youth. They were couched in troughs or other vessels (this tradition has preserved until our days), which was the main semantic component of the New Year ritual and represented the renewal of the vegetable world after its winter death. In the topic of spring introductions to the *qaṣīdas* "barley sprouts" or just "barley" is not found as a symbol of vegetation. However in the descriptions of planting of greenery in the world we find the generic word *sabza* ("grass"). The appearance of different types of herbs under the salutary influence of breeze is a compulsory motive introducing the theme of the spring decoration of the world and its transformation into the paradisiacal garden [19]:

"The morning breeze decorated the world with green herbs,
And earth became a resemblance of heavenly meadows".

Anwarī

Gold and silver which had to be put by the king's throne, together with the wish to sit on the gold throne, symbolize the king's power and correlate with the themes of wealth, generosity, the height of the throne and the luxury of the ruler's treasures, i. e. the main theme of the central part of the *qaṣīda*. In some panegyric poems the ritual action of putting a gold and silver object by the throne is "reconstructed" [20]:

"In front of your [fragrant] essence will the daffodil revel
in the wind?
Taking into account the fact that it put a gold cup on the
silver palm".

Hasan Ghaznawī

In the New Persian glorifications the theme of wealth and power of the ruler is always associated with the height of his throne or is expressed indirectly through an exaggerated description of height. Let us remind that the legend about the throne that was erected by obedient *dīws* up to the sky and decorated with precious stones is related to the paradigmatic figure of the mythical first king Jamshīd. The historical *Khusraw* Parwīz sat on the

throne and symbolically ruled over the stars — for him a vaulted throne was built which depicted the coelosphere. As early as among the first Sāmānid examples of glorification we find such in which the influence of the iconography "Parwīz sitting under the cupola of the 'vaulted throne'" [21] is noticeable:

"The Moon, the Sun, Burjīs [Jupiter], Bahrām [Mars],
Zuḥal [Saturn], Tīr [Mercury] and Zuhra [Venus] on the
sky —
All make decisions according to your will,
As Īzad granted you the right to rule".

Daqīqī

Later this motive received numerous realizations and poets competed in the justification of the idea that the "coelospheres rotate according to the patron's will" [22]:

"Oh, according to the rules of service, the Hindu of the
seventh sphere [i. e. Saturn]
Has guarded the cupola of your power since the beginning
of rotation".

Anwarī

The king's treasures themselves are not described in the panegyric poetry, however, mentioning them is an integral part of the block of motives of generosity and granting gifts [23]:

"By praising you your slave seeks for honour and fame,
And silver, gold and other rot — what do they mean?
Your slave is so filled with your generosity that
He is ashamed to rhyme praising you with *māl* ['wealth']"
Raḍī al-Dīn Nīshāpūrī

Parwīz's treasures, his "wonderful wonders" (*badāyi*) also turn into a metaphor of the richly decorated, refined poetic speech of *badī* style full of marvelous amenities (*badāyi*) which is found in *fakhrs* — self-glorifications of poets which serve as a transition to hints at the expected reward [24]:

"My poems full of virgin amenities (*badāyi*),
Without wrong rhymes (*shāyḡām*), but better than treasures
shāyḡān [i. e. innumerable treasures, or, according to
farhang-i Shīhāh al-fīrs, the treasures of *Khusraw*
Parwīz. — *M. R. & N. Ch.*]"

Rashīd Waṭwāt

Khayyām's tractate says about the ring that the first person to wear it was Jamshīd, that the sword and the pen are his servants, and that only the ruby, a particle of the sun, and turquoise that protects one from the evil eye, are worthy of the king's signet-ring [25]. There are no panegyrics that do not mention the king's ring. Let us give a characteristic example where the ring is directly associated with the absolute power of the addressee that applies to natural properties of things [26]:

"Because of the love to the imprint of your stamp the nature of
wax
Is not always on friendly terms with honey [i. e. the wax hardens].

It's no wonder if, accepting the engraving of the stamp for
your ring
The stone sinks obediently like pliable wax".

Anwarī

The description of the king's sword, "the guardian of the kingdom and the supervisor of people" [27] and his victorious deeds is a compulsory element of the panegyric *qaṣīda*, from a statement that victory is the grindstone for the *shāh*'s sword [28] to the breath-taking exaggerations [29]:

"When the skies first rotated above the spot where it
[the blade] appeared
They found out that night and day were chopped off each
other".

Mukhtārī Ghaznawī

The bow and arrow, as the king's weapon, bear special symbolic meaning. The bow has the form of an arch, i. e. it resembles part of the celestial circle; the straight line connecting the ends of the arch is referred to by experts in heavens as the bow-string, and the line beginning in the centre of the celestial circle and crossing the middle of the arch is called the arrow. That is why all good and all evil which comes to the earth under the influence of luminaries, comes from the heavenly bow [30], and "the *shāh* holding the bow and arrows in his hands" as a metaphor of absolute power is synonymous to the "*shāh* ruling over luminaries" and "the *shāh* with the sword similar to the retributive fate". The bow and the arrow in glorifications accompany the *shāh* on the hippodrome and hunting, and then he shows wonders of dexterity [31]:

"From the eye of a blind man he takes the wall-eye so
dexterously with his arrow
That the eye feels no pain and the blind man notices nothing".

These types of weapon, along with the sword, symbolize the king's invincibility and secure defeating his enemies [32]:

"Oh, the *shāh* of the world, your throne is in the sky,
The enemy is weak, as your bow is strong.
You start attack readily and your munitions are heavy.
You're sensible as an old man, but your happiness is
young".

Mu'izzī

While the sword conquers lands and establishes the basis of government, and the arrow shot from the bow finds the enemy with the inevitability of fate, the pen symbolizes the other aspect of the ruler's power — ruling the kingdom and preserving the laws of government (due to this, glorifications of the pen are the main theme of panegyrics addressed to ministers and heads of *dīwāns* [chancelleries. — *M. R. & N. Ch.*] [33]:

"Oh, under the protection of your fairness the sea and the
lands are developed,

Oh, in the movement of your pen are the secrets of profit
and loss".

Anwarī

The pen, as the organizer of the earthly businesses, along with other tools of the ruler, has an astrological projection [34]:

"What an object which gained its power from the heavenly
arrow [Mercury],
It is straight, and due to it the proceedings of the kingdom
straightened up as an arrow".

Mu'izzī

The horse, according to *Khusraw* Parwīz's words conveyed by *Khayyām* [35] is the leader of quadruped, like the king is the leader of people [36]. The descriptions of the ruler's horse in glorifications, as a rule, include hyperbolic images of its mighty appearance (mountain-like), ferocity (the dragon, the lion) overpassing spaces without any time consumption (compare with *Shabdīz*'s description given above) [37]:

"I shall bring that rapid horse that measures roads,
Whose shank is in the south, while his hoof is in the north.
When he neighs in the woods,
The lion gets so terrified that his claws crumble".

Munjīk Tirmidhī

The falcon is more appropriate for the king than for common people, as it is not only the king in the class of carnivores, but also because its magnificence and purity reminds of the kings' character [38]. Glorifications of hunting falcons, however, are not as common in panegyrics as descriptions of horses and arms. The falcon more often functions as an element of a complex of motives (*maḍmūn*) "falcon—dove (sparrow, turtle-dove, quail, lark, duck)" [39] and is the image of the praised one in the opposition "the praised—the enemy" [40]:

"What are your relations with the enemy?
You are the king's falcon, and the enemy is quail".

In the Avestan pantheon the falcon (*var-gan-varahran-bahrām*) is the main incarnation of the god of war and victory Vertragna [41]. The expression of the idea of the omnipotence of the addressee of the panegyric and his invincibility through images of birds of prey of the falcon class must be genetically connected with the mythologeme of "torment" as the victory over one's enemy presented, for example, in *Bahrām-yashht* [42]:

"To Zarathushtra appeared
For the seventh time as Vertragna,
Ahura's creation:
Flying as Varagn bird
And tormenting the victim from beneath,
Crushing the victim from above,
The fastest of all birds,
The quickest of the feathered".

The beneficial influence of the ruler on the world affairs can be so great that it can eliminate this eternal opposition, and draw the king of birds with the weak enemy together and restore the harmony of the "golden age" where there no illness, animosity or death [43]:

"In the times of your justice under the blue skies
The tradition [to start] distempers disappeared from the
two-colour world.
So the falcon, like the hyacinth breeze is combing
A sparrow's body with its blood-thirsty claws".

Rūdakī

Khayyām explains the necessity and blessing of drinking wine in the time of Nawrūz in detail. The wine is not only the king of drinks, it also reveals everything good and evil in a man. Having told about the good properties of wine and having described its therapeutic effects, the author of *Nawrūz-nāma* finishes the chapter with the following words: "benefits of wine are many" [44]. Khayyām's apologia of wine follows the text of a famous Middle Persian work called *Dādestān ī mēnōg ī xrad* ("Judgments of the Spirit of Reason") which tells the following about wine:

"It is known about wine that good or bad temper can be revealed due to wine. Human virtue [shows itself] in anger, and reason — in sin, as the one gripped with lust can [restrain] himself with reason, and the one exited with wine can restrain himself with his character.

And there is no need to explain that the one who is good-tempered, if he drinks wine, is like a gold and silver cup that becomes purer and brighter the more [it] is polished. And [his] thought, words and deeds become more correct, and he treats his wife, children and friends better, nicer and more tenderly, and in his every [good] deed he will be more eager.

And if someone is bad-tempered, if he drinks wine, will think too much of himself, quarrels with friends, shows impudence, mocks at and humiliates good people. He offends his wife, children, hirelings and servants, interferes with good people's feast, breaks peace and brings in discord.

But drinking wine in moderate amounts must make everyone sensible, as moderate wine drinking does a lot of good to [a man], as wine [stimulates] digestion of food, lights fire [in the body], increases wit, improves mind, semen and blood, drives away sorrow and inflames spirits, restores memory and kindness finds its place in thoughts. And it improves ["increases"] eye-sight, hearing and speech. And things that must be done and realized advance and he sleeps well ["on a pillow"] and gets up easily. And for this reason fame comes to his body and righteousness to his soul, as well as approval of good people" [45].

In *nasībs* and other surviving poetic fragments of the 10th century wine is represented first of all as subject for description in *wasf* genre. Its colour (compared with red poppy, red rose, ruby and tulip), its scent (compared with ambergris and musk), scent and colour together (like rose water), its swirling and foaminess (which remind of a loving soul or a drunk camel) and its shine are glorified.

Images of wine's shine and splendour are numerous and diverse. Wine is compared with a cloud of the month of Bahman, with fire, the sun, the moon pregnant with Mars [46], it shines, blazes, it is transparent; it is a star, the moon, light. Luminiferousness of wine in the context of the Zoroaster tradition places it into the class of objects good for people. In Avesta all luminiferous epithets accompany mentions of good deities among which there are Mitra, Tishtriya and, what is of no small importance, Haoma. In the New Persian poetry earthly projections of a deity are usually luminiferous — the face of the praised one (compare with Jamshīd — luminiferous Yima) is like God's shadow, the face of the beloved one evidences of the Creator's beauty and the face of a wine cup which became the symbol of the divine truth. Here is a classical example of Rūdakī's description of wine [47]:

"Bring that wine which seems like fluid, pure ruby
Or which looks like a sword unsheathed in the sun".

However, there are also a number of "wine exhortations" in the genre of *naṣīhat*. The motives of such exhortations overlap or coincide with the theses of Pahlawī didactics [48]:

"Wine reveals nobility of men,
It [tells] a noble man from a [slave] bought for *dirham*.
Wine [shows] the difference between a noble one and
a mean one,
This drink possesses many wonderful properties.
Any moment is beautiful when you drink wine,
Especially if roses and jasmine are blossoming.
Oh, how many unassailable fortresses has wine taken!
Oh, how many wild horses it has tamed!
Oh, how many mean niggards have shown
Generosity to the world after drinking wine!"

This famous poem presents two main theses of the "Judgments of the Spirit of Reason": (a) wine reveals hidden features of a man's character, whether good or bad; (b) moderate amounts of wine help reveal good features, and can help "improve" human character ("a niggard shows generosity to the world"). The most appropriate time for drinking wine is spring, the time of flowers and New Year celebrations.

The last chapter of *Nawrūz-nāma* is dedicated to the description of the beneficial properties of a beautiful face. The face itself is not included in the list of ritual New Year objects and is not mentioned in the greeting of *mubadān mubad*. Admiring beautiful young faces, as well as admiring blossoming flowers, however, was considered a good sign and had

"the same influence on people's condition as the lucky combination of luminaries in the sky" [49].

In scenery introductions blossoming spring meadows (or "regular" palace gardens) and the "newly" faces blossoming with youth are identified, the faces of gardens laugh, and roses of faces blossom celebrating the unity of the universe and its new creation [50]:

"The earth is like brocade sprinkled with blood.
The air is like silk painted in Indian blue.
All this [together] reminds with wine and musk
Of a portrait of the beloved one painted in the steppe".

Daqīqī

The concept of a beautiful face as spectacle, a garden and the flower bed of the heart, which is fundamental for Iranian culture, was expressed in the continuous likening of facial features to meadow and garden plants, and as early as in the 10th century such comparisons were used as conventional metaphors [51]:

"She covered the shining sun with a cloud,
She hid smiling tulip petals under the grass.
On the sides of both moons she has two basil branches,
She attached a basil branch to a myrtle branch".

Abū Ishāq Juybarī

The glossary for the "translation" of these *bayts* is the following: the cloud — hair, the sun — face, grass — down above the lip, smiling tulip petals — half-opened lips, the moons — cheeks, basil branches — locks, myrtle branch — down on the cheeks.

The review of *qaṣīda* topics [52] given above in connection with the ritually meaningful objects within the framework of the New Year ritual and court ceremonies does not claim to be complete and is meant merely to define the dominating semantic bases of the central images. Many of them seem to be direct adoptions from Arabic poetry. Thus, the author of the first surviving Persian book about decorations of poetry Muḥammad

The ties of the New Persian poetry with the pre-Islamic tradition and its main calendar festival were not limited with the topics. In one of the two fully preserved Rūdakī's *qaṣīdas* traditionally referred to as "The Mother of Wine" the New Year myth about the dying and resuscitating (disappearing and returning) deity is presented in the form of a "plot" construction which determines the semantic development of the introduction [55]. A metaphorical description of the process of wine making is contained in the story about the sufferings of the "child of the vine" [56]:

"The mother of wine should be sacrificed, and its child should be seized and imprisoned.
But you can not take away the child from its mother,
unless you smash her [bones] and extract her soul.
But one cannot take away a baby from mother's breast
Before seven full months of breast-feeding —
from the beginning of Urdībihīšt month until the end of Ābān.
Only after that, according to the laws of faith and justice one can
[Throw] a child into prison, and [sacrifice] the mother.
After you have imprisoned her child
it will be in frenzy and confusion for seven days.
And when it comes to its senses and realizes its condition
It will get rolling and utter a moan from [the depth] of the burning heart.

al-Rādūyānī gives in the chapter about the "Translation" (*tarjama*) technique Arabic *bayts* by al-'Ashā with a description of a heart broken down like glass and al-Buḥturī poems with a description of a pen and wine which he views as sources of inspiration for Persian poets [53]. An Arabic specialist in poetry al-'Askarī gives in *Kitāb al-ṣinā'atayn* exemplary comparisons of al-Wa'wa' al-Dimashqī for the description of a beautiful face:

"She made pearls roll from daffodils
and watered the rose biting wild grapes with hail-stones" [54].

Many Arabic *bayts* in which such motives are realized make one assume that the Persians translated and adopted. However, the fact of existence of a developed lyrical tradition itself in the Sāsānid times, the topic of Barbād's songs which included a cycle of songs about Nawrūz (in which ritual New Year objects must have been glorified) and glorifications of the king, the throne, the horse, luxurious rarities from the king's treasures and hunt — all these, together with the information about Barbād's songs' circulation in the beginning of the 13th century suggests the following assumption: the topic of the New Persian *qaṣīdas* was not adopted from the Arabs but represented the pre-Islamic song canon using Arabic 8th—9th-century poetry as a short summary and developing it into detailed description by using the poetic toposes of the verbal "Barbād's" tradition.

It will rush about up and down in anguish and then will dash down again, rolling and burning".

Most likely, this fragment of Rūdakī's *qaṣīda* is a specific projection of the mythological plot about a young agrarian deity in the realm of shadows, as the motive of imprisonment, as it is known, can symbolize descending into the grave (compare with Joseph in a well, Joseph in prison). Like in the examples of Arabic poetry in which calendar motives are an integral part of the *khamrīyyāt* genre, in Rūdakī's *qaṣīda* the description of the process of wine making and the properties of the selected wine gradually transform into the picture of a feast. However, being returned into its "native" (Iranian) tradition, from which it came into the Arabic poetry, the calendar theme fully restores its mythological and ritual "frame". The presence of rudiments of the mythological plot in the beginning of the introduction to the *qaṣīda* "The Mother of Wine" is reinforced by the thematic correlation of the first and the second parts of the introduction which can be interpreted as following one another mourning over the death and convivial rejoicing on the occasion of returning of the dying and resuscitating deity from the realm of shadows in the ritual of his worship. The presence of flowers' names in this *qaṣīda* (the rose, jasmine and bright gillyflowers

(*khīrī-yi alwān*), i. e. yellow and red ones) prove to its spring, calendar nature. Gillyflower or wallflower is also referred to as primrose, and in Iran its appearance marks the beginning of spring [57]. It is interesting that gillyflower and jasmine are also mentioned in al-'Ashā's poem quoted above, as his *khamrīyyāt* must also be telling about the celebration of spring.

Rudiments of the New Year celebration described in detail in Arabic sources and in 'Umar Khayyām's *Nawrūz-nāma* (see above) are found in one of the standard introductions to the 11th—12th-century *qaṣīdas*. This scheme has survived in the most complete way in Farrukhī's *qaṣīdas* — in his *dīwān* there are no less than five *qaṣīdas* the introductions to which contain a motive of a messenger's arrival [58]. In an almost virginal form the semantic model repeating the sequence of ritual acts in the beginning of the New Year celebration is presented in one of his congratulatory *qaṣīdas* [59]:

"To greet him with the holiday of *rūz-i naw* the blessed day of *sade* —

The tenth day of the month of Bahman came to the *shāh*.
And brought the *amīr* the news of the decorated Nawrūz.
It rode its horse along roads for three hundred and sixty days.

What news did it bring? It brought the news that
in fifty days Nawrūz shall show its face
and will gather its army for a parade.

Steppe tulips will take scarlet cups in their hands
and lawns will become similar to a parrot's wings because
of green grass".

This introduction which originally only served the theme of *nawrūziyya* and which represents a strictly fixed logical scheme of motives' development (the arrival of a messenger, asking him ritual questions, the beginning of the celebration) turns out to be applicable to the description of other situations not directly linked to the ritual.

The scheme of a standard introduction demonstrated above is used in another *qaṣīda* by the same author for the description of another festival — the Muslim celebration of breaking the fast (*'īd al-fīṭr*) which marks the end of fast. The beloved woman acts as a messenger and the whole situation is transferred from the sphere of calendar into love lyrics [60]:

"My two-week-old moon brought the month of fast to an end —

she came to me in the morning and brought the news of the celebration.

Everyone knew about the beginning of the holiday as early as last night

and she must have thought I was unaware.

May be she wanted to congratulate me this way?

No doubt, that's what that beauty wanted to do".

In the second variant of realization of the concerned introduction model we do not find full conformity with the court ceremonial and the ancient ritual which lies at its basis. The scheme preserved by poetic tradition gradually loses part of its elements (for example, ritual

questions and answers are replaced with one question or merely a hint to the characters' dialog) but shows amazing stability within the framework of the lyrical repertoire. The furthest from the original variant of this scheme's realization is given by the same author in his *qaṣīda* dedicated to Ma'sūd Ghaznawī's (1030—1041) accession to the throne after his father Maḥmūd's death. In this introduction we find a developed motive of asking questions to a messenger which is minimized in other texts [61]:

"Oh, the messenger of the *shāh* of Iran, where have you come from?

Who have you brought a message to, tell me quick!

When did you part with the *shāh*? And how long have you travelled?

What events have you witnessed? And how many lands have you gone through?

You are weak, as you have come a long way

I can see you are tired, so come in, sit opposite me.

Hurry up and tell us

When will the king of kings come here — the real sovereign".

The second part of the *qaṣīda* contains a description of the king's valour in which already familiar objects of the monarch's entourage connected with the concept of absolute power as well as with the festive environment of Nawrūz are interwoven organically [62]:

"God created him [the king] for supremacy in the world,
Who will surpass him in [possessing] the treasury or the army,

The crown and the seal-ring...

The throne and the court will never see a more knowing king,

The horse and the harness will never see a more courageous king.

The chime of kettle-drums on a battle day sounds better for him

Than the sounds of Rāmtīn's [a singer at Khūsraw's

court. — *M. R. & N. Ch.*] *chang* for those feasting in the morning.

The stadium full of fighters is dearer to the king's heart

Than a garden full of roses, tulips and [bushes of blossoming] jasmine".

Spring introductions to *qaṣīdas* often contain a motive of decoration which is, naturally, connected with the concept of Nawrūz as a metaphorical repetition of the act of creation. The process of decoration is described as designing a garden in which each flower and tree is a precious part of the Divine treasure [63]:

"This year the spring came fresher [than usual],

It was different when it came last year.

Last year it came as a beggarly wanderer —

Without carpets or palanquins, without paints or drawings.

And this year, before arriving to the village to stay

It had put precious clothes on steppes and mountains.

It had put a turquoise bracelet on the willow's wrist

A put amber earrings into the rose's ears...

Violets and tulips [blossoming] in the meadows
Look like threads of cornelian and lapis lazuli".

In a similar way spring is described in Farrukhī's "Brand *Qaṣīda*" [64]. There are plenty of such *qaṣīdas* in Farrukhī's *dīwān*. One of them, for example, begins with the following lines [65]:

"Gardens turned green and birds began to sing,
Birds' warbles are dearer to the heart than strings' songs.
The cloud of Farvardīn dressed up the whole world —
As gardens are dressed in brocade and meadows in silk.
Sometimes the wind weaves chain armours, sometimes it
sews coats of mail,
This occupation became the wind's nature due to the *amīr*'s
Arms workshop".

This fragment demonstrates a standard set of "seasonal" words (green gardens, birds' singing, a cloud bringing an abundant rain, the wind) in correlation with images of a feast (strings' songs, brocade and silk) and the king's rich treasury (chain armours, coats of mail made in the arms workshop by skilful craftsmen). Thus, all blocks of the topic grouped around the description of Nawrūz and genetically linked to the calendar cycles of Barbād's songs can function as independent motives of panegyrics, love and landscape lyrics as well as in the form of a whole with prevalence of one genre dominant.

Obviously, all genres of the New Persian lyrics on the first stage of their development reveal evidence of its succession of the court songs' tradition of the pre-Islamic origin which poetry had to replace and undertake some of its functions. One of such inherited roles is, first of all, accompanying all court ceremonies, especially celebrations and a specific poetic "marking" of the inner routine of court lie and organization of the monarch's leisure. To this proves not only the quantitative prevalence of congratulatory *qaṣīdas* in the *dīwāns* of the 11th-century poets but also fixing in their introductory parts of semantic models responsible for the creation of a "good" and "true" picture of the world and meant to promote correct organization of a state, its ruler's well-being and augmenting of his wealth.

Traces of the tradition of the Sāsānid song panegyric in the most vivid form are found in the works of one of the first poets who wrote in the Persian language in India — Mas'ūd Sa'd Salmān (b. ca. 1046 and 1049 — d. ca. 1121). In his *dīwān* there are cycles of poems which have no analogues in the classical Persian poetry called "Persian Months", "Names of Persian Days [of

the month]" and "Days of the Week" and which are placed in a separate section. These poems, according to their form, are a specific variant of *ghazal* signed not with the author's name but with the name of the addressee. According to their subjects "cyclic" poems can be called convivial toasts in the honour of the praised one, i. e. a variation of the "small" *madh* (the term by Z. N. Vorozheikina) written in the form of a calendar. Let us quote the first poem from the cycle called "Persian Months" dedicated to Farvardīn [66]:

"Oh, the ruler! Choose fun [music] and see joy,
As Farvardīn brought good news about your fate.
It says that the angel of seven countries (*malak-i haft iqlīm*)
Will descend from the highest heaven at your will and order.

The Almighty and Glorious God determined your fate
So that you shall be the lord of the world until the end of times.

The king of Rūm and the king of Chīn [67] sometimes
Send you tribute and duty with obedience and without constraint.

You — Abū al-Mulūk Malik Arslan Mas'ūd
And thanks to you stand in splendour the crown, the throne
and the king's seal-ring.

In the garden of your kingdom always grow the tree of justice,

And always pick fruits of happiness from the branch of fairness.

With the ear of glory always listen to the voice of fate,
And with the eye of happiness always watch the face of joy!"

The figurativeness of this poem presents the familiar list of etiquette and ritual objects and situations (the messenger and the good news, a feast with music and singing, the crown, the throne, the seal-ring, the tree, the garden, the face of joy) connected with the celebration of Nawrūz (see above). In this case the instrument of transformation of cliché motives is shifting them from the *qaṣīda* into a small poetic form of the *ghazal* which imitates Barbād's song (*surūd*) and directly refers the listener to this tradition. Other types of standard situations of *qaṣīda* introductions, such as the arrival of the messenger of addressing the morning breeze, were also subject to such transformation. They continued to exist in the thematic form of a *ghazal* in the form of a "summary" of the previously developed lyrical situation.

The present research covers only some of the aspects of the Persian lyrics' origin whose study is related to interpretation of a big corpus of poetic texts in the selected "genetic" key. The authors of the present work have tried to define one of the possible ways of study of the first stage of development of the classical Persian lyrics having chosen the hypothesis about the continuous development of Iranian poetic tradition from the Sāsānid "king songs" to the first examples of poetry in the New

Persian language as a reference point. At present this hypothesis looks better-grounded, as the character of adoption and circulation of Iranian calendar topics in the classical Arabic poetry beginning from the pre-Islamic time has been revealed against the background of the reconstruction of the exemplary thematic repertoire of the lost songs lyrics. Reconstruction of all links of this chain has allowed to draw some conclusions about the principles of development of the Arabic "summary" of

the tradition into a whole genre system of the New Persian lyrics.

The study of the early Persian lyrics from the point of view of genesis of the main fund of standard situations, motives and images led to the conclusion that at their basis lie not the immediate ritual and mythological models but the same archetypical constructions which passed the stage of cultivation in the developed verbal poetic traditions in the Sāsānid epoch. This songs tradition was in close contact with Arabic poetry from the 6th century which brought noticeable fruit in the period of flourishing of the 'Abbāsīd caliphate on the stage of development of *badī'* style which clearly shows following Iranian examples [68]. The role of the mediation of the Arabic poetic system in the preservation of the base fund of Iranian topics and the continuous tradition of performing Barbād's songs to a great extent explains the amazing maturity of the first examples of the New Persian poetry [69].

The poetry of the Sāmānid epoch was formed basing on satiation of the Arabic "context" of the Iranian theme and figurativeness with the vivid material of verbal songs lyrics which continued to circulate along with the adopted poetic forms. The Sāmānids' imitation of the Sāsānid norms of court etiquette and ceremonial focused on great seasonal celebrations served the fact that spring renewal of nature, whose description accumulated the main cultural values and concepts of beauty and truth, became the central theme of the early Persian lyrics. At least, the theme of Nawrūz and the etiquette situations accompanying this celebration as well as objects that form the sphere of calendar topic can be traced on all stages of development of Iranian poetry: from the myth about Yima and Avesta, through Barbād's songs and Arabic poems in the *khamriyyāt* genre to the New Persian congratulatory *qaṣīdas* in the genre of *nawrūziyya*. The myth about the renewal of creation fixed in the Sāsānid epoch in the festive ceremonial of Nawrūz is reflected not only in the thematic repertoire and the set of poeticized objects, but in a number of cases also serves as a paradigmatic model determining the development of the poetic meaning in standard introductions to *qaṣīdas*. Because of space limitations in the present work we have only looked at two types of such introductions — "sufferings of a vines child" and "arrival of a messenger". However, there are also "flower", "fruit" and finally "birds" introductions to the 11th—12th-century *qaṣīdas* that are still to be studied, including those written by poets-mystics [70]. We would like to emphasize the necessity of further study of "birds" introductions in connection with Barbād and his songs. In Manūchihīr's *dīwān* names of Sāsānid songs and melodies are, as a rule, mentioned in the context of birds' listing singing these songs and glorifying the coming of spring. If we refer to the history of the singer's acquaintance with

Khusraw Parwīz, in it Barbād is presented as a nightingale writing songs in the honour of the rose which is associated with the royal addressee.

The New Persian lyrics which appeared on the basis of Iranian-Arabic synthesis and which reconstructed its immediate link with the pre-Islamic Iranian literature, is presented, however, largely enriched due to particularly Arabic motives taking root in its canon which were adopted from the Jāhiliyya poetry as well as from the early Muslim poetry. Among such themes which became strongly fixed in the repertoire of Persian lyrics we can name, for example, moaning over an abandoned camp traditional for the introductions to Bedouin *qaṣīdas*, descriptions of caravans leaving a camp and the severities of wandering in the desert. Let us also point to the fact that a big number of figurative Arabic-Persian doublets functioning in the classical Persian poetry as a whole were formed basing on the literary synthesis. Among the most popular ones are such pairs as Sulaymān and Jamshīd, Jibrīl and Surūsh, Yūsuf and Bījan. The class of metaphors and images of comparison in Persian lyrics is also replenished due to the figurative fund of the Arabic poetic system (wine sparkles as Mūsā's hand, the white falcon of the ruler's valour soars up to Sidr tree; the dead earth returns to life at the touch of the Messiah's ('Īsā) hand). The properties of the described objects, however, (the luminiferosity of wine, the death and resurrection of earth) remain the same and root in the end in the archaic Iranian concepts. Thus, the poetry of Muslim Iran, despite its high level of Arabization on the verbal level, manages to preserve its national identity. The main fund of *qaṣīda* and *ghazal* topics, the conventional language and the composition schemes do not lose their connection with the system of values of the pre-Islamic culture of Iran and remain subject to the influence of its main myth's "logics".

It is customary among the Persians to finish a narrative with a good omen and a lucky word. Let us tell in conclusion about the fate of the emblem of Persian poetry — the word "rose". Sharaf Rāmī when listing the allegorical names of the beautiful face in his "Lover's Interlocutor" mentioned that the Arabs refer to it as *ward* (rose), and the Persians as *gul* (rose) [71]. This used to be the generally accepted opinion about the national identity of these words. In fact, the word *ward* was adopted by the Arabs from the Middle Persian language and retained its phonetic appearance, while during the transition from the Middle Persian into the New Persian language the word *ward* transformed into *gul* (like *varga* "wolf" transformed into *gurg*) as a result of regular phonetic changes. The story about the name of the rose serves as an edifying analogy for the process of fixing of the Iranian poetic tradition in the Arabic-Muslim culture and its returning incognito into its native ground.

Notes

1. 'Umar Khayyām, *Nawrūz-nāma*, translation and comments by B. A. Rosenfel'd (Moscow, 1994).
2. *Ibid.*, p. 22.
3. A. Bīrūnī, *Izbrannye proizvedeniia* (Selected Works) (Tāshkent, 1957), i, p. 228.
4. Khayyām, *op. cit.*, p. 24.
5. Quoted from M.-N. O. Osmanov, *Stil' persidsko-tadzhikskoi' poëzii* (The Style of Tajik-Persian Poetry) (Moscow, 1974), p. 24.
6. Shams al-Dīn Muḥammad Ibn Qays al-Rāzī, "Al-Mu'jam fi ma'āyir ash'ār al-'ajam. Part II: O nauke rifmy i kritiki poëzii" ("About the science of rhyme and critics of poetry"), translation from Persian, research and comments by N. Iu. Chalisova, *Pamiatniki pis'mennosti Vostoka* CVI (Moscow, 1997), p. 218.
7. Sharaf al-Dīn Rāmī, *Anīs al-'ushshāq*, publ. by A. Iqbāl (Tehrān, 1946), p. 25.
8. Quoted from Shams-i Qays, "Al-Mu'jam fi ma'āyir ash'ār al-'ajam. Part II", p. 315; the translation is defined more precisely.
9. "'Sobesednik vliublennykh' Sharaf ad-Dina Rami o lokonakh, chele i broviakh vozliublennykh" ("Interlocutor of Lovers" by Sharaf al-Dīn Rāmī about locks, face and eye-brows of lovers"), introduction, translation from Persian and comments by N. Iu. Chalisova, *Vestnik RGGU* IV/2 (Moscow, 2000), p. 101.
10. Abū 'Abd Allāh Rūdākī, *Stikhi* (Poems), scientific text, translation and comments by L. I. Braginskii (Dushanbe, 1987), p. 13 of the Persian text.
11. Ḥāfiz-i Shīrāzī, *Dīwān-i ghazaliyyāt* (Tehrān, 1994), p. 333.
12. Khayyām, *op. cit.*, p. 29.
13. *Ibid.*, pp. 32—3.
14. *Ibid.*, p. 34.
15. *Ibid.*, p. 24.
16. *Ibid.*, p. 48. In the tractate this is followed by the famous "Praise of the *mubadān mubad*":

"Oh, the king! On the holiday of Farwardīn in the month of Farwardīn let you be free for Yazdān and the religion of Kays. Surūsh filled you with erudition, astuteness and knowledge, let you live long with the lion's character, let be joyful on the gold throne, let you always drink from Jamshīd's cup, follow your ancestors' traditions with generosity and virtue, let you be just and fair, let your head never turn grey, let your youth be like barley sprouts, let your horse be fast and victorious, let your sword shine and be fatal for your enemies, let your falcon be lucky in hunting, let your deeds be straight as an arrow, let you conquer another country, let your sit on the throne with a *dīnār* and a *dirham*, let a talented and educated person be valued by you and be rewarded, let your palace be flourishing and your life long" [*ibid.*, pp. 50—1].
17. Khayyām, *op. cit.*, p. 51.
18. Compare with the lists of poetic themes recommended by Shams-i Qays and legitimated by the Arabic tradition which directly mention only glorifications of herbs, flowers and streams and praising one's horse and arms.
19. Quoted from Shams-i Qays, "Al-Mu'jam fi ma'āyir ash'ār al-'ajam. Part II", p. 280. Also see the examples of poems about the spring renewal of the world given above.
20. *Ibid.*, p. 313; the translation is made more exact.
21. Quoted from Osmanov, *op. cit.*, p. 79.
22. Quoted from Shams-i Qays, "Al-Mu'jam fi ma'āyir ash'ār al-'ajam. Part II", p. 311.
23. *Ibid.*, p. 211.
24. *Ibid.*, p. 110.
25. Khayyām, *op. cit.*, p. 65 and further.
26. *Ibid.*, p. 204.
27. *Ibid.*, p. 80.
28. *Ibid.*, p. 218.
29. *Ibid.*, p. 233.
30. *Ibid.*, p. 89.
31. Shams-i Qays, "Al-Mu'jam fi ma'āyir ash'ār al-'ajam. Part II", p. 193.
32. *Ibid.*, p. 136.
33. *Ibid.*, p. 204.
34. *Ibid.*, p. 298.
35. Khayyām, *op. cit.*, p. 110.
36. Compare with lists of the living creatures in *Bundahishn*, where the "quick horse" is the king and the "greatest" in the class of the hoofed (lit. "with mule legs") (*Zoroastriiskie teksty. Suzhdenie Dukha razuma (Dadestan i menog i xrad). Sotvorenie osnovy*

- (*Bundakhishn*) i drugie teksty (Zoroastrian Texts. Judgment of the Spirit of Reason (*Dādestān ī mēnōg ī xrad*). Creation of the Basis (*Bundakhishn*) and Other Texts), prepared for publication by O. M. Chunakova (Moscow, 1997), pp. 281—2).
37. Quoted from Osmanov, *op. cit.*, p. 79.
 38. *Khayyām*, *op. cit.*, p. 118.
 39. For examples see Osmanov, *op. cit.*, pp. 201—5.
 40. *Ibid.* p. 205.
 41. I. Steblin-Kamenskii prefers identification of *varagn* with the raven, but admits that its depiction in *Bahrām-yasht* as the “fastest of all birds” disagrees with such identification (*Avesta v russkikh perevodakh (1861—1996)* (Avesta in Russian Translations (1861—1996)) (St. Petersburg, 1998), p. 341).
 42. *Ibid.*, p. 345. From the translation by I. M. Steblin-Kamenskii.
 43. Quoted from Osmanov, *op. cit.*, p. 40.
 44. *Khayyām*, *op. cit.*, p. 141.
 45. *Zoroastriiskie teksty*, pp. 95—6.
 46. Osmanov, *op. cit.*, p. 103.
 47. *Ibid.*, p. 80.
 48. *Rūdakī*, *op. cit.*, p. 26 of the Persian text.
 49. *Khayyām*, *op. cit.*, p. 144.
 50. Quoted from Osmanov, *op. cit.*, p. 26.
 51. Quoted from *ibid.*, p. 45.
 52. We did not limit the samples with the works of the Sāmānid poets and also quoted the works of later authors of the so-called pre-Mongolian time (11th—12th centuries) as 10th-century poetry has preserved only in fragments.
 53. Muḥammad b. ‘Umar Rādūyānī, *Tarjuman al-balaga*, publ., introd. and comments by A. Ateş (Istanbul, 1949), pp. 115—6.
 54. Quoted from B. Ia. Shidfar, *Obraznaia sistema arabskoï klassicheskoi literatury (VI—XII vv.)* (Figurative System of the Classical Arabic Literature (6th—12th Centuries)) (Moscow, 1974), p. 177.
 55. About the plot-forming influence of calendar feasts of the nature revival see E. M. Meletinskii, *O literaturnykh arkhetypakh* (About Literary Archetypes) (Moscow, 1994), p. 15 and further.
 56. *Rūdakī*, *op. cit.*, p. 44 of the Persian text.
 57. For more detail see Reisner, *Persidskaia kasyda v domongol’skii period*, pp. 260—3.
 58. Farrukhī Sīstānī, *Dīwān* (Tehrān, 1993), pp. 149, 299, 342, 254, etc.
 59. Idem, *Dīwān*, publ. by Dabīr-Siyāqī (Tehrān, 1976), p. 354.
 60. Idem, *Dīwān* (Tehrān, 1993), pp. 149—50.
 61. *Ibid.*, pp. 299—300.
 62. *Ibid.*, pp. 300—1.
 63. *Ibid.*, pp. 166—7.
 64. For more detail about it see F. I. Abdullaeva, *Zhizn’ poëta pri dvore. Farrukhi Sistanskiï i ego “Oda o tavre” (XI v.)* (A Poet’s Life at the Court. Farrukhī Sīstānī and his “The Brand Ode” (11th Century)) (St. Petersburg, 2000).
 65. Farrukhī, *Dīwān* (Tehrān, 1993), p. 185.
 66. Mas’ūd Sa’ūd Salmān, *Dīwān*, publ. by R. Yāsīmī (Tehrān, 1996), p. 541.
 67. Compare with the only surviving Barbād’s text quoted above where we find *qayṣar* — the king of Rūm and *khāqān* — the king of Chīn who submitted to the king of Iran, i. e. *Khusraw*. Both texts contain a hint on the division of the kingdom of the mythical king Farūdūn between his three sons. Salm got Rūm, Tūr got Chīn and the youngest son, Īraj got Iran, the throne and the *farr*.
 68. For example, *Bashshār* b. Burd, the most “Persian” of the ‘Abbāsīd renewal-poets (*muḥdathūm*) not only according to his origin, but also due to his poetic motives, turned out to be the most respected author of examples of *badī’* figures’ rules in Arabic tractates. An authoritative Arabic theoretician of poetry Ibn Rashīq (10th century) believed that *Bashshār* was the first poet who used *badī’* style (Ibn Rashīq, *Kitāb al-‘umda* (Cairo, 1964), ii, p. 238).
 69. Let us remind of the fact that Rādūyānī in the chapter about translation from the Arabic language as a means of decorating a poem quotes, and in this way recommends for translation the poems of the such authors (al-‘Ashā, al-Buḥturī) who, as we have shown, seemed “too Persian” to their contemporaries.
 70. About the latter type of *qaṣīda* introductions see Reisner, “The life of the text and the fate of tradition. VI: Birds in mystical-symbolic *qaṣīdas* by Sanā’ī and Khāqānī (12th century) (to the problem of formation of the symbolic language in the classical Persian *qaṣīda*)”, *Manuscripta Orientalia* XI/2 (2005), pp. 21—9.
 71. Rāmī, *Anīs al-‘ushshāq*, p. 20.

E. Rezvan, M. Rezvan

THE QUR’ĀN, WOMAN AND HER CLOTHING IN THE MAGIC SPHERE OF CENTRAL ASIA*

Over many centuries, the average European mind was inclined to see sorcery and magic as significant components of Islamic civilisation. It has long been noted that the “image of the neighbour” really does accumulate significant elements of its culture. This image of Islam was formed among Europeans under the influence of the significant scientific and technical superiority of the Muslim world in the Middle Ages, which determined the effect of Muslim philosophy and the natural sciences on medieval European philosophy and science. This image strengthened significantly in the Age of Enlightenment after the astounding success of the “Thousand and One Nights” published by Antoine Galland (1646—1715), which caused a heightened interest in eastern exoticism. The beginning of the colonial era, Napoleon’s march to Egypt, and the work of European descriptive scholars in Egypt, Persia, North Africa and Turkey, strengthened the idea of the principle of magic which played an important role in the culture of Islam. Especially as Muslim civilisation in the period of decline provided Europeans with an enormous amount of material connected with the occult.

In Central Asia, like everywhere in the Muslim East, women’s traditional clothing was always filled with numerous magic elements, the meaning of which was preserved from antiquity (*fig. 1*). In different situations, certain types of clothing had ritual significance, which frequently changed over time. For understandable reasons, the largest amount of information on this type of customs and traditions dates from the 19th—beginning of the 20th century. At the same time, it is clear that, while they changed in their frequency and specific manifestations, ideas of this type were preserved over many centuries, in the absolute majority of cases going back to the pre-Islamic past of the peoples of this enormous region [1]. Many magic elements were reconsidered in such a way that they served as a constant reminder of the important events of the history of Islam, and important rituals.

The Russian-speaking ethnographic literature makes it possible to gain a certain idea of magic elements in

traditional women’s clothing and its ritual use [2]. An entire set of magic ideas was linked with clothes and dresses which touched a person closely and over a long time, and thus “absorbed” certain “energy”.

When she went out on the street, along with the veil (*paranja*, from corrupted Arabic *faranjīyya*) woman put on a *chāchwān* (corrupted Persian *chashm band*) woven of horse hair, which covered the face and went down to her hips, knees or waist. This element of clothing accumulated important, often polar magic and ritual meanings. A black *chāchwān* was considered dangerous. Women preferred to cover their face with muslin. After the wedding the *chāchwān* was usually bought by the husbands’ father. At the same time, the *chāchwān* also played the role of protection: evil spirits run away from black horsehair. A newborn baby was covered with the mother’s *chāchwān*. In the ritual of placing the baby in the cradle for the first time, the cradle was hit with the *chāchwān*, purifying it from evil spirits. The same thing was done when the baby was put in a different cradle or one that had not been used for a long time.

It was not customary to take or to give each other clothing. Above all this concerned the *chāchwān* and footwear. It was believed that another person’s sweat or breath could carry unhappiness or sickness. A number of “black magic” rituals were connected with these beliefs [3]. Items belonging to infertile women or women whose children died could be given to another woman, trying to pass on the illnesses and unhappiness with them.

Special rituals accompanied the moment of putting on new clothing. In the collection of the Tāshkent Būrīnī Institute of Oriental Studies, a work is preserved about determining the day which is suitable for putting on new clothing [4].

The introduction and consolidation of Islam as the leading ideological system in this enormous region could not but affect the magic practices of the most varied kind. The Qur’ānic texts occupied a leading place in protective amulets and on weapons. They were used to decorate luxurious fabrics and worn on clothing. For

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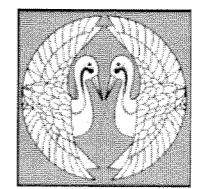
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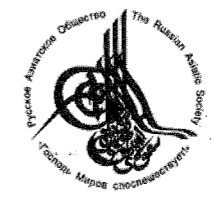
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