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 thevernal equinox when the Sun entered the constellation of Aries. Nawruz (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 Navrāt-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 Nawruz" and about the king Jarjāḥūd 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 Isfār oferred the sun to move from its position so that its rays and benefits would spread everywhere, the sun came out from the Are's head, darkness separated from light and day and night were born. This is the history of this world begin[n] [2].

Thus, Nawruz becomes the central cosmogonical event, and the rituals connected with its celebration include the symbolic 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-Butrītī directed his religious work Jamālī with the cycles of dying and revival of vegetation and gives an account of a mythological episode which tells about the establishment of the Nawruz:

"The thing is that damned Ishā 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: 'Ri'ā ilā wār' — which means 'the new day', and everyone planted barley in troughs or other ['ware], thinking that this would bring good" [3].

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

"When four parts of the big year pass, the big Nawruz 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 qâdīs. The "spring" qâdīs, 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" — Rûdaki

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

"Due to the happiness of the great Sāfīdūn 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. Rukhāyār jāvdan (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 dawn 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 beautifull, but still... The first sprouts of your beauty possess a special splendour".

Hasan Qazwini

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 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 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 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 Zoroastian 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 Die You would say was like mouth of a wolf or a panther. Towards due to spring related to Man, Is full of drawings and colours like the Arjag book. Do not rely too much on the ship of life, As this Nīk (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 Jamālī. 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 Jamālīh" became in Hâfiz'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 Jamālīh"

Jamālīh, according to Khayyām's story comparable with Pahlavīc revolutions of the myth about Yima and with the description of Jamālīh's reign in Shāh-nāma, did not only establish Nawruz, but also was the civiliz-i-her. He taught people arts and crafts, such as building baths, making brocade, breeding the male 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 mussk, ambaspers, camphor, saffron, aloe and other incese [12].

The civilizing deeds of Jamālīh were continued by his successor Ardā nihil. He built a hipped roof and a porch, laid on water supply to gardens and buildings, brought seeds of fruit trees (taraq, orange, bādūr, lemon) and flowers (roses, violets, daffodils, lotus, etc.) into the area (coniferous trees and "fruit" introductions to the Ghazal period qaṣādas where these groups of flowers and fruits are mentioned) [13]. The establishment of the traditions of wine drinking in Nawruz-nāma is associated with the appearance of Zarathushtra; the king Gushaps from Jamālīh's family "adopted his religion and its wine" [14].

Thus, the first death of the king 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 Nawruz for which special ceremonies were established which provided living the following year "in joy and pleasure" [15]. The ritual of announcing Nawruz in Khayyām's tractate is described in the following way:

"The custom of the kings of Iran from the times of Kay Khwarazm' into the epoch of Yazīdī and, the last king of Iran, was the following: on the day of Nawruz the first person not from the king's family, mubādān mubādā, came to the king with a gold cup full of wine, with a ring, a dirham and a king's chie, 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 [mubādān mubādā] 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 dirham 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].
It's no wonder if, accepting the engraving of the stamp for your ring
The stone sinks obediently like pliable wax.

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

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

The bow and arrow, as the arrow'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 šībī holding the bow and arrow in his hands" as a metaphor of absolute power is synonymous to the "šībī ruling over luminaries" and "the šībī with the sword similar to the reticulative fire". The bow and the arrow in glorifications accompany the šībī on the hippocrime 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 šībī 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”.

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 divines [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”.

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”.

The horse, according to Khusraw Parwī's words conveyed by Khuyyān [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 Shabīb'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 heeds in the woods, The lion gets so terrified that his claws crumble”.

The falcon is more appropriate for the king than for common people, as it is not only 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 (mānīfāt) “falcon—dove (sparrow), turtle-dove, quail, land duck” [39] and is in the image of the praised 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-a varavarha-bahrum) is the main incarnation of the god of war and victory Vertraerga [41]. The expression of the idea of the omnipotence of the addressee of the panegyric and his invisibility 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 Bahram-yogā [42]:

“to Zarangūkāt appearance
For the seventh time as Vertraerga, Ahura's creation: Flying as Varang bird And tormenting the victim from beneath, Crushing the victim from above, The fastest of all birds, The quickest of the feathered”. 

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 dvis up to the sky and decorated with precious stones is related to the paradigmatic figure of the mythical first king Jamshīd. The historical Khusraw Parwī sat on the throne and symbolically ruled over the stars — for him a vaulted throne was built which depicted the coeloscophs. As early as among the first standard examples of glorification we find such in which the influence of the iconography “Parwī sitting under the cupola of the ‘vaulted throne’” [21] is noticeable:

“The Moon, the Sun, Burjuk [Jupiter], Bahrīm [Mars], Zohāl [Saturn], Tīr [Mercury] and Zohūn [Venus] on the sky — All make decisions according to your will, As Izad granted you the right to rule”.

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

“Ah, according to the order of service, the Hindu of the seventh sphere [i.e. Saturn] has granted the cupola of your power since the beginning of rotation”.

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 ret — what do they mean? Your slave is so filled with your generosity that He is ashamed to rhyme praising you with wall [wealth]”.

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

“pomems of full virgin amenities (baddū). Without wrong rhymes (shyghēh), but better than treasures shyghēh [i.e. immemorable treasures, or, according to farhang-i sīrīf, the treasures of Khosrow Parwī]” — M. R. & N. Ch.

Rahīdī Warūtī

Khuyyān'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 addresser 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].

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 Ghaznavī

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 dvis up to the sky and decorated with precious stones is related to the paradigmatic figure of the mythical first king Jamshīd. The historical Khusraw Parwī sat on the
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 increase the harmony of the "golden age" where there is no illness or mortality or death [43]:

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

Richīk

Khayyām explains the necessity and blossoming of drinking wine in the time of Nawruz 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, he describes its therapeutic effects, the author of Navar-vānāma finishes the chapter with the following words: “benefits of wine are many” [44]. Khayyām’s apology of wine follows the text of a famous Middle Persian work called Dādešūn-i mēnāgī 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 — as is said, as with lust can [strain] himself with reason, and the one exiled 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 [this] thought, words and deeds become more correct, and it is said, his wife, friends and better friends, nicer and more tenderly, and in his every [good] deed he will be more anger.

If someone is beastly tempered, if he drinks wine, he will think too much of himself, quarrels with friends, shows impudence, mocks at and humiliates good people. He often hits his wife, children, hirelings and servants, interferes with good people’s feast, breaks peace and being in discord.

But drinking wine in moderate amounts must make everything better. As moderate wine drinking does a lot of good [to a man], wine [simulates] digestion of food, lights fire [in the body], increases wit, improves mind, renews blood, drives away sorrow and inflames spirits, restores memory and kindles the face of pleasure in thoughts. And it improves ["increases"] eye-sight, hearing and speech. And things that must be done and realized and he sleeps well ["in 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 nawāsī and other surviving poetic fragments of the 10th century wine is represented first of all as subject for description in wafq genre. Its colour (compared with red poppy), red rose, ruby and tulip, its scent (compared with ambergris and musk), its colour and colour together (like rose water), its swirling and fourmains (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. It is compared with a cloud of the month of al-Bahman, wine is compared with a cloud of the month of Mars (46), it shines, blazes, it is transparent — it is a star, the moon, light. Luminosity of wine in the context of the Zoroastrian tradition places it into the class of objects good for people. In Avin Avin, all children, gentle boys accompany mentions of good deities among which there are Mithra, Ahriyra and, what is of no small importance, Haoma. In the New Persian poetry earthly projections of a deity are usually luminous — the face of the praised one (compare with Jamagān — luminous Yima) is like God’s light, his face in the face of the beloved one evidences of the Creator’s benevolence help the face of a wine cup which became the symbol of the divine truth. Here is a classical example of Richīk’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 nawāsī. The motives of such exhortations overlap or coincide with the theses of Pahlawi didacticism [48]:

"Wine reveals nobility of men, It [itself] 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 unbearable fornications has wine taken! Oh, how many wild foci it has tamed!" Oh, how many mean nigards 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 "nigar shows generosity to the world"). The most appropriate time for drinking wine is in spring, the time of flowers and New Year celebrations.

The last chapter of Navar-vānāma 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 muhadīn mahād. Admiring beautiful young faces, as well as admiring the beauty of 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 gar- laug, and roses of faces blossoms celebrating the universe and its new creation [50]:

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

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 myrt branch." Abū Ilaqā jayhīrī

The glorify for the "translation" of these haṣs is the following: the cloud — hair, the sun — face, grass — down below the lip, smiling tulip petals — half-opened lips, the moons — cheeks, basil branches — locks, myrtle branch — an orange check. The review of qāzīs topics [52] given above in connection with the ritually meaningful objects within the framework of the New Year ritual and court ceremonies do 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 Muhammad

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 Richīk’s qāzīs 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 [53], The theme of the process of wine making is contained in the story about the sufferings of the "child of the vine" [54]:

"The mother of wine should be sacrificed, and its child should be sacrificed and imprisoned. But you cannot take away the child from its mother, unless you smash her [boons] and extract her soul. But one cannot take away a baby from mother's breast Before seven full months of breast-feeding — from the end of Oktōbro month until the end of Ābīn. Only after that, according to the laws of faith and justice one can [free] a child from 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.

"It will rush up and down in anguish and then will dash down again, rolling and burning”. Most likely, this fragment of Richīk’s qāzī 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 

ahlīkrāfīyāt genre, in Richīk’s qāzī 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 pen and summarizing and developing it into detailed description by using the poetic topos of the verbal “Barbād”’s tradition.

-4-
Manuscripta Orientalia. VOL. 12 NO. 1 MARCH 2006

M. REISNER, N. CHALISOVA. The Life of the Text and the Fate of Tradition. VII/2

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

In a similar way spring is described in Farahbák's "Brand Qa'idā" [64]. There are plenty of such qa'idās in Farahbák's divān. 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 string's songs.
The cloud of Farvardin dressed up the whole world—
As gardens are dressed in brocade and meadows in silk.
Sometimes the wind weaves chains armours, sometimes it news confusion of all the world.
This occupation became the wind's nature due to the Onir's [Ahriman's] 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 treasure (chain armours, coats of mail made in the arms workshop by skilful craftsmen). Thus, all these elements are placed around the description of Farahbák and genetically linked to the calendar cycles of Barbat'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 celebratory and "showing off" of objects and situations, performed at the court lie and organization of the monarch's leisure. To this proves not only the quantitative prevalence of congratulatory qa'idās in the divāns of the 11th-century poets but also fixing in their introductory parts of sean-

The chime of kettle-drums on a battle day sounds better for him
Than the sounds of Rāmfāt's [a singer at Khurshūd's court—M. R. N. Ch.] cháng for those fasting in the morning.
The stars full of fighters is dearer to the king's heart
Than a garden full of roses, tulips and [blossoms of blossoming] jasmine.

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 traditions 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 qa'idā dedicated to Mas'ūd Qazvīnī's (1030—1041) accession to the throne after his father Māhūrūd'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 shah of Iran, where have you come from?..."

This introduction which originally only served the theme of nāvrītīyya 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 qa'idā by the same author for the description of another festival — the Muslim celebration of breaking the fast (id al-fitr) which marks the end of the month of fasting. 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 she be wanted to congratulate me this way?
No dobit, that's what that beauty wanted to do”.

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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 allowed to draw up a balanced model of the principles of development of the Arabic "summary" of

But this is different when it came last year.
Last year it came to 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.

This year the spring came fresher [than usual].
The spring came fresher [than usual].
It was different when it came last year.
Last year it came to a beggarly wanderer.
Without carpets or palanquins, without paints or drawings.
And this year, before arriving to the village to stay
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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 its basis lie both the immediate ritual and mythological models but the same archetypal constructions which passed the stage of cultivation in the developed verbal poetic traditions in the Sasanid 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 "Aabbadat caliphate on the stage of development of badi style" which clearly shows the following characteristics:

1. 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 Barbad's songs to a great extent explains the amazing maturity of the first examples of the New Persian poetry [69].

2. The poetry of the Sasanid epoch was formed based 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 Sasanids' imitations of the Sasanid 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 beauty and truth, became the central theme of the early Persian lyrics. At least, the theme of Nawertiz and the etiquette situations accompanying this celebration as well as objects that form the sphere of calendrical topic can be traced on all stages of development of Iranian poetry: from the myth about Yima and Avesta, through Barbad's songs and Arabic poems in the khamsiyat genre to the New Persian congratulatory qasidas in the genre of navertiziyat. The myth about the renewal of creation fixed in the Sasanid epoch in the festive ceremonial of Nawertiz is reflected not only in the thematic repertoire and the set of poetized objects, but in a number of cases also serves as a paradigmatic model determining the development of the poetic meaning in standard introductions to qasidas. Because of space limitations in the present work we have only looked at two types of such introductions — "suffering of a vine called "child" and "arrival of a messenger". However, there are also "flower", "fruit" and finally "birds" introductions to the 11th—12th-century qasidas 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 Barbad and his songs. In Mantsikh's dwayne names of Sasanid 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 Parviz, it is in Barbad is presented as a nightingale writing songs in the honour of the rose which is associated with the royal addressers.

The New Persian lyric system which appeared on the basis of Iranian-Arabic synthesis and which reconstructed its immediate link with the pre-Islamic Iranian literature, is presented, as it were, not only by what is enriched by particularly Arabic motives taking root in its canon which were adopted from the Jihaliyya poetry as well as from the early Muslim poetry. Among such themes which became so strongly fixed in the repertoire of Persian lyric we can name, for example, moaning over an abandoned camp traditional for the introductions to Bedouin qasidas, descriptions of canyons 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 doubts 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 Sulayman and Jarjih, Jibril and Suratih, Yusuf and Bijn. 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 Mīzāf'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 luminiferous 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 qasidal 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 myths:"logical".

It is customary among the Persians to finish a narrative with a good omen and a lucky word. Let us dwell in conclusion about the fate of the emblem of Persian poetry — the word "rose". Sharaf Rāmi when listing the allegorical names of the beautiful face in his "Lover's Intercourse" mentioned that the Arabs refer to it as word (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 wurd transformed into gul (like vorgo "wolf" transformed into guga) 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 the Iranian poetic tradition in the Arabic-Muslim culture and its returning snug into its native ground.

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Notes

1. Umar Khayyam, Navarits-nama, translation and comments by B. A. Rosenfeld (Moscow, 1994).

2. Ibid., p. 22.


8. Quoted from Shams-i Qays, "Al-Mu'jam al mu'karrar ashr 'ar al-aslam. Part II, p. 315, the translation is defined more precisely.


10. Abī 'Abd Allīm Rādūkī, Sīrūt (Poems), scientific text, translation and comments by L. I. Bruginskii (Dugahne, 1987).


13. Ibid., pp. 32—3.

14. Ibid., p. 34.

15. Ibid., p. 24. In the tractate this is followed by the famous "Praise of the muhamme muhab:"

"Oh, the king! On the holiday of Farāwīn in the month of Farāwīn let you be free for Yazīd and the religion of Kays. Sūrūf filled you with erection, sweetness and knowledge, let you live long with the hero's character, let you joy be on the gold throne, let you always drink from Jāmārī' cup, follow your ancestors' traditions with generosity and virtue, let you be just and fair, let your head never turn grey, let your youth to be bright, shiny, let your horse be victorious, let your sword shine and be fatal for your enemies, let your flock be lucky in hunting, let your deeds be straight as an arrow, let you conquer another country, let you be without a care with a dōna and a dārūm, let a talented and beloved person be valued by you and be rewarded, let your palace be flourishing and your life long" (ibid., pp. 50—1).

Remps established the Middle Persian origin of his language and traces of syllabicis (Ch. H. Remps, "Die ildischen Dichtungen in Neupersis", Zeitschrift der deutschen morgenländischen Gesellschaft 51 (1915), pp. 220—40); the themes of wishing good golden life in his formalized endings of the New Persian qasidas in the form of the so-called dah-ī anfādā (see M. L. Reiner, Persische Bayern in dem mongolischen period (X.—načaklo XIII.), Problemy geneza i evolucii Persii Qasiladi in the Pre-Mongol Period (10th—Beginning of the 13th Century), The Problem of genesis and Evolution, PhD thesis (Amsterdam, 1996), p. 93.).


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 al mu'karrar ashr 'ar al-aslam. 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.


23. Ibid., p. 211.

24. Ibid., p. 110.

25. Khayyam, 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.


32. Ibid., p. 136.

33. Ibid., p. 204.

34. Ibid., p. 298.


36. Compare with lists of the living creatures in Bandhūtā, where the "quick horse" is the king and the "greatest" in the class of the hoofed ("with mule legs") (Zoroastrický factus. Sahdakhan Dabka rozmá (Dadostan i menang i sead). Sovorenko osnovy
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 many 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 (parawna, from corrupted Arabic faruqiyah) woman put on a chadhwan (corrupted Persian chahvand) 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 chadhwan was considered dangerous. Women preferred to cover their face with muslin. After the wedding the chadhwan was usually bought by the husbands' father. At the same time, the chadhwan also played the role of protection: evil spirits run away from black horsehair. A newborn baby was covered with the mother's chadhwan. In the ritual of placing the baby in the cradle for the first time, the cradle was hit with the chadhwan, 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 chadhwan 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 Tükehıt Bünni 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'anic texts occupied a leading place in protective amulets and on weapons. They were used to decorate luxurious fabrics and worn on clothing. For

*Article is prepared with the support of the "Russian Science Support Foundation".

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CONTENTS

EDITORIAL BOARD ............................................. 3

TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH .......................... 4
H. T. Toh, Kalmyko-Tibetica: Apoposis of Sanskrit, Bum Sa in Medical Literature .... 4

TEXT AND ITS CULTURAL INTERPRETATION ........................................ 20
M. Reinner, N. Chulisova, The Life of the Text and the Fate of Tradition. VII/2: Classical Persian Lyrics: to the Problem of Genesis .................. 20
E. Rezvan, M. Rezvan, The Qur’ān, Woman and Her Clothing in the Magic Sphere of Central Asia ............ 31

PRESENTING THE COLLECTION ........................................... 43
V. Prischepova, A View from the Outside: Unda, Jalal, Bagcha (by the MAE RAS Photograph Collections of 1870—1920) .......................... 43

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

Front cover:

Back cover:
"Auricular points", 33×35.5 cm (painting). Tibet, 18th—19th c. Courtesy of Sue Tan Oriental Antiques (Tasmania).