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PORTRAIT OF THE PEOPLE OF SILLA ACCORDING TO THE PERSIAN TEXTS

Summary. Persian and Arabo-Persian texts frequently referred to Silla as a highlighted toponym. Obviously, descriptions used for Silla in Persian texts cannot be comparable with other toponyms. *Ajayeb-al-Makhlughat* is the name of a manuscript which deals with marvellous lands, islands, seas, animals, birds, people or customs etc. in Persian literature. Qazvini's versions have no designs/paintings on toponyms. *Haji Mohammad Nasir Khansari* published the lithographical version of the manuscript in Tehran in 1283 Hegira (1904 AD) for the first time. His copyist and graphic designer was *Abas-Ali Tafreshi*. He, in the lithographical version, described the lands and islands of South and Southeast Asia (India to Silla) along with paintings. Most of the people of those islands appeared naked, were uncivilized and had a strange lifestyle. As an exceptional case, Silla is described very positively, civilized, attractive and charming. This paper focuses on the significant difference between Silla and the others, based on the paintings. Nevertheless, this painting is very different from the unpublished painting from *Kush-nama*, the most important book on Iran's connection with Silla. The first painting of the people of Silla dates back to a unique manuscript of this book copied by *Muhammad ibn Saeed ibn Abdullah*. Herat School of Art, by extending towards Shiraz School, has formed the structure of this unique painting from the eighth century AH. However, the painting of the *Kush-nama* version is not very far from the time of writing of the original text; but the book *Ajayeb-al-Makhlughat* (AJ) is dedicated to 865 AH and the painting to 1904 AD. At this time, Western art (Europe) had a great impact on Iran.

Keywords: Sasanian, *Ajayeb-al-Makhlughat*, Tafreshi, *Kush-nama*, Silla, Iran.

INTRODUCTION

Historical relations between Iran and the Far East date back to ancient times. However, Toponym China was a well-known term in Middle Persian texts. The reason why China's name precedes other names in the Far East in Persian texts goes back to trade and cultural relations with the Parthians. The Parthian period was the first link between Iran and China. Chinese texts also give a true picture of Parthian borders.¹

Also, Sasanian archeological evidence and manuscripts have frequently referred to the toponym. However, as a result of a political event, namely the collapse of the Sasanian Empire, bilateral relations between Iran and the Far East entered a new and very special stage.

According to the texts, the royal family of the last Sasanian king, Yazdgird III, fled to China along with thousands of artists, musicians, and generals with the Arab invasion. Gaozong, Chinese Emperor of the Tang Period, warmly received Firuz, Yazdgird's son, as well as Firuz's brother(s) and his son.² This political event was a new chapter in the transmission and influence of Iranian art and culture in the Far East; also, some lands of that area have been described as very significant in Persian texts. This particular depiction of some lands in that area has been less studied.

Unlike China, the name of Silla has been frequently mentioned in post-Sasanian texts; Persian and Arabo-Persian texts have referred to it as a highlighted toponym. Obviously, descriptions used for Silla in Persian texts cannot be comparable with other

toponyms (i.e., the Southeast Asian countries/districts).³

To illustrate this significant difference between the position of Silla and other neighboring lands, a key drawing of the subject is given; a painting that is not described (details) in the text, but is very meaningful and different from other designs in *Ajayeb-al-Makhlughat* of Qazvini (see next). Nevertheless, this painting, which has never been analyzed, is very different from the unpublished painting from *Kush-nama*,⁴ the most important book on Iran's connection with Silla.

The copyist of the manuscript *Kush-nama* has tried to paint a portrait of an Iranian prince (albeit imaginary) as he enters Silla, which is completely consistent with the text of the book; but the details of the outfits and the appearance of the Korean people are not seen in the description of the text of *Ajayeb-al-Makhlughat*,⁵ and the painter here is strongly thought to be subject to his understanding of historical texts.

Therefore, this article makes an attempt to give a logical explanation as to why the people of the land of Silla are depicted differently in *Kush-nama*, and especially in *AJ*.

Hence, after referring to the report of *AJ* on the subject of Silla, examples of evidence from other texts are given, evidence which helps to better understand Silla's high position in Iran's history. The author has intertwined the roots of these very positive descriptions of Silla with some historical events, especially the collapse of the Sasanian, the flight of Yazdgird's son to China, and the possible entry of a community of Iranians into Silla and the warm welcome accorded them.⁶

KN AND THE FIRST PORTRAIT OF THE PEOPLE OF SILLA

The first painting of the people of Silla dates back to a copy of the book *Kush-nama*⁷ copied (from an original destroyed manuscript) by Muhammad ibn

Saeed ibn Abdullah. This beautiful painting goes back to the moment when Abtin and his companion arrived in Silla. According to the text, Abtin,⁸ the Persian prince, is greeted warmly by the kingdom of Silla upon arrival. Although the painter imaginatively depicts the image of the Persian prince and the people of Silla, there are traces of Iranian artistic tradition in it; Herat School of Art by extending towards Shiraz School has formed the structure of this unique painting from the eighth century AH.⁹ The type of covering, i.e., the outfit, the tiara (which has a Timurid style similar to King Bāysonghor), Abtin's horse and weapon to the clothes of the people of Silla can be reminiscent of the old Iranian tradition. In *Kush-nama* painting, due to the time factor and features of the well-known Shiraz Art School, it uses a pale bluish gray background, magnifying the main subject (Abtin's image) and marginalizing the side subjects (upper part) of the painting; The tambourine (musical) instrument in the hands of the musicians, the type of their clothes, the harmony of the musicians, the way they sit, the handkerchief and the long dress all follow the artistic style of Herat, and it is valuable only from the point of view that it is the first attempt to portray the image of the people of Silla.

UNIQUE PORTRAIT OF THE PEOPLE OF SILLA (KOREA) BASED ON AJAYEB-AL-MAKHLUGHAT MAKMUNI QAZVINI

Ajayeb-al-Makhlughat is the name of a series of texts which deal with marvellous lands, islands, seas, animals, birds, people or customs etc. in Persian literature. *Ajayeb-al-Makhlughat* of Tusi and Makmuni Qazvini can be cited as the most well-known examples in the history. Qazvini wrote his work in two chapters in Arabic but he created a Persian version as well. The text was written in 678 Hegira. H. Ferdinand Wüstenfeld (1808–1899), from Gottingen, published (1848) the Arabic version in Germany. According to Aq-ala (Mr.) the manuscript has two known versions at present: the first is kept in Parliament's library in Tehran, no. 6712 and the second is in the library of Princeton University, no. 82 G. Princeton's version has 865 Hegira as the date of the writing but Tehran's version does not

mention a particular date. Meanwhile, Syrinx and Schwartz have referred to Munchen's version of the manuscript.

Haji Mohammad Nasir Khansari published the lithographical version of the manuscript in Tehran in 1283 Hegira (1904 AD). His copyist and graphic designer was *Abas-Ali Tafreshi*. Unfortunately, we know nothing about this skilled artist. Meanwhile, the manuscript benefits from paintings to explain each item in a more suitable way. The graphic designer tried to reflect the content (about each toponym) through paintings.

The manuscript is online on the website of the National Library and Archives of Iran.¹⁰ N. Sabuhi published a typesetting format for the first time in 1961. He used some photographs of the lithography

version. The Arabic version (main) of the National Library has no paintings. This article emphasises paintings of Southeast Asia islands based on Khansari's version, where there is a significant difference between Silla's painting and others. It is not clear if Tafreshi, the graphic designer (lithographical version), drew such a line between Silla and other toponyms, or was it on the order of Khansari.

DISCUSSION

In the above two mentioned paintings, we are faced with two different styles in the Iranian painting style on the subject of Silla. Although both pursue the same goal, that is a beautiful, heavenly reflection of Silla and the people there, one uses the old styles and methods (Herat-Shiraz) to show the elements while the other has entered modern European elements into art. Nevertheless, the painting of the *Kush-nama* (Fig. 1)¹¹ version is not very far from the time of writing of the original text. The text was written in 501 AH, and the painting was drawn in the eighth century AH; but the book *AJ* is dedicated to 865 AH and the painting to 1904 AD. At this time, Western art (Europe) had a great impact on Iran. Hence, the use of European art to express an old concept has its own value.

However, the lithographical version of the text (*Ajayeb-al-Makhlughat*) refers to the islands from the Persian Gulf to India and towards South and Southeast Asia. Description of these toponyms can be seen frequently in other Islamic texts.¹² It means that such information on geographical toponyms (of Southeast Asia) was popular among Muslim authors. Meanwhile, Khansari's version has portrayed Silla's people with a unique painting for the first time in Persian history of art. Tafreshi (or Khansari), in the lithographical version, described the lands and islands of South and Southeast Asia as home to naked, uncivilized people with a strange lifestyle. The text described India's islands (Fig. 2) with the following painting:

In the following painting, the graphic designer painted *Vāq Vāq* (Japan)¹³ where the people



Fig. 1. Abtin's arrival to Silla (1108-11 AD). In: *British Library, OR 278 0*

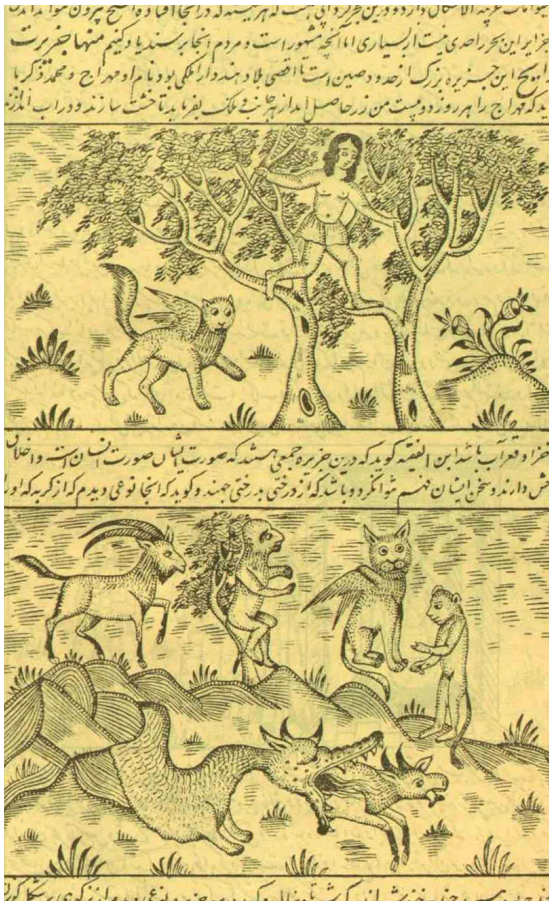


Fig. 2. Uncivilized people South Asian territories. Portrait by Abas Ali Tafrashi, *Ajayeab-al-Makhlughat*, (1904 AD). In: National Archives of Iran

(females) appeared naked, were uncivilized and disclacled, had long hair with eyes looking like Eastern people (Fig. 3) under Qajar's artistic style. Three females covered their abdomen with their hands but the belly of the second one can be hardly seen and the third was seen easily; it seems that the third (from the left) is pregnant. Wearing short skirts, their hands over their abdomens out of respect standing up to respect a "queen"; the queen's decoration seems, to me, a reflection of Sino-Iranian (mixed) art. She sat cross-legged, over a kind of royal footstool with a high back, a crown over her head (typically Iranian), long hair, and precious collar, naked with the same skirt as the attendances, stretched out her left hand to the females as if she wanted to receive or ask something; her right hand touched her right leg. A tiara has been seen in the works, at least, from ancient Iran to the Islamic Periods. The ribbon of the crown can remind us of the Islamic art. There is a weird tree between the queen and the ladies, and animals with open mouths as the products of the tree can remind us of interpretations of the Muslim writers about the toponym (name) of "Vāq Vāq":



Fig. 3. Uncivilized Vāq vāq Island. Portrait by Abas Ali Tafrashi, *Ajayeab-al-Makhlughat*, (1904 AD). In: National Archives of Iran

The work *Jama'-al-Tawarikh*, written by R. Fazlollah, states:¹⁴ "Populace thought the toponym (Vāq Vāq) means "a tree the products of which resemble human heads and bow wow always." Also, *Jahan-nama* mentions: "Silla and Vāq Vāq are located in the eastern part of China."¹⁵

Against all above paintings, Silla and its perspective are described in a very significant manner where portraiture (Fig. 4) of a male can be a reflection of an *aristocrat*. In the scene, a Sillian male (not female), the tree and the birds are painted very positively and are attractive and charming. While the texts mentioned "if the 'Muslims' arrived in Silla they would like to stay there and not to return back to their homelands",¹⁶ but this male is not a Muslim. Muslims appear with a turban, sometimes with a shawl in the middle, beard, big eyes, and long nose, and would never wear such a precious coat.

The male appeared in royal/noble raiment, with a big shawl (left to the right), a known luxury shoe, a kind of trouser leg to above the knee, a precious

coat down to the knees, beautiful collar and a wonderful chapeau which could be unique; maybe there is some kind of flower in front of the chapeau. It seems that he held his shawl with the right hand to prevent it from falling on the ground and took a kind of wood or (long) arm with the left hand. He looks at the tree where the birds are different from those in the previous paintings. Also, the birds look him frankly (or at least, not with fear). It is hard to say whether the aristocrat is a hunter. The tree trunk has two branches, big and small; another one was cut or was gone. Also, there are three petals, over branches mostly. The text refers to the white falcons and hawks on the Island (of Silla), where the tails and beaks (of the birds) testify to this. It seems, based on their positions in the scene, that the birds enjoy their life. However, the text mentions:¹⁷

"Silla includes numerous islands, if the Muslims arrived there, they would not like to return (to their homelands); Silla is the land of goodness, the center of the gold and silver and *white falcons*."



Fig. 4. Sillian (Korean) aristocrat and White Falcons. Portrait by Abas Ali Tafrashi, *Ajayeb-al-Makhlughat*, (1904 AD). In: National Archives of Iran

WHITE FALCON AND GLORIOUS SILLA

Obviously, the falcons have been a symbol of “power and good fortune” in Persian art. The motif of this bird can be seen through archaeological evidence and archaic texts in Iran.¹⁸ While it is too hard to talk about its sacred origin in Iran, the bird’s significant position probably dates back to Indo-European periods or to Central Asia in the past. Portraiture of the bird can explain two aspects in Iran: the first can be explained most probably as “decoration”, rather than part of a belief.

The falcon motives of the numerous objects from Jiroft (in Kirman, southeast of Iran) can fall into this category.¹⁹ Maybe it was the native creature of the region. However, the falcon design can be seen on pottery from Susa (6–4th millennium BC), Sialk (near Kashan), Nihavand (Hamadan province), Marlik (Gilan), etc.²⁰

The second aspect, a sacred position, means the falcon’s entanglement with God, entanglement with glory, fortune and wisdom in Persian texts and archaeological evidences. This paper focuses on this aspect of the bird. This aspect widely impacted Iran.²¹

Xenophon (in *Kyropadie* 2.1/1) writes:²² “Cyrus and his father saw a falcon on the right side of the troops when Cyrus was departing to Mede’s border, while his father convoyed him. They thought they would defeat the enemy” (also see 7.14.).

Herodotus mentions (3.76):²³ “Darius the Great and his six companions decided to immediately attack Gaumatae with the support of the Gods. On their way, they had second thoughts about attacking, but they saw six falcons in the sky (trying to chase two vultures). So, they became sure about their goal, took it as a good fortune and launched the attack.”

Some Greek sources (Philostratus) narrated:²⁴ “Zoroaster the Mage mentioned that the God was falcon-headed”.

However, in ancient texts such as the Avesta (Old Persian period), the falcon is regarded as sacred. In the Avesta, the bird appears completely as a benefactor and as the symbol of good fortune (Bahram Yasht, Rashn Yast, etc.).²⁵

The Zoroastrian Pahlavi manuscripts (Middle Persian period) kept Avestic information with details about this strange bird. The bird is described as a creature entangled with the God in the texts.

Bundahishn²⁶ writes (Bahar, 80): “Supreme God (Ohrmazd) told the falcon: the Evil has probably created fuzzy wolf to trouble the (good) creatures if I did not create you”.

About the white falcon (ibid., 99): “Winged serpent can destroy the world if it opens its wings and hides the sun. So, Supreme God (Ohrmazd) created the *white falcon* to kill that serpent (and save the world).”

In the above-mentioned samples, the falcon is a symbol of power and good fortune from the supreme God of Zoroastrianism. The drachmas of Ardashir I (224–240 AD), the founder of the Sasanian dynasty (Fig. 5), and his diadem bear the falcon design (The Robert Schaaf Collection, no. 42).²⁷



Fig. 5. Ardashir I (Founder Sasanian dynasty: 224–242 AD) with Falcon’s diadem. In The Robert Schaaf Collection

However, the question arises how such a symbol (the white falcon) became entangled with Silla, as Silla has never been known to have such birds. Furthermore, other texts kept silent about this issue.

The question, based on the above narrations, was whether Zoroastrianism legacy can impact Silla's portrait? Based on the white falcon (as a main element of the portrait), can Silla be described as "sacred" or at least as a "respected territory" (for Iranians) more than others? If it is not the case, why did the copyist, given that the text is fully silent about Sillian costume, try to portray them magnificently? Furthermore, there is no trace of gold and silver in the portrait, while they are mentioned in the text.

Meanwhile, in the scene, the number *three of petals* has been one of the most sacred numbers in the entire history of Persian art. This number was a part of (doctrine of) Zoroastrianism. Also, three petal flowers can be seen in Manichean painting books from Central Asia to China.²⁸

DESCRIPTIONS OF POST SASANIAN TEXTS ABOUT SILLA, CHINA AND JAPAN AND THE PAINTINGS

Mojmal-al-Tavarikh va-al-Qassas writes²⁹: "Silla (Korea) is a city (territory) of Chinese Balād (Chinese districts). Silla is the greatest city (land) for its gold. The mother of Afridun is the daughter of king Basilla (Korea)."

Jahan-nama mentions:³⁰

"There are many centers of gold and silver in the world. One of the most important centers of gold is Far China. Vāq Vāq is one of them and the other is Basilla,³¹ where a big center of gold is located and it is not necessary to obtain gold from stone. Basilla is the farthest part of Chinese land and it is very flourishing and prosperous. If one arrives there, they would never wish to return to their homeland."

Masudi, in *Al Tanbiyah-wa-al-Ashraf*:³²

"The eastern flourishing land is the farthest district of China and it is Silli ..."

Nokhbat-al-Dahr by Shams-al-Din M. Taleb Ansari Dameshghi:³³

"There are three islands of Silli which are also called Sella. If someone arrives in these islands, they would like to stay there, (live there and) forget other places."

Kush-nama:³⁴

2241. "On the fifth day they reached Basilla city, no one has seen a city like Basilla in the world."

2243. "It was a paradise full of angels."

According to the above references, Silla was "the best place for drinking water, the center of gold, the best people of the world, looks like a heaven and a dream land." Definitely we need reasonable explanations for such exaggerated terms.

Already we explained the term "Be^h-Silla" (as Beh which means "good" in the Persian language and the term of Silla) etymologically in Persian texts.³⁵

Despite the white falcon, three petals, exaggerated terms and the initial linguistic adjective on the toponym Silla, this land is entangled with one of most significant Zoroastrian myths. This entanglement could be a creation by Zoroastrians i.e., Mobeds (priests) only.

Faridun, who is a famous savior in Zoroastrian resurrection, has been known as a sacred king-hero from the Avesta time to Islamic periods. According to Zoroastrianism in the resurrection, he plays the role to destroy Evil and restore Glory to Iran. Persian texts referred to a friendship between an Iranian prince, named Abtin, and Silla's king; Faridun was born due to a marriage between the prince and the Korean princess, the daughter of the king. However, the question arises: why Faridun, as a sacred Zoroastrian hero, should entangle with Silla?

The fall of the Sasanian Empire was a significant event for Iran and the Far East historical relations. Yazdgird's family, the last king, escaped to China in 651 AD following the Arab invasion. Meanwhile Persian texts (post-Sasanian) highlighted the

Island of Silla from this time. It is clear that on a specific date, with Li Mi, Taoists Minister, unsuccessful Sasanian princes lost support in China.³⁶ Most probably they contacted Silla to find new support; Silla welcomed them, as the texts mention. From this time, Silla was described in all Islamic texts like a “heaven” or a “dream land clearly.”

Waiting for an expected savior from South Asia, especially Silla, can be seen in post-Sasanian texts. It means that Zoroastrians (priests), who lost their power, were waiting for an expected Sasanian prince to return to Iran and secure the country from the Arabs. In one of my papers I mentioned that³⁷ the collapse of Sasanian Empire was equal to the collapse of the world for Zoroastrians. This is why Silla is highlighted in Persian texts and entangled with Zoroastrianism and supported by white falcons. Also, we find a significant line between the portrait and other toponyms.³⁸

So I think that the wise editor (Khansari) or accurate graphic designer were knowledgeable about Silla's descriptions in other texts. While their own text described Silla briefly, the painting highlighted the toponym's landscape strongly. A European chapeau or a long precious coat (European style) were symbols of educated and high-class people in the Qajar period; the painter who did not have the right information about Korean customs, i.e., costumes, tried to differentiate them most probably with a chapeau (high class), coat and Indian shawl. Meanwhile, he entangled Iranian custom (Qajar period, i.e., shoes) with those elements to portray a non-Iranian aristocrat. In fact, he tried to draw a clear line between inhabitants of Korea and other islands of that geographical area. However, Qajar lithographical paintings have used salient lineage features to show better the background. In this manner, the front flowers appear bigger than the depth to create a kind of shadow and light. This effort can be seen by KN painting also under a traditional artistic school.

CONCLUSIONS

The fact is that for such imaginative illustrations such as the wearing of the garb of European modernity by the people of Silla, it is strongly thought that certain special historical events in antiquity may be helpful. That is, the same events that affected the Persian texts so strongly that those writings, in turn, left a big impression on the mind of the painter of AJ. This mental awareness of the painter, and the attempt to differentiate Silla from other lands by painting the copy of Kush-nama, is also easily understandable. That is where the colors, the costumes, the type of musical instruments and weapons as well as Abtin's royal horse and the type of staging portraying the applause and cries of exultation to welcome the Iranian prince expresses the difference with the help of Herat Art School.

With the collapse of the Sasanian Empire following the Arab invasion, the bewildered survivors of Yazdgird III, who had taken refuge in China, must have made efforts to seek help and support from neighboring China, such as Silla. This request, according to the texts, was favored by the kingdom of Silla: the dream of one of these Sasanian survivors returning to Iran and rescuing the country from the Arabs, in itself tied Silla to national beliefs as well as the Zoroastrian religion. For this reason, the name of this land was recorded as Be^hSilla (Beh means “good” and Silla, the toponym) in the texts. The political event of the presence of the Sasanian princes in Silla, the support of this land for them, the entanglement of this island with Zoroastrian beliefs have caused the different place of that land in the artistic heritage of Iran.

So, I suppose that a very positive background of Silla in the texts was a noticeable reason for such a portrait by Tafreshi (AJ). Beautiful landscape, a kind of sacred tree, the falcons, as the symbol of power and good fortune, and that aristocrat man can be proof of the claim. Most probably the wise graphic designer had access to other texts to paint such a remarkable painting.

While the designer, who did not know about entanglement between Zoroastrianism elements and Silla due to historical events, portrayed some basic information which can be found in other texts than Ajayeb-al-Makhlughat. In fact, he portrayed a glorious people or a fortunate land. The portrait reflects a territory that was under support of the Supreme God.³⁹ The designer was indebted to texts and texts to archaic narrations related to the collapse of Sasanian Empire as well as the presence of Sasanian remains in Silla. Surely, oral tradition should be cited as a main factor for this narration.

So, this glory is reflected by the kind of custom (garments), chapeau, white falcons, three petals and landscape of the territory. It means that the designer kept archaic sacred elements with modern (costume) to emphasise a portrait of a high-class people in South Asia, Silla.

Although this particular cannot be seen for the people (Silla) in the Kush-nama painting (and they are all depicted uniformly), the type of colors, the way the Persian prince is greeted, the music played, traditionally express this message. The fact is that in the painting of Kush-nama version, "a kind of respect" between the two sides of Iran-Sillian is the most important message of the work. These two paintings are the common heritages of Korean-Iranian people to proudly state. The painters testified to this friendship.

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Notes

- ¹ Daryoosh Akbarzadeh, "A Chinese Loanword in a Zoroastrian Pahlavi Text", *International Journal of Eurasian Studies* 6 (2018), 40.
- ² Turaj Daryaei, *Sasanian Persia: The Rise and Fall of an Empire* (London: I. B. Tauris, 2009), 2; also, *Zarātusht-nama* of Bahram Pazhdū, ed. M. Dabir-Siyaghi, (Tehran: Fravahr, 1960), 75.
- ³ See: *Kush-nama* of Iranshan ibn Abal-Khayr, ed. J. Matini, (Tehran: Agah, 1997), no. 931 ff.
- ⁴ Ibid.
- ⁵ For Qazvini's life and his work, see: Syrinx, Von Hees and E. Schwartz, "Bird's Motif in Ajayeb-al-Makhlughat of Qazvini", tr. A. Aqakhani, *Journal of Golestan Hunar* 4 (2006), 78–90.
- ⁶ Daryoosh Akbarzadeh, "A Sasanian-Buddhist Object in Gyeongju National Museum", *Journal Ancient Art and Civilization* 24 (2020), 266.
- ⁷ KN was written by Ḥakīm Irānshān b. Abal-Khayr between the years 501-04 (1108–11) dealing with the eventful life of Kuš the Tusked, the son of Kuš. A unique manuscript of the work is found in a collection held in the British Library (OR 278 0). In Part II, Some Iranians who were living in China escaped from there because of difficulties and asked the king for help. Taehur, Silla's king, receives Iranian prince Ābtin and his accompanies warmly and he stays for a time on the island known variously as 'Be/asilā' (Silla) or 'Jazira' (Island). Ābtin also marries Taehur's daughter.
- ⁸ The name of Iranian prince (the commander of Iranian community), who asked Silla's king help and asylum.
- ⁹ Soucek, Priscilla, "Art in Iran: Islamic Pre-Safavid", in: *Encyclopaedia Iranica*, ed. E. Yarshater, (New York: University of Columbia), online.
- ¹⁰ See: <http://dl.nlai.ir>, no. 1827–2265, 62–65.
- ¹¹ I am thankful to Lee Hee See for the painting.
- ¹² cf. Ibn Khordadbeh, *Massalik-al-Mamalik* tr. H. Qarachanlu (Tehran: Motarjem, 1991), 46; Bozorg Ramhormozi, *Marvels of India*, From the Arabic by L. Marcel Devic, tr. into English by P. Quennell, (London: G. Routledge, 1928).
- ¹³ *Ajayeb-al-Makhlughat wa Gharayeb-al-Mowjudat* of Makmuni Qazvini, ed. N. Sabuhi (based on Tehran and India's versions), (Tehran: Markazi, 1961), 102–103.
- ¹⁴ *Jama'al-Tawarikh* (History of India, Sind and Kashmir), Rashid-al-Din Fazlollah, ed. M. Rowshan, (Tehran: Elmi-Farhangi, 2006), 33.
- ¹⁵ *Jahan-nama* of M. Najib Bakran, ed. M. A. Riyahi: (Tehran: Ibn Sina, 1964), 9, 19. Also: *Hodud-al-Alam Men-al-Mashregh-ela-al-Maghreb*, Anonymous, ed. M. Setudeh, (Tehran: Tahuri, 1983) 19, 60; Ibn Khordadbeh, *Massalik-al-Mamalik*, tr. H. Qarachanlu (Tehran: Motarjem, 1991), 53; *Nokhbat-al-Dahar fi Ajayeb-al-Bar wa-al-Bahr* of Shamsdin M. T. Ansari, tr. H. Tabibiyan, (Tehran: Athatir 2003), 32; *Surat-al- Aqalim*, Anonymous, ed. M. Setudeh, (Tehran: Farhang Foundation, 1974), 15; Pulleyblank, G. E., "Chinese-Iranian Relations in Pre-Islamic Times", in: *Encyclopaedia Iranica*, ed. E. Yarshater, (New York: University of Columbia, 1991), online.
- ¹⁶ Cf. Ibn Khordadbeh, *Massalik-al-Mamalik*, tr. H. Qarachanlu (Tehran: Motarjem, 1991), 53.
- ¹⁷ Cf. *Ajayeb-al-Makhlughat-wa-Gharayeb-al-Mowjudat* of Z. ibn M. M. Makmuni Qazvini, ed. N. Sabuhi (based on Tehran and India's versions), (Tehran: Markazi, 1961), 102–103.
- ¹⁸ For Symurgh, as a kind of falcon, see: Lerner, J. "Yidu: A Sino-Sogdian Stone?", in: *Conference on Sogdians at home and Abroad*, (St. Petersburg: Hermitage Museum, 2013), 130.
- ¹⁹ Yusef Mjizadeh, *Treasury of Jiroft*, ed. by D. Akbarzadeh (Tehran: Pazineh, 2013).
- ²⁰ Roman Girshman, *Iran: Pre-historic to the Islam*, tr. M. Moin (Tehran: Elmi wa Farhangi, 1992).
- ²¹ Also, it reflects In-Shushinak, the God of Susa, in Elamite Period.
- ²² *Cyropaedia of Xenophon*, tr. by R. Mashayekhi, (Tehran: Elmi wa Farhangi, 2013), 44.
- ²³ *Herodotus Histories* (I–VI), tr. by H. Hedayati, (Tehran: Tehran University, 2005), 1384.
- ²⁴ Malekzadeh Bayani, "Falcon, Symbol of the Glory from the God", *Historical Research* 38 (Tehran: Royal Army, 1972), 13–34.
- ²⁵ Jalil Dustkhah, *The Avesta* (Tehran: Morvarid, 1977).
- ²⁶ H. A'lam, "bāz" (Falcon), in: *Encyclopaedia Iranica*, ed. E. Yarshater, (New York: University of Columbia, 1989), online.
- ²⁷ I am thankful to Prof. Nikolaus Schindel (Austrian Academy of Sciences) for the photos.
- ²⁸ *MS K 5* (the Avesta Codex: Yasna and its Pahlavi Translation), Introduction by K. Barr, (Copenhagen: University Library, 1939); *MS MU 35* (the Avesta and Pahlavi Texts), ed. Kh. M. Jamasp Asa, M. Nawabi and M. Tavusi, (Shiraz: University of Shiraz, 1976); Gulacsi, Zsuzsanna, *Corpus Fontium Manichaeorum I* (Manichean Art in Berlin Collections), (Belgium: Turnhout, 2001), 80.
- ²⁹ *Mojmal-al-Tawarikh-wa-al-Qassas*, Anonymous, ed. M. T. Bahar, By M. Ramazani, Athatir, (Tehran: Athatir, 2010), 478, 481.
- ³⁰ *Jahan-nama* of M. Najib Bakran, ed. M. A. Riyahi: (Tehran: Ibn Sina, 1964), 92.
- ³¹ Silla's name preserved as Basilla in the text and several Persian texts, see: Akbarzadeh, D. and Lee Hee Soo, "A Political-Philological Note on a Persian Toponym:

Ba/esillā”, *International Journal of Manuscriptia Orientalia*, 24, nos. 1–2, (St. Petersburg: Kunstkamera, 2018), 53–58.

³² *Al-Tanbiyah-wa-al-Ashraf* of A. H. Masudi, t. A. Payandeh, 4th edition, (Tehran: Elmi-Farhangi, 2010), 26.

³³ *Nokhbat-al-Dahar fi Ajayeb-al-Bar -wa-al-Bahr* of Shamsdin M. T. Ansari, tr. H. Tabibiyan, (Tehran: Atharir 2003), 213.

³⁴ *Kush-nama* of Iranshan ibn Abal-Khayr, ed. J. Matini, (Tehran: Agah, 1997).

³⁵ Daryoosh Akbarzadeh and Lee Hee Soo, “A Political-Philological Note on a Persian Toponym: Ba/esillā”, *International Journal of Manuscriptia Orientalia* 24, nos. 1–2, (St. Petersburg: Kunstkamera, 2018), 53.

³⁶ Matteo Comparati, “The Last Sasanians in China”, in: *Encyclopaedia Iranica*, ed. E. Yarshater, (New York: University of Columbia), online.

³⁷ Daryoosh Akbarzadeh, “Mazdian Eschatology and the Disintegration of the Sassanids”, *Journal of*

Iran-Nameh 30.2. (Toronto: Iranian Studies Society, 2015), 288–295.

³⁸ Clearly in Persian texts, historical occurrences were narrated under a mythical manner as an archaic tradition. The historical persons and toponyms played a role like mythical creatures. This kind of narration is obviously visible through the Avesta, Sasanian texts to Shah-nama and other Post-Sasanian sources. It has been a part of Persian literature since the ancient time.

³⁹ It seems that entanglement between some specific toponyms and the Supreme God is rooted in an archaic tradition in Iran. Chapter I of Wedewdad numerated 16 best territories (mythical and historical). For example, the fourth best land was *Beautiful Bactria*...the eight best land was...because of its *pastures*...). This tradition strongly impacted Sasanian period; see: Bahar, Mihrdad, *Bundahishn* (Tehran: Tus, 1991), 133–134; parts of this tradition was kept by Islamic sources, see: Akbarzadeh, D. “Nisa from Avestic to Islamic Periods”, *Central Asiatic Journal* (Wiesbaden: Harrassowitz, 2011), 161.

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SILOS GYVENTOJŲ PORTRETAI PERSŲ TEKSTUOSE

Santrauka

Persų ir arabų-persų tekstuose Sila minima kaip pabrėžtinis kontekstualizuotas vietovardis, todėl akivaizdu, kad persų tekstuose naudojami Silos aprašymai negali būti lyginami su kitais vietovardžiais. Persų literatūroje, Ajayeb-al-Makhlughato rankraštyje kalbama apie nuostabias vietas, jūras, gyvūnus, paukščius, žmones, papročius ir kt. Qazvinio versijoje nebuvo jokių tapybos ar grafikos atvaizdų apie pačią vietovę. Hadži Muhamedas Nasiras Khansaris Teherane, Hegiroje, 1283 m. (1904 m. po Kr.) pirmą kartą publikavo rankraščio kopiją. Rankraščio kopijuotojas ir grafikos dizaineris buvo Abas-Ali Tafreshis. Litografinėje versijoje aprašytos Pietų ir Pietų Azijos žemės (Indija iki Silos) pateikiamos kartu su vietovių atvaizdais. Dauguma tų salų gyventojų pavaizduoti nuogi, necivilizuoti ir keisto gyvenimo būdo. Tuo tarpu Sila kaip išskirtinis atvejis apibūdinama kaip labai teigiama, civilizuota, patraukli ir žavinga šalis! Šiame straipsnyje, remiantis išlikusiais grafikos ir paveikslų atvaizdais, sutelkiamas dėmesys į skirtumą tarp Silos ir kitų kraštų. Nepaisant to, šie atvaizdai labai skiriasi nuo iki šiol dar niekur nepublikuoto Kush Namos knygos rankraščio, kuriame pateiktas Irano ryšys su Silos vieta. Pirmieji Silos krašto žmonių atvaizdai siekia unikalų rankraštį, kurį nukopijavo Muhamedas ibn Saidas ibn Abdullah. Herato meno mokykla, besisiejanti su Širazo mokykla, įtakojo šio VIII a. sukurto piešinio struktūrą. Kush Namos versijoje tapyba nelabai skyrėsi nuo originalaus rankraščio laikų. Tuo tarpu Ajayeb-al-Makhlughato (AJ) rankraštyje, aprašomas 865 AH laikotarpis ir 1904 m. (po Kr.) tapyba, patyrusi stiprią Vakarų Europos meno įtaką.

Reikšminiai žodžiai: sasanidų menas, Ajayeb-al-Makhlughatas, Tafrešis, Kush Nama, Sila, Iranas.

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