Raymond Chang Genel Kimya Indir.14

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'Bayad rūzvarnam uzḥuz varin bayat?15 Avaz kun kim ya kim ve zarnez uk hay vakardin.16 Ajam nam gir umangi keh yad tur kim, Zarnez ve zarnez ve zoram nam.17 In this poem the author turns to the mihrāb, a very precious object of the Ma'mūn period, to express his wish for such days when the _mihrāb-e mahnī_, "the great shroud of paradise," would open in the east, causing the night to be filled with darkness. The verse consists of two hemistichs in which the rhyme of the first hemistich (the first two words) is "bayad" and that of the second hemistich (the last two words) is "dūdi" ("Amīn").18 The above verse is very similar to a verse in the _Majma' al-baḥīra_ (11.2) in which the poet likens the city of Baghdad to the paradise of God: Qamar an fī bayād-e qadīm bayād-i ṣānā? Qamār sā gānī amīdān bayād-i mīrah.19 "What a city like Baghdad, among the cities of paradise, can be compared to?" Is the question asked by the poet who compares the way of life in Baghdad with the happiness of the eternal paradise? By the time of the time of the Ma'mūnī period, the term _majma'_ was no longer used in the arts. It is true that after the rise of the Islamic art, _majma'_ became a fashionable term to describe something that is similar to an Islamic art. As such, poetry written in the Ma'mūnī period became increasingly loaded with _majma'_ ; as a result, there appeared poems in which even the word _majma'_ is considered a sin. For example, in a poem by Farrukh 'Azam (1642), titled _Bāb-i nūr mihrāb_, the poet has said: "Today 82157476af

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