

İncəsənət və mədəniyyət problemləri

Beynəlxalq Elmi Jurnal N 2 (72)

Problems of Arts and Culture

International scientific journal

Проблемы искусства и культуры

Международный научный журнал

Baş redaktor: ƏRTEGIN SALAMZADƏ, AMEA-nın müxbir üzvü (Azərbaycan)
Baş redaktorun müavini: GULNARA ABDRASİLOVA, memarlıq doktoru, professor (Qazaxıstan)
Məsul katib: FƏRİDƏ QULİYEVA, sənətsünaslıq üzrə fəlsəfə doktoru (Azərbaycan)

Redaksiya heyətinin üzvləri:

ZEMFİRA SƏFƏROVA – AMEA-nın həqiqi üzvü (Azərbaycan)
RƏNA MƏMMƏDOVA – AMEA-nın müxbir üzvü (Azərbaycan)
RƏNA ABDULLAYEVA – sənətsünaslıq doktoru (Azərbaycan)
SEVİL FƏRHADOVA – sənətsünaslıq doktoru (Azərbaycan)
RAYİHƏ ƏMƏNZADƏ - memarlıq doktoru, professor (Azərbaycan)
VLADİMİR PƏTROV – fəlsəfə elmləri doktoru, professor (Rusiya)
KAMOLA AKİLOVA – sənətsünaslıq doktoru, professor (Özbəkistan)
MEYSER KAYA – fəlsəfə doktoru (Türkiyə)
VIDADI QAFAROV – sənətsünaslıq üzrə fəlsəfə doktoru (Azərbaycan)

Editor-in-chief: ERTEGIN SALAMZADE, corresponding member of ANAS (Azerbaijan)
Deputy editor: GULNARA ABDRASİLOVA, Prof., Dr. (Kazakhstan)
Executive secretary: FERİDE GULİYEVA Ph.D. (Azerbaijan)

Members to editorial board:

ZEMFİRA SAFAROVA – academician of ANAS (Azerbaijan)
RANA MAMMADOVA – corresponding-member of ANAS (Azerbaijan)
RANA ABDULLAYEVA – Prof., Dr. (Azerbaijan)
SEVIL FARHADOVA – Prof., Dr. (Azerbaijan)
RAYİHA AMANZADE - Prof., Dr. (Azerbaijan)
VLADIMIR PETROV – Prof., Dr. (Russia)
KAMOLA AKILOVA – Prof., Dr. (Uzbekistan)
MEYSER KAYA – Ph.D. (Turkey)
VIDADI GAFAROV – Ph.D. (Azerbaijan)

Главный редактор: ЭРТЕГИН САЛАМЗАДЕ, член-корреспондент НАНА (Азербайджан)
Зам. главного редактора: ГУЛЬНАРА АБДРАСИЛОВА, доктор архитектуры, профессор (Казахстан)
Ответственный секретарь: ФАРИДА ГУЛИЕВА, доктор философии по искусствоведению (Азербайджан)

Члены редакционной коллегии:

ЗЕМФИРА САФАРОВА – академик НАНА (Азербайджан)
РЕНА МАМЕДОВА – член-корреспондент НАНА (Азербайджан)
РЕНА АБДУЛЛАЕВА – доктор искусствоведения (Азербайджан)
СЕВИЛЬ ФАРХАДОВА – доктор искусствоведения (Азербайджан)
РАЙХА АМЕНЗАДЕ - доктор архитектуры, профессор (Азербайджан)
ВЛАДИМИР ПЕТРОВ – доктор философских наук, профессор (Россия)
КАМОЛА АКИЛОВА – доктор искусствоведения (Узбекистан)
МЕЙСЕР КАЯ – кандидат искусствоведения (Турция)
ВИДАДИ ГАФАРОВ – кандидат искусствоведения (Азербайджан)

Jurnal Azərbaycan Respublikasının Ədliyyə Nazirliyi Mətbu nəşrlərin reyestrinə daxil edilmişdir.
N 3756. 07.06.2013-cü il.

Redaksiyanın ünvanı: Bakı, AZ 1143.
H.Cavid prospekti, 115
Tel.: +99412/539 35 39
E-mail:mii_inter@yahoo.com
www.pac.az

UOT 745/749

Olga SHKOLNA
Dc. Sc. (Art study), Professor
Borys Grinchenko Kyiv University
(Ukraine)
dushaorchidei@mail.ru

PAINTED EGGS IN TRADITIONAL CULTURE OF IRAN

Abstract. Many peoples of the world revere an egg as a symbol of life, as the embryo inside it gives hope for the awakening and renewal of nature, the procreation. There is a well-known thesis – a chicken or an egg? – that certainly means the vital energy by the latter. One of the most ancient rituals of eggs adornment, their decoration is known among Zoroastrians, whose habitats are related to Azerbaijan, India and Iran. However, it was in the latter country among the ones mentioned above that the custom of decorating eggs has survived to the present day, such that it can be studied.

This phenomenon makes the culture of ancient Persia related to contemporary Ukraine, where the tradition of painting eggs was also known since the ancient times, but today it has become well-established, as pysanka is now a national brand that claims to be included in the UNESCO List of Intangible Cultural Heritage. The difference between the eggs decorated for the Nowruz holiday in Iran and the Ukrainian Easter eggs is great, and it consists primarily in the ornamental patterns, technique and style of decoration.

Keywords: Iran, painted eggs, Zoroastrianism, Nowruz, Ukrainian pysanka.

Introduction. The first ostrich eggs decorated with engraving, found by archaeologists on the African continent near the Kalahari and Sahara deserts, date from the period of 60,000 BC. At that time, according to Brian Stewart, PhD in Archaeology from the McDonald Institute for Archaeological Research, the Interdisciplinary Centre of Archaeology and Anthropology at the Department of Archaeology and Anthropology of the University of Cambridge, these eggs were used as a natural hollow container for drinking water, intended to hold on average 1 litre of liquid.

The same English scientist indicates that in the archaeological layers of South Africa, which date back to 40,000 years ago, some fragments of the ostrich egg shell were painted black, turquoise, beige, yellow, crimson red and orange [11]. It can be assumed that ancient people of that time tried to distinguish their flasks by colours and the unpretentious decor served precisely for these purposes.

In most ancient religions there is a myth about the origin of the Universe from an egg, in which the soul of all living things was born. A chick breaking the eggshell was most often perceived in different cultures as a gift from the nature ready for renewal to a human. The twitter of birds, mostly born in the spring, was most often associated with the awakening and arrival of new elements of life, the renewal of the natural forces.

It is well known that the Sumerians, whose culture was similar to that of the ancient Iranians, as well as the most highly developed representatives of Eastern civilizations – the Egyptians – where the bird-headed gods were part of all three main cosmogonies, revered the power of the egg as a symbol of the germ of life. This is why they exchanged golden and silver carved ovoids on various festivities, thus giving hope for abundance and God's favour in the year to come. In the two cultures mentioned above, there are such products dating back to 3,000 BC.

Since the days of Achaemenid Iran, painted eggs have been a part of important offerings in the system of Zoroastrianism, the main religious teaching of the Ancient Persia. Spherical objects are engraved in relief images in Persepolis, where in the golden age of the state development its capital was situated. In the period of VI–IV centuries BC here, among others, Iranian-speaking Scythian tribes lived, who reached the lands of present-day Ukraine and settled on its territories in this period of time. Their visits with gifts are also engraved on the reliefs of Persepolis, which speaks for the close relationship of the two familiar peoples, explaining the possible way of transferring the traditions of egg decoration, although somewhat transformed.

There is no special scientific literature on Iranian painted eggs particularly. However, there are several articles of travel bloggers and Persian art connoisseurs found on the Internet, in which a series of illustrations on the topic was provided. First of all, there is an Internet post by the author nicknamed Shakko (shakko_kitsune) "Painted Eggs in Iran: Food Shared with the Souls of the Dead", posted on April 19, 2020 in Live Journal [9]. However, the mentioned researcher has only raised the question, leaving it unsettled.

The interpretation of the main material. The Iranians themselves believe that the art of decorating eggs began to develop on their territory about four thousand years ago [9]. Given the fact that certain territory of Ancient Persia was part of Mesopotamia, as well as the territory of contemporary Iraq, Syria, of Anatolia (the territory of modern Turkey), the belief of the autochthonous population seems quite logical and consistent, although it is difficult for Europeans to find written evidence of this idea because of their poor knowledge of Farsi and Arabic languages. Later, during the Achaemenids period, the territory of the Iranian state extended from the Nile (the land of Ancient Egypt) to the Transcaucasia, which naturally secured the traditions of the peoples sharing one common state with the Persians.

However, they started painting pottery much later in Iran, most likely during the period of the Achaemenids and Sassanids, in the pre-Islamic time of Zoroastrianism. Today, this custom is associated with the Muslim holiday of Nowruz, partially rooted in Zoroastrianism, which represents the local New Year. At this time, a prerequisite for the celebration is the laying of the Haft-Seen table, where 7 traditional symbolic dishes of the so-called Seen handle, the names of which all start with the letter S, revered in a traditional Iranian family, as well as flowers and nuts are served on a special family tablecloth.

These dishes are sprouted wheat (for the revival and renewal of nature), malt or barley with sweet wheat-based pudding (for fertility), and the dry fruits, wild olives (for love and affection) are laid out, vegetables, namely garlic (for good health), fruit – apples (for beauty and health), spices – sumac (symbol of sunrise), and seasoning – vinegar (for patience). All these traditional ingredients in the Persian tradition are placed on the table along with a mirror (thoughts about the outgoing year and its outcome), coins (for prosperity in the New Year), candles (for light and happiness – a reference to the Zoroastrian tradition with a cult of fire), a bowl/pool for living golden fish, which symbolizes the beginning of a new life.

At the same time, the festive table is often decorated with ceramic protective figures of animals, fish, as well as painted eggs, being the symbols of a new round of life – fertility. This whole ensemble is completed by Avesta – the holy book of Zoroastrianism, and it is also often supplemented by a volume of poems by the national poet Hafez, as well as a crystal bowl with an orange floating in it (the theme of the earth floating in space).

In general, it can be noted that in this set of primary elements many religions are mixed – shamanism (mirror and totem animals), Kabbalah – the

Hebrew mystical teaching that formed the basis of Judaism (tasting seven ritual dishes, like in the Jewish Seder – the last evening of Pesach week, being both meal and a reminder of the main foundations of Jewish doctrine, which are based on the memory of forty years of wandering in the desert [10]), the Vedic Hinduism and Chinese Taoism (worshiping nature and its laws), where in the latter the primary elements and primary elements were of particular importance (coins – metal, fish – water, fruits – earth + wood, candles – fire + air), and Christianity (where pysanka became part of the celebration of the Resurrection of Jesus Christ called Easter).

The term “Nowruz” itself was first recorded in the second century of the new era, but the festivity took place in Achaemenid Iran, where in the month of Farvardin, on the day of Ormazd, satraps of various provinces, people and vassals presented gifts to the king of kings – Shahinshah. In the Achaemenid dynasty, this title, similar to the European “emperor”, was first used in relation to the Persian ruler Cyrus II the Great, who was reigning during 559–530 BC.

This fact indicates that already in the VI century BC the decorated eggs engraved on the walls of Persepolis among the gifts were part of this ancient culture. At the same time, it is known that on this day Siavash, the son of the legendary king of Iran Kay Kavus, who died as a righteous man, was buried. Therefore, in Zoroastrianism, following the Indo-Aryan religion, on this day of the vernal equinox, there was a tradition to commemorate the souls of the deceased ancestors and worship them as “Fravashi” (the souls of the righteous geniuses of light, warriors of Ahura Mazda – the lightest of the nine bodies mentioned in the Avesta), and also to light fires, which the people jumped over to purify themselves, a tiny analogy of which were lighted candles on festive tables.

It should be noted that Azerbaijanis have kept this ancient tradition today and during Nowruz they wait for an egg on the mirror to sway and then the New Year comes (According to an ancient local belief, the Earth rests on the horns of a huge bull, and when it gets tired, it throws the planet from one horn to another once a year). From that moment, the people sitting at the table congratulate each other. Moreover, the mirror serves as an attribute for fortune telling: to guess a future bridegroom for unmarried girls, as well as “gulag faly” – fortune telling “by ear” when the neighbours overhear each other. The Crimean Tatars of Ukraine, the past of which reveals a close connection with Tengrianism, have fortune telling traditions, when unmarried girls drop rings

and necklaces in a jug of water and put it under a “rose bush” for a night (in order to see their future husband in a dream).

In this regard, it is worth mentioning Iranian bird fortune-telling (“fortune telling by Hafez”) tradition using parrots, which is commonly practiced on the squares and in crowded places, when for a small fee the birds draw out a card with a fortune. The archaic nature of this festivity, rooted in pagan antiquity, became the reason why it is still banned in Syria, and for many years during the twentieth century was banned in Turkey [1; 4], where today they also paint eggs, and sometimes decorate them in the manner of Iznik pottery. In this country, the inherent attributes of the holiday symbolize happiness, health and wealth.

It is important to note that the holiday of Nowruz, which means the “new day” in the Persian language, is today celebrated in many Muslim countries. Thanks to this, its nomination dossier to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity was submitted by several countries simultaneously. Azerbaijan, where there are quite persistent traditions of Nowruz celebration, topped the list followed by Albania, Afghanistan, the former Yugoslav Republic of Macedonia, India, Iran, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Turkey [3].

As a result, at the 64th session of the General Assembly of the United Nations, its department responsible for education, science and culture (UNESCO), made a decision on September 30, 2009 on including this holiday in the Representative List of the Intangible Cultural Heritage of Humanity, which evidences its particular significance for a huge number of people of the world. Namely, the people living in Central (Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan) to Western (Azerbaijan and Iran) and South (India, Afghanistan) Asia, as well as Europe (Republic of Macedonia, Albania and Turkey).

Although it is known that besides the population of these countries, some holidays of the Yazidis (subethnos of the Kurds) of Mesopotamia descent now living in Iraq, as well as in Turkey, Armenia, Georgia and Russia, who worship the solar peacock (a side branch of Zoroastrianism), are similar to Nowruz, and they also use eggs painted one or several colour tones (in segments) in their rituals [2]. Painted eggs are used during the celebration of Nowruz (Nawrez) in the Ukrainian Crimea – as a traditional part of the culture of the Crimean Tatars, Karaites.

It should also be noted that Nowruz is celebrated by some peoples of Russia (mainly Muslims) and the African continent (primarily Muslim Arabs), some

part of the population of the Caucasus, where Christianity is the dominant religion (for example, in Georgia, where Islam is predominantly followed by the people of Adjara sharing borders with Turkey, as well as by the Georgian Azerbaijanis settled, for example, in the city of Marneuli, and President M. Saakashvili declared this day a state holiday on February 21, 2010) [7]. At the same time, coloured and painted eggs are not of equal importance on this holiday among all the peoples mentioned above.

For example, in Azerbaijan, Nowruz eggs are painted different colours and used in a jokey contest to test their strength, like that in the Easter tradition of the Slavic peoples. It should be noted that before the Slavic people adopted Christianity, it was also customary to celebrate the beginning of a new year in the spring, around the vernal equinox. Therefore, this tradition of many peoples of the world, primarily Europe and Asia, may be regarded as an archaic one.

However, in Azerbaijan, they usually do not paint eggs, but only give them some uniform tone (just like in neighboring Georgia) (*Fig. 1*). However, while in Georgia eggs are often coloured crimson red or ocher-red, in Azerbaijan they consider red as the colour of fire, since the Zoroastrian tradition is still alive here to light the “tongal” bonfires and jump over them 7 times, dress up the honcha (treats with candles on a tray, which, along with the eggs, the bridegroom presents to the bride on holidays as a symbol of welfare), etc. [5].

In recent years, eggs in this country are not only often decorated with dyes of aniline shades – from bright crimson and citrine to clear blue, purple and emerald green, but they also create analogues of Ukrainian and Polish Easter eggs, taking out the inner contents through narrow openings, when an egg is painted not so much for food as much as for beauty and decoration. But when we talk about the edible option of these bird embryos, this shows a direct analogy with Beitsa in Jewish culture. Indeed, the set of Nowruz offerings resembles the spring celebration of Jewish Passover, where it is customary to use holiday plates for Seder and round flat containers (vases for bread) for matzah with a lid in the form of a traditional keara dish.

Thus, between the 6th and 12th centuries, a type of several items required to celebrate the anniversary of the liberation of Israelis from 400-year Egyptian slavery was formed. Seder means “order”. This is a prayer ceremony when ritual food is taken according to a certain scenario, which finally took shape in the early Middle Ages. On the 1st and 2nd nights of

the 8 days of Passover in the Diaspora and on the 1st of the 7 days of the celebration in Israel, two plates must be put on the table next to the most respected person – for the yeast-free matzo flat cakes, for the “sandwich” filling, as well as a saucer for salt water, in which vegetables are dipped as a reminder of the tears of the sons of Israel.

The sacred food on a seder plate or tray is arranged in the following order related to the order of execution of the parts of the ritual: prayers, a story about the historical circumstances of the people of Israel leaving Egypt, eating certain foods in stages, strictly regulated in terms of minutes and grams, which would remind of the taste of “bread of poverty”, bitterness and food of sorrow for the sake of spirit fostering and remembrance of the days of exodus. Since the sacred dinner is the culmination of the main holiday of the Jews, therefore, the dishware on which it is served is given exceptional importance.

It cannot be used during a whole year, it should be hidden from view. Three days before the holiday, the dishware is soaked in water in order to maximize its luminosity and purity, sterilized with boiling water in order to avoid layering of “chametz” – fermented food that is completely removed from the houses. The goods of exceptional beauty are taken out only at the beginning of Passover (Jewish Easter), and serve to create a solemn excitement of unity of a divided people that for too long has not had its own country.

The ritual of Passover communion is of an established nature; the pieces of food are arranged in such a way that the order cannot be confused. Moreover, the whole order and rhythm of the ritual dinner is described in the Haggadah, parts of the Torah, Jewish tales. Karpas (carrots, potatoes, radish, parsley), boiled vegetables of Hazeret (grated horseradish, celery, required for a “korech” sandwich), Beitsa (boiled chicken egg), Maror (lettuce or bitter greens, saffron), Charoset (a mixture of crushed nuts, apples, dates), Zeroah (fried bone with meat) are laid out, as a rule, on a dish in two triangular shapes with six cells.

The seventh meal, in fact, is yeast-free breads – matzo (bread of poverty, which Jews were eating for 40 years in the desert, while they were led by Moses). We can say that this seventh component is similar to the germinated grains of wheat (malt) in Azerbaijan.

If the matzo dish is made in the form of a cake plate with a high sides and a lid, it may serve as a convenient box for carrying, protecting the bread from dust, the sun and the like. In the end, such modifications led to the invention

of a new unique shape, which gained high popularity in the Jewish world, given the custom to carefully and punctually follow the instructions of the men of wisdom.

The low cylinder of the main volume is meant to take up three (sometimes two) matzo breads of various shapes, interlaid with a napkin or towel (the top one is round, like a memory of the tribe of Levi – Jewish Levites, among whom was Aaron, the lower one is square, symbolizes the Israelites, the middle one – “Afrikoman” – is cut and, according to tradition, a piece of it is served as a dessert at the end of a meal (as a reminder of the Easter offering). The lid plate of a container with six bowls for the pieces of six ritual dishes to be tasted in memory of the difficult testing of the people of Israel, most often strikes with a combination of skilfully designed structural and semantic elements and ornamental finishing [10].

It should be noted that the difference between the Azerbaijani and Iranian Nowruz servings and the seder sets of offerings, where sacred geometry is also evident (*Fig. 2*), is the use of coloured and painted eggs, as well as the introduction into the composition of the pyramidal dominants in the form of conic sugar heads, as a wish for a sweet, comfortable life.

At the same time, it was in Iran that the tradition of colouring developed into a tradition of decorating with paintings, and over time acquired particular significance, since here the artisans of this country have long been famous for their penchant for artistic miniatures (from Sasanian silver to jewellery boxes, wood carvings in the manufacture of mashrabi, backgammon etc. to painting on ceramics – minacari). The particular fineness of painting eggs is most likely due to the fact that eggs on the festive table are regarded as food that can be shared with the souls of dead members of the family.

This is the source of a particular respect for the drawings and the quality of the painting, because according to the Zoroastrian tradition it is believed that at this time the spirits of saints fly down from heaven to earth to share the Nowruz meal with mortals [9]. That is why the eggs as a symbol of life are laid out in a morphogenic structure based on sacred geometry [8]. This is how Ukrainians, Belarusians and Russians regard Easter painted eggs on Radunitsa – the week after Easter dedicated to remembrance of the dead. At the same time, in the Orthodox Georgia, the dead are remembered on the day following Easter, which indicates the essential affinity of the traditions of these peoples.

The main distinguishing feature of Iranian egg paintings is a characteristic stylization of images, the subjects of which date back to medieval Persian book miniatures and compositions of carpets with cartouches, on which hunting scenes are depicted. Iranian painting is also characterized by the use of bright turquoise, which is highly admired here, since this is where its main deposit (firuza) is located (*Fig. 3*). Also, a specific Iranian motif for decorating eggs is the “Turkish cucumbers” – “paisley” (“tear of Allah”).

Now, some traditional motifs of Persian art are embodied in a painted egg miniature using the Ukrainian pysanka technique with the wax paints by Canadian artist So Jeo LeBlond [6]. Her decorated Iranian eggs with weaving patterns and medallions sometimes look more “Persian” than their counterparts made in their homeland. The use of wax in the traditional Ukrainian technique of painting Easter eggs influences the lasting quality of bright life-affirming colours of paints in the artist’s work (*Fig. 4*).

At the same time, in Turkey there are ceramic eggs painted in the Iznik style, which can be compared with the decor of Armenian ceramic painted eggs (Armenians have historically worked on pottery, as well as in the center of Kutahya), as well as with the Easter egg of the Crimean Tatars (*Fig. 5*). However, these peoples do not paint miniatures on egg shells, except for the Crimean peoples’ traditions of colouring using one colour, which today is forgotten in most places.

Conclusion. In general, it should be noted that Iranian painted eggs belong to ancient pre-Islamic traditions rooted in the culture of Achaemenid Iran, and further, of Mesopotamia and Egypt. The picturesque Persian egg-shell miniature became especially significant with the widespread of Nowruz holiday, in which an egg as a symbol of life acquired particular sacred and ritual meaning of unity with the souls of the ancestors and at the same time the birth of a new life.

Moreover, the features of the development of the art of Sasanian silver processing, medieval book miniatures, minacari enamel art, wood carving (the art of mashrabiya) and carpet weaving (mainly silk) over time generated several main directions of egg painting stylization in Iran. The enhancement of their emotional and lyrical component was also due to the use of bright turquoise and lapis lazuli shades, which is associated with a certain artistic tradition of this country in terms of colouring, focused on open local colours of bright tones, decorative in nature.

A “calling card” of Persian ornamentation is the use of paisley – “Turkish (Indian) cucumber” pattern in the decoration of egg-shell miniatures. Among other things, for eggs decorating in Persia, the image of the supreme deity of the Zoroastrians, Ahura Mazda, was used, with outstretched wings (often golden wings), similar to the canonical Persepolis motifs, as well as red fish patterns typical of the Nowruz theme (*Fig. 6*), ayat calligraphic motifs. Famous Isfahan’s egg-shell miniature artists are the author nicknamed ILNA and Hassan Peykam, who often use ostrich eggs for work.

It is worth noting that today in many streets of Iran there are large painted eggs that become a symbol of the symbol, and are not miniature, but easel or even monumental elements of the environment ensembles – streets, squares and public gardens. Basically, traditional and avant-garde motifs, fish-birds, landscapes, etc. predominate in their decoration (*Fig. 7*). Moreover, women are also allowed to paint them, and not just male artists (*Fig. 8*).

REFERENCE:

1. Дорошенко Е. А. Зороастрийцы в Иране. Москва: Наука, 1982. С. 69–72.
2. Мазикина Л. Зачем солнцепоклонники красят весной яйца: езиды, народ, верящий в милосердие в аду. URL: <https://kulturologia.ru/blogs/070418/38512/> (дата обращения: 19.04.2020 г.).
3. Международный день Навруз 21 марта / Организация Объединенных Наций. URL: <https://www.un.org/ru/observances/international-nowruz-day> (дата обращения: 19.04.2020 г.).
4. Nəbiyev A. Novruz bayramı. Bakı: Yazıçı, 1990. S. 3.
5. Новруз в Азербайджане. URL: <https://ru.wikipedia.org>

Olqa Şkolnaya (Ukrayna)

Ənənəvi İran mədəniyyətində boyalı yumurtalar

Dünyanın bir çox xalqlarında yumurta həyatın simvolu kimi müqəddəs hesab edilir, çünki onun içərisindəki embrion təbiətin oyanmasına və yenilənməsinə, nəslin davamına ümid bəxş edir. Bu zaman məşhur “toyuq, yoxsa yumurta?” tezisi sonuncuya nəzərən tükənməz həyat enerjisini nəzərdə tutur. Ən qədim zamanlardan etibarən yumurta bəzəmək, üzərinə naxışlar vurmaq adəti Azərbaycan, Hindistan və İranda yığcam yaşayan zərdüştilərdə olmuşdur. Lakin məhz sonuncu qeyd edilən ölkədə yumurta bəzəmək adəti

bizim günlərdə də kifayət qədər qorunmuşdur ki, bunun sayəsində həmin adəti öyrənmək mümkündür.

Bu fenomen qədim İran mədəniyyətini bugünkü Ukrayna ilə yaxınlaşdırır ki, burada yumurta boyama ənənəsi qədim zamanlardan bəllidir, lakin indi həmin ənənə daha geniş yayılıb. Çünki bu gün burada pisanka YUNESKO-nun qeyri-maddi irs siyahısına daxil edilməyə namizəd olan milli brend hesab edilir.

İranda Novruz bayramında bəzədilən yumurtalarla Ukrayna bəzəkli pasxa yumurtaları – pisanka, kraşenka, malyovanka, krapanka və dryapankalar arasında fərq böyükdür və hər şeydən öncə əsərlərin ornamental həllində, tərtibatın texnika və üslubiyyatında əks olunur.

Açar sözlər: İran, boyalı yumurtalar, zərdüştlük, Novruz, Ukrayna pisankası

Ольга Школьная (Украина)

Расписные яйца в традиционной культуре Ирана

Аннотация. У многих народов мира яйцо почитается как символ жизни, поскольку зародыш, находящийся внутри него, дарит надежду на пробуждение и обновление природы, продолжение рода. Известный тезис при этом – курица или яйцо? – непременно подразумевает под последним витальную жизненную энергию. Один из самых древних ритуалов украшения яиц, их декорирования известен у зороастрийцев, места компактного обитания которых связаны с Азербайджаном, Индией и Ираном. Однако, именно в последней указанной стране обычай украшения яиц сохранился до наших дней, благодаря чему поддается изучению.

Этот феномен роднит культуру древней Персии с сегодняшней Украиной, где традиция росписи яиц также была известна издревле, но ныне приобрела характер устоявшейся, ведь писанка сегодня является здесь отечественным брендом, который претендует на включение в перечень нематериального культурного наследия ЮНЕСКО. Разница между яйцами, которые украшаются к празднику Новруз в Иране, и украинскими пасхальными писанками, крашенками, мальованками, кrapанками и дряпанками велика, и заключается она прежде всего в орнаментальных решениях произведений, технике и стилистике оформления.

Ключевые слова: Иран, расписные яйца, зороастризм, Новруз, украинская писанка



Fig. 1. Azerbaijan postage stamp with the image of an Azerbaijani woman at the festive table and Haft-Sin in Iran, which has the shape of an octahedron, which, in connection with sacred geometry, fits into two quadrangles overlapping each other, and symbolizes the balance of static and dynamic.



Fig. 2. Keara (holiday plate for Seder). Faience, 1880s Kamennyi Brod, made by A. Zusman. Ukraine. The shape of such kearas with dips or six bowls resembles a lot the egg-cups for Easter eggs widespread in the culture of European peoples. In Christian culture, a eucharistic item similar to kehara is vespers plate.



Fig. 3. Contemporary Iranian painted eggs. Miniature painting. Ispahan. Based on materials from the Instagram file-sharing service. Photo by Sefer Mamdouh.



Fig. 4. So Jeo LeBlond, contemporary Canadian artist of Chinese descent. A Persian-style painting made in the technique of Ukrainian pysanka using wax on an egg shell.



Fig. 5. Iznik-style Turkish ceramic painted eggs, an egg with seraphim by Armenian artists of Iznik, and a pysanka of the Crimean Tatar artist Aziza Karimova.

Fig. 6. Image of Ahura Mazda, carpet patterns, paisley and calligraphic ayahs on painted eggs of contemporary Iran.





Fig. 7. Modern monumental eggs in the streets of Tehran and other cities of Iran, which are painted in the «savant-garde figurative» style and Ukrainian pysanka with a ram pattern.



Fig. 8. ILNA, the modern master of eggs painting in Iran. Photo by Shahram Marandi.