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plantes, Beirut², 1401/1981 (s.v. *citrus*), 51-2; Kushādjim, *Dīwān*, Baghdād 1390/1970, 242, 388-9, cf. A. Giese, *Wasf bei Kušāǧim*, Berlin 1981, 265-7.; H. Leclerc, *Les Fruits de France, historique, diététique et thérapeutique*, Paris 1925, 236; A. Poiteau and Risso, *Histoire naturelle des orangers*, Paris 1819; H.P.J. Renaud and G.S. Colin, *Tuḥfat al-aḥbāb, Glossaire de la matière médicale marocaine*, Paris 1934, 124-5, no. 279; M. Rodinson, *Recherches sur les documents arabes relatifs à la cuisine*, in *REI* (1949), 131-2. (F. VIRÉ)

NARBONNE [see ARBŪNA].

NARCISSUS [see NARDJIS].

NARD (P.), a word of Persian origin designating the game of backgammon (trictrac). The form attested in Pehlevi treatises, *nēv-artakhshēr* "brave Ardashīr", was contracted to *nardashīr* (widely attested in Arabic) and the latter abridged to *nard*. This development is quite probable (cf., for instance, the place name Nēw Hormizd Ardashīr > Narmas(h)īn, see R.N. Frye, in *JSAI*, xiii [1990], 40); nevertheless the doubts raised by T. Nöldeke (*Persische Studien. II*, in *SBWAW*, Philos.-hist. Cl. cxxvi [1892], 25-6) remain valid, especially in view of the fact that the probably oldest known occurrence (Bab. Talmud, Keth. 61b) already shows the contracted form *nrdshyr*; *nēv-artakhshēr* could possibly be popular etymology. Attempts to explain *nardashīr* from two Persian words, *nard* and *shēlīr*, were already made by Arabic lexicographers and continue to have their supporters.

No detailed old descriptions of the precise rules of the game as played in the past have become known so far. It is doubtful whether the few lost works supposedly dedicated exclusively to *nard* filled the gap. We learn that the board had twenty-four (twice twelve) points (fields, *bayt*), and the game was played with thirty (twice fifteen) men ("dog" *kalb*, Persian *muhra*), see al-Yaʿḳūbī, *Taʾrīkh*, i, 99-100; al-Masʿūdī, *Murūdj*, i, 157-8 = § 161); a pair of six-sided dice was used, and the pips were indicated by Persian numerals. The word *nard* could also be used to refer to any kind of dicing (Rosenthal, *Gambling*, 36, also 41 [*kūba*]). A strange transformation is its use to translate Greek *orchēseōn hyphēgetas* "dance masters" as *ʿālim bi 'l-nard* "expert in *nard*" (correct *Gambling*, 36, with reference to D. Pingree's edition of Dorotheus, *Carmen astrologicum*, Leipzig 1976, Ar., 79, tr. 234, Greek, 359). According to Murray, *Board-games*, 54, Firdawsī described a somewhat different game as *nard* (Nōshirvān, ed. Mohl, 2792 ff., ed. Moscow, 2714 ff.).

The traditional stories of its origin are didactic and unhistorical. It is said to have been invented for an Indian king or for the Persian Ardashīr in order to depict the universe and time reckoning or to symbolise the dependence of all worldly goods on luck or fate (al-Yaʿḳūbī and al-Masʿūdī).

The game has remained extraordinarily popular through modern times. Its popularity greatly frustrated the jurists, who had little choice but to consider it strictly forbidden gambling. It was obviously a game of chance, in addition to being a diversion that interfered with religious observance; one's sense of time was lost when playing, as Ibn Bādjdja put it (P. Lettinck, *Aristotle's Physics*, Amsterdam 1991, 286). In order to be really enjoyed, it also required the exchange of stakes between winner and loser. A quotation from an *Āyīn-nāma* states that on the highest social levels, playing chess or *nard* without a stake (*khatar*) was actually forbidden because it would detract from the players' full concentration (*Books on Chess*, ms. facsimile published by Fuat Sezgin, Frankfurt a/M 1986, 8; cf. *EIr*, I, 692, s.v. *Āʾīn-nāma*). Whether historical or not, a number of important early Muslims could be cited as devoted to *nard*, and it is clear that the game was familiar to Muslims in the 1st/7th century. A tradition such as that playing *nard* without stakes (*ḳimār*) was permissible, while with them it was forbidden, circulated widely (cf. also Ibn Ḳutayba, *ʿUyūn*, i, 324), obviously as something to fall back on if legal cases of a minor nature should arise, although problems most likely occurred in connection with gambling in notorious public places. One of the negative traditions compared playing *nardashīr* to putting one's hand in pork meat and blood (*Concordance*, vi, 405). This could be modified, in the name of Abū Hurayra, to read: "One who plays *nard* with stakes (*ḳimārᵃⁿ*) is like one who eats pork; one who plays without stakes is like one who puts his hand in pig's blood; and one who watches the game is like one who looks at pork meat" (al-Bukhārī, *al-Adab al-mufrad*, ed. M.F. ʿAbd al-Bāḳī, Cairo 1375, 326-8). However, it does not seem possible for us to document in detail any influence of the jurists' negative consensus on the popularity of the game.

Nard was in no way comparable to chess, with which it is often mentioned in one breath, but in a story that originated in the heyday of the Muʿtazila in the early 3rd/9th century, it was praised—no doubt, with tongue in cheek—as superior to chess, since with its reliance on pure luck, it implied greater trust in God (*Gambling*, 165 ff.). On a less exalted level, *nard*, or some variant of it, was also praised and recommended to scoundrels as superior to chess for defrauding people (al-Djāḥiẓ, *Ḥayawān*, ii, 133, ed. Hārūn, ii, 367, quoting, he says, ʿUthmān al-Khayyāṭ's *Waṣiyya li 'l-shuṭṭār wa 'l-luṣūṣ*).

For artistic representation of the backgammon board, from a Sāsānid silver bowl to the famous manuscript of Alfonso el Sabio and to a *Shāh-nāma* illustration, see, for instance, M. Rosen-Ayalon, in *JSAI*, iv (1984), 78, pls. 4, 7; A. Steiger, *Libros de acedrex, dados e tablas*, in *Romanica Helvetica*, x, Geneva-Zürich 1941, pls. 73, 75, showing the use of three dice which distinguishes the Western from the Eastern game; and O. Jacoby and J.R. Crawford, *The Backgammon book*, New York 1970, 12.

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(F. ROSENTHAL)

NARDJIS, the narcissus, in Turkish *nergis*, in Persian *nargis* and also *ʿabhar* (cf. F. Meier, *Die schöne Mahsatī*, Wiesbaden 1963, i, 251).

In classical Arabic, Persian and Turkish poetry the narcissus appears both in descriptions of nature and in erotic poetry. Instances of the narcissus as one of the items of the garden can be found in the exordia of panegyric *ḳaṣīdas*, in wine and love poetry (*khamriyyāt*, *ghazaliyyāt*) and, of course, in the specialised genres of garden, flower and spring poetry (*rawḍiyyāt*, *zahriyyāt*, *rabīʿiyyāt*). A number of Arab poets, e.g. Ibn al-Muʿtazz and Ibn al-Rūmī [*q.vv.*], discuss the respective merits of the narcissus and the rose in the *munāẓara* [*q.v.*] (altercation, *Rangstreit*) genre, the former poet preferring the rose, the latter the narcissus (a fine example is his *dāliyya*, *Dīwān*, ed. Naṣṣār,