

Nakhsab and villages near Bukhārā according to Narshakhī. According to Yākūt, they inhabited the village of Dargazīn between Hamadān and Zandjān. The last references to Mazdakiyya occur in the Īkhānid period, although the Mazdakiyān are listed as the fourteenth Zoroastrian sect in the *Dabistān*, and a Mazdaki community called Marāghīyya reported by Mustawfī as living in the Rūdbar of Kazwīn in the 8th/14th century still survived in seven villages there in the 20th century.

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(M. GUIDI - [M. MORONY])

MAZHAR (A.), pl. *mazāhīr*, literally "place of outward appearance", hence "manifestation, theophany", a technical term used in a wide variety of contexts in aḥ'īsm, Šūfīsm, Bābīsm, and, in particular, Bahā'īsm, where it is of central theological importance. At its broadest, the term may be applied to any visible appearance or expression of an invisible reality, reflecting the popular contrast between *zāhīr* and *bāḥīn*. In its more limited application, however, it refers to a type of theophany in which the divinity or its attributes are made visible in human form. The term is, therefore, of particular value in those forms of Islam in which the tension between a wholly transcendent and an incarnate God is most keenly felt.

In esoteric Shī'īsm, the term is applied to the Prophet and the *imāms* in a variety of applications. Thus, prophets in general and the *imāms* in particular are the *mazāhīr* in which the pre-existent Reality of Muḥammad (*al-haḳīka al-Muḥammadiyya*) appears; the human soul is the *mazhar* of the universal Forms in the next world; the Perfect Man (*al-insān al-kāmil*) or the *haḳīka Muḥammadiyya* is the *mazhar* of the divine names and attributes; and the individual *imāms* are the *mazāhīr* of the "eternal *imām*" and of the divine attributes. (For these and other uses, see Corbin, *En*

Islam iranien, index, s.vv. "mazhar", "théophanie", "théophanies", "théophanique", and "théophanisms".)

It is the *imāms* in particular who function as loci for the visible appearance of the divinity. In a tradition attributed to the fourth *imām*, 'Alī b. al-Ḥusayn, it is claimed that the *imāms* are God's "meanings" and his external presence within creation (*nahnu ma'ānīhi wa zāhīruhu fikum*, quoted in al-Aḥsā'ī, *Sharḥ al-ziyāra*, iv, 269). Similarly, 'Alī is reported to have said: "My external appearance is that of the *imāmate* (*al-wilāya*), but inwardly I am that which is unseen and incomprehensible" (quoted in *ibid.*, ii, 135).

In the work of Ibn al-'Arabī [q.v.] the term is closely linked to that of *taḳḳallī* or divine self-revelation; the *mazāhīr* provide the external loci for the appearance of the *taḳḳallīyāt* emanating from the Absolute. In this context, the word *mazhar* is a synonym for *madjlā*, used of an external attribute manifesting a divine name. In his theory of the Perfect Man who acts as a mirror in which the Absolute may see itself manifested, Ibn al-'Arabī parallels the Shī'ī notion of the *imām*: man is the place of manifestation of the divinity, *huwa madjlā al-haḳk*. In this sense, the Perfect Man is the Isthmus or *barzakh* joining the worlds of the Absolute and Creation (See Ibn al-'Arabī, *Fuṣūṣ al-ḥikam*.)

The Bāb [q.v.] developed a complex theory of theophanies in his later works, notably the *Bayān-i Fārsī* and the *Kitāb-i panḳī sha'n*. The term *zuhūr* applies to the self-revelation of God to his creation and to the period in which he is thus manifest, as contrasted with *buṭūn*, the state and period of his concealment. This revelation takes place in the *mazhar*, a created being in whom the Divinity manifests himself to other created beings: "the hidden reality of the divine unity (*ghayb al-tawḥīd*) is only affirmed through that which is revealed in the outward aspect (*zāhīr*) of the messenger" (the Bāb, *Panḳī sha'n*, 40); and "God... makes Himself known to his creation in the place of manifestation (*mazhar*) of his own self, for whenever men have recognised God, their Lord, their recognition of him has only been attained through what their prophet has caused them to know" (*ibid.*, 125).

It is not, strictly speaking, the divine essence but the Primal Will that is manifested to men: "That command (i.e. the *mazhar*) is not the eternal and hidden essence, but is a Will that was created through and for himself out of nothing" (*ibid.*, 31); and "From the beginning that has no beginning to the end that has no end, there has ever been but a single Will which has shone forth in every age in a manifestation (*zuhūr*) (idem, *Bayān-i Fārsī*, 4:6, 120-1).

This *mazhar* (referred to variously as a "throne" (*'arsh*), "seat (*kursī*), "temple" (*haykal*), or "mirror" (*mir'āt*), or as the "tree of reality" (*shadījarat al-haḳīka*) and "primal point" (*nuḳṭa-yi ūlā*) is an ambivalent creature. He is outwardly mortal ("what your eyes behold of the outward form of the thrones is but a handful of clay", *Panḳī sha'n*, 242), but inwardly divine: "Look within them, for God has manifested Himself (*taḳḳallā*) to them and through them" (*ibid.*). The historical *mazāhīr* are ontologically a single being, often compared to a single sun appearing in different mirrors; their number is incalculable. They are particularly identified with the chief prophetic figures of the past and with the Shī'ī *imāms*.

In the final phase of his career (ca. 1848-50), the Bāb himself claimed to be the latest *mazhar* of the Primal Will, initiating a new religious dispensation and *sharī'a*. Beyond this, he attributed to many of his followers the status of partial or general manifesta-

tions of the divinity (see MacEoin, *Hierarchy*, 109 ff.). His chief follower, Mīrzā Muḥammad ‘Alī Ḳuddūs, is referred to in one source quite simply as *mazhar-i khudā* (*ibid.*, 110). In theological terms, this is explained by the concept of an infinite progression of mirrors reflecting the Divine Will and forming a complex descending hierarchy of *mazāhir*. These secondary, tertiary, and subsequent mirrors appear, not only during the lifetime of the primary mirror, but throughout the period of *buṭūn*, when he is in a state of concealment (*ibid.*, 117-19).

Bahā’ī doctrine follows that of Bābism very closely, but tends to be more restrictive in its attribution of the status of *mazhariyya*, which is generally limited to the founders of the major religions. The full technical term for such figures is *mazhar ilāhī* (in English Bahā’ī usage, “Manifestation of God”). At the same time, a broader definition of religious truth allows Bahā’īs to include among the *mazāhir* figures such as Buddha and Krishna (whom they regard as the “founder” of Hinduism). Bahā’ Allāh [*q.v.*] is the latest *mazhar* and will not be followed by another for at least one thousand years. Not only is he accorded a high status with regard to previous and future *mazāhir* (who have either prepared the way for him or will function under his shadow), but he himself often speaks in terms that are close to those of incarnationism. Thus he is “the creator of all things”, in whom “the essence of the pre-existent has appeared”; in one place, he claims that “he has been born who begets not nor is begotten” (see MacEoin, *Charismatic authority*, 168). Modern Bahā’ī doctrine, however, explicitly rejects an incarnationist interpretation of the status of the *mazāhir*.

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MAZHAR, Mīrzā Dījāndjānān (1111-95/1700-81), an Urdu poet and eminent Ṣūfī, was born in Tālābāgh, Mālwa. He was received into the Naqshabandī order by Sayyid Mīr Muḥammad Badā’ūni, and into the Kādīrī order by Muḥammad ‘Abid Sumāmī. He was shot in Dilhī by a Shī‘ī fanatic in revenge for his critical remarks about the Muḥarram celebrations, but though he survived three days, he refused to identify his assailant to the Emperor. He was—and remains—a famous religious leader. He had many disciples and was even credited with miracles. As a writer, however, his position is not so clear-cut. His letters, in Persian, have been pub-

lished together with letters addressed to him: but they shed little, if any, light on his poetry, being mostly concerned with religious and social affairs. In Persian poetry, his *diwān* is his own selection of 1,000 from 20,000 verses. The same fastidious self-criticism may perhaps explain why so little of his Urdu poetry is extant: what remains is found scattered in *tadhkiras*, anthologies and other books. Yet he has been recognised as one of the four pillars of 18th century Urdu poetry, alongside Sawdā [*q.v.*], Mīr Taḳī Mīr [*q.v.*] and Dard. Sawlā complained that Mazhar’s poetic language was neither Persian nor Rēkkhāta (Urdu), likening it to the proverbial “*dhobi*’s dog, neither of the house nor the river-side”. This remark is unjust, to judge by such of his poetry as remains, which makes us wish there were more.

Bibliography: For short accounts of Mazhar, see Muhammad Sadiq, *A history of Urdu literature*, London-Karachi, etc. 1964, 81-2 (Sawdā’s remarks will be found in Urdu verse and English translation at pp. 74-5); Ram Babu Saksena, *A history of Urdu literature*, Allahabad 1927, 49-51; Muḥammad Husayn Azād, *Ab-i-hayāt*, 7th ed. Lahore 1917, 137-41, contains interesting anecdotes but gave offence by its account of the poet’s relationship with a handsome young poet, Tābān. Published collections of his correspondence include *Maḳāmāt Mazhari* or *Latā’if khamsa*, ed. Muḥammad Bēg b. Raḥīm Bēg, Dihlī 1309/1892; *Lauwayih khānkāh-i Mazhariyya*, ed. Ghulām Muṣṭafā Khān, Hyderabad-Sind 1392/1972. Most of the *tadhkiras* include short examples of his poetry, including *Shēfta*, *Gulshan bēkhār* and *Ḳudrat* ‘Alī Shāwḳ, *Tabaqāt al-shu’arā’*, Lahore 1968, 61-4. See also Karīm al-Dīn, *Ta’rīkh-i shu’arā’-i Urdū*, Dihlī 1848, 105-7; Sprenger, *Oude catalogue*, 488; Rieu, *Cat. Persian mss. British Museum*, i, 363a.

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MĀZIN, the name of several Arab tribes who are represented in all the great ethnic groupings of the Peninsula; this finds typical expression in the anecdote recorded in *Aghānī*, viii, 141 (= Yāḳūt, *Iṣṣād*, ii, 382-3), according to which the caliph al-Wāṭhīq asked the grammarian Abū ‘Uṭmān al-Māzinī [*q.v.*], who had come to his court, to which Māzin he belonged: whether to the Māzin of the Tamīm, to those of the Ḳays, to those of the Rabī‘a or to those of the Yemen?

The first are the Māzin b. Mālīk b. ‘Amr b. Tamīm (Wüstenfeld, *Geneal. Tabellen*, L. 12; Ibn al-Kalbī, Tab. 82); the second, the Māzin b. Maṣūūr (D. 10; Ibn al-Kalbī, Tab. 92) or the Māzin b. Fazāra (H. 13; Ibn Ḳutayba, *Ma‘ārif*, ed. Okasha, 83); the third, the Māzin b. Shaybān b. Dhūhl (C. 19; Ibn al-Kalbī, Tab. 192); the last, the Māzin b. al-Nadīdjār a clan of the Khazraj Anṣār (19, 24). But alongside of these, many other tribes and clans bore this name. The *Djāmarat al-nasab* of Ibn al-Kalbī gives no less than seventy, of whom the best known are the: Māzin b. ‘Abd Manāt b. Bakr b. Sa‘d b. Ḍabba (Tab. 89); Māzin b. Ṣa‘ṣa‘a b. Mu‘āwiya b. Bakr b. Hawāzin (Tab. 92); Māzin b. Rayṭh b. Ghāṭafān (Tab. 92); Māzin b. Rabī‘a b. Zubayd or Māzin Madhḥidj (Tab. 270); Māzin b. al-Azd (Tab. 1761-9). The large number of tribes named Māzin and their distribution over the whole of Arabia makes the hypothesis that we have here a single tribe that had been broken up into small sections impossible and we are led to suppose that the name Māzin is a descriptive rather than a proper name; since the verb *mazana* means to “go away”, one might suppose that