

伊朗野餐文化
及其对公共空间设计与社会文化的影响

IRANIAN PICNIC CULTURE
AND ITS INFLUENCE ON PUBLIC SPACE
DESIGN AND SOCIAL CULTURE

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摘要

在户外就餐是伊朗文化中一个有着悠久历史的传统，可追溯到三千年前琐罗亚斯德教的踏青日习俗。上至皇室的丰盛御膳，下至普通百姓的简易野外小餐，都涵盖其中。而波斯花园作为野餐的重要场所，对于伊朗人民而言具有重要的象征意义，体现了其对大自然的深切喜爱与享受。

如今，野餐这种简单却能给人无限愉悦的形式仍在延续并深深影响着当代的城市生活。在野餐“桌布”的周围，阶级界限变得模糊，政治限制得以放松，甚至性别差异也消失了。伊朗野餐的艺术不但形成了其特有的衍生品，更创造了伊朗文化中独特的空间结构。野餐是伊朗人民生活的重要组成部分，但相关研究还很匮乏。

关键词

野餐；波斯花园；伊朗文化；踏青日；桌布

ABSTRACT

Eating in the open air is a ritual engrained in Iranian culture, a tradition that dates back 3,000 years to the Zoroastrian practice of sizdah bedar, from the lavish picnics prepared for kings to ordinary folk’s love of eating in nature. The picnic itself is related to the Persian Garden, which is often the backdrop of these feasts, a place of symbolic importance in the Iranian imagination, embodying their love and enjoyment of the natural world.

This simple and joyous practice still lives on strongly and affects our urban lives in present society. Around the picnic “sofreh,” class lines blur, political restrictions are loosened and gender divides disappear. The art of the Iranian picnic has its own accessories and creates spatial organizations that are unique to Iranian culture. The picnic is a key aspect of Iranian life so far understudied.

KEY WORDS

Picnic; Persian Garden; Iranian Culture; Sizdah Bedar; Sofreh

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1. 《太美斯普国王款待莫卧儿帝国君主胡马雍》图

1. Artwork of the Shah Tahmasp Hosting the Mughal Emperor Hodayun

1 研究野餐的意义

关于野餐的研究尚未进入人们常规的思考范畴；同时，因为野餐与休闲活动及饮食习惯密切相关，人们始终将其视为无足轻重的话题。然而，在很多文化中，野餐规划与野餐活动本身便是文化中所蕴含的独特文明的象征；从人类学角度来看，野餐具有鲜明的空间特征，这对于建筑师而言具有重要的研究价值；多样的研究角度与特征共同赋予了野餐以伦理及美学价值，激发了人们在哲学层面的思考。

从词源角度来看，“野餐”（pique-nique）一词首先出现于16世纪的法语中，用以表述共同负担一顿饭的花销的行为。而与现今的野餐相类似的活动自古就有：在古希腊，这类活动更像是一场宴会或座谈会；在古波斯（伊朗的旧称），人们会在“踏青日”进行类似野餐的活动，后文会对此加以详述。随着时间的推移，许多其他语种逐渐吸纳了“野餐”（picnic）一词，波斯语更是在此基础上衍生出了其他的词语——如“gaze picniki”，其指一种野餐中常用的配有小型燃料瓶的特殊烹饪装置。

由于野餐一直未能被视为一个重要的研究课题，因此其在西方的历史书籍中鲜少被提及。但就在波斯这个极少记载皇室活动历史的国家，皇室野餐活动却得到了着重描述。当君主与王室成员外出狩猎时，守卫、仆人及厨师往往作为先遣人员，率先到达以选理想理想的扎营地，为君主备好营帐及食物。帖木儿王朝及萨法维王朝时期的众多波斯画作均描绘了这样的场景。收藏于四十柱宫内的《太美斯普国王款待莫卧儿帝国君主胡马雍》一图便充分刻画了贵族野餐的情景（图1），尽管它描绘的场景是在室内。

法国的贵族阶层同样保留着野餐的习俗，尤其是在集体狩猎活动期间。那些描绘在凡尔赛宫等宫殿中进行野餐的场景的画作将法国大革命之前贵族闲散安逸、追求感官享乐的生活状态展现得淋漓尽致，其也深受让·卢梭回归自然式理想生活的观点的影响。到了19世纪，由于诸多历史原因，野餐已不再是法国独有的现象，而在欧洲大



1 Why Study Picnics?

The study of picnics does not enter into the usual categories of thinking, and because it has to do with leisure activities and eating habits, it has always been degraded into a secondary and unimportant subject. However, picnic planning and activities, in various cultures, are also the mark of a specific civilization; picnic has anthropological dimensions to it, and it also has definite spatial characteristics which make it worthy of study by any architect; those dimensions and characteristics give the picnic ethic and aesthetic values which qualify it for philosophical reflection.

Etymologically the word “pique-nique” first appears in French in the 16th century to designate the sharing of the price of a meal. But events similar to what we know as picnics today, existed in antiquity and were referred to as banquet and symposium in Greece and as sizdah bedar in Persia, which will later be explored in detail. The word “picnic” was adapted by many other languages and also slipped into Persian while creating other words derived from it, like “gaze picniki” referring to the special cooking device with a small gas capsule often used in picnics.

There are not many references to picnics in western history books since it was not judged to be an important subject, but in Persia where the least activities of kings were recorded in history, there are many descriptions of royal picnics. During the travels and hunting parties of kings and princes, it was usual practice to send off sentinels, servants and cooks ahead of the king’s arrival to choose an ideal site, raise the tents and prepare the food. There are so many Persian paintings from Timurid and Safavid eras depicting such scenes. *Shah Tahmasp Hosting the Mughal Emperor Hodayun* from the Chehel Sotoun Palace is a very good example because it shows all the various layers of activities taking place in princely picnics (Fig. 1), no matter if they were indoors or outdoors.

In France as well, picnics were mostly reserved for aristocrats, especially during their hunting parties. The paintings which depict picnics in Versailles and other palaces have a ludic and sensual quality to them which was certainly appealing to an aristocratic lifestyle of idleness and entertainment usual in pre-revolutionary France, with a Jean Rousseau twist of idealization of peasantry and life in Nature. But in the 19th century many historic facts came

部分国家风靡：随着城镇化的演进，越来越多的居民住进了城市中的公寓楼；工业化进程则反向促进了卫生运动的兴起，越来越多的人开始关注健康问题；日益发达的交通运输系统使人们能够乘坐火车到郊外甚至更远的地方旅行；工作时间的减少也给人们带来了更多的空闲时间；最重要的是，民主化的深入使得法国大革命“自由、平等、博爱”的思想渗透到了野餐活动之中。在法国小说家爱弥尔·左拉的作品中，他详尽描绘了大量的野餐场景，赞美着自然风光的旖旎、空气的澄澈以及身心的自由。不论富人还是穷人，大自然都赋予他们同等的馈赠，野餐也因此成为了实现社会公正的重要工具。

在19世纪的法国，人们对于野餐的喜爱达到了顶峰，野餐主题也成为了众多印象派画家描绘的对象，其中最著名的便是爱德华·马奈。马奈的作品被许多评论家视为开创了现代主义绘画的转折点。他的作品《草地上的午餐》原名《娱乐之地》或《浴》，其重要意义不仅在于它标志着现代主义绘画的开端，更在于它开创了歌颂自然的新美学——自然主义由此诞生，并不断地在各种艺术形式中广泛传播（正如自然主义的先驱爱弥尔·左拉在文学作品中对其予以的歌颂），而野餐正是体现自然主义的最佳载体（图2）。

2 野餐的定义

所有与野餐主题相关的绘画与著作均抒发了人们通过置身自然来体验“异域风情”的欲望。自然成为了与人们所生活的满布钢筋水泥的城市截然相反的绿意盎然的世界。而野餐作为一种生活的艺术，是一种接近游牧式生活的生活方式。野餐带给人们的是感官和心智上的双重愉悦，它使得饮食这一必需的日常行为变得欢欣愉悦，人们通过享用美食而获得平凡的快乐，也在世外桃源般的美景中得到精神层面的升华。



together to make the picnic a more important phenomenon not just in France, but in most of Europe: urbanization making more and more people live in apartments in cities; industrialization, which as a counter-effect creating a hygienic movement where people were more and more concerned about health; transportation systems allowing people to travel by train to suburbs and further away; reduction of work hours giving more leisure time to the labor force; and finally democratization: it can be said that the motto of the French Republic — Liberte, Egalite, Fraternite — is totally embodied in the picnic. In Emile Zola's novels, an abundance of picnic scenes are narrated in detail, praising the beauty of the sites, the purity of the air and the sense of freedom it gives. Nature being the same for the rich and the poor, the picnic became a fantastic tool for reaching social justice.

In 19th-century France, the praising of picnics reached such heights that most impressionist painters dedicated several huge canvases to the subject, and of course the most famous one is Édouard Manet's painting which many critics consider as the turning point which ushers in Modern Painting. The original title for the *Le Déjeuner sur l'Herbe* was *La Partie Carrée* or *Le Bain* (Fig. 2). This painting of Manet is important not only because it marks the beginning of Modern Painting but also because it creates a new aesthetics which praises nature and a new style, Naturalism, was born, which would spread in all arts, Emile Zola being its precursor in literature, and the epicenter of this style is none other than PICNIC!

2 What Is a Picnic?

All the paintings and novels depicting picnics show that it is a search for a form of exoticism achieved by submerging oneself in Nature; Nature is the vegetal world as opposed to the city which is a mineral world. Picnic is an art of living, a lifestyle which is close to nomadic ways of living. Picnicking induces a mixture of sensual and intellectual pleasures. If eating is a necessity in daily life, in the picnic it becomes a pleasurable exception, and if ordinary joys associated with the body, because of eating, are guaranteed in a picnic, other levels of enjoyment are also procured to the spirit by being in an idyllic landscape.

2. 爱德华·马奈的作品
《草地上的午餐》
2. *Le Déjeuner sur l'Herbe*
by Édouard Manet

因此，野餐场地的选择往往充满了寓意。这类场地首先需要适宜野餐中所涉及的各类活动的进行，因而不宜选择荒野之地。在《走出非洲》影片中，主人公的扮演者罗伯特·雷德福和梅丽尔·斯特里普的几次野餐场景令我印象深刻，其中一个场景让我想起了我们在伊朗伊斯兰共和国，尤其是在其与伊拉克的8年战争期间的生活场景——雷德福和斯特里普在野外用餐，尽管只有简陋的折叠桌椅，他们依旧享用着冰镇香槟，而不远处的一只狮子正缓缓走来……这种迫在眉睫的紧迫感让他们的野餐变得惊心动魄，就如同我们在战争期间夜夜笙歌，因为谁也不知道下一枚炸弹将在德黑兰的哪个角落爆炸，并将一切毁于一旦（图3）。

当然，影片中的这种野餐的形式极为罕见；人们大部分时候还是会选择僻静而安全的场地野餐，同时也会避开炮弹袭击区域及指定的野餐区，只为拥有更多的私密空间、一块属于自己的场地。人们希望在这片不属于他们的空间里“虚度”一日的光阴，暂时忘却都市生活中的日常琐碎与严酷不堪。

人们带上野餐所有的必需用品，在精心挑选的自然场地中安坐下来。然而，野餐并不是家庭生活的户外延伸，而是一种完全不同的体验：野餐中食物的烹制就与室内烹制的方式不同，也需要对普通的炊具进行灵巧的改装。诸如香奈儿、路易威登等品牌的设计师都参与设计过各种野餐装备，但野餐过程中最重要的辅助用品还是铺在地上的那块布——遗憾的是，在英语中仅有“桌布”一词可以用于修饰此类物品，而“桌布”在很多时候都不恰当，因为野餐很少会用到桌子。例如在伊朗，我们首先在地面上铺一块地毯，再将桌布平铺于地毯上。准确地说，正是这块布定义了野餐的空间，人们围坐于它的周围，享受野餐的时光。而这块布也象征着人们与自然之间的亲密关系，因为我们可以感受到它下方的土地。同时，这块布也见证了人们的愉悦与欢欣、慷慨与宽容、分享与开放，体现了一种新伦理的不断确立的过程。

不同的文化对于好的用餐场地有着不同的定义标准，野餐的用品也有所差异，因此野餐的流程不尽相同。但在伊斯兰国家中，当然包括伊朗，野餐起源于国家节日，有着其特定的仪式。



3. 战地上的七喜桌——由7个代表性的物品组成的餐桌，传统上是在伊朗新年摆设

3. Haft Sin on the Battlefield, a tabletop arrangement of seven symbolic items traditionally displayed at Nowruz, the Persian new year

© Gohar Dashti

Thus the setting chosen for a picnic is always full of meaning; it has to be perfect for all the activities which constitute a picnic, so it cannot be a place in the wilderness. When I saw the film *Out of Africa* where the protagonists Robert Redford and Meryl Streep picnicked a good dozen times, one of their picnics reminded me of our life in the Islamic Republic of Iran, especially during the 8-year war with Iraq: Redford and Streep are picnicking in the wilderness, with folding table and chairs, but nonetheless there is a bucket of ice with a bottle of champagne on the side of the table, and a lion passes by.... There is this sense of imminent danger all around, which makes the picnic all the more thrilling, just as we would party every night during the war, because we did not know where the next bomb would hit Tehran (Fig. 3).

But this is a very rare form of picnic, most of the time people choose quiet and safe places, and at the same time away from the beaten tracks or the areas specially designated for picnics, in order to have more privacy and be able to mark a territory for themselves. For the lapse of one day, a public space which does not belong to them is appropriated by the picnickers, a day during which they wish to forget their daily problems and the harsh conditions of urban life.

They settle in this chosen spot in nature with all the necessary accessories for a picnic. Nevertheless a picnic is not exactly taking out your house outside of the home, it is a totally different experience: foods are prepared differently from when we eat inside, and it takes a lot of ingenuity to be able to transform the usual utensils to objects fit for a picnic.... Brand designers lent a hand for creating all the accessories necessary to the picnic, from Chanel to Louis Vuitton, but all in all the most important accessory of the picnic choreography is the cloth which is laid out on the ground, and it is too bad that in English there is only one word to designate it, “tablecloth,” so inadequate since most of the time there is no table. For example, in Iran, we first lay down a carpet and then we spread the tablecloth on it. It is precisely this cloth which defines the space of the picnic since it creates a circle for everyone to sit around. This cloth is the symbol of closeness to Nature since we can feel the earth underneath, and also of conviviality, generosity, sharing and opening up to others, with the ensuing elaboration of a new ethics.

Each culture has its own criteria for choosing a good picnic site and its own accessories: therefore the choreography of picnics varies from one culture to the next. But in Islamic countries, and of course in Iran, picnic owes its origins to national festivities, which have their own rituals.

3 伊朗野餐文化

在伊斯兰国家，野餐最早起源于摩洛哥的那咋哈节、埃及的科普特复活节、叙利亚的“7个星期四”（其中“绿色星期四”即复活节^[1]），以及伊朗的踏青日，这些节日都是为了庆祝自然的重生——是人们与滋养其生命的地球母亲的关系的象征。“踏青日”（Sizdah bedar）的字面意义为“第十三天”，是波斯文化中最负盛名的野餐节日。踏青日是指伊朗历春分日之后的第十三天，即4月3日或4日，因其起源于琐罗亚斯德教，该宗教的研究学者已经对踏青日进行了详细论述。据民间传说，贾姆希德国王——记载于菲尔多西·图西的《列王纪》中的传奇君主——曾在踏青日当天宣布，天气已渐温和怡人，民众宜出门享受大自然的美景；另有传言说，“13”是不吉利的数字，因而人们在这一天必须离开住所并在户外度过一整天，以免有不幸的事情发生。在《摩西五经》中也有类似的传说：古埃及时期，在某年的第13天，地震与其他自然灾害接踵而至，夺走了成千上万条生命……

踏青日这天所举行的仪式是纳乌鲁斯节（即伊朗新年，意味着春季伊始）的一部分。“纳乌鲁斯”在波斯语中意为“新的一天”，与之相关的庆典活动会在这一天的前后各持续两周，直到新年的第13天，整个庆典将在盛大的野餐活动中结束。

早在踏青日到来的前几天，人们便开始了野餐的准备工作：在郊外拥有私人花园或农场的家庭往往会在这些花园或农场中进行野餐，而没有这样条件的家庭则在小镇外的公共绿地野餐，这样的绿地也是游牧民族途经时放牧的草场。现今所有的伊朗小镇都还保留着这样的绿地，这些地区牧草遍地、树木葱郁，伴有潺潺溪流（图4），并完全对公众开放，在全年任何时候都是人们进行野餐的好去处，而不仅仅是在踏青日。人们在踏青日之前首先要选定野餐的地点，其次是野餐的人数，最后确定每个人需要携带的食物。



3 Iranian Picnic Culture

The founding rituals of picnics in Islamic countries are the Nzaha Feast in Morocco, the Sham-el-Nessim in Egypt, the Seven Thursdays in Syria of which the “green Thursday” coincides with Easter^[1] and the sizdah bedar in Iran, which are all celebrations of the rebirth of Nature, a symbol of the relation of man to the nourishing Mother Earth. Sizdah bedar, literally meaning thirteenth day out, is the most notorious picnic festival in Persian culture, taking place on the 13th day of spring in the Jalali Calendar — 3rd or 4th of April — and has been profusely written about by Zoroastrian scholars because its practice dates back to Zoroastrianism. According to one legend, King Jamshid — himself a legendary king in Ferdowsi Tusi’s *Book of Kings*, had declared on that day, that the weather is clement enough for his people to go out in Nature and enjoy themselves for a whole day. According to another legend, thirteen being an ominous number, people should leave their homes and spend the day outside for fear that something evil might happen to them; this second legend, which appears in the *Torah*, refers to an earthquake and other natural catastrophes which took place in Antiquity in Egypt on the 13th day of the year and caused millions of death....

The rituals of Sizdah bedar are part of the Nawruz festivities, the New Year that begins on the spring equinox in Iran. Nawruz literally means “new day” in Persian and the rites and customs associated with it begin at least two weeks before and go on for two weeks afterwards, ending with the grand picnic on the 13th day.

Sizdah bedar’s planning begins days ahead: people who own gardens or farms outside of cities, usually go there; but less fortunate people have access to yilaq’s, the green areas outside of town which belong to the public domain and are left for grazing pastures during the tribes’ nomadic travels. All Iranian towns did and still have such yilaq areas. These were all pleasant green pastures with trees and streams (Fig. 4), which were always open to the public, and people often go there for picnicking during all year and not just on the 13th day of the year. So the planning of sizdah bedar goes through choosing the location of the site, then the number of people who are coming, and finally the organization of who is bringing which food.

- 4. 在位于伊朗亚兹德省郊区的梅赫里兹县的帕拉万公园中，人们正在准备野餐
- 4. Preparation of a picnic in Pahlavan Garden, in Mehriz, a suburb of Yazd, Iran

4 用于野餐的公共空间设计

西方的公园中常常配置桌椅，并拥有特别开辟的用于站立烧烤的场地。但对于伊朗人而言，所有的活动都发生于地面上——火盆摆在地上，人们则蹲坐着烤肉。他们认为，能够拥有一小块绿地或平台，铺上地毯和桌布与家人野餐，就已值得心满意足，如若加上潺潺的流水便再理想不过了。

在伊朗文化中，植物和绿地被赋予了重要的意义，即使这片绿地紧邻高速公路，人们也会视其为理想的野餐场所（图5）。在那些其间树木还不能提供足够的荫蔽或位于阴晴不定的里海附近的野餐区，市政当局会在人们常常扎营过夜的平台上提供遮蔽装置。

在离开野餐场地之前，人们还需要完成另外两个步骤：首先，将青麦苗扔入溪水中，任其漂流；接着，未婚的年轻姑娘系上青草，吟唱一曲：“第13天，明年此日，我将在我夫君的家中……”在这一天，人们还会许下誓约，并祈祷来年的丰收。

即使是侨居他乡的伊朗人也依旧遵循着踏青日的传统，这足以证明人们对传统深深的依恋之情及其所具有的强大的身份象征。伊朗人普遍喜爱野餐，在我看来古代的波斯人或许正是野餐的发明者。将桌布铺在地上并在地上享用食物的习俗常见于三种文化中：波斯文化、印度文化和阿拉伯文化。在西方文化中，自古以来就有桌椅之类的陈设。除薄垫、靠垫、枕头、棉被及无所不在的桌布之类的软质陈设外，伊朗人民生活中所用的硬件装置均来自西方文明。即使是在肯普菲^[2]所描述的皇室宴会或是波斯细密画中，我们所看到的都是铺设在地面上的桌布。虽然在中日韩的主流文化中，人们也会席地而坐，或坐于靠垫上，但食物依旧会放置于一个低矮的小桌上。因此，野餐这一文化遗产可以说独属于波斯、印度与阿拉伯人民。而我则倾向于认为

4 Design of Public Spaces for Picnics

There are no tables and chairs as is usual in western parks, or barbeque pits at an elevated height to use standing up. For us Iranians everything happens on the ground, even the braziers are on the floor and we squat down to grill our kebobs. And it is enough to have some greenery and a platform to lay down our carpet and sofreh on it to have a picnic on it, and the addition of running water makes it an ideal picnic site.

So much value is placed on vegetation and greenery in our culture that even if it is by a highway, people will choose it as picnic site (Fig. 5). In picnic areas where the trees have not grown yet to provide enough shade, or on the Caspian Sea where it often rains, the municipality provides a roof on top of the platform where the picnickers often pitch tent and spend the night as well.

Before leaving the picnic site, two more rituals are performed: the sabzehs have to be thrown into a stream which will carry it off God knows where, and the young girls who are not married yet must tie some blades of grass and sing: sizdah bedar, saaledigar, khaneyeshohar (thirteenth day, next year, in my husband's house).... In general people make vows on that day and pray for a year of fertility and abundance.

Sizdah bedar is also observed by most Iranian expatriates, which shows how attached they are to these rituals and how it is a strong identity-giving phenomenon. In general Iranians are very fond of picnicking and I think that the Persians invented the picnic. Generally, there are three cultures in which people lay out a cloth on the floor and eat on the ground: the Persians, the Indians and the Arabs. In all Western cultures we have seen tables and chairs from antiquity till now. These pieces of hard furniture came to us from Western civilizations, while we only had soft furnishings, like thin mattresses, cushions, pillows and quilts and of course the ubiquitous sofreh. Even in the royal banquets depicted by Kaempfer^[2] and all the Persian miniatures, show that royal banquets also use a sofreh laid out on the floor. In Chinese-Japanese-Korean cultures people do sit on the floor, or preferably on cushions, but the food is served on very low tables. So the legacy of Picnic belongs to one of those three cultures, Persian, Indian or Arab, and of course I am inclined to think that the Picnic came from



5. 伊朗德黑兰市黑马特高速公路旁的野餐

5. Picnic by Hemat Highway, Tehran, Iran

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野餐起源于古代波斯，不仅仅因为琐罗亚斯德教是世界上最崇尚自然的宗教之一，更因为前伊斯兰教时期的伊朗人民对于自然的崇高敬畏是那样独一无二，正是这种敬畏之情创造了独特的波斯花园。

波斯花园历史悠久，并对世界范围内的花园的设计产生了影响。七千至八千年前，伊朗高原上的人们便开始了对野生植物的培植，将其驯化并使其不断繁衍。惊人的是，这一过程逐渐被提升到一个难以想象的科学与美学的高度。波斯花园以中央水池为核心，4条水道自此向四面延伸，将花园分为4个部分（图6）。这一形式被广泛应用于地毯的编织与波斯细密画中，也为众多花园及城市设计提供了灵感来源。

怀着在波斯花园中构建美丽大自然的愿望，波斯人民勤勤恳恳，将自然不断驯化，在土地之上打造出了如人间天堂般的花园美景。与此同时，人们筑起围墙，将混沌的世界阻挡在外。波斯花园是野餐的理想场所，但它们多半属于国王及皇室成员或其他富贵人士。幸运的是，依照习俗，其中一些皇室花园会在特殊节日（如踏青日）向公众开放。而随着人口的不断增加以及一些波斯花园的消失，人们渐渐地更习惯于在公园、树林及其他绿地场所野餐（图7）。

除了踏青日，伊朗人的野餐则依循大自然的物候：我们走到户外欣赏着各种树木繁花的盛放，最开始是杏树，接下来是酸樱桃树、樱桃树、桃树、苹果树，最后是梨树。每当繁花盛开，便到了野餐的好时节，最妙的是在一片芳香之中小憩片刻，人间仙境不过如此。而等到果实成熟，便可以和家人一起采摘、野餐。在伊朗，果实的采摘也需要遵循固定的流程。



Persia, not only because Zoroastrianism is one of the most ecological religions in the world, but also because there is a reverence towards Nature in pre-Islamic Iran which is unique and which created the Persian Garden.

The Persian Garden has a long history and has influenced other garden designs in the world. Seven to eight thousand years ago, people on the Iranian plateau busied themselves working on wild plants in order to tame them and reproduce them, and they took this activity to scientific and aesthetic heights quite unimaginable. The Persian Garden begins in the central water basin, a shallow pool, from which four canals run in the four directions and divide the garden into four quarters (Fig. 6). This paradigm is woven into carpets, drawn into Persian miniatures, and has been the starting point for many garden and city designs.

By creating a perfect Nature in the Persian Garden, Persians were actually endeavoring to tame Nature and create a Heaven on earth, and thus they had to enclose it within walls in order to keep the chaotic world of Nature out. The Persian Garden is the ideal place for picnicking, but unfortunately Persian gardens have mostly belonged to kings and princes or other wealthy people. However, by custom, many of these princely gardens were open to the public on special occasions, and namely on sizdah bedar. But with the growth of population and the disappearance of many Persian gardens, parks, forests and other green areas are now more commonly used for picnicking (Fig. 7).

Picnicking in other periods in Iran depends a lot on the course of Nature: we go to see various trees blossom: the almond trees are the first to blossom in Iran, then the sour cherries, the cherries, nectarines, the apples and finally the pears. So every time some of these trees are in blossom, it is a good excuse for picnicking and napping in the perfumed air of these heavenly gardens. Then every time the fruits are ripe becomes another good excuse for picnicking and picking them up, and there are many rituals for fruit picking in Iran.

6. 位于伊朗克尔曼省沙漠中央的典型波斯花园——夏哈扎德花园
6. Shazdeh Garden, an archetypal Persian Garden in the middle of the desert in Kerman Province, Iran

伊朗是少有的几个种植白桑葚树并拥有以此为主题的酒宴的国家之一，桑葚果实小而易破，非常不便于采摘。因此人们需要在桑树下方铺一块巨大的帆布，孩子们爬上桑树，用力摇晃树枝，桑葚便掉落到帆布上。紧接着，人们将桑葚捡到大盘子中，就着酸奶尽情享用。

致力于研究伊朗的著名学者伊加尔·阿夫沙尔曾讲述了有关纳赛尔·丁国王食用酸樱桃时的习惯：御厨会端着装有煮沸焦糖的平锅，在花园中跟随着国王，以供国王采摘酸樱桃之后蘸着滚烫的焦糖食用。这或许是享乐主义的巅峰时期。

最让人难以置信的现象是，在伊朗文化中，野餐场地甚至可以是公墓、陵墓或其他宗教场所。在这种情况下，人们首先在家中为逝者祈祷并抒发哀思，随后便开始野餐、放松，最终将祭品分发给附近的居民。“吃”能缓解哀痛且已成为伊朗葬礼上必不可少的一个环节，因为它象征着对身体与灵魂的滋补。

We are one of the rare countries which have white mulberry trees, too, and it is impossible to pick up these mulberries which are so small and fragile, so we lay down a huge piece of clean canvas material under the tree and several children climb up on it to shake the branches and make the berries fall on the cloth. Then we gather the berries in large plates and eat them in great quantities, before swallowing dough, watered down yogurt.

Iraj Afshar, our most prestigious Iranian Studies scholar, once told me about Nasser al Din's habits when it came to eating sour cherries: the King's cook would prepare a boiling pan of caramel and walk around the garden behind the King who would pick sour cherries from the tree, dip them in the hot caramel and then eat them! I think this is the pinnacle of hedonism!

The strangest phenomenon in Iranian culture is that the picnic also takes place in cemeteries, mausoleums or other religious sites. People first pray and mourn in family, then they picnic, eat and relax, and finally they give out offerings of food to the people around. Eating diminishes sadness and is a must in all mourning ceremonies in Iran and is a symbolic way of nourishing body and soul.



7. 德黑兰市伊朗国民公园中典型的野餐场地

7. Typical picnic sites in Mellat park, Tehran, Iran

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5 伊朗野餐与社交文化

在波斯语中，大概很难用一个词来描述“野餐”，因为它有着太多的维度——从最原始的踏青日的野餐，到赏花、果实采摘，再到葬礼……哈菲兹曾在他的诗歌中用到了“golgasht”一词，意为前往繁花盛开的花园中野餐。但所有这些语汇多少都有些享乐主义的意味，而这种享乐备受伊朗人民追崇，且在社会及家庭层面均有重要意义。

野餐对于每个人而言——不论其处于何种社会阶层——都是一种对自由的向往：空间的自由、行为的自由、摆脱了束缚的自由。野餐是一种单纯的享乐活动，不受任何礼仪的约束，任何的社会阻碍在野餐中都不复存在，人们不必恭恭敬敬、文雅有礼，一种新型的社交形式随之产生。野餐中没有主宾之分，每一个席地而坐的人都是平等的。在野餐的过程中，家庭关系得以重新建立，在准备野餐的过程中妇女往往更加主动，家庭中男性成员和女性成员的地位也随之互换——女性做决策，男性则承担诸如驾车、烧烤、运送物品之类的任务。

母亲在野餐中更是主角，她们延续着传统，将家庭成员聚集在一起，她们是家庭的核心与纽带。当其他家庭成员来来往往之时，母亲们往往会在野餐布旁待上一整天，很少离开。她们主导着野餐的进程，负责为其他家庭成员分发食物，并保证让所有人都能够享受野餐。在西方文化中，野餐的焦点常常是烧烤，且往往由男人负责。但在伊朗的野餐中，焦点则是桌布和女人。两者也有类似的地方，即在伊朗烧烤也主要由男人负责。他们生火并烤肉，但由于油烟太大，烧烤区一般远离野餐的主要区域。

在东西方文化中，人们普遍喜爱宴饮交际、招待宾客；但在伊朗，野餐更多地被视为一种家庭聚会，它使得逐渐庞大的家庭更加稳固。即便是在一些公私界限严明的文化中，在野餐日这天，人们也可以暂时抛开这些限制。在伊朗，女性是被禁止骑自行车的；但在德黑兰市西部最大的公园齐特佳公园中，政府破例为妇女开辟了专用的自行车道，这足以体现野餐在伊朗文化中的重要性。在城市中，不论是在公交车、地铁，还是在政府建筑的入口等场所，男性和女性依旧是

5 Picnic and Social Culture in Iran

Maybe there is no single word in Persian to designate “picnic” because it has so many dimensions to it, from the sizdah bedar which is the ur-picnic to blossom seeing, to fruit picking to mourning ceremonies.... Hafez uses the word “golgasht” in one of his poems to mean going to a picnic in a garden full of flowers. But all of them have a hedonistic dimension, for which Iranians are so reputable, and all of them have a structuring function at a social level and at a family level.

For everyone, at every social level, picnic means search of freedom: freedom of space, freedom of behavior, and freedom from constraints. It is a prosaically enjoyable event, and there is no protocol to it, all the social barriers are let down, all the usual rules of courtesy and politeness no longer apply, and a new form of sociability develops here. Everyone is equal around the tablecloth, there is no up or down where the elders would usually sit at the top. New relationships are established between the family members and it is mostly women who take the initiative for planning a picnic — the roles between men and women are reversed — the women decide and the men implement: they drive, they make the barbecue, and they carry the stuff....

The mothers have a central role, they maintain the tradition and gather the family members; they are the nourishing anchor points. They settle around the tablecloth and most likely will not move from it all day long, while the others come and go. The mother is the pillar, the one who distributes the food and makes sure everyone is served well. In western cultures, the epicenter of the picnic is the barbecue, which is taken care of by the men, but in ours it is the tablecloth which is dominated by the women. However in both of them the barbecue is a male space: it is the men who make the fire and grill the meat, which is done further away from the main area of the picnic because kebobs just make too much smoke.

The sense of conviviality and hospitality is well established both in the East and the West; however in Iran the picnic is more of a family affair: it is an occasion for extended family members to bond. In cultures where there are strict rules of public / private penetrability, suddenly during the picnic day it is all right to do many forbidden things. Even the authorities recognize this, since they have created bicycle paths for women in Chitgar Park — the biggest park on the western edge of Tehran, whereas in general women are not allowed to ride bicycles. In urban contexts women and men are segregated — in buses, in the metro, in the

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穆罕默德-雷扎·沙加里亚安，国际著名波斯古典音乐歌唱家、作曲家。
- ②

穆罕默德-雷扎·卢特菲是已故的波斯古典音乐家，其以擅长演奏塔尔和塞塔尔（二者均为伊朗拨弦乐器）而著称。
- ③

拉尔夫·沃尔多·爱默生的原句为：哪里有生活，哪里就有危险。
- ①

Mohammad-Rezā Shajarian is an internationally and critically acclaimed Persian classical singer and composer of Persian music.
- ②

Mohammad-Rezā Lotfi was a Persian classical musician renowned for his mastery of the Tar and Setar.
- ③

Ralph Waldo Emerson's saying: As soon as there is life there is danger.

被隔离开的。但在野餐中，民众和政府都对这种隔离传统有所放宽：人们甚至可以有轻微的身体接触；野餐场地就如同迪斯科舞厅，音乐是其中必不可少的——这些在萨法维王朝和卡扎尔王朝时期的油画中均有所体现，尽管音乐是伊斯兰文化中的禁忌，但在野餐中，各种形式的音乐都是容许的。记得有这样一个野餐场景：在德黑兰东部的扎德班德河旁，穆罕默德-雷扎·沙加里亚安^①正在唱歌，穆罕默德-雷扎·卢特菲^②用塔尔为其伴奏。渐渐地，周围的一些小动物都加入到了音乐中：有公鸡、有毛驴，更有鸟儿……不论是在西方还是东方，正是在大自然中的这种分享与欢愉，让家庭关系变得更加亲密。但在伊朗伊斯兰共和国，野餐也具有另外一种抗争意味。由于一些原本受限制的行为在野餐中得到了容许，如今的伊朗年轻人会借由野餐进行各种被禁止的行为，以示抗议：他们身着样式大胆、色彩鲜艳的时尚服饰；大声播放音乐；男女间没有了界限，举止亲昵。

位于德黑兰北缘的厄尔布尔士山是最受当地人喜爱的野餐地点。人们自清晨开始徒步旅行，接着会享用丰盛的早餐或午餐，尽情地享受这种自由的气息。然而，野餐的时光总是短暂的，它是人们在日常生活中难得的接近游牧式生活、寻求自由的机会。在伊朗，野餐让人们从污浊的环境中逃离，得以呼吸新鲜空气，但这同时也不可避免地会让人处于危险的境地。在任何文化中，野餐都有其难以预测的一面：狂风暴雨随时可能降临；但在伊朗，更加难以预测的是某支管制人们社会行为的民间武装力量，他们随时可能从任何角落突然出现，毫无征兆地中断人们的聚会。但是，反用拉尔夫·沃尔多·爱默生的那句名言^{③[3]}，我坚信：哪里有危险，哪里就有生活。**LAF**

entrances of governmental buildings.... But in the picnic, segregation gives way to leniency, by the people as well as the authorities. Transgression of bodily proximity even allows light flirting; the picnic space is the equivalent of the disco for us, and music is also an important element in our picnics, as can be seen in the royal paintings of the Safavid and Qajar eras. Music, which is a taboo subject in Islam, is tolerated in picnics, in all its forms. I remember a picnic in Zardeband — a river running east of Tehran, where Shajarian^① was singing and Lotfi^② was playing the tar when little by little all the animals around joined the music: the roosters, the donkeys and of course all the birds.... So it is this sense of sharing and having fun in nature, which strengthens family ties, whether it is East or West. But in the Islamic Republic of Iran, picnic has achieved another dimension that is a sort of contestation or protest. Because the original codes of conduct have become lenient in picnics by tradition, today’s Iranian youth uses the picnic as a space for engaging in all sorts of forbidden activities and expressing their protest: dressing in daring and colorful fashions, playing loud music, mixing the sexes and flirting.

One of the most favorite picnic spots of Tehrani’s is the various levels of the Alborz mountains which define the northern edge of Tehran: they go mountain hiking in the early morning and then have a lavish breakfast or brunch picnic and are elated by this sense of freedom sharing. But picnic is an ephemeral situation, giving a short taste of nomadic life and fleeting freedom. In our life in Iran, it is a moment when we come up from the bottom of the polluted well to take a breath of fresh air, and this too has its dangers. Picnic has an unforeseeable dimension in all cultures, a storm might gather, rain might fall in a downpour, but in today’s Iran, it is even more unforeseeable, because some group who controls social behavior might spring up from any corner and disrupt the feast.... However, to reverse Ralph Waldo Emerson’s saying^{③[3]}, I think that where there is danger, there is life. **LAF**

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