

*Hādōxt Nask*, ii, 23,<sup>1</sup> where we have the picture of a graceful damsel, white-armed, strong, with dazzling face and prominent breasts. Now

سردور is a good Iranian word, the equivalent of Av. *سردور*

*hūraoda*,<sup>2</sup> and though these Pahlavi works are late the conceptions in them are early and there can be no question of borrowing from the Semitic.

To this Iranian conception we may now add the influence of the Aram. *ܚܘܪ*. Sprenger was doubtless right in his conjecture<sup>3</sup> that the root *حور* to be white came to the Arabs from Aramaic. The Heb.

*חור* occurs in Is. xxix, 22, in the sense of becoming pale through shame, and Syr. *ܚܘܪ* is commonly used to translate *λευκός*, and is thus used for the white garments of the Saints in Rev. iii, 4. Carra de Vaux,<sup>4</sup> indeed, has suggested that Muḥammad's picture of the youths and maidens of Paradise was due to a misunderstanding of the angels in Christian miniatures or mosaics representing Paradise. This

may or may not be so, but it does seem certain that the word *حور* in its sense of whiteness, and used of fair-skinned damsels, came into use among the Northern Arabs as a borrowing from the Christian communities, and then Muḥammad, under the influence of the Iranian *سردور*, used it of the maidens of Paradise.

خَاتَم (Khātam).

xxxiii, 40.

A seal.

The passage is late Madinan and the word is used in the technical phrase *خاتم النبیین*.

On the surface it would seem to be a genuine derivative from *فَاعَلَ* to seal, but as Fraenkel, *Vocab*, 17, points out, a form *خَتَمَ*

<sup>1</sup> See also *Minokhird*, ii, 125-139, for the idea.

<sup>2</sup> Bartholomae, *AIW*, 1836.

<sup>3</sup> *Leben*, ii, 222. He thinks it may have come to the Arabs from the Nabataeans.

<sup>4</sup> Art. "Djanna" in *EI*, i, 1015.