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('Unwān fi al-adab al-'Arabī)
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mainly of *kaşīdas* and *rubā'īyyāt*. Most panegyrics are addressed to Sultan Maḥmūd and Amīr Naṣr. Only a few poems to other patrons are known, among whom are Sultan Mas'ūd I and the *wazīr* Aḥmad b. Ḥasan Maymandī [q.v.]. His style shows a great dexterity in the construction of panegyric reasonings. Several poems are structured according to rhetorical devices such as question and answer (*su'āl wa djawāb*) and the enumeration of qualities in pairs (*takṣīm al-sifāt*). His themes are characteristic of court poetry and include the celebration of Sultan Maḥmūd's victories. 'Unşurī also had a reputation as a writer of anacreontic verse, specimens of which are to be found in the *nasibs* of his panegyrics.

'Awfī makes mention of three romantic *mathnawīs* dedicated by 'Unşurī to Sultan Yamīn al-Dawla Maḥmūd and named collectively *Khizāna Yamīn al-Dawla*. Their titles refer to the pairs of lovers featuring in them: *Wāmīk u 'Adhrā*, *Khing-but u Surkh-but* ("White Idol and Red Idol", presumably inspired by the statues of the Buddha at Bāmiyān) and *Shād-bahr u 'Ayn al-ḥayāt*. In an inventory of his own works, al-Bīrūnī [q.v.] refers to translations (presumably into Arabic) made of the same three stories (*Risāla li 'l-Bīrūnī fi fihrist kutub Muḥammad b. Zakariyyā' al-Rāzī*, ed. P. Kraus, Paris 1936, 39). No more than a few scattered lines from these romances have been preserved. However, ca. 1950, sheets from an old manuscript of *Wāmīk u 'Adhrā* were retrieved by Mawlawī Muḥammad Shafī'. The Persian poem appeared to be founded on a Greek story. T. Hägg and B. Utas have identified the latter with the Hellenistic novel of Metiochus and Parthenope, which is also only preserved in fragments.

The *Dīwān* has been printed several times since the 19th century. The most recent editions were published by Yaḥyā Qarīb (ed. Tehran 1323 *sh.*/1944-5, 21341 *sh.*/1962-3) and Muḥammad Dabīr-Siyākī (ed. Tehran 1342 *sh.*/1963, 21363 *sh.*/1984). The latter is based mainly on *Maḥjma' al-kaşā'id*, an anthology of *kaşīdas* compiled by Taḳī al-Dīn Muḥammad al-Ḥusaynī (d. 1022/1613-4), who also wrote an introduction to the section dealing with 'Unşurī (cf. Dabīr-Siyākī, introd., *Dīwān*, ix-x; see also A. Gulčīn-i Ma'ānī, *Tārīkh-i tadhkirahā-yi fārsī*, Tehran 1348 *sh.*/1969, i, 554-5).

Bibliography: Manūčihri, *Dīwān*, ed. M. Dabīr-Siyākī, Tehran 1347 *sh.*/1968, 70-78; Rādūyānī, *Tarjūmān al-balāgha*, ed. A. Ateş, Istanbul 1949; Nizāmī-yi 'Arūđī, *Čahār maḳāla*, Tehran 1955-7; Khākānī, *Dīwān*, ed. D. Sadjīdīādī, 2Tehran 1357 *sh.*/1978, 926-7; 'Awfī, *Lubāb*, ii, 29-32; Ḥamd Allāh Mustawfī, *Tārīkh-i guzīda*, i, 822-3; Dīādīarmī, *Mu'nis al-aḥrār fi dakā'ik al-ash'ār*, i, Tehran 1337 *sh.*/1958, 129, 214-5; Dawlatshāh, 44-7; Riđā Kulī Khān, *Maḥjma' al-fuṣahā'*, ed. by M. Muşaffā, Tehran 1339 *sh.*/1960, ii, 897-921; Dh. Şafā, *Tārīkh-i adabīyyāt dar Irān*, i, 4Tehran 1342/1963, 559-67; Maulavi M. Shafī (ed.), *Wāmīq-o-Adhrā*, Lahore 1967; J. Rypka, *History of Iranian literature*, Dordrecht 1968, 174-5; M.-N.O. Osmanov, *Častotnyj slovar' Unsurī*, Moscow 1970 (a statistical lexicon based on Dabīr-Siyākī's first edition of the *Dīwān*); B. Furūzānfarr, *Sukhan wa suḳhanwarān*, 2Tehran 1350 *sh.*/1971, 112-21; B. Utas, *Did 'Adhrā remain a virgin?* in *Orientalia Suecana*, xxxiii-xxxv (1984), 429-41; idem, *The ardent lover and the virgin—a Greek romance in Muslim lands*, in *Acta Orientalia Ac. Scientiarum Hungaricae*, xlvi (1995), 229-39; M.R. Shafī'ī Kadkanī, *Suwar-i khīyāl dar shī'r-i fārsī*, 3Tehran 1366 *sh.*/1987; E.E. Bertel's, *Khakim 'Unsurī iz Balkha*, in *Izbrannie trudi. Istoriya literaturī i kul'turī Irana*, ed. G. Aliev and N. Prigarina,

Moscow 1988, 8-206; Storey-de Blois, v/1, London 1992, 232-7 (with further bibliographical references).

(J.T.P. DE BRUIJN)

'UNWĀN (A., pl. 'anāwīn), originally means "trace, sign, indication", from one of the senses of the root 'n-w "to show, set forth a thing" (Lane, 2178-9), but it has come to denote the address or superscription at the head of a document.

1. In correspondence and diplomatic

Here it denotes the direction or address, part of the introduction of a document. See for this DIPLOMATIC and INSHĀ', and add to the *Bibls.* there *Elr*, art. *Alqāb wa 'anāwīn*, esp. ii. 'Anāwīn (A. Aşraf).

2. In manuscript production

Here it is commonly used for the title of a composition and is thus one of the terms used for an illuminated frontispiece or headpiece, with or without the title of the book inscribed in it. According to various Arabic and Persian sources, the other technical terms used are: *tardjama*, *ṭurra*, *tuḡhrā*, *sarlawḥ*, *dībāđja*, *shamsa* and *turanđi*. However, there is no consensus as to the exact meaning of some of these terms. Apart from *shamsa* and *turanđi*, which are medallions of round (circular) or oval shape, the other terms may refer to any type of illumination preceding the main text or a section of it. Thus Akimushkin and Ivanov use the term 'unwān for the illumination of the upper part of fol. 1b and *sarlawḥ* for the entire page, whereas for B.W. Robinson, 'unwān is an illuminated one- or double-page opening, and *sarlawḥ* confined to the upper part of the page.

A composition or text begins, in the large majority of Arabic, Persian and Ottoman Turkish manuscript codices, on the verso of the first folio. In those manuscripts copied for regular scholarly use, the recto of the first folio (known as *zahr* or *zahriyya*), as well as the wide upper margin of the verso, were usually left blank. This seems to have been a practice taken over from the preparation of documents. Since titles of works were often embodied in the introductory matter or preface of compositions and not infrequently rubricated, there was less need to repeat this information anywhere else. Nevertheless, these two large blank areas in the codex often "begged" to be filled in with writing and decoration. Decorated titles, located in various forms of frontispieces, began to appear most probably in the 5th/11th century and were limited to de luxe copies produced for wealthy private patrons and for major (usually royal) libraries. One of the earliest known illuminated headpieces carrying the title of the book can be found in a copy of *Kitāb Khalk al-Nabī wa-khulkiḥ* (Leiden Univ. Library, no. 437) executed for the Ghaznawid amīr 'Abd al-Rashīd (r. ?440-3/?1049-52). The decoration in these "secular" manuscripts was modelled on the illumination employed in the production of copies of the Qur'ān and consisted of geometric, including architectural, and vegetal motifs. The earliest inscription encountered in frontispieces of illuminated Qur'āns is *innahu la-Qur'ān Karīm* (LVI, 77). It is most probably this title-inscription which lies at the origin of illuminated titles in non-Qur'ānic codices.

The study of the non-figurative illumination of non-Qur'ānic manuscripts has been greatly neglected in comparison with the study of painted illustrations. Apart from the work of R. Etinghausen and, later, Akimushkin and Ivanov (see below), no other systematic study has yet been done in this field, even though most major collections of Islamic manuscripts would count a sizeable number of illuminated pieces among them. Hence e.g. the collection of some 390

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UNVAN VE TERİMLER

Dergi / Kitap
Kütüphanede Mevcuttur

Prof. Dr. Abdülkadir DONUK

14 NISAN 1993



İSTANBUL -1988

- Unwan

Val. V. Polosin

'UNWĀN ILLUMINATIONS IN ARABIC MANUSCRIPTS (PART 1)

Unlike miniatures, which are for well-known reasons unusual in Arabic manuscripts [1], artistic 'unwāns are among those adornments which became an organic part of the Arabic manuscript book. Despite this, however, the number of Arabic manuscripts adorned with 'unwāns is likely not very large. While we lack any broader statistics, we present the results for the collection of the St. Petersburg Branch of the Institute of Oriental Studies: among 10,822 descriptions of manuscripts in the published catalogue [2] there are fewer than 200 copies with artistic 'unwāns; no more than 1.8% of the entire collection.

Despite these modest indicators, the amount of study accorded artistic 'unwāns does not at present correspond to their significance in the Arabic manuscript tradition. The only specialized study remains Cl. Huart's entry in the "Encyclopaedia of Islam" [3], which contains but a few lines and is entirely outdated. It is likely thanks to the prestige of the Encyclopedia of Islam that the term "'unwān", used by Huart to designate this particular phenomenon, has been adopted in the literature [4], despite the inconveniences it causes [5]. In recent decades, however, many authors have taken to avoiding it, replacing it — with some justification — with the term "headpiece" (Russian *zastavka*, German *Kopfstück*) [6].

In general, in works on manuscripts or the art of the manuscript book, artistic 'unwāns are mentioned rather frequently, but these mentions are, unfortunately, usually in passing, and fail to add anything essential or new to this rather interesting topic. The only exceptions I know of are the descriptions of the artistic 'unwān given by A. B. Khalidov [7], L. V. Dmitrieva [8], and O. F. Akimushkin and A. A. Ivanov [9]. They are apparently the first attempts to describe the 'unwān as a type of manuscript book decoration typical of Muslim art; they merit interest not only because they are constructive, but because they are, paradoxically, mutually non-coincident and non-contradictory [10].

As concerns the illustrative material on artistic 'unwāns, it has remained exceptionally thin and infrequent. Moreover, it is spread over many editions. The description of Arab manuscripts is still dominated by a tendency toward palaeographic appendices, and catalogues, which are the main sources of information for manuscript scholars, traditionally present illustrative material in keeping with this *idée fixe*. We provide two examples over a broad chronological spectrum: the catalogue of W. Ahlwardt [11]

and the St. Petersburg Branch of the Institute of Oriental Studies [12], the appendices of which contain, respectively, 63 and 96 photo reproductions, do not give a single artistic 'unwān. The codicological orientation among archaeographers is only beginning to take root, and in G. Schoeler's 1990 catalogue, for example, 7 of 129 photographs reproduce 'unwāns [13]. A notable number of 'unwāns have been published by D. Duda [14], but the explanation there is somewhat different (she has described only illuminated manuscripts). The 'unwāns published outside of catalogues have been few and far between.

The reproduction source material for the study of 'unwāns is still in a state of infancy. While this process continues, and with much of the accumulated material still unstudied, we must apparently deal with the difficult task of treating verbal descriptions of 'unwāns in catalogues and in the scholarly literature. The timely creation of a technical language for this, currently lacking, would lessen authors' dependence on the troublesome and costly inclusion of photo reproductions. This is one of the tasks that the present article aims to perform.

A careful study of reproductions and unpublished originals from the manuscript collection of the St. Petersburg Branch of the Institute of Oriental Studies has shown that the external decorative diversity of artistic 'unwāns conceals a comparatively simple composition common to all or most 'unwāns in Arab, Persian, and Turkic manuscripts.

It is this compositional structure, which displays some variation, that could provide the basis for classifying 'unwāns and for a formal verbal description in catalogues and secondary literature. All of the necessary terminology we currently lack could be developed in the course of studying and describing concrete examples, for we will need such terms as soon as 'unwāns become the object of the greater attention they warrant.

The generalized image of an 'unwān resembles a vertical cross-section of a well. This comparison — only one, of course, of several analogies that come to mind — allows us to develop the necessary terminology for our descriptions. The outline (O), or contour, of the well is a key element in the composition of an artistic 'unwān and the main criterion for the formal classification of 'unwāns. As numerous examples suggest, one can identify three more elements in the well: its cup (C), an indispensable element in 'unwān composition, and its base (B) and foot (F), which are common, but optional (either together or individually). The outline