

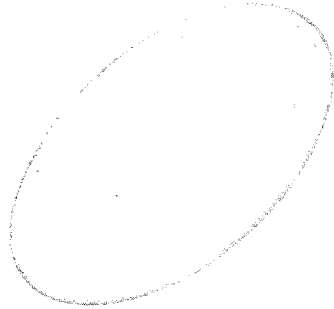
## "ON THE HEYKEL, A KIND OF MUSKA"

*Abstract*

In this article, the particular meanings of the word "heykel" accepted as an Arabic word in many dictionaries have been given. Later, different meanings of "heykel" as magic, witch, and charm (talisman) that are not used in modern Turkish have been studied and supported by some sample couplets of Ottoman poetry. Finally this meaning of "heykel" has been designated to have very common usage in Ottoman poetry.

*Keywords*

Ottoman poetry, dictionary, archaic usage, heykel, charm, magic, witch, talisman

Divan Şiirinin Mitolojik Kuşları:  
HÜMÂ, ANKA VE SİMURG

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## ÖZET

Divan şiirinin kaynakları arasında mitoloji önemli bir yere sahiptir. Ancak divan şiiri-mitoloji ilişkisi konusundaki çalışmalar sınırlıdır. Divan şiirinde kullanılan mitolojik öğelerin neler olduğu ve bu öğelerin divan şiirindeki yerini belirleyen çalışmalara ihtiyaç vardır. Bu tür çalışmalar divan şiirinin daha iyi anlaşılmasına katkıda bulunacaktır.

Yazımızda divan şiiri-mitoloji ilişkisiyle ilgili olarak divan şiirinde sözü edilen üç mitolojik kuş üzerinde duracağız. Divan şiirinin mitolojik kuşları Hümâ, Anka ve Simurg'un divan şiirinde hangi özellikleriyle, ne sıklıkta ve nasıl ele alındıkları taranan değişik yüzyıllara ait on beş divandan seçilen örnek beyitler aracılığıyla verilmeye çalışıldı.

*Anahtar Kelimeler*

Hümâ, Anka, Simurg, Divan şiiri, mitoloji, kuşlar.

Divan şiirinin mitolojik kuşlarından üçünü ve bunların divan şiirindeki kullanım özelliklerini ve sıklığını incelemeye yönelik bu çalışmada, çeşitli kaynaklarda verilen bilgilerden yola çıkarak Hümâ, Anka ve Simurg'u kısaca tanıttıktan sonra taradığımız Şeyhî, Ahmet Paşa, Necâî, Cem Sultan, Mesîhî, Usûlî, Fuzûlî, Hayâlî, Bâkî, Nef'î, Nedim, Nâilî, Nâbî, Şeyh Gâlip divanlarından seçtiğimiz örnek beyitler aracılığıyla divan şiirinde Hümâ, Anka ve Simurg'un hangi özellikleriyle, nasıl ele alındığını tespit etmeye çalışacağız. Ayrıca bu kuşlarla ilgili çeşitli tamlama ve ifadelerin kullanım sıklığını vereceğiz.

Divan şiiri, beslendiği kaynaklar açısından zengin bir şiiirdir. Gelenek, günlük hayat, din, masal, destan, efsane ve menkıbeler, mitoloji vb. divan şiirinin kaynakları ve kullandığı malzemeler arasında yer almaktadır. Divan şiirinin tam olarak değerlendirilebilmesi için divan şiirinin beslendiği kaynaklar, yararlandığı malzemeler tespit edilerek incelenmesi

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rebuilt on a smaller scale and it is now known as Sar-i Pul-i Dhuhāb.

*Bibliography:* further to references in the text: *Bibl. Geogr. Arab.*, ed. de Goeje, index; Yākūt, ii, 316; Le Strange, 191; B. Spuler, *Iran*, index. (L. LOCKHART)

X **HULWĀN**, town situated twenty five kilometres south of Cairo, four kilometres from the right bank of the Nile and approximately 35 metres above bank level. Hulwān is linked by road and rail with Cairo and is a rapidly growing industrial complex, containing a large steel works and the electricity generating plant for south Cairo. At the 1960 census, its inhabitants numbered about 95,000.

Historically, Hulwān derives its fame from its mineral springs. It would appear that the site was settled in Pharaonic times, for during the excavations of 1946 graves and pottery dating from the First Dynasty were uncovered; remains of Roman baths were also discovered. However, it was not until the period following the Arab conquest and the governorship of 'Abd al-'Aziz Ibn Marwān that substantial settlement occurred upon the site. According to al-Makrīzī, when 'Abd al-'Aziz Ibn Marwān was forced to evacuate Fustāt during the disastrous flood of the year 70/690, he moved south towards what is now Hulwān. The position pleased him, possibly because of its proximity to Fustāt and its being above the level of the Nile flood. He set up his residence there; built palaces and mosques and planted palm gardens and vineyards. He also ordered the construction of a nilometer; this was replaced by the nilometer constructed on the island of Rawḍa in 96/715.

During the governorship of 'Abd al-'Aziz Ibn Marwān, Hulwān continued to prosper and its fame was celebrated in verse by the poet Ibn Ḳays al-Ruḳayyāt. After Umayyad times, its position declined and, by the Mamlūk period, the palaces and mosques had disappeared and the source of the mineral springs had become filled with sand. During the reign of the Khedive 'Abbās, the springs were uncovered and a centre was established at Hulwān for the treatment of soldiers suffering from skin diseases and rheumatism. Under Ismā'īl and Tawfīk, Hulwān continued to grow and Ismā'īl built there a palace for his mother (*Ḳaṣr al-Wāliḍa*). Baths were built at the springs in 1869 and, during the construction, the remains of the Umayyad baths were discovered. The present baths were completed in 1892. On the banks of the Nile, adjacent to Hulwān, King Farouk (Fārūḳ) built for himself a summer residence; this was subsequently known as Rukn Hulwān and became a museum and public park.

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(J. M. B. JONES)

—HULWĀN, "douceur", "donative" [see IN 'ĀM, MĀL AL-BAY'Ā, PISHKASH].

X **HUMĀ** (P.), the bearded vulture (*Gypaetus barbatus*), the largest of the birds of prey of the Old World, which is usually found in the regions of perpetual snow; it carries off the bones of dead animals, breaks them on rocks and eats the fragments, which led the Persian poet Sa'dī to say that the *humā* was superior to all the other birds because instead of feeding on

living flesh it ate only bones (*Gulistān*, i, story 15). It was thought that anyone who intentionally killed a *humā* would die within forty days. That this bird was considered to be of good omen is illustrated by another verse of the *Gulistān* (i, story 3): "Nobody will go to seek for the shadow of the owl, even if there were no *humā* in the world"; it was believed in the ancient world that the shadow of the *humā* falling on a person's head predicted his elevation to royalty: thus this verse of the *Būstān* (ed. Furughī, 26, v. 15): "I wished that, thanks to my fortunate star, the wing of the *humā* should be spread out over my head". Hence the epithet *humāyūn* [q.v.] meaning "august, royal, fortunate, of good omen", and *humāy* with the same meaning, which has become a proper name: e.g., Humāy, the *mobaḍh* of Bahrām Gūr, and Humāy, daughter of Guštasp (Wolff, *Glossar*, s.v.), Humāy, sister of the hero Isfandiyār (*Shāhnāma*, Tehrān 1935, vi, 1613-4, v. 2071; tr. Mohl, iv, 428), Humāy (Ar. Humāya), daughter and wife of Bahman (Artaxerxes) son of Isfandiyār and mother of Dārāb (Tehrān ed., vi, 1755 ff.; tr. Mohl, v, 11-36; see DĀRĀB). Humāy is the name of the prince of Zamīnkāhavar and Humāyūn that of the princess of China in the verse romance by Khwādjū Kirmānī [see KIRMĀNĪ]. The *humā* is mentioned several times in Firdawsī's *Book of kings*: the royal crown is sometimes ornamented with *humā* feathers; a steed seems like a *humā* in full flight; the wings of the *humā* cover a fortress with their shadow; a place is so terrifying that even the *humā* is afraid to fly over it (for other examples, see Wolff, s.v.); in short, the poet makes use of the *humā* to create striking images, but does not attribute to it the magical powers which he gives to the *simurgh* [q.v.]. On the statement of the *Fihrist* that the *Thousand and one nights* were written for the queen Humāy, daughter of Bahman, see ALF LAYLA WA-LAYLA, col. 361a.

*Bibliography:* *Gr.Ir.Ph.*, ii, index, s.vv. Humāy, humāyūn; 'Aṭṭār, *Mantiḳ al-ṭayr*. tr. Garcin de Tassy, 49; Husayn Wā'iz, *Anwār-i Suhaylī*, Calcutta 1824, 363; A. Christensen, *Les Keyanides*, 149 (Arabic sources in notes).

(CL. HUART-[H. MASSÉ])

—HUMĀM B. YŪSUF [see HAWWĀRA (Egypt and the Sudan)].

—HUMĀM AL-DĪN B. 'ALĀ' TABRIZĪ, Persian poet of the Mongol period who was for some time vizier of Āḍharbāyḍiān. He was held in great esteem by contemporary men of standing such as Rashīd al-Dīn Faḍl Allāh and Shams al-Dīn Muḥammad Djuwaynī, the *Ṣāhib-Diwān*. In 686/1287-8 he accompanied the latter to Rūm for the sequestration of the property of the *Parwāna* Mu'īn al-Dīn—an event to which he alludes in his poems. Towards the end of his life he became the disciple of Shayḫ Sa'īd Farghānī, and after performing the *ḥadīdī*, retired to the *Khānḳāh* which he had founded at Tabriz with some financial assistance from the *Ṣāhib-Diwān*. Several sources state that he died in 713/1313-4 but in the *Mudjal-i Faṣīḥī* it is mentioned that his death took place in 714/1314-5 at the age of 116. His poems were collected on the instructions of Rashīd al-Dīn Faḍl Allāh and edited posthumously with a preface in which his age at the time of his death was given as 78. He was buried in his *khānḳāh* at Tabriz.

Humām has left a *Diwān* of 2,000 verses including some Arabic *ḳasidas* in praise of Naḍīm al-Dīn 'Abd al-Ghaffār, the *Ḳāḍī al-Ḳudāt* Muḥyī al-Dīn, Shayḫ Ibrāhīm b. Sa'd al-Dīn Ḥamawī, Ḳuṭb al-Dīn Shīrāzī and the *Ṣāhib-Diwān*. Some of his Persian poems are in praise of Ghāzān Khān. His *ghazals*.

al-Isfāhānī, *Hilyat al-awliyā'*, Cairo 1932–8, 10:245, no. 568). He is also presented as competent in the science of *ḥadīth* and is said to have transmitted the Tradition reported by the Prophet's companion Ibn 'Umar (d. 73/693) that tells the story of a man who had died while performing the fast of Ramaḍān, after having been instructed by the Prophet to have his beneficiaries feed a poor person until a certain date. The rest of the account consists of a paltry moralising corpus that Abū Nu'aym reproduces mostly word for word, according to al-Sulamī. Thus, rather than a truly organised mystic tendency, the promotion of the ever so discrete movement attributed to the first Malāmātiyya may have been but a fiction initiated by al-Sulamī himself and subsequently taken up and promoted by other authors, ranging from Abū Nu'aym to al-Ghazālī (d. 505/1111), the scholar, theorist, and mystical and pastoral theologian from Khurāsān, who reproduces some of its aphorisms in the *Ihyā' 'ulūm al-dīn* ("Revitalisation of religious disciplines"), as, for example, to illustrate the theme of patience (*ṣabr*). The Ḥanbalī Ibn al-Jawzī from Baghdad (d. 597/1201) again presents the ascetic figures of Nīshāpūr's Malāmātiyya in the *Ṣifat al-ṣafwa* ("The characteristics of the most excellent"), which, under the pretext of correcting certain supposed errors, aims to reinterpret Abū Nu'aym's *Hilya*.

Several ascetic and mystical movements of the seventh/thirteenth century, some of them well organised and effective, such as the Qalandariyya and the Naqshbandiyya, would claim ideological affiliation to the teachings of the Nīshāpūrī Malāmātiyya and to figures such as al-Ḥūrī, whom the ascetic-mystical literature stemming from al-Sulamī had probably appropriated and creatively "re-invented" as Malāmātīs

two centuries earlier (the Qalandariyya, consisting mostly of celibate mendicant ascetics and sometimes characterised as antinomian, is of Central Asian origin and appears in fifth/eleventh-century sources; the Naqshbandiyya, whose eponymous founder, Bahā' al-Dīn Naqshband, died in Bukhara in 791/1389, is now widespread).

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## Humā

The **Humā** (Persian, from Avestan *homāio*) is a mythological bird in ancient Iranian sources and later widely used in