

architecture and its history: which authors had he read, how he viewed monuments and urban space, how his approach differed from that of his peers?

Kadoi clearly understands that while such exercises in historiography might be interesting in and of themselves, they have much greater purpose if they can help us identify persistent legacies in the formation and construction of a field, its canon of objects, and recurring questions with an eye to recasting them. Through archival work, several essays in the volume lay the groundwork to achieve this goal, especially the two parts on curators, collectors, and art dealers in pre-Islamic and Islamic Persian art. These case studies (especially essays by Lindsay Allen, Judith Lerner, Yuka Kadoi, Kimberley Masteller, and Laura Weinstein), add significant detail and texture to institutional histories, the growth of collections, arrangements with the market, and interpersonal relationships. These authors' deep dives fulfil the editor's mandate "to reassess the life and achievements of Pope's career in a holistic way" (p. 6). The only essay to confront directly the question of Pope's scholarly legacy is offered by Sheila Blair who focuses on the interrelation between the *Survey of Persian Art* (1938–39) and its age, and subsequent revisions to it over three editions.

The larger promise of such inquiries, gestured to in the somewhat ambiguous second half of the title *Arthur Upham Pope and A New Survey of Persian Art*, lies ahead. Further studies should hone in on Pope's various legacies to consider the reformation of the art historical notion of "Persian" art other than as a geographic descriptor. It is also crucial to conduct future work by examining and assessing the impact of Pope, among other Western scholars, on Iranian intellectuals whose work and voices deserve greater attention.

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JAROSLAV STETKEVYCH:

The Hunt in Arabic Poetry: From Heroic to Lyric to Metapoetic.

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The hunt and its protagonists, whether hunter or hunted, human or animal, have always been recognized as an important theme in Classical Arabic poetry, but this is the first full-length monograph to examine the theme in modern as well as classical poetry. The poems analysed by Jaroslav Stetkevych range from the *mu'allaqahs* of the pre-Islamic period to the *Ṭardiyyah* of Muḥammad 'Afīfī Maṭar (1992). The book consists of a number of papers which have been published previously (mainly in the *Journal of Arabic Literature*), which have been amended as necessary and supplemented by additional linking chapters in order to provide a comprehensive treatment of the subject. The word "comprehensive" is applicable despite the fact that there is no discussion of the centuries between the eleventh and the twentieth, when the theme of the hunt was neglected by poets.

As suggested by its subtitle, *From Heroic to Lyric to Metapoetic*, the work is divided into three parts. In Part I the hunt poem is seen as a thematic segment of the pre-Islamic and early Islamic *qaṣīdah*. The hunter is portrayed as either heroic or anti-heroic, depending upon the placement of the theme within the formal

structure of the *qaṣīdah*: the “wretched hunter” on foot in the “desert journey” (*raḥīl*) section is contrasted with the “chivalrous hunt” on horseback in the praise/boasting (*madīh/fakhr*) section. The prey assumes the role of protagonist in the former, while the horse assumes an apothotic role in the latter.

Part II shows how the hunt poem, or *ṭardiyyah*, emerges as a separate genre in the Abbasid period and escapes from the rigid formal structure of the traditional *qaṣīdah*. The “allegorical pathos” of the old *raḥīl* section largely disappears, while the “chivalrous hunt” ceases to be a Bedouin occupation and becomes a courtly pursuit. The new kind of hunter is not “chivalrously daring” but “courtly and discreet”. The hunt has become a “game” and the role of the participant, such as the dog, the horse or the falcon, is now to be “. . . a transferable, *descriptive* figment, a stylized affectation of the primary model-icon . . . What is left to the Abbasid hunter and the Abbasid hunt poem/*ṭardiyyah* are vestiges of otherwise invalidated habits and archaic poetic formulae that have to be ‘in-formalised’ and ‘in-habited’ anew” (p. 92). It is Abū Nuwās who “. . . stands in the creative epicenter of the genre-emergence of the *ṭardiyyah*” (p. 128) and who infuses his descriptive *ṭardiyyahs*, both objective (*wasf*) and subjective (*naʿt*), with a new lyricism. Furthermore, his *ṭardiyyahs* were mainly composed in the *rajaz* meter, which marked another break with the conventions of the classical *qaṣīdah*.

The author illustrates his points with detailed readings of specific poems, which are valuable for their own sake as well as for the force which they add to his arguments. Thus, in his description of the pre-Islamic *qaṣīdah* the theme of the “wretched hunter” is illustrated by excerpts from a poem by Ibn Maqrūm and Labīdās *muʿallaqah*, while the example of the “chivalrous hunt” is taken from Imrū al-Qays’s *muʿallaqah*. The whole of chapter 3, which concludes Part I of the book, is devoted to a reading of one poem by al-Ḥuṭayʿah, which over thirty pages provides a fascinating interpretation of the poem on several different levels: in relation to the traditional “wretched hunter” theme, as an expression of the “ideal circle” of the Bedouin ethos of hospitality, and as a poem which lies “between scriptural philology and Eucharistic intent” (p. 82) in its treatment of the Abrahamic theme of sacrifice when the hunter considers the possibility of killing his own son.

The study of the lyrical *ṭardiyyah* in Part II concludes with an examination of Abū Firās al-Ḥamdānī’s *ṭardiyyah*, which is the only extant *ṭardiyyah* composed in the rhymed couplets (*urjūzah muzdawijah*) which are generally associated with narrative poetry. Attempts by previous scholars to cast the poem as part of a new narrative genre are firmly dismissed and the poem’s faults are exposed. The couplets result in a sequence of verbal “cartouches”, rather than achieving any momentum, and the narrative “. . . depends to a large degree on mostly precast ‘episodes’, consisting of monotonously shored-up, genre-familiar material. . .” (p. 202).

The *ṭardiyyah* genre was already declining in Abū Firās’s time and the Palestinian poet Kushājim, who died c. 960, is named as the last major practitioner. Accordingly, Part III, entitled *Modernism and Metapoesis: The Pursuit of the Poem*, does not attempt to trace the future course of the genre but to examine how the theme has resurfaced in modern twentieth-century poetry. This is done through readings of three poems, each entitled “*Ṭardiyyah*”. The first two poems, by ‘Abd al-Wahhāb al-Bayātī and Aḥmad ‘Abd al-Mu‘ṭī Ḥijāzī, use traditional elements of the hunt to provide metaphorical images of modern life: the hunting of a hare and the flight of grouse (*qaṭā*) respectively. In the third poem, by Muḥammad ‘Aḥfīf Maṭar, the hunt theme is used metapoetically so that the object of the hunt is the poem itself.

“‘Affī Maṭar, an uncompromisingly Modernist poet, transforms the classical, predominantly descriptive hunt lyric into an allegory of the poet’s search for the poem-*qaṣīdah* itself: that is to say, his poem of all poems, the proof of *himself*.”

In its detailed account of how the theme of the hunt originated within the formal structure of the Classical Arabic *qaṣīdah* and then developed into a genre in its own right, before disappearing for centuries and finally reappearing as a powerful metaphorical image in modern Arabic poetry, this book is a valuable commentary on the development of Arabic poetry as a whole. Particularly enjoyable, as well as useful, are the readings of poetry, including the author’s elegant translations, which underpin every stage of the work. They demonstrate the author’s obvious love of the poetry as well as his deep understanding of it.

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SOUTH ASIA

JOHANNES KLATT:

Jaina-Onomasticon. Edited by PETER FLÜGEL and KORNELIUS KRÜPPELMANN. (Jaina Studies 1.) 1012 pp. Wiesbaden: Harrassowitz, 2016. €178. ISBN 978 3 447 10584 2.
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The posthumous publication of Johannes Klatt’s *Onomasticon* is a remarkable project. Klatt finished his work in 1892 but the original manuscript of this colossal book remained untouched until the editors of the present edition, Peter Flügel and Kornelius Krüppelmann, took on the herculean task to prepare Klatt’s work for publication. The *Jaina-Onomasticon* is an alphabetically structured collection of biographical, literary-historical and geographical information related to the Jaina tradition, mostly in the post-canonical period. Klatt, who worked as a librarian at the Royal Library in Berlin, started collecting the data for this project from 1882 onwards and the outcome of his painstaking efforts is a highly useful document for the study of the history of Jainism.

The comprehensive introduction by Flügel provides a fascinating insight into the life of the nineteenth-century Indologist and librarian Johannes Emil Otto Klatt (1852–1903), and can be read as an independent study. Klatt studied under Albrecht Weber, and, together with Georg Bühler, established Jaina studies as an academic field. Yet, in contrast to Weber and Bühler, Klatt was never recognized as a major figure in the history of German Indology. Flügel’s introduction offers a re-appreciation of Klatt’s work and is interesting for at least two reasons. First, it provides the first comprehensive survey of Klatt’s academic achievements. Second, it throws light on the way in which Indology was done in the nineteenth century and on the interactions between European academics and Indian informants during the colonial period. While the assessment of Klatt’s academic output is primarily of interest to scholars in the field of Jaina studies, the analysis of the historical setting in which Klatt worked is valuable for anyone with an interest in the history of South Asian studies as a discipline. Even though the available sources to reconstruct Klatt’s life are limited, Flügel manages to provide an engaging account of the personal and professional challenges that Klatt encountered during his career. The debates with his manager about the heavy workload and a lack of