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*L'Arca di Noè. Studi in onore di Giovanni Canova* (a cura di A. Ghersetti, O. Capezio, F. Bellino)

HILARY KILPATRICK “Jonah’s Ark and its Animals” pp. 17-32

The 8th/14th-9th/15th *al-Kanz al-madfūn wa-l-fulk al-mashhūn* is a collection of prose and poetry which challenges the usual definitions of genre and theme. Drawing on previous studies of this work and tracing the instances of animals in it, this article confirms the view that it is a commonplace book (*tadhkira*), and argues that the author(s) had a more developed literary education than has been realised hitherto.

ALDO PRINZIVALLI “Tra X e XI secolo, tra Baghdad e alta Mesopotamia: gli ultimi due discendenti nestoriani della famiglia di medici dei Banū Baḥtīšū’. L’illustrazione medica di origine animale” pp. 33-45

This article focuses on the last two known members of the physicians’ dynasty of Banū Baḥtīšū’. They followed one another at the court of Baghdad for eight generations and for three centuries, from the eighth to the eleventh. The father, Ġibrā’īl b. ‘Ubayd Allāh, a clinician, was in Baghdad at the service of a Buwayhīde emir; the son, Abū Sa‘īd ‘Ubayd Allāh b. Ġibrā’īl, a physician, was at the permanent service of a Marwanīde prince of a Kurdish ethnic group of Upper Mesopotamia. Both left a collection of medical writings: the father in the form of a medical summa and the son as a terminological dictionary. To the latter, we also owe an appreciated and original illustrated manuscript on the pharmacological use of organs and secretions of animals, that was reproduced in the East several times over the last centuries.

ANTONELLA GHERSETTI “L’intelligenza degli animali nel *Kitāb al-Adkiyā’* di Ibn al-Ġawzī” pp. 47-66

Our article consists of the translation, with introduction and notes, of the thirty-second chapter of Ibn al-Ġawzī’s *Kitāb Aḥbār al-adkiyā’*. This chapter contains sayings, proverbs, and anecdotes that aim to represent the particular kind of intelligence of animals and its resemblance to human intelligence.

MIRELLA CASSARINO “Dall’antispecismo preislamico all’antropocentrismo coranico: la testimonianza di al-Abšihī” pp. 67-84

*Al-Mustaṭraf fī kull fann mustazraf* of al-Abšihī contains an entire chapter, LXII, and numerous other excerpts scattered throughout the work in which animals are discussed. The pages of this article focus on some aspects of a specific theme, that of the guiding animal, understood as a helper of man and a symbol connected to his ancestral roots. In particular, there are two aspects that have attracted my attention: the practice of divination through the behaviour of some animals and the complex relationship of man with death, sometimes mediated precisely by animals.

CELIA DEL MORAL “Imágenes de animales a través de la poesía andalusí” pp. 85-103

Animals have always played an important role in Arabic literature since the days of the *Ġāhiliyya*. In pre-Islamic poetry, we find frequent descriptions of animals: camels, horses, lions, gazelles, birds, etc. In the following literary periods, we still find plenty of this kind of references, in poems of different literary tendencies. The same applies to Andalusian poetry, where descriptions of nature are very frequent, in all places and all times. Animals are part of nature and their description is marked by the notable – almost photographic – capacity of observation of Arab poets, regarding animals, plants, or landscapes. The present paper is focused on proper descriptions of animals as well as on common metaphors that refer to animals, all belonging to Andalusian poets of diverse geographical and chronological origin. The poems in question can provide relevant information for the study of Andalusian fauna in the Middle Ages.

ILENIA LICITRA “La rappresentazione animale nella poesia venatoria arabo-sicula” pp. 105-122

The aim of this paper is to examine the role of animal representation in the poetry of Ibn Ḥamdīs, through the analysis of formulaic language and rhetorical devices in three odes centered on the falconry and the cynegetics. In the re-adaptation of the hunting poem (*ṭardiyya*), Ibn Ḥamdīs explores a rather rare subject in the Siculo-Arabic poetry, showing the capability of recasting the formal and semantic aspects of the eminent Abbasid models. Moreover, he wisely merges ancient modules and formulas of the *ṭardiyya* with themes and motives of heterogeneous nature according to the aesthetic sense of the Andalusian courts.

CRISTINA LA ROSA “Animali marini e ‘aġā’ib nelle opere di geografia e odepórica arabo-sicula e andalusa” pp. 123-144

The aim of this paper is to examine the representation of some marine animals in the works by the traveler Abū Ḥāmid al-Ġarnāṭī (d. 1169-1170), the *Tuḥfat al-albāb*, ‘The gift of hearts’, and the *Mu‘rib ‘an ba‘d ‘aġā’ib al-Maġrib*, ‘Clear exposition of some wonders of the West’, in the *Kitāb Nuzhat al-muštāq fī iḥtirāq al-āfāq*, ‘Diversion for one passionate about touring the world’, by al-Idrīsī (d. between 1165 and 1176) and in the coeval *Kitāb al-Ġuġrāfiya* of al-Zuhrī (d. 1154). Particular attention will be devoted to the use of *mirabilia* in the legends about marine creatures that populate the Sea of Darkness and the Mediterranean reported by the authors.

LIDIA BETTINI “Il camaleonte nella poesia araba” pp. 145-162

This article singles out in classical Arabic poetry three cores of poetic images (*ma‘ānī*) related to the chameleon arisen between the pre-Islamic and the early Islamic age. The presence of those *ma‘ānī* has been developing and has continued to circulate until the 20th century.

KINGA DÉVÉNYI “Life in the Desert: the Sandgrouse in Mediaeval Arabic Literature” pp. 163-181

The article presents the sandgrouse (*qaṭā*), the favourite desert bird of Arab authors as it appears in the poetry of pre-Islamic and Umayyad poets, the *adab* prose of Ibn Qutayba, al-Ġāhiz, al-Damīrī, and the great lexicographical works. The literary characterisations of this distinguished bird are compared to the observations of contemporary ornithologists. Although aiming to give a comprehensive image, an exhaustive presentation of the relevant literature would far surpass the confines of an article, hence in addition to the taxonomy and the name of the bird, emphasis is put on the descriptions of its adaptation to desert life. In the selection of poems, the presentation of less familiar lines was preferred to the poems of famous authors even if the latter contained longer descriptions of the sandgrouse.

ORIANA CAPEZIO “I poeti *ṣa’ālīk* della prima epoca umayyade: Mālik ibn al-Rayb e il lupo, al-Qattāl al-Kilābī e la pantera” pp. 183-199

The *ṣa’ālīk* were poets with a solitary and wild soul, who animated the desert of the pre-Islamic era. These *ḍu’bān al-‘Arab* were Bedouins with extraordinary poetic gifts. However, they were removed from their tribes because they were found guilty of serious crimes and were not inclined to life in society. With the advent of Islam and the early Umayyad era, the ‘wolves of the Arabs’ Mālik ibn al-Rayb and al-Qattāl al-Kilābī left behind poetic verses in which they tell about their lives in this changed social and religious context – in deep contact with the animals of the desert.

ROBERTO TOTTOLI “Sono solo venuto a trovare alcuni parenti”. Il lupo nella storia di Giuseppe” pp. 201-216

The wolf is mentioned in three Qur’ānic verses in the sura of Joseph, firstly evoked by Jacob and then with the false accusation by the brothers of having killed and devoured Joseph. The origin of the story has been discussed by some studies that have hypothesized a Jewish or Christian matrix in the identification of the wolf as the animal accused to have killed Joseph. Later Islamic literature has enriched the narrative by adding various versions of a dialogue between Jacob and a wolf captured and brought by the brothers. The wolf of these later traditions, with various details, emerges as a complex figure, marked by positive gifts and attitudes of various kinds. These stories reflect the theological questions and narrative developments that the case has solicited in the Islamic exegetical literature as a whole.

SARA FANI “Le iene di Harār (Etiopia): ecologia spirituale di una relazione inter-specie” pp. 217-242

The city of Harār, in central-eastern Ethiopia, is known as a bulwark of Islām in the Horn of Africa since its foundation. The city boasts a record in the region, which is the relationship between the human population and hyenas. The coexistence between the two groups and the sharing of spaces is based on mutual benefits based on the ecological as well as cultural and religious realms. The hyenas are considered spiritual animals and this assumption overcomes the more negative consideration rooted in the Islamic tradition. Hyenas are messengers of the local saints, they eat *ḡinns*, and are sources for divination. Moreover, the peaceful relationships with the human are based on mythical pacts which are repeatedly renovated through people who can communicate with them. Over the centuries, local traditions and uses have been absorbed and reinterpreted in the light of the new religion, taking on new meanings, with outcomes of typically Islamic syncretism, and resulting in an inter-species relationship based on a spiritual ecology.

REMKE KRUK “The Saddest Beast? Notes on the Pig in Arabic Culture” pp. 243-261

The consumption of pork is forbidden by the Qur’ān, and this has led to the widespread assumption that everything connected to swine is forbidden, or at least unacceptable, to Muslims. On closer inspection, however, views turn out to be far more diverse. This not only applies to the opinions developed by Muslim religious scholars, but also to the wider representation of swine in Arab-Islamic culture, which included many non-Muslims. The paper presents an eclectic overview of the way in which classical Arabic texts (religious, literary and medical) speak about the pig and its uses, with special attention to the measure in which religious issues dominate the discourse. Occasional reference is made to current day issues.

FRANCESCA BELLINO “Gli animali selvaggi nel *Kitāb al-wuḥūš* di al-Aṣma’ī” pp. 263-289

This article investigates how the earliest Arabic lexicographical tradition has defined wild animals (*wuḥūš*, sing. *waḥṣ*) and seeks to outline the main features of their wildness and ferociousness

(anything but limited to the lexical sphere). To this end, it provides an insight into one of the most important monographs on the subject, the *Kitāb al-Wuḥūṣ* by al-Aṣmaʿī (d. 213/828).

LUCIA RAGGETTI “Goodfeathers: Amazing Pigeons in Arabic Animal Lore” pp. 291-310

The Arabic word *ḥamām* is used for a large number of pigeon-like birds. In contrast to contemporary prejudices, pigeons were viewed as a very positive animal, central to many aspects of scholarship and daily life in the Mediaeval Arabo-Islamic world. The Arabo-Islamic tradition elaborates a number of themes about this faithful bird with a melodious coo, which finds safety in the flock, from its many varieties and interaction with men to the scholarly traditions related to these ancient members of the *Columbidae* family. In his *Kitāb al-Ḥayawān*, al-Ġāḥizī, includes a long and almost monographic section that offers readers all sorts of details about the wonders of pigeons: their resemblance to men, their physiognomy, and even the extravagant prices they could command in the 3rd/9th-century market.

MARIANGELA MASULLO “Gli uccelli nella poesia “romantica”. Dalla traduzione alla rielaborazione” pp. 311-331

This essay focuses on the image of birds in the so-called Arabic “Romantic” poetry. A preliminary paragraph offers some brief considerations on the concept of “Romanticism” applied to Arabic poetry and identifies the trope of birds as a suitable theme for an analysis of the evolution of romantic issues in the Arabic poetry of the 19th century. Excerpts from poems by al-ʿAqqād, Ṣukrī, al-Šabbī and al-Malāʾika are given in order to follow the evolution of the bird imagery, borrowed from translations of Romantic English poets and reshaped by the poets’ inspiration.

SIMONE SIBILIO “La rappresentazione dei lupi in recenti opere di poeti palestinesi tra intertestualità e innovazione” pp. 333-355

The present article aims to explore the representation of the wolf in some poetic works – all published within the years 2003-2017 – of the Palestinian writers Ibrāhīm Naṣrallāh, Ġassān Zaqqān, and Ġayāt al-Madhūn. After showing the broad spectrum of symbolic uses this poetic figure undergoes in the different works, the article mainly focuses on the features of intertextuality, innovation or break with the traditional poetic representations of the wolf.

LORENZO CASINI “Quattro topi per raccontare un paese incandescente: il romanzo *Fiʿrān ummī Ḥiṣṣa* di Saʿūd al-Sanʿūsī” pp. 357-370

This article is a critical study of *Fiʿrān Ummī Ḥiṣṣa* (Mamma Ḥiṣṣa’s mice, 2015), the third novel by the Kuwaiti author Saʿūd al-Sanʿūsī. Through the allegory of the plague spread by rats, the novel delves into the history of the sectarian tensions in Kuwait from the late 1980s to the dystopic future of 2020. The article focuses in particular on the narrative role performed by storytelling and the recovery of collective memory as antidotes to the autoreferential language of the sectarian groups that put the country on fire.

MONICA RUOCCO “Gli animali di Muḥammad al-Maḥzanġī: il riadattamento contemporaneo di un genere classico” pp. 371-387

In his works, the Egyptian writer Muḥammad al-Maḥzanġī (b. 1950) explores the form of the animal stories of classical Arabic literature to express his view on issues concerning ecology and zoology in the present-day Arab societies. In the collection of short stories *Ḥayawānāt ayyāminā* (Animals of our days, 2006), the vicissitudes relating to animal characters and their relationship with human beings become the excuse for showing that animals and men share a common, fragile and precarious destiny, though it is man, unlike the animal, who reveals an inhuman looking. In *al-Baḥt ʿan ḥayawān ramzī*

*ġadīd li-l-bilād* (Looking for a new animal symbol for the nation, 2018), al-Maḥzanġī retrieves the traditional figure of the donkey, that has always been present in the Egyptians daily and cultural life, to provide a further satirical reading of the relationship between animals and humans.

NATALIA L. TORNESELLO “Gli animali in gabbia di Chubak: naturalismo o metafora della condizione umana?” pp. 389-397

Sādeq Chubak, a renowned short-story writer and novelist of the 20th century Persian literature, is known for the realistic and naturalistic style of his works, characterized by a detailed description of scenes, actions, and characters and an accurate reproduction of colloquial language. The protagonists of Chubak’s stories are both representatives of the lower strata of society as well as animals. The latter, in particular, have led critics to interpret some of Chubak’s stories as a metaphorical representation of human destiny in general and of the Persian society in particular, and as a description of the relationship between oppressors and oppressed. An example of this type of story, is *Qafas* (La gabbia, 1949), the translation of which is proposed here. In this story, Chubak portrays the life of a group of chickens locked in a cage from where, from time to time, a hand takes out one of them to bring him to meet his destiny. Death, in Chubak’s pessimistic – or “naturalist” – view, seems to be in *Qafas* and in other stories the only way out.

IDA ZILIO-GRANDI “I diritti degli animali nell’islam tra voci contemporanee e fondamenti tradizionali” pp. 399-414

The essay examines the acknowledgement of animal rights in the Islamic contemporary context, starting from some recent studies both of Western and Arabic-speaking areas, which, depending on the particular individual cases, support or discuss the issue of Qur’ānic anthropocentrism and the consequent subordination of the animals to man. The focus is on a selection of Arab authors – ‘Abd al-Qādir al-Šayḡalī, Aḡmad Yāsīn al-Qarāla, Aḡmad ‘Ubayd al-Kubaysī, ‘Abd al-Wāḡid Bušdāq, and Ġa‘far Murtaḡā al-‘Āmilī – belonging to a trend that can be defined as “apologetic”: all, in fact, insist, despite their different approaches, on certain fundamental Islamic values – *rifq* or “gentleness”, *iḡsān* or “charity”, *raḡma* or “mercy” – thus contriving, while advocating the cause of animals, to reaffirm the excellence of the Islamic vision and its superiority to other cultural traditions.

JEROME LENTIN « De l’alouette à la crevette. Variations sur la racine arabe QNBR » pp. 415-444

Arabic *qunbur(a)* refers to the plume (or the crest) of some birds, and more specifically to one of these birds (a species of lark). But words of the same root have different meanings: ‘bump’ / ‘hump’, ‘to raise’ / ‘to rise’, ‘to perch’, ‘to squat’ / ‘to sit’, or ‘lobster’, ‘crayfish’, ‘shrimp’, or ‘hand grenade’ / ‘bomb’ / ‘shell’ (*qunbur/l(a)*). We try, considering historical morphology (qnbr < q-nbr ?) and some semantic parallels, to unravel this complex puzzle, and to show that the homophonic roots included under qnbr are probably less numerous than one would expect.

ALFREDO CRISCUOLO “Gli animali nella letteratura mandaica” pp. 445-459

Mandaic literature, exclusively religious and of gnostic origin, has devoted little space to the description of the animal and natural world. The vision and the relationship between man and his environment are filtered by the gnostic lens and in particular by the conviction that everything that comes from the natural world is made by demons. This article is the first attempt of analysis of literary material handed down from Mandaic literature upon the animal world.

PIERRE LARCHER « De Bugbug à Alexandrie : une « étrange histoire » ra- pp. 461-477  
contée par al-‘Ayyāṣī (XVIIe siècle) »

On his third pilgrimage trip, in 1072/1661-1662, al-‘Ayyāṣī (d. 1090/1679) made a stop at Bugbug, about 30 km east of Sollum. The sight of the wreckage of a ship reminds him of a “strange story” (*ġarība*) that occurred there, during his second voyage, in 1064/1653-1654. The caravan saw a “Christian” boat failed and was soon joined by a “Christian” of this boat. The latter, dressed as a Muslim and speaking Arabic, said he was from Ifrīqiyya and came on this boat “belonging to Muslims”. The caravan welcomed him, offering him food and drink. Nobody thought he was a “Christian” until he arrived in Alexandria, where he joined “the ships of Christians”. Considered from a narratological point of view, the story was reconstructed from the final vicissitude. Considered from a historical point of view, it asks more questions than it gives answers. Is he really a Christian pretending to be a Muslim? If so, why does he do it and who, if not a “renegade”, could act this way, that is to say, could linguistically and confessionally abuse a caravan of pilgrims? Or is he more simply the Muslim passenger of a Christian ship, but chartered by Muslims, owner and charterer of the boat sharing the common interest of trying to save the boat and its cargo, by going to seek relief in Alexandria? Whether the story is entirely true or entirely reconstructed, or partly true and partly reconstructed, it can be taken as an apologue on the unexpected meeting of two worlds destined not to meet and, beyond, a metaphor of the somewhat complicated relationships between “Islam” and “Christendom” in the Mediterranean of the time.

CLAUDIO LO JACONO “Noterelle sui *ġinn* negli *Ākām al-marġān fī aḥkām al-* pp. 479-502  
*ġānn* di Abū ‘Abd Allāh al-Šiblī”

This article constitutes a share of my complete translation project of the *ġinn* masterpiece of *Ākām al-marġān fī aḥkām al-ġān* (The Coral Reefs about the Arrangement of the *Ġinn*), mandatory point of reference for all subsequent works on these supernatural creatures. Written by the Ḥanafī *qāḍī* Abū ‘Abd Allāh Badr al-Dīn Muḥammad b. ‘Abd Allāh al-Šiblī (m. 767/1367), it was edited by Šayḥ Qāsim al-Šammā‘ī al-Rifā‘ī and published in Beirut in 1308/1988 for the Dār al-Qalam printing house.

## QUADERNI DI STUDI ARABI nuova serie 13-2018

*L'art de l'éloge chez les arabes actes du colloque international* (Aix-en-Provence, MMSH, 5-6-novembre 2015)

ANNA CAIOZZO « À la recherche d'une gestuelle de l'éloge dans les manuscrits enluminés de l'Orient médiéval (XII<sup>e</sup>-XV<sup>e</sup> siècles) » pp. 15-32

Since the 12th century, i.e. the first illuminated corpuses, images bring us an important testimony on the Eastern medieval society. One of the most important literary corpus, that of the *Maqāmāt*, shows us how the gesture was largely inspired by Christian iconography. Other corpuses show the Iranian legacies (the protocol gestures in particular), and the Iranian Epic (Firdawsi's *Shāh nāma*) stages the emotions of the great steps of the lives and deaths of heroes. As for the gesture of praise, it is adapted to the different cultural codes but does not exist *per se*.

MOHAMED BAKHOUCHE « Ce que le poème ne dit pas tout en le disant ou l'art de la concision » pp. 33-59

*What the poem does not say, while saying it...*: Study of a brief panegyric of al-Farazdaq [d. 728 or 730]. The solemnity of the circumstances in which panegyrics are generally performed imposes on the poet ceremonial compositions. In the case of laudatory poetry, and more precisely of *madīh*, one can suppose that such a designation implies the *qaṣīda* must be tripartite and include a *nasīb* [the amatory prologue of the *qaṣīda*]; a *rahīl* [the trip camel back] ; and the *madīh*. The size of each of these sequences will depend on the inspiration of the poet at the moment of the performance. He can indeed, as he likes, amplify or not the micro-narratives he narrates in the first two sequences and lengthen the list of cardinal virtues that he attributes to his dedicatee in the third or to reduce them to a small number.

Conscious of the importance of the issue of reception Ibn Qutayba [m. 889] recommends to the poets in the famous introduction of *al-Ši'r wa-l-šu'arā'* to be attentive to the balance between the sequences which constitute the poem and to take care not to bore their audience by amplifying more than necessary the constituent elements of each of the sequences that compose it, not to deceive the expectations of the audience by choosing.

The brief panegyric of al-Farazdaq (seven verses) we intend to study, will allow us to show how the strategy of composition adopted by this poet is likely to satisfy the expectation of the receiver and despite its brevity.

CLAUDE AUDEBERT « Le *madīh* était-il chanté dans les premiers siècles de l'islam ? » pp. 61-80

In order to know if *madīh* was sung in the first centuries of Islam, the *Kitāb al-Aġānī* was the best source to interrogate. I thus turned to passages of the *Kitāb al-Aġānī* dealing with famous panegyricists of the Umayyad period such as Ġarīr, al-Aḥṭal and al-Farazdaq. As a matter of fact, when their *madīhs* were mentioned, only excerpts containing the amatory prelude, and none having to do with *madīh* properly speaking, can be found. This led me to go through approximately one fourth of the *Book of songs* looking for examples of *madīh* proper performed in music. I only found five by al-Aḥwaṣ (circa 35 / 655), 'Adī b. al-Riqā' (95-714) and short *madīh*-s by Abū Nuḥayla (147/764) and 'Abd Allāh b. Arta'a (62/182), which I present in my article.

The scarcity of the *madīh* sung in this period directed me towards the 'Hundred Songs' in which al-Aḥṭal is mentioned, in order to find which genres were most represented, and this made me to reflect about choices made by singers, their reception and the relationships between the opening of the poem and its development, as well as about the possible meanings of motives and their interpretation. Some

aspects are dealt with when examining the songs chosen in the *madīh*-s of al-Aḥṭal at the end of my article.

MATHIAS HOORELBEKE « Noblesse oblige : comment l'éloge poétique contraint le laudataire au II<sup>e</sup> siècle de l'hégire » pp. 81-86

As performative speech, *madīh* is subject to conditions of felicity or infelicity. In other words, encomia do not draw their strength from words only. These must be uttered in adequate circumstances. This paper will focus on two of the *madīh*'s conditions of felicity at the beginning of the Abbasid era: the adequacy of place and of addressee. To illustrate this point, I will use some extracts of al-Ṣbahānī's *Book of Songs*.

MARCEL KURPERSHOEK "Politics and the Art of Eulogy in Najdi Nabaṭī Poetry: Ibn Sbayyil's Ode on Ibn Rashīd and Al-Shuway'ir's Apologies to Ibn Mu'ammar and Ibn Sbayyil's Ode to Ibn Rashīd" pp. 87-101

Nabaṭī poetry, the oral poetry of Arabia, presents many parallels with early classical Arabic poetry, as demonstrated in Saad A. Sowayan's *Nabaṭi Poetry, the Oral Poetry of Arabia* (1985). Here correspondences are explored between the work of the pre-Islamic poet al-Nābighah al-Dhubaynī and the 17<sup>th</sup>-18<sup>th</sup> century satirical poet Ḥmēdān al-Shwē'ir (Ḥumaydān al-Shuway'ir, "the little poet") from Najd in Central Arabia, by comparing the themes, similes, and language of their *i'tidhāriyyāt*, poems of apology, to powerful rulers of their time, al-Nu'mān III ibn al-Mundhir and 'Abdallāh ibn Mu'ammar, respectively. The third poet discussed here, 'Abdallāh ibn Sbayyil, also from Najd, reached for daring hyperbole in his eulogies addressed to the most powerful ruler in inner Arabia in the second half of the 19<sup>th</sup> century, Muḥammad ibn Rashīd, the prince of Ḥā'il. The first two poets vehemently deny that they lampooned the ruler and shower him with praise. Ibn Sbayyil may also have composed his panegyric ode because he feared falling into disfavor with the prince. Over a period of fourteen hundred years the eulogies and excuses of the three poets show the remarkable literary continuity of oral culture in Arabia.

ANTONELLA GHERSETTI « De l'éloge (et du blâme) dans les anthologies d'*adab* » pp. 103-121

The antonymic relationship of praise and blame is a major feature of Arabic literary production. In poetry praise and blame are respectively represented by the genres *madīh* and *hiġā'*, that are sometimes composed in turn on the very same object or person. In prose, this antonymic relationship, taking the form of antithesis, becomes an organizational pattern that gives origin to *al-maḥāsin wa-l-masāwī* genre. This pattern was applied in works such as the anthologies of al-Ṭa'ālībī (429/1038) and the last example of the genre, *Ġurar al-ḥasā'is al-wāḍiḥa wa-'urar al-naqā'id al-fāḍiḥa*, of Ġamāl al-Dīn al-Waṭwāt (718/1318). Our article deals with functions and modalities of the antithetic pattern praise / blame in some *adab* anthologies.

BRIGITTE FOULON « De l'éloge au blâme, l'art subtil d'Ibn Bassām dans la présentation des lettrés andalous » pp. 123-150

The praise of the Andalusian men of letters by Ibn Bassām. The purpose of this study was to look into the way Ibn Bassām (d. 542/1147) presents the men of letters (*udabā'*, *ṣu'arā'* and *kuttāb*) in his major work, *al-Daḥīra fī maḥāsin ahl al-Andalus*, which is conceived as a strong defence of the merits of the literary production of al-Andalus.

Indeed, each of the notes dedicated to these personalities begins with some lines expressing Ibn Bassām's judgment on the man in question. The tone is almost never neutral. In most cases the man is eulogized, but do his qualities correspond to those recommended in poetry, when the *mamdūh* is a



poet? Does Ibn Bassām establish a hierarchy between the personalities? In other words, is there a graduality in praise? Yet, judgments may also be ambivalent, or even clearly negative, thus becoming *hiġāʿ*. Sometimes, however, we are faced with a cleaved evaluation: praise of the *adīb*'s art of writing and his mastery of *balāġa* does not exclude expressions of a virulent criticism on the immorality of the man. As a matter of fact, the freedom of the anthologist is bigger than that of the panegyrist: since the anthologist is not bound to those he praises in the same way the poet is bound to his *mamdūh* by a contract. Moreover, his position in the literary field cannot be compared with that of the poet, since anthologists and men of letters belong to the same environment. The style of Ibn Bassām is the style of the Andalusian elites, not different from that used by the men whom he presents.

EMMANUELLE TIXIER « L'éloge d'une terre : les mérites d'al-Andalus »  
DU MESNIL

pp. 152-166

Arabic Geography sprung from the Abbasid caliphate and has aimed since the 9<sup>th</sup> Century to present the distinct provinces forming the Empire. From Al-Andalus to the Indus borders, those provinces – considered as members of one body – are portrayed in their diversity and complementarity, in a way that highlights their respective merits. Therefore, the *faḍāʿil* genre has increasingly gained importance in Geography. From the year 1000 most of the Geography treatises have been written in the Western Islamic world, as if the scope of Eastern data were closed. Within the framework of the Omayyad caliphate of Córdoba (929 – 1031), the geographers that served the power tried to make Al-Andalus one of the centers of the *dār al-islām* despite its distance from the historic Eastern core. Thus, the Historian and Geographer al-Rāzī praised the beauties of this one land in order to legitimize its masters' claims. He depicted Muslim Spain as a reduction of the Islamic world, its provinces seemed like countries whose advantages were weighed out. Paradoxically, the fall of the Omayyad caliphate (around 1010 – 1030) reinforced the exhibition of Al-Andalus's qualities. Subjected to the power of Almoravid (then Almohad) Berbers as early as the end of the 11<sup>th</sup> century then from the middle of the 12<sup>th</sup> to the middle of the 13<sup>th</sup> centuries, Al-Andalus has seen an erudite identity rising from the political chaos. This identity asserted its superiority over the Maghreb because of the quality of their scholars and their mastering of the Arabic language. Between the barbarian Christianity and the Berber Maghreb, Muslim Spain was seen as an Arabic island whose qualities should be praised so that its memory could live beyond political and military crises.

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NASSER ISMAIL “*Mustaʿrib* vs *mutaʿaġġim*. Il dilemma della lingua araba per i mamelucchi di prima generazione” pp. 169-190

Although the knowledge of the Arabic language of first-generation Mamluks is an important element in understanding this social group, scarce information has reached us on the subject from the historiography of that period. Taking a cue from Ulrich Haarmann's article “Arabic in Speech”, the present study aims to investigate this significant matter in the various historiographies and biographical dictionaries. It intends to outline the main traits and offer a reflection on the difficult rapport between the Turko-Circassian military oligarchy and the language of Quran.

CARLO A. ANZUINI “Ibn Barrī al-Miṣrī e il suo *Kitāb al-Tanbīh*”

pp. 191-216

The present study examines, probably for the first time in detail, the most important work of Ibn Barrī, the *Kitāb al-Tanbīh*. Ibn Barrī was the repository of vast knowledge and culture; he was held in high esteem by his contemporaries and considered as a scholar of incomparable mastery, whose knowledge encompassed various fields: from the Koran to the Prophet's traditions to poetry, as well as the

grammar of the Arabic language, of which he was a great connoisseur and representative in Egypt, so much so that he had many students among his followers. His relationship with al-Ġawharī, the author of *al-Šihāh*, is fundamental, likewise that with Ibn Manzūr, who among the sources for the compilation of his famous *Lisān al-‘Arab* used the complete work of Ibn Barrī.

GIOVANNI CANOVA      “Le avventure di Dīyāb e Abū Zayd. Racconto hila-      pp. 217-232  
liano del Dhofar (Oman)”

Travellers and scholars such as C. Landberg, B. Thomas, and R. Serjeant have stressed in their writings the importance of the Banū Hilāl in the oral traditions of Southern Arabia. Field research was carried out by the present writer in eastern Yemen and Dhofar (Oman), aiming at collecting new materials. Up to the present, four Hilali tales have been published: i. The story of ‘Azīz ben Khāleh; ii. The enigma of the faggot and the conquest of North Africa; iii. The farewell poem of the Sultan Ḥasan and the ‘forgotten’ Hilali tribes of Wadi Markha; iv. The story of Abū Zayd slaying the dragon. A new tale, narrated by a sheikh of the Bayt Masan, a section of the Bayt Kathīr tribe, living in a small village on the southern border of the Rub‘ al-Khali desert is here published. The adventures of Dhiyāb b. Ghānim and Abū Zayd al-Hilālī are narrated in the local Arabic dialect, which presents some interesting linguistic peculiarities.

The plot. The Banū Hilāl are raiding an enemy tribe without success, because of the fierce reaction of an unknown knight, protected by an armour. Eventually the proud Dhiyāb kills his adversary with his spear, hitting him in the eyes, the only part of his body not protected. (This episode evokes the duel between Dhiyāb and the king of Tunisia Zanātī Khalīfa, which concludes the *Taghrībat Banī Hilāl*.) The other character, Abū Zayd, plays in this specific tale a minor role, especially as a cunning person.

## QUADERNI DI STUDI ARABI nuova serie 12-2017

- LIDIA BETTINI “Appunti lessicografici in margine al *Kitāb al-Hawāmil wa-al-šawāmil*” pp. 3-15

This paper examines the linguistic meaning of some terms or expressions found in Tawḥīdī-Miskawayh, *Kitāb al-hawāmil wa-al-šawāmil* and not attested by the current bilingual dictionaries, and provides other textual occurrences.

- MIRELLA CASSARINO “Le meunier et l’âne” dans le *Sulwān al-muṭā* ‘ d’ Ibn Zafar al-Šiqillī et dans les *Mille et une nuits* pp. 17-28

The article centres on an analysis of the “Story of the Miller and his Wife” present both in the *Sulwān al-muṭā* ‘, a work by Ibn Zafar al-Šiqillī (d. 1170 or 1172?) belonging to the *Fürstenspiegel* genre, and in the Egyptian tradition of the *Thousand and One Nights*. The story in question presents in these two works some variants and a completely different conclusion. The first part of the article will be dedicated to the structure and the content of the *Sulwān* and the function taken on in it by the “Story of the Miller and his Wife”, while the second part will concern an examination of the story in the *Thousand and One Nights* and the migratory modalities of the narrative material.

- ILENIA LICITRA “Poetic Portrayals in the *dīwān* of Ibn Qalāqis: William II de Hauteville and Šalāḥ al-Dīn” pp. 29-43

The present paper proposes an exploration of rhetorical techniques and lyrical motifs used by Ibn Qalāqis in his *madīḥ* poems, in order to illustrate the relationship between the Egyptian poet and the authority. The comparison between several praise verses, that the poet dedicated to the Norman king William II de Hauteville and Šalāḥ al-Dīn, exhibits similarities but also remarkable differences in his depiction of political institutions. If, on one hand, the poetic portrayal of the addressees needs to remain within the convention of the genre, on the other hand, the fragmentary political context of Islamic dominions in the 12th century requires to reassess the literary representation of legitimacy. As a consequence, the recourse to rhetorical devices in the process of encoding meaning corresponds to a precise strategy that exploits the high opacity of the language to interpret the uncertainties of politics. At the same time, it allows the poet to claim his professional identity and find his place in the social-political hierarchy.

- MARIANGELA MASULLO “Laylā al-Aḥyaliyya, poetessa e personaggio tra esemplarità ed eversione” pp. 45-58

Laylā al-Aḥyaliyya (d. 84/704 ca.) is one of the most prominent Umayyad women poets. She gained fame not only as an author of elegies, satires and encomiums, but also as a protagonist of a romantic saga with the poet Tawba ibn al-Ḥumayyir, and witty verbal exchanges with authorities and poets. In modern times, her unconventional figure appeared in Zaynab Fawwāz’s biographical dictionary of famous women *al-Durr al-Manūr* (1894). This study aims to sketch out the figure of Laylā in ancient sources and to analyse how Fawwāz reused this information to outline her as a character between exemplarity and subversion, thus making Laylā part of her project of building an Arabo-Islamic feminine heritage to inspire the women of her age.

- CAPEZIO ORIANA “Note sulla danza araba medievale” pp. 59-68

The present contribution reviews the main sources on the topic of “dance” in several works of the medieval Arab culture. Different fields are analysed: a historical perspective through al-Mas‘ūdī’s

*Murūğ al-ahab*, a religious point of view by al-Buḥārī in his *al-Ġāmi‘ al-Ṣaḥīḥ*, a poetic description by Ibn Ḥamdīs, a philosophical approach by al-Fārābī in his *Kitāb al-musīqī al-kabīr*, a legal opposition by al-‘Abdarī and many other jurists. The artistic field is also considered, with the presentation of a wall painting and some miniatures. The main purpose of this study is to highlight the strong presence of dance in the Arab Middle Ages, showing how it has been playing a multifaceted role in the Arab civilization, since ancient times up to the contemporary era.

NASSER ISMAIL

“Il contributo letterario di *Awlād al-nās*”

pp. 69-86

Despite the important role played by *Awlād al-nās*, the Mamlūks descendants, in some disciplines, particularly in historiography, we know very little about their literary activity. This paper intends to investigate their contribution to this field within the context of the Mamlūk period through a range of numerous biographical dictionaries.

ELENA NICOLAI

“L’Almagesto arabo: alcune note sulle traduzioni di al-Ḥağğāğ e di Ishāq b. Ḥunayn-Ṭābit b. Qurra”

pp. 87-102

Ptolemy’s *Μαθηματικὴ σύνταξις* is the most important surviving treatise on early mathematical astronomy, a milestone in the development of astronomical theories in Antiquity and the Middle Ages. It represents a peculiar example of the Arab reception and transmission of the ancient Greek science. Manuscripts have preserved two translations from the Greek text into Arabic, those of al-Ḥağğāğ and Ishāq b. Ḥunayn / Ṭābit b. Qurra, which show that translating Ptolemy’s work was also a multifaceted effort of interpretative explanation and revision. The purpose of this study is to describe through some textual examples the markedly divergent *modus operandi* of the two Arab translators, which helps to appreciate how translation and interpretation went hand in hand resulting in diverse techniques, personal syntactic adaptations and lexical features, with the aim to correctly transpose the original contents into the increasingly refining Arabic technical terms.

FRANCESCA BELLINO

“Another Manuscript of Pétis de la Croix’s *Histoire Arabe de Sindabad le Marin*. A Possible Sub-Family in the Fluid Transmission of the Story”

pp. 103-132

This article presents a newly discovered manuscript containing a version of the story of the *Seven Travels of Sindbād the Sailor* (Ms Cleveland, Public Library, Q 385.3A P445H) that bears witness to a crucial phase of its transmission from East to West. The manuscript contains the Arabic text of the oldest version hitherto known (written in Aleppo in 1672), along with an interlinear Latin translation, and it is followed by an Arabic-Latin word list. It includes another version of the French translation attributed to François Pétis de la Croix (1653-1713), titled *Histoire Arabe de Sindabad le Marin*, also given in Ms Munich, Bavarian State Library, cod.gall. 799. The French translation of the story of Sindbād made by Pétis de la Croix and reproduced in these two manuscripts dates to four years earlier (1701) from when Antoine Galland (1646-1715) published his first alleged translation within the *Mille et une Nuits* (1705). The present article focuses on Ms Cleveland, Public Library, Q 385.3A P445H and examines it in comparison with Ms Munich, Bavarian State Library, cod.gall. 799 as a crucial witness of the earliest phase of the textual history of the *Seven Travels of Sindbād the Sailor*.

ALBA ROSA SURIANO

“*Al-Iskandar al-akbar* by Muṣṭafā Maḥmūd”

pp. 133-150

In this study we present an analysis of the theatrical work *al-Iskandar al-akbar* written by Muṣṭafā Maḥmūd. The four acts that make up the play are set in four different and important locations for the history of Alexander and his image, which in itself contains typical elements of the Greek tragedy hero, is redefined within the contemporary Egyptian cultural and theatrical context.

The settings of literary fiction, by also entering into a relationship with where the work has been written and the cultural system into which it is inserted, can become symbols or metaphors functional

to a specific political discourse. To put things in perspective, I had to manage with Muṣṭafā Maḥmūd background and political views, reconnecting it with the contents of the play and his own production.

REHAM AMER “Traducibilità di cultura in *Tra i due Palazzi* di Nagib Mahfuz” pp. 151-180

Language and culture are closely bounded together. The main purpose of the present thesis is to highlight the major problems related to translating aspects of cultural particularity in *Bayn al-Qaṣrayn* of Nagīb Maḥfūz. The contribution introduces the notion of culture, the language-culture binomial and the different visions of the world; the various categories of “realia” are subsequently classified.

Four parameters that influence the translatability of culture are studied: language parameter, time parameter, social-space parameter and text parameter. The peculiarity of the gestural code and of the unsaid that vary from culture to another, in addition to the translatability of proper names, are also examined.

To easily overcome cultural differences, different translation strategies have been adopted: estrangement, domestication, explication, neutralization, modernization and equivalence. Neutralization is considered the last choice of translation and is of very limited use.

GENNARO GERVASIO “*Al-Nahḍa* come movimento radicale: Salāma Mūsā e la nascita del socialismo in Egitto” pp. 181-192

The *Nahḍa* – The ‘Arab Renaissance’ - is one of the most researched topics in Modern Arab Studies, especially in its literary-cultural aspect. Recently, a new trend of scholarship is trying to give a new vibrant life to this field, by problematizing the concept of *Nahḍa* itself, both historically and geographically. Building on this new current, this article aims at discovering a ‘Radical tradition’ within the multiple ‘*Nahḍa* narratives’. Whilst the possibilities offered by this new research trend are still largely unexplored, following in the footsteps of young scholars like Ilham Khuri-Makdisi, I argue that the rich and multifaceted trajectory of the Egyptian Left, in all its diverse components, should be included within this Radical narrative of the *Nahḍa*, so to link the Arab Renaissance to other Mediterranean and Global political and intellectual trends.

ANDREA FACCHIN “Teaching Arabic as a Foreign Language in the Arab World: Some Aspects” pp. 193-206

The study is an initial contribution to the yet to be foraged niche of theories, developments and features of the practical discussions on Teaching Arabic as a Foreign Language (TAFL) made by Arab scholars within their homelands from the end of the 1950s to present day. In specific, it sheds light on those discussions that have directly answered the questions *how* to teach Arabic to non-Arabs and *what* to teach, taking into consideration classroom practices and the vehicles of teaching and learning, namely the four traditional language skills, but also other distinct language aspects that characterize Arabic language learning and have been chosen by scholars to represent its specificity and legacy. These are general language aspects (i.e. grammar rules, morphology), class activities (mnemonic exercises, recitation, storytelling, class discussion), disciplines (literature, literary criticism, rhetoric, etc.) and related aptitudes such as literary taste.

ANNACHIARA RAI “A Mosaique of Script: Arabic Script in Africa from a Comparative Perspective” pp. 207-218

Taught from primary school to the university level – where new courses on the globalization of the Arabic writing system have cropped up (Abdallah 2014) – the Arabic script, with all its orthographic peculiarities and multiple facets, continues to shape languages other than Arabic, their communities and specific textual traditions. However, comparative research on the Arabic script as used to write languages other than Arabic, as well as broader topics such as digraphia and allography, are still rather scarce. This holds particularly true for Africa. One interesting exception is the book *The Arabic Script*

in Africa. The first part of this article is dedicated to situating this book within the wider context of studies on digraphia, allography and specific local adaptations of the Arabic writing systems, while also pointing out the necessity for further research; the second part discusses the case studies presented in this book and their implications.

## QUADERNI DI STUDI ARABI nuova serie 11-2016

Studi in onore di Francesca Lucchetta

MAURICE BORRMANS « Louis Massignon et Nazareth, le lieu du « Fiat » pp. 7-14

This essay deals with Louis Massignon's personal attention to the small town of Nazareth in Galilee because its sacred importance is deriving from the « yes » said by a Jewish young woman whose name is Mary to the Gabriel's message: «Mary, you have won God's favour... You will conceive and bear a son, and you will name him Jesus... The Holy Spirit will come upon you ». In fact she said: « Let what you have said be done to me ». According to L. Massignon's spirituality, the Annunciation (twice remembered in the Qur'an) and the Conception of Jesus are the greatest event of the history of salvation. Indeed, the whole human kind has to be thankful to this Virgin Mother of the waited Messiah because of her « Yes » to God's proposal of becoming one of us by love and redemption. Mary has to be devoutly granted for her acceptance and Jews have to reform and change their negative appreciation of her virgin motherhood. Christianity was born in Nazareth and Christians should be named Nazarenes and imitate Mary in her whole collaboration with God.

MICHAEL LOUIS FITZGERALD “The Most Beautiful Names of God: A Shi'ite Commentary” pp. 15-24

Continuing a study of the Beautiful Names of God according to the Islamic tradition, this article investigates the treatment of the Names of God in the translation of the Qur'an and its commentary by an Indian Muslim, Mir Ahmad Ali, who belongs to the Ithna'ashari, or Twelver Shi'ite tradition. It is seen that not much new understanding is obtained of the Names of God in themselves, but the passages in which they occur provide an opportunity for developing typical teachings of the Twelver Shi'ites. Among these are the importance of 'Ali appointed by Muhammad to be the first Imam, the capital role of the Ahl al-Bayt (the family of Muhammad) in the interpretation of the Qur'an, and the need for constant devotion (*tawallā*) to the Ahl al-Bayt in order to receive continuous guidance along the Right Path. Attention is called in passing to the commentator's frequent, not to say continuous, polemical statements concerning Christian beliefs, and sometimes of Hindu beliefs; this can be attributed to the fact that his commentary was composed within the Indian context.

BARTOLOMEO PIRONE “Al-Mu'taman ed Elia di Nisibi: confronto su un testo” pp. 25-40

Al-Mu'taman Ibn al-'Assāl is a very important representative of the Christian Arabic Literature of the thirteenth century. Among his main works we still admire the one called *Mağmū' uṣūl al-dīn wa-masmū' maḥṣūl al-yaqīn*, a rich and deep encyclopaedia of theological, philosophical, patristic and biblical items concerning the Principles of Religion, which became especially popular among Copto-Arabic Theologians. One of his sources was Iliyyā of Naṣībīn, whose well-known *Risāla* describes the seven sessions he had with the Muslim Minister Abū al-Qāsim al-Ḥusayn Ibn 'Alī al-Mağribī in the year 1026, debating about christian-muslim doctrines. Al-Mu'taman saw a manuscript of this work, damaged and perhaps incomplete, found it interesting, copied it out touching it up, and included it in his book. How? That's the matter in hand!

JEAN FONTAINE « Une source de l'idéologie jihadiste » pp. 41-49

In Tunisia, the Salafists readily cite, as their source of inspiration Abou Bakr Nagi's book, *The management of Savagery*. As its aim, this book offers a process for the establishment of an Islamic State in conformity with *sharī'a*. It is about demonstrating the power of abasement and depletion in order to arrive at chaos. The choice of violence is an absolute necessity. This piece then tackles the role of the media, the buying of consciences, brainwashing, infiltration in the Ministry of internal Affairs

and that of Justice, the monitoring and surveillance of the citizenry, and education according to the principles of the beginning of Islam. When the chaos finally arrives, the only thing remaining will be the institution of the new caliphate.

MARIA PIA PEDANI “L’ultimo atto della Scuola di giovani di lingua a Costantinopoli” pp. 51-60  
ANTONIO FABRIS

The last diplomat sent to Constantinople by the Most Serene Republic was Francesco Vendramin (1796-1797). He was the witness of the last moments of the Venetian embassy in the Ottoman capital. In those days he had no money and, for this reason, he dismissed most members of his staff. He closed also the school for interpreters of Oriental languages, then attended by eight students. Three of them belonged to Latin families of Pera and came back home, one left for Izmir where he had been appointed pro-consul but the other four remained and waited. They had no money to come back to Venice and Vendramin felt to be responsible for them. On 12 October 1797 they sent him a letter complaining their situation. In 1799 the Habsburg diplomat Rathkeal took possession of the Venetian embassy. The *Palazzo Venezia* became the new Austrian embassy in Constantinople. He also took the place of Vendramin as far as the *giovani di lingua* were concerned. He sent two of them to Venice; another one was sent as imperial interpreter to Cattaro, together with his father who was the last teacher of the Venetian school. We had no information about the fourth but he was from Salonicco and it is probable that he too came back home. The other ones from Pera began to work for the French embassy. In this way the Venetian school for interpreters stopped to function. It had been created in 1551 and it was the first one of this kind in Europe. In the course of the centuries other countries copied the Republic and other schools for interpreters were created by France (1669), Habsburg Empire (1745), Poland (1766), Netherland (1773), Ottoman Empire (1821) and Great Britain (1877).

ELIE KALLAS “Venezia descritta dal commerciante aleppino greco- ortodosso Ra’d nel 1656, secondo il Ms. Sbath 89” pp. 61-74

This article aims at describing the Weltanschauung of the Greek–orthodox Ra’d as described in his travelogue to Venice, engaged in 1656, whose language was studied in Kallas, *Travel accounts of Ra’d*. This traveller found himself home in a Catholic Christian world, like the Venetian, more than under the Sunnite Ottoman rule. His travelogue contains interesting descriptions of San Marco’s basilica, the "tower" (torre) and its square (piazza), and memories of the Venetian way of life and traditions.

OLGA LUCIA LIZZINI “Desiderio di sapere, piacere dell’intelletto ed elitismo: intorno all’escatologia di Avicenna” pp. 75-92

For Avicenna, happiness in the afterlife is twofold: on the one hand, it consists, as it does in this life, of the perception of bodily pleasure (this is also how revealed Law explains it); on the other, it is intellectual and involves the soul, in so far as the latter is separate from the body. In this respect, the pleasure of the soul – whose destiny is to become an intellectual world – is absolute. The bases of this doctrine are Avicenna’s intellectual psychology and his theory of knowledge, which in turn explains his philosophical elitism.

ALDO PRINZIVALLI “Dieta, cucina e rimedi nell’Oriente islamico classico” pp. 93-100

In Baghdad, a couple of hundred years after his foundation in 762, a single high cuisine was created. The ninth century in particular was the first great age of Arabic cookery writing. Interest in food and literature about food were then considered an important part of palace life. Everywhere cuisine rested on advances in farming and food preparation and was enjoyed by the elite in prosperous cities. While absorbing from and contributing to other culinary traditions, the earliest Islamic high cuisine was given coherence by a culinary philosophy that also included dietary theory. Healthful eating was one



and the same as delicious eating. Yet, high cuisines are those of an elite that amounts to no more as ten per cent of a population. Even after the Mongols' arrival in thirteenth century, Islamic high cuisine continued to expand its sphere of influence in the East and in the West, as well as in Christian Europe.

ANTONELLA GHERSETTI “Medici sagaci. Aneddoti dal *Kitāb al-Adkiyā*’ di Ibn al-Ġawzī” pp. 111-126

After a brief introduction about the image of the physician in Arabic literature, the article presents the complete translation of the twenty-sixth chapter of the *Kitāb Aḥbār al-adkiyā*’ of Ibn al-Ġawzī, which is devoted to stories about the wisdom of those who practice medicine. The anecdotes contained therein, although obviously literary in their approach, give nevertheless a vivid representation of the particular acumen of physicians in diagnosing and applying effective therapies.

MARIA GIOVANNA STASOLLA “Siano essi saggi, casti e capaci”. La dignità dei *kuttāb* rappresentata da al-Ġahšiyārī” pp. 127-133

This paper examines the content of the *Muqaddima* of the *Kitāb al-Wuzarā’ wa-l-kuttāb* by al-Ġahšiyārī (d. 942) in order to point out the conceptual references which could be useful to reconstruct the intellectual profile of the author as well as the cultural horizon of the abbasid *kuttāb* and their system of values which suggested their behaviours.

ROBERTO TOTTOLI “La traduzione latina del Corano attribuita a Cirillo Lucaris (m. 1638) nel Ms. Berlin, SBPK ar. 1032 e in altre copie manoscritte recentemente identificate” pp. 135-148

Ms Berlin SBPK ar. 1032 includes a copy of the Latin translation of the Qur’ān attributed to the Patriarch Cyril Loukaris (d. 1638) and edited a few years ago by Óscar de la Cruz Palma. This manuscript and the other ones recently identified in Oxford and Cambridge attest to the diffusion and circulation of such a translation in 17th-century Europe. The article discusses some of the textual features of Ms Berlin SBPK ar. 1032 and the other manuscripts by evidencing their significance in relation to the knowledge of the Qur’ān in this same period.

EROS BALDISSERA “Suggerzioni di Nazīh Abū ‘Afaš dalla Siria in guerra”” pp. 149-164

Author of more than twenty collections, Nazīh Abū ‘Afaš (1946) is one of the biggest Syrian poets. His libertarian poetry, of denunciation, but also of love, has exceeded the boundaries of his country, spreading in the Arab World and then in Europe, especially in France, Germany and Italy. These poems represent the anguished cry of the poet because of the current situation in his country.

GIOVANNI CANOVA “Considerazioni sulla definizione di ‘epica’ nella letteratura araba” pp. 165-178

S. al-Bustānī, the translator of the *Iliad* (1904), proposed the term *malḥama* for epics. This denomination has been accepted by ‘A.R. Badawī in his translation of Aristotle’s *Poetics*, pointing out that the old translators (Abū Bišr, al-Fārābī, Ibn Sīnā, Ibn Rušd) have been unable to understand the very concept of epic poetry. Through time, the term *malḥama* has been subject to semantic broadening, changing from the original meaning “fierce battle,” “battlefield,” (al-Aḥṭal, Baššār, Našwān) to “prediction of the length of dynasties and wars” (Ibn Ḥaldūn), or the announcement of the coming of the Last Day (Ibn Kaṭīr). The usage of *malḥama* as epic narrative has generally been accepted when referring to the great epics of mankind. The term had some fortune among scholars of Arab folk

literature, who regarded *malḥama* as also applicable to the narrative material of the oral and written traditions of the *Sīrat Banī Hilāl* and other *siyar*.

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NASSER ISMAIL      “La lettera di amicizia abbaside e mamelucca tra      pp. 185-198  
funzione sociale e intrattenimento letterario”

The Abbasid and Mamlūk clerks (*kuttāb*) showed great interest in the exchange of friendship letters (*iḥwāniyyāt*) which made use of extravagant themes and parody and went beyond the pragmatic function of this genre. This paper intends to shed light on the use of the letter of friendship as literary entertainment, necessary for emotional bonds and for the reinforcement of a sense of belonging to the elite of scholars.

MARTINO DIEZ      “*Theorie und Praxis der arabischen Lexikographie,*      pp. 195-205  
di Manfred Ullmann”

After fifty years devoted to the advancement of Arabic Lexicography and the publication of five volumes in the *Wörterbuch der klassischen arabischen Sprache*, Manfred Ullman summarizes his experience in this field. *Theorie und Praxis der arabischen Lexikographie* is a precious guide to an often neglected subject and at the same time a stirring legacy for the future.

ALI FARAJ      “A New Incantation Bowl with Arabic Inscription”      pp. 207-220

The primary purpose of this work is to edit, with translation and necessary notes, the incantation text inscribed on an incantation bowl from Di Castro Collection, Rome, which was written on the inner and back surface. The aim of these inscriptions is to protect people against various kinds of malevolent forces or to obtain medical treatment. This paper is divided into the following sections: physical characteristics, reading of the texts and linguistic comment.

WILLIAM TAMPLIN      “Poetry, Politics & Love: Two Bedouin Love Poems by Muhammad Fanatil al-Hajaya to Tzipi Livni and Condoleezza Rice”      pp. 221-248

Clive Holes and Said Salman Abu Athera (2009) have shown how contemporary Bedouin poets have repurposed their art to comment on international affairs. Bedouin poet Muhammad Fanatil al-Hajaya has seized on ‘love poetry’ (*ghazal*), a genre normally governed by the tyranny of convention, as a means to criticize American and Israeli foreign policy in two love poems (2008, 2009) addressed to Israeli Foreign Minister Tzipi Livni and US Secretary of State Condoleezza Rice. These poems reinvigorate the hackneyed *ghazal* form with humorous incongruities and sharp political commentary, and Hajaya’s poems force the events of international politics into the imaginative world of the Bedouin. For example, he conceptualizes the US and Israel as fierce Bedouin tribes that have perfected the practice of raiding and, in Israel’s case, have returned to claim its tribe’s ancestral lands. Apart from criticism of Israeli and American foreign policy, Hajaya reserves praise for George W. Bush and Saddam Hussein for their bravery and loyalty. In these two poems Hajaya has breathed new life into both political and amorous Bedouin poetry and found yet another means of commenting on international affairs.

## QUADERNI DI STUDI ARABI nuova serie 10-2015

*Islamic Sicily: Philological and Literary Essays*, edited by Mirella Cassarino

BRIGITTE FOULON « Analyse de la figure du poète d'origine sicilienne Ibn Ḥamdīs pp. 13-38  
dans la *Daḥīra* d'Ibn Bassām et le *Nafḥ al-ṭīb* d'al-Maqqarī »

This study is about the way in which the integration into the al-Andalus group of *literati* of 'Abd al-Ġabbār Ibn Ḥamdīs (447/1055–527/1132–3), poet of Sicilian origin, is narrated in two large literary anthologies: the *Daḥīra fī maḥāsīn ahl al-Ġazīra* by Ibn Bassām (died 542/1147) and the *Nafḥ al-ṭīb* by al-Maqqarī (died 1042/1632). This process of integration reaches its conclusion in the *Nafḥ*, in which nothing remains of the tie that unites the poet with the land of his birth apart from the *nisba* that identifies him.

NICOLA CARPENTIERI “At War with the Age: Ring Composition in Ibn Ḥamdīs pp. 39-55  
no. 27”

This article offers a reading of Ibn Ḥamdīs, no. 27 - a panegyric dedicated to the Zirid king Tamīm ibn al-Mu'izz - as an example of ring composition. The poem is built on thematic contrasts between the qualities of the extolled ruler and the pernicious forces that threaten Muslim sovereignty in the Western Mediterranean: the Christian onslaught on the one hand, and Muslim disunity on the other. Through a strategic deployment of the *qaṣīda*'s classical themes, the poet exhorts the ruler to confront the disruptive forces ailing the Muslim community in XI century Sicily and North Africa.

FRANCESCA MARIA CORRAO “The Poetic of Exile in the Siculo-Arab Poet Ibn pp. 57-66  
Ḥamdīs”

Ibn Ḥamdīs al-Ṣiqillī (447-8/1056 died 527/1133) the major poet of the Arab heritage in Sicily, migrated to Andalus at the arrival of the Normans (464/1072). Ibn Ḥamdīs elegies and environmental descriptions are vivid and realistic, a fifth of his production is dedicated to the grief for his exile and memories of Sicily. He developed a more complete poetic of the exile adapting lovesick motifs to his beloved island. Ibn Ḥamdīs marked himself out from the other court poets precisely through these feelings of grief and memory of his origins, which helped him to establish his particular identity.

ILENIA LICITRA “L'ode del disinganno: intimismo e retorica nei versi di Ibn pp. 67-85  
Qalāqīs”

In 563 A.H. (1168/1169 C.E.) the Egyptian poet Ibn Qalāqīs resided at Norman court; It was a historical period marked by growing internal tensions, at the time of transition from the regency of queen Margaret to the kingdom of William II. The present paper aims to analyze the main features of the poet's style, beyond the documentary value of his *Dīwān*, by examining the rhetorical and semantics peculiarities of *qaṣīda* 78. The poem, composed in one of the most critical periods during his permanence in Sicily, reveals the extraordinary ability of Ibn Qalāqīs to join the use of rhetorical devices and the 'vividness' expressed by the inner vision of a metaphorical world.

ARIE SCHIPPERS “Arabic and Hebrew Love Poetry in Sicily in the Middle Ages pp. 87-102  
and their Contacts with Early Romance and German Poets in  
Sicily: Suffering of Love in Sicilian Poetry”

In this paper I will deal with Arabic, Hebrew and early Romance poets who lived in Sicily during the reigns of Roger II (1130-54), and Frederick II (1194-1250; r. 1198). They were influenced by neighbouring Mediterranean countries such as Spain, Provence and the continent of Italy. In Muslim Spain Arabic poetry had developed along the same lines as the Arabic poetry in the Levant. However, in

early eleventh century Andalusia a genre strophic poetry, the so-called *muwashshaḥāt* [girdle poems] came into being, which deviated from the classical norm of the mono-metric and mono-rhymed Classical Arabic ode. Moreover, in eleventh century Spain arose a new school of Hebrew poets as well, who were inspired by the forms and themes of Arabic poetry, which spread over the Provence and Italy and the Arabic Mediterranean. We will treat the theme of suffering from love in the different Sicilian poetries.

FRANCESCA BELLINO “Animal Fables in the *Sulwān al-Muṭā‘* by Ibn Zafar al-Şiqillī” pp. 103-122

The present article offers an analysis of the *Sulwān al-muṭā‘ fī ‘udwān al-atbā‘* (*Waters of Comfort or Consolation for the Ruler during the Hostility of Subjects*) by Ibn Zafar al-Şiqillī (1104-1170 or 1172). This work contains a significant number of animal fables written in the style of the *Kalīla wa-Dimna* by adapting the historical narratives the author quotes and paraphrases to the framework of the animal world. In order to switch from the historical to the fictional level, Ibn Zafar depicts a sophisticated arrangement of the narrative and the non-narrative materials within his work. The *Sulwān al-muṭā‘* is only divided into five chapters (each of which offers remedial guidelines for the ruler), but it has many more inner layers of framing and cross-references forming a sort of telescopic structure. Placed at its center, the animal fables are pivotal both on the structural and on the theoretical level. They give Ibn Zafar the possibility of adopting a new model of fictionality, which differs from that used by Ibn al-Muqaffa‘’s *Kalīla wa-Dimna* and from the *Maqāmāt*.

MIRELLA CASSARINO “Arabic Epistolography in Sicily: the Case of Ibn al-Şabbāg al-Şiqillī” pp. 123-138

My article is focused on Ibn al-Şabbāg, a Sicilian author of whom very little is known, who embarked on writing epistles in rhymed prose that were included by Iḥsān ‘Abbās in his *Mu‘ġam al-udabā‘* of Sicily. I examine in particular the fragments of three letters: the first one, never before translated into a European language, is an important letter of intercession addressed to Ibn al-Şāmī, administrator of the lands owned by the state, asking him to intervene on his behalf with Şamşām al-Dawla, the last Kalbid Emir of Sicily, regarding a fiscal question; the second one is a letter in which he expresses his condolences to an Andalusian man of letters, Abū Ḥafş al-Qa‘īnī, for the death of a cat he was particularly fond of; the last one is a consolatory letter, again addressed to al-Qa‘īnī, for the loss of a slave, written in a protean character of irony. The article seeks to be a first, modest, contribution to the study of a figure who is not at all known and to a literary genre much cultivated by Arab authors operating in the island – letter-writing – a genre that provides evidence regarding interesting aspects of public and private life of the period.

ORIANA CAPEZIO “Il trattato di metrica *Kitāb al-Bārī‘* fī ‘ilm al-‘arūḍ di Ibn al-Qaṭṭā‘” pp. 139-156

Ibn al-Qaṭṭā‘ was a man of letters, a grammarian, an expert of Arabic metrics, a poet, and an historian. He spent his life between Sicily and Egypt, and his fame is mostly due to his *Kitāb al-durra al-ḥatīra*, a large anthology of Sicilian poets. The focus of my article is the *Kitāb al-Bārī‘ fī ‘ilm al-‘arūḍ*, a rather neglected but important work on Arabic metrical science. The text begins with an accurate definition of ‘*arūḍ*, including its main components. The author describes the fifteen meters according to the theoretical frame conceived by al-Ḥalīl. His aim is to write a compendium with educational purposes. The poetical lines are similar to those produced by al-Ġawharī and al-Tibrīzī in their treatises. Ibn al-Qaṭṭā‘’s *K. al-Bārī‘* presents some interesting interpretations on peculiar metrical issues and it constitutes a clear evidence of the importance of metrics and poetry for the Sicilian cultural environment of the XII century.

FRANCESCO GRANDE “Aspetti semantici e diacronici dell’analisi morfologica di Ibn al-Qaṭṭā’” pp. 157-172

The study of the introductory section of the treatise *Kitāb abniyat al-asmā’ wa-l-af’āl wa-l-maṣādir* by Ibn al-Qaṭṭā’ reveals some innovative traits in his analysis of affixation and allophony with respect to Arabic Linguistic Tradition. In essence, such innovations revolve around a sort of methodological paradigm shift, which Ibn al-Qaṭṭā’ shares to a significant degree with other important later figures of Arabic Linguistic Tradition (e.g., al-Astarābādī and Ibn Hišām). This paradigm shift, which originates in Koranic exegesis, is an interpretive focus on meaning rather than on form. In the case of Ibn al-Qaṭṭā’, such an innovative attitude tellingly manifests itself in his treatment of the so-called *wāw al-qasam*. He rejects the traditional analysis of it as a *ḥarf* that *formally* assigns genitive case in favor of an alternative analysis, which identifies *wāw al-qasam* with a *meaningful* bound element (i.e., a *zā’id/affix*). Possibly, Ibn al-Qaṭṭā’ develops a semantically-oriented analysis of this kind under the influence of the linguistic usage of his time, in which *wāw al-qasam* and, generally speaking, Arabic prepositions are not capable of assigning genitive case. In this respect, the interpretive innovation Ibn al-Qaṭṭā’ contributes to Arabic Linguistic Tradition is not only semantic, but also, to a certain extent, diachronic.

CRISTINA LA ROSA “Alcune ricette per la preparazione degli inchiostri *ḥibr* e *midād* tratte dal *Libro del Siciliano*: Traduzione del testo e osservazioni” pp. 173-190

The aim of this article is to present the translation and the analysis of “La preparazione degli inchiostri *ḥibr* e *midād* di differenti colori, esposta da un Anonimo siciliano” edited by Eugenio Griffini in 1910 and published in *Centenario della nascita di Michele Amari* as a new Siculo-Arabic text. It includes some recipes describing the preparation of some different black and coloured inks: metal-gallic inks and carbon-based inks. It also contains some indications for the production of lac and for a chrisography technique for the gilding of paper and other materials. This text has never been translated nor studied before, therefore, after the Italian translation of the text, in the second part of this paper some considerations, useful for the contextualization of the work in the *milieu* of Maghribi codicology studies, will be presented.

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AMIR LERNER “Arabic Literary Refinement and the *Arabian Nights*: The Seventeenth-Century Neglected Case of al-Shirbīnī’s *Hazz Al-Quḥūf*” pp. 191-209

Al-Shirbīnī quotes “*Ḥikāyat al-Muzayyin*” (i.e., “The Lame Young Man and the Barber” known also as “The Tale of the Tailor”) from the *Arabian Nights* at full length and almost verbatim, with not a hint of criticism. To the contrary, it serves him well in helping him to demonstrate a certain issue as part of his commentary on a verse in “the poem of Abū Shādūf,” to the explanation of which al-Shirbīnī’s composition is ostensibly dedicated. This is very different from the way he treats other literary materials that did not yet belong to the *Arabian Nights*, and would only later be absorbed into the well-known version of the collection (“The Story of the City of Brass,” “The Story of the Female Slave Tawaddud,” “The Story of Uns al-Wujūd and al-Ward fī l-Akmām”), or other popular literary materials that were current among the lower classes in seventeenth-century Egypt (“The Story of the Snare and the Sparrow,” popular epics such as *Sīrat al-Dalhama wa-l-Baṭṭāl*, *Sīrat al-Zāhir Baybars*, *Sīrat ‘Antara Ibn Shaddād* as well as *Sīrat Banī Hilāl*). This may show that for al-Shirbīnī the *Arabian Nights* possessed quite a different status than the other types of non-official literature which he mentions with such scorn in his composition. It seems he does not consider all the different materials that came into being in popular culture as an undifferentiated whole. Rather, some, all those epics and the

other stories, deserved scorn, and others, namely the *Arabian Nights*, are free from criticism. Hence, in light of medieval scholars' clear negative attitude toward the *Arabian Nights*, may one not consider al-Shirbīnī in this case to be a unique voice or even a sort of a harbinger as to the local literary sphere and Muslim intellectualism in Arabic, which had begun to show some interest in the collection only since the beginning of the nineteenth-century?

VERONIKA RITT-BENMIMOUN "Images of Women in the Contemporary Vernacular Poetry of Southern Tunisia" pp. 211-235

This paper deals with different types of women in the vernacular oral poetry that is composed in the Arabic Bedouin dialect of Southern Tunisia. One of the most frequently presented types of women in this poetry are the "mother" and the "beloved". Other types representing the "modern" world are the modern local woman and the female tourist. Through the verses of the cited poems we get to know the poets' reality of the contemporary South Tunisian society and their attitudes towards various types of women.

SIMONE SIBILIO "Tra gli echi del passato. Lo spazio aperto del testo di Muṣṣif al-Wahāybī" pp. 237-256

The present article aims to examine the relationship between space and history in the poetry of Muṣṣif al-Wahāybī, who is considered one of the most prominent contemporary Tunisian poets. His poetry delves into the roots of the civilizations that inhabited Tunisia during ancient times. It creates an imaginary space "filled with time", in which layers of history and geography intersect, and at times, overlap, thus resulting in suggestive and unheard reverberations.

## QUADERNI DI STUDI ARABI nuova serie 10-2015 (supplemento)

*La poesia araba. Studi e prospettive di ricerca* (a cura di O. Capezio)

PIERRE LARCHER « Ta'abbaṭa Šarran et la goule : un persée arabe ? » pp. 7-20

In this article we propose to read a pre-Islamic poem by Ta'abbaṭa Šarran, where the hero meets and beheads a *gūl*, as the Arabic version of the myth of Perseus and Medusa. Such an association is made in astronomy, where the constellation of Perseus is called in Arabic *ḥāmil ra's al-gūl* (« the bearer of the head of the *gūl* »). In this poem, sexuality is omnipresent. One notes, among other things, that the noun *buḍ'*, used in the verse and meaning « sexual intercourse », is linked to the verb *baḍa'a*, the first meaning of which is... « to cut ». It is possible to interpret the poem as the myth is today: it concerns the male sexuality and its doubts.

KATIA ZAKHARIA « La figure monstrueuse de la goule et l'angoisse de Ta'abbaṭa Šarran » pp. 21-46

In the light of anthropology, psychoanalysis, mythology and discourse studies, this article aims to analyse Larcher's hypothesis that the narratives about the poet Ta'abbaṭa Šarran meeting the *gūl* embody the same human questions as the Greek myth of Perseus and Medusa. The article also shows the links between the principal themes of this myth and the nickname of the poet and the stories about how he came to be so called.

MARTINO DIEZ « L'altra Arabia. 'Adī ibn Zayd alla corte di Ḥīra » pp. 47-69

« 'Adī Ibn Zayd è come Canopo rispetto alle altre stelle: sta su un piano diverso e non percorre la loro orbita ». L'immagine del filologo basrense 'Abū 'Ubayd esprime bene la posizione isolata di 'Adī Ibn Zayd all'interno della produzione preislamica. Dopo aver ripercorso i dati biografici relativi al poeta, l'articolo traduce e analizza la sua ode più famosa, cercando di individuare gli elementi che spinsero i critici medievali a classificarla come anomala. Tale valutazione, più che da ragioni linguistiche, sembra motivata dalla scelta di alcuni temi, in particolare la riflessione sulla storia e sui segni architettonici del passato. Questa anomalia, legata alla cultura sedentaria di 'Adī, ne farà anche la fortuna in epoca islamica, tanto come personaggio letterario (*Kitāb al-Aḡānī* e *Risālat al-Ġufrān*) che come iniziatore di generi. In particolare la "poetica delle rovine" sarà ripresa da al-Buḥturī nella sua celebre *sīniyya* sul Palazzo di Cosroe.

ORIANA CAPEZIO « Il poeta al-Find al-Zimmānī e le sue figlie in battaglia » pp. 71-86

The life of women in pre-Islamic era, handed down by the voices of Arab poets and elaborated later by philologists, is a source of experience worthy of note: women inspiring love and women instigating the battle, invoking revenge and taking an active part in the course of *Ayyām al-'Arab*. In this context, we can remark the proud attitude of the two daughters of the famous poet-knight al-Find al-Zimmānī. The two women, defined devils (*šayṭānatān*), bring the battle screaming intense verses, unveiling their bodies. Their participation in the *yawm al-taḥāluq* dispels the image of the Arab woman poets devoted almost exclusively to the elegy. Their story, handed down in the *Kitāb al-Aḡānī*, reveals a significant moment in the Arabic history and literature, bringing to light a different perspective, not only poetic but also of gender.

Several sources from XI to XVI cent. report a fine *‘ayniyya*, giving versions of it which differ in length, varying from two to over forty verses. At first this poem had various attributions, or had no given author at all. It was later attributed to Abū l-Ḥasan ‘Alī ibn Zurayq al Bağdādī, a XI cent. poet from Iraq, who apparently only wrote this *qaṣīda* and had a troubled life with a tragic end. The little information available about him is inferable from the poem itself and the related story conveyed by some of the compilers. This paper aims to reconstruct the path of the attribution of the authorship of the *‘ayniyya*. The analysis is based on the four authorial functions given by Michel Foucault and aims at balancing actual information and the legend. The main categories of the theory of cooperative reading by Eco are also used, in order to distinguish authorial, textual and critical intentions.

This article examines the presence of the symbol of coffee in the work of Maḥmūd Darwīsh from a spatial perspective. As a constitutive aspect of a well-grounded poetics of the land, central to Darwīsh’s Weltanschauung, coffee is explored in its multiple trajectories within the selected parts of the poet’s oeuvre. The texts under analysis are poems of different periods and collections, except the poetic prose of his masterpiece *Memory for the Forgetfulness*, where his praise for coffee peaks in terms of lyrical expression and vision.

Al-Ḥalīl b. Aḥmad (d. 175/791) is one of the most important scholars of the famous grammatical school of Basra. His main field of research was grammar and lexicon, but he was also credited with ‘inventing’ *al-‘arūd*, the metrical system of Arabic poetry. Impressed by the rhythm of the ancient lines, he managed to develop a theory which embraces the structures of the fifteen metres that he discovered. Metres presenting structural similarities were eventually organized into five circles (*dā‘irāt*). After providing information about the life and the works of al-Ḥalīl, the paper analyses the system of the circles and its peculiarities. Several pictures from edited works and manuscripts constitute the visual representation of these circles. Some possible influences of the five circles on al-Urmawī’s musical theory and on the shape of the Arabic alphabet created by Ibn Muqla are examined in the last part of the paper.



## QUADERNI DI STUDI ARABI nuova serie 9-2014

*The Language(s) of Arabic Literature. Un omaggio a Lidia Bettini* (a cura di L. Casini, P. La Spisa, A.R. Suriano)

DAVID COHEN « L'hypothèse d'une laryngale dans la morphogenèse du système verbal des langues chamito-sémitiques » pp. 11-20

The fundamental forms in the hamito-semitic verbal systems, as they appear in their oldest attestations, are built on the simplest radical bases allowed by the syllabic structure rules. The most ancient conjugations are of two types: a) basis + suffixed pronominal mark; b) prefixed pronominal mark + basis. The Egyptian branch excepted, the system is based on the prefixal conjugation, which splits into two forms,  $y\grave{a}CCaC$  and  $y\grave{a}CC\grave{a}C$ , in the course of evolution. The first form is a stative and focuses on the relation of the process with the agent. The second form is a processive, and arises when the expression of the relation of the agent with an external object is needed. The hypothesis proposed here is that the (double) apophonic relation which characterizes this split is determined by the introduction of a laryngeal element (noted *H*) in pre-thematic position i.e. between the prefixed pronominal subject and the predicative verbal basis, to mark transitivity. In the resulting form,  $*y\grave{a}-Hk\grave{t}ab$ , the vowel of the subject pronoun is affected by the laryngeal *H* and, due to the principle of vocalic contrast, the thematic vowel is  $\grave{a}$ :  $*y\grave{a}-H-k\grave{t}ab > yakt\grave{a}b.yakt\grave{a}b$  is thus a diachronically second and complex form, which can be described as a derived form. Such is the origin of the ubiquitous (in hamitosemitic) fundamental opposition  $y\grave{a}k\grave{t}ab :: yakt\grave{a}b$ .

JACQUES GRAND'HENRY « Le moyen arabe de la version arabe du discours 11 de Grégoire de Nazianze » pp. 21-32

This linguistic study of Middle Arabic is based on a significant number of manuscripts, some of which are written in Early Middle Arabic (*EMA*) and some others in Middle Arabic (*MA*). A phenomenon of specialization and diversification appears in *MA* compared with *EMA*. As far as Classical Arabic (*CA*) is concerned, we see that some *CA* forms have coexisted for long with *EMA* and *MA* forms.

PAOLO LA SPISA “Excerptum dalla più antica apologia arabo-cristiana” pp. 33-56

The MS. *Sinai Arabic 154* is a codex in parchment dating back to the 8<sup>th</sup> century. This manuscript is divided into two sections: the first section contains an Arabic version of some parts of the New Testament; the second section contains what is still considered as the oldest apology of Christianity originally written in Arabic. This text was edited and translated by Gibson with the title *The Triune Nature of God* (Gibson 1899). After a codicological exam of the original codex, Gibson argued that both the sections that constitute the extant Sinai Arabic codex, originally belonged to two different manuscripts (Gibson 1899, VI). The present essay starts from these codicological considerations, in order to discuss some conclusions, which had been the outcome of previous studies mainly carried out on the Apology. Here is also proposed a critical edition of the Arabic text of the first paragraph of the Apology with its Italian translation.

ANDRZEJ ZABORSKI “Remarks on the Maltese Translations of the Koran” pp. 57-66

The paper presents a general comparative analysis of two translations of the Koran into Maltese, i.e. by Father Edward Teuma (2000) and by Martin R. Zammit accompanied by the Muslim sheikh Muhammad el-Sadi (2008). There is a comparison of the translations of *Sūrat al-Fātiḥa* including two other versions published in the Maltese Wikipedia. Teuma's translation uses predominantly VSO order which results in a certain literary elevated style while Zammit has been trying to attain a balance between the traditional literary style and the modern language (which has predominant SVO) although he has also used some eighty words of Arabic origin which are more or less obsolete and had to be

explained. Naturally enough, there are many words of Italian origin but their number is not excessive at all, it is possible to read several continuous pages finding very few Italianisms which are much more numerous in the learned commentaries. Both translations represent high scholarly standards.

MARIE-CLAUDE SIMEONE-SENELLE « Le chat borgne. Un conte en arabe véhiculaire des Îles Dahlak (Erythrée) » pp. 67-80

‘The one-eyed cat’ is a tale recorded in Eritrea in 2006 in vehicular Arabic from a Dahalik native speaker. The text is presented here in a phonemic transcription with glossing and a French translation. A brief analysis of its contents provides some information on the cultural background. The linguistic remarks confirm and supplement the first studies about this Arabic variety, which is in contact with Semitic languages (Dahalik, Arabic, Tigre, Tigrinya) and Cushitic ones (Afar, and Saho to a lesser extent). The analysis also shows some prosodic and phonetic processes used by the storyteller to stimulate and maintain the attention of the audience.

CATHERINE TAINE-CHEIKH « Les nasales dans les suffixes verbaux de l’arabe » pp. 81-98

In standard Arabic, verb suffixes may include a nasal in some (grammatical) persons: 2-3PL. (M and/or F) on the one hand, 2F.SG on the other. But, with the exception of the 2F.PL (always *-na*), verb suffixes exhibit a variety of forms depending on conjugation (perfect *vs* imperfect, independent imperfect *vs* dependent imperfect or apocopate imperfect). As for the Arabic dialects, they present important differences. Some dialects have a tendency to generalize suffixes with nasals (*n* and/or *m*), while others have a tendency to remove them. I propose a classification of the dialects in relation to this issue and examine the role of internal and external factors in these variations. Then I turn to the related issue of pronominal suffixation and stress the importance of syllabification and phonetic factors in the phenomena of juncture. I then reconsider the issue of the post-verbal element *-n(n)-*, specific to some dialects, and connect the existence of this *-n(n)-* with the tendency to generalize verbal *n*-endings, including before pronominal suffixes.

JUDITH ROSENHOUSE “Vocabulary Changes in an Eastern Arabic Dialect Region in the 20<sup>th</sup> Century” pp. 99-114

This study focuses on lexical changes in Colloquial Arabic dialects as spoken in Israel. We chose Schmidt & Kahle (1918), Meron & Kabaha (1993), Havelova (2000) and Geva-Kleinberger (2004) to represent vocabulary development in this country. We selected 30 different lexical items from the glossaries of each of these books. These words were listed in a questionnaire and native speakers of Arabic were asked to indicate whether or not the words were familiar to them, and whether or not they used them. We hypothesized that differences would be found between participants’ acquaintance with the test vocabulary and its use (old *vs*. new lexical items, passive knowledge *vs*. active use), and between speakers from the three dialect regions. The experiment generally corroborates these hypotheses. In addition, sex- and age-based differences have appeared. The results suggest changes in the vocabulary of speakers of Colloquial Arabic in Israel during the 20th century.

PIERRE LARCHER “Rhétoriques « grecque » et « hellénisante » vues par Ḍiyā’ al-dīn Ibn al-Aṭīr (VII<sup>e</sup>/XIII<sup>e</sup> siècle)” pp. 115-130

This paper proposes a translation and a commentary of the beginning of the second part of Ḍiyā’ al-Dīn Ibn al-’Aṭīr’s (d. 637/1239) *al-Maṭal al-sā’ir*. In it, the author criticizes Greek and “Hellenizing” rhetoric (*ḥaṭāba*), citing not only the rhetoric of Ibn Sīnā’s (d. 428/1037) *al-Šifā’*, but also its poetics. ‘Extensionally’, he actually sees it through the distorting prism of Arab “rhetoric” (*bayān*). This latter is not specifically an oratory art but rather covers all genres, by emphasizing poetry and the art of writing (*kitāba*) on one hand and, on the other, by marginalizing the art of oratory, limited to homiletics. ‘Intentionally’, he sees it through the reduction it was subjected to by scholastic logic, within

which “rhetoric” and “poetics” are directly the names of the rhetorical syllogism (enthymeme) and of the poetic one, respectively. This text actually attests the permanence of an anti-philosophical and anti-logical reaction, with an interesting paradox: the beginning of the text is indeed impregnated with logic.

NASSER ISMAIL “Rhetorical Devices in Mamlūk Poetry: The Case of Paronomasia” pp. 131-143

Among the reasons behind the unanimous accusations of decadence flung against the poetic production of the Mamlūk and Ottoman periods we find the poets’ passion towards an excessive and affected use of rhetorical devices. During that period, artifice was considered art *per se* and represented the battleground for authors who wished to boast their linguistic and prosodic mastery and superiority as well as their vast knowledge. This article sheds light on the importance of *albadī*’ in the Mamlūk poetic production, with particular consideration of *ġinās* (paronomasia), and draws attention to the stylistic and expressive function which the poet or writer intended his work to take on.

ANTONELLA GHERSETTI “The Language(s) of the Arabs in al-Maqrīzī’s *al-Ḥabar ‘an al-bašar*” pp. 145-160

Al-Maqrīzī (d. 845/1442) conceived *al-Ḥabar ‘an al-bašar* as the history of humankind from the beginning of Creation until the appearance of the Arabs and their division into several tribes. The author copied the six volumes of *al-Ḥabar ‘an al-bašar* in his own hand; all of them, excepting the second, have been preserved. Linguistic issues are treated in different passages of *al-Ḥabar ‘an al-bašar* and in two of them ‘the language of the Arabs’ is dealt with in depth. In this article, based on the extant holograph, we give a synopsis of the contents of these passages and an identification of the sources. This aims at highlighting the peculiar slant this historian gave to the discussion on Arabic and at his ability to locate rare sources, whose many are in fact still unpublished, lost or little known.

FRANCESCA BELLINO “The Classification of Sciences in an Ottoman Arabic Encyclopaedia: Ṭašköprüzāda’s *Miftāḥ al-Sa’āda*” pp. 161-180

This article offers an insight into the work of Aḥmad b. Muṣṭafā Ṭašköprüzāda (d. 968/1561), one of the most prolific Ottoman scholars of the sixteenth century, whose life has been barely studied as regards the author’s encyclopaedic production. The first part presents the main stages of his formation, as he himself outlined it in *al-Šaqā’iq al-Nu’māniyya*. This profile provides a unique insight of an Ottoman polymath and literate at work in the various fields of the Islamic knowledge. His training finds a consistent continuity in his work as an author and in the construction of the *Miftāḥ al-Sa’āda*, in which he quoted a great number of works that he had studied. The second part of the article focuses on this work and the classification of sciences given in it. The appendix includes a complete translation of the table of contents of the *Miftāḥ al-Sa’āda*, which provides a detailed description of its contents and shows its highly diversified structure. Finally, an excerpt from the *Miftāḥ al-Sa’āda* concerning the definition of “the science of divisions of sciences” is included.

MIRELLA CASSARINO “Interpreting Two Stories of the *Kitāb al-Aġānī*: A Gender-Based Approach” pp. 181-193

This paper looks at the representation of some female figures in the *Kitāb al-Aġānī* by Abū al-Faraġ al-Iṣfahānī. It examines the strategies through which medieval Arabic literary imagination constructs female characters, both positive and negative, between myth and historical reality. Some women, for instance, possess special powers or influence, such as Zarqā’ al-Yamāma, a lesbian who, thanks to her extraordinary sight, can see the enemy from miles away, or Zabbā’, who is able to imprison the king of ‘Irāq and drink his blood. Basing itself methodologically on gender studies also in a literary perspective, the paper looks at processes through which a literary language is constructed and androcentricity is institutionalised and at Cultural paradigms justifying such representations of women in

pre-Islamic and Islamic times. These aspects will be looked at in connection with themes such as relation between power and the supernatural, the feminine and the divine, and stereotypes concerning sexuality and gender.

GIOVANNI CANOVA “*Sinnawr, hirr, qiṭṭ*: il gatto nella tradizione arabo- isla- mica” pp. 195-214

The aim of the paper is to provide some general information on the cat in Arab-Islamic traditions. The research has been undertaken exploring religious, literary, zoological, and historical Arabic sources. After reviewing the many names related to the cat (e.g. *sinnawr, hirr, qiṭṭ*), the *ḥadī* literature has been examined: the Prophet’s great love for this animal is mentioned in a number of episodes. The following chapter deals with the mythical origin of the cat, said to be the result of a sneeze of the lion on Noah’s Arch, which was ravaged by mice. *Adab* literature and poetry offer important pieces of information on the cats’ life, especially the *Kitāb al-Ḥayawān* by al-Jāḥiẓ, where zoological information is full of anecdotes and amazing stories. The position of the cat in proverbs, fables, and dreams is also analysed, as well as some travellers’ reports. In the final part, several remarks concerning Western and Arabic opinions on cats are reported.

ROBERTO TOTTOLI “*Inna Allāh yubghidū al-balīgh min al-nās*. A Study of an Early *ḥadīth*” pp. 215-227

Ibn Qutayba, in his *Ta’wīl mukhtalif al-ḥadīth*, deals with a saying according to which the Prophet Muḥammad stated that the man God hates most is the eloquent man. Some early *ḥadīth* collections include versions of this saying and further discuss its proper meaning and soundness. Given its relevance to etiquette and the correct way of speaking, this saying is also quoted in later literature which includes further discussion and not a simple reproduction of early versions. Ḥanbalī plus Wahhābī and Salafī modern and contemporary literature further quotes and discusses this saying.

CLIVES HOLES “‘Azīz ‘Alī, Iraqī “monologist”” pp. 229-237

The Iraqī “monologist” ‘Azīz ‘Alī (1911-1995) was, for three decades (mid- 1930s until the 1960s) a dominant figure in Iraqī popular culture. Now almost forgotten, he produced a stream of brilliant satirical poems, which he called *maqālāt* (‘speeches’), popularly referred to as *munūlūgāt* (‘monologues’), which he himself put to music and song, accompanied by his own orchestra. His monologues were mainly political in their content, and often directed at the colonial powers of the time, but also at Iraqī and other Arab politicians who supported them. He began broadcasting on Baghdad radio in the late 1930s and then transferred to television in the 1950s. Much of his archived output has recently been made available on the internet in the form of Youtube video clips. In this paper, one of his monologues from the mid-1940s is presented: “It’s him, it’s him, it’s all his fault!”, the impetus for which was the founding of the Arab League (22 March 1945). This event leads ‘Azīz ‘Alī to some general reflections on the state of the Arab World of the time, and in particular the nefarious activities of Great Britain (= the “him” of the title). The text of the poem in Iraqī Arabic is presented, together with an English verse translation, and notes on the topic, context and language.

LORENZO CASINI “Verses (in a) Changing Discursive Order: Egyptian Poetry in Colloquial Arabic and the Unaccomplished Revolution” pp. 239-256

The article examines the way Egyptian poems in colloquial Arabic have contributed to transform the existent order of discourse during the unaccomplished revolution of January 25, 2011. For this purpose, the poems are examined in their written form and in some of their multimodal versions circulated on You Tube.

LUCY LADIKOFF “La poesia popolare palestinese: *al-ši‘r al-ša‘bī* o *al-zağal al-filisīnī*” pp. 257-271

This work is an excursus on Palestinian folk poetry from the first half of the 20th century to date. The article also addresses both the inseparability of the Palestinian *zağal* from the Syrian-Lebanese one and the specific nature of the Palestinian culture with its inspiring motives, past and present: courtship and love, nature and the landscape, nostalgia, the issues of community life, and especially politics and the fight against the invaders: Turkish, English, Israeli. The voice of the *zağğāla* woman has not been neglected. The topic, in itself not exhaustive, will be the object of further research by the author.

PAOLO BRANCA “Come Pilato nel credo”? Muḥammad Aḥmad Ḥalafallāh pioniere di una narratologia coranica” pp. 273-282

The well-known and disputed degree thesis of Muḥammad Aḥmad Ḥalafallāh (1916-1998), *al-Fann al-qaṣaṣī fī l-Qur‘ān al-karīm*, has recently been republished with a long commentary by Ḥalīl ‘Abd al-Karīm (1928-2003), known as the ‘red ṣayḥ’ (due to his progressive tendencies even though – at least for a brief period – he was close to the Muslim Brotherhood). This study aims to take up its main arguments again, accompanied by the observations, which at times were critical, of the new editor, to attempt to take stock of a delicate problem which as yet has not been solved: in the case of discrepancy between the Qur’anic information and historical knowledge, or in the event of significant discordances between different versions that the Qur’an provides of the same episode, what approach can be sought to reconcile the apparent contradiction? Is it possible, and in which forms and within which limits, to apply new categories of interpretation to the literary genre of Qur’anic narration? How does the Islamic status of the Holy Book as the ‘eternal and uncreated word’ of God compare with the literary analysis of its narrative parts?

ALBA ROSA SURIANO “Usi delle varietà linguistiche nella produzione teatrale egiziana contemporanea” pp. 283-294

For this paper I have reviewed the Egyptian contemporary dramatic production, looking into the uses of Arabic linguistic varieties. I have aimed to outline the ideological, cultural and artistic reasons that determine the playwright choice between the literary variety and the colloquial one. My analysis is focused on three authors’ works – Yasser Allam, Muhammad Abo El Seoud and Hani Afifi, whom I have recently interviewed. In the context of Egyptian contemporary plays, I have noticed an uneven use of Arabic linguistic varieties and, even if ‘*āmmiyya* prevails over *fushḥā*, both play a unique role in a specific field of communication. So, we can say that the artistic potentialities of the linguistic variety uses are appreciated by all the Egyptian playwrights and theatre makers. And that is because the differentiated use of the language produces different effects, depending on various needs and cultural levels.

MARIA ELENA PANICONI “Scrivere di sé. Esperienze di modernità culturale in *Muḍakkirāt al-šabāb* (Memorie di gioventù) di Muḥammad Ḥusayn Haykal” pp. 295-313

The contribution focuses on *Muḍakkirāt al-šabāb* (Memoires of the Youth), a personal journal written by Muḥammad Ḥusayn Haykal during his stay in Paris, between 1907 and 1909, while writing his notorious *Zaynab*, which is largely acknowledged as the first Arabic Novel. The diary was published as a posthumous work in 1996. The contribution follows a twofold purpose: first, it shows how the modern *genre* of the *journal intime* works as a material sign of a cultural, social, political apprenticeship and how it incorporates, by interweaving personal and private discourses, the public one. Indeed, the text shows the influence the readings of some European authors such as Carlyle, Rousseau and others had on Haykal’s theoretical formation, and how their ideas on political leadership and social reform were to be developed in the fictional work of *Zaynab*. Secondly, this study aims at analyzing

the discursive strategies set up by the author to put in forced and dualistic comparison the “modern” Europe with the not-yet-modern Egypt with a specific focus on the *topos* of youth.

ANTONIO PERRI      “Le lingue del Medio Oriente e la rivoluzione della stampa:      pp. 315-322  
La colonizzazione inavvertita”

This paper is a review article of the beautiful and richly illustrated catalogue *Middle Eastern Languages and the Print Revolution. A Cross-Cultural Encounter*. Indeed the very idea of an “encounter” between West and East suggested by the title of the volume and by the discussions in some of its essays is criticized, since the spread of Gutenberg’s typography is best seen as a colonial (or at least acculturative) enterprise. In the present reviewer’s view, it was one of the ways chosen by Europe to domesticate, both culturally and technologically, an “orientalized” world it aimed at politically dominate.

MARIANGELA MASULLO      “Una *mu‘āraḍa* di Warda al-Yāziḡī”      pp. 323-332

The Lebanese poet Warda al-Yāziḡī (1838-1924) applies several issues of the Neoclassical Arabic poetry in her *dīwān Ḥadīqat al-Ward* (1867). They include the writing of a *mu‘āraḍa*, a “poetic contrast”, meaning a poem identical in its metre and rhyme with a classical model, but with different imagery. Warda al-Yāziḡī chooses a *qaṣīda* by the Abbasid poet Ibn Zurayq (m. 420/1029): his *‘ayniyya* is quoted in several sources. This study analyses her *mu‘āraḍa* in its relationship with the original model, focusing on the innovations and changes of images and perspectives. A comparison with a quote of Ibn Zurayq’s verses in the *Wafayāt al-a’yān* by Ibn Ḥallikān shows a further level of intertextual relationships in the *mu‘āraḍa*, based also on the knowledge of women’s poetry attested by Warda al-Yāziḡī.