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(I); the name of the copyist (II); the title and contents of the work (III); an indication of the place where the work was written (IV); the date of the work and of the manuscript (V); the first and last words of the work (VI); an external description of the manuscript, type of paper, Latin of Arabic letter type, number of leaflets, size, number of lines per leaflet, marginal notes, vignettes, state of conservation, and origin (VII); an internal description and analysis of the contents (VIII); a brief biography of the author and the sources (IX); the relation of the codex to other manuscripts and texts, in Aljamiado, Arabic or Romance (X); a bibliography (XI); and quotations of important passages from the manuscript (XII).

Before the description, the new and old signature of the manuscript is given (XII). Quotations of important passages from the manuscript (XII).

Aljamiado, Arabic or Romance (X); a bibliography (XI); and quotations of important passages from the manuscript (XII).

From what I can judge, there is a vague kind of order to the listing of the manuscripts: those in Latin letters come first (the first five items), followed by the manuscripts in Aljamiado and Arabic, sometimes also mixed with Latin. The first five manuscripts are also among the most important ones. Number I — about religious festival days and the love of God, consisting of folia 64-238 — also contains a poem on the punishment of the son of Edam, of which Galmes gives a specimen on pages 14-16. Number II is called "The repentance of the unfortunate" (El arrepentimiento del desdichado) and apparently was written by a Morisco expelled from Tunis (255 folia). It comprises also a scene of a man who escaped from his wife who had incited him to sin. What makes it interesting is that among the authors and sources quoted are many Castilian literary authors such as Lope de Vega and Garcilaso. Number III is one of the manuscripts of the Briviarjo Çumii about religious duties by the well-known Yça Gidelli, on which G. Wiegens, "el gran estudioso de la figura del autor del Brivariajo Çumii" (p. 28), has written a monograph entitled Islamic Literature in Spanish and Aljamiado. Yça of Segovia (fl. 1450). His antecedents and successors, Leiden 1994 (not 1944, as listed by Galmes on p. 29).

Grouped at the beginning of the catalogue are the most substantial works, while at the end there are many items of a limited number of leaflets, sometimes only one or two. As to be expected, many of the items are concerned with religious subjects such as the destruction of schisms and heresies, Muslim duties, marriages (V), the 99 names of God, Mohammed's prayer when ascending to heaven (VIII), etc. But the following list shows how disparate the items really are:

- XXIII Book of the Lights by al-Bakri about the Prophet Muhammad's early life and celestial travel (184 leaflets in Aljamiado) with many significant passages mentioned.
- XXIV Legends and traditions of the Prophet (198 folia, Alj.).
- XXV Religious duties (230 folia, Alj.).
- XXVI The story of the love between Paris and Viana (18 folia).
- XXVII Tradition by Muhammad (one page).
- XXVIII A fragment of the story of al-Hajaj b. Yuçuf, the well-known general and conqueror of early Islam, with a lad (one page).
- XXIX The Story of the doncella Arcayona (one page).
- XXX El poema de Yuçuf (one page).
- XXXI Debate between Christians and Muslims (8 leaflets).
- XXXII Debate between Muslims and Jews (11 leaflets).

As well as religious debates, there are more belletristic genres such as the love story about Paris and Viana, the story about al-Hajaj b. Yuçuf with a lad, the story of the doncella Arcayona, and El poema de Yuçuf. Galmes provides all the items with the necessary information, but nevertheless for the English reader, I should like to refer to the introductory work by Anwar G. Chejne, Islam and the West: the Moriscos. A Cultural and Social History (Albany NY 1983). This work is not referred to by Galmes, although it contains special chapters dealing with secular literature, poetry, history and legends.

At the end of the book, Galmes provides many useful indices, such as an index of authors and quoted personal names, and indices of place names, titles of works referred to, modern authors, and a glossary of Arabic words and phrases. There are also 16 plates with reproductions from various manuscripts from this collection. All in all, the catalogue is a useful tool for those researchers who want to pay a visit to the Pascual de Gayangos collection, or to keep themselves informed about it.

Amsterdam, December 2000

Arie SCHIPPERS


This book deals with the comparison of early Arabic matal (Arabic for 'proverb' and 'proverbial expressions') and early Arabic verse. The first part is devoted to definitions. The Arabic matal may differ from our proverb. The characteristics of proverbs are investigated, as is why they are so representative to be included in verses. Opinions on proverbs by Ancient Arab critics are quoted in order to individuate the principal elements of the definition of matal (Part I, 2.1). For instance, there is a classical definition by al-Nazzam (d. 845) who defines the matal as containing brevity of formulation, concision, to-the-pointness and well-chosen comparison; other theoreticians claim that there are also incorrect amthal, i.e. when a verb is omitted or a word changed or expression modified. The wordings of the matal may very well have aesthetic values, because of the relation between the idea and the efficiency of its expression. She quotes many other medieval definitions, such as those mentioned by Ibn Rashiq (d. 1063), for example, "They said: it was called matal because it is always a sign (máthil) for the mind of somebody who is consoled by it and counselled, admonished and commanded, and the sign is in front of somebody because they say: 'Ruins that stand before him (talal máthil)', i.e. towering up before him."

Then, proverb-like verses are mentioned from classical sources, especially in view of the closure of the verse line. The closure of the verse is seen as one of the characteristics of Arabic poetry. There has also been a debate among orientalists on the possible coherence of a whole qasida and the molecular structure of the lines. The problem of the closure of the verse should perhaps be placed in the context of oral production as exemplified in The Oral Tradition of Classical
Arabic Poetry by Zwettler (1978). Closure is also dealt with by the Ancient Arab literary critics, who sometimes consider *enjambment* as a stylistic effect. According to Blachère, Zwettler and Benchelich, *enjambement* developed more in later poetry than in pre-Islamic.

Subsequently, Part I Chapter 3 presents some medieval testimonies [that critics considered *mathal* and *verse* in the same perspective. The verse is quoted for one of the following reasons: obscure and rare words (*qarib*); the same concept; the same image; the verse contains the *mathal* itself. One of the examples of classical authors who combine *proverbs* and verses is al-Jahiz (d. 868) in his *Kitab al-Hayawan* and al-Askari in his *Diwan al-Ma‘āni* (d. 1005). There is also an author who brings back all the *amthāl* in *Kalila wa-Dimna* (translated into Arabic in the 8th century) to Arabic origin borrowed from poetry. The *mathal* when quoted confers elegance to prose and gives solidity to poetry, according to Zamakhshari (d. 1144). After confronting *mathal* and verse one can conclude that the well-known description of the Arabic verse as single unity and the autonomy of the verse has been reconfirmed. This study also discloses that the closure of the verse belongs to the essential characteristics of Ancient Arabic poetry, which you have to know in order to grasp its particular aesthetics. *Amthāl* found in poetry are, for instance, famous lines by Imr‘ul-Qays (d. 540): “God made successful the one who asked him, and doing good is the best luggage for a man”) and by al-Nabighah (d. 604): “There is no way for a man besides God”). Famous is the anonymous proverbial verse-ending that goes *Ayyu l-rijdli al-mudhah-*. When quoted confers eloquence to prose and gives solidarity to poetry, according to **Pagnini** who says (p. 116, note 117): “Which man is pure, i.e. without sin?”), which can be inserted after several verse beginnings. Critics such as Tha‘lab (d. 904) are interested in perfect half-verses, which can be quoted independently. Other poetry verses such as by al-Mutanabbi (d. 965) and Abu‘l-‘Atā’iyah (d. 825) were proverbial already in medieval times.

The second introductory part is devoted to the direct analysis of the material. Pagnini goes into the question which corpus she is going to use for her research. Her choice falls on poetry verses such as by al-Mutanabbi (d. 965) and Abu‘l-‘Atā’iyah (d. 825) who bring back all the *amthāl* in *Kalila wa-Dimna*. Pagnini then comes up with her own Arabic examples of basic structures of *proverbs* and expressions: e.g. “War is deceit” (*X=Y*); “Advice makes him fall into suspicion” (*X* makes *Y*); “Do what is just from this moment on” (*do X*); “A lousy thirst” (*X*); “The vanity of a singer and the vanity of a lion” (*X=Y*); “Young and old like rich source” (*X* preposition *Y*); “A wolf, when alone, is a lion (*X=Y*, when *Z*). The last mentioned example belongs to a series of cases, in which a condition (*Z*) is added. She gives an ample list of additional conditions *A-I* (such as condition, negation, time, ‘who’, ‘like’, doubling, etc.). In Chapter 4, she gives an ample set of examples, with an analysis of *proverbs* in the light of the interaction of the different structures. On pages 115-116, there are schemes showing the possibilities of *XYZ* in conjunction with *A-I* and the frequency of them. She also gives examples of binary structures in certain *amthāl*, such as “The good is habit and the bad is obstinacy”, “Many times the wise is rejected and the stupid listened to” (p. 127).

A special chapter is devoted to the interaction of the single structures, such as *Al-nafs* ‘azuzun alyūfūn (“The soul is disinclined and passionate”), where there is an alliteration of the letter *f* enriched by the presence of the two fricative sibilants *s* and *z*; or the sentence *Bāla jādirun fa-bāla jafiru-h* (“The wild goat pises and his young pises”), where there are several phonic echoes, the repetition of the verb, and the opposition superior/inferior.

After the analysis of the *amthāl* comes the analysis of the verses (Chapter 5), and *amthāl* and verses are contrasted with each other. The corpus of verses is formed by 270 verses from the *Diwan al-Hamāsa*, a collection of early and pre-Islamic poetry by the poet Abu Tammam (d. 843). From this work, 234 verses are quoted from a single chapter, namely *Bab al-adab* (“Chapter of Good Manners”), while the other 37 belong to the first chapter on *Hamāsa* (“Bravery”). Both collections, the *Amthāl* and the *Hamāsa*, refer to pre-Islamic and early Islamic periods and were very popular but were compiled afterwards. Pagnini’s way of analysing the verses is similar to her earlier analysis of the *amthāl*. E.g. as an example of binary verse structure and repetition, she gives the following verse (my translation): “When they eat my flesh, I spare their flesh, and when they try to destroy my glory, I will build for them a glory.”

The two hemistsics have a perfect binary structure: within each hemistich we have the opposition of a pair and the repetition of another, while the relation between the two hemistsics is synonymy. In another example we find the first hemistich with a verbal conjugated form in combination with a verbal accusative, the relation between the first and the second hemistich being confirmed by the repetition of the word *layth* (“lion”), not “wolf” (as Pagnini translates it) in the expression “We walked like a lion who comes in the morning, but the lion was ferocious.” And to give a third example listed “X preposition Y when Z”: “In evil is salvation when doing good does not save you.” In this example, we find a pair of opposed words and a verbal substantive plus verbal conjugated form. From this results a chiasmus. Pagnini also gives examples of binary verses in which the intention of the first hemistich is repeated in the second, e.g. “If I am small in the eyes of the vicious, I am great in the eyes of the good ones.” Sometimes the two segments of the
Being subsequently linked to a general remark, which is the affairs from which you are exempted and do not give almost a proverb, e.g. "Recognize to your client his right: it is the noble man who recognizes the right of others". Some verses can be described in the same manner as the amthal ("Do not do X, doubled") such as "Do not mix yourself in amthal verses can be described in the same manner as the noble man who recognizes the right of others".) Some other literary documents of this vernacular, published earlier, by Corriente, already showed us the richness of Andalusian Arabic. It is rather surprising that until recently very little was known about Andalusian Arabic. The dictionary and grammatical sketch of the Andalusian Arabic language and other literary documents of this vernacular, published earlier, by Corriente, already showed us the richness of Andalusian Arabic, about which we have more data than any other medieval Arabic vernacular (cf. e.g. F. Corriente, El lexico arabe andalusin segun P. de Alcala, ordenado por raices, corregido, anotado y fonemicamente interpretado, Madrid, Universidad Complutense de Madrid, Facultad de Filosofia y Letra (Departamento de Estudios Arabes e Islamicos, Universidad Complutense de Madrid) 1988. — X, 259 pp; F. Corriente, El lexico arabe andalusin segun P. de Alcala, ordenado por raices, corregido, anotado y fonemicamente interpretado"), Madrid, Departamento de Estudios Arabes e Islamicos, 3, Universidad Complutense, 1991. — 184 pp ; F. Corriente, Lexico estandar y andalusin del Diwan de Ibn Quzman, Zaragoza, Universidad de Zaragoza (Area de estudios arabes e Islamicos; 1), 1993. — 164 pp.)

The sources of the present dictionary are manifold: testimonies of the vernacular in Arabic script as well as Latin script, from dialectal poetry as well as from scientific treatises. Books about the ‘errors of the people’ (the so-called latan al’amma literature) and Andalusian Judaico-Arabic sources in Hebrew script have not generally been included, except occasionally from the Granadine Jewish author Saadya ibn Danan (15th century). And rightly so, I think, because many Judaic Arabic texts from Andalusia are not in vernacular but in Classical Arabic since the Arabic writings by important Jewish authors such as Moses ibn Ezra (1055-1138) and Yehudah ha-Levi (1065-1140) do not contain Andalusian Arabic at all. But as far as Judaico-Arabic is concerned, Corriente leaves the final decision to Blau in view of the comprehensive Judaico-Arabic dictionary the latter is undertaking.

In his dictionary, Corriente is right to use a single, standardized Latin transliteration system, except for Arabic materials that were already in Latin script, as in the case of Alcalá’s work. It is of course impossible to get an impression of the Andalusian Arabic vernacular by reading a dictionary. If we want to get to know the grammar of the vernacular and its affiliations with other Arabic dialects and tribal vernaculars, we need to look at Corriente’s earlier publication A grammatical sketch of the Spanish Arabic dialect bundle (Madrid, Instituto Hispano-Arabe de Cultura, 1977).

Nevertheless, it is interesting to have an overview of the lexical possibilities of the dialect. The dictionary is arranged by Arabic roots represented by Latin symbols. In case of verbs, some data of the verbal scheme are given. Many loci refer to Ibn Quzman’s Diwan (referred to by IQ).

I hope this compilation of words and expressions of the Andalusian Arabic dialect will attract the attention it deserves. It will be of great use to all those who specialize in Andalusian Arabic, or even Spanish Hebrew or medieval Castilian literature.

Amsterdam, December 2000

Arie Schippers

OTTOMANEN - TURKIJE - CYPRUS


Antoine Galland (1646-1715) is best known as a pioneering translator/elaborator, and perhaps partly author, of the Arabian Nights Stories, but he did more than that: he made a translation of the Koran and wrote learned essays on,