

DOWNLOAD PDF V. 23. ARABIC MANUSCRIPTS : POETRY AND ELEGANT PROSE

Chapter 1 : Sequel to The English Reader or Elegant Selections In Prose and Poetry | eBay

The challenge of the Qur'an with respect to the Arabic prose and poetry is to produce something like it; not a mere copy (of itself). It should not match with the meters of Arabic poetry.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Jerusalem, , V: Routledge and Kegan Paul, , Verdier, , 20 n. See Kashf al-Mahjub of Al-Hujwiri: The Oldest Persian Treatise on Sufism, trans. Luzac, , Atheneum, , Mossad Harav Kook, , Brill, , Salma Khadra Jayyusa Leiden: See the immensely valuable study by Amos Goldreich above, n. For an illuminating portrait of Bal]. Magnes, , ; English, Schocken, , 6, 10, , s. Harwood, , , at Kokowzov argues for the pronunciation of his family name as Ibn Paqoda rather than Paquda, on the model of the Aramaic active nominal form qatola. Kokowzov, "The Date of the Life of Bal]. Samuel Poznanski Warsaw, , , 13 n. However, this source is uncertain, as some manuscripts read Rav Hai rather than Bal]. See Kokowzov , 19 n. A wise man was asked: How such qualification suits some learned men of our time and lawyers of our age who are as they are described by the prince and chief of the Hebrew language [IbnJanaJ: You are not currently authenticated. View freely available titles:

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Chapter 2 : Near East Collection: Illuminated Islamic Manuscripts | Yale University Library

Get this from a library! Catalogue of the Arabic and Persian manuscripts in the Khuda Bakhsh Oriental Public Library.. [K]h]udā• Bak]h]sh Oriyaná¹-al Pablik LĀ•É¼ibrerĀ«.

Zephaniah Zechariah In parallelism, two or three short lines stand in one of three relationships to one another: In synonymous parallelism, the succeeding line expresses an identical or nearly identical thought: My mouth shall speak wisdom; the meditation of my heart shall be understanding. To the contrary, slight differences color the parallel lines expanding or narrowing the theme brought forward in the first line. In antithetic parallelism, succeeding lines express opposing thoughts: The wicked borrow, and do not pay back, but the righteous are generous and keep giving. Each line means something more as it is linked with the other. In synthetic parallelism, succeeding lines display little or no repetition How good and pleasant it is When brothers live together in unity! Continuity joins the parallel lines. Synthetic parallel lines may describe an order of events, list characteristics of a person or thing, or simply modify a common theme. Meter Various methods for determining meter have been developed. Attempts to establish a classical system of meter iambic feet, for example have failed. Other theories use letter counts, vowel counts, stress counts, and word counts. The last mentioned is one of the most effective methods. Hebrew word units may be illustrated by the use of hyphens: As-a-deer longs for-flowing-streams, So-my-soul longs for-you, God. Particles and other words which play minor roles in the syntax of Hebrew are generally excluded from the count. Numerous metrical systems are possible. Consequently, Hebrew meter is described in terms of general patterns rather than absolute uniformity. Systems of meter, unlike parallelism, are apparent only in the Hebrew language and not in English translations. Stanzas Sets of parallel lines are often, but not always, divided into larger units. Such stanzas may be set off by identical lines or by parallel lines expressing similar thoughts. These introductions may take the form of a refrain not unlike a musical refrain. Sections separated in this way may be dissimilar in theme, form, and vocabulary. Psalm present a good example of clear-cut stanzas. The two chapters together form a single poem. A refrain is repeated three times: The refrain subdivides the poem into three sections. Awareness of poetic form alerts the reader to listen for the images and moods of a passage. Bibliography Information Butler, Trent C.

Futurepoem books is a New York City-based publishing collaborative dedicated to presenting innovative works of contemporary poetry and prose by both emerging and important underrepresented writers.

Rabie El-Said Abdel-Halim This review of medieval Arabic medical poetry is based on our study of the two major classical biographical encyclopedias: Several other primary medieval sources were also studied. Medically-related verses in all these sources have been collected and classified. Illustrative examples of each category have been translated and are presented here. In addition to their eloquence and artistic value, these odes remain a reliable historical record of the social, political and cultural life of the time. A number of poems refer to health and illness with vivid descriptions of medical examination and treatments. After the advent of Islam, poetry reflected the new faith and its effect on the hearts as well as the minds of the people, urging them to seek and increase their knowledge. The ensuing intense scientific movement entailed no conflict between the humanities and natural sciences. Concurrent with the revival of various sciences during the Islamic Golden Age, a new theme of Arabic poetry flourished with the appearance of a tradition of didactic poems, composed by medical scholars, for use in educating and training medical students. Meanwhile, Arabic poetry also dealt with ethical, social and humanitarian aspects of medical care. To visit the original article HTML version , click on the following link. We are grateful to Professor Rabie E. Abdel-Halim for permitting republishing on the Muslim Heritage website. Introduction The history of Arabic poetry has gone through two phases: A third category of poets comprises of those who lived in the 7th century and therefore composed their works during both phases Figure 1. In addition to their eloquence and artistic value, these poems remain a reliable historical record of the social, political and cultural life of the time. A number of verses refer to health and illness with vivid descriptions of the available medical examination methods and treatments. After the advent of Islam, poetry reflected the new faith and its effect on the hearts as well as the minds of people, urging them to seek and enhance their knowledge. An understanding was established that was both spiritual and material. The resulting intense scientific movement entailed no conflict between the humanities and natural sciences. Medically-related verses from all these sources have been collected and classified. Poetry by Patients Describing Their Protracted Terminal Illnesses In addition to expressing their feelings and suffering, they also revealed their psychological state and social condition during their illness. The poetry of medieval patients also provides historical documentation about the nature of the disease and the then-available means of treatment. As an example, the oral intake and sublingual application of the Fagonia herb Figure 2 , known in Arabic as al-Shokaa[], is described in a poem composed by the seventh century octogenarian poet Amro Ibn Al Ahmer[] during his protracted terminal illness. Before presenting the translation of his vibrant segment of Arabic poetry, it should be highlighted that unless otherwise stated, all the translations in this article are modest attempts by the author and are written in a non-professional prose style: I drank Al Shokaa and kept chewing it under my tongue, I brought the ends of my vessels to touch the cautery blades So that I might live little longer; though I see no end for my illness; unless cured by God. So, Oh my two travel-companions, do bring medicine or do not; it makes no difference, Year after year you call upon doctors to attend me; Yet they hardly avail, And if you do manage to cut off a tributary to my illness You are bound to leave another flowing and active. In another part of the poem, while it is clear that he continued to try all available means of medical treatment for his incurable disease, his verses are influenced by his deep Islamic faith, expressing peace of mind, supplication and trust in the Creator, with a pleasant anticipation of the hereafter. Am I still seeking healthy vibrant youth? How could it be for a person to long for what he will never get? And I am now ninety years old, How and my stature comprises a bulge A, fruiting shoots; B, flower; C, petal; D, ovary; E, fruit. According to several 10th century biographical and primary literary sources, the 7th century poet Utaiba or Utba ibn Mirdas Al-Tameemy also nicknamed ibn Faswa [] was bitten by a rabid dog and contracted rabies. He was successfully treated by a doctor named Ibn Al Mohell, who therefore received from his poet-patient

the reward of two verses of praise, still making history years later! The two panegyric verses also serve as a medical-history document related to rabies. Some introduction is needed to enable us to understand these two intriguing verses. In a comment on those two verses of Utaiba, the 11th century Al-Zamakhshari stated the following in his encyclopedic lexicon *Asas Al Balagha Principles of Eloquence*: It was one way of requesting his readers not to take the quotation for granted, rather to investigate and evaluate it further themselves. However, the statement can still be considered a theoretical forerunner of the now proven virus-infection etiology of rabies. After this long introduction, let us now see what the rabid poet said years ago in praise of his treating doctor, Ibn Al-Mohell son of Qudamah son of Al-Aswad: It is also stated in more than one source that this medicine for rabies was a specialty practiced by three generations of the same family. Their fame has also been verified by other medieval Arab poets. She was widely famed among the Arabs. The contemporaneous patient-poet Abu Simak Al-Asady documented her reputation in the following touching verse: Although the easier poetry-to-prose option was taken in this study, it nevertheless often proved difficult to choose the best translation. For example, the above rendering relied primarily on translating the meaning. Yet, the following literal translation may translate better: A still more strictly word-for-word translation could be as follows: Are you stabbing me before I visit? Which of this selection is the best choice? This is one of the difficulties faced in translating Arabic poetry. He became a master of all the contemporary genres of Arabic poetry and entered the folkloric tradition. Decay spread in me low and high, Organ by organ, I see myself beginning to die, Not a single hour passes by without reducing part of me away. In obedience to self-desires all done, My youth fortune and strength all gone, And, only now, when moribund, did I remember to obey God!! Indeed we did misbehave, totally misbehaved Yet, Oh God grant us forgiveness, clemency and pardon

Patient Poetry: He wrote a poem about a fever by which he was attacked; as translated by the late historian Edward G Brown, it left him: Sick of body, unable to rise up, vehemently intoxicated without wine"[25] In addition to an amazing description, the astonishing imagery clearly depicted all the symptoms of the feverish attack from which he physically suffered. What is more, the 42 verse-long poem contained several verses vividly expressing the psychological, mental and social onslaughts of the relentless bouts. The poem is also replete with proverbial verses decorated with pearls of wisdom. Old Age Poetry This is a very frequent topic with many extant examples. In addition to being popular because of its richness in wisdom and life experiences, it is also significant as a theme of medical poetry reflecting the considerable geriatric suffering faced by this age group. It also genuinely touches on the philosophy of life and death. The 13th century bibliographic encyclopedia of Ibn Abi Usaibia contains abundant quotations covering these aforementioned themes. Furthermore, with the flourishing of literary studies and revival of various natural sciences during the Golden Era of Islamic Civilisation, a new theme of Arabic poetry flourished with the appearance of a tradition of didactic poems composed by scholars for use in educating and training their students. Poems in that genre are usually composed on the Rajaz metre, a pattern of syllabic repetitions that produces a jingling sound making it particularly easy to remember. Beirut, Dar Maktabat al Hayat, Beirut, Dar Ehiaa Al-Ulum, The Great Commercial Bookshop: Baghdad, Iraqi Ministry of Culture and Information, Beirut, Dar Al-Fikr, Dictionnaire Des Noms Des Plantes: Beirut, Dar Ihiaa Al-Ulum, Cairo, The Great Commercial Bookshop, Damascus, Publications of the Arabic Language Academy, Al Maimani A Ed. Dar Al Kutub Al Elmeyya. Attar A A Ed. Beirut, Dar Al-Elm Lilmalayeen, Cairo, Dar Al-Maarif, Undated: Effect of Fagonia Arabica Dhamasa on in vitro thrombolysis. Saponins from Fagonia glutinosa. Erythrozan diterpenes from Fagonia glutinosa. Planta Med ; Harun A M Ed. Al-Jahiz Library Series No. Asasul Balagha Principles of Eloquence lexicon. Undated, pp Entry: Transcribed online by Douglas Galbi and Roger Pearse; available at: Kuwait, Kuwaiti Ministry of Information Publications: Arabic Heritage Series No. Dietrerici F Editor and translator. Cambridge, The University Press,

Chapter 4 : Collection of Persian Poetry and Prose - World Digital Library

They cover Poetry and Prose aspects of the Arabic themes. Poetry: The Arabic poetical works which are available in manuscripts in the hands of the Arabs in the city of Ilorin include the.

These early poems were to some extent considered a threat to the newly emerging faith of Islam and if not actually suppressed, fell into disuse for some years [citation needed]. They also praised things that are unlawful under Islam such as wine, which clashed with the new ideology. Satirical poems attacking an idea or leader were less censured. While some poets were early converts, poetry about or in praise of Islam took some time to develop. Many of the pre-Islamic forms of verse were retained and improved upon. His works had continued the themes and style of the pre-Islamic poets particularly eulogising the harsh but simple desert life, traditionally recited round a campfire. Although such themes continued and were returned to by many modern, urban poets, this poetic life was giving way to court poets. The more settled, comfortable and luxurious life in Umayyad courts led to a greater emphasis on the ghazal or love poem. Chief amongst this new breed of poet was Abu Nuwas. Not only did Abu Nuwas spoof the traditional poetic form of the qasida and write many poems in praise of wine, his main occupation was the writing of ever more ribald ghazal many of them openly homosexual. It is said that Nuwas struck a bargain with his contemporary Abu al-Alahijah: Abu Nuwas would concentrate on wine and love poems whilst al-Alahijah would write homilies. These homilies expressed views on religion, sin and the afterlife, but occasionally strayed into unorthodox territory. Waddah al-Yaman , now the national poet of Yemen , was also executed for his verse, but this was probably due to his over-familiarity with the wife of the caliph Al-Walid I. Court poets were joined with court singers who simply performed works included Ibrahim al-Mawsili , his son Ishaq al-Mawsili and Ibrahim ibn al-Mahdi son of caliph al-Mahdi. The Sufi tradition also produced poetry closely linked to religion. Sufism is a mystical interpretation of Islam and it emphasised the allegorical nature of language and writing. Many of the works of Sufi poets appear to be simple ghazal or khamriyyah. Under the guise of the love or wine poem they would contemplate the mortal flesh and attempt to achieve transcendence. Rabia al-Adawiyya , Abd Yazid al-Bistami and Mansur al-Hallaj are some of the most significant Sufi poets, but their poetry and doctrine were considered dangerous, and al-Hallaj was eventually crucified for heresy. The caliph himself could take on the role of court poet with al-Walid II a notable example, but he was widely disliked for his immorality and was deposed after only a year. There were features such as metaphor , pun , juxtaposing opposites and tricky theological allusions. Bashar ibn Burd was instrumental in developing these complexities which later poets felt they had to surpass. Arabic poetry declined after the 13th century along with much of the literature due to the rise of Persian and Turkish literature. It flowered for a little longer in al-Andalus Islamic Spain but ended with the expulsion of the Arabs in The Hadith Bayad wa Riyad manuscript is believed to be the only illustrated manuscript known to have survived from more than eight centuries of Muslim and Arab presence in Spain. The final element of courtly love, the concept of "love as desire never to be fulfilled", was also at times implicit in Arabic poetry. For the village in Iran, see Hija, Iran. The genre of Arabic satirical poetry was known as hija. While dealing with serious topics in what are now known as anthropology , sociology and psychology , Al-Jahiz introduced a satirical approach, "based on the premise that, however serious the subject under review, it could be made more interesting and thus achieve greater effect, if only one leavened the lump of solemnity by the insertion of a few amusing anecdotes or by the throwing out of some witty or paradoxical observations. He was well aware that, in treating of new themes in his prose works, he would have to employ a vocabulary of a nature more familiar in hija, satirical poetry. Another satirical story based on this preference was an Arabian Nights tale called "Ali with the Large Member".

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Chapter 5 : Islamic Studies Library : Free Texts : Free Download, Borrow and Streaming : Internet Archive

This manuscript in Persian is an untitled Sufi text on meditation containing both poetry and prose. It was completed in early , probably in Herat (present-day Afghanistan) or Mashhad (present-day Iran). The colophon, which is in Arabic, gives the name of the scribe, MĀ«r 'AlĀ« á, ʔusaynĀ« HaravĀ«.

The entire gamut of learning can be seen in these pages, from grammar, literature, and poetry to theology, astronomy, mathematics, and medicine. The Islamic manuscripts shows not only the beauty and variety of Islamic calligraphy, illuminations and painting, but also the extreme care various artisans took in penmanship, binding, and papermaking. These colorful illuminations and miniatures transcend time and place, providing a window into pre-twentieth-century Islamic culture. Each teacher enumerates his own teachers and what he studied with them. Sentences are separated by gold disks and the pages are ruled in gold and colored ink. The opening page of the later manuscript has a handsome heading in gold, red, and blue. Folio 12a contains some rubrics in gold. The manuscript fits loosely within a contemporary cloth binding. The opening page of the earlier manuscript has a handsome heading in gold, red, and blue. The opening two pages are surrounded with a vignette arabesque design in gilt. Folio 10a contains some rubrics in gold. Contemporary board binding with leather spine. Nasir al-Din al-Tusi, who built the famous observatory in Maragah Azarbayjan, Iran for the Mongol leader Hulagu grandson of Chingis Khan , was one of the most brilliant minds and the scholar par excellence of the Middle Ages. A short mathematical treatise in the form of a riddle. Undated, but probably 18th century. A collection of poems in Ottoman Turkish i. Turkish in Arabic script. The manuscript is written in clear and elegant naskhi script in black ink on white paper, with headings, keywords, and markings in red. The poems are framed in gold, the pages ruled in red line. A floral design in gold and color has been added on folio 2a and a miniature of an Indian smoking a water pipe. A handmade silver plate on the front cover depicts two cranes among shrubs, with the title of the manuscript in Kufi c script at the top. Most likely a unique manuscript. The manuscript, which contains verses from the Koran and invocations is written on a long scroll of vellum placed in a silver hexagonal tube with a cap. Three loops for a chain allow the amulet to be worn as a necklace. The amulet is written in a long central column surrounded by eight colored rectangular compartments. All texts are ruled in gold. All these verses and invocations are meant to have magical powers to protect the owner of this colorful amulet. The compartments contain an elaborate invocation asking God to protect the bearer of the amulet. This Firman, written in Ottoman Turkish i. The single leaf Undated, but probably copied in the 18th century. Chapters from the Koran in beautiful, large Chinese Arabic script, in black ink on white glossy paper. The text is vocalized throughout with Koranic recitation markings in red. All chapter headings are written in red ink. The opening two pages are illuminated in gold, blue, green, red, and other colors. The last page is also illuminated and the text is ruled in two red lines. This undated manuscript was probably copied in the eighteenth century. Bound in contemporary morocco, wallet style with a flap, in the Islamic manner. Covers embossed with central medallions; borders, with a floral design. Chinese manuscripts of the Koran are extremely rare. The manuscript is written in clear naskhi script on white glossy paper, the original text in red, the commentary in black ink. There are numerous marginal notes in different hands. There are several marginal circular stamps, which read: There are also several marginal rectangular stamps, which read: Undated, but probably copied in the late 18th century. Names of God written within gold squares. The name of the Prophet Muhammad. An explanation of the noble seal of God. The seal itself, written in large thuluth script. The word "Allah" written within a crescent moon surrounded by a decorative rectangle in gold and blue. The word Muhammad, written in similar fashion. The hilyas attributes of Adam, within a circle surrounded by a decorative rectangle in gold and blue. The Seven Sleepers and their dog Qutmir. Surat al-Kahf Chapter A prayer written in the form of cypress. Decorative sketches of Mecca and Medina, in gold and other colors. Various Islamic flags, all drawn in gold. Various prayers for variety of occasions. Various talismanic numerological squares. Bound in contemporary brown morocco, in the Islamic,

wallet-style, both covers richly gilt, with central medallion on both sides. An unrecorded work, probably a unique manuscript. An unrecorded work, most likely a unique manuscript. A short poem dealing with when one does not have to return a greeting. Written in clear, small naskhi script, in black ink on white paper, with headings, keywords, and markings in red. No reference can be found to this manuscript. It is probably unique. The term "Zij-i Gurgani," i. It was originally invented by the Persian astronomer Ulugh Beg , the most outstanding astronomer of the medieval times. His tables served as the basis for many similar works, and were even used by John Flamsteed , the first Royal Astronomer at the Greenwich Observatory. The following sentences, written in red and repeated ten times, are interspersed in the text: They have no power to inflict harm on us under any circumstances. The contemporary blue wrapper is hand decorated in gilt. Undated, but most likely was written in the early part of the 18th century. It appears that the last leaf is missing. Recent imitation leather, numerous worm holes, causing the loss of many letters and few words, some foxing and damp staining, but the text is quite legible. Book I, by Muhammad ibn Umar al-Waqidi One of the earliest works on the Islamic conquests in Africa, written in clear maghribi script in brown ink on yellowish paper, with headings, keywords, and markings in red. It appears that the first ten leaves were lost and replaced in a different hand. The present manuscript is significantly different from the printed version. Arkan al-Islam [The Pillars of Islam]. The pillars of Islam are five: The entire manuscript is written on the unusual Indonesian paper called Daluang, which is manufactured from the bark of a certain native tree, called saeh. No reference could be found for the two titles; these are likely unique copies. Undated, but probably 17thth centuries. A voluminous collection containing mostly prayers, talismanic, mystical, and medico-magical texts. Chapters from the Koran. The prayer, meant to implant love in the heart of the desired person, contains a few magic squares. A prayer in Ottoman Turkish. A prayer in Arabic against measles. An elaborate Talisman, beginning with a description of the cursed woman and ending with a sketch of her. The talisman is meant to protect the person who carries it from the wrath of this cursed woman. The manuscript is written in different hands in naskhi script in black ink on yellowish paper, with headings, keywords, and markings in red. Bound in recent tooled, gilt, green morocco. A philosophical treaties in the form of question and answer, in Arabic with many glosses and marginal notes in Javanese folio 2bb 2. A Shafii treatise on Islamic law. The original is in Arabic, written in red, with interlinear partial translation in Javanese written in black ink folio 87bb The entire manuscript folios is written on the unusual Indonesian paper, called Daluang which is manufactured from the bark of a certain native tree called saeh. Christian manuscripts of this nature, even though late, are quite rare. There is no information about the original Syriac text from which the Arabic translation was made. This voluminous manuscript of folios contains 12 Arabic and Persian manuscripts by different authors on various subjects.

Chapter 6 : Culture of the Ottoman Empire - Wikipedia

This title is written in gold, and what stands beneath it means "English Poetry by Thomas Moore (may God have mercy on him) translated into Arabic verse & prose by Edward Henry Palmer. Cambridge." The title-page bears an architectural design in black, blue, green and red.

Persian-language catalogues of manuscripts preserved in libraries in Iran and elsewhere range from detailed works published in book form to articles in journals and short lists published separately or as supplements to other publications. For catalogues in Western languages, see i above. A few comprehensive catalogues or catalogues of manuscripts on particular subjects deserve special mention as well. The general catalogue of the central library of the University of Tehran consists of eighteen volumes, which have appeared under slightly different titles. The microfilms assembled in the library are listed in M. In addition to the central library, various faculties of the university also have manuscript collections. Selected Persian manuscripts were listed by M. Originals and copies of these seven notebooks are still kept at the library, numbers double and double. Persian and Arabic manuscripts in this library, which is attached to the main congregational mosque of Tehran, were investigated by R. The cataloguing of the library of the Iranian national assembly Majles was probably begun by K. I-II, probably prepared by Y. Additional descriptions of manuscripts in this library have been published in periodicals: The Persian and Arabic manuscripts in the museum of Iranian antiquities were treated by M. Libraries in Other Cities of Iran. The description of manuscripts in the public library was begun by J. Manuscripts belonging to the University of Isfahan were described by M. The collection held by the faculty of letters was the subject of an article by M. For other libraries in Isfahan, see M. Catalogues of the library of this mosque have been published by K. The library has been catalogued by K. The library of the faculty of theology and Islamic sciences has been catalogued in M. Manuscripts belonging to K. Libraries of religious institutions. The Arabic, Persian, and Turkish manuscripts in the same library were catalogued by R. Nine hundred thirty-three manuscripts donated to the public library were catalogued by M. The collections of the following are described in M. Libraries in other countries. A number of Persian-language catalogues have been prepared for libraries in India. Persian and other Oriental manuscripts in Pakistan are the subject of a union catalogue of governmental, quasi-governmental, and private libraries: Persian works in the same library have been catalogued by A. The library of the University of Kyoto has published a catalogue of its holdings in Persian:

Chapter 7 : Languages Of The Old Testament - International Standard Bible Encyclopedia

Arabic literature (Arabic: أدب العرب "Adab al-'Arab") is the writing, both prose and poetry, produced by writers in the Arabic language. The Arabic word used for literature is "Adab", which is derived from a meaning of etiquette, and which implies politeness, culture and enrichment.

The themes of the poetry range from high-flown hymns of praise to bitter personal attacks and from religious and mystical ideas to poems on women and wine. An important feature of the poetry which would be applied to all of the literature was the idea that it must be pleasing to the ear. The poetry and much of the prose was written with the design that it would be spoken aloud and great care was taken to make all writing as mellifluous as possible. Non-fiction literature[edit] Compilations and manuals[edit] In the late 9th century Ibn al-Nadim , a Baghdadi bookseller, compiled a crucial work in the study of Arabic literature. Kitab al-Fihrist is a catalogue of all books available for sale in Baghdad and it gives an overview of the state of the literature at that time. One of the most common forms of literature during the Abbasid period was the compilation. These were collections of facts, ideas, instructive stories and poems on a single topic and covers subjects as diverse as house and garden, women, gate-crashers, blind people, envy, animals and misers. These last three compilations were written by al-Jahiz the acknowledged master of the form. These collections were important for any nadim, a companion to a ruler or noble whose role was often involved regaling the ruler with stories and information to entertain or advise. A type of work closely allied to the collection was the manual in which writers like ibn Qutaybah offered instruction in subjects like etiquette, how to rule, how to be a bureaucrat and even how to write. Ibn Qutaybah also wrote one of the earliest histories of the Arabs, drawing together biblical stories, Arabic folk tales and more historical events. The subject of sex was frequently investigated in Arabic literature. The ghazal or love poem had a long history being at times tender and chaste and at other times rather explicit. In the Sufi tradition the love poem would take on a wider, mystical and religious importance. Countering such works are one like Rawdat al-muhibbin wa-nuzhat al-mushtaqin or Meadow of Lovers and Diversion of the Infatuated by ibn Qayyim al-Jawziyyah who advises on how to separate love and lust and avoid sin. Biography, history, and geography[edit] Aside from the early biographies of Muhammad, the first major biographer to weigh character rather than just producing a hymn of praise was al-Baladhuri with his Kitab ansab al-ashraf or Book of the Genealogies of the Noble, a collection of biographies. This time period saw the emergence of the genre of tabaqat biographical dictionaries or biographical compendia. These give a view of the many cultures of the wider Islamic world and also offer Muslim perspectives on the non-Muslim peoples on the edges of the empire. They also indicated just how great a trading power the Muslim peoples had become. These were often sprawling accounts that included details of both geography and history. The historian regarded as the greatest of all Arabic historians though is ibn Khaldun whose history Muqaddimah focuses on society and is a founding text in sociology and economics. Diaries[edit] In the medieval Near East , Arabic diaries were first being written from before the 10th century, though the medieval diary which most resembles the modern diary was that of Ibn Banna in the 11th century. This was particularly the case for the literary traditions of Islamic literature. Not many writers would write works in this al-ammiyyah or common language and it was felt that literature had to be improving, educational and with purpose rather than just entertainment. This did not stop the common role of the hakawati or story-teller who would retell the entertaining parts of more educational works or one of the many Arabic fables or folk-tales , which were often not written down in many cases. Nevertheless, some of the earliest novels , including the first philosophical novels , were written by Arabic authors. It is easily the best known of all Arabic literature, and still affects many of the ideas non-Arabs have about Arabic culture. A good example of the lack of popular Arabic prose fiction is that the stories of Aladdin and Ali Baba , usually regarded as part of the Tales from One Thousand and One Nights, were not actually part of the Tales. They were first included in French translation of the Tales by Antoine Galland who heard them being told by a

traditional storyteller and only existed in incomplete Arabic manuscripts before that. The other great character from Arabic literature Sinbad is from the Tales. The One Thousand and One Nights is usually placed in the genre of Arabic epic literature along with several other works. They are usually collections of short stories or episodes strung together into a long tale. The extant versions were mostly written down relatively late on, after the 14th century, although many were undoubtedly collected earlier and many of the original stories are probably pre-Islamic. Types of stories in these collections include animal fables , proverbs , stories of jihad or propagation of the faith, humorous tales, moral tales, tales about the wily con-man Ali Zaybaq and tales about the prankster Juha. Maqama[edit] Maqama not only straddles the divide between prose and poetry , being instead a form of rhymed prose , it is also part way between fiction and non-fiction. Over a series of short narratives, which are fictionalised versions of real life situations, different ideas are contemplated. A good example of this is a maqama on musk, which purports to compare the feature of different perfumes but is in fact a work of political satire comparing several competing rulers. Maqama was an incredibly popular form of Arabic literature, being one of the few forms which continued to be written during the decline of Arabic in the 17th and 18th centuries. Romantic literature[edit] A famous example of romantic Arabic poetry is Layla and Majnun , dating back to the Umayyad era in the 7th century. It is a tragic story of undying love. Layla and Majnun is considered part of the platonic Love Arabic: The 10th century Encyclopedia of the Brethren of Purity features a fictional anecdote of a "prince who strays from his palace during his wedding feast and, drunk, spends the night in a cemetery, confusing a corpse with his bride. The Hadith Bayad wa Riyad manuscript is believed to be the only illustrated manuscript known to have survived from more than eight centuries of Muslim and Arab presence in Spain. Many of the tales in the One Thousand and One Nights are also love stories or involve romantic love as a central theme. The notion of the "ennobling power" of love was developed in the early 11th century by the Persian psychologist and philosopher.

Chapter 8 : Poetry - Holman Bible Dictionary - Bible Dictionary

The University of Ibadan, the National Archives of Kaduna, the Lugard Hall Library in Kaduna, the Northern History Research Scheme of Ahmadu Bello University in Zaria, the Arewa House in Kaduna, and the Jos Museum host collections of manuscripts. 12 These archives include Arabic, Hausa, and Fulfulde Ajami manuscripts in poetry and prose.

Personal use only; commercial use is strictly prohibited for details see Privacy Policy and Legal Notice. There are thousands of them across West Africa. A significant portion of them are documents written in Arabic and Ajami African languages written in Arabic script. They deal with both religious and nonreligious subjects. The development of these manuscript traditions dates back to the early days of Islam in West Africa, in the 11th century. In addition to these Arabic and Ajami manuscripts, there have been others written in indigenous scripts. Though the efforts devoted to the preservation of West African manuscripts are limited compared to other world regions, interest in preserving them has increased. Some of the initial preservation efforts of West African manuscripts are the collections of colonial officers. Academics later supplemented these collections. These efforts resulted in important print and digital repositories of West African manuscripts in Africa, Europe, and America. Until recently, most of the cataloguing and digital preservation efforts of West African manuscripts have focused on those written in Arabic. However, there has been an increasing interest in West African manuscripts written in Ajami and indigenous scripts. Important West African manuscripts in Arabic, Ajami, and indigenous scripts have now been digitized and preserved, though the bulk remain uncatalogued and unknown beyond the communities of their owners. Without writers, the charted paths would fade away. Without orators, knowledge would be less widespread. Without lecturers, the masses would be snoring. And they would never wake up until it is too late. In the 21st century, the term references literary traditions in various languages spanning Africa but also including Persian, Pashto, and Urdu as well as the historical traditions of Islamic Spain al-Andalus. Arabic has served as the language of the Muslim intelligentsia since the advent of Islam in the continent. Just like early Nabataean Arabs modified the ancient Aramaic script to write their Arabic tongue, African Muslims modified the Arabic script to devise Ajami orthographies for their own languages. West African manuscripts in Arabic and Ajami are not substantially different in form and content from those found in other parts of the Muslim world. While they flourished in religious contexts and contain significant religious materials in poetry and prose, they equally deal with various secular and intellectual matters relevant to the communities of the scholars who wrote them. The existing print and digital collections held in Africa, Europe, and the Americas offer unique insights into the secular and religious contents of West African manuscripts, the intellectual traditions that have produced them since the 11th century, and their significance in the studies on sub-Saharan Africa across the humanities and social sciences. West African manuscripts deal with a range of religious and nonreligious subjects. They deal with Islamic sciences and rituals, incantations, literature, poetry, Sufism, theology, translations and commentaries of the Quran, and jurisprudence. They include official correspondence, private letters, business records and discussions on labor and agriculture, slave trade and freedom, gold and currency, and divination and geomancy. Some deal with Arabic language and grammar, African languages, dialectology, logic, astrology, law, politics, pharmacology and medicine, alchemy, philosophy, ethics, sociology, history, diplomacy between European and African rulers in the pre-colonial era, political economy, chemistry, geography, government legislations, and astronomy. Of all the manuscripts that bear testimony to the rich intellectual written traditions that emerged in West Africa, those in Timbuktu, Mali, are obviously the best known, thanks to the pioneering work of John Hunwick and other subsequent scholars, and the media coverage of both their significance and endangered nature. Some of the most significant Timbuktu manuscripts are kept in public and private libraries. Some of them are written in Arabic and in Hausa and Tamasheq Ajami. The manuscripts deal with a variety of subjects, including jurisprudence, logic, astrology, pharmacology, alchemy, grammar, philosophy, ethics,

correspondence, sociology, political economy, Sufism, chemistry, history, geography, Islamic sciences, and government legislations and treaties. These collections contain manuscripts written by some renowned West African scholars. The manuscripts encompass works of Fuuta Jalon scholars from Guinea and those of their Senegambian colleagues. The manuscripts include colorful illuminations, calligraphies, and geometric decorative patterns, which Shaykh Ahmadu Bamba emphasized in his pedagogy see Figure 2. Courtesy of Sam Niang. Ajamization of Islam transcends the orthographic modifications of the Arabic script made by Muslims who live beyond the geographical boundaries of Arabia. It extends to the various tangible and subtle enrichments of Islamic traditions by local ones reflected in the texts and practices of Muslims around the world, as the faith adapts to new aesthetic, epistemological, cultural, linguistic, political, and social ecologies. Naturally, when scrutinized, West African manuscripts in Arabic and Ajami reflect facets of Ajamization. The oldest work found in the Mauritanian manuscripts dates back to the 10th century and is written in gazelle skin. Many learned West African Muslim families possess old and new manuscripts, which they sometimes guard jealously as part of their family heritages. Some of these West African manuscripts have circulated in the region for centuries because many Muslim scholars and their students have traveled throughout the region for family, peripatetic learning, or commercial reasons. The circulation of manuscripts also results from the relocation of some scholars to new areas in the region. As Hunwick notes, these market editions, which generally consist of lithographic, photographic, or xerographic reproductions of manuscript copies destined for sale in market places, form a half-way house between the manuscript tradition and printing proper. Due to their usual poor preservation conditions—the climate, fire, termites, water, mice, and other hazards—the oldest and most valuable ones in public and private collections are often in danger of being lost. Additionally, conflicts in the region have put some manuscripts in danger, as exemplified by those destroyed in Timbuktu by members of the militant Islamist group Ansar Dine. Louis Archinard created the former. His collection contains manuscripts he gathered in several West African countries at the beginning of the 20th century. Though most of the archives are in French, some documents in Arabic and Ajami are included. The document begins with the common Muslim opening doxology in Arabic and continues in Wolofal, the name for the Wolof Ajami writing system. Though the document starts with an Islamic formula, the content is not religious but purely secular. It is a business negotiation between two sovereign rulers concerning the appropriate payment for a construction of a trading post in the northern bank of the Gambia River. This treaty negotiation is the oldest Wolof Ajami document uncovered in Senegambia to date. It shows that Wolof Ajami once served as a valid diplomatic language in pre-colonial Senegambia, though its practitioners have now been treated as illiterate in official literacy statistics subsequent to the colonial experience. It hosts manuscripts in four collections: The manuscripts in these collections include original copies of the Quran, market editions, and other documents. Most of the manuscripts are in Arabic, though some are written in Hausa, Fulfulde, Wolof, Dagbani, and Gonja Ajami scripts, and in other unidentified languages. The manuscripts include works of authors from Northern Ghana, Mali, Nigeria, and Senegal produced in the late 19th and early 20th century. The West African manuscripts at the Herskovits Library deal with a broad range of subjects, including poetry, Arabic grammar, history, theology, Sufism, law, astronomy, numerology, and medicine and healing. They include chronicles, lists of kings and imams, and letters that provide insights on the history of Northern Ghana. The collection includes The Book of Genesis in Fulfulde Ajami used by Christian missionaries for proselytizing purposes. Some African American private collectors also hold important West African manuscripts. While enslaved Africans in America produced some of their manuscripts, they collected or purchased others from Africa. Some of these materials are held in educational institutions and in public and private collections see Figures 5 and 6. Ayub was captured on the coast of Senegal in The letter was possibly written between and while he was enslaved in Maryland. Click to view larger Figure 6. Digital Preservation of West African Manuscripts Just as digital preservation has now become the optimal means to preserve and transmit West African manuscripts to future generations, microfilm was once regarded as the best method for the same purpose from the s to the s. The microfilm projects focused primarily on the preservation of West

African manuscripts in Arabic. The Centre of Arabic Documentation at the University of Ibadan that John Hunwick started in , when he served as a lecturer in the Department of Arabic and Islamic Studies, made microfilms of Arabic manuscripts in the s. However, the microfilms are currently destroyed. The microfilm consists of literary, religious, and historical manuscripts; genealogies; biographies; and local histories primarily dealing with Mali, but also related to Senegal. It has in its database about 2, Arabic manuscripts from Mauritania in full text totaling , images , along with the corresponding bibliographical metadata. Charles Stewart created the project. He had produced important microfilms of manuscripts from Mauritania in the late s. These microfilms, held at the University of Illinois at Urbana-Champaign, contain, among other things, a copy of a text and commentary on the Quran and correspondence concerning the acquisition of the text, and over two thousand 19th-century Arabic manuscripts collected from several Mauritanian libraries. The manuscripts in the microfilms deal with a variety of subjects, including literature, law, religion, Arabic language, and history. Subsequently, the microfilms were digitized and placed online. Its descriptions continue to expand with the collaboration of the Al-Furqan Islamic Heritage Foundation. Recently, several digital projects have focused on the preservation of West African manuscripts. Some of the manuscripts exhibited at the LOC date from the 16th to the 18th centuries. This project digitized important manuscript collections in English and Arabic. The collections include police records in English as well as records of the Gambian Muslim court in Arabic generated between and . The court records reflect the struggles between elders and young people, elites and commoners, men and women. The SOAS collection spans a period of about five hundred years. The British Library currently holds the largest digital collection of West African manuscripts. The EAP has funded numerous digitization projects that have preserved a variety of colonial and noncolonial archives across Africa. These include the following West African digital preservation projects: Precolonial Documents Preservation Scheme. Some of the documents reflect the economic and political history of the Sokoto caliphate and British rule in Northern Nigeria see Figure 7. The goals set by the AAL team include complementing the academic works on sub-Saharan Africa based on Arabic and colonial sources by studying, preserving digitally, and making freely available Ajami manuscripts from all the regions of the continent, so that Ajami documents are no longer treated as footnotes but as major African sources of knowledge. It holds 5, pages of Ajami materials written by members of the Sufi order see Figure 8. The manuscripts encompass copies of works by four Ajami master poets: Serigne Mbaye Diakhate Siradji Collection. The four Ajami poets composed numerous poems in the lingua franca of Wolof. The manuscripts in the collection include satirical, polemical, and protest poetry, as well as biographies, eulogies, genealogies, talismanic resources, therapeutic medical manuals, historical records, speeches, instructions on codes of conduct, and a translation with commentaries of the Quran in Wolof Ajami script. These materials show that Ajami is a living tradition among the Fuuta Jalon Fula. The poem begins with the customary Muslim opening doxology and defends the use of Fuuta Jalon Fula for proselytizing purposes. Fuuta Jalon Pular Ajami Manuscripts. The poem reflects the belief in the binary potency of words in Senegambia.

Chapter 9 : The Inimitable Literature of Quran | There is No Surah like that of Holy Quran

This review of medieval Arabic medical poetry is based on our study of the two major classical biographical encyclopedias: "Uyoon Al Anbaa Fi Tabaqaat Al Atibbaa" ("Essential Information on the Classes of Physicians"), authored by the 13th century scholar, Ibn Abi Usubiaa, and "Al-Shier wa Al Shoaraa" (Poetry and Poets) by the ninth century Ibn Qutaiba.

Life and Works i. Of the four children born of this marriage, only one survived infancy. He was over eighty years old, and at the time he was the most renowned writer in the Persian-speaking world, receiving appreciation and payment for his works from as far away as India and Istanbul. He turned his hand at one time or another to every genre of Persian poetry and penned numerous treatises on a wide range of topics in the humanities and religious sciences. The titles and arrangement, however, are somewhat misleading. Containing more than 9, verses, the first section is longer than the other two sections combined. Like its model, the work treats a variety of ethical and didactic themes, illustrated by short anecdotes, and is notable for its critique of contemporary society. The remaining six works of the Haft ovrang were completed in an intensive creative outburst of little more than five years. As Browne III, p. But when one considers the thirty-plus prose works that survive from his pen, his literary productivity is truly staggering. It has been edited several times in recent years ed. The Persian text appeared in numerous lithograph editions in India, and there are two modern print editions ed. William Chittick, Tehran, Both works apparently date from the s. This is obviously true of his commentaries, but nearly all of his poetic writings too are modeled in one way or another on earlier works. Classical Persian poetry is, of course, defined by its conventions, and there are few works in the tradition that do not draw on earlier precedents to some extent. In general, his responses stick close to the theme of their model, regularize its structure, and elaborate on its images and topoi Losensky, pp. His works spread quickly throughout Persian speaking regions and were warmly received in Ottoman Turkey, where they were translated into Turkish and widely imitated. He was a prodigious and prolific talent with a vast knowledge of earlier tradition who devoted his energies throughout his long life, not to blazing new directions in the tradition, but to consolidating what had already been achieved. At the same time, he rarely goes beyond a stock treatment of the standard images and metaphors of the tradition, and his works sometimes seem a comprehensive digest of literary convention. In retrospect, it appears that his reputation as a master poet during his lifetime owed much to his scholarship and political position. Given the number of manuscripts and their wide dispersal, it is not surprising that a fully comprehensive critical edition has yet to be published. This edition, too, is a revised reprint of editions previously published in Moscow. A Study, Cambridge, Alexander Boldyrev, 2 vols. Paul Losensky Originally Published: December 15, Last Updated: April 10, This article is available in print.