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Arabic geographers. Much of this material is, of course, available elsewhere, but nowhere else can a reader without fluency in Arabic find such a wealth of information on the history and development of the site.

The presentation of the inscriptions themselves follows the precedent established by earlier volumes of the *MCI*. A description of the inscription, often with brief references to other works, such as the *Répertoire chronologique d'épigraphie arabe* [*RCEA*] in which Wiet and others already "published" many of them, is followed by the full Arabic text of the inscription and a French translation of all but the benedictions, prayers, and Koranic citations. Considering the importance scholars now attribute to these formulas once dismissed as banal, the practice of excluding them in translation now seems somewhat outdated, but it may be argued that anyone capable of studying these formulas should properly be able to read the Arabic text as well. Up to this point, the presentation of the *MCI* does not differ markedly from that found in the *RCEA*; however, the unique value of the former lies in the commentaries that follow the inscriptions. These range in length from a few paragraphs to several pages and forcefully display the incomparable breadth and depth of Wiet's erudition over the period from the rise of Islam to the year 824 H. (1421 A.D.). Included are extensive discussions of the expansion of the Ḥaram during the Abbasid period; its gates and its minarets; restorations to it between the ninth and eleventh centuries when Carmathians, Fatimids, and Abbasids vied to control the city; the Ayyubid restorations in the name of the Abbasids and those of the Rasulid sultans; the fall of the Abbasid caliphate; and the rise of Mamluk suzerainty. Considering the essential importance of Mecca for the history of Islam and its culture, it is amazing that the appearance of this book marks the first time that so much material from primary sources has been gathered and made conveniently available in a European language.

Most of the early inscriptions are known only through medieval authors who recorded their presence; only the inscriptions of the Mamluk period survive in any reasonable quantity to allow a discussion of the physical inscription and its style, although no photographs or drawings are included in the present volume. One assumes that the second fascicle will present epigraphic evidence for the extensive work of the late Mamluks—particularly Qayt Bay, who expended enormous sums in and around Mecca during the latter part of the 15th century—and the Ottomans, who gave the Ḥaram much of the aspect it preserved until the massive rebuilding and expansions of the

present century. Any scholar interested in the history and culture of medieval Islam will await the publication of the second fascicle with as much eagerness as he will delve into the present one.

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An Anthology of the New Arabic Poetry in Egypt.
Contemporary Arabic Literature 3. Selected, translated and introduced by M. M. ENANI. General Egyptian Book Organization, Cairo, 1986. 308 pp.

The first comment that bears making is that Enani's regional collection is a welcome and noteworthy contribution in a scene dominated by pan-Arab anthologies. That the collection deals with the poets of Egypt is especially important because that country's literary achievements have, for the most part, been associated with prose. Enani faults Badawi for such neglect in his *A Critical Introduction to Modern Arabic Poetry* (Cambridge: Cambridge University Press, 1975); but perhaps anthologies should bear the blame. Of the seventy-one poets in Salma Jayyusi's 1987 anthology (*Modern Arabic Poetry: An Anthology* [New York: Columbia University Press, 1987]), for instance, only five are Egyptians; and John Asfour's 1988 anthology (*When The Words Burn: An Anthology of Modern Arabic Poetry: 1945-1987* [Dunvegan, Ontario: Cormorant Books, 1988]) includes four of the five in the Jayyusi volume: Amal Dunqul, Muḥammad al-Fayṭūrī, Aḥmad ʿAbd al-Muʿī al-Ḥijāzī and Ṣalāḥ ʿAbd aṣ-Ṣabūr, adding the neglected Salīm Ḥaqqī and Lewis ʿAwaḍ. He does not have Jayyusi's fifth, Muḥammad ʿAfīf Maṭar.

Though only forty-four selections by eighteen poets are included in the Enani collection, this has been "for consideration of space. . . . Another volume is therefore planned which will present more verse and, perhaps, more poets" (13). At any rate, this volume is a sound attempt to bring prominent and popular Egyptian poets to an English-reading audience. Unfortunately the selection is, to use a vernacular expression, vanilla; one wishes that more space had been devoted to poets of that second generation that Enani identifies as active over the "past ten years," i.e., 1976-86: poets such as ʿAbd al-Munʿim Ramaḍān, for example. Perhaps the restriction to predominantly mainstream poets is a function of his conspicuous agenda: to show that "there has been a marked reversion to romanticism in the post-Abdul-Saboer era, notwithstanding the obvious modernist features of

the verse, and that this has its roots in the poems of Abdul-Saboor himself . . . The poems I have chosen," he goes on to say, "are as illustrative of the argument as they are representative of the poets" (12).

Enani's *Introduction* is divided into five parts: a defense of neo-Romanticism and its theory; an analysis of 'Abd aṣ-Ṣabūr's "Sailing Into Memory"; the main variations of the modernist impulses on the New Poetry; the neo-Romanticism of Shoosha, Abu Sinnah and Guwaida; and the projection of the past onto the present. Generally speaking, the fifty-nine page introduction is more a defense of Romantic influence through 'Abd aṣ-Ṣabūr on the anthologized poets than it is an introduction to the poetic scene in Egypt. Unlike Asfour, who argues, citing Jabrā Ibrāhīm Jabrā, that Western models are not imitated or appropriated by Arab poets but rather scrutinized, Enani argues that "the new poets wallowed in the imported bleakness. . . . The gloom of the Western poet became an 'attitude,' often affected but, strangely enough, sometimes genuinely embraced and transferred to local themes" (20). Invoking Auden, Byron, Coleridge, Milton, and Wordsworth, Enani constructs an argument the ultimate aim of which is to show this debt to the English Romantics through 'Abd aṣ-Ṣabūr. About "abstraction" he writes, for instance, that "the sense of frustration channeled through the apparently Eliotic imagery relates the poem thematically to Larkin rather than Eliot" (32). Of the majority of the poets he writes, "The 'modernist' qualities they possess are traceable, as I have indicated, to the first generation, but they simply modify an inveterate romanticism" (28). The importance of this thesis to Enani culminates in critically feeble sentiments such as: "Abdul-Saboor could make use of a romantic device, namely the creation of metaphor through a few emotionally-charged words, which is not completely unknown to the modernists" (34). He closes his discussion of 'Abd aṣ-Ṣabūr's "romantic-modernist blend" with "Nightpiece," a poem important "because it represents a model often aped by the second generation of new poets, especially recent converts" (35) and the comment that "Death-in-Between: A Dialogue" and "Tale of the Sad Minstrel" are provocative poems worthy of more study. These two poems, comprising seventeen of the thirty-eight pages devoted to the poet, read very well: the tone is sustained and the rhymes are rarely contrived: "Great God! how wonderful you are,/How gentle, how noble,/How grave, how brave,/What cleverness, what nerve/In riding, charioting, galloping, jostling,/In the laying of an ambush,/In making conquest,/In reconstruction, destruction,/Inking pages, thinking wages,/Inking, thinking, blinking,/Experimenting, demoting,/Training, straining,/In music and verse

and singing,/Womanizing, buying, selling, renting,/In science, technology,/Morphology, phonology . . ." (71).

The interlacing of Qur'anic text and poetry in "Fragments of a Common Sad Tale" is equally skillful and readable. The unobtrusiveness of the rhyme, which Enani uses wherever possible throughout his anthology, is well demonstrated by: "Remove your disguise,/Wash the paint off your face,/Prince charming of the Tower/Is become a paper-tiger/Stifled by ancient manuscripts,/A hollow piper!/And beauty, the charming princess of yore,/Now looks so pale and wan,/Looking for a man/To give her, tree-like/cool shelter!/he looks for a room, somewhere,/Wherein to tend her miseries,/With ample wall space, for there,/Like pictures framed will hang/The ghosts of runaway memories!" (98).

The next poet in the collection is Salah Jaheen whose poetry, Enani emphasizes, is fraught with irony. "Elegy on the Death of John F. Kennedy," the last of three poems is biting; but it is "Graves," quoted in the introduction (38) that is, to my mind, the best example of social criticism and use of irony. Of the three Amal Dunqul poems, "Moon Murder" is the most famous and, regrettably, the least well translated. Compare the very loose and lame: "Your father's been killed,' I murmured,/By city hands murdered!/He's gone, believe me, brothers!/And tears were shed, False like Joseph's brothers!/'Killed, he still lay/On city streets/'Macadamized, bloody, spiteful!'" (122) with the superior and more faithful Asfour version: "People of my village, your father is dead!/They killed him in the city—shed the tears/of Joseph's brothers over him, then fled,/leaving his corpse on the asphalt/in the blood and fury of their streets" (ibid., 136). And the closing passage, which reads in Arabic as follows: "Ḥattā ʔl-masā/wa aṭalla min fawqi ʔl-qamar/mutaʔalliqu ʔl basamāt, māsiyyuʔn-naẓar/—ya ikhwatī hādha abūkum mā yazālu hunā/fa-man huwa dhāliku ʔl-mulqā ʕala arḍi ʔl-madīnaʔ/qālū: gharīb/ẓannahu ʔn-nāsu ʔl qamar/qatalūhu, thumma bakaw ʕalayhi/wa raddadū «qutila ʔl-qamar»/lākin abūnā lā yamūt/abadan abūnā lā yamūt!" (Amal Dunqul, *al-ʕmāl ash-shiʕriyya al-kāmila* [Bayrūt: Dār al-ʕawda, 1985], 70/1) is simply not the truncated: "When evening came/The moon shone above with diamond eyes and smiles brilliant;/Who is it, then', I said,/That lies on city streets, dead?!/'A stranger', they answered,"Thought to be moon and murdered!" (123). Nagib Surur also employs the ironic mode. In his "Decrees of the Elders of Café Riche," a long poem in which he "pillories the literati whose names are associated" (40) with the Café Riche, he is able to put this to good effect: "How cheap the wine in your cell,/How paltry the men you sell!/Can't you sell me

a few words,/Duty free or otherwise/To help me compromise/My two worlds?" (135/36).

Enani's verdict on 'Alī Qindīl is hasty and imperceptive. He calls Qindīl's one collection "the epitome of modern unintelligibility which derives from the power of the single image to blur, deliberately or not, the 'contours' of both feeling and idea." Speaking of "The Rising Beings" he writes: "It is, again, very long, with no apparent links between the parts, no logical transitions or (naturally) a story line. I have therefore chosen only those parts which appeared coherent enough for my English translation" (41, emphasis mine). Indeed, logic plays an important part in Enani's appreciation of modern poetry and, judging from his comments about Qindīl and others (41/42), his perceived absence of it means summary dismissal. This is a shame because *The Rising Beings of Alī Qindīl*, published posthumously, is a fine *diwan* with several very good poems. I quote from "al-Qāhira": "l. yaqzatu ʔd-dukḥān fī samāʔi d-daḥ-sha:/dukḥān yatakāthafu wa ʔuwāʔun yaqtarib/tak-hallaltu madan murbadan. wa ḥaythu yataqātaʔu laḥmu ʔd-daḥshati maʔa sāqiyati/ʔl-araqi ʔnḡharasat lafitatun ūlā" ('Alī Qindīl, *Kāʔināt ʔalī qindīl aṭ-ṭālīʔa* [al-Qāhira: Dār ath-thaqāfa al-jadīda, 1976], 83); the *dīwān* is introduced by Muḥammad ʔAfīfī Maṭar, which I translate as "l. The waking of the smoke in a sky of wonder:/smoke getting thicker and howling getting closer/I permeated the cloud-gloomed expanse. And where the flesh of wonder was torn apart, with the cupbearer/of insomnia, the first sign was implanted."

This theme of the city is an abiding image and topos in modern Arabic poetry and is the subject of some critical inquiry (see M. M. Badawi, "The City in Modern Egyptian Literature," in *Modern Arabic Literature and the West* [London: Ithaca Press, 1985], 27-43; Jayyusi, 32-35; and my forthcoming "City Victorious: the portrayal of Cairo in modern Arabic poetry"). Enani cites in particular Ḥijāzī's *Madīna bi-lā qalb* (Heartless City, 1959), which he must equate with Wordsworthian examples before easing us into a discussion of ʔAbd aṣ-Ṣabūr and his Romantic voyage from the gloom of his inner self to "the city of light/the city of wayfarers" (23). In Muḥammad Abū Sinna's "Bloody Sights in an Indifferent City," the melancholic strain of which derives, for Enani, "essentially from Shelley" (48), we read a poignant: "Does she still parade her beauty to strangers?/Still nibble at the wistful crumbs/At the deserted table of history? Is she still dreaming among her tombs?" (177). The translation is, however, marred by occasional flights of fancy: "Your face departing in riparian clouds" (174), for instance. Or in Fārūq Shoosha's "A Poetess in Love: An Elegy": "Could anyone suppress a vol-

cano dire/Pouring forth a passion fire?" (152). And the invocation of great Islamic cities finds interesting and profane use in Abū Sinna's "Journals of Bed-ridden Leila": "For days, for years, I waited,/Lovers have sold me to traders,/Traders to fornicators,/And my bed-chamber/nightly moves from one highway to another!/Sold at a Baghdad market-place,/Purchased at a Damascus fair,/Kidnapped by highwaymen in the desert,/But again traded in,/From sorrow to sorrow/Changing hands,/A thousand times a mother" (181).

The twenty-one pages of selections from Fārūq Guwayda, "apparently a true Wordsworthian" (49), read well for the most part and infelicities such as "To dance in frenzy high;/The old man's maw gives a cry:/O Lord of all being,/In this age of famine, dry/Men are become locusts/And die!" (196) seldom intrude. Muḥammad ʔAfīfī Maṭar is represented by only one poem, "Summer Colt." A difficult and complex poet, he is nonetheless one of the finest word-smiths in modern Arabic poetry and a skillful weaver of elements mystical and folk, in spite of Enani's contention that his "use of the absurd connects him not with the "folk" tradition, strictly defined, but with the "literary" use of the absurd in *Kunstpoesie* from William Blake to Ted Hughes" (55). A comparison of the translation with the Arabic reveals a great many liberties, several outright mistranslations and a violation of the spirit of the idiom. "Ḥamalanī mā ḥamalahu ʔṭ-ṭamī min al-athmār/athqalanī bi ʔṭ-ṭayri nʔ-naʔimi fīʔl-ashjār/wa ʔntalaqa . . . fa-daqqā ʔl-ḥāfiru wajha ʔṭ-ṭifl/asqāṭa ḥamlā . . . asqāṭa ḥamlā mahru ʔṣ-ṣayf" (Muḥammad ʔAfīfī Maṭar, *Yatahaddathu ʔṭ-ṭamī: qaṣāʔid min al-khurāfa ash-shaʔbiyya* [The Silt Speaks: Poems from Folk Legend] [al-Qāhira: Maktaba Madbūlī, 1977], 46) is by no means "He left me with loads of fruit/Asleep on trees,/With loads of birds,/Of warblers, of shouting bees/He ran away,/He galloped,/He kicked me hard,/He swung a hoof in my baby's face/And out into the world/Without a word/Went he.//The miscarriage/Was a secret,/So horribly perfect./Now the summer colt's gone!" (233).

Unable to read the poems uninformed by the English Romantics, Enani posits that Aḥmad Suwaylam's "Holes" is "to be read both in terms of Coleridge's 'coalescence of subject and object' and within the general framework of Wordsworth's mind-world dialectic" (56). The six remaining poets in the volume are translated poorly betraying some hurry on the part of the translator. In fact, he discusses them all in the one final page of the introduction.

All told, this is an uneven collection, colored by the translator's agenda and his belief that it adequately represents the poetry of the second generation in Egypt. The best translations are skillful adaptations,

ably conveyed into rhymed English by the translator; the worst of them are violations of the spirit and the meaning of the Arabic. In between lie a number of poems which, infelicities notwithstanding, are a satisfying addition to translated Arabic poetry. Through this very affordable volume, the English reader has access to an otherwise neglected poetry.

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L'Habitat Traditionnel Dans Les Pays Musulmans autour de la Méditerranée, vol. 1, *L'Héritage Architectural: Formes et Fonctions*. By the GROUPE DE RECHERCHES ET D'ÉTUDES SUR LE PROCHE-ORIENT Université de Provence. Institut Français d'Archéologie Orientale, Cairo, 1988. ix-xiv pp., 1-321, including plans, drawings, plates.

This volume, the first of three, presents in tangible form the results of a shared study scheme, initiated in 1981 and conjoined at a meeting in Aix-en-Provence in 1984. The goal of this common endeavor is a comprehensive and comparative understanding of pre-19th century (i.e., pre-impact of Western influences) domestic construction in Islamic urban centers around the Mediterranean.

Volume I sets the stage. Subtitled *Architectural Heritage: Forms and Functions*, this volume, largely descriptive of physical context and structure, brings together the initial material on the traditional dwelling. Volume II, *The History and the Setting*, through a scrutiny of archeological and/or archival documentation, will consider the traditional dwelling as the product of historic evolution and social context. Finally, *Variations and Mutations*, Volume III, will compare the traditional architecture of the North African and Near Eastern littorals of the Mediterranean with examples from the wider context of the Arabian Peninsula and the heartland of the Ottoman Empire. The compendium, thus, in ever widening and concentric circles, will be one of the first "total" approaches to a comparative history of the dwelling in Muslim countries around the Mediterranean.

With only the initial volume available it is impossible to address the relevance and success of the project as a whole. A reading of Volume I, however, engenders both applause and questionings.

First, the applause. In Volume I twelve authors describe twenty-two dwellings from ten cities, which, proceeding geographically from East to West, are: Damascus, Cairo, Tunis, Sfax, Algiers, Constantine,

Salé, Rabat, Fez, and Marakesh. A brief indication of the contents of these chapters seems in order.

Since no study has as yet been published on the civil architecture of Damascus, the informative and useful article by B. Maury is the longest in the book (42 pp.). From a fairly detailed description of the Bayt Abeid, 1160/1747, and the Bayt Boulad, 1234/1819, he extrapolates the common elements of Damascene architecture of the 18/19th centuries, its parts, its construction, its decoration, and concludes with a general comparison with the Cairene house of the same period.

Two nicely juxtaposed articles on Cairo follow. In the first, J. Revault describes (16 pp.) the home of a wealthy merchant by using a composite of the Manzil Gamal al-Din, 1637, and the Bayt Shabhsiri (end 17th-beg. 18th c.). N. Hanna focuses on the House-Waqf of Radwan (mid-17th), a fast-disappearing example of a residence for a modest member of the bourgeoisie (14 pp.).

In Tunis, three authors describe three examples, each from the end of the Hafsid (16th c.) or beginning of the Turkish (17th c.) periods. M. B. Ben Mami deals with the Dar Rassa'a (21 pp.) "one of the oldest" (p. 80); S. Darghout, the Dar es-Segeli (6 pp.), "one of the richest" (p. 103); and J. Revault, the Dar el-Hedri (15 pp.) "one of the best" (p. 124). To illustrate the principal aspects of the more conservative 18th century domestic architecture in Sfax, A. Zouari describes, with a background essay on construction and decoration, the Dar Jalluli and the Dar Hintati (36 pp.).

Algeria is represented by two chapters. S. Noweir depicts the Dar Ben Charif (19th c.), in Constantine (13 pp.), while L. Golvin treats two examples in Algiers: a modest house in the old city (18th c.) and the 19th century Dar of Mustapha Pacha (17 pp.), in which his wives, concubines, children, and servants lived.

For Morocco there are the largest number of articles, cities, houses and pages of text. In Salé, J. Hassar-Benslimane describes the Dar B. Khadra (18th c.) and the three-houses-in-one Dar B. Shlih (19th c.) in 35 pp. S. Mouline discusses three houses in Rabat: Dar Caid Souissi, Dar Regaye, and Dar Hassani, all from the 19th c. (20 pp.). Fez also is represented by three houses. C. Amahan chooses the very beautiful Dar Addiyil (beg. 18th c., 20 pp.), and J. Revault describes the Dar Caid Bel-Hassen (18th c.) and the Dar Zouiten (19th c., 22 pp.). Marakesh is represented by the Dar Mas'udiyin (end of 18th c.) as detailed by A. Touri (14 pp.).

Plans, drawings, elevations, and photographs illustrate all of these chapters; and many of them also include glossaries of Arab-French terms and bibliographies.