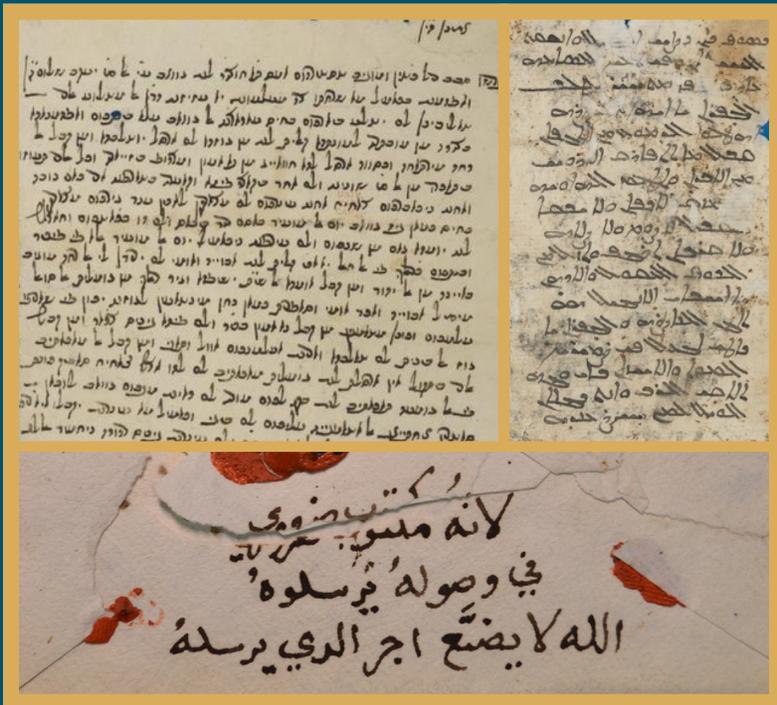


A Handbook and Reader of Ottoman Arabic

EDITED BY ESTHER-MIRIAM WAGNER





<https://www.openbookpublishers.com>

© 2021 Esther-Miriam Wagner. Copyright of individual chapters is maintained by the chapters' authors.

This work is licensed under a Creative Commons Attribution 4.0 International license (CC BY 4.0). This license allows you to share, copy, distribute and transmit the text; to adapt the text and to make commercial use of the text providing attribution is made to the authors (but not in any way that suggests that they endorse you or your use of the work). Attribution should include the following information:

Esther-Miriam Wagner (ed.), *A Handbook and Reader of Ottoman Arabic*. Cambridge Semitic Languages and Cultures 9. Cambridge, UK: Open Book Publishers, 2021, <https://doi.org/10.11647/OBP.0208>

Copyright and permissions for the reuse of many of the images included in this publication differ from the above. Copyright and permissions information for images is provided separately in the List of Illustrations.

In order to access detailed and updated information on the license, please visit, <https://doi.org/10.11647/OBP.0208#copyright>

Further details about CC BY licenses are available at, <https://creativecommons.org/licenses/by/4.0/>

All external links were active at the time of publication unless otherwise stated and have been archived via the Internet Archive Wayback Machine at <https://archive.org/web>

Updated digital material and resources associated with this volume are available at <https://doi.org/10.11647/OBP.0208#resources>

Every effort has been made to identify and contact copyright holders and any omission or error will be corrected if notification is made to the publisher.

Semitic Languages and Cultures 9.

ISSN (print): 2632-6906

ISSN (digital): 2632-6914

ISBN Paperback: 9781783749416

ISBN Hardback: 9781783749423

ISBN Digital (PDF): 9781783749430

DOI: 10.11647/OBP.0208

Cover images: Upper left, T-S 10J16.26 (Hebrew script); upper right, CUL Or.1081.2.75.2 (Syriac script), both reproduced with kind permission of the Syndics of Cambridge University Library. Image below, from box HCA 32/212 from the The National Archives.

Cover design: Anna Gatti

8. EXCERPT FROM YŪSUF AL-MAĠRIBĪ'S DAFʿ AL-IŞR ʿAN KALĀM AHL MIŞR (1606)

Liesbeth Zack

The following is an excerpt from *Dafʿ al-işr ʿan kalām ahl Mişr*, ‘Removing the burden from the speech of the Egyptians’ (henceforth *Dafʿ al-işr*), written in the year 1014–1015/1606 by the Egyptian Yūsuf ʿAbū al-Maḥāsīn Jamāl al-Dīn b. Zakariyyā b. Ḥarb al-Maġribī al-Mişrī al-ʿAzharī (ca. 1562–1611).

Al-Maġribī was born and raised in Cairo as the descendent of North African immigrants. He grew up in the Ibn Ṭūlūn quarter, which was the meeting point for North African pilgrims, and the living quarter of a large number of North African immigrants. After first being set up in the fabric trade by his uncles following the death of his father, al-Maġribī went to study at al-Azhar University and subsequently worked in a government position. Al-Maġribī knew Persian and Turkish and translated some literary works from these languages into Arabic, but these translations have not survived.¹ He does, however, comment on Turkish and

¹ For more information on al-Maġribī’s life and works, see Zack (2009, 9–19).

Persian words and phrases and cites some poetry in these languages in *Dafʿ al-işr*.

Dafʿ al-işr is a dictionary of Egyptian Arabic words that al-Mağribī checked for consistency with Classical Arabic, mainly using al-Firūzābādī's (1329–1415) *al-Qāmūs al-Muḥīṭ* as his reference, but also citing from the Qurʾān and ḥadīth and from Classical Arabic poetry. Al-Mağribī introduces the Egyptian words and phrases by the word *yaqūlūna* 'they say', which was usual in the so-called *laḥn al-ʿamma* literature. Al-Mağribī was acquainted with this genre, having written an arrangement of, and appendix to, al-Ḥarīrī's *Durrat al-ğawwāş fī awhām al-xawāşş*. However, al-Mağribī's objective was the opposite of that of the *laḥn al-ʿamma* literature, because whereas the authors of *laḥn al-ʿamma* works set out to correct 'mistakes' that people made in the Arabic language, al-Mağribī's purpose for writing *Dafʿ al-işr* was to prove that many words and expressions that were generally thought to be 'incorrect' actually had equivalents in the Classical Arabic language (Zack 2009, 31–32; see Pellat (2012b) on *laḥn al-ʿamma* literature). If a word used in the Egyptian dialect was found with the same meaning either in one of the Classical Arabic dictionaries, in the Qurʾān or ḥadīth, or in Classical Arabic poetry, al-Mağribī would classify it as *şahīḥ* 'correct'; if not, he would comment in terms of *lam yuʿlam* 'it is unknown', *wa-laysa ka-ḍālik* 'it is not like this', *ğayr şahīḥ* 'incorrect', and similar phrases (Zack 2009, 50–51).

Besides being an important source for Egyptian Arabic in the 17th century,² *Dafʿ al-işr* also contains numerous interesting observations on Egyptian culture, such as games, food and drink, clothing, and household utensils. Al-Mağribī also makes comments about his own friends and acquaintances as well as about noteworthy events, as the selected text fragment will show. Al-Mağribī often digresses from the original word under discussion. Most of his comments were triggered by reading something in *al-Qāmūs al-muḥiṭ* that interested him or that reminded him of something that he had experienced. This is demonstrated in his entry for *ṭabṭab* ‘to pat’, where a note in *al-Qāmūs al-muḥiṭ* about the nickname *ṭabāṭabā* for someone who pronounced the *qāf* as *ṭā*³ reminded him of one of his own acquaintances with the same speech impediment.

Only one manuscript of *Dafʿ al-işr* has survived—the autograph, which is kept in the St. Petersburg University library (catalogued under no. MS OA 778). In its present form, it consists of 134 folios, but originally it contained 25 *kurrāsas* ‘quires’, of which quires 3–13 have been lost. The manuscript appears to be a first draft of *Dafʿ al-işr*, as there are a large number of corrections, additions, and comments (such as *unzur* ‘look up’) added in the margins in the author’s handwriting.³ An abbreviated version, based on the complete manuscript, was written by Ibn Abī

² Another important source is Yūsuf al-Şirbīnī’s *Hazz al-quḥūf fi šarḥ qaşid Abī Şādūf*, description by Davies (1981), text edition and translation by Davies (2016).

³ For more information on the manuscript and the contents of *Dafʿ al-işr*, see Zack (2009, 21–35).

al-Surūr (1589–1590). This book, titled *al-Qawl al-muqtaḍab fīmā wāfaqa luḡat ahl Miṣr min luḡat al-‘arab* ‘The abbreviated speech concerning what corresponds in the language of the people of Egypt to the language of the Arabs’, contains only one-third of the original lemmata of *Dafʿ al-iṣr*, namely those that had the same meaning in Egyptian Arabic and Classical Arabic. Furthermore, it is stripped of all cultural information, poetry, and anecdotes, which is precisely what makes *Dafʿ al-iṣr* an important source of information on Egyptian language and culture in the 17th century.⁴

The excerpt from *Dafʿ al-iṣr* presented here is from the chapter *bāʾ*, section *ṭāʾ* and the first part of section *‘ayn*. Note that words are arranged according to the last letter of the root, like in other dictionaries, such as *Lisān al-‘arab* and *al-Qāmūs al-muḥīṭ*, so that, for instance, the word *‘azab* is found in chapter *bāʾ*, section *‘ayn*. The excerpt starts on fol. 16r line 10 of the manuscript, and ends at fol. 17r line 13. The orthography is kept exactly as it was written in the manuscript. The text fragment is followed by a translation and commentary.

Transcription

fol. 16r

10. فصل الطاء يقولون طبطب على الشي
11. وله مناسب قال فى القاموس الطبطة صوت الما وصوت تلاطم السيل
12. والطببية الدرّة وطبطب صوت فاده طباطبا لقب
13. اسماعيل بن الحسن بن الحسين بن علي رضى الله عنهم لقب به لانه كان
14. بيدل القاف طآ او لانه اعطي قبا فقال طباطبا يريد قباقبا انتهى

⁴ For more information on *al-Qawl al-muqtaḍab* see Zack (2009, 35–36).

15. قال الفقير وقد سمعت المرحوم ابن الشيخ الغيطي وكان يبذل حروفا
16. بالطا يقول ناطس بعض وربطاط اي ناقص بعض وريقات
17. رحمه الله ونفعنا باسلافه الكرام والطبطاب طآير له اذنان كبيرتان
18. ويقولون حصل لفلان الطرب يخصّونه بحركة الفرح وهو يطلق
19. علي حركة الفرح والحزن من الاضداد ورجل مطراب وطروب وقد
20. ظهر الان ان قولهم لو اتفق حماران لا طربا اي حركا حركة حزن لا
21. حركة فرح اذ صوت الحمار بمفرده يحرك حركة الحزن ويستعاذ منه
22. فكيف مع الازدواج فاده طرب ككتف اسم فرس النبي صلي الله عليه وسلم

fol. 16v

1. ويقولون طاب للذي يلعبون به وطابة للكرة ايضا
2. ولم اعلم لهما مناسبا⁵ والطابة في اللغة الخمرة وطيبة المدينة
3. وعذق بن طاب نخل بها او ابن طاب ضرب من الرطب كذا في القاموس
4. فقد يمكن علي بعد ان يكون الطاب من احدهما فانه من النخل وهي
5. طاب علي الاول او من نخل بها ابن طاب علي الثاني والطياب
6. ككتاب نخل بالبصرة⁶ ⁷ ويقولون علي الاجر الطوب وهو صحيح
7. وعلي المزح المطايبية وهو صحيح ايضا ومن الحوادث
8. الحوادث⁸ التي وقعت في هذا العام وهو عام اربعة عشر والف
9. ببلاد مصر العشبة التي اشتهرت باسم طابغه يشربون دخانها
10. وقد زاد استعمالها الان حتى صار يباع منها في كل يوم بدنيا
11. لها جرم وعمت البلوي بها سائر الجنوس في دكاكين خاصة
12. بها ويخطر في الفكر ان تفتح بيوت لخصوصها كالقهاوي⁹
13. ولم اعرف فيها خيرا صادقا قالوا جات من بلاد الغرب ومدحت
14. بقصيدة مطولة سمعت بها وقد مصصت من دخانها قليلا فحصل
15. عندي شبه الدوخة ولا بدع فان الدخان ويقال له الدخ قريب منها
16. فصل العين يقولون العبّ علي ما يلي الصدر و

⁵ Margin: انظر الطاب والطابه

⁶ Margin: واما الطابة فلم تعلم صح

⁷ Margin: ويقولون طاوب لفلان اي انه طاطا في السلام عليه انظرها

⁸ Sic.

⁹ Margin: بيع منها كل رطل بثلاثة ذهب

17. الصحيح انه الكم¹⁰ قال في القاموس العب بالضم الرّدن وقال في
18. الرّدن اصل الكم جمعه اردان ويقولون عتبة الباب يريدون
19. ما يلي سفل الباب والذي في القاموس انه اسكفة الباب والعليا
20. منها انتهي وانظر الفرق بين المعطوف والمعطوف عليه¹¹ فظاهرة ان اسكفة
21. هي السفلى ثم قال وما عتبت بابه اي لم اطا عتبه وهذا دليل على انها سفلى
22. فانداه قوله تعالي وان يستعتبوا فما هم من المعتبين اي ان
23. يستقبلوا ربهم لم يقلهم اي لم يردهم الي الدنيا البتة ويقولون

fol. 17r

1. عرقب الدابة اذا قطع عرقوبها وهو صحيح واما المثل المشهور
2. مواعيد عرقوب فهو معبد بن اسد من العمالقة اكذب اهل زمانه
3. اتاه سايل فقال اذا اطلع نخلي فلما اطلع قال اذا ابلح فلما ابلح قال
4. اذا ازهي فلما ازهي قال اذا ارطب فلما ارطب قال اذا اتمر فلما اتمر
5. جذه ليلا ولم يعطه شيا فقال الاشجعي، وعدت فكان الخلف منك سجية،
6. مواعيد عرقوب اخاه بيثرب، ومن قصيدة بانث سعاد، كانت
7. مواعيد عرقوب لها مثلا، وما مواعيدها الا الأباطيل، ويقولون
8. علي بعض الحرس ليلا العزب وله مناسبة لان العزب لغة من لا
9. اهل له ولا يحرس هذه الحراسة من له اهل غالبا وكذلك من لا زوجة
10. له عزب ولا تقل اعزب او قليل جمعه اعزاب وهي عزبة وعزب
11. والفعل كنصر وتعزّب ترك النكاح نادره كما ان تعزّب بالزاي ترك
12. كذلك بالرأى فانه ترك وطنه وكذلك يعزب بمعني يغيب فالقرب في
13. اللفظ والمعني وقد علم ان الرجل عزب وهي عزبه لا عازبة كما يقولون

¹⁰ Margin: العب الكم

¹¹ Margin: انظر الفرق

Translation

fol. 16r

(10) Section *tāʿ*. They¹² say: *ṭabṭab* ʿ*alā al-ṣay*, (11) and this has an equivalent.¹³ [Al-Firūzabādī] said in *al-Qāmūs*: “*al-ṭabṭaba* is the sound of water and the sound of the dashing of the torrent (12) and *al-ṭabṭabiyya* is a whip and *ṭabṭab* is a sound.” Interesting fact: “*ṭabāṭabā* is the nickname (13) of Ismāʿīl b. al-Ḥasan b. al-Ḥusayn b. ʿAlī—may God be pleased with them—which was given to him because he used to (14) replace *qāf* with *tāʿ*, or because he was given a *qabāʿ*,¹⁴ so he said: *ṭabāṭabā*, but he meant *qabāqabāʿ*”, end [of the quotation]. (15) The *faqīr*¹⁵ said: I heard the late son of sheikh al-Ġayṭī, who replaced letters (16) with *tāʿ*, say *nāṭis baʿḍ wurayṭāt*, that is, *nāqis baʿḍ wurayqāt*,¹⁶—(17) may God rest his soul, and we have profited much from his noble ancestors—“*Al-ṭabṭāb* is a bird with big ears”. (18) They say: so-and-so experienced *al-ṭarab*, which they apply to the agitation¹⁷ of joy,

¹² I.e., the Egyptians.

¹³ I.e., it can be found in *al-Qāmūs al-Muḥīt*.

¹⁴ An outer garment with sleeves.

¹⁵ Al-Mağribī always refers to himself in the third person with the epithet *al-faqīr* ‘the poor’, or ‘living for the Lord alone’ (see Nizami 2012 for the use of this term in the context of Sufism). Al-Mağribī had connections with some of the Sufi orders in Cairo (see Zack 2009, 15–16).

¹⁶ “some little papers are missing”

¹⁷ Lane (1863–1893): “طَرَبٌ Emotion, or a lively emotion, or excitement, or agitation, or unsteadiness [...] by reason of joy or grief [...]” (1888a); “حَرَكَة motion; commotion; agitation” (556b).

and it is used [in Classical Arabic] (19) for the agitation of both joy and grief, [so this is] one of the words with two opposite meanings, and “a man who is *muṭrāb* and *ṭarūb*.”¹⁸ (20) It seems now that the saying “if two donkeys happen to meet, [their voices] agitate,” means that they evoke the agitation of grief, not (21) joy, because the voice of a single donkey evokes grief, from which one should seek protection, (22) so what would it be like if it were doubled? Interesting fact: *ṭarīb* “like *katif*”¹⁹ is the name of the horse of the Prophet—God bless him and grant him salvation.”

fol. 16v

(1) They say *ṭāb* to [the game] they play, and also *ṭāba* to the counter.²⁰ (2) I do not know a corresponding [word in Classical Arabic] for these two words.²¹ *Al-ṭāba* in the [Classical Arabic] language is “wine, and *Ṭayba* is al-Madīna, (3) and *‘aḍq ibn ṭāb* is a type of date palm in [al-Madīna], or *ibn ṭāb* is a type of date.” It is written thus in *al-Qāmūs*, (4) so it could just be that *ṭāb* is [derived] from one of these two, because it is [made] from the palm tree, so it is (5) *ṭāb* from the first one, or it is from the palm trees in [al-Madīna] [called] *ibn ṭāb*, from the second one. And

¹⁸ This means that these are the two adjectives derived from the word *ṭarab*, i.e., ‘a man who is filled with joy or grief’.

¹⁹ That is, with the same vocalisation as *katif*.

²⁰ Literally: ‘ball’. See the Commentary below for a discussion of the Egyptian Arabic terms in the text.

²¹ Margin: Look up *ṭāb* and *ṭāba*.

ṭiyāb (6) like *kitāb* is a type of palm tree in Baṣra.^{22, 23} They call baked bricks *ṭūb*, and this is correct, (7) and [they call] joking *muṭāyaba*, which is also correct. One of the events (8) events [*sic*] that happened this year, which is the year 1014,²⁴ (9) in the land of Egypt, is the herb that has become known under the name of *ṭābga* ‘tobacco’. They inhale²⁵ its smoke, (10) and its use has now increased to the point that it is being sold every day in a world (11) full of vice and it has become a general necessity, all types in designated shops, (12) and now the idea has come up to open special houses for it like cafés.²⁶ (13) I don’t have reliable information about it. They say that it came from the West, and it is praised (14) in a long poem that I have heard. I have sucked up a little bit of its smoke and got (15) a kind of *dawxa*, dizziness, and no wonder, because *duxxān* ‘smoke’, which is also called *duxx*, is close to it.²⁷ (16) Section *ʿayn*. They say *al-ʿbb* to that which is next to the chest, but (17) the correct [meaning] is that it is the sleeve. [Al-Firūzābādī] said in *al-Qāmūs*: “*al-ʿubb* with the vowel *u* is *al-rudn*, the sleeve,” and [al-Firūzābādī] said about

²² Margin: As to *ṭāba*, it is not known; correct.

²³ Margin: They say: he *ṭāwb* to someone, which means that he bowed his head in greeting to him, look this up.

²⁴ 1605–1606 CE.

²⁵ Literally: ‘drink’.

²⁶ Margin: A *raṭl* of it is sold for three gold pieces. [Note: the *raṭl* is a unit of weight.]

²⁷ Here, al-Mağribī makes a connection between *dawxa* ‘dizziness’ and *duxx* ‘smoke’, because they sound similar.

(18) *rudn*: “the base of the sleeve, its plural is *ardān*.”²⁸ They say: ‘*atabat al-bāb*, with which they mean (19) that which is at the bottom of the door, and what is written in the *Qāmūs* is that it is “*uskuffat al-bāb*, the threshold of the door, and the upper part (20) of it,” end of quotation.²⁹ It appears that *uskuffa* (21) is the lower part; then [al-Firūzābādī] said “*mā ‘atabtu bābahu* means: I did not step upon his threshold,” and this is a sign that it is the lower part. (22) Interesting fact: the words of the Sublime *and if they ask amends yet no amends shall be made to them*³⁰ mean that if (23) they ask their Lord to forgive their fault, he will definitely not do so, which means that he will not return them to the world. They say

fol. 17r

(1) he ‘*arqab* the riding animal, if he hamstrung it, which is correct, and as for the famous expression (2) “the promises of ‘Ur-qūb, this is “Ma‘bad b. Asad, one of the Giants, who was the most untruthful person of his time. (3) Once a beggar came to him, so he told him: when my palm trees put forth the spadix [I will give you alms],³¹ so when that happened, he said: when it brings forth

²⁸ Margin: *al-bb* is the sleeve.

²⁹ Margin: Look up what the difference is between the two conjuncts. [Note: *Al-ma‘ṭūf* and *al-ma‘ṭūf ‘alayhi*: a word to which another word is conjoined, for instance by the particle of conjunction *wa-*, in this case: *uskuffat al-bāb wa-l-‘ulyā minhā*.]

³⁰ Qur’ān 41:24, translation by Arberry (1963, II:187).

³¹ See Lane (1863–1893, 1919c) for the meaning of *أطلع النخل*. The *طَّلَع*, translated by Lane as the spadix (1921b) is a fleshy stem with small flowers that turn into dates if the palm tree is female.

dates, so when that happened, he said: (4) when the redness appears in the dates, and when that happened, he said: when the dates become ripe, so when that happened, he said: when the dates become dry, and when that happened, (5) he cut them off at night, and did not give [the beggar] anything.” Al-Ašjaʿī³² said: “You made a promise, but not fulfilling it was in your character (6) Like the promises of ʿUrqūb to his brother in Yaṭrib.” And from the poem *Suʿād is gone*:³³ (7) “The promises of ʿUrqūb were for her a model tall-tale promises, empty talk.” They call (8) someone of the night guards ʿazab ‘bachelor’, which has an equivalent, because in the [Classical Arabic] language ʿazab is “someone who does not (9) have a family”, and someone who has a family as a rule does not do this [night] watch, and someone who does not have a wife (10) is also a ʿazab, “and do not say aʿzab, or it is rare; the plural is aʿzāb and the feminine ʿazaba and ʿazab, (11) and the verb is like *naṣara*;³⁴ and *taʿazzaba* means he abstained from marriage.” A curiosity: just like *taʿazzaba* with a *zāy* means ‘to abstain’, (12) so also with a *rāʾ*,³⁵ because it means that he left his land, and likewise *yaʿzibu* with the meaning ‘to be absent’, so the proximity is in both (13) the pronunciation and the

³² Abū ʿĀmir Ibn Šuhayd al-Ašğaʿī (992–1035) was an Andalusian poet, man of letters, and vizier. See Pellat (2012a).

³³ This is from the *lāmiyya* known as the *Burda*, by Kaʿb b. Zuhayr, a contemporary of the Prophet. See Basset (2012). Translation of this verse by Sells (1990, 149).

³⁴ I.e., it has the vowels *a-a*, so ʿazaba.

³⁵ I.e., *taʿazzaba* and *taʿarraba* have the same meaning.

meaning. It is known that the man is *‘azab* and the woman *‘azaba*, not *‘āziba* as they say.

Commentary

This section is divided into two parts: the first will discuss the orthography of the Classical Arabic component of the text, and the second part will focus on the Egyptian Arabic entries.

Classical Arabic: Orthography

The main body of the text, which consists of al-Mağribī’s comments on the Egyptian Arabic words under discussion, and contains quotations from *al-Qāmūs al-muḥīṭ* and other dictionaries, the Qur’ān, ḥadīth, and poetry, are all in Classical Arabic in terms of morphology, syntax, and vocabulary. However, the orthography is not according to the standards of Classical Arabic, but follows patterns that are well-known from Middle Arabic texts. Al-Mağribī’s biography shows that he was an educated man, who studied at the Azhar University, was interested in the Arabic language, and had good knowledge of dictionaries and other works on linguistics. He also composed poetry in Classical Arabic. This is indicative of his excellent knowledge of the Arabic language. The fact that the orthography he used does not adhere to the standards of Classical Arabic can therefore not be attributed to insufficient knowledge of the language. As Lentin (2011) points out, “many writers have left us works written both in faultless or even sophisticated Classical Arabic and works written in Middle Arabic. For those writers at least, one has to abandon the idea of their inadequacies in Classical Arabic.” We have to bear in mind

that in many text editions, the orthography has been standardised by the editors, and that many Classical Arabic texts originally contained Middle Arabic features (Lentin 2011). In fact, the history of Arabic orthography has not been sufficiently studied yet; in order to do so, more text editions that are faithful to the original orthography need to be published (Den Heijer 2012). As for *Dafʿ al-iṣr*, the most important orthographic features are highlighted in the sections that follow (see also Zack 2009, 77–83).

The *hamza*

The *hamza* has been omitted in many cases. As the text is in Classical Arabic, this omission of the *hamza* is unlikely to be indicative of its loss in the pronunciation. Rather, as Blau (2002, 32) suggests, it could reflect “an ancient orthographic habit preserved also through N[eo-]A[rabic] influence.”

Some examples of omission of the *hamza* (see also Blau 2002, 32–33):

initial *hamza*: اي 16r, ln. 16 (أي); الأضداد 16r, ln. 19 (الأضداد).

medial *hamza*: جات 16v, ln. 13 (جأت); طاطا 16v, margin (طأطأ); شيا 17r, ln. 5 (شيئا).

final *hamza*: الشي 16r, ln. 10 (الشيء); الما 16r, ln. 11 (الماء); بالطا 16r, ln. 16 (بالطاء).

When the $yā^2$ is the seat of the *hamza*, it is written below the $yā^2$, e.g., طآبر 16r, ln. 17 (طآئر); سآئل 17r, ln. 3 (سائل). It can also be omitted, as in فاده 16r, ln. 12³⁶ (فائدة); سآر 16v, ln. 11 (سائر).

³⁶ And other instances; in such cases, only one line number is given here.

The *madda*

The *madda* is sometimes omitted, e.g., in الان 16r, ln. 20 (الآن). However, more interesting is that the *madda* is added on the *ʿalif* to write the combination *ā*: سآر 16v, ln. 11 (سائر); طآ 16r, ln. 14 (طاء). Often for good measure an extra *hamza* is added as well: طآير 16r, ln. 17 (طائر); بالراء 17r, ln. 12 (بالراء).

The *yāʿ* and *ʿalif maqṣūra*

The *yāʿ* and *alif maqṣūra* are often used interchangeably.

alif maqṣūra instead of *yāʿ*: فى 16r, ln. 11; رضى 16r, ln. 13; التى 16v, ln. 8.

yāʿ instead of *alif maqṣūra*: صلي 16r, ln. 22; البلوي 16v, ln. 11; ازهي 17r, ln. 4; بمعني 17r, ln. 12.

The *tāʿ marbūṭa*

The *tāʿ marbūṭa* is often written without dots, even if it is the first part of a genitive construction. Examples: الطابه 16v, margin; الدوخه 16v, ln. 15; نادره 17r, ln. 11; عزبه 17r, ln. 13.

Egyptian Arabic Lemmata

ṭabṭab ‘to pat’: this entry provides a good example for how al-Maḡribī comments on Egyptian Arabic vocabulary. In most cases he does not give a definition of the word under discussion, assuming that his readers know what it means. In Egyptian Arabic, *ṭabṭab* is used nowadays with the meaning of ‘to pat’ (Badawi and Hinds 1986, 530b; see also Dozy 1881, 2:21b); the combination with *ʿalā* given by al-Maḡribī makes it likely that it meant just that in the 17th century, but the quotation from *al-Qāmūs al-muḥīṭ* does not give the exact same meaning. The entry also shows

how al-Mağribī integrates anecdotes about his own acquaintances and events from his own life into the dictionary.

al-ṭarab ‘agitation’: as in al-Mağribī’s time, in modern Egyptian Arabic it is used to mean only pleasure, not sadness, but more specifically the pleasure derived from listening to singing (Badawi and Hinds 1986, 534a).

ṭāb ‘the *ṭāb*-game’: the game of *ṭāb* is still played today in Egypt. It is a “game for two players with stone counters and four strips of palm branch, each strip having one green side and one white side; the strips are thrown against a vertical surface and the various combinations of green and white govern the movement of the stones on a grid drawn in the dust” (Badawi and Hinds 1986, 528a). Lane (1863–1893, 55–58) gives a detailed description of the game and how it is played (Zack 2009, 74, 243; see also Dozy 1881, 2:65a–b).

ṭāwb ‘to bow one’s head in greeting’: no references found in Classical Arabic or Egyptian Arabic dictionaries.

ṭūb ‘bricks’: from Coptic τωωβε ‘brick’ (Crum 1939, 398a; Badawi and Hinds 1986, 548b). The reason that al-Mağribī does not refer to its non-Arabic origin is that al-Firūzābādī (1999, 103a), al-Mağribī’s main source, does not mention that it is a loanword.

muṭāyaba ‘joking’: as in Classical Arabic (Lane 1863–1893, 1952c).

ṭābğa ‘tobacco’. Tobacco was introduced in Egypt in 1603–1604 (Matthee 2012), two years before al-Mağribī wrote *Dafʿ al-iṣr* (Zack 2009, 70–71). His comments show how tobacco very rapidly became popular, with special shops and coffee houses where

customers could smoke being established within the two years of its introduction. Al-Mağribī did not view the smoking of tobacco favourably, as he comments on how he tried it and became dizzy and considered it a vice. He returns to the subject of tobacco on fol. 75v, where he mentions that there were discussions about whether it was permissible to smoke tobacco while fasting during Ramadan, with one sheikh ruling that it was indeed allowed. Al-Mağribī found this reprehensible (he mentions this anecdote in the lemma *raḍil* ‘depraved’). Badawi and Hinds (1986) do not mention the word *ṭābḡa* for tobacco, and neither does Spiro (1895).³⁷ It is mentioned by Steingass (1884, 162b) as *tabḡ* and by Dozy (1881, 2:141a) as *tibḡ*.

ʿbb ‘bosom of a garment’. It still has the same meaning in modern Egyptian Arabic, vocalisation *ʿibb* (Badawi and Hinds 1986, 558b; *ʿubb* in Classical Arabic, where it means ‘base of the sleeve’, as demonstrated in the quotation from al-Firūzābādī mentioned by al-Mağribī).

ʿataba ‘threshold’. According to al-Mağribī, this applied only to the lower part of the door frame, but in modern Egyptian Arabic it is both the lower and upper part (Badawi and Hinds 1986, 558b).

ʿarqab ‘to hamstring’, i.e., incapacitate by cutting the hamstring tendon. The word is still in use in modern Egyptian Arabic (Badawi and Hinds 1986, 574a).

³⁷ Badawi and Hinds (1986) mention *tumbāk* / *ṭumbāk* (136a, 546b) and *duxxān* (282a). Spiro (1895) mentions the Turkish *tutun* (68a) as well as *duxxān* (194b).

ʿ*azab* ‘member of the night guard’: this meaning was derived from the original meaning ‘bachelor’, because only men who did not have a family would work in the night guard.³⁸ Dozy (1881, 2:124a) mentions ‘milice bourgeoise’. The 17th-century meaning of ‘member of the night guard’ disappeared in the 19th century, as it is not mentioned by Spiro (1895, 396b). Badawi and Hinds (1986, 574b–575a) mention only the forms ʾ*aʿzab* and ʿ*āzib* ‘bachelor’, not ʿ*azab*, although they do mention the feminine form ʿ*azaba* (alongside ʿ*azba* < ʿ*āziba*).

³⁸ See Cezzâr (1962, 32) for more information on the night guard in Ottoman Egypt.

