

In the 18th century, the drivers' corporation at Istanbul was organised on regular lines. The profusion of vehicles was at its height at the beginning of the 18th century during the "tulip epoch" (*lâle devri*) (Ahmed Refik, *Lâle devri*⁹, Istanbul 1331, 47). Later the sumptuary laws restricted this luxury, and the vogue of the 'araba declined (Ahmed Refik, *Hicri on inkinci asrda Istanbul hayatı*, Istanbul 1930, 175, no. 210).

Apart from these luxury vehicles, the rural type of 'araba drawn by oxen (*ot 'arabası*) circulated in the streets of the capital. It was a disgrace for a high personage to ride in one, and the Grand Vizier 'Ali Paşha (1102-3/1691-2) was surnamed 'Arabadî because he inflicted this ignominious treatment on his political enemies, a treatment to which he himself was in the end subjected (Hammer-Purgstall, vi, 566 ff.).

Up to the beginning of the 19th century, the right to use 'arabas in Istanbul was restricted to very important functionaries (*Şeykh ül-Islâm*, Grand Vizier; *Djewedet*, *Ta'rikkh*, x, Istanbul 1309, 185 ff.). At this period the importation of European carriages was in its initial stages. The number of vehicles increased, and they were increasingly adapted to conform to European fashions. In 1852 Théophile Gautier wrote: "Paris and Vienna send the masterpieces of their coach-builders to Constantinople, from whose streets the *talikas* with their brightly-painted and gilded coachwork, the typical *arabas* (carriages with shafts used by ladies for their drives in company and properly called *köçü*) pulled by huge grey oxen, will soon completely disappear" (*Constantinople*, Paris 1853, 318). But in 1863 Emmanuel Scherer, living at Hamidiyye, a suburb of Istanbul, built coupés, victorias, omnibuses and every kind of carriage to order (*Taşvir-i Eşkâr*, no. 193, 3 *Dhu 'l-Hidjia* 1280/26 April 1864). Standing-places for 'arabas were provided at many points. Their number, combined with the narrowness of the streets, caused congestion. The *Taşvir-i Eşkâr* of 19 November 1909 complains about this, and demands that the constitutional régime should no longer tolerate the inconvenience caused by the arrogance of the pashas and the beys.

'Arabas made their appearance in Turkish literature with the exile to Keshân of 'Izzet Molla in 1238/1823; his celebrated poem *Mihnet-keshân* was composed in the 'araba which conveyed him there, the author conversing with his reflection in the mirrors which decorated its interior (Gibb, *Ottoman Poetry*, iv, 308, 314). In his novel 'Araba *sewâsi* (1895), Redjâ'izâde Mahmûd Ekrem describes a snob with a passionate love of carriages. To-day the rural four-wheeled vehicles are divided into *yaylı* "with (double) springs", and *yarım yaylı* "semi-sprung", that is to say with a single spring for each axle-tree (cf. *İnönü Ansiklopedisi*, iii, Ankara 1949, 194-6); they are framed by wooden uprights, covered by a semi-circular tilt; as they are not provided with seats, a mattress is used to sit on. Freight vehicles (*yük arabası*) are often unsprung (but some are "semi-sprung"; this category in particular is subject to decoration in various styles. The *tâlika* (sometimes written *ta'lika* by false Arabic etymology, but in fact from the Slav word *taliga*, *telega*, etc., itself derived from the Mongol *târgân*) provided greater amenities for the comfort of passengers. This carriage, widely used in the 19th century and still in use, especially on the Asiatic coast of the Bosphorus, is a sort of open fiacre; it has no door, but a footboard, surmounted by a small platform; the equally com-

fortable "long carriage" (*uzun 'araba*), a sort of benched carriage, is also open, with a door to the rear, and is equipped with curtains and two benches placed lengthwise inside.

Bibliography: See the article 'ADJALA above.

In addition, *Arabalar* (in the supplement to the journal *Cumhuriyet*, 17 şubat 1955 = *Asırlar Boyunca İstanbul*, 97-100); M. Rodinson, *Araba*, in *JA* (printing). (M. RODINSON)

'ARABA, (WADĪ 'ARABA), is the southern extension of the Jordan fault, which includes the deep depression of the Dead Sea. The term 'Araba in the Old Testament refers also to the Jordan Valley. From approximately three to five miles in width, the Wādī 'Araba extends for about 110 miles between the south end of the Dead Sea and the north end of the Gulf of 'Aqaba, which is the east arm of the Red Sea. Along much of its length are numerous ancient copper mining and smelting sites. They were probably worked by the Kenites and were intensively exploited in King Solomon's times. There are also extensive haematite deposits in the Wādī 'Araba.

The route of the Exodus led in part through the Wādī 'Araba. The few springs in the Wādī 'Araba attracted settlements as early as Middle Bronze I (21st-19th centuries B.C.), Iron II (10th-6th centuries B.C.) and particularly in Nabataean, Roman and Byzantine times. Near the centre of the north shore of the Gulf of 'Aqaba, at the south end of the Wādī 'Araba, is Tell el-Kheiyife, which has been identified with Solomon's port-city and industrial center of Ezion-geber: Elath. The Nabataean to Byzantine site of Ayla [q.v.] is situated near the east side of this shore, with the modern village of 'Aqaba [q.v.] immediately east of it, and the modern Israeli town of Elath is located on the west side of the shore.

Bibliography: A. Musil, *Arabia Petraea*, ii; N. Glueck; *The Other Side of the Jordan*; idem, *The River Jordan*; idem, *Explorations in Eastern Palestine*, I-IV. (N. GLUECK)

ARABESQUE. For a long time this term was used in literature devoted to art to designate several kinds of typical Islamic ornament: geometric, vegetal, calligraphic and even figural. In the first edition of the *EI*, E. Herzfeld still took into account this wider interpretation of the arabesque, which however was already antiquated since the time when A. Riegl had defined in his *Stilfragen* its distinctive character as being a particular, and exclusively Islamic, form of denaturalised vegetal ornament consisting of shoots or split or bifurcated leaves on inorganic tendrils. The leaves may be flat or curved, pointed or round or rolled, smooth or rough, feathered or pierced, but never isolated and always joined to the stalk for which it serves as an adjunct or a terminal. The stalk itself may be undulating, spiral or interlaced, going through the leaf or issuing again from it, but always intimately connected with it. To quote Herzfeld's definition: stalk and leaf are completely grown into each other, the leaves forming additions growing from the main stalk.

The principles which regulate the arabesque are reciprocal repetition, the formation of palmette or calice forms by pairs of split leaves, the insertion of geometric interlacings, medallions or cartouche compartments. In every instance, two aesthetic rules are scrupulously observed: the rhythmical alternation of movement always rendered with harmonious effect, and the desire to fill the entire surface with ornament. By its balanced and serene



Fig. 1. Mosque of 'Amr in Fustāṭ ca. 800 (after E. Herzfeld, *Der Wandschmuck der Bauten von Samarra*, fig. 49a)



Fig. 2. Mosque of Sīdī 'Uḡba in al-Ḳayrawān (after G. Marçais, *Coupole et Plafonds de la Grande Mosquée de Kairouan*, Paris 1925)



Fig. 3. From a Qur'an, Granada 15th century (in the Islamische Abteilung, Berlin Museum)

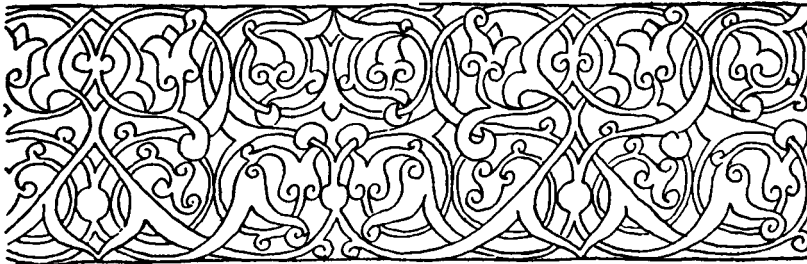


Fig. 4. Wood-carving, Egypt 13th century (after Bourgoïn, *Précis de l'Art arabe*, Paris 1892, iii, pl. 88)

convolution, the arabesque avoids the dynamic excitement, the restless whirling and violent twisting of the nordic ornament with which it otherwise has much in common. The effect of contrast is obtained by

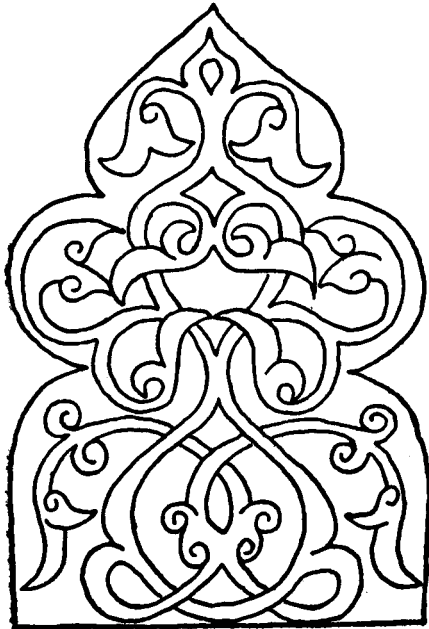


Fig. 5. Fayence mosaic in the türbe of Fakhr al-Din 'Ali, Konya, 13th century (after F. Sarre, *Denkmäler persischer Baukunst*, Berlin 1910, fig. 185)

differences in density, the stalk sometimes nearly disappearing beneath an abundance of foliage, at other times vigorously dominating the pattern.

The denaturalised vegetal ornament conforming to the rules described above is termed "arabesque"

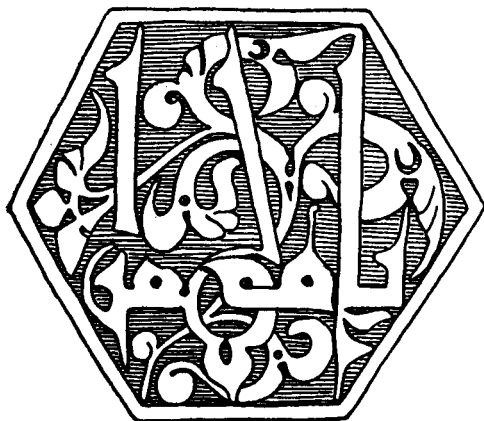


Fig. 6. Stucco tile, Persia 12th century (in *Islamische Abteilung*, Berlin)

with good reason, because its invention was certainly the outcome of a particular Arab attitude and parallel developments occur in Arabic poetry and music. The Arabic term *taurik* [q.v.] clearly implies that the description was restricted to foliage; it

is preserved in *ataurique*, a term commonly used by Spanish authors to designate the genuine arabesque as understood by Riegl.



Fig. 7. Wood carving, Egypt 11th century (in Arab Museum, Cairo)

The arabesque may be combined with every kind of geometric decoration. In epigraphy, it may form a background to the calligraphy, or the letters

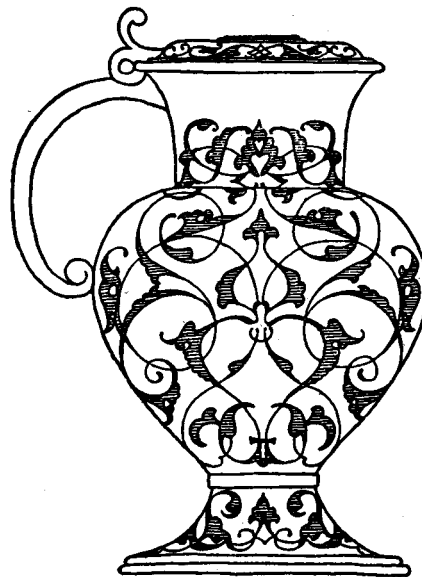


Fig. 8. H. Holbein the Younger, 1537 (after Jessen, *Der Ornamentstich*, Berlin 1920, fig. 72)

may terminate in arabesques, or letters and arabesque may be interwoven. Animals may be drawn in the form of arabesques, which may also be combined

with human figures; the animals and the human figures may then be rendered more, or less, recognizable. Sometimes, an Islamic "grotesque" decoration occurs in which masks and protomes of animals are combined with an arabesque scheme. It seems unnecessary to emphasise that the arabesque never has any symbolic significance but is merely one ornament from a large stock which includes other vegetal forms such as palmettes, rosettes and naturalistic flowers, and abstract forms such as cloud-bands. At certain periods, however, it played a predominant role.

The arabesque has its prototype in certain acanthus, vine leaf and cornucopia forms of late antiquity which tend to progress in undulations or with bifurcations. It is not yet completely developed in the Umayyad period, acquires its typical shape in the 9th century under the 'Abbāsids and in Islamic Spain and appears fully developed in the 11th century under the Saldjūqs, Fāṭimids and Moors. From then on it occurs throughout the Islamic world in countless variations, so that it is impossible to classify the various forms according to a chronological order or according to national or dynastic predilections. Persian, Turkish and Indian artists understood the language of the arabesque quite as well as Arabic-speaking artists, and through the centuries they competed one against the other in creating ever more varieties and combinations. Its use is not restricted to any one material, but is used in architectural decoration as well as carved or painted decoration, in pottery and glass and metal-work, and above all in book illumination.

In Hispano-Mauresque art of the 12th century and later the arabesque predominates almost to the exclusion of other ornamental forms, and from Islamic Spain it found its way in the late 15th century to the Christian countries. Known as *moresque* it became fashionable in the first half of the 16th century and was introduced into Italy by Francesco Pellegrino, into France by the unknown master G. J., and into Germany by Hans Holbein and Peter Flettner. Like them, other artists tried to imitate, with more or less understanding, the particular character of the arabesque, principally in their pattern-books for jewellers and armourers (e.g. the *Livre de moresques*, Paris 1546).

[See also ORNAMENT].

Bibliography: A. Riegl, *Stilfragen*, Berlin 1893; E. Kühnel, *Die Arabeske*, Wiesbaden 1949. (E. KÜHNEL)

'ARABFAḲĪH, Shihāb al-Dīn Aḥmad b. 'Abd al-Ḳādir, chronicler of 16th century Muslim Ethiopia. He personally took part in the war between the imām Aḥmad b. Ibrāhīm, lord of Harar, and the Negus Lebna Denghel; but, when he wrote his chronicle, he had already left Ethiopia for Dījazān in Arabia. His (Harari) surname 'Arab-FaḲīh "the Arab doctor" can be explained either as the sobriquet of an Ethiopian who was particularly well-versed in the Arabic language and *fiqh*, or as the local *lakab* of an Arab who emigrated at first to Ethiopia (and who later returned to his native country). His chronicle bears the title (in the colophon) of *Tuhfat al-Zamān*, but it is given in the MSS. as *Futūḥ al-Habasha* ("Conquests of Ethiopia"). The narrative closes with the events of the year 1537; but the colophon describes the work as the "First Part". A second part, however, has never been found, and it is quite possible that the author was never able to complete his work as planned.

The *Futūḥ al-Habasha*, of which we possess only a

few MSS., all recent, is also quoted and to a large extent summarised in the (Arabic) Chronicle of Gujarat (*Zafar al-Wāliḥ bi-Muzaffar wa-Ālhi*) by al-Uluḡh-Khānī, also an Arab writer, who emigrated to Muslim India during the second half of the 16th century.

Bibliography: René Basset, *Histoire de la Conquête de l'Abyssinie* (Arabic text and French translation) 2 vols., Paris 1897; E. Denison Ross, *An Arabic History of Gujarat*, 2 vols., London 1910-28. (E. CERULLI)

'ARĀBĪ PASHA [see 'URĀBĪ PASHA].

ARABIAN NIGHTS [see ALF LAYLA WA-LAYLA].

ARABIC WRITING [see KHATT].

'ARABISTĀN, 'the Arab country', a term much in use until recently to denote the Persian province of Khūzistān; the latter name was revived during the reign of Rīdā Shāh Pahlawī. For further particulars see KHŪZISTĀN. Following Persian usage, 'Arabistān denotes occasionally the Arabian peninsula. In Ottoman administrative documents from the 16th century it is occasionally applied to the Arabic-speaking provinces of the Empire, more especially to Syria. (ED.)

'ARABIYYA. ARABIC LANGUAGE AND LITERATURE.

A. *The Arabic Language (al-'Arabiyya)*.

(i) Pre-classical Arabic.

(1) The position of Arabic among the Semitic languages; (2) Old Arabic ("Proto-Arabic"); (3) Early Arabic (3rd-6th centuries A.D.).

(ii) The Literary Language.

(1) Classical Arabic; (2) Early Middle Arabic; (3) Middle Arabic; (4) Modern Arabic.

(iii) The Vernaculars.

(1) General survey; (2) The Eastern dialects; (3) The Western Dialects.

B. *Arabic Literature*.

Al-'arabiyya, sc. *luḡha*, also *lisān al-'arab*, is:

(1) The Arabic language in all its forms. This use is pre-Islamic, as is shown by the appearance of *lašhōn 'arābhī* in third-century Hebrew sources, *arabica lingua* in St. Jerome's *Praefatio in Danielelem*; this probably is also the sense of *lisān 'arabī (mubīn)* in Ḳur'ān, xvi, 103 (105); xxvi, 195; xlvi, 12 (11). (2) Technically, the Classical Arabic language (Cl. Ar.) of early poetry, Ḳur'ān, etc., and the Literary Arabic of Islamic literature. This may be distinguished from 'arabiyya in the wider sense as *al-'arabiyya al-faṣīḥa* or *al-'arabiyya al-fuṣḥā*, from *faṣuḥa* "to be clear, pure" (cf. Assyr. *pišū* "pure, bright", Aram. *pašših* "bright, radiant"); it means "clear", i.e. "(universally) intelligible" Arabic, not "pure Arabic", as is shown by *afsaha (al-kalāma)* "to speak clearly" (LA, iii, 377), cf. also *a'raba* "to speak clearly, intelligibly" and "to use correct Arabic".

Cl. Ar. is the chief literary dialect of Arabic, though not the only written one (cf. Old Arabic and some modern colloquials, notably Maltese). The other forms of Arabic known to us belong to three distinct stages: 1) Old Arabic, also called Proto-Arabic (though this term would better be reserved for the hypothetical common ancestor of all Arabic dialects), German *altmordarabisch*. 2) The Early Dialects (*luḡhāt*). 3) The Colloquials (medieval *luḡhat al-'amma*, modern *al-luḡha al-'ammiyya* or *al-dāriyya*, or *lahadīāt*).

(i) Pre-classical Arabic

(1) The Position of Arabic among the Semitic Languages

Arabic belongs to the Semitic language family, which is part of a wider Hamito-Semitic family