

**ĪBNŪ'Ī-CEVZĪ, Ebū'Ī-Ferec**

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Theology | Hanbalīs

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**İBNÜ'İ-CEVZÎ, Ebü'l-Ferec**

**Madde Yayınlandıktan Sonra Gelen Doküman**

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Ibn al-Jawzī

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İbnu'l-Cevzi, Ebül-Ferec (090792)



İLAHIYAT FAKÜLTESİ DERGİSİ 22:1 (2017), SS. 103-115.

## EL-İLELU'L-MÜTENAHİYE ÖZELİNDE İBNU'L-CEVZİ'NİN BAZI METİN TENKİDİ UYGULAMALARI\*

Alparslan KARTAL\*\*

### Öz

Fıkıh, tefsir, hadis, coğrafya, tıp, vaaz ve ahlâk gibi çok farklı alanlarda, 380'i aşkın eser telif eden Ebû'l-Ferec İbnu'l-Cevzî, hicri altıncı asrın en önemli İslâm âlimlerindedir. İbnu'l-Cevzî'nin hadis alanındaki ilmî dirayeti, özellikle *Kitabu'l-Mevzûât* ve *el-İlelu'l-Mütenâhiye fi'l-Ehâdîsi'l-Vâhiye* adlı eserlerinde ön plana çıkmaktadır. İbnu'l-Cevzî, *Kitabu'l-Mevzûât*'ta uydurma rivayetleri, *el-İlelu'l-Mütenâhiye*'de ise kendileri ile ihticâc olunmayan çok zayıf, vâhî rivayetleri bir araya getirdiğini belirtmektedir. Müellif, eserlerinde geleneksel usule uyarak öncelikle sened tenkidi yapmış, gerekli gördüğü yerlerde ise metin tenkidinde bulunmuştur. Bu değerlendirmelerinde müteşeddît davranmasından dolayı İslâm âlimleri tarafından zaman zaman tenkid edilmişse de hicri altıncı asırda metin tenkidinde bulunmuş olması onun ilmî cesarete ve dirayete sahip olduğunu göstermektedir. *el-İlel*'de, rivayetlerin değerlendirilmesinde müellifin uygulamış olduğu bazı metin tenkidi uygulamaları bu makalenin konusunu teşkil etmektedir. Eserin genelinde sened tenkidi ağırlıklı olarak kullanılmışsa da bazı rivayetlerin tahlilinde metin tenkidi de yaptığı tespit edilmiştir. Geleneksel usule uyarak sened tenkidi yapmaksızın metin tenkidi yapmadığı görülmüştür. Geleneksel hadis anlayışının hakim olduğu bir dönemde İbnu'l-Cevzî'nin bazı rivayetleri metin tenkidi süzgecinden geçirmiş olması ehemmiyet arz etmektedir.

**Anahtar Kelimeler:** İbnu'l-Cevzî, Hadis, Tenkid, Metin Tenkidi, el-İlelu'l-Mütenâhiye.

### Text-Based Practice of Ibn'ul-Cevzî

(In Consideration of His Book *el-İlelu'l-Mütenâhiye Fi'l-Ehâdîsi'l-Vâhiye*)

### Abstract

Abu'l-Ferec Ibn al-Jawzi, who has over 380 works in many different fields such as fiqh, tafsir, hadith, geography, medicine, sermon and morality, was one of the most important Islamic scholars of the

\* Bu makale "Alparslan KARTAL, *el-İlelu'l-Mütenâhiye Fi'l-Ehâdîsi'l-Vâhiye Adlı Eseri Işığında İbnu'l-Cevzî'nin (ö. 597/1201) Cerh-Ta'dil Metodu*, (Danışman: Prof. Dr. Kamil ÇAKIN) Yayınlanmamış Doktora Tezi, Ankara Üniversitesi SBE, Ankara, 2015" adlı doktora tezinden istifade edilerek hazırlanmıştır.

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● فهرست

● فهرست

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- نقد و بررسی اعتقادات فرقه‌ها و گروه‌های مختلف جامعه به‌ویژه عارفان، با استناد به سخنان و سیره بزرگان هر نحله فکری و تبیین بازی‌های نفس و فریب‌های شیطانی است.

فرهنگ آثار عرفان اسلامی: راه‌نمای موضوعات و مضامین، گردآوری سیدرضا باقریان موحّد، با همکاری احمد

a quello Atlantico. Le nuove colture – riso, canna da zucchero, cereali, vari ortaggi – e i contatti culturali condurranno gli Arabi a una nuova gastronomia, poiché le tradizioni alimentari, tutt'altro che statiche, sono estremamente sensibili ai mutamenti, all'imitazione, alle influenze esterne.

Una volta rielaborato nel centro della Mezzaluna fertile della piana mesopotamica, in quel nuovo crocicchio che fu la megalopoli di Baghdad<sup>59</sup>, il nuovo "linguaggio" della cucina arabo-persiana con influenze indiane, asiatiche e pure bizantine, verrà trasferito, rilanciato, in tutto il nuovo Occidente Musulmano, pronto, a sua volta, per essere trasmesso, ulteriormente trasformato, e in parte assorbito, anche dall'Occidente Latino. Tra la fine dell'VIII e il X secolo, Baghdad divenne – usando quella terminologia prestata alla Settima Arte, la "felice espressione" di David Waines riportata da Mario Casari<sup>60</sup> – "la dimora di nascita di una *New Wave*", una *Nouvelle Vague* culinaria convogliata in un vero e proprio genere letterario, quello dei ricettari (i "Libri di vivande"), testi di raccolta dei ricettari di natura gastronomica di quell'epoca, a firma di gastronomi, di medici-dietisti e di cuccinieri-scribi. E non mancarono, a corte, le lodi in versi e i poemi dedicati al cibo da parte di poeti, viaggiatori, eruditi, principi e califfi; un caleidoscopio di gente che si animava e si allietava nel raccontare, con sensibilità e raffinata cultura, pietanze create o modificate negli ingredienti, i "vocaboli" del nuovo linguaggio gastronomico.

#### ABSTRACT

In Baghdad, a couple of hundred years after his foundation in 762, a single high cuisine was created. The ninth century in particular was the first great age of Arabic cookery writing. Interest in food and literature about food were then considered an important part of palace life. Everywhere cuisine rested on advances in farming and food preparation and was enjoyed by the elite in prosperous cities. While absorbing from and contributing to other culinary traditions, the earliest Islamic high cuisine was given coherence by a culinary philosophy that also included dietary theory. Healthful eating was one and the same as delicious eating. Yet, high cuisines are those of an elite that amounts to no more as ten per cent of a population. Even after the Mongols' arrival in thirteenth century, Islamic high cuisine continued to expand its sphere of influence in the East and in the West, as well as in Christian Europe.

59 Dai centomila abitanti circa relativi al primo periodo della fondazione (il sesto decennio dell'VIII secolo), Baghdad si avvicina ai due milioni di abitanti, all'inizio del IX secolo, distribuiti tra le due rive del fiume Tigri, diventando allora la città più popolosa ed estesa del mondo (Lombard, *L'Islam dans sa première grandeur*, pp. 137-147).

60 Muḥammad al-Baġdādī, *Il cuoco di Baghdad*, Introduzione, pp. X, XXXIII (nota 2) (D. Waines, *In a Caliph's Kitchen*, Beirut: Riad El-Rayyes Books, 1989).

MEDICI SAGACI. ANEDDOTI DAL *KITĀB AḤBĀR AL-ADKIYĀ*  
DI IBN AL-ĠAWZĪ<sup>1</sup>

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In uno studio incentrato sull'esercizio della medicina nell'Islam medievale, qualche decennio fa Franz Rosenthal affermava: "Looking at Muslim physicians as they are mirrored in the literature, we see a happy union of all that was best in Muslim civilization in thought and action", corroborando poi tale affermazione con le parole di Shlomo D. Goitein che definiva i medici "the torchbearers of secular erudition, the professional expounders of philosophy and the sciences, disciples of the Greeks, heirs to a universal tradition, a spiritual brotherhood which transcended the barriers of religion, language and countries".<sup>2</sup> L'evidente autorevolezza di questi professionisti è spesso riverberata nelle fonti letterarie, che tendono generalmente a mettere in luce storie di successi professionali in cui il medico ottiene ricchi doni, promozioni e prebende di vario tipo.<sup>3</sup> Questo tipo di narrazione, cui non va attribuito valore fattuale,<sup>4</sup> riflette efficacemente il prestigio della medicina e dei medici nella cultura arabo-islamica, almeno sino al tredicesimo secolo.<sup>5</sup> In epoca post-ayyubide infatti l'immagine di questi professionisti subisce un rapido declino (testimoniato tra l'altro dall'assenza di opere biografiche settoriali), probabilmente a causa dalla frattura tra l'approccio teoretico e la pratica professionale della cui armoniosa congiunzione danno invece testimonianza i testi letterari anteriori.<sup>6</sup>

- 1 Ringrazio il dottor Aldo Prinziavalli per le precisazioni di carattere medico e per i riferimenti bibliografici della nota 45.
- 2 Rosenthal, "The Physician", pp. 1027-1028; Goitein, "The Medical Profession", p. 177.
- 3 Per qualche esempio si veda p. e. Rosenthal, "The Physician", pp. 1035-1037; il topos del medico incompetente è comunque abbondantemente rappresentato.
- 4 Che va cercato piuttosto nei taccuini di appunti dei medici, come p. e. il *Kitāb al-Taġārib* di Abū Bakr al-Rāzī; si veda in proposito Cristina Álvarez Millán, "Discase", p. 50 e nota 3.
- 5 Rosenthal, "The Physician", pp. 1031-1032. Questo secolo segna la fine di quello che D. Behrens-Abouseif chiama "the golden age for physicians" e l'inizio dal prestigio di altri gruppi sociali, nonché dalla nascita di due diversi orientamenti della medicina: "theoretical medicine, acquired as an aspect of erudition, hence its higher status, and practical professional medicine" (Behrens-Abouseif, "The image of the physician", p. 336).
- 6 "The image of the physician as both universal scholar and practitioner [...] was no longer valid for the post ayyubid period" (ibidem, 341). Le parole di Goitein sono perentorie: "When, in the thirteenth century, the orthodox reaction killed philosophy in the Islamic countries, all the sciences, and in the course of time medicine also, fell into disrepute, until

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## Of rhetoric, reason, and revelation: Ibn al-Jawzī's *Maqāmāt* as an anti-parody and *Sefer Tahkemoni* of Yehudah al-Ḥarīzī

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### ABSTRACT

The *Maqāmāt* of Ibn al-Jawzī may be viewed as a sustained effort to rectify and reform the parodic and irreverent features of earlier works in the *maqāmāt* genre, particularly those of al-Hamadhānī and al-Ḥarīrī. An understanding of this facet of his work confirms the interpretation of al-Hamadhānī's *Maqāmāt* in particular as a parody of religious discourse. Ibn al-Jawzī's work presents rhetoric as an effective tool for analysis and comprehension in the search for the truth, rather than as a tool for concealment, deception, and subterfuge, undoing the writings of al-Hamadhānī and al-Ḥarīrī. In the use of rhetoric for pious purposes, in championing the side of seriousness over frivolity, and in the personification of reason, Ibn al-Jawzī's work likely was an important source for Yehudah al-Ḥarīzī's collection of Hebrew *maqāmāt*, the *Sefer Tahkemoni*.

The *Maqāmāt* of Ibn al-Jawzī (d. 597/1201), a work that he completed in Baghdad in 577/1181, has received little attention in secondary scholarship.<sup>1</sup> In a broad survey of the *Maqāmāt* genre published in 2002, Jaakko Hämeen-Anttila devotes a few brief remarks to Ibn al-Jawzī's work, stating that it represents a contribution to a marginal, pious use of the genre, following the example of the *Maqāmāt* of his predecessor al-Zamaksharī (d. 544/1138). Indeed, he describes Ibn al-Jawzī's work as made up of "Zamaksharian maqamas," despite the stark structural differences between the two texts.<sup>2</sup> In 2005 I discussed Ibn al-Jawzī's *Maqāmāt* along with those of al-Zamaksharī and al-Ḥanafī (fl. 573–575/1178–1179), characterizing them as "moralizing *Maqāmāt*" and arguing that they sought to correct and rectify the impious and irreverent excesses of earlier exemplars in the genre, those of al-Hamadhānī (d. 398/1008) and al-Ḥarīrī (d. 516/1122).<sup>3</sup> The following remarks argue that while Ibn al-Jawzī certainly sought to undo the parodic and irreverent aspects of al-Hamadhānī's *Maqāmāt*, he did so not only by anchoring his *Maqāmāt* in stories of scripture, salvation history, theology, and law, but also by presenting an overarching portrayal of rhetoric as a means for conveying the truth, as against al-Hamadhānī's portrayal of rhetoric as an effective means of deception and subterfuge. In his work, Ibn al-Jawzī used cognate terms based on the Arabic tri-literal root combination q-w-m in order to comment critically and deliberately on the generic label *maqāmāt* affixed to the work of al-Hamadhānī and, by extension, on the entire earlier genre.

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Indeed, it is misleading to describe his *Maqāmāt* as modeled on the collection of al-Zamaksharī. Al-Zamaksharī's *Maqāmāt* is certainly eloquent and represents an interesting twist in the development of the *maqāmāt* genre, but Ibn al-Jawzī's collection is arguably a more complex and creative response to the works of his predecessors.<sup>4</sup> His personification of reason and his portrayal of rhetoric as serving a forensic and restorative function evidently inspired Yehudah b. Shlomo al-Ḥarīzī (d. 1225) in the introduction to the *Sefer Tahkemoni*, his collection of Hebrew *maqāmāt*.

Ibn al-Jawzī lived in Baghdad his entire life, which spanned most of the sixth/12th century. A major scholar of Arabic literature and the religious sciences and also a preacher of great fame, he played an important role in the religious and social life of Baghdad in his day. He studied under the leading authorities in Ḥanbalī law and held several professorships of Ḥanbalī law in local *madrasas* (colleges of law), although his legal works did not garner the attention his other works did. He wrote a number of highly regarded works on *ḥadīth* (oral reports attributed to the prophet and his companions) criticism, including *Kitāb al-mawḍū'āt* (The Book of Forged Reports), *Kitāb al-ḍu'afā' wa l-matrūkīn* (The Book of Weak and Rejected Transmitters), *Kitāb gharīb al-ḥadīth* (The Book of Rare Ḥadīth Reports), and *al-'Ilal al-mutanāhiya* (Finite Defects). His voluminous historical work *Al-Muntazam* (The Well-Ordered Chronicle) is a crucial source for the history of Baghdad and Iraq, especially in the 11th and 12th centuries. Of his numerous works on ethical and theological topics, the best known is *Talbīs Iblīs* (Confounding the Devil), which established his renown in posterity as a theologically minded reformer and social critic. He also wrote on love theory in *Dhamm al-hawā* (The Censure of Passion), and composed many other literary works, including his *Maqāmāt*. The combination of a profound engagement with literature and adherence to the Ḥanbalī school in law and theology was rare, but was also taken up by Ibn Qayyim al-Jawziyya (d. 751/1349) a century and a half later. Ibn al-Jawzī's literary works may have contributed to the troubles he experienced with his fellow Ḥanbalīs during the last three decades of his life. By all accounts, he was a genius, and his works have exerted broad influence beyond the confines of the Ḥanbalī legal school.

### Parody and irreverence in the classical genre of *Maqāmāt*

The *Maqāmāt* of al-Hamadhānī and al-Ḥarīrī established a literary genre that became one of the most long-lived and varied in Arabic letters and was imported into Hebrew, Persian, and Syriac. The genre was treasured above all for its demonstrations of eloquence and verbal pyrotechnics, and the *Maqāmāt* of al-Ḥarīrī in particular came to be viewed as the pinnacle of *saḥf* (rhymed prose) composition, to such an extent that it was treated as a one-volume finishing school for aspiring chancery secretaries and writers of elegant prose epistles. The emphasis on language and form in the *Maqāmāt* drew attention away from their ideological content, but certain critics found the messages espoused in the *Maqāmāt* highly suspect, even unacceptable. That they were understood as parodic is confirmed by the fact that later authors of *maqāmāt* consciously toned down and rebutted the ideological statements embodied in the existing genre, modifying the generic conventions established by al-Hamadhānī, al-Ḥarīrī, and their close imitators.

Parody of religious discourse is a fundamental feature of al-Hamadhānī's *Maqāmāt* and, to a lesser extent, of al-Ḥarīrī's *Maqāmāt*. There has been significant debate on



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