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	Nota di contenuto	Cover; Half Title; Title Page; Copyright Page; Table of Contents; Preface; Acknowledgments; Abbreviations; Note on quotes and translations; Note on transliteration and dating; Glossary; Part I: Setting the stage; 1. The background: Poetry and poets in early Abbasid society; The audience; The patrons; The poets; 2. The form: The Abbasid praise qasida; History of research; The textual approach; The intertextual approach; The contextual approach; Constraint and variety; 3. The approach: Madih and pragmatics; Literary speech situation (context) and genre; The criteria and types of poetic dialogue Excursus into the theory of speech actsCharacterization, dramaturgy, poetic argument, and ethics; 4. The protagonists: Ibn al-Rumi and his patron 'Ubaydallah b. 'Abdallah; 5. The madih exchanged between Ibn al-Rumi and 'Ubaydallah; The practice of praise; A note on the textual sources; Themes of the Qasa'id; The strophe; The antistrophe; The metastrophe; The speech acts of praise; Part II: Speech and characterization; 6. Speech as action; Speech of humans; Speech

figuratively attributed to inanimate objects and abstract concepts; Figurative reinterpretation of verbal acts

7. The dramatis personaeFictional personae; The accuser; White hair; Youth; Minor fictional personae; Historical personae; The patron; The poet; Part III: The dramaturgy; 8. The scene; The dialogue scene; The extended dialogue scene; The unintroduced dialogue; The address; The evocation; The monologue; The implicit and impersonal speaker; 9. The episode and its witnesses; Witnesses speaking or addressed in the episode; Witnesses quoted in the episode; 10. 'The passion of him whose parting has grayed is affectation' (L191); 11. 'They aimed at my heart from the gaps of veils' (L1042)

Part IV: Verbal ornament12. Supporting figures of speech; Syntactic figures; Anaphora; Reprise; Semantic figures; Sententia and analogy; The recurring motif; 13. Phantasmagoria; Part V: Ibn al-Rumi's ethics of patronage; 14. In the mirror of madih; The scenes between poet and patron; The historical relationship; The function of the poem; 15. Mutual duties and rights of benefactor and protege; Examples of scenes: A1160, F1243, and A1510; First example; Second example; Third example; 16. Acts and words between panegyrist and model; Acts and words, their order and congruity

The praise matches the actsThe praise cannot live up to the acts; The acts themselves compose praise through causal hyperbole; The acts claim ancient praise and re-attribute it to the patron; Praise precedes the acts; Examples of scenes: A694, F1373', A464/F1373', and A1171/A212/L215; The acts precede the praise, and the praise matches them; The praise cannot live up to the acts; The acts themselves compose praise through causal hyperbole; The acts claim ancient praise and re-attribute it to 'Ubaydallah; Praise preceding acts and not yet redeemed; Recapitulation

Conclusion: Dramaturgy as a rhetoric of ethics.

| Sommario/riassunto | Annotation |