

CURRENT TRENDS IN THE STUDY OF HISPANO-ARABIC LITERATURE
THE PROBLEM OF THE DISTINCTIVENESS
OF THE INDIVIDUAL ANDALUSIAN POET:
THE CASE OF THE POET
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At first sight, Andalusian Arabic poetry does not differ very much from Oriental Arabic poetry, even though in some respects its development came later than its Oriental model. In his article on Hispanism, Schoeler (1979) points out that from the 10th century onwards, one can still recognize a great influence of Oriental Arabic literature, although individual stylistic and thematic characteristics can be found in, for example, flower poems by Ibn Darrāġ al-Qaṣṣallī (958-1030)¹ quoted by al-Kattānī. The important Andalusian poets whose work has distinctive features of the 11th century are Ibn Zaydūn (1003-1070) with his famous *nūniyya* and *qāfiyya*, Ibn Šuhayd (992-1035), Ibn ʿAmmār (1031-1086) and the king al-Muʿtamid (1039-1095) (Garulo 1998a:126-134; Scheindlin 1974). Later, three other poets distinguish themselves by their individual style: Ibn Ḥafāġa (1058-1138)², his nephew Ibn az-Zaqqāq (d. 1133 or 1153) and Ibn Sahl (1212-1251) (Garulo 1996).

A factor that cannot be eliminated from the study of Andalusian poetry is the problem of Ibn Ḥafāġa's style. The problem of an individual style is also connected with what Scheindlin called "the problem of the distinctiveness of a poet" (Scheindlin 1995). Nowaihi (1993) and Jayyusi (1992) have recently contributed much to the analysis of Ibn Ḥafāġa's poetry and have formulated what is, in their view, his individual style: his treatment of nature, his particular attitude towards the world, his crucial feelings *vis-à-vis* existential problems, and his handling of the problems of youth and old age, life and death; his style, his choice of vocabulary, syntactical arrangements and rhythmic structures which vary according to the source of his inspiration, his warm affinity with the inherited Bedouin style, with the mention of the place names of Arabia and references to its fauna and flora; and his expression of a deep-seated nostalgia. Some of these, however, are standard Andalusian features, such as the mention of Arabian places names and the fauna and flora of Arabia. We also find these features in the earlier work of the Andalusian poet Ibn Muqānā. What

¹ Schoeler 1979; see for these poets: Garulo 1998a:51-65, Schippers 1999b.

² See Garulo 1998b; Jayyusi 1992; Nowaihi 1993; Scheindlin 1995; Schippers 1997, Schippers 1999a, Yaqub 1999.

is a poet's distinctive style, as opposed to what is typical of all the poetry of that time and place? What is typical of that period in Andalusia? Before making a brief analysis of an individual poet, we have to consider the following characteristics of Andalusian poetry: the manneristic use of metaphors in Andalusian nature description; the influence of *badī'* style, leading to increasing symmetry and repetition in the style; and the use of Arabian place names.

Manneristic use of metaphors

The manneristic use of metaphors can be found already in the early flower description anthologies of al-Andalus. The use of nature in Andalusian poetry to evoke human feelings was studied by Schmidt (1971) with regard to the anthology by Abū l-Walīd al-Ḥimyarī (418/1026-440/1048) entitled *Kitāb al-badī' fī wasf ar-rabi'*. Later on, the humanization of nature is one of Ibn Ḥafāḡa's distinctive features.

An accumulation of metaphors and the use of them at different levels leads to mannerism, especially in the short poems by Ibn Šāra, in which phenomena from nature are associated with womanly figures³, or those by Ibn az-Zaqqāq (489/1096-528/1134), Ibn Ḥafāḡa's nephew, who describes the beauties of nature using a rhetorical device known as the 'mobilization' or 'naturalization' of the metaphor. Mannerism in the use of images in poetry means that a reality comprised of images alienates one from the first level of meaning. In Arabic poetry, too, some poets had a particular interest in the frequent use of genitive metaphors, in order to astound or alienate their audience or to make witty combinations. Also colour contrasts and their metaphoric affiliations often lead to a play of imaginary realities and levels (Schippers 1997).

The influence of *badī'* style: symmetry and repetition

Poetic style in al-Andalus is more influenced by the way of thinking as manifested in the stylistic treatises dealing with figures of speech. These treatises proclaim as a principle of art the accumulation of figures of speech called *badī'*: the originality of the style provided the poems with more symmetry, and more repetitions and grammatical structures are repeated.

A significant contribution to the study of the aesthetics of Andalusian poetry has been made by Scheindlin (1973), who studied the distribution of word groups (syntactic units) within the poetry of al-Muṭamid. It is possible that the arrangement of word groups in the lines of Andalusian poetry tend to be more symmetrical than elsewhere. This tendency can also be seen in Hebrew Andalusian poetry, as described by Moses ibn Ezra (1065-1138) in his theoretical *Kitāb al-Muḥāḡara*. During the

³ See Bejarano 1996.

eleventh century in particular, secular Hebrew poetry was in full bloom. Arabic conventions were adopted and the style of Arabic poets was imitated. Perhaps this can be connected to the growing popularity of strophic poetry which originated in tenth-century Andalusia. The Hebrew Andalusian poets imitated the monorhymed *qaṣīda* of the Arabs as well as the Arabic Andalusian strophic poems called *muwašṣahāt* and *azġāl* (Schippers 1990).

The use of Arabian place names

In Ibn *Hafāġa*'s introduction to his *Dīwān*, which he wrote when he was 64, we learn that in his early youth he began imitating some of the Eastern poets (Ibn *Hafāġa*, *Dīwān* 14; Nowaihi 1993:1-13). He mentions two poets from the later part of the fourth-century CE: ʿAbdalmuḥsin aṣ-Ṣūrī – who influenced him in the use of rhetorical devices – and aṣ-Ṣarīf ar-Raḍī, Miḥyār ad-Daylamī, who influenced his use of the “Arabian” or “Bedouin” style. The Andalusians, another group that is not truly Arab, were also greatly influenced by this style, a part of a poetic technique which developed out of admiration and nostalgia for older times and Arabian things. Ibn *Hafāġa* shared this admiration and nostalgia, and continued the poetic tradition in a considerable number of his poems. In this respect, he seems to be in harmony with other Andalusian poets, such as Ibn Muqānā. Monroe explains the difference between the Andalusian poets' attitude towards the Bedouin style and that of the majority of the Eastern *muḥdatūn*, who often made fun of it, as follows: “But at the same time the admiration of these poets for eastern models inhibited them from publishing compositions that broke with the classical tradition. In other words, they adopted Modernism because it was eastern and because some of its innovations, such as ease of comprehension and urban themes, suited the Andalusian situation at that time. On the other hand, they completely ignored the anti-Bedouin, polemical, or irreligious aspects of eastern Modernism, since the latter were irrelevant to them, and furthermore dangerous in a conservative Maliki country” (Monroe 1973:135).

These are normal characteristics of Andalusian poetry. But Scheindlin is not interested in the normal, but in what was beyond it. Scheindlin (1995:129) formulated his interest in the distinctiveness of Ibn *Hafāġa* in the following manner: “We are less interested in what is normal about him than we are in what is remarkable. No one else [than Ibn *Hafāġa*] wrote the mountain poem; what does this masterpiece tell us about him, and how is its sensibility reflected in the rest of his work? The way to do this might be to read Ibn *Khafaja* against the background of the run-of-the-mill poets, or to read his special poems against the background of his own run-of-the-mill poetry; but the starting point ought to be the fact that he is a Hispano-Arabic poet who cries out for treatment of his singularities. The best way to do this would be comparative; see how productive was Sperl's contrast of Miḥyār ad-Daylamī to al-Buḥturī (Sperl 1989:62-68).”

I wonder, however, whether Scheindlin's proposal to determine the distinctiveness of an individual poem is really conclusive. Notwithstanding the fact that the comparison of two literary works can in many cases be very fruitful, as a tool with which to judge the quality of poems it seems me too ephemeral and subjective. Can we rely fully on our present-day taste without having the possibility to test our premises? Is Bauer (1998:12) not right when, in his recent book on tenth-century Arabic *gāzal*, he states that we have to try to reconstruct the literary communication process, and not let our own twentieth-century preconceptions or a priori convictions about poetry interfere? "A poem from the 10th century has only sense within the context of a literary communication process. The question what the poets want to say to us, can be a priori only answered with 'nothing at all'. As an observer, the researcher has the task of reconstructing the literary communication system of a past period in order to reconstruct 'meaning', 'sense' and 'quality' of a text."

To gain a thorough understanding of what a genre of poetry is, we must study the whole range of themes of the poetry of the selected period. This manner of investigation by Bauer is different from that of Scheindlin. For Scheindlin, enough research has been done on the general typical features of Andalusian poetry, and now we should take a step forward by defining what the distinctiveness of individual poets and individual poem is, and do so by comparing poems. In the light of these two views, I will investigate in the next part of this paper how the above-mentioned characteristics of Andalusian poetry were further developed by a later poet, Marḡ al-Kuḡl, and try to compare him with his major predecessor, Ibn Ḥafāḡa. Marḡ's contemporaries held him to be an outstanding *gāzal* and nature poet, and – like Ibn Ḥafāḡa – he was originally from Alcira, which is in the vicinity of Valence.

According to the editor of his poetry, Ṣalāḡ Ğarrār, his love poems can be put into one of two categories, that is, platonic or 'udrī love poems, and sensual love poems (Ğarrār 1993:65-66). This distinction perhaps corresponds to Ibn Bassām's subdivision into chaste love [*afīf*] and shameless love [*māḡin*] (Ibn Bassām, *Dahīra* II/I, 141-144). The 'udrī poems contain themes and images, such as complaints about the inaccessibility of beloved ones and the longing for a meeting with them, and the stress is on themes of sadness and the description of punishment and vexation.

The following is my translation of the first *gāzal* poem (p. 66) by Marḡ al-Kuḡl that I want to discuss: [Appendix no. 1; *kāmīl*]

- o glance, which has destroyed the bloom of youth and whose bliss burdened me with punishment.
- I never thought that a glance of brilliance would condemn to a punishment the one who is longing for it
- o gazelle, whose eyes do to the intellect what wine does to the heart
- if you could taste what I had to taste of the pangs of love, then you would know the measure of passion of the lovers.

- I am wondering because of the reproach of the reproachers without knowing you, whereas reproaching me is of no use at all.
- my heart sees that there is no consolation from love, may the one who meets hardship be in peace.
- o my reproacher, how does my misery harm you: the heart is my heart, and the punishment is my punishment.

The first three lines express the poet's reaction to the glances and eyes of the beloved and to the beloved herself. In line four, he tells his beloved how much he has suffered. This effect of the glances is also described in line two: his intellect is lost, he has gone mad and is drunk as though on wine. Two of the three last lines concern the reproachers. Line six is also about the extent of his hardships. Among the stylistic features, the use of the vocative (- o glance... o gazelle... o my reproacher) is striking.

Is there any similarity here to the themes used by Ibn Ḥafāḡa? Contrary to Ibn Ḥafāḡa, who almost never argues with his beloved, there is a conversation between the poet and his beloved. In general Ibn Ḥafāḡa is not much in favour of the 'udrī theme, which he rejects⁴. Monroe's opinion of Ibn Ḥafāḡa's 'udrī disposition perhaps refers to his elegiac love, a theme of the *nasib* rather than of an 'udrī one (Monroe 1973; Scheindlin 1995). In another *ġazal* poem, Marġ al-Kuḡl uses nature images much in the way the Andalusian poets do (p. 67): [Appendix no. 2; *tawīl*]

- They went at night breaching the night when the night was already quiet, so that the smell of the darkness of the horizon diffused from it.
- until it made us imagine the stars which appeared in it as jasmine flowers and the darkness as violets.
- and what made us sad was that a lightning cloud flashed, so that I said my heart beats and is kindled.
- and the white drops from it [i.e. from the heart from where the tears come] were mixed with redness, so that it made me remember the wide-open mouth of Salmā.
- Oh swinging sides without being drunk with wine, they strike fatally with their arrows the foot soldier armed to the teeth.
- Are you the one who made your upperbody swave and your hounces move and your buttocks tremble?
- Did the comparison with a full moon, and with a sandy hillock heaped up and with a gazelle wide and black eyed make you furious?
- And from a sad heart you have made a ball, and you showed him the *lām* of your hair-covered temples as a polo stick.

⁴ See ms. *Dīwān* Ibn Ḥafāḡa Leiden Or. 14056 3ab.

- May a woman in her litter not go away without my heart and may she only bear my ribs as [the frame of] a domed litter!

The 'they' mentioned in the first line of the text are apparently the *fitya* [young men], whom we know of also from the poetry of Ibn Hafāḡa and from the Eastern tradition, such as al-Buḡturī. Night travelling and the silence of the night are also mentioned by Ibn Hafāḡa, although this poet was mainly a lone traveller. The use of smell in the first sentence is reminiscent of Ibn Hafāḡa's use of the smell of the wind of La'lá' or the smell of a greeting. However, Marḡ mentions a smell of the darkness of the horizon diffusing from the night. The verb *habata* ('knock, breach') – which means that they breach in the night so that the morning light becomes visible – is never used in this way by Ibn Hafāḡa. Although *habata* is used by Ibn Hafāḡa many times, it is the night that strikes him and not the other way round⁵. *Zalām saḡā* ('the night is silence') occurs as an expression in the same poem. The second line speaks of the contrast between the bright stars and the dark sky: the imagination of the poet and his *fitya* compare the stars with jasmine flowers and the night with violets. In a poem on rhyme *azhār* Ibn Hafāḡa⁶ uses the image the other way round: the flowers, he says, are scattering their stars. In the above line, the function of the flowers is to contrast colours. Ibn Hafāḡa uses *banafsaḡ* ('violet') as a colour contrast with *ward* ('roses')⁷. Line three – about the flashing lightning cloud – immediately reminds one of the oft-quoted line by Ibn al-Ḥaḡḡāḡ, who was opposed to 'udrī love: '*ta'allaqa l-barqu naḡdiyyan fa-qultu labu yā ayyuhā l-barqu inni 'anka maḡḡūl*' ('The lightning shined as from the Naḡd, and I said to it: O lightning, I do not care for you')⁸. The heart and lightning are often compared in their function of beating, and both are associated with love passion and the elegiac love imported from the Arabian peninsula. Line four is yet another one that contrasts colour: the white tears of the poet's sadness are mixed with red tears, and this is compared with the red-white contrast of the red lips and bright teeth of the beloved Salmā. The next lines are in reality not so elegiac as one would think at first sight. The interesting thing here is that the poet in line 5 speaks about his own activities as a poet; his beloved has perhaps become angry because of his use of traditional comparisons. In line six, the poet compares his heart with a ball, and the hair on her temples which looks like the letter *lām* and a polo stick. Without knowing it, she is apparently playing polo with his heart. In line seven, the poet pleads with the

⁵ Ibn Hafāḡa, *Dīwān* 47, poem no. 5, ending *faham*.

⁶ Ibn Hafāḡa, *Dīwān* 351, poem no. 220 m, ending *tudaru*.

⁷ Ibn Hafāḡa, *Dīwān* 113, poem no. 83, ending *nadda*.

⁸ Quoted in ms. *Dīwān* Ibn Hafāḡa Leiden Or. 14056 3ab.

woman not to go away without taking his heart with her, because his ribs are an essential part of her domed litter. At least this poem is not a serious *'udrī* poem, considering the humorous comparison of the heart with a polo ball, and because the poet's reasoning about poetical comparisons apparently disliked by his beloved belong to the category of humorous banter rather than to themes of unrequited love. The name Salmā reminds us of the Bedouin scene. The description of the flowers and the sky, as well as the *fitya*, remind us of Ibn Ḥafāḡa's poetry. Among his nature poems, there is one which was famous and is similar to the many nature poems by Ibn Ḥafāḡa. It describes Jucar, or Ġazīrat aš-Šuqr, where this poet also lived (p. 69): [Appendix no. 3; *wāfir*]

- May God drench the peninsula of all places, it was an excellent dwelling place for its inhabitants
- A river went around there as an asp goes around, as if you saw a woman's belt around her waist.
- And many an evening that we began to search the shadow and the fresh water,
- When the snow had made there domes on the trees that made the valleys happy;
- Whereas the slopes were green with myrtle, so that it became marguerites when becoming white;
- As if al-Ḥidr has passed along it at the right, and Ġibrīl had spread a wing over it.

This poem contains many of the colour contrasts we usually find in Ibn Ḥafāḡa's poetry, but it is less sophisticated as far as personifications, humanizations and metaphors are concerned. This perhaps also applies to the famous poem about an orange floating in the river (p. 70): [Appendix no. 4; *kāmil*]

- An evening which was the prey of the young men who were familiar with the pure art [of conversation] as if they were old men
- It was as though [this evening] was the legendary griffin, for which they had set up snares because of its inclination to fall down.
- Their good manners united them so that they pulled back and forth the secret of gladness, talking and listening.
- And the doves were reciting the sura of the emotion and their recitation made you forget all previous ones
- And an orange was floating in the river and went in the direction of [our men] who were there to take rest.
- And you imagine them as stars in the sky which in their good constellation were in opposition to Mars
- Their day broke their normal routine in gladness, and I made my verses as a record of it.

We know all these elements of nature description so well from the poetry by Ibn Hafāḡa, although here the *fitya* are not really hunting, as they are in Ibn Hafāḡa's poem no. 2: instead, they are hunting the evening, which is compared to a griffin, the falling evening which falls into their snares. The doves and the river, and the sky comparison, and the orange, are also familiar from the nature poetry of Ibn Hafāḡa. The next nature poem (p. 70), however, is famous for its originality. Some of the thematic expressions are commended, such as the repentance of Time about its former enmity, and some of its formal features were imitated by later poets. The garden landscape, which has some Bedouin place names, is familiar to us. The drinking companions are sitting near a river, with all the requisites of nature, such as doves, flowers, sunlight in the evening, and comparisons between the flowers and the attributes of a beloved boy, such as the flushed cheeks and traces of juvenile down. [Appendix no. 5; *kāmil*]

- Turn to the slope of the Reddish Heaps of Sand between Euphrates and the margin of Kawṭar
- To drink it in the evening as golden wine from the hands of a wide and black eyed one with red lips.
- An evening, which – how much I had longed for this hour! – the Days granted generously after having excused themselves.
- We reached in this evening our hopes in a garden, which gave to the one who inhales a breeze of amber.
- And Time, because of repentance, deemed foolish its opinion it had in the past, without being troubled.
- And the doves were singing and the tree was bending, and the sun dragged in her yellow skirt.
- And the garden was between gilded and silvered [due to sun and evening dew], and the flowers between sprinkled with silver and gold coins.
- And the river was striped by valleys and hills with its sandal wooden and yellow-dyed flowers.
- It looked as though the river and its green banks was a sword unsheathed on a green carpet.
- It is as though those waves are its steel whatever floats on its surface like jewels
- It is as though it and its lands which are surrounded by [black] myrtle and [red] anemones, are the [red] cheek of a lad with [black] juvenile down.
- A river whose beauty infatuates even the one who has never had a love passion, and about which even someone who has never felt anything poetic can make excellent poetry.
- The face of the sun is only yellow [pale] at sunset because she has to depart from the beauty of such a view.

Here, the repetition at the beginning of the lines is striking (And Time... And the doves... And the river) followed by three 'as though' sentences (It looked as though the river and its green banks; - It is as though those waves; - It is as though it and its lands...) and the colour contrasts, such as gilded and silvered. We already know the predilection for such sequences as *mudāḥḥab* and *mufaḍḍad* in the poetry by Ibn Hafāḡa. This poem by Marḡ al-Kuḥl was imitated later on by Šams ad-Dīn al-Kūfī (al-Maqqarī, *Nafḥ* V, 55-57) in a poem in which there are verses like: [Appendix no. 6; *kāmil*]

wa-l-wardu bayna mudā^cafin wa-muṣannafin / wa-mukattafin wa-mulattafin lam yuḥṣari/

wa-z-zabru bayna mufaḍḍadin wa-mudāḥḥabin / wa-muraṣṣa^cin wa-mudarhamin wa-mudannari/

[the roses, manifold, ear-ringed,/ chained and refined, which you cannot pluck// and the flowers, some silvered and gilded,/ some inlaid with gems, dirhamed and dinared [i.e. by dew and sunlight]//.

Here we are confronted with an extreme consequence of increasing symmetry, and of repetition as a stylistic ideal. What a superficial analysis of these poems by Marḡ al-Kuḥl may make clear, is the reoccurrence of the three characteristics of poetry listed above: i.e., the manneristic play with metaphors, the mention of Bedouin names and the stress on symmetric patterns. We find much of the nature style as practised by such poets as Ibn Hafāḡa in the work of this later poet. There are some differences between Marḡ al-Kuḥl and his Alcirian predecessor, as I showed by analysing the first two poems, but on the whole it might sometimes be difficult to distinguish a nature poem by Ibn Hafāḡa from a later one by Marḡ. I have made a modest and superficial analysis in the light of what Scheindlin said about the distinctiveness of a poet. However, I am still not convinced that a method of comparison which takes into account only a limited number of poems is a good one. How can we compare Marḡ al-Kuḥl with Ibn Hafāḡa on the basis of just one or two poems, and then expect to use this to make a judgement about the distinctiveness of a poet, without having a dictionary in which all the metaphors and the poetic lexemes of both poets are listed? And how important is it to investigate the 'distinctiveness' of poets and poems, rather than to study the poetry and its themes and formal features themselves? We should first obtain a thorough understanding of what a genre of poetry is, and to do so, we should study the whole range of themes of the poetry of a selected period.

APPENDIX

Quotations from the Arabic text from Ğarrār's edition.

No.1

يا نظرة أودت بشرخ شبابي
ما كنت أحسبُ نظرة من نظرة
شادنا عيناه تفعلُ بالنهي
لو ذوقتُ من ألم الهوى
إني لأعجبُ من عتابِ عواذلي
قلبي يرى أن لا سلوُ من الهوى
يا عاذلي ماذا تضرُّكُ شقوتي

وقضى عليَّ نعيمها بعذاب
تقضي عليَّ مشتاقها بعقاب
ما تفعلُ الصهباءُ بالألباب
لعلِّمتُ قدر الشوق للأحباب
جهلاً عليك وما يفيد عتابي
رضي الذي يلقي من الأوصاب
القلبُ قلبي والعذابُ عذابي

No. 2

سَرَوْا يخبطون الليلَ والليلُ قد سجا
إلى أن تخيلنا النجومَ التي بدت
ومما شجاني أن تألَّقَ بآرقٍ
وشيبَ بياضُ القطرِ منه بحمرة
أمائسة الأعطافِ من غيرِ خمرة
أأنتِ التي صيرتِ قَدك مائسا
وأغضبكِ التشبيهَ بالبدرِ كاملاً
وقلبِ شجَ صيرتِه كرهةً وقد
فلا رحلتُ إلا بقلبي ظعينةً

وعرَّفَ ظلامُ الأفقِ منه تأرجاً
به ياسمينا والظلامُ بنفسجا
فقلتُ: فؤادي خافقاً متوهجاً
فأذكرني ثغراً للسلمى مفتجاً
بأسهما تُصني الكميَّ المدججاً
وعِطْفُك مَيَّاداً وردفك رَجْرَجاً
وبالدعصِ مركوماً وبالظبي أدعجاً
أجلتِ عليه لامَ صدغِكِ صولجاً
ولا حملتِ إلا ضلوعي هودجاً

No. 3

سقى الله الجزيرةَ من محلٍ
وطاف بها طوافَ الصلِّ نهرٍ
وربَّ عشيةٍ فيه طفقنا
وقد ضرب الضريبُ بها قبايا
وكان جنابُها يخضرُ آسا
كأن الخضرُ مرَّ به يمينا

فقد حسنتَ لقاطنها مراحا
كما أبصرتَ في خصرٍ وشاحا
نرود الظلِّ والماءِ القراحا
على الأدواحِ أبهجت البطاحا
فأصبح وهو مبيضٌ أقاحا
ومدَّ عليه جبريلُ جناحا

No. 4

وعشية كانت قنيسةً فتيةً
فكأنها العنقاء قد نصبوا لها
شملتهمُ آدابُهُم فتجاذبوا
والورقُ تقرأ سورة الطرب التي
والنهرُ قد طمحت به نارنجةً

ألفوا من الأدب الصريح شيوخا
من الانحناء إلى الوقوع فخوخا
سرَّ السرور محدثاً ومصيخا
ينسيك منها ناسخ منسوخا
فتيممتُ من كان فيه منيخا

فتخالهم خلل السماء كواكباً
خرق العوائد في السرور نهارهم

قد قارنت بسعودها المريخا
فجعلت أبياتي لها تاريخا

No. 5

عرجٌ بيمُنْعَرَجِ الكَثِيبِ الأعْفَرِ
ولتفتيقها قهوةٌ ذهبيةٌ
وعشيةٌ كم كنت أرقب وقتها
نلنا بها آمالنا في روضةٍ
والدهرُ من ندمٍ يسفته رأيه
والورقُ تشدو والأراكة تنثني
والروضُ بين مذهبٍ ومفضضٍ
والنهرُ مرقومُ الأباطح والرُبي
وكأنه وكان خضرةً شطه
وكأنما ذاك الحبابُ فِرْنْدُه
وكأنه، وجهاته محفوفةٌ
نهرٌ يهيم بحسنه من لم يهيم
ما اصفرَّ وجهُ الشمسِ عند غروبها

بين الفراتِ وبين شطِّ الكَوْثَرِ
من راحتِي أحوى المِراشِفِ أَحْوَرِ
سمحت بها الأيامُ بعدَ تعذُرِ
تهدي لناشِقِها نَسِيمَ العنْبَرِ
في ما مضى منه بغيرِ تَكْدُرِ
والشمسُ ترفلُ في قميصِ أَصْفَرِ
والزهْرُ بين مَدْرَهَمٍ ومُدَنَرِ
بمُصَنَدَلٍ من زَهْرِهِ ومُعْصَفَرِ
سيفٌ يسَلُّ على بساطِ أَخْضَرِ
مهما طفا في صفحه كالجواهرِ
بالأس والنعمان خدَّ مُعَدَّرِ
ويجيد فيه الشَّعْرُ من لم يشعُرِ
إلا لفرقةٍ حُسنِ ذاك المنظَرِ

No. 6

والورد بين مُضَعَّفٍ ومشَنَّفٍ
والزهْرُ بين مفضضٍ ومذهبٍ

ومكتفٍ وملطَّفٍ لم يهصرِ
ومرصعٍ ومُدْرَهَمٍ ومُدَنَرِ

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