

## THE VICISSITUDES OF TWO LINES OF POETRY

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All of us are familiar with the phenomenon of the author of a collection of poetry, or prose and poetry — a so-called *adab* book — making changes in a line of poetry. The fact is even more common among the *rāwīs*, the earliest transmitters of poetry. Such changes may result in what in western textual criticism is known as the *lectio facilior*, “the easier reading”.

Sometimes such interventions may be useful in the sense that they give us an indication of how the line of poetry should be interpreted, but it goes without saying that caution is necessary. The *rāwī* or the collector may have misinterpreted the line; or, what is worse, he may not understand the line and wilfully change a word or two to make the text intelligible to himself, or even to make it conform to his taste. This is, I think, what happened to two sets of two lines which I intend to discuss in this short note.

### I

A. There exists a contemporary collection of poems by Ibn Rašiq (390-456 or 463 / 1000-1063/64 or 1070/71) which goes under the title *Dīwān Ibn Rašiq*. It quotes the following two lines (*basīt*) (Ibn Rašiq, *Dīwān* 24, no. 4):

وقد عصيتك فأختر غير ذا الداء	أمرتني بركوب البحر مجتهدا
وما المسيح أنا أمشي على الماء	ما أنت نوح فتنجيني سفينته

B. Among as-Silafi's (ca. 478/1086-576/1181) biographies of Spanish scholars and poets<sup>1</sup> we find a different text. The poem is again attributed to Ibn Rašiq:

عابك غيري فأمره بدأ الرء	أمرتني بركوب البحر مفتررا
	ما أنت نوح الخ

The second line is the same in all versions I am going to quote. Its Biblical and Quranic allusions speak for themselves and need no further explanation. I will therefore limit myself from now on to a discussion of the first line.

<sup>1</sup> In the partial edition by Ihsān ‘Abbās: as-Silafi, *Mu‘jam* 98, no 62.

C. In Ibn Dihya's (d. 633/1236) *Mutrib* we find these two lines in the following form and once more attributed to Ibn Rašiq (Ibn Dihya, *Mutrib* 65):

وأمر بعض الملوك ابن رشيقي بركوب البحر فخطبه بهذا الشعر:  
أمرتني بركوب البحر في عجل غيري فديتك فاخصصه بذا الرء

Ibn Dihya does not specify to whom these lines were addressed. The editors quote, in a footnote, texts which claim that they were the poet's reply to a request by al-Mu'tamid b. 'Abbād (d. 487/1095)<sup>2</sup>. Also interesting is another footnote by the editor which explains: *ar-rā' ay ar-ra'y*.

D. Ibn Hallikān (d. 681/1282) quotes the poem in the following form<sup>3</sup>:

أمرتني بركوب البحر أقطعه غيري لك الخير فاخصصه بذا الداء

In Ibn Hallikān there is question of an invitation by al-Mu'tamid b. 'Abbād addressed, *not* to Ibn Rašiq, but to two other poets, to the blind poet Abū l-Ḥasan 'Alī al-Ḥuṣrī<sup>4</sup> (420/1029-488/1095) who left Qayrawān, lived in Ceuta, later in Spain<sup>5</sup> and died in Tangiers<sup>6</sup>, and to Abū l-'Arab aš-Šiqillī (423/1032-after 507/1113). The above reply is attributed to al-Ḥuṣrī; Abū l-'Arab sends his own reply. al-Ḥuṣrī's story ends as follows:

ثم دخل الأندلس بعد ذلك وامتدح المعتمد وغيره

It is worth noting, however, that in the edition by Ihsān 'Abbās of the *Wafayāt* (III, 333-334) the reading بذا الرء is adopted<sup>7</sup>.

<sup>2</sup> See *EP*, VII, 766a-768a.

<sup>3</sup> Ibn Hallikān, *Wafayāt*, ed. 'Abdalḥamīd, III, 21-22 (no. 423); ed. Ihsān 'Abbās, III, 333-334 (no. 450).

<sup>4</sup> See *EP*, III, 640a-641a; Ibn Bassām (d. 542/1144), *Dahira*, VII, 245-283; 'Imādaddīn (d. 597/1201), *Harida* II, 186-187 (no 40): *hiḡā'* poem on Abū l-'Arab aš-Šiqillī; aš-Šafādī (d. 764/1363), *Wafī* XXI, 249-251. The monograph on al-Ḥuṣrī mentions the second of the two lines (al-Marzūqī & al-Ġilānī 1963: introduction, 41), but the section on al-Ḥuṣrī's poetry does not have either of the two lines.

<sup>5</sup> After 450 according to al-Ḥumaydī (d. 488/1096), *Ġaḡwa* 296.

<sup>6</sup> Abū l-Ḥasan 'Alī al-Ḥuṣrī is not to be confused with Abū Ishāq Ibrāhīm al-Ḥuṣrī, the author of the *Zahr al-ādāb*.

<sup>7</sup> aš-Šafādī (d. 764/1363) quotes the story from Ibn Hallikān (aš-Šafādī, *Wafī* XXI, 250-251) and in his *Nakt* 214. The editors read in both cases *bi-dā d-dā'i*.

The second poet, Abū l-ʿArab aṣ-Ṣiqillī, according to Ibn Ḥallikān<sup>8</sup>, replies in the following way. He argues that the sea belongs to the Rūm and the mainland (*barr*) to the Arabs. This reply is worth quoting:

{ لا تعجبن لرأسي كيف شاب أسي  
البحر للروم لا تجري السفين به  
واعجب لأسود عيني كيف لم يشيب  
إلا على غرر والبر للعرب }

E. We find the two lines of the *raʿ* poem in ad-Dahabī's (d. 748/1374), *Siyar* (XIX, 26-27) in the biography of al-Huṣrī:

وكان المعتمد بن عباد بعث إليه خمس مئة دينار ليفد عليه فكتب:  
أمرتني بركوب البحر أقطعه  
غيري لك الخير فأخصصه بذرا الراشي

F. In the *Tirāz al-maḡālis* (22i) by a much later author, Aḥmad b. Muḥammad al-Ḥafāḡī (d. 1069/1659)<sup>9</sup>, the *qitʿa* is attributed to Ibn Raṣīq:

أمرتني بركوب البحر مجتهدا  
وقد عصيتك فاختر غير ذرا الرء

We have two more versions found in relatively modern collections which offer no further information. They attribute the lines to Ibn Ḥamdīs and Abū Ishāq (*sic!*) al-Huṣrī.

G. In a modern collection (al-Azharī 1986 I, 13) we find the same lines, this time attributed to Ibn Ḥamdīs (447/1055-527/1132) with the following introduction:

كأنه بعض الأمراء ابن حمديس أن يسافر بحرا ... فامتنع وكتب إلى الأمير:  
أمرتني بركوب البحر مجتهدا  
وقد عصيتك فاختر غير ذرا الرء

In a footnote the author observes that the two lines are not part of the *Dīwān*; but the *Dīwān* (533-534) quotes two other poems by Ibn Ḥamdīs in the same vein as we shall see later.

H. Ibn al-Ḥaṭīb (d. 776/1375) attributes the lines to Abū Ishāq al-Huṣrī<sup>10</sup>:

قل للذي بركوب البحر يأمرني  
إليك غيري فأخصصه بذرا الداء

<sup>8</sup> Ibn Ḥallikān, *Wafayāt*, ed. ʿAbdalḥamid III, 21; ed. Ihsān ʿAbbās, III, 333-334.

<sup>9</sup> See *EP* IV, 912a-913a.

<sup>10</sup> Ibn al-Ḥaṭīb, *Sibr* text, 172 and cf. Introduction 190.

The translation (164, no. 671) agrees with this version. In the *fibrist al-qawāfi*, however, we find *bi-dā r-rā'i*.

I. But a third late text must also be considered, since its author is a famous scholar. This text is the *Tāg* (I 256b-257a) by az-Zabīdī (d. 1205/1791) which in the entry *rā' wāw-yā'* states the following:

وأنشد شيخنا:  
أمرتني بركوب البحر أركبه

غيري لك الخير فأخصه بذأ الرأء

قلت أما الشعر فلأبي الحسن على بن عبد الغني الفهري المقرئ الشاعر الضرير ابن خالة أبي اسحاق الحصري صاحب زهر الآداب وأما الرواية فإنها فأخصه بذأ الداء بالمهملة لا بالراء كما زعمه شيخنا فيرد عليه ما زاده

### Possible translations of I

Before going any further we must decide which of the nine versions has the original text. This is not particularly difficult when it comes to the last word in the first line, *ar-rā'i* or *ad-dā'i*. The disaster — the *dā'* — would refer to the dangers of the sea journey, and it is therefore easy to see that somebody would have preferred this as a better reading. On the other hand I do not find that the other variants, such as *fa-hsushu* change the meaning of the line materially.

1. The only variant of real importance, therefore, is the reading *bi-dā r-rā'i* which could, of course, simply be translated as 'this idea'. Indeed, the editor of the *Mutrib* believes that *hādā r-rā'i* stands for *hādā r-ra'yi*, 'this view'<sup>11</sup> which, with some stretching of the usual translations ('opinion, view'), one could translate as 'this idea', 'this project'.

But I feel that one should also look for other interpretations of *ar-rā'i* which I strongly believe is the original reading.

2. It should be noted that both Ibn Manzūr's *Lisān* and Zabīdī's *Tāg* quote the following observation by Abū l-Hayṭam (d. 276/889)<sup>12</sup>: *ar-rā' zabad al-bahr*, but then quote a line intended as a *šahid* for the term *rā'* in the sense of 'foam on the mouth of a horse'<sup>13</sup>. Does this mean that there is sufficient reason to consider seriously that *rā'* stands for 'foam of the sea'? Would Ibn Rašiq or al-Ḥuṣrī, or whoever composed

<sup>11</sup> See Wright 1962 II, 376B.

<sup>12</sup> For Abū l-Hayṭam (d. 276/889) see *GAS* VIII, 160-161. He seems to have been used by al-Azharī in his *Tahdīb*. The same observation appears in al-Ḥalil, *Hurūf* 29: *al-qurād as-saḡīr [wa-r-raḡul ad-dā'if] [wa-r-rā' zabad al-bahr aydan]*, but the last of the three interpretations appears only in two late manuscripts of this brief treatise and may therefore be an addition of much later date.

<sup>13</sup> *Zabad* is a common term for 'foam, froth, scum' that applies also to the foam of the sea, cf. Ibn Manzūr, *Lisān* III, 193a.

these two lines, have been aware of this meaning which clearly belongs in the *garīb* category? If so, would they feel inclined to use *rā'* in the sense of 'foam' in a playful poem, a poem intended as a joke<sup>14</sup>? Perhaps they would, but only if the joke were addressed to a poet-scholar (an *adīb* in the wider sense of the word) who was thoroughly familiar with the dictionary. If that were the case, we could consider the following translation: "Find somebody else to venture on that foam".

3. One could also argue that Ibn Rašīq (if he is indeed the author of the lines) vented his anger over the unwelcome invitation by vituperating the five *rā'*s in the first hemistich, if one reads *muğtariran*; or the two *rā'*s of *rukūb al-bahr*<sup>15</sup> if one adopts one of the other readings, the more so since, whatever reading is correct, the second hemistich is a reply to the first and because this first hemistich, taken by itself, states the problem clearly. Unless *ra'y* is intended as a synonym of *mar'an* 'view' or rather '[frightening] view' — for which I have no evidence — I would translate the first line of as-Silafī's version as follows:

"You ordered me to ride on the sea making me suffer [its] perils.

Find someone else! then order him to submit to [all these words with] the letter *rā'*!",

or:

"Find someone else; then order him to venture on that foamy sea!"

The theme of the poem is not unique; our *qit'a* appears in the context of poems on the same theme by Ibn Ḥamdīs (*Diwān* 533)<sup>16</sup>:

علي منه المعاطب	لا أركب البحر خوفا
والطين في الماء ذائب	طين أنا وهو ماء

and:

ولله تصريف القضاء كما شاء	وأخضر لولا آية ما ركبته
أيا رب إن الطين قد ركب الماء	أقول حذارا من ركوب عبايه

Ibn Ḥamdīs also lists, on this theme, a second *qit'a* by Ibn Rašīq<sup>17</sup>:

لا رجعت حاجتي إليه	البحر صعب المذاق مر
فما عسى صبرنا عليه	أليس ماء ونحن طين

<sup>14</sup> The foaming of the sea appears as a simile in a line by Ibn Ḥamdīs, *Diwān* 141, l. 2, no. 88.

<sup>15</sup> There would be four if one reads *arkubuhū* with I.

<sup>16</sup> For the reference to an *āya* in the following poem, see Qur'an 16:14, 17:66, 45:12.

<sup>17</sup> See Ibn Ḡubayr (539/540-634 / 1146-1218), *Rihla* 315; al-Maqqarī (d. 1041/1632), *Nafh* I, 33. This same *qit'a*, as well as the preceding one by Ibn Ḥamdīs, appears in an-Nuwayrī (d. 732/1332), *Nihāya* I, 255. Both Ibn Ḡubayr and al-Maqqarī give the line anonymously. In al-Ḥafāḡī's *Tirāz* and Ibn Ḥamdīs's *Diwān*, however, it is explicitly attributed to Ibn Rašīq.

Further examples on the same theme by Ibn Hamdis and Ibn Rašiq may be found in al-Ḥafāḡī (d. 1069/1659), *Tirāz* (220-221) and Ibn Ḥamdis, *Dīwān* (8, no. 6).

By Abū l-ʿArab we have the poem already quoted; but in as-Silafī's collection of biographies (*Muʿḡam* 137-138) we have again by Abū l-ʿArab<sup>18</sup>:

وكم سهم بغى لم أخف أن يصيبني      أصيب ممن رمانى به النحر

for which one should perhaps read: 'مما رمانى به البحر ... followed by similar *qit'as* on the theme of the first reading. What is interesting is that all three poets, Ibn Rašiq, Abū l-ʿArab and Ibn Ḥamdis are credited with poems about the miseries of sea travel.

Yet this may not exhaust the translations of *ar-rā'i* that could be suggested. I observed earlier that other variants such as *fa-ḥsushu bi-dā r-rā'i* 'choose him for', 'select him for ...' do not help us to determine the correct interpretation. I am not aware of any symbolic meaning of the *rā'*, but this letter, as we will see next, is used in similes for something curved, by which 'the waves' may be intended. In Dozy 1925:493a one finds that the *rā'* stands for 'something bent' (*allusion à ce qui est courbe, [le] saumon*). Could 'something bent' be a proverbial phrase indicating something unpleasant? Or could the *rā'* be taken as a simile describing the — curved — waves of the sea? The term *rukūb* 'ubābih' 'riding his waves, billows, or surges' (cf. Lane 1863-93:1932)<sup>19</sup> in the poem by Ibn Ḥamdis lends perhaps some support to this interpretation; but one could claim as well that it supports the interpretation of the *rā'* as referring to *rukūb al-baḥr*<sup>20</sup>.

## II

We have a similar case in a poem found in at-Taʿalibī (d. 429/1038) *Mutrib*<sup>21</sup>, where we read the following. The theme is now different, but in some respects more difficult. The poem is attributed to Ibn al-Muʿtazz:

<sup>18</sup> See also as-Silafī, *Muʿḡam* 68: One ʿAbdalḥamīd b. Muḥammad al-Balaḡī meets as-Silafī in Alexandria; after stating that he was born in 487, and was *ḥaṭīb* in Tiliṣān, he mentions that he met Abū l-ʿArab in Majorca; the note on p. 137-138 mentions that al-Walīd b. Ismāʿīl al-Ġāfiqī met Abū l-ʿArab in Spain and heard him recite two lines of poetry, the first of which was the line quoted here.

<sup>19</sup> See az-Zabīdī, *Tag̃* III, 300b-301a: *wa-fi t-Tahḡīb: al-ʿubāb muʿzam as-sayl wa-qila ʿubāb as-sayl irtifāʿuhu wa-kaṭratuhu aw ʿubābuhu mawḡuhu*.

<sup>20</sup> An interesting example of curves appearing on the surface of the sea in a different way is Ibn Ḥānī, *Dīwān* 818 quoted from an-Nuwayrī, *Nihāya* II, 257.

<sup>21</sup> at-Taʿalibī, *Mutrib* 87, ed. al-Mallūḡi, I, 127.

A. *ولاين المعتز في غلام لابس أزرق:*  
*ويتنفس في الثوب قلب محبيه من رائه*  
*الآن صبرت البدر حين لبست ثوب سماءه*

In the older edition of at-Ta'ālībī's work the editor offers in a footnote the following explanation:

قوله من رائه لعله من عند راء لفظه أزرق فيبقى رق

The editor of the later edition does not agree; he repeats the explanation of the old edition, but adds: *wa-arā annahu min ra'yihī*.

If one follows the suggestion by the first editor a better solution would be to think of the letter *rā'* as the first letter of *riqq*, 'slavery'<sup>22</sup>, that is:

"... the heart of his lover partakes of his status as a slave".

I did not find these two lines in the partial edition of the *Dīwān* of Ibn Mu'tazz by Lewin, nor in the old Cairo edition<sup>23</sup>.

B. However, Ibn Abī 'Awn, *Tasbihāt* 98, likewise attributes the lines to Ibn al-Mu'tazz, but he reads: *qatl muhibbihī min dā'ihī* for *qalb muhibbihī min rā'ihī*. Of course this may be an error on the part of a copyist. If one reads *min dā'ihī* the phrase could mean: "The death of his lover will be brought about by love sickness for this beloved dressed in blue". Another variant is *ulbista lawn samā'ihī*.

The following quotations show more such variants in the second line; they do not significantly change the meaning of the *qit'ā* and can therefore be disregarded. Invariably the lines are attributed to Ibn al-Mu'tazz.

C. A late author, al-Muhibbī (1061-1111), *Nafha* I, 303, reads *qatl* for *qalb* and *wa-banafsagī l-lawni*, but lets the line end on *min rā'ihī*. The context deals with the colour of the sky. A footnote refers to Ibn Bassām (*Dahira*, ed. al-'Abbādi & al-'Azzām, I/2 37) where it ends on *min dābihī* (= *min da'bihī*) and *min saḥābihī* thereby completely altering the sense of the two lines. Both variants clearly show that even in the Middle Ages the first of the two lines was considered unintelligible by some philologists.

<sup>22</sup> So far I have not found the poem in other texts by at-Ta'ālībī.

<sup>23</sup> But in the appendix of the edition of as-Sāmarrā'i (Ibn al-Mu'tazz, *Šīr*) we find the following: *wa-qāla fī gulām 'alayhi dībāg ġarmī* ... Follows the text as in as-Šarīṣī (see below).

D. The edition by Ihsān ʿAbbās of the *Dahira* of Ibn Bassām again reads *qatlu muhibbibi min rāʿihī*<sup>24</sup>.

E. In aš-Šarīṣī's (d. 620/1222) *Šarḥ* (ed. Hafaḡī I, 62) the author quotes the first line in the following way:

قال ابن المعتز في غلام عليه ديباج بنفسجي:  
وبنفسجي الثوب قتل محبته من حاله

omitting the second line.

F. In aš-Šarīṣī, *Šarḥ* (ed. 1306, I, 43) we find<sup>25</sup>:

وبنفسجي الثوب قتل محبته من داه  
لأن صرت البدر إذ ألبست لون سماءه

### Possible translations of II

One could suggest the following translations of the second example, some of which may be worth considering, while others may be too far fetched to be worth mentioning:

1. Again I feel that one must think first of *min rāʿihī* as another way of writing *min raʿyihī*, a *darūra*, the pronoun of *raʿyihī* referring to *banafsagīyyi t-tawbi* and interpret:

There is this beloved clad in a violet coloured garment (or: Oh you, my friend draped in a garment colour violet!) From (that is: as a result of) seeing him [thus attired], the heart of his lover [feels/thinks]<sup>26</sup>.

Now you have become the full moon [your face being like the full moon] since you are cloaked in its blue sky, or:

The heart of his lover, following what it sees, [thinks, that is: says, prompted by his imagination]

Now you have become...

But taking into account the perplexity of the mediaeval scholars over the idiom *min rāʿihī*, there are other possibilities that may have to be considered.

2. Again: *min rāʿihī* stands for *min raʿyihī*, that is: *min raʿyi qalbi muhibbibi*.

<sup>24</sup> Vol. III, 231 of the same edition quotes the second of the two lines in the context of verses on the moon contrasting with the bluish sky.

<sup>25</sup> I owe these references to my colleague, Prof. G. J. Kanazi.

<sup>26</sup> Or, reading *ulbista*, "Now you have become/have been transformed into the moon since you have been made to wear (i.e. you are dressed in) the colour of its sky".

Oh, you (my friend) dressed in a garment colour violet on whom the heart of his lover depends! (that is: the heart of his lover cannot live without seeing him) Now you have become the full moon since you are cloaked in its blue "sky", or: The heart of his lover, following what it sees, [thinks, that is: says, prompted by his imagination]

Now you have become...

3. Keeping in mind that blue is a colour associated with sadness:

There is this beloved dressed in a violet coloured garment. The heart (that is: the mood) of his lover, as a result of seeing his [blue] garment [becomes sombre and thinks]<sup>27</sup>.

Since you have become the full moon being cloaked in its blue sky [I have lost you forever].

4. Ibn 'Abdrabbih (*ʿIqd* VI, 475) quotes a line by an anonymous *muhdat* poet in which the 'lock of hair', the *sudg*, is compared to the *rā'*<sup>28</sup>:

ماء النعيم بوجهه متحير والصدغ منه كعطفة الرء

With this in mind we could translate our line:

... The heart of whose lover belongs to, depends on, (that is: the lover admires) his lock of hair [and thinks]:

Now you have become ...

5. A free translation following the same interpretation would be:

... The heart is in love with him because of his lock of hair [and thinks]:

Now you have become ...

6. Finally one may think of the *rā'* as a letter that a slave born in a foreign country cannot pronounce and therefore neglects or replaces with other letters. This would yield the following:

... The heart of whose lover is attached to his slave's *rā'* which has become a cause of endearment (or: which he has come to like),

or even:

... The heart of whose lover is attached to [something missing that is:] the letter *rā'*. [Not seeing his slave he thinks]:

Now you have become ...

Strange though this last interpretation may seem at first, it is nevertheless supported by examples in Ibn Bassām's *Dahīra* (I, 308-309), Ibn Hallikān's *Wafayāt* (ed. 'Abdhamīd, V, 61-62, VI, 226 = ed. 'Abbās, VI, 8-9, VII, 227), and aṣ-Ṣafadī's *Nuṣra* (240).

<sup>27</sup> For *min* in the sense of 'as a result of' see Nöldeke 1963:143b, additions to 54, 1, fn. 56.

<sup>28</sup> al-Azdī (*Garā'ib* 150-153) mentions *ar-rāy*, a fish found in the Nile. As far as I know there are no similes relating this fish to part of the human face. For Persian literature, see Zand 1977.

I limit myself to an example by ar-Ramādī where the *rā'* stands apparently for the slave himself<sup>29</sup>:

لا الرء تطمع في الوصال ولا أنا  
 فإذا خلوت كتبتها في راحتي  
 الهجر يجمعنا فنحن سواء  
 فبكيت منتحبا أنا والرء

and a line on the next page of the *Dahīra* by Abū l-Qāsim b. al-ʿArif (d. 395/1004)<sup>30</sup> said to be inspired by ar-Ramādī and again addressed to an *altaḡ* (I quote the second of three lines):

هجرك الرء مثل هجري سواء  
 فكلانا معذب دون ذنب

Since I do not find enough evidence to support any of the above interpretations, I have been wondering if, after all, the reading *qatlu muhibbīhī min dā'ihī/min rā'ihī* is not the correct reading. As I argued above, if one adopts this reading the line could mean:

... the death of whose lover will be brought about by sickness caused by him (or by his *rā'* which is dear to him). "Now ... etc.", the death of the lover being, as it were foreshadowed by the blue colour of his beloved's garment, since blue is the colour of sadness.

The correct interpretation of the two sets of two lines may yet be determined when we are lucky enough to chance upon convincing parallels or a convincing explanation. The number of collections of poetry available has increased dramatically in the last decennia, but it seems hardly worth while to make an exhaustive search for the sake of two fragments that cannot be said to represent the most attractive in Arabic poetry. The above therefore may only serve, at this time, to add to our inventory of medieval themes.

A brief glance at the indexes of Ibn Bassām's *Dahīra* reveals that the influence of Ibn al-Muʿtazz in Spain was considerable<sup>31</sup>. Could the following lines by ar-Ramādī quoted in Ibn al-Kattānī's (d. before 420/1030) *Tašbihāt* (134, no. 251) have been inspired by the line attributed to Ibn al-Muʿtazz?

<sup>29</sup> Ibn Hallikān, ed. ʿAbdalhamīd, V, 62, VI, 226; ed. ʿAbbās, VI, 9, VII, 227; as-Safadī, *Nusra* (238) by an anonymous:

ولما رأيت الشيب راءً بعارضي  
 توفقت أن الوصل لي منك واصل

Explained (*Nusra* 240) in the following way:

وشبه الوصل بواصل وشبه الشيب بالرء مراده أنه يجهوه جفاء واصل الرء.

On the same page the *Nusra* quotes the above line by ar-Ramādī which, he says, is *fī malih*.

<sup>30</sup> Ibn al-Faraḡī (d. 403/1012), *Tarīḡ* I, 134-135.

<sup>31</sup> According to the *Fihrist* of Ibn Ḥayr (d. 575/1179), 404-405 the poetry of Ibn al-Muʿtazz was introduced in Spain by Abū ʿAlī b. Aḥmad al-Qālī al-Baḡdādī. See also, e.g. al-Qāḍī ʿIyād (d. 544/1149), *Ḡunya* 165.

فات العراقي في السناء يُكسَى بياضا من الضياء يَقطع في زرقة السماء	يا ثوبه الأزرق الذي قد يكاد وجه الذي يراه كأنه فيك بدر تم
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Ibn Bassām (*Dahīra* I, 506, III, 231, see above D) thinks so. He quotes the first of the two lines by Ibn al-Muʿtazz (*fāqa* for *fata*) and then cites the first and last lines of the above poem. It is strange, however, that Ibn Bassām attributes ar-Ramādī's lines to *Eastern* poets, to Baššār(?)<sup>32</sup> b. Burd (d. 167/783)<sup>33</sup> or to Ibn ar-Rūmī (d. 283/896)<sup>34</sup>. We find them in the edition of Ibn ar-Rūmī by Ḥusayn Naṣṣār, but only in a section on poems not found in the *Dīwān* itself<sup>35</sup>.

### The authorship of I and II

Can we trust at-Taʿalibī, as-Silafī, Ibn Diḥya, and Aḥmad b. Muḥammad al-Ḥafāḡī against other authors I quoted when they attribute the first set of two lines to Ibn Rašīq? I have no doubt that we can, but answering this question in detail would require more space than can be justified for a brief note and needs a separate communication. The authorship of the second set of lines has, as far as I know, not been disputed. Again I would need more space to argue that the poet was indeed Ibn al-Muʿtazz<sup>36</sup>.

<sup>32</sup> Not in the partial editions known to me.

<sup>33</sup> Unless Abū Ḥafṣ b. Burd is meant which is less likely since the alternative is Ibn ar-Rūmī.

<sup>34</sup> *Dīwān* I, 137, no 100 (first and third lines; taken from Ibn Bassām's *Dahīra*).

<sup>35</sup> Ibn al-Kattānī, *Tasbīḥāt* 142 (no. 275) also offers an example of a lady clothed in a *banafsagī* garment:

أقبلت في ثوب عليك بنفسجي      كالسوسن الأرج النقي الأبهج

showing that the colour of the violet may also be associated with brightness.

<sup>36</sup> I also feel that to justify to the full extent some of the arguments I have suggested in support of different interpretations of the two *qitʿas* would require extensive footnotes or appendices: Again these have to wait for another occasion.

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