APPENDICES TO

"THE VICISSITUDES OF TWO LINES OF POETRY"

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In the first volume of the Proceedings of the Colloquium on Logos, Ethos, Mythos in the Middle East and North Africa, Budapest 1995 (The Arabist 17.81-94), I published a paper carrying the above title. On p. 91, note 36, I noted that in order to justify my suggestions on the authorship of the two qīṭās in this article, as well as my suggestions on possible interpretations, I would have to add several appendices. On the one hand I felt that I would, by making such additions, take up too much space in a publication which had to provide room for a considerable number of papers by participants of the Colloquium; and on the other hand I was hoping that I would find some additional material suitable for being included in a list of appendices and make some corrections. In the following I present the results, still meagre, of my earlier and later findings which I hope may make it easier for readers of my earlier article to draw their own conclusions. I may as well begin by listing some less important typographical errors and omissions that slipped into my article in the Proceedings:
p. 81 (under B): The reading muṣṭarīrān for muṣṭarrān which is found only in the version of as-Silāfī, is a poetic license. Uncontracted forms from reduplicated roots are not very common in the middle of a line, but see Wright 1962 I, 69 A-B; II, 378 B-D, and Ibn al-ʿAṭūr, Nihāya III, 205, l. 1.
p. 83, l. 10: read 221, not 221.
p. 84, ff. Possible translations of II: Professor Annemarie Schimmel informed me that the rāʾ is commonly compared with the dagger. This would fit in with a description of love sickness as perilous to the lover, and lend support to the reading ad-dāʿ as a possibly deadly disease if indeed the poet intended a hyperbole. The preference of Prof. ʿIrān Shaḥīd, also expressed in a letter, is for ad-dāʿ. To both scholars I feel indebted for their kind suggestions.
p. 85, note 15: read arḍābubū. According to Dozy 1927: s.v. arkdub may be the plural of rikāb ‘etrier, stirrup’. One may be tempted to read arkhudubū, ‘[holding on to] its stirrups’, but this would result in a metaphor too far fetched to be acceptable; idem, note 17: Nuwayrī, Nihāya I, 255, and al-Maqquiri, Naṣīf I, 33 have gušilat for raṣā at. ibid (poem by Ibn Raḥīq); see now also Ibn Raḥīq, Dīwān 174, no. 210 (gušilat for raṣā at).
p. 86, note 19: read irīṣfābū, kāyratubū, ʿubābubū, maqṣubū, not irtīṣfābu, etc.
p. 87, l. 9: read raʾyūbi
p. 87, l. 16: read qattu, qalbu; l. 20, read: "in the second of two lines"; l. 21 read: "... qīṭā as a whole and can therefore be disregarded, except in C".
p. 88, l. 10: read al-ʾinp
p. 90, l. 3: The second line should perhaps be understood in the sense that, being sad, he puts his hands with the letter rāʾ written on it to his face.
p. 90, note 29: read ‘anonymous’; not anonymous.
p. 90, second line from the bottom: read Taḥbāt 132, no. 251.
p. 91, II. 1-3: see also ar-Ramādī, Šīr 51, no. 1.
Appendix I

The letter ṛa' (poems I and II)

Rā' for ra'y, and ra'īhi for ra'yībī:

Ibn 'Abdrabbih, 'Iqd V, 71 (anonymous):

قال: لل الخليفة في اكتفائه دون الأنام بحسَّن رائِئه:

and al-Kutubi, Fawātīh II, 438 (no. 320) by Ibn Humārtās (d. 619/1222-23):

عثمان بن خمار تاش الهيتي ... وله لما تزوج:

كان رأيا أن لا يكون اللذي كان فيها ليبني شرككت براحي:

Cf. also Wright 1962 II, 376 B-C and al-Mubarrad, Kāmil 626 & 1113:

قال كُنْتُ:

وكل خليل راءشي فهو قاتل

 قوله رآني يزيد رأني

 وقال الحارث بن خالد المخزومي:

فر عبيد العزيز إذ رآ عمسي

 قوله إذ رآ عسري الأصل رأى ولكنه قلب فقدم ألف وأخرى الهمزة كما كنْتُ ... الخ

Appendix II

Rā' in speaking of the sea, zabād (poem I)¹

See Bonebakker 1996:84, bottom of the page under 3, Ibn Manzūr, Lisān III, 193a, az-Zabīdí, Tāg I, 256a-b (cf. VIII, 131b); Lane 1863-93 s.v. zabād; and cf. ad-Dinawārī (d. 282/895-896), Nabāṭ 275-276, no. 1028, s.v. mazzāz; Ibn al-Abbār, Hulla II, 297. Ibn Manzūr, Lisān:

والزيد زيد الجمـل الهائـج وهو لـغامه الأبيض التي تلطخ به مشاعره إذا هاج وليبحر زيد إذا هاج 

موجه، الجوهري: الزيد زيد الماء والبعير والفضيلة وغيرها.

az-Zabīdí, Tāg:

و قال أبو الهيثم الزيد البحر وانشد:

والتجلخ أشفيها راء ومعطّة

والمظوم الدخانين وهو في الخفّان الع

ad-Dinawārī:

وأنشد أبو الهيثم لبعض السف:

وسلل الهم علمان بذات لون 

والتجلخ أشفيها راء ومعطّة

Ibn al-Abbār (d. 627/1229-30), Hulla:

كالبحر لا تندفع المرجان لجَنْه.. إلا إذا قذفت أمواج الزبدا

¹ Cf. below, Appendix VII. Cf. also as-Saraqūstī, Afaq: Rāha l-mā'ū ... idā dīrabbā ša ā waḥfi l-ardī wa-

bhawa r-ruwāhu wasy-yāqūlu ra'aytu ruwāha sarāābi ayī dūrāba. Doubts about the existence of this root in Ibn Fāris, Maqāīṣ 432a.
Appendix III

Rā' alluding to riqq (poem II) or to other terms beginning with a rā'

In support of the interpretation suggested on p. 87, lines 11-12, one could quote from aš-Sarišī, Šarb (Beirut ed.) III, 42, (Cairo ed.) III, 259 (Maqāma 25)

وَلِيَأْيُوبُ بِهـَا الشَّمْسُ رَأَىٰ ثَمـانِيَةٌ
رَقَ وَرَقَ بُرْحَانٌ وَرَيْحَانٌ وَرِيقٌ رِيْـا

Instead of taking the rā' as a reference to riqq as suggested by the editors of Ta'ālibī, Muṭrib (see Bonebakker 1996:87, under A), one may think of other references, such as risqa or rusqa', i.e. the heart of the lover is a constant companion to the beloved. But I have no support for this suggestion other than the phrase nafiq al-qalb, translated 'comparatively' in Dozy 1927 I, 544a, l. 5. Moreover, this expression was taken from the dictionary of Ellious Bochters revised and published in Paris in 1864. See also below, Appendix IX.

Appendix IV

Letters in similes: Rā' for sudg

So far the only examples I have found of the sudg being compared to the rā' are in Ibn Abī `Awn, Tašbihat, and Ibn `Abdrabbih, iqd.

Ibn Abī `Awn (Tašbihat 251) quotes from Mānī [al-Muwaswis] (d. 245/859-860):

مااء النعيم بخمه متعصر

The same line appears in Ibn `Abdrabbih, iqd VI, 475. The iqd has mutahayyirun for muta'asfīrun and li-r-rā'ī for ar-rā'ī. Ibn `Abdrabbih attributes this line to an unnamed muhadāt poet.

In addition we find in iqd V, 510 by Ibn `Abdrabbih himself:

لاَ بِبَيْنِي مِنَ السَّدَّغِ حَكِيَّةٌ عَطْلَةٍ وَشَارَبُ مِيْسَك قَدْ حَكِيَّةٌ عَطْلَةٍ الْرَّأْئِ

As noted above, Professor Annemarie Schimmel kindly informed me that she never came across an example of the rā' compared to a curl or tress, but that the rā' is commonly compared with the dagger.

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2 As far as I can see one can suggest various vowellings.
3 See Dozy 1927:XI, last paragraph.
4 See also Ibn `Abdrabbih, Dīwān 20, no. 2.
Appendix V

Some further examples of letters in descriptions of parts of the body the ‘aqrab, the sawlaq, etc.

Ibn Hağala, Dîwân 46-48 has a section on similes for parts of the body: As far as I can make out (the text is full of errors), this section lists the letters that appear in similes. They are as follows: the alif (‘arid, ‘cheek’; or ‘hair on the cheek?’), sîn (tanâyû, ‘central incisors’), sîn (turra or turra madfûra, ‘plaited forelock’), sâd (‘eye’), sâyîn (sudûg), lâm (‘arid, ‘cheek’; or ‘hair on the cheek?’), mîm (‘mouth’), nûn (hağib, ‘eyebrow’), wâw (‘arid and sudûg?). Thus the sudûg is compared to the sâyîn and the wâw only, and the râ’ is not mentioned.

Schimmel (1970:13) mentions the dâl, the gîm, the lâm, and the qâf for ‘curls or tresses’, nûn for a ‘curl with a mole’, and sîn for ‘teeth’, sâd or sâyîn for ‘almond-shaped eyes’, and refers in a footnote to Rosenthal 1961:19. For the use of letters in satirical poetry, see Ibn Dânîyâl, Three Shadow Plays 25, and Corrao 1996:149-153. A new element is the letter gâyn on p. 40 (p. 130, notes 41-44), compared (according to Corrao) to a protruding eye covered by an eyelid with a speck (skin blemish: “occhi a palla sormommati da un punto che fa da sopracciglio”).

Examples from Persian literature are discussed in detail in another recent article, Neubauer 1994. On pp. 570-574, for instance, the article mentions the letter gîm for ‘Stirnlocken’ and, also compared to ‘Scheren des Krebses’ (‘aqrab), and the lâm-alîf for ‘Zöpfe (zolf)’. The gîm stands also for ‘Braue’, the sâd stands for the eye, the mîm for the mouth.

This category of similes is not particularly attractive, but it occurs frequently. It may therefore be useful to quote some examples from other texts.

Ibn Abî ‘Awn (Taṣbihât 250) quotes the following line by Ibn al-Mu’tazz (d. 296/908):

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5 ... fa’sâyûbû li’dîlîkà gâyn. The interpretation by Corrao is probably based on the description of her skin two lines up: “wa-hudadun mudarrassâtun bi-l-barû wa-n-namašt”. Ibn Dânîyâl, Three Shadow Plays 25: wa-sadîbû aṣfûbû wâwûn should perhaps be read wa-ṣudûbû aṣfûbû wâwûn.

6 See also Neubauer 1994:579, l. 2, and 580, line 11 from the bottom of the page.

A curious example of the popularity of plays on the letters occurs in a line by bâd al-Âgâm in Ibn Abî l-Isba’, Tahrîr 494, and Ibn Hûjâ, Hizâna 359: the ‘idâr is compared to a lâm; the colour of the turra (hair over the forehead) is compared to a black night; the mouth [while smiling] is compared to a sâd robbing the lover of sleep:

The letters lâm and sâd stand for lîsî, robber. The terms lâyî and sûriqa in the second line indicated respectively the profession of the lîsî and the darkness the robber seeks. Cf. also al-Kawkabânî (d. 1151/1738-39), Itr 147:

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and on the same page:

ibidem, 251:

ibidem, 252:

and:

as-Sarî ar-Râffâî (d. 362/972-973), Muhîbb I, 75, no. 115 by al-Muâfâgâî (d. 327/939; see GAS II, 509-510):


Ibn al-Kattânî, Taşbîhât 123, Ch. XIX, no. 224; transl. 125. The poet is Sâîd b. al-Ùs (not identified):

This râ‘ is interpreted by Hoenerbach (1973:125) as referring to a mustache.

In Ibn al-Kattânî’s Taşbîhât the sudîg compared to a scorpion, less often to a letter: Ch. XXI, no. 235, l. 2; transl. 128, no. 1, (see Heinrichs 1980:364b). The poet is Sulaymân b. Muhammad b. Baštâl (d. cca 400/1009):

ibidem, 129, no. 237, l. 2; transl. 128. The poet is Marwân b. ‘Abdarrahmân:

ibidem, 130, no. 239; transl. 129, no. 5 (Heinrichs 1980:364b see Ullmann 1977:118, l. 18). The poet is Yûsuf b. Hârûn [ar-Ramâdî):

See also Ibn Hallikân, Wafâyât V, 63 (cf. below, Appendix VI): example by al-Hubz’arûzû (d. cca 330/941; see GAS II, 520-521; ‘aqrâb); and Schippers 1988:210. To

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8 A ǧawhar bunafaṣâgî, carried by the beloved, 142, Ch. XXVI, no. 275. The poet is ‘Abdalmalik b. ǧawhar.

9 See al-Ḥumaydî, Ǧâdûr 206.
this important study I owe the references to Ibn al-Kattānī, *Tašbihāt* 129, no. 235 and Ibn Abī `Awn, *Tašbihāt* 251.

Giese (1981:49, 58 (cf. p. 50)) refers to Kuṣaşīm, *Divvān* 316, no. 300; the *sudg* of a girl compared to the *niyun*; p. 343, no. 322 to ‘scorpions’. On p. 450, no. 443 of Kuṣašīm’s *Divvān*, blue is characterized as the colour of mourning. On p. 250 of Ibn Abī `Awn, *Tašbihāt*, Abū Nuwās compares the two *sudg* to two *qāfs*.


And on the same page:

Ibn al-Abbār (d. 658/1259-60), *Tuhfah* 120, poem by Ṣafwân b. Idris at-Tuğibi (d. 598/1201)11; *idem, Muqtadab* 83 (*ḥibrū for ḥattu*), Ibn Saʿid, Ṣayyūt, ed. 1973:112 (= ed. 1978:79, no. CI, transl. 243; both editions *ḥatta fiḥā*):

Ibn al-Abbār, *Tuhfah* 121, poem by Abū Bakr Yahyā b. Ahmad b. Baqī al-Iṣbilib: *ibidem*, 131, poem by Ibn Kisrā al-Māla/iqī (d. 603-604/1206-08) on a dancer by the name of Nuzha:

Ibn Kisrā is said to have borrowed the theme from Abū `Ubāda b. Mā as-Sanāma (d. 540/1145):

*ibidem*, 233 by Ibn as-Sabūnī (d. 634/1233-34)12, al-Kutubī, *Fawāʾil III*, 285; as-Safadī, *Waṣf* II, 100:


12 See p. 230 for references, some not correct.
Appendix VI

The latāq as something attractive to the lover

al-Ǧumāhī, Tabaqāt 70, observes that an occasional zihāf is attractive, just like a haswāl or a latāq in a slave girl.

Ibn Bassām, Dahira I, 306: Ibn Bassām quotes Abū ʿAmir b. Šuhayd (d. 426/1035) who is in love with an alṭāq:

يُذَكَّي على الأكباب جَنْمَة مَحْرَق

Mān lī yāḥaṣṣa lā yīzāl ḥaddīthuhu

13 In the title of the article “What is the tress like”, perhaps “curling lock” would be a better translation. One could also consult Chebel 1995 (unreliable), 138-139 quoting Ṣarafaddīn ar-Rāmī, Anīs al-sūṣaṣ (trad. Huart?): ʾlām, ʿgāyn, ʿīm.
and follows this up with other lines on the subject. On p. 308 he quotes a poem by ar-Ramāḍī, see Bonebakker 1996:90, l. 3-4.

as-Ṣafādi, Nusra 238, makes clear that in poems on the altagh there are frequent plays on the name Wāsil, the Mu’tazilite, known for his theological views but perhaps equally famous for his inability to pronounce the letter ٓa‘:

explained (Nusra 240) in the following way:

وَلَا رَأَيْتِ الْشِّرْبِ رَأْيَ بِعَضُرِّي

On the same page the Nusra quotes the line by ar-Ramāḍī which, he says, is fi malih. Ibn Hallikān, Wafayāt V, 61-6214; idem, ed. ʿAbbās VI, 9 and 10:

... واستعمل الشعراء إسقاط الراهم في أشعارهم كثيراً، وقال آخرون:

وقد عدا من كأنك وأصل الله

وَقَطَنَتْ خَالِدَ الصَّدْعُ

رمَثَتْ فِي ذِيِّ بَحْرٍ هُنَّى اللَّيْلِ

مستعمج الألفاظ عُقْرُوبٌ صَدْعُه

and:

إلى اللَّيْلِةِ الغَنَاءِ مِنَ النُّفُوشِ يُصْلِغَ

وكان الذي أمى وانلز المَنْي أغي

على خُذَهُ مِن لدَنها أحسن الصَّرَعُ

يُرَدِّقُ عند الشَّجَبِ سُكَّةً عَلَى سُكَّةٍ


ibidem, 63 (= VI, 10), by al-Hubz’aruzzi:

وشا دون بالكرح ذي سَكَّة،

 وإنما شرطي في اللَّيْلِ

حتى حكى المقرب في الصَّدْعُ


Appendix VII

The sea, dangers of the sea, the ship15


Ibn al-Kattānī, Taṣbīḥat, 179-182, Ch. 40, nos. 375-380: Bāb fī l-bahr wa-s-sufun; transl. 167-168 (introduction 152-160); see also Heinrichs 1980:368b, Ullmann 1977: 121, and al-Haftā (d. 748/1347, see Bonebakker 1996:83, F.), Ṭirāz 220-221. See also: Ibn Hamdīs, Dīwān 8, no. 6:

14 The poem by ar-Ramāḍī is quoted on p. 62.

15 Ibn Sida, Muḥesass, 10th chapter, corresponding to the first chapter in III, 15-29, in particular 23-29. See article ūrum in Ep, especially the section on symbolism of colour.
Appendix VIII
Blue as the colour of mourning; blue in a garment

We find the theme of the second line of poem no. II in Kušāqīm, Dīwān 27, no. 7, lines 1 and 3. See Giese 1981:51:

زَرَقَةٍ لَّقَبَ بِجَرِيِّهِ الماء
زهرة البدار فيه لون السماء

Ibidem, 450, no. 443; Giese 1981:58:

جَعَلَتْ تَأَمِّلُ زَرَقَةٍ فِي حَاتِمِي
وتقول: قَصُّتْ ذَا لِياس مُائِثْم
فلَأَجِيبُها: مَنْدَ مَات وَصُكِّلْهُ وَانفَضَّتْ

Al-Hīmārī, Bādī (e.g. 36, 37, 68, 106) offers examples of associations of the banafṣag with sadness.16

Ibn Ḥāmidīs, Dīwān, appendix 537 taken from Maḥābīd at-tanṣīs 372 (two lines);
Ibn al-ʿAṭīr, Maṭāl II, 32:

يا ساليا فَثَمَرَ السماء جمالها
البَسَّارِي للحَكْرُ ثوبَ سمائه
اš-Shārī, Ṣarh (Beirut ed.) I, 62, (Cairo ed.) II, 126 Abū ʿUṯmān an-Nāṣīm (d. 314/926; GAS II, 588-589) and Abū Gaʿfar = Abū Ḥāfṣ Ṭāhmat b. Muḥammad b. Burd al-ʿAṣgar, d. 445/1053 (?), see below, Appendix X:

وقال أبي عثمان الناجم في جارية رأى عليها ثوبًا أزرقٍ:
ما تـَتَعَتَّ قِبْولٌ حين جلت زينَيْشةٌ شيبها بوجهها في الضياء
لِيَبَسْ آزْرَقَ فَجَائَتِه بوجه

and by Abū Gaʿfar (Abū Ḥāfṣ ?) b. Burd:

ولاَبِي جعفر بن يرش في غلام بدأ له في ثوب لازوردي فقال:
لَمَّا بَدَا في لازوَرَ
كُرِيت من فَرْط البِحَا
فَآجاَبَيْنِي لا تَشْكِرن


أَقَبِلَ فِي ثَوبِ لازوَرَ
كَأَتِهِ البدَارِ فِي سَمَأَه

16 White is the colour of mourning in Spain, see ʿIjmādādīn, Harīda II, 187 and ʿIrīs 1952:299.
Appendix IX

Qalb: emotional associations

For *risqa* and *rusqa*’ see above, Appendix III.

at-Tawhīdi, *Baṣāʾīr* IV, 142, no. 491:

قال سهل بن هارون: ينبغي للنديم أن يكون كأنما خُلقت من قلب الملك يتصرف بشهواته الخ

al-ʿAskari, *Divān* (Cairo ed.) I, 222-285, (Beirut ed.) 214-274, passim, e.g. (Cairo ed.) 264, (Beirut ed. 254):

الآخر:

من المودة تجني أطيب الشمز


(see above)  

أورد قلبي الردى الخ  

Scroll King’s: and

as-Ṣafādī, *Fad li* 226; Bonebakker 1966:95, poem by at-Tilimsānī (d. 680/1289, see GAL I, 258, S I, 458):

وَمَا كَانَ مَجِنُونَ النَّعْرِيَّ قَبْلَ أَن يُرَى الْخَلْقِيَّ مِن صَدْعَةَ تَكَّشَكَّ في الأَسْرُ عَاقِبَ

To explain the *tawriyāḥ*, as-Ṣafādī paraphrases this line as follows:

وَمَا كَانَ مَجِنُونَ النَّعْرِيَّ قَبْلَ أَن يُرَى عَافِقَ مِن صِدْعَةَ تَكَّشَكَّ في الأَسْرُ


والقلب الفؤاد ... أو ... أخص من أن يطم الفؤاد في الاستعمال ويشهد له حديث "أناكم أهل اليمين... هم أوق قلوب وأهل أفئدة" ووصف القلوب بالقرنة

Appendix X

Authorship

Can we trust at-Taṣālībī, as-Silāfī, Ibn Dīhya, Ahmad b. Muhammad al-Ḥasāǧī against the other authors I quoted when they attribute these two curious lines to Ibn Raṣīq?

I have not found as yet any inclination that Ibn Raṣīq (d. 456/1063-64 or 463/1070-71) after leaving Tunisia and setting in Sicily moved on to Spain, even for a short visit. The question has been dealt with by al-Bāǧī (1961:203-204, 254-255), and by ʿAbdalwahhāb (1970:82-83, 92-93). al-Bāǧī cites a scathing poem by Ibn Raṣīq on
the ‘Abbādids”. If indeed Ibn Rašiq was the author of these lines, it is unlikely that he ever had any intention of going to Spain. I cite this rather amusing qīʿa:

\[ \text{مَمَّا يَرَى هَدُومٌ في أَرْضِ أَنْدِلسٍ}
\]

al-Bāṣīr citing al-Maymūnī (1924:69-71) argues, however, that Ibn Rašiq is not likely to have composed an aggressive poem on the ‘Abbādids who had not done him any harm; nor was aggression part of his character. They therefore reject Ibn Rašiq’s authorship of the two lines. The following version of the invitation extended to Ibn Rašiq, if correct, makes Ibn Rašiq’s authorship even less likely:

‘Abd al-Wahhab 1970:93-94, citing a passage in Ibn Bassam’s Dāhīra (IV, 2 = VIII, 610-611) suggests that after having refused to join Ibn Šaraf al-Qayrawānī (d. 460/1067 in Seville) who embarked for Spain in 447/1057, Ibn Rašiq changed his mind and was prepared, even eager, to join al-‘Abbād al-Mu’taḍid (433/1042-461/1069) in Spain, but was left behind by the merchant who was supposed to provide transportation. At a later date he seems to have planned the trip once more, but could not – or could no longer - bring himself to venture on the sea. On this last occasion he would have composed two short poems; the first, the poem on ilayhi, I have quoted earlier (Bonebakker 1996:85, bottom of the page). The second runs as follows:

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\text{مَمَّا يَرَى هَدُومٌ في أَرْضِ أَنْدِلسٍ}
\]

17 For the ‘Abbādids, see Ep, s.v.. The poem is found in Ibn Rašiq, Dīwān (1962 ed.) 59-60, no. 47, with references; idem, (1996 ed.) 66, no 53; ‘Abd al-Wahhab 1970:92; ‘Imādaddin, Ḥarīda II, 72 attributed to Ibn ‘Amma; idem, II, 187 attributed to al-Husri, but with a footnote referring to al-Marrakushi, Muğīb (see Dozy 1881:50) where the two lines are attributed to Ibn Rašiq. Ibn Haldun, Muqaddima I, 316, 470 attributes to Ibn Šaraf the insulting poem on al-Mu’tamid and al-Mu’taḍid. Detailed references in Rizzitano 1956:53; García Gómez 1940; Ibn Bassam, Dāhīra VII, 172 (with variants). Pellat 1953:XX, and note 3 on XIX agrees with al-Maymūnī (who says that Ibn Šaraf died one year before al-Mu’tamid came to the throne and therefore cannot have composed in sarmika l-ḡurbatu ... “Si l’exil à jette ...”) and refers to ‘Abbād. See Dozy 1846 II, 5, no 1.

18 al-Maymūnī attributed the poem to Abū Bakr Muḥammad b. ‘Amma (d. 679/1086; see Ep I, 705b-706b), see preceding note. The work by al-Maymūnī is not accessible to me, but his suggestion is supported by ‘Imādaddin, Ḥarīda 1, 72: wa mamā yusubnu ilayhi mimmā yuqabbahu ‘indi ḍīwaru Andalusin samā’u Muqaddurin (sic).


20 See Ep s.v. “Ibn Šaraf” for a detailed biography. The two poets were bitter rivals, but seem to have made up their quarrel in Tunis or in Sicily.

21 Ibn Bassam, Dāhīra VIII, 610, l. 14: yartāhū ilā ḡanābīhi.

22 Ibn Bassam, Dāhīra VIII, 610, l. 19-20: ānna zāma ... ba da ḍaliqa rukāba l-bahri fa-baṣuna labū masπubu wa-lam tusādīhu ilā rukabihī nafṣuhu. fa-qalā ...

Was the two line poem quoted by Bonebakker 1996:81ff perhaps composed by Abū l-ʿArab? Ibn Bassām's Ḍabiḥa' mentions a list of texts offering biographical details about Abū l-ʿArab (d. 506/1112-13). In 464 the advance of the "Rūm" made him decide to leave Sicily. He joined al-Mu'tamid in Seville the next year becoming the favourite of al-Mu'tamid as well as of other rulers.

Two notes in as-Silafi, Abbâr (68, 137-138) should be taken into consideration: One ʿAbd al-Hamid b. Muḥammad al-Balâqī meets as-Silafi in Alexandria; after stating that he was born in 487, and was a ḥāhib in Tīmsān, he mentions that he met Abū l-ʿArab in Majorca. The second note mentions that al-Walîd b. Ismāʿīl al-Ḡāfiqi met Abū l-ʿArab in Spain and heard him recite two lines of poetry, the first of which was:

وكم سَمَّى بَخَلَّى لَمْ أَخْفَ أَنْ يَصْبِحَ أَصِيبُ بِمَمَّنْ رَمَيْتُهُ الْخَلْخَال

Could one suggest reading al-bahr for an-nahr and mimra for mimmani?

The same poet praises al-Mu'tamid when he has to undertake a sea journey (Ibn Bassâm, Ḍabiḥa' VII, 303):

ومنها في ذكر جوار المعتمد البحر:

ما كنا عندك هول البحر تركيه جوداً بنفسك إلا جرينا التهسر

In other collections of biographies and poetry I checked there are several poems by Abū l-ʿArab, but these collections give no further particulars about his biography.

Taking note of the above one wonders if it would not be more likely that the lines annartani bi-rukūbi l-bahr were addressed (perhaps jokingly) by Ibn Raḥiq to Ibn Ṣaraf. Moreover, it appears unlikely that Ibn Raḥiq would include allusions to biblical history to a Muslim ruler he does not know yet, but not so difficult to assume that they were addressed to a friend.

Remain Abū l-Ḥasan ʿAlī al-Ḥusri and Ibn Ḥamids cited as authors under D, E, G, and I. al-Ḥusri (d. 488/1095) went to Ceuta and later to Seville where he stayed from 462-468, having been invited to Spain by al-Mu’tamid b. ʿAbdād, but also

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24 Muṣʿab b. Muḥammad b. Abī Furāt b. Abī Furāt al-Quraši, better known as Abū l-ʿArab. See Ibn Saʿīd, Rayḥān, Cairo ed., 120, 148, 149 (the earlier edition by García Gómez, Las Banderas, refers to BAH, V-VI, = Ibn al-Abbār, Tabakhat, no. 1099 (= idem, Tabakhat II, 703 (no. 1786). From the story in Las Banderas, it appears clearly that Abū l-ʿArab served al-Mu’tamid at some time in his career. A dirāwān of his poetry was collected. Abū l-ʿArab distinguished himself also as a philologist lecturing on the Adab al-kustāb of Ibn Qutayba (a teacher and a pupil are mentioned). Later he joined Nāṣir ad-Dawla in Majorca where he died in 506. According to ʿImādaddīn, Harīda II, 219-223 (references 713), he was born in 423, addressed a poem to al-Muʿtamid upon meeting him in 465 and was still alive in 507, living in Spain. See also Ibn Bassām, Ḍabiḥa' VII, 301-308 (Section 4.1); al-Maqārī, Naṣf III, 569-570; and Ibn al-Qaṭṭāt, Durra (ed. Bakkūs) 217-223, and 217, footnote.

25 b. ʿAbdalgaṇ̄i al-Fihri, see EP, 640a-641a. Not to be confused with Abū Ḫishāq ʿIrāhīm, the author of the Zahr al-adab.
visiting various other places to address poems to rulers. Ibn Ḥamdis was strongly
attached to al-Muʿtamid even following him to Aḡmāṭ. al-Ḥusrī hailed from
Qayrawān and so did Ibn Raṣiq. Both poets, therefore, could well have composed
poems about the horrors of sea travel.

Several details should be noted: Ibn Raṣiq is most frequently mentioned as the
author; as-Silāfī is the oldest authority to mention the two lines; and, finally, there
is to my knowledge not a single report suggesting that Ibn Raṣiq, if he ever left
Mazara and ventured on a trip by boat, went any further than the Balearic islands.
Moreover, we have seen that a satirical poem on al-Muʿtamid and al-Muʿtaḍīd is
attributed to him; if we could prove that it is genuine it becomes even less likely that
he ever went to Spain.

It should also be noted that as-Silāfī (d. ca. 576/1181) is specific about the ruler
who invited Ibn Raṣiq identifying this ruler as al-Āglāb (or Ibn al-Āglāb)26, mawālā
of the cultured al-Muġāhid b. Yūsuf, ruler of Denia from 405-436/1014-1044/45. This
Ibn al-Āglāb was residing in Majorca, and himself a client of the ʿĀmirīds. He is also
specific about the authority who quoted the lines to him27. Other anthologies take
the poem as addressed to a ruler in Spain or do not specify to whom it was addres-
sed. This would make it easier to accept the conflict in date; for al-Āglāb’s rule came
to an end before Ibn ʿSaraf accepted the invitation which took him to Spain in 447/
1057, so that the poem cannot have been composed as a reply to Ibn ʿSaraf’s sugges-
tion28. This, of course, does not rule out the possibility that at some time Ibn Raṣiq
received an invitation from al-Muʿtamid, nor the possibility that he received this
invitation while in the company of Ibn ʿSaraf which could mean that Ibn Hallikān
(Bonebakker 1996:82-83, under D) confused Ibn Raṣiq with al-Ḥusrī, both Tunesians.
Nor is it necessary to rule out Ibn al-Āglāb as a would-be patron as long as we do
not know Ibn al-Āglāb’s biography in detail. Could he not have invited Ibn Raṣiq
before or after he played an active role in politics?

The authorship of II

The authors of the anthologies I have quoted all agree that the second set of two
lines is by Ibn al-Muʿtazz. There is no good reason to reject this attribution unless

26 This may be [al-Murtaḍā al-] Āglāb, ruler of Majorca for al-Muḡāhid, see Ibn Saʿīd, Muḥrīb II, 466
(“mawālāhu al-Murtaḍā Āglāb”). For al-Muḡāhid, see ʿE斯塔 s.vv. “Dāniya” and “Mayurkā” (926b).

27 as-Silāfī offers an identifiable ismāʿd quoting al-Gāfīqī, ʿAdl b. Muḥammad b. ʿAdl, whom we can
trace in al-Marrākuṣī, Deyl V/1, 141, no. 287 and aṣ-Ṣabīb, Buqṣa III, 425, no. 1271 (same text, no date).
al-Gāfīqī was a pupil of Abū ʿAlī as-Ṣadafī (d. 514/1120) see ʿE斯塔 VIII, 707b-708b. as-Ṣadafī travelled to the
East in 481/1088 and returned to Spain in 490/1096. Abū Ṭahlīr as-Silāfī held an iǧāza from him.

28 The references in Bonebakker 1996:note 12 are the only information I have found so far on [Ibn al-] Āglāb.
one feels that Ibn al-Mu'tazz could not have produced lines that are difficult to interpret or clumsy. With this in mind I tried to look for an alternative.

I can find only two possible reasons for attributing the line to Mānī al-Muwāsīs (d. 245/859)²⁹. The first is a quotation from Mānī to Ibn Abī l-ʿAwān's Taṣbīḥāt (251) mentioned earlier:

ماَهُ التَّمْيِمُ بِخَدَهُ مَتَعَصَّفٌ

والصدَّعُ منه لَمْ تَفَعَّلَهُ الرَّاءُ

Which I would translate freely:

"Healthful youth lends his cheeks a bright colour
and the lock of hair on his face looks like the twist in the letter rā'."

In this line there is question of a sudāg, "the curved lock of hair hanging upon the temple" (Lane), this sudāg being compared to a rā'. As far as I know at present, there is no other example of the rā' being used in this kind of simile³⁰.

I found two quotations in the al-Ḥāṭib al-Baḍḍādī, Taṣrīḥ (III, 169-170) where Mānī uses again a letter, the alif, in a simile to describe an emaciated body³¹ and, more interestingly, speaks of arranging the sudāg like a ring (zurūfīn):

بِأَيِّ مِنِّ يُرُنِّفُ الصَّدَّعُ بِالْعَشْرَيْنِ فِي هذَا الْفُوْرَّدِ عَرْضًا

Another argument would be the criticism directed against Mānī in al-ʿAskārī, Dīwān I, 283³². Abū Hilāl criticizes the first of a pair of lines by Mānī for its very poor sabbk³³ and rasf (literally: ‘bricklaying, construction’)³⁴ though he finds the idea (maʿnā) original (sabkahu l-bayta l-awwalā wa-rasfahu radīʿun ṣiddān lā bayra fīhi wa-innamā ʿstaqābatu l-maʿnā fā-awradāhu). The lines run as follows:

بُكْتُ عُينِي غَدَةً البَيْنَ دَمَا وَاخْرِي بِالْبَيْكَ لَكُنْ عَلِينَا

فَعَلَائِكَ الَّذِي بَلَحَّتَ عَلِينا

The rā' is interpreted by Hoenerbach (1973:125) as referring to a mustache.

²⁹ Abū Ahmad Muhammad b. al-Qāsim, see GAS II, 558-559.

³⁰ Ibn al-Kattānī, Taṣbīḥāt 123, Ch. XIX, no. 224; transl. 125. The poet is Saʿīd b. al-ʿĀs (not identified):

لا ْمَانَ إِلاَّ أَنَا لَمْ شَتَّفْتُ

وُلِّمَتَ بِرَأْوَةٍ مِّنْ عَبْيَرِ قَدْ عَلَتْ

³¹ See also al-Isfahānī, Agānī XXIII, 182.


Still neither of these two arguments convinces me that there is a valid reason to suggest that the lines attributed to Ibn al-Mu'tazz should be attributed to Mānī al-Muwaswis.

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B. Secondary sources


$E^2 = \text{The Encyclopaedia of Islam}$. Leiden 1960 ff.


