The essay explores the range and function of the emulation (muʿāradā) in al-Andalus, taking as examples two odes of Ibn Darrāj al-Qaṣṭallī (d. 421/1030), dedicated to his first patron al-Ḥājib al-Manṣūr and his last patron al-Mundhir b. Yaḥyā of Saragossa.

The first is modeled on an ode of Abū Nuwās and a declared poetic contest, the second a silent overwriting of al-Mutanabbī’s ode on the battle of al-Ḥadath, summoning it as “the vocabulary of a second higher power” to invert a celebration of military victory into one of a wedding feast. The ode acted as an ideological strategy to defend the patron’s peaceful diplomacy with Saragossa’s two Christian neighbors in order to form a coalition against a third Christian party, and it responded to criticism by some Muslim contemporaries.

Both emulations show the considerable freedom Ibn Darrāj took in developing the themes of his subtexts.

Key words: Muʿāradā; qaṣīda; Ode; Madiḥ; Panegyric; Plagiarism; Sarīqa; Borrowing; Akhāḥ; Imitation; Creativity; Literary Genre; Ibn Darrāj; Abū Nuwās; al-Mutanabbī; al-Ḥājib al-Manṣūr; al-Mundhir b. Yaḥyā al-Tuḥībī; Marriage; Figure of the wife.

In our times, imitation is most often seen as something negative, as a loss of self. In his tellingly titled The Anxiety of Influence, Harold Bloom cites a particularly emphatic case of an author’s rejecting any obligation to his predecessors, “While of course, I come down from
the past, the past is my own and not something marked Coleridge [or] Wordsworth, etc. I know of no one who has been particularly important to me...”

In Renaissance Europe, however, forms such as the *imitatio* (or *aemulatio*) gave room for a form of originality. Such works affiliated themselves openly to masterpieces from antiquity as an act of homage. Here the discontinuity created by the gap of a millennium and the sense of distance felt by Renaissance writers, so argues Thomas Greene, provided space for self-expression. In his fourfold classification of imitations, Greene regards as particularly successful those that reflect on the imitative act (heuristic imitation) or engage critically with their subtext (dialectal imitation). Influence here becomes a creative factor.  

This is not only true for literature but also painting. To name but one example, Titian (d. ca. 1576) had painted the Rape of Europa in 1562 for Philip II of Spain. Seventy years later Peter Paul Rubens (d. 1640) met with Philip IV of Spain as an ambassador promoting peace for his native Netherlands with Spain. Deeply impressed by Titian’s work, he copied more than thirty of his paintings, among them the Rape of Europa as well as modeling his portrait of the Earl of Arundel (1630), on Titian’s portrait of the Duke Francesco Maria Della Rovere (1537). The English Earl was not at all displeased with being the subject of an emulated portrait, but to the contrary felt flattered by the double affiliation with the illustrious *condottiere* and Titian.

In the pre-modern Arabo-Persian culture, literature also thrived on the ongoing debate with its past. Modes of imitation, or the reference to a specific text, in modern parlance direct intertextuality, fell in pre-modern Arabic poetics under the two headings of plagiarism (or borrowing) and emulation. Small discrete references to models limited to a single verse or a short passage, were labeled *sariqa* “theft” or, more neutrally, *akhdh* “borrowing.” Instances of this were collected from the earliest phases of Arabic literature, then systematized by the literary critic al-‘Askarī (d. ca. 395/1005), and finally received

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a solidified terminology in scholastic rhetoric (‘ilm al-balāgha), beginning with al-Qazwīnī (d. 739/1338). The bulk of the discussion revolved around not just any literary motifs, but those that were neither commonplace nor rare, falling between these two extremes. A sophisticated system arose, in which the kind of transformation dictated the aesthetic evaluation of the result. A borrowed motif was considered not blameworthy, for instance, if it included a change to a different context, i.e., another poetic genre, if it was combined with a different motif (talfiḥ), or if it showed a changed formulation or added rhetorical twist. The Andalusian critic Ḥāzim al-Qartājannī (d. 684/1285) classified the relative success of such an endeavor in relation to the original on three levels, respectively, as istihqāq, ishtirāk, inḥiḥāt “greater claim,” “equal participation,” “falling short.”4 Only a restricted portion of borrowings, those that showed little change or innovation, were considered blameworthy. Borrowing ideally germinated creativity.

Another form of theoretical engagement with borrowings were collections of the sariqāt of particular poets, mostly from the Abbasid period, such as Abū Nuwās (d. ca. 198/813), Abū Tammām (d. 232/845), and al-Mutanabbī (d. 354/965), the last poet receiving six monographs on this subject. These consisted rather in establishing micro-histories on the re-use of discrete motifs than in trying to attach blame to the poets for doing so.

Yet a further approach to direct literary influence was the discussion of emulations of entire poems (muʿāradā); in poetry this meant formally the response to a given model in the same rhyme and meter. This spurred little theoretical attention (as the larger structure of poems seldom entered the purview of critics) with the notable exception of ‘Abd al-Qāhir al-Jurjānī (d. 471/1078), who defined muʿāradā as a stylistic imitation of a model passage with the goal of outdoing it. He demanded from an imitation that it furnish more than a replacement by synonyms or a simple reproduction.5 In lieu of the scarce discussions by critics, Paul Losensky, in his study of Safavid-Moghul emu-

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4 Heinrichs, W., “Sariqā”, EI, New Ed., supplement, 707-10, with extensive further bibliography. Note also the critics’ awareness of the accidental confluence of ideas (tawārūd).

lations, finds clues in the etymology of the numerous terms for emulation (istiqtāb, javāb gūtī, tatābbu’, iqtiđā’, etc.).

But the lack of theoretical engagement is balanced by poets’ practical performance of this form of diachronic dialogue within the Arabic literary tradition. While agendas and creative range of such emulations remain to be assessed, the present essay attempts to contribute but a small vignette to this large and as yet uncharted territory. Emulations, it seems, enjoyed particular popularity in the outskirts of the Arabo-Persian world, namely in Iran, Moghul India, and Spain. For Iran and India (where Safavid and Moghul poets were very active in this respect), Losensky demonstrates that the project of the emulation and the model’s author and incipit were explicitly announced and became a theme of discussion. This act of direct dialogue with earlier works was performed variously as an act of homage or bravura, an unconscious reflex, a patron’s commission, or a test or demonstration of an aspiring poet in a court majlis.

In the al-Andalus of the waning Cordoban Caliphate (fifth/eleventh century), emulation and plagiarism formed a major focus of critical endeavor. Iḥsān ‘Abbās identifies the regulation of sariqa as one of the five major issues in Andalusian poetics. Others were a defensive towards the East and a certain moralistic stance. Ibn Shuhayd (d. 426/1035) devoted the entire third part of his Treatise on Familiar Spirits to the subject in order to clear himself of the charge of plagiarism. 7 In courtly circles, there was a striking frequency of plagiarism accusations (sariqa/intiḥāl), even if frequently made for reasons of self-advancement or artistic competition. They were leveled by poets as well as critics and usually reported as part of literary anecdotes. Among the victims next to Ibn Shuhayd, are the Eastern adīb Sā‘īd al-Baghdādī (d. 417/1026) and al-Manṣūr’s official poet and secretary Ibn Darrāj al-Qaṣṭallī (d. 421/1030). 8 As such these oc-

cations might be relegated to the realm of fiction. But poetic responses and vindications, such as the ones by Ibn Darrāj and Ibn Shuhayd vouch for the events’ historicity. 9 The literary business at the court of al-Hājb al-Manṣūr (r. 368-92/978-1002) was highly regulated as can be seen from the number of poetic institutions, such as the dīwān al-shu‘arā’, the register of official poets and their stipends, and the šāhib al-inzāl, the official charged with housing visiting poets. 10 A brilliant military leader and administrator, al-Manṣūr, a model patron extensively versed in poetry, would put newly arrived poets to test and personally preside over the exams. These consisted of improvisations or emulations of a given model. 11 Exams were also requested from poets under suspicion of plagiary. The mu‘āraḍa, in short, was seen as a true test of a poet’s mettle. Ibn Shuhayd in his lost Ḥānūt ‘Aṭṭār cites as proof of the superiority of al-Ra‘īm b. Abī l-Fahd over another poet, ‘Ubāda b. Mā’ al-Samā’ (d. 421/1030) whom the critics of the dawi al-shu‘arā’ had preferred, that “there was no poem before or after Islam that he had not emulated (‘araḍa) or parodied (nāqada).” 12 But poets also performed emulation by choice. I will focus here on the most illustrious poet of al-Manṣūr’s time, whom literary contemporaries and successors saw as the one best representing the mannerist style then favored, and who enjoyed an immediate Eastern reception: al-Tha‘ālibī (d. 429/1038) places him on par with al-Mutanabbi. 13 Ibn Darrāj produced numerous emu-
lations, though he was by no means unique in this. His first offering to al-Manṣūr in 382/992 (Ḍīwān, n.º 3) and the triumphal follow-up ode (Ḍīwān, n.º 100) to the exam in which he exonerated himself from plagiary were both emulations of models by his fellow courtier, the Eastern Šāʿid al-Baghdādī. Other odes he fashioned on older Eastern models, such as Abū Nuwās (Ḍīwān, n.º 78, first example below). His most frequent model however was al-Mutanabbī, providing the template for his ode celebrating the ‘Āmirid clients Mubārak and Muẓaffar of Valencia (Ḍīwān, n.º 35), the one marking his arrival at al-Mundhir b. Yahyā al-Tujibī of Saragossa (Ḍīwān, n.º 39) and his panegyric of this ruler for arranging a marriage contract between his two neighbors, the counts of Castile and Barcelone, based on al-Mutanabbī’s ode on the battle of al-Ḥadath (Ḍīwān, n.º 44, second example below). Ibn Darrāj, known as a poetic genius in his own right and credited for his expertise in ḏmī and virtuosity in motifs, can be expected to realize whatever potential an emulation offered. Two examples, based on odes by Abū Nuwās and al-Mutanabbī, will be considered to answer the question of how Ibn Darrāj developed his models and where he placed the focus of his creativity.

Abū Nuwās was popular in the East; his poetry became the subject of emulations by Ibn Shuhayd, Ibn Şāra al-Shantarīnī, Abū Tammām b. Rabāḥ al-Ḥajjām and others. When al-Mansūr, however, requested an emulation of Abū Nuwās from Šāʿid al-Baghdādī, who usually excelled in improvisation, he asked to be excused first in prose and then in verse:

I shy away, Your Eminence,
from improvising speech on it.

He who cannot be matched upon reflection,
how could he be matched ex tempore?

Ibn Bassām (d. 542/1147) credits this as a rare candor from a poet who routinely claimed knowledge he did not possess: “Šāʿid, despite his recurring lies, incorrigible disrespectfulness and bad manners,

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16 Péretis, La poésie, 33-4.
took the part of kindness and cleared out of the well-trodden path. Do you not see him confess his despair at following in the footsteps of Abū Nuwās?"  

But al-Manṣūr did not let him off the hook and Sā‘īd was forced to deliver an attempt the next day. Ibn Bassām surmises that the Great Chamberlain wanted to embarrass the poet in the vein of al-Mutanabbī’s lines:

> With luminous Sayf al-Dawla I have reached a height from which I illuminate what lies between West and East.

> When he wants to tug on the beard of a fool, he shows him my tracks [lit.: my dust] and says “Match [him].”

The same test (after others) was given to Ibn Darrāj who lived up to the task with what Ibn Khallikān (d. 681/1282) describes as a qaṣīda balīgha. The original poem was a panegyric dedicated to al-Rashīd’s tax collector in Egypt, al-Khaṣīb b. ‘Abd al-Ḥamīd al-‘Ajamī. It consists of 40 verses of tawīl rhyming in -ū/‘īru. The emulation extends the same prosody to 65 verses. Ibn Darrāj remains within the same genre, a panegyric ode for the Chamberlain al-Manṣūr with its major constituents, a morning of separation motif featuring a female character, a raḥīl episode, praise of the recipient, and the poet’s voicing his request at the end. Like Abū Nuwās, Ibn Darrāj uses the debate with the female character as a transition to the journey towards the praised one. But even within this framework, the poet makes large semantic and structural shifts. The female character is his wife, not an inaccessible beloved, and he introduces the character of an infant son. The wife receives a larger structural role in that the journey is described to her, soliciting her (imagined) approval, whereas Abū Nuwās inserts the journey in the middle of the praise section to show his zeal and exertion in reaching the mamdūḥ.

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17 Cf. WKAS II.2, 1121a, ls. 17-9.
21 Ibn Darrāj, Diwān, n.º 78. See also the translation by Chica Garrido, M. la, Almanzor en los poemas de Ibn Darrāj, Zaragoza, 1979, 69-72. See Appendix 2.
The longer emulation (in 65 verses) reuses nearly half of the model’s rhyme words (17). Some of these are left in their original context: mujīr (Abū Nuwās 34/Ibn Darrāj 32) and sarīr (36/48) both refering to the patron, budūr (38/33) to his ancestors, and shakīr (40/57) and jadīr (39/29) both to the poet, though in the last example, Ibn Darrāj makes the wife pronounce him worthy of his patron, while Abū Nuwās had so declared himself. Yāmūr (8/17) in both odes describes the journey, but Abū Nuwās applies it to the melting frost, Ibn Darrāj to the undulating mirage in the desert heat.

More frequently Ibn Darrāj transfers the rhyme word to a new agent. Abū Nuwās describes the caliph as expert (khabīr, 19/11) of the patron’s qualities, and Ibn Darrāj his infant son as expert in touching people’s souls, particularly that of his departing father. Amīr (9/22a), used for Abū Nuwās’s patron, is applied by Ibn Darrāj to himself as a figurative ruler of the desert and his sword. Ghayūr (1a/16), Abū Nuwās’s epithet for the beloved’s protective father becomes Ibn Darrāj’s description of his own zeal for doing the opposite, to wit, abandoning his wife:

Even if she bids me farewell as a jealous [husband] (ghayūran),
I am zealous (ghayūrū) in my resolve to cause her pain.

A most inventive transfer is damīr (5/63); with Abū Nuwās it is his knowledge of people’s hidden thoughts, while Ibn Darrāj employs its grammatical meaning in an analogy illustrating the service he can provide for his patron.

These alterations in the detail are magnified at the structural level, as Ibn Darrāj uses Abū Nuwās’s ode as a template for a cohesive dramatic scenery. The poet foregrounds his family and the hardship of pursuing his career far from them by depicting the raḥīl as an event imagined in the poet’s mind through which he hopes to mollify his wife and gain her blessing for his dangerous quest. The poet withstands another test of his resolve in the person of his wailing infant son. Abū Nuwās’s dialogue with an inaccessible beloved is comparably short and does not occupy the entire strophe: the poet’s bids his beloved a sober farewell (1-4), boasts of his perspicacity in an inde-

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22 In the following, the first figure designates Abū Nuwās’s ode, the second the ode by Ibn Darrāj respectively.
pendent comparison with a female eagle (5-9) and then returns to his beloved, answering her query why he must go to Egypt by arguing that he does it for her sake as much as for the recipient’s grandeur (10-14). This forms the takhalluṣ.

1. Neighbor of our two houses (sc. abode and clan), your father is jealous, and what little one asks for is difficult.
2. If you are neither friend nor spouse [to me], curtains will never cease to veil you from me.
3. You are dwelling with a people between whom [and my people] there is no mutual visiting nor encounter before [the Day of] Resurrection.
4. I am not beholden to love as a predicament nor does every power rule over me...
10. She from whose house my mount took off says: “Hard for us to see you go.”
11. Is there no quest for wealth before Egypt? Certainly, the means of wealth are numerous.
12. I said to her, while her quick [tears] rose and ran down, blended perfume flowing within them,
14. If our mounts do not visit the land of al-Khaṣib, which man shall they visit then?

Ibn Darrāj develops the dialogue into a dramatic skeleton for the whole strophe: In the opening dialogue he implores his wife to let him go, depicting the bad effects of staying and the good augury of traveling (1-5) and further entreats her to let him brave dangers that will ultimately lead to his and her safety and prosperity (6-8). A narrative episode depicts him as resisting his pleading wife and crying infant son and following his ambition (9-15). With an imagined journey the poet virtually justifies himself for leaving his wife, admitting marital jealousy but choosing hardship over injustice. In two conditional clauses (spanning 17-21 and 23-30) he resolves the apparent contradiction by stating that if only his spouse could see him, she would support his decision (16-21).

1. Let the resolutions of the mistreated one go and enter the high and low expanses of the desert.
2. Perhaps through the pang of distance that pains you, a humble man is ennobled and a prisoner freed.

3. Do you not know that lingering is death, and that the houses of the weak are tombs?

4. Have you not consulted the omen birds about the nocturnal journey, and did they not inform you that when they fly to the right they [bring] happiness?

5. She makes me fear the length of the journey, though [the journey is] an envoi for the hand of the ‘Āmirid to be kissed.

6. Let me go to drink the stagnant water of the deserts on the way to where the water of noble deeds is fresh.

7. To catch unawares the days on the way to where I have a protector from their treachery.

8. For perilous deserts guarantee to him who braves them that the reward is high.

9. When she approached for the farewell —her sigh and moan having snatched away my composure—

10. Imploring me in the name of [our] time of love and desire, while a little one, spoken to softly, [is lying] in the crib,

11. Incapable of returning speech, his sound is felt in the [vulnerable] spots of souls that love,

12. Making his home in forbidding hearts, embracing arms and bosoms open for him.

13. So every [woman] with admired décolleté offers it to [him], and every hallowed beauty dotes on him. 23

14. [Then] I disobeyed the soul’s intercessor on his behalf, and evening and morning journey led to the habit of nocturnal travel.

15. The wing of desire transported me, while her sides were shaking from the fear of separation.

16. Even if she bids me farewell as a jealous [husband], I am zealous in my resolve to hurt her.

17. If she saw me, as the intense heat is scorching me and the thin mirage is undulating,

23 Literally a woman about whose décolleté someone said, “May I be its ransom” juʿīltu fidāḥā, and about whose beauty someone said, “May God preserve it” ḥayyāhā llāhu.
18. Letting the blistering heat of noon-days reign over a freeborn face, when the late afternoon is [still] glowing,

19. Breathing wayward scorching winds, stepping on hard-backed, boiling ground,

20. —For death has many guises in a coward’s life, and fear is whistling in a brave man’s ear—

21. It would be clear to her that I fear injustice but I endure the bite of the vicissitudes:

22. [I am] a ruler over death in the waterless waste, who has no minister, when he is frightened, save for a Mashrafian [sword].

23. If she saw me, nocturnal journey being all my resolve, my faint sound conversing with the jinns of the desert,

24. Crossing the desert blindly in the twilight of darkness, with lions growling in the thicket of bushes,

25. When shining stars hovered, as if they were buxom black-eyed [women] in verdant gardens,

26. And the stars of the [heaven’s] pole circled till they appeared to be cups of antelopes someone circulated among them,

27. And the paths of the Milky Way fancied they were, on the jet-black parting of the night, the first white hair,

28. [And if she saw] my gleaming resolve, when darkness was terrifying, after languor had lowered the eyelids of the stars,

29. [Then] she would be convinced that hope obeys my ambition and that I deserve the regard of the ‘Āmirid,

30. That I stir up by his mention my ambition, and that I warn the vicissitudes of him.

The ode’s reception preserves in particular those innovative parts. Al-Tha‘ālibī and Ibn Bassām (and following him Ibn Khallikān) cite the entire departure scene as the longest among several passages. Ibn Bassām qualifies the description of the infant son in particular as unique, and suppresses the fact that the ode is an emulation. Ibn

24 Al-Tha‘ālibī (Yatima, I, pt. 2, 112-4) cites in one long and slightly trimmed passage the verses 3-12, 14-20, 23-7 (vv 26 and 27 in reversed order), 29-30, 33-4, 40-2, 45-8, 50-1 and in a second passage 62-4. Ibn Bassām (Dhakhira, pt. 1, I, 65-7) cites verses 3, 5-6, 8; 9-20; 27-6, 29; 45-9; 60-4. Ibn Khallikān (Wafayāt, I, 135-9 n.° 56) cites 3, 5-6, 8 and 9-29.
Darrāj also enlarges the praise section by lengthening the ancestral madīḥ (36/33-40) and adding both a religious dimension (the early support for the Prophet by al-Manṣūr’s forbears) and a description of his festive audience (43-54). These passages form the basis for al-Shaqundī (d. 629/1231-2), in his Epistle in Defense of al-Andalus, to pronounce this madīḥ as unmatched in the East. Al-Shaqundī likewise dispenses with the fact of the ode’s being an emulation and states that, if the great Ḥamdānīd could have heard it, it would have consoled him over the loss of al-Mutanabbi. 25 In this first example, the emulation request itself is the occasion for the second poem; it is a poetic act living up to its model. But Ibn Darrāj outdoes it with his greater dramatic intensity and cohesion. The ode by Abū Nuwās was popular among poets and audiences, but Ibn Darrāj’s emulation would eclipse its fame and stand on its own in the Andalusian reception.

The second example is an emulation of al-Mutanabbi. This poet had reached fame simultaneously in the East and al-Andalus; Ibn Rashiq (d. 456/1063 or 463/1071) described him as superseding all previous poets. The circulation of his verse is attested by numerous commentaries by Andalusian scholars of the fifth/eleventh century, such as al-Iflīlī (d. 441/1049) and Ibn Ṣidah (d. 458/1066), both of Murcia, and al-A’lam al-Shantamarī (d. 476/1083) of the Algarve. 26 He was intensely popular among the petty kings; al-Mu’tamid b. ʿAbbād of Seville (r. 461-84/1069-91) esteemed him highly, and the Aftāsid al-Muẓaffar of Badajoz (r. 437-60/1045-68) used him as the touchstone for his own poets, “He whose poetry is not like the poetry of al-Mutanabbi shall remain silent” (man lam yakun shi’ruhu ka-shi’ri l-Mutanabbi aw shi’ri l-Ma’arrī fa-l-yaskut). 27 Sariqāī of al-Mutanabbi’s motifs are ubiquitous in Andalusian sources, but whole emulations, which abounded for Abū Nuwās, were rare, for al-Mutanabbi’s rhetorical complexity and bādī’ style demanded a consummate expertise. He became the ultimate challenge for emulators. Ibn Bassām reports how Ibn Sharaf al-Qayrawānī (d. 459/1067) boasted to his patron Ma’mūn b. Dhī l-Nūn that he could imitate any

25 Verses cited are 3, 8, 5, 9 (nasīḥ), 32-3, 38, 45-51 (madīḥ); al-Maqqari, Naft al-tīb, III, 195.

26 Pérès, La poésie, 35-6.

27 Ibidem, 33 and 72.
of the poet’s odes, but failed after strenuous efforts. His patron, foreseeing this, had given him as a model the very ode containing the above-cited verses in which al-Mutanabbī mocks potential challengers. Ibn Bassām further reports how Ibn Rashīq tried matching another ode but realizing his failure wisely remained silent. Ibn Darrāj is unique for his many odes in which he matched his Eastern namesake (see above p. 184). The example treated here derives from the second part of his career, when he found refuge, after eight years of wandering, at the court of the Tujibid al-Mundhir b. Yaḥyā al-Manṣūr al-ʿĀmirī of Saragossa (r. 400-14/1010-23), where he was placed in charge of the Ḍīwān al-rasāʿīl and composed for this patron a third of his poetic oeuvre.

Al-Mundhir, who had been much involved (and not always honorably) in the last battles over the crumbling caliphate, proved himself an astute ruler of the region around Saragossa at the Upper Frontier (al-Thaghr). He established good diplomatic relationships with his western neighbor Count (qūmis) Sancho García III of Castile, son of Ferdinand (Count García Fernández, described in admiring terms by the historian Ibn Ḥayyān, d. 469/1076) and his Eastern neighbor Ramón Borrell III of Barcelona. They shared a common enemy in the person of Sancho García of Navarre who sought to broaden his influence in the North, and who would later take over de facto Castile as the guardian of Sancho’s minor heir to the throne.

In 1016 or early 1017 under the auspices of al-Mundhir, Sancho of Castile travelled to Saragossa to meet Ramón Borrell of Barcelona to sign a contract of marriage (muṣāhara) between their children, which is celebrated by Ibn Darrāj in an ode (Ḍīwān, n.º 43). The couple, Sancha of Castile and Berenguer of Barcelone, were both under twelve years of age at the time and the bride’s father died within a year. A second ode, to be discussed below, celebrates the moment at which the Castilian princess arrives from the north-western border in Saragossa to meet the Catalan delegation and to be conducted by al-Mundhir to the north-eastern border to meet her groom (Ḍīwān, n.º 44). 29

28 Ibn Bassām, Dhakhīra, pt. 4, I, 14-5.
29 On the historical circumstances, see Ibn Darrāj, Ḍīwān, 64; Abū Ḥayyān, quoted in Ibn Bassām, Dhakhīra, pt. 1, I, 153-5; Viguera, M. “La corte tuḥyībī de Zaragoza en el Diwān de Ibn Darraŷ,” in Actas del IV Coloquio Hispano-Tunecino, Madrid, 1983,
The ode’s model is al-Mutanabbi’s celebration of the reconquest in 343/954 by his patron Sayf al-Dawla of the border fortress of al-Ḥadath at the northern Arabo-Byzantine frontier. It extols the Muslim victory and describes in graphic detail the death and destruction wrought among the Byzantine army. No surviving anecdote mentions the fact of the emulation, which has been identified by the Dīwān’s editor Maḥmūd ‘Alī Makkī. The prosody of a šawīl rhyming in -imu is frequent and in itself insufficient to establish a direct reference, but the high incidence of repeated rhyme words points to a conscious affiliation to the Eastern classic. Nearly three quarters (34) of al-Mutanabbi’s 46 rhyme words are re-used in the 111 verses long emulation. Particularly telling is a cluster of rare rhyme words that is kept together in the emulation (matā‘im 30/42, šalādim 31/43, arāqim 32/41 and 37). Likewise indicative is the reuse of specific images, for instance, the evocation of the enemy’s foreign languages (tarājīm 19/75). In both odes, a vanquished leader who escapes barely with his life is described as taking it as his booty (ghānim 38/76), and the winning action of the mamduḥ is cast in the grammatical vocabulary of verbal apocopation (jawāzim 13/77). It is a fourth image, however, that offers the key to why Ibn Darrāj selected this particular ode, to wit, al-Mutanabbi’s use of the wedding image for the routed Byzantines:

29. You scattered them across the entire [fortress hill of] Uḥaydib, like dirhams are scattered over a bride (‘arās).

Ibn Darrāj finds here the core of his theme but flips image and reality, portraying the wedding conversely as a military victory:

61. They [sc. the Muslim swords] became grooms (a‘rās) and brides (‘arā‘is) for them, having yesterday spread death and burial among them.

243-51 (including a partial translation of ode n.º 43, ibidem, 246-7); Makkī, M.‘A., “La España cristiana en el Dīwān de Ibn Darrāj,” Boletín de la Real Academia de Buenas Letras de Barcelona, 30 (1963-4), 63-104, esp. 88-93 (with a partial translation of the ode n.º 44, ibid., 91). For the full text, see Appendix 4.


Ibn Darrāj, Dīwān, 64.
The historian Ibn Ḥayyān reports that the monarch’s actions in serving the interest of Christian kings did not go without criticism. He defends al-Mundhir’s politics of peace-keeping as a shrewd strategy to outmanoeuvre a third, more powerful party, namely, the king of Navarre, Sancho García (r. 1000-1035), who had raised territorial claims and become a force to reckon with. Ibn Ḥayyān does not fail to mention that God prevented the two Christian rulers from ultimately benefiting from their alliance, as they both died soon afterwards, followed by the death of the still young groom. 32 Ibn Darrāj seems to have preempted (or reacted to) exactly this sort of criticism. He gives it a voice within the qaṣīda as the resistance of the personified swords, whom al-Mundhir forces to accept and concede that peace is the greater victory. Finally Ibn Darrāj makes the swords the very protectors of the wedding’s celebration.

The relevant passage in the praise part of the ode is structured as follows: generosity and bravery compete over the patron and share him on alternate days (48-51). On a day of generosity al-Mundhir grants peace and convinces the recalcitrant swords that mercy is beneficial to the kingdom and the greater victory (52-8). The swords are then praised as concluding the wedding (59-62), and al-Mundhir as building the edifice of the marriage contract (63-8). This isolates the common enemy Sancho García of Navarre (69-73), whose previous defeat by al-Mundhir is evoked (74-8). The translation shows Ibn Darrāj’s mastery in compelling the swords to participate in the peaceful ceremony and reinterpreting the adorning of the bride as a military conquest.

49. For they [sc. generosity and gifts] competed over you with white Indian [blades] in glorious deeds; competing behooves whoever is close to you.

50. If a witness for your true bravery challenges them [sc. generosity and gifts], the judge of your just rule, declares them lawful practice,

51. With a day for war and a day for generosity, none was apportioned too little, nor did a divider cheat.

52. On the day of generosity you were called to peace from enmity and granted it, and the tapered swords were spited,

53. Keeping the beloved companion from distant exile —that “companion” being none but war and battles.

32 Ibn Bassām, Dhakhīra, pt. 1, I, 153-5.
54. You had habituated them to feed on predators, and they feared, when missing these on alternate days, that cattle would claim them.

55. You imposed on them the food of the wolves, and they were angered by a wolf howling in the darkness, fasting.

56. You made them covet the soul of Ibn Shanj (Sancho García), so beyond him they allowed peace with whomever you conclude it.

57. Though some mercy is killing and plundering, and no resolute [man] would reject the profit of war to the realm,

58. The one killed by the sword is food for the wolf, and the one killed by mercy is a servant to the kingdom.

59. Oh, how excellent are bolts of lightning [sc. swords] that do not cease to strike unbelief, and from which a rain of peace pours down.

60. Yesterday they severed necks, today ties of kinship and sacred [bonds] are joined by them.

61. They became grooms and brides for them, having yesterday spread among them death and burial.

62. Through the contract of an edifice you raised, and that none on earth but you tears down.

63. Firanja [Barcelona] is its top, Qashtillu [Castile] its base, and your peace its corner stones and pillars.

64. You gave to the crown of the kingdom the crown of a queen in marriage, and mighty kings glance yearningly at the double crown.

65. You crowned her [sc. the queen] beyond diadems and peaks with fluttering [banners] tracked by aging eagles.

66. You adorned her after bracelets and bangles with a finery whose pearls are shafts [of spears] and severing [swords].

67. You anointed her by the perfume of your mention in the world with twice of what [incense-bearing] caravans offer her.

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68. You have lined the horizons of the desert for her wedding feast with cavalries protecting that which stringers [of pearls] place around her neck.

69. [These are] hopes (munan) that harbor for Ibn Shanj a death (maniyya) in which a suffocating spirit gargles parting...

The ode’s function as an emulation starkly differs from the first example. Ibn Darrāj adduces the al-Ḥadath ode as a backdrop, suffusing al-Mundhir’s peaceful diplomatic action with the concept of military triumph. This might explain why the fact of the emulation—however challenging a feat—was not emphasized. The silent resonance of the heroic model would better serve Ibn Darrāj’s agenda. The famous classic of al-Mutanabbī then acted as a subtext helping to stage an occasion where no blood had been spilled as a glorious victory.

Ibn Darrāj’s ode (which cannot be given full credit here) does not reduce itself of course to this dimension and provides opportunity for further inventive parts, such as a long nasīb projecting the lover’s emotion into a personified lightning bolt (1-9) with a reprise of this image for the swords in the praise section (59) and a long night of love (13-41) that reveals itself at the end as a dream (forming the takhallūs). A third feature, in the final section or metastrophe, is the long sea journey of the poet and his family to the patron (90-102) in lieu of a direct request.

In the two examples, Ibn Darrāj chooses two distinct avenues of response to an Eastern classic: the explicit counter-writing of Abū Nuwās as a literary exercise for the sake of professional success and the tacit summoning of “the vocabulary of a second higher power” to defend a controversial political strategy of his patron. In the first, the subtext is matched, in the second, turned upside down in order to celebrate an opposite set of values in the sense of Greene’s dialectical imitation. Emil Homerin has shown a similar depth of field in Ibn al-Fārid’s mystical emulations of al-Mutanabbī. The form of the muʿārada, as the case has been made, offered poets a dynamic space that has only just begun to be explored.

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33 Greene, The Light in Troy, 39.
APPENDIX OF ARABIC TEXTS


وميسور ما يريني أبولك غيور
فلا رحث دوين عليك ستور
ولا وصل إلا أن يكون خشور
ولا كل سلطان عين قدرب
فكد كدت لا يخلي به ضير
غليظة أرساع البدين توزر
أزهب لم ندب عليه شكر
من المشمس قرن والضرباك بوز
من الرأس لم يدخل عليه ذروع
عيزي علينا أن ترك تسرب
بلى إن أساب عين نكبر
جرب غرى في جزهين غيبر
إلى بلده في الهضاب أمير
فأى فتى بعد الخصب تزوز
ويعلم أن الدوارات تدور
ولكن صصرف اللوح حيث يصير
يجل أبو عصر به ويصير
خصيبية التصميم حين تسور
فاعضا وكذب في الوثاب أصير
لها ختوة بين الفنا صصر
فإن أمير المؤمنين خير
إلى أن بدأ في المعارضت فيصر
وإنما على بالكلين تثير

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APPENDIX OF ARABIC TEXTS

1. أجراء بيننا أبولك غيور
2. فإن كنت لا علنا ولاانت روزه
3. وجاورت قوما لا تزاور بينهم
4. فما أنا بالمشعوف ضرية لأرب
5. وإلى أطراف العين بالعين راجر
6. كنا نظرت والريح ساكنة لها
7. طولت ليلتين القوف عن ذي صورة
8. فاقت على عطاب حتى بدنا لها
9. تقبل طرفا في حجاج مغارة
10. تولى القن من بينها في فكر
11. أما دون مصرا عين مطلب
12. فقتلها واستعتقلها ياوزر
13. تزتر أكثر حسبيا برحلة
14. إنما لم نرز أرض الخصب ركذنا
15. فتى يستر حسن النائمه
16. فإنا باوه ولا حل دومنه
17. فلم يعنى سودا مثل سود
18. وأطرقت脏ئ البنايات خيانة
19. سيرت لأهل الحروف في دار أفمهم
20. فإنما غفت على الساق جلية
21. فمن بكي أمسي جاهل يفاقيت
22. وما زلت توليه الصحة يافعا
23. إنما خالك أمرما إنما كتبته
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24. إلينا رست بالقوم هوُجُّ كَانُوا
25. رحلنا بها عن قتقوف وقد بدأ
26. فما نهدى بالماء حتى رأيتها
27. وعَمِّرَ من ماء التقيب بشريّة
28. وواقعين إشراقًا كافيس قد دمر
29. يؤمن أهل الفطنين كابيًا
30. وأصبحنا بالجولان برخص صحاها
31. وعَسَسَنَا ليلة دون نيسان لم يكد
32. وأصبحن قد فوزن من نهر قطرين
33. طوالب بالزكان جزء هاشم
34. ونل أنت مخاطب مصر أُجَرُ اها
35. من القوم بشام كان جبينه
36. رها بالخصيب السيف والرمح في الوقي
37. جواَدُ إذا الأدبي كنفت عن الدوى
38. له سلف في الأقش púb كابيم
39. فإلى جدري إذ يحلّك بالغي
40. فإن تولى منك الحلي فاهلًا

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2. Ode of Ibn Darrāj for al-Manṣūr, (Dīwān, n.º 78).

1. ذئب غزّة في غزّة المقرُّب.
2. نظرتُ بعيني أن تكون في غزّة.
3. وأنا أرى في غزّة السبّ.
4. ولم يمر في غزّة السبّ.
5. أرى في غزّة سبّ.

6. ذئب قر أز الماء، أزت.
7. وأنا أرى في غزّة.
8. فأنظر في غزّة.
9. فأنا أرى في غزّة.

10. ونافذ بعدها.
11. وبعدها.
12. فأنا أرى في غزّة.
13. ونافذ.

14. عضت شفّيف في غزّة.
15. ونافذ.
16. فأنا أرى في غزّة.
17. فأنا أرى في غزّة.
18. فأنا أرى في غزّة.
19. ونافذ.
20. فأنا أرى في غزّة.

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21. لَبِنَ لِلَّهِ أَقْدَمَ مِنَ الْقُضَاءِ جَارِعًا
   أَيَّامَٰهَا فِي الْحُمَّامَ ۖ قَالَ:
   أَيْ شَيْءًا أَلْبِ أَنْ مَشْتَرَٰتْ مَعَهُ وَزِيرُ
   وَخُضَيْرَ لِجِبَالِ الْقُلْبِ خَيْرُ
   وَلاَّ نَأْتِي فِي حَيْبِ الْاوْصَاذِ زَيْرٌ
   كُوَادِبُ فِي أَخْضَرَ الْهَيْدَاءِ خُورٌ
   كَوْنُسِيَ مَهَا لَوْ لَمْ يُهْيِدَ مَدِيرٌ
   عَلَى مَشْرَٰعَ الْبَعْقِ الْيَمِيْ فِيْرٌ
   وَقَدْ عَضَسْ أَجْنَابُ الْبَحْرِ فَّقَضَٰرُ
   وَأَلِّي بِعَظَمِ الْعَمَّرِيِّ جَدِرُ
   وَأَلِّي مَنْهَا لِلْخَيْبَاتِ ذَهَبُ
   وَقَضِبَكَ أَقْدَمَ الْمَنْقَبِ نَزَّرُ
   وَلِيَسْ عَلَى الْمُمِّلَكَ مَلِيَّرُ
   نَشْقُدُ نَلَا قَنْوَةَ فِي الْغَلَا وَمَدُورُ
   سَحَابَتُ قَدَمَهَا إِلَى الْحَدِيدِ وَمَجَّورُ
   لَهُمْ أَغْضَبُ مَوْضُوْعَةً وَذَغْغُورُ
   وَهُمْ سَكَّٰنَ الْيَمِينِ وَهُمْ نُفْوَرُ
   وَيَبَدِّعُ نِسَبَّ الْأَشْرُّ خِطْبَ
   وَيَنْتَفِضُونَ الْحَطَبِ وَهُمْ خَيْرُ
   وَلِيَسُ لَهُمَا فِي الْعَالِمِيِّنْ نَصِيرُ
   وَمَا النَّاسُ إِلَّا عَلَٰبُ وَكَفِّؤُ
   وَيَتَبَيَّنُ أَنَّهَا الْوَفْحُ وَهُوَ خَيْرُ
   وَكَلِمُ رَجَاءَ فِي سَوَاءٍ عُضَّورُ
   نَوْلِيَّةَ مَا أَلْبِ أَنْ مُتَّخَورُ
   حَيْانِيٌّ أَعْيَا بِهِ وَشَرُّورُ
   عَنِ السَّمْسِ فِي أَقْفَ الْقُيَوْمِ سَتُّعَرُّ

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التحديبات والآمال في الأدب العربي المعاصر

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46. وقد فام من زرقي الأسيد مذنبها
47. رأوا طاقة الزمن كيف اختارها
48. وكيف استوى بالبحر، والدف، نجًّل
49. فسأرا عيناك، والقلوب خواثق
50. بقيًّم والإجلاس يوئس ألمها
51. لقد حاط أطلال الدُّوِّر بك حائطًا
52. ففيُّم على نابل الزمان، والهَّم
53. وأني أنتَ من الکلمة فاتئي
54. وحنشك من خفض التعب معتداً
55. ففدها إلى الأغاء شغفًا كابئًا
56. فرَّزَّك بالقصر الغزير صَعَب
57. وحائلاً به المعمرين ابن عشرة
58. غبى بَهْذى راحتانك والده
59. ومن دون سَبْرٍ عَني وَعَطَف
60. وضائل فقري في ذاك غولت
61. وما شكرّ «العَشَّرِي» شكري ولا ف
62. ففدهي بِكَشف الخطب والخطابُ مُغفل
63. فقد خَفَّض الأسدي وهو نموذج
64. تُنْبَو الزيديات والطويل والقَوْر
65. حائلاً في غُران زَّالُ تَبٌّ
Ode of al-Mutanabbi for Sayf al-Dawla (Dīwān, III, 419-36, n.º 226).

1. On the orders of the noble, 
2. he ordered in small places, 
3. he ordered the army of the army of the earth, 
4. and then to be read as the slave, 
5. then did the army put a letter, 
6. and what is left is to be seen amidst 
7. and the issue of the enemy, 
8. and they are in her dress, 
9. and then a cloud of the dress, 
10. and then the dress of the dress, 
11. to the earth by the earth, 
12. and now she has a place of the earth, 
13. and then a cloud of the dress, 
14. and then the dress of the dress, 
15. and now she has a place of the earth, 
16. and then a cloud of the dress, 
17. and then a cloud of the dress, 
18. and then a cloud of the dress, 
19. and then a cloud of the dress, 
20. and then a cloud of the dress, 
21. and then a cloud of the dress, 
22. and then a cloud of the dress.
وَوَهْيَكَ وَضَحْطَكَ وَتَعْرَكَ بِالْأَسْمَاءِ
نَشَاءَتُكَ وَلَتَنَشَاءَ وتَنَامَ عَلَيْهِمَا
إِلَى قُولُ قَوْمِ أَنْتُ بِالْعَجَلَ الْعَلَّمَ
لَمْ يَشْكِرُوا مَا كَانَ تَأْتِيهِمْ وَلَا أَنْتَ فَيْنَآ
واَتَّ لَى مَا زَمَنَ صَبْحَهُمَا
وَحَتَّى كَانَ السُّيِّفُ لِمَثْعُوبٍ شَامٍ
مَنْفَعُهُ الْبَيْضُ الْخَنَافُ الصَّوْارَمْ
كَمَا يُتْرُكُ مِنْ فُوقِ الْعَرْوَسِ الْدِّرَانِ
وَقَدْ كَثَّرَتْ حُرُشُ الْفَرْجِ المَطَعَّمْ
بِنِسَاكَهَا وَهِيَ الْعَنَاقُ الصَّلَادِمْ
كَمَا تَنضَقَّتْ فِي الْمَصْعَدِ الأَرَّمِ
فَقَرَأَ عَلَى الْقُدُمَ الْمُلْجَةِ لَا يَتَّقَمَّلُ
وَقَدْ عَرَضَ رَغْيَ الْفِتْرِ الْبَيْحَانَمْ
وَالصَّهْرَاءِ حَلَاتِ الأَمْرِ الْغَواَشَمْ
بِمَا شَغَفَتُهَا هَامِهَا وَالْمَعَاَجِمِ
عَلَى أَنْ أَصَائِلَ الْمَضَفَّةِ عَأَمْ
وَلَكِنْ مَعَوْنَا بَيْنَ عَمَّا مَعَنَا
وَلَكِنْكَ أَنْحَطَتْ الْمَكُروْمُ حَازَمْ
فَلَمْ يَضْرَبْ لَهُ الْبَيْنَاءُ بِالْخَوْصُمِ
فَإِنَّكَ مُعْطِبُ إِلَى الْأَطْلَمْ
فَلَا أَنْذَمْ لَوْ أَنْتُ نَادِمُ
إِذَا وَقَعْتُ فِي مَسْمُوعٍ الْفَيْضَمُ
وَلَا فِي مَرْتَشُبٍ لَا مَنِهِ عَاصِمُ
وَرَاهِيْكَ وَالْإِسْلَامُ أَنْتُ سَلَامُ
وَتَغَلِّبُ عَلَى هَامِ عَاءْلِدَ بِدَائِمٍ

23. ثمّ بْكَ الأَطْلَمْ تَفَرَّقَ هُزْيَةً
24. تَجَوَّازْ مَقَادِرَ الشَّجَاعةِ وَالْبَهْرِيَّةَ
25. ضَمْت ضَعْفَهُمْ عَلَى الْقَلْبِ ضَعْفُهُ
26. بِخَضْرُ أَنْقَلَبَتْ الْهَلَامَاتِ وَالْبَرْدُ غَانِبًا
27. حَرِيتُ الْمَدَنَاتِ حِيْلَةً طَرُغْذَا
28. وَمَنْ طَلِبَ الفُتْحُ الْجَالِبُ فَإِيَّا
29. ثُمَّ بْكَ أَفْقُ الْأَحْيَابِ كَكَّ
30. ضَرَّوْتُ الْجَبَلُ الْزُّوَرُ عَلَى الْأَرْدُرَى
31. تَغَلَّبُ فَرَقُ النَّقْحُ أَنْتُ رَمَا
32. إِذَا رَوْقَتَ مِنْيَا بِطَوْبَا
33. أَقَ كَنْ يَوْمٌ ذُو الْمُمْسَّطَ مَتَّمُّ
34. أَنْبَكَ رَخْصُ الْيَيْهُ سُحُبَ بِذَوْفُهُ
35. وَفَدْ لَعْفُهُ بِأَنْهُ وَأَنْ وَسُنُرُ
36. مَثَى يَشَكَّرُ الْأَحْيَاتِ فِي فُوْهِ الْأَطْلَمْ
37. وَبِقَمَةِ صَوْتِ الْمُشْرِقَةَ فِيْنُ
38. يَسَّرُّ بِمَا أَعَطَكَ لَا عَنْ حَمَالَةٍ
39. وَلْسَطْ مَليْكَةُ هَارْمًا لِتَطْهُرُهُ
40. فَتَشْرَفُ وَفَيْضَاءُ بِهِ لَا رَبِّيْةً
41. لَكَ الْمَحْذُوْرُ الْذَّيْ لَمْ يَتَطُّعُ
42. وَلْيَتَحِدُّ بِيّ عَطْابَكَ بِالْوَغَا
43. عَلَى كَلْفِهِ مَالْكُهُ إِلَيْهِ بَرْ جَهُ
44. لَا أَنْتُهُ السُّيِّفُ الَّذِي لَمْ تَعْمَدَ
45. هَيْنَا لَقِيْبُ الْعَمَامِ الْبَحْرُ وَالْغِلْقُ
46. وَلَمْ بَيِّ الْرُّحْمُ حَدِّيْكَ مَا وَقَ

1. لعلّ نسم الطبيّ الذي أنا شاهد
   2. أما في ذرائه من جلوب مناسب
   3. وقد صرخت منه دموعٌ سواج
   4. كتفضيد أنساني إلاّ لائم
   5. كما رفعت نسيم بُين أنا كاذم

   6. وكسب بثب امبوس الزمان
   7. نفثت عنه اللقابات إلى الذي
   8. ولا أنتبض وجيده عليه البَنْث
   9. لمشاهدي الطبيّ الذي أنا شاهد

   10. فإنّ ينثت من أهله دفوعٌ فشاع
   11. كاني الأعّاج السمن والبر، وهم
   12. وما أحتني من طيب أزذاه الصبا
   13. فلهني على قبر من المشهد ساطع

   14. إذا زارني أضغى جلوني رفيه
   15. وأذن أناسي ودعي بشرمه
   16. ومشيرني من فجاء صوت خليه
   17. إلى ملتقى الفنفين ضمّ جليبه
   18. ولمغتني كما لجئ انطلق نائماً

   19. فتى وفاضي الوحش يختُم في الهوى
   20. أتثم من الكافور منكراً وأجني
21. وَزَخَّ يَدُ رَبّاهُ مَنْ تَحَمَّلُونَ
22. وَأَرْسَلْنَاهُ مِنَ النَّارِ ذُرٍّ وَجَوَّهَرًا
23. وَفِي كَبِيدٍ خَرٍّ مِّن الشَّوْقِ لَمَعَ
24. يُبَزِّرُ هَوْاَةَ الْأَنَامِ فَقَالَ
25. أَجَنِّبُ أَنَا مَعَهُ أَزْهَرَ خَشْيَةَ
26. وَأَعْصِيْهَا لَكَ حَيْثَ عَنْ أَنَا وَجَانِهَا
27. وَمَا ضَرِّعَ اللَّهُ كَتَبَ الْكَبْرَاءَ صَلَّ
28. فَإِذَا أَشْفِعُ وَجَدَيْنِ مِنَ الْيَوْمِ
29. وَإِذَا أَمَّيْتُ فَهَيْبَةٌ مِّن بَيْتِ الْيَوْمِ
30. فَكَفَفَ وَقَدْ عَذَّرْتُهُ بِحُسْنِ الْإِصْلاْحِ
31. مَنَاغَ عَنْ الدِّينَ أَرَابُي فَرَفَأَ
32. وَقَدْ ضَرَّعَنَّ حَادِثَتَهَا كَأَنَّهَا
33. ضَرِّيْهَا مَأْثُورَ كَأَنَّهَا
34. أَسْتَيْنَاهَا لِتَتَشَكَّلُ كَأَنَّهَا
35. وَأَزْعَجْنَاهَا فِي الْأَرْضِ أَشْبَالَ كَافِرٍ
36. وَفِي كَبِيدَ الْكَلْبِ مِنْ قَصِير
37. وَكَلَّمْنَاهَا بِكُلِّ جَبَّرٍ إِلَى الْقَلَبَةِ
38. وَمَنْفَعَ بِمَكَانٍ غَبَشَيْنَ
39. وَأَذْهَبْنَاهَا جَنَّاتَ عَنْ كُلِّ مَتَخَالٍ
40. أَسْوَىَ إِنَّا لَأَقَلِبْنَا وَطَيَّرَ إِنَا ذَخَرْنَا
41. لْقَلْفَتْ فِي النَّاسِ مِنْهُمْ أَسْأَلَ
42. ظُلمَةُ وَمَا ضَرَّعَ الْمَعَادِنْ
43. غَرَّبَتْ نَفْلَاها فِي غِيَابٍ أَرْوُهَا
44. إِنَّا مَأْتِنَاهَا غَنِيَّةٌ أَرْوُهَا
45. فَأَنْفَسْنَاهَا بِمَسْرُورٍ رَوْجٍ ذَخَافِيَّ

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46. يضاحك في أرض الأزور شمسها
47. والذينك عن أيها كوكب المالها
48. وما شملت يملأها عن بلل ما خوات
49. فإن عزها من صدق يأسك شاهد
50. يرمي إلى البيت يرمى إلى الندى
51. يتضمست يومن الموت للسم في المدى
52. جداراً على يد الدهب فرح الثوى
53. وغدوها تلمع الشبااب فأشنفت
54. وكثفت رؤى الدخان فأختمت
55. وثمنتها نقص انى شبح فأختمت
56. على أن يغف العفو قانون ووفاته
57. فئى الشياطين الدليب مطغم
58. فيا ليورون لم يكن صواعقاً
59. فتقطع بالأمس الأفقات وفاستد
60. غدت وهي أز ваши لهم وغزائها
61. عندنا وطعن فيهم وثقت
62. على أن يغفر العيد هادئ
63. وسلف إلى أن يعترف
64. فها وقعت تلك الألقاب خليقة
65. وجوها فوقع الألف الالب واللدى
66. وتخليتها بعد النجاح والبر
67. وضمنها من طبر ذكره في الورى
68. وظفها في داق الفلا رفاتها
69. مدى كان فيها لابن شريح ميتمة
70. مرست عليه نُص أو جرى باتقي
57. وعازنة ما بين طؤون أطلعاً
58. وأشمنة الأشياء ما بفترة
59. فليس له من "ناسر الدين" ناصر
60. وقد صدرت عنة حيوثك آجأ
61. أفاطغ ملأ الأرض أصوات خيلك
62. وتأناجك نواما حارحاً غذاءً
63. وأفاعك خفيف كتب شففتها له
64. بزورة متون الليلة كأن
65. وكم تستعذب عيني برهة مضم
66. بحيلك جذاك: عمره وشغع
67. وممّ أنغث في اغلاقه بغض
68. وثرى لم ينسي إليه سابق
69. كما الغرب الغراء مبتين مضفر
70. وشدّت بها في الزوم والفوت رقعة
71. وحرص بها أفلام ضييف ضرة
72. وفرّته لها الأذان بصرى وحاسم
73. ووافت بها عجم الحكيم المواسم
74. بلاد هتاعة النور النورالأزج
75. يكثّب فيها عن سنا الشمس زاغً
76. ونباهه في عن شمس وشام
77. وما خلّت منّي إبلك المام
78. نقل إلى جدري يدهك خواتم
79. وظنمن المئتين عذها على علاق
80. وحضت بين الآل والآن جاجم
81. تحتك من ذراك فيها نانام
82. إبنك خطوط في القلب جواحت
83. وعذّبنا ما بين طؤون أطلعاً
84. وأشمنة الأشياء ما بفترة
85. فليس له من "ناسر الدين" ناصر
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