

**ORIGINALITY IN IMITATION: TWO *MU'ĀRAḌAS*  
BY IBN DARRĀJ AL-QAṢṬALLĪ**

**ORIGINALIDAD EN LA IMITACIÓN: DOS *MU'ĀRAḌAS*  
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The essay explores the range and function of the emulation (*mu'āraḍa*) 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:* *Mu'āraḍa*; *Qaṣīda*; Ode; *Madiḥ*; Panegyric; Plagiarism; *Sariqa*; Borrowing; *Akhḍh*; Imitation; Creativity; Literary Genre; Ibn Darrāj; Abū Nuwās; al-Mutanabbī; al-Ḥājib al-Manṣūr; al-Mundhir b. Yaḥyā al-Tujībī; Marriage; Figure of the wife.

Este artículo analiza las variedades y la función de la imitación literaria (*mu'āraḍa*) en al-Andalus a partir de dos poemas que Ibn Darrāj al-Qaṣṭallī (m. 421/1030) dedicó a sus mecenas al-Ḥājib al-Manṣūr y al-Mundhir b. Yaḥyā. El primero de ellos imita un poema de Abū Nuwās, en competición poética explícita con el mismo. El segundo es una imitación no reconocida como tal del poema de al-Mutanabbī sobre la batalla de al-Ḥadath, que se invoca como "vocabulario de un segundo poder más elevado" para convertir la celebración de una victoria militar en la de una boda. Al-Qaṣṭallī utilizó este segundo poema como estrategia ideológica para defender la diplomacia pacífica que su mecenas mantenía con dos vecinos cristianos de Zaragoza con los que formaba una coalición contra una tercera facción cristiana. Con él respondía a la crítica de la que esta política era objeto entre ciertos musulmanes. Ambas imitaciones muestran la considerable libertad que Ibn Darrāj se tomó a la hora de desarrollar los temas presentes en sus sub-textos.

*Palabras clave:* *Mu'āraḍa*; *qaṣīda*; oda; *madiḥ*; panegírico; plagio; *sariqa*; préstamo; *ajḍ*; imitación; creatividad; género literario; Ibn Darrāj; Abū Nuwās; al-Mutanabbī; al-Ḥājib al-Manṣūr; al-Mundhir b. Yaḥyā al-Tujībī; matrimonio; figura de la esposa.

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..."<sup>1</sup>

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.<sup>2</sup> 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.<sup>3</sup>

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

<sup>1</sup> Letter of Oscar Wilde in Bloom, H., *The Anxiety of Influence: A Theory of Poetry*, New York and Oxford, 1973, 6.

<sup>2</sup> Greene, T.M., *The Light in Troy: Imitation and Discovery in Renaissance Poems*, New Haven and London, 1982, 41-8.

<sup>3</sup> Freedberg, D., "Rubens and Titian: Art and Politics", in H. Goldfarb *et al.*, *Titian and Rubens: Power, Politics and Style*, Boston, 1998, 29-60.

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 (*talfīq*), or if it showed a changed formulation or added rhetorical twist. The Andalusian critic Ḥāzīm al-Qarṭājannī (d. 684/1285) classified the relative success of such an endeavor in relation to the original on three levels, respectively, as *istiḥqāq*, *ishtirāk*, *inḥitāṭ* “greater claim,” “equal participation,” “falling short.”<sup>4</sup> 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 (*mu'āraḍa*); 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 *mu'āraḍa* 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.<sup>5</sup> In lieu of the scarce discussions by critics, Paul Losensky, in his study of Safavid-Moghul emu-

<sup>4</sup> Heinrichs, W., “Sariqa”, *EI*, New Ed., supplement, 707-10, with extensive further bibliography. Note also the critics' awareness of the accidental confluence of ideas (*tawārud*).

<sup>5</sup> Schippers, A., “Mu'āraḍa”, *EI*, New Ed., VII, 261; Peled, M., “On the Concept of Literary Influence in Classical Arabic Criticism”, *IOS*, XI (1991), 37-46.

lations, finds clues in the etymology of the numerous terms for emulation (*istiqbāl*, *javāb gū'ī*, *tatabbu'*, *iqtidā'*, etc.).<sup>6</sup>

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 defensiveness 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.<sup>7</sup> 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* Ṣā'id al-Baghdādī (d. 417/1026) and al-Manṣūr's official poet and secretary Ibn Darrāj al-Qaṣṭallī (d. 421/1030).<sup>8</sup> As such these oc-

<sup>6</sup> Losensky, P.E., "The Allusive Field of Drunkenness": Three Safavid-Moghul Responses to a Lyric by Bābā Fighānī," in S.P. Stetkevych (ed.), *Reorientations/Arabic and Persian Poetry*, Bloomington and Indianapolis, 1994, 227-62.

<sup>7</sup> 'Abbās, I., *Ta'rīkh al-naqd al-adabī 'inda l-'arab*, Beirut, 1981, 473-5, 477-8; Monroe, J.T., "Hispano-Arabic Poetry during the Caliphate of Cordoba," in G.E. v. Grunebaum (ed.), *Arabic Poetry: Theory and Development*, Wiesbaden, 1973, 125-54, esp. 139-45.

<sup>8</sup> Blachère, R., "Un pionnier de la culture arabe orientale en Espagne au X<sup>e</sup> siècle, Ṣā'id de Baghdād," *Hespéris*, 10 (1930), 15-36, esp. 21-3; *idem*, "La vie et l'oeuvre du poète-épistolier andalou Ibn Darrāj al-Qaṣṭallī," *Hespéris*, 17 (1933), 99-121 esp. 101-2; 'Abbās, I., *Ta'rīkh al-adab al-Andalusī*, Beirut, 1967, 2, 191-213.

casions 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.<sup>9</sup> The literary business at the court of al-Ḥājib 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 *ṣāhib al-inzāl*, the official charged with housing visiting poets.<sup>10</sup> 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.<sup>11</sup> Exams were also requested from poets under suspicion of plagiarism. 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-Raḥmān b. Abī l-Fahd over another poet, 'Ubāda b. Mā' al-Samā' (d. 421/1030) whom the critics of the *dīwān al-shu'arā'* had preferred, that "there was no poem before or after Islam that he had not emulated (*'āraḍa*) or parodied (*nāqada*)."<sup>12</sup> 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-Mutanabbī.<sup>13</sup> Ibn Darrāj produced numerous emu-

<sup>9</sup> Gruendler, B., "The Qasida," in M.R. Menocal, R. Scheindlin and M. Sells (eds.), *The Cambridge History of Arabic Literature: The Literature of Al-Andalus*, Cambridge, 2000, 211-31, esp. 219-20.

<sup>10</sup> Pérès, H., *La Poésie andalouse en arabe classique au XI<sup>e</sup> siècle*, Paris, 1937, 72; 'Abbās, *Ta'riḫ al-adab al-andalusī*, 60; *idem*, *Ta'riḫ al-naqd*, 472; Ibn Darrāj al-Qaṣṭallī, Abū 'Umar Aḥmad b. Muḥammad, *Dīwān*; M.'A. Makki (ed.), Damascus, 1382/1961, repr. 1389/1968, 31.

<sup>11</sup> On al-Manṣūr, see Ballestín Navarro, X., *Al-Mansur y la dawla 'amiriya: Una dinámica de poder y legitimidad en el occidente musulmán medieval*, Barcelona, 2004, 133-204; Bariani, L., *Almanzor*, San Sebastián, 2002, 121-41; Kennedy, H., *Muslim Spain and Portugal: A Political History of al-Andalus*, London and New York, 1996, 115-22.

<sup>12</sup> 'Abbās, *Ta'riḫ al-naqd*, 477.

<sup>13</sup> Al-Tha'ālibī, *Yatīmat al-dahr*; M. 'Abd al-Ḥamīd (ed.), Beirut, 1366/1947, I, pt. 2, 103, cited by Ibn Bassām, *Dhakhīra*, M.'A. 'Azzām et al. (eds.), Cairo, 1364/1945, repr. 1975-79, pt. 1, I, 43-78, esp. 44-5 with further appraisals by the Andalusian historian Ibn Ḥayyān and Ibn Shuhayd. Ibn Ḥazm closes his *Epistle on the Merits of al-Andalus*, saying Ibn Darrāj alone matched Bashshār, Abū Tammām and al-Mutanabbī combined; al-Maqqarī, *Nafḥ al-ṭib*, I. 'Abbās (ed.), Beirut, 1968, III, 178.

lations, though he was by no means unique in this.<sup>14</sup> His first offering to al-Manṣūr in 382/992 (*Dīwān*, n.º 3) and the triumphal follow-up ode (*Dīwān*, n.º 100) to the exam in which he exonerated himself from plagiarism were both emulations of models by his fellow courtier, the Eastern Ṣā'id al-Baghdādī.<sup>15</sup> Other odes he fashioned on older Eastern models, such as Abū Nuwās (*Dīwān*, 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 (*Dīwān*, n.º 35), the one marking his arrival at al-Mundhir b. Yaḥyā al-Tujībī of Saragossa (*Dīwān*, 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 (*Dīwān*, n.º 44, second example below). Ibn Darrāj, known as a poetic genius in his own right and credited for his expertise in *badī'* 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 Ṣāra al-Shantarīnī, Abū Tammām b. Rabāḥ al-Ḥajjām and others.<sup>16</sup> When al-Manṣūr, however, requested an emulation of Abū Nuwās from Ṣā'id 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: "Ṣā'id, despite his recurring lies, incorrigible disrespectfulness and bad manners,

<sup>14</sup> For an example, see Stetkevych, S.P., "The *Qaṣīdah* and the Poetics of Ceremony: Three 'Id Panegyrics to the Cordoban Caliphate," in R. Brann (ed.), *Languages of Power in Islamic Spain*, Bethesda, 1997, 1-48, esp. 28.

<sup>15</sup> Ibn Darrāj, *Dīwān*, 35; al-Maqqarī, *Nafḥ al-ṭīb*, IV, 336-8.

<sup>16</sup> Pérès, *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?"<sup>17</sup> But al-Manṣūr did not let him off the hook and Ṣā'id 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]."<sup>18</sup>

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*.<sup>19</sup> 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 *ṭawīl* rhyming in *-ū/īru*.<sup>20</sup> 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.<sup>21</sup> 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 *mamdūh*.

<sup>17</sup> Cf. WKAS II.2, 1121a, ls. 17-9.

<sup>18</sup> Ibn Darrāj, *Dīwān*, 36-7; Ibn Bassām, *Dhakhīra*, pt. 4, I, 2-30, esp. 13-4; al-Mutanabbī, *Dīwān*, 'A. Diyāb (ed.), Cairo, 1409/1988, III, 305-6, n.° 204, 35-6.

<sup>19</sup> Ibn Khallikān, *Wafayāt al-a'yān*, I. 'Abbās (ed.), Beirut, 1968-72, I, 135-9, n.° 56.

<sup>20</sup> Abū Nuwās, *Dīwān*, E. Wagner and G. Schoeler (eds.), Wiesbaden, 1958-2006, I, 219-26. For translated passages, see Wagner, E., *Abū Nuwās: Eine Studie zur arabischen Literatur der frühen 'Abbasidenzeit*, Wiesbaden, 1965, 72-3, 79, 137, 241 (*nasīb*), 337, 341 n. For the full text, see Appendix 1.

<sup>21</sup> Ibn Darrāj, *Dīwān*, n.° 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)<sup>22</sup> and *sarīr* (36/48) both referring to the patron, *budūr* (38/33) to his ancestors, and *shakūr* (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. *Yamūr* (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 (*khābīr*; 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 (*ghayūru*) in my resolve to cause her pain.

A most inventive transfer is *ḍamīr* (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-

<sup>22</sup> 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,
13. "Let me make many [women] jealous of you  
with a [profitable] journey to a land where al-Khaṣīb rules."
14. If our mounts do not visit the land of al-Khaṣīb,  
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.<sup>23</sup>
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,

<sup>23</sup> Literally a woman about whose décolleté someone said, “May I be its ransom” *ju’iltu fidāhā*, 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 *jinn*s 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)<sup>24</sup> 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

<sup>24</sup> Al-Tha'ālibī (*Yatīma*, 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 (*Dhakhīra*, 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 *madīh* (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 *madīh* 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-Mutanabbī.<sup>25</sup> 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-Mutanabbī. This poet had reached fame simultaneously in the East and al-Andalus; Ibn Rashīq (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-Iḥlīlī (d. 441/1049) and Ibn Sīdah (d. 458/1066), both of Murcia, and al-A'lam al-Shantamarī (d. 476/1083) of the Algarve.<sup>26</sup> He was intensely popular among the petty kings; al-Mu'tamid b. 'Abbād of Seville (r. 461-84/1069-91) esteemed him highly, and the Aḥṣan 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-Mutanabbī shall remain silent" (*man lam yakun shi'ruhu ka-shi'ri l-Mutanabbī aw shi'ri l-Ma'arrī fa-l-yaskut*).<sup>27</sup> *Sariqāt* of al-Mutanabbī's motifs are ubiquitous in Andalusian sources, but whole emulations, which abounded for Abū Nuwās, were rare, for al-Mutanabbī's rhetorical complexity and *badī'* 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

<sup>25</sup> Verses cited are 3, 8, 5, 9 (*nasīb*), 32-3, 38, 45-51 (*madīh*); al-Maqqarī, *Nafḥ al-ṭīb*, III, 195.

<sup>26</sup> Pérès, *La poésie*, 35-6.

<sup>27</sup> *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.<sup>28</sup> 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 Tujībīd al-Mundhir b. Yaḥyā al-Manṣūr al-ʿĀmirī of Saragossa (r. 400-14/1010-23), where he was placed in charge of the *Dīwān al-rasā'il* 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 (*Dīwān*, 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 (*Dīwān*, n.º 44).<sup>29</sup>

<sup>28</sup> Ibn Bassām, *Dhakhīra*, pt. 4, I, 14-5.

<sup>29</sup> On the historical circumstances, see Ibn Darrāj, *Dīwān*, 64; Abū Ḥayyān, quoted in Ibn Bassām, *Dhakhīra*, pt. 1, I, 153-5; Viguera, M.<sup>a</sup>J. "La corte tuḡībī de Zaragoza en el Dīwān de Ibn Darrāj," in *Actas del IV Coloquio Hispano-Tunecino*, Madrid, 1983,

The ode's model is al-Mutanabbī'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.<sup>30</sup> 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.<sup>31</sup> The prosody of a *ṭawīl* 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-Mutanabbī's 46 rhyme words are re-used in the 111 verses long emulation (*maṭā'im* 30/42, *ṣalādim* 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 (*tarājim* 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 *mamdūh* 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-Mutanabbī'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 ('*arūs*).

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.

<sup>30</sup> Ory, S., "al-Ḥadath," *EI*, New Ed., III, 19-20. Al-Mutanabbī, *Dīwān*, III, 419-26, n.º 226. See Appendix 4.

<sup>31</sup> 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.<sup>32</sup> 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.

<sup>32</sup> 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, Qashṭillu [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.

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 *takhalluṣ*). 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"<sup>33</sup> 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-Fāriḍ's mystical emulations of al-Mutanabbī.<sup>34</sup> The form of the *mu'āraḍa*, as the case has been made, offered poets a dynamic space that has only just begun to be explored.

<sup>33</sup> Greene, *The Light in Troy*, 39.

<sup>34</sup> Homerin, E., "Mystical Improvisations: Ibn al-Fāriḍ plays al-Mutanabbī," in T. Bauer and A. Neuwirth (eds.), *Ghazal as World Literature I: Transformations of a Literary Genre*, Wiesbaden, 107-23.

## APPENDIX OF ARABIC TEXTS

1. Ode of Abū Nuwās for al-Khaṣīb (*Dīwān*, I, 219-26).

1. أجارة بيتنا أبوك غيور
  2. فإن كتب لا خلا ولا أنت زوجة
  3. وجاورت قوما لا تراؤز بينهم
  4. فما أنا بالمشغوف ضربة لازب
  5. وإني لطرف العين بالعين زاجر
  6. كما نظرت والريح ساكة لها
  7. طوت ليلتين القوت عن ذي ضرورة
  8. فأوفت على غلباء حتى بدا لها
  9. تقلب طرفاً في خجائن مغارة
  10. تقول التي من بيتها خف موكبي:
  11. أما دون مصر للغنى متطلب
  12. فقلت لها واستعجلتها بوادر
  13. ذريني أكثر حاسديك برحلة
  14. إذا لم تزر أرض الحبيب ركابنا
  15. فتى يشتري حسن الثناء بماله
  16. فما جازه جود ولا حلّ دونه
  17. فلم تر عيني سوددا مثل سودد
  18. وأطرق حيّات البلاد لحياة
  19. سموت لأهل الخوف في دار أمنهم
  20. إذا قام غنته على الساق جلية
  21. فمن يك أمسى جاهلاً بمقالتي
  22. وما زلت توليه النصيحة يافعا
  23. إذا غاله أمر فأما كفيته
- وميسور ما يرجى لديك عسير  
فلا برحت دوني عليك ستور  
ولا وصل إلا أن يكون نشور  
ولا كل سلطان على قدير  
فقد كدت لا يخفى على ضمير  
عقبة أرساع اليدين نرور  
أزغب لم يبت عليه شكير  
من الشمس قرن والضرب يمور  
من الرأس لم يدخل عليه درور  
عزيز علينا أن نراك تسير  
بلى إن أسباب الغنى لكثير  
جرت فجري في جزين عير  
إلى بلد فيه الحبيب أمير  
فأنت فتى بعد الحبيب ترو  
ويعلم أن النائرات تدور  
ولكن يصبر الجود حيث يصير  
يحل أبو نصر به ويسير  
خصيصة التصمم حين تسور  
فأضحوا وكل في الوثاق أسير  
لها خطوة بين الفناء قصر  
فإن أمير المؤمنين خير  
إلى أن بدا في العارضين قنير  
وإما عليه بالكفى تشير

24. إليك رمت بالقوم هُوَجْ كَاتَا  
جماجمها تحت الرحال قبور
25. رحلن بنا من غَعْرَقُوفٍ وقد بدا  
من الصُّبح مفتوئُ الأديم شهيرُ
26. فما نَجِدُثُ بالماء حَتَّى رَأَيْتُهَا  
مع الشمس في عِبْنَى أُبَاغِ تَغُورُ
27. وَتَحْمَرْنَ من ماء النَّقِيبِ بِشْرِيَّةِ  
وقد حان من ديك الصباح زَمِيرُ
28. ووافين إشرافاً كَانَتْ تَدْمُرُ  
وهنَّ إلى زَغْنِ المدْحَنِّ صُورُ
29. يَوْمَئِذٍ أَهْلَ الْغُوطَتَيْنِ كَاتَا  
لها عند أهل الغوطتين نُورُ
30. وَأَصْبَحْنَ بالجولان يَرْضِضْنَ صَعْرَهَا  
ولم يبق من أَجْرَامِمْ شَطُورُ
31. وَقَاسِينَ لَيْلَا دُونَ نَيْسَانَ لَمْ يَكِدْ  
سَنَا صُحْهَ لِلنَّاطِرِينَ بُيْرُ
32. وَأَصْبَحْنَ قَدْ فُوزْنَ مِنْ نَهْرِ فُطْرَيْسِ  
وهنَّ عن البيت المقدس زُورُ
33. طَوَالِبَ بِالزُّكْبَانِ غَزَّةَ هَاشِمِ  
وبالفزما من حَاجِمِ شَقُورُ
34. وَلَمَّا أَتَتْ فُسْطَاطَ مِصْرَ أَجَارَهَا  
عَلَى رُكْبِهَا أَلَّا تُنَالِ مُجِيرُ
35. مِنْ الْقَوْمِ بِسَامٍ كَأَنَّ جَبِينَهُ  
سَنَا الْفَجْرِ يَسْرِي ضَوْؤُهُ وَيُنِيرُ
36. زَهَا بِالْخَصِيبِ السَّيْفِ وَالرَّمْحِ فِي الْوَعَى  
وَفِي السَّلْمِ يَزْهَى مِنْبَرٌ وَسْرِيرُ
37. جَوَادٌ إِذَا الْأَيْدَى كَفَفْنَ عَنِ النَّدَى  
وَمِنْ دُونِ غُورَاتِ النِّسَاءِ غَيْرُ
38. لَهُ سَلَفٌ فِي الْأَعْجَمِينَ كَأَتَمِّ  
إِذَا اسْتَوْدَنُوا يَوْمَ السَّلَامِ بَدُورُ
39. فَإِنِّي جَدِيرٌ إِذْ بَلَغْتُكَ بِالْغَنَى  
وَأَنْتَ بِمَا أَمَلْتُ مِنْكَ جَدِيرُ
40. فَإِنْ تَوَلَّيْ مِنْكَ الْجَمِيلَ فَأَهْلُهُ  
وَأِلَّا فَإِنِّي عَاذَرٌ وَشَكُورُ

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

1. دَعِيَ عَزَمَاتِ الْمُسْتَضَامِ تَسِيرُ
  2. لَعَلَّ بَمَا أَشْجَاكِ مِنْ لَوْعَةِ النَّوَى
  3. أَلَمْ تَعْلَمِي أَنَّ النَّوَاءَ هُوَ النَّوَى
  4. وَلَمْ تَزَجْرِي طَيْرَ الشَّرَى بِحُرُوفِهَا
  5. تُخَوِّفُنِي طَوْلَ السَّفَارِ وَإِنَّهُ
  6. دَعَيْتَنِي أَرِذْ مَاءَ الْمَاوِزِ آجِنًا
  7. وَأَخْتَلِسُ الْأَيَّامَ خُلْسَةً فَاتِكِ
  8. فَإِنَّ خَطِيرَاتِ الْمَهَالِكِ ضَمَنْ
  9. وَلَمَّا تَدَانَتْ لِلْوَدَاعِ وَقَدْ هَفَا
  10. تَنَاشِدُنِي عَهْدَ الْمَوَدَّةِ وَالْهَوَى
  11. عَيْيَ مَرْجُوعِ الْخَطَابِ وَلَفْظُهُ
  12. تَبَوُّاً مَنُوعَ الْقُلُوبِ وَمُهْدَتْ
  13. فَكُلُّ مُفَقَّاهِ التَّرَائِبِ مُرْضِعُ
  14. غَضِبْتُ شَفِيعَ النَّفْسِ فِيهِ وَقَادِنِي
  15. وَطَارَ جَنَاحُ الشَّقَوقِ بِي وَهَفَّتْ بِهَا
  16. لَيْتَنِي وَدَّعْتُ مَنِي غَيُورًا فَإِنِّي
  17. وَلَوْ شَاهَدْتَنِي الصَّوَاخِدُ تَلْتَلِظِي
  18. أَسْلَطْتُ حَزَّ الْهَاجِرَاتِ إِذَا سَطَا
  19. وَأَسْتَنْشِقُ النَّكْبَاءَ وَهِيَ بَوَارِخُ
  20. وَلِلْمَنُوبِ فِي عَيْشِ الْجَبَانِ تَلَوُّنُ
- فَتُنْجِدُ فِي غُرْضِ الْفَلَاحِ وَتَعُورُ  
يَعُزُّ ذَلِيلٌ أَوْ يُفَكُّ أَسِيرُ  
وَأَنَّ بَيُوبَ الْعَاجِزِينَ قُبُورُ  
فَتُنْبِئُكَ إِنْ يَبْنَ قَهْجِي سُرُورُ  
لَتَقْبِيلِ كَفِّ الْعَامِرِيِّ سَفِيرُ  
إِلَى حَيْثُ مَاءُ الْمَكْرَمَاتِ نَمِيرُ  
إِلَى حَيْثُ لِي مِنْ غَدْرِهِنَّ خَفِيرُ  
لِرَاكِبِهَا أَنَّ الْجَزَاءَ خَطِيرُ  
بِضَبْرِي مِنْهَا أَنَّهُ وَزْفِيرُ  
وَفِي الْمَهْدِ مَبْعُومُ التَّدَاءِ ضَغِيرُ  
بِمَوْقِعِ أَهْوَاءِ النَّفُوسِ خَبِيرُ  
لَهُ أَذُنٌ مَحْفُوفَةٌ وَخُورُ  
وَكُلُّ مُحَبِّبَةِ الْمَحَاسِنِ ظَلِيرُ  
زَوَاحٍ لِنَذَابِ الشَّرَى وَبُكُورُ  
جَوَانِحُ مِنْ دُغْرِ الْفِرَاقِ تَطِيرُ  
عَلَى عَزْمَتِي مِنْ شَبَّوْهَا لَغِيرُ  
عَلَيَّ وَرَقَرَأَى السَّرَابِ يَمُورُ  
عَلَى حَزِّ وَجْهِهِ وَالْأَصِيلُ هَجِيرُ  
وَأَسْتَوْطِئُ الرِّمَضَاءَ وَهِيَ تَقُورُ  
وَلِلدَّغْرِ فِي سَمْعِ الْجَرِيءِ صَفِيرُ

21. لَبَّانَ لَهَا أَنِّي مِنَ الصَّبَمِ جَانِغٌ  
وَأَنِّي عَلَى مَصِّ الْخَطُوبِ ضَبُورٌ
22. أَمِيرٌ عَلَى غُولِ التَّنَائِفِ مَا لَهُ  
إِذَا رِيعَ إِلَّا الْمَشْرِفِي وَزِيرٌ
23. وَلَوْ بَصُرْتُ بِي وَالشَّرَى جُلُّ عَزَمَتِي  
وَحَزَنِي لِحِثَانِ الْفَلَاةِ سَمِيرٌ
24. وَأَعْتَسِفُ الْمُؤَمَّةَ فِي غَسَقِ الدُّجَى  
وَلِلْأَسَدِ فِي غِيلِ الْغِيَاضِ زَيْرٌ
25. وَقَدْ حَوَّمْتُ زَهْرَ النُّجُومِ كَأَنَّهَا  
كَوَاعِبُ فِي خُضْرِ الْحَدَائِقِ حُورٌ
26. وَدَارَتْ نَحُومُ الْفُطُوبِ حَتَّى كَانَتْهَا  
كُتُوسٌ مَهَا وَالِي بَيْنَ مُدِيرٌ
27. وَقَدْ خَبَلْتُ طُرُقَ الْمَجَرَّةِ أَنَّهَا  
عَلَى مَفَرِّقِ اللَّيْلِ الْبِهِمِ قَتِيرٌ
28. وَتَأَقَّبَ عَزْمِي وَالطَّلَامُ مُرَوِّعٌ  
وَقَدْ أَتَقَنْتُ أَنَّ الْمَنَى طَلْعُ هَجَتِي
29. وَأَنِّي بِذِكْرِهِ لَهْتِي زَاجِرٌ  
وَأَنِّي بِعُطْفِ الْعَامِرِيِّ جَدِيرٌ
30. وَأَنِّي فَتَى الدِّينِ وَالْمَلِكِ وَالتَّنَدِي  
وَأَنِّي مِنْهُ لِلْخَطُوبِ نَذِيرٌ
31. مُجِيرُ الْهَدَى وَالدِّينِ مِنْ كُلِّ مُلْجِدِي  
وَتَضَدِّقُ ظِلَّ الرَّاعِيْنَ نَزْوَرٌ
32. تَلَاَقَتْ عَلَيْهِ مِنْ نَعَمٍ وَيَغْرِبُ  
وَلَيْسَ عَلَيْهِ لِلضَّلَالِ مُجِيرٌ
33. مِنْ الْجَفِيرِيِّينَ الَّذِينَ أَكْثَهُمُ  
شُمُوسٌ تَلَالَا فِي الْغَلَا وَبُدُورٌ
34. دُزُو دُولِ الْمَلِكِ الَّذِي سَلَفَتْ بِهَا  
سَحَائِبُ نَهْمِي بِالتَّنَدِي وَخُورٌ
35. لَهُمْ أَغْصُرُ مَوْصُولَةٍ وَدُھُورُ  
وَهُمْ سَكَنُوا الْأَيَّامَ وَهِيَ تَنُورُ
36. وَهُمْ ضَرَبُوا الْأَفَاقَ شَرْقًا وَمَغْرِبًا  
بِجَمْعِ يَسِيرِ النَّصْرِ حَيْثُ يَسِيرُ
37. وَهُمْ يَسْتَقِيلُونَ الْحَيَاةَ لِزَاعِبِ  
وَيَسْتَضْفِرُونَ الْخَطْبَ وَهُوَ كَبِيرُ
38. وَهُمْ نَصَرُوا حِزْبَ الثَّبُوتِ وَالْهَدَى  
وَلَيْسَ لَهَا فِي الْعَالَمِينَ نَصِيرُ
39. وَهُمْ صَدَّقُوا بِالْوُخْيِ لَمَّا أَتَاهُمْ  
وَمَا النَّاسُ إِلَّا عَابِدٌ وَكُتُورُ
40. مَنَاقِبُ يَغْيَا الْوُضُفُ عَنْ كُنْهٍ قَدَرِهَا  
وَيَرْجِعُ عَنْهَا الْوُھْمُ وَهُوَ خَسِيرُ
41. أَلَا كُلُّ مَذْحٍ عَنْ مَذَاكٍ مَقْصَرُ  
وَكُلُّ رَجَاءٍ فِي سِوَاكَ غُرُورُ
42. تَتَلَيَّتْ هَذَا الْعَيْدَ عِدَّةً أَغْصُرُ  
تَوَالِيكَ مِنْهَا أَتَقَمُّ وَخُبُورُ
43. وَلَا فَتَدْتُ أَتَاكَ الْعُرْ أُنْشَسُ  
حَيَاتُكَ أَعْيَادَ لَهُمْ وَسُرُورُ
44. وَلَمَّا تَوَافَوْا لِلسَّلَامِ وَرَفَعْتُ  
عَنِ الشَّمْسِ فِي أَفْقِ الشُّرُوقِ سُتُورُ
- 45.

46. وَقَدْ قَامَ مِنْ رُزْقِ الْأَسِيقَةِ دُونَهَا  
 47. زَاوَا طَاعَةَ الرَّحْمَنِ كَيْفَ اعْتَرَاظَهَا  
 48. وَكَيْفَ اسْتَوَى بِالْبَحْرِ وَالْبَدْرِ مَجْلِسُ  
 49. فَسَارُوا عَجَالًا وَالْقُلُوبُ خَوَافِقُ  
 50. يَقُولُونَ وَالْإِجْلَالُ يُخْرِسُ أَلْسِنَا  
 51. لَقَدْ حَاطَ أَغْلَامُ الْهَدْيِ بِكَ حَاطًا  
 52. مُقِيمٌ عَلَى بَذْلِ الرِّغَائِبِ وَاللَّهَى  
 53. وَأَيْنَ أَتَوَى فُلُ الصَّلَاةِ فَاتْتَهَى  
 54. وَحَسْبُكَ مِنْ خَفِضِ النِّعَمِ مُعِيدًا  
 55. فَقَدْهَا إِلَى الْأَعْدَاءِ شَغْنًا كَأَنَّهَا  
 56. فَغَزَمَكَ بِالنَّصْرِ الْعَزِيزِ مُخْبِرٌ  
 57. وَنَادَاكَ يَا بَنَى الْمُتَعَمِّينَ ابْنَ عَشْرَةِ  
 58. غَنِيٍّ بِجَدْوَى رَاغِبِيكَ وَإِنَّهُ  
 59. وَمِنْ دُونَ سِتْرِي عَفْنِي وَتَجَمَّلِي  
 60. وَضَاءَلْ قَدْرِي فِي ذَرَاكَ عَوَائِقُ  
 61. وَمَا شَكَرَ «التَّخَعُّي» شُكْرِي وَلَا وَفَى  
 62. فَقَدْ نِيَّيْكَ لِكَشْفِ الْحَقْلِ وَالْحَقْلُ مَغْضِلُ  
 63. فَقَدْ تَخَفِضُ الْأَسَاءِ وَهِيَ سَوَاكِفُ  
 64. وَتَثْبُو الرِّدِّيْنِيَّاتُ وَالطُّولُ وَاقِرُ  
 65. حَنَائِكَ فِي غَفْرَانِ زَلَّةٍ تَأْتِي
- صَفُوفٌ وَمِنْ بَيْضِ الشُّيُوفِ سُطُورُ  
 وَأَيَاتِ ضَمْعِ اللَّهِ كَيْفَ تُبَيِّرُ  
 وَقَامَ بِعَبَاءِ الرِّاسِيَّاتِ سَرِيرُ  
 وَأَذْنُوا بِطَاءِ وَالتَّوَاطُرُ صُورُ  
 وَحَازَتْ غُيُوثُ مِلَاحًا وَضُورُ  
 وَقَدَّرَ فِيكَ الْمَكْرَمَاتِ قَدِيرُ  
 وَفَكَرَكَ فِي أَقْصَى الْبِلَادِ يَسِيرُ  
 وَأَيْنَ جُيُوشِ الْمُسْلِمِينَ تُغِيرُ  
 جَهَارًا إِلَى أَرْضِ الْعَذَى وَتَغِيرُ  
 أَرَاظِمَ فِي شَمِّ الرُّبَى وَصُفُورُ  
 وَسَغْدُكَ بِالْفَتْحِ الْمُبِينِ بَشِيرُ  
 وَغَبْدٌ لِلْعَمَّاكِ الْجَسَامِ شُكُورُ  
 إِلَى سَبَبِ يُدْنِي رِضَاكَ فَقِيرُ  
 لَرَبِّ وَصَرَفَ لِلزَّامَانِ يَجُورُ  
 جَرَتْ لِي بَرَحًا وَالْقَضَاءُ عَسِيرُ  
 وَفَانِي -إِذْ عَزَّ الْوَفَاءُ- «قَصِيرُ»  
 وَكَلَنِي لِلْيَبِ الْغَابِ وَهُوَ هَضُورُ  
 وَيَعْمَلُ فِي الْفِعْلِ الصَّحِيحِ ضَمِيرُ  
 وَيَنْفُذُ وَقَعَ السَّهْمِ وَهُوَ قَصِيرُ  
 وَإِنَّ الَّذِي يَجْزِي بِهِ لَغَفُورُ



3. Ode of al-Mutanabbī for Sayf al-Dawla (*Dīwān*, III, 419-36, n.º 226).

1. على قدر أهل العزم تأتي العزائم  
وتأتى على قدر الكرام المكارم
2. وتعظم في عين الصغير صغارهم  
وتصغر في عين العظيم العظائم
3. يكلف سيف الدولة الجيش همه  
وقد عجزت عنه الجيوش الحضارم
4. ويطلب عنه الناس ما عند نفسه  
وذلك ما لا تدعيه الضراغم
5. يُفدَى أتم الطير عمراً سلاحه  
نسور الملا أحداثها والقشاعم
6. وما ضرها خلق بغير مخالف  
وقد خلقت أسيافه والقوائم
7. هل الحدث الحمراء تعرف لوئها  
وتعلم أئ الساقيين الغائم
8. سقتها الغمام الغر قبل نزوله  
فلما دنا منها سقتها الجمائم
9. بناها فأعلى والقنا تفرج القنا  
وموج المنايا حولها متلاطم
10. وكان بها مثل الجنون فأصبحت  
ومن جث القتلى عليها قائم
11. طريدة دهر ساقها فردتها  
على الدين بالخطى والدهر راغم
12. تقيت الليالي كل شيء أخذته  
وهن لها يأخذن منك غوارم
13. إذا كان ما تنويه فعلاً مضارعاً  
مضى قبل أن تُلقي عليه الجوارم
14. وكيف ترجى الروم والروس هدمها  
وذا الطعن أساس لها ودعائم
15. وقد حاكموها والمنايا حواكم  
فما مات مظلوم ولا عاش ظالم
16. أتوك يجزون الحديد كأثمهم  
سزوا بجياذ ما لهن قوائم
17. إذا برقوا لم تعرف البيض منهم  
ثيابهم من مثلها والعائم
18. خيس بشرق الأرض والغرب زحفه  
وفي أذن الجوزاء منه زمام
19. تجمع فيه كل لسن وأمة  
فما تفهم الحداث إلا التراجم
20. فله وقت ذوب الغش نازه  
فلم يبق إلا صارم أو ضبارم
21. تقطع ما لا يقطع الدرع والقنا  
وقر من الفرساني من لا يصادم
22. وقفت وما في الموت شك لواقف  
كأنك في جفن الردى وهو نائم

23. تَمُرُّ بِكَ الْأَبْطَالُ كُلُّهُ هَزِيمَةً  
وَوَجْهُكَ وَصَاحٌ وَتَفْزُكُ بِاسْمِ
24. تَجَاوَزْتَ مَقْدَارَ الشَّجَاعَةِ وَالنُّهَى  
إِلَى قَوْلِ قَوْمٍ أَنْتَ بِالْغَيْبِ عَالِمٌ
25. ضَمَمْتَ جَنَاحَهُمْ عَلَى الْقَلْبِ ضَمَّةً  
تَمُوتُ الْخَوَافِ تَحْتَهَا وَالْقَوَادِمُ
26. يَضْرِبُ أَتَى الْمَهَامَاتِ وَالنَّصْرُ غَائِبٌ  
وَصَارَ إِلَى اللَّبَّاتِ وَالنَّصْرُ قَادِمٌ
27. حَقَرْتَ الرُّذَيْلِيَّاتِ حَتَّى طَرَحْتَهَا  
وَحَتَّى كَأَنَّ السَّيْفَ لِلرَّمَحِ شَاتِمٌ
28. وَمَنْ طَلَبَ الْفَتْحَ الْجَلِيلَ فَإِنَّمَا  
مِفَاتِيحُهُ الْبَيْضُ الْخَفَافُ الصَّوَارِمُ
29. ثَرَّتَهُمْ فَوْقَ الْأَخْيَدِ كُلَّهُ  
كَمَا ثَرَّتْ فَوْقَ الْعُرُوسِ الدَّرَاهِمُ
30. تَدُوسُ بِكَ الْخَيْلُ الْوُكُورَ عَلَى الدَّرَى  
وَقَدْ كَثُرَتْ حَوْلَ الْوُكُورِ الْمَطَاعِمُ
31. تَظَلَّ فِرَاحُ الْفَتْحِ أَنَّكَ زَرْتَهَا  
بَأَمَانِهَا وَهِيَ الْعَتَاثُ الصَّلَادِمُ
32. إِذَا زَلَقْتَ مَسْبِيَّتَهَا بِبَطُونِهَا  
كَمَا تَتَمَسَّى فِي الصَّعِيدِ الْأَرَامُ
33. أَفَى كُلِّ يَوْمٍ ذَا الدُّمُسْتَقِ مُقَدِّمٌ  
قَفَاهُ عَلَى الْإِقْدَامِ لِلْوَجْهِ لَانِمٌ
34. أَتُنْكَرُ رِيحَ الْلَيْثِ حَتَّى يَذُوقَهُ  
وَقَدْ عَرَفْتَ رِيحَ اللَّيْثِ الْبَهَائِمُ
35. وَقَدْ فَجَعْتَهُ بِأَنَّهُ وَأَيْنَ صَهْرِهِ  
وَبِالصَّهْرِ حِمْلَاتُ الْأَمِيرِ الْعَوَاشِمُ
36. مَضَى يَشْكُرُ الْأَصْعَابَ فِي فَوْتِهِ الطُّبَا  
بِمَا شَغَلَتْهَا هَامُهُمُ وَالْمَعَاصِمُ
37. وَيَفْهَمُ صَوْتَ الْمَشْرِفِيَّةِ فِيهِمْ  
عَلَى أَنَّ أَصْوَاتَ السِّيُوفِ أَعَاجِمُ
38. يُسَرُّ بِمَا أَعْطَاكَ لَا عَنْ جَهَالَةٍ  
وَلَكِنْ مَغْنُومًا نَجَا مِنْكَ غَانِمُ
39. وَلَسْتُ مَلِيكًا هَازِمًا لِنَظِيرِهِ  
وَلَكِنَّكَ التَّوْحِيدُ لِلشَّرِكِ هَازِمُ
40. تَشْرُفُ عِدْنَانٌ بِهِ لَا رِبْعَةً  
وَتَقْتَنِرُ الدُّنْيَا بِهِ لَا عَوَاصِمُ
41. لَكَ الْحَمْدُ فِي الدَّرِّ الَّذِي لِي لَفْظُهُ  
فَإِنَّكَ مُعْطِيهِ وَإِنِّي نَاطِمُ
42. وَإِنِّي لَتَعْدُو بِي عَطَايَاكَ فِي الْوَغَى  
فَلَا أَنَا مَذْمُومٌ وَلَا أَنْتَ نَادِمُ
43. عَلَى كُلِّ طَيَّارٍ إِلَيْهَا بِرَجْلِهِ  
إِذَا وَقَعَتْ فِي مَسْمَعِيهِ الْغَاغِمُ
44. أَلَا أَمَّا السَّيْفُ الَّذِي لَيْسَ مُغْنَمًا  
وَلَا فِيهِ مَرَاتَبٌ وَلَا مِنْهُ عَاصِمُ
45. هَنِيئًا لَضَرْبِ الْهَامِ وَالْجِدِّ وَالْعَلَى  
وَرَاغِبِكِ وَالْإِسْلَامِ أَنَّكَ سَالِمُ
46. وَلَمْ لَا يَقِ الرَّحْمَنُ حَدِيثَكَ مَا وَقَى  
وَتَقْلِيْقُهُ هَامَ الْعِدَا بِكَ دَائِمُ

4. Ode of Ibn Darrāj for al-Mundhir (*Dīwān*, n.º 44).

1. لَعَلَّ سَنَا الْبَرْقِ الَّذِي أَنَا شَائِمٌ      هِمُّ مَنْ الدُّنْيَا بِغْنٍ أَنَا هَائِمٌ
2. أَمَا فِي حَشَاةٍ مِنْ جَوَائِي مَخَائِلٌ      أَمَا فِي ذُرَاهُ مِنْ جُفُونِي مَيَاسِمٌ
3. لَقَدْ بَرَحْتُ مِنْهُ ضُلُوعٌ خَوَافِقٌ      وَقَدْ صُرَّخْتُ مِنْهُ دَمُوعٌ سَوَاجِمٌ
4. وَنَفَّخَ صَبَاً يَهْفُو عَلَى جَنَابَاتِهِ      كَتَضَعِيدِ أَفْقَاسِي إِذَا لَأَمَ لَأَتَمٌ
5. وَتَحَنَّنُ رَغْدٌ صَادِعٌ لَمُتُونِهِ      كَمَا زَفَرْتُ نَفْسِي بِغْنٍ أَنَا كَاتِمٌ
6. وَبِمِصِّ نَشْبِ الرِّيحِ وَالرَّغْدِ نَازَهُ      كَمَا شَبَّ نِيرَانُ الْمُجُوسِ الزَّمَانِمِ
7. حَمِيلٌ يَحْمِلُ الرَّاسِبَاتِ إِلَى الَّذِي      تَحْمَلُنِي عَنْهُ الْقَلَاصُ الرُّوَاسِمِ
8. وَمَا أَتَجَدَّتْ فِيهِ التُّجُودُ تَصَبُّرِي      وَلَا أَتَهَمَّتْ وَجْدِي عَلَيْهِ التَّهَامِمِ
9. سَوَى لَوْعَةٍ لَوْ يَغْلِبُ الصَّبْرُ نَازَهَا      لِسَامِنِي الْبَرْقِ الَّذِي أَنَا شَائِمٌ
10. فَإِنْ يَسْقِ مَنْ أَهْمِي قَدَمْعِي مُسْعِدٌ      وَإِنْ يَلْقَهُ دُونِي فَأَنْفِي رَائِمٌ
11. كَفَانِي الْمَتَاحِ الشَّمْسِ وَالْبَدْرِ وَجْهَهُ      وَمَا أَقْتَبَسْتُ مِنْهُ التُّجُودَ الْعَوَائِمِ
12. وَمَا تَحَنَّنِي مِنْ طِبِّبِ أَرْدَانِهِ الصَّبَا      وَمَنْ وَزِدَ حَذْيِهِ الرِّيَاضُ النُّوَاعِمِ
13. فَلَهْفِي عَلَى قَرْنٍ مِنَ الشَّمْسِ سَاطِعٍ      تَجَلَّلَهُ كَيْسَفٌ مِنَ اللَّيْلِ فَاجِمِ
14. إِذَا زَارَنِي أَغْشَى جُفُونٌ رَقِيبِهِ      وَأَخْرَسَ عَيْنِي مَا تَقُولُ اللَّوَائِمِ
15. وَأَذِنَ أَفْقَاسِي وَنَفْسِي بِنَشْرِهِ      وَرَقَاةِ أَفْقَاسِ الرِّيَاحِ التَّوَاسِمِ
16. وَبَشَّرَنِي مِنْ قَبْلِهِ صَوْتُ حَلِيهِ      تُجَاوِزُهُ فَوْقَ الْعَصُونِ الْحَمَائِمِ
17. إِلَى مُلْتَقَى قَلْبَيْنِ صَمٍّ عَلَيْهَا      جَوَانِحُهُ جَنَجٌ مِنَ اللَّيْلِ عَاتِمِ
18. وَمُعْتَقِي كَالْجَفْنِ أَطْبَقَ نَائِمًا      عَلَى صَمٍّ إِنْسَانِيٍّ وَالشَّهْرِ نَائِمِ
19. فَبَيْتُنَا وَقَاضِي الْوَصْلِ يَحْكُمُ فِي الْهَوَى      وَعَانِمٌ قَلْبِي بِالْحُكُومَةِ غَارِمِ
20. أُمُصُّ مِنَ الْكَافُورِ مِسْكًا وَأَجْنَتِي      مِنَ الْوُشْيِ زُمَانًا زَهْنَةً الْمُقَادِمِ

21. وَتَرْجِعُ رُوحَ النَّفْسِ مَا أَنَا نَاشِقٌ  
وَيَجْبُرُ صَدْعَ الْقَلْبِ مَا أَنَا لَازِمٌ  
22. وَأَرْشُفُ مِنْ حَضْبَاءِ دُرٍّ وَجَوْهَرٍ  
رَحِيقٌ مُذَامٍ سَكْرُهُ فِي دَائِمٍ  
23. وَفِي كَيْدِي خُرٌّ مِنَ الشُّوقِ لَاحِجٌ  
وَفِي عَضْدِي غَضٌّ مِنَ الْبَانِ نَاعِمٌ  
24. يَبُزُّ هَوَاهُ أَنَّهُ لِي قَاتِلٌ  
وَقَلْبِي لَهُ مِنْ جُنُودِ الشُّوقِ رَاجِمٌ  
25. أَجْتَبُ أَنْفَاسِي أَرْاهِرُ حُسْنِهِ  
لِيُعْلِمَنِي أَنَّ التَّوَرَّ بِالنَّارِ سَاهِمٌ  
26. وَأُنْخِضُ لَخْطِي عَنْ جَنَى وَجَنَائِهِ  
مَخَافَةً أَنَّ الشَّهْمَ لِلْوَزْدِ حَاطِمٌ  
27. وَمَا صَرَخَ الْقَتْلُ كَعَيْنَيْهِ صَارِعٌ  
وَلَا كَلَّمَ الْجَرْحَى كَصَدْعِيهِ كَالَمٌ  
28. فَإِنْ أَشْفَ وَجْدِي مِنْ تَبَارِيعِ ظَلَمِهِ  
بَلْشَيْءٍ لَهُ لَمْ أَغْدُ أَنِّي آتِمٌ  
29. فَكَيْفَ وَقَدْ غَارَتْ بِهِ أَتْحَمُ التَّوَى  
وَلِنْ أَخِي شَيْبِي فِيهِ مِنْ مَيَّةِ الْهَوَى  
30. مَتَاعٌ مِنَ الدُّنْيَا أَرَانِي فِرَاقُهُ  
وَقَدْ صَرَمْتُهِ حَادَثَاتٍ كَأَنَّهَا  
31. بَصُرْتُهَا أَمْثَالَهُنَّ كَتَائِبُ  
أَسِئَتِهَا لِلْمُهْتَدِينَ كَوَاكِيبُ  
32. وَأَنَا زَاهَا فِي الْأَرْضِ أَشْلَاءُ كَافِرٍ  
بُصُرْتُهَا أَمْثَالَهُنَّ كَتَائِبُ  
33. وَفِي كَيْدِ الطَّاعُوتِ مِنْهَا صَوَارِعٌ  
بُصُرْتُهَا أَمْثَالَهُنَّ كَتَائِبُ  
34. بَلَّ كُلِّ نَجِيٍّ إِلَيْكَ اتِّسَابُهُ  
وَمُخْتَارِ يَمْنَاكَ الْعَلِيَّةِ نَسَبُهُ  
35. وَأَذْهَلُهُمْ جَذْوَالُكَ عَنْ كُلِّ مَقْغَرٍ  
وَمُخْتَارِ يَمْنَاكَ الْعَلِيَّةِ نَسَبُهُ  
36. أَسْوَدُ إِذَا لَاقُوا وَطِيرَ إِذَا دُعُوا  
وَمُخْتَارِ يَمْنَاكَ الْعَلِيَّةِ نَسَبُهُ  
37. تَلَقَّطُ فِي الْأَيْسَارِ مِنْهُمْ أَسَاوِدُ  
وَأَذْهَلُهُمْ جَذْوَالُكَ عَنْ كُلِّ مَقْغَرٍ  
38. طَيْمَاءٌ وَمَا غَيْرَ الدِّمَاءِ مِشَارِبُ  
أَسْوَدُ إِذَا لَاقُوا وَطِيرَ إِذَا دُعُوا  
39. غَرَسَتْ الْفَلَا مِنْهَا غِيَاضاً أَرْوَمُهَا  
تَلَقَّطُ فِي الْأَيْسَارِ مِنْهُمْ أَسَاوِدُ  
40. إِذَا مَادَنْتَ مِنْ شَرْبِهَا أَجْنَبَ الرَّدَى  
طَيْمَاءٌ وَمَا غَيْرَ الدِّمَاءِ مِشَارِبُ  
41. فَأَنْشَتُكَ يَا «مَنْصُورُ» زَوْضَ حَدَائِقِ  
غَرَسَتْ الْفَلَا مِنْهَا غِيَاضاً أَرْوَمُهَا  
42. وَجَبْرُ صَدْعِ الْقَلْبِ مَا أَنَا لَازِمٌ  
رَحِيقٌ مُذَامٍ سَكْرُهُ فِي دَائِمٍ  
43. وَفِي كَيْدِي خُرٌّ مِنَ الشُّوقِ لَاحِجٌ  
وَفِي عَضْدِي غَضٌّ مِنَ الْبَانِ نَاعِمٌ  
44. يَبُزُّ هَوَاهُ أَنَّهُ لِي قَاتِلٌ  
وَقَلْبِي لَهُ مِنْ جُنُودِ الشُّوقِ رَاجِمٌ  
45. أَجْتَبُ أَنْفَاسِي أَرْاهِرُ حُسْنِهِ  
لِيُعْلِمَنِي أَنَّ التَّوَرَّ بِالنَّارِ سَاهِمٌ

46. يضاحك في أرض الرُّمْد شمسها  
دنانير من صَرْب الحيا وذراهم
47. والهنك عن ليل كواكبها  
وعن أريج أقمارهن الكرام
48. وما شعلت يفتاك عن بذل ما حوث  
وإن غار منهنّ الندى والمكارم
49. فاضنّ بيض الهند فيك إلى الغلا  
وحقّ لمن في القرب منك بخاصم
50. فإن عثها من صدق تأسك شاهد  
فقد سنّها من غذل خحك حاكم
51. ينوم إلى الهيجا ويوم إلى الندى  
وما عالّ مفسوم ولا جار قاسم
52. ونوديت نوم الجود للسلم في العدى  
فجذت به والمزهقات زواجم
53. جذرا على ألف الهوى غزبه التوى  
وما إلفها إلا الوغى والملاحم
54. وعوذتها طعم السباع فأشقت  
بإغبايه أن تدعيه البهائم
55. وكلّفتها رزق الذئاب فأحشمت  
ليذيب غوى تحت الدجى وهو صائم
56. ومثّبتها نفس «ابن شنج» فأشمحت  
مسالمته من بغيه من نسالم
57. على أن بغض الغفو قتل ومغتم  
وما ردّ ربح الملك في الحرب حازم
58. فإن قتل السيف للذّيب مطعم  
وإن قتل الغفو للملك خادم
59. فيا لبروق لم يزلن صواعقا  
على الكفر غيث الأمن منهنّ ساجم
60. تطلع بالأمس الرقاب ووصلت  
بها النجوم أرحام لهم ومحارم
61. غدت وهي أغراس لهم وعرائس  
وبالأمس مؤت فيهم ومآتم
62. بعقد بناء أنت شذت بناءه  
وليس له في الأرض غيرك هادم
63. «فرنجة» أغلاه و«قشيل» أشه  
وسلمك أركان له ودعائم
64. فملكك تاج الملك تاج مليكة  
لناجيتها تغو الملوك الحصارم
65. وتوجّتها فوق الأكاليل والذرى  
خوافق تفشاهما السور الشاعم
66. وخلصتها بغد الدماليج والبرا  
خليلًا لآليه الفنا والصوارم
67. وضمختها من طيب ذكرك في الورى  
بأضعاف ما يهدي إليها اللطائم
68. ونظمت آفاق الفلا لرفافها  
خيولا حث ما قلّبتها التواطم
69. منى كان فيها «لابن شنج» منته  
يغرغر منها زاهق الروح كاظم
70. مرّجت عليه لُحّ بحرّين يلتقي  
على نفسه تياره المتلاطم

71. وعادَرتُهُ ما بَيْنَ طَوْدَتَيْنِ أَطْلَقاً  
خُفُوفاً تُصَادِي نَفْسَهُ وَتُصَادِمُ
72. وَأَسْلَمَهُ الْأَشْيَاغُ بَوًّا بِقَفَرَةٍ  
سَرَايَاكَ أَطَارَ عَلَيْهِ رَوَائِمُ
73. فَلَيْسَ لَهُ مِنْ «نَاصِرِ الدِّينِ» نَاصِرٌ  
وَلَيْسَ لَهُ مِنْ عَاصِمِ الْمُلْكِ عَاصِمٌ
74. وَقَدْ صَدَّرَتْ عَنْهُ خِيُولُكَ آيَةً  
وَأَخْشَاؤُهُ فِي إِهْلِهَا وَمَغَائِمُ
75. أَقَاطِيعُ بِلَدِ الْأَرْضِ أَصْوَاتُ خَيْلِهَا  
وَأَنْعَامِهَا عَمَّا يَكُونُ تَرَاجِمُ
76. يُنَاجِي نُفُوساً حَازَهُنَّ غَنَائِمًا  
بَأْمْنِكَ قَدْ حَانَتْ عَلَيْهَا الْمَغَارِمُ
77. وَأَنْعَالُ خَفِضَ كَتَّ تَشَكُّلُهَا لَهُ  
بِرَفْعِكَ قَدْ أَوْفَتْ عَلَيْهَا الْجَوَازِمُ
78. بَغْرُورٌ مَيْمُونُ التَّقِيَّةِ ثَائِرٌ  
عِزَانُهُ فِي التَّكَايِينِ هَزَائِمُ
79. وَكَمْ طَلَسَتْ غَيْنِيَّةُ بَرْقَةٍ مُقَدِّمِ  
تَلَأَلَا فِيهَا مَجْدُكَ الْمُتَقَادِمُ
80. تَجَلَّلَهَا جَدَاكَ: عَمَرُو وَتَبَعُ  
وَأَعْمَسَهَا عَمَّاكَ: كَعَبَتْ وَخَاتِمُ
81. وَمَنْ أَعَزَّتْ فِيهِ أَعَاطِمُ يَغْرِبُ  
فَمُسْتَصَغَّرٌ فِي أَصْغَرِيهِ الْعِظَامُ
82. مَا بَرَّ لَمْ يَسْبِقِ إِلَيْهِ سَابِقُ  
وَلَا رَامَهَا مِنْ قَبْلِ سَغِيكِ رَائِمُ
83. كَسَا الْعَرَبُ الْعَرَبَاءَ مِنْهُمْ مَفْخَرُ  
تَصَلَّبَ مِنْهُ لِلْوُجُوهِ الْأَعَاجِمُ
84. وَشَدَّتْ بِهَا فِي الرُّومِ وَالْقُوطِ رَفْعَةٌ  
نُسَامِي بِهَا عِنْدَ الشُّهَى وَتَرَاجِمُ
85. وَصَرَّتْ بِهَا أَقْلَامُ ضَيْفِكَ صَرَّةٌ  
نُصِرَ لَهَا الْأَذَانُ بَصْرَى وَجَاسِمُ
86. فَزَوَّدَهَا الرُّكْبَانُ شَرْقًا وَمَغْرِبًا  
وَوَافَتْ بِهَا جَمْعُ الْحَجِيجِ الْمَوَاسِمُ
87. وَمَا لِي لَا أَتْلِي بِذِكْرِكَ فِي الْوَزَى  
بَلَاءُ تَهَادَاهُ الْقُرُونُ التَّوَاجِمُ
88. وَأُطْلِعُهُ شَمْسًا عَلَى كُلِّ أُمَةٍ  
يَكْذِبُ فِيهَا عَنْ سَنَا الشَّمْسِ زَائِمُ
89. فَيَخْضُلُنِي فِيكَ الْعِرَاقُ وَشَامُهُ  
وَإِذَاكَ فِي عَبْدِ شَمْسٍ وَهَاشِمُ
90. يُجْنِسُ إِذْنُ سَعْيِي إِلَيْكَ وَهَجْرَتِي  
وَمَا حَمَلْتُ مَنِي إِلَيْكَ الْمَنَاسِمُ
91. وَيَبْنِ صُلُوعِي بِضَعِّ عَشْرَةِ مُهْجَةٍ  
ظِلْمَاءُ إِلَى جَذْوَى يَذْنُكَ خَوَائِمُ
92. تَلَدُّ اللَّيَالِي لَحْمَهَا وَدِمَاءَهَا  
وَطَعْمُ اللَّيَالِي عَنْدَهُنَّ عِلَاقِمُ
93. قَطَعْتُ يَهْنَ اللَّيْلِ وَاللَّيْلِ جَامِدٌ  
وَحُضَّتْ يَهْنَ الْأَلِّ وَالْأَلِّ جَاجِمُ
94. إِذَا مَلَأَ الْهَوْلُ الْمَلِيحُ صُدُورَهَا  
تَحَرَّكَ مِنْ ذِكْرِكَ فِيهَا تَمَائِمُ
95. عَلَى شَدِيدَاتٍ تَطْلُبُ بِرُكْبَهَا  
إِلَيْكَ خُطُوبٌ فِي الْقُلُوبِ جَوَائِمُ

96. فَمِ غَالٍ مِنْ أَجْسَامِهَا غَوْلٌ قَفْرَةٌ  
وَحَرَمٌ مِنَ الْبَنَائِيْنَ الْمَخَارِمِ
97. وَكَمْ عَجَزَتْ عَنَّا ذَوَاتُ قَوَائِمِ  
فَعَجُنَا بِمَوْجٍ مَا لَهُنَّ قَوَائِمِ
98. جَاجِيْ غَزِيَانٍ تَطِيرُ لَنَا بِهَا  
عَلَى مِثْلِ أَطْوَادِ الْفَيَافِي نَعَائِمِ
99. لَهَا مِنْ أَعَاصِيرِ الشَّمَالِ إِذَا هَوَتْ  
خَوَافٍ وَمِنْ غَضَفِ الْجَنُوبِ قَوَادِمِ
100. يُجَاجِيْ بِهَا: مَا حَامِلٌ وَهُوَ رَاقِدٌ؟  
وَمَا طَائِرٌ فِي جَوْهٍ وَهُوَ عَائِمٌ؟
101. سَرَتْ مِنْ عَصَا مُوسَى إِلَيْهِ قَرَابَةٌ  
فَقَطَبٌ يَفْلُقِي الْبَحْرَ وَالصَّخْرَ عَالِمِ
102. وَشَاهَدَ لَقَمَ الْحَوْتِ يُؤَنِّسُ فَاقْتَدَى  
فَغَادٍ وَسَارٍ وَهُوَ الْمُسْفِرُ لَا قِيمِ
103. أَعُوذُ بِقَرْعِ الْمَوْجِ فِي جَنَابِهَا  
إِلَيْكَ بِنَا أَنْ يَفْرَعَ السَّنُّ نَادِمِ
104. وَمَا عَبَّرَتْ عَنْهُ جُسُومٌ نَوَاجِلُ  
وَمَا خَسَرَتْ عَنْهُ وَجُوهٌ سَوَاهِلِ
105. وَمَا كَتَبَتْ فِي وَاضِحَاتِ وَجُوهِنَا  
إِلَيْكَ الدِّيَاجِي وَالزِّيَاحِ السَّامِلِ
106. فَلَا رَجَعْتَ عَنْكَ الْأَمَانِي حَسِيرَةٌ  
وَلَا فُرِعَتْ مِمَّا لَدَيْكَ التَّمَامِ
107. وَلَا خَفَّتْ عَنْكَ اللَّيَالِي سَرِيرَةٌ  
وَلَا فَضَّتِ الْأَيَّامُ مَا أَنْتَ خَاتِمِ
108. وَلَا نَظَمَ الْأَعْدَاءُ مَا أَنْتَ نَاطِمِ  
وَلَا نَثَرَ الْأَعْدَاءُ مَا أَنْتَ نَاطِمِ
109. وَلَا عَدِمَ الْإِشْرَاكَ أَنَّكَ طَافِرِ  
وَلَا عَدِمَ الْإِسْلَامُ أَنَّكَ سَالِمِ
110. وَلَا زَالَ لِلسَّيْفِ الْحَنِيفِي قَائِمِ  
وَأَنْتَ بِهِ فِي طَاعَةِ اللَّهِ قَائِمِ
111. جِهَادٌ عَلَى الْكُفَّارِ بِالنَّصْرِ مُقَدِّمِ  
وَوُجْهَةٌ عَلَى الْإِسْلَامِ بِالْفَتْحِ قَادِمِ

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