

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

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BEATRICE GRUENDLER

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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-Ḥājjib al-Manṣūr and his last patron al-Munḍhir 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-Ḥājjib al-Manṣūr; al-Munḍhir b. Yaḥyā al-Tuḡībī; 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-Ḥāyib al-Manṣūr y al-Munḍir 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-Ḥāyib al-Manṣūr; al-Munḍir b. Yaḥyā al-Tuḡībī; 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..."¹

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.² 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.³

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

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

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

³ 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*, *inḥiṭāṭ* “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 (*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.⁵ In lieu of the scarce discussions by critics, Paul Losensky, in his study of Safavid-Moghul emu-

⁴ 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*).

⁵ 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.).⁶

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.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* Ṣā'id 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-

⁶ 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.

⁷ '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.

⁸ Blachère, R., "Un pionnier de la culture arabe orientale en Espagne au X^e 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.⁹ 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.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'arāda*, 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 (*'arāda*) 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-Mutanabbī.¹³ Ibn Darrāj produced numerous emu-

⁹ 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.

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

¹¹ 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.

¹² 'Abbās, *Ta'riḫ al-naqd*, 477.

¹³ 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-ṭīb*, I. 'Abbās (ed.), Beirut, 1968, III, 178.

lations, though he was by no means unique in this.¹⁴ 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.¹⁵ 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.¹⁶ 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,

¹⁴ 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.

¹⁵ Ibn Darrāj, *Dīwān*, 35; al-Maqqarī, *Nafh al-ṭīb*, IV, 336-8.

¹⁶ 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?"¹⁷ 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]."¹⁸

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*.¹⁹ 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*.²⁰ 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 *rahīl* episode, praise of the recipient, and the poet's voicing his request at the end.²¹ 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*.

¹⁷ Cf. WKAS II.2, 1121a, ls. 17-9.

¹⁸ 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.

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

²⁰ 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.

²¹ 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)²² 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 (*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 (*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-

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,
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 ‘Amirid 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” *ju’iltu fidāhā*, and about whose beauty someone said, “May God preserve it” *hayyāhā 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)²⁴ 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 (*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 Ḥamdānid could have heard it, it would have consoled him over the loss of al-Mutanabbī.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-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-Iflīlī (d. 441/1049) and Ibn Sīdah (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. 'Abbād of Seville (r. 461-84/1069-91) esteemed him highly, and the Aḥṣad 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*).²⁷ *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

²⁵ Verses cited are 3, 8, 5, 9 (*nasīb*), 32-3, 38, 45-51 (*madīh*); al-Maqqarī, *Nafḥ al-ṭīb*, 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.²⁸ 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).²⁹

²⁸ Ibn Bassām, *Dhakhīra*, pt. 4, I, 14-5.

²⁹ On the historical circumstances, see Ibn Darrāj, *Dīwān*, 64; Abū Ḥayyān, quoted in Ibn Bassām, *Dhakhīra*, pt. 1, I, 153-5; Viguera, M.ªJ. "La corte tuḥībī de Zaragoza en el Dīwān de Ibn Darrāy," 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.³⁰ 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.³¹ 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. Particularly telling is a cluster of rare rhyme words that is kept together in the 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.

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

³¹ 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, 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"³³ 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.³⁴ The form of the *mu'arāḍa*, as the case has been made, offered poets a dynamic space that has only just begun to be explored.

³³ Greene, *The Light in Troy*, 39.

³⁴ 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
وميسوز ما يرخي لديك عسير
2. فإن كنت لا خيلا ولا أنت زوجة
فلا برحت دوني عليك ستور
3. وجاورت قوما لا تراؤز بينهم
ولا وصل إلا أن يكون نشور
4. فما أنا بالمشغوف ضربة لازب
ولا كل سلطان على قدير
5. وإني لظرف العين بالعين زاجر
فقد كدت لا يخفى على ضمير
6. كما نظرت والريح ساكنة لها
عقبة أرساع اليمين نرور
7. طوت ليلتين القوت عن ذي ضرورة
أزغب لم يثبت عليه شكير
8. فأوفت على غلباء حتى بدا لها
من الشمس قرن والضرير بمور
9. تقلب طرفاً في حجاج مغارة
من الرأس لم يدخل عليه درور
10. تقول التي من بيتها خف موكبي:
عزيز علينا أن نراك تسير
11. أما دون مصر للغي متطلب
بلى إن أسباب الغنى لكثير
12. فقلت لها واستعجلتها بوادر
جرت فجرى في جزير عبير
13. ذريتي أكثر حاسدك برحلة
إلى بلد فيه الحصيب أمير
14. إذا لم تزر أرض الحصيب ركابنا
فأئ فتى بعد الحصيب ترور
15. فتى يشتري حسن الثناء بماله
ويعلم أن البائتات تدور
16. فما جازه جود ولا حلّ دونه
ولكن يصبر الجود حيث يصير
17. فلم تر عيني سوددا مثل سودد
يحلّ أبو نصر به ويسير
18. وأطرق حيّات البلاد لحياة
خصيبية التصم حين تسور
19. سموت لأهل الخوف في دار أمنهم
فأضحوا وكلّ في الوثاق أسير
20. إذا قام غتته على الساق جلية
لها خطوة بين الفناء قصر
21. فمن يك أمسى جاهلا بمقالتي
فإن أمير المؤمنين خير
22. وما زلت توليه النصيحة يافعا
إلى أن بدا في العارضين قير
23. إذا غاله أمر فإمّا كفيته
وإمّا عليه بالكفى تُشير

24. إليك رمت بالقوم هُوَجْ كَاتَنَا
جماجمها تحت الرجال قَبورُ
25. رحلن بنا من عَقْرَقُوفٍ وقد بدا
من الصُّحْبِ مَفْتَوُوقُ الأَدَمِ شَهِيرُ
26. فما نَجِدُتُ بالماءِ حَتَّى رَأَيْتُهَا
مع الشمسِ في عَيْبَى أباغِ تَغورُ
27. وَتَمْرُنُ من ماءِ النَّقِيبِ بِشَرِيبَةِ
وقد حان من ديكِ الصِّباحِ زَمِيرُ
28. ووافين إِشراقاً كائِشَ تَدْمُرُ
وهنَّ إِلى زَعْنِ المَدْحَنِ صوُرُ
29. يَوْمَئِذٍ أَهْلُ العُوطِيتِينِ كَاتَنَا
لها عند أَهلِ العُوطِيتِينِ نُورُ
30. وَأَصْبَحنِ بالجولانِ يَرِضِضُنَّ صَعْرَها
ولم يبقِ من أَجرامِهمْ شَطوُرُ
31. وقاسين ليلًا دونِ نَيْسانِ لم يَكِدِ
سَنا صُحْبِهِ لِلناظِرِينِ بُيُورُ
32. وَأَصْبَحنِ قد فَوَزَنَ من نَهرِ فُطْرَيسِ
وهنَّ عَنِ البَيتِ المَقْدَسِ زورُ
33. طوالبِ بالزُّكبانِ عَرَّةَ هاشِمِ
وبالفَرَمَا من حاحِمِ شَقوُرُ
34. ولَمَّا أَنتِ فسطاطَ مِصرَ أَجارها
عَلَى رِكْبِها أَلَّا تُنْدا لِمُجِيرُ
35. من القومِ بَسامُ كَأَنَّ جِيبِنه
سَنا الفَجْرِ يَسرِي ضوُؤُه وَيُئِيرُ
36. زها بالخِصِيبِ السَّيْفِ والرِمحِ في الوَعَى
وفي السَّلَمِ يَزْهَى مَنبَرٌ وسريرُ
37. جوادٌ إِذا الأيدي كَفَفنَ عَنِ الندى
ومن دونِ عَوْراتِ النِّساءِ عَمِيرُ
38. له سَلَفٌ في الأَعْجَمِينِ كَأَتَمِ
إِذا اسْتَوْدَنا يَوْمَ السَّلَامِ بَدوُرُ
39. فإِنِّي جَدِيرٌ إِذِ بَلَغْتُكَ بالغنى
وأنتِ بما أَمَلْتُكَ مِنكَ جَدِيرُ
40. فَإِن تُوَلِّني مِنكَ الجَمِيلِ فَأَهْلُه
وإِلَّا فإِنِّي عادِزٌ وشَكوُرُ

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

- | | |
|--|--|
| فَتُنْجِدُ فِي غُرُضِ الْفَلَا وَتَعُورُ | 1. دَعِيَ عَزَمَاتِ الْمَسْتَضَامِ تَسِيرُ |
| يُعَزُّ ذَلِيلٌ أَوْ يُفَكُّ أَسِيرُ | 2. لَعَلَّ بِمَا أَشْجَاكِ مِنْ لَوْعَةِ النَّوَى |
| وَأَنَّ بِيُوبَ الْعَاجِزِينَ قُبُورُ | 3. أَلَمْ تَعْلَمِي أَنَّ النَّوَاءَ هُوَ النَّوَى |
| فَتُنْبِتُكَ إِنْ يَمَنَّ فَهِيَ سُرُورُ | 4. وَلَمْ تَزَجْرِي طَيْرَ السَّرَى بِجُرُوفِهَا |
| لَتَقْبِيلِ كَفِّ الْعَامِرِيِّ سَفِيرُ | 5. تُخَوِّفِي طَوْلَ السَّفَارِ وَإِنَّهُ |
| إِلَى حَيْثُ مَاءِ الْمَكْرَمَاتِ نَمِيرُ | 6. دَعَيْتِي أَرْدُ مَاءِ الْمَاوِزِ آجِنًا |
| إِلَى حَيْثُ لِي مِنْ غَدْرِهِنَّ خَفِيرُ | 7. وَأَخْتَلِسُ الْأَيَّامَ حُلْسَةً فَاتِكِ |
| لِرَاكِبِهَا أَنَّ الْجَزَاءَ خَطِيرُ | 8. فَإِنَّ خَطِيرَاتِ الْمَهَالِكِ ضَمَّنُ |
| بِضَبْرِي مِنْهَا أَنَّهُ وَزْفِيرُ | 9. وَلَمَّا تَدَانَتْ لِلْوَدَاعِ وَقَدْ هَفَا |
| وَفِي الْمُهْدِ مَبْعُومُ التَّدَاءِ صَغِيرُ | 10. تَنَاشِدُنِي عَهْدَ الْمَوَدَّةِ وَالْهَوَى |
| بِمَوْقِعِ أَهْوَاءِ النَّفُوسِ خَبِيرُ | 11. عَيْيَ مَرْجُوعِ الْخَطَابِ وَلُفْظُهُ |
| لَهُ أَذُنٌ مَحْفُوفَةٌ وَمُحُورُ | 12. تَبَوَّأَ مَمْنُوعَ الْقُلُوبِ وَمُهْدَتْ |
| وَكُلُّ مَحَبَّةٍ الْمَحَاسِنِ ظِيرُ | 13. فَكَلُّ مُفَدَّاهِ التَّرَائِبِ مُرْضِعُ |
| زَوَاحٍ لَتَذَابِ السَّرَى وَبُكُورُ | 14. عَضَيْتُ شَفِيعَ النَّفْسِ فِيهِ وَقَادِنِي |
| جَوَانِحُ مِنْ دُغْرِ الْفِرَاقِ تَطِيرُ | 15. وَطَارَ جَنَاحُ الشُّوقِ بِي وَهَفَّتْ بِهَا |
| عَلَى عَزَمَتِي مِنْ سُبُوحِهَا لَغِيرُ | 16. لَيْتَ وَدَعْتُ مَنِي غَيْرَ أَوْ فَإِثِّي |
| عَلَيَّ وَرَقْرَاقِ السَّرَابِ يَمُورُ | 17. وَلَوْ شَاهَدْتَنِي وَالصَّوَاخِدَ تَلْتَضِي |
| عَلَى خَرِّ وَجْهِهِ وَالْأَصِيلِ هَجِيرُ | 18. أَسْلَطْتُ خَرَّ الْهَاجِرَاتِ إِذَا سَطَا |
| وَأَسْتَوِطُ الرِّمَضَاءَ وَهِيَ تَقُورُ | 19. وَأَسْتَنْشِقُ النَّكْبَاءَ وَهِيَ بَوَارِخُ |
| وَلِلدُّغْرِ فِي سَمْعِ الْجَرِيِّ صَفِيرُ | 20. وَالْمَنُوبُ فِي عَيْشِ الْجَبَانِ تَأُورُ |

21. لَبَانٌ لَهَا أَنِّي مِنَ الضَّمِّمِ جَارِعٌ
وَأَنِّي عَلَى مَضِّ الحَطُوبِ ضَبُورٌ
22. أَمِيرٌ عَلَى عَوَالِ التَّنَائِفِ مَا لَهُ
إِذَا رِيعَ إِلَّا المَشْرِفِي وَزَيْدٌ
23. وَلَوْ بَصُرْتُ بِي والسُّرَى جُلُّ عَزَمَتِي
وَجَزْسِي لِحَنَانِ الفَلَاةِ سَمِيرٌ
24. وَأَعْتَسِفُ المُوَمَاةَ فِي عَسَقِ الدُّجَى
وَلِلْأَسَدِ فِي غَيْلِ الغِيَاضِ زَيْدٌ
25. وَقَدْ حَوَمْتُ زَهْرَ النُّجُومِ كَأَنَّهَا
كَوَاعِبُ فِي خُضْرِ الحَدَائِقِ حُورٌ
26. وَدَارَتْ نَجُومِ القُطْبِ حَتَّى كَأَنَّهَا
كُنُوسٌ مَهَا وَالِي بَيْتٍ مُدِيرٌ
27. وَقَدْ خَبَلْتُ طَرُقَ المَجْرَةِ أَنَّهَا
عَلَى مَفْرَقِ اللَّيْلِ البِهْمِ قَتِيرٌ
28. وَتَأَقَّبَ عَزْمِي وَالظَّلَامُ مُرَوِّعٌ
وَقَدْ غَضَّ أَجْفَانِ النُّجُومِ قُتُورٌ
29. لَقَدْ أَتَيْتُ أَنْ المَنَى طَلَعَتْ هَجَّتِي
وَأَنِّي بَعَطْفِ العَامِرِيِّ جَدِيرٌ
30. وَأَنِّي بِذِكْرِهِ لَهَيْتِي زَاجِرٌ
وَأَنِّي مِنْهُ لِلحَطُوبِ نَذِيرٌ
31. وَأَنِّي فَتَى اللِّدِينِ وَالمَلِكِ وَالتَّدَى
وَتَضَدِيقِ ظَنِّ الرَّاغِبِينَ نَزُورٌ
32. مُجِيرٌ المَهْدَى وَالدِّينِ مِنْ كُلِّ مُلْجِدٍ
وَلَيْسَ عَلَيْهِ لِلضَّلَالِ مُجِيرٌ
33. تَلَاقَتْ عَلَيْهِ مِنْ نَعْمٍ وَيَغْرِبُ
شُمُوسٌ تَلَالَا فِي الفَلَاةِ وَبُدُورٌ
34. مِنَ الحَفِيرِيِّينَ الَّذِينَ أَكْثَمَهُمْ
سَحَابِي تَهَيَّي بِالتَّدَى وَبُحُورٌ
35. ذُوو دُولِ المَلِكِ الَّذِي سَلَفَتْ بِهَا
لَهُمْ أَغْصُرُ مَوْضُوعَةٌ وَذُهورٌ
36. لَهُمْ نَبَذَ الدَّهْرُ الأُيُّ قِيَادَهُ
وَهُمْ سَكَنُوا الأَيَّامَ وَهِيَ تَشُورٌ
37. وَهُمْ ضَرَبُوا الأَفَاقَ شَرْقًا وَمَغْرِبًا
بِجَمْعِ يَسِيرِ التَّضَرُّ حَيْثُ يَسِيرٌ
38. وَهُمْ يَسْتَقِيلُونَ الحَيَاةَ لِزَاعِبِ
وَيَسْتَضَعِفُونَ الحَطْبَ وَهُوَ كَبِيرٌ
39. وَهُمْ نَضَرُوا حِزْبَ التَّبُوءَةِ وَالمَهْدَى
وَلَيْسَ لَهَا فِي العَالَمِينَ نَصِيرٌ
40. وَهُمْ صَدَّقُوا بِالوُخِيِّ لَمَّا أَنَاهُمْ
وَمَا النَّاسُ إِلَّا عَابِدٌ وَكُتُورٌ
41. مَنَاقِبُ بَغِيَا الوُضْفِ عَنْ كُنْهٍ قَدِيرِهَا
وَيَرْجِعُ عَنْهَا الوُهِمُ وَهُوَ حَسِيرٌ
42. أَلَا كُلُّ مَذْحٍ عَنْ مَذَاكٍ مُقْصَرٌ
وَكُلُّ رَجَاءٍ فِي سِوَاكَ عَزُورٌ
43. تَمَثَّلْتَ هَذَا العَيْدَ عِدَّةً أَغْصِرُ
تُوَالِيكَ مِنْهَا أَتَعَمُّ وَخُبُورٌ
44. وَلَا فَتَدَّتْ أَتَاْمَكَ العُرَّ أَثْسُ
حَيَاتِكَ أَعْيَادًا لَهُمْ وَسُرُورٌ
45. وَلَمَّا تَوَافَوْا لِلسَّلَامِ وَرَفَعَتْ
عَنْ الشَّمْسِ فِي أَفْقِ الشُّرُوقِ شُورٌ

46. وقد قام من رُزقي الأسيّة دونها
 47. زأوا طاعة الرّحمن كيف اغتازها
 48. وكيف استوى بالبحر والبدر مجلس
 49. فسأروا بجلاً والقلوب خوفاً
 50. يقولون والإجلال يُغرس السنأ
 51. لقد حاط أعلام الهدى بك حابطاً
 52. مقيم على بذل الرغائب واللّهي
 53. وأين أتوى فل الصلابة فاتتهى
 54. وحسبك من خفيض التّعيم مُعيداً
 55. فقدّها إلى الأعداء شغنا كأبها
 56. فغزمتك بالنعير العزيز مُخبر
 57. وناداك يا بنّ المنعمين ابنّ عشرة
 58. غنيّ بجذوى راحتيك وإنه
 59. ومن دون سترى عفتي وتجملي
 60. وضاءل قذري في ذراك عوائق
 61. وما شكر «التخفي» سُكري ولا وفي
 62. فقدني لكشف الخطب والخطب مُعضل
 63. فقد تخفيض الأساء وهي سواك
 64. وتنبو الرذينيّات والطول وافر
 65. حنائيك في عُقران زلة تائب
- صوف ومن بيض الشيوف سُطور
 وآيات صنع الله كيف تُنير
 وقام بعبء الرّاسيات سرير
 وأذنوا بطاء والتواظر صور
 وحازت عُيون ملأها وضور
 وقدّر فيك المكرمات قدير
 وفكرتك في أقصى البلاد يسير
 وأين جيوش المسلمين تُغير
 جهاز إلى أرض العدى وتغير
 أراقم في شم الرّبي وضور
 وسغذك بالفتح المبين نبير
 وعبدك لنعماك الجسم شكور
 إلى سبب يُدني رضاك فقير
 لرّبب وصرف للزمان يجور
 جرت لي بزحاً والقضاء عسير
 وفاني -إذ عرّ الوفاء- «قصير»
 وكلني لليب الغاب وهو هضور
 ويعمل في الفعل الصّحيح ضمير
 وينفذ وقع السهم وهو قصير
 وإنّ الذي يجزي به لغفور

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

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|-------------------------------|------------------------------------|
| وتأق على قدر الكرام المكرم | 1. على قدر أهل العزم تأتي العزائم |
| وتصغر في عين العظيم العظام | 2. وتعظم في عين الصغير صغارهم |
| وقد عجرت عنه الجيوش الحضارم | 3. يكلف سيف الدولة الجيش همه |
| وذلك ما لا تدعيه الضراغم | 4. ويطلب عنه الناس ما عند نفسه |
| نسوز الملا أحداؤها والقشاعم | 5. يفتدى أتم الطير عمراً سلاحه |
| وقد خلقت أسيافه والقوائم | 6. وما ضرها خلق بغير محالب |
| وتعلم أئ الساقيين الغمام | 7. هل الحدث الحمراء تعرف لوئها |
| فلتا دنا منها سقطها الجمائم | 8. سقطها الغمام الغر قبل نزوله |
| وموَّج المنايا حولها متلاطم | 9. بناها فأعلى والقنا تفرع القنا |
| ومن جث القتلى عليها تائم | 10. وكان بها مثل الجنون فأصبحت |
| على الدين بالحطى والدهز راغم | 11. طريدة دهر ساقها فردتها |
| وهن لها يأخذن منك غوارم | 12. تقيت الليالي كل شيء أخذته |
| مضى قبل أن تلتقى عليه الجوارم | 13. إذا كان ما تنويه فعلاً مضارعاً |
| وذا الطعن أساس لها ودعائم | 14. وكيف ترحى الروم والروس هدمها |
| فما مات مظلوم ولا عاش ظالم | 15. وقد حاكموها والمنايا حواكم |
| سروا بجياذ ما لهق قوائم | 16. أتوك يجزون الحديد كأهم |
| ثيابهم من مثلها والعمائم | 17. إذا برقوا لم تعرف البيض منهم |
| وفى أذن الجوزاء منه زمام | 18. خيس بشرق الأرض والغرب زحفه |
| فما تفهم الحداث إلا التراجم | 19. تجمع فيه كل لسن وأمة |
| فلم يتق إلا صارم أو ضبارم | 20. فله وقت ذوب العس نازه |
| وقر من الفرسان من لا يصادم | 21. تقطع ما لا يقطع الدرع والقنا |
| كأنك في جفن الردى وهو نائم | 22. وقفت وما في الموت شك لواقف |

23. تَمْزُ بِكَ الْأَبْطَالَ كُلَّمَى هَزِيمَةً
وَوَجَّهْتَكَ وَصَاحَّ وَفَعْلَكَ بِاسْمِ
24. تَجَاوَزْتَ مِقْدَارَ الشَّجَاعَةِ وَالنُّهَى
إِلَى قَوْلِ قَوْمٍ أَنْتَ بِالْغَيْبِ عَالِمٌ
25. ضَمَمْتَ جَنَاحَهُمْ عَلَى الْقَلْبِ ضَمَّةً
تَمَوَّتِ الْخَوَافِقُ تَحْتَهَا وَالْقَوَادِمُ
26. بِضَرْبِ أُنَى الْهَامَاتِ وَالنَّصْرُ غَائِبٌ
وَصَارَ إِلَى اللَّبَّاتِ وَالنَّصْرُ قَادِمٌ
27. حَقَرْتَ الرُّذَيْبِيَّاتِ حَتَّى طَرَحْتَهَا
وَحَتَّى كَأَنَّ السَّيْفَ لِلرَّمْحِ شَاتِمٌ
28. وَمَنْ طَلَبَ الْفَتْحَ الْجَلِيلَ فَإِنَّمَا
مَفَاتِيحُهُ الْبَيْضُ الْخَفَافُ الصَّوَارِمُ
29. تَرْتَبُهُمْ فَوْقَ الْأَخْيَدِيبِ كُلَّهُ
كَمَا تَثُرْتُ فَوْقَ الْعُرُوسِ الدَّرَاهِمُ
30. تَدُوسُ بِكَ الْخَيْلُ الْوَكُورَ عَلَى الدَّرَى
وَقَدْ كَثُرَتْ حَوْلَ الْوَكُورِ الْمَطَاعِمُ
31. تَنْظُرُ فِرَاحُ الْفَتْحِ أَنْتَكَ زَرْتَهَا
بَأَمَانِهَا وَهِيَ الْعَتَائِقُ الصَّلَادِمُ
32. إِذَا رَلَقْتَ مَسْبِيَّتَهَا بِبَطُونِهَا
كَمَا تَنْمَسُّ فِي الصَّعِيدِ الْأَرَامِ
33. أَمَى كُلَّ يَوْمٍ ذَا الدُّمُسْتَقِ مُقَدِّمٌ
قَفَاهُ عَلَى الْإِقْدَامِ لِلْوَجْهِ لِأَمِ
34. أَيْتَكَرَ رِيحَ الْمَيْثِ حَتَّى يَذُوقَهُ
وَقَدْ عَرَفْتَ رِيحَ اللَّيْثِ الْبَهَائِمِ
35. وَقَدْ فُجِعْتَهُ بِأَبْنِهِ وَأَبْنُ صَهْرِهِ
وَبِالصَّهْرِ حَمَلَاتُ الْأَمِيرِ الْغَوَاشِمِ
36. مَضَى يَشْكُرُ الْأَصْحَابَ فِي فَوْتِهِ الطُّبَا
بِمَا شَغَلَتْهَا هَامُهُمُ وَالْمَعَاصِمِ
37. وَيَفْهَمُ صَوْتِ الْمَشْرِفِيَّةِ فِيهِمْ
عَلَى أَنْ أَصْوَاتِ السَّيْفِ أَعَاجِمِ
38. يُسْرُّ بِمَا أَعْطَاكَ لَا عَنِ جَهَالَةٍ
وَلَكِنَّ مَغْنُومًا نَجَا مِنْكَ غَانِمِ
39. وَلَسْتُ مَلِيكًا هَازِمًا لِنَظِيرِهِ
وَلَكِنَّكَ التَّوْحِيدُ لِلشَّرِكِ هَازِمِ
40. تَشْرُفُ عِدْنَانٌ بِهِ لَا رِبْعَةً
وَتَقْتَنِرُ الدُّنْيَا بِهِ لَا الْعَوَاصِمِ
41. لَكَ الْحَمْدُ فِي الدَّرِّ الذِّي لِي لَفْظُهُ
فَإِنَّكَ مُعْطِيهِ وَإِنِّي نَاطِمِ
42. وَإِنِّي لَتَعْدُو بِي عَطَايَاكَ فِي الْوَعَى
فَلَا أَنَا مَذْمُومٌ وَلَا أَنْتَ نَادِمِ
43. عَلَى كُلِّ طَيَّارٍ إِلَيْهَا بِرَجْلِهِ
إِذَا وَقَعَتْ فِي مَسْمَعِيهِ الْغَاغِمِ
44. أَلَا أَيْهَا السَّيْفِ الذِّي لَيْسَ مُغْمَدًا
وَلَا فِيهِ مَرْتَابٌ وَلَا مِنْهُ عَاصِمِ
45. هَنِئْنَا لِنَضْرِبَ الْهَامَ وَالْمَجْدَ وَالْعَلَى
وَرَا حَيْكِ وَالْإِسْلَامَ أَنْتَكَ سَالِمِ
46. وَلِمَ لَا يَبْقَى الرَّحْمَنُ حَدِيثُكَ مَا وَقَى
وَتَقْلِبُهُ هَامَ الْعِدَا بِكَ دَائِمِ

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

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| 1. لَعَلُّ سَنَا الْبَرْقِ الَّذِي أَنَا شَائِمٌ | بِهِمْ مِنَ الدُّنْيَا بَعْنُ أَنَا هَائِمٌ |
| 2. أَمَا فِي حَشَاهُ مِنْ جَوَائِي مَخَائِلٌ | أَمَا فِي ذُرَاهُ مِنْ جُفُونِي مَيَاسِمٌ |
| 3. لَقَدْ بَرَّحَتْ مِنْهُ ضُلُوعٌ خَوَافِقٌ | وَقَدْ صَرَّحَتْ مِنْهُ دَمُوعٌ سَوَاجِمٌ |
| 4. وَنَفَّحَ صَبَاً يَهْنُو عَلَى جَنَابَتِهِ | كَتَضْعِيدِ أَنْفَاسِي إِذَا لَأَمْتُ لَأَائِمٌ |
| 5. وَتَحَنَّنَ زَعْدٌ صَادِعٌ لَمْتُونِهِ | كَمَا زَفَرَتْ نَفْسِي بَعْنُ أَنَا كَاتِمٌ |
| 6. وَبِمِصِّ تَشْبُ الثَّرِيحُ وَالزَّعْدُ نَارُهُ | كَمَا شَبَّ نِيرَانُ الْمُجُوسِ الزَّمَامِ |
| 7. حَمِيلٌ يَجْمَلُ الرَّاسِيَّاتِ إِلَى الَّذِي | تَحْمَلُنِي عَنْهُ الْقَلَاصُ الرِّوَاسِمُ |
| 8. وَمَا أُتَجَدَّتْ فِيهِ التُّجُودُ تَصْبُرِي | وَلَا اتَّهَمْتُ وَجْدِي عَلَيْهِ التَّهَامِ |
| 9. سَوَى لَوْعَةٍ لَوْ يَغْلِبُ الصَّبْرُ نَارَهَا | لِشَامِنِي الْبَرْقِ الَّذِي أَنَا شَائِمٌ |
| 10. فَإِنْ يَسْتَقِ مِنْ أَهْمِي قَدَمْعِي مُسْعِدٌ | وَإِنْ يَلْقَهُ دُونِي فَأَنْفِي رَائِمٌ |
| 11. كَفَانِي الْمِتَاحِ الشَّمْسِ وَالْبَدْرِ وَجْهَهُ | وَمَا اقْتَبَسْتُ مِنْهُ التُّجُومَ الْعَوَامِ |
| 12. وَمَا تُجَنِّتِي مِنْ طِيبِ أُرْدَانِيهِ الصَّبَا | وَمِنْ وَرْدِ حَدِيدِيهِ الرِّيَاضِ النُّوَاعِمِ |
| 13. فَلَهْفِي عَلَى قَرْنٍ مِنَ الشَّمْسِ سَاطِعِ | تَجَلَّلَهُ كِشْفٌ مِنَ اللَّيْلِ فَاجِمِ |
| 14. إِذَا زَارَنِي أَعْشَى جُفُونُ رَقِيبِهِ | وَأُخْرِسَ عَيْيَ مَا تَقُولُ اللَّوَائِمِ |
| 15. وَأَذَنْ أَنْفَاسِي وَنَفْسِي بِنَشْرِهِ | وَرَيَّاهُ أَنْفَاسَ الرِّيَاحِ التَّوَاسِمِ |
| 16. وَيَشْتَرِي مِنْ قَبْلِهِ صَوْتٌ حَلِيهِ | تُجَاوِبُهُ فَوْقَ الْعَصُونِ الْحَمَامِ |
| 17. إِلَى مَلْتَقَى قَلْبَيْنِ صَمَّ عَلَيْهَا | جَوَاحِجُهُ جَنَجَّ مِنَ اللَّيْلِ عَاتِمِ |
| 18. وَمُعْتَقِي كَالْجِنِّ أَطْبَقَ نَائِمًا | عَلَى صَمِّ إِنْسَانِيٍّ وَالذَّهْرِ نَائِمِ |
| 19. فَبَيْتِنَا وَقَاضِي الْوَضَلِ يَحْكُمُ فِي الْهَوَى | وَعَانِمٌ قَلْبِي بِالْحُكُومَةِ عَارِمِ |
| 20. أَمُّصٌ مِنَ الْكَافُورِ مِسْكًا وَأَجْتَنِي | مِنَ الْوَشْيِ زَمَانًا زَهْنُهُ الْمَقَادِمِ |

21. وَيَرْجِعُ رُوحَ التُّمِسِ مَا أَنَا نَاشِقٌ
وَجَبْرٌ صَدَعَ الْقَلْبَ مَا أَنَا لَارِمٌ
22. وَأَرْشُفٌ مِنْ حَضْبَاءِ دُرٍّ وَجَوْهَرٍ
رَحِيقٌ مُدَامٍ سَكْرُهُ فِي دَائِمٍ
23. وَفِي كَيْدِي خُرٌّ مِنَ الشُّوقِ لَاجِحٌ
وَفِي عَضْدِي غُضٌّ مِنَ الْبَانِ نَاعِمٌ
24. يُعْرِ هَوَاهُ أَنَّهُ لِي قَاتِلٌ
وَقَلْبِي لَهُ مِنْ جَنُودِ الشُّوقِ رَاجِمٌ
25. أَجْتَبُ أَنْفَاسِي أَرْاهِرَ حُسْنِيهِ
لِيُعْلِمَ أَنَّ التَّوْرَ بِالنَّارِ سَاهِمٌ
26. وَأَعْجِضُ لَخْطِي عَن جَنَى وَجَنَائِهِ
مَخَافَةَ أَنَّ السَّهْمَ لِلْوَزْدِ حَاطِمٌ
27. وَمَا صَرَخَ الْقَتْلُ كَعَيْنِيهِ صَارِعٌ
وَلَا كَلَّمَ الْجَرْحَى كَصَدْعِيهِ كَالْمِ
28. فَإِنِ أَشْفَ وَجِدِي مِنْ تَبَارِيحِ ظَلْمِيهِ
بِصَّيِّ لَهُ أَهْنَتْ أَنِّي ظَالِمٌ
29. وَإِنِ أَخِي شَفِي فِيهِ مِنْ مَيْتَةِ الْهَوَى
بَلْشِي لَهُ لَمْ أَغْدُ أَنِّي أَيْمٌ
30. فَكَيْفَ وَقَدْ غَارَتْ بِهِ أَتْجَمُ التَّوَى
وَقَيْدُ دُونَ الْمَاءِ حَزَانُ هَائِمٌ
31. مَتَاعٌ مِنَ الدُّنْيَا أَرَانِي فِرَاقُهُ
بِعَيْنِ التَّهْمَى وَالْجَلْمِ أَنِّي حَالِمٌ
32. وَقَدْ صَرَّمْتُهُ حَادَثَاتٍ كَأَنَّهَا
بَيْفَنَّاكَ يَا «مَنْصُورُ» بِيضِ صَوَارِمٌ
33. بَصُرْمُهَا أَمْثَالُهُنَّ كَنَائِبِ
يَقْدَمُهَا أَشْبَاهُهُنَّ عَزَائِمٌ
34. أَسَيْتُهَا لِلْمُهْتَدِينَ كَوَاكِبِ
وَأَعْلَامُهَا لِلْمُسْلِمِينَ مَعَالِمٌ
35. وَأَنَارُهَا فِي الْأَرْضِ أَشْلَاءُ كَافِرٍ
وَعَاوٍ وَفِي جَوْ السَّاءِ غَائِمٌ
36. وَفِي كَيْدِ الطَّاعُوتِ مِنْهَا صَوَارِعٌ
وَفِي فِقْرِ الشَّيْطَانِ مِنْهَا قَوَاصِمٌ
37. بَكَلٍ تَجْبِي إِلَيْكَ ائْتِسَابُهُ
وَإِنْ أَتَجَبَّيْتُهُ نَقَلْتُ وَالْأَرْاقِمُ
38. وَمُخْتَارِ يَمَّاكَ الْعَلِيَّةِ نَسْبُهُ
وَإِنْ سَفَرْتُ يَرْبُوعٌ عَنْهَا وَدَارِمٌ
39. وَأَذْهَلُهُمْ جَذْوَالِكَ عَنْ كُلِّ مَفْعَرٍ
وَإِنْ فَخَرْتُ ذُهْلًا بِهَا وَاللَّهَازِمُ
40. أَسْوَدٌ إِذَا لَاقُوا وَطَيْرٌ إِذَا دُعُوا
أَيَّامُهُمْ لِلْمُعْتَدِينَ أَشَائِمُ
41. تَلَمَّطُ فِي الْأَيْسَارِ مِنْهُمْ أَسَاوِدٌ
وَتَهَيَّرُ فِي الْأَيْمَانِ مِنْهُمْ أَرْاقِمُ
42. طِيْمَاءٌ وَمَا غَيَّرَ الدِّمَاءُ مِشَارِبُ
لَهُنَّ وَلَا غَيَّرَ الْقُلُوبَ مَطَاعِمُ
43. غَرَسَتْ الْفَلَا مِنْهَا غِيَاضًا أَرْوَمُهَا
خِاطَةَ الْحَيْصِ وَالصَّافِنَاتِ الصَّلَادِمُ
44. إِذَا مَادَنْتَ مِنْ شُرْهِيهَا أَجْنَبَتِ الرَّدَى
وَكَانَ خِنَاهُنَّ الطَّلَى وَالْجَمَاجِمُ
45. فَأَنْشَتُكَ يَا «مَنْصُورُ» رَوْضَ حَدَائِقِ
تَلَاعِبُ فِيهِ الْمُنَى وَتُنَادِمُ

46. يضاحك في أرض الرُّمْدِ شمسها
دنايُرُ من صَرْبِ الحيا وَذَراهِمِ
47. وألّهتكَ عن ليلِ كواكبِهِ المِها
وعن أُنْبُجِ أَقْرازِهِنَّ الكِراهِمِ
48. وما شُغِلتْ بِمُفْناكَ عن بَدَلِ ما حوْث
وإن عازِ مِنْهُنَّ التَّنْدى والمِكارِمْ
49. فاحْضَنْ بِبِضِّ الهِنْدِ فيكَ إلى الغِلا
وحقُّ لِمَنْ في القُرْبِ مِنْكَ يُحْاجِمِ
50. فإن عَرَّها من صَدقِ بَأْسِكَ شاهِدْ
فقد سَنَّها من عَدْلِ حُكْمِكَ حاكِمِ
51. يَبْؤُمُ إلى الهَيْجاءِ ويومِ إلى التَّنْدى
وما عالِ مَفْسُومٌ ولا جَارِ قاسِمِ
52. ونُوْدِيتْ نَوْمُ الجودِ لِلسَلْمِ في العَدَى
فجُدَّتْ به والمُرْهَفاتُ رِواغِمِ
53. جَدَّاراً على أَلْفِ الهوى غَرْبَةَ التَّوى
وما إلهُها إلا الوَعى والمَلْاحِمِ
54. وعَوَّذَتْها طَلْعُ السَّباعِ فَأَشْفَقَتْ
بِإِغْرابِهِ أن تَدْعِيه البِهايمِ
55. وكَلَّفَتْها رِزْقَ الدَّبابِ فَأَحْشِمَتْ
لِذِيبِ عوى تَحْتِ الدُّجى وَهُوَ صائِمِ
56. ومَثَبَتْها نَفْسُ «ابنِ سَنجِ» فَأَسْمَحَتْ
مُسْأَلَمَةً من بَعْدِهِ مَنْ نَسالِمِ
57. على أنْ بَعْضُ العَفْوَ قَتْلٌ ومَعْتَمٌ
وما رَدَّ رِيحِ المُلْكِ في الحَرَبِ حازِمِ
58. فإنَّ قَتيلَ السَّيفِ لِلذِّيبِ مَطْعَمٌ
وإنَّ قَتيلَ العَفْوَ لِلْمُلْكِ خادِمِ
59. فَيَا لِبُرُوقِ لِمَ يَزَلْنَ صِواغِعا
على الكَفْرِ عَيْتُ الأَمْنِ مِنْهُنَّ ساجِمِ
60. تَقَطَّعَ بالأَمْسِ الرِّقابَ وَوُصِّلَتْ
بِها النِيوْمُ أَرْحامُ لُهُمُ ومُحارِمِ
61. عَدَّتْ وَهي أَعْراشُ لُهُمُ وَعِراشِيسُ
وبالأَمْسِ مَوْتُ فيهِمْ وَماتِمِ
62. بَعْدَ بِناءِ أَنْتِ شِدتْ بِناءَهُ
وليسَ لَهُ في الأَرْضِ غَيْرُكَ هادِمِ
63. «فِرْجَتُهُ» أَغْلاهُ و«قَسْتِلُهُ» أَشُهُ
وسَلَمُكَ أَزْكانُ لَهُ وَذِعاثِمِ
64. فَمَلَكْتَ تاجَ المُلْكِ تاجَ مَلِيكَةِ
لِناجِيهِها تَعنو المِلوْكُ الحِصارِمِ
65. وَتَوَجَّهَتْها فَوْقَ الأَكاليلِ وَالذُّرى
خِوافِقُ تَعْشاها النُّسُورُ الشِّعاثِمِ
66. وَحَلَّتْها بَعْدَ الدِّمالِيجِ وَالبُرا
حَلِيًّا لِأَليهِ الفِنا وَالصَّوارِمِ
67. وَصَمَّخَتْها من طيبِ ذِكْرِكَ في الوِرى
بِأُصْعاِفِ ما يُهْدي إِيَّها اللُّطائِمِ
68. وَنَطَّمَتْ أَفاقَ الفِلا لِرافِها
حُيولاً حَمَتْ ما قَلَّدَتْها التَّواطِمِ
69. مَنى كانَ فيها «لابِنِ سَنجِ» مَنِيَّةُ
يُغْرَعُزُ منها زاهِقُ الرُوحِ كاطِمِ
70. مَرَجَتْ عَلَيْهِ لُجُجُ بَحْرَيْنِ يَلْتَمِي
على نَفْسِهِ تِيارُهُ المِتلَاطِمِ

71. وعادته ما بين طودين أطبقاً
خوفاً تصادي نفسه وتصادم
72. وأسلمه الأشياخ بوا بقره
سراياك أطار عليه زوائم
73. فلئس له من «ناصر الدين» ناصر
وليس له من عاصم الملك عاصم
74. وقد صدرت عنه خيولك أيقاً
وأخشاؤه في لها ومغائم
75. أفاطع بلء الأرض أضواث خيلها
وأغامها عمّا يكن تراجم
76. يناجي نوساً حازهن غنائاً
بأمنك قد حانت عليها المغارم
77. وأفعال خفيض كت تشكّلها له
برفعك قد أوفت عليها الجوازم
78. بغزوة ميمون التقيبه ثائر
عزائمه في التاكين هزائم
79. ومك طمسست عينيه برقه مقدم
تلاً في مجذك المتقادم
80. تجلّلها جدك: عمرؤ وتبع
وأعتمها عمّاك: كعبت وخاتم
81. ومن أعزبت فيه أعاطم يغرب
فمستصغر في أصغريه العظام
82. مايز لم يسبق إليهن سابق
ولا رامها من قبل سغيك رائم
83. كسا الغرب العزباء منهئ مفخر
فصلب منه للوجه الأعاجم
84. وشدت بها في الزوم والقوط رفة
نسامي بها عند الشها وتراجم
85. وصرّت بها أقلام صيفك صرة
نصر لها الأذان بصري وجاسم
86. فزودها الركبان شرقاً ومغرباً
ووافت بها جمع الحجيج المواسم
87. وما لي لا أبلي بذكرك في الوزى
بلاء تهاذاه القرون التواجم
88. وأطلعه شمساً على كل أمة
يكذب فيها عن سنا الشمس زاعم
89. فيخسدي فيك العزاق وشامه
وإياك في عبء شميس وهاشم
90. مجنست إذن سغبي إليك وهجرتي
وما حملت ممي إليك المناسم
91. وبين ضلوعي بضع عشرة مهجة
ظلماء إلى جذوى يذيك حوائم
92. تلد الليالي لخمها ودماءها
وطعم الليالي عندهن علاقم
93. قطعت يهن الليل والليل جامد
وحضت يهن الآل والآل حاجم
94. إذا ملأ الهول الميبت صدورها
تخرك من ذكراك فيها تمام
95. على شدتبات تطير بركها
إليك خطوب في القلوب جوائم

96. فَمَ غَالٍ مِنْ أَجْسَامِهَا غَوْلٌ قَفْرَةٌ
وَحَرَمٌ مِنْ أَلْبَانِيَّتِ الْمَخَارِمِ
97. وَمَ عَجَزَتْ عَنَّا ذَوَاتُ قَوَائِمِ
فُعَجْنَا بِمَوْجِ مَا لَهْنُ قَوَائِمِ
98. جَاجِيٌّ غَزْرَانِ تَطِيرُ لَنَا بِهَا
عَلَى مِثْلِ أَطْوَادِ الْفَيَافِي نَعَائِمِ
99. لَهَا مِنْ أَعَاصِيرِ الشَّمَالِ إِذَا هَوَتْ
خَوَافٍ وَمِنْ عَضْفِ الْجَنُوبِ قَوَائِمِ
100. يُجَاجِي بِهَا: مَا حَامِلٌ وَهُوَ رَاقِدٌ؟
وَمَا طَائِرٌ فِي جَوْهٍ وَهُوَ عَائِمٌ؟
101. سَرَتْ مِنْ عَصَا مُوسَى إِلَيْهِ قَرَابَةٌ
فَقَطَّبَ بِفَلَقِ الْبَحْرِ وَالصَّخْرِ عَالِمِ
102. وَشَاهَدَ لَقَمَ الْحَوْتِ يُؤْتَسُ فَاقْتَدَى
فَعَادِ وَسَارِ وَهُوَ لِلسَّفْرِ لَاقِمِ
103. أُعُوذُ بِقَرَعِ الْمَوْجِ فِي جَنَابِهَا
إِلَيْكَ بِنَا أَنْ يَفْرَعَ السَّنَّ نَادِمِ
104. وَمَا عَبَّرَتْ عَنْهُ جُسُومٌ نَوَاجِلُ
وَمَا حَسَّرَتْ عَنْهُ وَجوهٌ سَوَاهِمِ
105. وَمَا كَتَبَتْ فِي وَاجِهَاتِ وَجُوهِنَا
إِلَيْكَ الدِّيَاجِي وَالزِّيَاحِ الشَّامِمِ
106. فَلَا رَجَعْتَ عَنْكَ الْأَمَانِي حَسِيرَةٌ
وَلَا فَرَعَتْ مِمَّا لَدَيْكَ التَّقَائِمِ
107. وَلَا خَتَمْتَ عَنْكَ اللَّيَالِي سَرِيرَةٌ
وَلَا فَصَّصْتَ الْأَيَّامَ مَا أَنْتَ خَاتِمِ
108. وَلَا نَظَمَ الْأَعْدَاءُ مَا أَنْتَ نَاطِمِ
وَلَا نَتَرَ الْأَعْدَاءُ مَا أَنْتَ نَاطِمِ
109. وَلَا عَدِمَ الْإِشْرَاكُ أَنْتَ طَافِرِ
وَلَا عَدِمَ الْإِسْلَامُ أَنْتَ سَالِمِ
110. وَلَا زَالَ لِلسَّيْفِ الْحَنِيفِي قَائِمِ
وَأَنْتَ بِهِ فِي طَاعَةِ اللَّهِ قَائِمِ
111. جِهَادًا عَلَى الْكُفَّارِ بِالنَّصْرِ مُقَدِّمِ
وَوَجْهًا عَلَى الْإِسْلَامِ بِالْفَتْحِ قَادِمِ

Recibido: 15/04/08

Aceptado: 05/06/08